

# Billboard

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NEWSPAPER

**VIDEO STARTS**  
 ON PAGE 37

VOLUME 99 NO. 3 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT January 17, 1987/\$3.95 (U.S.), \$5 (CAN.)

## Newcomers Make Strong Show In Gotham, L.A. Arbs

BY KIM FREEMAN

NEW YORK Classic outlet KLSX Los Angeles and New York's dance-oriented WQHT "Hot 103" are the hot shots of the initial fall Arbitron radio ratings results. Each had an impressive 3.1 market share after its first full book.

WHTZ New York again emerged as the top station here with a share jump to 5.8, from 5.5. Perennial top 40 rival WPLJ—the leader in the summer book—slipped from a 5.5 share to a 5.1 and landed in the No. 2 spot.

The overall leader in Los Angeles is KPWR "Power 106," which regained its No. 1 spring slot with a 6.5 share. Power 106 is the year-old inspiration for Gotham's Hot 103. Both are Emmis outlets pioneering in the top 40/urban/dance fusion format that is proving successful for many stations around the country.

Los Angeles' longtime leader KIIS-AM-FM fell to a 6.3—after a strong 7.1 summer book—and finished in the No. 2 spot.

Besides their 3.1 shares, KLSX and Hot 103 share another similarity in that they both took great advantage of narrow market niches. Many classic rock outlets have come out of the box with great success, but KLSX's victory is especially notable.

*(Continued on page 69)*

## Small Dealers Fear Wholesale Hikes Storm Brews Over Vid Pricing

BY EARL PAIGE

LOS ANGELES A storm of protest, led by independent video stores, is building over the potential for higher prices on rental titles following CBS/Fox Home Video's announced \$89.95 tag on "Aliens."

The outcry is likely to build in the wake of the recent announcement of RCA/Columbia's similar boost on "Stand By Me," to be released in March at \$89.95 (see related story, page 3). The higher list price is likely to translate into a wholesale increase of roughly \$7.50.

Reaction is negative among some larger chains and distributors, but most of the heat comes from smaller dealers, a constituency represented by the 2,000-member-store

American Video Assn. (AVA). AVA president John Power cites letters from his membership threatening everything from boycotts to consumer campaign petitions.

The price issue was expected to be hotly debated Jan. 9 in Las Vegas at AVA's annual meeting during the Winter Consumer Electronics Show.

However, retail reaction varies, with certain larger operations indicating that the hike is not a major issue for them.

Concern by smaller stores re-

volves around a number of factors. Mom-and-pop retailers assert that the price hike will cut into rental revenue margins, impede making large enough purchases on hot titles to handle heavy traffic during new-release periods, limit purchases of B and C product, and cause consumer bitterness while playing general havoc with the whole rental concept.

AVA's Power adds a more subtle concern relating to the mass-merchandise sell-through market: "We

*(Continued on page 66)*

## Country Singles Chart: Revolving Door At No. 1

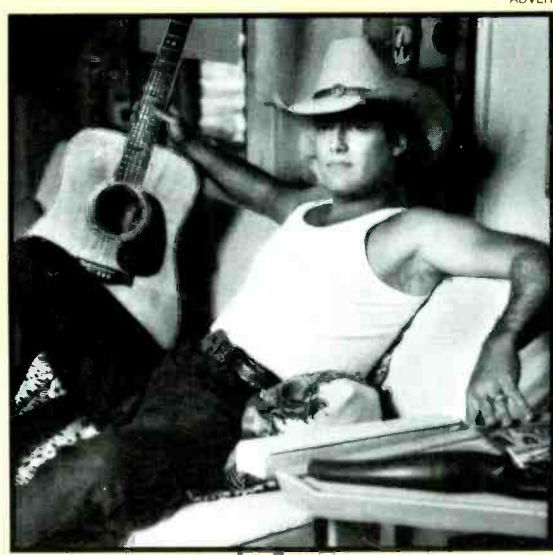
BY GERRY WOOD

NASHVILLE A charting trend of recent years reached its pinnacle in 1986: Each of the 51 weekly Billboard Hot Country singles charts had a different record at No. 1.

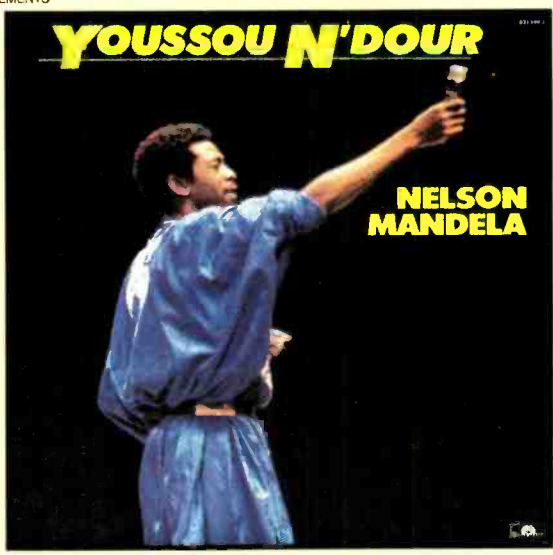
This volatility has continued into 1987, with a new No. 1 on each of the first two country charts of the new year.

**A SPECIAL BILLBOARD ANALYSIS** Shortened radio playlists, the decline in sales of singles, and a more pinpointed retail and radio focus by record company marketing and promotion units are cited as reasons for the short stays at No. 1. Even such hot acts as Willie Nelson, Alabama, and Randy Travis now spend only a week at the summit of the chart before falling—

*(Continued on page 69)*



RICKY VAN SHELTON is a "take one" artist. All of the performances on his debut album were one-take affairs, filled with a spontaneous energy and authority that Billboard has compared to the classic Sun sound. The first time you hear RICKY VAN SHELTON'S music you'll do a double take! "WILD-EYED DREAM," the single, soon-to-be-album. Produced by Steve Buckingham. On Columbia Recs. and Cass. B6C 40602.



YOUSOU is here! A smash on the Peter Gabriel tour, Yousso N'Dour (Yoo Soo En Door) brings soulful vocals and pulsating African rhythms to his debut on Polydor Records, NELSON MANDELA 831 294 LP or Cassette. Coming soon on CD!

## Grammy Finals Are A Grab Bag Of New And Old

BY PAUL GREIN

LOS ANGELES The nominations for the 29th annual Grammy Awards are a mix of familiar Grammy favorites, like Dionne Warwick and Barbra Streisand, and rock artists, such as Peter Gabriel and Steve Winwood, who until recently had not fared well in Grammy balloting.

For the second year in a row, three of the five nominees for the top Grammy record of the year are album-oriented rock hits: Gabriel's "Sledgehammer," Winwood's "High

*(Continued on page 66)*

**YAMAHA 100th Anniversary Special**  
 Follows page 36



# PETER WOLFE

## COMING SOON

For Your Consideration

**BEST ORIGINAL SONG**

"Glory Of Love"

(Theme From "The Karate Kid Part II")

Written by

Peter Cetera, David Foster and Diane Nini

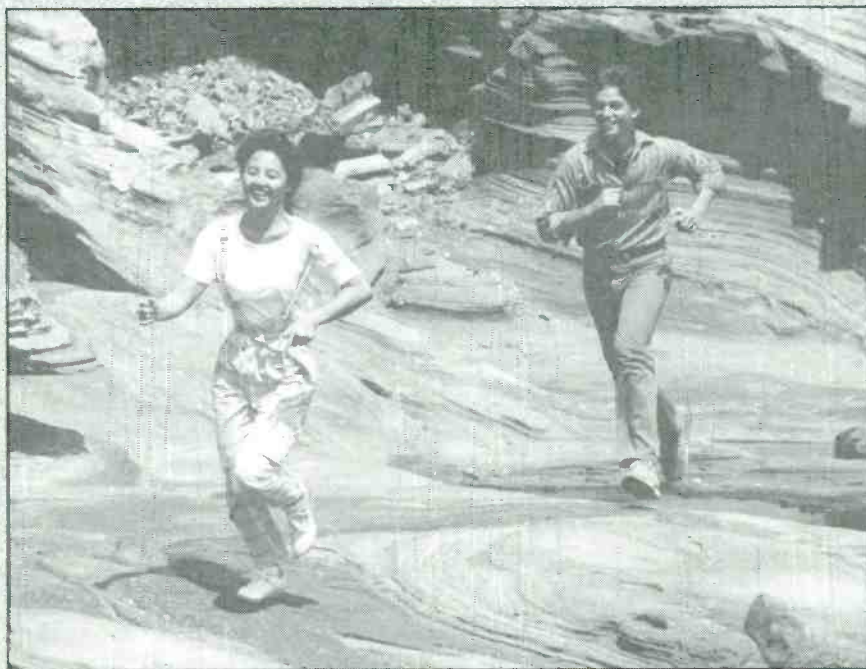
Performed by

Peter Cetera

**BEST ORIGINAL SCORE**

"The Karate Kid Part II"

Composed by Bill Conti



The  
**Karate Kid**  
Part II



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VOLUME 99 NO. 3

JANUARY 17, 1987

## SENATE APPOINTMENTS SPUR LOBBY SHIFT

As the 100th Congress gets down to business, new faces in two key subcommittee chairmanships may force a shift in lobbyists working on audiotape and videotape home-copying legislation. Washington bureau chief Bill Holland reports. **Page 4.**

## Those Bad Beastie Boys Break Out

Once booted off stages, the Beastie Boys have garnered great success with their debut Def Jam/Columbia album, "Licensed To Ill," which has climbed to No. 20 on this week's Top Pop Albums chart. Billboard reporter Linda Moleski interviews the Boys, and columnist Nelson George examines the phenomenon. **Pages 20, 22.**

## COUNTRY STARS PLAY MUSICAL CHAIRS

Major labels and independents are opening the year with a wide variety of outstanding talent, with many artists changing labels. Nashville reporter Edward Morris offers complete rosters of labels in Nashville. **Page 28.**

## 'Women In Rock'—Brenda Lee To Tina Turner

MCA Home Entertainment is betting nearly a quarter-million dollars on its new longform video, "Women In Rock." The company calls the video its most innovative since "The Doors: Dance On Fire." Los Angeles-based free-lance writer Wolf Schneider tells the story. **Page 41.**

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# RCA/Columbia Hikes Video Prices

## Supplier Follows CBS/Fox Lead

BY JIM McCULLAUGH

LOS ANGELES RCA/Columbia Pictures Home Video becomes the second major supplier to hike the price of selected A titles with "Stand By Me" set for a March 19 release at \$89.95. Distributors were notified Jan 7.

CBS/Fox, which announced late last year that it planned to raise prices, is moving to \$89.95 on a half-dozen titles this year, beginning with "Aliens" at the end of February, followed by "The Fly" (Billboard, Dec. 27). HBO/Cannon chief executive Frank O'Connell says he expects to make a formal announcement shortly, adding that he has been contemplating a \$99.95 retail price tag.

Additional films at the higher price point, according to Gary Khammar, senior vice president for RCA/Columbia Pictures Home Video, will be determined on a title-by-title basis.

Khammar says he doesn't believe the marketplace will be adversely affected by the hike and predicts that the industry may one day move to \$99.95 on "triple A" films.

"It's not going to produce the dreary picture that some dealers are painting," he says. (See related story, page 1.)

Answering dealer concerns about not having the ability to buy as many titles as they would at a lower wholesale price, he suggests a few extra rental turns would balance that out.

He says, "At \$2 a night, it's an extra three rentals. There hasn't been a price increase on lead titles in four years. Yes, manufacturing costs are going down, but that's about the only thing that is. Marketing and overhead costs are higher. We feel the time is right to go to a higher price on a title like this. The industry has been anticipating price rises."

## Big Red Arrives

NEW YORK In an effort to better serve our readers, Billboard has introduced red-tinted corners on all pages featuring coverage of home video. The new video package—known as Big Red—comprises the Video Retailing, Home Video, Video Music, and Pro Audio/Video sections. Readers can now follow the red triangles to find Billboard's complete package of video news, features, and charts.

Khammar also adds that he doesn't think the price hike will erode purchases of B and C titles.

He says, "It's no secret that B and C titles have dropped in terms of volume anyway. And certain titles are rental titles whether the list price is \$69, \$79, or \$89. I don't think

that a few dollars' increase will be that dramatic."

One benefit of the price hike, Khammar suggests, is that it might "eliminate 99-cent rentals."

Other manufacturers agree with Khammar on that point. Although Karl Lorimar is holding upcoming release prices such as "Blue Velvet" to \$79.95, senior vice president Court Shannon says, "If dealers raised their rental prices, it would be the best thing to happen to the industry."

In terms of the consumer, Khammar says that "the industry has pretty much gone through the back door on two-tiered pricing. The consumer, however, is starting to realize that a film which is a rental title today is a sale title next year as it moves into a promotional campaign or is permanently lowered."

Khammar declines to make any unit projections on the title but emphasizes there is no reason yet to believe that the studio would have to set its sights lower.

## Strong Yen, Korean Goods Bar Growth

### Japan VCR Production Stalls

BY SHIG FUJITA

TOKYO Video-recorder production in Japan will remain almost static in 1987—about 34 million units—according to projections by the Electronic Industries Assn. of Japan (EIAJ).

According to the EIAJ, machines exported to North America last fall for the Christmas market did not sell as well as expected, leading to an increase in stockpiles. Between 1985 and 1986, there was a 12% increase in output.

The high value of the yen and competition from low-end South Korean machines have also hit VCR

sales.

However, production of camcorders is expected to rise by 28% this year, to 4.12 million, and video-disk-player production will increase by 45%, to some 800,000 units.

Falling exports to the U.S. and European Economic Community countries have also had some impact on Japanese VCR manufacture. In the last month for which figures are available, November, exports totaled 1.91 million units, 18.4% below the equivalent figure a year earlier. Of these machines, 1.2 million went to the U.S., 13.7% fewer than the year before, and 194,000

(Continued on page 66)



**Doing It In Style.** Industry notables gather to honor Elliot Goldman, president and chief executive officer of RCA/Ariola, during the recent 18th Annual AMC Cancer Research Humanitarian Award Dinner. The event was highlighted by a celebrity fashion show, which included PolyGram Records president Dick Asher, Manhattan Records president Bruce Lundvall, and MTV president Bob Pittman, among others. Shown are, from left, David Braun of entertainment law firm Braun, Margolis, Burrill & Besser; Miles Copeland, chairman of I.R.S. Records; Sandy Hill, wife of Bob Pittman; Dr. Marvin A. Rich, president and director of the AMC Cancer Research Center; Jill Goldman, wife of Elliot Goldman; Goldman; Evelyn Ostin, wife of Moe Ostin; John Sykes of Creative Artists Agency; and Dr. Jean Hager, senior scientist and director of extramural programs for the AMC Cancer Research Center.

# Senate Reshuffle Affects Anticopying Lobbyists

BY BILL HOLLAND

WASHINGTON As the 100th Congress convened Jan. 6, two Senate subcommittee chairmanship appointments made it suddenly clear that entertainment industry lobbyists may have to shift their strategies in wrestling with audiotape and videotape home copying.

However, the lobbyists may also find that there are new legislative opportunities to present grievances.

Record industry proponents of legislation to counter home taping got the news that Sen. Dennis DeConcini, D-Ariz., has been named the new chairman of the Senate Copyright Subcommittee, replacing the retiring Sen. Charles McC. Mathias Jr., R-Md.

DeConcini has been firmly opposed to a home taping bill with royalty plan provisions in every session of Congress since 1981. The new chairman voted against the royalty bill when it was marked up May 21 and sent to the full Judiciary Committee. He looked with more favor on the alternative "duping-chip" provision put forward by the industry and endorsed by the Reagan ad-

ministration, but never became a co-sponsor. The bill never made it out of the committee.

Proponents of the bill had hoped that the chairmanship would have gone to Sen. Patrick J. Leahy, D-Vt., a co-sponsor of the legislation and an early favorite of insiders who prognosticated on chairman-

## 'Technology today outstrips the law'

ship choices.

In terms of long-term action on legal issues caused by the onslaught of new technology, most surprising is Leahy's appointment as the chairman of the Senate Subcommittee on Technology and the Law.

Both subcommittees come under the authority of the Senate Judiciary Committee, now chaired by Sen. Joseph R. Biden Jr., D-Del. Biden was expected to make the announcements official this week.

The concerns and authority of the new Leahy subcommittee will be broad and could deal with subjects as varied as electronic privacy and

communications security. It is possible that several issues facing the music and video industries could fall under its jurisdiction, insiders suggest, although details are hazy.

While the senator and his new subcommittee staff have not yet planned an itinerary meeting, there is a feeling that the new subcommittee might be dealing at some point with noncopyright aspects of issues related to new technology.

Says one staffer, "Technology is outstripping the law every day in information transfer [and] areas like that. How do you bring technology into line with the law is what we're charged with finding. I think there might be some issues that overlap with the copyright subcommittee somewhere."

No one is talking on the record about the ramifications of the chairmanship shifts, but it is clear that a DeConcini subcommittee, with brand-new staff (veteran Mathias copyright staffers are gone—some to other subcommittees), will be unexplored territory for lobbyists on both sides of the home taping issue, as will be the Leahy subcommittee.

There are reports that the new

Recording Industry Assn. of America Washington-based staff is holding meetings with its lobbyists, as are its consumer electronics manufacturer opponents, to consider strategy for the 100th Congress.

The Motion Picture Assn. of America (MPAA) is also interested in the announcement of the new chairman.

For one thing, the DeConcini subcommittee will be examining concerns initially addressed by Mathias and, on the House side last year, by Rep. Robert W. Kastenmeier, D-Wis., chairman of the Subcommittee on Courts, Civil Liberties, and the Administration of Justice.

Kastenmeier has been a leader in trying to deal with the fallout caused by the new technology on intellectual property rights and whether current law needs to be amended or new laws written.

The MPAA is most concerned with the introduction of the doublewell videocassette recorders being shown this year at the Winter Consumer Electronics Show (CES) in Las Vegas (Billboard, Jan. 10). Prototypes of the digital audiotape cassette machines, opposed by the record industry, were also on view at the CES. Both Kastenmeier and DeConcini participated in a CES panel on copyright legislation.



**Nobody Does It Better.** Arista Records chief Clive Davis, center, joins Carly Simon in the studio to help put the finishing touches on her debut album for the label, "Coming Around Again," scheduled for a February release. Also pictured is Tommy Mottola of Champion Entertainment, Simon's management.

## RIAA Gold Video Certs Increase In 1986 Tally

NEW YORK Theatrical gold showed a sharp gain in 1986, while platinum awards held to 1985 levels in the Recording Industry Assn. of America's final accounting of home video certifications.

According to the RIAA, 153 theatrical releases were certified gold in 1986, compared with 134 in 1985. Platinum certifications were issued for 81 theatrical titles in 1986, the same amount as the year before.

Gold and platinum awards for the year in the nontheatrical category were down sharply compared with 1985—largely because of the creation of a nontheatrical music video category in October 1985.

In 1986, 46 nontheatrical titles were certified gold, compared with 101 in 1985. In the new nontheatrical music video category, 25 releases were awarded gold; eight were certified as platinum last year.

In December, five music videos were certified gold, and two were certified platinum.

The gold awards went to "Scorpions—World Wide Live" on PolyGram MusicVideo-U.S.; "The Police, Every Breath You Take, The Videos" and "Janet Jackson, Control, The Videos," both on A&M Video; and "David Lee Roth" and "Live Without A Net," both on Warner Music Video.

The platinum music video awards went to "Frank Sinatra: Portrait of An Album" on MGM/UA Home Video and "Let's Go Mets" on Vestron Video.

The RIAA ceased issuing theatrical and nontheatrical awards on Dec. 31. The trade group will continue to certify music video product at the levels previously established: 25,000 units or a value of at least \$1 million at suggested retail price for gold; 50,000 units or a value of at least \$2 million at suggested retail price for platinum.

Other hot titles include "You Can't Run From Love," "16th Avenue," "Years After You," "Trains Make Me Lonesome," "Country Heart," "A Little More Love," and "Real Love," a hit for Dolly Parton and Kenny Rogers. In all, the four catalogs contain more than 1,600 songs.

The deal did not include the purchase of any songwriter contracts, but Todd Wilkes will transfer from DebDave/Briarpatch to MTM to continue as a song plugger for the catalogs.

DebDave and Briarpatch are BMI affiliates; Mallven and Cottonpatch clear through ASCAP.

EDWARD MORRIS

## MTM Buys Song Catalogs Include Works By Eddie Rabbitt

NASHVILLE The MTM Music Group has purchased the DebDave, Briarpatch, Mallven, and Cottonpatch song catalogs from Eddie Rabbitt, Even Stevens, David Malloy, and Jim Malloy. While none of the principals would reveal the purchase price, sources quoted in printed reports here put the price tag at \$1.6 million.

Seven of the songs in the catalogs are BMI million-performance hits: "I Love A Rainy Night," "Drivin' My Life Away," "Suspicious," "Someone Will Lose A Heart Tonight," "Step By Step," "When You're In Love With A Beautiful Woman," and "Love Will Turn You Around."



**Zerra Hour.** PolyGram Records staffers stuff bottles for a "rescue operation" on behalf of "Rescue Me," the first single from the Mercury/PolyGram debut album by Zerra One. On their way to top industry personnel at album rock radio, college radio, retail, and press are 2,200 bottles stuffed with a special message, five of which include an invitation for an all-expenses-paid trip to see Zerra One perform in a showcase at the Marquee in London. From left are Jeff Brody, vice president of national accounts; Sylvia Chanler, merchandising manager; Joe Riccitelli, national college promotion manager; Patti Drosins, director of advertising and merchandising; Harry Anger, senior vice president of marketing; Drew Murray, director of national rock radio promotion; and Marty Diamond, product manager.

## Executive Turntable

**RECORD COMPANIES.** Ted Sikkink is appointed managing director of WEA Netherlands, succeeding Hans Tonino, who has resigned to pursue other interests. In addition to his new responsibilities, Sikkink will continue as managing director of WEA Belgium.

Virgin Records in Los Angeles names Iris Dillon director of national alternative promotion. She was with A&M Records, where she served as the local northern California representative.

Adam Nimoy becomes manager of business affairs for EMI America Records in Los Angeles. He is an attorney.

Richard Carr is named director of finance at GRP Records in New York. He served in a similar capacity at CBS Records.

**HOME VIDEO.** Karl Lorimar Home Video in Irvine, Calif., promotes Jeff Jenest to senior vice president of marketing. He was vice president of that area.

Nancy Kadner is named director of marketing for Key Video, a division of CBS/Fox Video, in New York. She joins from Swatch Watch USA.

Kathy Callahan is promoted to national sales manager, premium and specialty markets, for Vestron and Lightning Video in Stamford, Conn. She was national marketing manager for Vestron.

**PUBLISHING.** In a restructuring of its representation in the U.S., Chappell-Intersong International promotes Marla McNally to director of talent acquisition and Susan Dodes to manager of creative services for Chappell and Intersong, U.S.A. McNally was manager of talent acquisition for Intersong International. Dodes was international acquisition manager for Chappell International. Both are based in New York.

Screen Gems/Colgems-EMI Music in Nashville names Cliff Audretch professional manager. He was general manager of the Writers Group.

**PRO AUDIO/VIDEO.** Denon America in Fairfield, N.J., appoints Joe Kozlowski national sales manager of its compact disk software division and Stephen Baker national sales manager, home audio division. Kozlowski served in a similar capacity at Telarc International. Baker was Eastern regional sales manager for Denon.

**RELATED FIELDS.** SBK Entertainment World names Lawrence Katz special assistant to the president and Joanne Boris vice president of licensing and administration. Katz was a legal counsel for the Entertainment Music & Television Cos. Boris was vice president of publishing for the Entertainment Music Co.

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#### ONLY \$10<sup>45</sup> EA.

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GAUCHO	STEELY DAN	MCA	37220
TOUCH	JOHN KLEMMER	MCA	37152
KATHY LIED	STEELY DAN	MCA	37043
JOHN COLTRANE & JOHNNY HARTMAN	JOHNNY HARTMAN	MCA	5661
FOUNDATIONS OF MODERN JAZZ	SPYRO GYRA	MCA	5606
MS. MAGIC	SPYRO GYRA	MCA	1487
BEST OF BROADWAY	STEELY DAN	MCA	37042
BIG BAND TREASURES VOL. 1	GEORGE STRAIT	MCA	5567
BIG BAND TREASURES VOL. 2	SPYRO GYRA	MCA	5606
JAZZY LADIES	STEELY DAN	MCA	37042
SAY A LITTLE PRAYER	GEORGE STRAIT	MCA	5567
PLAYS THE BEATLES	JIMMY BUFFETT	MCA	5633
CHICAGO	BINGO BOINGO	MCA	5665
125TH STREET	JIMMY BUFFETT	MCA	5730
EXOTICA	PATTI LA BELLE	MCA	5737
FLYIN' HOME	BELINDA CARLISLE	MCA	5741
THE LADY	GIUFFRIA	MCA	5742
	GEORGE STRAIT	MCA	5750
	BRUCE COCKBURN	MCA	5772
	WHO	MCA	37002
	STEELY DAN	MCA	37041
	STEPPENWOLF	MCA	37148
	SPYRO GYRA	MCA	5606
	ELTON JOHN	MCA	37216
	WHO	MCA	37217
	LIONEL RICHIE	MOT	6059
	SOUNDTRACK	MOT	6120
	LIONEL RICHIE	MOT	6158
	DIANA ROSS & SUPREMES	MOT	8029
	TEMPTATIONS	MOT	8035
	VARIOUS ARTISTS	MOT	8034
	COMMODORES	MOT	8014
	MARVIN GAYE	MOT	8010

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GOOD AND PLENTY	JON FADDIS	DUNHILL	25
1956-1957 CRUISIN'	VARIOUS ARTISTS	DUNHILL	19
1962-1963 FOUNDATIONS OF MODERN JAZZ	VARIOUS ARTISTS	DUNHILL	20
MS. MAGIC	VARIOUS ARTISTS	DUNHILL	22
BEST OF BROADWAY	CARMEN McRAE	DUNHILL	21
BIG BAND TREASURES VOL. 1	LONDON SYMPH. ORCH.	DUNHILL	7
BIG BAND TREASURES VOL. 2	VARIOUS	DUNHILL	23
JAZZY LADIES	VARIOUS	DUNHILL	24
SAY A LITTLE PRAYER	LENA HORNE, DELLA REESE, CARMEN McRAE	DUNHILL	10
PLAYS THE BEATLES	DIONNE WARWICK	DUNHILL	8
CHICAGO	ROYAL PHIL. ORCH.	DUNHILL	1
125TH STREET	TONY BENNETT	DUNHILL	4
EXOTICA	WOODY HERMAN	DUNHILL	5
FLYIN' HOME	JOHN COLTRANE	DUNHILL	12
THE LADY	LIONEL HAMPTON	DUNHILL	13
	LENA HORNE	DUNHILL	16

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LIKE A ROCK	BOB SEGER	EMI	46195
COSMO'S FACTORY	CREEDENCE CLEARWATER	FANT	608
CHRONICLES	CREEDENCE CLEARWATER	FANT	623
CAVERNA MAGICA	ANDREAS VOLLENWEIDER	COL	37827
WHITE WINDS	ANDREAS VOLLENWEIDER	COL	39963

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ARC OF A DIVER	STEVE WINWOOD	ISL	9576	18	CHICAGO	WB	25509
EYE OF THE ZOMBIE	JOHN FOGERTY	WB	25449	HOTEL CALIF.	ELEK	105	
SOLITUDE/SOLITAIRE	PETER CETERA	WB	25474	GREATEST HITS	COL	35050	
ICE OF FIRE	ELTON JOHN	GEFF	4077	1971-1975	ELEK	567	
BUILDING THE PERFECT BEAST	DON HENLEY	GEFF	4026	CANDY-O	ELEK	60205	
THIS SIDE OF PARADISE	RIC OCASEK	GEFF	4098	DON'T LOOK BACK	ELEK	60260	
THE LACE	BENJAMIN ORR	ELEK	60460	SHAKE IT UP	ELEK	60387	
FOR EVERYMAN	JACKSON BROWNE	ELEK	5067	GREATEST HITS VOL. 2	ELEK	4024	
HOLD OUT	JACKSON BROWNE	ELEK	511	WHAT'S NEW	ELEK	19129	
LATE FOR THE SKY	JACKSON BROWNE	ELEK	1017	LUSH LIFE	WEA	90471	
RUNNIN' ON EMPTY	JACKSON BROWNE	ELEK	113	WAITING FOR THE S J N	AT	16029	
THE PRETENDER	JACKSON BROWNE	ELEK	107	FACE VALUE	AT	19129	
ONE TO ONE	JACKSON BROWNE	ELEK	60499	LED ZEPPELIN	WEA	90471	
BAD COMPANY	HOWARD JONES	SWAN	8501	RIPTIDE	ATCO	38139	
FOR SENTIMENTAL REASONS	LINDA RONSTADT	ELEK	60474	BELLA DONNA	AT	16029	
WHIPLASH SMILE	BILLY IDOL	COL	41514	HELLO, I MUST BE GOING	AT	80035	
EAT A PEACH	ALLMAN BROS. BAND	POLYG	823654	NO JACKET REQUIRED	AT	81240	
THE BRIDGE	BILLY JOEL	COL	40402	FLY ON THE WALL	AT	81263	
EVERY BREATH YOU TAKE SINGLES	POLICE	A&M	3902	FOR SENTIMENTAL REASONS	ELEK	60474	
SLIPPERY WHEN WET	BON JOVI	POLYG	830264	TRUE STORIES	WB	25512	
NIGHT SONGS	CINDERELLA	POLYG	830076	STRAIGHT SHOOTER	SWAN	8502	
THE OTHER SIDE OF LIFE	MOODY BLUES	POLYG	829179	OCTOBER	WEA	90092	
THAT'S LIFE	FRANK SINATRA	REP.	1029	BOY	WEA	90040	
MY WAY	FRANK SINATRA	REP.	1029	WHO MADE WHO	AT	81650	
MIGHT AS WELL BE SWING	FRANK SINATRA	REP.	1012	INVISIBLE TOUCH	WB	25470	
SEPT OF MY YEARS	FRANK SINATRA	REP.	1014	EAT 'EM AND SMILE	WB	25442	
THE CONCERT	FRANK SINATRA	REP.	1009	TRUE BLUE	WB	25394	
OL' BLUE EYES IS BACK	FRANK SINATRA	REP.	2155	5150	WB	42205	
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JAN HALEN	PAT METHENY	WB	3075	PROMISE	COL	40131	
COMMUNIQUE	DIRE STRAITS	WB	3330	PRIMITIVE LOVE	COL	40131	
PIRATES	RICKIE LEE JONES	WB	3432	FROM THE EDGE OF HEAVEN	COL	40285	
RUMOURS	FLEETWOOD MAC	WB	3010	BOSTON	COL	34188	
LEETWOOD MAC	VAN HALEN	WB	3677	FAHRENHEIT	COL	40273	
DIVER DOWN	FLEETWOOD MAC	WB	23607	NEVER TOO MUCH	COL	37451	
AIRAGE	VAN HALEN	WB	23867	GREATEST HITS	COL	36865	
MADONNA	PAT METHENY	WB	23985	GREATEST HITS	COL	33900	
984	MADONNA	WB	25008	SLOWHAND	POLYG	823276	
FIRST CIRCLE	JOHN FOGERTY	WB	25157	QUESTION OF BALANCE	POLYG	820211	
LIKE A VIRGIN	ZZ TOP	WB	25203	DAYS OF FUTURE PAST	POLYG	820006	
CENTERFIELD	DAVID BOWIE	RCA	1732	'N SEARCH OF THE LOST CHORD	POLYG	820168	
AFTERBURNER	DAVID BOWIE	RCA	4202	EAT A PEACH	POLYG	823654	
	DAVID BOWIE	RCA	5410				
	POINTER SISTERS	RCA	5847				
	EURYTHMICS	RCA	7190				
	LOU REED	RCA	7196				
	DARYL HALL	RCA	1029				
	SHADOW FAX	W. HILL	1039				
	SOUNDTRACK	W. HILL	1039				
	STING	A & M	3750				
	JOAN ARMATRADING	A & M	4987				
	JEFFREY OSBORNE	A & M	5103				
	JESSE JOHNSON	A & M	5122				
	JOAN ARMATRADING	A & M	5130				
	UB 40	A & M	5137				
	IGGY POP	A & M	5145				
	AIR SUPPLY	ARISTA	8024				
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		ARISTA	8442				

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THREE HEARTS	DARYL HALL	RCA	7196	GREATEST HITS	ARISTA	8024
SHADOW DANCE	SHADOW FAX	W. HILL	1029	WHITNEY HOUSTON	ARISTA	8212
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# Yamaha Hits At 'Gray Marketeers'

## Suit Filed For Trademark Infringement

BY STEVEN DUPLER

NEW YORK Yamaha Electronics Corp. USA and Yamaha International Corp. have jointly filed suit against two retailers and their principal shareholders for allegedly infringing upon Yamaha's trademarks by operating as "gray marketers."

Gray-market goods are foreign-manufactured trademarked products that are imported by independent retailers without authorization of the trademark's U.S. owner.

The Electronic Industries Assn. estimates that importation of gray-market goods costs the domestic consumer electronics industry well over \$1 billion a year and U.S. industry as a whole from \$6 billion-\$10 billion annually.

The suits come in the wake of the

agreement by the U.S. Supreme Court in November to hear sometime this year a similar but unrelated suit brought against the U.S. government in 1984. The plaintiff in that suit is an interindustry association of U.S. manufacturers called the Coalition to Preserve the Integrity of American Trademarks (COPIAT).

The 1984 action—which also names retailers 47th Street Photo Co. and K mart as parties to the suit—calls for a reinterpretation by the U.S. Customs Service of the section of the 1930 U.S. Tariff Act dealing with importation of trademarked goods, and the Lanham Trademark Act, which prohibits unauthorized importation of trademarked goods.

COPIAT initially lost its case, but the decision was reversed in U.S.

Appeals Court. Industry experts say that if the Supreme Court upholds the U.S. Court of Appeals decision, the gray-market problem could be all but eliminated.

One of the Yamaha suits was filed in U.S. District Court for the central district of California against ABC International Traders, a Los Angeles-based company, and its principal shareholders, Isaac Larian and Farhad Larian.

The other suit, filed in the U.S. District Court for the southern district of New York, is against Central Venture Inc., which does business as East 33rd Street Typewriters and Electronics, and its principal shareholders, William Gan and Chona M. Chua-Gan.

The suits allege that both retail-

(Continued on page 63)



**Up-And-Coming Talent.** Songwriters Hall of Fame president Sammy Cahn, center, presents plaques to the winners of the first annual Abe Olman Scholarship Award during the recent Songwriters Hall of Fame Kick-Off cocktail reception in New York. The young songwriters were selected by representatives of ASCAP, BMI, and the Songwriters Guild for their participation in workshops sponsored by each of the organizations. Pictured with Cahn are, from left, BMI president Frances Preston, recipient Paul Scott Goodman, Telerep president Al Masini, recipients Kitty Gill and Eddie Hughes, and ASCAP president Morton Gould.

## Joint Venture With Brazilian Firm

# Polyform Opens CD Plant

BY IS HOROWITZ

NEW YORK Polyform Inc., a company based in Mount Vernon, N.Y., expects to begin delivering compact disks to domestic label clients in March. Disks will be manufactured in Brazil, where Polyform has a joint-venture affiliation with Microservice, an electronics firm located in Sao Paulo.

Carl Rodia, Polyform CEO, says his company expects to produce 3.5 million CDs by the end of 1987, with production goals set at 8 million units for calendar year 1988. By the end of next year, gross plant capacity should reach an annual pace of 12 million, he says.

The Brazilian plant, described as the first to become operational in South America, will earmark all of its CD production for Polyform, which will handle marketing for the world and will ship product to domestic clients f.o.b. Mount Vernon.

Product for South American labels as well as for U.S. affiliates in that territory will ship from Sao Paulo. Rodia claims to have deals with all U.S. majors active in South America.

Although pressing will be done in Sao Paulo, all mastering will be handled by Polyform in the U.S. The domestic company has been active as a CD-electroforming-equipment manufacturer and producer of CD stampers, functions it will continue.

Rodia says custom pressing costs are now being worked out, but he expects that they will be about \$3.30 a disk, including jewel box, four-page booklet, and insert-card printing. Mastering costs are fixed at \$1,300 an assembly, running a maximum of 72 minutes and 24 cued selections.

## China Builds

# 1st CD Facility

NEW YORK China's first compact disk plant is under construction and will be in production by late spring, according to Carl Rodia, chief executive officer of Polyform Inc. and a consultant for the government of China.

The Chinese plant is located in Shen Shin, a manufacturing community located near Hong Kong. A pressing capacity of 4.5 million a year is projected, says Rodia.

Rodia describes the facility as the first "third-generation plant in the world." Highly automated, it will make extensive use of robotics, says Rodia. Much of the critical work will be done in insulated modules, bypassing the need for clean rooms.

## Latin Radio Column Debuts;

# New Notas Author Named

NEW YORK Billboard continues its expansion of Latin music coverage this week with the introduction of La Radio Latina (see page 51).

The new column will be written each week by Carlos Agudelo, Billboard's Latin chart manager, and will provide a weekly analysis of Billboard's Hot Latin 50 airplay chart as well as radio news and programmer feedback on current

Latin hits.

Billboard will continue to publish the weekly Latin Notas column, now written by Tony Sabournin. The column provides news on Latin artists and all the latest Latin label developments.

Sabournin is a New York-based free-lance writer whose byline has appeared in Billboard, Cashbox, Billboard En Español, and other publications.

# CHART BEAT



by Paul Grein

IT'S LIKE a New Jersey battle of the bands: **Bon Jovi's** "Slippery When Wet" returns to No. 1 on this week's Top Pop Albums chart, displacing "**Bruce Springsteen & the E Street Band Live/1975-1985.**"

"Slippery When Wet" first hit No. 1 last October but was bumped out after one week in the top spot by Boston's "Third Stage." After Boston fell back, Bon Jovi was blocked by the Springsteen collection.

"Slippery" is the first album to return to No. 1 after being locked out of the top spot for as many as 11 weeks since Springsteen's "Born In The U.S.A." That blockbuster returned to No. 1 two years ago this week after having been runner-up to **Prince & the New Power Generation's** "Love Symbol Two" for 24 straight weeks.

Bon Jovi could also be headed for its second straight No. 1 single. "Livin' On A Prayer," the follow-up to "You Give Love A Bad Name," vaults 17 notches this week to No. 22.

**GREGORY ABBOTT'S** "Shake You Down" jumps to No. 1 on this week's Hot 100, 12 weeks after it hit No. 1 on the Hot Black Singles chart. (Which proves that in the contemporary music market, crossover is possible but is hardly instantaneous.)

The fact that Abbott has reached No. 1 with his first chart single is remarkable given how hard the crossover path has been for other soul crooners, notably **Luther Vandross.** Vandross has earned five consecutive platinum albums during the past five years, but he has yet to land his first top 20 pop hit.

But Vandross' top 20 breakthrough could finally be at hand. The Epic artist's latest single, "Stop To Love," jumps five notches to No. 31 this week and appears to have

the momentum to keep going. (Vandross has stalled in this region of the chart a couple of times in the past: 1983's "How Many Times Can We Say Goodbye," a duet with **Dionne Warwick,** peaked at No. 27; 1985's "Til My Baby Comes Home" stopped at No. 29.)

"Stop To Love" jumps to No. 1 on

## Bon Jovi bumps

# Bruce at No. 1

this week's Hot Black Singles chart. It's Vandross' first No. 1 black hit since his 1981 solo debut, "Never Too Much."

**FAST FACTS:** Huey Lewis & the News' "Jacob's Ladder" this week becomes the third single in the past 12 months to debut on the Hot 100 as high as No. 40. It follows **Lionel Richie's** "Dancing On The Ceiling" and **Madonna's** "True Blue." It's also the highest-debuting single of Lewis & the News' career. Their last two releases, "Stuck With You" and "Hip To Be Square," both entered the chart at No. 42.

**Bruce Willis'** "Respect Yourself" debuts at No. 55, which is the highest entry to date for a white artist on Motown or its subsidiaries. (**Rare Earth** came close in 1970: "I Know I'm Losing You" debuted at No. 61.) It's interesting that with countless Motown oldies to pick from, Willis chose to bow with an old Stax smash by the **Staple Singers.** With the record's fast start, the star of ABC-TV's "Moonlighting" is likely to follow "Miami Vice" star **Don Johnson** into the top five.

Madonna's "Open Your Heart" leaps eight notches to No. 7 on this week's Hot 100, becoming her 11th straight top 10 single. That's a new record for the most consecutive top

10 hits by a female singer in the rock era. The old record of 10 was held by **Brenda Lee.** Madonna also pulls within one hit of tying **Michael Jackson** and **Richie** for the most consecutive top 10 hits by any artist so far in the '80s.

The **Bangles'** "Different Light" jumps three notches to No. 5 on this week's Top Pop Albums chart. It thus finally cracks the top five in its 51st week on the chart—which is the record for at least the last five years.

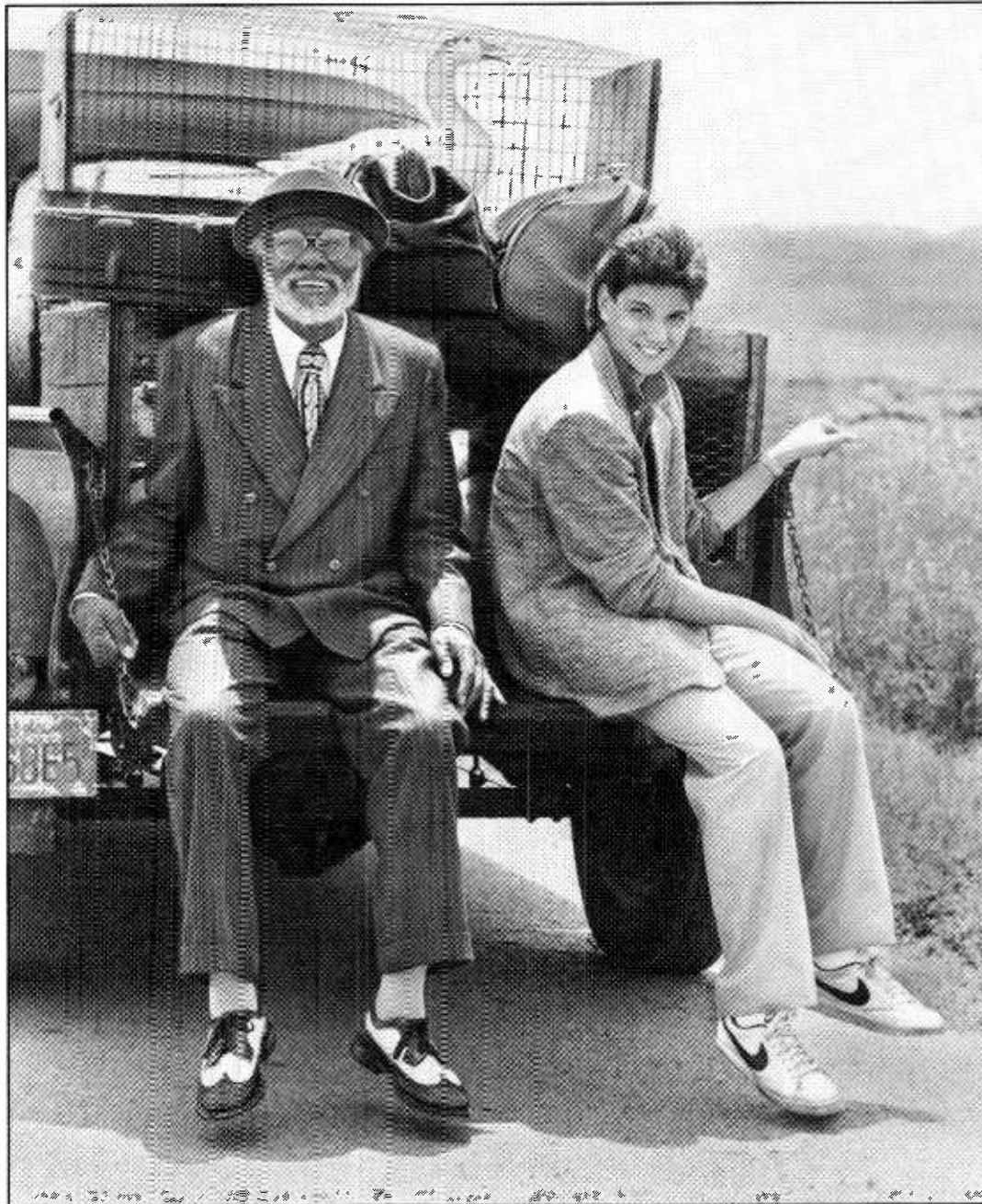
Sylvester's "Someone Like You" jumps to No. 1 on this week's Hot Dance/Disco Club Play chart, more than eight years after he landed his first No. 1 dance hit, "You Make Me Feel (Mighty Real)" b/w "Dance (Disco Heat)." That puts Sylvester alongside **Dan Hartman** and **Chic's Nile Rodgers** and **Bernard Edwards** on the short list of members of disco's class of 1978 still turning out big hits today.

**WE GET LETTERS:** Tony Sundholm of Sudbury, Ontario, notes that "Victory" is **Kool & the Gang's** seventh consecutive top 20 hit with a one-word title. The song, which jumps to No. 11 on this week's Hot 100, follows "Joanna," "Tonight," "Misled," "Fresh," "Cherish," and "Emergency."

Jerry Bence of Glendora, Calif., notes that **Ben E. King** is the only artist to crack the top 10 in each of the last four decades. King scored in the '50s with the **Drifters'** "There Goes My Baby," in the '60s with the Drifters' "Save The Last Dance For Me" and his own "Spanish Harlem" and "Stand By Me," in the '70s with "Supernatural Thing," and in the '80s with "Stand By Me."

And Jeff Magalif of Santa Monica, Calif., notes that since the adjective "American" usually refers to the U.S., we should count the **Guess Who's** "American Woman," **Don McLean's** "American Pie," and **Grand Funk's** "We're An American Band" as No. 1 hits that cite the name of a country.

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‘star’ of the film.”  
— William Wolf, GANNETT NEWS SERVICE



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## Forged In The U.S.A.

# THE SONGWRITER-PUBLISHER PARTNERSHIP

BY EDWARD P. MURPHY

In his recent commentary (Dec. 6, 1986), attorney Jeffrey Graubart declares that the American Revolution has become anathema to American songwriters. He claims they would fare far better under British law today in their dealings with music publishers than under our own system of laws and customs.

While taking great pains to make literary reference to the War of Independence, Graubart ignores larger historical implications:

- Over the past century, songwriters and music publishers have forged an alliance of trust which has enabled them to protect and preserve their crucial common rights against powerful competing interests.

- At the same time, they have fostered resounding success in their mutual business and artistic endeavors.

In order to preserve this vigorous partnership, it behooves our community to act constructively in evaluating perceived inequities rather than to hurl indefensible accusations without regard to divisive consequences.

Graubart cites the 1974 British case of *A. Schroeder Music Publishing Co. Ltd. v. Macaulay* for the proposition that British songwriters, unlike their American counterparts, are now able to terminate exclusive music publishing deals that unfairly allow the music publisher to forgo "positive undertakings" to exploit the composer's work.

Graubart would have us believe that without benefit of a similar U.S. legal precedent, American songwriters are at the continuing mercy of unscrupulous music publishers who demand perpetual and exclusive rights from composers in exchange for vague and unenforceable promises of exploitation.

In reality, American music publishers have made strides far beyond the mandate set forth in the

*Schroeder v. Macaulay* case in implementing a working doctrine of fair dealing with their composer partners. The vast majority of today's publishing deals that involve assignment of copyright, for example, include specific provision for reversion of rights to the composer if the publisher fails to meet a delineated threshold of exploita-

writers have enjoyed a dynamic and symbiotic relationship since the mid-19th century.

Perhaps the clearest indication of the continuing vitality of the publisher's role in this mutually beneficial partnership is that songwriters are still lining up at publishers' doors, seeking guidance and assistance.

The publisher's role is multifac-

## 'The publisher acts as adviser, protector, backer, negotiator, and advocate'



Edward Murphy is president and CEO of the National Music Publishers' Assn. and The Harry Fox Agency.

tion.

Further, most, if not all, American publishing companies suggest or insist that the composer retain counsel (whether attorney, personal manager, or agent) prior to executing a publishing deal. Points open to negotiation often include the term of the agreement and/or conveyance of rights, the royalty splits, the advance, and even specific methods of guaranteed exploitation.

The "take it or leave it" attitude found so abhorrent by the *Schroeder v. Macaulay* court case is simply not part of the American music publishing scene. Ironically, the writer in that case prospered greatly from the publisher's efforts on his behalf.

Thus, the major principles of fairness set forth in the *Schroeder v. Macaulay* case have for some time now been implemented voluntarily by the American publishing industry.

American publishers and song-

eted. With his understanding of the changing musical tastes of the American and international public, he acts as the songwriter's discoverer, nurturer, editor, and promoter. His knowledge of the international and domestic laws, customs, and regulations that govern copyrights and rights exploitation enable the publisher to act as adviser, protector, financial backer, negotiator, and advocate on behalf of the songwriter.

Publishers incur the financial risk and absorb the overhead and considerable expense in helping the nonperforming songwriter build a successful career. Increasingly, they perform a similar function geared toward production and managerial guidance with regard to the songwriter/performer.

One of the songwriter's most demanding responsibilities is to protect against copyright infringement. He must also be a copyright advocate.

With the help of such groups as

the National Music Publishers' Assn., publishers and composers have joined together in achieving higher mechanical rates, defeating 1986's source-licensing bill and fighting international copyright piracy.

Together, songwriters and music publishers continue to accomplish mutual goals that would generally go unrealized were each group to act individually.

It is also crucial not to underestimate the importance of the publisher's administrative role in collecting certain royalties and monitoring sources to ensure proper accounting. Changing laws and technologies make the domestic and international administration of intellectual property a very complex process demanding the full attention and resources of a publisher to ensure protection and maximum commercial exercise of the composer's rights.

The publisher's role in "taking care of business" is what enables the writer to devote his or her time to creative pursuits. Their partnership is based upon fairness, mutuality, necessity, and trust; it has unwaveringly withstood the test of time.

As with all business associations, there are aspects of the composer-publisher relationship that should engender constructive criticism. Self-examination among publishers and songwriters of the music publishing industry is an important, ongoing process.

It is Graubart's divisive approach that is objectionable and that must be characterized as counter-productive to the preservation of an extremely efficacious partnership.

In conjuring up imagery of the Revolutionary War, Graubart would have done better to take note of the wise admonition of founding father Benjamin Franklin, "We must all hang together," Franklin cautioned his fellow patriots, "or we shall all surely hang separately."

## Letters to the Editor

### COMPROMISING ON DAT

This summer and fall we'll see the introduction of digital audiotape. I don't know how successful it will be with the consumer given that the recordable compact disk is only a couple of years off, but its professional (radio and studio) applications could be significant.

Meanwhile, the escalating controversy over home digital recording is unfortunate and unnecessary.

On the one hand, record companies are foolish not to help provide plenty of low-price software to diminish the consumers' need to copy. I think it is unrealistic to push an electronic copyguard that would prevent the consumer from being able to tape prerecorded product.

On the other hand, hardware manufacturers are being unnecessarily hard-nosed about their DAT introductory plans, without much concern for software companies and

musicians.

The possibility of direct digital-to-digital copying by the consumer is a realistic fear. Sampling rates that would allow this should not be the same. In addition, a reasonable tax on blank tape may be an alternative for artist compensation.

Nothing will diminish home taping better than higher blank tape prices and lower prerecorded prices. You can't stop technology, but neither can you ignore artists' rights.

It's long overdue for music software and hardware people to work toward mutual understanding and cooperation. Hey, wouldn't that make a good New Year's resolution?

Robert A. Linder  
Vice President, WDHA  
Dover, N.J.

### A CASE FOR DUAL INVENTORY

Although our compact-disk-only

dealership did not have its interior designed by Otto Schubert (Inside Track, Dec. 13), we do use Lift Display racks and accessories. Response from customers has been overwhelmingly favorable.

Customers do not have to sift through cardboard or plastic to find what they want. And the jewel boxes are beautiful in themselves, so why not display them?

We want to join in urging distributors to stock dual inventory so that accounts are able to purchase CDs in jewel-box-only shipments.

John Cerniglia  
Compact Disc Authority  
Chinchilla, Pa.

### RELIGIOUS INTRUSION

There appears to be one basic tenet that has been lost in the murky waters of the debate over religion, morality, and censorship in music. That fundamental tenet is the separation

of church and state.

Religious values are highly personal and should not bleed into government. I, for one, don't want my freedoms debated by those who see themselves "closer to God" than I am just because I don't wear it on my sleeve.

Organized religions have in the past resented intrusion by government. I resent the intrusion of government by religion.

John Mrvos  
Director, a&r, talent acquisition  
EMI America Records, New York

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

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## Heftel, Statewide Groups In Merger New Company Has 10 Stations

NEW YORK Two family-owned broadcast groups—Heftel and Statewide—have reached a merger agreement. Pending Federal Communications Commission approval, the move will create Heftel and Ginsburg Broadcasting, with a total of 10 radio properties.

The company is expected to pursue an acquisition course to the full FCC-allowed complement of 12 AM and 12 FM stations in the near future. Television purchases are also part of the group's future plans.

The Heftel outlets are album rocker WLUP Chicago, Spanish outlets KTNQ/KLVE Los Angeles, and AC/lite rock combo KSSK/KULA Honolulu. Statewide's prop-

erties include Christian outlet WCFL Chicago, hit outlets KHYI Dallas and WAPE-FM Jacksonville, Fla., contemporary Christian station WJAX-AM Jacksonville, and WVCG Miami.

According to the new group's radio division president, Earl McDaniel, the merger consists of an exchange of 50% ownership between the two groups. "There are good people in both organizations, and with the strength of 10 stations, we will have people in place to grow beyond that," says McDaniel, who has been associated with Heftel for the last 22 years.

Heftel and Ginsburg's executive lineup consists of Cecil Heftel, pres-

ident/CEO; Scott Ginsburg, executive VP/CEO; Efrain Andrews, VP/CFO; and Jordan Ginsburg, chairman of the board.

Few personnel changes were made within each group. Jim DeCastro remains as president/GM of WLUP; Ken Wolt continues as president/GM of KTNQ/KLVE. WAPE GM Mark Schwartz continues in that post while assuming the president title at KHYI and WVCG.

Another longtime Heftel associate, Ev Wren, will provide programming consultation for the new group; programmers Mark Driscoll and Buzz Bennett will continue dual responsibilities for KHYI and WAPE.

## Washington Roundup

BY BILL HOLLAND

THE Federal Communications Commission is expected to consider a staff proposal soon to relax its multiple-ownership rules to give AM stations, which have been declining in profitability, a better break. In 1986, the FCC released statistics showing that the number of AM stations showing profitability fell from 67% in 1976 to 59%. If the FCC takes action, it would affect AM stations now owned by Capital Cities/ABC and GE (NBC) that are scheduled to be sold as a result of the rule forbidding ownership of radio and television outlets in one market.

STAY OUT OF THE programming business? It is anybody's guess, but the FCC's new general counsel,

Diane Killory, appears to be taking a less active stance than her predecessor, Jack Smith, in checking out possible cases of obscenity and indecency on the air, judging from her initial remarks after taking office.

SPEAKING OF FCC ACTION in the programming area, the commission heard from Infinity Broadcasting over the holidays. Infinity replied to the FCC's query about complaints that WXRK-FM New York morning man Howard Stern's blue banter was "obscene" or "indecent." Complaints had come via the simulcast of Stern's program to WYSP-FM Philadelphia. The company pointed out that the FCC had made it clear that it doesn't consider sex a forbidden subject on the airwaves; that such speech—sexually oriented language, sexual innuendo—has been ruled to be "protected

speech"; and, finally, that the few complaints must be balanced against Stern's huge listening audience. In short, Infinity said it felt Stern's raps are acceptable under community-standards criteria. The ball is now in the FCC court, and chairman Mark Fowler might be caught between a rock and a hard place—protecting First Amendment rights while being called, by a vocal minority, soft on "porn."

UNITED BROADCASTING, Bethesda, Md., has dropped its plans to dissolve as a corporation and restructure itself as a limited partnership. The company wanted to take advantage of changes in the tax laws but ran up against the Dec. 31 deadline. So, the group owner will continue to wear corporate attire.

GOOD LORD! The National Religious Broadcasters reports that there are now 1,370 religious-format stations nationwide, an increase of 21% over last year. NRB will meet here Jan. 31-Feb. 4 for its 44th annual convention.

SEN. DANIEL INOUE, D-Hawaii, was named Chairman of the Communications Subcommittee by Commerce Committee Chairman Sen. Ernest Hollings, D-S.C., shortly before the 100th Congress convened Jan. 6. The announcement ended speculation that Hollings would take the post himself. Inouye is considered "positive" and "approachable" by broadcaster lobbyists—although he won't be too approachable for a while because he is chairing a committee to investigate the Iran-contra arms affair.

HAPPY BIRTHDAY... Group W/Westinghouse Broadcasting and the Martin Luther King Jr. Federal Holiday Commission announced at a Capitol Hill press conference Jan. 7 that the country's major radio networks (and the USIA and the Armed Forces Radio Network) will broadcast a public awareness campaign in support of the King holiday observance. Special programming will air on the Jan. 19 holiday, along with public service spots.

## OUT OF THE BOX

Programmers reveal why they have jumped on certain new releases.

### TOP 40

At KBEQ Kansas City, program director Steve Perun says El DeBarge's "Someone" (Gordy/Motown) is "a smash right now. But it may not be getting recognition because there are seven DeBarge records out now." Perun says that now may not be the best time for more ballads, but he adds, "If you listen to it, there's no question it's a perfect midtempo ballad for top 40. It's getting good reaction in all demos for us." From the same family, Perun picks Chico DeBarge's "Talk To Me" (Motown) as another smash. In the rock arena, Perun says the Genesis album track "Tonight, Tonight, Tonight" (Atlantic) is getting treated like a single at KBEQ and is "outreacting" the current Genesis single, "Land Of Confusion." Perun says the album track's popularity may have much to do with the instant familiarity it has gained through exposure on Michelob television commercials. From yet another field, Perun says the Lionel Richie/Alabama collaboration "Deep River Woman" (Motown) is doing well in Kansas City. "It's stronger than [the Richie single 'Love Will Conquer All'], and it gives me a good excuse to play a country song here, where country is a big factor."

### COUNTRY

WCAO Baltimore PD Johnny Dark says George Strait's "Ocean Front Property" (MCA) is coming out of the box to a very strong response. "Incredible phones" have been generated by Highway 101's "The Bed You Made For Me" (Warner Bros.), Dark reports. He puts the new group's debut in the "new country sound" vein. Alabama's latest, "You've Got The Touch" (RCA), is doing great, Dark says, and the Bellamy Brothers' latest, "Kids Of The Baby Boom" (MCA/Curb), is "going to skyrocket."

KIM FREEMAN

## FALL '86 ARBITRON RATINGS

Following are 12 plus, average quarter hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight.

Call	Format	Summer '86	Fall '86	Call	Format	Summer '86	Fall '86
<b>NEW YORK</b>							
WHTZ	top 40	5.5	5.8	KPWR	top 40/urban	6.6	6.5
WPLJ	top 40	5.5	5.1	KIIS-AM-FM	top 40	7.1	6.3
WRKS	urban	5.1	5.1	KABC	talk	6.7	5.4
WOR	talk	5.3	4.7	KJOI	easy listening	4.4	4.9
WINS	news	4.9	4.6	KOST	AC	4.1	4.1
WBLS	urban	4.9	4.6	KRTH-FM	AC/classic rock	4.0	4.0
WPAT-FM	easy listening	4.4	4.5	KBIG	soft AC	3.9	3.9
WLTW	soft AC	3.6	4.2	KROQ	album rock	3.6	3.9
WCBS-FM	oldies	3.3	4.0	KIQQ	soft AC	2.9	3.6
WCBS-AM	news	3.5	3.9	KNX-AM	news	3.5	3.6
WNEW-FM	album rock	3.5	3.8	KFWB	news	3.3	3.4
WXRK	album rock	3.3	3.1	KTNQ	Spanish	3.2	3.3
WQHT	top 40/urban	1.4	3.1	KLSX	classic rock	1.5	3.1
WABC	talk	2.7	2.9	KMPC	nostalgia	3.3	2.7
WNSR	lite rock	2.3	2.5	KLVE	Spanish	2.2	2.3
WNEW-AM	nostalgia	3.0	2.3	KLOS	album rock	3.7	2.3
WHN	country	2.8	2.1	KULH	urban	1.8	1.8
WPIX	AC	1.9	2.0	KZLA	country	1.6	1.8
WYNY	AC	1.8	1.8	KWKW	Spanish	1.3	1.7
WNBC	AC	1.5	1.7	KMET	album rock	2.0	1.6
WQXR-AM-FM	classical	2.0	1.6	KUTE	Quiet Storm	1.5	1.5
WNCN	classical	1.4	1.5	KLAC	country	1.4	1.5
WADO	Spanish	1.8	1.4	KNX-FM	mellow rock	1.4	1.4
WPAT-AM	easy listening	1.5	1.4	KFI	AC	1.2	1.3
WSKQ	Spanish	1.4	1.3	KFAC-FM	classical	1.1	1.3
WALK-AM-FM	AC	1.8	1.0	KKGO	jazz	1.3	1.2
WKDM	Spanish	1.0	1.0	KRLA	oldies	1.3	1.2
WLIB	black	1.0	.8	KDAY	urban	1.3	1.2
				KNAC	pure rock	1.4	1.1
				KNOB	AC	.8	1.1
				KALI	Spanish	.9	1.1
				KSKQ	Spanish	.7	1.0

## ...newslines...

GREG SOLK is promoted to operations manager of album rock outlet WLUP Chicago, a Heftel property that is now part of the new Heftel and Ginsburg Broadcasting (see separate story, this page). Solk is a 10-year WLUP veteran who was made PD in 1983. Since then, Solk has changed the Loop's audience base from a 12-24 demo to a 25-54 demo through classic rock touches and high-profile personalities.

WKAT Miami has been sold to a group led by its VP/GM, Howard Premer, for \$2 million. The seller is Hernstadt Broadcasting. The big band/nostalgia station is now in its 50th year of operation. Under the new ownership, WKAT's city of license will no longer be Miami Beach, but North Miami.

JEFFREY CLARK and Chloe Brothers have been elected vice presidents of the Empire State Radio Partners Ltd., owner of WGY/WGFM Schenectady, N.Y. Clark continues in his responsibilities as Empire's VP/sales and marketing. Brothers continues as GM of the combo. In related news, Empire president and general partner Dennis Israel will be giving up his post as president and CEO of the Sky Stations in order to concentrate on the Empire properties. He will continue his ownership interest in the Sky group, which recently bought WPEG/WGIV Charlotte, N.C.; KSKY Dallas; and WEZO/WNYR Rochester, N.Y.

CRAIG ECKERT is named VP/GM of Win-Com's full-service AC/top 40 combo WNFL/WKFX Green Bay/Kaukauna, Wis. Eckert has served as acting manager of the station since last fall, and he orchestrated WKAU's change to WKFX early this year.

Hits From Billboard 10 and  
20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. I Wish, Stevie Wonder, TAMLA
2. Car Wash, Rose Royce, MCA
3. You Make Me Feel Like Dancing, Leo Sayer, WARNER BROS.
4. Dazz, Brick, BANG
5. You Don't Have To Be A Star (To Be In My Show), Marilyn McCoo & Billy Davis Jr., ABC
6. Hot Line, Sylvers, CAPITOL
7. New Kid In Town, Eagles, ASYLUM
8. After The Lovin', Englebert Humperdinck, EPIC
9. Blinded By The Light, Manfred Mann's Earth Band, WARNER BROS.
10. Torn Between Two Lovers, Mary MacGregor, ARIOLA AMERICA

## POP SINGLES—20 Years Ago

1. I'm A Believer, Monkees, COLGEMS
2. Snoopy Vs. The Red Baron, Royal Guardsmen, LAURIE
3. Tell It Like It Is, Aaron Neville, PARLO
4. Good Thing, Paul Revere & the Raiders, COLUMBIA
5. Sugar Town, Nancy Sinatra, REPRISE
6. Words Of Love, Mamas & the Papas, DUNHILL
7. Standing In The Shadows Of Love, Four Tops, MOTOWN
8. Winchester Cathedral, New Vaudeville Band, FONTANA
9. That's Life, Frank Sinatra, REPRISE
10. Georgy Girl, Seekers, CAPITOL

## TOP ALBUMS—10 Years Ago

1. Wings Over America, CAPITOL
2. Hotel California, Eagles, ASYLUM
3. Songs In The Key Of Life, Stevie Wonder, TAMLA
4. Boston, EPIC
5. The Best Of The Doobies, WARNER BROS.
6. A Star Is Born (Soundtrack), Barbra Streisand & Kris Kristofferson, COLUMBIA
7. Greatest Hits, Linda Ronstadt, ASYLUM
8. Frampton Comes Alive, Peter Frampton, A&M
9. Fly Like An Eagle, Steve Miller Band, CAPITOL
10. A Night On The Town, Rod Stewart, WARNER BROS.

## TOP ALBUMS—20 Years Ago


1. The Monkees, COLGEMS
2. S.R.O., Herb Alpert & the Tijuana Brass, A&M
3. Dr. Zhivago (Soundtrack), MGM
4. The Sound Of Music (Soundtrack), RCA/VICTOR
5. Je M'Appelle Barbra, Barbra Streisand, COLUMBIA
6. Going Places, Herb Alpert & the Tijuana Brass, A&M
7. Born Free, Roger Williams, KAPP
8. Winchester Cathedral, New Vaudeville Band, FONTANA
9. Supremes A Go-Go, MOTOWN
10. Golden Greats, Gary Lewis & the Playboys, LIBERTY

## COUNTRY SINGLES—10 Years Ago

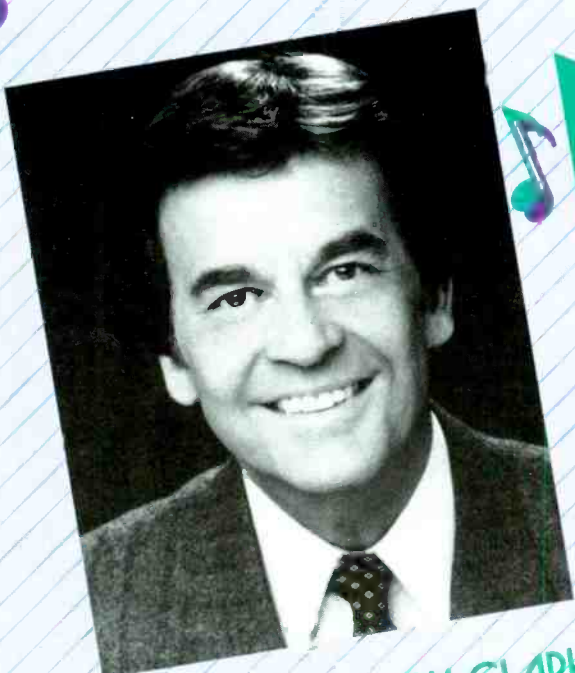
1. I Can't Believe She Gives It All To Me, Conway Twitty, MCA
2. Let My Love Be Your Pillow, Ronnie Milsap, RCA
3. Two Dollars In The Jukebox, Eddie Rabbitt, ELEKTRA
4. Don't Be Angry, Donna Fargo, ABC/DOT
5. Statues Without Hearts, Larry Gatlin, MONUMENT
6. Saying Hello, Saying I Love You, Saying Goodbye, Jim Ed Brown & Helen Cornelius, RCA
7. Are You Ready For The Country/ So Good Woman, Waylon Jennings, RCA
8. You Never Miss A Real Good Thing (Till He Says Goodbye), Crystal Gayle, UA
9. Near You, George Jones & Tammy Wynette, EPIC
10. Liars One, Believers Zero, Bill Anderson, MCA

## SOUL SINGLES—10 Years Ago

1. I Wish, Stevie Wonder, TAMLA
2. Darlin' Darlin' Baby (Sweet, Tender Love), O'Jays, PHILADELPHIA INTERNATIONAL
3. Free, Deniece Williams, COLUMBIA
4. Saturday Night, Earth, Wind & Fire, COLUMBIA
5. I Like To Do It, K.C. & the Sunshine Band, TK
6. Dazz, Brick, BANG
7. Car Wash, Rose Royce, MCA
8. Do It To My Mind, Johnny Bristol, ATLANTIC
9. Feelings, Walter Jackson, Chi-Sound/UA
10. Hot Line, Sylvers, CAPITOL



# AMERICAN MUSIC AWARDS NOMINATION SPECIAL



HOSTED BY DICK CLARK

## 1987 NOMINEES

Tina Turner • Madonna • Whitney Houston • Huey Lewis & The News • Robert Palmer • David Lee Roth • Lionel Richie • Janet Jackson • Steve Winwood • Genesis • Van Halen • Anita Baker

American Music Awards Nomination Special... a three-hour extravaganza focusing on those performers and groups who have earned nominations into music's elite... the American Music Awards. Hear the best in contemporary music and hear interviews with some of this year's most exciting nominees.

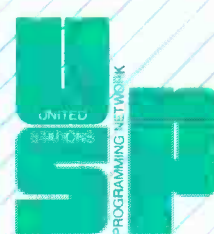
Scheduled for broadcast January 24-25, the weekend directly preceding the actual telecast, the American Music Awards Nomination Special provides an excellent opportunity to capture your audience of music fans who have made this 14-year-old music awards show one of the highest rated in the history of television.

The American Music Awards Nomination Special is produced and distributed by the United States Programming Network and Dick Clark Television Productions.

For station clearance information, call the United Stations Programming Network in Washington, D.C. today at (703) 276-2900 to reserve this program package in your market.

For national sales information, call our New York office at (212) 575-6100.

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Dallas  
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London



# ARISTA '86. OUR

## **Whitney Houston**

7x platinum plus in the U.S., 12 million worldwide. Billboard's #1 Pop and #1 Black album of the Year. A string of four #1 singles. A Grammy. An Emmy. The #1 Billboard Home Video from the first week of release. Whew!



## **Billy Ocean**

Two double platinum albums. Billboard's #1 Pop Singles Male Artist, #1 A/C Artist, and #1 Black Singles Male Artist of the year.



## **Carly Simon**

Carly's "Coming Around Again" with a smash hit single and a brand new album that's certain to be one of '87's biggest.

## **Jermaine Jackson**

Precious Moments connected for a top 15 hit with "I Think It's Love," and the story continues with the new single, "Words Into Action." Expect more great things from Jermaine in '87.



## **KBC Band**

A top 5 AOR artist off the initial 12". Their second 12", "America," is currently rocketing to the top of the AOR charts, and is off to a great start at Top 40.



## **The Monkees**

"Comeback of the Year," with an album at over 900,000 units and climbing to Platinum, their first top 20 single in two decades, and the year's top-grossing tour.



## **Whodini**

Back In Black racked up sales of over 900,000 units and is rapidly heading for platinum. Their SRO tour gave America and Europe a full-scale rap attack.



## **Kenny G**

The latest album from the year's most acclaimed instrumentalist has sold over 250,000 units (50,000 in the last month alone), and is ready to explode in '87.

# CHAMPIONSHIP SEASON

## **Aretha**

Already Gold and certain to exceed sales of the Queen's Platinum plus "Zoomin'" album "Jimmy Lee" going top 5 R&B and crossing pop. Produced by Narada Michael Walden, Billboard's #1 Producer of the Year.



## **Dionne Warwick**

"That's What Friends Are For": Billboard's #1 Pop and A/C Single of the Year. A Gold Single. A Gold LP.



## **GTR**

A Gold debut album. Voted Best Guitar Album of '86 in Guitar Player magazine's readers poll.



## **Thompson Twins**

Well over 700,000 units on their last album in the U.S. alone.

## **Jermaine Stewart**

With a top 5 single, "We Don't Have To Take Our Clothes Off," and a near-gold album, the Frantic Romantic broke through last year, and the word is still spreading.



From January through December, it was a series of triumphs for Arista and our artists, resulting in easily the best year in our history.

A remarkable 92% of all albums released in 1986 by current Arista artists have surpassed sales of 200,000 units! And more than one-third of those releases were certified Gold, Platinum, or higher.

## COMING SOON:

The eagerly awaited Arista debut album by *Carly Simon*, label firsts by *Patrice Rushen*, *Lala* and *Exposé*, new albums by *Patti Smith*, *Dionne Warwick*, *Cruzados*, *Thompson Twins*, *Kashif*, *The Alan Parsons Project*... and, of course, the second album from *Whitney Houston*.

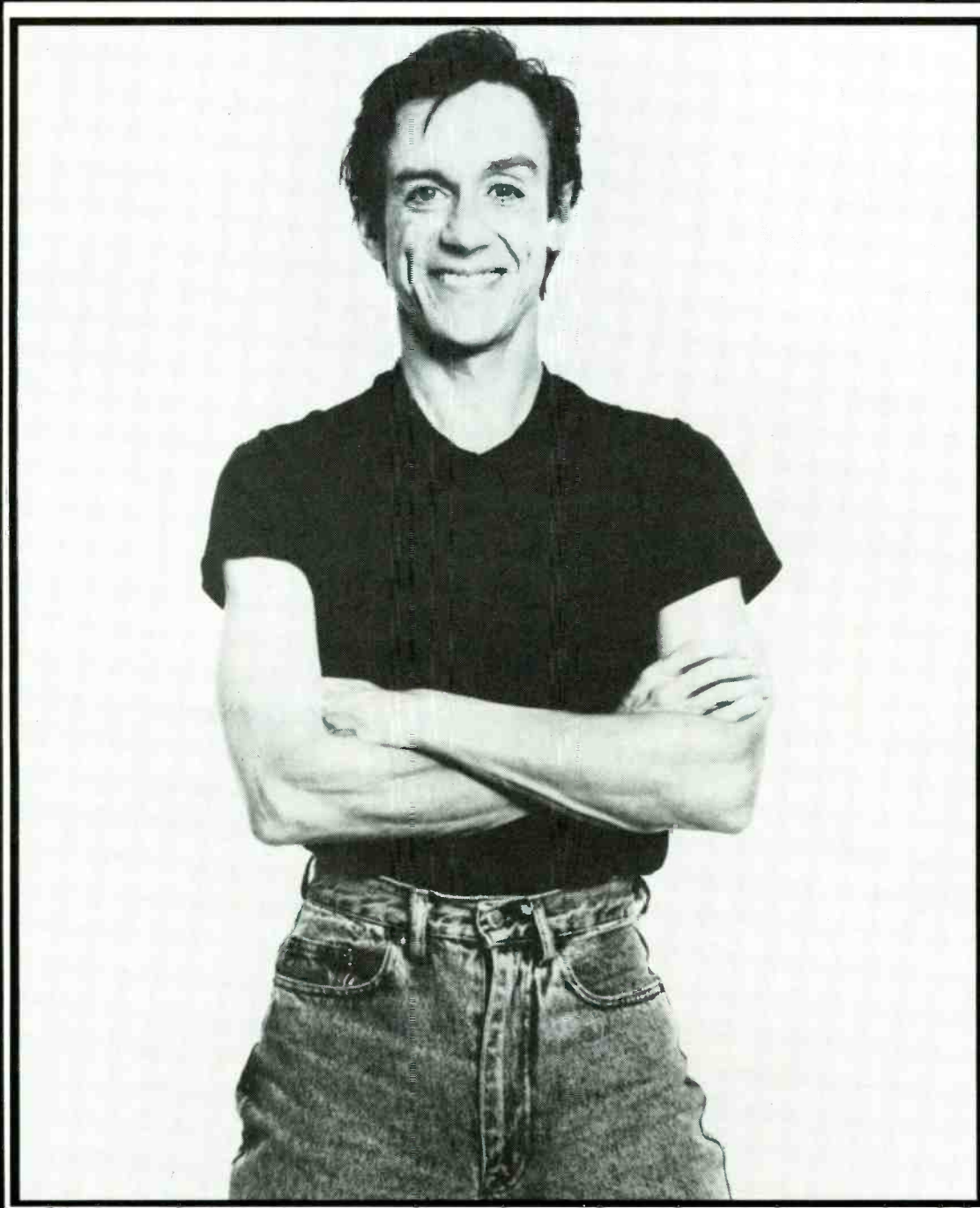
**AND,  
THE CELEBRATION'S  
JUST BEGINNING...**

**ARISTA**



King Biscuit *Presents*

# IGGY POP



Tune in the King Biscuit Flower Hour on January 25 to hear the legendary Iggy Pop, recorded during his first live performances in four years. He'll do songs

from his new album *Blah Blah Blah*, co-produced by his friend and co-writer David Bowie.

And look for his tour with the Pretenders starting this month.



**America's Premier  
Radio Concert Show**



DIR RADIO NETWORK

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**LORIMAR-Telepictures**  
Company

## Featured Programming

**WESTWOOD ONE/MUTUAL** has upped the ante for national radio program productions with its Check Your Local Listings promotion. The nationwide media campaign involves 30- and 60-second television commercials on VH-1 and CNN as well as full-page print ads urging listeners to check local publications to find out when and where the network's radio programs can be heard.

To facilitate the local listing of programs, WWI is sending a form to affiliates with each regularly scheduled program, including a generic description of the show and that week's particular highlights. The affiliate then fills in the broadcast date and time and sends the form along to local publications.

The intended effect is to create greater visibility for the network's programs in local markets and to provide a strong promotional impact for affiliates. It should do just that. It may also help syndicated programming in general achieve that desired higher visibility in the local markets.

**MJI BROADCASTING** now has a one-man West Coast office in **Dave Schulps**, vice president of production. Schulps will conduct artist interviews and be the all-round MJI representative for the West Coast, using a computer link to the New York office. Schulps can be reached at his Menlo Park, Calif., office at 415-854-1099.

Meanwhile, New York-based MJI affiliate relations manager **Patti Galluzzi** is appointed director of programming. The newly created position will be a liaison between affiliate relations and production. Instead of selling, she will be listening to affiliate feedback and passing the word back to production. Galluzzi's experience includes a stint as program director for Providence, R.I., rocker **WBRU**.

In other personnel news, **Paul Bronstein** moves up from **Satellite Music Network's** director of research to assistant VP/research. Bronstein came to SMN a year ago from the research-director position at **United Stations Radio Network**... And over at **ABC**, **Sandra Kennedy** is upped to director of research for the ABC Radio Network. She will be responsible for the day-to-day operation and administration of research functions. Kennedy had been the manager of research and media planning for the network since 1980.

**THE American Comedy Network's** president, **Andy Goodman**, is acting on his predictions of increased competition in a tightening market (Billboard, Jan. 10). ACN is expanding its national features service from seven to 10 features per week. The three added bits will be pulled from ACN's 3-year-old library and will be reissued as developing news stories and holidays make them topical.

As an 11th bonus feature, ACN VP/creative director **Bob James** will review current movies with a  
*(Continued on page 16)*

# VOX JOX

by  
Kim  
Freeman

**CHIEF ROCKER RETURNS:** Frankie Crocker's name offered us more than a wild-goose chase on our latest attempt to run down a rumor involving him. At presstime, all WRKS "Kiss" New York PD Tony Gray would say was, "Stay tuned Monday [12] sometime between 3 [p.m.] and 6 [p.m.]" So the big mystery has been whether Crocker's return will be via a regular, live shift or through some sort of syndicated project. The Kiss camp was absolutely mum on the subject, but observer bets are running in favor of the later scenario.

Crocker has a lot of nicknames—"the father of urban contemporary radio," "Hollywood," "MCA good guy"—but by any name, Crocker's return in any form is as exciting as it is interesting. As PD and afternoon man of WBLS New York in the '70s, Crocker put the station within pinching distance of then-dominant WABC. He was also fired during payola scandals and rehired a few years later. In 1978, Crocker watched the now-defunct WKTU steal the market away. But most important to this story, Crocker saw Kiss emerge as urban format leader under the direction of Barry Mayo, the GM Crocker will now work for at Kiss.

For the past few years, Crocker's been a host on VH-1. At a Black Music Assn. roast for Kiss GM Barry Mayo last year, Crocker made no secret of his desire to return to the Gotham airwaves, and his name has cropped up periodically in speculative scuttlebutt concerning various stations since he's been off the radio... Here's hoping you're all spinning "Moody's Mood" while reading this.

Another hot Big Apple topic is the operations director seat at WHTZ "Z-100," and Gotham gab has WBSB Baltimore PD Steve Kingston taking the post. Says Z-100 PD Scott Shannon, "There has been some interchange, but nothing in the serious stage." Of course, Kingston has already played ops man to Shannon's PD, when both were at WPGC Washington. The move would only appear logical on Kingston's part if there was some indication that Shannon would be moving on. As we've discussed before, Shannon is in the midst of renewal negotiations with Malrite, and the group's acquisition of WTRK Philadelphia adds more permutations to the possibilities. Stay tuned!

**JOHN LANGAN** left his PD post at top 40 outlet KZZU Spokane, Wash., recently in pursuit of other interests. "We're very sorry to see him go. He did a great job for us," says station VP/GM Barbara Beddor. As for qualities sought in Lan-

gan's future replacement, Beddor wants, "someone who would like being the No. 1 CHR in the U.S."

**MIKE SCHAEFER** can now be added to the growing crew at Virgin's domestic operation, where he lands as West Coast regional promotion manager. The former KIIS-AM-FM Los Angeles pro-

## Crocker returns to WRKS New York

grammer, of course, promoted for Elektra for three years before working at KIIS. He's swinging gracefully back into the rap with a comparison of the musical excitement of Virgin's initial output to the impact of music styles just breaking when KIIS began to come on big guns. Watch first for the Cutting Crew's "Died In Your Arms Again," which has been a hit overseas, and will hit your desk toward the end of the month.

Sincere condolences to **Brad Hunt**, Elektra's VP of national marketing/AOR promotion, whose father, Lloyd, died in the San Juan, Puerto Rico, hotel fire.

**WFMT** Chicago veteran air talent **George Stone** retired after eight years with the classical station... At another classical legend, **KFAC-AM-FM** Los Angeles, several veteran personalities got unexpected pink slips last week. The move is said to be part of KFAC's shift toward programming of longer music pieces, and, obviously, less talk.

**WAXY** Miami was quick to find a replacement for morning man **Greg Budell**. Longtime partners **Rick O'Riley** and **Suds Coleman** will arrive there Monday (12), having just left **WCCC** Hartford... Back in New York, **Al Bandiero** gets a permanent contract with **WQHT** "Hot 103" New York, where he's been handling afternoons since the Emmis outlet arrived in August. Bandiero, of course, was a staple on Gotham's last dance music success story, **WKTU**.

Congrats to **WKHX/WPLO** Atlanta air and production talent **Andy Gigandet** (aka **Steve Morris**) and his wife, **Carleen Nash**, on the birth of **Shannon Danielle** last month.

**Larry Bruce Communications** adds rockers **WKDF** Nashville and **KPOI** Honolulu to its client roster. The former **KGB** San Diego and **KMET** Los Angeles programmer's Los Angeles-based consultancy also has an international division

that is working with Australian stations SA-FM Adelaide and FOX-FM Melbourne.

**WWSA** Savannah, Ga., started off the new year as **WCHY-AM**, from which it will simulcast the Great American Country format of its sister station, **WCHY-FM**. **WWSA** had been an AC for seven years... **Walt Barcus** is the new PD at AC outlet **WNBH** New Bedford, Mass., where he will also handle afternoon drive. Barcus was GM at **WKHS** Worton, Md., and a broadcast instructor... Nice to see **KRLD** Dallas' **Brian Shields** used as a news source for **WPIX-TV** New York's coverage of the hostage incident at the Dallas airport last week... Down the road in Houston, young classic rocker **KZFX** "Z-107" brings **Lauren Valle** on as co-host with operations manager **Ted Carson** on the morning shift. She's a market veteran after more than six years with Malrite's **KKHT** Houston (formerly **KSRR**).

**DON'T MISS** BILLBOARD'S new Spanish radio column, *La Radio Latina*, by **Carlos Agudelo**. Geared toward Spanish-language music stations, the column is a companion feature to the Hot Latin 50 chart and will focus both on chart moves and radio activities.

In case you thought **Joe Walsh** was the only recording artist to moonlight as an air personality, make note that **Ted Nugent** put in a great week at **WLLZ**, the rocker in his Detroit hometown, where he sometimes referred to his show as "Good Luck America." More familiar with the medium was comedian **Richard Belzer**, who handled a two-week morning stint at rocker **WYSP** Philadelphia, when **WXRK** New York simulcaster **Howard Stern** vacated.

**Diane Cotton** joins full-service top 40 **WKRМ-AM** Columbia, Tenn., as night talent. She arrives from **WTMG-FM** Nashville... New at young AC outlet **WTRG** Raleigh, N.C., is morning man **Weaver Morrow**, who will be continuing his "wacky, off-the-wall" style, says **WTRG** PD **Garry Mitchell**. An 18-year veteran, Morrow was most recently at **KRBE** Houston. **WTRG** came on the air in August, and the rest of its lineup includes **Rick Freeman**, **Wynn Richards**, and **Jessie Brandon**.

**JOEL LIND** takes on extra duties as the VP/operations for Price Communications' **WMTG/WNIC** Detroit. Lind is Price's assistant VP/radio and will continue group-programming responsibilities. Lind replaces **David Ervin**, who moved on to the PD post at **WCLR** Chicago... **Steve Anthony** is appointed PD at **KLTE** Oklahoma City, a lite AC outlet. He arrives from the same post at **WRAL** Raleigh-Durham, N.C.

**Helen Leicht** and **David Dye** assume co-program-manager posts at adult rocker **WIOQ** Philadelphia. Leicht retains midday duties. Dye keeps the afternoon drive... Buried in holiday mail is news that **Neil Barry** is the new PD at rocker **WNEW-FM** New York. He comes from rocker **WSHE** Miami.

# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national album rock radio airplay reports.	TITLE
1	5	5	11	THE PRETENDERS SIRE	★★ NO. 1 ★★	MY BABY
2	1	2	11	ERIC CLAPTON MCA		IT'S IN THE WAY YOU USE IT
3	7	10	8	PETER GABRIEL GEFFEN		BIG TIME
4	8	11	6	BON JOVI MERCURY		LIVIN' ON A PRAYER
5	3	3	14	GEORGIA SATELLITES ELEKTRA		KEEP YOUR HANDS TO YOURSELF
6	6	8	8	BRUCE HORNSBY RCA		ON THE WESTERN SKYLINE
7	4	4	14	BOSTON MCA		COOL THE ENGINES
8	9	13	8	THE ROBERT CRAY BAND MERCURY		SMOKING GUN
9	10	16	7	ANN WILSON CAPITOL		THE BEST MAN IN THE WORLD
10	13	14	10	BILLY IDOL CHRYSALIS		DON'T NEED A GUN
11	18	21	6	ERIC CLAPTON WARNER BROS		TEARING US APART
12	2	1	12	STEVE MILLER CAPITOL		I WANT TO MAKE THE WORLD
13	29	35	5	EDDIE MONEY COLUMBIA	★★★ POWER TRACK ★★★	I WANNA GO BACK
14	20	24	6	KBC BAND ARISTA		AMERICA
15	11	7	15	BOSTON MCA		WE'RE READY
16	16	18	8	JASON & THE SCORCHERS EMI-AMERICA		GOLDEN BALL AND CHAIN
17	19	22	19	HUEY LEWIS & THE NEWS CHRYSALIS		JACOB'S LADDER
18	24	28	5	WORLD PARTY CHRYSALIS		SHIP OF FOOLS
19	15	9	13	BENJAMIN ORR ELEKTRA		STAY THE NIGHT
20	26	30	5	THE KINKS MCA		WORKING AT THE FACTORY
21	17	12	15	RIC OCASEK GEFFEN		TRUE TO YOU
22	22	26	7	BRUCE SPRINGSTEEN COLUMBIA		BECAUSE THE NIGHT
23	25	29	7	THE SMITHEREENS ENIGMA		BEHIND THE WALL OF SLEEP
24	12	6	12	DON HENLEY GEFFEN		WHO OWNS THIS PLACE
25	14	15	9	BRUCE SPRINGSTEEN COLUMBIA		FIRE
26	23	19	9	STEVE WINWOOD ISLAND		BACK IN THE HIGH LIFE AGAIN
27	37	42	4	STEVE MILLER CAPITOL		NOBODY BUT YOU BABY
28	NEW ▶		1	DEEP PURPLE MERCURY	★★★ FLASHMAKER ★★★	BAD ATTITUDE
29	31	33	8	THE PRETENDERS SIRE		ROOM FULL OF MIRRORS
30	34	38	4	EUROPE EPIC		THE FINAL COUNTDOWN
31	28	25	11	KANSAS MCA		ALL I WANTED
32	38	—	2	JOURNEY COLUMBIA		I'LL BE ALRIGHT WITHOUT YOU
33	33	23	12	BON JOVI MERCURY		WANTED DEAD OR ALIVE
34	36	41	4	IGGY POP A&M		REAL WILD CHILD
35	39	46	4	TIMBUK 3 I.R.S.		LIFE IS HARD
36	32	34	6	BILLY JOEL COLUMBIA		THIS IS THE TIME
37	27	27	10	BOB GELDOF ATLANTIC		THIS IS THE WORLD CALLING
38	46	—	2	DAVID & DAVID A&M		AIN'T SO EASY
39	21	17	10	STEVIE RAY VAUGHAN EPIC		SUPERSTITION
40	30	20	9	BRUCE SPRINGSTEEN COLUMBIA		WAR
41	41	—	2	'TIL TUESDAY EPIC		COMING UP CLOSE
42	45	—	2	CINDERELLA MERCURY		NOBODY'S FOOL
43	NEW ▶		1	LOS LOBOS SLASH		SHAKIN' SHAKIN' SHAKES
44	40	32	30	GENESIS ATLANTIC		LAND OF CONFUSION
45	35	31	10	LONE JUSTICE GEFFEN		SHELTER
46	NEW ▶		1	JOAN JETT AND THE BLACKHEARTS CBS		ROADRUNNER
47	44	44	5	BRUCE SPRINGSTEEN COLUMBIA		RAISE YOUR HAND
48	42	36	13	DAVID & DAVID A&M		SWALLOWED BY THE CRACKS
49	NEW ▶		1	LOVE & ROCKETS RCA		ALL IN MY MIND
50	48	39	13	THE STABILIZERS COLUMBIA		ONE SIMPLE THING

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.

## FEATURED PROGRAMMING

(Continued from page 14)

dollars-and-cents rating system to give you his opinion on a movie's worth.

New York comedienne Nancy Parker jumps into ACN's creative pool for 1987, bringing with her a wide array of celebrity impressions. And, finally, ACN will send out "Affiliate Tip," both in taped form and as a weekly newsletter, to show how material is successfully being used, offering advice on using each week's features.

**VINYLLIZED ... ProMedia's Fun Factory** has three of its bits included on WHTZ New York's "The Zoo's Greatest Hits, Vol. 2." The Z-100 Morning Zoo album, featuring WHTZ PD and Morning Zoo ringmaster Scott Shannon, is being sold to raise money for charity.

**MUSICAL STARSTREAMS**, the new age program from Frank Forest in Mill Valley, Calif., has been adding affiliates throughout 1986 and counts 30 stations on its roster as 1987 begins. The latest large-market add for the show is quality rock outlet WMRQ Boston, which will use the show in its Sunday morning 9-11 a.m. slot.

**A TWO-HOUR VERSION** of ABC's "Casey Kasem's American Top 40" is now being heard in English in eight major commercial FM stations in Japan. The program has been carried for years by American Armed Forces Radio but will now be carried only on a restricted basis on the Armed Forces' Far East Network. The three-year exclusive ar-



**Hoosier Reunion.** NBC Source affiliate WFBQ Indianapolis gets a Gotham welcome from Indiana native Jane Pauley as it broadcasts its "Bob & Tom Show" live from the NBC studios in New York. Pauley treated WFBQ listeners to a rendition of the fight song from her alma mater, Indiana Univ. From left are WFBQ's Bob Kevoian, Pauley, and WFBQ's Tom Griswold and Mark Much.

angement was engineered by **Radio Express**, Los Angeles, for Dentsu in Japan.

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

Jan. 16, Alan Parsons Project, Rock Over London, Radio International, one hour.  
Jan. 16-18, Bob Dylan, Tom Petty & the Heart-

breakers, Superstar Concert Series, Westwood One, 90 minutes.

Jan. 16-18, Deep Purple, Metalshop, MJI, one hour.

Jan. 16-18, Kool & the Gang, Countdown America, United Stations, four hours.

Jan. 16-18, Ben Orr, the Scorpions, Rock Chronicles, Westwood One, one hour.

Jan. 17, Bangles, Huey Lewis, Lisa Lisa & Cult Jam, Party America, ABC Radio, two hours.

Jan. 17, Aretha Franklin, Gladys Knight, Highlights, DIR, three hours.

Jan. 17, Steve Earle, T. Graham Brown, The American Eagle, DIR, 90 minutes.

Jan. 18, Susan Mazer, Dallas Smith, Musical Starstreams, Musical Starstreams, two hours.

Jan. 18, 'til Tuesday, King Biscuit Flower Hour, DIR, one hour.

Jan. 19, Dolly Parton, Solid Gold Country, United Stations, one hour.

Jan. 19-25, Eric Clapton, Classic Cuts, MJI, one hour.

Jan. 19-25, Triumph, In Concert, Westwood One, 90 minutes.

Jan. 24, Billy Vera & the Beaters, Rick Dees' Weekly Top 40, DIR, 90 minutes.

Jan. 24, Stacy Q, Pointer Sisters, Party America, ABC Radio, two hours.

Jan. 24, Ray Charles, Herbie Hancock, Highlights, DIR, three hours.

Grand Rapids, Mich., album rock and other format stations in all markets; and Al Maxwell, GM of KTLT Wichita Falls, Texas, contemporary stations in 50-plus markets.

During its December meeting, the council instigated a study of Arbitron's new "daypart" diary, which was first used in the summer 1986 survey. It was designed to minimize diary-keeper confusion about time of day, but the council expressed concern that the system may be causing a fluctuation in listening estimates.

The second resolution urges Arbitron to "place radio in the forefront of its efforts to market and develop new qualitative and quantitative audience-measurement techniques that take advantage of new technology."

## Arbitron Makes Changes

NEW YORK Arbitron Ratings here has appointed two new officers and four new members to its Radio Advisory Council, and that council has passed two new resolutions.

New officers elected to one-year terms are Dan Halyburton, VP/GM of KLIF/KPLX Dallas, who will represent country outlets in markets 1-50, and Lee Larsen, VP/GM of KOA/KOAQ Denver, who will represent news/talk outlets in all markets.

New council members elected to three-year terms in different markets are Ted Dorf, VP/GM of WGAY/WWRC Washington, D.C., easy-listening outlets in markets 1-50; Dennis Ireal, president/GM of WGY Albany, N.Y., MOR/personality stations in 50-plus markets; Dennis Lemon, VP/GM of WLAV

FOR WEEK ENDING JANUARY 17, 1987

Billboard

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## HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	9	<b>THIS IS THE TIME</b> ★★ No. 1 ★★ COLUMBIA 38-06526 2 weeks at No. One	◆ BILLY JOEL
2	5	6	10	<b>SHAKE YOU DOWN</b> COLUMBIA 38-06191	◆ GREGORY ABBOTT
3	3	1	12	<b>LOVE IS FOREVER</b> JIVE 1-9540/ARISTA	◆ BILLY OCEAN
4	2	4	11	<b>STAY THE NIGHT</b> ELEKTRA 7-69506	◆ BENJAMIN ORR
5	11	16	6	<b>AT THIS MOMENT</b> RHINO 74403	BILLY VERA & THE BEATERS
6	8	10	8	<b>WILL YOU STILL LOVE ME?</b> WARNER BROS. 7-28512	◆ CHICAGO
7	6	7	10	<b>SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL")</b> MCA 52973	◆ LINDA RONSTADT AND JAMES INGRAM
8	7	5	17	<b>THE WAY IT IS</b> RCA 5023	◆ BRUCE HORNSBY & THE RANGE
9	9	11	9	<b>CAUGHT UP IN THE RAPTURE</b> ELEKTRA 7-69511	ANITA BAKER
10	4	3	11	<b>FALLING IN LOVE (UH-OH)</b> EPIC 34-06352	◆ MIAMI SOUND MACHINE
11	12	15	6	<b>BALLERINA GIRL</b> MOTOWN 1873	◆ LIONEL RICHIE
12	10	8	17	<b>THE NEXT TIME I FALL</b> WARNER BROS. 7-28597	◆ PETER CETERA WITH AMY GRANT
13	17	20	8	<b>TWO PEOPLE</b> CAPITOL 5644	◆ TINA TURNER
14	13	12	12	<b>STAND BY ME</b> ATLANTIC 7-89361	◆ BEN E. KING
15	14	9	16	<b>LOVE WILL CONQUER ALL</b> MOTOWN 1866	◆ LIONEL RICHIE
16	15	14	12	<b>TAKE THIS LOVE</b> A&M 2875	SERGIO MENDES BRASIL '86
17	16	13	17	<b>HUMAN</b> VIRGIN 2861/A&M	◆ THE HUMAN LEAGUE
18	18	18	9	<b>STAY FOR AWHILE</b> A&M 2864	◆ AMY GRANT
19	22	25	6	<b>IN YOUR EYES</b> A&M 2894	JEFFREY OSBORNE
20	26	31	4	<b>I'LL BE ALRIGHT WITHOUT YOU</b> COLUMBIA 38-06301	JOURNEY
21	19	17	14	<b>EMOTION IN MOTION</b> Geffen 7-28617/WARNER BROS.	◆ RIC OCASEK
22	29	33	5	<b>SOMEDAY</b> MANHATTAN 50048/EMI-AMERICA	◆ GLASS TIGER
23	30	30	6	<b>JIMMY LEE</b> ARISTA 1-9546	◆ ARETHA FRANKLIN
24	24	26	6	<b>SOMEONE</b> GURDY 1867/MOTOWN	EL DEBARGE
25	27	28	5	<b>IS THIS LOVE</b> SCOTTI BROS. 4-06381/EPIC	◆ SURVIVOR
26	20	19	13	<b>AMANDA</b> MCA 52756	BOSTON
27	25	23	20	<b>COMING AROUND AGAIN</b> ARISTA 1-9525	CARLY SIMON
28	21	21	20	<b>I'LL BE OVER YOU</b> COLUMBIA 38-06280	◆ TOTO
29	32	35	4	<b>YOU GOT IT ALL</b> MCA 52968	◆ THE JETS
30	35	37	5	<b>ALL I WANTED</b> MCA 52958	◆ KANSAS
31	23	22	15	<b>TRUE BLUE</b> SIRE 7-28591/WARNER BROS.	◆ MADONNA
32	38	40	4	<b>OPEN YOUR HEART</b> SIRE 7-28508/WARNER BROS.	◆ MADONNA
33	NEW	1	1	<b>WITHOUT YOUR LOVE</b> COLUMBIA 38-06570	◆ TOTO
34	28	24	11	<b>HIP TO BE SQUARE</b> CHRYSALIS 43065	◆ HUEY LEWIS & THE NEWS
35	33	34	4	<b>DEEP RIVER WOMAN</b> MOTOWN 1873	LIONEL RICHIE
36	36	36	7	<b>VICTORY</b> MERCURY 888 074-7/POLYGRAM	◆ KOOL & THE GANG
37	39	—	2	<b>CAN'T HELP FALLING IN LOVE</b> EMI-AMERICA 8368	◆ COREY HART
38	31	27	7	<b>GOLDMINE</b> RCA 5062	◆ THE POINTER SISTERS
39	NEW	1	1	<b>STOP TO LOVE</b> EPIC 34-06523	◆ LUTHER VANDROSS
40	34	29	8	<b>DON'T GET ME WRONG</b> SIRE 7-28630/WARNER BROS.	◆ THE PRETENDERS

○ Products with the greatest airplay gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

## Who do you have to be to join ASCAP?

Membership in the American Society of Composers, Authors & Publishers is open to any writer or publisher who meets the following requirements:

**Writers:** Any composer or author of a copyrighted musical composition who has written one or more regularly published or commercially recorded works.

Any composer or author of a copyrighted musical composition who does not meet the above requirement may be elected as an associate member.

**Publishers:** Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale, and who assumes the financial risk involved in the normal publication of musical works.

**ascap**

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## Billboard ADULT CONTEMPORARY MOST ADDED

A weekly national compilation of the most added records on the radio stations currently reporting to the Top Adult Contemporary Singles chart.

	NEW	TOTAL
	ADDS	ON
84 REPORTERS		
TOTO WITHOUT YOUR LOVE COLUMBIA	14	32
BRUCE HORNSBY & RANGE MANDOLIN RAIN RCA	10	10
BILLY VERA & BEATERS AT THIS MOMENT RHINO	9	69
GLASS TIGER SOMEDAY MANHATTAN	9	40
KANSAS ALL I WANTED MCA	7	25





**Workshop Express Takes President.** The "Santa Claus Express Kids" gather around to hear WFLW Orlando air personality Bill Cross read "The Night Before Christmas" at the Ronald Reagan National Airport terminal in Washington, D.C. The holiday charity effort is designed to bring underprivileged children to a secret "Santa's Workshop, U.S.A." in Miami and WBJW teamed with Presidential to make a dream visit to Santa's workshop a reality for the children.



**Bo B-Day.** KWFN Santa Rosa, Calif., throws Bo Diddley an early birthday party, bringing admiring listeners backstage to give the legend birthday gifts. From left are KWFN GM Bob Woelfel, listener Joy Mitchell, and Diddley.



**WILD Thing.** WILD Boston PD Elroy R.C. Smith, left, brings the evening's lineup together for a calm moment before rolling into the WILD Ball. The station's Fall Ball performers were, from second left, Stacy Lattisaw, Bobby "D Train" Williams, and Jean Carne.



**The Key To The Suite.** CHTZ-FM St. Catharines, Ontario, programming director Eric Samuels honors native rockers Honeymoon Suite with the key to the city at a ceremony held at Niagara Falls. Pictured are, clockwise from left, Honeymoon Suite's Rob Preuss, Samuels, and band members Gary LaLond, Dave Betts, Derry Ereham.



**Bluer Than Blue Is No Longer True.** Michael Johnson stops in at WDSY Pittsburgh to show the staff that he's no longer "Bluer Than Blue." Standing are, from left, RCA's Gary Noftz, WDSY MD Mary Jo Kacsan and PD Ron Antil, Johnson, and RCA's Gary Greenburg and Dale Turner.



**Foreign Conclusion.** The Make-A-Wish Foundation's Oregon chapter concludes its 1986 fund-raising campaign with the single largest donation—from Ackerley stations KSGO/KGON Portland. The donation, amounting to more than \$15,000, was a result of the station's Celebrity Golf Tournament. It will be used to make a wish come true for children with chronic, life-threatening, or terminal illnesses. Standing are, from left, KGON-FM VP/GM Dan Hern and the foundation's chapter president Fred McLawhorn.



**Upstate Utopia.** WKGL-FM Middletown, N.Y., presents its first artist-of-the-year award to neighbors Todd Rundgren and Roger Powell. Rundgren was honored for his solo work and for his work with Utopia, of which Powell is a member. From left are Rundgren, WKGL air talent Gary Manheim, and Powell.



RKO Memories, Misfires, And Mysteries: Part 2

THE BEST RKO FORMAT change that never happened was in 1972 when it decided to go top 40, with WGMS-AM Washington, D.C., retaining the classical format on WGMS-FM.

The Washington political establishment complained loudly. The FCC was deluged with thousands of written complaints, and the switch-to-be was front-page news.

MANY OF RKO'S Beatles exclusives came right from Capitol Records. Honest. Other Beatles exclusives and exclusives by other British superstars came from contacts at the British trads. I remember Al Coury,

the former head of Capitol's promotion, once telling me KHJ was the only station not playing "Money" by Pink Floyd and that this was keeping the record from going top 10 nationally.

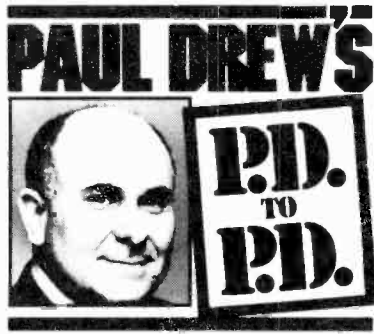
One famous southern PD was interviewed three times over the years by three different RKO GMs. His station was always on top and I remained neutral—making no recommendations to the GMs.

At KHJ in 1974, on what was to become his last day on the air, afternoon driver Tom Dooley said: "I believe Richard Nixon, president of the U.S., and his close associates should be thoroughly investigated in regard to the concept, design, and execution of the political assassinations of John Kennedy, Robert Kennedy, [and] Martin Luther King; the attempted assassination of George Wallace; and other unprecedented and heinous crimes of high treason and murder against the people of America.

Once, just once, did I get a direct phone call from a General Tire (the RKO parent company) big shot. There was to be some function for their tire dealers, and I was asked to come up with entertainment for the

event. UNKNOWN UNTIL NOW, someone wrote to the FCC in 1976 and complained about my control over the programming at the 13 RKO stations. RKO and the FCC investigated and found no impropriety or wrongdoing.

The youngest Gambling's success



today at WOR isn't a surprise to me. Bruce Johnson ordered that a place be found at one of the RKO stations for young John 13 years ago, to keep his dad happy.

In late 1973 and early 1974, I began to receive all sorts of trashy mail at home. I put the matter into the hands of RKO's outside attorneys, and they arranged for an investigation by the postal inspector.

Walt "Baby" Love became the first

black jock at an RKO top 40 station. I hired him at CKLW in 1967. Walt was so nervous the first few nights, he broke out in a rash and came to work with white lotion and bandages all over his body.

The album FMs were seriously hurting KHJ and KFRC in 1971, and there was a PDs meeting with Bill Drake in Fresno, Calif. It was also attended by Drake-Chenault's Bill Watson and Bernie Torres.

One of my most embarrassing moments was Charlie Van Dyke's discovery of a critical memo I wrote about him for management. To Van Dyke's credit, he did the best job of holding on to what KHJ could hold on to as a top 40 AM in decline in the '70s.

I am sorry to say there were two PDs at RKO who were allowed to make what they could from the record industry. Their stations had high ratings and big profits, and the general managers weren't about to rock their boat.

PERHAPS THE MOST misunderstood relationship at RKO was the Drake-Chenault consultancy. Drake never had the kind of authority most thought he had. Assumptions and intimidation succeeded to overcome a written contract clearly stating: "It is specifically understood that [Drake-Chenault's] function hereunder is solely to furnish advice and consultations... [the stations] shall be free at

all times, in their absolute discretion, to accept and follow or to reject or ignore any advice or counsel furnished to them by [Drake-Chenault]."

Drake was fortunate to have the genius of Ron Jacobs, the skills of Watson and Betty Breneman, and the loyalty of Torres.

PERHAPS THE SOLUTION to the biggest RKO Radio mystery is in Johnson's head. Johnson was recruited to be RKO Radio's first president in many years. (His predecessor, Taber, was a vice president.) Johnson was proud of being an "under-40" president and felt certain he was on the path to Jack Poor's job as RKO General president when Poor retired.

Johnson brought Dwight Case into RKO as KHJ's GM, and Case later became RKO Radio's West Coast VP. Some say Johnson owed Case a favor. I don't know. But the story goes that as Johnson and Case were en route to New York for a next-morning meeting with Poor and the plane landed at JFK, Johnson turned to Case and told him he was resigning in the morning and recommending him for the job.

93Q Houston P.D.: John Lander
1 Billy Vera & The Beaters, At This Mom
2 Duran Duran, Notorious
3 Gregory Abbott, Shake You Down
4 Samantha Fox, Touch Me (I Want Your B

KMEL 105 San Francisco
1 Madonna, Open Your Heart
2 Robbie Nevil, C'est La Vie
3 Chico DeBarge, Talk To Me
4 Sweet Sensation, Hooked On You

BIO4 MILANS MUSIC Baltimore P.D.: Steve Kingston
1 Bangles, Walk Like An Egyptian
2 Gregory Abbott, Shake You Down
3 Billy Vera & The Beaters, At This Mom

29A Boston P.D.: Harry Nelson
1 Billy Vera & The Beaters, At This Mom
2 Bruce Springsteen & The E Street Band,
3 Gregory Abbott, Shake You Down
4 Timbuk 3, The Future's So Bright, I G

WAVA 106.7 Washington P.D.: Mark St. John
1 Bangles, Walk Like An Egyptian
2 Run-D.M.C., You Be Illin'
3 Duran Duran, Notorious

94-Q Atlanta P.D.: Jim Morrison
1 Gregory Abbott, Shake You Down
2 Bangles, Walk Like An Egyptian
3 Billy Vera & The Beaters, At This Mom
4 Crowded House, Don't Dream It's Over

WLOL 99½ Minneapolis P.D.: Gregg Swedberg
1 Glass Tiger, Someday
2 Robbie Nevil, C'est La Vie
3 The Jets, You Got It All
4 Limited Warranty, Beat Down The Door

16 Nancy Martinez, For Tonight
17 Survivor, Is This Love
18 Carly Simon, Coming Around Again
19 Genesis, Land Of Confusion
20 Gregory Abbott, Shake You Down
21 Billy Vera & The Beaters, At This Mom

St. Paul P.D.: David Anthony
11 The Jets, You Got It All
12 Survivor, Is This Love
13 Limited Warranty, Beat Down The Door
14 Gregory Abbott, Shake You Down

105KITS San Francisco P.D.: Richard Sands
1 Duran Duran, Notorious
2 Robbie Nevil, C'est La Vie
3 Bangles, Walk Like An Egyptian
4 Dead or Alive, Brand New Lover

KDWB 101 St. Paul P.D.: David Anthony
11 The Jets, You Got It All
12 Survivor, Is This Love
13 Limited Warranty, Beat Down The Door
14 Gregory Abbott, Shake You Down

28 EX Georgia Satellites, Keep Your Hands T
29 EX Bruce Willis, Respect Yourself
30 EX Eddie Money, I Wanna Go Back
A Janet Jackson, Let's Wait Awhile
A Bruce Hornsby & The Range, Mandolin R
A Club Nouveau, Lean On Me
A Bobby Brown, Girlfriend
A Genesis, Tonight Tonight
A Chico DeBarge, Talk To Me
A Jesse Johnson (Featuring Sly Stone),

San Francisco P.D.: Richard Sands
1 Duran Duran, Notorious
2 Robbie Nevil, C'est La Vie
3 Bangles, Walk Like An Egyptian
4 Dead or Alive, Brand New Lover
5 Peter Gabriel, Big Time
6 Cyndi Lauper, Change Of Heart
7 Genesis, Land Of Confusion
8 Pet Shop Boys, Suburbia
9 Nocera, Summertime Summertime
10 Debbie Harry, French Kissin
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# Boos Turn Into Bravos For The Beastie Boys

BY LINDA MOLESKI

NEW YORK When the Beastie Boys opened for Madonna on her 1985 "Virgin" tour, they were constantly booed off stage. Less than two years later, though, the white rap trio is gearing up for an extensive U.S. headlining tour in support of its hugely successful debut Def Jam/Columbia album, "Licensed To Ill." With nearly 500,000 copies sold in the first month of its release, the album has climbed to No. 20 on this week's Top Pop Albums chart.

"Around here we're calling it the Beastie Boys phenomenon," says Bob Sherwood, Columbia senior vice president of marketing. "It was instant explosion, and it caught a lot of people by surprise. Next to Bruce [Springsteen], it's our fastest selling reorder record."

Sherwood credits the group's success to a number of factors, including five years of audience "build-up" and invaluable exposure on Run-D.M.C.'s 1986 "Raising Hell" tour. Both Sherwood and the Beastie Boys agree that manager Russell Simmons—who, together with pro-

ducer Rick Rubin, founded the Gotham-based Def Jam label—played a key role in the band's development.

"Russell Simmons predicted the gold album and what's happening to us now," says group member Mike D (Michael Diamond). "He had a vision that was very much in a commercial way. We were just going on making the records we wanted to make, and Russell took the music and said, 'This is gonna be incredible—the biggest thing that ever happened. You're gonna be huge, your debut album is gonna be gold, then platinum.'"

Adds group member King Ad-Rock (Adam Horovitz), "Run-D.M.C. helped us out a lot, too. A lot of people opened their minds to rap music, and when 'Walk This Way' got on AOR, it made it that much easier."

Like Run-D.M.C., the Beastie Boys have successfully crossed over to a white audience, with three of the album's tracks receiving airplay on urban and album rock radio. A video for their rock-rap anthem "(You Gotta) Fight For Your Right

(To Party!)" recently premiered on MTV.

"The album appeals to a young, broad demographic," says Sherwood. "It's one of those wonderful projects that cuts through many barriers. The music is allegedly off-center and doesn't fit in those perfect holes, but it rattles around in everything."

The Beastie Boys are set to kick

off their "Licensed To Ill" tour in late January, playing 7,000-seat venues. In addition, they will be appearing in the upcoming motion picture "Tougher Than Leather," and they are slated to begin filming their first full-length movie, "Beastie Boys Are Scared Stupid," in March for Def Pictures.

"We're also working on a television pilot that's based on the charac-

ters we are now," says Mike D.

"It's something we always wanted to do," adds group member MCA (Adam Yauch). "But now we have the money to do it. Maybe we'll go straight to network TV with it. Or maybe we'll just start our own network."

(Nelson George raps on the *Beastie Boys*, see page 22.)

## Genesis Tour To Touch Down In Texas; After 8 Years, Dead Kennedys Punk Out

by Steve Gett

NEW YORK Genesis kicks off the second U.S. leg of its "Invisible Touch" tour Thursday (15) at the Houston Summit. Last year, the band played 29 concerts in six cities in the U.S., grossing more than \$8.5 million. The upcoming Michelob-sponsored dates include several stadium shows and are tentatively set to climax with a March 1 show at Miami's Orange Bowl. Booked by the Gotham-based ITG agency, Genesis is also rumored to be returning for a series of summer stadium dates.

**OVER AND OUT:** The Dead Kennedys have reportedly called it a day after eight years as one of the U.S.'s most controversial acts. In recent months, the San Francisco-based punk band had been plagued by various legal problems after its fearless leader, Jello Biafra, faced obscenity charges stemming from the inclusion of an allegedly pornographic poster in the group's last album (Billboard, June 14, 1986).

Word has it, however, that the Kennedys' decision to split had nothing to do with any of these problems. It actually came down to—you guessed it—"musical differences." Guitarist East Bayray was particularly eager to quit the lineup to concentrate on working with his other band, the Cage.

**SHORT TAKES I:** As predicted in this column months ago, Pet Shop Boys vocalist Neil Tennant will be cutting a duet with veteran U.K. songstress Dusty Springfield. The song's called "What Have I Done To Deserve This?" and was co-penned by Tennant and partner Chris Lowe . . . The **Smithereens** are playing U.K. club dates this month to promote their "Especially For You" debut set . . . At presstime, Billy Idol and guitarist Steve Stevens were finalizing the lineup for the peroxide one's touring band, due to hit the road in March. Don't be surprised to find the odd familiar face in the group—we should have the names next week . . . **Bob Geldof** kicks off a nine-date U.K. tour Feb. 28 in Glasgow, Scotland, but there's no news of

any U.S. shows . . . Ex-Japan bassist Mick Karn has recorded a new album, "Dreams Of Reason Produce Monsters," for Virgin. The project includes contributions from former Japan cohorts David Sylvian and Steve Jansen . . . After cutting basic tracks for his second Columbia album with producer Keith Diamond in Holland, Mick Jagger looks set to re-

cord a couple of extra tunes for the project in Barbados with the **Eurythmics'** Dave Stewart at the knobs . . . Tina Turner starts a world tour March 4 in Munich, Germany. Tentative plans call for her to play North American concerts in July.

### ON THE BEAT

Artist news, touring, signings, venues . . . for those who need to know

**ROYAL SCAM:** After the commercial failure of his 1986 flick, "Under The Cherry Moon," it looks highly likely that Prince will be staying away from movies for a while and devoting his time and energy to music. Insiders say His Royal Purpleness plans to release a new single in March, with a double album to follow in late spring. The word is he actually has enough material for eight albums and originally wanted to release a triple-album set.

There is a strong possibility that Prince will tour in support of his upcoming releases. Just who will be in his band remains to be seen—don't forget, he disbanded the **Revolution** last year—but rumors are rife that Sheila E. will be playing drums.

**BACK IN ACTION:** Under the management wing of Nick Cowan and Mark Johnson, Rolling Stones guitarist Ronnie Wood is hard at work on his next solo album, which he is co-producing with Bobby Womack. Woody has also landed a publishing deal with Harper & Row, which will put out a book of his artwork this fall. Incidentally, an exhibition of the guitarist's paintings and draw-

ings will be held in April at London's Hamilton Gallery.

**STRUNG OUT:** The **Smiths** have parted company with guitarist Craig Gannon, who joined the U.K. band in early 1986. Dissatisfied with his role primarily as a rhythm player, Gannon has left to start his own group. As for the Smiths, they aren't looking for a replacement and plan to continue working as a four-piece.

**SHORT TAKES II:** Scottish comedian Billy Connelly is set for an upcoming U.S. tour, which will include a March 23 appearance on "Late Night With David Letterman" . . . Congrats to **Wang Chung** manager David Massey and his lady, Gaby Gryn, who tied the knot at a Jan. 4 ceremony in London . . . The **Communards** and **Erasure** are teaming for a Jan. 26 Action Against Aids benefit in London. **Tom Robinson** was originally on the bill but has since dropped off . . . The **Style Council's** new album, "The Cost Of Loving," is due for release shortly. Bandleader Paul Weller produced the album, but he reportedly received a helping hand on several mixes from **Curtis Mayfield** and the "Money\$ Too Tight To Mention" **Valentine Brothers** . . . **Berlin** is in the U.K. through the end of January opening for **Frankie Goes To Hollywood**.

**ADVANCE PLANNING:** I.R.S. Records has come up with a projected schedule for its early 1987 releases, says in-house public relations coordinator Cary Baker. Following this month's product—an album from **Three O'Clock** and a 12-inch single from **Intimate Strangers** ("Raise The Dragon")—the label's February releases will include the movie soundtrack "Athens, GA—Inside Out" (featuring **R.E.M.** and **Love Tractor**) and the new **Torch Song** album, "Exhibit A."

Spring selections should include new albums by the **Truth**, **Wall Of Voodoo**, and **Dr. & the Medics**; an EP from Australia's **Hunters & Collectors**; and the label debut of recent signing the **dB's**—the group's first release in three years.

## Determined To Get Career On Track BEEFED-UP MEAT LOAF

BY JIM BESSMAN

NEW YORK Following a brief and disappointing relationship with RCA, Meat Loaf has re-emerged with his debut album for Atlantic, "Blind Before I Stop." And with the switch in labels, the singer says he is determined to change his reputation.

"People think I'm hard to deal with, which isn't true," says Loaf. "I have a temper, but show me an artist who doesn't and he's dead."

According to Loaf, RCA was understandably upset when he failed to tour here in support of "Bad Attitude," his one album for the label, which was released two years ago. But, says Loaf, his "last minute" decision not to perform U.S. live dates was due to a serious leg injury.

As for that album's unsuccessful performance, Loaf says it had the best sales and radio start of any of his previous releases but "wasn't deep enough to do better than 200,000-something copies." Still, Loaf maintains that "Bad Attitude" was a good album coming out of what had been a three-year legal mess of suits and countersuits stemming from his former management situation.

These entanglements have since been resolved, says Bob Ellis, Loaf's current manager. Ellis adds that the recently released "Blind Before I Stop" harks back to the singer's 1977 monumental debut album, "Bat Out Of Hell," in terms of quality and career direction. The new album was recorded in Rosbach, Germany, with Boney M cre-

(Continued on page 27)

## Battlezone Assaults U.S. Ex-Iron Maiden Singer To Tour

BY STEVE GETT

NEW YORK Iron Maiden is in the midst of yet another extensive global trek, this time to promote its latest Capitol album, "Somewhere In Time." Meanwhile, the British rock band's original lead singer, Paul Di'Anno, has gotten back to basics with his new band, Battlezone.

After the release of its debut album, "Fighting Back," on the independent Shatter label at the end of last year, Battlezone has embarked on an extensive series of U.S. club dates.

During his tenure with Iron Maiden, Di'Anno sang on two albums and completed two grueling world tours, after which he experienced

"serious burnout." Despite his former group's continued success, Di'Anno says, "If I'd stayed there, it would have been nice financially, but I would have been a basket case at the end of it."

"When I quit Maiden in 1981, I'd gotten fed up with it and just wanted to get out and do something different. Things weren't clicking quite right between me and Steve [Harris, bassist and bandleader], and so I thought, instead of hindering each other, I might as well get out and do something else."

The vocalist worked on various solo projects during the ensuing years before assembling Battlezone in early 1986. "Up to that point, I'd

(Continued on page 27)



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Dec. 18-19, 21-22	\$1,320,000 \$18.50	72,632 sellout	Ron Delsener Ents.
HUEY LEWIS & THE NEWS DYNATONES BONNIE HAYES & THE WILD COMBO FREAKY EXECUTIVES BONNIE RAITT	Oakland-Alameda County Coliseum Oakland, Calif.	Dec. 27-28, 30-31	\$970,418 \$25/\$17.50	49,383 sellout	Bill Graham Presents
JOURNEY GLASS TIGER CONCRETE BLOCK	Long Beach Convention & Entertainment Center Long Beach, Calif.	Dec. 26-27, 31	\$771,624 \$25/\$18.50	37,912 sellout	Bill Graham Presents
BOB SEGER & THE SILVER BULLET BAND GEORGIA SATELLITES	The Omni Atlanta, Ga.	Dec. 21-23	\$664,728 \$16/\$15	41,630 sellout	Brass Ring Prods.
MICHAEL STANLEY BAND	Front Row Theatre Cleveland, Ohio	Dec. 16-17, 19-20, 22-23, 26-27, 29-31, Jan. 1-3	\$604,044 \$15.75	38,352 sellout	Belkin Prods.
GRATEFUL DEAD NEVILLE BROS. DAVID CROSBY	Henry J. Kaiser Convention Center Oakland, Calif.	Dec. 27-28, 30-31	\$567,225 \$25/\$17.50	29,289 sellout	Bill Graham Presents
PETER GABRIEL YOUSOU N'DOOUR	Rosemont Horizon Rosemont, Ill.	Dec. 4-5	\$485,870 \$17.50/\$16.50	27,876 28,930	Jam Prods. of Chicago
GEORGE STRAIT JOHN CONLEE	Reunion Arena Dallas, Texas	Dec. 31	\$375,825 \$30/\$25/\$20	16,533 sellout	Varnell Ents.
JOURNEY GLASS TIGER	San Diego Sports Arena San Diego, Calif.	Dec. 30, Jan. 4	\$365,275 \$17.50/\$16	22,032 sellout	Pacificconcerts
LUTHER VANDROSS HOWARD HEWETT CHRIS THOMAS	Capital Centre Landover, Md.	Jan. 4	\$333,885 \$18.50	18,210 sellout	Dimensions Unlimited
JOURNEY GLASS TIGER	Fresno Convention Center Fresno, Calif.	Dec. 29, Jan. 2	\$310,448 \$17/\$15.50	19,542 sellout	Pacificconcerts
BON JOVI CINDERELLA	Meadowlands Arena East Rutherford, N.J.	Dec. 31	\$293,130 \$16.50/\$14.50	18,534 sellout	Monarch Entertainment Bureau John Scher Presents
FRESH AIRE BY MANNHEIM STEAMROLLER	Orpheum Theatre Omaha, Neb.	Dec. 26-29	\$236,534 \$16/\$14/\$12	16,554 sellout	Sound Trak Inc.
THE HOWARD STERN SHOW ROBIN QUIVERS FRED NORRIS	Madison Square Garden Center, Felt Forum New York, N.Y.	Dec. 31	\$202,130 \$50/\$40	4,365 sellout	Monarch Entertainment Bureau John Scher Presents
BON JOVI CINDERELLA	Baltimore Arena Baltimore, Md.	Dec. 29	\$200,550 \$15	13,525 13,641	Cellar Door Prods.
GLADYS KNIGHT & THE PIPS	Holiday Star Theatre Merrillville, Ind.	Dec. 13-14	\$187,055 \$15.95	13,238 sellout	Whiteco Star Ticket
BON JOVI CINDERELLA	The Centrum in Worcester Worcester, Mass.	Dec. 27	\$167,946 \$14.50/\$12.50	12,236 sellout	Don Law Co.
OINGO BOINGO WALL OF VOODOO	San Diego Sports Arena San Diego, Calif.	Dec. 31	\$160,640 \$20	8,032 9,986	Fahn & Silva Presents
THE PAUL WINTER CONSORT	Cathedral St. John the Divine New York, N.Y.	Dec. 18-20	\$140,651 \$20/\$17/\$14	10,129 sellouts	in-house
B. B. KING MILLIE JACKSON BOBBY BLUE BLAND CHARLES BROWN	Fox Theatre Atlanta, Ga.	Dec. 26	\$139,551 \$18.75/\$16.75	8,439 9,356	Turning Point Prods.
BON JOVI CINDERELLA	Cumberland County Civic Center Portland, Maine	Dec. 26	\$137,750 \$14.50	9,500 sellout	Frank J. Russo
BOSTON POPS ORCHESTRA	Providence Civic Center Providence, R.I.	Dec. 15	\$107,263 \$15.50/\$12.50	7,021 9,000	Frank J. Russo
BON JOVI	Cambria County War Memorial Arena Johnstown, Pa.	Dec. 21	\$96,250 \$13.75	7,000 sellout	DiCesare-Engler Prods.
STEVIE RAY VAUGHAN & DOUBLE TROUBLE LONNIE MACK	Fox Theatre Atlanta, Ga.	Dec. 31	\$83,644 \$18.75	4,678 sellout	Cellar Door Prods.
SAM KINISON BUSTER POINDEXTER & BANSHIES OF BLUE CARL LABOVE	The Ritz New York, N.Y.	Dec. 31	\$80,750 \$30/\$25/\$20	3,418 sellout	Monarch Entertainment Bureau John Scher Presents
CYNDI LAUPER EDDIE MONEY	The Omni Atlanta, Ga.	Dec. 31	\$77,913 \$16.50	4,722 sellout	Southern Promotions Concert Promotions
RUN-D.M.C. BOBBY BROWN	Denver Auditorium Arena Denver, Colo.	Jan. 2	\$76,197 \$16.50	4,816 6,000	Lewis Grey Attractions Concert Entertainment
ALICE COOPER VINNIE VINCENT INVASION	Nashville Municipal Auditorium Nashville, Tenn.	Jan. 2	\$71,363 \$12.50	5,827 9,900	Sound Seventy Prods., Inc.
RUN-D.M.C. BOBBY BROWN	Celebrity Theatre Phoenix, Ariz.	Jan. 3	\$71,075 \$15.50/\$14.50	4,850 5,200 sellout	Lewis Grey Attractions in-house Concert Entertainment
STEVIE RAY VAUGHAN & DOUBLE TROUBLE THE OUTLAWS	Sunrise Musical Theatre Sunrise, Fla.	Jan. 3	\$63,360 \$16	4,086 sellout	Fantasma Prods.
ALICE COOPER VINNIE VINCENT INVASION	Ocean Center Daytona Beach, Fla.	Dec. 29	\$63,345 \$15	4,634 5,000	Fantasma Prods.
TED NUGENT HONEYMOON SUITE	Welsh Auditorium Grand Rapids, Mich.	Dec. 29	\$60,771 \$15	4,853 sellout	Brass Ring Prods.
ALICE COOPER VINNIE VINCENT INVASION	Baltimore Arena Baltimore, Md.	Dec. 18	\$58,215 \$15	4,152 13,641	Cellar Door Prods.
MANTRONIX TWO LIVE CREW JUST ICE. P. LA ROCK WORD OF MOUTH WITH D.J. CHEESE	New Orleans Municipal Auditorium New Orleans, La.	Dec. 25	\$57,040 \$14/\$12	4,422 5,000	Ghost Prods.
RICHARD NADER'S HOLIDAY DOO WOP SHOW: PAUL ROBI'S PLATTERS THE PENGUINS THE DRIFTERS THE DUPREES THE CHANTELS	The Aspen Hotel Parsippany, N.J.	Dec. 26	\$52,198 \$25/\$22.50/\$17.50	2,266 2,400	RNE Corp.
ALICE COOPER VINNIE VINCENT INVASION	Atlanta Civic Center Atlanta, Ga.	Dec. 26	\$51,274 \$15.50	3,308 4,500	Southern Promotions Concert Promotions

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## Talent in Action

IAN HUNTER  
The Palace, Hollywood, Calif.  
Tickets: \$13.50

"WHEN YOUR NAME gets hot, then your heart grows cold," sang Ian Hunter when his star was rising with Mott The Hoople way back in 1973. Now his name has grown cold, but as for his heart, it was difficult to tell from this recent concert. Without a label, Hunter recently came into L.A. seemingly with a chance to stake a claim on a new deal, but he left without having demonstrated any compelling reason for getting signed.

Hunter was in very good voice and spirits. He delivered a more-than-passable greatest-hits show, composed largely of the more familiar moments of his solo career—among them "Once Bitten Twice Shy," "Just Another Night," and "Cleveland Rocks"—plus a few Mott chestnuts like "All The Way From Memphis," and "All The Young Dudes."

But the lone brand-new song, "Cool Jerk" (not the Capitols' oldie), was unexceptional. The one-dimensional backing from the eight-man Roy Young Band (which opened the show with a pointless Holiday Inn-style set of rock and blues classics) flattened out even some of the best songs.

Hunter's last album, 1983's "All Of The Good Ones Are Taken," showed him still a fine writer, speaking as eloquently about mid-life as he did of youth 10 years before. It's a shame, however, that in this show he could not have made it seem more of a crime that the crowd was largely limited to old fans; few curious youngsters come to see a onetime giant, and few musicians who had drawn inspiration from him attended. Instead, it was, to quote one of Hunter's song titles, "just another night."

STEVE HOCHMAN

SKINNY PUPPY  
SEVERED HEADS  
Roxy Theatre  
Hollywood, Calif.  
Tickets: \$12.50

CHAOS, NOISE, and general disarray marked a fascinating double bill that brought together two different countries' versions of the future of rock on one stage. From Canada came Skinny Puppy, a three-piece electronic aggregation with a Capitol album under its belt and considerable whoops, gurgles, and bleats in its relentlessly pounding repertoire.

Considering that its album is titled "Mind: The Perpetual Inter-course," one might not expect the cheeriest of music from the Canadian trio, and one certainly did not hear it at this recent Roxy date. In fact, as Skinny Puppy lead vocalist Nivek Ogre paced back and forth and growled into the microphone, the audience was treated to various film clips of a slaughterhouse in action and other pleantries. It was all vaguely reminiscent of England's Throbbing Gristle and Australia's SPK.

Severed Heads displayed significantly more variety and color in its brief opening set. The Australian duo relied largely on prerecorded tapes made in its home studio—making the concert occasionally

seem little more than a playback session—but Severed Heads' music displayed a subtle wit and sophistication that should not be overlooked.

Both bands showed a willingness to create and explore new sounds, and each in its way was successful more often than not.

DAVE DIMARTINO

FRANK MORGAN  
Village Vanguard, New York  
Admission: \$12

IT'S NOT SURPRISING that Frank Morgan was a little nervous as he opened a six-night stand here last month. Almost 30 years after the release of his first album, the 52-year-old alto saxophonist was making a very belated New York debut.

The reasons it took Morgan so long to make it from Los Angeles to New York had more to do with drugs and the law than with music. Though the well-publicized gig may have attracted its share of curiosity-seekers, it was the music—and the music alone—that held the capacity audience spellbound.

Despite his opening-night jitters, Morgan played beautifully. More a bebop musician than anything else—with a rhythmic approach and a harmonic concept rooted in Charlie Parker—Morgan isn't just another bebopper. His repertoire included such bop staples as Jerome Kern's "All The Things You Are" and Thelonious Monk's "Well You Needn't," but his improvisations were smoother, more overtly lyrical, and less frantic than those of most Parker disciples.

The relaxed, free-flowing quality of Morgan's playing was enhanced by the understated drumming of Billy Higgins. Two other master accompanists, pianist Cedar Walton and bassist Buster Williams, rounded out the magnificent rhythm section. Trumpeter Johnny Coles, whose laid-back style is similar to Morgan's, proved to be a very appropriate "special guest."

The final two nights of Morgan's Vanguard stint were recorded by Contemporary, his current label, which plans to release a live album.

PETER KEEPNEWS

Rockers from around the world played a U.N. benefit ... see page 53

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**Fat Safari.** During the shooting of the Fat Boys' upcoming Warner Bros. film, "Disorderlies," the rappers and some friends went (what else?) big-game hunting in a Los Angeles parking lot. Ready for the hunt are, from left, Beach Boy Brian Wilson, Fat Boy Mark Morales, actor Ralph Bellamy, Fat Boy Darren Robinson, and Beach Boys Mike Love and Bruce Johnson. Checking the gun were director Michael Schultz and Fat Boy Damon "Kool Rock-ski" Wimbley.

# Isaac Hayes Is Hot—Again

## Re-emerges As Actor And Musician

BY NELSON GEORGE

NEW YORK Isaac Hayes hopes to be a superstar again. He enjoyed such success following his entry into solo performing, during which time Hayes, as "Black Moses," was one of the first black artists to sell tons of albums. His soundtrack to "Shaft," a landmark of funk arranging, won him an Academy Award.

But Hayes isn't greedy. "If I fall short, I'm just happy for the acceptance I've had since returning to the scene," says the singer/producer/songwriter. Hayes' anticrack version of the ballad "Hey Girl" on Columbia was one of 1986's unexpected hits.

After several years of a "self-imposed hiatus," Hayes has been recording and acting again. Hayes' performance as the villain in "Escape From New York" is a favorite among action-adventure fans. "I had business and personal problems to straighten out," Hayes says in reference to financial entanglements that date back to the demise of Stax in the early '70s. "My concentration was scattered, so before I returned I had put all that in place."

Since 1977, when he moved to Atlanta, Hayes has been cutting at the city's Master Sound recording studio. In that time he has produced several projects, most notably a Donald Byrd album on Elektra, and executive-produced an independently distributed album on the Bronner Brothers, the sons of the owner of Atlanta's B&B black-hair-care-products company. "All the material on my 'U-Turn' album was written and recorded within the last six months," Hayes says, although he does have some older songs he might record for his next album.

Isaac Hayes the actor will be in a new film this year. "Counter Force," an action film about a team of mercenaries hired to protect an Arab leader, was filmed last summer in Spain and the U.K. George Kennedy and Andrew Stevens are featured as well. Hayes, who appeared on the NBC-TV series "Hunter" last year, is "putting a push on to do more film work."

"Soul Man" and "Wrap It Up," two of the soul standards Hayes wrote in the '60s with David Porter, have been revived successfully. "Soul Man" was the title of a controversial comedy, the theme song of which was rerecorded by Sam Moore of Sam & Dave, who had a '60s hit with the song, and Lou Reed. The Fabulous Thunderbirds had a major pop hit with

"Wrap It Up."

Yet, says Hayes, "I won't see any money from them. All of that is tied up in the Stax bankruptcy. One day, when all the debts are paid off, I'll see something. It's just a part of my life that's been

**'If I fall short, I'm just happy for the acceptance I've had since returning'**

retired."

The great soul songwriter praises Peter Guralnick's book "Sweet Soul Music," which chronicles the rise and fall of Stax Records. "The account of what happened at Stax was rather accurate, though I don't agree with all of the opinions about why things happened."

Hayes, now managed by former RCA and CBS promotion executive Ronnie Mosley, has been making promotional appearances around the country, including a recent stop on "The Today Show." Hayes, once renowned for his elaborate stage shows, might tour this summer "if the demand becomes great enough. There is no way I could see myself out there six months of the year, but if it was a limited two- or three-month situation in smaller halls, I'd be interested." Would he be willing to don the chains and black shades of his "Black Moses" persona? "Maybe," he says with a laugh. "I keep myself in pretty fair shape. But I'd have to put some kind of a variation in the show. That's what would be scary. People's memories of what the shows used to be like would be hard to compete against."

# THE RHYTHM & BLUES

by Nelson George



THERE ARE MANY so-called experts in the field of black music, folks who make their living keeping up with the trends, sounds, and attitudes of the black music listeners who are scratching their heads this new year.

Why? Just look at the top of the Top Black Albums chart. After just eight weeks, the Beastie Boys' "Licensed To Ill" is at No. 3 with a bullet. Who are the Beastie Boys, and why are black kids responding to them as if they were the second coming of Run-D.M.C.? Mikey D, Ad Rock, and MCA are three white guys who hung out and played around New York's East Village scene before discovering the joys of hip-hop. Along with friend and sometime spinner Rick Rubin, they dived mouth first into the music, getting booed at the Bronx's now-defunct Disco Fever, once the unofficial home of the rap world, and befriending Run-D.M.C.'s members and their manager, Russell Simmons. With the partnership of Rubin and Simmons in Def Jam Records, the union between the punky trio and the rap world was partially complete.

The Beasties got plenty of road work and media exposure while getting booed by Madonna's fans on her tour a few years back, and they had things thrown at them at New York's Apollo Theatre when they opened for Run. These guys have paid their dues. But key to their current success is a record called "Hold It, Now Hit It," released last spring on Def Jam. The record got lost at Columbia; it did well as a 12-inch, but not well enough to force black radio to play it, certainly not when there were records by Run-D.M.C., Whodini, and LL Cool J in the market. But the hip-hop "in" crowd—the club jocks, radio mixers, and hardcore b-boys who are the heart of this music—knew "it was chill" and that for all the jokes and the on-stage beer bashes, the Beasties could deliver. So when they heard "Paul Revere," written with Run-D.M.C., and some of the other cuts on the new album—which, it should be noted, continues the musical direction started by that Profile trio—they jumped on it and spread the word. The rap-rock connection started by "Rock Box" works because it appeals to young blacks and young whites. It is nasty, obnoxious, and, maybe, a little stupid—just like the Beasties themselves. In fact, the Beasties stage show and silly rap style create the atmosphere of a really hip frat party, one that may

just propel "Licensed To Ill" to multiplatinum status.

**SHORT STUFF:** New Edition is still under contract to AMI management. In fact, the company, which also has Col. Abrams, the System, and Ready For The World, is planning to introduce several new groups into record stores in 1987... Look for Melba Moore to make a series of appearances on the CBS series "Falcon Crest" as a lawyer. Word is that Moore is being wooed by a number of film production companies for TV and movie endeavors... The U.K. charts are, as always, fascinating in their relationship to black music. Isley-Jasper-Isley's "Caravan Of Love," which should have been a huge pop hit on these shores, went to No. 1 in England. Not the original, but a wonderful a cappella version by an

## Beastie Boys break out—and rightly so

English group called the Housemartins on the Go Discs label. The beauty of the song's melody and the sensitivity of its lyrics—about the troubles, physical and political, in Africa—are fully realized. Right behind "Caravan" was a reissue of Jackie Wilson's "Reet Petite" on the SMP label. Written by Tyran Carlo—aka Billy Davis—Gwen Gordy, and Berry Gordy, it was one of the late singer's first great performances.

Highly recommended reading is "Sambo: The Rise & Demise Of An American Jester" by Joseph Boskin (Oxford University Press, 252 pages, \$20.95), a look at that powerfully derogatory character, which permeated the world of U.S. entertainment for well over 100 years. The book argues that "Sambo" is dead, but some might argue that the old "Sambo" imagery has just taken new forms... Rap, perhaps because it's best appreciated on 12-inch singles, works very well in compilations that highlight the best of the style. There have been a number of good rap collections in recent months. The latest is "Rap's Greatest Hits" on Priority, which includes Run-D.M.C. ("King Of Rock"), the Timex Social Club ("Rumors"), the Boogie Boys ("A Fly Girl"), the Fat Boys ("Fat Boys"), Doug E. Fresh ("The Show"), Whodini ("Friends"), UTFO ("Roxanne, Roxanne"), Real Roxanne with Howie Tee ("Howie's Teed Off"), and Rockmaster Scott & the Dynamic Three ("The Roof Is On Fire")... K-Tel has its own rap compilation, "Urban Exposure," which is most noteworthy for its inclusion of the now-nostalgic

(Continued on next page)

FOR WEEK ENDING JANUARY 17, 1987

# Billboard

## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

		NEW	TOTAL
		ADDS	ON
		96 REPORTERS	
BRUCE WILLIS	RESPECT YOURSELF MOTOWN	24	25
MIDNIGHT STAR	ENGINE NO. 9 SOLAR	20	56
GLADYS KNIGHT & THE PIPS	SEND IT TO ME MCA	19	75
STACY LATTISAW	JUMP INTO MY LIFE MOTOWN	18	24
JESSE JOHNSON	SHE (I CAN'T RESIST) A&M	18	58

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of 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.

### RETAIL BREAKOUTS

		NUMBER	
		REPORTING	
		125 REPORTERS	
GLADYS KNIGHT & THE PIPS	SEND IT TO ME MCA	17	
FIVE STAR	IF I SAY YES RCA	9	
CLUB NOUVEAU	SITUATION #9 WARNER BROS	7	
JESSE JOHNSON	SHE (I CAN'T RESIST) A&M	7	
MIDNIGHT STAR	ENGINE NO. 9 SOLAR	6	

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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	1	CONTROL	JANET JACKSON	2
2	2	VICTORY	KOOL & THE GANG	4
3	5	STOP TO LOVE	LUTHER VANDROSS	1
4	3	GIRLFRIEND	BOBBY BROWN	6
5	4	LOVE YOU DOWN	READY FOR THE WORLD	10
6	7	JIMMY LEE	ARETHA FRANKLIN	3
7	9	AS WE LAY	SHIRLEY MURDOCK	7
8	18	CANDY	CAMEO	5
9	10	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	GRACE JONES	9
10	6	GOIN' TO THE BANK	COMMODORES	20
11	11	ONCE BITTEN TWICE SHY	VESTA WILLIAMS	12
12	8	CAUGHT UP IN THE RAPTURE	ANITA BAKER	16
13	15	COME SHARE MY LOVE	MIKI HOWARD	8
14	20	BIG FUN	THE GAP BAND	15
15	23	FALLING	MELBA MOORE	11
16	25	C'EST LA VIE	ROBBIE NEVIL	14
17	13	IT'S THE NEW STYLE	BEASTIE BOYS	25
18	14	TASTY LOVE	FREDDIE JACKSON	29
19	21	GOLDMINE	THE POINTER SISTERS	17
20	22	MISUNDERSTANDING	JAMES (D TRAIN) WILLIAMS	13
21	17	LOVE IS FOREVER	BILLY OCEAN	24
22	12	IKE'S RAP/HEY GIRL	ISAAC HAYES	32
23	24	SHAKE YOU DOWN	GREGORY ABBOTT	55
24	16	YOU BE ILLIN'	RUN-D.M.C.	50
25	19	ONCE IN A LIFETIME GROOVE	NEW EDITION	28
26	33	BALLERINA GIRL	LIONEL RICHIE	21
27	—	HAVE YOU EVER LOVED SOMEBODY	FREDDIE JACKSON	18
28	36	TWO PEOPLE	TINA TURNER	22
29	37	PAUL REVERE	BEASTIE BOYS	49
30	28	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	34
31	27	LET'S GO OUT TONIGHT	LEVERT	45
32	31	TALK TO ME	CHICO DEBARGE	51
33	34	I WANNA KNOW YOUR NAME	FORCE M.D.'S	26
34	32	LOVE WILL CONQUER ALL	LIONEL RICHIE	59
35	26	SEXY	KLYMAXX	30
36	—	TAKE IT TO THE LIMIT	RAY, GOODMAN & BROWN	27
37	30	CRAZAY	JESSE JOHNSON (FEATURING SLY STONE)	73
38	35	SHIVER	GEORGE BENSON	19
39	39	SERIOUS	DONNA ALLEN	23
40	40	HEAT STROKE	JANICE CHRISTIE	33

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	STOP TO LOVE	LUTHER VANDROSS	1
2	5	JIMMY LEE	ARETHA FRANKLIN	3
3	7	CANDY	CAMEO	5
4	2	CONTROL	JANET JACKSON	2
5	6	COME SHARE MY LOVE	MIKI HOWARD	8
6	8	MISUNDERSTANDING	JAMES (D TRAIN) WILLIAMS	13
7	11	SHIVER	GEORGE BENSON	19
8	12	AS WE LAY	SHIRLEY MURDOCK	7
9	9	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	GRACE JONES	9
10	18	FALLING	MELBA MOORE	11
11	19	C'EST LA VIE	ROBBIE NEVIL	14
12	20	BIG FUN	THE GAP BAND	15
13	3	VICTORY	KOOL & THE GANG	4
14	23	HAVE YOU EVER LOVED SOMEBODY	FREDDIE JACKSON	18
15	16	GOLDMINE	THE POINTER SISTERS	17
16	4	GIRLFRIEND	BOBBY BROWN	6
17	22	SERIOUS	DONNA ALLEN	23
18	26	BALLERINA GIRL	LIONEL RICHIE	21
19	25	TWO PEOPLE	TINA TURNER	22
20	28	I WANNA KNOW YOUR NAME	FORCE M.D.'S	26
21	10	ONCE BITTEN TWICE SHY	VESTA WILLIAMS	12
22	27	TAKE IT TO THE LIMIT	RAY, GOODMAN & BROWN	27
23	34	DOESN'T HAVE TO BE THIS WAY	ROSE ROYCE	40
24	35	IF I SAY YES	FIVE STAR	42
25	13	CAUGHT UP IN THE RAPTURE	ANITA BAKER	16
26	38	SITUATION #9	CLUB NOUVEAU	31
27	14	SEXY	KLYMAXX	30
28	32	U-TURN	J.BLACKFOOT	37
29	31	TENDERONI	O'BRYAN	38
30	15	LOVE YOU DOWN	READY FOR THE WORLD	10
31	36	TO BE CONTINUED	THE TEMPTATIONS	41
32	40	SLOW DOWN	LOOSE ENDS	35
33	39	STAY	HOWARD HEWETT	46
34	37	HOLD ON	R.J.'S LATEST ARRIVAL	43
35	—	SEND IT TO ME	GLADYS KNIGHT & THE PIPS	48
36	—	BABY DON'T GO TOO FAR	LUTHER INGRAM	39
37	—	SOMEONE LIKE YOU	SYLVESTER	47
38	—	YOU GOT IT ALL	THE JETS	44
39	—	HEAT STROKE	JANICE CHRISTIE	33
40	—	EASY LOVE	THE ROSE BROTHERS	57

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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
MCA (12)	13
Constellation (1)	
COLUMBIA (6)	9
Def Jam (3)	
CAPITOL	8
A&M (5)	6
Virgin (1)	
ATLANTIC (3)	6
Omni (2)	
21 Records (1)	
WARNER BROS.	6
ELEKTRA (4)	5
Solar (1)	
MOTOWN (3)	5
Go'dy (2)	
RCA (3)	5
Jive (1)	
Total Experience (1)	
E/P/A	4
Epic (3)	
Scotti Bros. (1)	
MANHATTAN (3)	4
P.I.R. (1)	
POLYGRAM	4
Atlanta Artists (2)	
Mercury (1)	
Polydor (1)	
ARISTA (2)	3
Jive (1)	
EMI-AMERICA	3
MACOLA (1)	3
Catawba (1)	
Egyptian Empire (1)	
FANTASY	2
Danya (1)	
Reality/Danya (1)	
PROFILE	2
CHRYSALIS	1
Cooltempo (1)	
EDGE	1
ICHIBAN	1
MALACO	1
Muscle Shoals Sound (1)	
POSSE	1
PRISM	1
RENDEZVOUS	1
SLEEPING BAG	1
SOURCE	1
SUPERTRONICS	1
SUTRA	1
Fever (1)	
TOMMY BOY	1

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

TITLE (Publisher - Licensing Org.) Sheet Music Oist.	TITLE (Publisher - Licensing Org.) Sheet Music Oist.	TITLE (Publisher - Licensing Org.) Sheet Music Oist.
7 AS WE LAY (Troutman's, BMI/Saja, BMI)	BMI/Nonpareil, ASCAP/Careers, BMI) CPP	71 LOVE IS A DANGEROUS GAME (Zomba, ASCAP/Willesden, BMI)
39 BABY DON'T GO TOO FAR (MCA, ASCAP)	17 GOLDMINE (Nonpareil, ASCAP/Broerztoones, BMI) CPP	24 LOVE IS FOREVER (Zomba, ASCAP)
21 BALLERINA GIRL (Brockman, ASCAP)	67 GOOD FRIEND (Mycena, ASCAP)	59 LOVE WILL CONQUER ALL (Brockman, ASCAP/Dyad, BMI/Poopy's, ASCAP) CPP/CLM
15 BIG FUN (Temp Co., BMI)	77 GOOD THINGS COME TO THOSE WHO WAIT (Amber Pass, ASCAP/Disco Fever, ASCAP/Panda, ASCAP)	10 LOVE YOU DOWN (Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)
88 BODY AND SOUL (TAKE ME) (Mtume, BMI)	18 HAVE YOU EVER LOVED SOMEBODY (Zomba, ASCAP/Willesden, BMI)	58 THE LOVER (Tpyge, BMI)
94 BRENDA (Larchris, BMI)	33 HEAT STROKE (Max, ASCAP/Leosun, ASCAP)	52 LOVIN' EV'RY MINUTE OF IT (Entertaining, BMI/Danica, BMI/Zomba, ASCAP)
5 CANDY (All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	87 HERE NOW (Etude, BMI/Fanny Mac, BMI)	84 MAKE THE MUSIC WITH YOUR MOUTH (Flake, ASCAP/Marley Marl, ASCAP)
16 CAUGHT UP IN THE RAPTURE (WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	43 HOLD ON (Arrival, BMI)	13 MISUNDERSTANDING (Huemart, BMI/Blackwood, BMI) CPP/ABP
14 C'EST LA VIE (MCA, ASCAP/Afg, ASCAP/Bug, BMI)	95 HOW DO YOU STOP (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	81 MR. BIG STUFF (Malaco, BMI/Caraljo, BMI)
8 COME SHARE MY LOVE (Warner-Tamerlane, BMI/Buffalo Factory, BMI)	72 I CAN PROVE IT (Rare Blue, ASCAP)	12 ONCE BITTEN TWICE SHY (Vesta Seven, ASCAP/Almo, ASCAP/Sir Gant, BMI) CPP/ALM
2 CONTROL (Flyte Tyme, ASCAP)	60 I NEED YOUR LOVING (Flyte Tyme, ASCAP)	28 ONCE IN A LIFETIME GROOVE (House Of Champions, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP/ABP
73 CRAZAY (Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	26 I WANNA KNOW YOUR NAME (Mighty Three, BMI)	98 OUR LIVES (WB, ASCAP/Any Name, ASCAP)
66 CURIOSITY (Oel Jam, ASCAP)	75 (I WANNA) MAKE LOVE TO YOU (Pending)	180 PASSION AND PAIN (Julie Moosekic, BMI/Jaasu, BMI)
83 DO YOU WANT IT BAD ENUFF (Glasshouse, BMI/Irving, BMI) CPP/ALM	42 IF I SAY YES (Ensign, BMI/Marvin Morrow) CPP	49 PAUL REVERE (Def Jam, ASCAP)
40 DOESN'T HAVE TO BE THIS WAY (Rare Blue, ASCAP/Orcia, ASCAP) CPP	32 IKE'S RAP/HEY GIRL (Super Blue, BMI)	36 PRECIOUS, PRECIOUS (Alexandra Kee, BMI/Aujourd'Hui, BMI)
74 DON'T THINK ABOUT IT (Duchess, BMI/Perk's, BMI)	9 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (Bruce Woolley, ASCAP/April, ASCAP/Grace Jones, ASCAP/DeShuffin, ASCAP) CPP/ABP	48 SEND IT TO ME (Off Backstreet, BMI/Streamline Moderne, BMI/Lauren Wood, BMI)
57 EASY LOVE (Muscle Shoals, BMI/Jalew, BMI)	99 IN YOUR EYES (Prince Street, ASCAP/ATV, BMI/CBS Songs, ASCAP)	23 SERIOUS (Triage, BMI/Living Disc, BMI)
53 ENGINE NO. 9 (Hip Trip, BMI/Midstar, BMI)	25 IT'S THE NEW STYLE (Def Jam, ASCAP)	30 SEXY (Spectrum VII, ASCAP/Klymaxx, ASCAP) CPP
89 EVERYTHING MUST CHANGE (Almo, ASCAP)	3 JIMMY LEE (Gratitude Sky, ASCAP/When Words Collide, BMI/Bellboy, BMI)	55 SHAKE YOU DOWN (Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI)
34 FACTS OF LOVE (Music Corp. Of America, BMI/Bayjun Beat, BMI)	82 KISS AWAY THE PAIN (Mercey Kersey, BMI/L'il Mama, BMI)	91 SHARE MY WORLD (Lifo, BMI)
11 FALLING (Rightson, BMI/Franne Golde, BMI/Gene McFadden, BMI/Summa, BMI/Arista, ASCAP) CPP	45 LET'S GO OUT TONIGHT (Trycet, BMI/Ferrell, BMI)	64 SHE (I CAN'T RESIST) (Shockadelica, ASCAP/Almo, ASCAP)
97 FOOLISH PRIDE (Hallowed Hall, BMI/Red Network, BMI) CPP	79 A LITTLE BIT MORE (Bush Burnin', ASCAP/Gene McFadden, BMI/Su-ma, BMI) CPP	19 SHIVER (Gratitude Sky, ASCAP/Bellboy, BMI)
6 GIRLFRIEND (Kamalar, ASCAP/Let's Shine, ASCAP)	54 LIVING ALL ALONE (Downstairs, BMI/C'Index, BMI/Mighty Three, BMI)	31 SITUATION #9
20 GOIN' TO THE BANK (Tuneworks, BMI/Franne Gee, BMI/Rightson)		

(Delightful, BMI) CPP

78 WHEN YOU LOVE SOMEONE (Amazement, BMI)

65 WHERE DID WE GO WRONG? (Abcco, BMI/Ashtay, BMI)

69 WHOPPIT (Sand Box, ASCAP/Hamilton, ASCAP)

90 WORD UP (All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)

93 WORDS INTO ACTION (Unichappel, BMI/C & D, BMI)

50 YOU BE ILLIN' (Protoons, ASCAP/Rush Groove, ASCAP)

44 YOU GOT IT ALL (Holmes Line, ASCAP) CPP

92 YOU GOT THE LOVE (Tri-She, BMI/Light & Sound, ASCAP/Berach, ASCAP)

68 YOU SEND THE RAIN AWAY (Irving, BMI/Glasshouse, BMI/American League, BMI) CPP/ALM

80 YOU'RE GONNA COME BACK TO LOVE (Muscle Shoals, BMI)

85 ZERO IN JULY (Chrystal Isle, BMI/Mark Bynum, BMI/Electric Apple, BMI)

**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	PSY Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

# HOT DANCE/DISCO™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.	
				★★ NO. 1 ★★ 1 week at No. One	
1	3	3	8	<b>SOMEONE LIKE YOU</b> MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
2	4	7	6	<b>COME GO WITH ME</b> ARISTA AD1-9539	EXPOSE
3	1	2	10	<b>MUSIQUE NON STOP</b> WARNER BROS. 0-20549	◆ KRAFTWERK
4	6	11	8	<b>I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX)</b> MANHATTAN V-56038/CAPITOL	◆ GRACE JONES
5	11	15	7	<b>C'EST LA VIE (REMIX)</b> MANHATTAN V-56036/CAPITOL	◆ ROBBIE NEVIL
6	9	12	7	<b>SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM</b> ATLANTIC 0-86755	◆ MEL & KIM
7	2	1	9	<b>CONTROL (REMIX)</b> A&M SP-12209	◆ JANET JACKSON
8	5	4	10	<b>BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX)</b> QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
9	7	5	10	<b>MISUNDERSTANDING</b> COLUMBIA 44-05967	JAMES (D TRAIN) WILLIAMS
10	13	14	8	<b>BOY TOY (REMIX)</b> RCA 5769-1-RD	TIA
11	10	9	8	<b>ONCE IN A LIFETIME GROOVE (REMIX)</b> MCA 23692	NEW EDITION
12	8	8	10	<b>GOLDMINE (REMIX)/SEXUAL POWER</b> RCA 5774-1-RD	◆ THE POINTER SISTERS
13	19	36	4	<b>OPEN YOUR HEART (REMIX)</b> SIRE 0-20597/WARNER BROS.	◆ MADONNA
14	14	18	7	<b>WE CONNECT (REMIX)</b> ATLANTIC 0-86757	STACEY Q
15	12	13	7	<b>CRAZY (REMIX)</b> A&M SP-12214	◆ JESSE JOHNSON (FEATURING SLY STONE)
16	20	28	5	<b>COME GET MY LOVE</b> TOMMY BOY TB 887	TKA
17	18	25	7	<b>GOOD THINGS COME TO THOSE WHO WAIT</b> FEVER SF 812/SUTRA	NAYOBE
18	21	27	5	<b>WHAT YOU SEE IS WHAT YOU GET (REMIX)</b> MCA 23704	BRENDA K. STARR
19	34	43	4	<b>CHANGE OF HEART (REMIX)</b> PORTRAIT 4R9-05974/EPIC	◆ CYNDI LAUPER
20	29	40	4	<b>DISCO (EP)</b> EMI-AMERICA SQ-17246	PET SHOP BOYS
21	26	34	5	<b>GIRL FROM IPANEMA GOES TO GREENLAND (REMIX)</b> WARNER BROS. 0-20588	THE B-52'S
22	31	33	4	<b>EVER FALLEN IN LOVE (REMIX)</b> I.R.S./MCA 23707/MCA	◆ FINE YOUNG CANNIBALS
23	16	19	9	<b>C'MON EVERY BEATBOX (REMIX)/BADROCK CITY</b> COLUMBIA 44-05963	◆ BIG AUDIO DYNAMITE
24	22	22	10	<b>THIS TIME</b> 4TH & B'WAY BWAY-426/ISLAND	PRIVATE POSSESSION FEATURING HUNTER HAYES
25	23	20	8	<b>MEMORIES</b> EMERGENCY EMDS-6569	CAROLYN HARDING
26	33	37	5	<b>BAND OF GOLD (REMIX)</b> I.R.S. 23706/MCA	BELINDA CARLISLE FEATURING FRED A PAYNE
27	45	—	2	<b>PICK IT UP</b> KLUB KR 511	SOFONDA C
28	27	26	8	<b>HEAT STROKE</b> SUPERTRONICS RY 016	JANICE CHRISTIE
29	30	31	6	<b>BOYS (REMIX)</b> DICE TGR 1008/SUTRA	LEAH LANDIS
30	38	49	4	<b>WORLD MACHINE (REMIX)</b> POLYDOR 885 471-1/POLYGRAM	LEVEL 42
31	35	42	5	<b>NOTORIOUS (REMIX)</b> CAPITOL V-15264	◆ DURAN DURAN
32	32	32	6	<b>SAY YOU REALLY WANT ME (REMIX)</b> MCA 23678	KIM WILDE
33	15	6	13	<b>BRAND NEW LOVER</b> EPIC 49-05965	◆ DEAD OR ALIVE
34	25	21	10	<b>TOO MUCH OR NOTHING (REMIX)</b> I.R.S. 23683/MCA	◆ GENERAL PUBLIC
35	42	50	4	<b>TRACTION</b> POW WOW WOW 418	AMPERSAND
36	28	29	9	<b>FREAK IN THE STREET (REMIX)</b> MCA 23690	◆ THE UNTOUCHABLES
37	47	—	2	<b>SHE DON'T KNOW I'M ALIVE</b> A&M SP-12220	WILLIE COLON
38	46	—	2	<b>CANDY (REMIX)</b> ATLANTA ARTISTS 888 193-1/POLYGRAM	◆ CAMEO
39	17	10	11	<b>EVERYBODY HAVE FUN TONIGHT (REMIX)</b> GEFLEN 0-20551/WARNER BROS.	◆ WANG CHUNG
40	NEW ►	1	1	<b>JUMP INTO MY LIFE (REMIX)</b> MOTOWN 4574MG	STACY LATTISAW
41	24	16	11	<b>UNFAITHFUL SO MUCH (REMIX)</b> COLUMBIA 44-05955	FULL FORCE
42	NEW ►	1	1	<b>KNOCK ME SENSELESS</b> VINYL MANIA VMR-006	EASTBOUND EXPRESSWAY
43	NEW ►	1	1	<b>DESIRE (COME AND GET IT) (REMIX)</b> GEFFEN 0-20568/WARNER BROS.	◆ GENE LOVES JEZEBEL
44	44	44	4	<b>YOU BE ILLIN'</b> PROFILE PRO-7119	RUN-D.M.C.
45	NEW ►	1	1	<b>I WON'T STOP LOVING YOU (REMIX)</b> NEXT PLATEAU NP-50047	C-BANK FEATURING DIAMOND EYES
46	36	30	7	<b>IN THE HEAT OF A PASSIONATE MOMENT (REMIX)</b> NEXT PLATEAU NP-50052	PRINCESS
47	NEW ►	1	1	<b>IF I SAY YES (REMIX)</b> RCA 5921-1-RD	FIVE STAR
48	50	—	2	<b>SO MUCH FOR LOVE (REMIX)</b> CHRYSALIS 4V9-43046	THE VENETIANS
49	NEW ►	1	1	<b>TURN ME LOOSE</b> CRIMINAL CRIM 00006	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT
50	NEW ►	1	1	<b>SHOW ME (REMIX)</b> FEVER SF 814/SUTRA	THE COVER GIRLS

<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week.		<ul style="list-style-type: none"> <li>1. ONE LOOK (ONE LOOK WAS ENOUGH) PAUL PARKER DICE</li> <li>2. JIMMY LEE (REMIX) ARETHA FRANKLIN ARISTA</li> <li>3. A TRICK OF THE NIGHT (REMIX) BANANARAMA LONDON</li> <li>4. YOU AND ME (REMIX) CARMEN SUITE 2</li> <li>5. STOP TO LOVE (REMIX) LUTHER VANDROSS EPIC</li> <li>6. PLANET NINE NICK JOHN MEGATONE</li> <li>7. FACE IT MASTER C&amp;J STATE STREET</li> </ul>
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store sales reports.	
				★★ NO. 1 ★★ 8 weeks at No. One	
1	1	1	12	<b>BRAND NEW LOVER</b> EPIC 49-05965	◆ DEAD OR ALIVE
2	2	2	10	<b>CONTROL (REMIX)</b> A&M SP-12209	◆ JANET JACKSON
3	4	5	9	<b>SOMEONE LIKE YOU</b> MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
4	3	6	8	<b>WE CONNECT (REMIX)</b> ATLANTIC 0-86757	STACEY Q
5	9	13	4	<b>OPEN YOUR HEART (REMIX)</b> SIRE 0-20597/WARNER BROS.	◆ MADONNA
6	7	7	11	<b>MUSIQUE NON STOP</b> WARNER BROS. 0-20549	◆ KRAFTWERK
7	6	4	11	<b>EVERYBODY HAVE FUN TONIGHT (REMIX)</b> GEFLEN 0-20551/WARNER BROS.	◆ WANG CHUNG
8	5	3	19	<b>FOR TONIGHT</b> ATLANTIC 0-86789	NANCY MARTINEZ
9	8	9	11	<b>BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX)</b> QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
10	17	22	6	<b>COME GO WITH ME</b> ARISTA AD1-9539	EXPOSE
11	13	19	6	<b>C'EST LA VIE (REMIX)</b> MANHATTAN V-56036/CAPITOL	◆ ROBBIE NEVIL
12	11	15	6	<b>SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM</b> ATLANTIC 0-86755	◆ MEL & KIM
13	10	12	10	<b>ONCE IN A LIFETIME GROOVE (REMIX)</b> MCA 23692	NEW EDITION
14	19	16	8	<b>MEMORIES</b> EMERGENCY EMDS-6569	CAROLYN HARDING
15	20	38	8	<b>WALK LIKE AN EGYPTIAN (REMIX)</b> COLUMBIA 44-05935	◆ BANGLES
16	14	14	8	<b>GIRLFRIEND</b> MCA 23643	◆ BOBBY BROWN
17	15	10	18	<b>SUMMERTIME, SUMMERTIME</b> SLEEPING BAG SLX-22	NOCERA
18	18	18	13	<b>SHAKE YOU DOWN (REMIX)</b> COLUMBIA 44-05959	◆ GREGORY ABBOTT
19	16	8	19	<b>DON'T LEAVE ME THIS WAY</b> MCA 23665	◆ THE COMMUNARDS
20	12	17	9	<b>I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX)</b> MANHATTAN V-56038/CAPITOL	◆ GRACE JONES
21	21	30	5	<b>BOYS (REMIX)</b> DICE TGR 1008/SUTRA	LEAH LANDIS
22	28	41	4	<b>CHANGE OF HEART (REMIX)</b> PORTRAIT 4R9-05974/EPIC	◆ CYNDI LAUPER
23	23	29	6	<b>BOY TOY (REMIX)</b> RCA 5769-1-RD	TIA
24	24	36	8	<b>MISUNDERSTANDING</b> COLUMBIA 44-05967	JAMES (D TRAIN) WILLIAMS
25	22	11	16	<b>TALK TO ME (REMIX)</b> MOTOWN 4567MG	◆ CHICO DEBARGE
26	32	20	14	<b>I CAN'T TURN AROUND (REMIX)</b> RCA 5702-1-RD	J.M. SILK
27	35	—	2	<b>KNOCK ME SENSELESS</b> VINYL MANIA VMR-006	EASTBOUND EXPRESSWAY
28	25	25	14	<b>FALLING IN LOVE</b> NEXT PLATEAU NP 50049	SYBIL
29	31	33	6	<b>MATCH MADE UP IN HEAVEN</b> PARIS INTERNATIONAL P-1206	JILL
30	29	24	10	<b>IT'S THE NEW STYLE/PAUL REVERE</b> DEF JAM 44-05958/COLUMBIA	BEASTIE BOYS
31	27	37	11	<b>TOUCH ME (I WANT YOUR BODY) (REMIX)</b> JIVE 1014-1-JD/RCA	◆ SAMANTHA FOX
32	38	—	2	<b>PICK IT UP</b> KLUB KR 511	SOFONDA C
33	43	46	4	<b>I WON'T STOP LOVING YOU (REMIX)</b> NEXT PLATEAU NP 50047	C-BANK FEATURING DIAMOND EYES
34	30	40	6	<b>SERIOUS (REMIX)</b> 21 RECORDS 0-96794/ATLANTIC	DONNA ALLEN
35	26	21	11	<b>FACTS OF LOVE (REMIX)</b> WARNER BROS. 0-20545	JEFF LORBER FEATURING KARYN WHITE
36	34	32	5	<b>MR. BIG STUFF</b> MCA 23691	◆ HEAVY D. & THE BOYZ
37	36	34	5	<b>GIRL FROM IPANEMA GOES TO GREENLAND (REMIX)</b> WARNER BROS. 0-20588	THE B-52'S
38	RE-ENTRY			<b>DON'T BREAK MY HEART</b> CUTTING CR-209	SA-FIRE
39	NEW ►	1	1	<b>CANDY (REMIX)</b> ATLANTA ARTISTS 888 193-1/POLYGRAM	◆ CAMEO
40	39	27	21	<b>DIAMOND GIRL</b> ATLANTIC 0-86778	NICE & WILD
41	NEW ►	1	1	<b>GOOD THINGS COME TO THOSE WHO WAIT</b> FEVER SF 812/SUTRA	NAYOBE
42	37	43	7	<b>SUBURBIA (REMIX)</b> EMI-AMERICA V-19226	◆ PET SHOP BOYS
43	44	—	2	<b>FACE IT</b> STATE STREET SSR-1001	MASTER C&J
44	40	31	9	<b>UNFAITHFUL SO MUCH (REMIX)</b> COLUMBIA 44-05955	FULL FORCE
45	41	47	6	<b>LOVE IN SIBERIA</b> CRITIQUE CR 8525	LABAN
46	46	39	6	<b>COME GET MY LOVE</b> TOMMY BOY TB 887	TKA
47	NEW ►	1	1	<b>STOP TO LOVE (REMIX)</b> EPIC 49-05980	◆ LUTHER VANDROSS
48	45	45	9	<b>NOTORIOUS (REMIX)</b> CAPITOL V-15264	◆ DURAN DURAN
49	33	28	9	<b>LOVE YOU DOWN</b> MCA 23680	◆ READY FOR THE WORLD
50	42	35	9	<b>VICTORY (REMIX)</b> MERCURY 888 074-1/POLYGRAM	◆ KOOL & THE GANG

<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week.		<ul style="list-style-type: none"> <li>1. FACINATED COMPANY B THE SUMMER</li> <li>2. SHOW ME (REMIX) THE COVER GIRLS FEVER</li> </ul>
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Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise.



# dance TRAX



by Brian Chin

IT'S ONE OF THOSE PERIODS when styles have settled in and it's fairly easy to categorize any given record. In the hard-core dance output of the independents, that means that most records are composed of variable proportions of '70s New York/Philly groove, Chicago weirdness, and Miami Latin/pop-disco.

Two examples, both with very respectable starting buzzes: **Wally Jump Jr. & the Criminal Element's** first nonanswer record, "Turn Me Loose" (Criminal), brings together a Sam & Dave-style vocal and a fleet-footed beatbox track, halfway between the airiness of house and the wallop of New York neosoul in alternate **Arthur Baker** and **Tim Regisford** mixes; **Nitro Deluxe's** "Let's Get Brutal" b/w "The Brutal House" (Cutting, 212-733-3063) reproduces the open-endedness of the Chicago grooves but adds a pronounced Latin element—all that's missing is the tape hiss. Look for an extended run for this one... **Lola's** "Wax The Van" (Jump Street) is a personal fave, powered by a deeply pulsating Caribbean-flavored bass line (a slowed-down variant on the "Do What You Wanna Do" break, perhaps), with some random vocals in the **Fats Comet/Arthur Russell** style.

Meanwhile, **J.M. Silk**, the first of the, um, house bands to make a successful transition to a major label, takes a further step into the r&b mainstream in "Let The Music Take Control" (RCA), which is far busier than the Chicago norm, with a lush, almost bright radio sound, even in the so-called house mix. A longer B-side version is more characteristically bare and makes greater use of the bass line, which is all but obscured in the A-side mix... And club DJs should also take notice of probably the best—and best-made—of the Chicago clone records:

ords: "Turntable Terror Trax, Vol. 1" on New Jersey's Bassment label (201-963-1560), a four-cut EP that copies, exactly, each of the well-known variations on the house theme, from Marshall Jefferson's high-energy marches ("Love Attack") to the booming bass drum of "House On Fire"... From Chicago: **Master C & J's** "Face It" (State Street) follows up one of the spacier jack tracks of the year with a smoother bass groove, adding a suggestive monolog... **Jungle Wonz's** "The Jungle" (Trax) adds jazzy scatting and mouth percussion to a track notable for its use of the cymbal button.

**MORE SINGLES:** **Judy Torres's** "No Reason To Cry" (Jackie Jack, 212-733-3063), produced by **Mickey Garcia** and **Elvin Molina**, the team behind the current C-Bank single, gives some New York competition to Trinere; it's a similarly brittle, nasally sung track. Its boomy bottom seems to be a trademark for the label... **Giggles's** "Love Letters" (Cutting) is typically razor-edged, especially with its edit by **Aldo Marin**; indistinguishable vocally from **Lisa Lisa & Cult Jam**, whose inexhaustible album is being revived yet again by local radio play on "You'll Never Change"... **Shannon**, who started much of this stuff, gets a good shot in with the remix of "Dancin'" (Atlantic promo), which is much stronger in this version (mixed by **Raul Rodriguez**) than on the album, though it is still audibly better produced than the street clones... In other remixes: **Jesse Johnson's** "She (I Can't Resist)" (A&M) gets a more flowing, lighter treatment from **Bruce Forest**... **Billy Idol's** "Don't Need A Gun" (Chrysalis) is lengthened with a free postproduction hand by **Freddie**

**Bastone**; sonic sticklers should hear the sparkling, high-resolution mastering job on this 45-rpm disk.

**BRIEFLY:** "Sexy," the second single from **Masters Of Ceremony** (Strong City), is one of the best fusions of New York rap and the Brooklyn West Indian influence, from the bass groove to the fast-style reggae rap; significantly, perhaps, it's a kiss, not a dis, to the women... **DJ Polo & Kool G's** "It's A Demo" (Cold Chillin', 1966 Broadway, New York, N.Y. 10023) is a hard James Brown beat that's gotten some good early mix-show coverage; the flip, "I'm Fly," makes the case for rap as '80s surf music—as detailed a picture of time, place, fashion, and music as anything **Brian Wilson** or **Jan Berry** ever wrote.

**NOTES:** Atlantic is at it again and seems to be buying up most of Florida. The label has picked up **The Voice In Fashion's** "Only In The Night," a Miami/New York breakout on top 40 stations since October; it plans to release the record with a new mix. Two more Miami breakers, "Did It Feel Like Love" by **Genuine Parts** and the **Wild Marys's** "No One Knows"—to be remixed by **Shep Pettibone**—are on tap, as is "Fascinated" by **Company B**... MCA's "Something Wild" soundtrack deserves lots of credit for its eclectic Third World approach, which teams **David Byrne** with salsa legend **Celia Cruz**; it also offers **Sonny Okossuns**, **New Order**, and **Sister Carol** shoulder to shoulder. We thank New Jerseyan **John Matarazzo** for the tip... We also thank **Next Plateau** and **Rock 'N' Soul's Keith Dumpson** for his kind assistance in compiling this week's column.

## Whither Stock/Aitken/Waterman? Producers: Tough Going Despite Hits

BY BRIAN CHIN

LONDON If a worldwide No. 1 hit single doesn't start a stampede to a producer's door, what will? That's a question that baffles Pete Waterman, the opinionated club-DJ-turned-producer and spokesman for the Mike Stock/Matt Aitken/Pete Waterman team. The trio was behind Bananarama's "Venus," which topped the international charts last fall.

Operating out of the London-based PWL Studios, the team has worked on a string of club crossover hits for such diverse artists as Dead Or Alive, Princess, O'Chi Brown, Divine, and, most recently, Mel & Kim since opening up shop two years ago. Mel & Kim's single "Showing Out" was a huge December sleeper hit that peaked at No. 3 on the U.K. pop chart during what was a fiercely competitive period. It has since been acquired by Atlantic for U.S. distribution.

Still, no major label has yet offered the team a production job for any name act, says Waterman. The only exception is Virgin, which proposed Human League to Stock/Aitken/Waterman before the group was assigned to Jimmy Jam and Terry Lewis.

"I don't know what kind of credentials we need," says Waterman, who is quick to note that none of the independent Stock/Aitken/Water-

man hits were assigned by any label or a&r person. "If we waited around for work, we wouldn't have produced any hits."

The team is acutely aware of the time-sensitive nature of current street sounds. It is known for the lightning speed with which its projects and elaborate remixes emerge from the control room.

The team's recent production of the Atlantic trio Brilliant appears to have drawn the most praise from the industry. "But we'd starve on the royalties from Brilliant record sales," says Waterman.

Neither guitarist Aitken nor keyboardist Stock has ever been to the U.S. Yet, such productions as Princess' "Say I'm Your Number One" and Brown's "Whenever You Need Somebody" have been deemed authentic enough by U.S. radio and club programmers to have hit the top 20 on the Hot Black Singles chart and No. 1 on the Hot Dance/Disco Club Play chart, respectively.

The PWL company—whimsically tagged an empire—now encompasses the studio; the production team's services for record labels other than the PWL-owned Supreme label; the All Boys music publishing company; and a newly launched management arm, which is handling vocalist Hazell Dean and the remix/production/postproduction services of PWL engineer Phil Harding.

## MEAT LOAF'S LATEST

(Continued from page 20)

ator Frank Farian producing. Says Loaf, "This album has a feeling that I've had once before, with 'Bat.' I know it's there, I know it's deep. It may just take a little while for people to discover, but they'll find it, they'll listen."

Ellis says radio programmers and record buyers will get a second chance to discover "Blind Before I Stop" with its January rerelease. Originally issued in November, the album is being given another sales shot after being "sidetracked" by established-artist product during the Christmas buying season, says Ellis.

Toward the end of last year, Loaf returned to U.S. concert stages with several major market club dates. There is a strong possibility of a national tour in the coming months. Meanwhile, plans call for Loaf to embark on an extensive European tour in February. He will also be appearing in the upcoming Tri-Star movie "Skip-Tracer," which also stars Michael Keaton. According to Ellis, Loaf is also set to team up again with writer Jim Steinman, mastermind of "Bat Out Of Hell."

## BATTLEZONE

(Continued from page 20)

basically just been dabbling around," says Di'Anno. "I'd spent some time in Los Angeles and worked with a few friends, but eventually I decided I wanted to do things properly again."

Of the decision to record Battlezone's debut album for independent release—"Fighting Back" has been issued by Raw Power in the U.K.—Di'Anno says, "We just wanted to get some product out without having to wait for the majors to make

up their mind. It also gives us something to promote while we're gigging."

Determined to build up a grassroots following in the U.S., Battlezone is devoting a good deal of time to playing here. "We want to get that base in the States," says Di'Anno. "And, judging by the gigs we've done so far, I think there's an audience for us."

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# Many Stars Are Changing Labels

## MCA Has Largest Roster With 37 Acts

BY EDWARD MORRIS

NASHVILLE Major labels and top independents here are opening the new year with a dazzling variety of acts on their rosters.

Some familiar names have switched labels and others have left the majors. After several years at Warner Bros., Conway Twitty has returned to MCA. Barbara Mandrell has left MCA and gone to EMI America. Johnny Cash has crossed the street from Columbia to Mercury.

Among the acts that have exited the top labels are Ed Bruce (RCA), Nicolette Larson (MCA), the Everly Brothers (Mercury), Vern Gosdin (Complet), and the Voltage Brothers (MTM). None of these acts have announced new label affiliations.

Several veteran acts who have been away from the charts for some time are back with the majors and

ready to try again, including Lynn Anderson and Kris Kristofferson, Mercury; David Frizzell, Complet; and Don McLean, EMI America.

With a total of 37 acts on its various Nashville-based labels, MCA has the largest stable, followed by CBS with 32.

As of the first week of January, these are the complete rosters of each label:

**MCA**—the Bellamy Brothers, Jerry Clower, Steve Earle, Lee Greenwood, Nanci Griffith, Waylon Jennings, Patty Loveless, Loretta Lynn, Reba McEntire, Bill Monroe, the Oak Ridge Boys, Orleans, Dennis Robbins, Dann Rodgers, John Schneider, Karen Staley, Ray Stevens, George Strait, Twitty, the Vega Brothers, and Steve Wariner.

**MCA/Curb**—Moe Bandy, the Kendalls, Lyle Lovett, Ronnie McDowell, and the Whites.

**MCA/Dot**—T. Bone Burnett, Riders In The Sky, and John Hartford.

**MCA Master Series**—Albert Lee, Larry Carlton, Jerry Douglas, Robert Greenidge, John Jarvis, Edgar Meyer, Giles Reaves, and Mike Utley.

**Columbia**—Chet Atkins, Rosanne Cash, Ray Charles, David Allan Coe, John Conlee, Rodney Crowell, Lacy J. Dalton, Janie Fricke, Larry Gatlin & the Gatlin Brothers, Willie Nelson, the O'Kanes, Rattlesnake Annie, Earl Scruggs, Sweethearts Of The Rodeo, T.G. Sheppard, B.J. Thomas, Marty Stuart, and Ricky Van Shelton.

**Epic**—Exile, Mickey Gilley, Merle Haggard, Libby Hurley, George Jones, Charly McClain, the Shooters, Ricky Skaggs, Connie Smith, Keith Stegall, Lewis Storey, Tammy Wynette, Gene Watson, and Asleep At The Wheel.

**Warner Bros.**—Kaylee Adams, John Anderson, Jeff Dugan, the Forester Sisters, Rosie Flores,

Crystal Gayle, Emmylou Harris, Highway 101, Merle Kilgore, the McCarter Sisters, Gary Morris, Michael Martin Murphey, the Nitty Gritty Dirt Band, Mark O'Conner, Pinkard & Bowden, Southern Pacific, John Wesley Ryles, Pam Tillis, Randy Travis, Hank Williams Jr., Dwight Yoakam and an as-yet-unnamed act from Albany, N.Y.

**Reprise**—Dwight Yoakam.

**RCA**—Alabama, Earl Thomas Conley, Gary Chapman, Vince Gill, Rodney Foster & Bill Lloyd, Michael Johnson, the Judds, Jo El Sonnier, K.T. Oslin, Bay Le Brook, Keith Whitley, Louise Mandrell, Pake McEntire, Ronnie Milsap, Juice Newton, Kyle Petty, Eddie Rabbitt, Eddy Raven, Restless Heart, Kenny Rogers, and Sylvia.

**Mercury**—Lynn Anderson, Butch Baker, Larry Boone, the Cannons, Johnny Cash, the Class Of '55 (Cash, Roy Orbison, Carl Perkins, and Jerry Lee Lewis), Donna Fargo, Tom T. Hall, David Lynn Jones, Kristofferson, Kathy Mattea, Johnny Paycheck, Tommy Roe, the Statler Brothers, Glen Sutton, Billy Swan, the Wrays, and Jenny Yates.

**Smash**—Frank Yankovic.

**Capitol**—T. Graham Brown, Barbara Fairchild, Dobie Gray, J.D. Martin, Mel McDaniel, Anne Murray, Marie Osmond, Jerry Reed, Sawyer Brown, Tanya Tucker, Don Williams, and Suzy Bogguss.

**EMI America**—Lisa Angelle, Dana McVicker, the New Grass Revival, Barbara Mandrell, the Osmond Brothers, Dan Seals, Tom Wopat, Jay Booker, and McLean.

**Complet**—Frizzell, the Bama Band, Lew DeWitt, Ronnie Sessions, T.L. Lee, Gresham, Pat Garrett, and Sherry London. Complet also will distribute the Advantage Records act Ride The River.

**MTM**—Holly Dunn, the Almost Brothers, Judy Rodman, the Girls Next Door, Marty Haggard, SKO, In Pursuit, and Pat Lawless.

# NASHVILLE SCENE

by Gerry Wood



**OKAY, GANG,** enough looking back at 1986. "Auld Lang Syne" has come and gone, tipping all Billboard charts for the first three minutes of 1987 and then falling off with an anchor after accomplishing its goal of making everyone duly sad and morose.

How about a chorus of "Hail, Hail, The Gang's All Here" to start our 1987 music whirl in fine fashion. Let's sneak a peek at our new year in the world of country music. The pulse of the country music industry continues to be steady, if not upbeat—a good sign following the murmurs of the past few years.

In true Mark Twainian style, the reports of its death have been greatly exaggerated. The New York media, especially, have had a field day warming their hands over the funeral pyre. The New York Times has done everything except dispatch a sympathy card. But there was one missing element in that pyre: no corpse.

Instead of giving up the ghost, Nashville's entertainment-business executives have combined state-of-the-art advances, including CDs and video, with a retreat to what made country music great: country music. *Real* country.

Just a scant year ago, some doomsayers were saying that Hank Williams wouldn't find a kind ear in Nashville if he happened along today. Now major labels would welcome him with open arms . . . and wallets. Ricky Skaggs was the forerunner of this movement, along with Reba McEntire and George Strait. They'll continue having a banner year and will help focus the spotlight on other traditionally oriented acts, such as Dwight Yoakam, Randy Travis, Steve Earle, Lyle Lovett, Pake McEntire, and Keith Whitley.

The neotraditionalists are crossbreeding on the charts with the new, flashy nontraditionalists, resulting in a vibrant and healthy creative environment within country music boundaries. Enter the O'Kanes, Judy Rodman, the Girls Next Door, Michael Johnson, Dan Seals, Marie Osmond, Paul Davis, Tommy Roe, Dobie Gray, Billy Joe Royal, and some new names waiting in the wings, including Mickey Clark, who has just released a brilliant new single, "When I'm Over You (What You Gonna Do)," on Evergreen

Records.

The left and right of country music are effectively merged by such talents as Kathy Mattea, one of the best talents to emerge in recent years; T. Graham Brown; the always-popular Nitty Gritty Dirt Band; the Whites; Sweethearts Of The Rodeo; Holly Dunn; Southern Pacific; Restless Heart; the Almost Brothers; John Schneider; Keith Stegall; Butch Baker; Wild Choir with Gail Davies; Marty Stuart; Orleans; and Schuyler, Knobloch & Overstreet.

This is shaping up to be a fun year for the country music industry and its radio and retail backbone. Creative tension, a willingness to try something new, and newfound courage to try something old all bode well for 1987. The labels are leaner and meaner. Retailers are excited by the consumer demand for more CDs. Radio is ready for some lively, fresh music that can dramatically compete with other forms of music broadcast in the marketplace. And television—especially in the form of The Nashville Network, Country Music Television, and video—has become a strong ally of the country sound and its performers.

As the Country Music Assn. prepares for its board meeting Jan. 21-22 in the U.S.'s southernmost city, Key West, Fla., the prognosis emerging from discussions and plans is encouraging. The CMA can claim a large share of credit for helping country music rebound from its bottoming-out period. It's not a perfect world for country yet, but it sure beats the downbeat period of a couple of years ago. Once again it's becoming a fun business, with a dose of optimism moderated by lessons from the past that will never escape the elephantlike memory of those survivors of the storm.

**NEWSNOTES:** Speaking of Randy Travis, his manager, Lib Hatcher, has formed the Lib Hatcher Agency Inc. It'll be the exclusive booking agency for the CMA's Horizon Award winner. The day-to-day agent for Travis will be Allen Whitcomb, formerly with World Class Talent. Located on Music Row in Nashville, the agency's phone number is 615-383-7258.

(Continued on next page)

### All signs point to a good year in 1987

FOR WEEK ENDING JANUARY 17, 1987

## Billboard HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

139 REPORTERS			NEW	TOTAL
			ADDS	ON
GEORGE STRAIT	OCEAN FRONT PROPERTY	MCA	56	56
GEORGE JONES	THE RIGHT LEFT HAND	EPIC	39	46
GATLIN BROTHERS	TALKIN' TO THE MOON	COLUMBIA	30	97
STEVE WARINER	SMALL TOWN GIRL	MCA	29	123
SAWYER BROWN	GYPSIES ON PARADE	CAPITOL/CURB	28	40

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of 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.

### RETAIL BREAKOUTS

43 REPORTERS			NUMBER
			REPORTING
S-K-O	BABY'S GOT A NEW BABY	MTM	12
KEITH WHITLEY	HOMECOMING '63	RCA	7
JANIE FRICKE	WHEN A WOMAN CRIES	COLUMBIA	7
SWEETHEARTS OF THE RODEO	MIDNIGHT GIRL	COLUMBIA	7
EDDY RAVEN	RIGHT HAND MAN	RCA	7

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## NASHVILLE SCENE

(Continued from preceding page)

Hatcher discovered Travis when he entered a talent contest at her club in Charlotte, N.C. There are many people responsible for the emergence of Travis. We've mentioned **Martha Sharp** of Warner Bros. and others. Let's not forget the role that **Kyle Lehning** has played along with **Keith Stegall**. One other early believer who helped was **Judy Harris**, then with CBS Songs. By the way, after the recent purchase of the publishing company, Harris was one of the casualties of bottom-line belt-tightening dictated by the new owners. She's a great song plugger with many years' experience in the

business.

**MAILBAG:** Responding to the recent Nashville Scene column on **Ed Shea** (Billboard, Dec. 27) was the king of the Atlanta music scene, **Bill Lowery**, president of the Lowery Group and one of the most distinguished leaders in the Southern and national music business: "It was with more than passing interest that I read your column on Ed Shea. He truly is a fine man and deserves the accolades. I probably would not have an ASCAP firm if it were not for Ed. I haven't had many ASCAP hits: 'Moonlight Feels

Right,' 'Key Largo,' and some country charters. Ed is the reason they were ASCAP and not BMI. BMI recognized the possibilities of a publishing company in Atlanta. ASCAP did not and would not even consider me when I applied. I resented that and would not consider opening a firm until Ed insisted. I have never enjoyed a business relationship more than during the years he ran Nashville ASCAP. He is a great human being. I appreciate your remembering him in your column."

## TNN Tops With Women

**NASHVILLE** During prime time, The Nashville Network is the most popular advertiser-supported cable network among women 18 and over, according to a new Group W Satellite Communications' analysis. Group W's conclusion was based on data provided by A.C. Nielsen Household Tracking and Nielsen Station Index demographic diaries for the third quarter of 1986.

At the time of the study, TNN was available to 26.9 million U.S. cable households and was viewed

by 317,000 women 18 and older during the average prime-time minute. Currently, according to Group W figures, TNN reaches 28 million households.

The nearest competitor to TNN was CNN, which had 280,000 female viewers in that age bracket per prime-time minute. Other network viewer totals in the same sex and age category were USA, 264,000; ESPN, 256,000; and MTV, 154,000.

Group W handles marketing functions for TNN.

FOR WEEK ENDING JANUARY 17, 1987

# Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	1	1	13	ALABAMA RCA 5649-1-R	THE TOUCH
2	2	2	30	RANDY TRAVIS ● WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
3	3	3	13	REBA MCENTIRE MCA 5807	WHAT AM I GONNA DO ABOUT YOU
4	4	4	12	RICKY SKAGGS EPIC FE 40309	LOVE'S GONNA GET YA
5	5	5	40	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
6	7	6	13	EARL THOMAS CONLEY RCA 5619-1-R	TOO MANY TIMES
7	6	7	32	GEORGE STRAIT ● MCA 5750 (8.98)	# 7
8	8	9	13	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL	OUT GOIN' CATTIN'
9	10	8	26	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
10	9	10	11	GEORGE JONES EPIC 40413	WINE COLORED ROSES
11	11	12	61	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
12	12	11	37	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
13	13	13	13	DAN SEALS EMI-AMERICA PW 17231	ON THE FRONT LINE
14	14	15	11	WILLIE NELSON COLUMBIA FC 39896	PARTNERS
15	16	14	17	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
16	15	16	47	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
17	18	19	6	KENNY ROGERS RCA 5633	THEY DON'T MAKE THEM LIKE THEY USED TO
18	20	22	30	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
19	19	18	11	MERLE HAGGARD EPIC 40107	OUT AMONG THE STARS
20	21	23	6	RESTLESS HEART RCA 5648	WHEELS
21	22	20	10	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
22	27	27	20	LEE GREENWOOD MCA 5770	LOVE WILL FIND ITS WAY TO YOU
23	23	26	46	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
24	25	21	11	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
25	37	31	19	RAY STEVENS MCA 5789	SURELY YOU JOUST
26	26	28	25	EXILE EPIC FE 40401	GREATEST HITS
27	28	40	41	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
28	29	33	25	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
29	31	32	13	THE BELLAMY BROTHERS MCA/CURB 5812/MCA	GREATEST HITS, VOL. II
30	40	42	20	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
31	34	34	14	MICHAEL JOHNSON RCA AEL1-9501	WINGS
32	32	30	95	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
33	36	35	32	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
34	33	25	17	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU
35	35	38	113	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
36	38	47	8	THE O'KANES COLUMBIA BL 4059	THE O'KANES
37	30	37	11	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC
38	39	29	19	JOHN SCHNEIDER MCA 5795	TAKE THE LONG WAY HOME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	45	43	64	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
40	41	39	278	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
41	43	36	9	KATHY MATTEA MERCURY 830 405-1/POLYGRAM	WALK THE WAY THE WIND BLOWS
42	42	46	32	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM	FOUR FOR THE SHOW
43	48	44	42	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
44	47	52	15	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
45	52	59	12	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM	RADIO GOSPEL FAVORITES
46	46	54	45	JOHN CONLEE COLUMBIA FC-40257	HARMONY
47	51	53	22	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
48	44	41	34	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
49	54	45	454	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
50	53	66	59	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS, VOLUME II
51	56	56	10	RODNEY CROWELL COLUMBIA 40116	STREET LANGUAGE
52	55	71	24	RAY CHARLES COLUMBIA FC 40338	FROM THE PAGES OF MY MIND
53	49	48	27	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
54	60	55	252	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
55	61	58	100	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
56	66	57	144	ALABAMA ▲ <sup>2</sup> RCA AHL1-4939 (8.98) (CD)	ROLL ON
57	57	60	6	HOLLY DUNN MTM ST 1052/CAPITOL	HOLLY DUNN
58	62	67	87	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM	PARDNERS IN RHYME
59	59	70	37	EDDIE RABBITT RCA AHL1-7041 (8.98) (CD)	RABBITT TRAX
60				RE-ENTRY	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)
61	63	72	27	KEITH WHITLEY RCA CPL1-7043 (8.98)	L.A. TO MIAMI
62	65	64	192	ALABAMA ▲ <sup>2</sup> RCA AHL1-4663 (8.98) (CD)	THE CLOSER YOU GET
63	67	69	253	ALABAMA ▲ <sup>3</sup> RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
64	64	61	12	VERN GOSDIN COMPLEAT 671022-1/POLYGRAM	GREATEST HITS
65	70	51	88	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
66				RE-ENTRY	DAVID ALLEN COE COLUMBIA FC 40346
67	71	74	42	JUDY RODMAN MTM 71050 (8.98)	JUDY
68	68	—	114	HANK WILLIAMS, JR. WARNER/CURB 60193/WARNER BROS.	GREATEST HITS, VOLUME I
69	73	62	20	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
70	69	63	31	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
71	72	73	41	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
72	24	24	5	ALABAMA RCA ASL1-7014	ALABAMA CHRISTMAS
73				RE-ENTRY	PAKE MCENTIRE RCA AFL1-5809 (8.98)
74				RE-ENTRY	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (CD)
75	17	17	6	GEORGE STRAIT MCA 5800	MERRY CHRISTMAS STRAIT TO YOU

○ 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 its 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	<b>★ ★ No. 1 ★ ★</b> WHAT AM I GONNA DO ABOUT YOU J.BOWEN/R.MCENTIRE (D.GILMORE, B.SIMON, J.LALLISON)	◆ REBA MCENTIRE MCA 52922
2	3	5	14	CRY MYSELF TO SLEEP B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 5000-7/RCA
3	5	6	14	THEN IT'S LOVE D.WILLIAMS/G.FUNDIS (D.LINDE)	DON WILLIAMS CAPITOL 5638
4	6	7	14	FALLIN' FOR YOU FOR YEARS C.TWITTY/D.HENRY/R.TREAT (T.SEALS, M.REID)	CONWAY TWITTY WARNER BROS. 7-28577
5	7	8	15	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) R.HALL (R.BYRNE, T.BRASFIELD)	T.G. SHEPPARD COLUMBIA 38-06347
6	8	9	13	YOU STILL MOVE ME K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 9851
7	10	14	12	LEAVE ME LONELY G.MORRIS/B.ALBERTINE/S.SMALL (G.MORRIS)	GARY MORRIS WARNER BROS. 7-28542
8	11	13	13	THE CARPENTER B.LOGAN (G.CLARK)	JOHN CONLEE COLUMBIA 38-06311
9	1	2	17	GIVE ME WINGS B.MAHER (R.FLEMING, D.SCHLITZ)	◆ MICHAEL JOHNSON RCA 14412
10	12	15	7	DEEP RIVER WOMAN L.RICHIE/J.CARMICHAEL (L.RICHIE)	LIONEL RICHIE MOTOWN 1873
11	4	4	16	LOVE'S GONNA GET YOU SOMEDAY R.SKAGGS (C.CHAMBERS)	RICKY SKAGGS EPIC 34-06327
12	15	17	12	GOTTA HAVE YOU R.LANDIS (E.RABBITT, R.NIELSEN, R.LANDIS)	EDDIE RABBITT RCA 5012-7
13	16	18	12	COWBOY MAN T.BROWN/L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 52951/MCA
14	17	19	11	I'LL COME BACK AS ANOTHER WOMAN J.CRUTCHFIELD (R.CARPENTER, K.M.ROBBINS)	TANYA TUCKER CAPITOL 5652
15	18	20	9	HOW DO I TURN YOU ON R.MILSAP/T.COLLINS/R.GALBRAITH (M.REID, R.BYRNE)	RONNIE MILSAP RCA 5033-7
16	19	21	9	STRAIGHT TO THE HEART J.E.NORMAN (G.LYLE, T.BRITTEN)	CRYSTAL GAYLE WARNER BROS. 7-28518
17	20	22	10	FIRE IN THE SKY J.HANNA/B.EDWARDS (J.HANNA, B.CARPENTER)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-28547
18	21	24	10	RIGHT HAND MAN D.GANT/E.RAVEN (G.SCRUGGS)	EDDY RAVEN RCA 5032-7
19	22	23	11	HOMECOMING '63 B.MEVIS (D.DILLON, R.PORTER)	◆ KEITH WHITLEY RCA 5013-7
20	9	11	16	SHE THINKS THAT SHE'LL MARRY T.WEST (J.RODMAN, D.ORENDER)	◆ JUDY RODMAN MTM 72076/CAPITOL
21	25	27	8	MORNIN' RIDE J.CRUTCHFIELD (S.BOGARD, J.TWEL)	LEE GREENWOOD MCA 52984
22	23	29	8	I CAN'T WIN FOR LOSIN' YOU N.LARKIN/E.T.CONLEY (R.BYRNE, R.BOWLES)	EARL THOMAS CONLEY RCA 5064-7
<b>★ ★ ★ POWER PICK/SALES ★ ★ ★</b>					
23	24	26	11	WHEN A WOMAN CRIES N.WILSON (B.MOORE, M.WILLIAMS)	JANIE FRICKE COLUMBIA 38-06417
24	27	33	6	NO PLACE LIKE HOME K.LEHNING (P.OVERSTREET)	RANDY TRAVIS WARNER BROS. 7-28525
25	26	32	8	MIDNIGHT GIRL/SUNSET TOWN S.BUCKINGHAM (D.SCHLITZ)	SWEETHEARTS OF THE RODEO COLUMBIA 38-06525
26	14	10	18	OH DARLIN' K.KANE/J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06242
27	29	35	7	BABY'S GOT A NEW BABY J.STROUD (J.F.KNOBLOCH, D.TYLER)	◆ S-K-O MTM 72081/CAPITOL
28	33	40	6	FOREVER J.KENNEDY (J.FORTUNE)	THE STALLER BROTHERS MERCURY 888 219-7/POLYGRAM
29	31	37	11	ME AND YOU S.SILVER (D.FARGO)	DONNA FARGO MERCURY 888 093-7/POLYGRAM
30	37	45	5	I'LL STILL BE LOVING YOU T.DUBOIS/S.HENDRICKS/RESTLESS HEART (M.A.KENNEDY, P.BUNCH, P.ROSE, T.CERNEY)	RESTLESS HEART RCA 5065-7
31	39	44	6	WHAT CAN I DO WITH MY HEART R.LANDIS (O.YOUNG)	JUICE NEWTON RCA 5068-7
32	35	41	7	PARTNERS AFTER ALL C.MOMAN (C.MOMAN, B.EMMONS)	WILLIE NELSON COLUMBIA 38-06530
33	13	1	15	MIND YOUR OWN BUSINESS H.WILLIAMS, JR./B.BECKETT/J.E.NORMAN (H.WILLIAMS)	HANK WILLIAMS, JR. WARNER/CURB 7-28581/WARNER BROS.
<b>★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★</b>					
34	42	60	4	SMALL TOWN GIRL T.BROWN/J.BOWEN (J.JARVIS, D.COOK)	STEVE WARINER MCA 53006
35	44	54	5	TAKE THE LONG WAY HOME J.BOWEN/J.SCHNEIDER (J.NEEL, D.CRIDER)	JOHN SCHNEIDER MCA 52989
36	43	63	4	TWENTY YEARS AGO J.GRAYDON/K.MIMS (M.SPRIIGGS, W.NEWTON, D.TYLER, M.NOBLE)	KENNY ROGERS RCA 5078-7
37	32	31	10	IT WON'T HURT P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28565/WARNER BROS.
38	41	46	7	KILLBILLY HILL SOUTHERN PACIFIC/J.E.NORMAN (J.MCFEE, T.GOODMAN)	◆ SOUTHERN PACIFIC WARNER BROS. 7-28554
39	55	62	4	I ONLY WANTED YOU P.WORLEY (SHAPIRO, GARVIN, JONES)	MARIE OSMOND CAPITOL/CURB 5663/CAPITOL
40	30	34	11	IT SHOULD HAVE BEEN EASY L.BUTLER (B.MCDILL)	THE WHITES MCA/CURB 52953/MCA
41	57	78	4	TALKIN' TO THE MOON C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY:THE GATLIN BROTHERS COLUMBIA 38-06592
42	45	51	7	QUIETLY CRAZY E.BRUCE/B.MEVIS (M.WILLIAMS, S.CROPPER)	ED BRUCE RCA 5077-7
43	28	12	15	BAD LOVE M.WRIGHT (D.LINDE)	PAKE MCENTIRE RCA 5004-7
44	48	53	7	COUNTRIFIED J.ANDERSON/J.E.NORMAN (T.LAZAROS)	JOHN ANDERSON WARNER BROS. 7-28502
45	50	58	5	THE ROCK AND ROLL OF LOVE J.CRUTCHFIELD (B.MCOLL, C.BLACK)	TOM WOPAT EMI-AMERICA 8364
46	52	57	6	LOVIN' THAT CRAZY FEELIN' B.KILLEN (R.MCDOWELL, J.MEADOR, B.CONN)	RONNIE MCDOWELL MCA/CURB 52994/MCA
47	51	55	7	THIS OL' TOWN W.ALDRIDGE (G.GREEN, R.GILES)	LACY J. DALTON COLUMBIA 38-06360
48	38	39	10	WHEN I'M FREE AGAIN R.CROWELL/B.T.JONES (R.CROWELL, W.JENNINGS)	RODNEY CROWELL COLUMBIA 38-06415
49	40	28	19	WALK THE WAY THE WIND BLOWS A.REYNOLDS (T.P.O'BRIEN)	◆ KATHY MATTEA MERCURY 884 978-7/POLYGRAM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	36	25	17	STAND ON IT J.KENNEDY (B.SPRINGSTEEN)	MEL MCDANIEL CAPITOL 5620
51	59	70	4	ON AND ON J.WHITE/M.SPIRO (J.BUCKNER)	ANNE MURRAY CAPITOL 5655
52	34	16	17	TOO MUCH IS NOT ENOUGH E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	BELLAMY BROTHERS WITH THE FORESTER SISTERS MCA/CURB 52917/MCA
53	46	47	7	LITTLE DOLL T.SKINNER/J.L.WALLACE (M.WATKINS)	THE KENDALLS MCA/CURB 52983/MCA
54	58	61	5	WILD-EYED DREAM S.BUCKINGHAM (A.RHODY)	RICKY VAN SHELTON COLUMBIA 38-06542
55	47	30	20	HELL AND HIGH WATER B.LOGAN (T.BROWN, A.HARVEY)	◆ T GRAHAM BROWN CAPITOL 5621
56	61	66	5	DIDN'T WE SHINE J.KENNEDY (D.SCHLITZ, J.WINCHESTER)	LYNN ANDERSON MERCURY 888 209-7/POLYGRAM
57	70	—	2	THE BED YOU MADE FOR ME P.WORLEY (P.T.CARLSON)	HIGHWAY 101 WARNER BROS. 7-28483
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>					
58	NEW ▶	—	1	OCEAN FRONT PROPERTY J.BOWEN/G.STRAIT (D.DILLON, H.COCHRAN, R.PORTER)	GEORGE STRAIT MCA 53021
59	63	68	5	LET'S BE FOOLS LIKE THAT AGAIN N.LARKIN (L.ANDERSON)	TOMMY ROE MERCURY 888 206-7/POLYGRAM
60	67	71	4	WHEN YOU GAVE YOUR LOVE TO ME R.PENNINGTON (J.SHOFFNER)	RAY PRICE STEP ONE 366
61	49	50	8	WICKED WAYS E.GORDY, JR./T.BROWN (K.STALEY)	PATTY LOVELESS MCA 52969
62	53	36	12	BABY I WANT IT T.WEST (B.NIELSEN, CHAPMAN)	◆ GIRLS NEXT DOOR MTM 72078/CAPITOL
63	NEW ▶	—	1	THE RIGHT LEFT HAND B.SHERILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06593
64	62	48	19	IT AIN'T COOL TO BE CRAZY ABOUT YOU J.BOWEN (D.DILLON, R.PORTER)	GEORGE STRAIT MCA 52914
65	56	42	10	ONE MAN BAND J.KENNEDY (K.BELL, B.MCGUIRE)	MOE BANDY MCA/CURB 52950/MCA
66	NEW ▶	—	1	GYPSIES ON PARADE R.L.SCRUGGS (M.MILLER)	SAWYER BROWN CAPITOL/CURB 5677/CAPITOL
67	69	72	5	SOMETHIN' YOU GOT D.B.WHITE (J.PENNINGTON, S.LEMAIRE)	THE NIELSEN WHITE BAND VISION 122574
68	60	43	13	SOMEDAY E.GORDY, JR./T.BROWN (S.EARLE)	◆ STEVE EARLE MCA 52920
69	71	76	4	DARLINGTON COUNTY N.LARKIN (B.SPRINGSTEEN)	JEFF STEVENS AND THE BULLETS ATLANTIC/AMERICA 7-99494
70	64	52	18	TOUCH ME WHEN WE'RE DANCING H.SHEDD/ALABAMA (T.SKINNER, J.L.WALLACE, K.BELL)	◆ ALABAMA RCA 5003-7
71	66	59	22	DADDY'S HANDS T.WEST (H.DUNN)	◆ HOLLY DUNN MTM 72075/CAPITOL
72	54	38	18	WHAT YOU'LL DO WHEN I'M GONE J.BOWEN/W.JENNINGS (L.BUTLER)	WAYLON JENNINGS MCA 52915
73	75	82	4	CHOSEN G.KENNEDY (L.SCHMID, R.BOONE)	PERRY LAPOINTE DOOR KNOB 86-260
74	85	—	2	WALL OF TEARS H.SHEDD (R.LEIGH, P.MCCANN)	K.T. OSLIN RCA 5066
75	79	88	4	WHERE'S THE FIRE G.J.HORTON (S.LONGACRE, S.LORBER)	SUSIE ALLANSON TNP/ENIGMA 75001/CAPITOL
76	NEW ▶	—	1	LONE STAR STATE OF MIND T.BROWN/N.GRIFFITH (PALGER, G.LEVINE, F.KOLLER)	NANCI GRIFFITH MCA 53008
77	NEW ▶	—	1	GOODBYE SONG T.CHOATE (J.F.KNOBLOCH, D.TYLER)	GENE STROMAN CAPITOL 5662
78	82	—	2	READY OR NOT J.CARROLL (M.JOHNSON, S.TAYLOR)	DON MALENA MAXIMA 1256
79	86	90	4	WYATT LIQUOR R.FAITH (T.WYATT, J.WYATT)	WYATT BROTHERS WYATT 103
80	80	85	4	SHEET MUSIC M.JOHNSON (D.M.COTHRAN, A.CAIN, B.ANDERSON)	BILL ANDERSON SOUTHERN TRACKS 1067
81	84	—	2	15 TO 33 D.GOODMAN (D.GOODMAN, M.SHERILL, F.DYCUS, J.W.RYLES)	SOUTHERN REIGN REGAL 17441
82	65	56	19	WINE COLORED ROSES B.SHERILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06296
83	NEW ▶	—	1	IT'S GOODBYE AND SO LONG TO YOU B.FISHER (R.COUTURE, H.J.BREAU)	LISA CHILDRESS AMI 1947
84	NEW ▶	—	1	I AIN'T NEVER D.CHAMBERLAIN (M.TILLIS, W.PIERCE)	THE LOWES API 1002
85	73	69	22	I MISS YOU ALREADY N.LARKIN (M.RAINWATER, F.YOUNG)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99519
86	NEW ▶	—	1	TAKE A LITTLE BIT OF IT HOME L.HINDS/A.J.MASTERS (SHERILL, DILLINGHAM)	A.J.MASTERS BERMUDA DUNES 104
87	NEW ▶	—	1	LIKE AN OKLAHOMA MORNING T.DEE (T.DEE, A.MORTON)	TONY MCGILL KILLER 1004/T.N.T.
88	NEW ▶	—	1	LONG GONE LONESOME BLUES B.STONE (H.WILLIAMS)	DENNIS ROBBINS MCA 52987
89	NEW ▶	—	1	MEMORY ATTACK J.TWEL (J.TWEL, S.BOGARD)	RALPH MAY & THE OHIO RIVER BAND EVERGREEN 1048
90	NEW ▶	—	1	HOLLYWOOD'S DREAM B.MCCRACKEN (R.MOORE, D.HAUSEMAN)	JEFF THOMAS REVOLVER 86-014
91	NEW ▶	—	1	HOW BEAUTIFUL YOU ARE (TO ME) N.WILBURN (A.DOWNING)	BIG AL DOWNING VINE STREET 103
92	68	49	14	OUT AMONG THE STARS B.MONTGOMERY (A.MITCHELL)	MERLE HAGGARD EPIC 34-06344
93	74	67	21	AT THE SOUND OF THE TONE J.BOWEN/J.SCHNEIDER (M.T.BARNES, D.RICHARDSON)	JOHN SCHNEIDER MCA 52901
94	72	65	7	DOWN AT THE MALL J.KENNEDY (R.MURRAH, J.SCHWEERS)	TOM T. HALL MERCURY 888 155-7/POLYGRAM
95	78	79	4	I BOUGHT THE SHOES THAT JUST WALKED OUT ON ME C.AMMERMAN (R.SIMPSON, S.STONE)	RONNIE SESSIONS COMPLEAT 161/POLYGRAM
96	81	73	21	YOU'RE STILL NEW TO ME P.WORLEY (P.OVERSTREET, P.OAVIS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 5613/CAPITOL
97	83	83	28	YOU CAN'T STOP LOVE J.STROUD (P.OVERSTREET, T.SCHUYLER)	SCHUYLER, KNOBLOCH & OVERSTREET MTM 72071/CAPITOL
98	77	77	4	MISTY MISSISSIPPI D.GOODMAN (D.GOODMAN, P.CAKES, M.SULLIVAN, R.LAVOIE)	RUSTY BUDD BPC 1002/NSD
99	76	64	22	SHE USED TO BE SOMEBODY'S BABY C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY:THE GATLIN BROTHERS COLUMBIA 38-06252
100	88	81	13	HEART TO HEART G.DAVIES/P.PENDRAS (J.HIATT, F.KOLLER)	◆ WILD CHOIR FEATURING GAIL DAVIS RCA 5011-7

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

# Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	1
2	4	CRY MYSELF TO SLEEP	THE JUDDS	2
3	6	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	4
4	8	THEN IT'S LOVE	DON WILLIAMS	3
5	7	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	T.G. SHEPPARD	5
6	1	GIVE ME WINGS	MICHAEL JOHNSON	9
7	10	DEEP RIVER WOMAN	LIONEL RICHIE	10
8	3	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	11
9	12	THE CARPENTER	JOHN CONLEE	8
10	13	COWBOY MAN	LYLE LOVETT	13
11	5	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	33
12	14	YOU STILL MOVE ME	DAN SEALS	6
13	15	LEAVE ME LONELY	GARY MORRIS	7
14	16	GOTTA HAVE YOU	EDDIE RABBITT	12
15	11	OH DARLIN'	THE O'KANES	26
16	9	SHE THINKS THAT SHE'LL MARRY	JUDY RODMAN	20
17	17	BAD LOVE	PAKE MCENTIRE	43
18	21	WHEN A WOMAN CRIES	JANIE FRICKE	23
19	—	HOW DO I TURN YOU ON	RONNIE MILSAP	15
20	23	FIRE IN THE SKY	NITTY GRITTY DIRT BAND	17
21	25	I'LL COME BACK AS ANOTHER WOMAN	TANYA TUCKER	14
22	28	ME AND YOU	DONNA FARGO	29
23	18	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	52
24	30	STRAIGHT TO THE HEART	CRYSTAL GAYLE	16
25	26	WHAT YOU'LL DO WHEN I'M GONE	WAYLON JENNINGS	72
26	22	IT WON'T HURT	DWIGHT YOAKAM	37
27	19	HELL AND HIGH WATER	T GRAHAM BROWN	55
28	27	WINE COLORED ROSES	GEORGE JONES	82
29	—	WHEN I'M FREE AGAIN	RODNEY CROWELL	48
30	—	MIDNIGHT GIRL/SUNSET TOWN	SWEETHEARTS OF THE RODEO	25

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	1
2	3	CRY MYSELF TO SLEEP	THE JUDDS	2
3	5	THEN IT'S LOVE	DON WILLIAMS	3
4	6	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	4
5	7	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	T.G. SHEPPARD	5
6	8	YOU STILL MOVE ME	DAN SEALS	6
7	9	LEAVE ME LONELY	GARY MORRIS	7
8	11	THE CARPENTER	JOHN CONLEE	8
9	14	I'LL COME BACK AS ANOTHER WOMAN	TANYA TUCKER	14
10	12	DEEP RIVER WOMAN	LIONEL RICHIE	10
11	2	GIVE ME WINGS	MICHAEL JOHNSON	9
12	13	GOTTA HAVE YOU	EDDIE RABBITT	12
13	4	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	11
14	18	HOW DO I TURN YOU ON	RONNIE MILSAP	15
15	15	COWBOY MAN	LYLE LOVETT	13
16	19	STRAIGHT TO THE HEART	CRYSTAL GAYLE	16
17	20	FIRE IN THE SKY	NITTY GRITTY DIRT BAND	17
18	21	RIGHT HAND MAN	EDDY RAVEN	18
19	22	HOMECOMING '63	KEITH WHITLEY	19
20	24	MORNIN' RIDE	LEE GREENWOOD	21
21	23	I CAN'T WIN FOR LOSIN' YOU	EARL THOMAS CONLEY	22
22	10	SHE THINKS THAT SHE'LL MARRY	JUDY RODMAN	20
23	25	WHEN A WOMAN CRIES	JANIE FRICKE	23
24	27	NO PLACE LIKE HOME	RANDY TRAVIS	24
25	26	MIDNIGHT GIRL/SUNSET TOWN	SWEETHEARTS OF THE RODEO	25
26	28	BABY'S GOT A NEW BABY	S-K-O	27
27	16	OH DARLIN'	THE O'KANES	26
28	—	FOREVER	THE STATLER BROTHERS	28
29	—	I'LL STILL BE LOVING YOU	RESTLESS HEART	30
30	—	WHAT CAN I DO WITH MY HEART	JUICE NEWTON	31

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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 (12)	18
MCA/Curb (6)	15
CAPITOL (6)	15
MTM (5)	15
Capitol/Curb (3)	15
TNP/Enigma (1)	15
RCA (14)	15
RCA/Curb (1)	15
COLUMBIA	11
WARNER BROS. (8)	10
Reprise (1)	10
Warner/Curb (1)	10
POLYGRAM	7
Mercury (6)	7
Complet (1)	7
EPIC	4
ATLANTIC/AMERICA	2
EMI-AMERICA	2
AMI	1
API	1
BERMUDA DUNES	1
DOOR KNOB	1
EVERGREEN	1
MAXIMA	1
MOTOWN	1
NSD	1
BPC (1)	1
REGAL	1
REVOLVER	1
SOUTHERN TRACKS	1
STEP ONE	1
T.N.T.	1
Killer (1)	1
VINE STREET	1
VISION	1
WYATT	1

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

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
81 15 TO 33	(MCA, ASCAP/Right Road, BMI/Forrest Hills, BMI/Al Gallico, BMI)	(Zoo Crew, ASCAP)
93 AT THE SOUND OF THE TONE	(WB, ASCAP/Two Sons, ASCAP)	5 HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)
62 BABY I WANT IT	(Uncle Artie, ASCAP)	(Rick Hall, ASCAP)
27 BABY'S GOT A NEW BABY	(A Little More Music, ASCAP/Sharp Circle, ASCAP/Uncle Artie, ASCAP)	100 HEART TO HEART
43 BAD LOVE	(Dennis Linde, BMI)	(Lilly Billy, BMI/Lucrative, BMI/Bug, BMI)
57 THE BED YOU MADE FOR ME	(Sportsman, BMI)	55 HELL AND HIGH WATER
8 THE CARPENTER	(April, ASCAP/GSC, ASCAP) CPP/ABP	(April, ASCAP/Ideas Of March, ASCAP/Preshus Child, BMI) CPP/ABP
73 CHOSEN	(Door Knob, BMI)	90 HOLLYWOOD'S DREAM
44 COUNTRIFIED	(Pending)	(Cross Keys, ASCAP)
13 COWBOY MAN	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	19 HOMECOMING '63
2 CRY MYSELF TO SLEEP	(Irving, BMI) CPP/ALM	(Blackwood, BMI/Larry Butler, BMI/South Wing, ASCAP) CPP/ABP
71 DADDY'S HANDS	(Blackwood, BMI) CPP/ABP	91 HOW BEAUTIFUL YOU ARE (TO ME)
69 DARLINGTON COUNTY	(Bruce Springsteen, ASCAP/Ensign, BMI)	(Port St. Joe, BMI/Julian, BMI)
10 DEEP RIVER WOMAN	(Brockman, ASCAP)	15 HOW DO I TURN YOU ON
56 DIDN'T WE SHINE	(MCA, ASCAP/Don Schlitz, ASCAP/Fourth Floor, ASCAP/Hot Kitchen, ASCAP) HL	(Lodge Hall, ASCAP/Rick Hall, ASCAP) CPP
94 DOWN AT THE MALL	(Tom Collins, BMI/Collins Court, ASCAP) CPP	84 I AIN'T NEVER
4 FALLIN' FOR YOU FOR YEARS	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP	(Cross Keys, ASCAP)
17 FIRE IN THE SKY	(Le-Bone-Aire, ASCAP/Vicious Circle, ASCAP)	95 I BOUGHT THE SHOES THAT JUST WALKED OUT ON ME
28 FOREVER	(Statter Brothers, BMI)	(Central Songs, BMI/Screen Gems-EMI, BMI)
9 GIVE ME WINGS	(Irving, BMI/Eaglewood, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/ALM/HL	22 I CAN'T WIN FOR LOSIN' YOU
77 GOODBYE SONG	(A Little More Music, ASCAP/Sharp Circle, ASCAP)	(Rick Hall, ASCAP)
12 GOTTA HAVE YOU	(Briarpatch, BMI/Englishtown, BMI) CPP	85 I MISS YOU ALREADY
66 GYPSIES ON PARADE		(Tree, BMI) HL
		39 I ONLY WANTED YOU
		(Tree, BMI/Cross Keys, ASCAP)
		14 I'LL COME BACK AS ANOTHER WOMAN
		(Let There Be Music, ASCAP/Irving, BMI) CPP/ALM
		30 I'LL STILL BE LOVING YOU
		(Warner-Tamerlane, BMI/Love Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL
		64 IT AIN'T COOL TO BE CRAZY ABOUT YOU
		(Larry Butler, BMI/Blackwood, BMI/Southwing, ASCAP) CPP/ABP
		40 IT SHOULD HAVE BEEN EASY
		(Jack & Bill, ASCAP) HL
		37 IT WON'T HURT
		(Coal Dust West, BMI)
		83 IT'S GOODBYE AND SO LONG TO YOU
		(Intersong, ASCAP/Chappell, ASCAP)
		38 KILLBILLY HILL
		(Long Tooth, BMI/That's What She Said, BMI)
		7 LEAVE ME LONELY
		(WB, ASCAP/Gary Morris, ASCAP)
		59 LET'S BE FOOLS LIKE THAT AGAIN
		(Old Friends, BMI) CPP
		87 LIKE AN OKLAHOMA MORNING
		(Little Bill, BMI/Little Amber, BMI)
		53 LITTLE DOLL
		(KCM, BMI)
		76 LONE STAR STATE OF MIND
		(Lucrative, BMI/Bait And Beer, ASCAP)
		88 LONG GONE LONESOME BLUES
		(Acuff-Rose Opryland, BMI/Hiram, BMI)
		11 LOVE'S GONNA GET YOU SOMEDAY
		(Hall-Clement, BMI/Ricky Skaggs, BMI/Chip Peay, BMI) HL
		46 LOVIN' THAT CRAZY FEELIN'
		(Tree, BMI/Strawberry Lane, BMI) HL
		29 ME AND YOU
		(Prima-Donna, BMI)
		89 MEMORY ATTACK
		(Unichappell, BMI/Chappell, ASCAP)
		25 MIDNIGHT GIRL/SUNSET TOWN
		(Almo, ASCAP/Don Schlitz, ASCAP) CPP/ALM
		33 MIND YOUR OWN BUSINESS
		(Acuff-Rose Opryland, BMI/Rightsong, BMI/Hiram, BMI) CPP/HL
		98 MISTY MISSISSIPPI
		(Forrest Hills, BMI/Circle South, BMI/Lynn Shawn, BMI/Song Pantry, ASCAP)
		21 MORNIN' RIDE
		(Chappell, ASCAP/Unichappell, BMI) HL
		24 NO PLACE LIKE HOME
		(Writers Group, BMI/Scarlet Moon, BMI)
		58 OCEAN FRONT PROPERTY
		(Tree, BMI/Larry Butler, BMI/Blackwood, BMI/South Wing, ASCAP)
		26 OH DARLIN'
		(Cross Keys, ASCAP) HL
		51 ON AND ON
		(Artist Records, ASCAP)
		65 ONE MAN BAND
		(Ensign, BMI/April, ASCAP/Butler's Bandits, ASCAP) CPP
		92 OUT AMONG THE STARS
		(Warner-Tamerlane, BMI/Ten Speed, BMI)
		32 PARTNERS AFTER ALL
		(Chip Moman, BMI/Attaduo, BMI/Unichappell, BMI/Rightsong, BMI)
		42 QUIETLY CRAZY
		(Cavesson, ASCAP/Tapadero, BMI) CPP
		78 READY OR NOT
		(King Coal, ASCAP/April, ASCAP)
		18 RIGHT HAND MAN
		(Earthly Delights, BMI)
		63 THE RIGHT LEFT HAND
		(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP)
		45 THE ROCK AND ROLL OF LOVE
		(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Chappell, ASCAP/Serenity Manor Music) HL
		20 SHE THINKS THAT SHE'LL MARRY
		(Uncle Artie, ASCAP/Sabal, ASCAP) HL
		99 SHE USED TO BE SOMEBODY'S BABY
		(Larry Gatlin, BMI)
		80 SHEET MUSIC
		(A Team, ASCAP/Best Performance, BMI/Lowery, BMI)
		34 SMALL TOWN GIRL
		(Tree, BMI/Cross Keys, ASCAP)
		68 SOMEDAY
		(Goldline, ASCAP) HL
		67 SOMETHIN' YOU GOT
		(Tree, BMI) HL
		50 STAND ON IT
		(Bruce Springsteen, ASCAP)
		16 STRAIGHT TO THE HEART
		(Irving, BMI/Chappell, ASCAP) CPP/ALM/HL
		86 TAKE A LITTLE BIT OF IT HOME
		(Al Gallico, BMI)
		35 TAKE THE LONG WAY HOME
		(Song Pantry, ASCAP/Believus Or Not, ASCAP/Warner-Tamerlane, BMI)
		41 TALKIN' TO THE MOON
		(Larry Gatlin, BMI)
		3 THEN IT'S LOVE
		(Dennis Linde, BMI)
		47 THIS OL' TOWN
		(Riva, ASCAP/Dejamus, ASCAP) HL
		52 TOO MUCH IS NOT ENOUGH
		(Bellamy Bros., ASCAP)
		70 TOUCH ME WHEN WE'RE DANCING
		(Hall-Clement, BMI) HL
		36 TWENTY YEARS AGO
		(Warner House of Music, BMI/WB Gold, ASCAP)
		49 WALK THE WAY THE WIND BLOWS
		(Colgems-EMI, ASCAP/White Sheep, ASCAP) HL
		74 WALL OF TEARS
		(April, ASCAP/Lion Hearted, ASCAP/New and Used, ASCAP)
		1 WHAT AM I GONNA DO ABOUT YOU
		(Tapadero, BMI/Jim's Allisons, BMI) CPP
		31 WHAT CAN I DO WITH MY HEART
		(Oh The Music, BMI)
		72 WHAT YOU'LL DO WHEN I'M GONE
		(Larry Butler, BMI/Blackwood, BMI) CPP/ABP/HL
		23 WHEN A WOMAN CRIES
		(Tapadero, BMI/Cavesson, ASCAP) CPP
		48 WHEN I'M FREE AGAIN
		(Granite, ASCAP/Coolwell, ASCAP/Warner-Tamerlane, BMI/Blue Sky Rider, BMI)
		60 WHEN YOU GAVE YOUR LOVE TO ME
		(Almarie, BMI)
		75 WHERE'S THE FIRE
		(Somebody's Music, SESAC/Bobby Goldsboro, ASCAP)
		61 WICKED WAYS
		(AMR, ASCAP)
		54 WILD-EYED DREAM
		(Tree, BMI) HL
		82 WINE COLORED ROSES
		(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL
		79 WYATT LIQUOR
		(Wyatt, BMI)
		97 YOU CAN'T STOP LOVE
		(Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP
		6 YOU STILL MOVE ME
		(Pink Pig, BMI)
		96 YOU'RE STILL NEW TO ME
		(Writers Group, BMI/Scarlet Moon, BMI/Web IV, BMI) CPP

### SHEET MUSIC AGENTS

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

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

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	<b>MILES DAVIS</b> ★★ NO. 1 ★★ WARNER BROS. 25490 (CD)	TUTU 9 weeks at No. One
2	2	23	<b>ANDREAS VOLLENWEIDER</b> CBS MASTERWORKS FM 42255 (CD)	DOWN TO THE MOON
3	10	5	<b>GEORGE HOWARD</b> MCA 5855	A NICE PLACE TO BE
4	3	9	<b>BOB JAMES</b> WARNER BROS. 25495 (CD)	OBSESSION
5	4	7	<b>THE CRUSADERS</b> MCA 5665	THE GOOD AND BAD TIMES
6	5	15	<b>WYNTON MARSALIS</b> COLUMBIA FC 40308 (CD)	J MOOD
7	7	15	<b>SOUNDTRACK</b> COLUMBIA SC 40464	ROUND MIDNIGHT
8	17	5	<b>STANLEY JORDAN</b> BLUE NOTE BT 85130/MANHATTAN (CD)	STANDARDS VOLUME 1
9	9	21	<b>KENNY G.</b> ARISTA AL8 8427 (CD)	DUOTONES
10	8	31	<b>BOB JAMES/DAVID SANBORN</b> WARNER BROS. 25393 (CD)	DOUBLE VISION
11	6	25	<b>BOBBY MCFERRIN</b> BLUE NOTE BT-85110/EMI-AMERICA (CD)	SPONTANEOUS INVENTIONS
12	11	15	<b>AL JARREAU</b> WARNER BROS. 25477-1 (CD)	L IS FOR LOVER
13	13	13	<b>DIANE SCHUUR</b> GRP A-1030 (CD)	TIMELESS
14	16	29	<b>SPYRO GYRA</b> MCA 5753 (CD)	BREAKOUT
15	14	17	<b>GEORGE BENSON</b> WARNER BROS. WB 1-25475	WHILE THE CITY SLEEPS ...
16	18	11	<b>BRANFORD MARSALIS</b> COLUMBIA FC 40363 (CD)	ROYAL GARDEN BLUES
17	19	9	<b>JEFF LORBER</b> WARNER BROS. 1-25492 (CD)	PRIVATE PASSION
18	20	13	<b>STANLEY CLARKE</b> EPIC FE 40275	HIDEAWAY
19	12	9	<b>DAMON RENTIE</b> TBA TBA 219/PALO ALTO	DON'T LOOK BACK
20	21	13	<b>KEVIN EUBANKS</b> GRP 1029 (CD)	FACE TO FACE
21	24	9	<b>THE TONIGHT SHOW BAND/DOC SEVERINSEN</b> AMHERST AMR 3311	THE TONIGHT SHOW BAND
22	22	7	<b>TANIA MARIA</b> MANHATTAN ST 53045	THE LADY FROM BRAZIL
23	23	7	<b>GEORGE SHAW</b> TBA 218/PALO ALTO	ENCOUNTERS
24	15	25	<b>PIECES OF A DREAM</b> MANHATTAN ST-53023	JOYRIDE
25	28	17	<b>LEE RITENOUR</b> GRP 1021 (CD)	EARTH RUN
26	26	7	<b>TOM SCOTT</b> SOUNDWINGS SW 2102 (CD)	ONE NIGHT/ONE DAY
27	27	7	<b>FREE FLIGHT</b> CBS MASTERWORKS FM 42143	ILLUMINATION
28	30	9	<b>ANITA BAKER</b> ▲ ELEKTRA 60444 (CD)	RAPTURE
29	39	5	<b>ROBERT CRAY</b> HIGHTONE/MERCURY 830 568-1 M-1/POLYGRAM	STRONG PERSUADER
30	NEW ▶		<b>NAJEE</b> EMI-AMERICA ST-17241	NAJEE'S THEME
31	31	5	<b>PAUL WINTER</b> LIVING MUSIC LM 0012/WINDHAM HILL (CD)	WINTERSONG
32	25	13	<b>JOHN MCLAUGHLIN &amp; MAHAVISHNU</b> RELATIVITY/IMPORTANT 88561-8081-1	ADVENTURES IN RADIOLAND
33	NEW ▶		<b>DEXTER GORDON</b> BLUE NOTE BT-85135/MANHATTAN (CD)	THE OTHER SIDE OF ROUND MIDNIGHT
34	34	13	<b>MEL TORME &amp; ROB MCCONNELL</b> CONCORD JAZZ CJ 306 (CD)	MEL TORME/ROB MCCONNELL AND THE BOSS BRASS
35	32	29	<b>YELLOWJACKETS</b> MCA 5752 (CD)	SHADES
36	36	5	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE AG 386 (CD)	FRESH AIRE VI
37	38	9	<b>ETTA JAMES &amp; EDDIE "CLEANHEAD" VINCENT</b> FANTASY 9647	BLUES IN THE NIGHT
38	RE-ENTRY		<b>GEORGE WINSTON</b> ▲ WINDHAM HILL WH-1025/A&M (CD)	DECEMBER
39	40	9	<b>GENE HARRIS TRIO PLUS ONE</b> CONCORD JAZZ CJ 303	GENE HARRIS TRIO PLUS ONE
40	33	7	<b>MAX BENNETT &amp; FREEWAY</b> TBA 216/PALO ALTO	THE DRIFTER

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.

## JAZZ BLUE NOTES

by Peter Keepnews



HE'S HAD POP HITS, he's had a video in heavy rotation on MTV, he's even acted in the movies, but **Herbie Hancock** obviously hasn't forgotten how much fun it can be to sit at a grand piano and play hard-core, unadulterated acoustic jazz with a quartet. He recently shared that fun with six nights' worth of appreciative capacity audiences during a rare night-club appearance at New York's **Blue Note**.

With the impressive support of **Branford Marsalis**, **Ron Carter**, and **Al Foster**, Hancock made New Year's week a special occasion for New York's jazz fans. The quartet, which offered a solid mix of standards ("Old Devil Moon"), jazz evergreens ("Limehouse Blues"), and originals, was in rare form all week, and Hancock offered solid proof that he hasn't lost his jazz chops.

On New Year's Eve, when the quartet shared the bandstand with saxophonist **Jimmy Heath's** group and singer **Michelle Hendricks**, the club received a surprise visit from **George Benson**—who, like Hancock, hasn't let pop stardom obliterate his jazz sensibility. Benson left his guitar at home, but he lent his vocal skills to both Hancock's and Heath's late sets.

**ALSO NOTED:** For the second year in a row, the year-end Arts & Leisure section of **The New York Times** contained substantial articles about the year in pop and classical recordings but nothing at all about jazz. What exactly is the so-called paper of record trying to tell us? ... **CMP Records**, a West German label previously available in the U.S. only through a few importers, has beefed up its presence here dramatically

under the guidance of marketing director **Mitchell Feldman**. The label, whose most recent release includes albums by **Dave Liebman**, **Joachim Kuhn**, and **John Bergamo**, is now being distributed stateside by **Rounder** (New England and New York), **Gemini** (Southeast), **Master Takes** (Midwest), and **Rick Ballard** (West Coast) ... "The Complete Keynote

### Benson helps Hancock welcome the new year

**Collection**," released not long ago by **PolyGram**, is now available via mail order from **Mosaic Records**, the ambitious operation best known for its own carefully researched and assembled "complete" boxed sets. The 21-record Keynote anthology, which includes 115 previously unissued tracks, is available for \$179 plus a \$10 shipping charge (\$20 if you live outside the U.S.). Mosaic can be reached at 197 Strawberry Hill Ave., Stamford, Conn. 06902-2510 ... **Arts Midwest**, a not-for-profit arts support organization, is presenting a series of workshops on jazz marketing. The first workshop was held in Detroit on Dec. 13; others, to be held in partnership with various local organizations, are slated for other Midwestern cities in January and February ... Veteran jazz DJ **Mort Fega** is back on the air in Florida. Fega plays records and reminisces every Saturday from 8 p.m.-1 a.m. on **WXEL** West Palm Beach, a public FM station.

## GOSPEL LECTERN

by Bob Darden



This is the second part of a two-part interview with **Greg X. Volz**, formerly the lead singer of **Petra**. Volz's debut solo album, "The River Is Rising," released late in the year, was one of the best of 1986.

**CALLING FROM SOMEWHERE** on the road on a tour that began in late September, Greg X. Volz naturally sounds enthusiastic about his new ministry, his new album, and his new band, **Pieces Of Eight**.

### Greg Volz, formerly with Petra, makes a solo debut

"No question about it, these are the best talents I've ever worked with in a band setting," Volz says. "I mean, after all, **Joe English** [who has performed with **Paul McCartney**, **Sea Level**, and as a contemporary Christian writer/performer in his own right] is our drummer. We debuted at a couple of giant, festival-like shows. It was a good test, and it is in that kind of setting that Joe really shines. He's found a great niche for himself, and no one can beat him on the drums. I'm naturally flattered he's even working with me—and that's a real testimony to what we're trying to do."

**Pieces Of Eight** also includes keyboardist **Mike Demus** (originally with **Farrell & Farrell**), guitarist **Kirk Henderson**, and bassist **Spencer Campbell**.

Volz is reluctant to talk about his final years with **Petra** and won't comment on reports that the band ultimately split into two camps. The critical success of "The River Is Rising" should go a long way towards healing any lingering wounds.

"Well, I'm a different person now," he says. "There were a lot of restrictions—mostly musical—on me before. But I learned a lot, and there were some very

good years in there. But there was just something in me, something that was born years ago, that I just had to wait for. It was very difficult for me. And now it has come about. It could only happen working with a bunch of guys who understand who I am and totally support this ministry."

That need for support extends to every facet of Volz's newly formed **Xavier Productions**.

"My brother **Ron Volz** is my personal manager now," Volz says. "He has been through it all as a rock'n'roller: he was even on **Ed Sullivan's** show five times. He was out of the music business for the past 10 years until I reactivated him. Imagine, a real manager!"

"My wife **Becky** used to run **Petrified Productions** since our **Gideon Bible** days. She's a real marketing whiz and is going to handle all of that for us. We're keeping all of our own booking and management in-house until it feels like the Lord wants us to branch out.

"Right now we really know what we're doing both in concert and in the marketing side of things. You've got to have people who understand you, who understand your production to make it work. And sometimes outside management just doesn't understand what you are."

Volz has already explored a number of different avenues for a Christian rock artist. Many of his dates are not through churches at all but through public service organizations that deal with things like drug abuse and teen suicide.

"Our music is one thing; the spiritual ramifications of what we do with that music are another," he says quietly. "Here in the early days of this ministry it seems like public service is a lot of what we're supposed to be doing right now. You've got to take care of a kid's needs before you can witness to him."

# Returns Processing Spurs New Business Venture

BY EARL PAIGE

LOS ANGELES Because return authorization percentages are playing a more important role in the bottom line of both vendors and retailers, the door has opened for a new type of service, now being addressed by a company called Return Asset Management.

The recently launched division of Modern Age Consulting Inc., Minneapolis, is headed by record industry wholesale veterans Gordon Hermanson and Dave Zitur.

Considering their Minneapolis backgrounds, it is no surprise that Hermanson and Zitur are headquartered in the Twin Cities. Hermanson was with Lieberman Enterprises from 1969-79, then with Musicland until 1981, when he joined Pickwick as manager of systems. Zitur was with Pickwick from 1980-84 as vice president of operations and before that was with various firms dealing with inventory control systems operation. Both have masters degrees, Hermanson in computer science and Zitur in business administration.

Following the phasing out of Pickwick by then-parent American Can, Zitur says he and Hermanson searched for a niche. "We looked at returns processing and estimated that goods were being handled from 10-14 times. What we've come up with is a system for reducing this to four, three if no longbox for prerecorded cassettes is involved."

Hermanson says, "Returns were always the leftover [detail], usually last-minute, something retailers and vendors always wished would

go away." Now, however, he detects a new climate. "What you have is increasing demands on the part of vendors to have accounts tighten up inventory management and at the same time a decrease in the cost of computerization."

Also easing the climate are bar

## An important feature is avoiding 'the last buy'

codes. Most major music vendors are now bar coding product, which accelerates the whole returns and inventory management process for computerized operations.

For many retailers, Zitur says, returns too often end up "as an asset just sitting in a pile somewhere."

Zitur and Hermanson say their service is taking off at a fast pace. They have one installation at Sight & Sound Distributing in Portland, Ore., a rackjobbing firm, and several "companies who are asking us to make presentations," Zitur says. Return Asset debuted at the recent National Assn. of Recording Merchandisers (NARM) wholesale conference in Scottsdale in late September. It will exhibit at the NARM national convention in Florida Feb. 13-16. The service is designed to be applicable to all prerecorded software, and inquiries have come from computer software firms and video retail chains.

For \$9,995, a basic package includes five pieces of hardware: a

hard-disk computer, fixed mount laser, monitor, printer, and an interface. The price includes installation and three days of training. Return Asset claims its package is compatible with 25 different computer systems, "all the way from the low-end IBM PCXT to the IBM 4300 series," Zitur says.

Audiocassette longboxes, now offered on selected titles by RCA/A&M/Arista, WEA, and MCA, create another handling stage. Says Zitur, "It's a manual operation to take the cassettes out of the longbox. But product taken out of the package is quickly enough processed."

With major labels and retailers increasing the telecommunication of transactions, the timing for Return Asset's launch seems curious. Zitur notes that RCA's labels were processing returns via telecommunications as of fourth-quarter 1986. "CBS and WEA are scheduled for first-quarter 1987, MCA in the second quarter, and Capitol and PolyGram are yet to announce." Moreover, such one-stops as the Los Angeles-area Abby Road Distribution offer returns handling services.

But Zitur claims these developments will only spur Return Asset's growth. "Someone still has to process the returns," he says, adding that it is now more important than ever to have as current a handle as possible on the amount of returns. "We can't give you an absolute figure, because returns are based on purchase percentages and other factors. But we can give you a very good perspective so that you have a handle on how much money you're

talking about."

Not only are vendors putting more demands on efficient returns handling, top management at accounts need to be aware of how much time and energy is spent on returns, say Hermanson and Zitur.

The partners point out another important feature that their system yields: avoiding what they call "the last buy." Zitur says this happens "toward the end of a product's popularity, when the store orders a last shipment. In reality, the exact

amount [needed] is at that very moment on the store's warehouse floor waiting to be processed as a return."

Return Asset is not dismayed by the present profusion of configurations. "There's no limitation to a file, really. Of course, if you're tracking 100,000 items as opposed to 30,000, it's going to be slightly slower."

## Leaders Count On Quality Service, Not Size

# Isolated Successes Stand Out Down Under

BY PHIL TRIPP

This article concludes a two-part series analyzing the Australian music retail market.

SYDNEY When Australian record dealers grumble about the state of their marketplace, their complaints sound similar to those that have been aired by their U.S. counterparts during the '80s.

Given the current declining unit sales, higher wholesale costs, slow fill on compact disks, and a shortage of blockbuster hits, music retailers here have known better times. But, in response to the industry's stifling climate here, both large and small retailers are aiming for fresh solutions that will help their bottom lines.

The success of the 60-store Brash chain, run by Cliff Baxter, owes more to keeping abreast of trends in retailing than the sheer size of the operation. Several of the chain's stores sell other musical merchandise, such as instruments and sheet music. But the record side has proved to be the traffic magnet, with special emphasis on CDs as an additional lure.

Meanwhile, specialty retailers emphasize personal service. Two examples are The Record Collector in Sydney and Spin Records in Mel-

bourne. Each has a radically different marketing strategy, but both stress the personal aspect of sales.

Spin Records' first store, just a block away from a Brash outlet, is crowded when 10 people are in the store. It concentrates on pop product. Started by Danny Schwartz and Marc Lipshut, two 23-year-olds, the city location was in business less than six months before the partners scheduled the opening of a second store. Schwartz attributes their success to avid market research and developing relationships with customers.

"We're open at 7 a.m., when the execs start coming into the office. With our location in a heavy foot-traffic area, we grab the passing trade who wouldn't even have the energy to buy a record at lunch or after work," says Schwartz.

"Most of all, we've created an atmosphere with video monitors and white-tiled premises that attract people through the door, with all the product in front of them. It's very much like clothing retailers—lots of product, lots of color, and lots of music. If you look at a lot of other record stores, they're dark and gloomy; clothing stores play better and louder music than they do."

Paul Nemeth's 7-year-old Record Collector stores concentrate on service by attempting to attract quali-

fied sales personnel and paying them a higher wage than other stores.

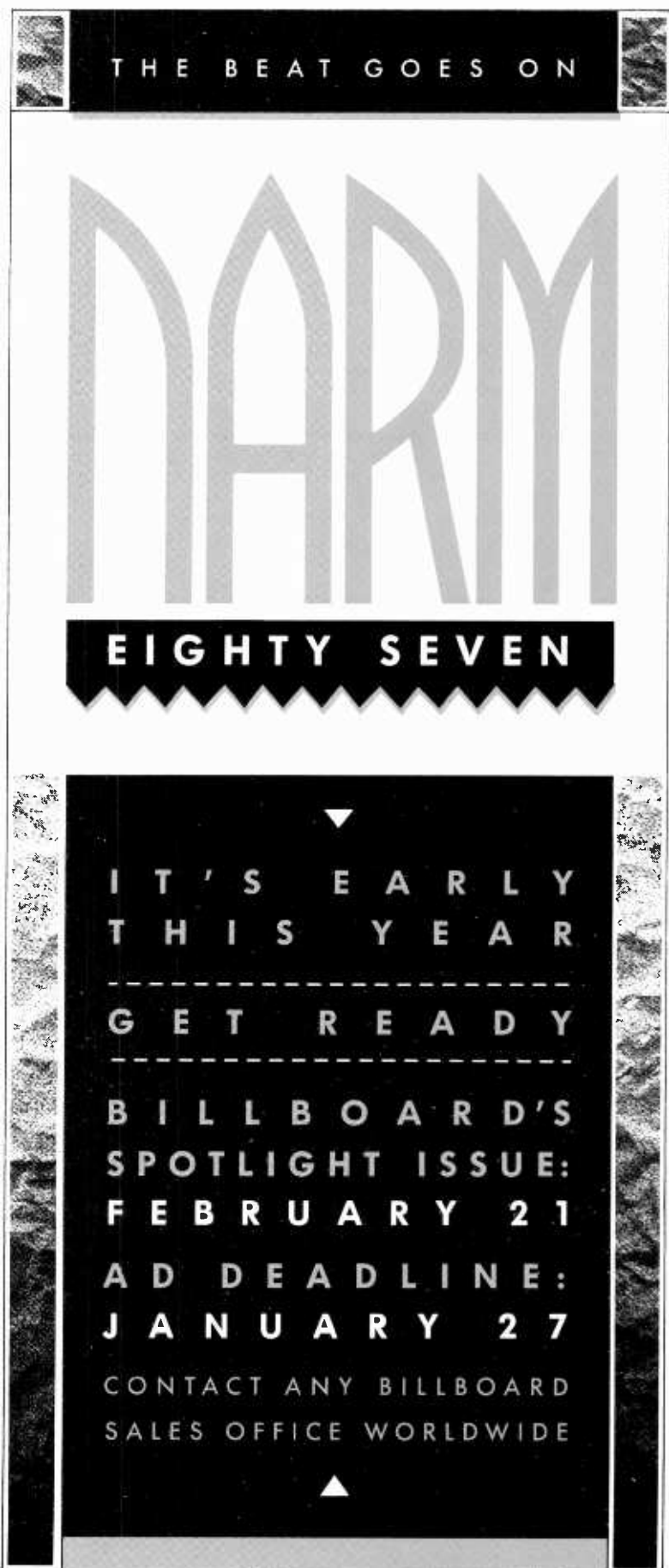
Also key are CDs, which Nemeth estimates draw nearly 70% of his business. Demand strips his shelves with regularity, so he has taken to importing CDs from overseas. This causes occasional hassles with distributors, who assume he is engaging in infringing practices.

"It's a matter of supplying the customer with what he needs," says Nemeth. "The distributors can't keep up with demand, other retailers turn away business with a negative attitude of stating that they are sold out and can't say when they'll get the titles back in stock. So we take special orders and do everything we can to supply records."

"Having seen Tower Records in the U.S., I always envied their approach but figured it would never work here. When we opened our inner-city store, the idea was to pick up classical and CD clientele as well as the rock market. We expected the competition to give us a run for our money, but they just sat there and opened the door for us."

Now, Nemeth says, stores that once "had a lock on the market have become complacent and don't look at expanding, which leads me to believe that if we could get a Tower

(Continued on page 35)



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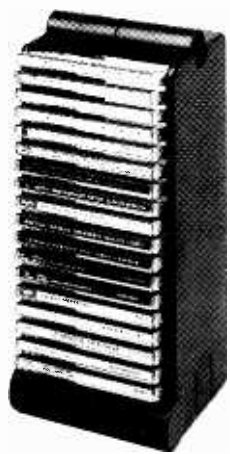
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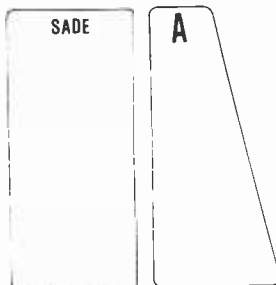
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FOR WEEK ENDING JANUARY 17, 1987

# Billboard TOP COMPACT DISKS

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				<b>POP</b> <sup>TM</sup>	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	2	4	16	<b>BRUCE HORNSBY &amp; THE RANGE</b> RCA PCD 1-8058 1 week at No. One	THE WAY IT IS
2	1	2	11	<b>BOSTON</b> MCA MCAD 6188	THIRD STAGE
3	3	1	8	<b>BRUCE SPRINGSTEEN</b> COLUMBIA C3K 40558 BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985	
4	6	6	12	<b>BON JOVI</b> MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
5	4	3	18	<b>PAUL SIMON</b> WARNER BROS. 2-25447	GRACELAND
6	5	5	9	<b>THE POLICE</b> A&M CD 3902 EVERY BREATH YOU TAKE/THE SINGLES COLLECTION	
7	7	8	27	<b>GENESIS</b> ATLANTIC 2-81641	INVISIBLE TOUCH
8	9	9	23	<b>STEVE WINWOOD</b> ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
9	8	7	29	<b>PETER GABRIEL</b> GEFEN 2-24088/WARNER BROS.	SO
10	12	12	15	<b>HUEY LEWIS &amp; THE NEWS</b> CHRYSALIS VK-41534	FORE!
11	11	11	19	<b>BILLY JOEL</b> COLUMBIA CK 40402	THE BRIDGE
12	10	10	11	<b>BOSTON</b> EPIC EK 34188	BOSTON
13	13	15	17	<b>LIONEL RICHIE</b> MOTOWN 6158MD	DANCING ON THE CEILING
14	17	16	86	<b>PINK FLOYD</b> HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
15	15	14	18	<b>ANITA BAKER</b> ELEKTRA 2-60444	RAPTURE
16	14	13	14	<b>TALKING HEADS</b> SIRE CDP 46157/WARNER BROS.	TRUE STORIES
17	16	18	22	<b>MADONNA</b> SIRE 2-25442/WARNER BROS.	TRUE BLUE
18	23	24	6	<b>THE PRETENDERS</b> SIRE 2-25488/WARNER BROS.	GET CLOSE
19	24	27	82	<b>DIRE STRAITS</b> WARNER BROS. 2-25264	BROTHERS IN ARMS
20	19	19	33	<b>STEELY DAN</b> MCA MCAD 5570	DECADE
21	<b>NEW</b>		1	<b>LED ZEPPELIN</b> ATLANTIC 2-19127	LED ZEPPELIN II
22	18	17	8	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE AGCD-1984	FRESH AIRE CHRISTMAS
23	20	23	21	<b>GEORGE WINSTON</b> WINDHAM HILL CD 1025/A&M	DECEMBER
24	<b>RE-ENTRY</b>			<b>LED ZEPPELIN</b> ATLANTIC 2-19129	LED ZEPPELIN
25	30	28	4	<b>CINDERELLA</b> MERCURY 830076-2/POLYGRAM	NIGHT SONGS
26	26	21	9	<b>BOSTON</b> EPIC EK 35050	DON'T LOOK BACK
27	25	26	15	<b>LINDA RONSTADT</b> ELEKTRA 9 60474-2	FOR SENTIMENTAL REASONS
28	22	25	8	<b>THE ROLLING STONES</b> ABKCO 6667-2/POLYGRAM	HOT ROCKS 1964-1971
29	21	20	73	<b>CREEDENCE CLEARWATER REVIVAL</b> FANTASY FCD 623-CCR2	CHRONICLES
30	<b>NEW</b>		1	<b>BILLY IDOL</b> CHRYSALIS VK-41514	WHIPLASH SMILE

				<b>CLASSICAL</b> <sup>TM</sup>	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	10	<b>HOROWITZ IN MOSCOW</b> DG 419-499	7 weeks at No. One VLADIMIR HOROWITZ
2	2	2	24	<b>SYNCOATED CLOCK</b> PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
3	3	3	21	<b>DOWN TO THE MOON</b> CBS MK-42255	ANDREAS VOLLENWEIDER
4	4	4	43	<b>HOROWITZ: THE LAST ROMANTIC</b> DG 419-045	VLADIMIR HOROWITZ
5	5	5	11	<b>SOUTH PACIFIC</b> CBS MK-42205	TE KANAWA, CARRERAS
6	6	6	50	<b>BACHBUSTERS</b> TELARC 80123	DON DORSEY
7	7	8	10	<b>FILMTRAX</b> PRO ARTE CDD-280	LYN LARSEN
8	9	9	31	<b>BACH MEETS THE BEATLES</b> PRO ARTE CDD-211	JOHN BAYLESS
9	8	7	19	<b>HOROWITZ: THE STUDIO RECORDINGS</b> DG 419-217	VLADIMIR HOROWITZ
10	11	11	86	<b>AMADEUS SOUNDTRACK</b> FANTASY WAM-1791	NEVILLE MARRINER
11	12	12	7	<b>TCHAIKOVSKY: THE NUTCRACKER SOUNDTRACK</b> TELARC 80137	LONDON SYMPHONY ORCHESTRA
12	13	13	16	<b>HOLST: THE PLANETS</b> TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
13	10	10	5	<b>A CHRISTMAS CELEBRATION</b> ANGEL CDC-47587	KATHLEEN BATTLE
14	18	22	5	<b>POMP ON PARADE</b> PRO ARTE CDD-267	HOUSTON SYMPHONY (COMMISSIONA)
15	16	16	51	<b>ORCHESTRAL SPECTACULARS</b> TELARC 80115	CINCINNATI POPS (KUNZEL)
16	15	14	86	<b>TCHAIKOVSKY: 1812 OVERTURE</b> TELARC 80041	CINCINNATI POPS (KUNZEL)
17	17	17	86	<b>TIME WARP</b> TELARC 80106	CINCINNATI POPS (KUNZEL)
18	19	19	9	<b>KATHLEEN BATTLE SINGS MOZART</b> ANGEL CDC-47355	KATHLEEN BATTLE
19	14	18	6	<b>CHRISTMAS WITH KIRI</b> LONDON 414-632	KIRI TE KANAWA
20	20	15	17	<b>SABRE DANCE</b> PRO ARTE CDD-250	HOUSTON SYMPHONY (COMMISSIONA)
21	21	20	41	<b>SWING, SWING, SWING</b> PHILIPS 412-626	BOSTON POPS (WILLIAMS)
22	23	23	75	<b>GERSHWIN: RHAPSODY IN BLUE</b> CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
23	22	21	86	<b>STAR TRACKS</b> TELARC 80094	CINCINNATI POPS (KUNZEL)
24	24	24	6	<b>O HOLY NIGHT</b> LONDON 414-044	LUCIANO PAVAROTTI
25	25	27	39	<b>WILLIAM TELL AND OTHER FAVORITE OVERTURES</b> TELARC 80116	CINCINNATI POPS (KUNZEL)
26	26	26	30	<b>TELARC SAMPLER # 3</b> TELARC 80003	VARIOUS ARTISTS
27	<b>NEW</b>		1	<b>VERDI: OTELLO</b> ANGEL CDCB-47450	PLACIDO DOMINGO
28	28	28	15	<b>ANNIVERSARY</b> LONDON 417-362	LUCIANO PAVAROTTI
29	29	29	8	<b>DVORAK: CELLO CONCERTO</b> CBS MK-42206	YO-YO MA
30	30	30	18	<b>ROMANCES FOR SAXOPHONE</b> CBS MK-42122	BRANFORD MARSALIS





Having signed an endorsement contract with the accessory manufacturer, veteran Warner Bros. country act the Nitty Gritty Dirt Band will try to steer consumers toward Bib audio and video cleaning products. In front from left are group members Jeff Hanna and Jimmy Ibbotson. In back from left are the Dirt Band's Jimmie Fadden and Bob Carpenter with Tony Marcon, U.S. marketing director for Bib.

## 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.

**CASE LOGIC** (800-447-4848) has introduced its Sprint line of carrying cases for audiotapes and compact disks. Aimed at the price-conscious consumer, the line includes the SC-15 (which holds 15 tapes and sells for a suggested \$7.98), the SC-30 (30 tapes, \$10.98), and the SC-60 (60 tapes, \$18.98). Also offered are the SCD-15 (15 CDs, \$9.98) and the SCD-30 (30 CDs, \$18.98).

Each case is made of nylon and features contrasting-color handle and trim and self-repairing zippers. Foam padding and plastic trays protect the contents. Sprint cases are available in black, gray, red, and blue.

**THE NITTY GRITTY** Dirt Band has signed on to endorse Bib (303-

985-1565) audio and video products during 1987. An early campaign will tie in the durable Warner Bros. country act with a broad line of Bib products designed for removing dirt and grit from audio and video equipment.

**NEW RELEASES** in the Listen For Pleasure series of books on cassette include mysteries, thrillers, and classics. The December titles are "Dead Man's Mirror" (LFP 7203) by Agatha Christie, read by Nigel Hawthorne; "On The Road" (LFP 7158) by Jack Kerouac, read by David Carradine; "The House Of Mirth" (LFP 7201) by Edith Wharton, read by Joanna Cassidy; "Shuttle" (LFP 7165) by David C. Onley, read by Robert Lansing; "Floating Dragon" (LFP 7200) by Peter Straub, read by Fritz Weaver; and "Mack Dolan: Stony Man Doctrine" (LFP 7174) by Don Pendleton, read by George Maharis.

Each title comprises two cassettes and retails for \$14.95. The lineup is available now in major bookstores or can be ordered directly from Listen For Pleasure (800-843-8404; in New York, 800-252-1144).

## ALBUMS

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

**ESTILLITO "JOEL" DIAZ**  
Koindu Presents Joel  
LP Koindu/no list

▲ **HUSKER DU**  
Warehouse: Songs And Stories  
LP Warner Bros. 1-25544/WEA/\$10.98  
CA 4-25544/\$10.98  
CD no list

▲ **LOS LOBOS**  
By The Light Of The Moon  
LP Warner Bros./Slash 1-25523/WEA/\$8.98  
CA 4-25523/\$8.98  
CD no list

**MADHOUSE**  
8  
LP Paisley Park 1-25545/WEA/\$8.98  
CA 4-25545/\$8.98  
CD no list

▲ **DAVID SANBORN**  
A Change Of Heart  
LP Warner Bros. 1-25479/WEA/\$9.98  
CA 4-25479/\$9.98  
CD no list

### COMPACT DISK

**AMERICA**  
History: Greatest Hits  
CD Warner Bros. 2-3110/WEA/\$15.98

**FALCO**  
Emotional  
CD Sire 2-25522/WEA/\$15.98

### NEW AGE

▲ **DENIS HAINES**  
The Listening Principle  
LP Colors JCI-7303/JCI/\$6.98  
CA JCT-7303/\$6.98  
CD JCD-7303/no list

▲ **G.P. HALL**  
Movements  
LP Colors JCI-7305/JCI/\$6.98  
CA JCT-7305/\$6.98  
CD JCD-7305/no list

▲ **STEVE PARSONS**  
Dreams Of Gold  
LP Colors JCI-7302/JCI/\$6.98  
CA JCT-7302/\$6.98  
CD JCD-7302/no list

▲ **PETER AND CLIVE SARSTEDT**  
Asia Minor

## AUSTRALIAN RECORD-STORE SCENE

(Continued from page 33)

Records store in this city, they'd make a killing."

The Brash chain plans something similar, an 8,000-square-foot store—to be located near The Record Collector—the largest record retail outlet in Sydney. But Nemeth says that bigger is not necessarily better: "The only problem with opening a store of that size in the city center is that there is already a glut of record retailers. It will be a fairly hard go once the novelty of size wears off."

Indeed, Palings Records tried the superstore approach a few years back and earned a reputation of being the one place where nearly every record ever made could be found or ordered. With a huge, two-floor store in the center of Sydney and nearly 30 other outlets in various states, Palings was the market leader until Brash and other chains put the bite on it.

The past five years have seen

three changes in ownership, closing of marginal stores, loss of franchisees, and eroding clientele. Purchased in August by the Billy Guyatt mass merchandiser chain, Palings is in the midst of an expansion mode. Before the end of 1986, two new stores opened, bringing Palings' count to six. Plans this year include the addition of record departments in the 24 Guyatt stores and the opening of another six Palings outlets.

"We wanted to enter into record retailing as an adjunct to our present business," says Ian Taylor, director of marketing for the Guyatt conglomerate.

"We saw our needs fitting in with Palings' problems, and the purchase gave us a firm grounding in record retailing."

Phil Tripp is a free-lance writer based in Sydney.

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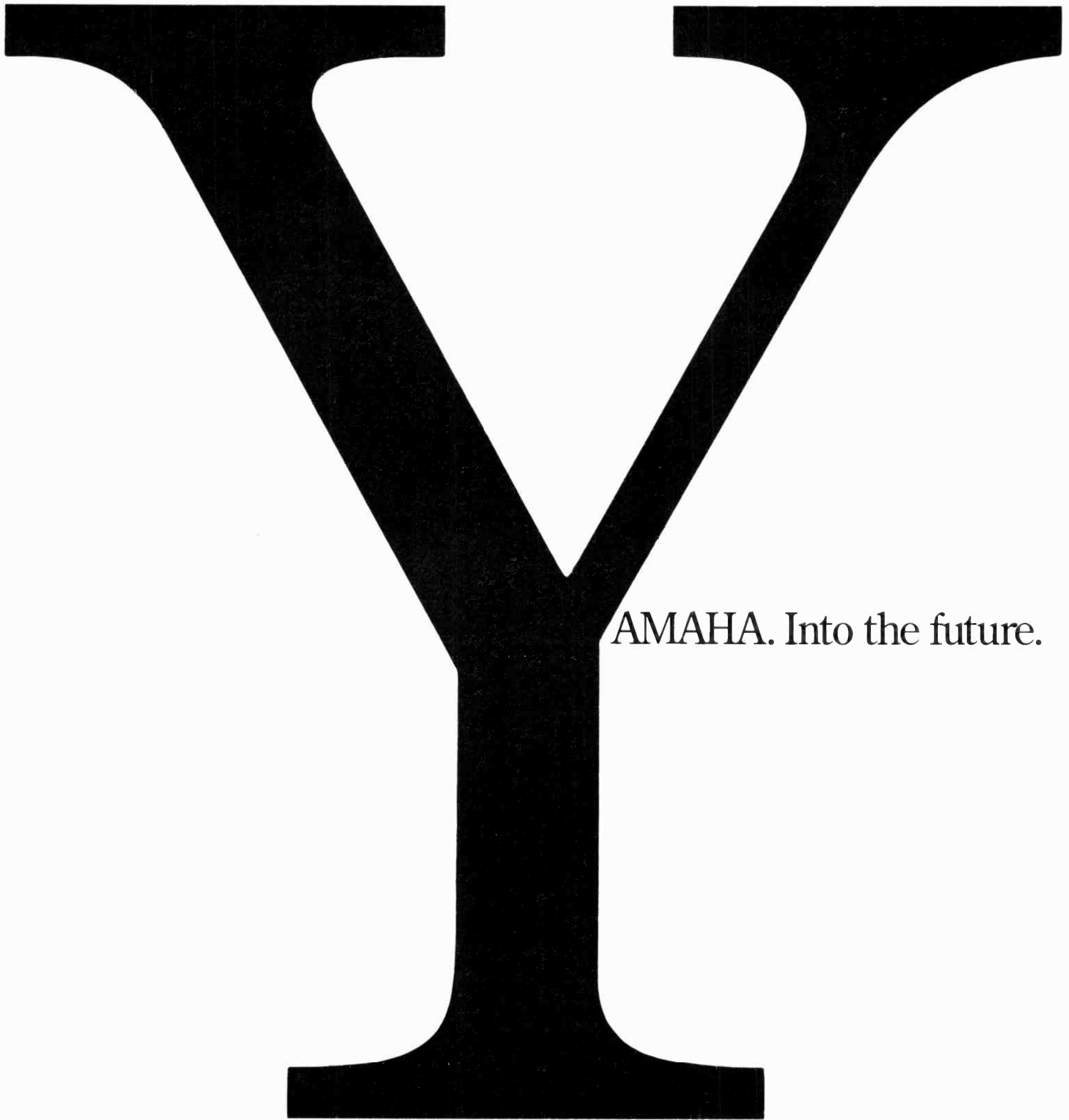
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# Setting The Stage For The Next 100 YAMAHA LEGACY: 100 YEARS OF MUSIC

At its heart, the philosophy created by chairman Gen'ichi Kawakami for Nippon Gakki Co. Ltd. is at once simply stated and incredibly rich in its future possibilities.

Kawakami visited the U.S. just after World War II, and decided he would create a diversified corporation which would provide the Japanese with a chance to experience and enjoy the same kinds of leisure activities as Americans. Considering the state of post-war Japan, this was, to say the least, a visionary concept.

Every new diversification of the company—every new business area, from sporting goods to motorcycles, from boats to home keyboards—has been driven by this goal of promoting new ways to enjoy leisure time.

Another fascinating aspect of Yamaha's corporate doctrine is that the company and all its divisions are "upstream oriented." That is to say, the firm looks at a product not simply in terms of production, but goes back further, seeing products as a result of their basic components and parts. This philosophy extends into many areas.

Said Kawakami at a recent business management lecture in Japan: "We are placing top priority not on marketing musical instruments, but fostering people so that they can make use of our musical instruments." The company, said Kawakami, is not interested solely in making profits.

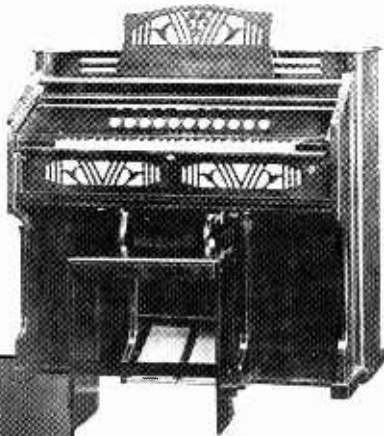
The powerful multinational firm of Yamaha is now entering its second century. As manufacturing methods change and new technologies arise, one thing which promises to remain the same as the company moves forward is its commitment to music education programs in countries around the world.

In America, the seven year-old Yamaha Music Manufacturing Inc. (YMM) facility in Thomaston, Ga., is continuing to produce Yamaha's pianos as well as the latest digital versions of Yamaha's oldest product line, the home organ.

The YMM operation began in 1980 with electronics assembly of only two Electone keyboard models. It then advanced into speaker assembly, and later into woodworking in September, 1980. There are now nine piano models made at YMM, as

(Continued on page Y-14)

Yamaha organ produced in the 1920s



Portrait of Torakusu Yamaha, founder

# 100 1887-1987

## History & Chronology 1887-1987 AND INTO THE FUTURE

In 1887, Grover Cleveland was in the White House, horse-drawn streetcars ruled the streets of Manhattan, and steamers shared the world's sea lanes with sleek clipper ships.

It was also the year that Torakusu Yamaha built Japan's first reed organ. In doing so, he launched the maiden product of the company that would bear his name for the next century and beyond.

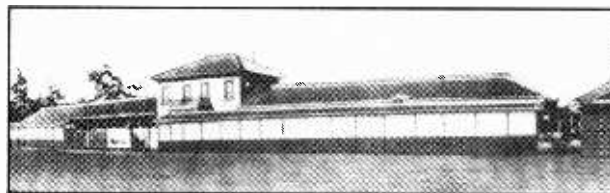
Since that long ago day, Yamaha has developed a major multinational economic force with an incredibly diverse range of products and services, including musical instruments, musical education, consumer audio, sporting goods, furniture and household goods, metal alloys and high-tech plastics, recreation facilities, motorcycles, boats, and recreational vehicles.

Yamaha's corporate symbol is comprised of three tuning forks overlaid atop one another, which represent the company's three major activities:

• **Manufacture & Sales:** Whether musical instruments, musical electronics, home audio components, sporting goods, motorcycles, or boats; all Yamaha products are the result of the company's expertise in five major areas: woodcraft, electronics, metallurgy, chemistry, and machine engineering. Thus, while these five groupings of skills and technologies actively pursue independent paths, they support one another in the manufacture of all Yamaha product lines. For example, while Yamaha

(Continued on page Y-18)

Yamaha plant in 1898



Grand piano plant in 1950



# Providing Education, Popularizing Music Worldwide NIPPON GAKKI COMPANY LTD.

Nippon Gakki Co., Ltd. (Yamaha), which is celebrating its 100th anniversary this year (1987), is not only an integrated maker of musical instruments, but it has been exerting major efforts since 1954, when the first Yamaha Music Class was opened, to provide music education and to popularize music worldwide.

Yamaha's total involvement in music education and popularization, a commitment equal to the manufacturing aspect, is typified by the non-profit Yamaha Music Foundation, which is engaged worldwide in music education, especially for children, and the popularization of music.

Yamaha's program of creating a comprehensive culture-oriented industry is the brainchild of Gen'ichi Kawakami and was put into effect soon after he became Yamaha's fourth president. Currently, he is chairman of the board of directors, and his son, Hiroshi Kawakami, is president.

It was after Chairman Kawakami took a 90-day get-acquainted trip to the U.S., Europe, Middle East and Southeast Asia in July 1953 that he opened the Yamaha Music Schools in 1954. So far the schools have graduated over 3.5 million students, and currently 750,000 students, mostly preschool children and schoolchildren, are enrolled worldwide.

Kawakami explains the rationale behind the program: "If you want to sell musical instruments, you have to teach people how to appreciate music and how to play an instrument."

The Yamaha Music Foundation was founded in 1966 as a non-profit organization to help realize the company's desire for a world wherein everyone can share the joy of music. The Foundation has four primary activities: (1) the Yamaha Music Education System which features the Yamaha Music Schools as well as systematized education programs for both adults and children; (2) the training of music teachers; (3) a deep involvement in spreading the love and appreciation of music through sponsoring concerts and musical events; and (4) the publication of various education materials.

(Continued on page Y-12)

1985 Junior Original Concert at Theatre de Champs-Elysees, Paris.



# YAMAHA MUSIC EDUCATION SYSTEM



# 100 1887-1987

## A COMMITMENT TO MUSICAL EDUCATION

Though the name Yamaha is widely known in the U.S., the Yamaha corporate-funded music education system has unintentionally become the "best kept secret" in American music education.

Yamaha Music Education System (YMES) programs began in Japan in 1954, a period of postwar rehabilitation. Gen'ichi Kawakami, then president of Nippon Gakki Co. Ltd. (Japanese Instrument Company), called for and directed the original experimentation. Team research led to the development of the Yamaha Music School, which began with the **Primary Course** for children four to six years of age. In Japan, these schools were an instant and widespread success.

In 1965, the U.S. became the first country outside Japan to adapt the **Primary Course** to a different culture. At present, this course and the more recently developed **Electone** and **Introduction To Keyboard Courses** are administered by a special division of the California-based Yamaha International Corporation—the *Music Education Division*. This division, in cooperation with the non-profit Yamaha Music Foundation in Tokyo, Japan, works to constantly improve its programs and approaches to learning music. Of the 750,000

(Continued on page Y-30)

*World Popular Song Festival Grand Prize Winner Stacy Lattisaw of U.S.*

# MUSIC CONCERTS & CONTESTS

If there is a United Nations of music, then it convenes once a year in Tokyo, at the World Popular Song Festival (WPSF). This contest, first held in 1970, is the biggest of the Yamaha Music Foundation's many international musical events and—like the foundation's Junior Original Concert, Light Music Contest and International Electone Festival—it brings together talented young musicians from nearly every country on the globe.

The WPSF also brings recognition and a headstart on a musical career to many of these up-and-coming artists. Past participants include Christopher Cross, Corey Hart and Bonnie Tyler. Stacy Lattisaw took the Grand Prize with "Longshot" in 1986, which saw over 32,000 song entries from 58 countries.

Held on Oct. 26 at the Budokan Hall, the '86 WPSF also saw awards go to Canada's Honeymoon Suite (Audience First Choice Award for "Those Were The Days"), Japan's The Fifties (Kawakami Award for "Party Night"), Indonesia's Harvey Ma-laeholo (Best Singer Award for "Seandainya Slalu Satu"), Japan's Kenji Ono (Grand Prize/Japan for "The Train For Tomorrow").

Golden Awards went to Norway's Kate, Japan's Sasoriza, Belgium's Sandra Kim, Italy's Eros Ramazzotti, and Honeymoon Suite. Other finalists included: Brazil's Leila Pinheiro, France's Anna Pigalle, Mexico's Pandora, China's Liu Xin Lu, the U.S.'s Tom Deluca, and the U.K.'s Simone and the Flaming Mussolinis (two acts).

Each Grand Prize winner received a certificate, a medallion and a \$10,000 award. The Best Singer and Golden Awards winners received \$3,000 each; the Kawakami Award, \$1,000. At the internationally televised event, 12 finalists were picked out of the record-breaking number of entries. Guest musicians at the event included Rick Marotta (drums), Nathan East (bass) and Waddy Wachtel (guitar), who joined forces with the Yamaha Pops Orchestra to back up the contestants.

19-year old Lattisaw was an example of those young musicians who come to the WPSF already with a recording contract, and receive a second boost of international recognition through their Tokyo appearances. She had already cut "Take Me All The Way" for Motown, while Pandora and Sandra Kim were the top-selling acts in '85 in their respective countries.

Through the WPSF, young musicians are introduced both to the concert fans (8,000 this year at Budokan) and to millions worldwide through TV, radio and print coverage (including Fuji

(Continued on page Y-20)

The Yamaha Music Foundation of Tokyo, Japan, established in 1966, is devoted to both the instruction and popularization of music, and—in a larger sense—to the enrichment of leisure time in Japan and around the world.

The non-profit organization has several major sectors of activity: the Yamaha music schools (begun in 1954); concerts and contests (such as the Yamaha World Popular Song Festival).

"It is an outgrowth of Gen'ichi Kawakami's attempts, after World War II, to help rebuild his country and to re-introduce the pleasures of life to young people there," says Mike Bates, National Marketing Manager, Yamaha Music Education division.

"When he visited other countries on his trip around the world in 1954, he noticed young people enjoying their leisure time in a way he didn't see in Japan," adds Bates. "So he set about establishing music schools, which originally were just for children in Japan, and later expanded into other areas.

"He was very concerned with people's feelings, with their future direction and happiness."

Yamaha music schools currently teach more than 750,000 students worldwide. Yamaha Music Foundation (YMF) concerts and contests include the World Popular Song Festival, the Light Music Events, the Popular Song Contest, the International Electone Festival and the Junior Original Concerts.

The third area of YMF activity is recreation, an important aspect of Kawakami's efforts to help people enjoy their leisure time. Yamaha currently operates several resort facilities that offer the public a chance to combine pure relaxation with music, sports and other activities.

Nemu-no-Sato, a 2,300,000-square meter peninsula extending into beautiful Ago Bay, has hotels, lodges, and a nature preserve. Guests can pursue yachting, water-skiing, boating, golf, tennis, badminton, archery, and cycling. And, of course, there are superb music facilities at Nemu-no-Sato, including 20 ensemble practice chalets, a recording studio, an outdoor music training stage, a band parade ground and a 600-seat concert hall with a special acoustic design.

In Kakegawa in central Japan, there is the 1,700,000-square meter Tsumagoi center, which has many of the same recreational opportunities as Nemu-no-Sato, as well as a forest located within the estate.

Yamaha also has the Katsuragi Kitanomaru (a deluxe "Japa-

(Continued on page Y-22)



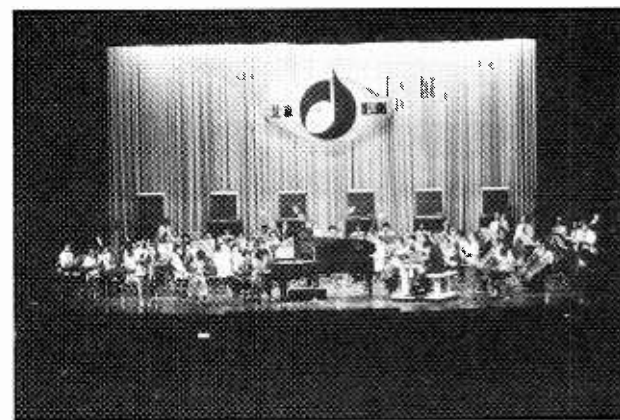
*Honeymoon Suite, Canadian group, winner of Golden Award & Audience First Choice Award, World Popular Song Festival '86.*



*The Flaming Mussolinis, U.K. group, at the rehearsal studio before World Popular Song Festival appearance.*



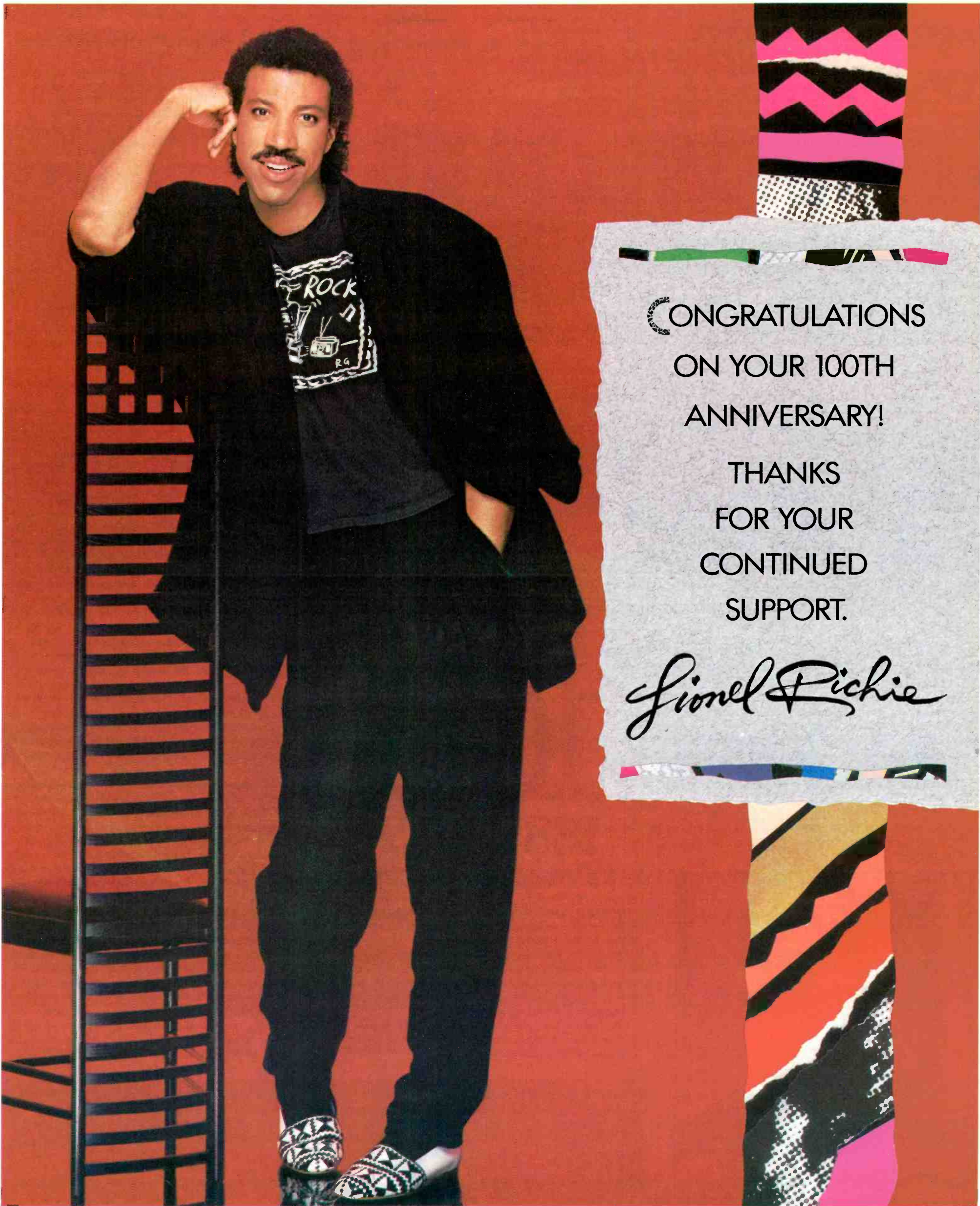
*Closing ceremonies at the World Popular Song Festival, Tokyo '86. (Photos: Hisashi Itoh).*



*Junior Original Concert by young Japanese musicians in Beijing, China, in June 1986.*



*At Farewell Party, from left: Grand Prize song composer Alan Scott, Stacy Lattisaw, and FIDOF rep Terry Cline.*



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*Lionel Richie*

## ARTIST INVOLVEMENT

**O**n the 1984 Grammy Awards show, when Thomas Dolby, Herbie Hancock and Howard Jones got together for a superstar synthesizer jam, millions of television viewers got a clear look at the DX7s, TX816s, KX5s and other Yamaha sound equipment that the three were playing.

It was several minutes of priceless publicity and emblematic of the symbiotic approach that Yamaha takes toward artist involvement in both the promotion and development of its products.

The aforementioned appearance of Yamaha equipment in the Grammy Awards show in 1984 came about through Yamaha's cooperation with Pierre Cossette Productions, the producers of the show, who came to Yamaha in response to artist requests to use Yamaha product.

"The premise is that we develop a mutually supportive relationship with the artist or show," says Doug Buttleman, artist relations manager for the Digital Musical Instrument division of Yamaha International. "We have the tools that they need to make the best sound possible and they have the name to further the image and credibility of our instruments. For example, when an artist talks about our product for an entire page in a Keyboard magazine interview—you can't buy that kind of publicity.

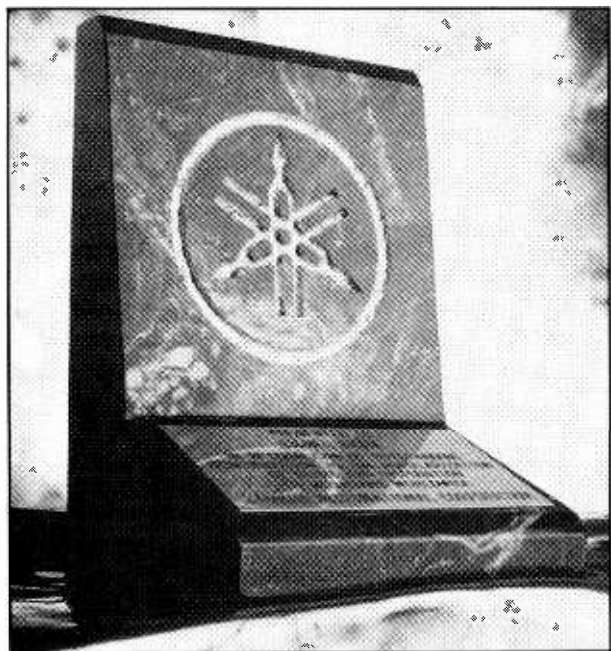
"Everyone involved benefits from this type of program. We loan our products, solicit opinions, and bring our research and development personnel together with the musician. This close working relationship with musicians, especially those known for their craft and technical ability, has resulted in invaluable input on the development of the instruments. We were probably the first company to take raw prototypes out on tour and into the studio, and then take them back and make changes according to the artists' recommendations. This is sometimes done three or four times during the stages of development and greatly enhances the usability of our products.

"When the end result is a better product, the artist has had direct involvement in expanding his own creative capability and in improving the music industry as a whole."

Some of the artists who have participated in the program in recent years include: Michael Jackson, the Jacksons, Chick Corea, Lionel Richie, Mr. Mister, Kenny Loggins, Michael McDonald, Toto, Barry Manilow, James Taylor, Donald Fagen, Amy Grant, Phil Ramone, Sheila E., Ricky Skaggs, Restless Heart, Jerry Goldsmith, Supertramp, Elton John, and the Billy Joel and David Lee Roth bands.

"It started six years ago," recalls Buttleman, "with Steve Porcaro of Toto, who was very interested in the technical performance of the product. He hand-carried synthesizers in to be modified and ended up getting very involved with the product development people and making suggestions for

*The 1986 Yamaha Music Award presented to Lionel Richie "in recognition of outstanding contribution to the popularization of music and inspiration to musicians worldwide." The hand-crafted sculpture is carved in verde marble with 24-carat gold leaf logo inlay.*



improvements of products.

"We started loaning him equipment for stage and studio use, and we'd get his input back. Then we realized that all this was generating a lot of interest—other musicians wanted to know how he was generating these sounds. He and Toto member David Paich, were instrumental in the development of the DX7 synthesizer.

"So, we expanded this new approach to promotions and developed the artists relations program: This enabled us to become more involved in the creative side of music."

Toto's "Africa" No. 1 selling hit was a direct inspiration from a prototype GS1 FM digital keyboard. During a home recording situation, David Paich virtually wrote "Africa" on the spot when he heard the African bell sound which was programmed into it. Through Porcaro and Paich, and their status as session players, Yamaha became involved with Quincy Jones, and through him with Lionel Richie and other artists, such as the Jacksons.

"With Quincy, for example," Buttleman adds, "we worked closely with him to create a sound he was looking for. We'd provide the technical support, the inside personnel and the instruments to translate his ideas into actual sounds. We would then continue to provide support through the LP project or tour."

Many artists in the program are also involved in music education and make special in-store appearances or speak at educational seminars and instructional clinics for the promotion of music, products and music education.

Some artists are represented in Yamaha's "Artist Series" of posters. "These posters are very high quality shots tailored to fit the artist's image, which are used for display in Yamaha dealerships only. We've gone to great efforts to maintain a standard of production so that it is something an artist would want to participate in. Now it's actually become a very valuable tool for an artist's promotion as well as for Yamaha."

Yamaha equipment is also credited on Rockline and Power Cuts syndicated radio shows, and is seen nightly on David Brenner's "Nightlife" show and "The Late Show" starring Joan Rivers, as well as "Star Search" (viewed by 20 million weekly) and various TV specials. Yamaha instruments can

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100

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also be seen in "Pretty In Pink," "Ishtar," "Rocky IV," "Copacabana" and "Back To The Future." In the last example, there was a curious stipulation regarding product appearance: Yamaha equipment could be seen in the modern scenes, but not in the back-in-time segments.

"The key to it all," says Buttleman, "is sincerity. We don't buy endorsements or pay people to make phony claims about our equipment. In a very real sense, the Artist Program directly joins the creative side of our industry with the technological side, to the benefit of all concerned.

"And we've been very lucky to have had the chance to work with such great musicians, and to have some excellent products that have earned their respect."

### THE YAMAHA MUSIC AWARDS

**Y**amaha has recognized, through the Yamaha Music Award, those contemporary musicians or organizations who have inspired young people, had a significant impact on the music industry and affected the popularity of music. 1985 winners of the "Yammys" were: James Newton Howard; Jackie, Jermaine, Marlon, Michael, Randy and Tito Jack-

## Digital Musical Instruments

**S**eemingly overnight, Digital Musical Instruments (DMI) has become the fastest selling division of Yamaha products both in the U.S. and worldwide. The 47 synthesizers, drum machines, sequencers, signal processors, MIDI pianos, tone modules etc. that fall in the DMI division are the state-of-the-art tools of today's professional musician in and out of the studio.

Much of DMI's success started with one phenomenal product: the DX7 synthesizer. Introduced in the summer of 1983, the DX7 is probably the most commonly used professional synth in music today. At a time when pro keyboardists were obliged to rack several synthesizers in order to play a rainbow of sounds, the DX7 had it all in one instrument.

The DX7 is an extremely versatile and high performance instrument. Besides providing very clear, honest pre-set string sounds, Rhodes piano sounds, organ sounds, electric piano, and extensive brass sounds, the DX7 has the capacity to be programmed with an endless array of custom sounds. Digital Musical Instrument service manager Bill Hinely explains, "People have the capacity to buy ROMS or cartridges which could have 64 to 128 new voices or sounds on them. They could plug them in and there's a whole world of new sounds! We've had people programming the DX7 for almost four years who still are finding things out."

The DX7 was Yamaha's second synthesizer utilizing FM technology, and industry breakthrough developed at Stanford Univ. by Dr. John Chowning and associates. Before the programmable DX7, Yamaha had introduced the limited pre-set GS1 and GS2 synthesizers. Now virtually all the DMI instruments reflect Yamaha's investment in and commitment to FM technology.

"With FM [frequency modulation] technology," says Phillip Moon, Advertising Manager, DMI division, "what Dr. Chowning discovered is that if you take one sine wave and put another sine wave into it—and they combine together—you get a very complex wave form. By manipulating those sine waves [changing their frequency and amplitude] and putting them together in various configurations, that's the basis of FM Digital Synthesis. Before FM Digital, you needed to add an oscillator each time you added a new tone. This was very time consuming and expensive, and the equipment ended up being very large."

Besides the six DX synthesizers (there are several new DX entries this month), the DMI division includes sequencers (digital recorders), rhythm machines, digital signal processing, and a music computer with built-in MIDI (musical instrument digital interface)—all designed to interface with the synthesizers.

Also included in the DMI line are CP MIDI pianos—electro-acoustic pianos which have strings plus line out signals and MIDI capabilities—and keyboards that use MIDI to transmit key information but do not actually make sounds themselves called MIDI Master Keyboards. The MIDI Master Keyboards—KX5, KX76, and KX88—are remote keyboards that work with the DX7 and various tone modules (the electronics of the keyboard without the keys).

The top-of-the-line tone module system is the TX816, a rack of tone modules that contains the tone generation of eight DX7s. DMI also offers the PF line of Electronic Pianos which have MIDI capabilities. One of the newest packages in the DMI division is the Studio 100 System: a DX100 synthesizer, MT1X four-track portable cassette deck, two KS10 powered speakers, RX21 rhythm machine, and QX21 sequencer.

Founded a year ago, DMI includes instruments that were formerly part of a larger Yamaha division, Professional Products. Professional Products splintered into three divisions: DMI, Professional Audio (PA), and Drums/Guitars/Amplifiers (DGA).

"The demand and interest level for electronic musical instruments, and the types of things you can do with them, is ever broadening," says Hinely. "Technology advances so quickly there's no telling what we will be able to do. I do think that despite it all, 10 years from now the DX7 will still be a classic instrument."

son; Quincy Jones; Kenny Loggins; Michael McDonald; Barry Manilow; David Paich; and Steve Porcaro.

1986 recipients were: Berklee College of Music, Dr. John Chowning; Chick Corea; Nathan East; Donald Fagan; Jerry Goldsmith; Joni Mitchell; Phil Ramone; and Lionel Richie.

The 1987 awards will be presented in a special ceremony on Jan. 25 at the Anaheim Marriott Hotel, Anaheim, Calif.





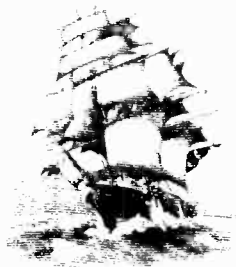
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Toto*

*James Newton Howard  
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# PROFESSIONAL AUDIO DIVISION

**L**ike the other recently formed divisions of Yamaha International, Professional Audio is enjoying its new autonomy, launching several new groundbreaking products which utilize the latest digital technology in year more ingenious ways. Formerly part of the Professional Products Division, the Professional Audio Division (PAD) was formed in April 1986 and features an extensive selection of products for sound reinforcement and recording, with applications in the commercial and professional audio markets as well as the music industry.

"We offer a rather wide variety of equipment which is used by the music, broadcast, recording, commercial sound, and touring sound markets," says Professional Audio Division Marketing Manager Bob Davis. He breaks PAD into five product groups: mixing consoles, power amplifiers, signal processors, loudspeaker systems, and microphones.

"The mixing consoles are divided into those designed for sound reinforcement [live entertainment, touring, and the commercial markets], and those designed for the recording industry. Our mixing consoles range from six to 40 inputs, depending upon the model. The recently introduced, award-winning PM3000 is one of the most popular of these consoles available in 24, 32 and 40 inputs."

Yamaha makes a competitive array of power amplifiers for nearly all audio markets. "We manufacture power amps for musical, commercial, recording, and broadcast applications, both for portable and fixed installation uses." Davis points out the ever popular PC Series of amplifiers and gives special attention to the just introduced PD2500. "Here you have a 500 watt-per-channel amplifier that is only three-and-a-half inches high and weighs only 25 pounds. It is seven inches less in height, and 100 pounds less in weight than our previous 500 watt-per-channel amplifier! And, it offers improved performance over our last model. To the best of our knowledge, the PD250 will be the only commercially available power amplifier of its size, weight and power capacity, to be Underwriter Laboratories listed."

Of all the product groups in Yamaha's Professional Audio Division, the digital signal processors have achieved the most recent popularity. This is the equipment that often distinguishes the merits of recording studios. Digital reverb, digital delay, special effects, graphic equalization—all are a part of signal processing. The racked boxes that make drums sound like cannons and vocals like about anything have recently taken a quantum leap, thanks to digital technology. Right now, the SPX90 Multi Effects Processor is Yamaha's most active effects device. "It is not only that there are many various useful effects built into the device, but also, the SPX90 contains, in one chassis, an assortment of effects which, in the past, could only be acquired by owning several different products. And, it has been made available at an extremely attractive suggested retail price: \$775."

The NS10M studio monitor loudspeaker system is one of the most popular in the recording studio business. However, this system is distributed by sister company Yamaha Electronics Corporation. Davis says, "A professional model of the NS10M will be introduced in January by Yamaha International Corporation, Professional Audio Division." At present, Yamaha PAD provides two and three-way loudspeaker systems for the sound reinforcement of both live entertainment and reproduction of electronic keyboard instruments. Leading speaker products are now the S4115H II for "house" reinforcement, the S2115H II for stage monitoring and the S300 for keyboard reproduction.

Finally, for the first time in its 100 year history, Yamaha recently introduced professional microphones. The unique MZ Series includes three vocal and two instrumental mics. "Three of the models [MZ102Be, MZ103Be and MZ105Be] utilize a diaphragm made of three-layer beryllium film," Davis explains. "Yamaha has been making products that use beryllium for some time: loudspeakers, and cantilevers for phono cartridges. But to our knowledge, this is the very first time that beryllium has been used for the diaphragm material for microphones. Beryllium has very high rigidity and low specific gravity. In addition, the beryllium diaphragm yields a performance level in high frequency response that's usually accorded to high quality condenser microphones rather than dynamic microphones."

Yamaha's new microphones reflect the company's long adhered to philosophy of in-house manufacturing and R&D. The "extreme-

ly durable" wire mesh grille on the new microphones is an outgrowth of the company's piano wire manufacturing technology. "The grille is roughly three times more resistant to damage and dents than most any wire mesh grille that we know of on any microphone," says Davis. While Davis acknowledges that recording studios and many musicians can be reluctant to change from the microphones they're familiar with, he cites the high frequency response and rugged durability of Yamaha's new mics as making them uniquely attractive.

The Pro Audio Division is very proud of their newest PAD product: the DMP7 Digital Mixing Processor. This is a completely digital mixing console which also has the capability of doing a multitude of special effects. In effect, programmable signal processing and programmable mixing have been combined into one fully digital instrument. "The DMP7 is capable of doing so many special effects, it was hard to determine whether to call it a signal processor with mixing capabilities, or a mixer with signal processing capabilities," says Davis. "It is available as a small console which can also be rack mounted. It can mix like a mixing console as well as provide a wide variety of special effects and signal processing, all within the same cabinet." Ten, or even five years ago, the DMP7 would have been nothing more than an expensive pipe dream. Today Yamaha has made it a reality for about \$4,000.

## MUSIC DIVISIONS

*(Continued from page Y-4)*

the century-old firm on top. Yamaha audio products are today the choice of audiophiles, American and European broadcasting stations and recording studios.

What's in store for 1987? New R&D bases are close to opening in the U.S., England and France, to complement those already present in Japan and the U.S. And, "surprises for dealers and consumers" are promised.

Whatever new Yamaha music gear does appear this year, it will undoubtedly continue the company's incomparable pairing of form and function, cutting-edge research and in-store testing.



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PHIL RAMONE

# YAMAHA ELECTRONICS: HOME & CAR AUDIO

Yamaha Electronics Corp., which was formed in 1981, is one of the fastest growing Yamaha companies. In the last three years, growth has been extraordinarily good, according to Don Palmquist, Executive Vice President of Sales and Marketing.

"Prior to '81, we were the Audio Division of Yamaha International Corporation," says Palmquist. "Then we broke away and have since tripled in size."

"Business was somewhat stagnant in the early '80s for the industry, but then the audio business began to grow again, helped partly by CDs. Our Surround sound has been a big shot in the arm and we're right at the top, image-wise." Business has been excellent both in the high-end and mid-price range customers, whom Palmquist feels have a "need to buy up from there."

There are currently four product divisions within Yamaha Electronics: audio components, concert systems, car audio and video components. Yamaha's CD players form the biggest part of the audio component business. Yamaha also carries receivers, amps, tuners, cassette decks, speakers, turntables, headphones, and cartridges, among other products.

"In audio components, we believe we're one of the largest lines sold through independent audio specialists, outside of national chains," says Palmquist.

There are numerous examples of popular and innovative Yamaha audio equipment: the P-530 fully automatic direct drive turntable with remote control capability; the MC-100 and MC-10 moving coil cartridges; the K-140 cassette deck for the entry-level audio consumer; the T-420 tuner with a phase-locked (PLL) synthesized tuning system; and, the K-540 and K-340 mid-priced cassette decks with Dolby B and C and HX Pro Dynamic Bias Servo.

But perhaps the most dramatic recent breakthrough is the aforementioned "Surround" sound developed by Yamaha and employed in such products as the SR-50 Natural Sound Processing Amplifier. The SR-50, in conjunction with a small pair of additional speakers, adds the depth and impact of a live concert or theater

setting to the home video or music experience.

Surround processing modes on the SR-50 include Simulated Stereo (to give a stereo impression with a monoaural soundtrack), Simulated Surround (a surround effect from a monoaural source), Dolby Surround Processing (to recreate the multi-dimensional sound in theaters), Yamaha Natural Surround (a similar effect with non-Dolby encoded sources) and Yamaha Hall Surround (delay circuitry adds depth and reverberance to the Natural Surround mode for a concert hall effect). A separate rotary control provided variable control over delay time for personal preference.

The AVC-50 Natural Sound Stereo Amplifier extends the Surround Sound capabilities into the combined audio/video realm. Designed for an integrated audio/video system, the AVC-50 provides the same multi-dimensional sound, all controllable by a wireless remote control unit from the viewer/listener's armchair.

Another component of such a system might be the Yamaha YM-960, a 26-inch color video monitor/receiver. It offers MTS (Multi-channel TV Sound) Stereo, SAP (Separate Audio Program), infra-red remote control, a comb filter and 142-channel capability.

"Video is actually a new area for us. Yamaha Electronics began its video line in 1986," says Palmquist. The division currently sells the YM-960, as well as the YV-700 VHS video cassette recorder. The latter is known for its system connection flexibility and easy operation controls, as well as its 111-channel, cable-compatible MTS reception and extensive recording and playback functions.

"In Japan we are also a prime manufacturer of laserdisk players and in the latter half of 1987 we'll be introducing a laserdisk player into the U.S.," adds Palmquist.

Undoubtedly, the new player will incorporate some of the attributes of current Yamaha (non-U.S.) Laservision products, such as the LV-X1 Digital, which incorporates a signal demodulator LSI with a digital filter similar to that used in Yamaha's critically-acclaimed CD players, and automatically provides digital playback for digitally recorded disks. It also uses direct FM Time Base Correction Circuitry.

Car audio is an area in which Yamaha Electronics has been operating for three years. Products such as the YCD-1000 Compact Disc Player, the YCR line of cassette receivers, the YCS speakers, the YCT tuners, YPA power amplifiers, YGE graphic equalizers, and YCS speaker systems are all sold at audio specialty stores and

through car audio installation specialists.

Another Yamaha Electronics' major product category division is that of "Concert Systems" rack systems. "It's a very big industry," says Palmquist. "About \$1 billion a year in the U.S. alone with all the companies combined."

Concert Systems combine Yamaha tuners, amplifiers, CD players, cassette decks, monitors, turntables, VCRs and/or speakers in handsome cabinet and speaker enclosures. There are several different configurations, offering a variety of options for audio/visual specialists, interior designers and consumers.

## NIPPON GAKKI CO. LTD.

(Continued from page Y-3)

The Foundation is also active in music publishing, record production and the operation of recording studios, concert halls, libraries and a music camp to help create the best possible environment for making music.

It also sponsors the annual World Popular Song Festival. The First World Popular Song Festival was held in 1970, and the 17th WPSF was held on Oct. 26, 1986, in the 10,000-seat Nippon Budokan Hall in Tokyo with the U.S. entry, "Longshot," sung by Motown artist Stacy Lattisaw, winning the international grand prize.

The Foundation also sponsors annually the highly popular Junior Original Concert, inaugurated in 1972. Participants, who have studied at a Yamaha Music School, perform their original compositions and improvise from a brief motif from the audience.

This event has been so successful that since 1974 the Junior Original Concert has been invited to hold performances in nearly 300 countries, including the U.S., Mexico, France, England, Indonesia, Czechoslovakia, Hungary and in June '86, China.

Another event is the International Electone Festival, first held in 1964. It features performances on the Yamaha Electone by artists who have triumphed in qualifying Electone Festivals in their respective countries.

Whether in regard to the manufacture of fine quality products or the fostering of music popularization throughout the world, the name Yamaha means, first and foremost, music.

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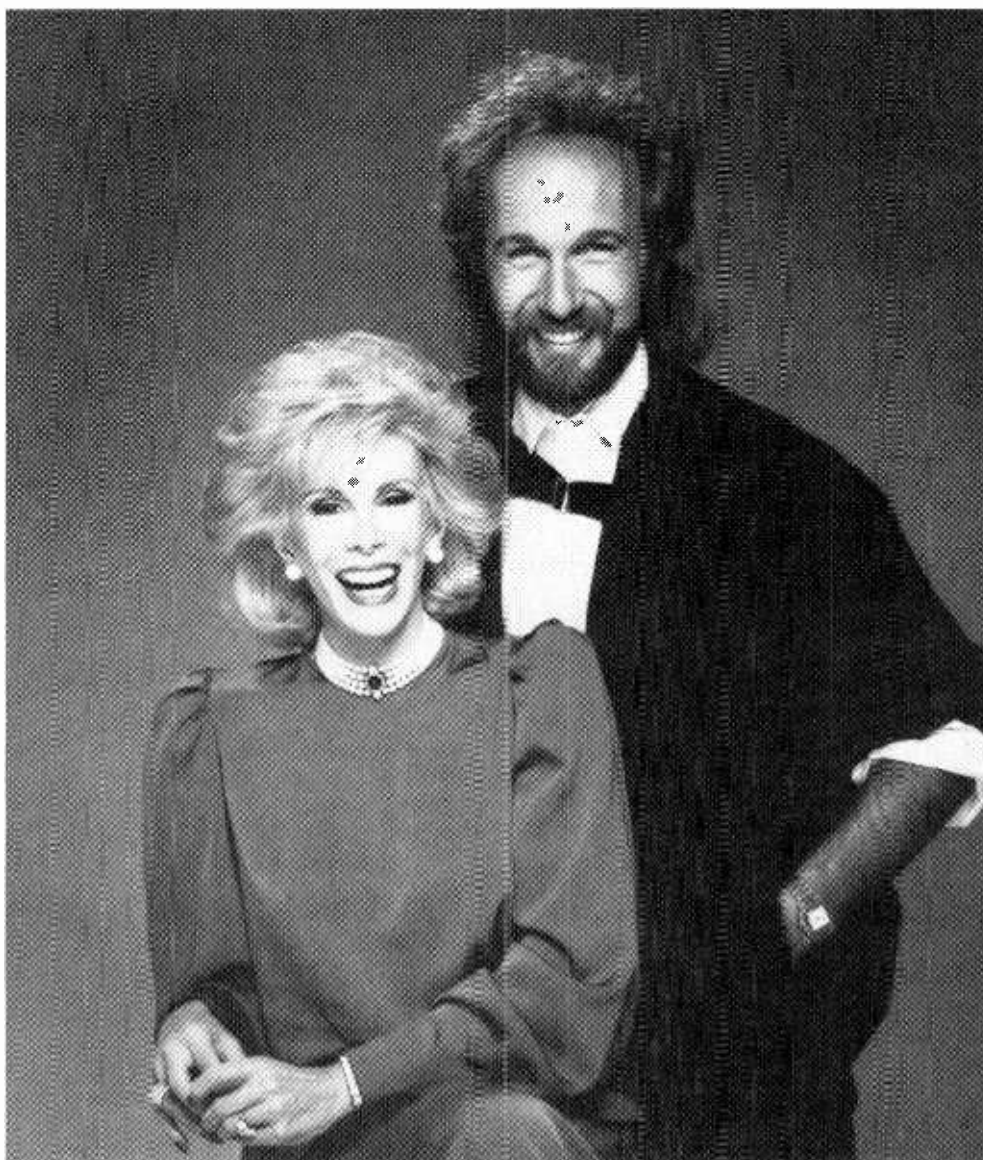
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# ELECTRONIC KEYBOARDS

It was in 1887 that Mr. Torakusu Yamaha began to build reed organs. Today, Yamaha's incredibly sophisticated Electone keyboard is one of the world's best selling organ series.

The Electronic Keyboard Division (EKB) has the distinction of including the descendent of the first musical instrument Yamaha manufactured on the one hand, and the latest ultra compact, hi-tech portable keyboards on the other. In addition, the division is responsible for marketing the Clavinova Keyboard Series which is a new and exciting product concept that has shown significant growth since its introduction two years ago.

Yamaha currently markets 14 models of Electone organs ranging in suggested retail price from approximately \$1,200 to over \$20,000. Where organs once boasted a far from authentic array of simulated flutes, strings, reeds, etc., Electone Keyboards provide a myriad of FM tone generated, combinable voices and instruments and up to 64 rhythms—in short a full orchestra at the fingertips.

**HX**—Yamaha's brand new HX Electone Series establishes a totally new dimension for electronic organs. The original pipe organs were designed so one musician could duplicate the sound and majesty of an entire orchestra. Yamaha has been pursuing this same goal through the past century, and the HX series dramatically surpasses all previous efforts. The realism and capability of sound found in this product series is made possible by the "marriage" of eight operator FM technology and Yamaha's new AWM (Advanced Wave Memory) tone generation.

**CLP**—Introduced two years ago, the Clavinova Keyboard Series is Yamaha's sophisticated electronic pianos that are designed for the whole family. The name is derived from two Greek words. "Clavi" meaning keyboard and "Nova" meaning new. Of the six Clavinova Keyboards Yamaha produces, three (CLP-20, CLP-200, and CLP-300) are very similar to acoustic pianos, producing many piano sounds with a feel that is very similar to that of a piano; which is accomplished through a unique touch sensitive keyboard. The CLP-200 and CLP-300 are the newest Clavinova Keyboards

to be introduced by Yamaha. Both feature an improved action and Yamaha's most recent technology, AWM (Advance Wave Memory). "The CLP Series is quite affordable and compact, and they're fine instruments for beginners, as well as more accomplished musicians," says National Sales Manager D.C. McClain.

**CVP**—The CVP Series keyboards (CVP-3, CVP-5, and CVP-7) feature other sounds in addition to its piano voices. This series also boasts automatic rhythm and auto accompaniment which enables amateur players to sound far more accomplished. According to McClain, "the goal is to use technology to compensate for years of musical training, and thereby, make it possible for more people to thoroughly enjoy the rewards of playing an instrument." In addition, the CVP Series has a unique self-teaching concept that utilizes guide lamps over each note, and computerized music books that allow almost anyone to learn a simple melody and have a "pre-programmed" professional orchestrated accompaniment. The target market for this series is people who have a desire to play a musical instrument and yet have no desire or time for musical training. This product concept certainly doesn't replace the value of musical education, but it does allow substantially more people to instantly enjoy making music.

**PORTABLES**—Yamaha's portable keyboard line is loaded with musical capabilities and easy play features. First introduced in 1980, portable keyboards have become the largest growth sector in the music industry. According to Marketing Manager Glenn DePue, "this is largely due to the compact size, easy play features, and affordability of these products. The market response to these products verifies that a significant number of people have a desire to play their own music, and the affordability of these products makes it more possible for them to explore this dream.

"An instrument qualifies as a portable keyboard if you can stick it under your arm and walk away with it," DePue says. There are 18 portable keyboards marketed by the Electronic Keyboard Division. The PSR-6300 is the flagship of the portable offerings with features such as MIDI, pitch bend, modulation wheels, five track sequencing, FM Digital technology, and many easy play features.

Portable keyboards are enjoying strong and favorable customer response, and although the majority of purchasers are beginners and amateur musicians, the professional market has also been receptive. They're used for private rehearsals, hotel room practicing,

warming up before performances, or even composing. For example, Brett Tuggle, keyboardist with Rick Springfield's band and now with David Lee Roth, used the PSR-60 to warm up voices back stage before performing.

"Yamaha's philosophy is to help people develop an interest in making their own music," says DePue. "We plan to show people that they can make music and thereby seed the market for future purchases of other keyboard instruments."

## 100 YEARS OF MUSIC

(Continued from page Y-3)

well as home audio speakers, and color television cabinets.

YMM is now the fifth largest industrial employer in an area which has been dominated economically by the textile industry. YMM is helping, and will continue even more so in the future, the economic growth and social diversification of the region.

Another area which will play a great part in Yamaha's future development is the "research center" concept. Buena Park, Calif.-based Yamaha International Corp., the U.S. subsidiary of Nippon Gakki Co. Ltd. established in 1960, opened in 1981 a state of the art recording studio in Glendale, Calif. The custom-built facility consists of two main studios, an isolation booth, a vocal booth, and control rooms. The studio is equipped with Yamaha products; occasionally, with all sorts of Yamaha prototypes. These are used extensively by the many professional performers who come to use the studio's facilities, and the feedback gained from these sessions is invaluable in planning Yamaha products for the future.

In 1985, special Research & Development Centers were established in the Glendale studio and in Florham Park, N.J. These centers are used by several different Yamaha divisions. The Florham Park facility, which is the larger of the two, is equipped with showrooms, equipment labs, and conference areas. Neither of these centers are open to the public, although Yamaha does permit its retailers to arrange special showings and previews of new equipment for universities, colleges, etc.

These centers, as well as the many independent recording studios around the U.S. which serve as beta test sites for Yamaha prototypes, form an important link with the company's R&D program, as direct user feedback is so essential in formulating new products for which the market is strong.

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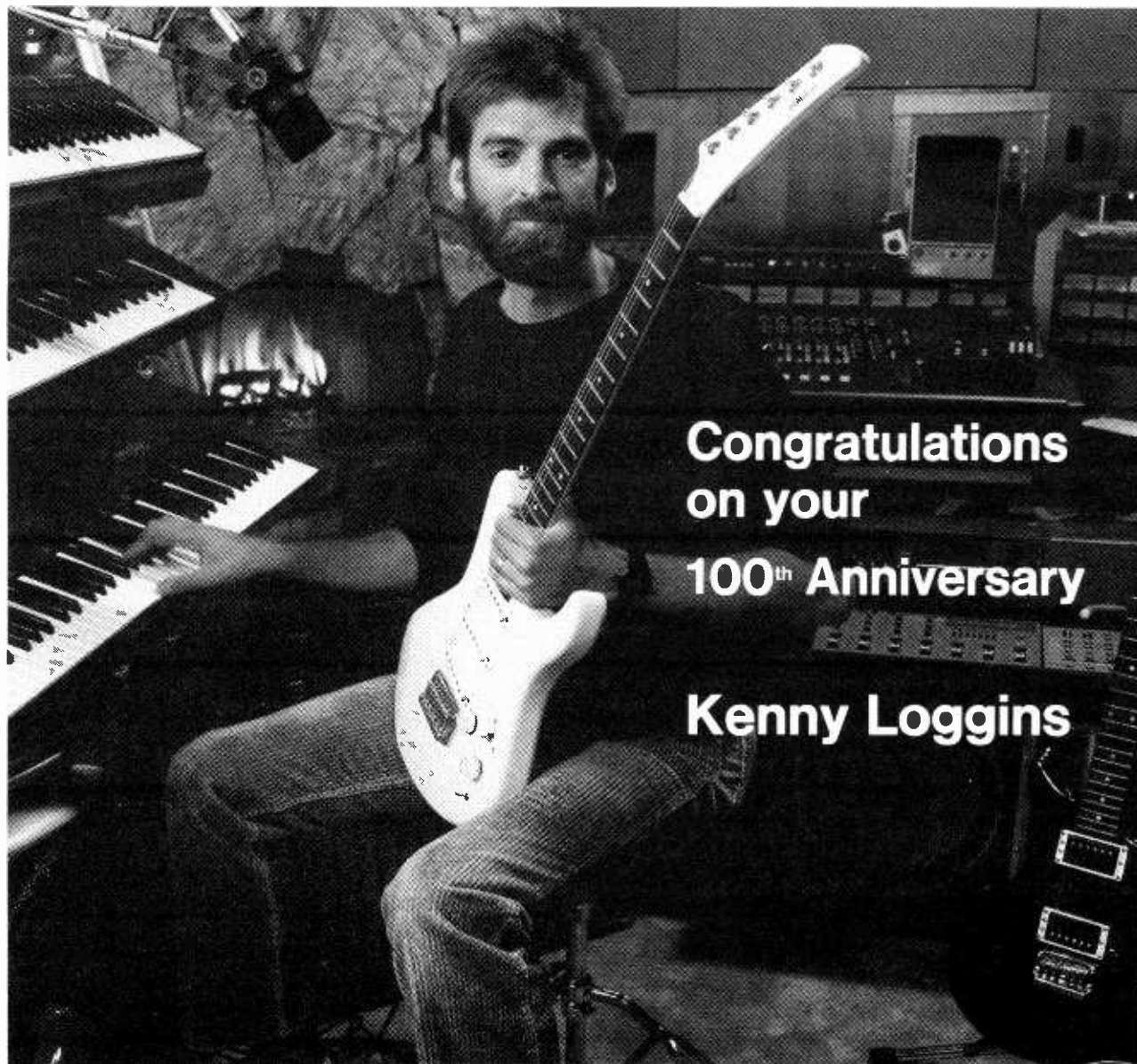




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## HISTORY & CHRONOLOGY

(Continued from page Y-3)

originally began producing metals for piano frames, the metallurgical group also turns out unique alloys and cast products which are intended for applications in everything from audio equipment to electronic components to ski edges. The plastics division is responsible not only for the development of a variety of new products, but also improvements on existing formulations, such as Yamaha's FRP, or fiberglass-reinforced plastic, an incredibly light and strong plastic that is used in the manufacture of everything from archery bows and tennis rackets to skis and product casings. On the electronics side, Yamaha is the only full-scale musical instrument maker to manufacture in-house its own LSI (large scale integrated) silicon chips. In fact, Yamaha began developing its own ICs in 1970. The newer LSIs are used in making the company's famous FM (frequency modulation) synthesizers, such as the industry standard DX7, among other instruments and electronic products.

• **Music Education & Popularization:** Yamaha is far more than the world's largest manufacturer of musical instruments, from band and symphony instruments to sophisticated digital synthesizers, drums and guitars. The firm is also highly involved in supporting and promoting the musical arts, activities which are personified in the non-profit Yamaha Music Foundation. Established in 1966, this worldwide organization has as its charter the promotion of music education and popularization. The Foundation accomplishes these aims in a number of ways, including the sponsorship of a wide variety of musical events and competitions around the globe, and an international network of Yamaha Music Schools.

• **Recreation Activities:** Yamaha's corporate philosophy stresses the enrichment of people's lives. In keeping with this, the firm has as a major part of its agenda the planning and management of a number of recreation facilities. These include Nemuno-Sato, a 2,751,000 square-yard peninsula extending into Ago Bay. This resort houses two hotels, and offers activities ranging from waterskiing, yachting, and golf and tennis, to archery and cycling. Nemuno-Sato is unique with elaborate musical facilities, which include a 600-seat concert hall, full recording studio, 20 ensemble practice chalets, a band parade ground, and an outdoor music training stage. Nemuno-Sato was the first recreation center to be established by Yamaha, but others include Tsumagoi in central Japan; Katsuragi Kitanomaru; and Yamaha's Toba Int'l Hotel.

Below is a chronology of Yamaha's development during the past century:

**1887**—Yamaha's first product, a reed organ, is built by company founder Torakusu Yamaha.

**1892**—Seventy-eight reed organs are exported to Asia, the first Yamaha products to be shipped abroad.

**1897**—The firm is reorganized and named Nippon Gakki Co. Ltd. (NGK). Torakusu Yamaha is named president.

**1900**—Yamaha builds its first upright pianos.

**1946**—The firm starts building guitars, setting the stage for its diversification into all musical instrument product lines.

**1954**—The first Yamaha Music Class (predecessor of the Yamaha Music School) opens at company's Ginza Store, Tokyo.

**1954**—First Yamaha motorcycle built.

**1955**—Motorcycle division becomes an independent entity and is named Yamaha Motor Co. Ltd.

**1958**—Yamaha opens its first overseas organization, Yamaha de Mexico, S.A. de C.V., established in Mexico City.

**1959**—Production of special metal alloys begins. Yamaha also builds world's first all-transistorized electronic organ, the Electone.

**1960**—Yamaha's American company, Yamaha International Corp., is established in Los Angeles, Calif.

**1961**—Yamaha builds world's first fiberglass-reinforced plastic (FRP) ski and archery bow.

**1962**—Yamaha expands, via subsidiaries, into hotel facilities.

**1964**—First overseas Yamaha Music School is opened in America. First Yamaha Electone Festival held.

**1966**—Yamaha Music (Asia) Pte. Ltd. founded in Singapore. Yamaha Music Foundation established. Yamaha begins production of band instruments. Yamaha Europa GmbH. established in Hamburg, West Germany.

**1968**—Mass manufacture of household products begins.

**1969**—Taiwan Yamaha Musical Instrument Mfg. Co. Ltd. begun in Taiwan. Nemuno-Sato recreational facility opens. Yamaha establishes joint venture with Narud Yamaha A.S. in Oslo, Norway.

**1970**—Yamaha Canada Music Ltd. opens. First World Popular Song Festival takes place in Tokyo.

**1971**—Kemble (Organ Sales) Ltd., a joint venture in the U.K. is established.

**1972**—Yamaha Exporting Inc. established in California. First Ju-

(Continued on page Y-20)

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## HISTORY & CHRONOLOGY

*(Continued from page Y-18)*

nior Original Concert takes place.

**1973**—Divisions in France and Brazil established. Everett Piano Co. becomes Yamaha subsidiary.

**1974**—Tsumagoi leisure facility opens in central Japan. New American manufacturing plant, Yamaha Musical Products Inc., is established in Michigan.

**1975**—Divisions in Sweden and Panama are begun.

**1979**—Singapore-based manufacturing operation opened. Yamaha Music Mfg. Inc. established in Georgia. The facility makes pianos, organs, speaker units, TV cabinets, and other products.

**1980**—Yamaha Piano Technical Academy established in Hamamatsu, Japan. Portable keyboard division, aimed at consumer market, is successfully launched.

**1981**—Junior Original Concert held at the United Nations headquarters in New York. Yamaha Electronics Corp. is established in California. Another electronics company, Yamaha Elektronik Europa, is opened in Hamburg.

**1983**—DX range of FM (frequency modulation) digital synthesizers introduced. The DX7 quickly becomes a world industry standard. Yamaha introduces its first home computer, with a wide range of applications. A new range of organs—the FX Electone series—is introduced, and the Clavinova, a new keyboard is brought out.

**1984**—The CX5M music computer is unveiled to the public. REV-1 digital reverb is unveiled.

**1986-1987**—Yamaha celebrates its first century. Company also introduces its followup to the famous PM2000 mixing console, long an industry standard. The new board, the PM3000, quickly wins a Mix Technical Excellence & Creativity (TEC) award for product design, voted on by members of the audio industry.

## CONCERTS & CONTESTS

*(Continued from page Y-6)*

TV, Nippon Broadcasting System Corp., BBC Radio 1 and Televisa).

Winner Lattisaw was picked out in '86 as the "performer with the greatest worldwide potential." She and the other winners were judged on composition, lyrics and performance, as well as their ability "to transcend through music those boundaries that separate people, and, instead, to unite everyone through the internationally understood language of music." The 18th WPSF will be held on Nov. 1, 1987.

Another important global music festival sponsored by the Yamaha Music Foundation is the International Electone Festival (IEF), which was first held in 1964. Like the WPSF, the IEF has been a launching pad for the careers of many young artists.

The IEF features performances on the Yamaha Electone keyboard by worldwide artists. In Japan, participants are chosen from preliminary contests at more than 1,000 locations around the country, while around the world concours are held by various Electone keyboard dealers. Another important event is the Light Music Contest, which offers amateur rock and popular bands a chance to be heard in concert.

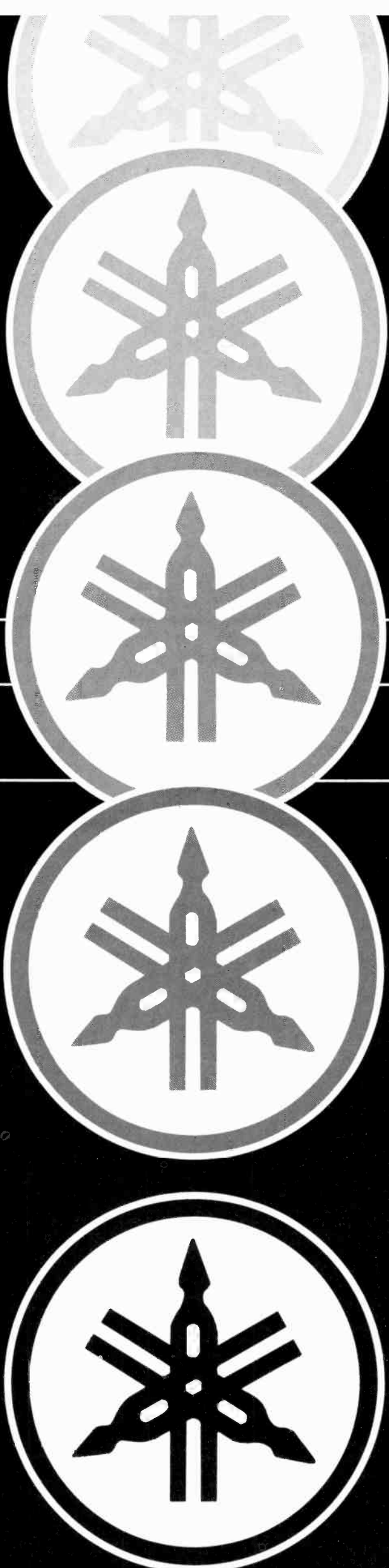
Then there is the Junior Original Concert (JOC), the creation of Gen'ichi Kawakami, president of the Yamaha Music Foundation. The purpose of the JOC is to foster and expand the potential and creativity of young children.

Each participant is under 15 years of age and has studied at a Yamaha Music School. The children perform their own compositions and later improvise from brief motifs offered by their audiences. Since 1974, the Junior Original Concert has taken place in nearly 30 countries, including Mexico, the U.K., Czechoslovakia, and Hungary. The performers are known internationally as "young music ambassadors."

The JOC prodigies perform solo pieces on pianos, synthesizers, Electone keyboard or any instrument of their choice, as well as engage in ensemble efforts with the backing of wind, string and percussion instruments. And there are also concertos.

The Junior Original Concert has "jammed" with the National Symphony Orchestra conducted by Maestro Rostropovich on two occasions: at the United Nations in New York and at the John F. Kennedy Center for the Performing Arts in Washington, D.C., both times in 1981. In '86 the JOC performed at Carnegie Hall with the Canadian Brass and the N.Y. Philharmonic principal brass players.

The Yamaha Music Foundation's concerts and festivals have a common spirit: comments Gen'ichi Kawakami, speaking of the WPSF, "Knowing no political or economic boundaries, the joys of music form an immediate bond between people everywhere, and this international festival is dedicated to that spirit."



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## DRUMS, GUITARS & AMPLIFIERS

**F**ormed in 1986 in recognition of the critically important role that drums, guitars and amplifiers play in today's popular music, Yamaha's Drum, Guitar and Amplifier (DGA) division includes some of today's most innovative and versatile instruments designed to meet the constantly evolving creative needs of modern players. Besides acoustic and electric guitars, electric basses, amplifiers and acoustic drums, DGA also boasts the new Yamaha Electronic Percussion System—the most technically advanced synthesized drums available today.

Utilizing comfortable and responsive dynamically-sensitive drum pads, a Percussion MIDI Controller and a variety of tone generation modules which benefit from the popular FM synthesis technology developed for their DX keyboards, Yamaha's Electronic Percussion Systems are aimed at today's leading professional

drummers and hi-tech recording studios fully committed to MIDI. Introduced at last summer's NAMM Expo in Chicago, these percussion systems are currently being used on tour by drummers like Weather Update's Peter Erskine, Chicago's Danny Seraphine, John Robinson (John Fogerty) and, in the studio, Robinson, Omar Hakim and Steve Schaeffer. "This is the MIDI percussion system we've all been waiting and dreaming for," says Erskine. "It's the next quantum leap for electronic percussion."

"Yamaha percussion products stretch from beginner or student-level outfits [snare, stand and sticks], all the way to timpani which are used by professional studio players as well as collegiate-level musicians," says DGA Marketing Manager for Percussion Instruments Jim Coffin. "With the recent introduction of the Road Series acoustic drums [quality beginners sets], our drum sets now span the spectrum from the beginner right up to the Recording Custom and Tour Custom Series for the studio and touring professional."

As with all Yamaha musical instruments, R&D and education are important factors in the development and marketing of "Drummer Designed" percussion. "We support an active clinic program that brings to players of all levels the opportunity to hear, see, and question the top professionals in America today," continues Coffin. "Without a knowledgeable consumer base developed through education, our products would have no place to go. This philosophy helps us look beyond the instruments themselves to the performers and to the enjoyment of music by people throughout the world."

Drums are not the only product in the DGA division that hold a major position in the marketplace. "Yamaha is the leading manufacturer of acoustic guitars in the American market," says Randy Curlee, Market Development Manager for Guitars & Amplifiers. "We offer a comprehensive selection of acoustic, electric and classical guitars, in addition to the popular steel string, flat top models." In keeping with Yamaha's progressive educational stance, Curlee says Yamaha is underwriting the recording and videotaping of the last Segovia Master Class.

Yamaha electric basses and guitars have been steadily growing in popularity in recent years. Yamaha has just introduced the RGX and SE Series instruments, two new lines of solid body guitars which have player-preferred features, wide variety of contemporary sounds, and attractive price points.

"Because we make so many different types of guitars and basses—at various price points—our market includes all levels of musicians, from the beginning student to the established professional," Curlee says. "Our electric guitar and bass poster program now includes artists Charlie Sexton, Rik Emmett of Triumph, Billy Sheehan of the David Lee Roth Band, John Taylor from Duran Duran, James Taylor, John Denver, and bassist Nathan East."

Complementing the electric guitars and basses are Yamaha's medium-priced amplifiers, which offer full parametric and EQA rack mounted pre-amps, low noise performance and tonal versatility; and cost-effective pedal effects, which include a variety of sounds, low noise, and rugged construction. "We also make a wireless guitar system which has been accepted by many touring professionals because it has an outstanding cost/performance ratio.

"As part of our ongoing effort to be more receptive to artists' ideas and needs, we are developing a custom instrument capacity here in America," Curlee says. "Soon we'll be able to build instruments to the exact specifications of the Yamaha players. This facility will help us respond faster and more accurately to the shifting demands of the marketplace."

### MUSIC EDUCATION SYSTEM

(Continued from page Y-6)

nese mansion" lodge adjoined by two 18-hole golf courses); the Toba International Hotel (located within the Ise-Shima National Park); Sunza Village (an aquatic resort hotel with its own marina and superb seafood restaurants); and, the Haimurubushi resort (located on the Yaeyama Islands, renowned for their white beaches, clear water and various marine sports).

The other two areas of YMF activity are music publishing and concert promotion. Yamaha protects and promotes the copyrights of compositions awarded prizes at Yamaha musical events. Of the 4,000 original songs to which Yamaha today retains the copyrights, more than 1,500 have been released as singles or in albums.

Yamaha also promotes singer-songwriters by providing opportunities for stage and broadcast appearances, as well as close cooperation with record companies. The firm independently produces live recordings of its JOC and WPSF.

And, Yamaha publishes the texts and materials used in the Yamaha Music School system, sheet music, music magazines, journals for the music schools and instructional tapes and records.

"To me," says Gen'ichi Kawakami, "music is a tool for people communicating with other people."



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**PARK WEST  
Chicago**

## YAMAHA & EVERETT PIANOS

Yamaha pianos have developed over the last 86 years to become one of the world's foremost. It all started with Torakusu Yamaha's trip to the U.S. in 1900 for the sole purpose of studying piano manufacturing. Later that same year he completed his first upright. Two years later he built his first grand piano and there has been no looking back. Yamaha's piano output has grown steadily during the last century.

Marketing of Yamaha pianos in the U.S. commenced with the forming of Yamaha International Corporation in Los Angeles in 1960, while manufacturing of Yamaha pianos in the U.S. began in 1973. In that same year, Yamaha acquired the Everett piano line, one of the "work horses" of the industry since 1883.

Recently, domestic piano manufacturing was consolidated into the Yamaha Music Manufacturing (YMM) plant in Thomaston, Ga., where an increasing number of models are now in production. The bulk of Yamaha's piano manufacturing, however, still takes place in Hamamatsu, Japan. Today, with over 60 models in the line, Yamaha has the distinction of not only making one of the best pianos in the world, but maintaining a consistent marketing approach. Yamaha's ability to diversify from its piano and organ base, creating new electronic keyboard instruments that utilize state-of-the-art technology and cater to the evolving needs of keyboard consumers, has actually helped maintain the excellence in craftsmanship and materials for which Yamaha pianos are known. This diversification has been possible because of the woodcrafting, metallurgy and machine engineering developed in-house by Yamaha for piano and organ manufacturing many years ago.

"We are one of the leaders in piano manufacturing in the world," says Piano Division Marketing Manager John Nelsen. "Yamaha concert grand pianos have been requested for use at two of the world's foremost piano concours: The International Chopin Competition in Warsaw and the International Tchaikovsky Competition in Moscow. We are the piano of record for Berklee College of Music; the official piano of the extraordinary Great Woods Festival, which has Michael Tilson Thomas as artistic director; and the official piano of the brand new Orange County Performing Arts Center in California."

As with other Yamaha products, its pianos are well known to musicians of all schools. Musicians, recording artists, and record producers know the C7 grand piano from Yamaha's "Conservatory Collection" as one of the best for recording industry use. Says Nelsen, "When an artist or composer is talking about a 7-foot, 4-inch Yamaha, everybody knows he's talking about the C7." Besides adorning some of the world's finest recording studios and institutions, C7s are found in rehearsal halls and universities everywhere.

Yamaha's grandest of grand pianos is the CFIII, a hand built nine-foot concert instrument. Its largeness is complemented by the extraordinary quality and high level of craftsmanship; this is also apparent in the hand built S400B. "The character of sound is a little different than the 'C' series," Nelsen says, for these instruments would be aligned toward usage normally found in conservatories or the formal stage.

In addition to these highly regarded "performance" instruments, Yamaha has created an outstanding array of home and educationally oriented pianos. The "Classic Collection," or new GR series, is a piano for home use that, according to Nelsen, "could be used by the serious musician." Yamaha also makes five special models in the GR series called the "Custom Classic Collection" that are built primarily for decorator styling in custom styles and finishes. Also there is the "Home Classic Collection"—brand pianos built strictly for home use.

The Piano Division also handles the marketing of Everett console and studio uprights. Manufactured since 1883 and acquired by Yamaha in 1973, "the Everett piano has a very, very loyal following," says Nelsen. "Its popularity has evolved from school and institutional use. The 45-inch school piano is found everywhere."

In addition to providing these top quality lines, the Piano Division is directly involved in a number of dealer support programs. The Yamaha Piano Servicebond Program provides thorough piano service after installation. The Little Red Schoolhouse for piano technicians is recognized as the most comprehensive training program of its kind, and the video library, the "Master Series" of the Home Office Seminar, offers retail sales training for salespeople and dealer principals.

"Pianos are a mainstay and often the first instrument people get acquainted with," concludes Nelsen. "Despite sales trends and the introduction of new electronic keyboard instruments, there's noth-

ing like an acoustic piano. For many, pianos are an introduction to music. And since Yamaha's involvement with building the piano is a situation that we control from beginning to end, the quality and dependability can always be counted on."

## MUSICAL INSTRUMENT DIVISION

(Continued from page Y-4)

bass drums. Tuned percussion instruments are marimbas, xylophones, vibes, bells, and timpani.

"Our aim has been to introduce Yamaha's musical instruments, particularly percussion, to marching bands at schools and institutions throughout the country," says Percussion Market Development Manager Jay Wanemaker. "Not only have major universities like U.S.C., North Texas State and Arizona purchased our drums, we have put percussion product into the hands of some of the most outstanding college musicians in the country representing over 100 universities. I'm speaking of the 500 member Statue of Liberty All-American College Marching band which performed at the opening ceremonies, fireworks display, and closing ceremonies of Liberty Weekend."

Yamaha also supplied instruments to the 400 piece all-state Texas marching band which performed at the U.S. Olympic Festival in Houston last summer. In addition three of the top 12 drum corps—including the Concord Blue Devils—play Yamaha instruments. And Yamaha supplies all marching brass and percussion instruments to the McDonald's All-American High School Marching Band for its yearly stints at Macy's Thanksgiving Day parade and the Tournament of Roses Parade in Pasadena.

"The U.S. musical instrument operation started rather small but has grown quite a bit," says Michael Bennett. "While most of the 'knock down' parts are still manufactured in Japan, about 72% of our products sold in the U.S.—mainly the standard (student) line product—is manufactured and assembled in Grand Rapids, Mich."

"All Yamaha band and orchestral instruments, no matter what price point they're marketed at, must meet the most stringent requirements for quality in terms of materials, construction, sound, and playability," Bennett concludes. "Our district managers not only maintain relationships with traditional musical instrument dealers, but educators and band directors from leading universities, colleges, and high schools. We believe in promoting music for the sake of music, not merely as a way to sell instruments."

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## MANUFACTURING & DEVELOPMENT

Yamaha International Corporation—and its parent company Nippon Gakki—has developed the skill and technology necessary for an immense range of manufacturing endeavors—be it the building of synthesizers, custom wind instruments, compact disk players, glockenspiels, pianos, marimbas, motorcycles, skis, golf clubs, computers, furniture or any of its other many product types.

Because of this, Yamaha now possesses expertise in five major areas: electronics, metallurgy, chemistry, woodcrafting and machine engineering. The firm develops and manufactures its own alloys, plastics, chemicals and computer chips.

Yamaha has considerable resources under its wings. It has 23 overseas corporations and 11 manufacturing plants in Japan alone. In the U.S., Yamaha has two manufacturing facilities: in Thomaston, Ga. and Grand Rapids, Mich. Research in the U.S. has been carried out both at the Florham Park, N.J. research and development center and at the Yamaha R&D Studio in Glendale, Calif.

Beginning with the basics, Yamaha follows its philosophy of quality first. Wood, for example, is selected from forests in Alaska and Canada, then stored in Yamaha lumber ponds, dried, seasoned and worked to exact specifications. It is shaped by Yamaha designers and glued, finished or painted with expertise from Yamaha chemists. The wood then finds its way into assembly, under optimum temperature and moisture controls, where it takes form as a Yamaha grand piano.

Part of Yamaha philosophy is making its own ICs and LSIs since 1970. At that time, the company sought to upgrade the high-speed calculating capacity of its electronic musical instruments so that they could process enormous quantities of sound data.

None of the semiconductor makers could fill Yamaha's requirements, so Yamaha began to build its own ICs and LSIs in-house, with the guidance of Professor Jun'ichi Nishizawa of Tohoku Univ., an authority on semiconductors. It was felt that a group of sound-creating technicians who did not know how to make LSIs was like "an army going to war without weapons."

Those LSIs now form an integral part of Yamaha's synthesizers, Electones, CD players, and other digital instruments. And the firm's LSI production has grown into a full-fledged business in its own right; Yamaha LSIs are sold worldwide to other computer and electronic manufacturers. Out of LSI development, there also emerged the CAD (computer-aided design) system and the MSX personal computers.

Yamaha has also developed special metals for a wide variety of uses, in areas as far-ranging as the aircraft, automobile, computer, telecommunications, VCR TV, and audio industries. Besides being one of the world's leading suppliers of special alloys to the electronics industry, Yamaha has developed new materials for semiconductors, IC lead frames, springs, electrodes and magnetic components.

Another example: Yamaha integrated chemistry know-how has led to the application of FRP (fiberglass-reinforced plastic) technology to skis, tennis rackets, archery bows and household products.

These skills have enabled Yamaha to develop such revolutionary products as the DX series digital synthesizers, the Electone keyboard series, the Clavinova keyboards, the CX5M Music Computer, and the DSP-1 Digital Sound Field Processor. It allowed the firm to unveil the first all-transistor electronic organ in '59, and, in the '80s, to use Yamaha-made robots in Electone keyboard production.

The melding of hi-tech with high-craftsmanship also has led to phenomenal advancements in regard to the manufacture of traditional instruments such as saxophones, trumpets and flutes.

But—as far as music products go—it all must satisfy the human ear. At Glendale's Yamaha Studio, for example, musicians get a chance to offer their input. The facility is both a research center and a professional recording studio, and a source of immediate feedback on product innovations. The Florham Park facility, with showrooms and equipment labs, gets daily tests by, and opinions from, universities, music schools, colleges, and professional musicians.

Then it all comes together at Thomaston, Grand Rapids or the dozens of other worldwide Yamaha manufacturing facilities.

**CREDITS:** Coordinator, Phillip B. Moon; Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial by Steven Dupler, Chris McGowan, Ben Brooks, Shig Fujita, Fred Goodman and Yamaha. Editorial Consultant, Steven Dupler; Assistance, Robert Clyne, Steven Ross & Associates, N.Y.; Design, Stephen Stewart.

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COLLEGE OF MUSIC

January 17, 1987

Yamaha International Corporation  
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Dear Colleagues:

Berklee College of Music salutes you as you complete your first century of excellence in music, music technology, and music education. The innovations and advances that Yamaha has introduced in each of these areas have immeasurably enhanced the world of music.

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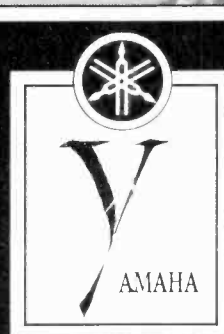
Our congratulations and very best wishes for continuing success.

Sincerely,

*Lee Eliot Berk*

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# YAMAHA MOTORS & SPORTING GOODS

**A** world leader in musical instruments, personal electronics and professional audio products, Yamaha has also strived to diversify into other areas of leisure activity. As with their musical instruments, there is virtually no place in the world where Yamaha sporting goods and motorized recreational products are not the pacesetters.

Today, Yamaha President Hiroshi Kawakami terms the company's support of recreation one of Yamaha's "three main pillars." The corporate gameplan calls for Yamaha to reinforce new ventures that could someday prove as important as their musical instrument operation.

In 1955, Yamaha produced its first motorcycle, the Yamaha 125 "Red Dragonfly," a small bike that proved immensely popular. On the heels of its success, the company formed Yamaha Motor Co. Ltd. to specialize in motorcycles.

That specialization led to other products as well. While the Yamaha name is now associated with a complete line of motorcy-

cles—from superbikes and street models to off-road and utility bikes—the company has endeavored to create products suitable for all weather and terrain entertainment, including boats, snowmobiles and portable generators, and has even entered the recreation resort business.


While company Chairman Gen'ichi Kawakami has noted that the company's purpose in diversification is to "provide the place, space, methods and products so people can enjoy happy and affluent living," he has tempered that with hardnosed attempts to identify underdeveloped recreation markets. One of Yamaha Motor's greatest successes has been in the boating industry.

Using FRP, or Fiberglass Reinforced Plastic, a material developed by the company in the '50s, Yamaha has been able to offer more than 300 different fishing and utility boats covering the broadest spectrum, from dinghy to ocean-going trawlers. Of course, the company also makes the engines for their motorboats, but has also moved into the sailboat market.

Since use of motorcycles and boats is limited by seasons in Japan and other temperate regions, Yamaha Motors has sought to

*(Continued on page Y-30)*

A Billboard Advertising Supplement



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*David Hamilton*

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**Gino Vannelli  
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JACK FAAS  
JIM COFFIN  
KEN KRAMER  
DAVE HAAGA**

and everyone at  
**YAMAHA INTERNATIONAL**  
for all your support.

**QUARTERFLASH**  
Marv, Rindy, Brian & Gooch

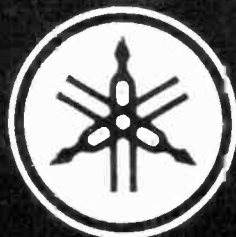
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## YAMAHA MOTORS

(Continued from page Y-28)

capture the winter sporting market with its line of snowmobiles. And for those truly committed to the sporting life, there is Sugo Sports Land, a 519-acre resort in Japan exclusively for motorcyclists that pairs a resort hotel with racing and motorcrossing.

The technology employed to make Yamaha Motors a major player in its field—it is the second largest motorcycle manufacturer in Japan, a country that makes half of the world's bikes—has also proven the cornerstone of Yamaha's sporting goods operation.

By combining materials created by the company's research and design groups, Yamaha has moved quickly to take a place of pre-eminence in many sports equipment areas.

Perhaps the greatest triumph has been in the manufacture of skiing equipment. The introduction of FRP led to a new ski line. The radically different material, proving itself well-suited for competition, is used today by American and Japanese national ski teams.

Nor has FRP been the company's only research success: carbon

composite golf clubs offer durability and lightweight advantages to golfers, while the carbon graphite racket has become the standard for tennis, squash and other racquet games the world over. The same material, applied to archery, has created a line of Yamaha Carbon Graphite bows that have set international records.

While Yamaha remains dedicated to maintaining their edge in their traditional musical markets, the company is clearly committed to a future that includes leisure activities. Says Kawakami: "As the present generation changes and baby boomers come of age, there will be an increasing need for sports and leisure products. We plan to continue coming out with lines of youth leisure products."

## MUSICAL EDUCATION

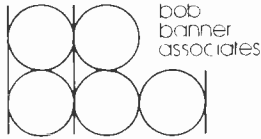
(Continued from page Y-6)

Yamaha students worldwide, the 251 U.S.-Yamaha schools have

15,000. These students are taught by 325 certified teachers in schools operated by Yamaha dealers, independent owners (mostly teachers), and Yamaha Int'l Corp. (experimental schools only).

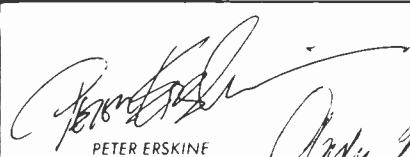
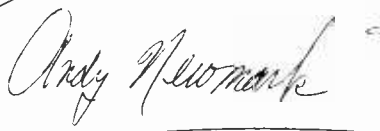
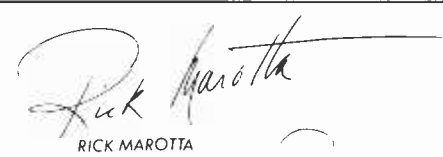

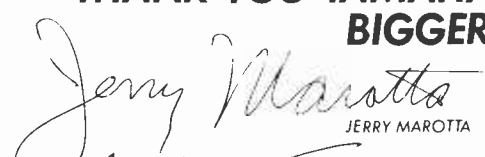
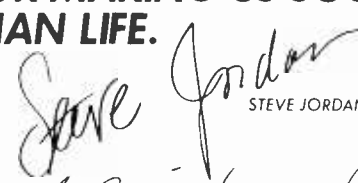
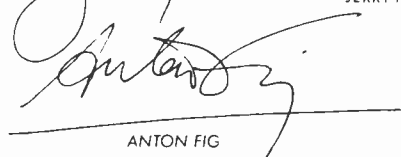

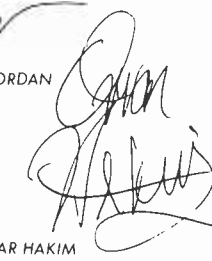
The overall goal of Yamaha International Corporation, the parent company to the schools, is "to enrich leisure time and increase cultural satisfaction in the lives of millions in the U.S., through our ongoing successful business activity." The Music Education Division is charged with a vital part of achieving this overall corporate goal: exposing people of all ages to the joys of participating fully in music throughout their lives.

The "best kept secret" about the Yamaha Music Education System is that the Primary Course is *not a piano method course, nor is it a private music school competing with public school music programs*. Rather, it is a support system for those kinds of programs. By teaching basic musicianship, composition, and improvisation, the course prepares students to make many musical choices—classical, popular, folk, or other styles—which require more advanced technical instruction.




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MONTEREY JAZZ FESTIVAL  
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 Best wishes in the future from  
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INTO THE FUTURE  
YAMAHA WISHES TO  
ACKNOWLEDGE ALL THOSE  
WHO PARTICIPATE IN  
THE CREATION AND  
APPRECIATION OF MUSIC.

100  
1887-1987

*A Century of Quality*

 **YAMAHA.**

DESIGN: JEFF LANCASTER/Shape, Ltd. Photography: DENNIS KELLEY



# In-Store Merchandising Is A Savvy Label Strategy

BY KEN JOY

CANOGA PARK, Calif. While in-store merchandising by record label staffers has long been a staple for exposing new product to consumers at the retail level, home video labels are only now beginning to take the record industry's lead by offering their own merchandisers to video

## 'Get displays up as soon as a title's release is set'

specialty stores. That video labels have waited so long to hire merchandisers is somewhat surprising, given that many people now working in home video were once employed in the marketing departments of record companies and know the advantages of a well-placed display. What makes in-store merchandising a natural for video specialty stores as well as different from record stores is the promotability of video titles weeks prior to their actual release date. Record stores rarely beat an album's street date with in-store promotion by more than two or three days, while video

specialty stores trumpet new releases six to eight weeks before titles actually hit the stores.

"The major difference between the record and video businesses is the existence of the rental market in home video," says Steve Brecker, national manager, merchandising and sales promotion for MGM/UA Home Video, who served as an in-store merchandiser for CBS Records for a number of years.

"We encourage our people to get displays into stores as soon as a title's release is announced, which could be three to eight weeks in advance of the street date. You won't find that happening with record albums."

Brecker says the advance merchandising in the form of window displays, dumpsters, and point-of-purchase displays provides retailers with a barometer of consumer interest in a particular title, which helps them decide on how many rental/sales copies to order.

Many home video suppliers, like MGM/UA, for instance, are still cutting their teeth on in-store merchandising programs and are taking a wait-and-see attitude before committing large budgets to sending staff into the field to service their accounts' merchandising needs.

MGM/UA tested the in-store mer-

chandising waters nearly a year ago in the Northwest and was sufficiently convinced by the results to put three merchandisers on staff in Los Angeles, Dallas, and Chicago in April. "We knew all along that we would need to get merchandisers out into the field as the market became more oriented toward sell-through and the need grew for point-of-sale displays." Brecker says p-o-p is more important than people realize and will play a large part in boosting home video sales in the coming months.

Besides MGM/UA, Paramount, RCA/Columbia, and Walt Disney

Home Video are actively working with retail accounts through their store-merchandiser personnel to create in-store product displays.

Other suppliers, like HBO/Cannon and Warner Home Video, have eschewed (at least for now) the field-representative approach to merchandising in favor of direct marketing through the mail and by telephone. According to Tracy Dulgan, director of marketing for HBO/Cannon Home Video: "We send our p-o-p displays directly to our list of 25,000 retailers and rely on them to mount their own in-store displays. It appears to be more effi-

cient to let them design what they have the space for, while at the same time opening up merchandising for all retailers, not just a few major accounts in the larger markets."

Dulgan added that HBO/Cannon is "looking into the possibility" of one day adding field merchandisers, but there are no definite plans to do so now.

A spokesman for Warner Home Video also stated a preference for retailers to design their own displays and said that Warners has no current plans to follow record com-  
*(Continued on next page)*

FOR WEEK ENDING JANUARY 17, 1987



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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
Compiled from a national sample of retail store sales reports.						
★★ NO. 1 ★★						
1	1	12	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	68	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	3	31	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
4	4	68	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
5	5	40	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
6	6	63	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
7	8	14	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
8	10	26	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
9	9	31	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
10	12	31	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
11	11	8	JIMINY CRICKET'S CHRISTMAS	Walt Disney Home Video 747	1986	19.95
12	7	10	MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	14.95
13	14	30	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
14	16	9	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
15	13	14	A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92	1981	19.95
16	15	30	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
17	18	4	A DISNEY CHRISTMAS GIFT	Walt Disney Home Video 224	1985	19.95
18	19	5	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
19	17	10	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
20	25	8	CANINE COMMANDO	Walt Disney Home Video 477	1986	14.95
21	NEW ▶		MADBALLS	Hi-Tops Video HT 0009	1986	19.95
22	20	10	THE UNSINKABLE DONALD DUCK	Walt Disney Home Video 478	1986	14.95
23	21	5	MY LITTLE PONY-THE MOVIE	DEG Inc. Vestron 5171	1986	79.95
24	24	2	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
25	22	43	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95

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

## Video Library Speaks Volumes To Retailers

BY EARL PAIGE

SAN DIEGO Low-key Video Library here continues to be a surprise in the U.S. home video retail community.

Now opening stores at twice the pace it did when the firm went public in early 1985—more than doubling the number of rental turns—the 32-unit chain is set for even more explosive growth, according to Barry Rosenblatt, president and CEO. The 6-year-old chain "will be at 40 [stores] by year's end and 50 by sometime in 1988," he says.

Despite an apparent leveling in national VCR penetration and growing competition in this market with a population of 2 million, Video Library still sees ample opportunities for new store sites here, although the May 1985 prospectus hints at expansion outside the market. And the firm finds that the opening of additional outlets does not cannibalize business at its older, established units.

Rosenblatt says, "When we started out, our first five stores were 15 miles apart. Then it got to be seven. But what we found is that if an old store is down 15% after the first 90 days following one of our new stores moving too close, so what, if the new store is turning \$10,000 profit?"

As for external competition, there are approximately 350 independent video specialty stores here. There is also combo activity from Tower Video, Warehouse, and Musicland's Licorice Pizza units, along with the conspicuous entry of such conve-

nience stores as 7-Eleven in rental and Target and K mart in sales.

Much of this competition, however, has evolved recently. It was only last summer that the independent stores here organized a chapter of national group Video Software Dealers Assn. (VSDA). Video Library built slowly and promoted aggressively through media identity with local sports teams.

Following the opening of the first store in 1979, only three or four were added in successive years. "We had 19 when we went public in May 1985," Rosenblatt says, describing early struggles when "it seemed we owed everybody."

Video Library has concentrated more on deep selection of hot titles, fast service, and efficient buying than on big store size and glitzy fixtures. "I find it hard to agree that it should be 10,000 square feet and 16,000 movies. My idea of a superstore is 2,500 square feet generating 75,000 rentals a month with just 4,500 titles," says Rosenblatt.

Also from the beginning, the firm has tried to expand the VCR base on its own through offering selective models for sale and rental. Brands stocked have included RCA and Magnavox in VHS and Sanyo in Beta. Often a cross-promotion is used to spur business, with an offer of 60 free rentals with a VCR purchase or free rentals with \$39.95 VCR repair.

Yet another strategy has been prepaid incentive offers on rentals. This past fall, one plan offered a \$1.50 daily rate, instead of the usual  
*(Continued on next page)*

# ideo retailing



**Adventure In Texas.** Austin-based festival promoter Texas Music Network introduced its debut video release, "The Best Of The Kerrville Folk Festival, Vol. 1," at a premiere hosted by a local Adventureland Video store (Billboard, Nov. 8). From left are George Howard, president, Texas Music Network; George Lair, Adventureland franchisee; Rod Kennedy, the video's producer; Marcia Ball, a featured performer on the title; and Butch Hancock, vice president, Texas Music Video. (Photo: Accent Photography)

## VIDEO LIBRARY

(Continued from preceding page)

\$3, through purchase of 66 one-day rentals. The package cost \$99 and included a free pizza, too. Another deal offered 30 one-day rentals for \$50. Plans are elaborately promoted in a mass-mail broadsheet that folds into 16 pages.

All this has resulted in record revenues. According to Video Library's 10Q financial statement for nine months ending Sept. 30, net sales were up 64% or \$3,386,000. In the period, revenue rose from \$5,289,000 to \$8,674,000, boosted mostly by rentals. Rental revenue for the nine months went from \$3,839,000 in the previous year to \$7,162,000, with the number of rentals jumping up 112% from 1,573,000 to 3,330,000. (See related story on page 62.)

Of special pride for Rosenblatt are what he calls "our bibles." These are thick, bound volumes of computer print-outs. "We do a return on investment for each movie. We can watch each copy constantly. When we see a title at a phenomenal 6.04% and we only have 19 copies, we bring in another 20 or so. By the time we pay the distributor, the movie has paid for itself. Our idea of a dog is one that breaks even."

Growth has found people at the crowded headquarters here "falling over each other," says Rosenblatt, who says that a new 26,000-square-foot site should be open by April.

Rosenblatt acknowledges he remained out of the industry limelight until the public offering. He is an accountant by profession. He worked at a Columbus, Ohio, accounting firm; then became control-

ler of a 60-unit convenience food chain; and from 1973-78 owned a chain of four fast-food restaurants before coming here to found Video Library.

Regarded by fellow independent dealers here as a maverick and loner and little-known in the industry, Rosenblatt says his low profile stems from his busy Video Library schedule and his admitted independent traits (the company even did its own underwriting when it went public).

He has not become heavily involved in the VSDA chapter, he says, because, "I have been a little hesitant about sitting down with the local store owners when I probably have a store in their neighborhood now or one about to open."

As for national VSDA involvement, he claims Arthur Morowitz, current VSDA president and head of New York Metro Distributing and A&H Sales, "has called me every year trying to get me on the board. I just haven't had the time. This isn't to say I wouldn't join in if there were a cause or some danger. I have always philosophically quarreled with the studios because they would never recognize that it's a rental business. Originally they told me I couldn't rent movies. I told them to go to hell."

He says he still goes to the wall in such areas as co-op. "We went to VSDA [August convention in Las Vegas] and fought for it. It varies movie to movie. We got 50% on 'Holecraft Covenant,' for example."

## IN-STORE MERCHANDISING

(Continued from preceding page)

panies into in-store merchandising.

Conversely, MGM/UA, Paramount, and Walt Disney Home Video all have plans to beef up their field-merchandise staffs in cities with the "largest concentration of VCRs." MGM/UA will add another merchandiser in New York City early next year, with plans for an additional three or four by the end of 1987. Both Paramount Home Video and Walt Disney Home Video, which claim they have had tremendous success with the acceptance of in-store merchandising by retailers, say they will be stepping up their merchandising efforts in the next year.

Other home video vendors don't

discount the value of full-time personnel to handle in-store merchandising but say they will wait until the home video market becomes as sales intensive as the record market before they will actively pursue this form of marketing.

"People don't realize how important p-o-p is in promoting impulse sales," says MGM/UA's Brecker, noting his experience with record store displays time and again raised the exposure and sales of recording artists who were not getting tremendous airplay. "If you're going to aggressively go after selling product, in-store merchandising is a key ingredient to sell to the consumer."

FOR WEEK ENDING JANUARY 17, 1987

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
			★ ★ NO. 1 ★ ★				
1	2	9	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
2	1	6	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R
3	4	5	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
4	3	8	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9982	A. Schwarzenegger	1986	R
5	5	6	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13
6	7	12	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
7	6	15	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
8	8	7	SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG
9	9	7	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
10	11	12	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
11	13	17	OUT OF AFRICA ▲ ◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
12	14	13	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
13	12	9	POLICE ACADEMY 3: BACK IN TRAINING ▲	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG
14	10	8	LEGEND ▲	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG
15	16	15	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
16	15	5	JO JO DANCER, YOUR LIFE IS CALLING	RCA/Columbia Pictures Home Video 6-20683	Richard Pryor	1986	R
17	18	8	THE TRIP TO BOUNTIFUL	Island Pictures Embassy Home Entertainment 1341	Geraldine Page	1985	PG
18	20	4	SWEET LIBERTY	Universal City Studios MCA Dist. Corp. 80434	Alan Alda Michael Caine	1986	PG
19	17	9	AT CLOSE RANGE ●	Orion Pictures Vestron 5170	Sean Penn Christopher Walkin	1986	R
20	23	11	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G
21	32	2	MAXIMUM OVERDRIVE	DEG Inc. Karl Lorimar Home Video 395	Emilio Estevez	1986	R
22	26	32	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
23	21	9	LUCAS	CBS-Fox Video 1495	Corey Haim Kerri Green	1986	PG-13
24	19	10	MURPHY'S LAW	Cannon Films Inc. Media Home Entertainment M849	Charles Bronson	1986	R
25	22	5	VAMP	New World Pictures New World Video A86150	Grace Jones Chris Makepeace	1986	R
26	29	14	WILDCATS ▲	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R
27	<b>NEW ▶</b>		THE MANHATTAN PROJECT	HBO/Cannon Video TVA3907	John Lithgow Christopher Collet	1986	PG
28	24	10	SANTA CLAUS THE MOVIE ▲	Media Home Entertainment M846	Dudley Moore John Lithgow	1985	PG
29	27	16	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13
30	25	10	HIGHLANDER	HBO/Cannon Video TVA3761	Christopher Lambert Sean Connery	1986	R
31	<b>NEW ▶</b>		DESERT BLOOM	RCA/Columbia Pictures Home Video 6-20689	Jon Voight Jobeth Williams	1986	PG
32	<b>NEW ▶</b>		JUST BETWEEN FRIENDS	HBO/Cannon Video TVA3919	Mary Tyler Moore Ted Danson	1986	PG-13
33	30	14	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R
34	31	2	ONE MAGIC CHRISTMAS	Walt Disney Home Video 475	Mary Steenburgen Harry Dean Stanton	1986	G
35	28	2	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR
36	<b>NEW ▶</b>		FIRE WITH FIRE	Paramount Pictures Paramount Home Video 5812	Craig Sheffer Virginia Madsen	1986	PG-13
37	38	8	UNDER THE CHERRY MOON	Warner Bros. Inc. Warner Home Video 11605	Prince	1986	PG-13
38	35	22	IRON EAGLE ▲	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13
39	<b>NEW ▶</b>		BLUE CITY	Paramount Pictures Paramount Home Video 1649	Judd Nelson Ally Sheedy	1986	R
40	37	4	HAIL MARY	Vestron 5176	Myriem Roussel Thierry Lacoste	1985	R

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**New Releases**

**HOME VIDEO**

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

- ALASKA**  
Lorne Green  
♠♥ Lightning 8010/\$29.95
- THE ARCHER: FUGITIVE FROM THE EMPIRE**  
Lane Caudell, Belinda Bauer, Victor Campos  
♠♥ MCA 80485/\$39.95
- BELLBOY & THE PLAYGIRLS**  
Judy Wilkinson  
♠♥ Sony 0283/\$59.95
- BLONDE VENUS**  
Marlene Dietrich, Herbert Marshall, Cary Grant  
♠♥ MCA 80475/\$29.95
- CAPTAIN NEWMAN, M.D.**  
Angie Dickinson, Bobby Darin, Gregory Peck  
♠♥ MCA 80403/\$59.95
- CARDIAC ARREST**  
Garry Goodrow, Mike Chan  
♠♥ Media Home Entertainment M274/\$69.95
- THE CHECK IS IN THE MAIL**  
Brian Dennehy, Anne Archer, Dick Shawn  
♠♥ Media Home Entertainment M865/\$79.95
- DESTINY RIDES AGAIN**  
Marlene Dietrich, James Stewart  
♠♥ MCA 80352/\$29.95
- DOCTOR STRANGE**  
Peter Hooten, Clyde Kusatsu, Jessica Walter  
♠♥ MCA 55104/\$39.95
- HARVEST JAZZ—AIRTO/FLORA PURIM**  
Kai Adagi, Larry Nash, Keith Jones  
♠♥ Sony 0296/\$29.95
- HOWARD THE DUCK**  
Lea Thompson, Jeffrey Jones, Tim Robbins  
♠♥ MCA 80511/\$79.95
- INTERNATIONAL HOUSE**  
W.C. Fields, George Burns, Gracie Allen  
♠♥ MCA 80512/\$29.95
- KENT STATE**  
Talia Balsam, Ellen Barkin, Jane Fless  
♠♥ MCA 80484/\$39.95
- THE LIVES OF A BENGAL LANCER**  
Gary Cooper, Franchot Tone, Richard Cromwell  
♠♥ MCA 80517/\$29.95
- MISFITS OF SCIENCE**  
Dean Paul Martin, Kevin Peter Hall, Mark Thomas Miller  
♠♥ MCA 80358/\$39.95
- MORE WOMEN IN ROCK**  
The All Stars, Judy Tzuke, Lee Aaron  
♠♥ Sony 0477/\$19.95
- SATURDAY NIGHT SPECIALS SERIES—BREAKIN' METAL**  
Venom, Warlock, Uriah Heep  
♠♥ Sony 0472/\$19.95
- THE SEVENTEENTH BRIDE**  
Lisa Hartman  
♠♥ Sony 0508/\$79.95
- SWEET LIBERTY**  
Alan Alda, Michael Caine, Michelle Pfeiffer  
♣ MCA/\$34.98
- TO ALL MY FRIENDS ON SHORE**  
Bill Cosby, Gloria Foster, Dennis Hines  
♠♥ Saturn/\$59.95
- TOUCH OF EVIL**  
Charlton Heston, Janet Leigh, Orson Welles  
♠♥ MCA 55078/\$29.95
- WASHINGTON, D.C.**  
Willard Scott  
Lightning 8012/\$29.95
- WINCHESTER '73**  
James Stewart, Shelley Winters, Dan Duryea  
♣ MCA/\$29.98
- WOMEN IN ROCK**  
Aretha Franklin, Bette Midler, Tina Turner  
♠♥ MCA 80428/\$29.95
- ZOOT SIMS—IN A SENTIMENTAL MOOD**  
Zoot Sims  
♠♥ Sony 0412/\$29.95



**"TWO THUMBS UP. The performances are great!"**  
—Siske! & Ebert & THE MOVIES

**"See 'Half Moon Street'! On the scale of 1 to 10, a 9+!"**  
—Gary Franklan, ABC-TV, LOS ANGELES

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Harvard Ph.D.  
Middle East Expert  
Hooker  
Target

**Sigourney Weaver Michael Caine**

**Half Moon Street**

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PRODUCED BY GEOFFREY REEVE • DIRECTED BY BOB SWAIM

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

A BILLBOARD SPOTLIGHT

# EXERCISE & HEALTH VIDEO

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IN THIS ISSUE  
NEW VIDEO CHART:  
TOP 20 HEALTH & FITNESS VIDEOS

Today there are videos to satisfy every exercise and health need. To capture this growing business, smart retailers carry a broad selection of titles. Be sure you advertise in Billboard's Spotlight on Health and Exercise Video ... in time for shaping up for summer business.

ILLUSTRATION - RICHARD AWALA

# Will 'Women In Rock' Rock Market?

## MCA Home Entertainment Thinks So

BY WOLF SCHNEIDER

LOS ANGELES MCA Home Entertainment says "Women In Rock," a made-for-home-video documentary budgeted at nearly a quarter of a million dollars, is its most innovative music longform since "The Doors: Dance On Fire" and "Julian Lennon: Stand By Me."

"Women In Rock" was produced by Delilah Films' Stephanie Bennett, who has helmed such projects as "The Compleat Beatles," "The Everly Brothers Reunion Concert" and "Girl Groups." MCA is pricing the video at \$29.95 for sell-through.

The program's material spans 30 years—from Brenda Lee to Janis Joplin to Annie Lennox to Tracey Ullman. Among the other rockers profiled are Linda Ronstadt, Carole King, Rosanne Cash, and Tina Turner. In all, the retrospective contains snippets of 40 songs and almost as many female subjects.

"I think just being in the business and around the business, one begins to realize the terrific number of women whose work has been released on record and on video," says

**'It's timely now, but it has timelessness, also'**

producer/director Bennett, who originated the idea and approached MCA with it about a year ago. "Being a feminist myself, I'm interested in how women have emerged in the music business."

So was MCA. "This is a project of history. It's timely now, but it has timelessness to it," says Jerry Sharell, MCA senior vice president. Director of new-product development Suzie Peterson was in charge of the project at the company's end.

"To call it a music video would be unfair to the product and the people who made it," says Sharell. "Music video isn't exactly held in favor in the video community and hasn't been experiencing grand success."

Sharell expects, however, that music/video combo chains will order more heavily on the title than traditional video stores. A consumer and trade print advertising campaign—comparable to the one conducted for "Dance On Fire"—should spur momentum. Sharell is also planning a special radio promotion, consisting of time buys and promotional activities, for half a dozen key markets during the end of January. The cities are being chosen on the basis of high VCR penetration and a good retail record base, says Sharell. New York and Los Angeles will not necessarily be included, but Boston will.

Sales of "Dance On Fire" are now  
(Continued on page 44)



**Spearheading Sales.** Trans World Entertainment's Southeast sales manager Mark Dresner is decked out in full British army regalia for his sales presentation of TWE's "Zulu Dawn." With him are Don Smith and Alethea Wofford from Major Video Concepts in Alabama.

## Movie Music Videos Seeks Innovative Usages For Clips

BY JIM McCULLAUGH

LOS ANGELES Viewers may soon be seeing a new twist on the hybrid programming practice of using footage from a movie cut to a song from that movie. Movie Music Videos, a new company, has already inked deals with Karl Lorimar and HBO/Cannon to begin such projects.

According to Andrew Francis, chief operating officer of the company, the tracks may be used in a variety of ways: to promote new home video releases on cable music outlets, in video music clubs, and possibly via national broadcast in the form of 30-second commercials. In the future they may constitute compilations that could be made available for sale using a theme such as "great music from the films of the '60s," says Francis.

Francis says the idea is an extension of his background as a record label executive who also promoted music videoclips.

"We thought the idea of cutting three- to four-minute videoclips would be useful to the home video community," he says. "We would either use the theme song from the movie or else the most notorious song from it."

As illustrations Francis cites cutting footage of "Casablanca" to the "As Time Goes By" track and a "Goldfinger" clip shot to Shirley Bassey's title song. Unlike a conventional trailer, in which music is the secondary element, these clips would emphasize the song first with the footage cut to the track's rhythm.

The first projects for Karl Lorimar later this year could conceivably be "Three Amigos" or "Manhunter." Francis says an existing music concert could benefit from the concept through the use of techniques such as cutting scenes from an hourlong show to one of the show's songs. He notes a Bob Marley concert in the HBO/Cannon catalog.

Francis feels the primary markets for the clips would be the cable

music outlets as well as video pools that service clubs. He thinks secondary video music broadcast outlets in particular as well as the likes of an MTV or VH-1 would welcome this new type of programming. For home video suppliers, he claims, it would give lots of exposure to a wide body of recent or even older titles. In-store play is a possible use, but Francis concedes that conventional trailers work well in video stores also.

He says, "The rights to the clip would remain with the home video company, and they could use it any way they want."

Francis says he doesn't feel there would be resistance or demands for money at the cable or club level from the clips being perceived more as ads. He notes that such current songs as Kenny Loggins' single "Danger Zone" from "Top Gun" and Lionel Richie's "Say You, Say Me" from "White Nights" received widespread airplay.

"A Bruce Springsteen video is an ad for the album, and no one seems to mind that," he says. "Another issue is that these clips would be from movies that have finished theatrical runs so we're not going to boost box office. We might sell home videocassettes but it's separate from the first-run barrage. And these clips would not graft in any artists. They would be truer to a film."

Francis also notes that the ideal situation for home video suppliers would be to time the release of a title with a Movie Music video, which will stimulate wholesalers, retailers, and consumers.

If a clip were running on a regional video music station, Francis believes there would be correlation to both sales and rental activity that dealers would note. Based on this increased interest, manufacturers and wholesalers could step up their promotion of a title. He says, "It is analogous to radio airplay—creating local excitement, which, in fact, is not part of any home video company's game plan yet."

Movie Music has offices in both New York and Los Angeles.

FOR WEEK ENDING JANUARY 17, 1987

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	Price
1	1	7	EVERY BREATH YOU TAKE-THE VIDEOS	★ ★ NO. 1 ★ ★ A&M Records Inc. A&M Video 6-21022	The Police	1986	LF	19.95
2	2	7	CONTROL-THE VIDEOS	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
3	10	5	THE MAKING OF DANCING ON THE CEILING	Karl Lorimar Home Video 394	Lionel Richie	1986	D	14.95
4	3	5	LIVE WITHOUT A NET	Warner Bros. Records Warner Music Video 38129	Van Halen	1986	C	29.98
5	4	9	THE VIDEO ALBUM, VOLUME II	CBS Video Music Enterprises CBS-Fox Music Video 6199	Billy Joel	1986	LF	19.98
6	12	7	DAVID LEE ROTH	Diamond Dave Touring, Inc. Warner Reprise Video 3-38126	David Lee Roth	1986	SF	19.98
7	8	17	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98
8	6	29	THE #1 VIDEO HITS ▲◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
9	5	13	WHAM! IN CHINA-FOREIGN SKIES	CBS Video Music Enterprises CBS-Fox Music Video 7142	Wham!	1986	C	19.98
10	7	9	MY NAME IS BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3519	Barbra Streisand	1965	C	29.95
11	16	5	MOTLEY CRUE UNCENSORED	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
12	9	5	COLOR ME BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	C	29.95
13	11	13	THE VIDEO ALBUM, VOLUME I ●	CBS Video Music Enterprises CBS-Fox Music Video 6198	Billy Joel	1986	LF	19.98
14	14	21	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98
15	13	7	WHAT YOU NEED	Atlantic Records Inc. Atlantic Video 50113-3	INXS	1986	SF	16.98
16	17	59	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
17	RE-ENTRY		LIVE IN JAPAN	Enigma Records, Inc. Enigma Music Video 2000	Stryper	1986	C	24.95
18	18	71	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
19	20	11	THE COMPLEAT BEATLES ▲◆	MGM/UA Home Video 700166	The Beatles	1982	D	19.95
20	15	29	DICK CLARK'S BEST OF BANDSTAND ●	dick clark Video Vestron Music Video 1028	Various Artists	1986	D	29.95

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

# ...newsline...

**"SLEEPING BEAUTY" JOINS THE SELECT 1-MILLION-UNIT CLUB** as that title enjoyed a Christmas sales bonanza for Walt Disney Home Video. The company is claiming a substantial holiday sell-through success in the U.K., where it decided to price titles at 9.99 pounds and 12.99 pounds in W.H. Smith stores and select independents. More than 100,000 units have been sold, according to Disney vice president of international video Richard Cohen. Among the hot English titles: "Mary Poppins," "The Love Bug," "Pete's Dragon," "Bedknobs And Broomsticks," "Mickey's Christmas Carol," and "The Disney Bunch."

**THE CONGRESS VIDEO GROUP AND PRISM** annulled the mass-market marriage they made last August. Congress was to sell Prism's low-priced Video Collection as well as its own Silver Selection into mass accounts. The reason for the nixed deal: Prism elected to build its own in-house direct-sales force after hiring former K-Tel executive David Catlin and delays pushed the Congress market test back.

**AN EXPANSION MOVE** will see Continental Video begin marketing productions from Summit International, a 1-year-old Los Angeles company that produces material for film, home video, cable, and television. The deal calls for home video distribution rights only. Last summer, Continental added VCL product to its distribution pipeline. First Summit release includes "Mary, Mary, Bloody Mary." Nine additional films are in various stages of production, with 37 in various stages of script preparation.

**VIDEO SHIFTS:** Ben Tenn, Walt Disney Home Video vice president, plans to leave the company in February to pursue other endeavors. He expects to announce his plans shortly. Having worked with Disney 11 years, he is considered by many to have shaped the direction of the industry. Likewise, Len Levy departs his post as senior vice president and general manager of International Video Entertainment Inc. but says he plans to re-enter the video business in another capacity. Levy is also considered an industry founding father, with roots that include the early video involvement of the giant West Coast Warehouse Entertainment chain.

**TWO VERSIONS** of the original 1960 cult classic "Little Shop Of Horrors" are being offered by Vestron: One is black and white; the other is a newly colorized version. Sensitive to the controversy surrounding colorization, Vestron senior vice president of sales and marketing Al Reuben says the company wants to offer viewers a choice. Among other things, the Roger Corman-directed film is noted for Jack Nicholson's screen debut. He played a masochist who thrives on dental pain.

**THE SECOND ANNUAL NEW YORK INTERNATIONAL HOME VIDEO MARKET**, set for April 21-23, has firmed up its schedule. It includes a number of seminars: "Entering The Home Video Market," "Focus On Product," "The Changing Role Of The Video Specialty Store," "Merchandising Home Video Programs," "Direct Marketing Home Video Programs," and "Advertiser Supported Video."

**MEDIA HOME ENTERTAINMENT** drops the price on the reintroduction of eight features to \$19.95. Among the titles the company plans for release: "The Prince And The Pauper," "The Amazing Mr. Blunden," "Blue Fire Lady," "Dusty," "Fish Hawk," "Kavik, The Wolf Dog," "Mystery Mansion," and "Running Wild."

**J2 COMMUNICATIONS** is targeting video stores, bookstores, and supermarkets for its February 30-minute release "Smart Cookies Don't Crumble," an offshoot of Sonya Friedman's best-selling book of the same name. J2 claims that the book, which gives advice to women, has sold more than 550,000 copies. The company plans a multimedia introduction, and Dr. Friedman's twice-weekly exposure on ABC radio and columns in Ladies Home Journal and Detroit News are expected to generate interest. J2's most recent release is "Chef Paul Prudhomme's Louisiana Kitchen."

**COMMTRON AND VIDEO PIPELINE INC.** have inked an agreement to produce and distribute Video Pipeline, the in-store video preview program, into a minimum of 2,000 of the distributor's primary accounts. Those stores participating must sign a contract stating that they will play the program during peak traffic hours. Jed Horovitz, Video Pipeline president, estimates that more than 3,000 retailers will now be utilizing the preview tape.

**MAGNUM ENTERTAINMENT BECOMES THE EXCLUSIVE DISTRIBUTOR** of Metropolis Pictures Inc. Among the initial titles: "Blackenstein 1990," "The Man With The X-Ray Specs," "Tapeworm: The Movie," "American Cannibals," and "Going Nowhere Fast." Jim McCullaugh

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Billboard

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## TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
			Compiled from a national sample of retail store sales reports.					
			★ ★ NO. 1 ★ ★					
1	2	10	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
2	1	11	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
3	3	13	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
4	4	22	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
5	5	63	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	6	94	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
7	8	130	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
8	10	61	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
9	7	77	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
10	9	61	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
11	14	26	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
12	12	61	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
13	13	11	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
14	11	76	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
15	16	89	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
16	25	5	PLAYBOY VIDEO CENTERFOLD #4	Karl Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
17	17	6	PLAYBOY VIDEO CALENDAR	Karl Lorimar Home Video 510	Various Artists	1986	NR	19.95
18	18	53	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
19	20	74	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
20	19	47	AMADEUS ▲◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
21	15	6	THE BEST OF DAN AYKROYD ▲	Broadway Video Warner Home Video 35012	Dan Aykroyd	1986	NR	24.98
22	23	15	PLAYBOY VIDEO CENTERFOLD #3 ●	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
23	NEW ▶		MAXIMUM OVERDRIVE	DEG Inc. Karl Lorimar Home Video 395	Emilio Estevez	1986	R	79.95
24	NEW ▶		SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
25	24	11	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
26	21	7	COLOR ME BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	NR	29.95
27	26	5	1986 METS A YEAR TO REMEMBER	New York Mets Sports Channel/Rainbow Home Video	New York Mets	1986	NR	19.95
28	27	30	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
29	32	7	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R	79.95
30	34	111	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
31	30	59	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
32	39	28	AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	14.95
33	28	17	NORTH BY NORTHWEST	MGM/UA Home Video 600104	Cary Grant Eva Marie Saint	1959	NR	19.95
34	33	5	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG	79.95
35	22	58	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
36	31	14	THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G	29.95
37	38	6	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13	79.95
38	37	8	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9985	A. Schwarzenegger	1986	R	79.95
39	29	15	THE MUSIC MAN ●	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
40	36	2	THE POLICE: EVERY BREATH YOU TAKE-THE VIDEOS	A&M Records Inc. A&M Video 6-21022	The Police	1986	NR	19.95

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## New Firm Sets Sights On North America

LOS ANGELES Home video programming development and licensing and sublicensing for release in the U.S. and Canada are the main focuses of Video Marketing Corp. of America, a Stamford, Conn.-based start-up designed to service the domestic home video industry.

Michael Olivieri, a former vice president of marketing and sales at Vestron Video, is the president of the new venture. He says that product will be distributed through a house or private label and joint ventures.

A separate division is being formed to provide consulting services to home video companies, producers, and rights holders, with the principal intention of securing corporate sponsorship, program development funds, and domestic home video distribution agreements.

Olivieri anticipates that specific products and staff appointments will be announced shortly.

Olivieri says he intends to be involved in film programming, particularly in "those genres I am familiar with and those that work the best—high-focus, broad-appeal projects."

## KIIS Is Sweet In Rhino Promo

LOS ANGELES Rhino Video and powerhouse radio station KIIS teamed up here recently to promote the company's line of home video product.

Twelve sets of four cassettes each ("Weird Cartoons," "Mondo Elvis," "Battle Of The Bombs," and "Eegah") were given away over the air by morning man Rick Dees during the first three weeks of November; the Golden Turkey promotion culminated Thanksgiving Day weekend.

At the same time, Rhino ran advertising spots on the station mentioning such local dealers as Licorice Pizza, Tower, Musicland, and 20/20. Rhino cross-promoted with those dealers and provided them with in-store displays.

Cheryl Quiroz, account executive at KIIS, says it was the first time the station had worked out such an extensive promotion with a home video company. She says the station hopes to make similar arrangements with other companies. The station had given away cassettes in the past, including MCA's "Out Of Africa" and "Back To The Future" and, in a record-label tie-in, a Wham! tape.

Rhino Video's Randy Freeman says the promotion was a success. "We definitely noted that it sold more tapes," he says. "A company like ours looks for creative ways of getting retail and consumer attention. Getting product to the distribution network is the key."

Rhino Video, based in Santa Monica, Calif., is 1½ years old and now has some 50 titles in its catalog. Product is distributed through major home video wholesalers.

JIM McCULLAUGH

# FLAMIN GOES EVERYWHERE.



Where flamingoes go, sales go... fast. Anyone who's ever skied will go crazy for this crazy ski movie. And its traveling mascot, the Maltese Flamingo.

Meet a wild bunch of world-class ski bums who find fun on the run. There's phenomenal hot-dog footage, international settings, off-the-wall humor and a sizzling soundtrack.

A Greg Stump Production.

SPORTS / SKI

COLOR / 75 MINUTES

SUGGESTED RETAIL \$39.95

NOT RATED

CATALOG #A555

## Maltese Flamingo

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Available now on videocassette. Call our P.O.P. Hotline at (800) 824-6109 or (800) 527-8855 (CA) PRE-BOOK DATE OF FEBRUARY 10, 1987 RELEASE DATE FEBRUARY 20, 1987



**Heartfelt Gathering.** The team responsible for Karl Lorimar's upcoming Shades Of Love romance video series gathered recently at the Romantic Times Convention in New York. Pictured, from left, are Kathryn Falk, publisher of Romantic Times; Ken Atchity, executive producer; Brian Moreno, strategic business group manager of video publishing for Karl Lorimar; E.J. Oshins, senior vice president of production and special projects for Karl Lorimar; Joel Greenberg, director of production management for Astral Film Enterprises; and Ken Guy, product manager of the series for Karl Lorimar.

## Polycom Programs Are Event-Oriented Tapes For Armchair Travel

BY MOIRA McCORMICK

CHICAGO Polycom Teleproductions, a Chicago-based film, television, and video production and postproduction company, has launched a new division involved in home video production.

Departures Inc. is producing travel programming with a three-tiered marketing approach, according to project writer/producer David Prescott, a free-lance writer. "We're producing 30-minute event-oriented travel programs—first for cable, then we're negotiating with independently owned and operated television stations," Prescott says. "While shooting on location we collect peripheral footage with a Betacam, which is then custom edited for hotel associations, tour operations, travel organizations, etc.

"Once the projects are aired, we re-edit them for distribution as a series of programs for home video," Prescott says. The home video releases are to run approximately 20 minutes and are expected to retail for \$39.95.

Prescott says the steep price tag is justified by the program's look and content. Qantel's Paint Box, Mirage, Encore, and the Bosch

FGS-4000 are all employed in post-production. "The graphics illustrate what they can visit, in the way of sights, restaurants, and hotels."

Prescott stresses that Departures' travel programs are not travelogs. "We're staying away from the travelog concept by focusing on events." The company's first release is "Destination Banff: A Prelude To The 1988 Winter Olympics," shot on location in Alberta. "Banff" is expected to be released for home video in late 1987, according to Prescott, following its cable and broadcast airing. Also in production is "Destination Innsbruck," which centers on the inaugural U.S.-Innsbruck Celebrity Skifest. "Instead of doing a program on Austria, we're doing one on the Skifest itself," says Prescott.

Departures' current projects are winter-oriented, primarily centering on skiing, and preproduction planning is under way for the company's summer series. Summer releases are to include "Scuba Jamaica," "Submarining The Caymans," and "Windsurf Caribbean."

"We're now in production on three programs, and we're projecting six home video releases through the end of 1987." Departures is working on setting up independent distribution for the home video product, he adds.

Departures Inc. was conceived by Prescott and Polycom vice president Carmen Trombeta, based on the premise that "the future of communication in the travel industry is video. Travelers will be able to choose from a library of videotapes and see dramatic visuals of where they want to go." Since Prescott is both a travel and video writer, he says, he saw unique ways to "apply video technology to the travel industry."

*Wolf Schneider is a Los Angeles-based free-lance writer.*

### 'WOMEN IN ROCK'

(Continued from page 41)

"in the 30,000-40,000 range," says Sharell. "With the proper attention from the record and video communities, this could perform equally as well. It's going to be a challenge for our sales and marketing staff. Frankly, I think it's a staff favorite, and we're going to get everything we can from them."

MCA Home Entertainment has another Bennett production on the back burner, the Taylor Hackford-directed "Chuck Berry: Hail! Hail! Rock'n'Roll" motion picture, due out next summer. It will later become a home video title.

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# TOP SPECIAL INTEREST VIDEOCASSETTES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	

## TOP RECREATIONAL SPORTS VIDEOCASSETTES™

★★ NO. 1 ★★						
1	1	3	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	3	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
3	8	3	WARREN MILLER'S LEARN TO SKI BETTER	Karl Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95
4	3	3	JAN STEPHENSON'S HOW TO GOLF	Karl Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
5	5	3	SUCCESSFUL WHITETAIL DEER HUNTING	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95
6	11	3	PETE ROSE: WINNING BASEBALL	Embassy Home Entertainment 1 106	Inside info on becoming a great hitter and how to develop the winning edge.	19.95
7	6	3	MARTY HOGAN: POWER RAQUETBALL	Pacific Arts Video 598	Lessons include serving, returning, forehand, backhand & court strategy.	19.95
8	19	3	WARREN MILLER'S SKI COUNTRY	Karl Lorimar Home Video 097	Tour of 21 ski areas around the world includes ski footage.	59.95
9	7	3	GOLF THE MILLER WAY	Morris Video	Johnny Miller's tips and tricks for golfing success.	29.95
10	18	3	BIGMOUTH	3M/Sportsman's Video Leisure Time Video	A fascinating and dramatic study of the bass' entire lifecycle.	79.95
11	14	3	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
12	4	3	TACKLING FOOTBALL: A WOMAN'S GUIDE TO WATCHING THE GAME	MPI Home Video MPI1344	Tom Dreesen presents a guide designed to turn any woman into a fan.	24.95
13	9	3	JIMMY HOUSTON'S GUIDE TO BASS FISHIN'	United Entertainment, Inc.	How to find bass and locate them in unfamiliar waters.	29.95
14	NEW▶		NFL CRUNCH COURSE	NFL Films Video	Profiles of football greats plus the NFL's greatest hits.	19.95
15	10	3	HOW TO PLAY POOL STARRING MINNESOTA FATS	Karl Lorimar Home Video 018	The pool master reveals his secrets for shooting to win—every time.	19.95
16	NEW▶		SKI MAGAZINE'S LEARN TO SKI	Karl Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95
17	17	3	MICKEY MANTLE'S BASEBALL TIPS	CBS-Fox Video 6963	Mantle, Whitey Ford & Phil Rizzuto give tips to improve your game.	19.95
18	NEW▶		WAY OF THE WHITETAIL	3M/Sportsman's Video Leisure Time Video	Learn to locate deer by understanding what they eat, where they live, etc.	69.95
19	12	3	GOLF LIKE A PRO WITH BILLY CASPER	Morris Video	Helpful tips on all aspects of the game such as grip, stance, & swing.	29.95
20	20	3	BOWLING WITH MARSHALL HOLMAN AND JOHNNY PETRAGLIA	Sybervision	Basic body positioning, back swing & delivery are explored.	69.95

## TOP HOBBIES AND CRAFTS VIDEOCASSETTES™

★★ NO. 1 ★★						
1	1	3	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajon cooking.	19.95
2	4	3	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
3	6	3	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
4	NEW▶		MAKING STAINED GLASS WINDOWS	Sonoma And Ashland Video Prod.	Craftsman Tim Yockey shares his artistry in glass cutting, soldering, puttying, etc.	59.95
5	2	3	HUGH JOHNSON'S-HOW TO ENJOY WINE	Simon & Schuster Video Paramount Home Video	A definitive look at wine from cooking to decanting and buying	29.95
6	13	3	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
7	3	3	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95
8	NEW▶		BELLYDANCE: MAGICAL MOTION	Magic Motion Video	Instructor Atea and five dancers demonstrate the art of bellydance.	29.95
9	7	3	THE VICTORY GARDEN	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95
10	NEW▶		CASINO GAMBLING WITH DAVID BRENNER	Karl Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
11	14	3	DO-IT-YOURSELF: FURNITURE REFINISHING	D.I.Y. Video Corp.	Includes stripping, sanding, staining and finishing furniture.	19.95
12	10	3	LET'S TAP WITH BONNIE FRANKLIN	Karl Lorimar Home Video 065	Tap dancing for beginners as well as a workout for heart & legs.	39.95
13	8	3	LAURA MCKENZIE'S TRAVEL TIPS: LONDON AND DAY TRIPS	Republic Pictures Corp. H-7362-1	Tour includes Buckingham Palace, the Tower of London and London Bridge.	24.95
14	5	3	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
15	12	3	JULIA CHILD: FISH AND EGGS	Random House Home Video	From simple pan-fried fish to custards and souffles.	29.95

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





**Debbie Does Video.** Geffen artist Debbie Harry gets some eye shadow from West Coast makeup man Paul Starr on the set of her latest clip, "French Kissin In The USA." Vivid Productions director Jeff Stein is at left.

## Animators Enliven 'Skin Trade' Group Works On Duran Duran Clip

BY JIM BESSMAN

**NEW YORK** The Animators' Consortium, a new group based here that represents 20 independent animators (Billboard, Sept. 20), has scored its first major music video collaboration. Two consortium members, Mary Cybulski and John Tintori, have teamed to work on Duran Duran's forthcoming "Skin Trade" clip.

The video is being directed by Peter Kagan and Paul Greif, the directorial duo responsible for the group's "Notorious" clip. After viewing the consortium's sample reel, the directors enlisted the animation services of Cybulski and Tintori.

"It's an ideal match between top independent animators and top music video directors," says Dave Fleischer, head of the consortium, which formed six months ago. "This collaboration is what we've been after. What's especially delightful is that Mary and John were big fans of Peter and Paula's work beforehand."

The sample reel contained a portion of Cybulski and Tintori's "Manhattan Dinner," a frequent animation-festival offering that is about the loneliness and anxiety of New York City life.

Fleischer says that the new Duran Duran clip is an evolution of the "optical manipulation" techniques used in "Manhattan Dinner."

"The band members are matted, with experimental animation foot-

age running inside and outside the shadows, on top and underneath," Fleischer says.

Fleischer says the process required "the manipulation of live footage done within an animation camera one frame at a time, matting in and out areas through multi-

even extended to the camera gear used: The directors stuck with simple, "trustable" cameras, such as Super 8 and 16mm. "They're smaller, friendlier, and less imposing," says Kagan. "It makes the musicians more relaxed and not inclined to try and act."

Kagan and Greif's style eschews narrative formats and focuses instead on "visual cues in the rhythms," which bring forward "tiny instrumental voices," according to Kagan.

"Our camera work is based on rhythm," Kagan says. "The way I shoot is very compatible with their [Cybulski & Tintori's] animation style, so I didn't have to change our natural camera inclinations in using their new animation applications."

Kagan says the "Skin Trade" clip, which features all band members, a cast of dancers, and various animated elements, supports the song's theme of people having to compromise themselves to survive in the "workaday rat race."

Fleischer points out that, in addition to the Duran Duran clip, consortium members are now at work on program intros for cable channel Nickelodeon and have submitted boards for MTV station IDs.

He says that the group is also expanding and seeking top painters and graphic designers for representation. Mark Beyer and Rodney Allan Greenblat have already joined.

"We want to match up painters with animators where there's an affinity between styles," Fleischer says.

### 'It's an ideal match of animators and directors'

ple passes within the same camera."

Kagan, who with partner Greif recently directed Steve Winwood's "Higher Love" clip, says he opted for animation on "Skin Trade" in order to "do something different but still be true to ourselves."

Says the director: "That's the challenge, the video director's demand—that you have something new, but not radical change just for the sake of change. It's got to be change for personal growth and education, while remaining true to your artistic sensibility."

Cybulski and Tintori's animation, he says, was an aid in helping the video reveal a "candid portrait" of the band, as opposed to the more typical "rock'n'roll facade video," built upon "tons of makeup and a distance from the audience and performer."

Kagan says his efforts to make the band members more accessible

## Video Track

LOS ANGELES

**MARK FREEDMAN** Productions was responsible for Cinderella's video for "Nobody's Fool," currently airing on MTV and USA Hit Video. It's a performance piece that blends conceptual footage of a rock'n'roll "cinderella" who has to be home from a concert before midnight. **Mark Rezyka** directed. **Simon Straker** produced. **Bernard Auroux** served as director of photography. The clip supports the second single off the group's debut PolyGram album, "Night Songs." Other recent activity for the production company includes videos for Tesla's "Modern Day Cowboy," directed by **Greg Masuak**; **Andy Taylor's** "When The Rain Comes Down," directed by **Marcelo Anciano**; **Kool & the Gang's** "Victory," directed by **John Dahl**; and Kiss' longform "Kiss And Tell," directed by **Claude Borenzweig**.

London-based **GLO Productions** has expanded to the West Coast. The new operation, headed by producer **Elizabeth Trafford**, will represent music video directors **Tim Pope**, **Dario**, and **Jake Scott** in the U.S. A U.S.-based director is expected to be added shortly. The company's first two projects are longform videos by Pope, who has directed clips for such artists as **Neil Young**, **Bryan Ferry**, and **Ric Ocasek**. GLO is located at 1562 South Bundy Drive, Los Angeles, Calif. 90025; 213-207-4723.

OTHER CITIES

**ELEKTRA RECORDING** act **Grandmaster Flash** has begun work on its video for "U Know What Time It Is," the first single from the group's upcoming album, "Ba-Dop-Boom-Bang." It's an animated piece that focuses on the

travels of Hip-Hop Dog, a character created for the clip. Boston-based **Olive Jar Animation** is filming with director **Bill Jarcho**. **Mark D'Oliveira** is producing.

**Praxis Media** and **Ware Logistics** have joined to form **Barznton Productions**, a South Norwalk, Conn.-based company that will create programming for the home video and broadcast markets. The first project to come out of the new venture is "Further On Down The Road," a recently released home video featuring veteran bluesmen **Albert Collins**, **Lonnie Mack**, and **Roy Buchanan**. The concert was filmed at New York's famed Carnegie Hall. It was directed by **Jim**  
*(Continued on next page)*

## 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, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.*

### BEAT RODEO

**New Love**  
Home In The Heart Of The Beat/I.R.S.  
Jessica Cooper  
Carl Grasso

### BRIGHTON ROCK

**We Came To Rock**  
Young, Wild And Free/Atco  
Stephen Surjik/Champagne Productions  
Allen Weinrib

### CONCRETE BLONDE

**Still In Hollywood**  
Concrete Blonde/I.R.S.  
Tina Silvey  
Jane Simpson

### MILLIE JACKSON

**Love Is A Dangerous Game**  
Imitation Of Love/Jive/RCA  
Pamela Gibson/Atlantis Productions  
Pamela Gibson, Rolando Hudson

### NANCY MARTINEZ

**For Tonight**  
Not Just The Girl Next Door/Atlantic  
Allen Weinrib/Champagne Productions  
Stephen Surjik

### PAUL McCARTNEY

**Stranglehold**  
Press To Play/Capitol  
Antony Payne/Gasp! Productions  
Bob Graldi

### KIM MITCHELL

**Easy To Tame**  
Shakin' Like A Human Being/Alert  
Allen Weinrib/Champagne Productions  
Robert Quartly

### RATT

**Body Talk**  
Dancing Undercover/Atlantic  
Ratt'n'Roll Enterprises/Time Coast Communications Inc.  
Marshall Berle

### NANCY REED

**Jazz Singer**  
Nancy Reed/Atlantic  
Nancy Reed  
Kevin Lerne, Brian Forte

### LIONEL RICHIE

**Ballerina Girl**  
Dancing On The Ceiling/Motown  
Antony Payne/Gasp! Productions  
Bob Graldi

### RUBY TURNER

**I'm In Love**  
Ruby Turner/Jive/RCA  
Richard Bell/Vivid Productions  
Terry Bulley

### KEITH WHITLEY

**Homecoming '63**  
LA To Miami/RCA  
Belva Cunningham, Arnold Levine/Levine Communications  
Arnold Levine

### BRUCE WILLIS

**Respect Yourself**  
Return Of Bruno/Motown  
Paul Flattery/Split Screen Inc.  
Jim Yukich

## Longform To Promote Album Sales Jazz Label Bets On Cable

BY STEVEN DUPLER

**NEW YORK** Independent jazz label Contempo Vibrato Records is betting that nationwide cable exposure for its first longform video project will breathe new sales life into noted drummer Jimmy Cobb's album "So Nobody Else Can Hear," first released early last year.

Titled "Jimmy Cobb: So Nobody Else Can Hear," the television special is a rare look at jazz greats at work in the studio. Featured are host Bill Cosby, Gregory Hines, Dave Liebman, Pee Wee Ellis, Larry Willis, Walter Booker, and Freddie Hubbard. The Arts & Entertainment Network (A&E)—carried by 2,300 cable systems throughout North America to 22 million households—will give the world premiere of the longform Feb. 14 at 10:30 EST. A&E says it will show the film 10 times in 1987.

Steve Satten, president of Contempo Vibrato, says he is rereleasing the Cobb album immediately to take advantage of the cable exposure. "The album did very well the first time out, but we're counting now on the push it should get from the video," says Satten.

Contempo Vibrato is also planning to arrange a stereo radio simulcast to coincide with one or all of the A&E showings. Satten says he is in the midst of discussions with local jazz stations in several markets as well as some national syndicators.

Satten has more than a business interest in the Cobb video/album project: A musician and composer himself, he authored the title track, sung by Gregory Hines and guest vocalist Marilyn Redfield.

The video session also includes songs by Tex Allen (brother of actresses Phylicia Rashad and Debbie Allen) and Eleana Steinberg, producer and director of the video. Also featured is rare 1958 footage of Cobb playing in the studio with Miles Davis.

A unique touch is added to the program by the inclusion of artist Eugene Gregan, who is shown composing deft Japanese-style line drawings of each performer.

A&E is no stranger to jazz programming for TV. The 20-hour-a-day cable service has previously presented "Jazz At The Smithsonian" and "Oscar Peterson & Friends." A&E also has a weekly series called "Friday Night Jazz."

**A new L.A.-based company is using movie footage to create innovative clips with many uses ... see page 41**



**Whitney & Mom.** The mother-and-daughter team of Cissy & Whitney Houston brightened the VH-1 airwaves over the holidays with, among other things, spectacular harmonies on an a cappella version of "You And Me Against The World" and a piano-accompanied rendition of the gospel standard "Prince Of Peace."

*New Ultraheavy Rotation Category Debuts*

## Label Execs: MTV's Hip Clip Boosts Sales

NEW YORK Chrysalis Records and Columbia Records—the first two labels to receive MTV "hip-clip" status for a breaking act—say the new ultraheavy rotation category has already had a discernible effect on public awareness and product shipments.

Chrysalis act World Party's video for "Ship Of Fools" was the first hip clip, airing eight times a day for a week beginning Dec. 10. Columbia's Beastie Boys were next for the saturation treatment, starting Dec. 17.

Chris Tobey, Chrysalis national director of marketing development, says that the label saw a nearly 100% increase in product shipments between the World Party video's initial hip-clip run and the end of December.

"As of Dec. 10, total street shipment orders [for World Party's "Private Revolution" debut album] were 18,000 units," says Tobey. "Between the week of the hip-clip programming and the end of the month, we shipped an additional 32,000 units."

Tobey is quick to point out that "Ship Of Fools" enjoyed "a ton" of album rock radio activity; the single was further promoted via a 10-day special retail discount program, which began two days in advance of hip-clip play.

But he attributes the "incredibly

quick response to a debut artist" at least in part to MTV's new rotation slot.

"We've apparently established a significant beachhead on a brand new act during what is traditionally the most difficult time of the

**'It's been a help for those people who had no idea what these bands are about'**

year to do that," he says. "Getting started at Christmas on an unknown like World Party is virtually unheard of."

"Ship Of Fools" entered the MTV playlist in medium rotation on Nov. 26, after a brief programming run of the band's "Private Revolution" debut video.

Sam Kaiser, MTV vice president of programming, says the network "saw attention slip [from 'Private Revolution'] to 'Ship Of Fools.'" After discussions with Chrysalis, he says, MTV began programming the second clip.

Meanwhile, a 12-inch version of the single had been serviced to album rock stations at about the

same time as the hip-clip launch. Top 40 and commercial singles were set for shipment in the middle of this month.

"Things worked out great for us because 'Ship Of Fools' was still fresh after only a couple of weeks' play before we initiated the hip-clip category," says Kaiser.

Arma Andon, vice president of artist development at Columbia, says that while "it's always hard to pinpoint exactly what causes album sales other than heavy top 40 rotation," MTV's hip-clip category "certainly heightened awareness of the group."

"It's been a big help for all those people who had no idea what the Beastie Boys are about," says Andon. "Any time you can solidify an image, you're doing some good. In this case, the record is building and building very quickly through airplay. I have to believe that the hip-clip rotation certainly helped."

The third hip clip is "Make It Mean Something" by Manhattan artist Rob Jungklas. **JIM BESSMAN**

### VIDEO TRACK

(Continued from preceding page)

**Brown and Chris Campbell.**

Mannheim Steamroller has just released a two-volume music video sampler in support of its "Fresh Aire" album series on American Gramophone Records. It includes selections from the group's Christmas album as well as the PBS special "Saving The Wildlife." The video is available in VHS, 8mm, and Beta formats.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Moleski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

MUSIC TELEVISION PROGRAMMING		WEEKS ON PLAYLIST
This report does not include videos in recurrent or oldie rotation.		
VIDEOS ADDED THIS WEEK	A-HA CRY WOLF Warner Bros.	ACTIVE
	BRIGHTON ROCK WE CAME TO ROCK Atco	LIGHT
	DAVE EDMUNDS BAND THE WANDERER Columbia	MEDIUM
	COREY HART CAN'T HELP FALLING IN LOVE EMI America	LIGHT
	HUNTERS & COLLECTORS THROW YOUR ARMS AROUND ME I.R.S.	LIGHT
	STEVE MARTIN DENTIST Geffen	MEDIUM
	EDDIE MONEY I WANNA GO BACK Columbia	SNEAK PREVIEW
	THE THE INFECTED Epic	LIGHT
	TIMBUK 3 LIFE IS HARD I.R.S.	ACTIVE
	STEVE WINWOOD THE FINER THINGS Warner Bros.	ACTIVE
SNEAK PREVIEW	PETER GABRIEL BIG TIME Geffen	4
	JOURNEY I'LL BE ALRIGHT WITHOUT YOU Columbia	4
	ROB JUNGKLAS MAKE IT MEAN SOMETHING (HIP CLIP) Manhattan	4
	KBC BAND AMERICA Arista	3
HEAVY ROTATION	BEASTIE BOYS (YOU'VE GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY) Columbia	4
	*BON JOVI LIVING ON A PRAYER Mercury/PolyGram	6
	CINDERELLA NOBODY'S FOOL Mercury/PolyGram	16
	*ERIC CLAPTON IT'S IN THE WAY THAT YOU USE IT Warner Bros.	9
	THE ROBERT CRAY BAND SMOKING GUN Hightone/PolyGram	9
	*DURAN DURAN NOTORIOUS Capitol	11
	EUROPE THE FINAL COUNTDOWN Epic	28
	GENESIS LAND OF CONFUSION Atlantic	7
	GEORGIA SATELLITES KEEP YOUR HANDS TO YOURSELF Elektra	12
	GLASS TIGER SOMEDAY EMI	11
	*HOWARD JONES YOU KNOW I LOVE YOU, DON'T YOU Elektra	12
	KANSAS ALL I WANTED MCA	7
	CYNDI LAUPER CHANGE OF HEART Epic	11
	LONE JUSTICE SHELTER Geffen	5
	*MADONNA OPEN YOUR HEART Sire/Warner Bros.	9
	*STEVE MILLER BAND I WANT TO MAKE THE WORLD TURN AROUND Capitol	8
ROBBIE NEVIL C'EST LA VIE EMI	13	
*RIC OCASEK TRUE TO YOU Geffen	7	
*RATT DANCE Atlantic	11	
SMITHEREENS BEHIND THE WALL OF SLEEP Enigma	13	
BRUCE SPRINGSTEEN WAR Columbia	6	
VAN HALEN BEST OF BOTH WORLDS Warner Bros.	8	
WORLD PARTY SHIP OF FOOLS Chrysalis	7	
ACTIVE ROTATION	JULIAN COPE WORLD SHUT YOUR MOUTH Island	6
	DEAD OR ALIVE BRAND NEW LOVER Epic	11
	*BOB GELDOF THIS IS THE WORLD CALLING Atlantic	10
	DEBBIE HARRY FRENCH KISSIN Geffen	6
	PAUL SIMON BOY IN THE BUBBLE Warner Bros.	4
	*TIL TUESDAY COMING UP CLOSE Epic	3
	STEVIE RAY VAUGHAN & DOUBLE TROUBLE SUPERSTITION Epic	4
	*PAUL YOUNG SOME PEOPLE Columbia	8
	*DWEEZIL ZAPPA LET'S TALK ABOUT IT Barking Pumpkin	6
	MEDIUM ROTATION	DON DIXON PRAYING MANTIS Enigma
STEVE EARLE SOMEDAY MCA		4
HUMAN LEAGUE I NEED YOUR LOVING A&M		5
IRON MAIDEN STRANGER IN A STRANGE LAND Capitol		6
DON JOHNSON HEARTACHE AWAY Epic		6
GRACE JONES I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) Manhattan		7
LOVE & ROCKETS ALL IN MY MIND Big Time		10
OMD WE LOVE YOU A&M		3
THE OUTLAWS ONE LAST RIDE Rasha/CBS		4
IGGY POP REAL WILD CHILD A&M		3
LIGHT ROTATION	BANANARAMA TRICK OF THE NIGHT Polydor	5
	KATE BUSH EXPERIMENT IV EMI	3
	LUIS CARDENAS HUNGRY FOR YOUR LOVE Allied Artist	3
	CROWDED HOUSE NOW WE'RE GETTING SOMEWHERE Capitol	7
	PETER HIMMELMAN 11TH CONFESSION Island	9
	KILLER DWARFS KEEP THE SPIRIT Grudge	3
	THE LUCY SHOW A MILLION THINGS Big Time	8
	PAUL McCARTNEY PRETTY LITTLE HEAD Capitol	4
	MEGADETH PEACE SELLS BUT WHO'S BUYING Capitol	6
	POISON TALK DIRTY TO ME Enigma/Capitol	3
	QUIET RIOT TWILIGHT HOTEL Epic	6
	RATT BODY TALK Atlantic	4
	STRYPER CALLING ON YOU Enigma	3
TESLA MODERN DAY COWBOY Geffen	4	
W.A.S.P. I DON'T NEED NO DOCTOR Capitol	3	

\* Denotes former Sneak Preview Video. \*\* Hip Clip: High Rotation Weekly Pick. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

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# Kingston Trio's Hi-Tech Folk

BY STEVEN DUPLER

NEW YORK Folk legend the Kingston Trio may still warble the same mellow '60s harmonies, but its latest recording for the Pro-Arte/Pro Acoustic Recordings (PAR) label takes advantage of '80s digital technology.

Veteran engineer Bruce Leek captured the group live-to-2-track digital at the Crazy Horse Saloon, Santa Ana, Calif. The album will be available only on compact disk or audiophile cassette.

Leek says he used a Ramsa WR-800 series console and a Nakamichi

DMP-1000 digital audio processor for the sessions. Sixteen channels of the board were used for the recording and two others for ambi-

the house sound-reinforcement system. The S series units are available only in Japan, but will be marketed in the U.S. shortly, says Leek.

Steven Vining, producer of the project and vice president of a&r for Minneapolis-based Pro-Arte, says the sessions were an attempt to capture the sound of the 26-year-old folk act without effects, processing, or studio tracks of any kind. "There will be no remixing or other analog steps," he says.

The Kingston Trio album and a new album by the Spencer Davis Group are the first recordings on Pro-Arte's new PAR label.

## Digital debut for the Kingston Trio

ence, he says.

New miniature S series microphones made by Ramsa, Panasonic's pro audio division, were also used by the group, Leek says. These were attached slightly below the stage microphones feeding

## Firm Continues To Make Audio Gear Management Buys Biamp

NEW YORK Hardware maker Biamp Systems has been acquired by its management team in a leveraged buyout. The Beaverton, Ore.-based company had been for the past 16 months a wholly owned subsidiary of Leupold & Stevens, an 80-year-old firm best known for high-quality rifle sights and binoculars.

Biamp will continue to make audio gear for sound reinforcement and recording studios, says Jerry Payette, Biamp's vice president of finance and one of the new owners.

"Leupold & Stevens concluded it needs to focus its management and financial resources on its core business, since Biamp represented only a small portion of L&S' total revenues," says Payette.

Ralph Lockhart, Biamp's new president, asserts that the firm is "measurably stronger and better-positioned" than when it was acquired by L&S over a year ago.

Lockhart says that L&S' "substantial investment" included the installation of advanced computer-aided engineering and automated test equipment tools as well as an aggressive advertising and point-of-purchase brochure program. During the past year, Biamp released a

number of successful new products, including the Mixpak Plus+ Series and the DJ 3001 and 5001 disco mixing units.

One of Biamp's new products is the RackMax, a 16-channel stereo rack-mountable mixer, priced at \$1,899. The unit is claimed to have studio-quality specifications and is aimed at small club musicians or solo performers with a wide range of electronic and digital instruments.



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Kingston Trio members George Grove, Bob Shane, and Bob Haworth, shown from left in stripes, listen to the playback of the sessions for their new Pro-Arte/ PAR album. The label's Steven Vining works the console, with engineer Bruce Leek in the background.

## SPARS Readies Meeting

NEW YORK All aspects of studio business, from financing and construction to diversification and equipment purchasing, will be on the agenda at an upcoming business conference hosted by the Society of Professional Audio Recording Studios (SPARS). The meet is set for March 28-29 at the UCLA Graduate School of Management in Los Angeles.

The conference comprises eight presentations, which will be delivered by noted studio owners and managers. The following topics are planned:

- "Overview: Step By Step Construction Of A Business Plan," Guy Costa, Motown-Hitsville Studios, Los Angeles.
- "Opening A New Studio: A Start-Up Business Plan," Bruce Merly, Clinton Recording, New York.
- "Entry Into Video: A Diversification Business Plan," Fred Jones, Fred Jones Recording, Los Angeles.

- "Evolution Of The Multi-Studio Operation: An Expansion Of The Business Plan," Wilbur Caldwell, Doppler Studios, Atlanta.

- "Adding A New Location: A Diversification Business Plan," Dave Porter, Music Annex, San Francisco.

- "Adding A Synthesizer Room: A Diversification Business Plan," Murray Allen, Universal Recording, Chicago.

- "Getting Into The Rental Business: A Diversification Business Plan," Chris Stone, Record Plant, Los Angeles.

- "Summary & Review": A summation of business approaches and a review of books, software, and other materials available.

The conference is limited to 75 registrants. The cost is \$130 for SPARS members registering before March 9 and \$180 after; cost for nonmembers is \$230 before March 9 and \$280 after. For details, contact SPARS at 818-999-0566.

## Audio Track

NEW YORK

**RUN-D.M.C. WAS IN** at Greene Street Recording working on the soundtrack to its movie "Tougher Than Leather" for Profile. **Russell Simmons** was producing. **Joe Blaney** was at the board. Also there, **Kurtis Blow** was in to remix his duet with **Melle Mel**. **Rod Hui** was at the console for the 12-inch PolyGram project. Finally, producer **Dan Hartman** brought in the **Uptown Horns** to work on **King's** upcoming CBS International release.

The **Surreal McCoy's**, Marlboro Country Music contest winners, were in at **Evergreen** working on their latest project. **Gregg Winter** was producing, with **Hahn Rowe** at the desk.

Producer **Shep Pettibone** was in at **Shake Down Sound Recording** doing edits on "Thorn In My Side," the **Eurythmics** next RCA release.

**Pettibone** also was in producing the overdubs for **Howard Hewett's** next Elektra release, "Stay." **Rob Paustian** engineered, **Rich Novak** assisted. Also there, **Stephen Gerbies** produced a mix for **Enigma** act the **Smithereens's** "Behind The Wall Of Sleep." **Paustian** was at the console, with **Louis Scalise** assisting. Finally, **Freddie Bastone** was in mixing and overdubbing **Billy Idol's** "I Don't Need A Gun" for **Chrysalis**. **Idol** was in for the vocal overdubs, **Basihiri Johnson** handled percussion, and **Billy Cobin** and **Bobby Kazori** played keyboards. With **Bastone** producing, the session was engineered by **Don Wershba**. **Novak** assisted.

LOS ANGELES

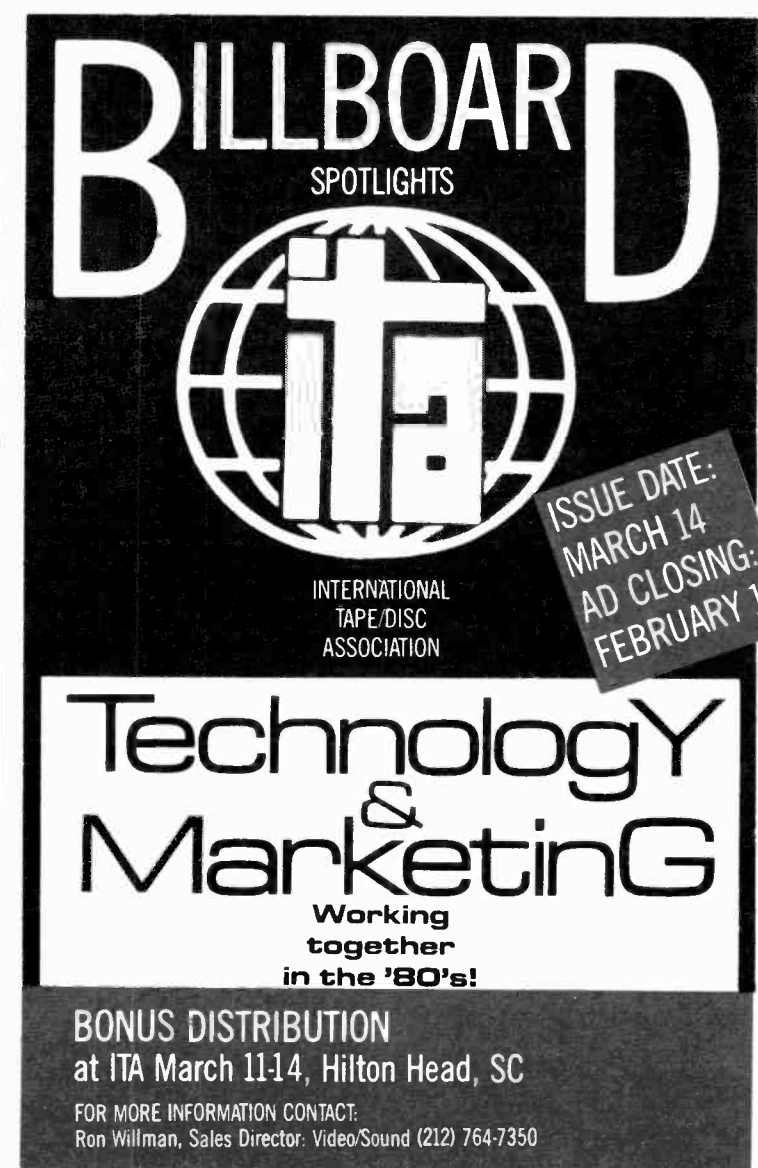
**DAVID FOSTER WAS IN** recently at **S.D.R. Studio** working on his latest project. **Paul Rothchild** pro-

duced. **Patrick Cycone** was at the board, with **Jeff Park** assisting.

**Steve Miller** worked in Capitol's recording Studio B on a 24-track mix for his most recent album. **Ben Sidran** was producing and **Peter Doell** was at the desk. Also there, Japanese rockers **Vow Wow** were in Recording Room 2 mastering their upcoming release on Capitol. **Eddy Schreyer** was at the controls. Back in Studio B, **EMI America's Brian Setzer** was producing his 24-track mix. **Doell** was at the knobs. Finally, **Lexicon/Light** gospel singer **Andre Crouch** was in Recording Room 1 working on the mastering for his upcoming album. **Wally Traugott** was at the board.

OTHER CITIES

**GLADYS KNIGHT & THE PIPS** were in at Philadelphia's **Alpha In-** (Continued on next page)



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**Dave & the Dolbyites.** Dave Angress, at center, of Pro Media displays a Dolby SR module while Bob Cavanaugh, at left, Dolby's technical marketing consultant, and Kevin Dauphinee, vice president of sales and marketing, look on. Pro Media was recently named Dolby professional products dealer for northern California.

# Sound Investment

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

**A TAPE MACHINE** that can cut setup time between sessions to less than five minutes from more than 30. Sound good? The machine is **Soundcraft's Saturn** multitrack deck, which offers digital control over analog functions via its Total Remote console. This provides "complete microprocessor control over all aspects of operation," says the firm, including audio alignments, recording functions, tape motion control, and Autolocator. The remote unit's function keys store complex sequences (up to 32 separate keystrokes) and recalls them at the push of a button. Saturn's rear-panel rack handles up to six interface modules, such as time-code reader, synchronizer,

noise-reduction control, and serial connection. Call 818-893-8411 for pricing information and more details.

**MORE SAMPLES:** **SDR Studios** of Van Nuys, Calif., has added two samplers to its digital synth room: the **Roland S-50** and a **Sequential Circuits Digital Vector synthesizer**.

**DALLAS-BASED Tele-Image** can make no complaints to Santa after this Christmas. The firm has added a new audio listening room, with an extensive sound-effects library; two new **Sony CCD** cameras for its graphics insert stage; and the new **Concentrator with Infinity** for ADO. The Infinity package allows for effects previously unattainable with ADO, says video editor **Stan Kellam**. Among other things, the Infinity allows several channels to be combined and mixed into a single output channel. As for the digital Sony video cameras, chief engineer **Roy Howell** says their resolution is so sharp that "if you were to shoot a diamond, you would see every facet."

International Broadcasting Convention. The VTR was an **Ampex VPR-6** type C recorder. The SR modules are claimed to increase the usable dynamic range of the VTR to over 89 dB, print-through was bettered by 24 dB, and high-frequency headroom increased by 17 dB. In other news, Dolby has named **Pro Media** of San Francisco as its professional products dealer for northern California.

**SOUND IMPROVERS:** **Barcus-Berry Electronics Inc.** of Huntington Beach, Calif., has added some products to its line of signal processing equipment. The **BBE 802** is a professional, multiband, program-controlled unit designed for use in recording studios, at live concerts, and in TV and radio broadcasting. It uses high-speed dynamic gain control circuitry to improve the reproduction of program transients and add brightness and presence without stridency. The **BBE 402** is designed for home-studio or small-club use. Contact the firm at 714-897-6766.

Edited by STEVEN DUPLER

## AUDIO TRACK

(Continued from preceding page)

international working on their latest project for MCA. **Nick Martinelli** was producing and **Bruce Weeden** was at the desk. Also there, CBS International act **Haywoode** has been finishing its latest album. The Martinelli/Weeden team was in to produce and engineer.

**NLC Productions'** remote was on hand in Minneapolis to record jazz band **Flim & the BB's** at the World Theatre.

Denverites **Chris Daniels & the Kings** traveled to Westminster, Colo., to finish up their "Roadhouse Music" album at **Colorado Sound**. Other talent in on the session included **David Bromberg**, **Sam Bush**—of **New Grass Revival**—and the **Nylons**. **Jim Mason** and the band produced.

Down in the Lone Star state, **Red Sky** was in at Dallas' **Goodnight Dallas** to work on a new arrangement of **Sugarloaf's** "Green-Eyed Lady." Area musicians **Ken Stock**, **John Gentile**, and **Allen Emeret** are featured with the band on the track. **Tim Orsburn** and **Ruben Ayala** engineered and produced. Also there, local act **Peaches** was in

working on song demos, including "Nervous Wreck" and "Heartbeat," which were penned by **Red Sky**. **Ayala** and **Orsburn** were producing. Lastly, staff engineer **Greg Baker** was in mixing sessions recorded by **Rusty Banner**, **Pat Bentley**, **Paul Woodard**, and **Matt Spleen**. Songs include "Talkin' 'Bout Me" and "Demon Seed" and will be aired on upcoming episodes of the "Matt Spleen Show."

Elsewhere in the city, pianist **Ovid Young** was in at **Appletree Sound** working on a synthesized album project. **Jonathan Cluts** is co-producing with Young and engineering. Cluts is also general manager of the studio. Also there, **Crescendo** vocalist **Luke Garrett** was in working on a demo for **Fourth Day Music Productions**. The tape will be pitched to gospel labels and artists. Cluts was engineering the sessions.

Dallas' **Omega Audio** remote was on location at Houston's **Rockefeller's Club** for **Roy Orbison's** gig. The 24-track tape will be matched with a concert video being readied for broadcast during his induction

into the Rock'n'Roll Hall of Fame. The remote also traveled to New Orleans to track **Fats Domino**, **Ray Charles**, **Jerry Lee Lewis**, and **Paul Shaffer** for an upcoming cable special. The recording was sweetened and synchronized with the video at **Omega's** 48-track studio in Dallas.

Material for the Audio Track column should be sent to **Nadine Reis**, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

## Bellaphon Bows West German CD Factory

FRANKFURT, West Germany Interpress, manufacturing subsidiary of West German record company Bellaphon, is the latest addition to the growing list of CD plants worldwide. Capacity in 1987 will be around 12 million units.

According to Bellaphon president **Branko Zivanovic**, the new site represents a breakthrough in CD manufacturing technology, with new handling systems and complete computerization of all production processes.

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"We also have a highly technical and ultrafast final checking system, and we will be the only manufacturer in Europe who can produce CDs with a so-called fringe mask."

Animators and vidclip directors collaborate ... see page 45

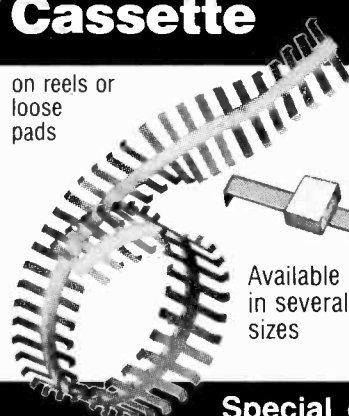
**SPECTRAL VIDEO:** **Dolby Labs** recently participated in the first public demo of its new Spectral recording (SR) process on a 1-inch videotape recorder. The demo was given in Brighton, England, at the

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# LATIN NOTAS

by Tony Sabournin

IF SALSA IS GOING the way of doo-wop, as market trends have indicated in the past year, someone forgot to notify **Hansel & Raúl**, the popular Miami gallos. "I only wish 1987 is as good as 1986," Hansel Martínez says.

And, indeed, it should be. They penetrated decisively in the Puerto Rico and California markets with their album "La Magia De Hansel & Raúl," highlighted by an Aug. 15 White House performance in tandem with CBS superstar **José Luis ("El Puma") Rodríguez**, followed by an extensive tour of Mexico and Colombia, where "La Magia" had climbed up in the charts. While in Mexico, H&R managed two appearances in the widely popular SIN variety show "Siempre En Domingo."

Christmas found them performing at the renowned Los Angeles nightclub Aires de mi Tierra, and they performed a one-night stand in Las Vegas Dec. 29—making H&R one of a handful of Latin artists that have played the city, and the only salsa band to have done so except for the venerable **El Gran Combo**. H&R headed back home to Miami on New Year's Eve for their customary year-end native bash.

After a couple of weeks' rest, the act is heading for Japan, with tailormade gallo kimonos for an 11-day tour of Osaka, Nagasaki, and Tokyo to follow up on the success of "La Magia" there. Then, they will tour in Spain and France, where the album has been introduced in radio and popular record stores. March will find them in Mexico for 21 days, including stops in Monterrey, Cancún, Mérida, and Jalisco, under the management guidance of **Sylvia Cantarell**, for years a trusted *comadre* and associate of legendary Mexi-

can singer **Marco Antonio Muñoz** and now his manager as well.

Hansel & Raúl's recently released album, "Tropical," has reportedly sold 40,000 units in three months—a considerable number for the genre, particularly when it hasn't received the national promotional diffusion enjoyed by "La Magia." **Raúl Alfonso**, the other singing half and coordinator of the band's business affairs, also plans to extend the act's interna-

## Hansel & Raúl help keep salsa's momentum going

tional tours in geographic reach and time to showcase their Miami salsa sound.

An ambitious plan? Perhaps. Lucky? Maybe. But as someone once said, "Luck is the residue of hard work," and Hansel & Raúl are certainly hard workers. In a time when most salsa bands are as predictable as they are visually dull, H&R's elaborate stage show is not lacking: They use special lighting and effects.

The group has parlayed this product into a yearly income of approximately \$1 million and has entered markets where few tropical artists have ventured, while cultivating a worldwide image. As one of many who didn't understand their migration South from New York in 1980, I must now admit the act has won a risky gamble. Perhaps it is this kind of foresight, with the appropriate combination of musical and business elements, that is the strategy *salseros* must pursue in order to survive.

# LA RADIO LATINA

by Carlos Agudelo

WELCOME TO THE first installment of La Radio Latina, Billboard's new Latin radio column. From now on, Latin radio broadcasters will have a place for the news of the medium, its achievements, its changes, and problems.

The column will be closely related to the Hot Latin 50, the airplay chart compiled weekly by Billboard since its debut in the Oct. 4, 1986, issue. As such, this space will keep track and analyze the performance of songs, artists, and labels according to the charts.

La Radio Latina is part of Billboard's increased

## Billboard introduces a new forum for broadcasters

commitment to one of the fastest-growing segments of the market. As with the Hot Latin 50 chart, we expect this column to be an important step in the integration of Latin music and broadcast into the mainstream of the American industry.

THE FIRST 14 weeks of the Hot Latin 50 chart have shed some light on the inner functioning of Latin airwaves as they relate to Latin music. Huge differences, like craters in the moon, exist between the Eastern region of the country, including Puerto Rico, and the West. In the East, pop and tropical salsa music share airplay time almost evenly, whereas in the West and Southwest, several semigenres such as *norteno*, *ranchero*, *Tex-Mex*, *cumbias*, and others make it difficult to find much coherence in programming. In the East, radio stations are more concentrated in urban areas and tend to have more weight in general. In the West, there are more stations but they are spread

out over larger areas. In the East radio stations tend to be more up-to-date with programming techniques, while in the West there seems to be more improvisation.

So far this imbalance and the necessary adjustments have created some instability in the Hot Latin 50 chart. Schedules for new releases often differ from one region to the other and make it difficult for many songs to maintain their position in the chart. While pop music maintains its predominant presence in the first 25 slots of the chart, many more *rancheras* and *norteno* and *Tex-Mex* songs have to share their points among themselves, therefore remaining in the lower part of the list. Another interesting trend in the mainland is bilingual radio, which has already reached its peak in Puerto Rico.

NEW IDEAS, according to program director **Puly Sequeira**, are coming the way of WTYM "La Tremenda" Tampa, Fla., which will have a new owner starting Monday (12). The station was sold by Associated Communications to WTYM Radio Inc., for a sum close to \$1 million.

TICHENOR MEDIA, the Spanish radio group based in Harlingen, Texas, recently bought Chicago's WOJO-FM for \$14 million. The transaction gives the network—which owns eight other radio stations, including Chicago's WIND-AM, another foothold in the Windy City—one of the prime Spanish markets in the country. Tichenor is still negotiating with Command Broadcast Associates to buy WADO-AM in New York. A spokesman for Command said the sale is off. But in Harlingen, **Malcom Kasanoff**, executive vice president of Tichenor, said it is still on. In this case, the price is \$20 million.

FOR WEEK ENDING JANUARY 17, 1987

Billboard.

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# HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	13	<b>DANIELA ROMO</b> CIDEON	★★ NO. 1 ★★ DE MI ENAMORATE
2	2	2	14	<b>JOSE JOSE</b> ARIOLA	Y QUIEN PUEDE SER
3	3	3	14	<b>PRISMA</b> PEERLESS	DE COLOR DE ROSA
4	4	6	10	<b>MARISELA</b> PROFONO	TU DAMA DE HIERRO
5	6	5	16	<b>ROCIO DURCAL</b> ARIOLA	QUEDATE CONMIGO ESTA NOCHE
6	7	13	7	<b>DYANGO Y ROCIO DURCAL</b> EMI	LA HORA DEL ADIOS
7	8	10	16	<b>PANDORA</b> EMI	SOLO EL Y YO
8	5	4	16	<b>JOAN SEBASTIAN Y PRISMA</b> MUSART	OIGA
9	13	7	9	<b>BRAULIO</b> CBS	JUGUETE DE NADIE
10	9	11	11	<b>FLANS</b> PROFONO	TIMIDO
11	12	9	11	<b>EDNITA NAZARIO</b> MELODY	TU SIN MI
12	16	20	8	<b>LOS BUKIS</b> PROFONO	ESTE ADIOS
13	11	12	11	<b>BASILIO</b> BMS	VIVIR LO NUESTRO
14	19	22	7	<b>JUAN GABRIEL</b> ARIOLA	QUE LASTIMA
15	17	28	4	<b>ANGELICA MARIA</b> RCA	EL HOMBRE DE MI VIDA
16	14	16	16	<b>FRANCO</b> PEERLESS	TODA LA VIDA
17	21	15	16	<b>JOSE FELICIANO</b> RCA	SE ME SIGUE OLVIDANDO
18	15	19	9	<b>ANDY MONTANEZ</b> TH	ME LA ESTAS PONIENDO DIFICIL
19	34	2	2	<b>EMMANUEL</b> RCA	★★★ POWER PICK ★★★ ES MI MUJER
20	10	8	16	<b>BEATRIZ ADRIANA</b> PROFONO	HASTA CUANDO
21	22	23	15	<b>CARMIN</b> A&M	OTRA SEMANA
22	24	17	13	<b>LUCERITO</b> MUSART	ERA LA PRIMERA VEZ
23	23	14	16	<b>EMMANUEL</b> RCA	TODA LA VIDA
24	36	35	6	<b>LA PATRULLA</b> BRONCO	OJO AJA
25	31	31	12	<b>VALERIA LYNCH</b> RCA	FUERA DE MI VIDA
26	25	18	16	<b>LOS YONICS</b> PROFONO	CORAZON VACIO
27	20	24	16	<b>JUAN GABRIEL</b> ARIOLA	YO NO SE QUE ME PASO
28	28	32	7	<b>MARIA CONCHITA ALONSO</b> A&M	SUETAME
29	26	21	16	<b>CAMILO SESTO</b> ARIOLA	ME LA ESTAS PONIENDO DIFICIL
30	18	29	15	<b>MIAMI SOUND MACHINE</b> CBS	NO ME VUELVO A ENAMORAR
31	29	25	9	<b>JOSE MEDINA</b> RINGO	Y ME DECIDI
32	32	40	4	<b>LUPITA D'ALESSIO</b> CBS	TE ESTAS PASANDO
33	30	27	16	<b>ROCIO DURCAL</b> ARIOLA	LA GUARNALDA
34	37	26	10	<b>BOBBY VALENTIN</b> BRONCO	EL SENOR DE LA SENORA
35	NEW	1	1	<b>EDDIE SANTIAGO</b> TH	QUE LOCURA ENAMORARME DE TI
36	33	33	16	<b>ROBERTO CARLOS</b> CBS	DE CORAZON A CORAZON
37	40	42	4	<b>THE NEW YORK BAND</b> KAREN	SI TU ERES MI HOMBRE
38	46	49	5	<b>WILKINS</b> MASA	SI YO FUERA MUJER
39	35	36	8	<b>PEDRO PARDO</b> ARIES	CELOS
40	38	38	6	<b>LISSETTE</b> CBS	FUGA
41	RE-ENTRY			<b>LOS FREDDIES</b> PROFONO	ESTOY LLORANDO
42	48	45	6	<b>LITTLE JOE</b> CBS	MI NENA
43	39	39	4	<b>JUAN GABRIEL</b> ARIOLA	HASTA QUE TE CONOCI
44	47	47	4	<b>VERONICA CASTRO</b> PEERLESS	MACUMBA
45	NEW	1	1	<b>PIMPINELA</b> CBS	★★★ HOT SHOT DEBUT ★★★ ME HACE FALTA UNA FLOR
46	45	44	11	<b>ISABEL PANTOJA</b> RCA	HOY QUIERO CONFESARME
47	27	30	5	<b>LA HERMANDAD</b> EMI	VEN A CANTAR
48	NEW	1	1	<b>JULY MATEO RASPUTIN</b> KAREN	TODA LA VIDA
49	50	—	2	<b>ANGELA CARRASCO</b> ARIOLA	NO LO CAMBIO POR NADA
50	RE-ENTRY			<b>GILBERTO SANTAROSA</b> COMBO	CANTANTE DE CARTEL

Products with the greatest airplay gains this week.

# CLASSICAL KEEPING SCORE

by Is Horowitz



**LIFTING THE ROYALTY BARRIER:** While there is no dearth of compact disks on Deutsche Grammophon carrying performances of **Herbert von Karajan**, his many recordings for other labels have been sparsely represented in the new medium. It all has to do with royalties.

In the earliest days of CD, record companies asked for and received concessions from artists limiting royalties to the actual dollar amounts equivalent unit sales would have earned on LP, regardless of contract percentage provisos. The rationale was that the new technology was extremely expensive, and higher fees weren't affordable during early growth stages.

Record labels traditionally keep royalty matters under tight company security, and it is not known (although widely suspected) if Karajan was indeed paid full royalties for his CDs by DG. In any case, large numbers of his recordings for other labels failed to appear on CD.

Now London Records has disclosed that an agreement with Karajan will result in the CD release of some of the conductor's most valued older opera recordings on its label. First out will be the 1961 "Otello" with **Renata Tebaldi** and **Mario del Monaco**. It is due out in February.

Other Karajan opera recordings slated for release this year by London include a 1972 "La Bohème" with **Mirella Freni** and **Luciano Pavarotti**, his 1974 "Madama Butterfly" with the same stars, and a 1960 "Die Fledermaus" with **Regina Resnik**, **Eberhard Wächter**, and **Hilda Gueden**.

Next year, Karajan conducted operas on London appearing on CD for the first time will include a "Tosca," "Marriage of Figaro," "Boris Godunov," and "Aida." All of these Karajan oldies, of course, will be remastered in digital, using London's ADRM process.

Angel is another label with a rich store of Karajan masters that have yet to be traced by laser. The conductor has just a couple of CD titles out on the label, with the others still awaiting an apparent accommodation on royalties. Those available are a Vivaldi "Four Seasons" with violinist **Anne-Sophie Mutter** and a complete recording of "Flying Dutchman."

But Angel has dozens of other Karajan titles so far denied CD release. Among them are highly prized **Maria Callas** performances in "Madama Butterfly" and "Il Trovatore." There are a number of other operas the superstar conductor directed for Angel in a similar languishing state as well as many orchestral recordings—the complete Sibelius Symphonies, for example, and the legendary Mozart Horn Concertos with **Den-**

## Classic Karajan recordings set for compact disk release

**nis Brain.**

London's success in reaching an understanding with Karajan is certain to buoy hopes of a similar breakthrough by Angel.

Meanwhile, however, Angel has worked out a royalty deal with **Victoria de los Angeles**, also a former holdout, that will finally bring some of the great soprano's best work to CD.

The first of a series of de los Angeles CDs will be a "La Bohème" conducted by **Sir Thomas Beecham**. It will be followed by a "Butterfly" (with Bjoerling), a "Carmen" (with Gedda), and a "Traviata." And, promises Angel vice president **Tony Caronia**, Canteloube's "Songs of the Auvergne," among others.

# GRASS ROUTE

by Linda Moleski



**PROVING ITSELF TO BE** one of the fastest-growing independent labels is **Music West Records** of San Rafael, Calif. Formed last March by **Allan Kaplan**, the eclectic logo has released six titles, with its most popular, **Ray Lynch's** "Deep Breakfast," reportedly selling more than 100,000 copies. The company claims to be approaching the 50,000-unit mark with new solo releases by pianist **Jim Chappell** and jazz percussionist **Kenneth Nash**.

"We're doing over a million-dollar pace this year," says **Geoff Workman**, head of promotion for the label, which primarily signs unknown artists.

Initially, Music West sold its product through mail-order and alternative outlets. The label has since expanded

## Music West—a new name to watch out for

to an independent distribution network that includes **Rounder**, **Gemini**, **Narada**, **Precision Sound**, and **Richman Bros.**

Workman is reluctant to categorize the company's product as new age. Instead, he describes it as "melodic music that you can listen to for a long time. It has a very universal appeal; we get fan mail from people ages 12 to 80.

"Our mainstay will be in audiophile music," he continues. "It will go over several genre boundaries that don't have traditional commercial appeal."

As for promotion, the company's major focus is on the

retail level, particularly in-store play and specially designed bin dividers. In addition, the label services college and commercial radio stations, and some of its releases have been successful in getting airplay on urban, AC, quiet storm, and album rock formats.

Music West is located at Suite F, 3140 Kerner Blvd., San Rafael, Calif. 94901; 415-459-6000.

**SEEDS & SPROUTS:** **Emergency's** **Curtis Urbina** has branched out and formed his own production company, **Quark Records**. The first release to come out of the new venture is a 12-inch, "Whatcha Gonna Do" by **Blaze**, which includes a bonus track by mix master **Freddie Bastone**. According to Urbina, the record has already sold some 3,000 copies in the New York area and has been licensed to **Champion Records** in the U.K. **Mara Freedman** will head the operation... **Celluloid** has teamed up with **Mercenary Records** in New York to establish a new heavy metal label. Expected to be released this month are an album by **Primal Scream** and a compilation sponsored by popular New York rock club **Lamour's**... Two 12-inch dance singles that are catching on in the Big Apple are **York Records'** "You Can't Hide" by **Dr. York** and "Love Potion" by **Sheba**. The label says both are getting attention at local urban radio and retail outlets... New York-based guitarist **Jack Starr** has released his latest venture, "No Turning Back!" on **Napalm Records**. Word has it that the rocker has been featured in a number of fanzine magazines recently and has appeared on the **MJI** radio broadcasting network.

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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	12	HOROWITZ IN MOSCOW DG 419-499 (CD) <b>★ ★ NO. 1 ★ ★</b> 10 weeks at No. One	VLADIMIR HOROWITZ
2	2	22	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
3	3	48	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
4	4	24	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
5	5	14	VERDI: OTELLO ANGEL DSB-3993 (CD)	PLACIDO DOMINGO
6	6	16	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
7	7	10	VIENNA, CITY OF MY DREAMS ANGEL DS-38280 (CD)	PLACIDO DOMINGO
8	8	32	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
9	9	20	ANNIVERSARY LONDON 417-362 (CD)	LUCIANO PAVAROTTI
10	10	44	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
11	11	114	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD) ● NEVILLE MARRINER	
12	12	10	BEETHOVEN: SYMPHONY NO. 3 L'OISEAU LYRE 417-235 (CD) ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
13	13	8	BERNSTEIN BY BOSTON PHILIPS 416-360 (CD) BOSTON POPS (WILLIAMS)	
14	17	6	TCHAIKOVSKY: THE NUTCRACKER SOUNDTRACK TELARC 10137 (CD) LONDON SYMPHONY ORCHESTRA	
15	20	6	TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA RC-5708 (CD) BARRY DOUGLAS	
16	14	14	MOZART: THE MARRIAGE OF FIGARO PHILIPS 416-370 (CD) ACADEMY OF SAINT MARTIN-IN-THE-FIELDS (MARRINER)	
17	15	14	PUCCINI: TOSCA LONDON 414-597 (CD)	KIRI TE KANAWA
18	16	42	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD) WYNTON MARSALIS	
19	19	12	HOLST: THE PLANETS TELARC 10133 (CD) ROYAL PHILHARMONIC ORCHESTRA	
20	NEW ▶		SALZBURG RECITAL DG 415-361 (CD)	KATHLEEN BATTLE
21	21	6	MOZART: DON GIOVANNI DG 419-179 (CD) BERLIN PHILHARMONIC (KARAJAN)	
22	18	30	THE KRONOS QUARTET NONESUCH 79111	THE KRONOS QUARTET
23	24	180	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD) WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	
24	23	82	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD) LOS ANGELES PHILHARMONIC (THOMAS)	
25	25	370	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468 ● PAILLARD CHAMBER ORCHESTRA	

## TOP CROSSOVER ALBUMS™

1	1	14	RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD) <b>★ ★ NO. 1 ★ ★</b> 12 weeks at No. One	TE KANAWA, CARRERAS
2	2	10	A CHRISTMAS CELEBRATION ANGEL DS-37363 (CD)	KATHLEEN BATTLE
3	3	22	DOWN TO THE MOON CBS FM-42255 (CD)	ANDREAS VOLLENWEIDER
4	4	10	CHRISTMAS WITH KIRI LONDON 414-632 (CD)	KIRI TE KANAWA
5	6	8	STRATAS SINGS WEILL NONESUCH 79131 (CD)	TERESA STRATAS
6	8	18	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
7	7	22	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
8	5	22	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
9	9	8	A CHRISTMAS CAROL RCA HRC1-5888 (CD)	JAMES GALWAY
10	NEW ▶		WHAT IF MOZART WROTE "HAVE YOURSELF A ..." RCA 5625 (CD) HAMPTON STRING QUARTET	
11	10	22	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 (CD) TE KANAWA, CARRERAS (BERNSTEIN)	
12	11	22	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
13	12	12	PERSONA CBS BFM-42120 (CD)	LIONA BOYD
14	14	6	O HOLY NIGHT LONDON OS-26473 (CD)	▲ LUCIANO PAVAROTTI
15	15	22	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD) TE KANAWA, CARRERAS (BERNSTEIN)	

(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.





**The Smile Of The Crocodile.** Australian comic Paul Hogan, star of the \$100-million-grossing U.S. smash "Crocodile Dundee," remakes the movie soundtrack for its U.S. release. With him in the back row are, from left, television star Delvene Delaney and movie producer John Cornell. In the front row are, from left, composer/arranger/conductor Peter Best, recording engineer Roger Savage, and movie director Peter Faiman.

## Ariola Eurodisc Leads The Pack Tops German Market In Albums, Singles

**HAMBURG, West Germany** In 1986, Ariola Eurodisc is again the most successful record company in West Germany, according to the year-end analysis of chart placings. The Munich-based company was responsible for nearly 23% of all singles reaching the charts during the year and 19.9% of all albums.

At the singles level, Ariola Eurodisc has a clear lead over runner-up EMI-Electrola (14.1%). Market-share percentages for other major labels: CBS (13.9%), WEA (13.1%), PolyGram (12.7%), Teldec (9.7%), and RCA (6%). In the albums sector, CBS takes second place with 17.9% of all chart entries, followed by PolyGram (16.1%), EMI-Electrola (15.7%), WEA (14.7%), RCA (4.1%), and Teldec (3.7%).

Virgin emerges as the leading independent label in both the singles and albums categories, with

7.4% of singles placings—followed by Rush (2.4%)—and 5.7% of the albums listings—followed by Musikant (2.1%).

The 10 top singles in order, ac-

### Teldec's Falco is the No. 1 charting artist in 1986

ording to the chart analysis by trade music magazine Musikmarkt: "Jeanny," Falco, Teldec; "Midnight Lady," Chris Norman, Hansa; "Lessons In Love," Level 42, Polydor; "Ohne Dich," Muenchener Freiheit, CBS; "Holiday Rap," M.C. Miker, Rush; "Wonderful World," Sam Cooke, RCA; "Touch Me," Samantha Fox, Teldec; "Geil," Bruce & Bongo, Rush; "The Final Countdown," Europe,

CBS; and "Venus," Bananarama, London.

The top 10 albums: "Movin'," Jennifer Rush, CBS; "Sprunge," Herbert Gronemeyer, EMI-Electrola; "Brothers In Arms," Dire Straits, Vertigo; "Whitney Houston," Arista; "Into The Light," Chris de Burgh, A&M; "True Blue," Madonna, Sire; "Ahl Maenner, Aalglatt," BAP, Musikant; "Picture Book," Simply Red, Elektra; "So," Peter Gabriel, Virgin; and "Promise," Sade, CBS.

In an individual artist analysis, Teldec's Falco tops the listing with 525 points computed on chart placings, followed by Hansa's Modern Talking (409), Virgin's Sandra (319), CBS's Muenchener Freiheit, Virgin's Nicky (238), and Hansa's Chris Norman (229).

## Gov't Report Rejects Sale of BBC Radio But Many In Thatcher's Cabinet Support Concept

**LONDON** A recently completed government report on the future of British radio is expected to reject the Peacock Committee recommendation that BBC Radio One and Radio Two should be sold to the private sector, despite the

### Document calls for more competition

known enthusiasm for the idea of several key members of Prime Minister Margaret Thatcher's ministerial team.

Rather, the document, to be published in a few weeks, is urging competition with the BBC by liberalizing the regulatory structure under which Britain's independent local radio stations operate.

It is understood this will mean removing control of commercial radio in the U.K. from the Independent Broadcasting Authority (IBA) and putting it into the hands of the less powerful 2-year-old Cable Authority.

Editorial and financial constraints on independent local radio stations, many of which are barely at break-even point, would also be eased under the report's recommendations. More advertising and sponsorship deals would be permitted, and the major financial burden of transmitter rental payments to the IBA would be removed by allowing stations to own their own transmitters.

The consultative document is also expected to suggest that indie local radio stations should eventually establish a national commercial radio network to compete with the BBC stations. International agreement has already been reached on the frequencies such a network could use from 1989 onward.

As for community radio, a controversial issue, the document ar-

gues for a large number of diverse outlets to cover local areas, ethnic groups, and specialist interests. Plans for an initial 24 community stations were dropped last summer after government fears of political bias, but now the government attitude is that if the range of stations permitted to go on air is sufficiently wide, then the balance will follow automatically.

As with the indie local radio sta-

tions, the community stations would be regulated by the Cable Authority, with financing from a mix of advertising, sponsorship, subscriptions, and special grants.

Though the report is ready for publication, the government is promising full consultation prior to going ahead with its plans. It sees its strategy for British radio as likely to prove popular with voters if there is an election.

## New Copyright Law Hailed Abroad Singapore: Tough On Pirates

BY CHRISTIE LEO

**SINGAPORE** Sen. Daniel J. Evans, R-Wash., is among prominent figures on a two-day stopover here who have welcomed this territory's new copyright law, which has been in effect since the beginning of the year.

"Singapore's move to legitimize its market and be rid of pirates will be helpful in giving us the ammunition to oppose future protectionist legislation in the U.S.," says Evans, a member of the East Asian and Pacific Affairs Subcommittee of the Senate Foreign Relations Committee.

Local record and video industry leaders take a less global view. For them it is more a case of relief that the months of anticipation have finally paid off. Says Peter Lim, managing director of RCA/Columbia licensee Videovan: "I'm confident distributors will look at this market with a great deal more optimism now."

"Video piracy has bastardized this business, but with the new ruling I think we can all look forward to making substantial gains."

Jimmy Wee, WEA Singapore managing director, says: "We've been patient for a very long time. A

decision like this affects our economy, and personally I would like to think that the government has studied our proposals over the years and come up with a solution that is agreeable to all parties concerned.

"There are still some problems, including parallel importing and possible counterfeit product from Malaysia, but the new law augurs well for the growth of the recording industry."

Malaysia, Singapore's neighbor, was scheduled to present a revised copyright bill for its third parliamentary reading at the end of 1986, but this reading has since been postponed to March.

Under the new Singapore law, even first-time offenders can be fined up to \$40,000 and/or be given a five-year jail term for each conviction. Previously, the maximum penalty for first and subsequent convictions was \$900 and/or a year in jail. But in practice, though 220 offenders were convicted in 1985, penalties did not exceed \$150 per case.

Just five years ago, the pirates controlled about 95% of the Singapore music market, with exports totaling nearly 120 million units annually. Now, as a result of concerted efforts by IFPI, piracy takes only 30% of the market.

## Rock Benefit In Tokyo

**TOKYO** Peter Gabriel and Jackson Browne were among artists from four continents who took part in two Hurricane Irene peace concerts held late December in the Jingu Baseball Stadium here.

Sponsored by the Japan Aid Committee, Tokyo Broadcasting System, and the United Nations Univ. for Peace, the concerts were attended by more than 30,000 people, with proceeds going toward the establishment of a worldwide network of peace groups linked by the Costa Rica-based Univ. for Peace as well as to U.N. groups in Japan.

In all, 12 acts performed at the two

shows, including Little Steven, Nona Hendryx, Soviet rock star Stas Namin, and Senegalese musician Yousou N'Dour. Highlights included a rendering of "You Can Get It If You Really Want" in English, Russian and Japanese by Jackson Browne, Namin, and Takako Shirai, respectively, and the linking of Gabriel and Hendryx singing backup vocals in Japanese to Yoshihiro Kai.

The project was originally to be known simply as "Irene," for the Greek goddess of peace, but Little Steven, one of its organizers, argued that the name "lacked the force" necessary in pursuing peace.

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# Copyright Case Judgment Delayed Industry Sees Decision As Important

BY KIRK LaPOINTE

OTTAWA Decisions have been reserved in provincial court in London, Ontario, until Feb. 26 in a major copyright infringement case involving a DJ service that could have profound implications for the music industry.

Wilfrid Roch and Miles of Music are charged with 44 counts of illegally duplicating and distributing copyright product. The court has alleged that Roch and the firm were supplying some 44 DJ services with material that did not have permission to distribute.

On the surface, the case doesn't seem that significant. But the music industry is treating it as a watershed case. The implication is clear that if a prosecution is obtained, other DJ services will be hunted in the industry's attempt to start putting a lid on the rampant infringement problem in Canada.

An oral and written judgment is expected Feb. 26. During the trial, which took place in mid-December, defense counsel Gordon Kaiser ar-

gued that there was insufficient evidence before the court to prosecute. The defense also argued that Roch and Miles of Music were being used as scapegoats for the industry to force DJ services to join an industry-run agency overseeing licensing of authorized services.

The Video Licensing Agency (VLA) has recently expanded to include DJ services following its successful licensing of music video clubs, which resulted in dramatic declines in the use of illegally duplicated product. But talks have been slow in the industry's attempts to reach agreements with DJs.

VLA is run by the Canadian Recording Industry Assn. (CRIA) and its antipiracy branch. In the face of weak copyright laws in Canada, the association and its branch have been taking matters into their own hands and attempting to persuade users of copyright material to gain authorization before they proceed. It was a relatively easy task with music video users, because music video was a rather new art form.

But DJs have been operating for

years, often without the approval of copyright holders. VLA will be meeting again in January with the 1,500-plus-member Canadian Disc Jockey Assn. (CDJA) to try to settle on terms and conditions.

The Roch case has attracted much attention locally because Roch lost his house as a result of the raids by Royal Canadian Mounted Police. Some in the area have expressed fears that small-town dances and club music availability will be curtailed as a result of the action.

Key to Roch's case are assertions by defense counsel that the action amounts to an abuse of process under the constitution.

Meanwhile, the federal government is expected to unveil revisions to the 63-year-old Copyright Act soon. Revisions include new penalties for copyright infringement, and it is expected that the current \$200 maximum per charge will be increased to \$1 million.

If convicted, Roch and Miles of Music face a maximum \$8,000 fine.

## President Doug Chappell Sees "Expansionist" Program Virgin Plans Aggressive Signing Policy

OTTAWA Toronto-based Virgin Records Canada Inc., in business for almost three years but yet to make much of a splash with any domestic artists, plans a more aggressive signing policy in 1987.

Virgin Canada president Doug Chappell, who joined the company a year ago after a brief tenure as Island Records Canadian operations' first president and a lengthy career at A&M Records, says Virgin Canada shares the "expansionist" outlook of Virgin operations worldwide. Already, the label has West Coast rock outfit Agent on the roster. It has also taken charge of the British signing to Virgin of Canadian Mary Margaret O'Hara and intends to issue an album by her later this year.

Also new to the label is Northern Pikes, a Saskatoon, Saskatchewan-based band that has drawn rave reviews from Toronto music critics on their recent club debut there. And Chappell, who expects a record from the band by April, says, "There's quite a few other acts I'm interested in." So many, in fact, that Chappell expects to refer them to other Virgin operations on a "non-territorial" basis that would see Virgin Canada retain some control of the project.

"I think four is the maximum number I can have on my roster right now," Chappell says. Still, that is a marked change from the company's early days, when Virgin essentially served as a clearing house for foreign releases.

Chappell came aboard last year following the resignation for "personal reasons" by Bob Muir. Chappell says his tenure at Island was frustrating. Although he enjoyed working under label chief Chris Blackwell, he wasn't able to per-

suaude Island to allow him to sign domestic artists.

Two acts that slipped through his fingers after he had done the spade work were Glass Tiger and K.D. Lang. Glass Tiger went on to EMI and became the Canadian industry's sensation of 1986. Teamed with producer Jim Vallance, the band scored a No. 2 song on the Billboard chart, "Don't Forget Me When I'm Gone," and won three Juno Awards in Canada. Lang, meanwhile, was eventually signed by Sire Records in the U.S. Her next album, produced by Dave Edmunds, will be shipped soon. Most observers expect her to do well.

"The ability to sign artists was something I demanded when I came here," says Chappell, who found himself working again with his colleagues at A&M, which distributes Virgin.

"What a lot of people in North America don't realize is how large Virgin is. Virgin has an image of a boutique label, but it's really much broader in base," Chappell says.

*Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe at the new Billboard office: 83 Hamilton Avenue, N., Ottawa, Ontario, Canada M4E 1M3.*

**SOUND INSIGHT LTD.** has imposed a dress code for employees of its A & A retail outlets. It's not a suit-and-tie code, but more of a ban against jeans, T-shirts, sweats and running shoes. The aim is to at-

"It's my hope to make it a major label here."

Still, the Canadian operation often finds itself caught in the middle of a difficult situation. The new music base of the Virgin roster attracts import buyers in Canada. On the other hand, observers feel that Virgin Canada has to make sure its releases aren't out of sync with those in the U.S. If it releases a record too late, it loses a large part of its audience to imports. If it releases early, it may find radio indifferent to the project.

"Too many stations in Canada are watching what happens with a record in the U.S.," Chappell says. "We pretty much have to wait for the U.S."

Even so, Chappell foresees a good future for the company, particularly in view of recent announcements that the U.S. operations would be more substantive.

"The company here is on a firm financial footing," he says. "We have a lot to look forward to in 1987."

KIRK LaPOINTE

## Maple Briefs

tract all age groups into the stores, say company officials.

**GBC ENTERPRISES** is the first to press a Christmas card of CD with Praxis Inc. The Praxis plant will be producing 18 million CDs annually by February. It has been operating since the summer, but will face competition by February from an Americ Disc. Inc. plant in Durmondville, Quebec, and a Cinram Ltd. plant in Toronto.

# U.K.'s Prestwich Holdings To Release Low-Priced CDs

LONDON Prestwich Holdings, whose Video Collection operation pioneered the low-price sell-through video market in the U.K., is bringing the same high-volume approach to the burgeoning compact disk sector.

In February, the company will launch a 25-title CD package through its Object Enterprises subsidiary. The Collection series will carry a recommended retail price of \$8.40, on a par with current top-price vinyl album releases here.

By contrast, almost all existing CD product sells at more than \$15, and in the last year labels have taken advantage of strong demand and production shortfalls to increase prices by more than 20%. Only Pickwick, with a range of classical CD titles priced at about \$10, has attempted to establish a low-price tier.

Artists featured in The Collection include Billy Ocean, Glenn Miller, Cleo Laine, Little Richard, Martha Reeves, Willie Nelson, and Dolly Parton, with further releases planned throughout 1987. Object Enterprises managing director Philip Robinson says the project represents the first "truly budget range of compact disks, which we believe will complement the majors' full-price catalogs by offering the consumer a complete range of product and prices to suit every pocket."

CD sales in the U.K. totaled about 7 million units in 1986, up from 3.1 million the previous year. Final statistics are not yet available, but it is likely that the value of CD business was close to \$70 million at trade prices last year, representing nearly 15% of overall prerecorded music revenues.

## EIAJ Offers DAT Views

BY SHIG FUJITA

TOKYO Officials of Japan's Electronic Industries Assn. (EIAJ) reject suggestions the recent Vancouver summit on DAT technology was a failure (Billboard, Dec. 27).

Although no agreement was reached on the use of anticopying devices in DAT machines, EIAJ president Toshio Takai says his organization is not opposed to the principle of sound recording copyright protection, as the trade group IFPI has claimed.

However, Takai emphasizes that home copying is permitted under Japanese law and also notes that under Japanese antitrust and anti-cartel laws, the EIAJ cannot instruct manufacturers to include copy-code chips. It is unlikely, he says, that any law to this effect

could be passed in Japan.

The Vancouver meeting served as an opportunity for officials from the two camps to become acquainted and exchange views, Takai says. "Although sharp differences emerged, there was no emotional confrontation. We also agreed to fight piracy, though there was no agreement on when the next meeting should be held."

The EIAJ maintains that home taping and audio piracy are two distinct problems and that determined pirates will always find a way around copyright protection devices. It believes that further discussion of the DAT issue should involve American manufacturers, European organizations involved in the issue, and the public at large, not just EIAJ, IFPI, and the Recording Industry Assn. of America.

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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week) As of 1/3/87

This Week	Last Week	SINGLES
1	1	REET PETITE JACKIE WILSON SMP
2	2	CARAVAN OF LOVE HOUSEMARTINS GO DISCS
3	8	IS THIS LOVE ALISON MOYET CBS
4	3	THE FINAL COUNTDOWN EUROPE EPIC
5	5	CRY WOLF A-HA WARNER
6	4	OPEN YOUR HEART MADONNA SIRE
7	7	SOMETIMES ERASURE MUTE
8	6	THE RAIN ORAN 'JUICE' JONES DEF JAM
9	12	BIG FUN GAP RAND TOTAL EXPERT
10	9	SHAKE YOU DOWN GREGORY ABBOTT CBS
11	18	NO MORE THE FOOL ELKIE BROOKS LEGEND
12	11	SO COLD THE NIGHT COMMUNARDS LONDON
13	10	LIVIN' ON A PRAYER BON JOVI VERTIGO
14	14	LAND OF CONFUSION GENESIS VIRGIN
15	17	STEP RIGHT UP JAKI GRAHAM EMI
16	13	TAKE MY BREATH AWAY BERLIN CBS
17	15	DREAMIN' STATUS QUO VERTIGO
18	NEW	JACK YOUR BODY STEVE SILK HURLEY LONDON
19	25	HYMN TO HER PRETENDERS REAL
20	31	OVER THE HILLS AND FAR AWAY GARY MOORE 10 RECORDS
21	20	EACH TIME YOU BREAK MY HEART NICK KAMEN WEA
22	19	FRENCH KISSIN' IN THE USA DEBBIE HARRY CHRYSALIS
23	21	BREAKOUT SWING OUT SISTER MERCURY
24	33	BALLERINA GIRL LIONEL RICHIE MOTOWN
25	23	THE MIRACLE OF LOVE EURYTHMICS RCA
26	26	YOU KEEP ME HANGIN' ON KIM WILDE MCA
27	16	BECAUSE OF YOU DEXYS MIDNIGHT RUNNERS MERCURY
28	27	SHOWING OUT MEL & KIM SUPREME
29	34	IF I SAY YES FIVE STAR TENT
30	28	SHIVER GEORGE BENSON WARNER
31	32	THE BOY IN THE BUBBLE PAUL SIMON WARNER
32	NEW	C'EST LA VIE ROBBIE NEVILL MANHATTAN
33	22	SANTA CLAUS IS ON THE DOLE SPITTING IMAGE VIRGIN
34	35	CANDY CAMEO CLUB
35	38	WALK LIKE AN EGYPTIAN BANGLES CBS
36	NEW	REAL WILD CHILD (WILD ONE) IGGY POP A&M
37	30	ALL I ASK OF YOU CLIFF RICHARD & SARAH BRIGHTMAN POLYDOR
38	NEW	SURRENDER SWING OUT SISTER MERCURY
39	36	SWEET LOVE ANITA BAKER ELEKTRA
40	37	FOR AMERICA RED BOX WEA
1	1	ALBUMS
2	4	VARIOUS NOW THAT'S WHAT I CALL MUSIC 8 EMI/VIRGIN
3	2	KATE BUSH THE WHOLE STORY EMI
4	3	MADONNA TRUE BLUE SIRE
5	6	PAUL SIMON GRACELAND WARNER
6	5	FIVE STAR SILK AND STEEL TENT
7	7	VARIOUS HITS 5 CBS/WEA/RCA
8	12	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
9	9	BON JOVI SLIPPERY WHEN WET VERTIGO
10	8	QUEEN LIVE MAGIC EMI
11	19	EURYTHMICS REVENGE RCA
12	13	A-HA SCOUNDREL DAYS WARNER
13	11	BANGLES DIFFERENT LIGHT CBS
14	16	HUEY LEWIS & THE NEWS FORE CHRYSALIS
15	17	ORIGINAL SOUNDTRACK TOP GUN CBS
16	21	HOUSEMARTINS LONDON O HULL 4 GO DISCS
17	21	DIRE STRAITS BROTHERS IN ARMS VERTIGO
18	14	MICHAEL McDONALD SWEET FREEDOM WARNER
19	15	WHAM! THE FINAL EPIC
20	24	COMMUNARDS LONDON
21	20	PET SHOP BOYS DISCO PARLOPHONE
22	29	VARIOUS GREATEST HITS OF 1986 TELSTAR
23	10	VARIOUS THE SINGING DETECTIVE BBC
24	39	TE KANAWA/CARRERAS/VAUGHAN SOUTH PACIFIC CBS
25	41	ERIC CLAPTON AUGUST DUCK
26	28	BONNIE TYLER VERY BEST OF BONNIE TYLER TELSTAR
27	35	EUROPE THE FINAL COUNTDOWN EPIC
28	31	GENESIS INVISIBLE TOUCH VIRGIN
29	26	SPANDAUBALLET THROUGH THE BARRICADES CBS
30	37	PETER GABRIEL SO VIRGIN
31	34	WHITNEY HOUSTON ARISTA
32	27	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
33	22	VARIOUS SIXTIES MANIA TELSTAR
34	NEW	ELKIE BROOKS VERRY BEST OF ELKIE TELSTAR
35	36	VARIOUS HIT MIX 86 STYLUS
36	NEW	THE PRETENDERS GET CLOSE WEA
37	NEW	ELKIE BROOKS NO MORE THE FOOL LEGEND
38	38	STATUS QUO IN THE ARMY NOW VERTIGO
39	NEW	TINA TURNER BREAK EVERY RULE CAPITOL
40	NEW	SIMPLE MINDS ONCE UPON A TIME VIRGIN
40	NEW	SIMPLY RED PICTURE BOOK ELEKTRA

## CANADA (Courtesy The Record) As of 12/18/86

SINGLES		
1	1	THE LADY IN RED CHRIS DE BURGH A&M
2	2	TRUE BLUE MADONNA SIRE/WEA
3	7	HUMAN HUMAN LEAGUE VIRGIN/A&M
4	4	WORD UP CAMEO POLYGRAM
5	5	AMANDA BOSTON MCA
6	9	EVERYBODY HAVE FUN TONIGHT WANG CHUNG GEFFEN/WEA
7	12	YOU GIVE LOVE A BAD NAME BON JOVI POLYGRAM
8	8	NOTORIOUS DURAN DURAN CAPITOL
9	3	TWO OF HEARTS STACEY Q WARNER BROS./WEA
10	10	THE RAIN ORAN "JUICE" JONES CBS
11	6	THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA
12	14	THE NEXT TIME I FALL PETER CETERA/AMY GRANT WEA
13	16	TO BE A LOVER BILLY IDOL CHRYSALIS/MCA
14	11	SPIRIT IN THE SKY DOCTOR & THE MEDICS I.R.S./MCA
15	17	DON'T GET ME WRONG THE PRETENDERS SIRE/WEA
16	15	STAND BY ME BEN E. KING ATLANTIC/WEA
17	13	HIP TO BE SQUARE HUEY LEWIS & THE NEWS CHRYSALIS/MCA
18	19	WALK LIKE AN EGYPTIAN THE BANGLES CBS
19	20	WAR BRUCE SPRINGSTEEN COLUMBIA/CBS
20	NEW	CAN'T HELP FALLING IN LOVE COREY HART CAPITOL
1	1	ALBUMS
2	2	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE E STREET BAND LIVE/1975-85 COLUMBIA/CBS
3	5	BOSTON THIRD STAGE MCA
4	4	MADONNA TRUE BLUE SIRE/WEA
5	7	PAUL SIMON GRACELAND WARNER BROS./WEA
6	3	HUEY LEWIS & THE NEWS FORE! CHRYSALIS/MCA
7	14	BILLY IDOL WHIPLASH SMILE CHRYSALIS/MCA
8	9	GLASS TIGER THE THIN RED LINE CAPITOL
9	10	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
10	8	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
11	11	THE POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
12	6	SOUNDTRACK TOP GUN COLUMBIA/CBS
13	NEW	BILLY JOEL THE BRIDGE COLUMBIA/CBS
14	12	CYNDI LAUPER TRUE COLORS CBS
15	15	CHRIS DE BURGH INTO THE LIGHT A&M
16	17	DURAN DURAN NOTORIOUS CAPITOL
17	19	COREY HART FIELDS OF FIRE AQUARIUS/CAPITOL
18	20	GENESIS INVISIBLE TOUCH ATLANTIC/WEA
19	13	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
20	16	PRETENDERS GET CLOSE WARNER BROS./WEA
20	16	WHITNEY HOUSTON ARISTA/RCA

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 1/10/87

HOT 100 SINGLES		
1	1	THE FINAL COUNTDOWN EUROPE EPIC
2	2	TAKE MY BREATH AWAY BERLIN CBS
3	3	TRUE BLUE MADONNA SIRE
4	4	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
5	5	IN THE ARMY NOW STATUS QUO VERTIGO
6	NEW	OPEN YOUR HEART MADONNA SIRE
7	6	THROUGH THE BARRICADES SPANDAUBALLET CBS
8	8	SHOWING OUT MEL & KIM SUPREME
9	16	YOU KEEP ME HANGIN' ON KIM WILDE MCA
10	NEW	LAND OF CONFUSION GENESIS VIRGIN
11	7	WALK LIKE AN EGYPTIAN BANGLES CBS
12	NEW	CRY WOLF A-HA WARNER BROTHERS
13	NEW	VICTORY KOOL & THE GANG MERCURY
14	11	THE RAIN ORAN 'JUICE' JONES DEF JAM/CBS
15	15	NOTORIOUS DURAN DURAN EMI
16	NEW	SOMETIMES ERASURE MUTE
17	NEW	LIVIN' IN A PRAYER BON JOVI VERTIGO
18	NEW	IS THIS LOVE ALISON MOYET CBS
19	NEW	SO COLD THE NIGHT THE COMMUNARDS LONDON
20	18	THE MIRACLE OF LOVE EURYTHMICS RCA
1	1	HOT 100 ALBUMS
2	2	MADONNA TRUE BLUE SIRE
3	2	A-HA SCOUNDREL DAYS WARNER
4	5	SOUNDTRACK TOP GUN CBS
5	4	TINA TURNER BREAK EVERY RULE CAPITOL
6	6	EURYTHMICS REVENGE RCA
7	8	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & E STREET BAND LIVE/1975-85 CBS
8	7	SPANDAUBALLET THROUGH THE BARRICADES CBS
9	9	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
10	10	EUROPE THE FINAL COUNTDOWN EPIC
11	11	PAUL SIMON GRACELAND WARNER
12	20	KATE BUSH THE WHOLE STORY EMI
13	NEW	DURAN DURAN NOTORIOUS EMI
14	12	QUEEN LIVE MAGIC EMI
15	15	BON JOVI SLIPPERY WHEN WET VERTIGO
16	13	PETER GABRIEL SO VIRGIN
17	13	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ZTT/ISLAND
18	17	MODERN TALKING IN THE MIDDLE OF NOWHERE HANSA/ARIELA
19	14	HUEY LEWIS & THE NEWS FORE CHRYSALIS
20	NEW	DIRE STRAITS BROTHERS IN ARMS VERTIGO
20	NEW	CHRIS DE BURGH INTO THE LIGHT A&M

## WEST GERMANY (Courtesy Der Musikmarkt) As of 1/5/87

SINGLES		
1	1	WALK LIKE AN EGYPTIAN BANGLES CBS
2	8	SHOWING OUT MEL & KIM BLOW UP/INTERCORD
3	3	KEINE STERNE IN ATHEN STEPHAN REMMLER MERCURY/PHONOGRAM
4	2	IN THE ARMY NOW STATUS QUO VERTIGO/PHONOGRAM
5	4	SUBURBIA PET SHOP BOYS PARLOPHONE/PMV
6	5	WORD UP CAMEO MERCURY/PHONOGRAM
7	10	THE RAIN ORAN JUICE JONES DEF JAM/CBS
8	7	WARRIORS (OF THE WASTELAND) FRANKIE GOES TO HOLLYWOOD ISLAND/ARIELA
9	6	YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI
10	9	TWO OF HEARTS STACEY Q ATLANTIC/WEA
11	11	VICTORY KOOL & THE GANG METRONOME/PMV
12	NEW	SOMETIMES ERASURE MUTE/INTERCORD
13	NEW	YOU KEEP ME HANGIN' ON KIM WILDE MCA/WEA
14	NEW	HEARTBEAT DON JOHNSON EPIC/CBS
15	14	THROUGH THE BARRICADES SPANDAUBALLET CBS
16	13	HEAVEN AND HELL C.C. CATCH HANSA/ARIELA
17	12	WHERE ARE YOU? 16 BIT ARIOLA
18	NEW	LAND OF CONFUSION GENESIS VIRGIN/ARIELA
19	16	ITALO BOOT MIX VOL 7 DIVERSE ZYX/MIKULSKI
20	37	OPEN YOUR HEART MADONNA WEA
1	3	ALBUMS
2	1	ENGELBERT TRAEUMEN MIT ENGELBERT ARIOLA
3	2	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
4	2	PETER MAFFAY TABALUGA UND DAS LEUCHTENDE SCHWEIGEN TELDEC
5	4	ROGER WHITTAKER HITS AVON/INTERCORD
6	6	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
6	NEW	RONDO VENEZIANO FANTASIA VENEZIANA BABY/ARIELA
7	7	A-HA SCOUNDREL DAYS WARNER/WEA
8	6	MODERN TALKING IN THE MIDDLE OF NOWHERE HANSA/ARIELA
9	8	BRUCE SPRINGSTEEN LIVE/1975-85 CBS
10	9	MADONNA TRUE BLUE SIRE/WEA
11	13	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ISLAND/ARIELA
12	11	EUROPE THE FINAL COUNTDOWN EPIC/CBS
13	NEW	DRAFI DEUTSCHER GEMISCHTE GEMUEHLE ELECTROLA/EMI
14	10	FALCO EMOTIONAL TELDEC
15	15	SPANDAUBALLET THROUGH THE BARRICADES CBS
16	12	BRUCE HORNSBY AND THE RANGE THE WAY IT IS RCA
17	14	KOOL & THE GANG FOREVER METRONOME/PMV
18	NEW	PET SHOP BOYS DISCO PARLOPHONE/EMI
19	NEW	QUEEN LIVE MAGIC EMI
20	17	KATE BUSH THE WHOLE STORY EMI

## AUSTRALIA (Courtesy Kent Music Report) As of 1/12/87

SINGLES		
1	1	FUNKY TOWN PSEUDO ECHO EMI
2	3	GOOD TIMES INXS/JIMMY BARNES MUSHROOM/FESTIVAL
3	2	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
4	4	WALK LIKE AN EGYPTIAN BANGLES LIBERATION/EMI
5	4	TO BE A LOVER BILLY IDOL CHRYSALIS/FESTIVAL
6	5	LADY IN RED CHRIS DE BURGH A&M/FESTIVAL
7	12	YOU KEEP ME HANGING ON KIM WILDE MCA/WEA
8	7	YOU CAN CALL ME AL PAUL SIMON WARNER/WEA
9	11	(DON'T FORGET ME) WHEN I'M GONE GLASS TIGER MANHATTAN/EMI
10	10	TWO OF HEARTS STACEY Q ATLANTIC/WEA
11	8	(I JUST DIED) IN YOUR ARMS CUTTING CREW SIREN/EMI
12	9	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/POLYGRAM
13	NEW	PRESSURE DOWN JOHN FARNHAM WHEATLEY/RCA
14	13	THORN IN MY SIDE EURYTHMICS RCA
15	NEW	EVERYBODY HAVE FUN TONIGHT WANG CHUNG WEA
16	NEW	I WANNA WAKE UP WITH YOU BORIS GARDINER POWDERWORKS/RCA
17	NEW	CHANGE OF HEART CYNDI LAUPER PORTRAIT/CBS
18	15	DON'T GET ME WRONG THE PRETENDERS WEA
19	16	LET'S GO PARADISE MENTAL AS ANYTHING CBS
20	NEW	HIP TO BE SQUARE HUEY LEWIS AND THE NEWS CHRYSALIS/FESTIVAL
1	2	ALBUMS
2	1	VARIOUS SUMMER '87 POLYSTAR/POLYGRAM
3	5	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
4	4	EURYTHMICS REVENGE RCA
4	4	POLICE EVERY BREATH YOU TAKE A&M/FESTIVAL
5	3	PAUL SIMON GRACELAND WARNER/WEA
6	7	VARIOUS 1987-LET'S PARTY FESTIVAL
7	8	BILLY IDOL THE BRIDGE FAMILY PRODUCTIONS/CBS
8	16	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
9	6	BRUCE SPRINGSTEEN LIVE/1975-85 CBS
10	13	KEVIN BLOODY WILSON KEV'S BACK CBS
11	18	HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
12	19	GENESIS INVISIBLE TOUCH VIRGIN/EMI
13	11	VARIOUS TOP GUN-ORIGINAL MOTION PICTURE SOUNDTRACK CBS
14	10	CYNDI LAUPER TRUE COLOURS PORTRAIT/CBS
15	9	TALKING HEADS TRUE STORIES EMI
16	20	TRUE BLUE MADONNA SIRE/WEA
17	17	BILLY IDOL WHIPLASH SMILE CHRYSALIS/FESTIVAL
18	14	WHITNEY HOUSTON ARISTA/RCA
19	12	THE ANGELS HOWLING MUSHROOM/FESTIVAL
20	NEW	JOHN WILLIAMSON MALLEE BOY EMUSIC/FESTIVAL

## FRANCE (Courtesy Europe 1) As of 1/4/87

SINGLES		
1	3	T'EN VA PAS ELSA CARRERE
2	1	THE FINAL COUNTDOWN EUROPE CBS
3	2	PREMIER BAISER EMMANUELLE AB/POLYGRAM
4	4	LA VIE PAR PROCURATION J J GOLDMAN CBS
5	9	VOYAGE VOYAGE DESIRELESS CBS
6	5	TAKE MY BREATH AWAY BERLIN CBS
7	10	MAMAN DOROTHEE AB
8	11	DON'T LEAVE ME THIS WAY COMMUNARDS BARCLAY
9	6	TRUE BLUE MADONNA WEA
10	7	L'ENFANT JEAN MAS PATHE
11	8	EVE LEVE TOI JULIE PIETRI CBS
12	12	MUSULMANES MICHEL SARDOU TREMA
13	13	FEEL THE HEAT JEAN BEAUVOIR VIRGIN
14	15	P'TIT BOUCHON SABINE PATUREL CARRERE
15	14	I'VE BEEN LOSING YOU A-HA WEA
16	16	FLASH STEPHANIE CARRERE
17	19	HI HI HI SANDRA VIRGIN
18	20	BASCULE AVEC MOI MARC LAVOINE PHONOGRAM
19	NEW	C'EST LA OUADE CAROLINE LOEB BARCLAY
20	NEW	LES BISOUNOURS CHANTENT LES BISOUNOURS AB

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 1/10/87

SINGLES		
1	1	WALK LIKE AN EGYPTIAN BANGLES CBS
2	4	SHOWING OUT MEL & KIM RCA
3	3	THROUGH THE BARRICADES SPANDAUBALLET CBS
4	2	SUBURBIA PET SHOP BOYS EMI/BOVEVA
5	5	WAR BRUCE SPRINGSTEEN CBS
6	7	DON'T GIVE UP P GABRIEL & KATE BUSH VIRGIN
7	6	ROCK THE NIGHT EUROPE CBS
8	8	CELEBRATION RAP MIKER G & D J SVEN DURECO
9	NEW	OPEN YOUR HEART MADONNA WEA
10	NEW	LAND OF CONFUSION GENESIS VIRGIN
1	1	ALBUMS
2	2	PAUL SIMON GRACELAND WARNER
3	2	SPANDAUBALLET THROUGH THE BARRICADES CBS
3	4	VARIOUS HITS 5 THE ALBUM CBS
4	3	BRUCE SPRINGSTEEN LIVE/1975-85 CBS
5	6	MADONNA TRUE BLUE SIRE
6	7	NEW LONDON CHORALE THE YOUNG WOLFGANG AMADEUS MOZART RCA
7	5	DIV KINDEREN KINDEREN VOOR KINDEREN 7 DISKY
8	NEW	BON JOVI SLIPPERY WHEN WET PHONOGRAM
9	NEW	EUROPE THE FINAL COUNTDOWN CBS
10	8	DURAN DURAN NOTORIOUS EMI/BOVEVA

## ALBUMS

**SPOTLIGHT** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

**NEW & NOTEWORTHY** Highlights new and developing acts worthy of attention and other releases of special interest

**PICKS** New releases predicted to hit the top half of the chart in the format listed

**RECOMMENDED** Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Jean Rosenbluth, Billboard 1515 Broadway New York, N.Y. 10036

and Chris Morris, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210

Country albums should be sent to: Ed Morris, Billboard 14 Music Circle E. Nashville, Tenn. 37203

## POP

### PICKS

**NANCY MARTINEZ**  
Not Just The Girl Next Door  
PRODUCER: Teneen Ali  
Atlantic 81720

Vocalist scored a strong debut with single "For Tonight," included here. Remaining material is similarly skewed toward the dance market, with strong potential for pop crossover.

### RECOMMENDED

**CONCRETE BLONDE**  
PRODUCERS: Concrete Blonde & Earle Mankey  
I.R.S. 5835

Los Angeles trio formerly known as Dream 6 (renamed by R.E.M.'s Michael Stipe, no less) turns in a solidly rocking debut, sparked by good original material and hot pipes of lead vocalist Johnette Napolitano.

**WENDY CARLOS**  
Beauty In The Beast  
PRODUCER: Wendy Carlos  
Audion SYN 200

Synthesist Carlos expands the vocabulary of the electronic keyboard on this remarkable album, built around Middle Eastern, Balinese, and African scales—a ground-breaking performance. Distributed by Jem Records.

**FIREHOSE**  
"Ragin', Full-On"  
PRODUCERS: Ethan James & Mike Watt  
SST 079

Southern California's acclaimed postpunk trio the Minutemen rises from the ashes with new guitarist Ed Crawford joining rhythm aces Watt and George Hurley for a program of curt, blasting rockers that live up to the album's title.

**ROKY ERICKSON**  
Gremlins Have Pictures  
PRODUCERS: Karl Dierfner & Craig Luckin. Duane Aslaksen & Jeff Sutton  
Pink Dust 72109-1

Legendary Texas weirdo and ex-lead singer of the 13th Floor Elevators is

showcased in a scaring anthology of 1975-82 live and studio tracks; sonic quality varies, but performances are wild'n'wooly.

**ANTHEM**  
Tightrope  
PRODUCER: Anthem  
Restless 72175

Japanese metal mavens give stateside counterparts a run for their money in this East-meets-West effort. Hardcore rock fans will appreciate what the exuberant outing has to offer, especially cuts like "Night After Night" and "Tightrope Dancer."

**LYRES**  
Lyres Lyres  
PRODUCER: Richard W. Harte  
Ace of Hearts 10015

Boston combo cranks out a wall of garage noise on its second LP. Primal, organ-driven "Nuggets"-style punk is orchestrated by hard-wailing bandleader Jeff Conolly. Contact: P.O. Box 579, Kenmore Station, Boston, Mass. 02215.

**COUNTRY JOE**  
Viet Nam Experience  
PRODUCER: Country Joe McDonald  
Rag Baby 1024/25

Double-pocket retrospective of the Vietnam experience from the Woodstock era's most noted gonzo folkie. Material includes previously released goodies, most notably "I-Feel-Like-I'm-Fixin'-To-Die Rag" and an extended "Requiem" comprising two sides. Contact: 415-548-3203.

**GILES REAVES**  
Wunjo  
PRODUCERS: Giles Reaves, Tommy Dorsey  
MCA-5819

Latest addition to MCA's Master Series is a pallid new age excursion; synthesist Reaves goes the Mike Oldfield route, playing a battery of electronic instruments to little emotive effect.

**REMINGTON**  
Hot City Night  
PRODUCER: John L. Conard  
Music Group R-186

Up-and-coming New York-based outfit showcases its considerable talents on this debut release. Bon Jovi-esque title track kicks off a fine set of commercial cuts oriented toward a pop-rock audience. Contact: P.O. Box 753, Harrison, N.Y. 10528.

**PHONES**  
Stick Man  
PRODUCER: None listed  
Pendulum Productions 2655

Testament to the Minneapolis band's talent is the fact that this six-song EP of polished, borderline-punk ravers is a collection of demo outtakes; group's slightly restrained take on the Sonics' frenzied "Psycho" could—and should—find its way onto college and alternative radio. Contact: P.O. Box 3031, Minneapolis, Minn. 55403.

**SPIDER JOHN KOERNER**  
Nobody Knows The Trouble I've Been  
PRODUCER: Dakota Dave Hull  
Red House RHR12

Former guitarist/vocalist for the warmly remembered folk-blues trio Koerner, Ray & Glover returns with a pleasing set of traditional tunes, sung with gusto and humor. Contact: P.O. Box 4044, St. Paul, Minn. 55104.

**WHITE ANIMALS**  
Live!!  
PRODUCER: None listed  
Dread Beat/Important 1186

Versatile Nashville band is not captured in the best possible light on this live collection. Flat mix precludes radio action; still, group's brand of propulsive rock makes album worth a listen.

**JOSH WHITE JR. WITH ROBIN BATTEAU**  
Jazz, Ballads & Blues  
PRODUCER: Douglas Yeager  
Ryko RCD 10033 (CD only)

Album is a tribute to the work of Josh

## NEW AND NOTEWORTHY

**THE PARACHUTE CLUB**  
Small Victories  
PRODUCERS: John Oates, Frank Filippetti, the Parachute Club & Mike Jones  
RCA 5743-1-R

Coed septet returns with a slick commercial package that, not coincidentally, often resembles past chart efforts of principal producer Oates. Attractive lead vocals of Lorraine Segato propel a set of lightly funky, danceable material with balladic touches. "Love Is Fire," a good duet by Segato and Oates, would be a positive single opener, but album is consistently appealing. A solid showing that should prove irresistible to radio.

White Sr. by his guitarist son, accompanied by violinist Batteau. Collection falls into the "swinggrass" and traditional jazz mold of Stephane Grappelli and Django Reinhardt schools.

**THE RED CLAY RAMBLERS**  
The Music Of Sam Shepard's "A Lie Of The Mind"  
PRODUCERS: Jack Herrick & Gary Bristol  
Ryko RCD 10034

CD version of the play's musical score, licensed from Sugar Hill. Although package boasts "full-length forms" of the production's music, disk buffs may be disappointed by running time of just 35 minutes.

**JACK STARR'S BURNING STARR**  
No Turning Back  
PRODUCERS: David Deteis, Steve Thompson  
Napalm/Dutch East Flame 004

Epic anthems dominate this second solo project from New York-based guitarist Jack Starr. Though the fare is unmistakably heavy metal, it includes an updated version of the James Taylor folk classic "Fire And Rain."

**RUSS TOLMAN**  
Totem Poles And Glory Holes  
PRODUCER: Russ Tolman  
Zippo ZONG-012

Domestically available import from U.K.'s Demon subsidiary label features former True West co-leader Tolman on a date that draws strongly on his California country/rock background. A dash of Stones-like swagger gives the tunes their edge. Contact: 213-462-4462.

**THE POINT**  
The Delivery  
PRODUCER: Stewart Franke  
Summer 1-0002

Ambitious effort lacks focus; Michigan quartet is at its best—which is quite good—when it sticks to straight-ahead rockers, as on the title track and "Arm In Arm." Contact: P.O. Box 1132, Berkley, Mich. 48072.

**DIETER OSTEN**  
East Of Eden  
PRODUCER: Dieter Osten  
Moon Records

New York City club-scene veteran gathered a crew of fellow denizens to make his first album; resulting tracks are consistently above average, though not great. "Komm Zu Mir," a reggae tune sung partly in German, could attract attention for its novelty appeal. Contact: 295 E. Eighth St., New York, N.Y. 10009.

**BRIAN ALEXANDER**  
Bandazzle Game Album  
PRODUCER: Brian Alexander  
Flip Flop 1001

Musically unremarkable album is notable for its colorful packaging as a music-industry board game; everything needed to play—except dice and tokens—is included. Contact: P.O. Box 1154, Evanston, Ill. 60204.

## BLACK

### PICKS

**BOBBY WOMACK**  
Womagic  
PRODUCER: Chips Moman  
MCA-5899

The Poet's voice is as gritty as ever on this down-home, earthy collection, recorded with authenticity in Memphis and Los Angeles by ace Southern soul producer Moman. Single, "Make Love To You," has charted conservatively so far, with no standout follow-up; strong suit here is not the writing.

### RECOMMENDED

**MICHAEL STERLING**  
The Artist  
PRODUCER: Michael Sterling  
New Records International NR299

Talent lurks in the grooves of this one-man effort, but finding it requires sitting through the pretensions of the title track, which opens both sides. Those who do will be rewarded by "Born To Love You," a ready-for-the-radio ballad that nicely frames Sterling's charismatic vocals. LP is pressed on red vinyl. Contact: 305-949-4277.

## COUNTRY

### RECOMMENDED

**BERLINE, CRARY, HICKMAN**  
BCH  
PRODUCER: BCH  
Sugar Hill SH-3755

A delight for fans of instrumental bluegrass music, delivered by three of the best pickers in the genre; the trio nicely mixes standards and original material. If there is a weakness, it is in the vocals, which fail to convey the intensity of classical bluegrass.

## JAZZ

### RECOMMENDED

**JAMAALADEEN TACUMA**  
Music World  
PRODUCER: Jamaaladeen Tacuma  
Gramavision/PolyGram 18-8613

Concept album finds the electric bassist with a variety of groups in sessions recorded in France, Japan, Turkey, and the U.S. Results are a bit disappointing—the musical impressions are more postcards than travelog.

**OSCAR PETTIFORD**  
Discoveries  
PRODUCERS: Teddy Reig & Chuck Darwin  
Savoy Jazz/Muse SJL 1172

Known primarily for his work as a bassist, Pettiford also made several groundbreaking recordings as a jazz cellist. These previously unissued tracks are not up to the standard he set with his other recordings, most notably on Debut, but their unearthing is more than a footnote. Sidemen include Charles Mingus, Eddie Costa, Osie Johnson, and Paul Quinichette.

**DICK BAUERLE GROUP**  
PRODUCER: Dick Bauerle  
MCA-5894

Easy-to-swallow pop-jazz with a taste of funk—perfect for middle-of-the-road jazz radio outlets—features pleasing guitarisms in a Wes Montgomery mode by axman Bauerle.

**THE UPPER MANHATTAN JAZZ SOCIETY**  
PRODUCERS: Robert Hutchins & John Heilbrunn  
Enja 4090

Swinging 1981 date mates Charlie Rouse, former Thelonious Monk tenorman and catalyst for Sphere, with trumpeter Benny Bailey and the late pianist Albert Dailey for a nice boppish workout. Contact: 41 N. Moore St., New York, N.Y. 10012.

## GOSPEL

### PICKS

**KIM BOYCE**  
PRODUCER: Brian Tankersley  
Myrrh 701-6836-06-1

It's hard to be gospel in a rock'n'roll world, but Boyce manages to do it. She delivers hot vocals to some hot dance tracks; if there's a dance club for gospel fans, this will play constantly.

**EVIE**  
When All Is Said And Done  
PRODUCER: Pelle Karlsson  
Word 7-01-902810-1

Evie is back with a new, updated image, but it's the same rock-solid Evie when it comes to the songs. Except for the opening track, which puts her before a heavy beat, Evie does here what she does best—big, soft, ballads built around a piano.

## CLASSICAL

### RECOMMENDED

**PROKOFIEV: PETER AND THE WOLF/BRITTEN: YOUNG PERSON'S GUIDE TO THE ORCHESTRA**  
Royal Philharmonic Orchestra, Previn  
Telarc CD-80126

Strong performances supported by a full and resonant recording. Previn narrates the Prokofiev in a cultivated, laid-back manner that will stand repetition better than most. Generous indexing on the CD is especially useful; the addition of the "Courtly Dances" from Britten's "Gloriana" rounds out the program.

**BEETHOVEN: QUARTET, OP. 59, NO. 3; QUARTET, OP. 74**  
Orford String Quartet  
Delos D/CD 3035

On the evidence of this disk, one of three just released, the Canadian ensemble moves into strong contention for top honors among recorded interpreters of the Beethoven canon. Freedom, control, beautiful sound, finely judged balance—it's all here in abundance. The Orford's cycle will occupy only eight CDs, less than any of the current competing versions.

**THE COMPLETE PIANO TRIOS**  
Vladimir Ashkenazy, Itzhak Perlman, Lynn Harrell  
Angel DDC-3921

No apparent ego problems in this all-star group, which seems to relish the collaboration; more importantly, it captures the listener as an equally involved fourth. On disk, the four-LP set is offered for the price of three. Some of the material was issued earlier.

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**C**ONGRATS TO **Gregory Abbott**, who scores the first new No. 1 of 1987. His "Shake You Down" (Columbia) rides a large lead in airplay points to the top. Fellow new artist **Robbie Nevil** comes up strongly at No. 2 to challenge for the top next week with "C'est La Vie" (Manhattan). **Duran Duran's** "Notorious" (Capitol) is No. 1 in sales points but loses some radio points and falls to No. 3 overall. Within striking distance of No. 1 for next week, along with Nevil, is "At This Moment" by **Billy Vera & the Beaters** (Rhino), which comes up strongly from No. 9 to No. 5 and jumps over **Janet Jackson's** "Control" (A&M)—despite Jackson's large point gains. "Control" holds at No. 6 with a bullet.

**BON JOVI** CONTINUES to give heavy metal a good name. The group's "Livin' On A Prayer" (Mercury) is Power Pick in both sales and airplay this week. It's the third double Power Pick since mid-December. Only four records have previously achieved this feat—and each went on to hit No. 1. The two December double Power Picks are moving quickly up the chart toward No. 1: Billy Vera & the Beaters' song and **Madonna's** "Open Your Heart" (Sire) at No. 7.

**A**NOTHER IMPESSIVE ACHIEVEMENT on this week's chart is the No. 40 debut for "Jacob's Ladder" by **Huey Lewis & the News** (Chrysalis). It ties the highest debut of any record in 1986, with almost 90% of the Hot 100 radio panel already on it, and tops even the very high chart debuts of the earlier Huey Lewis singles. Most of the panel was already playing the song as an album cut, but it did not qualify to chart until it became commercially available this week as a 7-inch single. Several other artists bow on the Hot 100 this week, including two on indie labels, both breaking strongly on pop stations in California. "Hooked On You" by **Sweet Sensation** (Next Plateau) is No. 4 on KMEL San Francisco, and "Summertime, Summertime" by **Nocera** (Sleeping Bag) is No. 8 on KWSS San Jose. A real rarity is the debut of the B side of **Lionel Richie's** single "Deep River Woman" (Motown), is at No. 84, while the A side, "Ballerina Girl," leaps from No. 40 to No. 27. The B side, performed with **Alabama**, has a country base and is crossing to pop stations, including Q-105 Tampa, Fla., where it is No. 12.

**Q**UICK CUTS: The **Beastie Boys** (Columbia) continue to jump up the pop chart with "(You Gotta) Fight For The Right (To Party!)," while both sides of their earlier single are still on the Hot Black Singles chart. "Party" is taking major jumps at radio; it's already No. 1 at KMGX Fresno, Calif. The **Communards** (MCA) make a small move up the chart, 83 to 81, but the record is top 10 in several key markets, including No. 6 at WNCX Cleveland. PD **Denny Sanders** says the record has been a top-10-requested record for weeks and the 12-inch single is selling well. **Anita Baker's** "Caught Up In The Rapture" (Elektra) loses its bullet at No. 54, but it is doing well in many markets, including No. 15 at WTIC Hartford, Conn.; No. 10 at WHYT Detroit; No. 9 at WDJX Louisville, Ky.; and No. 14 at WQXI Atlanta.

FOR WEEK ENDING JANUARY 17, 1987

## Billboard HOT 100 SINGLES ACTION

### RADIO MOST ADDED

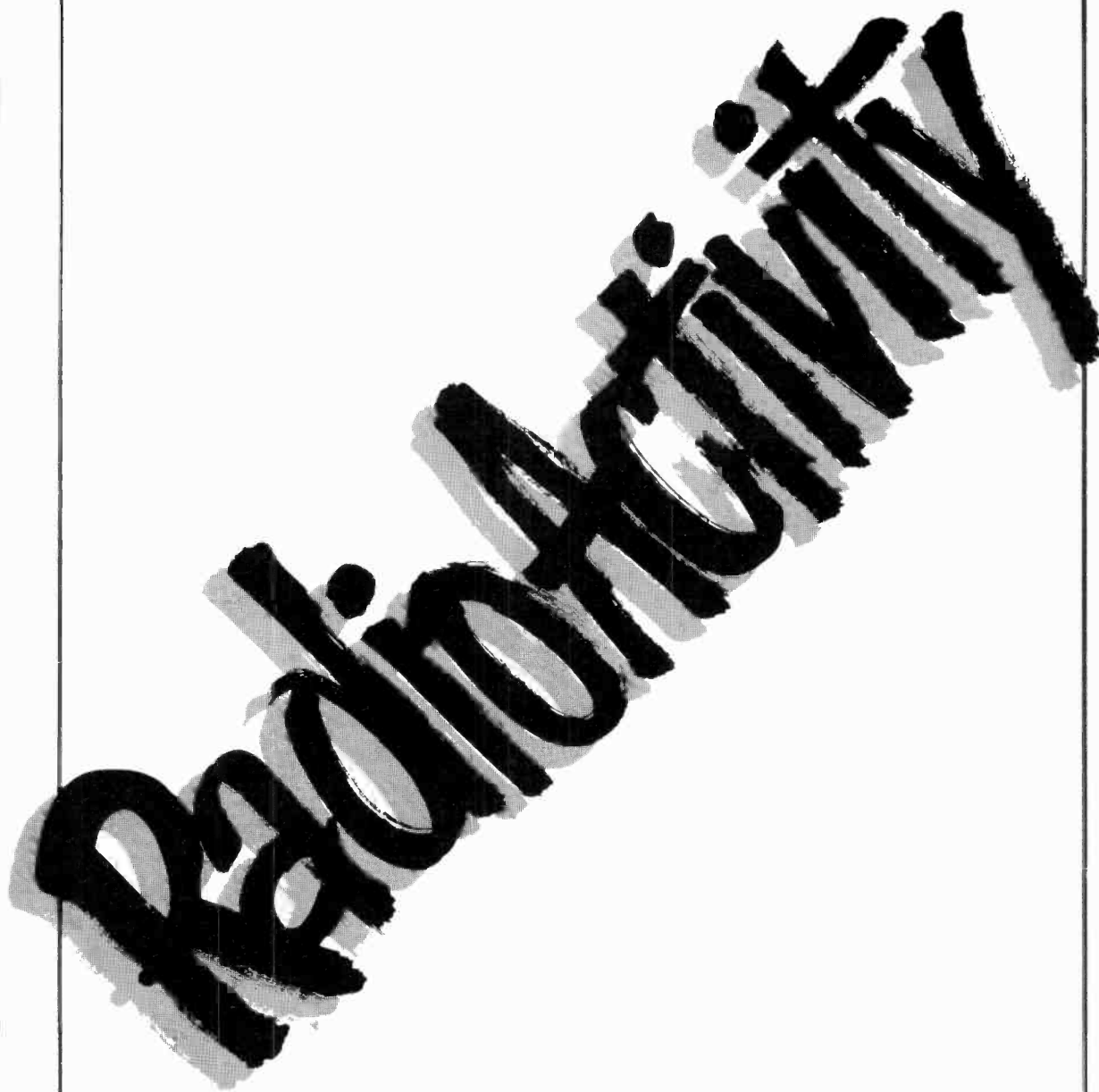
221 REPORTERS			NEW	TOTAL
			ADDS	ON
<b>BRUCE WILLIS</b>	RESPECT YOURSELF	MOTOWN	125	135
<b>BRUCE HORNSBY &amp; THE RANGE</b>	MANDOLIN RAIN	RCA	97	98
<b>TOTO</b>	WITHOUT YOUR LOVE	COLUMBIA	62	124
<b>JANET JACKSON</b>	LET'S WAIT AWHILE	A&M	44	44
<b>HUEY LEWIS &amp; THE NEWS</b>	JACOB'S LADDER	CHRYSLIS	44	195

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops 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.

### RETAIL BREAKOUTS

200 REPORTERS			NUMBER
			REPORTING
<b>CAMEO</b>	CANDY	ATLANTA ARTISTS	21
<b>L. RONSTADT/J. INGRAM</b>	SOMEWHERE OUT THERE	MCA	20
<b>BON JOVI</b>	LIVIN' ON A PRAYER	MERCURY	18
<b>BEASTIE BOYS</b>	(YOU GOTTA) FIGHT FOR YOUR RIGHT	DEF JAM	17
<b>THE HUMAN LEAGUE</b>	I NEED YOUR LOVING	A&M	16

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(212) 764-7736



**Hit Parade.** SBK Entertainment executives toast Desmond Child on his first No. 1 single, "You Give Love A Bad Name," which he co-wrote with Jon Bon Jovi and Richie Sambora. From left are vice president of business affairs Jamie Lightstone; Child's manager, Winston Simone; SBK co-principal Stephen Swid; Child; SBK co-principal Charles Koppelman; and creative director Dierdre O'Hara.



**Keeping Bad Company.** Atlantic Records executives meet with Bad Company backstage after the group's recent show at Long Beach Arena in Los Angeles as the opening act for 38 Special. The recently reunited group just wrapped the first leg of a North American tour in support of its new album, "Fame And Fortune." Standing are, from left, senior vice president and West Coast general manager Paul Cooper, ESP Management's Rich Totoian, senior vice president Vince Faraci, and group members Mick Ralphs and Brian Howe. Kneeling are West Coast promotion coordinator Paula Tuggey and group member Simon Kirke.



**Gold And Platinum.** Famous Music vice president Alan Melina, left, and creative director Wally Schuster, right, present songwriters Sue Sheridan and Paul Chiten gold and double-platinum awards for U.K. sales of Five Star's album "Silk And Steel," which includes their song "Can't Wait Another Minute."



**Private Concert.** Jerry Goodman, right, is congratulated backstage by fellow Private Music artist David Van Tiegham, left, and Private Music president Peter Baumann following his recent show at New York's Bottom Line. Goodman is touring in support of his latest release, "Ariel."



**RCA Family.** The Pointer Sisters are greeted by RCA Records executives prior to their recent performance at the Westbury Music Fair. The group is on the road promoting its latest album, "Hot Together." Pictured are, from left, vice president and creative director Ria Lewerke, director of national promotion Mike Becce, Anita Pointer, vice president of national promotion Eddie Mascola, Ruth Pointer, vice president of marketing Mike Omansky, June Pointer, and executive vice president RCA-U.S. Rick Dobbis.



**Stateside Talent.** Geffen Records executives welcome their latest acquisition, Little America, to the label. The Los Angeles-based rock quartet's eponymous debut album is slated for February release. Standing are, from left, group members Andy Logan and Custer, label president Ed Rosenblatt, group members Mike Magrisi and John Hussey, promotion executive Marko Babineau, and a&r representative Teresa Ensenat. Kneeling are a&r representative Tom Zutaut, promotion head Al Coury, and Entourage Management's Julie Shine.



**Super Team.** BMI West Coast vice president Fon Anton, left, congratulates Barry Mann and Cynthia Weil, who were recent recipients of the National Academy of Songwriters' first Lifetime Achievement Award. The duo has penned such hits as "On Broadway," "You've Lost That Lovin' Feelin'," and the Linda Ronstadt/James Ingram duet, "Somewhere Out There."



# Video Library Sets Notable Trend

## Successful Chain Pleases Street

BY EARL PAIGE

SAN DIEGO As the country's first specialty video store chain to go public, 6-year-old, 32-unit Video Library here is closely watched for trends, acknowledges Barry Rosenblatt, president and CEO.

Just now, as industry observers view video specialty retail somewhat pessimistically and talk constantly of a shake-out, Video Library's record revenues and stability in earnings seem contradictory.

What's more, as video specialty retail seems to be moving to super-size stores like National Entertainment's Major Video 8,000-square-foot and larger units, small adds up big for Video Library. Eight units opened between September 1985 and the same month in 1986, and total retail space disclosed in the most recent 10Q is 72,970 square feet or an average of 2,500 square feet per unit. The chain had 28 stores at the end of third-quarter 1986.

What seems to impress analysts and other industry observers is Video Library's rental velocity. For the latest period, rentals are up 112%, more than double. In the nine-month period ending in the third quarter of 1986, the chain had 3.33 million rentals, indicative of a trend away from prepaid discount plans and a preference by

consumers for daily-basis fees. One store reported \$7.162 million in rental revenue; the average fee is \$2.15.

Total numbers for the most recent nine months, ending Sept. 30, 1986, show net sales up 64%, from \$5.29 million to \$8.67 million—a respectable average per store of more than \$300,000. By contrast, the 10K summarizing year-end 1985 puts net sales from 23 stores at \$7.41 million.

**'We did our own underwriting and computer work and may build our own headquarters'**

For the most recently reported nine months, sales of movies, primarily used ones, to both consumers and brokers are up 197%, at \$659,000, while, conversely, sales and rentals of equipment are down 59%, at \$265,000.

Net income is reported at \$1.03 million, or 32 cents per share, on \$3.23 million outstanding.

Most observers credit Video Library's success to numerous factors, among them the tough busi-

ness style of Rosenblatt and his management. Little known in the video retail community before, Rosenblatt takes pride in the independence of the firm and management's penchant for bottom-line vigilance. (See related story on page 37.)

"We did our own underwriting," says Rosenblatt. "There were only around 37 companies that went public in 1985 that did their own, and most were banks or other financial institutions. But we thought the underwriters were gouging us. We did the same with our computers. We found we could program our own. Now we may end up building our new headquarters ourselves," he says of a planned expansion.

Rosenblatt characterizes as "routine" a Securities and Exchange Commission inquiry into certain aspects of the public offering discussed in the 1985 10K, which also mentions litigation between Video Library and former chief executive officer Larry Statt.

A key period in Video Library's growth is characterized in the May 17, 1985, prospectus. In the document, 1.2 million shares were offered at \$3 each. It was a threshold period, Rosenblatt believes, as the chain moved up to 19 units and combined three elements: better customer service, deeper and broader inventory, and heavy promotion.

The income statement lists net sales of \$5.8 million for fiscal 1984 and net income of \$243,000, or 12 cents a share, based on \$1.96 million outstanding. At the time, total short- and long-term debts (\$2.4 million and \$557,000, respectively) were near \$3 million.

However, decreases in gross profit occurred as well. The dip stems from promotions driving down per-movie rental price; sales of low-margin VCRs; the pumping up of rental inventory by \$2 million; and the investment of \$1.1 million in computerization.

Rosenblatt regards rental inventory "as noncurrent assets, while related financings are classified as current liabilities." This results in a liabilities-vs.-assets excess of \$640,500 for the period discussed in the prospectus.

Prior to the offering, Video Library was owned equally by three people. In addition to Rosenblatt, an accountant and former operator of a fast-food chain in Ohio, the other two principal and selling shareholders were local resident Roy Black and Pauline Sussman of Cannes, France. Selling shareholder entities are identified as World Video Movies Ltd., Black beneficial owner; and I.V.P. Corp., Sussman beneficial owner. Black is board chairman of Video Library.

**A British government report rejects the sale of BBC radio ... see page 53**

# ...newsline...

**PRISM FILTERS THROUGH TO AMERICAN EXCHANGE:** Home video and television syndication company Prism Entertainment Corp., which has been trading over the counter, graduated to the American Stock Exchange Dec. 30. Prism's new ticker symbol is PRZ. The company also recently reported that third-quarter earnings and sales were off for the period ended Oct. 31. Net earnings slumped to \$499,000, or 22 cents per share, from last year's third-quarter figure of \$574,000, or 27 cents per share. Net sales were \$6.7 million, compared with \$7.6 million in the third quarter of 1985. Overall, Prism has posted increases in sales and earnings for the nine months ended Oct. 31, but per-share earnings declined because of a greater number of outstanding shares. Sales rose to \$18.7 million, compared with \$18.2 million for the same nine-month period of 1985, while year-to-date earnings were \$1.3 million, compared with \$1.2 million in last year's corresponding period.

**PROFIT IN TAPES:** Anaheim, Calif.-based audiocassette and videocassette manufacturer Certron Corp. (NASDAQ/CRTN) rebounded from a net loss in 1985 to show an after-tax profit of \$333,000, or 11 cents per share, in 1986. The profit was based on lower net sales—\$25.9 million—than in 1985, when they were \$26.8 million. Included in the company's annual results were a charge of \$123,000 related to the 1986 closing of Certron's injection-molding facility and a charge of \$553,000 related to the 1985 closing of the company's magnetic-media-coating facility. During 1985, Certron posted a pretax loss of \$133,000.

**THE PRIVATELY OWNED** background-music and equipment-sales operation Osborn Communications recently acquired broadcast properties in three markets from John Price Broadcasting. The purchase price was \$25.1 million. Included in the deal, which marks Osborn's entry into network television and brings its number of radio outlets to 12, are KKRD-FM Wichita, Kan.; WWVA and WOVK-FM, Wheeling, W.Va.; and CBS-TV affiliate station WJSU in Anniston, Ala.

**UNITEL VIDEO INC.** (ASE/UNV), the New York-based video-production house, posted gains in earnings and revenues for its first quarter, which ended Nov. 30. Revenues rose 40.6%, to \$5.9 million from \$4.2 million in last year's corresponding quarter. Net income was \$567,000, or 26 cents per share, compared with \$7,000 last year. Earnings from operations for the quarter were \$715,000, compared with \$131,000 for the first quarter of fiscal 1986. This quarter's net income also included equity in earnings of 50%-owned affiliates totaling \$22,000. Herb Bass, president of Unitel, says revenues, earnings from operations, and net income for the quarter were all record amounts for the firm.

## Harmon: Looking Out For Investors' Interests Chappell Not For Sale, But . . .

BY IRV LIGHTMAN

NEW YORK Chappell Music is for sale—that is, if one understands that any entity with heavy investment-house participation is a candidate to be sold in order to satisfy investor return.

This is the hedged view of James Harmon, chairman of Wertheim & Co. and chairman of Chappell Music. Wertheim & Co. is, with 25% holdings in the total number of outstanding shares, the largest investor in Chappell, according to Harmon. Other key investors are Boston Ventures, with a little less than 20%, and Freddie Bienstock, the veteran music publisher, with about a 15% share. Some 10 or 15 institutional investors hold the balance of Chappell's shares.

Chappell, acquired from PolyGram in 1984 at slightly more than \$100 million, has been rumored to be available to new buyers, either in whole or in part (Billboard, Jan. 10).

Says Harmon, "Clearly, if someone comes up and wants to pay or invest in Chappell," he would be obligated on behalf of investors to consider such proposals.

But Harmon is quick to declare that no such factors are in place, al-

though rumors of sale have prompted "people to come forward with proposals." As an example, some months ago the Chappell board turned down an offer by undisclosed British investment institutions to buy into the company.

Harmon, in a show of solid support for current day-to-day management headed by Bienstock, says he's "quite pleased at the progress we've been making—our net publisher's share has gone up 30% in the last two years. With that kind of progress, we feel we've made a good investment and couldn't be more pleased."

Demonstrating that looking out for investors works both ways, Harmon indicates that a number of publishing properties are in "primitive" stages of negotiation as investment considerations, although he won't specify any. Indeed, he says Chappell investors made some overtures to CBS Songs, which was acquired late last year by Stephen Swid, Martin Bandier, and Charles Koppelman for \$125 million.

Ever mindful of Chappell's worth, Harmon says it is "not crazy to place a value on Chappell of \$250 million," citing the figure as a multiple of net publisher's income.

# MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Close 12/29	Close 1/5	Change
<b>NEW YORK STOCK EXCHANGE</b>				
American Can	329.8	84 3/4	89	+4 1/2
CBS Inc.	204.8	128	134	+6
Cannon Group	294.2	12 1/2	12 1/2	-
Capital Cities Communications	90.7	268	274 3/4	+6 1/2
Coca Cola	2526.2	38	39 1/2	+1 1/2
Walt Disney	3156.3	43 3/4	47 1/2	+4 3/4
Eastman Kodak	2559.8	67 1/2	71 1/2	+4 1/2
Gulf & Western	812.6	63 3/4	65 1/2	+1 1/2
Handleman	164.1	29 1/2	30 1/2	+1 1/2
MCA Inc.	1706.4	39 1/2	40 1/2	+1 1/2
MGM/UA	131.4	9 1/2	9 1/2	+ 1/2
Orion Pictures Corp.	255.6	12 1/2	14	+1 1/2
Sony Corp.	192.2	21	21 1/2	+ 1/2
Taft Broadcasting	139.3	109	114 1/2	+5 1/2
Vestron Inc.	177.3	4 1/2	5	+ 1/2
Viacom	660	39	40 1/2	+1 1/2
Warner Communications Inc.	1226.8	22 1/2	23 1/2	+ 1/2
Westinghouse	1672	57 1/2	59 1/2	+2 1/2
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	30.8	9	8 3/4	- 1/4
Lorimar/Telepictures	1106.8	16 1/2	17 1/2	+1 1/2
New World Pictures	431.7	10 1/2	11 1/2	+ 1/2
Price Communications	103.5	10 1/2	11 1/2	+ 1/2
Turner Broadcasting System	159.5	13	13 3/4	+ 1/2
Wherehouse Entertainment	128.7	14 1/2	14	- 1/2

Company	Open	Close	Change
<b>OVER THE COUNTER</b>			
Crazy Eddie	11 1/2	9 1/2	-1 1/2
Infinity Broadcasting	12	12 1/2	+ 1/2
Josephson Intl.	11 1/2	11 3/4	+ 1/4
LIN Broadcasting	56 1/2	56 1/2	+ 1/2
Lieberman Enterprises	16 1/2	17 1/2	+ 1/2
Malrite Communications Group	9	9 1/2	+ 1/2
Recoton Corporation	7 1/2	7 3/4	+ 1/4
Reeves Communications	8 1/2	8	- 1/2
Satellite Music Network Inc.	4 1/2	5	+ 1/2
Scripps Howard Broadcasting	81 1/2	80	-1 1/2
Sound Warehouse	13 1/2	15 1/2	+2 1/2
Specs Music	7 1/2	8	+ 1/2
Trans World Music Corp.	21 1/2	21 1/2	- 1/2
Tri-Star Pictures	8 1/2	9	+ 1/2
Wall To Wall Sound & Video Inc.	5 1/2	5 1/2	.....
Westwood One	26 1/2	26 1/2	.....





**It's Only Rock 'N' Roll.** Island Records executives congratulate Diamond Rexx on its debut album, "Land Of The Damned," during a recent reception at New York's Metro. Standing are, from left, manager of video promotion Janet Kleinbaum, group member Nastii Habits, director of album rock promotion Andy Allen, label president Lou Maglia, and group members S. St. Lust and Andre. Kneeling are group member Johnny Cottone, left, and vice president of promotion Bob Catania.

## YAMAHA FILES SUIT AGAINST 'GRAY MARKETERS'

(Continued from page 6)

ers are selling Yamaha electronic musical instruments and consumer audio equipment intended by the Japanese manufacturer for sale in countries other than the U.S., thus infringing upon federally protected Yamaha trademarks.

In addition, the California suit alleges that ABC is in violation of federal and state fair-competition laws by "free-riding" on Yamaha's trademarks and good will.

Unlike the Yamaha suit, which is based solely on U.S. trademark law, the COPIAT action claims that the U.S. Customs Service office has incorrectly interpreted Section 526 of the U.S. Tariff Act, thus allowing importers to bring gray-market goods into the U.S. without fear of breaking the law.

The section of the Tariff Act in question reads in part, "It shall be unlawful to import into the U.S. any merchandise of foreign manufacture, if such merchandise bears a trademark owned by a citizen or by a corporation or association created and organized within the U.S. and registered in the Patent and Trademark Office."

David Lu, one of Yamaha International Corp.'s attorneys, says, "U.S. Customs issues regulations periodically, and they have chosen to interpret Section 526 of the Tariff Act so that if the foreign and U.S. trademarks are owned by the same company, it's not illegal for anyone to import the foreign merchandise,

even without authorization of the trademark holder."

Many U.S. divisions of Japanese firms have warned consumers that purchasing gray-market merchandise is both unethical and potentially dangerous.

Several months ago, Yamaha purchased a full-page ad in the New York Times to this effect, warning customers that gray-market goods do not carry standard manufacturer warranties and are also potential electrical hazards.

"Unless these electronic products have been specifically designed for use with American electrical systems, they may be unsafe for use," says a Yamaha spokesman.

A joint statement issued by M. Kondo, president of Yamaha Electronics, and M. Miyake, president of Yamaha International, reads, "Over the last 25 years, Yamaha has developed good will in its trademarks in the U.S. through extensive advertising, publicity, sales, and services. It has earned the confidence of its dealers and their customers in the high-quality standards of Yamaha products.

"Yamaha is committed to protect its good will and preserve the confidence by taking actions against the companies and individuals who 'free-ride' on its good will and infringe on its trademarks by selling gray-market goods in the U.S."

## AES-Forum Panel Set

**NEW YORK** A panel of six record critics will examine the interaction of musical and technical criteria in the recording process in a public forum, sponsored by the New York chapter of the Audio Engineering Society, on Jan. 20.

Independent producer Thomas Frost will moderate the panel, made up of Chris Albertson of Stereo Review, Edward Tatnall Canby of Audio, Harris Goldsmith of

Opus and Keynote, Allan Kozinn of The New York Times, Ted Libby of High Fidelity, and Teri Towe of American Record Guide. The emphasis will be on jazz and classical recording.

The event, titled "Music And Audio Technology, An Uneasy Marriage," will convene at 7 p.m. in Studio B at the RCA Records office in midtown Manhattan. Admission is free.

## New Companies

**The Media Outlet**, formed by Renee Ickson Young and Mike Greenblatt. The company, a national independent public relations firm, is active in entertainment, corporate, art, and publishing publicity campaigns. Suite 48, 200 W. 81st St., New York, N.Y. 10024; 212-724-4423.

**Larry Sabiston Music Group**, formed by Larry Sabiston in association with Airt International Recordings—International Talent. First releases of the music-production coordinating concern are "Love Songs And Guitars" by Stephen Michael Portugal, "When My Baby Says It's Alright" by Helen Poe & Phil Coley, and "Cowboy's Outta

Control" by Rad Huffman. 1419 S. 25th St., Terre Haute, Ind. 47803; 812-238-9841.

**Fan Club Management & Merchandising**, formed by Peter J. Crosa. The firm will serve as a consultant to entertainment managers and performers on matters dealing with merchandising, fan management, and public relations. P.O. Box 49653, Atlanta, Ga. 30359; 404-476-0933.

**S. Hinkle & Co.**, formed by Sally Hinkle. Public relations company will specialize in events, special projects, and tour press. 3004 Brightwood Ave., Nashville, Tenn. 37212; 615-383-1244.

## Lifelines

### BIRTHS

Girl, Julie Beth, to **Rick and Mimi Bisceglia**, Dec. 5 in New York. He is senior director of singles promotion for Arista Records.

Boy, Bruce Michael Anthony, to **JoAnne and Bruce Wendell**, Dec. 8 in Los Angeles. He is with a personal management firm and was formerly a promotion executive.

Girl, Shannon Rose, to **John and Susie Grady**, Dec. 21 in Minneapolis. He is national director of Midwest promotion for Arista Records. Girl, Meredith Elizabeth, to **Susan and Roy Rosenbluth**, Dec. 24 in Va-

lencia, Calif. She is general manager of the Greek Theatre in Los Angeles. He is a trainee at Triad Artists there.

Boy, Emmett Oliver, to **Sean and Dana Morris Coakley**, Dec. 28 in New York. He is senior director of national album promotion for Arista Records. She is an associate with New Star Enterprises.

### MARRIAGES

**Frank Yankovic** to **Ida Smodic**, Dec. 27 in Cleveland. He is a recording artist for Smash/PolyGram Records.

## Calendar

*A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.*

### JANUARY

Jan. 21, **Rock And Roll Hall Of Fame Foundation Second Annual Induction Dinner**, Waldorf-Astoria, New York. Christopher Johnson, 216-621-3300.

Jan. 26, **14th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-655-5960.

Jan. 26-30, **MIDEM '87**, Cannes, France. 212-967-7600.

### FEBRUARY

Feb. 7, **American Jewish Committee 1987 Hu-**

**man Relations Award**, honoring Lou Fogelman, New York Hilton, New York. 212-751-4000.

Feb. 7-11, **International Trade Fair For Musical Instruments, Orchestral Electronics, Musical Accessories, And Sheet Music**, Frankfurt, Germany. 609-75-75-320.

Feb. 10-13, **Performance Magazine's Seventh Annual Summit Conference**, Fairmont Hotel, New Orleans. Shelly Brimacombe, 817-338-9444.

Feb. 13-17, **National Assn. Of Recording Merchandisers (NARM) Convention**, Fontainebleau Hotel, Miami. 609-424-7404.

Feb. 19-21, **Country Radio Broadcasting Inc. Seminar**, Opryland Hotel, Nashville. Frank Mull, 615-327-4488.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				★★ NO. 1 ★★	
1	2	2	19	BON JOVI ▲ <sup>3</sup> MERCURY 830264-1/POLYGRAM (CD) 2 weeks at No. One	SLIPPERY WHEN WET
2	1	1	8	BRUCE SPRINGSTEEN COLUMBIA C5X 40558 (CD)	BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985
3	3	3	14	BOSTON ▲ <sup>3</sup> MCA 6188 (9.98) (CD)	THIRD STAGE
4	4	4	31	BRUCE HORNSBY & THE RANGE ▲ RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
5	8	13	51	BANGLES ▲ COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
6	6	8	27	MADONNA ▲ <sup>3</sup> SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
7	5	5	19	HUEY LEWIS & THE NEWS ▲ <sup>2</sup> CHRYSALIS OV 41534 (CD)	FORE!
8	9	10	27	CINDERELLA ▲ MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
9	7	7	21	LIONEL RICHIE ▲ <sup>3</sup> MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
10	10	6	19	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
11	17	18	46	JANET JACKSON ▲ <sup>3</sup> A&M SP-5106 (9.98) (CD)	CONTROL
12	11	9	9	THE POLICE A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
13	15	17	32	RUN-D.M.C. ▲ <sup>2</sup> PROFILE 1217 (8.98) (CD)	RAISING HELL
14	16	19	5	DURAN DURAN CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
15	14	14	16	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
16	12	11	11	BILLY IDOL CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
17	20	21	30	GENESIS ▲ <sup>2</sup> ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
18	13	12	17	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
19	18	16	14	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
20	22	24	8	BEASTIE BOYS DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
21	19	15	40	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
22	21	20	23	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
23	24	26	15	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
24	23	22	21	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
25	25	23	17	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
26	29	33	7	KOOL & THE GANG MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
27	37	40	12	GREGORY ABBOTT COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
28	33	36	12	GEORGIA SATELLITES ELEKTRA 60496 (8.98)	GEORGIA SATELLITES
29	28	27	10	FREDDIE JACKSON ● CAPITOL ST 12495 (8.98)	JUST LIKE THE FIRST TIME
30	26	29	33	SOUNDTRACK ▲ <sup>3</sup> COLUMBIA SC 40323 (CD)	TOP GUN
31	30	28	16	TALKING HEADS ● SIRE 25512/WARNER BROS. (9.98) (CD)	"TRUE STORIES"
32	27	25	10	THE PRETENDERS ● SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
33	32	32	27	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
34	31	31	18	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
35	35	37	27	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
36	40	41	10	KANSAS MCA 5838 (8.98) (CD)	POWER
37	34	39	9	STRYPYR ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
38	41	42	36	BILLY OCEAN ▲ <sup>2</sup> JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
39	54	62	7	BILLY VERA & THE BEATERS RHINO RNL 70858/CAPITOL (8.98)	BY REQUEST
40	42	38	32	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
41	39	30	28	PETER CETERA ● WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
42	38	34	10	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
43	43	44	13	RATT ● ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
44	36	35	16	THE HUMAN LEAGUE A&M/VIRGIN SO 5129/A&M (8.98) (CD)	CRASH
45	47	50	37	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
46	44	47	61	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
47	45	45	12	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
48	51	58	95	WHITNEY HOUSTON ▲ <sup>7</sup> ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
49	52	56	61	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE
50	46	43	26	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
51	53	53	7	READY FOR THE WORLD MCA 5829 (8.98) (CD)	LONG TIME COMING
52	58	64	8	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
53	56	57	5	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511	LIVE
54	50	51	16	TIMBUK 3 I.R.S. 5739/MCA (8.98)	GREETINGS FROM TIMBUK 3

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	49	49	11	SURVIVOR SCOTTI BROS./CBS ASSOCIATED F2-40457/EPIC (CD)	WHEN SECONDS COUNT
56	48	46	23	DAVID & DAVID A&M SP 65134 (6.98) (CD)	BOOMTOWN
57	63	70	5	NEW EDITION MCA 5912 (8.98)	UNDER THE BLUE MOON
58	55	55	15	LINDA RONSTADT ● ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
59	69	83	5	ROBERT CRAY MERCURY/HIGH TONE 830 568-1/POLYGRAM	STRONG PERSUADER
60	70	78	12	EUROPE EPIC BFE 40241	THE FINAL COUNTDOWN
61	86	107	4	ERIC CLAPTON WARNER BROS. 25476 (9.98) (CD)	AUGUST
62	60	60	41	VAN HALEN ▲ <sup>3</sup> WARNER BROS. 25394 (8.98) (CD)	5150
63	57	48	8	THE POINTER SISTERS RCA 5609-1-R (9.98) (CD)	HOT TOGETHER
64	73	75	14	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
65	67	63	23	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
66	75	80	8	SAMANTHA FOX JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
67	62	54	19	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
68	68	74	26	THE MONKEES ● ARISTA AL9-8432 (9.98) (CD)	THEN & NOW ... THE BEST OF THE MONKEES
69	61	52	15	RIC OCASEK GEFEN GHS 24098/WARNER BROS. (8.98) (CD)	THIS SIDE OF PARADISE
70	59	59	12	HOWARD JONES ELEKTRA 60499 (8.98) (CD)	ONE TO ONE
71	64	61	14	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP 5144/A&M (8.98) (CD)	THE PACIFIC AGE
72	66	66	10	STEVE MILLER CAPITOL PJ 12445 (9.98) (CD)	LIVING IN THE 20TH CENTURY
73	65	65	12	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND
74	76	87	14	COREY HART EMI-AMERICA PW 17217 (8.98) (CD)	FIELDS OF FIRE
75	72	69	13	ALABAMA RCA 5649-R-1 (8.98) (CD)	THE TOUCH
76	74	68	19	DON JOHNSON ● EPIC FE 40366 (CD)	HEARTBEAT
77	77	81	22	R.E.M. I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
78	71	72	13	'TIL TUESDAY EPIC FE 40314 (CD)	WELCOME HOME
79	84	95	22	GEORGE THOROGOOD AND THE DESTROYERS ● EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
80	78	71	40	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
81	79	79	24	EURHYTHMICS ● RCA AJL1-5847 (9.98) (CD)	REVENGE
82	109	130	18	AMY GRANT A&M SP 3900 (9.98) (CD)	THE COLLECTION
83	96	96	6	GRACE JONES MANHATTAN ST 17242/EMI-AMERICA (8.98) (CD)	INSIDE STORY
84	80	73	15	JOHN FOGERTY ● WARNER BROS. 25449 (9.98) (CD)	EYE OF THE ZOMBIE
85	85	99	143	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
86	87	82	20	KENNY G. ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
87	90	90	13	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS ... BUT WHO'S BUYING?
88	116	131	37	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
89	101	108	5	THE KINKS MCA 5822 (8.98) (CD)	THINK VISUAL
90	81	76	18	VINNIE VINCENT INVASION CHRYSALIS BFV 41529	VINNIE VINCENT INVASION
91	88	84	15	YNGWIE J. MALMSTEEN MERCURY 831 073-1/POLYGRAM (CD)	TRILOGY
92	91	88	18	ORAN "JUICE" JONES DEF JAM BFC 40367/COLUMBIA	JUICE
93	93	110	25	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
94	89	86	11	W.A.S.P. CAPITOL ST 12531 (8.98) (CD)	INSIDE THE ELECTRIC CIRCUS
95	82	85	7	SOUNDTRACK MCA 6192 (9.98) (CD)	MIAMI VICE II
96	104	92	11	BENJAMIN ORR ELEKTRA 60460 (8.98) (CD)	THE LACE
97	110	111	11	METAL CHURCH ELEKTRA 60493 (8.98)	THE DARK
98	111	125	98	PHIL COLLINS ▲ <sup>5</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
99	98	98	11	KBC BAND ARISTA AL 8440 (8.98) (CD)	KBC BAND
100	100	103	6	DEBBIE HARRY GEFEN GHS 24123/WARNER BROS. (8.98)	ROCKBIRD
101	103	100	10	SOUNDTRACK MCA 6189 (9.98)	THE COLOR OF MONEY
102	112	109	14	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
103	99	106	58	LISA LISA & CULT JAM WITH FULL FORCE ● LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	BETWEEN TWO FIRES
104	92	77	9	PAUL YOUNG COLUMBIA FC 40543 (CD)	BETWEEN TWO FIRES
105	97	93	14	ALICE COOPER MCA 5761 (8.98)	CONSTRUCTOR
106	115	119	5	KATE BUSH EMI-AMERICA ST 17242 (8.98)	THE WHOLE STORY
107	137	160	6	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
108	120	123	111	BOSTON ▲ <sup>9</sup> EPIC JE 34188 (CD)	BOSTON
109	117	120	6	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE

○ 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 its product.

# WOW!

WHAT A WAY TO START THE YEAR!

## SWEETHEARTS OF THE RODEO

- ★ 1st single top 20, 2nd single top 10, 3rd hit "Midnight Girl Sunset Town" – 26 Bullet – All from debut album!
- ★ Major Market Western US tour starts February 3.
- ★ 1st Nashville act to make their N.Y.C. debut at The Saint.
- ★ 2nd video "Midnight Girl Sunset Town" shipped nationally January 1!
- ★ "Austin City Limits" special airs nationally January 31.

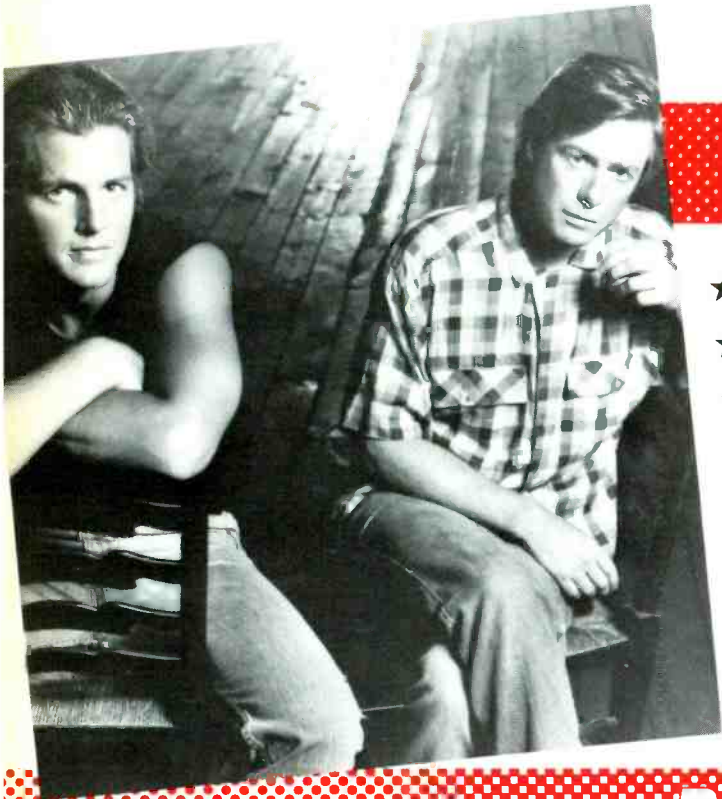
BGC/BGT 40406



## THE O'KANES

- ★ 1st single "Oh Darlin'" from 1st O'Kanes album TOP TEN!
- ★ 2nd single "Can't Stop My Heart From Lovin' You" ships this week!
- ★ Showcases in Atlanta January 8 and Washington D.C. January 16
- ★ Album preview airs on "New Country" on The Nashville Network January 8.

BGC/BGT 40459



## RICKY VAN SHELTON

- ★ 1st single "Wild Eyed Dream" – 58 Bullet –
- ★ 1st album "Wild Eyed Dream" ships February 9.
- ★ Produced by Steve Buckingham, producer of The Sweethearts of The Rodeo.
- ★ All vocals were one-take tracks!

BGC/BGT 40602



**CBS RECORDS / NASHVILLE. Our Music Comes First!**

## GRAMMY NOMINATIONS

(Continued from page 1)

er Love," and Robert Palmer's "Ad-dicted To Love." The other nominees are the middle-of-the-road pop ballads with which the Recording Academy is more commonly associated: Whitney Houston's "Greatest Love Of All" and Dionne & Friends' "That's What Friends Are For."

The nominations for song of the year mirror those for record of the year, with one exception. Paul Simon's "Graceland" is nominated in place of "Greatest Love Of All," which was not eligible to compete in this category because it appeared on an album first released before November 1985, which is the beginning of the eligibility period.

Winwood and Gabriel are also nominated in the album-of-the-year race, with "Back In The High Life" and "So," respectively. Their competition is Streisand's "The Broadway Album," Simon's "Graceland," and Janet Jackson's "Control." This is Streisand's seventh album-of-the-year nomination, a figure that has been topped by only one artist: Frank Sinatra, who has vied for that award eight times.

Winwood is the year's top nominee, with five nominations, followed by Gabriel, Simon, Wynton Marsalis, and classical producer Thomas Frost, with four each. Winwood's strong showing is especially noteworthy because he had never previously been nominated for a Grammy.

This is the second year in a row that an all-star charity recording has made the record-of-the-year finals. The Warwick hit, which raised more than \$750,000 for AIDS research, follows the antifamine "We Are The

World," which won the award last year. "That's What Friends Are For" is also nominated in the pop duo/group category, while Artists United Against Apartheid's antiapartheid "Sun City" is entered in the rock duo/group contest.

There's good news and bad news on the ballot for Burt Bacharach & Carole Bayer Sager. "That's What Friends Are For" made the finals for both record and song of the year, but "On My Own"—which also had a good shot in both categories—didn't make it in either. And Bacharach & Sager were passed over in the producer-of-the-year nominations.

Nominees in that category are David Foster, Jimmy Jam & Terry Lewis, Michael Omartian, Paul Simon, and Russ Titelman & Steve Winwood. This is Foster's fourth nomination in that category in the past five years. It's Omartian's third nomination since 1980.

Nominees in the best-new-artist race are Glass Tiger, Bruce Hornsby & the Range, Nu Shooz, Simply Red, and Timbuk 3. Surprising omissions are country star Randy Travis and crossover success Gregory Abbott.

Longtime Grammy favorites who were shut out in the nominations include Billy Joel, Lionel Richie, and Huey Lewis & the News. Joel's four prior studio albums were all nominated for album of the year. Richie's previous album won the award for album of the year, and Lewis & the News were in the finals for record of the year the last two years running.

In an interesting twist, Genesis

(Continued on page 69)

## CMA Leaders Elect 1st German Member Peer International Exec Eyes Nashville Talent

HAMBURG Music publisher Michael Karnstedt, European head of the Peer International music publishing group in Hamburg, is the first German to be elected to the committee of the Country Music Assn. (CMA) in Nashville. As vice president, he is in charge of Pan-European country music activities.

He says that major stars of the country world, such as Johnny Cash, Dolly Parton, and Kenny Rogers, have "discovered" Europe as a key stage for their music and are prepared to make financial concessions in order to tour the most important cities in West Germany and elsewhere.

Karnstedt says that big-name U.S. country artists have been visiting Germany for many years, "but only in secret." They arrive, he says, on special U.S. government flights late at night in Frankfurt to perform for the U.S. military. Immediately after the shows, they re-

turn to the U.S.

Says Karnstedt: "We want to get the top country stars away from this private party." He estimates annual country music turnover in West Germany at around \$5 million.

In his new CMA role, he plans to invite German country music bands to play U.S. festivals. "The Germans play the romantic country songs just as well as their U.S. idols," he claims.

## Sparrow, Star Song Link

NASHVILLE The Sparrow Corp. of Chatsworth, Calif., and Star Song Records of Houston have formed the Sparrow-Star Song record distribution network. Business for the new company got under way Jan. 1.

The company, which will be administered by Sparrow, will offer an expanded field sales force, new in-store marketing programs, and point-of-purchase material. Star Song artists include Petra, Twila

Paris, the Bill Gaither Trio, and Farrell & Farrell. Steve Green, John Michael Talbot, Deniece Williams, White Heart, Meadowlark, Agapeland, and Leon Patillo are on Sparrow's roster.

A spokesman for Sparrow says his company is negotiating with Capitol Records for mainstream distribution of Star Song albums.

Previously, Star Song was distributed to religious markets by Word Records.

## STORM BREWING OVER VIDEO PRICE HIKES

(Continued from page 1)

think it's unfair, from the standpoint that rental dealers are being charged a higher price, when later on the price will be cut for sell-through by the mass merchandisers."

A more pointed reaction comes from Andy Lasky, a single store operator and owner of Lasky's Video Library in Portland, Ore.

"The studios have been looking for a way to do an end run ever since they couldn't repeal the first-sale doctrine," Lasky says.

marginal small dealers, this is not indicated by John Farr, national sales manager of Commtron, the leading wholesaler.

Commtron, which also services the largest chains, has to be conscious of mom-and-pops, says Farr. "Our studies show that single stores, though there are less and less, still account for something like 55% of total industry volume."

Addressing the possibility of a ripple effect, Farr says, "It won't be as big a problem with the 'Aliens'-type blockbuster. Everybody has to have it—we have to have it, the stores have to have it. But this could escalate. I'm reminded how in the record business we went from \$7.98 to \$8.98, at first on top-line product, then it rather quickly became marginal releases, too."

"The whole industry is up in arms over this," says Steve Edwards, director of marketing for 59-unit Major Video of Las Vegas. "It's a real club in the head for [small retailers]. They don't need this right now."

But chains like Major will also be affected, according to Edwards. "Even on titles you have to have, you're going to trim here and trim there. If you're bringing in 10 of something, it'll be eight; 100 will be 80," he says.

One market where the new pricing will be crucial, says Edwards, is Southern California, where crowded competition has brought rental prices to as low as \$1 a day for some combo outlets. "How 'loss' can a loss leader get?" asks Edwards. "These record stores are obviously using video to build traffic for records and tapes."

Larger so-called superstores can weather the problems that higher prices may cause easier than their mom-and-pop counterparts, says Edwards. "If it's 5 p.m. and they come in for 'Karate Kid II' the first day, and it's not here—and it won't be, normally, no matter how many we buy—then they won't leave without renting something else. But they will leave a small store where the consumer perceives he or she has seen everything there."

As for dealer worries, Lasky

says, "Anyone can put the math to it. It takes 60 days now to get a payoff [from cost of a rental copy] and a \$12-\$20 increase will push that out to three months. There aren't that many titles with legs that hold up for 60 days, let alone 90 days."

Lasky charges the studios are wrong in wanting to discourage rental and boost sell-through "because 80% of the releases . . . are not salable, not collectible—not at \$10 or \$14 or \$19."

Vans Stevenson, director of pub-

**'Single stores  
still account  
for something  
like 55% of  
industry volume'**

"They know that fewer copies of new releases will be sold," he says, adding, "Demand exceeds supply right now in the first two weeks of a hot [rental] title's release. This irritates people who miss out on hot new releases. It will erode the whole rental concept."

While some distributors may secretly favor the higher price point, which offers a point or two more in margin for them while eliminating

## JAPAN VCR PRODUCTION

(Continued from page 3)

went to the EEC countries, 44.4% fewer than in November 1985.

Substantial price declines mean a sharper decline in value: 30% for U.S. exports and 55% for EEC exports. The overall value of November's exports was \$515 million, 36.4% below the level of the previous year.

These factors have prompted a switch to high-value camcorder production. Total exports of 8mm, VHS-C, and VHS camcorders were about 2.5 million in 1986, with the U.S. accounting for more than 1 million of that figure, a more than two-fold increase over 1985.

**'Movies at \$88  
and \$99 will be  
the nail in the  
coffin for many  
mom-and-pops'**

lic relations for the 108-store Erol's movie club chain based in Springfield, Va., says his company views the hike with caution but without alarm.

"We have to watch the situation as it unfolds," Stevenson says. "It's our understanding that these dollars were going to be used to promote home video and that these dollars will be used for consumer advertising, to continue to bolster the business."

"It's very difficult to gauge what kind of effect it's going to have at this time," he says.

Even moderate-size store operations can withstand the price hike, says Len Weaver, president of Video Kingdom, a Grand Island, Neb., franchise firm that emphasizes rental library depth, with 13,000 titles in 11 stores.

"I hate the way this is going to sound, because I don't intend to demean the smaller stores, but \$88 and \$99 movies will be the nail in the coffin for many mom-and-pops," Weaver says. "It won't bother us that much."

Assistance in preparing this story provided by Chris Morris and Jim McCullough.



**\$95,000,000**

senior revolving facility  
and

**\$20,000,000**

senior subordinated facility  
to

**SBK Entertainment World, Inc.**

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New York, New York  
November 1986

**CITICORP LEVERAGED FINANCING**  
A DEPARTMENT OF CITIBANK, N.A.  
**CITICORP PRIVATE BANKING**

# Billboard. TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	121	122	67	<b>BON JOVI</b> ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 DEGREES FAHRENHEIT
111	108	112	20	<b>TRUMP</b> MCA 5786 (8.98) (CD)	THE SPORT OF KINGS
(112)	134	153	4	<b>PET SHOP BOYS</b> EMI-AMERICA SQ 17246 (6.98)	DISCO
113	113	104	8	<b>LONE JUSTICE</b> GEFEN GHS 24122 (9.98)	SHELTER
(114)	138	143	31	<b>AC/DC</b> ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
115	105	105	7	<b>KLYMAXX</b> MCA 5832 (8.98) (CD)	KLYMAXX
116	94	89	14	<b>JESSE JOHNSON'S REVUE</b> A&M SP 5122 (8.98) (CD)	SHOCKADELICA
117	102	102	10	<b>CHICO DEBARGE</b> MOTOWN 6214 ML (8.98)	CHICO DEBARGE
118	107	97	10	<b>JEFF LORBER</b> WARNER BROS. 25492 (8.98)	PRIVATE PASSION
119	119	121	11	<b>VARIOUS ARTISTS</b> PRIORITY SL 9466 (7.98)	RAP'S GREATEST HITS
120	124	124	12	<b>LOVE &amp; ROCKETS</b> BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS
121	95	94	10	<b>SLAYER</b> DEF JAM GHS 24131/GEFFEN (8.98)	REIGN IN BLOOD
122	130	133	49	<b>BON JOVI</b> ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
123	127	129	135	<b>BRUCE SPRINGSTEEN</b> ▲10 COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
124	83	67	11	<b>BERLIN</b> GEFEN GHS 24121/WARNER BROS. (8.98)	COUNT THREE AND PRAY
125	118	118	9	<b>JASON &amp; THE SCORCHERS</b> EMI-AMERICA ST 17219 (8.98)	STILL STANDING
126	106	101	9	<b>COMMODORES</b> POLYDOR 831 194 1/POLYGRAM	UNITED
127	122	113	23	<b>BANANARAMA</b> ● LONDON 828 013-1/POLYGRAM (CD)	TRUE CONFESSIONS
128	125	127	25	<b>THE TEMPTATIONS</b> GORDY 6207G/MOTOWN (8.98) (CD)	TO BE CONTINUED
129	136	132	13	<b>STEVE EARLE</b> MCA 5713 (8.98) (CD)	GUITAR TOWN
130	133	135	6	<b>BOB GELDOF</b> ATLANTIC 81687 (9.98)	DEEP IN THE HEART OF NOWHERE
131	141	149	85	<b>DIRE STRAITS</b> ▲5 WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
132	132	148	27	<b>RANDY TRAVIS</b> ● WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
(133)	158	176	141	<b>HUEY LEWIS &amp; THE NEWS</b> ▲6 CHRYSALIS FV 41412 (CD)	SPORTS
134	131	114	25	<b>QUIET RIOT</b> PASHA OZ 40321/EPIC (CD)	QUIET RIOT III
135	135	146	32	<b>THE CURE</b> ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
136	148	144	16	<b>AL JARREAU</b> WARNER BROS. 25477 (8.98) (CD)	L IS FOR LOVER
(137)	150	156	32	<b>BOB JAMES/DAVID SANBORN</b> WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
(138)	177	196	4	<b>DEAD OR ALIVE</b> EPIC FE 40572 (CD)	MAD BAD AND DANGEROUS
139	144	141	59	<b>THE OUTFIELD</b> ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
140	143	142	45	<b>THE FABULOUS THUNDERBIRDS</b> ● CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
141	152	159	62	<b>ZZ TOP</b> ▲3 WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
142	145	147	43	<b>METALLICA</b> ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
143	142	145	12	<b>BIG AUDIO DYNAMITE</b> COLUMBIA BFC 40445 (CD)	NO. 10 UPPING STREET
144	154	138	18	<b>GEORGE BENSON</b> WARNER BROS. 25475 (8.98) (CD)	WHILE THE CITY SLEEPS
(145)	173	190	4	<b>GEORGE HOWARD</b> MCA 5855 (8.98)	A NICE PLACE TO BE
146	123	116	10	<b>FRANKIE GOES TO HOLLYWOOD</b> ISLAND 90546/ATLANTIC (8.98) (CD)	LIVERPOOL
147	157	152	9	<b>BOB JAMES</b> WARNER BROS. 25495 (9.98) (CD)	OBSESSION
148	146	136	36	<b>THE MOODY BLUES</b> ● POLYDOR 829179-1/POLYGRAM (CD)	THE OTHER SIDE OF LIFE
149	114	91	7	<b>ELTON JOHN</b> GEFEN GHS 24114/WARNER BROS. (9.98)	LEATHER JACKETS
150	129	115	20	<b>DARYL HALL</b> RCA AJL1-7196 (9.98) (CD)	THREE HEARTS IN THE HAPPY ENDING MACHINE
151	128	117	9	<b>KROKUS</b> ARISTA AL-8445 (8.98) (CD)	ALIVE AND SCREAMIN'
152	162	162	10	<b>VARIOUS ARTISTS</b> TEE VEE TOONS TVT 1200 (1.6.98)	TELEVISION'S GREATEST HITS VOLUME II
153	161	151	13	<b>GENERAL PUBLIC</b> I.R.S. 5782/MCA (8.98) (CD)	HAND TO MOUTH
154	159	150	40	<b>SIMPLY RED</b> ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
155	149	154	659	<b>PINK FLOYD</b> ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	165	167	9	<b>SOUNDTRACK</b> COLUMBIA SC 40549	TRICK OR TREAT
157	153	139	12	<b>A-HA</b> WARNER BROS. 25501 (8.98) (CD)	SCOUNDREL DAYS
158	151	155	15	<b>LINDA RONSTADT</b> ASYLUM 60489/ELEKTRA (24.98) (CD)	'ROUND MIDNIGHT
159	156	134	14	<b>BILLY SQUIER</b> CAPITOL PJ 12483 (9.98) (CD)	ENOUGH IS ENOUGH
160	169	166	71	<b>JOHN COUGAR MELLENCAMP</b> ▲3 RIVA 824 865-1/POLYGRAM (CD)	SCARECROW
161	170	171	13	<b>NEW ORDER</b> QWEST 25511/WARNER BROS. (8.98)	BROTHERHOOD
162	171	173	14	<b>PHYLIS HYMAN</b> P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98)	LIVING ALL ALONE
163	167	170	8	<b>KRAFTWERK</b> WARNER BROS. 25525 (8.98)	ELECTRIC CAFE
(164)	191	191	25	<b>POISON</b> ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
165	155	168	6	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE AG 386 (1.1.98)	FRESH AIRE #6
(166)	198	—	156	<b>LIONEL RICHIE</b> ▲10 MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
167	163	158	19	<b>THE RAINMAKERS</b> MERCURY 830-214-1/POLYGRAM (CD)	THE RAINMAKERS
168	168	157	8	<b>MOTORHEAD</b> PROFILE/GWR PAL 1223/PROFILE (8.98)	ORGASMATRON
169	140	140	6	<b>KENNY ROGERS</b> RCA 5633-1 R (9.98) (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
170	126	126	5	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE AG 1984 (1.1.98) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
171	160	163	17	<b>STACEY Q</b> ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
172	183	182	27	<b>THE SMITHS</b> SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
173	139	137	19	<b>PAUL MCCARTNEY</b> CAPITOL PJAS 12475 (9.98) (CD)	PRESS TO PLAY
174	174	174	40	<b>DWIGHT YOAKAM</b> REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
175	166	165	16	<b>FIVE STAR</b> RCA AFL1-5901 (8.98) (CD)	SILK AND STEEL
176	181	187	57	<b>DOKKEN</b> ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
177	187	193	5	<b>CLUB NOUVEAU</b> WARNER BROS. 25531 (8.98)	LIFE, LOVE AND PAIN
178	179	179	23	<b>THE MONKEES</b> RHINO RNLP 70140/CAPITOL (8.98)	THE MONKEES
179	184	186	26	<b>CREEDENCE CLEARWATER REVIVAL</b> ● FANTASY CCR2 (1.1.98) (CD)	CHRONICLE I
180	186	188	5	<b>THE COMMUNARDS</b> MCA 5794 (8.98)	THE COMMUNARDS
181	176	183	23	<b>THE MONKEES</b> RHINO RNLP 70142/CAPITOL (8.98)	MORE OF THE MONKEES
182	185	169	14	<b>GENE LOVES JEZEBEL</b> GEFEN GHS 24118/WARNER BROS. (8.98)	DISCOVER
183	192	194	4	<b>WORLD PARTY</b> ENSIGN BFV 41552/CHRYSALIS	PRIVATE REVOLUTION
184	182	180	36	<b>WHODINI</b> ● JIVE JL8-8407/ARISTA (8.98) (CD)	BACK IN BLACK
185	164	164	53	<b>STRYPHER</b> ENIGMA ST 73217/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
(186)	RE-ENTRY	—	—	<b>MILES DAVIS</b> WARNER BROS. 25490 (9.98) (CD)	TUTU
187	178	178	22	<b>STRYPHER</b> ENIGMA ST 73207/CAPITOL (8.98)	THE YELLOW AND BLACK ATTACK
188	147	128	13	<b>BLACK 'N BLUE</b> GEFEN GHS 24111/WARNER BROS. (8.98)	NASTY, NASTY
189	194	198	80	<b>HEART</b> ▲4 CAPITOL ST-12410 (9.98) (CD)	HEART
(190)	NEW ▶	—	—	<b>SOUNDTRACK</b> GEFEN GHS 24125/WARNER BROS. (9.98)	LITTLE SHOP OF HORRORS
191	175	161	13	<b>JOAN JETT AND THE BLACKHEARTS</b> BLACKHEART/CBS ASSOCIATED BFZ 40544/EPIC (CD)	GOOD MUSIC
192	172	177	5	<b>VARIOUS ARTISTS</b> WINDHAM HILL 1045/A&M (9.98) (CD)	WINTER SOLSTICE
(193)	RE-ENTRY	—	—	<b>BOSTON</b> ▲4 EPIC FE 35050 (CD)	DON'T LOOK BACK
194	188	189	4	<b>ROBIN TROWER</b> GNP CRESCENDO GNP 2187/GRP (8.98) (CD)	PASSION
(195)	RE-ENTRY	—	—	<b>BRUCE SPRINGSTEEN</b> COLUMBIA JC 33795 (CD)	BORN TO RUN
(196)	RE-ENTRY	—	—	<b>JUDAS PRIEST</b> ● COLUMBIA OC 40158 (CD)	TURBO
197	197	—	2	<b>JOHNNY MATHIS &amp; HENRY MANCINI</b> COLUMBIA FC 40372 (CD)	THE HOLLYWOOD MUSICALS
198	189	184	27	<b>WHAM!</b> ▲ COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
199	190	175	15	<b>STACY LATTISAW</b> MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
200	196	200	33	<b>BELINDA CARLISLE</b> ● I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

A-Ha 157  
AC/DC 114  
Gregory Abbott 27  
Alabama 75  
Anita Baker 21  
Bananarama 127  
Bangles 5  
Beastie Boys 20  
George Benson 144  
Berlin 124  
Big Audio Dynamite 143  
Black 'N Blue 188  
Bon Jovi 110, 122, 1  
Boston 108, 193, 3  
Bobby Brown 109  
Kate Bush 106  
Cameo 18  
Belinda Carlisle 200  
Peter Cetera 41  
Chicago 64  
Cinderella 8  
Eric Clapton 61  
Club Nouveau 177  
Phil Collins 98  
Commodores 126  
The Communards 180

Alice Cooper 105  
Robert Cray 59  
Creedence Clearwater Revival 179  
The Cure 135  
David & David 56  
Miles Davis 186  
Chico DeBarge 117  
Dead or Alive 138  
Dire Straits 131  
Dokken 176  
Duran Duran 14  
Steve Earle 129  
Europe 60  
Eurythmics 81  
The Fabulous Thunderbirds 140  
Five Star 175  
John Fogerty 84  
Samantha Fox 66  
Aretha Franklin 42  
Frankie Goes To Hollywood 146  
Kenny G 86  
Peter Gabriel 40  
Bob Geldof 130

Gene Loves Jezebel 182  
General Public 153  
Genesis 17  
Georgia Satellites 28  
Glass Tiger 35  
Amy Grant 82  
Daryl Hall 150  
Debbie Harry 100  
Corey Hart 74  
Heart 189  
Bruce Hornsby & The Range 4  
Whitney Houston 48  
George Howard 145  
The Human League 44  
Phyllis Hyman 162  
Billy Idol 16  
Iron Maiden 23  
Janet Jackson 11  
Freddie Jackson 29  
Bob James/David Sanborn 137  
Bob James 147  
Al Jarreau 136  
Jason & The Scorchers 125  
The Jets 88  
Joan Jett And The

Blackhearts 191  
Billy Joel 22  
Elton John 149  
Don Johnson 76  
Jesse Johnson's Revue 116  
Howard Jones 70  
Grace Jones 83  
Oran "Juice" Jones 92  
Journey 45  
Judas Priest 196  
KBC Band 99  
Kansas 36  
The Kinks 89  
Klymaxx 115  
Kool & The Gang 26  
Kraftwerk 163  
Krokus 151  
Stacy Lattisaw 199  
Cyndi Lauper 15  
Huey Lewis & The News 7, 133  
Lisa Lisa & Cult Jam With Full Force 103  
Lone Justice 113  
Jeff Lorber 118  
Love & Rockets 120

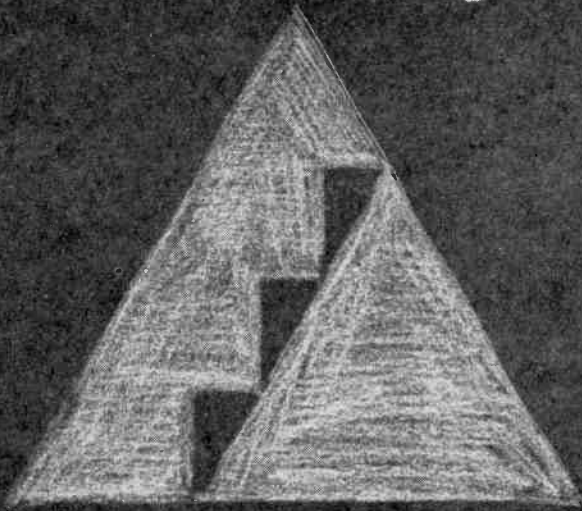
Madonna 6  
Megadeth 87  
Yngwie J. Malmsteen 91  
Mannheim Steamroller 165, 170  
Johnny Mathis & Henry Mancini 197  
Paul McCartney 173  
John Cougar Mellencamp 160  
Metallica 142  
Metal Church 97  
Miami Sound Machine 49  
Steve Miller 72  
Eddie Money 24  
The Monkees 178, 181, 68  
The Moody Blues 148  
Motorhead 168  
Robbie Nevil 52  
New Order 161  
New Edition 57  
Ric Ocasek 69  
Billy Ocean 38  
Orchestral Manoeuvres In The Dark 71  
Benjamin Orr 96  
The Outfield 139

Robert Palmer 46  
Pet Shop Boys 112  
Pink Floyd 155  
The Pointer Sisters 63  
Poison 164  
The Police 12  
Iggy Pop 102  
The Pretenders 32  
Quiet Riot 134  
R.E.M. 77  
The Rainmakers 167  
Ratt 43  
Ready For The World 51  
Lionel Richie 166, 9  
Kenny Rogers 169  
Linda Ronstadt 58, 158  
David Lee Roth 50  
Run-D.M.C. 13  
Bob Seger & The Silver Bullet Band 80  
Paul Simon 10  
Simply Red 154  
Slayer 121  
The Smithereens 65  
The Smiths 172

SOUNDTRACKS  
The Color Of Money 101  
Little Shop Of Horrors 190  
Miami Vice II 95  
Stand By Me 34  
Top Gun 30  
Trick Or Treat 156  
Bruce Springsteen 123, 195, 2  
Billy Squier 159  
Stacey Q 171  
Stryper 185, 37, 187  
Survivor 55  
Talking Heads 31  
The Temptations 128  
George Thorogood And The Destroyers 79  
Til Tuesday 78  
Timbuk 3 54  
The Tonight Show Band/Doc Severinsen 73  
Toto 67  
Randy Travis 132  
Triumph 111  
Robin Trower 194  
Tina Turner 25

Van Halen 62  
Luther Vandross 19  
Vangelis 107  
VARIOUS ARTISTS  
Rap's Greatest Hits 119  
Television's Greatest Hits Volume II 152  
Winter Solstice 192  
Stevie Ray Vaughan & Double Trouble 53  
Billy Vera & The Beaters 39  
Vinnie Vincent Invasion 90  
Andreas Vollenweider 93  
W.A.S.P. 94  
Wang Chung 47  
Wham! 198  
Whodini 184  
George Winston 85  
Steve Winwood 33  
World Party 183  
Dwight Yoakam 174  
Paul Young 104  
ZZ Top 141

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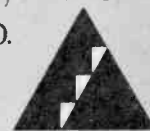
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## COUNTRY SINGLES CHART TREND

(Continued from page 1)

sometimes dramatically—from that lofty perch in the following week's listing.

The turnover of 51 songs at the top of the chart is unprecedented, but it follows on the heels of the 50 records that hit No. 1 in 1985. The trend can be traced to 1981, when 47 songs reached No. 1 on the country chart.

The trend follows—in even more dramatic fashion—the quick turnover reflected on Billboard's Hot 100 pop chart (Billboard, Dec. 27), where 30 singles reached No. 1 last year, compared with 26 in 1985, 19 in 1984, 16 in 1983, and 15 in 1982.

Mirroring the trend in pop music, radio playlists have shrunk in the country market during the past five years. Meanwhile, promotional pushes have zeroed in more effectively on rising product, and sales of singles have dwindled dramatically, making the market, and consequent chart listing, more volatile than ever.

Another factor is cited by Marie Ratliff, Billboard's country chart manager: "The radio stations have

shortened their playlists—sometimes playing 30-35 current records—so when they do move a record to No. 1, they often take the previous week's No. 1 off the chart completely to make room for the other product moving up."

The last single to linger more than a week at the top of the Hot Country Singles chart was "Lost In The Fifties Tonight (In The Still Of The Night)" by Ronnie Milsap, which spent two weeks at No. 1 in 1985.

Ratliff notes that many stations continue playing the record but put it in a "recurrent file" instead of on the numerical playlist, a fact confirmed by Billy Parker, operations director of KVOO-AM Tulsa, Okla. "My records go straight into recurrent from No. 1," says Parker, whose playlist of 65-85 records is comparatively large. "By the time a song weasels its way up my chart, it has had a hell of a lot of play when it reaches No. 1."

Parker suggests that some record promoters do too good a job. "They're overemphasizing the fact

of more records and more music rather than playing it to the hilt. I'm guilty of it, too, because it gets to be a habit." He also feels that music directors concentrate too much on promotion and not enough on "gut feel."

"The record people perpetuate and orchestrate [the movement of records]," says Les Acree, program director of WTQR-FM Winston-Salem, N.C. The situation demonstrates the often adversarial relationship between record companies and radio.

"Radio station charts are sometimes used to pacify the record companies," says Nick Hunter, senior vice president of sales and promotion for Warner Bros. Records, Nashville. The lightning-fast turnover is sometimes "not reality," says Hunter.

"The trend is No. 1 for one week, then move on to something else," says Acree, whose station has a playlist of 40 songs. "No doubt about it, once it reaches No. 1, reaches the climax, don't do it again but hop off and do another one." In

addition to the shortened playlists, Acree feels another reason for fast chart turnover is a decrease in "exceptional records." He judges a record's "true strength" by how many weeks it stays on the chart. "If it stays on 20 weeks, it's a good record."

Although some stations move the No. 1 single back down the charts slowly, many others move it off the playlist completely. "But," says Ratliff, "more and more the emphasis is to get it out of the way and make room for something coming up. So they'll put it in the recurrent file, continue to play it but take it off the reporting list."

Although a record hasn't repeated at No. 1 for more than a year, Ratliff believes the trend will not continue without interruption: "Surely there must be records coming up that are strong enough to warrant two weeks. I'd like to see the hit product stay another week, and it wouldn't surprise me if that happened again with a real blockbuster single."

## NEWCOMERS MAKE STRONG SHOW IN GOTHAM, L.A. ARBS

(Continued from page 1)

table because it was achieved in a market already crowded with album rock stations—KLOS, KMET, KNAC, and KROQ. All but one of those existing rockers were leaning heavily toward classic cuts before KLSX arrived. Still another competitor, KRTH-FM, has long had a solid standing in the market as a classics-oriented AC.

"Our expectations were amply fulfilled," says KLSX program director Tom Yates. He credits Don Hagen and Fred Jacobs, who researched the market and set KLSX on its course. Promotionally, Yates says, KLSX was supported with a "billboard blitz," but he notes that heavy promotion through television and contests has yet to start. He says the station's arrival "was simply well advertised, but not excessively so."

KLSX's success appears to have taken a dramatic toll on the market's former mainstream rock leader, KLOS. The Cap Cities/ABC rocker dropped from a 3.7 to a 2.3 share. Predictably, modern rocker KROQ continued a steady upward trend in the midst of the classic onslaught with an increase to 3.9, from 3.6. And the once legendary KMET has yet to find its bootstraps as it fell further to a 1.6 share.

In Hot 103's case, the station ar-

rived in New York in August with the top 40 audiences being well served by Z-100 and WPLJ and urban listeners being covered by consistently strong WRKS and WBSL.

Hot 103 program director Joel Salkowitz says the trick was discovering "that there was a large audience not being served by any one station. There was a hole here for dance music that at one time generated an 11 share." The 11 share is a reference to the old WKTU (now WXRK), which repeatedly rode the disco craze to double-digit shares.

Salkowitz credits Hot 103's success to good research, both in the prestart and start-up phase. He says perceptual research indicates that listeners are responding to Hot 103's goal of creating a "new, going-out-on-a-limb" musical image. "Our research just showed that listeners were hungry for that."

Hot 103's success put another

feather in Emmis Broadcasting's already well-plumed cap. Power 106 came on just as quickly in its first book, and its fall success proves the format's staying power.

Z-100 PD Scott Shannon says he was not surprised by his station's return to the top slot. "There was no surprise in the fact that the [listener] sample in the summer book was done so poorly that it was ludicrous. So we had to wait for that to drop out of the computer. We really haven't changed too much," he says.

With this book, Shannon's Z-Morning Zoo returns to the No. 1 morning slot in the market, a position grabbed by WXRK's Howard Stern in the summer Arbitrons.

"It's the Arbitron gods," says WPLJ PD Larry Berger, adding, "I didn't figure Z-100 to be up, but WQHT didn't surprise me at all."

Rounding out the New York re-

sults, urban leader WRKS kept that status safely with a 5.1 share and the No. 3 spot in the market. Urban challenger WBSL, targeted at an older demographic, slipped from a 4.9 to a 4.6.

Soft AC outlet WLTW regained summer strength with a 4.2 share, while lite rock WNSR increased to 2.5, from 2.3. AC stations WPIX, WYNY, and WNBC stayed in a tight pack with 2.0, 1.8, and 1.7 shares, respectively.

In Gotham's rock race, the legendary WNEW-FM put a 3.5-3.8 jump on its side, while challenger WXRK lost some steam with a 3.3-3.1 decrease.

(For New York and Los Angeles ratings, see page 10. The rest of the top 25 market results will appear as they are released. The Arbitron results reflect average quarter-hour audience-share estimates for 12-plus listeners in all rated dayparts.)

## GRAMMY NOMINATIONS

(Continued from page 66)

was shut out of the pop duo/group performance category, though Mike & the Mechanics—featuring Genesis' Mike Rutherford—made the final cut. Also nominated: Simply Red, Peter Cetera & Amy Grant, Patti LaBelle & Michael McDonald, and Dionne & Friends.

Nominees for the pop female award are Streisand, Warwick, Madonna, Cyndi Lauper, and Tina Turner. Finalists for the pop male Grammy are Simon, Winwood, Kenny Loggins, Cetera, and McDonald.

Jazz musicians Chick Corea, Wynton Marsalis, and the late Benny Goodman are all nominated in both the jazz and classical fields this year. This is the first time Goodman has been nominated for a Grammy, though the main body of his work was in the pre-Grammy swing era. Goodman—who died in June—received a special Trustees Award on last year's Grammy telecast.

Goodman is also represented in the five additions to the Grammy Hall of Fame. "And The Angels Sing" (Vic-

tor, 1939) is his third record to be inducted, which puts him in a tie with the late Duke Ellington for the most Hall of Fame entries. Also inducted this year: Bela Bartok/Julliard Quartet's "Complete String Quartets" (Columbia, 1950), Fats Domino's "Blueberry Hill" (Imperial, 1956), the Ink Spots' "If I Didn't Care" (Decca, 1939), and the original Broadway cast recording of "South Pacific" (Columbia, 1949).

The complete list of nominees will appear in next week's Billboard. The winners will be announced on the three-hour Grammy telecast, set for Feb. 24.

**A new L.A.-based company is using movie footage to create innovative clips with many uses . . . see page 41**

## COPIES OF WEEKLY CHARTS

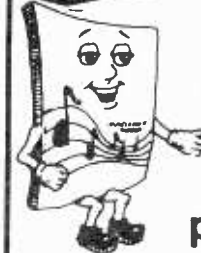
are available from Billboard's Chart Research Department. Pop Singles 1941 through 1984. Top LPs 1949 through 1984. \$3.50 per chart. Call or write:

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# 'Midnight' Double Take 2 Versions Of Soundtrack

BY FRED GOODMAN

NEW YORK Is the jazz market big enough for two soundtrack albums from the same film? Blue Note and Columbia Records may soon find out the answer: Both labels are offering collections featuring performances from the film "Round Midnight."

The two albums, Columbia recording artist Herbie Hancock's soundtrack to "Round Midnight" and Dexter Gordon's Blue Note release "The Other Side Of Round Midnight," each feature music from the film. The Gordon album also has three tracks recorded for—but ultimately not included in—the film.

The Columbia soundtrack, released in October, is at No. 7 on Billboard's Top Jazz Albums chart; the recently released Blue Note album enters the chart this week at No. 33 with a bullet.

At New York specialty retailer J&R Jazz World, store manager Jim Eigo says the Columbia release continues to enjoy greater sales, but he says the Blue Note album is selling "as a Dexter Gordon record and is holding its own."

Blue Note producer Michael Cuscuna says that is primarily because the label is positioning its release. "We're pitching it basically as a Dexter Gordon album," he says, adding that Herbie Hancock's role as musical director of the film—he was recommended by Blue Note head Bruce Lundvall—meant the official soundtrack album had to go to Columbia, where Hancock is under contract. "Since half of the film's artists are on our roster, we realized we'd have no problem releasing a second album with all the material we recorded," he says.

## Dick Clark Pacts With Musicland For CD Debut

BY DAVE DIMARTINO

LOS ANGELES Dick Clark Productions is entering the compact disk marketplace under an unusual 90-day exclusivity window with the music retail chains of the Musicland Group.

The newly formed Dick Clark compact discs label is bowing with two CDs, two volumes of "Dick Clark's All-Time Hits." The albums are available only at Musicland, Sam Goody, and Licorice Pizazz stores through March. After the 90-day period, Clark hopes to have a label distribution deal in place. If no deal materializes, accounts will be sold directly.

Featured on the disks are '50s and '60s hits by Jerry Lee Lewis, Paul Anka, the Everly Brothers, Del Shannon, and other artists popularized on Clark's "American Bandstand" television show.

Clark says the compilations continue a tradition he has pioneered. "Thirty years ago, we released the first all-time-hits collection," says Clark. "It was a promotional record for General Mills. I think it was called 'Dick Clark's Bandstand Favorites.' Then, in 1959, '60, and '61, we did our first real

Cuscuna says Blue Note is not doing any cross-promotion with Columbia in support of the two albums, but that his label has tied in with the film's distributor, Warner Bros., for unofficial co-op advertising.

Additionally, Fantasy Records is seeking to capitalize on the film with an album made up of various versions of the title track, a Thelonious Monk-penned jazz standard, culled from its extensive catalog.

The double coverage is a rare occurrence. The last popular film soundtrack to be split into two albums on different labels was "Urban Cowboy," which appeared on Asylum and Full Moon Records. In that case there was less head-to-head competition; the first title appeared in April 1980, and the second in January 1981. The Asylum package proved to be a far greater hit, enjoying a 47-week chart run and peaking at No. 3 on the Top Pop Albums chart. The Full Moon collection managed just a six-week stay on the charts and a peak position of No. 134.

Trivia buffs may recall that this isn't the first time Blue Note has been involved in such a situation. In 1960, the label released an album by pianist Freddie Redd featuring his music to the play "The Connection." Two years later, Charlie Parker Records released a second score, from a revived production by baritone saxophonist Cecil Payne. And in 1963, Blue Note featured the music written for the play's West Coast production. The artist, coincidentally, was Dexter Gordon, but the album was named "Dexter Calling" and did not bear the "Connection" title.

'All-Time Hits' albums. And it always struck me that it was a wonderful idea to release a compilation album.

"All of a sudden, 30 years have gone by, and all of those people have grown up and bought the new equipment. As I go into a record store and look around, I don't see a lot of things there for that age group."

Produced by Paul Brownstein, vice president of programs and sales for Dick Clark Productions, the compact disks were processed with Lawrence DuHart's Emotional Responsive Impulsive Computer (E.R.I.C.). The device uses studies of human acoustic response to upgrade sonic fidelity. "It's the first thing I've run across that will remove hiss without changing the frequency in spots," says Brownstein.

The disks are being manufactured at Ohio's Discovery Systems plant. "With 'Bandstand' as a product, it's nice to be able to say that these disks are made in the U.S.," says Brownstein. Musicland is a major sponsor of programs Dick Clark Productions creates for the United Stations Radio Network, he adds.

# INSIDE TRACK

**PRESSTIME FLASH:** A&M Records is reportedly close to an acquisition of Morris Levy's Roulette Records and its sister publishing unit, Big Seven Music.

**NO CLOSING FOR '86:** It appears Berry Gordy had a last-minute change of heart about going through with the sale of the Motown Records unit of his Motown Industries Inc. entertainment conglomerate to MCA Inc. (Billboard, Jan. 10). The sale, for as much as \$75 million, was hinted at in the waning hours of 1986, but, according to Motown president Jay Lasker, Berry walked away from the deal—but not from a strong relationship with MCA as his branch distributor. The pact has 18 months to go and may be extended in the near future, Lasker indicates. Jobete Music, the apple of any music publisher/investor's eye, was not part of the deal.

**WHILE MOTOWN'S IMMEDIATE FUTURE** seems stable, the first full week of 1986 saw a revival of sale rumors at CBS Records. The Wall Street Journal reported Jan. 5 that label chief Walter Yetnikoff is "resistive": He's unhappy that he couldn't manage a buyout of the label late last year, and he's not in tune with acting CBS Inc. chairman Laurence Tisch's cost-cutting measures because of their possible impact on the label. Consultants called in by Tisch to review all CBS operations are now said to be looking at the label, which is having one of its best bottom-line years ever. The Journal's piece also suggested, with little evidence in support of the claim, that Tisch's real heart's desire—to unload the label—may be moving ahead. Yetnikoff, in the third year of a five-year contract, isn't commenting, but a spokesman says the colorful exec isn't going anywhere. Besides CBS compensation in the \$1 million range, Yetnikoff is adding considerable dollars to his coffers as a producer of "Ruthless People," reportedly the seventh largest box-office-grossing feature film (\$71.7 million) of 1986.

**MTV AND CBS LAWYERS** were behind closed doors at presstime, hashing out the parameters of a proposed renewal of the channel's video-exclusivity deal with the label. The original deal expired Dec. 31, and word is that CBS wants a shortening of the exclusivity window to be a part of any renewal. CBS is the final holdout among major labels, all of whom have renewed their exclusivity contracts with the network. Meanwhile, the channel continues to play CBS product in its exclusive sneak-preview rotation while talks go on.

**PRELUDE TO A DEAL?:** Prelude Records, the hot dance label started in the late '70s, is on the block, with the most likely buyer said to be Cory Robbins in partnership with Steve Plotnicki; together they run the mighty dance/rap indie Profile. Deal won't include the gospel Savoy line, which Prelude owners Marv Schlachter and Stan Hoffman acquired several years ago, because that entity has already been sold to Malaco Records, the Jackson, Miss., blues/gospel logo. When the late Herman Lubinsky's Savoy label was sold by Arista several years ago, Schlachter and Hoffman acquired the gospel masters, while Joe Fields' Muse Records bought the jazz line.

**TRADING PLACES:** Ron McCarrell and Don Grierson have switched labels and geography. Scuttlebutt is that McCarrell leaves his post as marketing veep at Epic/Portrait/Associated Labels to join Capitol as executive vice president of marketing, while Grierson becomes vice president of a&r at EPA. At Epic, Lenny Petze is reportedly leaving as senior veep of a&r to do independent work, but he will maintain some production ties to the label (for example, Cyndi Lauper).

**ALFRED GOLDSTEIN** has resigned his post as president of American Can's direct-mail and specialty-store operation to return to Sears, where he will serve in a similar capacity as president of the department store chain's specialty merchandising unit. . . . In the wake of Goldstein's departure, Jack Eugster, president of giant entertainment web The Musicland Group, now reports directly to Gerald Tsai Jr., American Can's vice chairman and CEO. The move is seen as an enhancement of Eugster's already significant profile, but it is not yet clear whether the new reporting structure will be permanent.

**FINALLY, A PRELIMINARY:** Almost 10 months after two former members of the original '60s hit group the Turtles, who also form the duo Flo & Eddie, filed suit alleging unauthorized use of original Turtles ses-

sions they own on a number of reissue albums, they were granted a preliminary injunction Dec. 22 in U.S. District Court in the central district of California. Mark Volman and Howard Kaylan brought suit against Rec-Trac, Wilhem Meitrich, Rec-Trac Inc., and Flash Records. According to the plaintiffs' attorney, Evan Cohen, the delay in the court's decision was primarily due to jurisdictional disputes arising from the fact that the defendants do business in the U.S. but are apparently run by Meitrich in Holland.

**PROJECT CDs:** Arista Records is signaling to the trade—via an ad depicting a new album plus nine catalog titles—that it's got all of the Alan Parsons Project compact disks in retail bins. In February, the group's manager, Eric Woolfson, charged that the label called back CDs because of a hassle concerning CD royalties (Billboard, Feb. 8, 1986). Although the issue of CD royalties remains unresolved (as does, for that matter, unrelated litigation between the two parties), fans of the sturdy rockers can buy their CDs, including their latest album, "Gaudi."

**BMI IS LISTENING:** The performing rights organization has stepped up its drive to compel music users to comply with federal law in terms of paying for the right to perform the music cleared by BMI. According to Judith Saffer, an assistant general counsel who joined BMI six months ago after 18 years at ASCAP, BMI brought legal action against 500 broadcasters, jukebox owners, restaurants, and others last year, about 100 more than in 1985. "Most cases," she reports, "are settled amicably after the suit is instituted. Less than half result in judgments, while less than 10 cases are tried each year." The 100 or so jukebox actions reflect failure of jukebox owners to obey the law and remit to the Copyright Royalty Tribunal \$50 annually for each jukebox they own. Saffer isn't saying that there are more violators out there, just that BMI is being more vigilant in its pursuit of wrongdoers. . . . Speaking of BMI, Thea Zavin may have formally retired, effective Dec. 31, from BMI as senior vice president of legal affairs, but BMI won't be without her expertise. She's signed a two-year consultancy arrangement.

**EMI RINGS LaBELLE:** Two unrelated artist signings have placed two-thirds of the members of former soul trio LaBelle on EMI America. Look for solo albums on that imprint from singers Nona Hendryx and Sarah Dash. . . . In the wake of his departure from the Columbia roster, all eyes are on Elvis Costello to see where he encamps next.

**NOTHING SPECIAL:** Billboard's Tom Noonan spent five days in a hospital over the holidays after complaining of not feeling well, but, happily, four specialists did not discover any problems. Fearless Tom is willing to let industryites tell him what they think is the matter with him. . . . Billboard's Lee Zhito and his wife, Miriam, are celebrating their 30th wedding anniversary.

**ELTON JOHN** is recovering from throat surgery Jan. 6 in Australia, a procedure expected to keep him away from personal appearances for the rest of the year. Although the exact nature of the problem is not known, he's not expected to require further surgery. . . . Sad to report that Lloyd Hunt, 69, the father of Brad Hunt, vice president of national marketing/album rock promotion at Elektra/Asylum, was among the 96 people who died in the New Year's Eve fire at the Dupont Plaza Hotel in San Juan, Puerto Rico. Hunt's family says condolences can be expressed by sending contributions to the National Multiple Sclerosis Society, 3rd Floor, 205 E. 42nd St., New York, N.Y. 10017, or the Juvenile Diabetes Foundation, 432 Park Ave. S., New York, N.Y. 10157. . . . Len Levy has left International Video Entertainment Inc. after four years, most recently as senior vice president and general manager. Levy, a veteran music industry exec before he joined the home video industry, says he plans to stick to home video, with a more detailed announcement coming soon. . . . A while back, 20th Century-Fox acquired an option on the story of Jerry Leiber and Mike Stoller, the songwriter/producers of some of rock'n'roll's greatest hits ever. The film is being readied, and lucky is the label that gets this soundtrack. Remember, L&S's original 1961 Ben E. King recording of "Stand By Me" became a hit all over again last year with an assist, of course, from the hit film of the same name.

Edited By IRV LIGHTMAN



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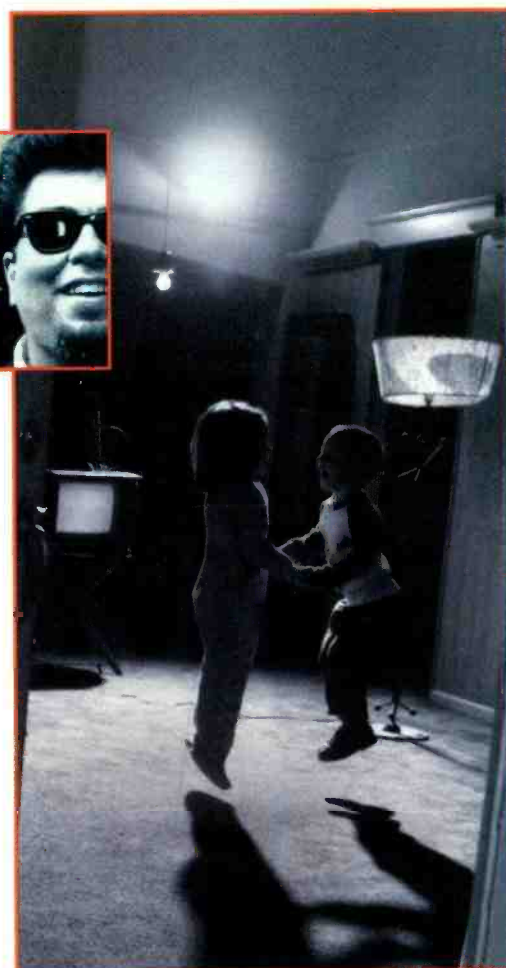
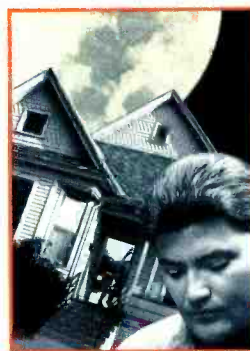
"THE HARDEST TIME"

"MY BABY'S GONE"

"RIVER OF FOOLS"

"THE MESS WE'RE IN"

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