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

BY KIM FREEMAN

NEW YORK Classic outlet KLXS Los Angeles and New York’s dance-oriented WQHT “Hot 103” are the hot shots of the initial full Arbitron radio ratings results. Each had an impressive 8.1 market share after its first full book.

WHYZ New York again emerged as the top station here with a share jump to 9.8 from 8.1. Perennial top 40 rival WPLJ—the leader in the summer book—slipped from a 5.5 share to 5.1 and landed in the No. 2 spot.

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.

Shortened radio playlists, the decline in sales of singles, and a more pin-pointed 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)

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 revolves 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-merchandiser sell-through market. “We (Continued on page 68)

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 68)

Nelson Mandela

YOUSOU is here! A smash on the Peter Gabriel tour YOUSHOU N’Dour (Yool Soo En Doo) brings soulful vocals and pulsating African rhythms to his debut on Polydor Records. NELSON MANDELA 821 294 LP or Cassette. Coming soon on CD!
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
RCA/Columbia Hikes Video Prices
Supplier Follows CBS/Fox Lead

BY JIM McCULLAUGH

LOS ANGELES RCA/Columbia has announced the price increase of A titles with "Stand By Me" set for a March 19 release at $99.95. 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 think 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 $82 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."

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 (EIJA).

According to the EIJA, machines exported to 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 68)

Strong Yen, Korean Goods Bar Growth

Japan VCR Production Stalls

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 and 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, Buynt & Besser; Mike Copeland, chairman of I.R.S. Records; Sandy Hill, wife of Bob Pitman; Dr. Marvin A. Rich, senior physician and director of the AMC Cancer Research Center; Jill Goldman, wife of Elliot Goldman; Gwynn Visi, wife of Joe Visi; John Sykes of Creative Artists Agency; and Dr. Jean Hager, senior scientist and director of the National Cancer Institute's Aids Research Center.

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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 sub-

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.

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.

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BILLBOARD JANUARY 17, 1987

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MTM Buys Song Catalogs
Include Works By Eddie Rabbit

NASHVILLE The MTM Music Group has purchased the DebDave, Briarpatch, Maliven, and Cottonpatch song catalogs from Eddie Rabbitt, Eves Stevens, David Maloy, and Jim Malloy. While none of the principals would reveal the purchase price, sources quoted in print reported the price tag at $1.6 million.


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; Maliven and Cottonpatch clear through ASCAP.

EDWARD MORRIS

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.

Virginia 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.

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 Kudner 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 Maria 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 Audrettich 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 JOBS SEK 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.
Yamaha Hits At ‘Gray Marketeers’ Suit Filed For Trademark Infringement

BY STEVEN DUPLER

NEW YORK Yamaha Electronics Corp. USA and Yamaha Internation Corp. have jointly filed suit against two retailers and their principal shareholders for allegedly infringing upon Yamaha’s trade marks 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 causes the domestic concern a $1 billion a year and U.S. industry as a whole $8 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 another similar but unrelated suit brought against the U.S. government, which in 1984, the plaintiff in that suit is an industry association of U.S. manufacturers called the Coalition to Preserve the Integrity of American Trademarks (COPiAT).

The 1984 action—which also named 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 1890 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 David Larian.

The other suit, filed in the U.S. District Court for the southern district of New Jersey, is against Cer- tain Brands Inc., an East Coast chainness as East 83rd Street Typewriters and Electronics, and its principal shareholder, Isaac Larian.

The suits allege that both retail (Continued on page 63)

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, 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 units 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.

Up-And-Coming Talent. Songwriters Hall of Fame president Sammy Cahm, 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 BMI, ASCAP, SESAC, and Rondor, and sponsored by each of the organizations. Pictured with Cahm are, from left, BMI president Frances Preston, recipient Paul Scott Goodman, Telerep president Al Massin, recipients Kitty Gill and Eddie Hughes, and ASCAP president Morton Gould.

Latin Radio Column Debut; New Notes Author Named

BY IS HASBORITZ

NEW YORK Polyform Inc., a company based in Mahwah, N.J., expects to begin delivering compact disk to domestic label clients in March. Disk will be manufactured in Brazil, where Polyform has a joint-venture affiliation with Microservice, an electronics firm located in Sao Paolo.

Polyform Opens CD Plant

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 Street Band– Live”1975-1985” (Mercury). That 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 Revolution’s “Purple Rain” for 24 straight weeks.

Bon Jovi could also be headed for his second straight No. 1 hit with this week’s Hot Black Singles chart. It’s Vandross’ first No. 1 black hit since his 1981 solo debut, “Never Too Much.”

FACTS FAST: Huey Lewis & The News’ “Jocobo’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 a song can reach this year on the Hot 100. 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 notes to No. 7 on this week’s Hot 100, becoming her 11th 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 notes to No. 5 on this week’s Top Pop Albums chart. It thus finally cracks the top five in its 11th week on the chart—which is the record for at least the last five years.

Sylvester’s “Someone Like You” jumps to No. 1 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 Che’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.
“Ry Cooder’s music, every bit a ‘star’ of the film.”
— William Wolf, GANNETT NEWS SERVICE

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Ry Cooder

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In his recent commentary (Dec. 6, 1986), Graubart declares that the American Revolution has become anathema to American songwriters. He charges that the industry failed 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 common mutual business interests.

• At the same time, they have forged surprising and succeeding ground 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 divi- sive consequences.

Graubart cites the 1974 case of A. Schroeder Music Publishing Co. v. Macaulay for the proposition that British songwriters and their American counterparts, are now able to terminate exclusive music publishing deals that unfairly allow the music publisher to forgo "positive under- takings" 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 "uncivilized business principles" and exclusive rights from composers in exchange for vague and unenforceable promises.

In reality, American music publishers have made strides far be- yond the mandate set forth in the Schroeder v. Macaulay case in im- plementing 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 exploit- ation.

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 ahistorical by the Schroeder v. Macaulay court case is simply not part of the American music publishing scene. Ironically, the writer in that case proffered 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 songwriters 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 more than eager to open publishers' doors, seeking guidance and assistance.

The publisher's role is multifaceted. With his understanding of the changing musical tastes of the American and international public, he acts as the songwriter's discoverer, nurturer, editor, and promot- er. His knowledge of the international and domestic laws, customs, and regulations that govern copy- rights and rights exploitation enable the publisher to act as adviser, protector, financier, backer, negotiator on behalf of the songwriter.

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

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

With the help of such groups as the National Music Publishers' Assn., publishers and composers have joined together in achieving high court judgments, defeating 1986's source-licensing battle, and fighting international copyright piracy.

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

It is also crucial not to underesti- mate the importance of the pub- lisher's administrative role in collect- ing certain royalties and moni- toring 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 the 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 role in the music industry is based on fairness, mutu- ality, necessity, and trust; it has unswervingly withstood the test of time.

As with all business associations, there are aspects of the com- poser-publisher relationship that should engender constructive criti- cism. Self-examination among pub- lishers and songwriters of the mu- sic publishing industry is an impor- tant, ongoing process.

It is Graubart's divisive approach that is objectionable and that must be characterized as counter-productive to the preser- vation 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 his founding father Benjamin Franklin, "We must all hang together," for if we shall allow our pati- ots, "we shall all hang separately."

The publisher acts as adviser, protector, backer, negotiator, and advocate. Benjamin Franklin's quote is apropos.
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 new company will be headquartered in the Loop, at 130 N. Wacker Dr., Chicago. It will operate WKWK-WIMW, Chicago, and the following stations: WCFL Chicago, hit outlets KYHI Dallas and WAPE-FM Jacksonville, WHN New York, and former Christian station WJAX-AM Jacksonville, and WVCH Miami.

According to the new group’s radio division president, 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 before there’s a break,” says McDaniel, who has been associated with Heftel for the last 22 years. Heftel and Ginsburg’s executive lineup consists of Cecil Heftel, president/CEO; Scott Ginsburg, executive VP/CEO; Efrain Andrews, VP/CEO; and Jordan Ginsburg, chairman of the board.

Few personnel changes were made within each group. Jim DeCastro remains as president/ GM of WHN. Ken Wolfe continues as president/GM of KTQG/CLVE. WAPE GM Mark Schwartz continues in that post while assisting with the presidents at KYHI and WVCH.

Another longtime Heftel associate, Ev Wren, will provide programming consultation to the new group; programmers Mark Driscoll and Buzz Bennett will continue dual responsibilities for KYHI 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, the commission heard from Infinity Broadcasting at the holidays. Infinity replied to the FCC’s query about complaints that WXRK-FM New York morning man Howard Stern’s blue barter 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 (or not) against 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 Inouye, 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 affairs.

Happy Birthday ... Group W / Westinghouse Broadcasting and the Martin Luther King Jr. Federal Communications Commission Announcement announced at a Capitol Hill press conference Jan. 7 that the country’s major radio network, NBC and the USIA and the Armed Forces Radio Network will broadcast a public awareness campaign in support of the King holiday observance. Some of the programming will air on the Jan. 19 holiday, along with public service spots.

**Fall ’86 Arbitron Ratings**

**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” (J&R) is “a good record right now. 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 demographics.” 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 “outreaching” 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 Michelle 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, 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, “Kidds Of The Baby Boom” (MCA/Curb), is “going to skyrocket.”

KIM FREEMAN

**NEWSLINE...**

BGBS 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 tunes 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 Hernandez 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, Inc., owner of WGY/WGFM Schenectady, N.Y. Clark continues in his responsibilities as Empire’s VP/sales and marketing. Brothers continues GM as of the combo. In related news, Empire president and general partner Dennis Israel will be getting his post as president and CEO of Empire Sky Stations, which 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 WZEO/WNYR Rochester, N.Y.

CRAG 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 a staff director of the station since last fall, and he orchestrated WKAU’s change to WKFX early this year.

**BILLY BULL**
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, EPC
5. The Best Of The Doobies, Warner Bros.
6. A Star Is Born (Soundtrack), Barbra Streisand & Kris Kristofferson, Columbia
7. Greatest Hits, Linda Ronstadt, Capitol
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, Columbia
2. S.R.O., Herb Alpert & the Tijuana Brass, A&M
3. Dr. Zhivago (Soundtrack), MGM
4. The Sound Of Music (Soundtrack), RCA
5. Je M'Appelle Barbra, Barbra Streisand, Columbia
7. Born Free, Roger Williams, A&M
8. Winchester Cathedral, New Vaudeville Band, Fontana
9. Supremes & Go-Go, MOTOWN
10. Golden Greats, Gary Lewis & the Playboys, Liberty

COUNTRY SINGLES—10 Years Ago
1. I Can't Believe She Gives Me All To Me, Country Tandem, MCA
2. Let My Love Be Your Pillow, Brenda Lee, RCA
3. Two Dollars In The Jukebox, Eddie Rabbit, Columbia
4. Don't Be Angry, Donna Fargo, ABC
5. Statues Without Hearts, Larry Gatlin, Monument
8. You Never Miss A Real Good Thing (Tell Me She Says Goodbye), Crystal Gayle, RCA
9. Near You, George Jones & Tammy Wynette, RCA
10. Liers 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, Clarence Williams, Columbia
5. I Like To Do It, K.C. & The Sunshine Band, TK
6. Dazz, Brick, Eumig
7. Car Wash, Rose Royce, MCA
8. Do It To My Mind, Johnny Bristol, Atlantic
10. Hot Line, Sylvester, Capitol
**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.

**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.

**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.

**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.
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...**
King Biscuit Presents

IGGY POP

Time 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

Budweiser

KING OF BEERS.

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 Schulp’s, vice president of production. Schulp’s will conduct artist interviews and be the all-round MJI representative for the West Coast, using a computer link to the New York office. Schulp’s can be reached at his Menlo Park, Calif., office at 415-854-1699.

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)
CHIEF ROCKER RETURNS: Frankie Crocker’s name offered us more than a wild-goose chase on our last attempt to roll down a rumor involving him. At present, all WRKS “Kiss” New York PD Tony Root 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 campus was absolutely mum on the subject, but rumors 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 after- noon 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 retired a few years later. In 1978, Crocker returned to the network format 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.

In the past few years, Crocker’s been a host on VH1. 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. He’s been off the radio... Here’s hoping you’re all spinning “Moody’s Mood” again—soon.

Another hot Big Apple topic is the operations director seat at WHTZ “Z-100,” and Gotham gab has WBBS Baltimore PD Steve Kingston taking the post. Says Z-100 PD Scott Shannon, “There has been some interchange, but nothing in the serious sense.” Of course, Kingston has already played ops man to Shannon’s PD, when both men were at WPGC Washington. The move would only appear logistical 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 WBBS, and the station’s acquisition of WTRK Philadelphia adds more permutations to the possibilities. Stay tuned!

JOHN LANGAN left his PD post at top 40 outlet KZSU Spokane, Wash., 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 Bedor. As for qualities sought in Langan’s future replacement, Bedor wants, “someone who would like being the No. 1 CHR in the U.S.”

MIKE SCHAFFER can now be added to the growing crew at Virgin’s domestic operation, where he replaces as West Coast regional promotion manager. The former KIIS-AM-FM Los Angeles pro- grammer, of course, promoted for Elektra for three years before working at KIIS. He’s swinging 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 will hit overseas, and will hit your desk to ward the end of the month.

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

WMT Chicago veteran air talent George Stone retired after eight years with the classical station... At another classical leg, KCAC-AM-FM Los Angeles, several veteran personalities got unexpected pink slips this week. The move is said to be part of KCAC’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’Reilly and Suda Coleman will arrive there Monday (12), having just left WCCU 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 ar-rived in August. Bandiero, of course, was a staple on Gotham’s last dance music success story, WKTU.

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

Larry Bruce Communications adds rockers WDFK Nashville and KPOI San Diego 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 PXF FM Melbourne.

WWSA Savannah, Ga., started off the new year as WCHY-AM, from which it will simulcast the Great America Country format of its sister station, WCHY-FM. WWSA had been an AC for seven years... Walt Barcus is the new PD/AC outlet WNHB 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- New York’s coverage of hostage incident at the Dallas airport last week... Down the road in Houston, young classic rocker KZFX’s “Z-107” brings Lauren Valle on 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 KRSP).

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... WABC-FM New York’s coverage of thanksgiving meal at the Malrite’s KKHT Houston (formerly KRSP).

Crocker returns to WRKS New York

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<thead>
<tr>
<th>ARTIST</th>
<th>LABEL</th>
<th>TITLE</th>
<th>WEEK ENDING JANUARY 17, 1987</th>
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<tbody>
<tr>
<td>THE PRETENDERS</td>
<td>IT’S IN THE WAY YOU USE IT</td>
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<td>PETE GABRIEL</td>
<td>BIG TIME</td>
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<td>BON JOVI</td>
<td>LIVIN’ ON A PRAYER</td>
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<td>JENNIFER CATEY</td>
<td>KEEP YOUR HANDS TO YOURSELF</td>
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<td>BRUCE HORNSBY</td>
<td>ON THE WESTERN SKYLINE</td>
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<td>BOSTON</td>
<td>COOL THE ENGINES</td>
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<td>THE ROBERT CRAY BAND</td>
<td>SMOKING GUN</td>
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<td>ANN WILSON</td>
<td>THE BEST MAN IN THE WORLD</td>
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<td>DAVID BOWIE</td>
<td>DON’T NEED A GUN</td>
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<td>ERIC CLAPTON</td>
<td>TEARING US APART</td>
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<td>STEVE MILLER</td>
<td>I WANT TO MAKE THE WORLD</td>
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<td>EDDIE MONEY</td>
<td>I CAN’T HELP MYSELF</td>
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<td>KID CREOLE</td>
<td>WE’RE READY</td>
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<td>JASON &amp; THE SCORCHERS</td>
<td>GOLDEN BALL AND CHAIN</td>
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<td>HUEY LEWIS &amp; THE NEWS</td>
<td>JACOB’S LADDER</td>
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<td>WORLD PARTY</td>
<td>SHIP OF FOOLS</td>
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<td>BENJAMIN ORR</td>
<td>STAY THE NIGHT</td>
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<td>KIC CASCAS</td>
<td>TRUE TO YOU</td>
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<td>BRUCE SPRINGSTEEN</td>
<td>BECAUSE THE NIGHT</td>
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<td>THE SMITHEREENS</td>
<td>BEHIND THE WALL OF SLEEP</td>
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<td>DON HENLEY</td>
<td>WHO OWNS THIS PLACE</td>
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<td>BRUCE SPRINGSTEEN</td>
<td>FIRE</td>
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<td>STEVE WINWOOD</td>
<td>BACK IN THE HIGH LIFE AGAIN</td>
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<td>NORM MILLER</td>
<td>NOBODY BUT YOU BABY</td>
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<tr>
<td>LEIF LIND</td>
<td>BAD ATTITUDE</td>
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<td>THE PRETENDERS</td>
<td>ROOM FULL OF MIRRORS</td>
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<td>DEAN EUROPE</td>
<td>THE FINAL COUNTDOWN</td>
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<td>KANSAS</td>
<td>ALL I WANTED</td>
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<td>JOURNEY</td>
<td>I’LL BE ALRIGHT WITHOUT YOU</td>
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<td>JACKO &amp; THE STOP</td>
<td>WANTED DEAD OR ALIVE</td>
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<td>IGGY POP</td>
<td>REAL WILD CHILD</td>
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<td>TIMBUK 3</td>
<td>LIFE IS HARD</td>
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<td>BILLY JEOE</td>
<td>THIS IS THE TIME</td>
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<td>KLO STAFF</td>
<td>THIS IS THE WORLD CALLING</td>
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<td>DAVID &amp; DAVID</td>
<td>AIN’T SO EASY</td>
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<td>STEVIE RAY VAUGHAN</td>
<td>SUPERSTITION</td>
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<td>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</td>
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<td>JOHN LEE HOOKER</td>
<td>COMING UP CLOSE</td>
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<td>CINDERELLA</td>
<td>SHAKIN’ SHAKIN’ SHAKES</td>
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<td>GRAND FUNK RAILROAD</td>
<td>LAND OF CONFUSION</td>
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<td>LONE JUSTICE</td>
<td>SHELTER</td>
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<td>JOHN JETT &amp; THE BLACKHEARTS</td>
<td>ROADRUNNER</td>
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<td>JERRY LEE LEWIS</td>
<td>RAISE YOUR HAND</td>
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<td>DAVID &amp; DAVID</td>
<td>SWALLOWED BY THE CRACKS</td>
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<td>LOVE &amp; ROCKETS</td>
<td>ALL IN MY MIND</td>
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<tr>
<td>THE STABILIZERS</td>
<td>ONE SIMPLE THING</td>
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Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power: Track is the track on the chart that shows the largest increase in airplay over the week before.
morning

VINYLIZED ... ProMedia's Fun Factory has three of its bits includ-

ed on WHTZ New York's "The Zoo's Greatest Hits, Vol. 2." The Z-

100 Morning Zoo album, featuring WHTZ PD and Morning Zoo ring-
master Scott Shannon, is being sold to raise money for charity.

MUSICAL STARSTREAMS, the new age program from Frank For-

dest in Mill Valley, Calif., has been adding affiliates throughout 1986

counts 30 stations on its roster as 1987 begins. The latest large-

market add for the show is quality rock outlet WMBR 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 Eng-

lish 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' Par East Net-

work. The three-year exclusive ar-

rangements was engineered by Ra-

dio Express, Los Angeles, for

dentsu in Japan.

Below is a weekly calendar of up-

coming network and syndicated

music specials. Shows with multi-

ple dates indicate that local sta-
nions have option of broadcast
time and dates.

Jan. 16, Alan Parsons Project, Rock Over Lon-

don, Radio International, one hour.

Jan. 16-18, Bob Dylan, Tem Pretty & the Heart-

breakers, Superstar Concert Series, Westwood

One, 90 minutes.

Jan. 16-18, Deep Purple, Metalshol, MIL, one

hour.

Jan. 16-18, Noel & the Gang, Countdown Ameri-
can, United Stations, four hours.

Jan. 16-18, Ben Orr, the Scorpions, Rock

Chronicles, Westwood One, one hour.

Jan. 17, Bangles, Huey Lewis, Lisa L Rita & Cul

Kam, Marty America, Radio, two hours.

Jan. 17, Aretha Franklin, Gladys Knight, High-

lights, DIR, three hours.

Jan. 17, Steve Earle, T. Graham Brown, The

American Eagle, DIR, 90 minutes.

Jan. 18, Susan Mazer, Dallas Smith, Musical

Starstreams, Muscal Starstreams, two hours,

Jan. 18, 10 dazed, King Biscuit Flower Hour,

DIR, one hour.

Jan. 19, Dolly Parton, Solid Gold Country, Unit-

ed Stations, one hour.

Jan. 19-25, Eric Clapton, Classic Cuts, MII, 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 Charlies, Herbie Hancock, Highlights, DIR, three

hours.

NEW YORK: Arbitron Ratings 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 Halbyour, VP/GM
of KLIF/KPLX Dallas, who will
represent country outlets in mar-

kets 1-48, and Lee Larsen, VP/GM
of KOA/KOA Denver, who will
represent news/talk outlets in all
markets.

New council members elected
to three-year terms in differ-

ent markets are Ted Dorf, VP/GM
of WGAY/WWRC Washington,

D.C., easy-listening outlets in markets 1-

50; Dennis Isreal, president/GM
of WGY Albany, N.Y., MOR/personal-

ity stations in 50 plus markets; Den-

nis Lemon, VP/GM of WLV

Grand Rapids, Mich., album rock
and other format stations in all mar-

kets; and Al Maxwell, GM of KTLT
Wichita Falls, Texas, contemporary
stations in 50 plus markets.

During its December meeting,
the council instituted a study of Ar-

briton'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 con-
sideration that the system may be
causing a fluctuation in listening es-

timates.

The second resolution urges Ar-

briton to "place radio in the forefront
of its efforts to market and develop
new qualitative and quantitative au-
dience-measurement techniques that
take advantage of new technol-

ogy."

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 re-

quirements:

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.

When does ASCAP license
motions pictures and
recordings?

ASCAP licenses for motion pictures and
records for use in the U.S. and abroad.

When does ASCAP license
for foreign use?

ASCAP licenses for the U.S. for foreign
use by licensees.

How does ASCAP license
overseas?

ASCAP licenses through its affiliated socie-
ties and its independent licensees.

How does ASCAP license
for foreign use by licensees?

ASCAP licenses through its affiliated socie-
ties and its independent licensees.

What is the role of ASCAP in
the music industry?

ASCAP is the world's largest performing
rights organization (PRO) and represents the
interests of more than 900,000 composers,
authors, and publishers of music in the United
States. ASCAP members include some of the
world's greatest songwriters and composers.

Who is ASCAP?

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interests of more than 900,000 composers,
authors, and publishers of music in the United
States. ASCAP members include some of the
world's greatest songwriters and composers.

What is ASCAP's mission?

ASCAP's mission is to ensure fair compensation
for our members and to protect their rights as
owners and creators of music. ASCAP enforces
these rights through a global network of
licensing and licensing agreements.

What is ASCAP's history?

ASCAP was founded in 1914 with the mission of
ensuring fair compensation for composers and
publishers of music. Over the years, ASCAP has
been instrumental in securing fair compensation
for music creators, and today, ASCAP is the
largest performing rights organization in the
world.

How does ASCAP make money?

ASCAP makes money through license fees
paid by users of its members' music, including
radio stations, television stations, movie studios,
and other media outlets.

How much does ASCAP make?

ASCAP makes millions of dollars in license
fees each year. These funds are used to support
the ASCAP Foundation, which provides grants
and scholarships for emerging composers and
writers.
Workshop Express Takes President. The "Santa Claus Express Kids" gathered round at WTVW Orlando air personality Bill Cross read "The Night Before Christmas" at the special "fireworks" terminal in Washington, D.C. The holiday charity effort brought underprivileged children to a secret "Santa's Workshop." U.S. President Jimmy Carter and WBJJ's Jim Miami and WBJJ's O'Hara worked with presidential to make a dream visit to Santa's Workshop a reality for the children.

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 Peuse, Samuels, and band members Gary LaLonde, Dave Betts, and Derry Crenan.

Bo B-Day. KWFN Santa Rosa, Calif., threw Bo Diddley an early birthday party, bringing some listeners backstage to give the legenderd birthday gifts. From left are KWFN QM Bob Woodfin, listener Joie Mitchell, and Diddley.

Wild Thing. WILD Boston PD Elroy R. C. Smith, left, brings the evening's lineup together for a climactic moment before rolling into the WILD Ball. The station's Fall Ball performers were, from second left, Stacy Lattisaw, Bobb, "D Train" Williams, and Juan Camo.

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

Conclusion. The Make-A-Wish Foundation's Oregon chapter concludes its 1986 fund-raising campaign with the single largest donation—from Ackerley stations KGON/KGON Portland. The donation, amounting to more than $15,300, 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 Hem 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 Nolte, and Powell.
RKO Memories, Misfires, And Mysteries: Part 2

The 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 WGNM-FM, Washington, D.C., retaining the classical format on WGNM-FM. During his visit to CKLW in 1967, I had told Ross Taber, RKO's Radio VP, that when the company decided to go top 40 in D.C., I'd like to be the PD to do it. He remembered, and in late 1971-early 1972, I was commuting weekly between a job at KFRC San Francisco and the new position in D.C.—four days making plans for the new WGNM, three days on the job at KFRC.

The Washington political establishment complained loudly. The FCC was obliged with thousands of written complaints, and the switch-to-top 40 was front-page news. The FCC proposed a way out for RKO, and the company agreed. RKO would not agree to change the format, and the RKO would give us a waiver of the simulcast rule. The deal was made, and the classical format has been simulcast on WGNM-FM ever since. Had top 40 happened on WGNM-AM, it would’ve been a ratings success, but with operating costs comparable to 'aton's WBR and rates in the Miami market, there’d be only red ink. WGNM-AM-FM is very profitable for RKO.

Many of RKO's Beatles exclusives came right from Capitol Records. Many of RKO's Beatles exclusives and exclusives by other British superstars came from contacts at the British trades. I remember Al Coury, the former head of Capitol's promo, once telling me KHJ was the only station not playing "Money" by the Beatles. He said that was because it was keeping the record from going top 40 nationally. I didn't believe it and told him I'd prove it by adding the record at KHJ. It stopped at No. 15 in Billboard's Hot 100.

One famous southern PD was interviewed three times over the years by three different RKO GMs. His station's format was always on top and I remained neutral—making no recommendations to the GMs. All I did was basic research. He didn't look them in the eye. (Something to remember?) At KHJ in 1974, on what was to become his last day on the air, afternoon announcer Tom Dooley said: "I believe Richard Nixon is president of the U.S., and his close associates should be thoroughly investigated in regard to the concept, design, and execution of the political appointment 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. In case you don't believe what you've just heard, I'll repeat it." Then, on came the KHJ jingle followed by "People Gotta Be Free" by the Jacksons.

Once, just once, I did get a direct phone call from a General Tire (the RKO parent company) hired talent. 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 complaining about my control over the programming at the 13 RKO stations. RKO and the FCC investigated and found no improperly wrong doing.

The youngest Gambling's success today at WOR isn't a surprise to me. Bruce Johnson ordered a place to be found at one of the RKO stations for young John 15 years ago, to keep his dad happy. The son was a hard worker and a well-liked, committed broadcaster. 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 a postal inspector. The Mail Fraud Division found the guilty party. It was a former RKO morning disc jockey who wasn't fired. He quit by not showing up for work for two weeks. Wait, "Baby" Love became the first black jock at an RKO top-40 station. I hired him at CKLW in 1967. Wait was so nervous the first few nights, he came out in a mask and came to work with white lotion and bandages all over his body.

The album FMs were seriously hurting KHJ. KHJ's "Radio's First Lady," Nancy Brenneman, had a PDs showing for Drake-chenault consultancy. Drake was more than 10 years ago, and to this day only Johnson knows the answer to the 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 Brennanman, and the loyalty of Torres.

Perhaps the solution to the biggest RKO Radio's 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. Suddenly, Tom O'Neil brought in Frank Shakespeare from outside RKO and put him into a position over Johnson. Johnson brought Dwight Case into RKO as KHJ's GM, and Case later came to RKO'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. Then, on that evening, Johnson and his wife were on their way to EVA and more than 10 years ago, and to this day only Johnson knows the answer to the 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]."

San Francisco P.D. Richard Sands

St. Paul P.D. David Anthony

Washington P.D. Mark St. John

Boston P.D. Harry Nelson

Atlanta P.D. Jim Morrison

Silver Spring P.D. Steve Kingston

KMLK

Minneapolis P.D. Greg Swedberg

Billboard January 17, 1987

www.americanradiohistory.com
BY LINDA MOLESKI

NEW YORK - When the Beastie Boys opened for Madonna on her 1985 "Virgin" tour, they were constantly booted off stage. Less than two years later, after opening for U2 and the Rolling Stones, their 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. 29 on this week's Top Pop Albums chart.

"Around here we’re calling it the Beastie Boys phenomenon," says Biz Markie, 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 record ever.”

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. "His style is somewhat different than the Beasties agree that manager Russell Simmons—who, together with producer Rick Rubin, founded the Gotham-based Def Jam label—played a key role in the band’s development," Sherwood says.

In the summer of 1985, Rubin met and signed the Beasties. "Russell Simmons predicted the gold album and what’s happening to them is something we predicted," says the manager of the band's <em>Def</em> mainstays, 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 to me. If you make 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. 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 reaching air play in the United States. A video for their rock-rap anthem ‘(You Gotta) Fight For Your Right (To Party!’) recently premiered on MTV.

The album appears to a young, broad demographic. "I think that’s the most interesting part of it," Rubin says. "It’s one of those wonderful projects that cuts through many barriers. It’s not a mainstream center and doesn’t fit in those perfect holes, but it rattle 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 characters we are now," says Mike D. "It’s something we always wanted to do," adds group member MCA (Adam Yauch). "It’s about making the money to do it. Maybe we’ll get 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.)

BY JIM BESMAN

NEW YORK - Following a brief and disappointing relationship with RCA, MCA has re-engaged with its 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 unprepared to handle him when he began 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 done right.” Interviews were done with 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 release "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 producer Craig Harper. (Continued on page 27)

BY STEVE GELL

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 rising star, singer Bruce Dickinson, has been a constant factor in the band’s success. Indeed, in a recent interview, Dickinson has been quoted as saying, “I have never been happier in my life.”

Dickinson, 28, is perhaps the most visible member of the band, which has been together since 1975. The group’s first album, "Iron Maiden," was released in 1979, and the band’s success has continued ever since.

The band’s current album, "Somewhere In Time," was released in 1986 and has been one of the most successful releases in the band’s career. The album features the singles "Wasted Years," "Hallowed Be Thy Name," and "The Final Frontier," all of which have charted highly in the United States and around the world.

The band is currently touring in support of this album, with dates scheduled throughout Europe, Asia, and North America. The tour is expected to last until early 1988.

Dickinson has been praised for his powerful vocals and his energetic stage presence. He is known for his ability to engage the audience and create a sense of excitement and energy during live performances. His singing style is characterized by a powerful voice and an emotional delivery, which has earned him a large fan base around the world.

Dickinson is also known for his occasional forays into acting. He has appeared in several films, including "The Man Who Would Be King," "The Princess Bride," and "The Adventures of Ford Fairlane." He has also released a solo album, "Bruce Dickinson," which was released in 1984.

The band’s success has been attributed to a combination of Dickinson’s vocals, the band’s musical talent, and their ability to connect with audiences on a personal level. The band’s message of heavy metal music has resonated with fans for decades, and their dedication to live performances has earned them a devoted following around the world.

In addition to their musical success, the band has also been involved in social and political causes. They have been vocal in their support of various causes, including animal rights and environmental issues. They have also been active in promoting anti-war messages through their music and performances.

The band’s current tour is expected to be a major success, with fans flocking to see the group perform their classic songs and new material from the latest album. The band’s combination of musical talent and engaging stage presence has made them a favorite among metal music fans for decades, and their success shows no signs of slowing down anytime soon.
Talent in Action

IAN HUNTER
The Palace, Hollywood, Calif.
Tickets: $12.50

"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 1972. 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 returned to 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, "Nervy Jerk" (not the music-alone-oldie), was unexceptional. The one-dimensional backing from the eight-piece Royal Young Band (which opened the show) was more suited to 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 middle-life as he did by year 10 of before. It's a shame, however, that in the show he could not have morphed a bit: it seem more of a crime that the crowd was limited to old fans; few curious youngsters come to see one of the giants, and few musicians who had drawn inspiration from him attended. Instead, it was, to quote one of Hunter's songs titles, "just another night."

STEVE HOCHMAN

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

CHAOS, NOISE, and general disarray marked a 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 whacky gurgles, and bleats in its relentlessly pounding repertoire.

Considering the double-bill album is titled "Mind: The Perpetual Intercourse," 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 unpleasanties. It was all vaguely reminiscent of England's Throbbing Gristle and Australia's S.P.Q.R.

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' musical display 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 IMMINATO
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 Mo- ses," 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 accept- ance. I've had since returning to the scene," says the singer/produc- er/songwriter. Hayes' anti-crack version of the ballad "Hey Girl!" on Columbia was one of 1986's unexpected hits.

After several years of a "self-imposed hiatus," Hayes is back recording and acting again. Hayes' performance as the villain in "Es- cape From New York" is in among action-adventure fans. "I had business and personal problems to straighten out," Hayes says in reference to financial tanglements 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 cranking at the city's Master Sound recording studio. In that time he has produced several projects, most nota- bly a Donald Byrd album, and exec- utive-produced an in- dependently 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 pro- tect an Arab leader, was filmed last summer in Spain and the U.K. George Kennedy and Andrew Jarecki are featured as well. Hayes, who appeared on the NBC-TV se- ries "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 Por- ter, have been revived success- fully. "I'm pretty happy with the -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 Thunder- birds 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." So when, all the lawsuits are paid off, I'll see something. It's just part of my life that's been

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

The great soul songwriter praises Peter Guralnick's book "Sweet Soul Music," which chroni- cles the rise and fall of Stax Rec- ords. "The account of what hap- pened at Stax was rather accurate, and I didn't agree with all of the opinions about why things hap- pened."

HAYES, now managed by former RCA and CBS promotion executive Ronnene 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 sum- mer 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? "May- be," he says with a laugh. "I keep in pretty good shape. But I'd have to put some kind of a varia- tion in the show. That's what would be scary. People's memories of the shows used to be like would hard to compete against.

For WEEK ENDING January 17, 1987

Billboard

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

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<th>Artist</th>
<th>Title</th>
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<td>Respect Yourself</td>
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<td>Engine No. 9</td>
<td>Solar</td>
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<td>Gladys Knight &amp; Pips</td>
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<td>Stacy Lattisaw</td>
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<td>Motown</td>
<td>18 24</td>
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<tr>
<td>Jesse Johnson</td>
<td>I Don't Know It</td>
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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 Breakdowns is a weekly national index of how dealers purchase their records with sales divided into six categories based on initial market reaction at the retail- ers and one-stop reporting to Billboard. The full panel of reporters is published periodically as changes in the music are made.

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## BLACK SINGLES A-Z

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<tr>
<td>7 AS WE LAY</td>
<td>(Tuxedomoons, BMI/Isao, BMI)</td>
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<tr>
<td>9 BABY DON'T GO TOO FAR</td>
<td>(WAC, ASCAP)</td>
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<tr>
<td>21 BALLERINA GIRL</td>
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<td>94 BRENDA HUGHES</td>
<td>(Candy)</td>
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<td>(Ogilvie/Almo, BMI)</td>
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<td>(Womack/Commotions, BMI/Isao, BMI)</td>
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## BLACK SINGLES BY LABEL

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<td>Source</td>
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<td>Fever</td>
<td>(Sun)</td>
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<tr>
<td>Tomboy</td>
<td>Del Mar</td>
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## Sheet Music Artists

- **Billy Ocean**
- **Janet Jackson**
- **Michael Jackson**
- **George Michael**
- **Beyoncé**
- **Ariana Grande**
- **Taylor Swift**
- **Dua Lipa**
- **Ed Sheeran**
- **The Weeknd**
- **Katy Perry**
- **Bruno Mars**
- **Billie Eilish**
- **Lil Nas X**
- **Roddy Ricch**
- **BTS**
- **Billie Eilish**
- **Lil Nas X**
- **BTS**
- **Billie Eilish**

## Billboard January 17, 1987

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<tr>
<td>2</td>
<td>1. ONE LOOK (ONE LOOK WAS ENOUGH)</td>
<td>PAUL PARKER</td>
<td>BIZARRE</td>
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<td>3</td>
<td>2. JIMMY LEE (REMIX)</td>
<td>ARETA FRANKLIN ARITA</td>
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<td>3. A TRICK OF THE NIGHT (REMIX)</td>
<td>BANADJARA LONDON</td>
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<td>CARMEN TITO</td>
<td>BIZARRE</td>
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<td>5. STOP TO LOVE (REMIX)</td>
<td>LUTHER VANROSS</td>
<td>BIZARRE</td>
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<td>7</td>
<td>6. PLANET NINE NICK JOHN WATSON</td>
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<td>8</td>
<td>7. FACE IT MASTER &amp; JJ STREET</td>
<td>BIZARRE</td>
<td>BIZARRE</td>
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<tr>
<td>9</td>
<td>8. SHOW ME (REMIX)</td>
<td>JAY Z &amp; ALI JAY</td>
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**Breakouts**

- Titles with future chart potential.
- Based on club play this week.

**12-Inch Singles Sales**

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<td>2</td>
<td>1. FACTORIZED COMPANY B THE SUMMER</td>
<td>THE COVER GIRLS</td>
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<td>3</td>
<td>2. SHOW ME (REMIX)</td>
<td>THE COVER GIRLS</td>
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©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
MEAT LOAF'S LATEST
(Continued from page 20)

ator Frank Farian producing. Says Loaf, "This album has a feeling that I've had before, with 'Bat.' I know what to expect. 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 several tours booked. 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. This was followed by a successful national tour in the coming months. Meanwhile, plans call for Loaf to embark on an extensive European tour in February. He will be appearing in the upcoming Trio- Star movie "Skin-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."
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), Veda Golin (Complet), and the Voltage Brothers (MTM). None of these acts have announced new label affiliations.

Several other 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 among 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/Bellamy Brothers, Jerry Clover, 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 Vegas 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.


* Epic—Exile, Mickey Gilley, Merle Haggard, Libby Hurel, George Jones, Charly McClain, the Shooters, Ricky Skaggs, Connie Smith, Keith Whitley, Johnny Wright, and the Whites.


* MCA/Records—Jeanie Fritts, the Jonesys, John Rich, Kixers, the Whites; the Osbournes, the Travis Brothers, Glen Sutton, Billy Swan, the Wray's, and Jenny Yates.

* Smash—Frank Yankovic, Tipper 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, DanaMcVicker, the New Grass Revival, Barbara Mandrell, the Osbournes, Dan Seals, Tom T. Hall, David Lynn Jones, Kristofferson, Kathy Mattea, Johnny Paycheck, Tommy Roe, the Statler Brothers, Glenn Sutton, Billy Swan, the Wray's, and Jenny Yates.

* 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.


* Mercury—Lynn Anderson, Butch Brown, Luke Boone, the Cannones, 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 Wray's, and Jenny Yates.

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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 Har- ris, 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 pluggor with many years’ experience in the business.

MAILBAG: Responding to the re- cent Nashville Scene column on Ed Shea (Billboard, Dec. 27) was the king of the Atlanta music scene, Bill Lowery, president of the Low- ery Group and one of the most dis- tinguished leaders in the Southern and national music business: “It was with more than passing inter- est that I read your column on Ed Shea. He truly is a fine man and de- serves 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 coun- try charts. Ed is the reason they were ASCAP and not BMI. BMI rec-ognized the possibilities of a publish- ing 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 that he ran Nashville ASCAP. He is a great hu- man being. I appreciate your re- membering him in your column.”

### TNN Tops With Women

NASHVILLE During prime time, The Nashville Network is the most popular advertiser-supp- ported cable network among wom- en 18 and over, according to a new Group W Satellite Communications’ analysis. Group W’s conclu- sion was based on data provided by A.C. Nielsen Household Track- ning and Nielsen Station Index 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- time. Currently, according to Group W figures, TNN reaches 28 million households.

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

Group W handles marketing functions for TNN.

### FOR WEEK ENDING JANUARY 17, 1987

Billboard.

**TOP COUNTRY ALBUMS**

Complied from a national sample of retail store and one-stop sales reports.

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<td>&quot;I'M FOREVER XIV&quot;</td>
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<td>&quot;STORMS OF LIFE&quot;</td>
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<td>REBA McENTIRE</td>
<td>&quot;WHAT AM I GONNA DO ABOUT YOU&quot;</td>
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<td>RICKY SKAGGS</td>
<td>&quot;LOVE'S GONNA GET YA&quot;</td>
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<td>DWIGHT YOAKAM</td>
<td>&quot;GUITARS, CADILLACS, ETC., ETC.&quot;</td>
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<td>&quot;TOO MANY TIMES&quot;</td>
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<td>SAWYER BROWN</td>
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<td>&quot;COUNTRY RAMBLERS&quot;</td>
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<td>&quot;WINE COLORED ROSES&quot;</td>
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<td>GEORGE HARRISON</td>
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<td>KENNY ROGERS</td>
<td>&quot;THEY DON'T MAKE THEM LIKE THEY USED TO&quot;</td>
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<td>T-GRAMHAM BROWN</td>
<td>&quot;I TELL IT LIKE IT USED TO BE&quot;</td>
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<td>MERLE HAGGARD</td>
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<td>&quot;I ONLY WANTED YOU&quot;</td>
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<td>&quot;YOU DON'T NEED NO LOVE&quot;</td>
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<td>&quot;JUST CAN'T PUT DOWN MUSIC&quot;</td>
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<td>JOHN SCHNEIDER</td>
<td>&quot;THE LONG WAY HOME&quot;</td>
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### MAILBAG

With many Women.

### ALBUMS

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<td>Ray Herron</td>
<td>&quot;You're the One That I've Been Dreaming Of&quot;</td>
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<td>Don Williams</td>
<td>&quot;I'm Gonna Love Me Again&quot;</td>
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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 York's weekend a special occasion for New York's jazz fans. The quartet, which offered a solid mix of standards ("Old Devil Moon"), jazz evergreens ("Lincoln 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 was reduced to his skill set and was a nice complement 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 Aki Takase, is now being marketed for the U.S. by Rounder (New England and New York), Gemini (Southeast), Master Takes (Midwest), and Rick Ballard (West Coast) ... "The Complete Keynote Blue Notes" 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 191 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. 18; others, held in partnership with various local organizations, are slated for other Midwest cities in January and February ... Veteran jazz DJ Mort Fega is back on the air every Saturday from 8 p.m.-1 a.m. on WXEL West Palm Beach, a public FM station.

Benson helps Hancock welcome the new year

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Greg Volz, formerly with Petra, makes a solo debut

“Good news about what I’ve done,” Greg Volz says. “I’m planning to get back behind the keys, but I’m also planning to get involved in some other things.”

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Greg Volz, formerly with Petra, makes a solo debut

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,” was 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 has a lot on his mind about his new ministry, his new album, and his new band, Pieces Of Eight.

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LOUISIANA Because retail 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 1980-79, 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 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.

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 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 3033 to the IBM 4300 series,” Zitur says.

All cassette longboxes, now offered 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 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 decreasing returns via telecommunications of 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, one stop such 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, says 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

This piece analyzes 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 paraphernalia, 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 Melbourne. 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 Lipschut, 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 a void in research and developing relationships with customers.

“We’re open at 7 a.m., when the exes 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 products 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 qualified 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 envisied their approach. 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 33)
### POP

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*Compiled from a national sample of retail sales reports.*
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, $13.98).

Each case is made of nylon and features contrasting-color handles 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 (303-985-1569) 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 7156) by David C. Ouney, 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.

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's 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 closed down, admission 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 suburbs, Palings was the market leader until Brash left 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 freelance writer based in Sydney.

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 are the Dirt Band's Jimmie Fadden and Bob Carpenter with Tony Marcon, U.S. marketing director for Bib.

ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—not price 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 Warner Bros. 7306/7307 $14.98
CD Warner Bros. 2-5544-1/2 $14.98

HUSKER DU
Warehouse: Songs And Stories
LP Warner Bros. 7301/WAG/SM 10.98
CD Warner Bros. 2-5536-1/2 $14.98

LOS LOBOS
By The Light Of The Moon
LP Warner Bros./Eastwest/ WAG/SM 10.98
CD Warner Bros. 2-5535-1/2 $14.98

MADHOUSE
B
LP Warner Bros. 1-2554-5/WAG/SM 10.98
CD Warner Bros. 2-5533-1/2 $14.98

DAVID SANBORN
A Change Of Heart
LP Warner Bros. 7302/WAG/SM 10.98
CD Warner Bros. 2-5534-1/2 $14.98

DENIS HAINES
The Listening Principle
LP Warner Bros. 7303/WAG/SM 10.98
CD Warner Bros. 2-5532-1/2 $14.98

FALCO
Emotional
LP Warner Bros. 7304/WAG/SM 10.98
CD Warner Bros. 2-5531-1/2 $14.98

G.P. HALL
Movements
LP Warner Bros. 7305/WAG/SM 10.98
CD Warner Bros. 2-5530-1/2 $14.98

STEVE PARSONS
Dreams Of Gold
LP Warner Bros. 7306/WAG/SM 10.98
CD Warner Bros. 2-5529-1/2 $14.98

PETER AND CLIVE SARSTEDT
Asia Minor
LP Warner Bros. 7307/WAG/SM 10.98
CD Warner Bros. 2-5528-1/2 $14.98

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

= Simultaneous release on CD.

AMERICA
History: Greatest Hits
LP Warner Bros. 7300/WAG/SM 10.98
CD Warner Bros. 2-5527-1/2 $14.98

DAVID SANBORN
Change Of Heart
LP Warner Bros. 7302/WAG/SM 10.98
CD Warner Bros. 2-5534-1/2 $14.98

FALCO
Emotional
LP Warner Bros. 7304/WAG/SM 10.98
CD Warner Bros. 2-5531-1/2 $14.98

G.P. HALL
Movements
LP Warner Bros. 7305/WAG/SM 10.98
CD Warner Bros. 2-5530-1/2 $14.98

STEVE PARSONS
Dreams Of Gold
LP Warner Bros. 7306/WAG/SM 10.98
CD Warner Bros. 2-5529-1/2 $14.98

PETER AND CLIVE SARSTEDT
Asia Minor
LP Warner Bros. 7307/WAG/SM 10.98
CD Warner Bros. 2-5528-1/2 $14.98

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

拝啓

めでたくも創業百周年をお迎えになる

大慶至極に存じ上げます。

よいよご進展なさいますか

お祈り申し上げます。

敬具
AMAHA. Into the future.
A SPIRIT THAT WILL TRANSPORT YOU TO VERY SPECIAL PLACES. FOR 100 YEARS, ALIVE IN EVERYTHING WE MAKE. RIVA SCOOTERS BY YAMAHA. DISCOVER THE JOY.
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 to 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 is the company moves forward as 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: electrode 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)

Providing Education, Popularizing Music Worldwide
NIPPPON 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 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 1953 that he opened the Yamaha Music Schools in 1954. So far the schools have graduated over 35 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)
YAMAHA MUSIC EDUCATION SYSTEM

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 Kitanomura (a deluxe "Japa"

(Continued on page Y-22)

Yamaha Music Foundation of Tokyo, Japan, is widely known as 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 try 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)

A COMMITMENT TO MUSICAL EDUCATION

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

YAMAHA 1887-1987

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 event, 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, Coretta 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 Fitness (Kawakami Award for “Party Night”), Indonesia’s Harvey Malaeholo (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 Sosozia, 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 Liu, the U.S.’s Tom Deluca, and the U.K.’s Simone and the Flaming Musolinis (two acts).

Each Grand Prize winner received a certificate, a medalion 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)

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.

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

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

The Flaming Mussolinis, U.K. group, at the rehearsal studio before World Popular Song Festival appearance.
CONGRATULATIONS ON YOUR 100TH ANNIVERSARY!
THANKS FOR YOUR CONTINUED SUPPORT.

Lionel Richie
ARTIST INVOLVEMENT

In 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 products.

“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, Chic Corea, Lionel Richie, Mr. Mister, Kenny Loggins, Michael McDonald, Toto, Barry Manilow, James Taylor, Donald Fagen, Amy Grant, Phil Ramone, Shelia E., Ricky Skaggs, Restless Heart, Jerry Goldsmith, Supertarmp, 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 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 waked 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 also be seen in “Pretty In Pink,” “Ibstar,” “Rocky IV,” “Coppacabana” 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 technical side, to the benefit of all concerned.”

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.”

Yamaha 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 “Yamaha” were James Newton Howard, Jackie Jamison, Madonna, Michael, Randy and Tito Jackson, Quincy Jones, Kenny Loggins, Michael McDonald, Barry Manilow, David Paich, and Steve Porcaro.

The 1985 awards will be presented in a special ceremony on Jan. 25 at the Anaheim Marriott Hotel, Anaheim, Calif.

Digital Musical Instruments

Seemingly 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 keyboardsists 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 lot of new world of 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 combinations, 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 enhancements each 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. Some artists are represented in Yamaha’s “Artist Series” of posters 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, MTX four-track portable cassette deck, two KS10 powered speakers, MIDI mixer, machine, and QX21 sequencers.

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 Hinley. “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.”

Yamaha Music Awards

The Yamaha Music Awards

The Yamaha 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 “Yamaha” were James Newton Howard, Jack, Jennifer, Madonna, Michael, Randy and Tito Jackson, Quincy Jones, Kenny Loggins, Michael McDonald, Barry Manilow, David Paich, and Steve Porcaro.

1986 recipients were Berklee College of Music, Dr. John Chowning, Chic Corea, Nathan East, Donald Fagen, Jerry Goldenhart, Jon Mitchell, Phil Ramone, and Lionel Richie.

The 1987 awards will be presented in a special ceremony on Jan. 26th at the Anaheim Marriott Hotel, Anaheim, Calif.
Congratulations on your 100th Year Anniversary!!!

Thank you for your assistance in making our music.

Glenn Frey
Restless Heart
Hawk Wolinski
Toto

James Newton Howard
Patrick Leonard
Nathan East

The Fitzgerald Hartley Co

Larry Fitzgerald

Mark Hartley
PROFESSIONAL AUDIO DIVISION

Like 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 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 use,” 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 PD2500 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 reverbs, 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 keyboards and electronic 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 adherence to philosophy of in-house manufacturing and R&D. The “extremely 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 multi-tude 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’s 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 V-4)

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


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.
CONGRATULATIONS
ON A
BRILLIANT
FIRST CENTURY

PHIL RAMONE
YAMAHA ELECTRONICS: HOME & CAR AUDIO

Yamaha Electronics Corp., which was formed in 1981, is one of the fastest growing companies in the industry. 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, partly helped by CDs. Our Surround sound has been a big hit 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 phase locked PLL synthesized tuning system; and, the K-540 and K-340 mid-price 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 monaural soundtrack), Simulated Surround (a surround effect from a monaural 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/recorder. It offers MTS (Multi channel TV Sound) Stereo, SAP (Separate Audio Program), infrared 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 laser disk players and in the latter half of 1987 we’ll be introducing a laser disk 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 LVP-1 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 discs. 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 VCR line of cassette recorders, the YCS speakers, the YCT tuners, YPA power amplifiers, YGE graphic equalizers, and YCS speaker systems are all sold through a car audio specialty stores and 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 a handsome cabinet and speaker enclosures. There are numerous 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 improve 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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BILBOARD JANUARY 17, 1987
Here’s To Another 100 Years... You Give Great Equipment!
ELECTRONIC KEYBOARDS

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

The Electronic Keyboard Division (EKD) has the distinction of including the descendant 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., Electronic Keyboards provide a myriad of FM tone generated, combinable voices and instruments and up to 64 rhythms—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 (Advanced 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 boosts 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-600 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)

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, NJ. These centers are used by several different Yamaha divisions. The Florham Park facility, which is the largest 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 previewings and procurements 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.

Congratulations
On Your 100th Anniversary
and Thank You
for Your Support

MADONNA and PATRICK LEONARD
The digital effects.

<table>
<thead>
<tr>
<th>Effect</th>
<th>Specification</th>
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</thead>
<tbody>
<tr>
<td>COMPRESSOR</td>
<td>Release = 525ms</td>
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<tr>
<td>TRIGGERED PAN</td>
<td>Panning = 525ms</td>
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<tr>
<td>PITCH CHANGE A</td>
<td>Base Key = C3</td>
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<tr>
<td>PITCH CHANGE D</td>
<td>F.B. Gain = 10%</td>
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<tr>
<td>STEREO PHASING</td>
<td>Mod. DLY = 3.0ms</td>
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<tr>
<td>REV 1 HALL</td>
<td>REV Time = 2.6s</td>
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<tr>
<td>REV 4 PLATE</td>
<td>HIGH = 0.7</td>
</tr>
<tr>
<td>STEREO FLANGE A</td>
<td>Mod. Depth = 50%</td>
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<tr>
<td>DELAY L,R</td>
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<tr>
<td>GATE REVERB</td>
<td>Liveness = 5</td>
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<tr>
<td>PARAMETRIC EQ.</td>
<td>MID FRQ = 500 Hz</td>
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<tr>
<td>FREEZE A</td>
<td>REC Mode = Auto</td>
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<tr>
<td>PITCH CHANGE B</td>
<td>1 Fine = +8</td>
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<tr>
<td>ADR-NOISE GATE</td>
<td>TRG. MSK = 5ms</td>
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<tr>
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<tr>
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<td>L→R</td>
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<tr>
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<td>OVER DUB</td>
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<tr>
<td>PITCH CHANGE C</td>
<td>L DLY = 0.1</td>
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<tr>
<td>SYMPHONY MOD. DEPTH</td>
<td></td>
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</tbody>
</table>

Without the expensive side effect.

If you want highly cost-effective, extremely versatile digital sound processing, you may not need anything more than the new SPX90 Digital Multi-Effect Processor. Or want anything less.

Built into its rack-mountable chassis are 30 preset effects specifically designed to suit a wide range of studio and live performance applications.

All the preset effects have up to nine user-programmable parameters. So you can further individualize them for your particular need and store them in any of the 60 on-board RAMs for instant recall using the front panel keys, optional remote control or footswitch.

The SPX90 offers MIDI-compatibility including the ability to make program changes during live performance via MIDI. Some effects can even be actuated by a change in input level during performance.

So whether you're a studio or sound reinforcement engineer, keyboard player, guitar player, bass player, even home recording enthusiast, the SPX90 can add incredible creativity to your music. At a very credible price.

See your Yamaha Professional Audio dealer. Or write: Yamaha International Corporation, Professional Audio Division, P.O. Box 6600, Buena Park, CA 90622. In Canada: Yamaha Canada Music Ltd., 135 Milner Avenue, Scarborough, Ont. M1S 3R1.

* U.S.A. suggested retail price subject to change without prior notice. Canadian price will vary.

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It has two wheels, two sources of power and can go from 0 to 192 in just one shift. But instead of riding it, you strap it over your shoulder. Because this machine is so powerful, it can take you places just standing still.
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HAPPY 100th YAMAHA,
I’m Proud of my Association with the most innovative company in the world of Music!
Here’s to your continued success!
Thank you for your support
Bill Payne.

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 Nemu-no-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. Nemu-no-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. Nemu-no-Sato was the first recreation center to be established by Yamaha, but others include Tsumagoi in central Japan; Katsuraragi 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.
1955—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 the world’s first transistorized electronic organ, the Electone.
1960—Yamaha’s American company, Yamaha International Corp., is established in Los Angeles, Calif.
1961—Yamaha builds the world’s first fiberglass-reinforced plastic (FRP) ski and archery bow.
1963—Yamaha expands via subsidiaries, into hotel facilities.
1964—First overseas Yamaha Music School is opened in America. First Yamaha Electone Festival held.
1968—Mass manufacture of household products begins.
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-
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YOUR FRIENDS,
SYLVESTER STALLONE
AND
WHITE EAGLE
ENTERPRISES
HISTORY & CHRONOLOGY
(Continued from page Y-18)

1973—Divisions in France and Brazil established. Everett Piano Co. becomes Yamaha subsidiary.
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 Hama-matsu, 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 DSM music computer is unveiled to the public. REV-1 digital reverb is unveiled.
1985—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 Television.

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 contests 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 improve 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 produces performance solo pieces on pianos, synthesizers, Electone keyboard or any instrument of their choice, as well as ensembles in ensemble efforts with the backing of wind, string and percussion instruments. And there are also concerts.

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."
Happy Anniversary,

YAMAHA

Congratulations on a century at the forefront of the music industry.

We look forward to the next century of uncompromising, state-of-the-art excellence in new entertainment technologies.
DRUMS, GUITARS & AMPLIFIERS

Formed 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 beginner 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,” says Curlee. “Our electric guitar and bass poster program now includes artists Charlie Sexton, Blik 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)

The other two areas of YMF activity are music publishing and concert promotion. Yamaha promotes and protects 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 Kenichi Kawakami, “music is a tool for people communicating with other people.”

REMO, INC. SALUTES YAMAHA ON THE HAPPY OCCASION OF ITS CENTENNIAL ANNIVERSARY.

WE TAKE GREAT PRIDE AND PLEASURE IN OUR ROLE AS A MAJOR DRUM HEAD AND PERCUSSION SUPPLIER TO YAMAHA’S MUSICAL INSTRUMENT DIVISION, AND IN OUR CONTRIBUTION TO ITS COMMITMENT TO EXCELLENCE.

Happy Anniversary YAMAHA

"For over a Century of the Finest Musical Equipment" Thanks for all Your Support through-out the Years.

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COMMITMENT TO
EXCELLENCE

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We wish to recognize and to congratulate

YAMAHA INTERNATIONAL CORPORATION

on 100 years of unrivaled contributions

to the Music Industry.....
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 Thornton, 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, metalurgy 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 Nielsen. “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 Nielsen, “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 CFIIIs, 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,” Nielsen 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 Nielsen, “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 consoles and studio uprights. Manufactured since 1883 and acquired by Yamaha in 1973, “the Everett piano has a very, very loyal following,” says Nielsen. “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 Service Bond Program provides thorough piano service after installation. The Litle 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 Nielsen. “Despite sales trends and the introduction of new electronic keyboard instruments, there’s nothing 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 Y4)

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 Watanabe. “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 to 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 stint 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 75% 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, 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.”

Congratulations

YAMAHA

on

100 Years.

We are pleased to have shared 10 years.

Yamaha Grand Piano ’77
Yamaha PM 1000 ’78
Yamaha PM 2000 ’79
Yamaha 750cc Seca ’81

You are the best!
Thank You!

PARK WEST
Chicago

To Yamaha

My personal Thank you For 100 years of Creative and useful musical instruments. Please continue.

Chick Corea

CHICK COREA PRODUCTIONS

AND

MAD HATTER STUDIOS

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HAPPY ANNIVERSARY

CONGRATULATIONS YAMAHA

BILLY JOEL
Yamaha Pianos and Equipment have always provided me with the sound I want and need.

Congratulations Yamaha on 100 great years!!!
Ampex Congratulates Yamaha On 100 Years Of Success.

Glad We’re In Tune.

Berklee

January 17, 1987

Yamaha International Corporation
6600 Orangethorpe Boulevard
Buena Park, California 90620

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.

As your second century of excellence lies before you, and as the music of “today” continues to change, we at Berklee look forward to a continuing relationship with Yamaha that will guarantee that no generation is without superior musicians, and that they will always have superior instruments and equipment to fulfill their creative aspirations.

Our congratulations and very best wishes for continuing success.

Sincerely,

Lee Eliot Berk, President
BERKLEE COLLEGE OF MUSIC
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 motorcycles—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 hardened 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)
CONGRATULATIONS TO
THE LINE OF THE
CENTURY

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SUPERTRAMP
RICK DAVIES
DOUGIE THOMSON
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BOB SIEBENBERG

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Congratulations
YAMAHA
One Hundred Years of Excellence
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 motocrossing.

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 preeminence in many sports equipment areas.

Perhaps the greatest triumph has been in the manufacture of ski 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 Kawahami: “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 course 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.
Thank you for making our fantasy become reality
As We Go Forth
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
specialty stores trumpet new releases six to eight weeks before titles actually hit the stores.

“This is a very good way to test the market, to gauge interest in the movie and its success,” 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 in successful years, could be three to eight weeks in advance of the street date. You want to know that happening with record albums.”

Brecker says the advance merchandising in the form of window displays, posters, 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 merchandising 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 tells the market, and that we needed for point-of-sale displays,” Brecker says. “It’s 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 experimented (at least for now) with field-representative approaches to merchandising in favor of direct marketing through the mail and by telephone. According to Tracy Dulan, director of marketing for HBO/Cannon Home Video, “We send our pop 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 efficient 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.”

Dulan 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 companies.

(Continued on next page)
In-Store Merchandising
(Continued from preceding page)

companies 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 where they will have the 26,000-square-foot stores. A 20,000-squarefoot site should be open by April.

Rosenblatt acknowledges he re- mained 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 find Video Library.

Regarded by fellow independent dealers here as a maverick and lon- e, and little-known in the industrial Rosenblatt says his low profile stems from his busy Video Library schedule and his admitted independ- ent-trait (the company even did its own underwriting when it went public).

He has not become socially in- volved 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 involve- ment, he claims Arthur Morowitz, current VSDA president and head of New York Metro Distributing and A&H Sales, "has called me ev- ery year trying to get me on the board. I just haven't had the time. This isn't to say I wouldn't join if there were a cause or some danger. I have always philosophically quar- ried 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 was a movie-movie. We got 50% on 'Holecraft Covenant,' for example."

Adventure In Texas. Austin-based festival promoter Texas Music Network introduced its debut video release, "The Best Of The Kerrville Folk Festival, Vol. 1." From a premiere party at a local Adventureland Video store (Billboard 4, 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)

$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 rev- enues. According to Video Library’s 10Q financial statement for nine months ending Sept. 30, net sales were up 4% to $3,858,000. In the period, revenue rose from $3,289,000 to $3,674,000, 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% to 1,573,000 (to 718,000.) (See re- lated story on page 62.)

Of special pride for Rosenblatt are what he calls "four 'bibles.'" These are thick, bound volumes of computer print-outs. "We do a re- turn on investment for each movie. We can watch each copy constantly. When we see a title at a phenomenal 6.94% and we only have 19 copies, we bring in another 20 or so. And 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 store should be open by April.

Rosenblatt acknowledges he re- mained out of the industry limelight until the public offering. He is an accountant by profession. He worked at a Columbus, Ohio, account- ing firm; then became control-
**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
◇ ◇ ◇ MCA 80485 $39.95

**THE ARCHER: FUGITIVE FROM THE EMPIRE**
Lee Cuddell, Belinda Bauer, Victor Cumpas
◇ ◇ MCA 80485 $39.95

**BELLBOY & THE PLAYGIRLS**
Judy Wigman
◇ ◇ Sony 0472/519.95

**BLONDE VENUS**
Marlene Dietrich, Herbert Marshall, Cary Grant
◇ ◇ MCA 80476 $29.95

**CAPTAIN NEWMAN, M.D.**
Angie Dickinson, Bobby Darin, Gregory Peck
◇ ◇ MCA 80403 $29.95

**CARDIAC ARREST**
Garry Goodrow, Mike Chan
◇ ◇ Sony 0477/519.95

**THE CHECK IS IN THE MAIL**
Brian Dennehy, Anne Archer, Dick Shawn
◇ ◇ MCA Home Entertainment $39.95

**DESTRY RIDES AGAIN**
Marlene Dietrich, James Stewart
◇ ◇ MCA 80252 $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 0491/519.95

**HOWARD THE DUCK**
Les Thompson, Jeffrey Jones, Tim Robbins
◇ ◇ MCA 80451/7 $39.95

**INTERNATIONAL HOUSE**
W.C. Fields, George Burns, Gracie Allen
◇ ◇ MCA 80512 $29.95

**KENT STATE**
Talia Balsam, Ellen Barkin, Jane Fleiss
◇ ◇ MCA 80468 $39.95

**THE LIVES OF A BENGAL LANCER**
Gary Cooper, Franchot Tone, Richard Cromwell
◇ ◇ MCA 8052/7 $29.95

**MISSILES 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 0477/519.95

**SATURDAY NIGHT SPECIALS SERIES—BREAKIN' METAL**
Venom, Warlock, Uriah Heep
◇ ◇ Sony 0472/519.95

**THE SEVENTEENTH BRIDE**
Lisa Hartman
◇ ◇ Sony 0506/3 $39.95

**SWEET LIBERTY**
Alan Alda, Michael Caine, Michelle Pfeiffer
◇ ◇ MCA 5498

**TO ALL MY FRIENDS ON SHORE**
Bill Cosby, Gloria Foster, Dennis Hines
◇ ◇ Sony 0507/5 $39.95

**TOUCH OF EVIL**
Charlton Heston, Janet Leigh, Orson Welles
◇ ◇ MCA 56076/8 $29.95

**WASHINGTON, D.C.**
Willard Scott
◇ ◇ UPVHS1102/3 $39.95

**WINCHESTER: 73**
James Stewart, Shelley Winters, Dan Duryea
◇ ◇ MCA 5/19.95

**WOMEN IN ROCK**
Aretha Franklin, Bobbie Midler, Tina Turner
◇ ◇ MCA 80426/5 $29.95

**ZOOT SIMS—A SENTIMENTAL MOOD**
Zoot Sims
◇ ◇ Sony 0412/3 $39.95

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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.
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 Delliagh 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 self-serve.

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 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. It's a project of history. It's timely, now but it has timelessness to it," says Jerry Sharrell, 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)

Movie Music Videos Seeks Innovative Uses 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 film. Movie Video, a new company, has already inked deals with Karl Loriimar 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 music video 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 60's," says Francis.

Francis says the idea is an extension of his background as a record label executive who also promoted music video clips.

"We thought the idea of cutting three- to four-minute clips would be useful to the home video community," he says. "We'd 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 Loriimar later this year could conceivably be "Three Amigos" or "Manhunter." Francis says an existing music concert could benefit from the concept through use of such cutting scenes as 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 VH1 would welcome the 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 possibility, but Francis concedes that conventional trailers work well in video stores also.

He says, "The rights to the show 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 video cassettes but it's separate from the first-run barrage. And these clips would not graft in any artists. They would be true 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 Video 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 promotions of a title. He says, "It's analogous to radio play—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.
**TOP VIDEOCASES SALES**

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Price of Sale</th>
<th>Sales Rank</th>
</tr>
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<tbody>
<tr>
<td>1.5</td>
<td>INDIANA JONES AND THE TEMPLE OF DOOM</td>
<td>Paramount Pictures / Paramount Home Video 1643</td>
<td>Harrison Ford / Kate Capshaw</td>
<td>1984 PG</td>
<td>29.95</td>
</tr>
<tr>
<td>1</td>
<td>SLEEPING BEAUTY</td>
<td>Walt Disney Home Video 476</td>
<td>Animated</td>
<td>1979 G</td>
<td>29.95</td>
</tr>
<tr>
<td>2</td>
<td>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</td>
<td>KVC-ICA Video Prod. / Kari Lorin Home Video 070</td>
<td>Jane Fonda</td>
<td>1985 NR</td>
<td>39.95</td>
</tr>
<tr>
<td>3</td>
<td>WHITE CHRISTMAS</td>
<td>Paramount Pictures / Paramount Home Video 6104</td>
<td>Bing Crosby / Danny Kaye</td>
<td>1954 NR</td>
<td>19.95</td>
</tr>
<tr>
<td>4</td>
<td>JANE FONDA'S NEW WORKOUT</td>
<td>KVC-ICA Video Prod. / Kari Lorin Home Video 069</td>
<td>Jane Fonda</td>
<td>1985 NR</td>
<td>39.95</td>
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<td>6</td>
<td>STAR TREK II THE WRATH OF KHAN</td>
<td>Paramount Pictures / Paramount Home Video 1180</td>
<td>William Shatner / Leonard Nimoy</td>
<td>1982 PG</td>
<td>19.95</td>
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<td>STAR TREK III THE SEARCH FOR SPock</td>
<td>Paramount Pictures / Paramount Home Video 1621</td>
<td>William Shatner / DeForest Kelley</td>
<td>1984 PG</td>
<td>19.95</td>
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<td>8</td>
<td>THE SOUND OF MUSIC</td>
<td>CBS-Fox Video 1051</td>
<td>Julie Andrews / Christopher Plummer</td>
<td>1955 G</td>
<td>29.95</td>
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<td>9</td>
<td>STAR TREK II THE MOTION PICTURE</td>
<td>Paramount Pictures / Paramount Home Video 8858</td>
<td>William Shatner / Leonard Nimoy</td>
<td>1980 G</td>
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<td>WITNESS</td>
<td>Paramount Pictures / Paramount Home Video 1736</td>
<td>Harrison Ford / Kelly McGillis</td>
<td>1985 R</td>
<td>19.95</td>
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<td>11</td>
<td>BEVERLY HILLS COP</td>
<td>Paramount Pictures / Paramount Home Video 1134</td>
<td>Eddie Murphy</td>
<td>1985 R</td>
<td>19.95</td>
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<td>THE CAGE</td>
<td>Paramount Pictures / Paramount Home Video 604001</td>
<td>Jeffrey Hunter / Susan Olsen</td>
<td>1964 NR</td>
<td>29.95</td>
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<td>13</td>
<td>PINOCCHIO</td>
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<td>Animated</td>
<td>1940 G</td>
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<td>GONE WITH THE WIND</td>
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<td>Clark Gable / Vivien Leigh</td>
<td>1939 G</td>
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<td>Karl Lorin Home Video 513</td>
<td>Luann Lee</td>
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<td>9.95</td>
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<td>Various Artists</td>
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<td>Humphrey Bogart / Ingrid Bergman</td>
<td>1942 NR</td>
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<td>ALICE IN WONDERLAND</td>
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<td>Animated</td>
<td>1951 G</td>
<td>29.55</td>
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<td>19</td>
<td>AMADEUS</td>
<td>HBO/Cannon Video TV4997</td>
<td>Tom Hulce / F. Murray Abraham</td>
<td>1984 PG</td>
<td>29.95</td>
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<td>THE BEST OF DAN AKROYD</td>
<td>Broadway Video / Warner Home Video 35012</td>
<td>Dan Aykroyd</td>
<td>1986 NR</td>
<td>24.98</td>
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<td>Karl Lorin Home Video 509</td>
<td>Rebecca Anderson</td>
<td>1985 NR</td>
<td>9.95</td>
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<td>MAXIMUM OVERDRIVE</td>
<td>DEG Inc. / Karl Lorin Home Video 395</td>
<td>Emilio Estevez</td>
<td>1986 R</td>
<td>70.95</td>
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<td>23</td>
<td>SECRETS OF THE TITANIC</td>
<td>National Geographic: Video / Vestrion 1063</td>
<td>Martin Sheen</td>
<td>1986 NR</td>
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<td>24</td>
<td>MY FAIR LADY</td>
<td>CBS-Fox Video 7038</td>
<td>Rita Hayworth / Audrey Hepburn</td>
<td>1964 G</td>
<td>29.98</td>
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<td>25</td>
<td>COLOR ME BARBRA</td>
<td>Barwood Films Ltd. / CBS-Fox Video Music Video 3518</td>
<td>Barbra Streisand</td>
<td>1965 NR</td>
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<td>1986 METS A YEAR TO REMEMBER</td>
<td>New York South Sports Channel / Rainbow Home Video</td>
<td>New York Mets</td>
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<td>KATHY SMITH'S BODY BASICS</td>
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<td>Kathy Smith</td>
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<td>28</td>
<td>COBRA</td>
<td>Bruce Willis</td>
<td>Sylvester Stallone</td>
<td>1986 R</td>
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<td>29</td>
<td>JANE FONDA'S PRIME TIME REFLECTIONS SYSTEM</td>
<td>Karl Lorin Home Video 058</td>
<td>Jane Fonda</td>
<td>1984 NR</td>
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<td>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</td>
<td>JCI Video Inc. / JCI Video 8100</td>
<td>Kathy Smith</td>
<td>1984 NR</td>
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<td>NORTH BY NORTHWEST</td>
<td>MGM-UA Home Video 600104</td>
<td>Cary Grant / Eva Marie Saint</td>
<td>1959 NR</td>
<td>29.95</td>
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<td>SHORT CIRCUIT</td>
<td>CBS-Fox Video 3724</td>
<td>Steve Guttenberg / Ally Sheedy</td>
<td>1986 PG</td>
<td>79.95</td>
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<td>MARY POPPINS</td>
<td>Walt Disney Home Video 23</td>
<td>Julie Andrews / Dick Van Dyke</td>
<td>1964 G</td>
<td>29.95</td>
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<td>THE SWORD IN THE STONE</td>
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<td>1963 G</td>
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<td>POLTERGEIST II THE OTHER SIDE</td>
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<td>JoBeth Williams / Craig T. Nelson</td>
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<td>A. Schwarzegger</td>
<td>1986 R</td>
<td>79.95</td>
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<td>38</td>
<td>THE POLICE: EVERY BREATH YOU TAKE THE VIDEOS</td>
<td>A&amp;M Records Inc. / A&amp;M Video 211022</td>
<td>The Police</td>
<td>1986 NR</td>
<td>19.95</td>
</tr>
</tbody>
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*Recording Industry Assoc. 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 non-theatrical made-for-home video product, 25,000 or $1 million for music video product). A Platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (260,000 or $2.4 million for non-theatrical made-for-home 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 copies of a single 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, lip from. C, concert. D, documentary.*
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 serve 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 beat—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 "Ee-gal") 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 has 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
**Women in Rock**

(Continued from page 4)

"in the 30,000-40,000 range," says Sharrell. "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's Roll" motion picture, due out next summer. It will later become a home video title.

Wolf Schneider is a Los Angeles-based free-lance writer.
**Animators Enliven ‘Skin Trade’**

**Group Works On Duran Duran Clip**

BY JIM BESMAN

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 up to work on Duran Duran’s forthcoming “Skin Trade” clip.

The video is being directed by Peter Kagan and Paul Greif, the director 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 mated with experimental animation footage running inside and outside the shadows, on top and underneath,” Fleischer says.

Kagan says the process required “the manipulation of live footage done with an animation camera one frame at a time, matching in and out areas through multi-

**‘It’s an ideal match of animators and directors’**

**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 10:00 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 video 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 Phyllicia Rashad and Debbie Allen) and Elena 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 creating deft photo drawings and line drawings of each performer.

A&E is no stranger to jazz programming for TV. The 20-hour-a-month cable service has extensive coverage of the locally produced and presented “Jazz At The Smithsonian” and “Oscar Peterson & Friends.” A&E also has a weekly series called “Friday Night Jazz.”

**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 company includes videos for Tesla’s “Modern Day Cowboy,” directed by Gregg Masukau, Andy Taylor’s “When the Rain Comes Down,” directed by Marcelo Anciano; Kool & the Gang’s “Victory,” directed by John Dabl; and Kiss’ “longform Kiss and Tell,” directed by Claude Borenzwieg.

London-based GLO Productions has expanded to the West Coast. The new operation, headed by producer Elizabeth Trafford, will represent its own 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 Rick 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 their latest album, “Ra-Do-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 Logis-

**New Videoclips**

**By DEVILOPERS**

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.

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London-based GLO Productions has expanded to the West Coast. The new operation, headed by producer Elizabeth Trafford, will represent its own 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 Rick 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 their latest album, “Ra-Do-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 Logis-

**New Videoclips**

This weekly listing of new videoclips generally available for pro-

**Longform To Promote Album Sales**

**Jazz Label Bets On Cable**

**By DEVILOPERS**

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 10:00 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 video 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 Phyllicia Rashad and Debbie Allen) and Elena 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 creating deft photo drawings and line drawings of each performer.

A&E is no stranger to jazz programming for TV. The 20-hour-a-month cable service has extensive coverage of the locally produced and presented “Jazz At The Smithsonian” and “Oscar Peterson & Friends.” A&E also has a weekly series called “Friday Night Jazz.”
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 82,000 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 pay.

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 year to do that," he says. "Getting started on Christmas is an unknown like World Party is virtual 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.

Says Tobey, "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 Tobey.

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 promotion certainly helped."

The third hip clip is "Make It Mean Something" by Manhattan artist Bob Jungklaas. Jim Bessman

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Audio Track

NEW YORK

PETTIBONE also was in producing the overdubs for Howard Hewett’s next Elektra release, “Stay.” Rob Paustian engineered, Rich Novak assisted. Also there, Stephen Grebies produced a mix for Enigma act Smitherens’ “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, Bashiri Johnson handled percussion, and Billy Bob and Bobby Kozzi played keyboards. With Bastone producing, the session was engineered by Don Wernsba. Novak assisted.

Los Angeles

David Foster was in at Shake Down Sound Recording doing edits on “Thorn In My Side,” the Eurythmics next RCA release.

Kingston Trio’s Hi-Tech Folk

BY STEVEN DUPLER

NEW YORK Folk legend the Kingston Trio may still wear 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 on a 24-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 ambient noise.

Digital debut for the Kingston Trio, he says.

New miniature S series microphones made by Ramsa, Panason ic’s pro audio division, were also used by the group, Leek says. These were attached slightly below the stage microphones feeding 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 par 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.

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 Leopold & 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.

“Leopold & 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’s total revenue,” 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’s “substantial investment” included the installation of advanced computer-aided engineering and automated test equipment, aggressive marketing 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 DJ3001 and 5001 disco mixing units.

One of Biamp’s new products is the RackMax, a 16-channel 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.

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:

• "Evolution Of The Multi-Studio Operation: An Expansion Of The Business Plan," Wilbur Caldwell, Doppler Studios, Atlanta.


• "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

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 Public Enemy record. Finally, producer Dan Hartman brought in the Up-town 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 Steve Pettibone was in at Shake Down Sound Recording doing edits on “Thorn In My Side,” the Eurythmics next RCA release.

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MORE SAMPLES SDR Studios of Van Nuys, Calif., has added two samplers to its digital symphony 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 Keilam. 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 Rusty Banner, 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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Animators and vidclip directors collaborate ... see page 45

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 DUPLICK

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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 pachsos. "I only wish 1987 is as good as 1986," Hansel Martinez says.

And, indeed, it should be. They penetrated decisive-ly 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 superstars José Luis ("El Fuma") Rodriguez, followed by an extensive tour of Mexico and Colum-bia, where "La Magia" had climbed up in the charts. While in Mexico, H&R managed two appearances in the widely popular Sín variety show "Siempre En Domingo."

Christmas found them performing at the re-knowned Los Angeles nightclub Aires de mi Tierra, and then performed a one-night stand in Las Vegas Dec. 20—making H&R one of a handful of Latin art-ists 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 tailor-made pacho sonsones for an 11-day tour of Osaka, Nagasaki, and Tokyo to follow up on the success of "La Magia." There, they will tour in Spain and France, where the album has been intro-duced 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 Muñiz and now his man-gers as well.

Hansel & Raúl's recently released album, Tropical, has reportedly sold 40,000 units in three months—a considerable number for the genre, partic-u larly when it hasn't received the national promotion-al 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-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 ele-ments, that is the strategy salseros must pursue to survive.

Hansel & Raúl help keep salsa’s momentum going

Billboard introduces a new forum for broadcasters

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 commitment to one of the fastest-growing segments of the market. As with the Hot Latin chart, we ex-pect this column to be an important step in the inte-gration of Latin music and broadcast into the main-stream of the American industry.

The first 14 weeks of the Hot Latin 50 chart have shed some light on the inner functioning of Latin air-waves as they relate to Latin music. Huge differ-ences, 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 mu-sic share airplay time almost evenly, whereas in the West and Southwest, several semigenres such as norteño, ranchero, Tex-Mex, cumbias, and others make it difficult to find much coherence in programming. In the West, the radio stations are more concentrated in ur-ban 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 improvisa-tion.

So far this imbalance and the necessary adjust-ments 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 norteños 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 main-land 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 WTMY “La Tremenda” Tampa, Fla., which will have a new owner starting Monday (12). The station was sold by Associated Communications to WTMY Radio Inc., for a sum close to $1 million.

Tichenor Media, the Spanish radio group based in Harlingen, Texas, recently bought Chicago's WJOO-FM for $14 million. The transaction gives the company an additional 80,000 WTMY-FM, both of which operate the network—which owns eight other radio stations, includ-ing 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 presi-dent of Tichenor, said it is still on. In this case, the price is $20 million.
LIFTING THE ROYALTY BARRIER: While there is no dearth of compact disk 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 provisions. The rationale was that the 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 1980 “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.

Classic Karajan recordings set for compact disk release:

lis 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, Canteloupe’s “Songs of the Auvergne,” among others.

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 satellite 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.

Music West—new name to watch out for
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 Two should be sold to the private sector, despite the 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 within 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 local radio stations should eventually establish a national commercial radio network to compete with the BBC.

In addition, 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 argues 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, the balance will follow automatically.

As with the indie local radio stations, 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 by Tim And Takao 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, 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 rid it 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 Videozone: “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 rules 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 proposal over the years and come up with a solution that is agreeable to all parties concerned.”

There are still some problems, including payments for importing an apparent 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 $800 and/or a year in jail. But in practice, through 226 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 80% of the market.

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 25% 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 EM Elektra (14.1%). ARIA (11.9%), WEA (11.3%), PolyGram (10.5%), Teldex (9.7%), and RCA (6%). In the albums sector, CBS takes second place with 17.8% of all chart entries, followed by PolyGram (16.1%), EM Elektra (15.7%), WEA (14.7%), RCA (4.1%), and Teldex (3.7%).

Virgil emerges as the leading independent label in both the singles and albums categories, with 7.4% of singles placings—followed by Rush (6.3%) and 5.7% of albums placings—followed by Mys- kant (2.1%).


In an individual artist analysis, Teldec’s Falco tops the listing with 525 points computed on chart placings, followed by Hansa’s Modern Talking (469), Virgin’s Sandra (319), CBS’s Muenchner Freiheit, Virgin’s Nicky (288), and Hansa’s Chris Norman (229).

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Canada

Copyright Case Judgment Delayed
Industry Sees Decision As Important

BY KIRK LAPOINTE
OTTAWA Decisions have been re-
 served in provincial court in Lon-
 don, Ontario, until Feb. 26 in a ma-
 jor copyright infringement case in-
volving a DJ service that could have
 profound implications for the music
 industry.

Wilfrid Roch and Miles of Music
are charged with 44 counts of ille-
gally duplicating and distributing
copyrighted product. The court has
alleged that Roch and the firm were
supplying some 44 DJ services with
material that did not have permis-
sion to distribute.

On the surface, the case doesn’t
seem that significant. But the music
industry is treating it as a warn-
 ined case. The implication is that if
a prosecution is obtained, other DJ
services will be hunted in the indus-
try’s attempt to stymie the spread
 of a lid on the rampant infringemen-
t 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 evi-
dence before the court to prosecute.
The defense also argued that Roch
and Miles of Music were being used
as scapegoats for the industry to
argue that DJ services are not a
state-run agency overseeing licensing
of authorized services.

The Canadian Recording Agency
(VLA) has recently expanded to in-
clude DJ services following its suc-
cessful licensing of music video
clubs, which resulted in dramatic
decrees in the use of illegally dupli-
cated product. But talk has been slow
in the industry to reach agreements
with DJs.

“VLA is run by the Canadian Re-
 cording Industry Assn. (CRIA) and
its antipathy to royalties is 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. (CJDAA) to try to set
on terms and conditions.

The Roch case has attracted
much attention locally because
Roch lost his case as a result of the
royalties by the Royal Canadian Mount-
ed Police. Some in the area have ex-
pressed fears that small-town DJ
services will be curtailed as a result
of the action.

While the Roch’s case are assertion
by defense counsel that the action
amounts to an abuse of process un-
der the constitution.

“The whole federal govern-
 ment is expected to unveil receive
on the 63-year-old Copyright Act.

provisions include new penal-
 ties for copyright infringement, and
it is expected that the current $200
maximum per charge will be in-
creased 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 Suing 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 acts, plans a more aggres-
sive suedness policy in 1987.

Virgin Canada president Doug
Chappell, who joined the company a
year ago, after a brief tenure as Is-
land Records Canadian operations’
first president and a lengthy career
at A&M Records, says Virgin Cana-
da shares the “expansionist” out-
look of Virgin Records worldwide.

Already, the label has West Coast
country Agent on the roster. It has
also taken charge of the British signing to Virgin of Cana-
dian Mary Margaret O’Hara who
has agreed to record an album by her later this year.

Also new to the label is Northern
Pikes, a Saskatchewan-based
band that has drawn rave re-
views from Toronto music critics
on their recent club tour. And
Chappell, who expects a record
from the band by April, says,
“There’s quite a few other acts I’m
interested in signing. In fact, that
Chappell expects to refer them to
other Virgin operations on a “non-
territorial” basis that would see Vir-
gin 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
easily outdistanced the served as a clearing house for foreign releases.

Chappell came aboard last year fol-
loowing a series of “personal
reasons” by Bob Mur. Chapp-
ell says his tenure at Island was
frustrating. Although he enjoyed
working under label chief Chris
Blackwell, he wasn’t able to per-

sue Island to allow him to sign do-

mestic artists.

Two acts that slipped through
his fingers after he had done the spade
work were Glass Tiger and Lang.
Glass Tiger went on to EMI
damn the Canadian industry’s
sensation of 1986. Featured with pro-
ducer Jim Valance, 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 Cana-
d. Lang, meanwhile, was eventu-
ally 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.

“Disability to sign artists was some-
thing I demanded when I came here,”
says Chappell, who found
himself working again with his old
contacts at A&M, which distributes
Virgin.

“Why a lot of people in North
America and Canada think Virgin is
Virgin has an image of a boutique
label, but it’s really much broader
in base,” Chappell says.

“I’ve probably had to work at it
for 15 years,” he says. “It’s a
disease I can’t seem to shake.

Roch’s latest suit seeks $400,000
from the company, particularly
in light of previous announcements
that the U.S. operations would be
more substantive.

“It won’t be like the last time we
had a suit,” he says. “We have
a lot of boxes to work in.”

BY SHIG FUJITA

EIAl Offers DAT Views

TOKYO Officials of Japan’s Elec-
 tronic Industries Assn. (EIAl)
rej ect suggestions the recent Vancou-
er launch of Digital Audio Tape
was a failure (Billboard, Dec. 27).

Although no agreement was
reached on the use of anticyclop
ing devices in DAT machine, presi-
tent Toshio Takai says his or-
ganization is not opposed to the
availability of sound copyright
right protection, as the trade group
IPFI has claimed.

However, Takai emphasizes that
home copying is permitted under
Japanese law and also notes that
under Japanese antitrust and
anticar
carte laws, the EIAJ has
struct manufacturers to include
 copy-cke 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 acquaint-
and exchange views, Takai says.

EIAl is almost sure, sharp differences
emerged, there was no emotional
enforcement. We also agreed to
fight piracy, though there was no
clear-cut agreement on what the next
meeting should be.

The EIAl maintains that home
copying should be considered a dis-
agreement problem and that the trade
industry around the world will always find a way
around copyright protection de-

sions that further dis-
cussion of the DAT issue should
invol
e American manufacturers, Eu-
rope and Japan. Discussions in-cluded the issue, and the public at large, not
just EIAl, IPFI, and the Recording
Industry Assn. of America.

EIAJ Offers DAT Views

EIAl Offers DAT Views

INTERNATIONAL

International

U.K.’s Prestwich Holdings
To Release Low-Price CDs

LONDON Prestwich Holdings,
whose Video Collection operation
pioneered the low-price self-through
video market in the U.K., is bring-
ing a new high-quality, lower priced
video to the burgeoning compact disk
sector.

In February, the company will launch
a 250-title CD package
through its Object Enterprises sub-
 sidiary. The Collection series will
include recommended retail prices 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 $10,
and in the last year labels have tak-
en advantage of strong demand and
production shortfalls to hike the prices.

Prestwich expects only Pick-
wick, with a range of classical CD ti-
tles priced at about $10, has at-
tempted to establish a low-price.

Artists featured in The Collection
include Billy Ocean, Glenn Miller,
Cheo Laine, Little Richard, Martha
Reeves, Willie Nelson, and Dolly
Parton.

Their releases are two distinc
t problems and that determined
pirates will always find a way
around copyright protection de-

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SPOTLIGHT
Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY
Highlights now 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

CONCRETE BLONDE
PRODUCER: Concrete Blonde & Earl Mayking
Nancy Martinez
Not Just The Girl Next Door
PRODUCER: Mike Oldfield
Atlantic A17720
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
Ready to Play the Beat
PRODUCER: Wendy Carlos
Atlantic A17970
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.

FIREHOUSE
"Ragin' - Full On
PRODUCERS: Danny James & Mike Watt
Vulture 51719
Southern California's acclaimed postpunk trio The Minutemen rises from the ashes with this new guitarist. Ed Crawford joining rhythm ace Watts and George Hurley for a program of cut, blasting rockers that live up to the album's title.

ROXY ERICKSON
Gonzo! The Real Story
PRODUCERS: Kurt Deuter & Craig Lucovitz
Ozark AM001
Jeff "Roxy" Erickson, long-time guitarist for the brilliant, 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 Emperor Georgis's "Gloriana" rounds out the program.

BEETHOVEN: QUARTET, OP. 59, NO. 2
QUARTET, OP. 74
Orfion String Quartet
Decca DCC 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 Oxford's cycle will occupy only eight CDs, less than any of the current competing versions.

THE COMPLETE PIANO TRIOS
Vladimir Ashkenazy, [illegible] Perahm, Lynn Harrell
Angel CDC 3921
No apparent ego problems in this all-star group, which seems to revel in 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.

ALBUMS

REVIEWED
DREAM PRODUCERS: Atlantic
format and George from Southern California's "Ragin', FIREHOSE Records.
performance. Distributed Nashville, Tenn. 37203
in RECOMMENDED
hit new chart on ALBUMS this remarkable album, built
Music Circle Angeles trio formerly SYN
rocking debut, sparked PRODUCER: None
material no
turns (no)
restrained take a PRODUCER: None
this debut release.

NEW AND NOTEWORTHY
Smal Victories
PRODUCERS: John Oates, Franks Filipotes, the Parachute Club & Mike Jones
RCA 5743-1 R
Coe 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 baladique touches. "Love Is Fire," a good duet by Segato & 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 violonist Batteau. Collection falls into the "swingin'" and traditional jazz mol of Stephane Grappelli and Django Reinhardt schools.

The RED CLAY RAMBLERS
The Music Of Sam Shepard's "A Lie Of The Mind"
PRODUCERS: Jaxx Hendrix & Gary Brist
Kyo Kyo 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 may be interrupted by running time of just 35 minutes.

JAMALADEEN TACUMA
The Complete Piano Trios
PRODUCERS: Jamaladeen Tacuma Gramavision/GrandJ 8-841-2
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 traveling.

OSCAR PETTIFORD
Discoveries
PRODUCERS: Teddy Rhi & Chuck Darwin
Savvy Jazz/Hearse S-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, Ossie Johnson, and Paul Quinichette.

DICK BAUERLE GROUP
Produced by Dick Bauerle
MCA 5994
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 Hutchings & John Heldrup


GOSPEL

BILLBOARD JANUARY 17, 1987

www.americanradiohistory.com
HOT 100
SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

CONGRATULATIONS 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). "Shout at Ya" (Atlantic) 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.

ANOTHER IMPRESSIVE ACHIEVEMENT on this week's chart is the No. 40 debut for "Jacket'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 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 No Beam (Sleeping Bag) in 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, "Ballarin 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-106 Tampa, Fla., where it is No. 12.

QUICK CUTS: The Beastie Boys (Columbia) continue to jump up the pop chart with "(You Gotta) Fight For Your Right (To Party)", while both sides of their earlier single are still on the Hot Black Singles chart. "(You Gotta) Fight For Your 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 KQFX Fresno, Calif. The Communards (MCA) make a small move up the chart, 83 to 81, but the record is in top 10 in several key markets, including No. 6 at WNCX Cleveland. PD Benny 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 WHW Detroit, No. 9 at WDBX Louisville, Ky., and No. 14 at WQXI Atlanta.

FOR WEEK ENDING JANUARY 17, 1987

Billboard HOT 100 SINGLES ACTION

<table>
<thead>
<tr>
<th>RADIO MOST ADDED</th>
<th>NEW TOTAL</th>
<th>ADDS ON</th>
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<tbody>
<tr>
<td>BRUCE WILLIS</td>
<td>RESPECT YOURSELF</td>
<td>MCA</td>
</tr>
<tr>
<td>BRUCE HORNBY</td>
<td>MANDOLIN RAIN</td>
<td>MCA</td>
</tr>
<tr>
<td>TOTO</td>
<td>WITHOUT YOUR LOVE</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>JANET JACKSON</td>
<td>LET'S WAIT AWHILE</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>HUEY LEWIS &amp; THE NEWS</td>
<td>JACOB'S LADDER</td>
<td>CHRYSLIS</td>
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</table>

Radio Most Added is a weekly national compilation of the ten 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 reactions at the retail level. One hurts reporting to Billboard. The full panel of radio stations reporting to Billboard is constantly changing, so changes are made, if available, by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

<table>
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<tr>
<th>CAMEO CANDY</th>
<th>COVERS ARTISTS</th>
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<tr>
<td>L. RONSTADT</td>
<td>I. INGRAM</td>
<td>SOMEWHERE OUT THERE</td>
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<tr>
<td>BON JOVI</td>
<td>LIVIN' ON A PRAYER</td>
<td>MERCURY</td>
</tr>
<tr>
<td>BEASTIE BOYS</td>
<td>YOU Gotta FIGHT FOR YOUR RIGHT</td>
<td>DEF JAM</td>
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<tr>
<td>THE HUMAN LEAGUE</td>
<td>I NEED YOUR LOVING</td>
<td>A&amp;M</td>
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**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 their 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 Faraio, 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 Mascota, Ruth Pointer, vice president of marketing Mike Omansky, June Pointer, and executive vice president RCA-U.S. Rick Dobbs.

**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 Rosenb'att, 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 Couny, and Entourage Management's Julie Shine.
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<th>TITLE (From Billboard Hot 100 Chart)</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Chart Week</th>
<th>Sales</th>
<th>Airplay</th>
<th>Chart Week</th>
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### Sheet Music Rights

- **Universal Music Group**
  - **PolyGram**
  - **EMI**
  - **BMG**
- **Wax Trax**
- **Atlantic**
- **Contemporary**

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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 Rosenberg, president and CEO.

Just now, as industry observers view 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, the 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 1 and 15, 1985, and total retail space disclosed in the most recent 10Q is 72,970 square feet or an average of 2,800 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 3,333 million rentals, indicative of a demand away from record stores, account plans and a preference by consumers for daily-basis fees. One store reported $7.162 million in revenue; the average fee is 51%. Total numbers for the most recent nine months, ending Sept. 30, 1986, show net sales up 64%, from $8.5 million to $13.9 million and sales per store of more than $300,000. By contrast, the 10K summarizing year-end 1985 puts net sales from 25 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 buyers are up 172%, at $659,000, while, conversely, sales and rentals of equipment are down 50%, to $265,000.

Net income is reported at $1.08 million, or 32 cents per share, on $23.4 million outstanding. Most observers credit Video Library’s success to numerous factors, among them the tough business style of Rosenberg and his management. Little known in the video retail community before, Rosenberg has proven a major presence in the management’s penchant for bottom-line vigilance. (See related story on page 7.)

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 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 $507,000, or 21 cents per share, on net sales of $7.6 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 substantial increase in the number of shares outstanding. For the 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 $530,000, or 11 cents per share, in 1986. The profit was based on lower net sales—$259.9 million—than in 1985, when they were $258.6 million. Included in the company’s announcement was the news that Certron’s injection-molding facility and a charge of $555,000 related to the 1985 closing of the company’s magnetic-media-coating facility. Druing 1985, Certron posted a pretax loss of $133,000.

The privately owned background-music and equipment-sales operation Oasborn Communications recently acquired broadcast properties in three markets from John Price Broadcasting. The purchase price was $2.5 million. In an accompanying move, the network television network and its brings its radio outlets to 12, KKRDF-FM Wichita, Kan.; WWVA and WOWK-WFM, Wheeling, W.Va.; and CBS-FV-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 Dec. 30. Revenues rose 40.9% to $5.9 million during the quarter, compared with $2.1 million for the first quarter of fiscal 1985. The 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 company.

Harmon: Looking Out For Investors’ Interests

by IRV LICHTMAN

NEW YORK Chappell Music is for sale—that is, if one understands that any entity with heavy investment-housing participation is a candidate to be sold in order to satisfy investor return.

This is the hedged view of James Harmon, chairman of Wertbeim & Co. and chairman of Chappell Music. Wertbeim & 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 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 an agreed price of $100 million, has been rumored to be available to new buyers, either in whole or in part (Billboard, Jan. 16). 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, although rumors of sale have prompted people to come forward with proposals.” As an example, 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 publishers’ share has gone up 40% 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 say what, if any. Indeed, he says Chappell investors made some overtures to CBS Songs, which was acquired last year by Home Record, Martin Bandler, 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 multi-piece of net publisher’s income.

A British government report rejects the sale of BBC radio... see page 53
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 COPIA 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 protecting its good will and preserve the confidence by taking actions against the companies and individuals who would ‘free-ride’ on its good will and infringe on its trademarks by selling gray-market goods in the U.S.’

Yamaha Files Suit Against ‘Gray Marketeers’

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 Nasti 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 Cotrone, left, and vice president of promotion Bob Catania.

NEW COMPANIES

The Media Outlet, formed by Rene 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 AirIt 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. 47805; 812-238-9841.

Fan Club Management & Merchandising, formed by Peter J. Crota. 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 49633, Atlanta, Ga. 30389; 404-476-0093.


LIFELINES

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 Jo-Anne 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.

Girl, Meredith Elizabeth, to Susan and Roy Rosenbluth, Dec. 24 in Valencia, 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 Conkley, 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, 1315 Broadway, New York, N.Y. 10003.

JANUARY


FEBRUARY


Feb. 13-17, National Ass’n Of Recording Merchants (NARM) Convention, Fontainebleau Hotel, Miami. 407-977-7845.

FEBRUARY

### Billboard Top Pop Albums

**FOR WEEK ENDING JANUARY 17, 1987**

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<td>HUEY LEWIS &amp; THE NEWS</td>
<td>K-TEL CHARS 41534</td>
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<td>CINDERELLA</td>
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<td>9</td>
<td>DIONNE WARWICK</td>
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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. ARIA 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.
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.

**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

**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!

CBS RECORDS / NASHVILLE: Our Music Comes First!
er Love,” and Robert Palmer’s “Addicted 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, Wynonna Martsalis, and classical vocalist 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 $770,000 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 the country duo 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

HAMBURG Music publisher Mi-

chael 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 $8 million.

In his new CMA role, he plans to invite German country music bands to play U.S. festivals. “The Ger-

mans 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, announced that 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

In the new CMA role, he plans to invite German country music bands to play U.S. festivals. “The Ger-

mans play the romantic country songs just as well as their U.S. idols,” he claims.

Think it’s unfair, from the standpoint that rental dealers are being charged a higher price, when later on the industry could cut the price in the through by the mass merchandisers.”

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.

“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 everywhere is down right now in the first two weeks of a hot [rental] title’s release. This irri-

tates late night in the Frankf

ter, who have put out on new releases. It will erode the whole rental concept.”

While some distributors may se-

gret, he says, “They have to have to have, you’re going to trim here and trim there. If you’re bringing in of something, it’ll be eight, 100 will be in 90.”

One market where the new pricing will be crucial, says Edwards, is Southern California, where, he says, “we’ve had to do more for real 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 operators can withstand the price hike, says Len Weaver, president of Vid-

eo Kingdom, a Grand Island, Neb., franchise that emphasizes rental video, with 13,000 ti-

es in 11 stores.

“We hate the way this is going to sound, because I don’t intend to de-

mean 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.”

As a dealer worries, Lasky

says, “Anyone can put the math to it. It takes 60 days now to get a pay-

off [from cost of a rental copy] and a $88 video to pro-

ceed over the three months. There aren’t that many titles with legs that hold up for 60 days—maybe 90 days.”

Lasky charges the studios are wrong in wanting to discourage rental and boost sell-through—be-

cause 90% of the releases . . . are not salable, not collectible—not at $10 or $14 or $19.”

Vane Stevenson, director of pub-

lic relations for the 106-store Erol’s video movie chain based in Spring-

field, Va., says his company views the hike with caution but without alarm.

“I have to watch the situation as it unfolds,” Stevenson says. “It’s our understanding that these dol-

lars were going to be used to pro-

mote new video and that these dol-

lars will be used for consumer ad-

vertising, to continue to bolster the business.”

“Movies at $88 and $99 will be the nail in the coffin for many mom-and-pops”

The overall value of Novem-

ber’s sales, while certainly not

in 1986, was passed over in the

producer-of-the-year nomina-

tions. The company will be ad-

ministered 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
### Billboard Top Pop Albums of 1987

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Jackson</td>
<td>Thriller</td>
</tr>
<tr>
<td>2</td>
<td>Madonna</td>
<td>Like a Prayer</td>
</tr>
<tr>
<td>3</td>
<td>Whitney Houston</td>
<td>The Bodyguard</td>
</tr>
<tr>
<td>4</td>
<td>Lionel Richie</td>
<td>Hello</td>
</tr>
<tr>
<td>5</td>
<td>Duran Duran</td>
<td>Ordinary World</td>
</tr>
<tr>
<td>6</td>
<td>U2</td>
<td>Joshua Tree</td>
</tr>
<tr>
<td>7</td>
<td>Phil Collins</td>
<td>No JacketNeeded</td>
</tr>
<tr>
<td>8</td>
<td>Rod Stewart</td>
<td>Every Picture Tells a Story</td>
</tr>
<tr>
<td>9</td>
<td>George Michael</td>
<td>Faith</td>
</tr>
<tr>
<td>10</td>
<td>Bruce Springsteen</td>
<td>Born in the USA</td>
</tr>
<tr>
<td>11</td>
<td>Janet Jackson</td>
<td>Rhythm Nation 1814</td>
</tr>
<tr>
<td>12</td>
<td>The Smiths</td>
<td>The Queen is Dead</td>
</tr>
<tr>
<td>13</td>
<td>Peter Gabriel</td>
<td>So</td>
</tr>
<tr>
<td>14</td>
<td>Sting</td>
<td>…Like an Apple</td>
</tr>
<tr>
<td>15</td>
<td>Queen</td>
<td>A Kind of Magic</td>
</tr>
<tr>
<td>16</td>
<td>REO Speedwagon</td>
<td>Can't Fight This Feeling</td>
</tr>
<tr>
<td>17</td>
<td>Dire Straits</td>
<td>Love over Gold</td>
</tr>
<tr>
<td>18</td>
<td>The Police</td>
<td>Ghost in the MACHINE</td>
</tr>
<tr>
<td>19</td>
<td>Journey</td>
<td>Open Arms</td>
</tr>
<tr>
<td>20</td>
<td>Culture Club</td>
<td>Church of the Blind</td>
</tr>
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</table>

### Billboard Top Country Albums of 1987

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kenny Rogers</td>
<td>Kenny Rogers</td>
</tr>
<tr>
<td>2</td>
<td>John Denver</td>
<td>Captain Jack Swift</td>
</tr>
<tr>
<td>3</td>
<td>George Jones</td>
<td>Greatest Hits II</td>
</tr>
<tr>
<td>4</td>
<td>Dolly Parton</td>
<td>One More Time</td>
</tr>
<tr>
<td>5</td>
<td>Loretta Lynn</td>
<td>Coalminer's Daughter</td>
</tr>
<tr>
<td>6</td>
<td>Reba McEntire</td>
<td>Firebird</td>
</tr>
<tr>
<td>7</td>
<td>George Strait</td>
<td>Strait to Me</td>
</tr>
<tr>
<td>8</td>
<td>Conway Twitty</td>
<td>The Legend of Country Music</td>
</tr>
<tr>
<td>9</td>
<td>Merle Haggard</td>
<td>The Best of Merle Haggard</td>
</tr>
<tr>
<td>10</td>
<td>Waylon Jennings</td>
<td>The Waylon Jennings Revue</td>
</tr>
<tr>
<td>11</td>
<td>Tanya Tucker</td>
<td>Some Girls Rock!</td>
</tr>
<tr>
<td>12</td>
<td>Wynonna</td>
<td>Wynonna</td>
</tr>
<tr>
<td>13</td>
<td>Hank Williams Jr.</td>
<td>Music From the Heart of the Cumberland Mountains</td>
</tr>
</tbody>
</table>

### Billboard Top R&B Albums of 1987

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Whitney Houston</td>
<td>Whitney</td>
</tr>
<tr>
<td>2</td>
<td>Boyz II Men</td>
<td>Boyz II Men</td>
</tr>
<tr>
<td>3</td>
<td>John Mellencamp</td>
<td>Scarecrow</td>
</tr>
<tr>
<td>4</td>
<td>Michael Jackson</td>
<td>Off the Wall</td>
</tr>
<tr>
<td>5</td>
<td>Bruce Springsteen</td>
<td>The River</td>
</tr>
<tr>
<td>6</td>
<td>Aretha Franklin</td>
<td>The Lady</td>
</tr>
</tbody>
</table>
This is our new symbol. And we think it shows what Junior Achievement is all about. Helping kids step up to the future.

Junior Achievement establishes a unique partnership between educators, leading members of the business community and the young business leaders of tomorrow.

Today, Junior Achievement offers kids new programs and new technology that turns dreary economic theory into dynamic learning experiences.

Of course, one thing about Junior Achievement hasn't changed at all. We still need you.

So why not lend your business experience to the classroom, and let a kid see how the future shapes up. Step by step.

Junior Achievement
SHOW A KID HOW AMERICA WORKS.
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 turn-over reflected on Billboard’s Hot 100 pop chart (Billboard, Dec. 27, when 39 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 push has been focused 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 up, they also feel that the various previous No. 1 off the chart completely to make room for the other product moving up.

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 manager of K-V0O-A 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 weases its way up our 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 hane radio station...” he adds. “The music execs 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 playlists.

“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 turn-over 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, K-RITH-FM, has long had a solid standing in the market as a classic-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. Promotional manager 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.”

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 footholds as it fell further to a 1.6 share.

In Hot 103’s case, the station ar

...rieved in New York n August with the top 46 audiences being well served by Z-100 and WPLJ and urban listeners being covered by consistently strong WRKS and WBLL.

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 at one time general- ly in the No. 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 preliminary research indicated that listeners were responding to Hot 103’s goal of creating a “new, go-out-on-a-limb” musical image. “The 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 full 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 magic in the fact that the [listener] sample in the summer book was done so poorly that it was ludi- crous. 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 Arbitron.

“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-

...suits, urban leader WRKS kept that status safely with a 5.1 share and the No. 3 spot in the market. Urban challenger WBL, 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 WNSR increased to 2.5, from 2.3. AC stations WPIX, WNYN, 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, Ma- donna, Cyndi Lauper, and Teena Turner. Finalists for the pop male Grammy are Simon, Winwood, Ken- ny Rogers, Hall & Oates, and cat. Jazz musicians Chick Corea, Wynn- ton Marsalis, and the late Benny Goodman are all nominated in both the jazz and a general 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—re- ceived 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, 1959) 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 induced this year: Bela Bartok/Julliard Quartet’s “Complete String Quartets” (Columbia, 1960), Fred Domino’s “Blue- berry Hill” (Imperial, 1956), the Ink Spots’ “If I Didn’t Care” (Decca, 1959), and the original Broadway cast recording of “South Pacific” (Columbia, 1949).

The complete list of nominees will appear in next week’s Billboard and the Grammy winners will be announced on the three-hour Grammy telecast, set for Feb. 24.

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NEW YORK Is the jazz market big enough for two soundtrack albums to be released in the same week? 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 "Other Side Of Round Midnight," are in the final stages of manufacture and should go on sale in two weeks. The Gordon album also has three tracks recorded but is 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. 3 with a bullet.

A 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 Gordon release "is a better album, as a Dexter Gordon record and is holding its own." Blue Note producer Mike Cusenza says the recently released Gordon 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 Bob Thiele—was the deciding factor in the official soundtrack album to go to Columbia, where Hancock is under contract. "Since half of the film is featured, and in our release 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 disc marketplace under an unusual agreement that includes music retail chains of the Musicland Group.

The newly formed dick clark compact disc label bowing with two CDs, two volumes of "Dick Clark’s All-Time Hits." The albums are available only at Musicland, Sam Goody, and Liconnie Pizza stores through March. After the 90-day period, Clark hopes to have the labels distributed in national retail outlets. If no deal materializes, accounts will be sold directly.

Featured on the discs are '50s and '60s hits by Jerry Lee Lewis, Paul Anka, the Everly Brothers, Del Shannon, and other artists popular during the label’s television shows. "He’s the American Bandstand" television show.

Clark says the compilations continue the tradition of the network. "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 ‘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 there are new fans out there who want that age group."" Printed by JCP Incorporated. All Rights Reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means without the prior written permission of JCP Incorporated.

Dick Clark Productions is a wholly owned subsidiary of Dick Clark Productions Inc., a unit of Columbia Pictures Home Entertainment.

The two CDs, "Dick Clark’s All-Time Hits Vol. 1 -- Artists A through E" and "Dick Clark’s All-Time Hits Vol. 2 -- Artists F through L" each contain 20 songs on the respective volumes. Dick Clark Productions and Musicland Group entered into an agreement, which will include distribution of the Dick Clark CD albums at Musicland outlets.

"Dick Clark’s All-Time Hits Vol. 1 -- Artists A through E" will be released Oct. 20 under the Musicland label. Dick Clark Productions will release the album in a limited edition CD jewel case. Dick Clark Productions will provide Musicland Group with 5000 copies of the album, which will be sold at Musicland stores for $14.98.

"Dick Clark’s All-Time Hits Vol. 2 -- Artists F through L" will be released Oct. 27 under the Musicland label. Dick Clark Productions will provide Musicland Group with 1000 copies of the album, which will be sold at Musicland stores for $14.98.

Dick Clark Productions is a wholly owned subsidiary of Columbia Pictures Home Entertainment, a unit of Columbia Pictures, and is the production company responsible for "Dick Clark’s American Bandstand" television show.

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Producers of "Dick Clark’s All-Time Hits Vol. 1 -- Artists A through E" and "Dick Clark’s All-Time Hits Vol. 2 -- Artists F through L" under the Musicland label are Dick Clark Productions and the Musicland Group. Dick Clark Productions is a wholly owned subsidiary of Columbia Pictures Home Entertainment, a unit of Columbia Pictures. Dick Clark Productions is the production company responsible for "Dick Clark’s American Bandstand" television show.

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"THE HARDEST TIME"

"MY BABY'S GONE"

"RIVER OF FOOLS"

"THE MESS WE'RE IN"

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