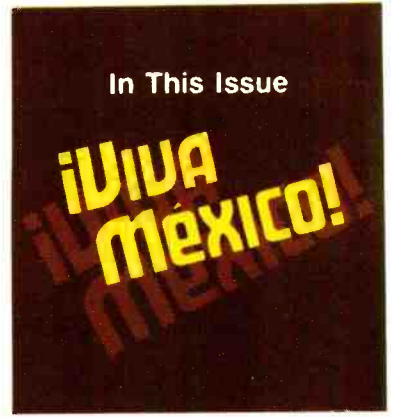


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NEWSPAPER



VOLUME 97 NO. 50

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

DECEMBER 14, 1985/\$3.50 (U.S.)

Capitol/EMI, Others Map U.S., Canada CD Plants

BY SAM SUTHERLAND

LOS ANGELES Runaway demand for Compact Disc production capacity is spurring projections of an explosion in U.S. and Canadian CD manufacturing during 1986. A rapidly swelling field of would-be replicators finds major recording companies, established electronics giants and industrial producers with existing optical media involvement joined by high-tech entrepreneurs in the race to bring more CDs to a waiting market.

Capitol Industries/EMI Inc. said last week it would become the latest U.S. major to enter the CD field. The company announced that it will begin manufacturing disks at a production line to be established at its plant in Jacksonville, Ill. That facility, which targets next fall for start-up, is expected to achieve an initial annual capacity of seven million

disks; its launch would follow the first quarter '86 entry of EMI Music's promised U.K. facility in Swindon, announced earlier this year. A planned joint venture by Philips and Dupont is expected to yield U.S. CD production late next year.

CBS, the first domestic company to attempt CD manufacture, confirms ongoing internal talks about a possible manufacturing operation here in the wake of the corporation's withdrawal from its joint venture with Sony Digital Audio Disc Corp. in Terre Haute, which is now said to be aggressively increasing its yield under Sony management.

Other majors, including WEA and RCA, have tacitly confirmed similar
(Continued on page 69)

DEALERS' THANKSGIVING IS HAPPY

Strong Weekend for Record Stores

This story prepared by John Sippel in Los Angeles, and Irv Lichtman and Fred Goodman in New York.

NEW YORK Outstanding Thanksgiving weekend sales for record retailers in most regions of the country provided a strong start to a short Christmas selling season.

With five fewer shopping days this year between Thanksgiving and Christmas, retailers had feared that matching last year's sales figures would prove an impossibility. Yet the lion's share of retailers surveyed say the season's kickoff weekend provided sales significantly higher than those posted over the same period last year.

The only dark spots were in the

Southwest and parts of the Midwest, where extreme cold and early-season snowstorms hampered traffic and forced mall closings.

Business appears most brisk in the Northeast and down the East Coast. Camelot Enterprises of North Canton, Ohio reports business on the Friday following Thanksgiving (29) up 30.6% over the same day last year, and business for the weekend overall up by approximately 20%. Company spokesman Geoff Mayfield notes that the figure includes receipts from 46 new video outlets and 10 new stores, but adds that four of the five top stores for the national chain during the weekend are located in its eastern-most regions.

(Continued on page 66)

Video Business Called 'Incredible'

This story prepared by Earl Paige in Los Angeles and Tony Seideman in New York.

NEW YORK Near-nationwide bad weather and a first-time heavy involvement by mass merchandisers made Thanksgiving weekend a winner for the home video industry.

Good results were sharply divided, with many video specialty stores reporting heavy rentals and light sales, and mass merchandisers reporting high numbers on almost all the low-priced product they're handling, with extra momentum from Paramount Home Video's "White Christmas."

(Continued on page 66)

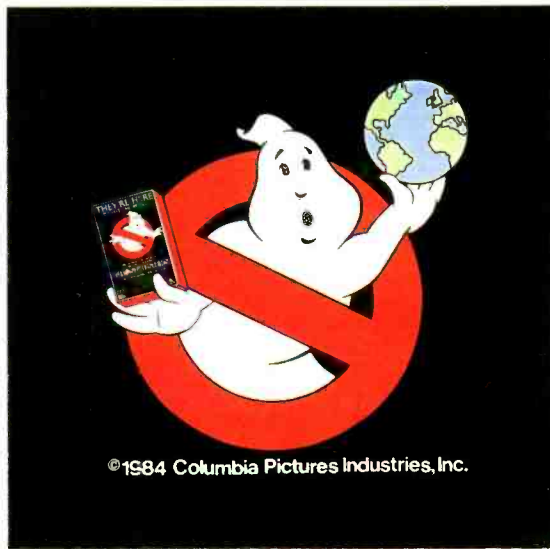
WEA Raises Dealer CD Prices 10.8%

BY IS HOROWITZ

NEW YORK The WEA family of labels raised dealer prices of Compact Discs by 10.8% last week, reflecting the twin impact of continuing shortages and unfavorable currency exchange rates.

The move, following similar action by Capitol Records last month (Billboard, Nov. 16), appears to point the direction other majors will take if the American dollar continues to falter against the Japanese
(Continued on page 68)

ADVERTISEMENTS



Ghostbusters, on videocassette from RCA/Columbia Pictures Video, is now making house calls worldwide. For great holiday sales, "Who ya gonna call...?" Ghostbusters!



Just in time for Christmas, it's TELEVISION'S GREATEST HITS. "As much fun as you can have with your pants on," says Chicago Sun Times. San Francisco Chronicle calls it "the definitive collection of TV Themes." "The true American national anthems," People. A run-away best seller breaking top 25 in stores from N.Y. to L.A. Available from TeeVee Toons, Inc., (212) 307-0720.

RCA's Goldman: Bottom Line Is My Top Priority

BY IRV LIGHTMAN

NEW YORK With a mandate to improve the bottom line dramatically while aiming at CBS Records' top spot in the industry, Elliot Goldman assumed the post of president and chief executive officer of RCA/Ariola International last Wednesday (4).

In a move that startled the trade, Goldman replaced Bob Summer, a 30-year RCA veteran, who takes on the new post of president of RCA's classical/show album Red Seal division. Summer had served as president and chief executive officer since September, 1978.

(Continued on page 68)

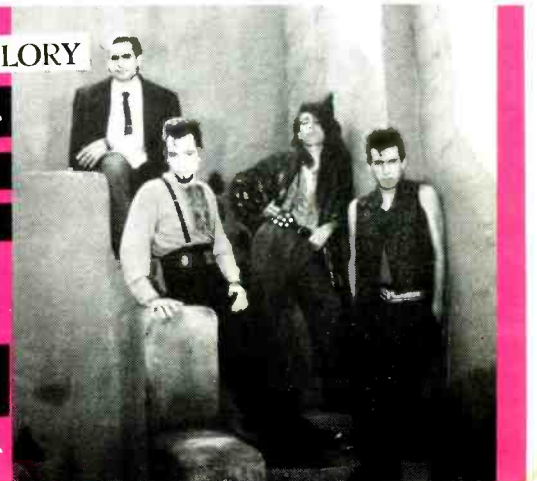


CRUZADOS ARE RIDING THE ROAD TO GLORY

"Their debut album is a rousing ear opener. One of the year's best debut efforts." -Boston Globe
 "***** (5 stars). By far the most impressive of the new L.A. bands is the Cruzados." -Saturday Review
 "Cruzados play tough-as-nails rock & roll." -Rolling Stone
 "Cruzados have just about everything going for them: killer musicianship, and an innate sense of how to rock 'n' roll as though their lives depended on it." -Billboard
 "Cruzados gallop through their diamond-in-the-rough-hewn debut album, pistols smoking. Highway 61, look out." -Creem

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MICHAEL JACKSON VICTORY TOUR

Orange Bowl Stadium
November 2nd and 3rd, 1984

Tickets Sold 120,216
Gross Ticket Sales \$3,366,048

Promoted by: Stadium Management Corporation/Cellar Door Concerts, Inc./Beach Club Booking

PRINCE CONCERT

Orange Bowl Stadium
April 7, 1985

Tickets Sold 53,083
Gross Ticket Sales \$990,332

Promoted by: P. R.N. Productions, Inc.

BUDWEISER HYDROPLANE REGATTA

Miami Marine Stadium
June 9, 1985

Tickets Sold 8,821
Gross Ticket Sales \$84,762

Promoted by: Florida Inboard Racing Club Inc. and City of Miami

JIMMY BUFFETT CONCERT

Marine Stadium
August 16th and 17th, 1985

Tickets Sold 12,579
Gross Ticket Sales \$221,139

Promoted by: Cellar Door Concerts, Inc./Beach Club Booking

WHAM! CONCERT

Miami Baseball Stadium
September 6, 1985

Tickets Sold 36,390
Gross Ticket Sales \$545,855

Promoted by: Fantasma Productions, Inc.

BRUCE SPRINGSTEEN CONCERT

Orange Bowl Stadium
September 9th and 10th, 1985

Tickets Sold 146,458
Gross Ticket Sales \$2,563,015

Promoted by: Cellar Door Concerts, Inc./Beach Club Booking

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IN THIS ISSUE

VOLUME 97 NO. 50

DECEMBER 14, 1985

1 NEWS ▶It was a happy Thanksgiving weekend for record and video retailers. ▶Elliot Goldman has taken over as president of RCA/Ariola Records. ▶WEA has hiked its dealer prices on Compact Discs. ▶More U.S. and Canadian companies are gearing to manufacture CDs. ▶3/Sales of Bruce Springsteen's "Born In The U.S.A." have reached the 10 million mark. ▶Billboard and R&R Syndications have formed an entertainment news network for radio. ▶A South African businessman's plan for an anti-apartheid concert is denounced as "propaganda." ▶4/Sony will be releasing a 1972 John Lennon concert video. ▶6/Artists involved in the "Sun City" album were honored on Capitol Hill. ▶70/"Do They Know It's Christmas" will not be re-released this year.

8 Executive Turntable	44 Jazz
17 Newsmakers	51 Dance Trax
43 Classical	65 Grass Route
43 Latin	62 Album & Singles Reviews
44 Gospel	70 Inside Track

9 INTERNATIONAL ▶British music video producers have formed a trade organization. ▶Newline: Holland.

10 COMMENTARY ▶Guest Column: Defending the Copyright Royalty Tribunal. ▶Letters.

14 RADIO ▶RAB president William Stakelin offers heartening statistics and challenging observations. ▶Out of the Box. ▶Newline. ▶15/Promotions. ▶16/Vox Jox. ▶Washington Roundup. ▶18/Featured Programming. ▶19/Yesterhits.

20 RETAILING ▶The Tucson-based Zip's chain has cut back on new store openings—but not, it says, on other kinds of growth. ▶22/On the Beam. ▶23/New Releases.

25 VIDEO RETAILING ▶Strong opinions on a variety of subjects were voiced at a recent VSDA Los Angeles chapter meeting.

29 VIDEO MUSIC ▶CBS has a new outlet for reaching college campuses with clips. ▶30/New Video Clips. ▶MTV Programming.

31 HOME VIDEO ▶A leading used tape broker has begun selling to consumers. ▶Newline. ▶36/Fast Forward.

M-1 VIVA MEXICO!

37 PRO AUDIO/VIDEO ▶The ITA is planning its first annual audio seminar. ▶Video Track. ▶38/Audio Track.

40 TALENT ▶Radio producer/syndicator Westwood One is increasing its involvement in tour sponsorship. ▶41/Talent in Action. ▶Boxscore.

45 COUNTRY ▶The major labels have stepped up their Christmas album and single activity this year. ▶Nashville Scene.

52 BLACK ▶Koko Taylor and Rockin' Sidney won big at the recent W.C. Handy Blues Awards. ▶The Rhythm & the Blues.

56 CLASSIFIED ACTIONMART

58 CANADA ▶The Canadian recording industry has followed the U.S. lead in dealing with explicit lyrics. ▶Maple Briefs.

65 UPDATE ▶Calendar. ▶Lifelines. ▶New Companies.

CHARTS ▶6/Chartbeat: Bruce ties Michael Jackson's longevity record, as "Born In The U.S.A." logs its 78th week in the top 10.

Top Albums	Hot Singles
18 Rock Tracks	18 Hot 100 Singles Action
20 Midline	19 Adult Contemporary
22 Compact Discs	45 Country Singles Action
43 Latin	48 Country
44 Inspirational	50 Dance/Disco
47 Country	52 Black Singles Action
53 Black	55 Black
59 Hits of the World	59 Hits of the World
64 Top Pop	60 Hot 100
Top Video/Computer	
24 Computer Software	
25 Kid Video	
26 Videocassette Rentals	
31 Videodisks	
32 Videocassette Sales	

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Springsteen's 'U.S.A.' Tops 10 Million November RIAA Certifications Boost '85 Platinums to 62

BY PAUL GREIN

LOS ANGELES Bruce Springsteen's "Born In The U.S.A." topped the 10 million mark in U.S. sales in November, becoming the fourth best-selling album of the past 10 years. It's topped only by Michael Jackson's "Thriller," which was certified for U.S. sales of 20 million, Fleetwood Mac's "Rumours," certified at 12 million, and the "Saturday Night Fever" soundtrack, 11 million.

That makes "Born In The U.S.A." the best-selling album since "Thriller," which was released three years ago this month. It tops Prince's "Purple Rain" soundtrack, which was certified for sales of 9 million, and Lionel Richie's "Can't Slow Down," certified at 8 million.

Also in November, the Recording Industry Assn. of America (RIAA) certified eight platinum and 15 gold albums. This brings the year-to-date total on platinum albums to 62, up from 50 by this point last year and 39 in 1983. This is, in fact, the greatest year-to-date platinum total since the industry's high-water mark year of 1978, when there were 85 platinum albums by Nov. 30.

The 11-month total on gold albums is 125, up from 112 last year and 96 in 1983. Among the month's gold albums was MCA's "Miami Vice" television soundtrack, which was certified gold, platinum and double platinum simultaneously. It's only the third album to be certified at all three sales plateaus simultaneously since the inception of multi-platinum awards a year ago, following the "We Are The World" album and Prince & the New Power Generation's "Around The World In A Day."

Three albums besides "Vice" were certified gold and platinum simultaneously in November: Loverboy's "Lovin' Every Minute Of It," Stevie Wonder's "In Square Circle" and Alabama's "Christmas." It's the fourth platinum album for Loverboy, which is the group's entire Columbia catalog, and the seventh for Alabama, which constitutes that act's entire output on RCA.

Sammy Hagar and the Talking Heads, both of whom have been charting albums since 1977, finally

notched their first platinum albums in November. The Heads scored with their current release, "Little Creatures," and Hagar with his 1984 album, "VOA."

That wasn't the only older title to finally cross the million sales mark in November. Kenny Loggins' "Keep The Fire" went platinum in the month, more than six years after its release. Loggins' first three albums have now all been certified platinum; his next two went gold, and his latest, "Vox Humana," has yet to go gold.

In the multi-platinum category,

Madonna's "Like A Virgin" topped the six million mark in November, one month after her 1983 debut album "Madonna" topped the three million mark. That gives the singer a two-album, two-year U.S. sales total of nine million units.

Starship's "Knee Deep In The Hoopla" went gold in November, becoming the 16th gold album out of 22 releases for Jefferson Airplane/Jefferson Starship/Starship, an impressive batting average for a group which dates back nearly 20 years.

(Continued on page 68)

Billboard, R&R Syndications Form Radio News Network

NEW YORK Billboard magazine has licensed R&R Syndications Inc., a New York-based producer/distributor of news and information programming, to form and operate a national entertainment news network utilizing its editorial resources.

Under the banner of "Billboard Entertainment News Network," R&R Syndications will initially produce and syndicate 30 weekly one-minute music and video reports. The exclusive agreement calls for R&R Syndications to record the six daily reports in its New York studios and feed them nationally to radio stations via satellite beginning Feb. 3. Air personalities for the program will be announced within the next few weeks.

Commenting on the arrangement, Gerald S. Hobbs, president and CEO of Billboard Publications Inc., said, "Billboard is the leading music information resource for broadcasting throughout the country. It seemed only natural that we provide radio program directors with a broadcast format to help keep their listeners informed about news and trends in the music entertainment field. As a leading syndicator of short-form news

and information programming for radio, R&R Syndications was the logical choice for our company."

According to Sam Holdsworth, publisher and editor-in-chief of Billboard magazine, Billboard's editorial content "encompasses the broad spectrum of the home entertainment industry and thus continually offers news breaks of great interest to the millions of consumers who are fans of prerecorded music and video. Our new relationship with R&R Syndications effectively taps that market."

"Billboard has tremendous editorial resources that have largely been untapped for broadcast," said Sherman M. Robbins, president of R&R Syndications Inc.

R&R Syndications Inc. is a wholly-owned subsidiary of Robbins & Ries Inc., a New York-based communications holding company. It also syndicates business and financial reports for Business Week magazine and the U.S. News Radio Network for U.S. News & World Report. Other subsidiaries include Robbins & Ries Advertising Inc., a full-service ad agency, and R&R Broadcasting Inc., an owner and operator of radio stations.

'Propaganda,' Says Little Steven

Anti-Apartheid Concert Plan Blasted

BY MIKE HENNESSEY

NEW YORK The proposal by leading South African businessman Tony Bloom to stage a multi-racial, anti-apartheid concert in Johannesburg (Billboard, Nov. 30) has been dismissed as "more South African propaganda" by Little Steven Van Zandt, co-architect with Arthur Baker of the "Sun City" record project.

"This is just an effort to fight the cultural boycott," he says, "and it just shows that the record is a success. They are trying to neutralize its impact."

Little Steven is now circulating a "Freedom Pledge" to people who have performed in South Africa—actors and sports personalities as

well as musicians—asking them to pledge that they will not return. And a pledge is also being sought from those who have not appeared professionally in the Republic that they will not accept engagements there.

Little Steven cites Cliff Richard and Elton John as two artists who have vowed not to play Sun City again after being approached by representatives of the anti-apartheid movement.

Bloom rejects totally the suggestion that his concert offer is a pro-government propaganda move and points to his track record as a persistent and highly visible opponent of apartheid. In response to other critics who have charged that the South African government would

never allow such a concert to take place, Bloom points out that most concerts in South Africa are multi-racial, and that there are a number of ways of staging the concert that could help the black population without provoking a government ban.

"The possibility that the government might prohibit such a concert would not discourage me from going ahead," he says. "If I can get international support, I'm ready to move. If the government *does* react by banning the concert, it would really put them on the line, because it would create another world opinion backlash."

Bloom says that money raised by the concert could be donated to Op-
(Continued on page 69)

SONY VIDEO READIES LENNON RELEASE

Capitol Album Will Tie in with '72 'New York' Program

BY TONY SEIDEMAN

NEW YORK With the fifth anniversary of John Lennon's assassination Sunday (8) has come news of two major video releases, a new record album, and a flurry of related media activity including a tv movie and documentaries.

Leading the Lennon material is the Sony Video Software Co.'s "John Lennon Live In New York City," with a ship date of Jan. 24 and a list price of \$29.95.

Picture Music International is the rights holder for "John Lennon Live In New York City." The company's director of marketing and acquisitions, Peter Blachley, says, "We have acquired the 'John Lennon Live In New York' concert film for the world—all territories—and in addition we've acquired the John Lennon 'Imagine' movie (Billboard, Oct. 26)."

"John Lennon Live In New York City" will be released simultaneously worldwide, says Blachley. At the same time in the U.S., in what is probably a cross-promotional first, Capitol will be releasing a record album consisting of the soundtrack of the video album. The series of Lennon titles comes just as his son, Julian Lennon, has released his first home video production, "Stand By Me," on MCA Home Video.

Capitol executive vice president/record group services Dennis White says his company is planning a "basic campaign" for the "John Lennon Live In New York City" album, giving it the same promotional and marketing presentation any album by a major artist would receive. That doesn't mean the program will be scanty, however: "It will be extensive. We're going to put a major campaign behind it."

The 55-minute concert video is also due to air on the pay-cable network Showtime in March. Showtime will also be presenting footage from

"Imagine" and Julian Lennon's "Stand By Me," as well as the Beatles' last film, "Let It Be." Blachley says he feels that with the window the home video industry is being given for "John Lennon Live In New York City," the program's home video value will not be impaired by cable exposure.

In this country, Sony will be pushing "John Lennon Live In New York City" with its most massive marketing campaign to date, says

national marketing manager Andy Schofer. Major advertising in trade and consumer publications is planned, and television buys are currently under discussion, he says. In addition, a video clip assembled out of footage from the program and with an inserted credit will be submitted to MTV towards the end of January.

"We have a larger amount of money for this project than we have
(Continued on page 68)

Combine Gets New Owner Entertainment Music Co. Takes Over

NASHVILLE Combine Music, the publishing arm of the bankrupt Monument Records Co. here, has been sold to New York's Entertainment Music Co. for a reported \$7.5 million. Bob Beckham, longtime head of Combine and a major owner, will continue as president, according to Charles Koppelman, a partner in Entertainment Music.

Koppelman says his company had long been familiar with the Combine catalog, which contain hits by such writers as Kris Kristofferson, Larry Gatlin, Bob Morrison, Tony Joe White, Dennis Linde and others. Koppelman's company has been active in country music for several years via its production of albums for Dolly Parton, Glen Campbell, Mac Davis and Lynn Anderson.

"It's Bob Beckham's show," Koppelman says concerning Combine's autonomy and continuing mode of operation. "He's got a job there and as long as he wants to." Court documents involving the Monument bankruptcy indicated that Beckham held a 30% share in Combine, while Monument founder and chief Fred Foster owned the remainder.

Monument filed for Chapter 11 bankruptcy in 1983, listing its debts at \$7,338,862.30 and its assets at \$8,783,483.80. Several plans had been submitted to the court to purchase Combine and/or Monument, including bids by a group led by Dolly Parton, who got her start as a recording artist for Monument, and the MTM Music Group, which did eventually buy the label's headquarters building.

Koppelman says that neither Monument nor Foster will be connected with Combine under the new ownership. In a press release announcing the sale, Koppelman is quoted as confirming, "The company will remain in its existing offices and nothing will be disturbed; that's the way the firm will run most fruitfully for its writers and its future growth."

Among the hits in the Combine catalogs are "Help Me Make It Through The Night," "Me And Bobby McGee," "Rainy Night In Georgia," "Burning Love," "You Decorated My Life," "Lookin' For Love" and "Dueling Banjos."

EDWARD MORRIS



Continued Recognition. Kenny and Marianne Rogers honor Bob Geldof, right, with a special achievement trophy and \$20,000 for his Band Aid and Live Aid relief efforts during the fourth annual World Hunger Media Awards. The ceremony, at the United Nations in New York, was hosted by Walter Cronkite. (Photo: Chuck Pulin)

Executive Turntable

RECORD COMPANIES. Elliot Goldman is named president and chief executive officer of RCA/Ariola International in New York. He was senior vice president of Warner Communications. Goldman succeeds Robert D. Summer, who becomes president of the RCA Red Seal label. (Story, page 1)

Jack Satter is appointed vice president of promotion at Manhattan Records, based in New York. He was national director of pop promotion for EMI America.

CBS Records appoints Martin Greenfield to the newly created position of vice president of planning and administration in New York. He was director of that area for Columbia Records.

Kevin Breen is promoted to director of business affairs at Capitol Records in Hollywood. He was associated with the law firm of Margolis, Burrill & Besser.

Don Wasley is elevated from national AOR promotion director to national singles promotion director at EMI America Records in Los Angeles. Succeeding him is Tony Smith, who was local promotion manager for the label's Chicago branch.

Howard Geiger is promoted to director of black music promotion for Capitol Records in Hollywood. He was Southwest regional promotion representative.



GOLDMAN



SATTER



GREENFIELD



BREEN

Susan K. Beckett joins the RCA law department as senior counsel for video operations in New York. She was vice president of business affairs at NBC Enterprises.

PolyGram Records names Elaine Locatelli-Stenmark assistant to senior vice president of promotion in New York. She was promotion coordinator for the label.

Curtis Lloyd is appointed Southeast regional sales manager for Motown Records, based in Atlanta. He was a salesman for MCA Distributing in Detroit.

DISTRIBUTION/RETAILING. WEA appoints Joe Pastorelli national video coordinator in Los Angeles. He was in the warehouse's order fulfillment department.

HOME VIDEO. Sondra Berchin is appointed vice president of business affairs for the MCA Home Entertainment Group in Universal City, Calif. She was a partner in the Beverly Hills-based law firm of Rosenfeld, Meyer & Susman.

Sony Video Software Co. makes the following appointments in New York: Ted Schachter as senior counsel for business affairs; Bonnie Resnick, creative services manager; and Michael Rudich, merchandising manager. Schachter joins from Home Box Office. Resnick and Rudich are promoted from advertising manager and promotion coordinator, respectively.

Jim Newhouse is named regional sales manager for JCI, based in Dallas. He was with Pickwick Rack.

PRO AUDIO/VIDEO. Matty Powers joins the editing staff of Unitel Video in New York. He served in a similar capacity at Matrix Studios. Deborah Popkin Schuster is named director of sales for Mediatech West in Hollywood.
(Continued on page 65)

Pre-Grammy Recordings

26 Nominees Vie for NARAS Hall of Fame

NEW YORK The final 26 nominees for the 1985 National Academy of Recording Arts & Sciences (NARAS) Hall of Fame awards range from Hoagy Carmichael's 1927 recording of his own "Star Dust" to Sam Cooke's "You Send Me" and the original cast album of "West Side Story," both cut in 1957.

The nominees were selected by a 96-member Hall of Fame committee composed of music historians, musicologists and other experts in popular recordings made prior to 1958. (Only recordings made prior to the introduction of the Grammy Awards are eligible.) When the winners are announced on Jan. 9, five of the 26 nominees will join the 56 recordings already inducted into the Hall of Fame.

The following is a complete list of this year's Hall of Fame Awards nominations:

- "And The Angels Sing," Benny Goodman (Victor, 1939).
- "A-Tisket, A-Tasket," Chick Webb with Ella Fitzgerald (Decca, 1938).

- "Bach: Goldberg Variations for Harpsichord" (album), Wanda Landowska (Victor, 1945).

- "Bartok: Contrasts for Violin, Clarinet and Piano" (album), Bela Bartok, Joseph Szigeti and Benny Goodman (Columbia, 1940).

- "Bei Mir Bist Du Schoen," Andrews Sisters (Decca, 1938).

- "Blue Suede Shoes," Carl Perkins (Sun, 1956).

- "Boogie Woogie," Tommy Dorsey (Victor, 1938).

- "Cocktails For Two," Spike Jones (Victor, 1945).

- "Cool Water," Sons of the Pioneers (Decca, 1941).

- "Frenesi," Artie Shaw (Victor, 1940).

- "Goodnight Irene," the Weavers & Gordon Jenkins (Decca, 1950).

- "If I Didn't Care," the Ink Spots (Decca, 1939).

- "I'm Getting Sentimental Over You," Tommy Dorsey (Victor, 1936).

- "It Wasn't God Who Made Honky Tonk Angels," Kitty Wells (Decca, 1952).

- "Marie," Tommy Dorsey (Vic-

tor, 1937).

- "Misty," Erroll Garner (Mercury, 1954).

- "Mona Lisa," Nat "King" Cole (Capitol, 1950).

- "Puccini: Tosca," Victor De Sabata, cond. Orchestra & Chorus of Teatro Alla Scala, Milan (Angel, 1953).

- "South Pacific" (album), Mary Martin & Ezio Pinza with Original Broadway Cast (Columbia, 1949).

- "Star Dust," Hoagy Carmichael (Gennett, 1927).

- "Star Dust," Artie Shaw (Victor, 1940).

- "Tea For Two," Art Tatum (Decca, 1939).

- "The Tennessee Waltz," Patti Page (Mercury, 1950).

- "Wagner: Tristan Und Isolde," Wilhelm Furtwangler, cond. Philharmonia Orchestra & Chorus of Royal Opera House, Covent Garden (RCA, 1953).

- "West Side Story," Carol Lawrence & Larry Kert with Original Cast (Columbia, 1957).

- "You Send Me," Sam Cooke (Keen, 1957).

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'Sun City' Performers Saluted in D.C.

Congressmen Honor Artists for Anti-Apartheid Effort

BY BILL HOLLAND

WASHINGTON Artists connected with the production and the performances on the anti-apartheid album "Sun City" were honored last Thursday (5) on Capitol Hill by leading Congressional sponsors of anti-apartheid legislation.

Musicians appearing at the ceremony representing all the performers on the album (called Artists United Against Apartheid) were organizer and composer Little Steven Van Zandt, Herbie Hancock and Darlene Love.

On hand to congratulate the performers were House Budget Committee Chairman William Gray (D-Pa.) and Reps. Walter Fauntroy (D-D.C.), Howard Wolpe (D-Mich.) and Howard Berman (D-Calif.). Rep. Gray, along with Sen. Edward Kennedy (D-Mass.), who was unable to attend, spearheaded recent Congressional action against the apartheid regime.

Van Zandt also announced plans to circulate a "Freedom Pledge" among this country's musicians, singers, songwriters, movie makers, actors and athletes to mobilize against performing at the Vegas-like Sun City complex in Bophut-

swana, which is ringed by shanty towns of relocated blacks living in poverty.

Van Zandt also responded to the announcement by a prominent South African businessman last month that the staging of a huge, multi-racial anti-apartheid concert in Johannesburg would be more helpful than a cultural blackout (separate story, page 3). The record organizer termed the plan a "government-backed reaction" to "diffuse" the efforts of Artists United Against Apartheid. When questioned about the relationship between the businessman, Tony Bloom, chairman of the Premiere Group conglomerate, and the South African government, Van Zandt skeptically styled the concert proposal "a big coincidence."

Not mentioned at the ceremony were rumors that Manhattan Records officials are angry over the reaction of some radio programmers across the country who have not played the record. Steven Reed, Manhattan's senior vice president of marketing and administration—who was present at the ceremony, but removed from the list of speakers—denied reports that some Manhattan executives were angered

that some stations refused to play the record because of its anti-Administration tone.

Van Zandt was unable or unwilling to mention particular stations that have chosen not to play "Sun City," which has a heavy dance sound. But he called stations that have played it "courageous" and charged that those that haven't for "format" reasons have displayed a "copout" attitude.

Reed at first refused to respond to the questions concerning label ire over station declines, and then said, "We don't want to be in a position like that. It isn't just this record; it happens all the time." He added that he was pleased by the response of "the many stations who are playing it."

Both Reed and Van Zandt said they were also pleased with the sales of "Sun City" to date, and

(Continued on page 68)



Honoring Lady Liberty. Lee Iacocca, chairman of Chrysler Motors and the Statue of Liberty/Ellis Island Foundation, congratulates ASCAP president Hal David, left, and songwriter Joe Raposo, right, on their latest creation, "America Is," which is the official song for the statue's restoration campaign. The song was recorded by B.J. Thomas, second right, and is featured on the artist's current album, "Throwing Rocks At The Moon."

Avant-Garde Label Seeks Unconventional Visibility

BY STEVEN DUPLER

NEW YORK Alternative marketing and distribution channels are playing a major part in the success of Private Music, the independent, "new age" instrumental label founded three months ago.

The company's avant-garde, "image music" Compact Discs, cassettes and vinyl are carried in tradi-

Radio Pioneer Bill Stewart Dies

NEW YORK Radio legend Bill Stewart died Tuesday (3) in Dallas of a gunshot wound. At presstime, the coroner's office there was calling the incident an "unofficial suicide." Stewart was reported missing a few days prior to his death, and reportedly left a note citing business troubles.

A real estate agent at the time of his death, Stewart earned his place in the radio industry as a creator, with veteran Todd Storz, of the top 40 format. As the legend goes, the format grew from an observation Stewart made while sitting in a bar with a jukebox in the mid-'50s. Stewart noted that patrons chose the same 40 records during the day, and that the waitresses then spent their tips to re-spin the same tracks at day's end.

After Stewart relayed that story to Storz, the two implemented the top 40 concept at KOWH Omaha, and many of the country's radio stations were quick to follow KOWH's successful footsteps. KIM FREEMAN

tional record/tape outlets around the country. However, Private continues to set great store in the efficacy of trendy clothing boutiques, galleries and bookstores in moving product and establishing a positive image. The label says it also does well with its direct mail sales and regional distributors.

"We'd hoped from the beginning we'd be able to sell through these outlets," says Jeff Klein, Private's general manager and marketing director. "They offer a good opportunity to listen to the music, and the customers are already in a buying mood when they come in."

A sampling of non-traditional retail outlets stocking Private Music product includes the seven-store In Gear clothing chain, based in San Francisco; the Dallas-based Arresta boutique; Japanesque, a "high-end design shop" in San Francisco; Domus in Salt Lake City; and the Charivari boutique on 57th St. here, which also carries Private's line of clip compilation videocassettes, priced at \$19.95.

"Charivari sold over 1,000 pieces of our product in about three months," says Klein. "For just one store, that's highly significant."

Private recently concluded a deal with Milwaukee-based new age distributor Narada for national distribution in bookstores and other non-conventional retail outlets. The label's regional record/tape outlet distributors are Precision Sound Marketing for the West Coast and Southwest; MS Distributing for the Central and Southern markets; Important Records and Intercon Music on the East Coast, and Backroads for the state of Colorado.

(Continued on page 69)

CHART BEAT

by Paul Grein

BRUCE SPRINGSTEEN this week ties one of the records set last year by **Michael Jackson's** "Thriller," and he could be about a month away from tying another. "Born In The U.S.A." logs its 78th consecutive week in the top 10 on Billboard's Top Pop Albums chart, matching the record set by "Thriller" for the longest run any album has had in the top 10 since "The Sound Of Music." That soundtrack amassed 109 weeks in the top 10 from May, 1965 to January, 1968.

Springsteen is also closing in on Jackson's unprecedented achievement of collecting seven (count 'em) top 10 singles from one album. "My Hometown," the Boss's bid for a seventh top 10 hit from "Born In The U.S.A.," jumps 11 notches this week to number 44.

Springsteen ties Michael Jackson's longevity record

"Born In The U.S.A." topped the 10 million sales mark in U.S. sales last month, which makes it the best-selling album since "Thriller," which sold 20 million copies domestically (separate story, page 3).

BARBRA STREISAND'S "The Broadway Album" jumps six points to number seven this week, becoming the 20th top 10 album of her long and successful career. That total is topped by only four artists in the past 30 years: **Frank Sinatra**, who had 31 top 10 albums, **the Rolling Stones** (29), **Elvis Presley** (25) and **the Beatles** (23).

Streisand first cracked the top 10 with her Grammy-winning de-

but album "The Barbra Streisand Album" in July, 1963. At the risk of making us all feel old, at that point John F. Kennedy was President, "The Beverly Hillbillies" was the top show on television, and Michael Jackson was a four-year-old kid in Gary, Ind.

"The Broadway Album" is already Streisand's highest-charting album since "Guilty" soared to No. 1 five years ago. And it seems certain to follow "Guilty" to the top spot. The big difference, of course, is that "Guilty" was boosted by a smash single, "Woman In Love," whereas "The Broadway Album" has sold primarily off word-of-mouth.

But radio is starting to warm to the first "Broadway" single, "Somewhere." The song, produced by David Foster, enters this week's Hot 100 at number 86. It will be interesting to see if it does better as a single than **Linda Ronstadt's** "What's New," which peaked at number 53 two years ago. Of course, "Somewhere" was cut with a contemporary rockish sound, whereas "What's New" featured a traditional Nelson Riddle arrangement.

One final note: This is the ninth Christmas that Streisand has placed an album in the top 10. She made the mark every December from 1963 to '66, in her first reign as the hottest female vocalist in pop, and again every December from '78 to '81.

JAMES BROWN is heading for his biggest hit in more than a decade as "Living In America" (Scotti Bros.) leaps 27 notches to number 61 on the Hot 100. The song, featured in "Rocky IV," is Brown's first single to crack the Hot 100



since "Bodyheat" in 1977.

Brown first hit the Hot 100 in December, 1958, and has since accumulated 93 chart hits, a total topped by only one artist in the past 30 years: **Elvis Presley**, with 149. **Ray Charles** is third with 74 Hot 100 hits, followed by **the Beatles**, with 68.

The difference between Brown and those other artists is that Brown has never enjoyed consistent crossover success. Presley, for instance, had 38 top 10 hits, and the Beatles had 33. But Brown had just six—and all in a brief, three-year span, from 1965's "Papa's Got A Brand New Bag" to 1968's "Say It Loud—I'm Black And Proud."

It's fitting that Brown, the indisputable king of soul, is enjoying a comeback hit this year: We've already witnessed a return to the throne by the equally indisputable queen of soul, **Aretha Franklin**. But there's one surprising note: Despite Brown's legendary status in black music, his single has yet to crack the black chart. For pop radio to be leading the way on a Brown release is the ultimate irony.

FAST FACTS: Two songs from "White Nights" place in the top three on this week's Hot 100, marking the first time two hits from one film have been in the top three simultaneously since the "Saturday Night Fever" blitz nearly eight years ago. **Phil Collins & Marilyn Martin's** "Separate Lives" holds at number two, while **Lionel Richie's** "Say You, Say Me" jumps to number three. Songs from "Fever" were one and two for eight straight weeks from March to May, 1978.

Rush's "Power Windows" moves up a notch to number 10 on this week's Top Pop Albums chart. It's the group's sixth consecutive top 10 album, an impressive showing considering the group has never had a top 20 single. Its highest-charting hit, "New World Man," peaked at number 21 three years ago. We're willing to bet that no group has collected as many top 10 albums with as little singles success. And if we're overlooking anybody, we're sure you'll let us know.

LOVERBOY TOUR—1986

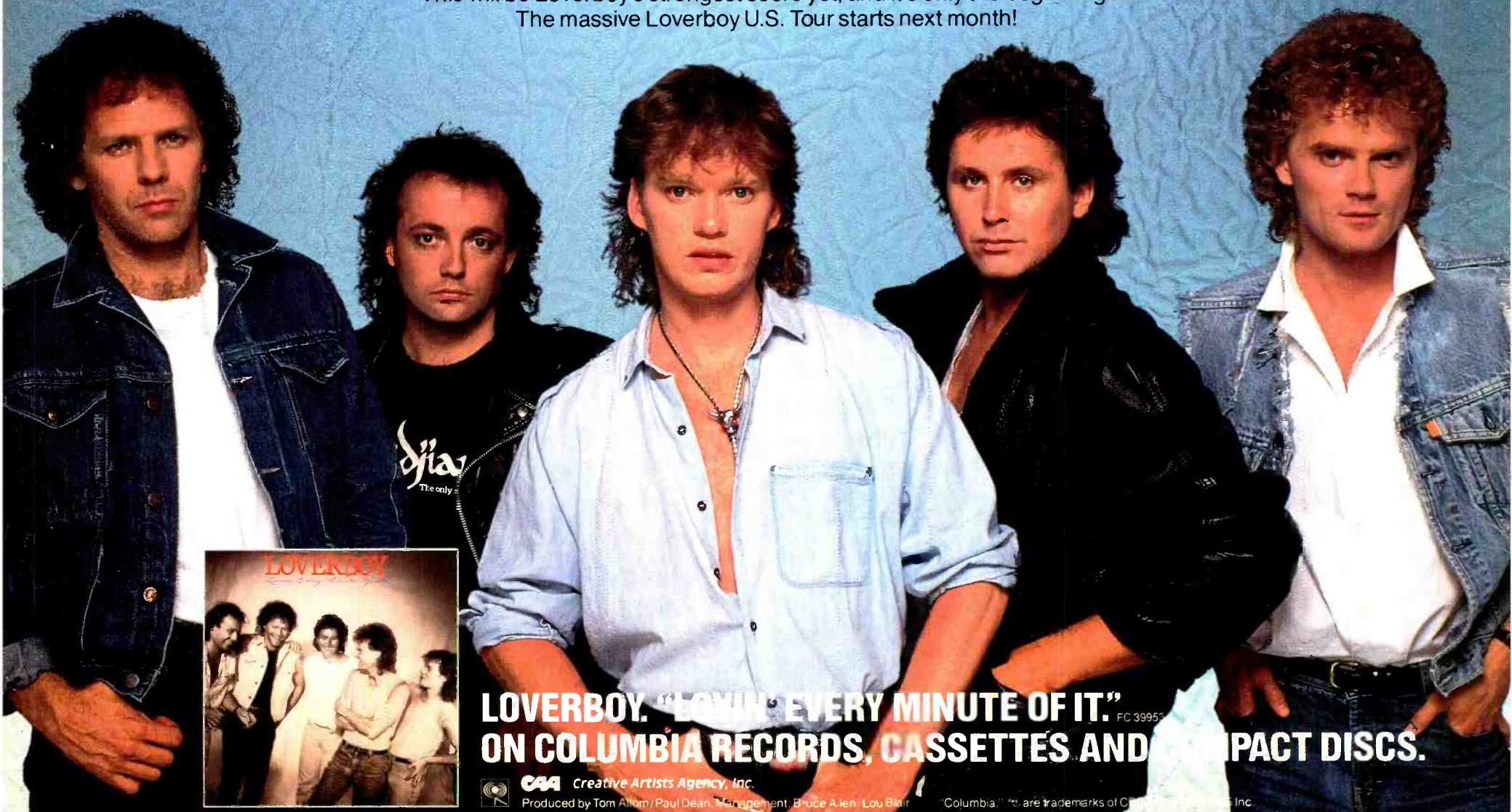
- 1/9 Salina, KS
- 1/10 Amarillo, TX
- 1/11 El Paso, TX
- 1/12 Midland, TX
- 1/14 Abilene, TX
- 1/16 San Antonio, TX
- 1/17 Houston, TX
- 1/18 Little Rock, AR
- 1/19 Biloxi, MS
- 1/21 Lafayette, LA
- 1/23 Dallas, TX
- 1/24 Shreveport, LA
- 1/25 Norman, OK
- 1/27 Nashville, TN
- 1/28 Memphis, TN
- 1/30 Atlanta, GA
- 1/31 Birmingham, AL
- 2/1 Chattanooga, TN
- 2/2 Albany, GA
- 2/4 Jacksonville, FL
- 2/5 Miami, FL
- 2/7 Lakeland, FL
- 2/8 Columbia, SC
- 2/9 Charlotte, NC
- 2/11 Richmond, VA
- 2/13 Uniondale, NY
- 2/14 E. Rutherford, NJ
- 2/16 Philadelphia, PA
- 2/17 Rochester, NY

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- 2/19 Binghamton, NY
- 2/21 Hartford, CT
- 2/22 Providence, RI
- 2/23 Worcester, MA
- 2/24 Portland, ME
- 2/27 Pittsburgh, PA
- 2/28 Cincinnati, OH
- 3/1 Detroit, MI
- 3/2 Charleston, WV
- 3/7 Largo, MD
- 3/8 Roanoke, VA
- 3/9 Hampton, VA
- 3/12 Indianapolis, IN
- 3/13 Cleveland, OH
- 3/14 Chicago, IL
- 3/15 Louisville, KY
- 3/17 Rockford, IL
- 3/18 Springfield, IL
- 3/20 St. Louis, MO
- 3/21 Kansas City, MO
- 3/22 Wichita, KS
- 3/23 Des Moines, IA
- 3/25 Green Bay, WI
- 3/26 La Crosse, WI
- 3/28 Madison, WI
- 3/29 St. Paul, MN
- 3/30 Duluth, MN
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...newsline...^{HOLLAND}

FREDDIE HEINEKEN, president of the world-famous Heineken brewery, has composed the music for the single "Let's Get Away From Here," which is set for Polydor release in January or February. It's the debut release of Kyle Boynton, a U.S. singer/dancer, who has been working in Holland for the past three years.

THE INDEPENDENT Telstar label has released the single "Ma Ma Madonna," by Dutch child singer Melchior. It's a pop hymn of praise to U.S. singer Madonna, who is now in the superstar category in the Benelux territories.

THE DEBUT ALBUM by pop singer Gerard Joling, "Love In Your Eyes," sold more than 50,000 units in Holland in less than a week, earning gold disk status for the artist, who is currently the Netherlands' hottest teenage idol. The album is expected to go platinum before the end of January, having been initially launched at the 10th anniversary of WEA Holland in Amsterdam.

DUTCH MULTINATIONAL PHILIPS has finalized a plan to invest some \$13 million in two of its 12 Belgian factories. The investment is basically for the production of Compact Disc players and LaserVison equipment.

AMSTERDAM-BASED SINGER Mathilde Santing has been awarded the BV Pop Award, a new annual presentation to stimulate pop music in Holland. The award is an initiative of BV Pop, a group set up to promote the interests of Dutch pop musicians.

THE FIFTH EDITION of the pop encyclopedia published by the leading Dutch music magazine Oor is out, with information on more than 1,000 acts, along with previously unpublished pictures. Of particular value is the details it includes on videotapes of more than 30 minutes and Compact Disc releases. The encyclopedia covers all kinds of pop/rock music.

- WILLEM HOOS

New Trade Organization U.K. Vidclip Producers Join Forces

BY NICK ROBERTSHAW

LONDON British music video producers have formed a trade organization to represent their interests in negotiations with the British Phonographic Industry and other bodies.

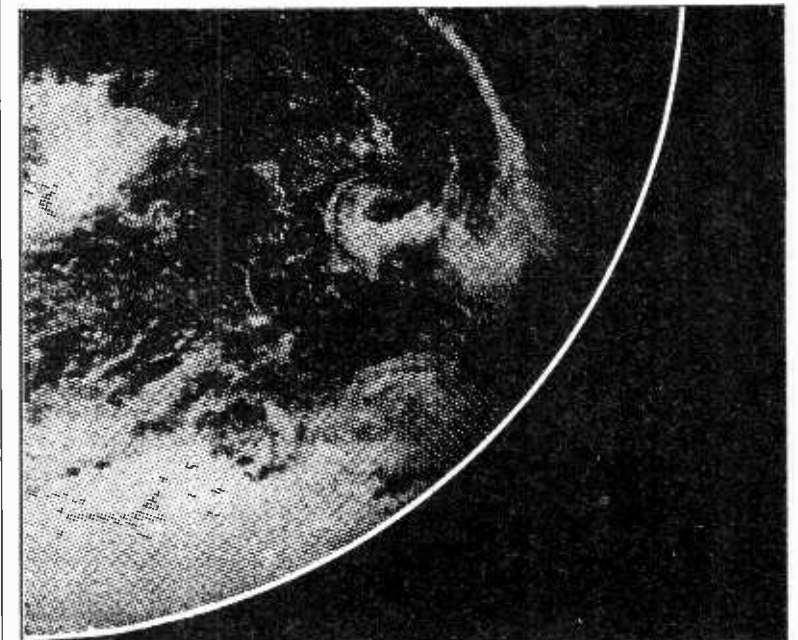
Chairman of the new Music Film & Video Producers' Assn. (MFVPA) is Jump Productions' Sidney Lanier, heading a nine-person central committee that also includes Scott Millaney of MGMM, Martin Wyn Griffiths of AWGO and Medialab's John Gaydon. Initial membership comprises more than 30 companies, and Lanier says he also hopes to see major video producers from continental Europe joining the group.

Aims of the MFVPA follow roughly the lines of those voiced by the U.S. equivalent, the MVPA, at Billboard's Video Music Conference (Billboard, Dec. 7). Lanier says talks with technicians' union ACTT and with the BPI, aimed at securing standardized terms of trade, are already well advanced, and agreement could come early in the New Year, though it may be two years before standard contracts replace the half-dozen different budget forms currently in use.

"Ignorance is one of our worst enemies," adds the MFVPA chief. "The record industry generally has very little understanding of costs. We are trying to go slowly and be as cooperative as possible, but we are no longer content to be seen as just a department of the pop business. We are an industry in our own right, and to legitimize that industry we have to work towards clear, honest and fair terms of trade."

U.K. music video production is a \$15 million a year business unmatched in its reputation for quality and innovation and representing one-third of all video production worldwide, according to the association. Techniques it has pioneered are increasingly used in the advertising industry and in television and movie production. But for many member companies, life is in Lanier's words an alternation of

(Continued on page 58)



Orfeo Founder Charged With Fraud Munich Attorney Issues Warrant for Mehrle's Arrest

BY JIM SAMPSON

MUNICH The Munich state attorney's office has confirmed that it has issued a warrant for the arrest of F. Axel Mehrle, founder and managing director of the independent classical label Orfeo.

Mehrle, whose whereabouts have been unknown for several months, is charged with fraud and embezzlement in connection with the bankruptcy of his firm. A separate company, Orfeo International, continues to market the Orfeo catalog.

Details of Mehrle's music activities are said to be "hidden in a maze of financial chicanery." Without confirming any figures, the fugitive record executive called the news magazine Der Spiegel on Nov. 20, allegedly to admit his willful wrongdoing.

Mehrle set up Orfeo in 1979 as a "classic" tax shelter. He promised all-digital recordings of obscure but attractive repertoire with star performers in DMM (Direct Metal Mastering) and on Compact Disc. Big-income investors who signed up for 100,000 Marks were promised a short-term tax write-off of 50,000 Marks, followed by exploitation of the valuable catalog.

After the label's official launch three years ago, Mehrle quickly built up an impressive roster, including conductors Carlos Kleiber, Bernard Haitink, Colin Davis and Rafael Kubelik, as well as singers Dietrich Fischer-Dieskau, Margaret Price, Edita Gruberova, Agnes Baltsa and Anna Tomowa-Sintow.

In just two years, Orfeo gained international renown as a premium-quality independent label.

According to Der Spiegel, Orfeo's revenues rose from around \$100,000 in 1981 to \$2 million last year. But to cover his overhead and production costs, Mehrle needed more and more investors. Numerous banks, doctors and small investment companies were apparently so mesmerized by the glamor of classical music's big names that they neglected to investigate adequately the uncertain financial foundation of Orfeo Records.

On May 1, with the future of Orfeo in real jeopardy, Mehrle licensed master rights to all 120 Orfeo releases to his former associate Dieter Sinn, a financial manager from Karlsruhe. Sinn had set up a new firm in Munich, Orfeo International, to continue marketing the catalog and add new titles.

By July, Der Spiegel claims, Mehrle's international financial records listed debts of 15.5 million Marks and secondary liabilities of 2.9 million Marks. Subsequent bankruptcy proceedings could not be opened due to lack of assets. The current exchange rate shows roughly 2.6 Marks against the U.S. dollar.

A Munich newspaper has reported that estimates of Mehrle's losses range from \$6 to \$35 million. According to a tax consultant, if German tax officials decide Mehrle never intended to make profits (as appears to be the case), investors will not be allowed to write off their losses.

Sinn, who is currently declining to be interviewed, has issued a press release asserting that Mehrle has nothing to do with Orfeo International, although the new firm absorbed several of Mehrle's former employees and has taken over all international contracts.

An employee at Orfeo International says the firm's foreign business is going "wonderfully," that domestic distribution continues uninterrupted, and that all 120 titles are in stock. Next year, Orfeo International promises some new releases, including the complete Liszt organ works, with increased emphasis on Compact Discs.

The longterm future of Orfeo is uncertain, however, given the seriousness of the charges against Mehrle, confusion over who actually owns what, and Sinn's refusal to answer questions. But it's understood that at least two major international record companies expressed interest in Orfeo earlier this year, although the current state of their "courtship" is unknown.

Also in the dark are Orfeo's artists and suppliers, several of whom are reportedly owed substantial amounts of money.

Teldec, which pressed DMM disks for Mehrle, continues to work for Orfeo International, handling the new company's black disk manufacture, warehousing and distribution. A Teldec spokesman explains that once Dieter Sinn presented a bank guarantee, the two firms established "normal business contacts on a longterm basis."

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Defending the Tribunal

THE RECORD ON PERFORMING RIGHTS

BY W. ROBERT THOMPSON

The recent Commentary, "Playing Fair With Jukebox Royalties" (Nov. 23), by Raul Bernard, should have been entitled "An Unfair Criticism of the Copyright Royalty Tribunal."

Mr. Bernard asserts that the CRT "has been controlled, or at least influenced by ASCAP, BMI and SESAC," when the truth is that any decision by the CRT has, in fact, been the result of facts presented and supported by credible evidence.

The tribunal is a conceptually valid mechanism for arbitrating conflicting claims to royalties while preserving the largest percentage of those royalties for the authors and copyright proprietors who deserve them. The agency is barely seven years old. It is entitled to some growing pains.

Mr. Bernard either fails to understand, or has distorted the real meaning of, the appellate court decision directing the CRT to reexamine its ruling denying performing rights status to ACEMLA/LAM, a holder of Latin American copyrights. The federal judges involved are critical of procedural matters in the conduct of the CRT, just as they are often critical of arbitration decisions. This is a natural result of conflict resolution methods found in American society.

However, Mr. Bernard seeks to elevate that criticism to a finding by the appellate court that his ACEMLA/LAM has proven its case on the merits. Nothing could be a further distortion of the facts.

Speaking of facts, Mr. Bernard further stated that ACEMLA/LAM had presented "evidence" of estimates claiming a right to 35% of jukebox royalties. Clearly, estimates are not facts but assumptions. And assumptions may or may not be supportable by facts submit-

ted. Mr. Bernard confuses evidence with assumption.

The CRT has reconsidered the ACEMLA/LAM claim for performing rights status, and has again rejected that claim (Billboard, Nov. 30). CRT, however, has found it to be a copyright proprietor entitled to a 0.15% distribution of 1982 and 1983 jukebox royalties. Obviously, the evidence Mr. Bernard alluded to could not support a finding giving ACEMLA/LAM status equivalent to that of ASCAP, SESAC or BMI.

CRT, Mr. Bernard should be grateful for its existence. Absent compulsory licenses and the resultant CRT mechanism for royalty distribution, ACEMLA/LAM would have to prove its case in the ultimate court of a free marketplace. Mr. Bernard's commentary is a bite of the hand that offers some food.

Copyright proprietors and users alike must come to terms with the concept of CRT. It is currently under attack by influential members of Congress who would do away

If there are any problems with the Copyright Act of 1976, then some general overview process is in order. Piecemeal amendatory legislation will turn what appears to be a mess into utter chaos.

Copyright protection is a vital element of national public policy and deserves consideration in a global context. Domestic economic concerns should not be examined in the context of opposing lobbies, but rather in the statesmanlike context of what these valuable property rights will mean to our society in the 21st century. And that time frame is now a mere 15 years in the future.

ACEMLA/LAM may have a somewhat more significant posture in the next century, depending in part on the contributions it makes to the copyright community during the remainder of this one. And Mr. Bernard will help provide his constituency, whatever it may be, with a more positive and lasting future by becoming a participant in strengthening copyright protection. That positive approach does not begin with unfounded criticism of the Copyright Royalty Tribunal.

Mr. Bernard has already announced a new appeal challenging the latest CRT decision. That will involve additional costs for ACEMLA/LAM and any other participant in the appellate process. Every cost ACEMLA/LAM incurs, and forces others to incur, by continuing the argument is but another drain of monies which should go to compensate authors for their creativity. Such reward, the result of public acceptance of their efforts, is intended by our Constitution and the Copyright Act.



'Copyright owners & users must come to terms with the concept of CRT'

W. Robert Thompson is president of SESAC, an attorney and a veteran of more than 25 years in the entertainment industry.

ASCAP earned such status through 71 years of nurturing the creative process and assisting the technological advances in communications systems for the delivery of music to the public. For SESAC, the same has been the case for 55 years. BMI has made its contribution for the past 45 years.

These performing rights organizations have proven themselves over the years in a free market of negotiated licenses. Can ACEMLA/LAM support claims for similar status? The compulsory license for jukeboxes has provided it with a forum to assert its position.

Instead of being critical of the

with it entirely. Any new mechanism would require startup time and delay in the flow of royalties to authors and publishers. That result is hardly desirable.

Concurrently with attacks on the CRT, Congress is being heavily lobbied for an end to compulsory license with regard to cable. There is also the matter of source licensing for television as proposed in H.R. 3521. The so-called audio taping bill is another consideration. Then we have administration initiatives as expressed in the Trade Partnership Act of 1985. This all adds up to a mess surrounding copyright protection.

Letters to the Editor

IT'S NOT TOO LATE

The nightmare of AIDS has become the most pervasive medical horror of this decade, and I was moved by Tom DePierro's brutally frank admissions in his Commentary (Nov. 16). While I have nothing but compassion for Mr. DePierro, his family and friends, this response concerns his stand on the warning sticker/record rating controversy. Although his arguments were emotionally direct and very eloquent, they were also rife with the same misinformation and inflammatory rhetoric that has become the basis for the Parents Music Resource Center (PMRC) witch hunt.

In a democracy, we have the right to decide what is objectionable according to individual taste. A well-informed public is a good thing, but buyers who rely on arbitrary standards, dictated by a self-appointed group of moral guidance counselors, are content to be manipulated and could easily fall victim to censorship.

The PMRC officials are quick to deny that any attempt at censorship

is afoot. And when RIAA president Stanley Gortikov succumbed to pressure and agreed to labels that state "Explicit Lyrics—Parental Advisory," he admitted he had no idea what criteria would be used to determine the explicit nature of a lyric.

Are we really supposed to believe that this is a victory for the American record consumer? A victory for suppression would be more like it.

The goals of the PMRC and its supporters reinforce the realities of a society drawn from the pages of "1984." We have already taken the first steps towards a future of plain brown LP jackets, banning songs from radio, and the possibility of retribution against those who don't fall in line.

Equally as distressing would be the knowledge that parents may refuse to let their children listen to a non-racist, non-sexist song about interracial love, or a plea for a non-nuclear future, because someone deemed the subjects unsuitable.

It's not too late to let those who would tamper with our liberties

know that *it can't happen here!*

John Dougan
Jamaica Plain, Mass.

NEEDED: A COMPETITIVE SLINGSHOT

It seems business follows a predictable route: The large get larger, and the small get stepped on. I'm thinking about the relationship between retail giants and small, individually owned or operated stores. The chains have more cash flow and, with millions of dollars available, can cut corners, laying down terrible odds for the small retailer to match.

Whatever happened to fair play? The Goliaths beat down the Davids of retailing without any semblance of a fair chance. New releases are dropped on Goliath's doorstep and placed on sale days before the official street release.

As for Compact Discs, what a story that is. Walk into any of Goliath's stores and you wonder where they get all those CDs. We order from the same label, at the same place and at the same time, and receive 20% of fill. If only a few are avail-

able, who do you think gets the merchandise?

First come, first served? I doubt it.

Carroll Justice Wade II
Newsom's Music Co.
Alexandria, La.

A QUESTION OF IMAGE

In answer to David Bernard's letter (Nov. 16) on the difficulty of photographers getting permission to shoot at concerts, he should understand that the artist has an image to protect. They want to be protected against third-rate photographers, let alone annoying interferences with the music.

Ann Hitchins
Whittier, Calif.

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

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MANAGEMENT: RICK NEWMAN & RICHARD FIELDS

“Barbra Streisand has just released what may be the album of a lifetime.”

—The New York Times

“The Broadway Album” OC 40092 **From Barbra Streisand.**

“It’s obvious that she still retains her power to galvanize. This is the Streisand that sent ‘People,’ ‘He Touched Me’ and ‘Don’t Rain On My Parade’ through the roof.” —Washington Post

“What a knockout! What makes ‘The Broadway Album’ so absolutely captivating is how in command Streisand is—of her voice, of the material, and of what she wants this album to be.” —The New York Post

“Her new ‘The Broadway Album’ is dazzling!” —New York Daily News

“This is her best album in years. Streisand’s versions of ‘If I Loved You’ (From ‘Carousel’) and ‘Something’s Coming’ (From ‘West Side Story’) are among the best ever recorded.” —USA Today

“Sounds like vintage Streisand. Long standing Barbra Streisand loyalists are about to have their loyalty rewarded.” —Los Angeles Herald

“Lay down the red carpet for the return of (Streisand) to her roots. Streisand and show tunes are a matchless match. More please, Barbra, and soon.” —People Magazine

“The Broadway Album.” New from Barbra Streisand. Platinum after only two weeks.

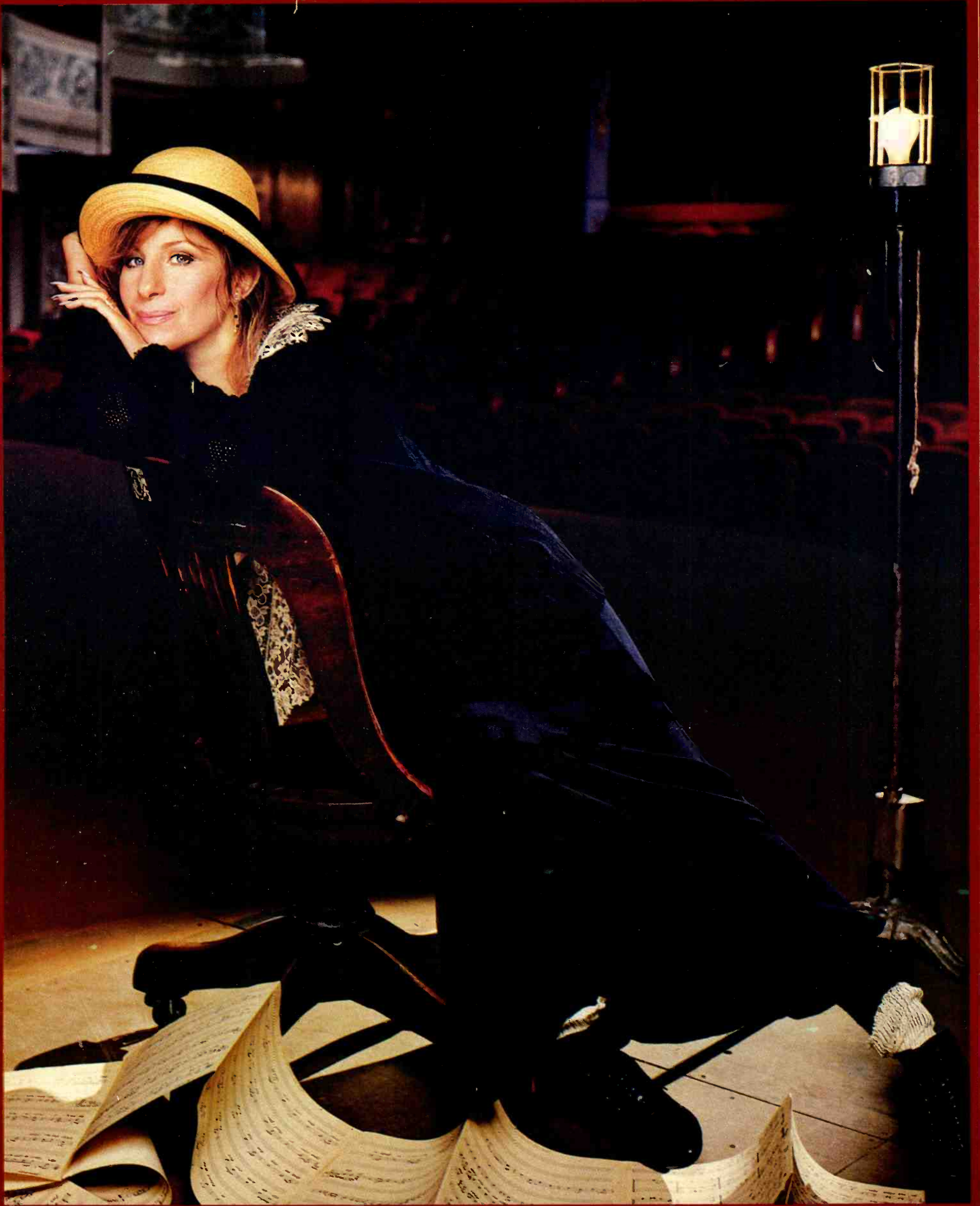
Including the single, “Somewhere” (From “West Side Story”). On Columbia Records, chrome Cassettes and Compact Discs.

Produced by Barbra Streisand and Peter Matz except: “Something’s Coming” and “Not While I’m Around” produced by Richard Baskin; “I Have Dreamed”/“We Kiss In A Shadow”/“Something Wonderful” produced by Barbra Streisand, Bob Esty, Paul Jabara; “Somewhere” produced by David Foster.
Executive Producers: Barbra Streisand and Peter Matz.
Photography: Richard Corman.



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See the closed session recording of Barbra Streisand’s “The Broadway Album” exclusively on HBO in January.



Good News from RAB Chief Stakelin Advertising Up Again in '85; 'Strong' \$\$ Outlook

NEW YORK William Stakelin, president and chief executive officer of the Radio Advertising Bureau (RAB), has released heartening statistics and challenging observations on the state of the industry.

In 1985, Stakelin reports, radio advertising grew 12% over 1984. "We should close the year with \$6.5 billion in sales, giving us three banner years in a row," he says. "Spending was up 13.6% on network radio, 11.4% for spot radio and about 11.7% on the local level. Network earned \$327 million, spot sold \$1.3 billion, and local revenues accounted for \$4.9 billion."

These increases, he points out, should represent a substantial profit for broadcasters, as the country's inflation rate for the year came out to about 4%.

According to Stakelin, "The outlook for revenues is strong and should continue to be strong into 1986 at growth levels similar to those of 1985."

On a national basis, he continues, adults 25 to 54 are the most requested demographic, followed by the 18-49 group. Noting that age and sex are still the main determining factors in buying both national and local time, he predicts that "lifestyle

and psychographic factors will have an increasingly important role in the next few years."

There is "lots of talk about target marketing, market segmentation and selected buying based on lifestyle," Stakelin says. But, he adds, "These concepts are not yet being translated into reality when media is bought."

According to the RAB chief, industries posting the biggest gains in radio use include supermarkets, lumber stores and home centers, chain stores, state lotteries and music stores.

Citing statistics from the National Assn. of Broadcasters, Stakelin says one of every three radio stations lost money in 1984. "With 9,200 existing stations and another 1,000 FM licenses about to be awarded by the FCC, radio is an intensely competitive business," he notes.

Echoing other observers, Stakelin stresses that cost effective operations will become more and more crucial. This ties into what he calls the industry's "first generational transformation." Now 60 years old, the business, he says, "is losing its founding generation of showmen and entrepreneurs. They are being replaced with professional managers. Like any major change in per-

(Continued on page 16)



Commercial Free For Freedom. The crew at top rocker WBCN Boston poses after their recent "Commercial Free For South Africa" day. During the special 12-hour broadcast, ads were replaced with comments and statements from experts and artists on the apartheid situation. Standing from left are WBCN program director Oedipus, former WBCN staffer Danny Shecter (currently producing "20/20" for ABC-TV), "Sun City" maestro Little Steven Van Zandt, the station's news director Katy Abel, creative services director David Bieber and his assistant Larry Loprete, and Dr. Williard Johnson of the Free South Africa Movement.

...newsline...

JOHN BLAIR & CO. of New York acquired Torbet Radio and its Selcom Radio division last week. Torbet and Selcom will become part of Blair's Radio Representation Division.

SIMON T. will resign his WLS-AM-FM Chicago general sales manager post Jan. 15 to become president of the newly formed broadcast group Eric Chandler Communications. The Los Angeles-based company has yet to settle on its first acquisition, but is seeking properties the South-west.

TERRY METCALF is appointed general manager of WKIX/WYLT Raleigh/Durham, N.C. Before joining the Mann Media outlets, Metcalf was regional sales manager for Decision Data Computer Corporation of Atlanta.

AMCOM GENERAL CORP. made its third acquisition recently with the \$2.2 million purchase of WKIT Hendersonville, N.C. When the transaction clears the FCC, AmCom will own bring its ownership count to five stations. Longtime Capitol Broadcasting executive Wally Voight has joined AmCom as corporate vice president.

DONREY MEDIA names Dick Sadar general manager of KOCM-FM Newport Beach, Calif. A former operations manager at the easy listening outlet, Sadar was most recently with KWIZ Santa Ana, Calif.

TERESITA PINGREE becomes director of business affairs/radio for Chase Broadcasting, the recently formed parent firm of the Ten Eighty Corp., which owns WTIC-AM-FM Hartford, Conn. Pingree had held the same title for Ten Eighty.

WWI/Mutual Deal Sealed

NEW YORK Westwood One's acquisition of Mutual Broadcasting (Billboard, Sept. 28) has been finalized. The selling price includes \$30 million in cash and notes, plus 210,000 shares of Westwood One common stock.

Last Thursday (5), WWI's common stock was selling for \$44 a share, up from \$31 a share when the transaction was announced in September. At \$44 a share, the Amway Corp.'s (Mutual's former parent) common stock in WWI totals \$9,240,000.

Reducing the long-range purchase price is Amway's agreement to buy \$5 million of advertising on Westwood One or Mutual programs over the next 48 months. In addition, Amway, which retains its satellite distribution system, will carry Mutual Radio Network programs free for WWI for three years. The cost of this transmission is estimated to be worth \$4 million each year in today's dollars.

WWI chairman and president Norm Pattiz calls the transaction a "classic negotiation in which both parties were able to achieve their respective objectives at a satisfactory net cost." The financial community, Pattiz continues, estimates that the deal amounts to \$22 million net cost to WWI.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

With all the talk of frozen playlists during the holiday season, **KKBQ** Houston program director **John Lander** appears to be entering the period with some relatively generous and adventurous programming decisions. First off is Fortune's "Stacy" (MCA/Camel), a debut track which Lander likens to REO Speedwagon's "Can't Fight This Feeling." With Doug E. Fresh's rough-hewn rap, "The Show," having made a big splash earlier at KKBQ, Lander flipped the 12-inch to test "La Di Da Di" (Reality/Danya/Fantasy). "This is pulling gigantic phones for us," he reports. Mr. Mister's "Broken Wings" has yet to peak on a national level, but Lander has already jumped on the band's second single "Kyrie" (RCA). The tempo is just a tad slower here than on Mr. Mister's first hit, he notes. Jumping into album tracks, Lander has pulled Arcadia's "Keep Me In The Dark" (Capitol), a song drawing more big phones for KKBQ, as is Atlantic Starr's "Secret Lovers" (A&M) and Sly Fox's "Let's Go All The Way" (Capitol). Getting back to the season at hand, Lander is a bit peeved that Wham's "Last Christmas" and Band Aid's "Do They Know It's Christmas" have not been reservised by Columbia. "Obviously," he says, "everybody's got their copy of 'Grandma Got Run Over By A Reindeer,' but in the interest of sales at least, these should be re-released."

BLACK/URBAN

The Temptations are back in a big way, according to **WANT** Richmond, Va. program director **LaDonna Monet-Freeman**. Working from their new "Touch Me" album on Motown, Monet-Freeman is especially fond of "Don't Break Your Promise To Me." "It's the first time they've really been singing in a long time," she says. "They're going back here to the traditional harmonies they're known for." Also in demand at WANT is Stephanie Mills' "Stand Back" (MCA). "This is a little more dance-oriented than what she's been doing before," notes Monet-Freeman. From the indie ranks, she suggests that urban colleagues check out the Force M.D.'s "Tender Love" (Tommy Boy), a track from the Staten Island act's new "Chillin'." "This is one of those rare songs," she says, "that has the ability to bridge the gap between what teenyboppers like and what adults like." And Sade gets another vote of confidence on her second Portrait album "Promise" from WANT. Monet-Freeman says the Nigerian singer has no doubt avoided the sophomore slump, calling the album a "great followup." Standout tracks in her opinion include "It's A Crime" and "War Of Hearts."

COUNTRY

Once again on a Christmas theme, **WCAO** Baltimore program director **Johnny Dark** got pushed into playing Pinkard & Bowden's "A Christmas Gift" a little before he wanted to. "Normally, I wait until the second week of December [to add seasonal tracks]," notes Dark. It wasn't Warner Bros. that forced Dark on the record, but some demanding listeners who wouldn't settle for a few tests runs of the song's pre-release cassette. Rush released by the label, the song is not Pinkard & Bowden's usual parody fare. "Richard [Bowden] warned me, 'Don't wait for the punchline on this one. This ain't funny,'" says Dark. A "touching" look at the loss of a loved one, "A Christmas Gift" sports a phenomenal lyric line which is already drawing a great response for WCAO, says Dark. According to the PD, another great set of lyrics can be found on Ronnie Robbins' "Lovers That Give Love A Bad Name" (Columbia). And Alabama's RCA Christmas album is naturally doing well. Dark is particularly fond of the single "Joseph And Mary's Child."

KIM FREEMAN

Promotions

LOTTERY LOSERS ARE WINNERS

KJFG Los Angeles
(urban contemporary)

Contact: *Denise Smith*
Cashing in on California's new lottery was a natural for **Denise Smith**, promotion director at KJFG, who saw an opportunity to turn lottery losers into KJFG winners. In the first three weeks of the promotion, Smith says, the station received 5,000 losing tickets.

From this pool, four potentially winning tickets are drawn each day. Plugging KJFG's dial position into the campaign, contestants are given 12 minutes and 30 seconds to respond. Grand prize is a Chevette; other prizes range from color tv sets to radios and cassette players. Contestants can enter as many lottery tickets as they wish, and, of course, postcards are also accepted.

PRINCE'S "LET'S GO CRAZY" will never make the playlist at country-formatted WKJN Baton Rouge. But the song title certainly became a "Kajun 103" catch phrase during its "Most Outrageous" contest. For better or worse, qualifiers such as "legal, safe and moral" were included in the contest descriptions, but the winners managed to get pretty crazy anyway. During the last Saturday of November, contestants gathered at Catfishtown in Baton Rouge to deliver acts of insanity

promised to "Stan The Morning Man" during the weeks preceding the event.

Taking her cues from the syndicated "Hiney Wine" bits, grand prize winner Kris Buffalo brought a vat filled with 48 gallons of Hiney-flavored Jello. Accompanying Buffalo were friends posing as charac-

ters in the fictitious vintner's tales. After a brief performance, the reportedly hefty winner went on to wrestle Stan in the Jello vat. For her efforts, the lady Buffalo won a two-karat diamond ring provided by Jon Lord Jewelers, which resides in the Catfishtown Mall.

(Continued on page 16)



Heart of the Matter. The air team on Satellite Music Network's 24-hour "Heart & Soul" format gathers to celebrate the program's debut, which aired on an initial affiliate list of 17 stations late last month. Standing from left are "Heart & Soul" air personalities Alvin John Waples and Rick St. Clair, operations manager Jerry Boulding, and "H&S" talents Lynne Haze, Lora Cain, Ron Cooper and Bob Jones.

CHUM-FM No. 1 in Toronto AOR Outlet Triumphs in Fall Book

TORONTO This city has yet another King of the Hill in radio. CHUM-FM, which had been in third place a few months ago, has overtaken CFTR and CFRB to snare the No. 1 spot in the influential fall book, according to the BBM Bureau of Measurement.

CFTR slipped to third, and CFRB, still adapting to a new format geared to a slightly younger audience, held firmly to second place and was first in terms of total hours tuned, BBM says.

The news was best, however, for CHUM-FM and programmer Ross Davies, who has softened the station's AOR format somewhat and found a broader audience. CHUM-FM had 1,029,300 listeners in the rating period. Interestingly enough, its audience of 1,029,600 was good only for third place in the summer book.

The station is well down the list in terms of hours tuned—in sixth place, with 5,768,000. But for the next few months, CHUM-FM can proudly proclaim itself the top spot on the dial in the toughest Canadian market.

The book was also a boon for CJCL, the once minuscule outlet that has cashed in on the success this season of baseball's Toronto Blue Jays. As its local-area broadcaster, CJCL was a beneficiary of

the Jays' division-winning season, and it seems some of the games' listeners stuck around for the station's "gold" format.

The new book puts CJCL sixth in the market and fourth in terms of adults 18-plus. CJCL was fourth overall and second among adults in terms of hours tuned.

It was not as great a book for CHUM-FM's sister AM station. CHUM still hangs tough in fourth place, but seems to be attracting neither many adult listeners nor many loyal young listeners.

The BBM survey was taken the last week of September and the second and third weeks of October. Stations and their formats are listed, with circulation (and hours tuned): CHUM-FM, AOR, 1,029,300 (5,768,000); CFRB, MOR, 1,003,100 (11,373,000); CFTR, rock, 976,600 (6,550,000); CHUM, rock, 785,800 (3,502,000); CKFM-FM, adult contemporary, 714,300 (6,152,000); CJCL, golden, 714,300 (6,328,000); CBL, information, 589,800 (5,637,000); CFNY-FM, progressive rock, 506,000 (3,870,000); CHFI-FM, beautiful music, 499,800 (3,947,000); CKEY, MOR, 417,800 (3,597,000); CBC-FM, classical, 354,000 (2,251,000); CKO-FM, news, 294,000 (1,501,000).

Merry Christmas



1
BLUE CHRISTMAS
by Billy Hayes
and Jay Johnson

**DON'T FORGET
THE ELVIS CLASSIC!!**



2
**DING-A-LING
THE
CHRISTMAS BELL**
by Jerry Foster
and Bill Rice



3
CHRISTMAS IS
by Percy Faith
and Spence Maxwell



4
**BRAZILIAN
SLEIGHBELLS**
by Percy Faith



5
**MELE KALIKIMAKA
(MERRY CHRISTMAS
in HAWAIIAN)**
by Alex Anderson

5 GREAT CHRISTMAS STANDARDS CHOICE PROGRAMMING



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WOX by Kim Freeman JOX

CAREY CURELOP has resigned his post as program director at WLLZ Detroit to return to the programming seat at his former home, WYNF Tampa/St. Petersburg. Curelop, who had programmed the AOR for two-and-a-half years under its Taft ownership, returns to the new CBS outlet at the request of GM **George Sasson**. "We're committed to AOR in this market," says Sasson, who joined WYNF in August from a similar post at another CBS acquisition, KRQR San Francisco. "We wanted a strong AOR guy, and Carey is it."

Curelop replaces **Mark Zintel**, of whom Sasson says, "We simply didn't see eye to eye on philosophy." At WLLZ, evening man and music director **Doug Podell** is filling the PD post temporarily. Of Curelop's departure, WLLZ GM **Michael Solan** says, "We're very sorry to see him go."

WRIF DETROIT put its new morning team on the air last Monday (2) with the appointment of Motor City natives **Ken Calvert** and **Joe Nipote**. As you'll recall, the "RIF Morning Show" had been filled by **Jim Johnson** and **George Baier**, who ignored WRIF's right to match clause when their contract expired Sept. 30 and went to AOR competitor WLLZ. WRIF, in turn, convinced the courts that the pair had breached their contract, and subsequently the duo cannot return to WLLZ until the 75-day right to match period expires Saturday (14). In the interim period, WLLZ launched a "Free The Hostages" campaign, while WRIF program director **Michael Mayer** went about securing his new team. Calvert is an 11-year Detroit rock jock, having hosted "RIF's" midday program for the last several years. His replacement in that shift will be announced shortly. Calvert's partner Nipote has worked as an actor and comedian in Los Angeles for the past six years, appearing in several tv spots and shows. According to WLLZ GM Solan, Johnson and Baier will get their show rolling for good on Monday (16).

Still in the Motor City, Price AC outlet **WNIC** lost longtime "Pillowtalk" host **Alan Almond**. No, Almond did not go to new Detroit pop outlet, **WDTX**, as several other WNIC staffers recently have. The air talent has jumped to direct AC competitor **WMJC**. Replacing Almond at WNIC as host of the 7-midnight program is **Johnny Williams**, a 14-year veteran at **CKLW Windsor, Canada**... **WDTX** has added another new staffer: **Mike Bradley**, who comes on board as assistant program director start-

ing Feb. 1.

For all you Trivial Pursuit fans, here's a bit of industry history to commit to memory. Last Saturday (7) marked the 25th anniversary of **WABC New York's** debut as a rock'n'roller. During the station's four-year climb to dominance (when it adopted the "WA-Beatle-C" motto), several of today's radio legends were cutting their teeth. The list includes **Cousin Bruce Morrow**, **Jack Carney**, **Scott Muni**, **Dan Ingram**, **Herb Oscar Anderson** and sportscaster **Howard Cosell** on the jock side, **Hal Neal** on the management side, and programmers **Rick Sklar** and **Mike Joseph**.

Speaking of radio legends, original **WMCA "Good Guy" Dan Daniel** joined **WHN New York** last Monday (2) in the 4-7 p.m. shift. A New York regular, Daniel was morning man on **WYNY** before the **Harris & Harris** team got together. In joining the Doubleday country outlet, Daniel is working with station manager **Ruth Meyer** for the third time in his career. "We're going to keep doing this until we get it right," Meyer jokes.

Carey Curelop leaves WLLZ to return to WYNF

THE REFRIGERATOR RACE to vinyl appears to have been won by **Motown** and the "Morning Zoo" at **WROQ Charlotte, N.C.**, who got their "Frig-O-Rator" rap to the streets Nov. 27. Available as a single and 12-inch, the bit turned to vinyl product in little over three weeks, reports **WROQ program director Reggie Blackwell**. The morning cohorts are working under the "ROQ-In Zoo" moniker.

Another set of jocks going on record is the team at **WHTZ New York**, from whence the Arista album "The Z-100 Morning Zoo Greatest Hits, Vol. One" shipped Monday (9). Z-100's proceeds from album sales are going to the station's **Baby DJ Children's Charities**. The album features a wide range of character bits, phone calls and parody commercials. Also of note is the album jacket itself, which features **PD Scott Shannon** and his entire Zoo crew in a Prince-ly rock'n'roll setting.

LOU SIMON gives up his morning show at **KKHR Los Angeles** to assume the music director duties that **David Hall** gave up to pursue his voiceover career... North a bit at another CBS outlet, **KRQR San Francisco**, **Marianne Stone** is added to the **Rocker** staff as assistant to the programming and promotion departments. She had held similar posts with **WLIR Long Island** and **WNEW-FM New York**, and was most recently on staff at **Katz's Bay Area office**... **Joey Reynolds'** suspension at **WFIL-AM Philadelphia** (**Billboard**, Dec. 7) ended last week, with the oldies outlet opting to let him go because of "inconsistencies with the station's policies and directives."

Washington Roundup

BY BILL HOLLAND

ARBITRON'S DECISION last month to conduct "continuous" radio audience measurement (four 12-week surveys a year) in the top 75 markets continues to draw fire from broadcasters. Both subscribing and non-subscribing stations, in a just-released **NRBA** survey, were more than 80% against the decision. The results were passed on to the **Arbitron Radio Advisory Council** (which was bypassed in the move). **Advisory Council chairman Larry Wexler** now says that **Arbitron** should have announced the increased measurements "at no extra cost to the stations" involved. The Council met last week in **Scottsdale, Ariz.**, to discuss the controversial matter.

UNCLE SAM SAYS the public owns the airwaves, but now the government is saying that broadcasters must pay. The Senate, like the House, has passed a budget package that includes cost-of-regulation fees. For examples: \$30 for renewals, \$500 for minor change applications for commercial stations, \$1,800 for new FMs and \$2,000 for new AMs. The fees are seen as a tradeoff for relaxed rules governing broadcasting.

NO GOOD LIFE, EH? That's the message from **Canadian Federal Health Minister Jake Epp**, who is asking that beer broadcast ads be cut in half and that beer ads promoting "the good life" and featuring celebrities be axed. No government reaction yet.

MORE CANADIAN PROBLEMS: Rep. **Thomas Luken (D-Ohio)** is upset about the way Canada treats American broadcasters along the border. Canada denies tax breaks to advertisers buying time on U.S. stations and limits the amount of U.S. programming Canadian stations can broadcast. **Luken** says these and other hassles are "impediments to the fair and free flow of information."

TAKING EXCEPTION TO the FCC's proposed plans to relax the duopoly rule—the common ownership of two or more AM stations in the same market—is the **National Black Media Coalition**, which says the Commission shouldn't move ahead with the idea unless it is very sure that AM radio "is in serious danger of economic disaster."

1705 ON YOUR DIAL? Could be in the future, say U.S. returnees from a recent international planning conference of radio and television broadcasters in **Geneva**. Among the telecommunications decisions was approval of a report to expand the AM band to 1705 kHz in the **Western Hemisphere**.

THE FCC REVIEW BOARD has reversed a decision that granted the application of **Bald Eagle Media Inc.** for a new FM station at **Bellefonte, Pa.** and denied competing **Talleyrand Broadcasting**. In its reversal, the **Review Board** found that **Talleyrand's "overwhelming" advantage** for local residence was a decisive factor, and **Bald Eagle's broadcast experience** only a "minor factor."



Hogs on High Ground. **WMZQ Washington's Mary Ball** engages in a little silliness while overseeing the station's "Bowling For Sunshine," a fund-raiser for the city's **Sunshine Foundation**. To Ball's right is **Foundation founder Bill Sample**. The pair is surrounded by members of the **Washington Hogettes**, just one of many notable D.C. groups in attendance. At presstime, "Bowling For Sunshine" had raised \$40,000 in pledges for the **Foundation**.

RAB CHIEF WILLIAM STAKELIN

(Continued from page 14)

sonnel, this industrywide change is accompanied by certain anxieties."

Stakelin refutes the notion that radio's innovators are being replaced by "number crunchers and technocrats. The forms of innovation are changing," he says, "but the spirit in radio remains the same."

The generational shift, he continues, coincides with changes in economics and government regulation, making the business a "two-tiered" industry. "We have the 'operators,' who aim to maintain ownership over a long period of time. And we have the 'traders,' who see radio as an arena for buying and selling, where operators are important only in so far as they sustain or increase the purchase or profit potential of a station."

Supporting this theory, **Stakelin** states that 438 U.S. outlets were sold in 1984, while the first six months of 1985 alone saw 463 stations change hands.

On the regulatory side, **Stakelin** recalls the FCC's advanced tax incentives to promote minority ownership, elimination of the "7-7-7" ownership limitation, and the removal of the prohibition against "trafficking," wherein stations had to be held for

at least three years before sale.

The result of these changes, he says, is the emergence of purchase prices which "reflect more what a buyer can do than what a seller has done." The resulting record selling prices, he continues, are altering stations' debt-to-equity ratio, causing broadcast investors to play "close to the margin where skilled operators make all the difference."

Finally, **Stakelin** poses four challenges to broadcasters in the coming years. The first is to "revitalize, re-position and re-market the AM band." Secondly, he says operators must tackle the burden of defining and meeting new economies of scale without "sacrificing either our local roots or radio's ability to program directly to the needs of specific market segments."

Thirdly, he asks broadcasters to take advantage of developing technology which will "further splinter consumer's use of media, giving radio opportunities for distribution on cable or the creation of even narrower program formats." Last but not least, **Stakelin** points to the aging of the population and the diverse forms of programming that will be needed to adapt radio to that maturity.

PROMOTIONS

(Continued from page 15)

WPLJ NEW YORK is packing a powerful punch while promoting, with **MGM/UA** and the **New York Post**, the latest **Sylvester Stallone** sequel, "Rocky IV." Participating via postcards, the winning listener got a trip for two to **Los Angeles** for a premiere screening of the film and a followup bash. Runners-up in the contest were eligible for screening tickets to "Rocky IV's" debut in **Manhattan**. After promoting that manly event, **WPLJ** turns its attention back to its many female fans. The latest treat for the ladies is a special night at **Chippendales**, during which **Power 95** morning man **Jim Kerr** will host the segues between one male tease act and the next. In making this appearance, **Kerr** becomes the first special guest **MC** at the ladies-only club.

THE CHICAGO BEARS may have lost to **Miami** last Monday, but **WAVA Washington** came out a winner thanks to its "WAVA/Stroh's Refrigerator" contest. In a twist on the familiar "jellybean count" promotion, **WAVA** listeners were asked to guess how many ounces of **Stroh's** beer were stored in the station's refrigerator. Naturally, the winning estimate brought a listener the brand new fridge and the brewskis housed within it. **KIM FREEMAN**



All That Jazz. Longtime Washington jazz expert and announcer Felix Grant, left, gets a little help from fellow Brazilian music enthusiast Stan Getz while celebrating his 40th anniversary on the air. The party took place at Blues Alley, where Getz played a rousing set in tribute to Grant, who can now be heard on WRC-AM.



Academia at WFNX. WFNX-FM Boston staffers team up for an interview with Professor Irwin Corey, "the world's foremost authority." Joining the Professor, second from left, are, from left, program director/operations manager Michael Bright and the station's arts and entertainment director Henry Santoro and marketing/promotions director Gayle Gluck.



Beauty and the Beat. Donna Winn of WJGL Naples, Fla. accepts the 1985 "disk jockey of the year" award from the Naples chapter of the Florida Country Music Assn. Winn has been with the five-year-old station, the No. 1 country outlet in Naples, for the past two years. Presenting her with the award is Carter Benfield, vice president of the CMA.

DJ Doughnut Delivery. WDKX Rochester, N.Y. morning personality Kevin Morrison delivers doughnuts and coffee to one of the winners in the station's "DKX Doughnut Delivery." During the campaign, local businesses are asked to state why they should be served this privilege at 9 a.m. Morrison, formally dressed and travelling via limousine, is shown bringing breakfast to Ernestine Smith of R.T. French's corporate headquarters.



Taylor "On The Fritz" at KROQ. Sparrow recording artist Steve Taylor, right, is happy to be visiting with popular Los Angeles rock air talent Raymond Bannister at KROQ to promote his latest album, "On The Fritz."



Cruise Control. Air personalities from WJMK "Magic 104 FM" Chicago gather in the station's promotion paddy wagon for an official picture of the solid gold crew. Framed by the Windy City's skyline are, from left, John Charleston, Amy Scott, Pat O'Kelly, Joel Sebastian, Ron "King B" Britain and "Wild I-tralian" Dick Biondi.

Walt Wrestles with the Wildman. KVEG-AM "Vegas Country" morning man Walt Reno MCs an autograph and photo party with professional wrestlers at the Showboat Hotel & Casino in Las Vegas. Reno is pictured here with the winner of the American title match, Wild Jack Armstrong.



TOP ROCK TRACKS

Compiled from national album-oriented radio airplay reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	4	6	5	STEVIE NICKS MODERN	TALK TO ME
2	2	3	9	SIMPLE MINDS A&M	ALIVE & KICKING
3	3	5	6	PETE TOWNSHEND ATCO	FACE THE FACE
4	1	1	7	THE CARS ELEKTRA	TONIGHT SHE COMES
5	6	8	6	MIKE & THE MECHANICS ATLANTIC	SILENT RUNNING
6	7	10	4	PAT BENATAR CHRYSALIS	SEX AS A WEAPON
7	9	9	6	ASIA Geffen	GO
8	8	4	14	JOHN COUGAR MELLENCAMP RIVA	SMALL TOWN
9	11	12	6	Z Z TOP WARNER BROS.	CAN'T STOP ROCKIN'
10	5	2	9	Z Z TOP WARNER BROS.	SLEEPING BAG
11	13	19	6	SURVIVOR SCOTTI BROS.	BURNING HEART
12	14	18	5	DIVINYLS CHRYSALIS	PLEASURE AND PAIN
13	10	7	10	RUSH MERCURY	THE BIG MONEY
14	12	11	9	INXS ATLANTIC	THIS TIME
15	15	13	22	DIRE STRAITS WARNER BROS.	WALK OF LIFE
16	19	22	7	THE ALARM I.R.S.	STRENGTH
17	17	20	4	STEVIE RAY VAUGHAN EPIC	CHANGE IT
18	22	32	3	PETE TOWNSHEND ATCO	GIVE BLOOD
19	23	25	4	Z Z TOP WARNER BROS.	STAGES
20	20	23	4	RUSH MERCURY	MANHATTAN PROJECT
21	21	24	7	WANG CHUNG Geffen	TO LIVE AND DIE IN L.A.
22	16	16	7	C.CLEMONS & J.BROWNE COLUMBIA	YOU'RE A FRIEND OF MINE
23	26	28	5	LOVERBOY COLUMBIA	DANGEROUS
24	18	14	10	PHANTOM, ROCKER & SLICK EMI-AMERICA	MEN WITHOUT SHAME
25	NEW ▶			QUEEN CAPITOL	ONE VISION
26	33	47	3	STEVIE NICKS MODERN	I CAN'T WAIT
27	24	21	7	AEROSMITH Geffen	LET THE MUSIC DO THE TALKING
28	28	34	4	JONI MITCHELL Geffen	GOOD FRIENDS
29	39	49	3	THE DREAM ACADEMY WARNER BROS.	LIFE IN A NORTHERN TOWN
30	36	—	2	ROGER DALTRY ATLANTIC	LET ME DOWN EASY
31	31	37	3	PAUL MCCARTNEY CAPITOL	SPIES LIKE US
32	NEW ▶			MR. MISTER RCA	KYRIE
33	27	27	5	YES ATCO	HOLD ON
34	37	44	3	NIGHT RANGER MCA	GOODBYE
35	25	15	11	ROGER DALTRY ATLANTIC	UNDER A RAGING MOON
36	NEW ▶			BRUCE SPRINGSTEEN COLUMBIA	MY HOMETOWN
37	29	17	15	HEART CAPITOL	NEVER
38	38	43	3	JOHN COUGAR MELLENCAMP RIVA	JUSTICE & INDEPENDENCE
39	34	30	11	STING A&M	LOVE IS THE SEVENTH WAVE
40	40	—	2	BRYAN ADAMS A&M	IT'S ONLY LOVE
41	47	—	2	TWISTED SISTER ATLANTIC	LEADER OF THE PACK
42	32	29	17	MR. MISTER RCA	BROKEN WINGS
43	35	31	5	RUSH MERCURY	TERRITORIES
44	41	41	4	ARTISTS UNITED AGAINST APARTHEID MANHATTAN	SUN CITY
45	NEW ▶			STARSHIP GRUNT	SARA
46	42	36	10	TALKING HEADS SIRE	STAY UP LATE
47	44	38	5	KATE BUSH EMI-AMERICA	RUNNING UP THAT HILL
48	46	46	4	THE DEL FUEGOS SLASH/WARNER BROS.	DON'T RUN WILD
49	49	—	2	TRIUMPH MCA	MIND GAMES
50	50	50	13	JOHN COUGAR MELLENCAMP RIVA	RAIN ON THE SCARECROW

Radio

Featured Programming

BARNETT-ROBBINS Enterprises, the Encino, Calif.-based producer/distributor, has been actively expanding its programming catalog. The company's "Superstars Of Rock" CHR program will become a weekly one-hour series of music profiles and features. BRE will serve as producer, and the series will become part of the LBS Network programming library beginning in 1986. BRE has developed another CHR program, "Rock Superstars '86," a monthly two-hour series featuring such artists as Phil Collins, John Cougar Mellencamp, Heart and Tears For Fears.

Additionally, the two-and-a-half-year-old company has scheduled a variety of year-end holiday music specials via its **Big Event Radio Network**. This custom network includes a package of 10 holiday and special event programs scheduled throughout the year for CHR, AC and urban formats. "Hot #1's Of '85" is a three-hour New Year's Eve review of the top 30 No. 1 hits, and will include entertaining features, trivia, interviews and surprise guests. "Black Tie Only" is a three-hour special highlighting the top 30 hits on the urban/dance charts. "Street Beat" features a special edition starring Whitney Houston, Ray Parker Jr., Tina Turner and others. For Christmas, BRE will present the 12-hour "An Original Christmas." BRE will continue to develop programming for LBS, as well as producing and syndicating its own shows.

RADIO EXPRESS has already prepared its catalog of programming for debut at Midem in January. The Los Angeles company was formed by industry veteran **Tom Rounds** specifically to market and distribute radio programming internationally. Two recently acquired programs are "The Ballad Of John And Yoko," featuring the words and music of John Lennon and a recently recorded interview with Yoko Ono, and "Musical Starstreams," a weekly two-hour program of "new age space music," which highlights the mellow and relaxing sounds of internationally renowned groups. Radio Express currently distributes the weekly programs "American Top 40" and "American Country Countdown," as well as specials like "Supergroups In Concert" and "Spotlight Specials."

NARWOOD PRODUCTIONS of New York has been selected by the New York State Martin Luther King Jr. Commission to produce public service announcements and programming to commemorate the first national observance of King's birthday on Jan. 20. The campaign will feature a variety of well-known personalities and public officials, including Gov. Mario Cuomo, Harry Belafonte, Pete Seeger and Coretta Scott King, King's widow. The series will be distributed to all New York State radio stations during January.

MJI Broadcasting's "Rock Today" will feature a special holiday edition that includes seasonal anecdotes from Clarence Clemons, Duran Duran, Genesis and the Fixx,

among others . . . We hope you caught **Westwood One** president/chairman **Norman J. Pattiz** last week on "The Larry King Show." Hopefully King was respectful to his new boss.

NBC Radio Networks appoints **Thomas C.N. Evans** director, research. Evans, who will direct the research, sales planning and sales development operations, has been with NBC since 1980 . . . At **The United Stations**, **Brian Klausner** is appointed controller. He had been manager of syndication accounting at the **CBS Entertainment Division**. **JANICE GINSBERG**

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

Dec. 13-14, **Julian Lennon**, On The Radio, NSBA, one hour.

Dec. 13-15, **Bryan Adams, Men At Work, Wham!**, Rock Around The World, Barnett-Robbins, two hours.

Dec. 13-15, **Hit TV Themes**, CBS Radioradio, CBS Radio Network, three hours.

Dec. 13-15, **Kool & the Gang**, Street Beat, Barnett-Robbins, 90 minutes.

Dec. 13-15, **Mandrell Sisters**, American Country Portraits, Barnett-Robbins, two hours.

Dec. 13-15, **Supertramp**, Superstar Concert Series, Westwood One, 90 minutes.

Dec. 13-20, **Crystal Gayle**, Country Today, MJI Broadcasting, one hour.

Dec. 13-20, **Kiss, Metalshop**, MJI Broadcasting, one hour.

Dec. 14, **Top 20 From 18 Years Ago Today**, Super Gold, Transtar Radio Network, four hours.

Dec. 14-15, **Johnny Tillotson**, Gary Owens Supertracks, Creative

Radio Network, three hours.

Dec. 14-15, **George Harrison**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Dec. 14-15, **T.G. Sheppard**, Weekly Country Music Countdown, United Stations, three hours.

Dec. 14-15, **Teresa Brewer**, The Great Sounds, United Stations, four hours.

Dec. 14-21, **Creedence Clearwater Revival**, Solid Gold Saturday Night, United Stations, three hours.

Dec. 15-22, **Kay Gardner**, Musical Starstreams, Musical Starstreams, two hours.

Dec. 15-22, **Nick Lowe**, Rock Over London, Radio International, one hour.

Dec. 16-22, **Various Artists**, Country Closeup Christmas Special, Narwood Productions, one hour.

Dec. 16-22, **Phil Collins**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Dec. 16-22, **Jon Butcher Axis**, In Concert, Westwood One, 90 minutes.

Dec. 16-22, **Olivia Newton-John, Part II**, Star Trak Profiles, Westwood One, one hour.

Dec. 16-22, **Billy Ocean**, Special Edition, Westwood One, one hour.

Dec. 16-22, **Tommy Dorsey**, Encore with William B. Williams, Westwood One, two hours.

Dec. 16-23, **John Parr**, Inner-view, Inner-View Radio Network, one hour.

Dec. 19-21, **A '60s Christmas**, Don & Deanna On Bleecker Street, Continuum Radio Network, one hour.

Dec. 20-22, **Greatest Christmas Songs**, CBS Radioradio, CBS Radio Network, three hours.

Dec. 20-27, **Christmas Special**, Country Today, MJI Broadcasting, one hour.

Dec. 20-27, **Christmas Special**, Metalshop, MJI Broadcasting, one hour.

(Continued on page 19)

FOR WEEK ENDING DECEMBER 14, 1985

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

222 REPORTERS				NEW	TOTAL
				ADDS	ON
JAMES BROWN	LIVING IN AMERICA	SCOTTI BROS.		63	93
WHITNEY HOUSTON	HOW WILL I KNOW	ARISTA		60	159
BRUCE SPRINGSTEEN	MY HOMETOWN	COLUMBIA		50	180
DREAM ACADEMY	LIFE IN A NORTHERN TOWN	WARNER BROS.		38	97
A-HA	THE SUN ALWAYS SHINES ON T.V.	WARNER BROS.		38	119

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

191 REPORTERS				NUMBER
				REPORTING
WHAM!	I'M YOUR MAN	COLUMBIA		37
PAUL MCCARTNEY	SPIES LIKE US	CAPITOL		17
BILLY OCEAN	WHEN THE GOING GETS TOUGH	JIVE		17
SADE	THE SWEETEST TABOO	PORTRAIT		17
PAT BENATAR	SEX AS A WEAPON	CHRYSALIS		17

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YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Fly, Robin, Fly, Silver Convention, RCA
2. Let's Do It Again, Staple Singers, CURTOM
3. Sky High, Jigsaw, CHELSEA
4. That's The Way (I Like It), K.C. & the Sunshine Band, TK
5. Saturday Night, Bay City Rollers, ARISTA
6. Love Rollercoaster, Ohio Players, MERCURY
7. Nights On Broadway, Bee Gees, ATLANTIC
8. Theme From "Mahogany" (Do You Know Where You're Going To), Diana Ross, MOTOWN
9. My Little Town, Simon & Garfunkel, COLUMBIA
10. Fox On The Run, Sweet, CAPITOL

POP SINGLES—20 Years Ago

1. Turn! Turn! Turn!, Byrds, COLUMBIA
2. Over And Over, Dave Clark Five, EPIC
3. I Got You (I Feel Good), James Brown, KING
4. Let's Hang On, Four Seasons, PHILIPS
5. I Hear A Symphony, Supremes, MOTOWN
6. I Can Never Go Home Anymore, Shangri-Las, RED BIRD
7. Make The World Go Away, Eddie Arnold, RCA
8. England Swings, Roger Miller, SMASH
9. Fever, McCoys, BANG
10. I Will, Dean Martin, REPRIS

TOP ALBUMS—10 Years Ago

1. Chicago IX—Chicago's Greatest Hits, COLUMBIA
2. Red Octopus, Jefferson Starship, GRUNT
3. Rock Of The Westies, Elton John, MCA
4. Windsong, John Denver, RCA
5. KC & the Sunshine Band, TK
6. Still Crazy After All These Years, Paul Simon, COLUMBIA
7. Gratitude, Earth, Wind & Fire, COLUMBIA
8. America's Greatest Hits, America, WARNER BROS.
9. Alive!, Kiss, CASABLANCA
10. Save Me, Silver Convention, RCA

TOP ALBUMS—20 Years Ago

1. Whipped Cream & Other Delights, Herb Alpert's Tijuana Brass, A&M
2. The Sound Of Music, Soundtrack, RCA VICTOR
3. Welcome To The LBJ Ranch, Various Artists, CAPITOL
4. My Name Is Barbra, Barbra Streisand, COLUMBIA
5. Going Places, Herb Alpert's Tijuana Brass, A&M
6. The Best Of Herman's Hermits, MGM
7. Beach Boys Party, CAPITOL
8. The "In" Crowd, Ramsey Lewis Trio, ARGO
9. Help, Beatles, CAPITOL
10. Harem Scarum, Elvis Presley, RCA

COUNTRY SINGLES—10 Years Ago

1. Love Put A Song In My Heart, Johnny Rodriguez, MERCURY
2. Secret Love, Freddy Fender, ABC/DOT
3. Easy As Pie, Billy "Crash" Craddock, ABC/DOT
4. Country Boy (You Got Your Feet In L.A.), Glen Campbell, CAPITOL
5. Where Love Begins, Gene Watson, CAPITOL
6. It's All In The Movies, Merle Haggard, CAPITOL
7. Warm Side Of You, Freddie Hart & the Heartbeats, CAPITOL
8. Lyin' Eyes, Eagles, ASYLUM
9. Just In Case, Ronnie Milsap, RCA
10. Since I Met You Baby, Freddie Fender, GRT

SOUL SINGLES—10 Years Ago

1. Let's Do It Again, Staple Singers, CURTOM
2. Full Of Fire, Al Green, LONDON
3. I Love Music (Part 1), O'Jays, PHILADELPHIA INT'L
4. Part Time Love, Gladys Knight & the Pips, BUDDAH
5. Love Rollercoaster, Ohio Players, MERCURY
6. Caribbean Festival, Kool & the Gang, DE-LITE
7. Wake Up Everybody, Harold Melvin & the Blue Notes, PHILADELPHIA INT'L
8. Love Machine Part 1, Miracles, TAMLA
9. Soul Train "75," Soul Train Gang, RCA
10. For The Love Of You, Isley Brothers, T-NECK

MUSIC SPECIALS

(Continued from page 18)

Dec. 21, **Ghosts Of Christmas Past**, Super Gold, Transtar Radio Network, four hours.

Dec. 21-22, **Rock'n'Roll Christmas**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Dec. 21-22, **Special Christmas Show**, The Great Sounds, United Stations, four hours.

Dec. 21-22, **Reba McEntire**, Weekly Country Music Countdown, United Stations, three hours.

Dec. 21-28, **Slow Dance Favorites & Christmas Classics**, Solid Gold Saturday Night, United Stations, three hours.

Dec. 23-30, **Nick Mason**, Inner-view, Inner-View Radio Network, one hour.

Dec. 26-28, **Year Of Concern/ various artists**, Don & Deanna On Blecker Street, Continuum Radio Network, one hour.

Dec. 27-29, **Counting Up The Best of '85**, CBS Radioradio, CBS Radio Network, three hours.

Dec. 27-Jan. 3, **New Year's Special**, Country Today, MJI Broadcasting, one hour.

Dec. 27-Jan. 3, **Twisted Sister**, Metalshop, MJI Broadcasting, one hour.

Dec. 28, **Rock & Roll Super Hits**, Super Gold, Transtar Radio Network, four hours.

Dec. 28-29, **Linda Ronstadt**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Dec. 28-29, **1985 Year-End Countdown**, Weekly Country Music Countdown, United Stations, three hours.

Dec. 28-29, **Guy Lombardo**, The Great Sounds, United Stations, four hours.

Dec. 28-Jan. 3, **Jackson Five**, Solid Gold Saturday Night, United Stations, three hours.

Dec. 28-29, **Country Music's Year End Review**, Creative Radio Network, three hours.

Dec. 30-Jan. 5, **Loverboy**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Dec. 30-Jan. 5, **Ray Parker Jr.**, Special Edition, Westwood One, one hour.

Dec. 30-Jan. 5, **Glenn Miller**, Encore with William B. Williams, Westwood One, two hours.

Dec. 31, **New Year's Eve Oldies Party**, Super Gold, Transtar Radio Network, four hours.

Billboard
ADULT CONTEMPORARY MOST ADDED

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

	NEW	TOTAL
	ADDS	ON
93 REPORTERS		
WHITNEY HOUSTON HOW WILL I KNOW ARISTA	17	29
DIRE STRAITS WALK OF LIFE WARNER BROS.	14	66
BRUCE SPRINGSTEEN MY HOMETOWN COLUMBIA	12	24
EL DEBARGE WITH DEBARGE THE HEART IS NOT SO SMART GORDY	11	36
STING LOVE IS THE SEVENTH WAVE A&M	10	35

HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE		ARTIST
				1	2	
1	1	2	6	SAY YOU, SAY ME	MOTOWN 1819	2 weeks at No. One ◆ LIONEL RICHIE
2	2	1	10	SEPARATE LIVES (THEME FROM WHITE NIGHTS)	ATLANTIC 7-89498	◆ PHIL COLLINS & MARILYN MARTIN
3	5	7	6	THAT'S WHAT FRIENDS ARE FOR	ARISTA 1-9422	◆ DIONNE & FRIENDS
4	4	6	7	BROKEN WINGS	RCA 14136	◆ MR. MISTER
5	3	4	8	EVERYDAY	COLUMBIA 38-05681	◆ JAMES TAYLOR
6	9	15	5	I MISS YOU	MCA/CONSTELLATION 52606/MCA	◆ KLYMAXX
7	6	3	10	YOU BELONG TO THE CITY	MCA 52651	◆ GLENN FREY
8	8	8	9	MORNING DESIRE	RCA 14194	◆ KENNY ROGERS
9	7	5	11	YOU ARE MY LADY	CAPITOL 5495	◆ FREDDIE JACKSON
10	15	20	3	GO HOME	TAMLA 1817/MOTOWN	◆ STEVIE WONDER
11	11	13	11	BE NEAR ME	MERCURY 880626-7/POLYGRAM	◆ ABC
12	17	26	4	WALK OF LIFE	WARNER BROS. 7-28878	◆ DIRE STRAITS
13	16	17	5	IN SEARCH OF LOVE	RCA 14223	◆ BARRY MANILOW
14	10	9	12	HEAD OVER HEELS	MERCURY 880 899-7/POLYGRAM	◆ TEARS FOR FEARS
15	12	11	15	LOVE THEME FROM ST. ELMO'S FIRE	ATLANTIC 7-89528	◆ DAVID FOSTER
16	18	30	3	SOMEWHERE (FROM 'WEST SIDE STORY')	COLUMBIA 38-05680 BARBRA STREISAND	
17	20	21	4	TOO YOUNG	QWEST 7-28931/WARNER BROS.	JACK WAGNER
18	19	23	4	FREEDOM	RCA 14224	◆ THE POINTER SISTERS
19	13	12	9	WHO'S ZOOMIN' WHO	ARISTA 1-9410	ARETHA FRANKLIN
20	14	10	15	PART TIME LOVER	TAMLA 1808	◆ STEVIE WONDER
21	24	31	3	THE SWEETEST TABOO	PORTRAIT 37-05713/EPIC	◆ SADE
22	25	—	2	TALK TO ME	MODERN 7-99582/ATLANTIC	STEVIE NICKS
23	27	29	4	SMALL TOWN	RIVA 884202-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
24	21	14	11	LAY YOUR HANDS ON ME	ARISTA 1-9396	◆ THE THOMPSON TWINS
25	22	16	14	TAKE ON ME	WARNER BROS. 7-29011	◆ A-HA
26	26	27	5	DON'T STOP THE DANCE	WARNER BROS./EG 7-28887/WARNER BROS.	BRYAN FERRY
27	23	18	18	SAVING ALL MY LOVE FOR YOU	ARISTA 1-9381	◆ WHITNEY HOUSTON
28	35	—	2	LOVE IS THE SEVENTH WAVE	A&M 2787	◆ STING
29	33	—	2	I NEED YOU	COLUMBIA 38-05726	MAURICE WHITE
30	29	22	9	SOUL KISS	MCA 52686	◆ OLIVIA NEWTON-JOHN
31	36	—	2	THE HEART IS NOT SO SMART	GORDY 1822/MOTOWN EL DEBARGE WITH DEBARGE	
32	30	25	10	MIAMI VICE THEME	MCA 52666	◆ JAN HAMMER
33	38	—	2	CHAIN REACTION	RCA 14244	DIANA ROSS
34	34	36	3	DREAMLAND EXPRESS	RCA 14227	JOHN DENVER
35	28	28	6	EVERYWHERE I GO	A&M 2792	AMY GRANT
36	NEW	▶		HOW WILL I KNOW	ARISTA 1-9434	WHITNEY HOUSTON
37				WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	JIVE 1-9432/ARISTA	◆ BILLY OCEAN
38	NEW	▶		MY HOMETOWN	COLUMBIA 38-05728	◆ BRUCE SPRINGSTEEN
39	39	—	2	DO IT FOR LOVE	EMI-AMERICA 8295	◆ SHEENA EASTON
40	NEW	▶		I'M YOUR MAN	COLUMBIA 38-05721	◆ WHAM!

○ Products with the greatest airplay this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units.

Zip's Executive Asks: What Slowdown? Chain Growth Cited Despite Cutback in Store Openings

BY EARL PAIGE

TUCSON At first glance, it might appear that veteran chain Zip's Records & Tapes here, with the opening of five units in 1984 and just one in all of '85, mirrors the long-predicted slowdown of the home video retail explosion. However, partner David Canterman insists that the apparent topping off of Zip's, long heavily involved in video, actually stems from other factors.

Canterman asserts that his chain reflects a steady maturation of home video retail, with growth measured by more than new store openings. This is especially true, he suggests, of record/tape stores that entered video early, as Zip's did, and have remained competitive in prerecorded music. "Look at Compact Disc," he says, explaining that CDs are a totally new investment.

In fact, Canterman notes, CD is available in only two of the chain's 11 stores. Zip's prefers tremendous depth and breadth when it enters a configuration, he explains, and most of the chain's recent expansion has centered on video.

Zip's first store, in eastern Tucson, opened in 1971 in a small 500 square foot outlet near Arizona State Univ. The shop was expanded to 1,800 square feet in 1973 with 20,000 albums stocked and has yet to add video. A second store, opened in 1976 in east Tucson's Park Mall, is also without video. However, both stores carry CDs.

Helmed by David, 32, his brother Ronnie, 42, and brother-in-law Bernard Simon, 50, the chain entered video in 1979 with 65 Warner Home Video cassettes in its third store, near the university. The unit is now 5,800 square feet, but much of that is used as the headquarters of the chain. Zip's now employs 90 people.

The chain also acquired a West Side store from Odyssey in 1979, a large 5,800 square foot unit with full basement. A different type of store, which the chain calls Loco, this unit also deals in rare and used audio recordings.

"Our slogan is, 'Your Trash Can Be Cash,'" says Canterman. "We have around 4,000-5,000 titles and 8,000 total pieces."

Zip's final turn-of-the-decade expansion came with a small 1,600 square foot store in 1981 in north Tucson, where the only audio software is the top 100 albums.

Enormous investment and equally enormous revenues in video rental characterized the chain's early '80s growth. "Records and tapes pay the rent and the help," Canterman says. "The profits are in video."

A formula for video that has proved successful involves four basic elements: a very simple rental agreement with no membership; enormous selection, with inventory purchases of 100 per title common and rental volumes as high as 2,000 daily in one store; 12-hour business days all year; and a respectable wage scale to inspire employee performance.

Zip's scale of operation surprised many industry observers. In 1983,

John Pough, owner of Video Cassettes Unlimited in suburban Los Angeles and now president of the Video Software Dealers Assn. (VSDA), said he could never have believed the volume unless he had personally witnessed it.

"We've made believers out of a lot of people," says Canterman, reminiscing about the Pough incident. "Bob Bigelow [the veteran dealer and VSDA board member] was the same way. He came here from Minneapolis."

Canterman says Pough and Bigelow inspired him to develop a dealer organization in Tucson, which still loosely exists.

Canterman views a recent phase of the chain's growth as basically positioning stores against competition in home video and continuing to sharpen Zip's marketing concepts. "We're constantly asked if we will franchise our concept," he says. "We decided not to do that."

"What has happened, however, is that a number of store operators have come out here to learn from us. We have almost satellite-like operations back in Indiana, Illinois and Nebraska."

Zip's 1984 openings were exclusively video, indicating a move away from audio. Stores are also being



positioned demographically to plug holes in the Tucson market. Those new stores are Green Valley, 1,400 square feet; Bear Canyon, 1,600 square feet; Grant Road, 850 square feet; Center City, with new rentals at \$1, 3,500 square feet, and Sunrise, in an affluent northeastern suburb, 1,200 square feet.

(Continued on page 21)

Fighting Spirit Zips Along

ASPEN Tucson-based Zip's Records & Tapes' video store near the famous Colorado ski resort here exemplifies a fierce competitiveness that partner David Canterman claims is a hallmark of the 14-year-old, 11-unit chain.

"It was a case of our recognizing a business opportunity but at the same time feeling we were being hustled," says Canterman of the Colorado unit, opened in December, 1983. Speaking of his family in Tucson, he says, "We were always up there skiing, and there was this one video store. One weekend we rented five videos and a VCR and it came to \$107. We got mad and decided to open our own store."

A characteristic daring has always propelled the chain, Canterman says. He recalls that the 1979 acquisition of an Odyssey store in West Tucson, which became the chain's fourth unit, was criticized by observers as a less than astute move. "So we called the store 'Loco'. That's what they were saying about us." That unit is still under the Loco logo today.

Another example Canterman cites is the opening of the chain's newest unit in Southeast Tucson: "Warehouse opened out there with \$1 rentals. We opened right across the street with 99-cent rentals. We call it Best Video." The 1,400 square foot unit stocks just 3,000 titles.

"Our media message is understood by the consumers," he continues. "We're saying we won't

be undersold. At the same time, it's a different store image, and we can test concepts and do things differently."

Canterman describes the chain's basic logo as also exemplifying a feisty spirit. That image offers a caricature of a cowboy with wide-brimmed hat spitting a chew of tobacco. The word "Pittueee" is subtly integrated.

Canterman laughingly says that the cowboy's challenging bravado is a kind of "Old West" expression of "what we think of our competitors," but that this is strictly an internal attitude. It is never portrayed in advertising, especially in light of today's anti-tobacco consciousness.

Actually, the Zip's name derives from an old comic book line, Zap Comics. Canterman says he knew the author of the strip and wanted to avoid any appearance of creative ripoff. "We thought the name Zip's wasn't that close, but even so we commissioned an artist to do this logo, and he came up with the cowboy character."

In Colorado, the store is called Mr. Video. There are two resident partners involved. "It's a large store," Canterman says, "2,500 square feet on two levels."

He adds that it's the only store in town now, and the rentals are fair. Overnights are \$3, and VCRs are \$9.95 daily with two free rentals, \$9.95 on weekends, but then with no freebies.

EARL PAIGE

FOR WEEK ENDING DECEMBER 14, 1985

Billboard

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TOP MIDLINE ALBUMS

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	(ORIG. YEAR RELEASED)	
1	2	112	AEROSMITH	COLUMBIA PC-36865 (1980)	8 weeks at No. One AEROSMITH'S GREATEST HITS
2	1	120	ELTON JOHN	MCA 37215 (1974)	ELTON JOHN'S GREATEST HITS
3	3	40	BRUCE SPRINGSTEEN	COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
4	4	120	THE WHO	MCA 37217 (1971)	WHO'S NEXT
5	5	118	ELTON JOHN	MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
6	6	176	BILLY JOEL	COLUMBIA PC-32544 (1974)	PIANO MAN
7	8	126	STEELY DAN	MCA 37214 (1977)	AJA
8	7	160	DON MCLEAN	UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
9	9	176	DAVID BOWIE	RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
10	10	48	TOM PETTY	MCA 37248 (1979)	DAMN THE TORPEDOES
11	12	78	STEPPENWOLF	MCA 37049 (1973)	16 GREATEST HITS
12	11	36	CREEDENCE CLEARWATER REVIVAL	FANTASY F-8402 (1970)	COSMO'S FACTORY
13	13	118	LYNYRD SKYNYRD	MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
14	14	106	JIMMY BUFFETT	MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
15	18	20	NEIL DIAMOND	MCA 2106 (1974)	12 GREATEST HITS
16	15	110	AEROSMITH	COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
17	16	172	THE MONKEES	ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
18	17	126	JEFF BECK	EPIC PE-33409 (1975)	BLOW BY BLOW
19	19	170	THE WHO	MCA 37003 (1978)	WHO ARE YOU
20	20	70	THE GUESS WHO	RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
21	26	16	PAUL MCCARTNEY	COLUMBIA PC-36482 (1973)	BAND ON THE RUN
22	22	28	CREEDENCE CLEARWATER REVIVAL	FANTASY F-8397 (1969)	WILLY AND THE POOR BOYS
23	23	82	MARVIN GAYE	MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
24	21	70	JEFF BECK	EPIC PE-33849 (1976)	WIRED
25	25	32	CREEDENCE CLEARWATER REVIVAL	FANTASY F-8393 (1969)	GREEN RIVER
26	24	168	THE WHO	MCA 37000 (1970)	LIVE AT LEEDS
27	27	24	SIMON AND GARFUNKEL	COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
28	29	88	JANIS JOPLIN	COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
29	28	66	QUINCY JONES	A&M SP-3248 (1981)	THE DUDE
30	30	120	STEELY DAN	MCA 37220 (1980)	GAUCHO
31	31	108	RICK SPRINGFIELD	RCA AYL1-4767 (1982)	SUCCESS HASN'T SPOILED ME YET
32	32	78	STEELY DAN	MCA 37040 (1972)	CAN'T BUY A THRILL
33	33	56	STYX	A&M SP-3223 (1977)	THE GRAND ILLUSION
34	37	12	JIMMY BUFFETT	MCA 37024 (1978)	SON OF A SON OF A SAILOR
35	35	146	SPYRO GYRA	INFINITY 37148 (1979)	MORNING DANCE
36	34	176	DAN FOGELBERG	EPIC PE-33137 (1974)	SOUVENIRS
37	36	162	JOE JACKSON	A&M SP-3187 (1979)	LOOK SHARP!
38	NEW		CHEAP TRICK	EPIC PE-35795	LIVE AT BUDOKAN
39	39	140	ELVIS COSTELLO	COLUMBIA PC-35331 (1978)	THIS YEAR'S MODEL
40	38	60	STYX	A&M SP-3240 (1981)	PARADISE THEATER

(CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

Two New Units Signal Trend Wherehouse Enters the Superstore Fray

BY EARL PAIGE

LOS ANGELES Wherehouse Entertainment is making its bid in the U.S. superstore competition. The first two of an apparent series of new configuration stores exceed 12,000 square feet and make much more use of neon signing than previous Wherehouse units.

While a far cry from planned Virgin stores in the U.K., where sizes up to 140,000 square feet are said to be under consideration, the Wherehouse units are nearly double the size of the 154-unit chain's usual top size of 7,000-8,000 square feet.

One unit at Sunset and La Brea in Hollywood is a two-story store with 6,400 square feet on each level. A second unit in suburban Hawthorne near the Del Amo Mall has 12,000 square feet on one level, with a separate Wherehouse "university" training facility occupying 7,000 square feet in the same building.

While size is a main characteristic of the new Wherehouse stores, the use of special touches is also intriguing.

Separate classical sections in the stores will be characterized by glass panel partitions. The panels, suspended between brass columns two inches in diameter, will be etched with the score of an entire symphony. The composer's bust will be displayed nearby.

Also evident is the way the chain can adapt to the restrictions of real estate and developer limitations. The Hawthorne store is on one level in a strip (a few doors from a Licorice Pizza) on a site previously occupied by a smaller Wherehouse. The building's front differs markedly from the Sunset store's in that it features glass brick and metallic panel exterior.

On Sunset, the store was adapted to a two-level concrete building a half-block long. Wherehouse occupies about a third of the building's length, but logo positioning allows the Wherehouse unit to dominate the building.

Among the innovations seen in the Sunset unit is the use of separate sections to dramatize genres and software configurations. Five

separate sound systems will allow simultaneous in-store airplay of different types of music.

Both units feature separate sections for both classical recordings

and prerecorded audiocassettes.

Video return is also treated in a novel way. At the Sunset store, it's handled downstairs, where no pre-

(Continued on page 24)



Cellist Plucks a Rose. CBS Masterworks recording artist Yo-Yo Ma recently signed copies of his recordings for customers at Rose Records in Chicago. Pictured at the store are, from left, Ronna Hoffberg, advertising and marketing director, Rose Records; Yo-Yo Ma; Jim Rose, owner, Rose Records; and Dick Jester, sales representative, CBS Records.

FNAC Chain Continues Expansion French Giant Mulls U.K. Stores

PARIS The FNAC chain of retail record and leisure goods stores, the biggest of its kind in France, is continuing its expansion program through next spring following its recent takeover.

FNAC was bought in July by French insurance company GMF (Garantie Mutuelle des Fonctionnaires) and the British Habitat/Mothercare chain of household ware, furniture and clothing stores. FNAC claims a 14% share of French record/tape retail sales, much of it at discount prices.

FNAC already operates 19 big stores and some 40 smaller outlets in France and the Belgian capital Brussels. It opened a new store at Orleans, south of Paris, on Sept. 25, and another in the western city of Bordeaux on Oct. 15. A second store in Belgium, at Ghent, is set to open

in the spring.

This ties in with plans announced by the owner of Habitat/Mothercare in Britain, Sir Terence Conran, to expand FNAC business activities on the continent before deciding on its possible move into the British marketplace.

The opening of FNAC stores in Britain is under study, but Sir Terence says that this phase will last six months, and it will be a year before FNAC starts in Britain.

The Conran operation has access to floor space in the major Debenhams group of department stores throughout the U.K., but at this stage Conran is not prepared to say if FNAC will use it. At present, Debenhams's records and tapes are handled by Green's, an independent company.

computerization of rentals. "We do things a certain way," Canterman explains. "We still rent a movie on Saturday night in three minutes because we have 14-16 employees in the store."

Volume is still running 80% rental, he says, though sales of video are picking up. "We have a whole wall devoted to sales. We also unload our overstock at \$9.95 or then job it out. It's no problem for us to get rid of 20,000 used movies. We have dealers coming to us all the time that we buy from, and we also sell off."

The numbers in new title purchases today are not quite what they once were. Whereas Zip's was purchasing 100 of such titles as "The Verdict" in 1983, heavy titles are now purchased in smaller initial

amounts and then Zip's fills in. "We're still very deep in catalog. We have all the John Waynes, we have a whole World War II series of movies," Canterman says, indicating a merchandising strategy that goes beyond the usual genre definitions.

"We're a mature company," he continues. "Our secretary, Gail Wilson, has been with us 11 years. Jim Hardy in our record department has been here for years. We have Rick Andrade, our warehouse manager, who has been with us 10 years."

Is Canterman still interested in that Beverly Hills store he once bragged about opening? "I think about it," he says of moving into the backyard of Tower and Wherehouse, the two main outside chains penetrating Tucson.

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BY FRED BRONSON

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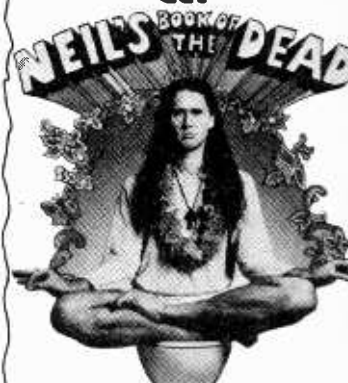
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On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

MORE COMPLETE SEASONAL LISTINGS on Compact Disc would seem only fair, lest anyone take last week's mention of a few newer contenders to be at all comprehensive. And, conveniently, Tower's *Pulse* monthly has just arrived with its

own sample list of 25 worthy CDs with a seasonal hook.

It's a useful index to just how many holiday works have made the transition that the Tower list is by no means complete. Although it carries representatives from pop, rock, country, classical, spoken word and points between, the Pulse listing sidesteps such perennials as "The Nutcracker" just to make room for the other entries.

Among those performers who do

make the cut are the **Carpenters**, **Ray Charles**, **Richard Clayderman** (who actually has two seasonal CDs), **Placido Domingo** (likewise represented by a pair of CDs on different labels), **Amy Grant**, **Johnny Mathis**, **Willie Nelson**, **Jessye Norman**, **Luciano Pavarotti**, **Kenny Rogers & Dolly Parton**, **Robert Shaw** and **Barbra Streisand**.

DIGITAL AUDIO MAGAZINE has just published its Compact Disc

Yearbook for 1986, a 240-page tome that incorporates buyers' guides for both disks and players. That translates to ratings on 1,000 CDs, along with listings totaling about 4,000 software titles, and specifications on more than 100 currently available players from **ADC** to **Yamaha**. Various year-end best-of lists from contributors, readers' own ratings of some of the year's most visible CD releases, and other features round out the yearbook... Speaking of catalogs, **Denon** has just issued its 1986 general catalog for CDs, listing about 250 different albums now available in the format.

(Continued on page 24)

FOR WEEK ENDING DECEMBER 14, 1985

Billboard

TOP COMPACT DISCS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP	
				ARTIST	TITLE
				Compiled from a national sample of retail sales reports.	
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	28	DIRE STRAITS WARNER BROS. 2-25264	13 weeks at No. One BROTHERS IN ARMS
2	2	2	29	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
3	3	3	29	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.
4	4	5	8	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM	SCARECROW
5	5	4	14	BILLY JOEL COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II
6	13	—	2	Z Z TOP WARNER BROS. 2-25342	AFTERBURNER
7	6	7	29	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR
8	9	14	4	SOUNDTRACK MCA 2-6150	MIAMI VICE
9	12	12	6	STEVIE WONDER TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE
10	7	6	20	STING A&M CD-3750	DREAM OF THE BLUE TURTLES
11	11	9	29	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
12	10	10	18	TALKING HEADS SIRE 2-25305/WARNER BROS.	LITTLE CREATURES
13	8	8	13	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON
14	14	11	29	BRYAN ADAMS A&M CD 5013	RECKLESS
15	15	16	8	GEORGE WINSTON WINDHAM HILL CD 1025/A&M	DECEMBER
16	17	13	5	STEELY DAN MCA CD 5570	THE BEST OF STEELY DAN
17	20	15	16	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
18	16	19	4	STARSHIP RCA PCD 1-5488	KNEE DEEP IN HOOPLA
19	18	20	4	A-HA GEFEN 2-25300/WARNER BROS.	HUNTING HIGH AND LOW
20	19	17	29	TINA TURNER CAPITOL CD 46041	PRIVATE DANCER
21	24	23	29	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE
22	22	22	27	PINK FLOYD COLUMBIA C2K 36183	THE WALL
23	27	18	29	HUEY LEWIS & THE NEWS CHRYSALIS YK 41412	SPORTS
24	21	21	29	DON HENLEY GEFEN 2-24026/WARNER BROS.	BUILDING THE PERFECT BEAST
25	26	25	29	WHAM! COLUMBIA CK 39595	MAKE IT BIG
26	NEW			LED ZEPPELIN ATLANTIC 2-19129	LED ZEPPELIN IV
27	23	24	29	MADONNA SIRE 2-25157/WARNER BROS.	LIKE A VIRGIN
28	28	29	3	DIRE STRAITS WARNER BROS. 2-3480	MAKING MOVIES
29	29	30	11	THE HOOTERS COLUMBIA CK 39912	NERVOUS NIGHT
30	NEW			BRUCE SPRINGSTEEN COLUMBIA CK 40135	BORN TO RUN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL	
				TITLE	ARTIST
				Compiled from a national sample of retail sales reports.	
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	29	AMADEUS SOUNDTRACK FANTASY WAM 1791	4 weeks at No. One NEVILLE MARRINER
2	2	2	29	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
3	3	3	29	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
4	4	4	29	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
5	5	6	7	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)
6	7	7	29	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS
7	6	5	29	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
8	8	8	29	WEBBER: REQUIEM ANGEL DFO-38218	DOMINGO, BRIGHTMAN (MAAZEL)
9	9	9	29	BEETHOVEN: SYMPHONY #9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
10	11	12	18	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	MICHAEL TILSON THOMAS
11	10	10	29	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
12	12	11	29	TELARC SAMPLER #2 TELARC 80102	VARIOUS ARTISTS
13	13	13	29	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
14	14	14	29	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS MK-37846 WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	
15	15	15	29	PACHELBEL: CANON RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA
16	17	18	19	STRAUSSFEST TELARC 80098	CINCINNATI POPS (KUNZEL)
17	16	16	29	MOZART: REQUIEM L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
18	18	17	29	BEETHOVEN: SYMPHONIES #5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
19	20	20	29	AVE MARIA PHILIPS 412-629	KIRI TE KANAWA
20	19	19	25	BACH: UNACCOMPANIED CELLO SUITES CBS M2K-37867	YO-YO MA
21	21	22	16	PUCCINI: TOSCA ANGEL CB-47174	MARIA CALLAS
22	22	21	29	GERSHWIN: RHAPSODY IN BLUE TELARC 30058	CINCINNATI POPS (KUNZEL)
23	23	23	29	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO CBS MK-39059	YO-YO MA, CLAUDE BOLLING
24	25	25	9	VIVALDI: FOUR SEASONS ARCHIV 400-045	THE ENGLISH CONCERT (PINNOCK)
25	24	24	17	AMERICA, THE DREAM GOES ON PHILIPS 412-627	BOSTON POPS (WILLIAMS)
26	26	26	5	BEETHOVEN: SYMPHONY #9 ANGEL CDC-47081	BAYREUTH FESTIVAL ORCH. (FURTWANGLER)
27	27	28	3	TCHAIKOVSKY: 1812 OVERTURE DG 415-379	ISRAEL PHILHARMONIC (BERNSTEIN)
28	28	27	8	BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414-187	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
29	29	—	2	GERSHWIN: RHAPSODY IN BLUE PHILIPS 412-611	PITTSBURGH SYMPHONY (PREVIN)
30	NEW			O HOLY NIGHT LONDON 414-044	LUCIANO PAVAROTTI

New Releases

ALBUMS

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

POP/ROCK

FERRANTE & TEICHER
A Few Of Our Favorites On Stage
LP Bainbridge BT6263/\$8.98
CA BTC6263/\$8.98

MURPHY, WILLIE
Piano Hits
LP Atomic Theory ATR 1001/\$8.98
CA ATR 1001/\$8.98

SPECTRE
Lady Of The Night
LP Spectre/FMD Productions 1130/\$7.99
CA 1130/n/a

BLACK

TEMPTATIONS
Touch Me
LP Gordy/Motown 6164GL/MCA/\$8.98
CA 6164GC/\$8.98

COUNTRY

STEPPIN' OUT
The Moon Is Rising
LP Jenifer J102/\$8.98
CA J102C/\$8.98

JAZZ

NEW YORK JAZZ GUITAR ENSEMBLE
4 On 6 x 5
LP Bainbridge CRS6831/\$8.98
CA CRC6831/\$8.98

NOVELTY

THE SOUNDS OF THE SCREEN ORCHESTRA
Favorite TV Themes
LP Bainbridge BT6261/\$8.98
CA BTC6261/\$8.98

COMPACT DISC

WONDER, STEVIE
Innervisions
CD Tamla/Motown 6152TD/MCA/no list

WONDER, STEVIE
Talking Book
CD Tamla/Motown 6151TD/MCA/no list

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

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.

FILMS

THE AMAZING MR. BLUNDEN
Laurence Naismith, Lynne Frederick, Garry Miller
♠♥ Media Home Entertainment M814/\$49.95

THE BALLAD OF CABLE HOGUE
Jason Robards, Stella Stevens, David Warner
♠♥ Warner Home Video 11298/WEA/\$59.95

BEST LEGS IN THE EIGHTH GRADE
Tim Matheson, Jim Belushi, Kathryn Harrold
♠♥ Lightning Video 9025/\$59.95

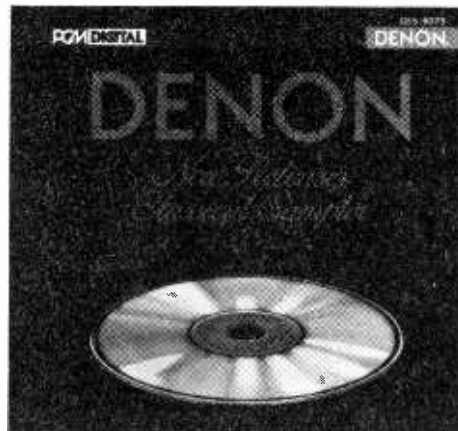
CHEYENNE AUTUMN
Richard Widmark, Carroll Baker, Karl Malden
♠♥ Warner Home Video 11052/WEA/\$59.95

A CHRISTMAS TO REMEMBER
Jason Robards, Eva Marie Saint, Joanne Woodward
♠♥ Lightning Video 9531/\$69.95

A CRICKET IN TIMES SQUARE
Animated
♠♥ Family Home Entertainment F2150/IVE/\$19.95
(Continued on page 24)

18 of Denon's best for \$9.99.*

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#GES-9079 The Denon Classical CD Sampler.



#C37-7537 Mahler, Symphony No. 1; Eliahu Inbal, Frankfurt Radio Symphony Orchestra.



#C37-7604 Mahler, Symphony No. 2; Eliahu Inbal, Helen Donath, Doris Soffel, Frankfurt Radio Symphony Orchestra.



#C37-7504 Mozart, Concertos for Violin Nos. 3 & 5; Jean-Jacques Kantorow, violin; Leopold Hager, Neth. Chamb. Orch.



#C37-7334 J. S. Bach, Six Partitas; Huguette Dreyfus, harpsichord.



#C37-7331 J. S. Bach, Complete Sonatas for Flute; Aurele Nicolet, flute; Christiane Jaccottet; Mari Fujiwara.



#C37-7401 Vivaldi; Five Concertos; I Solisti Italiani.

Nippon Columbia Co., Ltd., Tokyo, 107 Japan

*Suggested Retail Price (Prices may vary)



#C37-7563 20th Century Cello Masterpieces; Debussy, Stravinsky, Shostakovich; Mari Fujiwara, cello; Jacques Rouvier.



#C37-7432 Mozart, Complete Horn Concertos; Zdenek Tylosar, Prague Chamber Orchestra.



#C37-7371 Schubert, "Great" C Major Symphony; Otmar Suitner, Staatskapelle Berlin.



#C37-7572 Debussy, Children's Corner; Jacques Rouvier, piano.



#C37-7433 Weber, Der Freischutz; Recorded live at the gala reopening of Dresden's Semper Opera House.



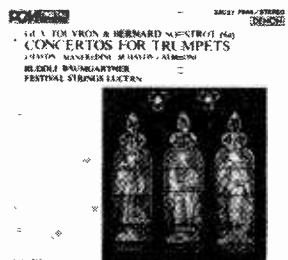
#C37-7482 R. Strauss, Der Rosenkavalier; Recorded live at the gala reopening of Dresden's Semper Opera House.



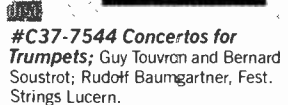
#C37-7407 J. S. Bach, Sonatas and Partitas for Solo Violin; Jean-Jacques Kantorow.



#C37-7375 J. S. Bach, Six Suites for Unaccompanied Cello; Mari Fujiwara.



#C37-7539 Susan Daniel sings Spanish Songs by de Falla, Granados, Nin; Richard Amner, piano.



#C37-7402 Smoke Gets in Your Eyes; Paganini Ensemble; Jean-Jacques Kantorow, violin.



#C37-7492 Arp Schnidiger Organ, recorded on location; Jacques van Oortmerssen, organist.

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Audio Market Sales, 633 Main St., Milton, Ont. L9T 3J2 Canada

NEW RELEASES

(Continued from page 23)

DEADLY SUNDAY
Dennis Ely, Henry Sanders, Gylan Roland
◆♥ Lightning Video 9030/\$59.95

DUSTY
Bill Kerr, Noel Trevarthen, Carol Burns
◆♥ Media Home Entertainment M761/
\$49.95

THE ESCAPE OF A ONE TON PET
Stacy Swor, James Callahan,
Michael Morgan
◆♥ Family Home Entertainment F4154/IVE/
\$39.95

**FROSTY'S WINTER WONDERLAND
& THE LEPRECHAUNS' GOLD**
Animated
◆♥ Lightning Video 8250/\$39.95

GAME OF SEDUCTION
Sylvia Kristel, Nathalie Delon, Jon Finch
◆♥ VCL Communications VL9060/Media
Home Entertainment/\$59.95

THE GIFT OF WINTER
Animated
◆♥ Family Home Video F2149/\$19.95

THE GOLDEN TEE
Julius Boros, Billy Casper, Gene Littler
◆♥ Magnum Entertainment M3092/\$29.95

THE GRAVEYARD
Lana Turner, Trevor Howard, Ralph Bates
◆♥ VCL Communications VL9061/Media
Home Entertainment/\$49.95

HE'S MY BROTHER
Keenan Wynn, Robbie Rist,
Bobby Sherman
◆♥ Magnum Entertainment M3101/\$59.95

HUNDRA
Laurene Landon, John Gaffari,
Romiro Oliveros
◆♥ Media Home Entertainment M811/
\$59.95

LITTLE BOY LOST
John Hargreaves, Tony Barry,
Lorna Lesley
◆♥ Magnum Entertainment M3100/\$59.95

**THE LITTLE PRINCE VOL. 4—
FOR THE LOVE OF ANIMALS**
Animated
◆♥ Children's Video Library 2543/Vestron/
\$39.95

MODEL BEHAVIOR
Cindy Harrell, Richard Bekins,
Bruce Lyons
◆♥ Lightning Video 9915/\$79.95

MONSTERS OF THE MAT, VOLUME I
Ric Flair, Wahoo McDaniel, Dr. Death
◆♥ USA Sports Video 213-802/IVE/\$39.95

MONSTERS OF THE MAT, VOLUME II
Butch Reed, Kamala,
"Hacksaw" Jim Duggan
◆♥ USA Sports Video 213-803/IVE/439.95

PALE RIDER
Clint Eastwood, Michael Moriarty,
Carrie Snodgrass
◆♥ Warner Home Video 11475/WEA/
\$79.95
◆ 11475/\$34.98

**REVENGE OF THE MYSTERONS
FROM MARS**
Supermarionation
◆♥ Family Home Entertainment F4152/IVE/
\$39.95

SILENCE
Will Geer, Ellen Geer
◆♥ Magnum Entertainment M3102/\$59.95

SPEAKING OF ANIMALS, VOLUME II
◆♥ Family Home Entertainment F2-153/IVE/
\$19.95

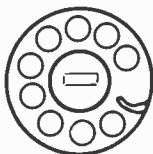
THE STREETS OF L.A.
Joanne Woodward, Robert Webber,
Michael C. Gwynne
◆♥ Lightning Video 9041/\$59.95

THERE WAS A CROOKED MAN
Kirk Douglas, Henry Fonda
◆♥ Warner Home Video 11270/WEA/
\$59.95

**THUNDERBIRDS:
COUNTDOWN TO DISASTER**
Supermarionation
◆♥ Family Home Entertainment F4151/IVE/
\$39.95

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WHEREHOUSE

(Continued from page 21)

recorded video is available. The rental returns are put in baskets attached to an overhead track that sends the product upstairs for processing.

In the ground level store in Hawthorne, video return is just off the center at the rear, with six computer terminals in operation. The obvious design is to bring video customers near the audio product on both trips.

Also visible at the Hawthorne store, which opened on the busy Thanksgiving weekend, is a large security staff. The chain recently reported unprecedented levels of shoplifting.

Throughout, the myriad "little touches" in design and store signing add up to a look the chain has never before presented. Fiber optics allow for signing wherein the letters seem to be changing color constantly in kaleidoscopic variety.

ULTIMATE TENNIS
◆♥ Magnum Entertainment M3087/\$29.95

**A WOMAN OF SUBSTANCE:
A NEST OF VIPERS**
Jenny Seagrove, Barry Bostwick
◆♥ Lightning Video 9534/\$69.95

**A WOMAN OF SUBSTANCE:
FIGHTING FOR THE DREAM**
Jenny Seagrove, Barry Bostwick
◆♥ Lightning Video 9535/\$69.95

**A WOMAN OF SUBSTANCE:
THE SECRET IS REVEALED**
Jenny Seagrove, Barry Bostwick
◆♥ Lightning Video 9536/\$69.95

2020 TEXAS GLADIATORS
Harrison Muller, Al Cliver, Daniel Stephen
◆♥ Media Home Entertainment M759/
\$59.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No list or Rental")—to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

ON THE BEAM

(Continued from page 22)

WE GOOFED. Seems that **Dukes of Dixieland** CD just issued by Pro Arte isn't the digital first it's cracked up to be. PolyGram's Richard Seidel notes that the distinction as the first digitally recorded Dixie CD was captured fully two years

ago by the **Dutch Swing College Band**, which was among the first 10 pop acts to snare a rung on PolyGram's CD release agenda. "Digital Dixie" was released in 1983, and a second digitally recorded CD by the group followed some time last year, dubbed "Digital Dutch."



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FOR WEEK ENDING DECEMBER 14, 1985

Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS										
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other			
EDUCATION	1	2	98	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•							
	2	3	115	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	◆◆	◆◆	•	•						
	3	1	63	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress intyping speed and accuracy.	•		•	•	•						
	4	4	94	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•								
	5	NEW		I AM THE C-64	Creative Software	Introduction to the C-64 and keyboard with basic programming language.			•								
	6	5	13	SKY TRAVEL	Commodore	An Astronomy Program.			•								
	7	6	9	SPANISH	American Educational Computer	Foreign language program that can be used with any Spanish I course.	•										
	8	9	19	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended for ages 3 to 7.	•		•	•							
	9	8	30	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2 to 12.	•		•	•							
	10	10	3	CHIPWITS	Epyx	Teaches the basics of computer programing. Recommended ages 8 and up.			•								

HOME MANAGEMENT	1	1	73	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•								
	2	2	34	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•							
	3	3	23	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop". Supplies 120 more graphics.	•		•								
	4	8	20	PRINT MASTER	Unison World	At Home Print Shop				•							
	5	10	3	PRINT SHOP GRAPHICS LIBRARY III	Broderbund	A third disk for use with the "Print Shop". Supplies 120 more graphics.	•	•	•								
	6	4	36	PRINT SHOP GRAPHICS LIBRARY I	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•	•	•	•							
	7	6	34	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	•	•	•	•							
	8	5	18	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.				•							
	9	9	49	PAPERCLIP	Batteries Included	Word Processing Package			•	◆★							
	10	7	115	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•							

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◆—DISK ◆—CARTRIDGE ★—CASSETTE

VSDA Debate: Rental Outlets Urge High-Volume Deals

BY EARL PAIGE

LOS ANGELES As rental-oriented home video specialty dealers continue to stress sales, they're finding themselves at a disadvantage competing with the large record/tape chains and racked accounts. This disparity fueled debate at a recent Video Software Dealers Assn. (VSDA) regional meeting.

Elements of videocassette packaging also elicited strong opinions at the regular Los Angeles VSDA chapter gathering, held Nov. 19 at the suburban Pasadena Hilton.

Attacking two vendor panelists on the question of sale-priced product terms was San Marino dealer Joseph Little of Top Hat Video. "We're seeing 140-day terms for the K-Marts and what-have-you," he charged. "You've got to give us similar terms."

"We're selling more videos," the veteran storeowner continued. "Last Saturday, 56% of our volume was sales, and yet I see all these different deals the volume accounts get."

Both Harold Weitsburg, executive vice president of Karl-Lorimar, and Jeff Fink, Western region sales manager of Thorn EMI/HBO Video, attempted to explain that small video stores, as a rule, cannot stock deeply enough for some distributor programs and may well run the risk of over-purchases.

"I don't blame you if you feel the manufacturers are trying to jam it to you," said Weitsburg. "You want quid pro quo. You also have the vid-

eo customer all wrapped up, so you want [to sell video] and get him used to coming to your store for purchases, too.

"We're trying not to go direct except on dual-type merchandise," he added. "The mass merchandisers want \$14.95 and cheaper. The problem is that where this is a 22-minute children's product and you rent it at your regular rates, the consumer becomes upset."

Little countered that, on anything less than an hour, "We rent at \$1."

"We're not playing games through distributors," Fink contended. "Sale merchandise will generally have a higher return privilege, but we're not forcing distributors to attain a certain quota," he said in answer to charges that return exchange is "10% every three months or six months" and is based on rental purchases, while dealers want a different return percentage on sale goods.

"You have to know in front what you expect to sell," Fink said. "Nobody's going to guarantee or protect everything up and down the line. Don't stock heavy. Instead, learn how to fill faster."

Packaging also relates to sale, argued Rudy Neely, a Fullerton owner of Video Show and a new VSDA board member. "When are we going to see more pricing right on the package?" Speaking directly to Weitsburg, he said, "Playboy Vol. VII," by the way, has no price on it anywhere."

Chapter president Chris Siciliano of Licorice Pizza, a member of

VSDA's packaging committee, sought to calm down the packaging debate. "We have commissioned Stanford to survey both the retailer and the consumer" on packaging preferences, he said.

Packages of various sizes are a help to merchandising, Weitsburg contended, because otherwise "video blur" results. Little agreed on this point, suggesting that the overall goal of more sales "is worth the aggravation" of odd-size packaging.

Siciliano said the committee is going beyond size considerations to explore "running time, whether it's close captioned, standard ratings

and so on." Jim Lahm of Video Crossroads in Orange urged more color and plush packaging, contending that "pride of ownership" drives sales. Carol Vogel of First Video Exchange in Gardena advocated more durable plastic covers but warned about discoloration where product is displayed near windows or doors.

Weitsburg, addressing the overall theme of sales, suggested three steps in a Christmas campaign: "Put children's product lower to the floor in dumps, gear a program where for 'X' number of rentals customers get a prize, and have sample Christmas packs."

Fink emphasized that dealers should concentrate on a total campaign for big potential titles such as "Rambo." Describing an elaborate program including a 16-minute trailer, he said full-page magazine advertisements will be purchased in 15 markets for the January release. "You have two months for pre-orders to build sales as well as rentals."

Weitsburg told the group that Karl-Lorimar, too, is increasingly using mass media and emphasizing sale merchandise, but with an awareness that rental is essential. He described "Mask" as a \$39.95-

(Continued on page 27)

FOR WEEK ENDING DECEMBER 14, 1985

Billboard TOP KID VIDEO SALES

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Compiled from a national sample of retail store sales reports.				Year of Release	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	
1	1	11	PINOCCHIO	Walt Disney Home Video 239	1940 29.95
2	2	11	DUMBO ▲◆	Walt Disney Home Video 24	1941 29.95
3	3	6	ROBIN HOOD ◆	Walt Disney Home Video 228	1973 29.95
4	4	11	THE CARE BEARS MOVIE ▲	Samuel Goldwyn Company Vestron 5082	1985 No listing
5	5	7	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985 19.98
6	8	11	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE	Children's Video Library Vestron 1508	1985 29.95
7	6	2	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977 29.95
8	12	11	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984 19.95
9	10	11	LIFE WITH MICKEY!	Walt Disney Home Video 260	1985 29.95
10	9	11	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983 29.95
11	7	8	DAFFY DUCK: THE NUTTINESS CONTINUES...	Warner Bros. Inc. Warner Home Video 11505	1985 19.98
12	17	11	VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985 49.95
13	16	11	THE TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	1985 24.95
14	13	10	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984 39.95
15	NEW▶		CHALLENGE OF THE GOBOTS: VOLUME I	Children's Video Library Vestron 1515	1985 29.95
16	11	7	SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985 24.95
17	14	9	STRAWBERRY SHORTCAKE PETS ON PARADE	Family Home Entertainment F-368	1984 29.95
18	21	7	PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Inc. Warner Home Video 11508	1985 19.98
19	18	11	AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985 29.95
20	23	3	THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985 24.95
21	15	11	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985 24.95
22	24	11	CARE BEARS IN THE LAND WITHOUT FEELING ▲	Family Home Entertainment F357	1984 29.95
23	22	11	SUPERMAN	DC Comics Inc. Warner Home Video 34079	1985 24.98
24	20	9	THE TRANSFORMERS: S.O.S. DINOBOTS	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-128	1985 14.95
25	19	2	THE TRANSFORMERS: DIVIDE AND CONQUER	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-130	1985 14.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

Boutique-Style Approach

Vons Grocery in Rental Push

LOS ANGELES One of the West Coast's largest supermarket chains is banking on its traditional strengths of broad selection and personal service to capture a larger share of the video rental market.

Vons Grocery Inc., with 50 video shops in its 182 outlets, is experimenting with a store-within-a-store approach in its giant 75,000-square-foot Pavilion unit in Garden Grove.

The entry into the newest configuration in supermarkets—huge size plus a boutique approach in many product areas—allowed Vons to "take an old business and do it a new way," says merchandising vice president Joe Raymond. Vons Pavilion is also entering one-hour photo finishing, a first for the company.

Of the video section upgrading, Raymond says, "We've positioned it up front and made a major space commitment. We stock the broadest selection, around 1,000 titles plus the machines." Vons prices daily rentals at \$1.99 and VCRs \$5 Monday through Thursday, \$8 on weekend nights.

Raymond says Vons, a subsidiary of Household Merchandising Inc. of parent Household International, is positioned for video rental through the long development of what he calls "service centers," counters where service intensive products and services are offered.

Such combination food and drug centers were initiated in 1974 and

evolved into a combination of various service departments such as pharmacies, hot bakeries and delicatessens.

Indicating familiarity with the long-standing problems of mass merchandisers entering video rental without trained staff, Raymond says, "Our vendors have set up much of our training so that our people will be familiar with the product, the procedures of rental and all the paperwork."

Vons has long been computerized, and Raymond indicates it is relatively simple to integrate the rental transactions as well as the format solidifies.

At present, Vons is not considering sales of videocassettes but is emphasizing the sale of blank videotape. In prerecorded video, only VHS tape is stocked—the basic idea, Raymond indicates, being to simplify presentation and go after the heart of the market.

The significance of video rental in new supermarket configurations such as Pavilion has been felt immediately by home video retailers in the area, according to spot checks and reaction at recent Video Software Dealers Assn. (VSDA) chapter meetings. Most of those queried mentioned the enormous traffic such stores enjoy and the long hours.

EARL PAIGE

ideo retailing

Four New VSDA Chapters December, January Meetings Set

NEW YORK Four new regional chapters of the Video Software Dealers Assn. (VSDA) are holding their first meetings during December and January. The new chapters, in Michigan, Pittsburgh, Connecticut and Phoenix, bring the total number of VSDA chapters to 32.

In addition, established chapters in Cincinnati, Denver and Los Angeles have scheduled meetings for the coming weeks.

The Cincinnati meet, set for Tuesday (10), will include a panel on how to merchandise previously viewed cassettes. Moderated by chapter president Lou Epstein of Video Showplace, the panel will also feature Lee Hackman of The Video Store, Tom Adams of Home Video Library, Andy Kairy of VTR Distributors and Alan Benjamin of Embassy Home Entertainment, who will also give an Embassy product presentation. That company is also providing refreshments in conjunction with VTR Distributors.

The meeting is open to prospective members, who are advised to bring business cards, and will be held at the Windjammer/Marriott Hotel, 11320 Chester Rd. Hors d'oeuvres will be served at 6:30, with the meeting beginning at 7:30.

Upcoming first-time meetings for new chapters are slated for Jan. 16 in Pittsburgh, Jan. 22 in Phoenix and Jan. 28 in Connecticut. Contacts for those chapters are: Mike Freeman, Entertainment Tonight, Pittsburgh, (412) 341-4151; Art Lauer, Arizona Video Cassettes, Phoenix, (602) 272-7956; and Frank Partridge, New England Home Video, Connecticut, (203) 447-0446.

Established chapters in Kansas City and Los Angeles will meet on Jan. 22, and in Denver on Jan. 29. Contacts for those chapters are: Barbara Borders, Continental Video, Kansas City, (913) 341-2121; Chris Siciliano, Licorice Pizza, Los Angeles, (818) 240-6290; and Fred Brooks, Video+ Inc., Denver, (303) 762-0474.

A new regional chapter in Michigan held its first meeting last Tuesday (3) in Troy. Information on the chapter's upcoming activities is available from Gary Vanderwill, Discount Video, (313) 427-5400, or Gerry Dervish, Troy Video, (313) 427-5400. Questions on new and established chapters should be addressed to Karen Bell, director of regional meetings for VSDA, at the association's home office, 1008-F Astoria Blvd., Cherry Hill, N.J. 08003. The telephone number is (609) 424-7117. **FRED GOODMAN**

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TOP VIDEOCASSETTES RENTALS

			Compiled from a national sample of retail store rental reports.				Year of Release	Rating
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers			
1	2	5	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	
2	1	6	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	
3	3	10	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	
4	5	5	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13	
5	4	10	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	
6	20	3	BREWSTER'S MILLIONS	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG	
7	18	2	VISION QUEST	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R	
8	7	14	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	
9	6	9	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13	
10	9	6	GOTCHA! ●	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13	
11	8	14	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	
12	10	9	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R	
13	12	4	BABY... SECRET OF THE LOST LEGEND	Touchstone Home Video 269	William Katt Sean Young	1985	PG	
14	NEW ▶		GREMLINS	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	
15	13	13	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13	
16	16	2	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	
17	11	5	CAT'S EYE	Key Video 4731	Drew Barrymore James Woods	1985	PG-13	
18	17	22	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R	
19	15	5	SECRET ADMIRER	Thorn/EMI/HBO Video TVA2990	C. Thomas Howell Dee Wallace Stone	1985	R	
20	14	29	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	
21	NEW ▶		LOST IN AMERICA	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R	
22	19	9	PORKY'S REVENGE	CBS-Fox Video 1463	Dan Monahan Chuck Mitchell	1985	R	
23	29	4	CREATURE	Media Home Entertainment M808	Klaus Kinski	1985	R	
24	NEW ▶		CODE OF SILENCE	Thorn/EMI/HBO Video Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R	
25	23	24	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	
26	21	12	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG	
27	22	20	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	
28	NEW ▶		THE BEST OF JOHN BELUSHI	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	
29	NEW ▶		PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R	
30	28	2	MOVING VIOLATIONS	CBS-Fox Video 1462	Sally Kellerman John Murray	1985	PG-13	
31	27	34	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	
32	24	20	FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R	
33	NEW ▶		GIRLS JUST WANT TO HAVE FUN-THE MOVIE	Image Entertainment New World Video 8508	Sarah Jessica Parker Helen Hunt	1985	PG	
34	26	19	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	
35	31	16	STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R	
36	25	10	FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R	
37	37	3	RUSTLERS' RHAPSODY	Paramount Pictures Paramount Home Video 1781	Tom Berenger Marilu Henner	1985	PG	
38	40	18	THE MEAN SEASON ▲	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R	
39	33	20	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R	
40	30	14	MRS. SOFFEL	MGM/UA Home Video 800600	Diane Keaton Mel Gibson	1984	PG-13	

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

Art/Cult/Cinema's Tape Shop Reflects Audience Taste

PHILADELPHIA The Theatre of the Living Arts (TLA Cinema), this city's leading repertory film house, has become the first art/repertory movie house here to install a videocassette outlet. The videotape store opened last week above the theatre's lobby in time for the holiday rush.

Ray Murray, president of the corporation that owns TLA and its similarly programmed Roxy Screening Room here, says that the rental video outlet, with an initial inventory of 2,200 film titles, is an attempt to accommodate changing viewing patterns. The cassette titles, like the TLA's movie programs, include many foreign and art films, along with Hollywood classics, cult films and rock movies.

Murray says that in many cases, TLA is dealing with the films' makers rather than videotape distributors to secure copies of hard-to-find movies. Appealing largely to the TLA's patrons, half the store's inventory will be what he calls "up-scale mainstream" titles such as "Terms Of Endearment." It's in the other half that TLA will seek to be different from the typical neighborhood videocassette store.

A quarter of the titles are foreign, with Murray describing the remaining 25% as a mix of silents and independents. Like the movie house itself, the videotape store will be open 365 days a year, with a basic rental fee of \$2.95 a night.

MAURIE ORODENKER

VSDA L.A. MEETING

(Continued from page 25)

priced release with potential for "strong rental" that will be advertised on Saturday morning television in 10 major markets.

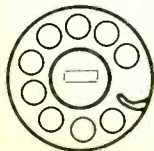
Hitting hard on other sale items, he plugged a Playboy Centerfold 10-cassette pack. "It's costing you about the same as one 'Beverly Hills Cop' and half of 'Ghostbusters,'" he said.

Also pitched were incremental packages, such as a "Mr. Boston" how-to for home bartending, listing at \$14.95, \$19.95 with the book, or \$24.95 with book and tape plus a shot glass.

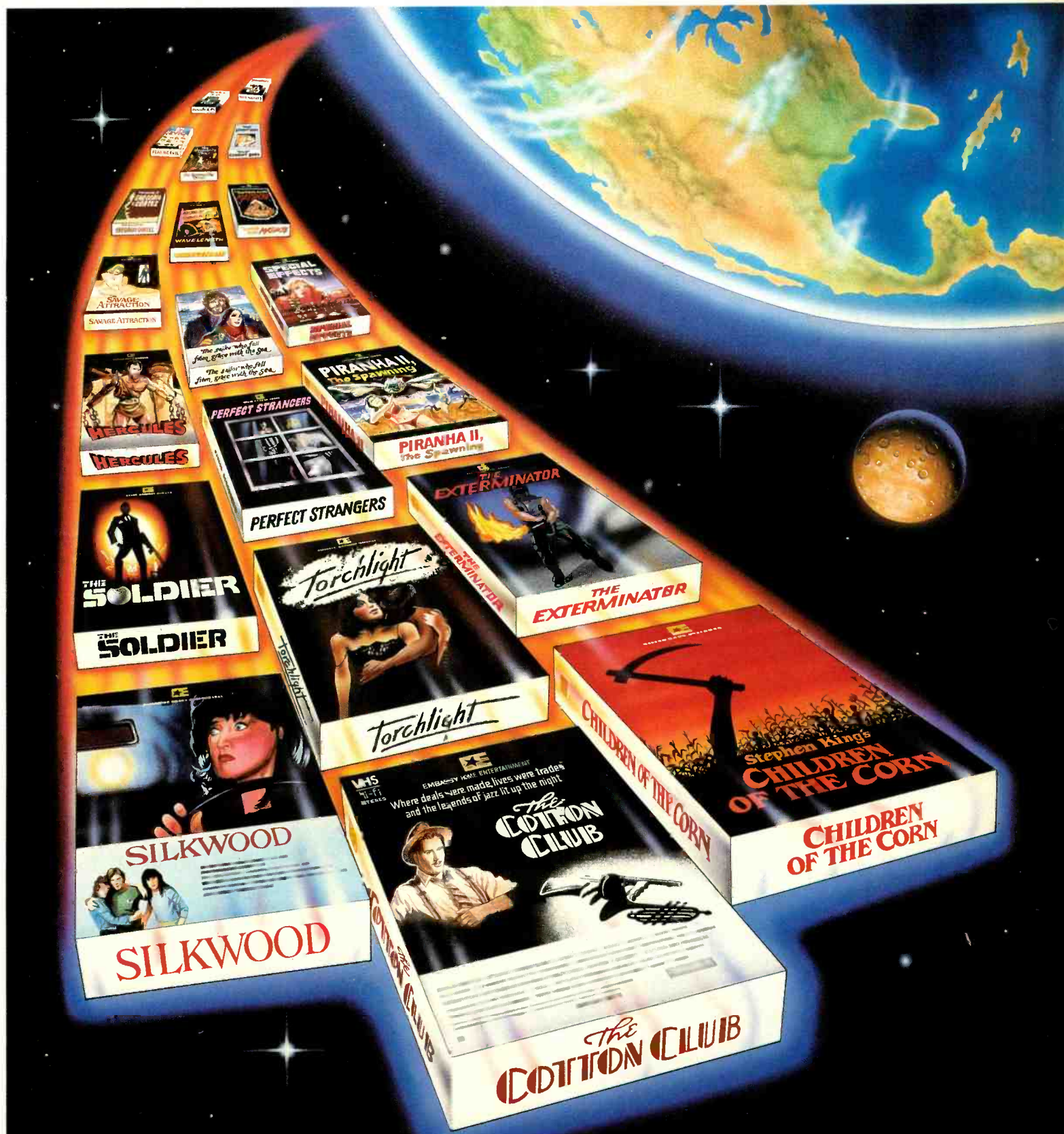
Siciliano lauded the chapter for its participation in a Toys For Tots drive involving U.S. Marine recruiting offices locally and called for more involvement in the chapter. The chapter is exploring a more central meeting site.

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ideo retailing

N.Y. Law Targets Adult Titles Display of 'Offensive Material' Hit

NEW YORK A new amendment to the New York law prohibiting public display of "offensive sexual material" is expected to have a broad effect on how videocassette dealers in the state display adult titles.

The law, sponsored by Assemblyman Frederick Schmidt (D-Queens), became effective last month. It prohibits the display of many adult video packages in "any place accessible to members of the public without fee or other limit or condition of admission such as a minimum age requirement."

Steve Savage of Manhattan's New Video, who is president of the New York regional chapter of the Video Software Dealers Assn. (VSDA), says a discussion of possible responses and ramifications of the law is on the agenda for the chapter's next meeting. As an individual dealer, Savage questions the wording of the new law but not its intent.

"I think the law as it stands is a little bit extreme, but New Video has complied," he says. "Some of those boxes are outrageous, and I don't think a lot of it should be on display for kids. In terms of video dealers, I think it's important to comply with the spirit of the law, although it may be impossible to comply with the letter of the law."

As enacted, the law defines offensive sexual materials broadly, in-

cluding "any pictorial or visual representation of a person or a portion of the human body that predominantly appeals to prurient interest in sex and that depicts nudity, or actual or simulated sexual conduct or sado-masochistic abuse." As written, the law encompasses all depictions of partial or complete nudity, even if obscured by a sticker or cover.

Violations can be prosecuted as Class A misdemeanors, punishable in New York by up to one year in prison, a fine of up to \$1,000 or both.

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Company Sends CBS Clips to College Creative Targets Offers Corporate-Sponsored 'Parties'

BY JIM BESSMAN

NEW YORK Creative Targets, a marketing and advertising company specializing in the college market, is providing CBS Records with a new outlet to reach campuses with promotional video clips.

The firm's corporate-sponsored "video parties" use CBS-supplied videos and giveaways to attract an average of 1,000 students. Funds raised by the events go to campus organizations and the T.J. Martell Foundation.

According to Marilyn Adler, who heads Creative Targets, the video parties help compensate for a shortage of video outlets on campus, as well as giving corporations an otherwise hard-to-get presence there.

"It's great for campuses because

so many of them don't have cable," she says. "And it's especially conducive to corporate sponsorship because it gives companies the opportunity for a lot of publicity, advertising and product sampling."

Chevrolet is sponsoring the current Creative Targets campaign, which has been expanded to 150 colleges following the auto manufacturer's successful 25-campus run last spring. Parties were previously sponsored by Pepsi in the fall of 1984, and Business Week's youth-oriented publication *Careers* in 1983.

In setting up the parties, Adler approaches the school group which is the "mover and shaker" on campus, be it a sorority, student union or, in the case of Wayne State in Detroit, a skydiving club. After supplying them with detailed instructions, Adler leaves it to the students to do the promotional "footwork," which can include posting, mailbox stuffing and other college-related advertising which can only be done by them.

The club obtains the room and equipment, and CBS, through Creative Targets, supplies a three-hour reel of promo clips, which is broken into blocks by the sponsor's commercials. CBS and the sponsor also provide giveaway merchandise.

Adler says that attendance can increase greatly when tied in with major campus events like homecoming. Admission is generally \$1 a head, with half of the door going to the Martell fund. At the end of the current schedule of parties, the school which raises the most for the charity

will get a free concert by a CBS act.

As for Chevrolet, Adler says that it receives a veritable "showroom on campus," with a local dealer often providing a display car that is given away. Chevrolet also gets mentioned in all of the advertising and publicity surrounding the event, gets its commercials inserted into the CBS reels, gets credited by party MCs and VJs, and gets to distribute product and financial planning brochures.

In addition, Chevrolet gets a program that is thoroughly tracked from start to finish, with college deans signing report forms detailing tickets sold and the extent of prior promotion. According to Adler, before-and-after student surveys document that 98% of the students who go to the video parties come out with a "broader awareness" of Chevrolet and a "positive image" of the company as being "more trendy" and "in step," as opposed to family-oriented.

Sterling Wesley, assistant manager of passenger car merchandise for Chevrolet, says that Chevy has made use of the parties' "excellent communications potential" in "targeting our product messages."

Adler says that the sponsor for next year's video party series hasn't been determined, but that many companies are interested. She adds that there is a "waiting list" for colleges that want to be included, and that there is also corporate interest in taking the concept down to the high school level.



Yngwie the Barbarian. Yngwie Malmsteen's new clip for "I'll See The Light," from his Polydor album "Marching Out," is the first music video shot on Universal Studios' "Conan The Barbarian" set. Directed by John B. House for Razor Productions, the clip employs all the special effects Universal uses for its studio tour, including a fire-breathing dragon, lasers, pyrotechnics and something called "the pit of fire." Pictured are House (right) and stunt man Jim Courtney (in full battle gear).

VH-1 Prepares to Enter 'New Age' New Weekly Program Will Spotlight 'Alternative' Clips

BY STEVEN DUPLER

NEW YORK In the first departure from the adult contemporary, r&b and country video fare that has marked VH-1 since its inception, MTV Networks' second channel early next year will launch a multi-hour weekly video program tentatively titled "Quiet Storm."

The show will spotlight videos from "alternative music" labels such as Windham Hill, Private Music, ECM and American Gramophone. "This is going to be a theme show, and we're looking for videos with a certain type of music—you can call it 'new age,' 'alternative,' 'ambient,' whatever," says a spokesman for the channel.

Kevin Metheny, vice president of VH-1, says the channel's primary goal at this point is to "let people in the industry know our intentions to showcase this kind of music, and for them to help us amass adequate programming inventory to get it off the ground." Metheny says there are not enough clips to do much more than a one-hour show, and "we're looking to get this up to four, five or even six hours a week."

According to Metheny, VH-1 sees "new age" music as a genre being "aggressively consumed by a certain select audience segment." By establishing a regular weekly show, he adds, VH-1 could help to "vastly broaden that audience."

"As that type of programming gets broad-based legs," he continues, "we'll be prepared to place it in regular VH-1 rotation." VH-1's benefit, he says, is "having a unique programming perspective."

The format the show will take is still up in the air. As of now, the regular VH-1 VJs will assume host duties, although the channel may seek out influential names in alternative and avant-garde music circles to act as guest hosts. Some suggestions include Private Music president Peter Baumann and

composer Philip Glass. VH-1 is also talking with longtime producer/engineer Kurt Munkacsi about the possibility of excerpting clips from the Glass-scored, Francis Ford Coppola-produced film "Koyannasqatsi" for use on the program.

The move will provide labels producing instrumental, "environmental" music with an outlet for video clips they've already produced on their artists, and in some cases, with a reason to produce videos. "There's definitely a need for that kind of a show," says Windham Hill's Steve Backer. "It makes producing clips on these artists more worthwhile. Right now, the only clip-length video we've got is for Liz Story."

The label does, however, have a line of four long-form videocassettes which Backer says it has considered cutting and excerpting for clip-format shows. "The problem is, there haven't really been any who give this kind of music any play," he notes. "The cost of making videos for artists like the ones on Windham Hill and its subsidiary labels has been a bit prohibitive. If there's a commitment to play them on a regular basis, that helps."

"This is definitely going to broaden our market," says Doreen D'Agostino, vice president of Private Music. "Their demographic is our demographic, and it was just a matter of time until VH-1 opened the doors to image videos."

Private has three videos, each about five minutes long, on artists Patrick O'Hearn, Jerry Goodman and Sanford Ponder. The label is working on clips for Lucia Hwang and Eddie Jobson. D'Agostino says that one thing that may have helped spark VH-1's interest in the "new age" video programming is Showtime's agreement with Private Music to air the label's videos throughout this month as filler between features.

Metheny says the show may be up and running as early as Febru-

ary, and one proposal has been made to air it Saturday evenings. "There's a certain propriety for the type of mood this programming creates," he says. "Saturday night would be a good choice."

Labels, artists and managers interested in submitting videos for consideration for the "Quiet Storm" programs should send them to Rick Krim, MTV Networks, 1775 Broadway, New York, N.Y. 10019.

New Venture for British Film Director

Ken Russell Forms Clip Production Firm

BY NICK ROBERTSHAW

LONDON Ken Russell, one of Britain's best-known movie directors, has established his own music video production company, Sitting Duck.

The move follows Russell's involvement in recent video clips, including those for Elton John's "Nikita" and Cliff Richard's "She's So Beautiful."

"I didn't pick music video," Russell says. "It picked me. I began to be asked, by Dave Clark first, then by Elton John, and they were both very deferential, sure I wouldn't be interested."

"Of course I was interested. Music and pictures is my favorite hobby: I've been doing it for 25 years. So I thought I'd better start a company, let everyone know I was available for that kind of work."

Sitting Duck—the name is an ironic reference to past critical attacks on Russell—is a family affair. Russell says it's not intended to rival better established production companies with their editing suites and teams of directors. Russell's wife is president, his 10-month-old baby the company mascot.

However, he hopes to get U.S. commissions through his agent ICM, which has offices in New York and Los Angeles, and a division dealing specifically with video. "I

hope one day there will be a Sitting Duck Inc., stretching from one end of Hollywood Blvd. to the other, with ICM as a tiny office in the middle," he says dryly.

Russell sees no contradiction in moving from big screen glamour to the relative bread and butter of clip production. He says there are often as many restraints and limitations in movie-making as in the three-minute clip format, and claims that a clip can convey an equally strong message. He cites "Nikita" as an example.

"It's East sees West, and can't meet West, and there you are. There's a full-length movie, 'Letter To Brezhnev,' on the same theme, but it won't get shown in Russia. 'Nikita' will be shown. It's not anti-Russian, and Elton's going there to perform."

"Pictures and music cross borders, they communicate, they don't need subtitles. I don't look down on the medium. I think it could be extraordinarily powerful, once it extends its audience a little."

Russell is not the first famous film director to make videos: Lindsay Anderson, Nicholas Roeg, Sam Peckinpah and others equally eminent have tried their hand with success. Simple relief from the frustrations of movie-making may be the strongest motive.

"Films drag on for years," Russell says. "They are an endless battle. If there's an itching in your back, it's usually a knife, and there is always an itching in your back. With videos you can keep working. It's a week to shoot and a week to edit, and the energy level is very high and it goes off with enthusiasm and it's either good or bad and there you are. And next week it will be shown all 'round the world and you're on to the next one."

Video as a medium also offers some attractive technical advantages to directors used to working with 35mm film. Russell, who made his name with a string of highly acclaimed BBC-TV documentaries, is no stranger to video, but professes himself astonished at the effects that can be achieved.

A recent clip for Denise Rich shows a corps of dancers in the Eiffel Tower elevator; the impact is real, but the dancers never left England. Electronic trickery did the rest.

"You don't have to use the effects if they're clichés," says Russell. "You don't need technical fireworks, but the more techniques there are to call upon the wider your imagination can range. In fact, some of the flamboyant, flashy stuff suits some of the music re-

(Continued on page 30)

video music

New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable)/label, producer/production house, director. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

ARCADIA
Election Day
So Red The Rose/Capitol
Chrissie Smith
Roger Christian

BOOGIE BOYS
You Ain't Fresh
City Life/Capitol
Michael Pillot
Julia Heyward

JON BUTCHER AXIS
Sounds Of Your Voice
Along The Axis/Capitol
Eric Stratton
Marc Rezyka

FIVE STAR
R.S.V.P.
Luxury Of Life/RCA
Frazer Kent/Blue Mountain Films
Sebastian Harris

KLYMAXX
I Miss You
Meeting In The Ladies Room/MCA
Joni Sighvattson/Beth Broday/N. Lee Lucy
Dominic Sena

STEPHANIE MILLS
Stand Back
Stephanie Mills/MCA
Jon Small/Picture Vision
Peter Israelson

NEW EDITION
Count Me Out
All For Love/MCA
Andy Reichman/Dubin/Iris Films
Jay Dubin

NIGHT RANGER
Goodbye
7 Wishes/Camel/MCA
John Diaz/T.boo Dalton/Calhoun Productions
Larry Jordan

OINGO BOINGO
Just Another Day
Dead Man's Party/MCA
Simon Fields/Limelight
Stephen Johnson

MARIE OSMOND
There's No Stopping Your Heart
There's No Stopping Your Heart/Capitol
Merrill Osmond
Alan Osmond

TOM PETTY & THE HEARTBREAKERS
So You Want To Be A Rock'n'Roll Star
Pack Up The Plantation—Live/MCA
Kathy Dougherty/Overview
Jeff Stein

READY FOR THE WORLD
Digital Display
Ready For The World/MCA
Paul Boyington/Paul Boyington Films
Paul Boyington

SIMPLY RED
Money's Too Tight To Mention
Picture Book/Elektra
Luke Roug
Tony Vanden Ende

STEVIE WONDER
Go Home
In Square Circle/Tamla
Bill Parker/Bill Parker Productions
Bill Parker



A Place in the Sun. Miami Steve Van Zandt gets a lift from Ruben Blades, left, and Herbie Hancock during the shoot for "Sun City" in New York. (Photo: Chuck Pulin)

KEN RUSSELL

(Continued from page 29)

markably well, but where the lyrics have more depth you can fall short if you rely purely on razzle-dazzle.

"There is a demand for novelty," he continues, "and you're stupid if you turn your back on fashion entirely. But I admire people like Kate Bush. I think she is very wise to go her own way. Her videos have realism and imagination and can be quite moving.

"The real art is to distill the essence of the song; to find images that counterpoint the lyrics and enhance them, that put an aura around the words.

Some critics have dubbed Russell the father of music video, in deference to his pioneering use of images and music in television documentaries such as "Elgar" and "Delius" and films like "The Music Lovers" and "Tommy." However, it is not a label he has sought. Equal credit, he says, should go to Richard Lester, who made the Beatles movies, and before that the line goes back to Max Fleischer, "Fantasia," Busby Berkeley and others.

"To hear some of the MTV people, you would think that no one had ever put pictures to music before," he chides.

He describes "Tommy" as "25 pop promos strung together," a collaborative effort with Robert Stigwood and the Who's Pete Townshend into which he poured many long-hoarded images. Russell's present work shows the same abundance of powerful imagery, a hallmark of his style the years. Of Sarah Brightman's "Phantom Of The Opera," budgeted well into seven figures, he says tongue-in-cheek that it will have "underground lakes, scarlet capes 30 feet long, tombstones rising from the mist, poisonous snakes. No effects: It'll all be real, except if I have trouble with the snakes I may matte them on!"

Too old a hand to be deflected by business detail—"Either the contract's written on a postcard or else it looks like you're making 'Gone With The Wind'"—Russell intends to develop Sitting Duck alongside his movie-making commitments.

And, he adds, if anyone in the States would like to make a film of Charles Mingus's autobiography "Beneath The Underdog," there's an enthusiastic director waiting.

PLAY LIST Dec. 8—14 1985

Music BOX The only trans-European all day music TV channel

SURE SHOT - 30 PLAYS

DEE C. LEE
"See The Day"

HEAVY ACTION 15-24 PLAYS

- ✓ Midge Ure "That Certain Smile"
- ✓ Go West "Don't Look Down"
- ✓ Marillion "Heart Of Lothian"
- ✓ Nik Kershaw "When A Heart Beats"
- ✓ Jan Hammer "Miami Vice Theme"
- ✓ Dire Straits "Walk Of Life"
- ✓ John Lennon "Jealous Guy"
- ✓ Sting "Russians"
- ✓ Julian Lennon "Because"
- ✓ Untouchables "What's Gone Wrong"
- ✓ Bronski Beat "Heat That Perfect Beat"
- ✓ Fine Young Cannibals "Blue"
- ✓ The Communards "You Are My World"
- ✓ Lloyd Cole & The Commotions "Lost Weekend"
- ✓ Jaki Graham & David Grant "Mated"
- ✓ Artists United Against Apartheid "Sun City"
- ✓ Wham! "I'm Your Man"
- ✓ Grace Jones "Slave To The Rhythm"
- ✓ It's Immaterial "Ed's Funky Diner"
- ✓ Pete Townshend "Face The Face"

The one to watch . . . **NEW**
RAY PARKER
"Girls Are More Fun"

MTV PROGRAMMING		WEEKS ON PLAYLIST	
This report does not include videos in recurrent or oldie rotation.			
VIDEOS ADDED THIS WEEK	ASIA GO Geffen	POWER	
	THE DAMNED GRIMLY FIENDISH MCA	NEW	
	DARYL HALL & JOHN OATES WHEN SOMETHING IS WRONG WITH MY BABY RCA	NEW	
	PAUL HARDCASTLE JUST FOR MONEY Chrysalis	LIGHT	
	HOOTERS DAY BY DAY Columbia	POWER	
	KOOL & THE GANG EMERGENCY De-Lite/PolyGram	LIGHT	
	MINK DEVILLE I MUST BE DREAMING Atlantic	NEW	
	NIGHT RANGER GOODBYE Camel/MCA	POWER	
	TOM PETTY & THE HEARTBREAKERS ROCK'N'ROLL STAR MCA	POWER	
	QUEEN ONE VISION Capitol	MEDIUM	
	SIMPLY RED COME TO MY AID Elektra	NEW	
	WATERBOYS THE WHOLE OF THE MOON Island	LIGHT	
POWER ROTATION <small>Sneak-Preview Videos</small>	A-HA THE SUN ALWAYS SHINES ON TV Warner Bros.	4	
	ARCADIA ELECTION DAY Capitol	7	
	THE CARS TONIGHT SHE COMES Elektra	3	
	CLARENCE CLEMONS/JACKSON BROWNE YOU'RE A FRIEND OF MINE Columbia	5	
	DIRE STRAITS WALK OF LIFE Warner Bros.	3	
	ELTON JOHN WRAP HER UP Geffen	4	
	JOHN COUGAR MELLENCAMP SMALL TOWN Riva/PolyGram	6	
	JONI MITCHELL GOOD FRIENDS Geffen	2	
	YOKO ONO HELL IN PARADISE Polydor	7	
	BRUCE SPRINGSTEEN MY HOMETOWN Columbia	3	
	SURVIVOR BURNING HEART Epic	5	
	TWISTED SISTER LEADER OF THE Atlantic	3	
WHAM! I'M YOUR MAN Columbia	3		
ZZ TOP SLEEPING BAG Warner Bros.	5		
HEAVY ROTATION	BRYAN ADAMS/TINA TURNER IT'S ONLY LOVE A&M	7	
	ARTISTS UNITED AGAINST APARTHEID SUN CITY Manhattan	6	
	PHIL COLLINS/MARILYN MARTIN SEPARATE LIVES Columbia Pictures	11	
	MIKE & THE MECHANICS SILENT RUNNING Atlantic	4	
	MR. MISTER BROKEN WINGS RCA	21	
	*EDDIE MURPHY PARTY ALL THE TIME Columbia	13	
	LIONEL RICHIE SAY YOU SAY ME Motown	6	
	SCRITTI POLITTI PERFECT WAY Warner Bros.	15	
	SIMPLE MINDS ALIVE AND KICKING A&M	8	
	STEVIE WONDER PART TIME LOVER Motown	5	
	ACTIVE ROTATION	AEROSMITH LET THE MUSIC DO THE TALKING Geffen	2
		THE ALARM STRENGTH IRS	9
HEAVEN KNOCKIN' ON HEAVEN'S DOOR Columbia		11	
INXS THIS TIME Atlantic		10	
PAUL McCARTNEY SPIES LIKE US Capitol		4	
STING LOVE IS THE SEVENTH WAVE A&M		9	
PETE TOWNSHEND FACE THE FACE Atco		5	
WANG CHUNG TO LIVE AND DIE IN L.A. Geffen		10	
MEDIUM ROTATION		KATE BUSH RUNNING UP THAT HILL EMI America	13
		PHIL COLLINS TAKE ME HOME Atlantic	2
		OIVINYLS PLEASURE AND PAIN Chrysalis	5
		SHEILA E. A LOVE BIZARRE Paisley Park/Warner Bros.	8
	EURYTHMICS/ARETHA FRANKLIN SISTERS ARE DOIN' IT FOR THEMSELVES RCA	5	
	COREY HART EVERYTHING IN MY HEART EMI America	2	
	MOTLEY CRUE HOME SWEET HOME Elektra	5	
	BILLY OCEAN WHEN THE GOING GETS TOUGH Jive/Arista	2	
	ROBERT PALMER DISCIPLINE OF LOVE Island	6	
	CHARLIE SEXTON BEAT'S SO LONELY MCA	9	
	STEVIE RAY VAUGHAN CHANGE IT Epic	8	
	PAUL YOUNG EVERYTHING MUST CHANGE Columbia	2	
BREAKOUT ROTATION	AUTOGRAPH BLONDES IN BLACK CARS RCA	4	
	BLUES BROTHERS SOUL MAN Warner Home Video	5	
	JOHN CAFFERTY & THE BEAVER BROWN BAND TOUGH ALL OVER Scotti Brothers/CBS	2	
	DREAM ACADEMY LIFE IN A NORTHERN TOWN Warner Bros.	7	
	MICK JAGGER HARD WOMAN Columbia	6	
	SCORPIONS NO ONE LIKE YOU Mercury	6	
	DIONNE WARWICK & FRIENDS THAT'S WHAT FRIENDS ARE FOR Arista	3	
	Y&T ALL AMERICAN BOY A&M	5	
	"WEIRD AL" YANKOVIC DARE TO BE STUPID Rock'n'Roll/CBS	4	
	WRESTLERS LAND OF 1000 DANCES Epic	6	
	YES HOLD ON Atco	7	
	LIGHT ROTATION	BALTIMORA TARZAN BOY Manhattan	8
BIG AUDIO DYNAMITE THE BOTTOM LINE Columbia		3	
BON JOVI SILENT NIGHT Mercury		4	
JON BUTCHER AXIS SOUNDS OF YOUR HEART Capitol		4	
BOB DYLAN EMOTIONALLY YOURS Columbia		4	
SHEENA EASTON DO IT FOR LOVE EMI America		3	
ECHO & THE BUNNYMEN BRING ON THE DANCING HORSES Sire		3	
HOODOO GURUS BITTERSWEET Big Time		4	
MARILLION LAVENDER Capitol		5	
NENA IT'S ALL IN THE GAME Epic		4	
OINGO BOINGO JUST ANOTHER DAY MCA		2	
O.M.D. SECRETS A&M		2	
JOHN PARR LOVE GRAMMAR Atlantic	3		
POINTER SISTERS FREEDOM RCA	2		
PRINCE AMERICA Paisley Park/Warner Bros.	5		
TRIUMPH MIND GAMES MCA	4		
TOM WAITS DOWNTOWN TRAIN Island	3		
NEW	JON ANDERSON EASIER SAID THAN DONE Elektra	2	
	CHRISTOPHER CROSS CHARM THE SNAKE Warner Bros.	3	
	MICHAEL McDONALD LOST IN THE PARADE Warner Bros.	4	
	OMAR & THE HOWLERS BORDER GIRL Austin	3	
	PROPAGANDA P-MACHINERY Island	3	
	SIOUXSIE & THE BANSHEES CITIES IN THE DUST Geffen	2	
3-SPEED ONCE BITTEN MCA	4		
WIRE TRAIN THE LAST PERFECT THING Columbia	3		

* Denotes Sneak Preview Recurrent. ** MTV Exclusive.
For further information, contact Jeanne Yost, director of music programming, MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.

...newsline...

SOVIET BALLET COMES TO AMERICA via an agreement between Kultur Video and the Russian government (Billboard, Dec. 7). Under the deal, Kultur will have exclusive rights for all Kirov ballets and all ballets and operas by the Bolshoi. In addition, Kultur will be supplying the U.S.S.R. with all of the programs it owns. The company will be releasing four ballets and three operas via the deal in the next three months, and looks to put out a minimum of one new title a month for the next few years. Initial releases include "La Bayadere" and "Anyuta," from the Kirov, and "Macbeth" and "Media" from the Bolshoi.

A HEAD CLEANER for 8mm VCRs is being released by Allsop. The company will be putting out the new product, a wet-type unit, at the 1986 Winter Consumer Electronics Show in Las Vegas.

FOX/LORBER ASSOCIATES will now be sole ancillary sales rep for First Run Features, a six-year-old New York-based theatrical film indie. Among the titles put out by First Run whose video and cable rights will be available are "Seventeen," "Gal Young 'Un," "Wild Style" and "The Whole Shootin' Match." The movie company is working towards acquiring five more features for release in the first quarter of 1986.

TALK IS THE PRIME INGREDIENT of a promotional tool created by Video Gems. The company has created "The Voice Of Video Gems," a counter-card unit which includes a voice box and a record. First release touted by the system is "When Wolves Cry," which uses the real sounds of wolves howling. Video Gems is asking retailers to hold on to the voice box after "Wolves," as it plans to release other records to support its videos. "Animal Talk," which stars Anthony Newley as Dr. Doolittle, will be the next release to receive the audio treatment.

SIX VIDEO MADE-FORS are due from Walt Disney Home Video in January: three "Walt Disney Video-A-Longs," two volumes of "Disney's Greatest Lullabies," and "The Blue Yonder," a made-for-video feature. The "Video-A-Longs" will have a retail list of \$14.95 and be targeted at two- to six-year-olds. Among the topics covered will be "Counting Fun," "Things That Go" and "Baby Animals." Stories such as "Pinocchio," "Robin Hood" and "101 Dalmations" are also told in brief. Songs featured in "Lullabies" will include tunes from "Mary Poppins," "Cinderella," "Fantasia" and "Pinocchio," in the first volume, and from "Bambi," "Snow White And The Seven Dwarfs" and "Sleeping Beauty" in the second.

ALTERNATIVE AND MADE-FOR duplicator Allied Film & Video has become one of the first videocassette duplication houses that specializes in non-motion picture home video product to make a deal with Macrovision to provide the antipiracy service to manufacturers. Equipment is being installed in Allied plants in Detroit, Chicago, Dallas, Orlando and Washington, D.C.

SONY AND JEM RECORDS are joining forces to promote the Sony Video Software Co. release of Brian Eno's "Thursday Afternoon." Every Compact Disc of "Thursday Afternoon" Jem sells will contain an insert card and coupon touting the Sony videocassette release of the title; every videocassette Sony sells will have a card and coupon touting the CD. Jem describes "Thursday Afternoon" as a "video painting." The program runs for 82 minutes and lists for \$29.95.

MEDIA HOME ENTERTAINMENT parent Heron Communications has signed a deal with Chelsea Communications to create and market non-theatrical home video programming.

PRE-ORDERS FOR "MANSON" have come to 25,000 units, according to United Entertainment Inc. The Academy Award-nominated documentary features footage of interviews with members of the Charles Manson "family" conducted immediately after the Tate-LaBianca murders, including Manson, Susan Atkins and attempted presidential assassin Lynette "Squeaky" Fromme.

VCR OWNERS CAN NOW find out about the "Politics Of Love," via a cassette of that name being released by Nightingale-Conant Corp. of Chicago. It's the creation of Leo Buscaglia, who's scored some best-sellers via his books on human relationships. The 55-minute title has a retail list of \$29.95. Other Buscaglia videos are also planned. Nightingale-Conant is looking to push the programs as Valentine's Day and Christmas presents. The company is located at 7300 N. Lehigh Ave, Chicago, Ill. 60648 and has a toll-free number: (800)572-2770.

HANK WILLIAMS JR. COMES TO VIDEO via Pacific Arts Video Records. The company is putting out "Hank Williams Jr.—A Star Spangled Country Party." The cassette features Williams, Waylon Jennings, Jessi Colter, Earl Thomas Conley and Gus Hardin performing aboard the aircraft carrier U.S.S. Constellation. The title will be out in January at \$19.95.

TONY SEIDEMAN

USED TAPE BROKER OPENS TO PUBLIC 2nd Play Offers Consumers 60% to 70% Discount

NEW YORK Used tape brokers may become another route for videocassette sell-through, if a program being undertaken by 2nd Play Video, one of the nation's largest brokers, works out.

2nd Play has decided to offer its used videocassettes to consumers as well as to the retailers who are its usual customers. Right now, says 2nd Play vice president of operations Andy Kunellis, "We're keeping it fairly central." By the end of the year, he adds, the program "should be pretty solid throughout the country."

Sales will be promoted via "advertising and hopefully word of mouth," says Kunellis. The company will be offering consumers two separate programs, one of which will involve a club membership and give a special discount, and the other of which will provide for occasional buyers and give somewhat smaller savings.

According to 2nd Play, consumers will be able to save 60% off most titles without joining the club, and up to 70% after they do join. Consumers will be able to buy via both mail order and by going direct to 2nd Play's warehouse. 2nd Play has "an inventory selection of 7,000-10,000 titles at a time," says Kunellis.

Initially, at least, Kunellis sees most business coming from "hard-core movie buffs—the collectors," with buyers picking up "personal favorite films."

2nd Play hasn't received any complaints from retailers who feel the organization is now competing with them "as of yet," says Kunellis.

Noting the rental-oriented business on which most of his retail customers concentrate, he says, "It really doesn't affect the movie business at all."

2nd Play calls its business "stock rotation," and the cycle of used tape going from retailer to broker to another retailer, with no new product getting in the mix, is one that has had home video manufacturers and distributors worried for some time. The company sees its move into consumer sales as one way of breaking that pattern.

Joining the "2nd Play Video Club" requires a \$25 payment. Consumers can then save up to 60% off

suggested list on used titles, and get new movies at 10% over the company's cost. They'll also receive a "2nd Play Video Catalog" that lists movies and describes them, and an "A to Z" price catalog.

Non-members have two options: They can send \$9.95 plus \$2 for shipping and handling and get the catalog and price list, or just get the price list for \$4.50 plus \$2 shipping and handling.

Cashier's checks, money orders and Mastercard and Visa are accepted, with a shipping and handling fee of \$2 per tape tacked on. California residents are charged a 6.5% sales tax. TONY SEIDEMAN



He Bought the Whole Thing. CBS/Fox Video's new president, James G. Fifield, signs a contract with BBC Enterprises managing director Byron Parkin which will give CBS/Fox exclusive North American home video rights not only to the BBC's catalog, but to all the 5,000 hours of programming the BBC creates each year.

FOR WEEK ENDING DECEMBER 14, 1985

Billboard

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TOP VIDEODISKS

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	3	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 30413	Bill Murray Dan Aykroyd	1984	PG	CED Laser	29.95
2	3	3	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	13	Laser	39.98
3	1	9	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	Laser	39.98
4	8	19	STARMAN ▲	RCA/Columbia Pictures Home Video 30412	Jeff Bridges Karen Allen	1984	PG	CED Laser	29.95
5	4	27	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 30406	Ralph Macchio Pat Morita	1984	PG	CED Laser	39.95
6	NEW ▶		THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	13	CED Laser	29.95
7	9	9	STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R	Laser	34.98
8	6	17	THE RIVER ▲ ◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	13	Laser	39.98
9	NEW ▶		FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R	CED Laser	29.95
10	5	3	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 30485	Judy Davis Dame Ashcroft	1984	PG	CED Laser	34.95

◆ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

VRA Conference Flops

Little Interest in Special Interest

BY JOHN SIPPEL

ANAHEIM Disinterest in special-interest home video titles produced by small independents was graphically evident at the Marriott here Nov. 25-26, when only a handful of video retailers responded to a Video Retailers' Assn. (VRA) conference devoted to how-to and self-improvement cassettes.

Retail participation was so lacking that VRA chief Roger Wadley, who claims a membership of 7,000 dealers for his organization cancelled a Nov. 26 afternoon seminar which would have wound up the ill-fated conference.

More than a dozen independent producers and distribution firms started folding their exhibits the morning of Nov. 26 when a prior afternoon's exhibits and a slated seminar drew fewer than a dozen retailers.

Participants in the ninth VRA conference blamed the poor showing on the lateness of the year and the hectic pre-holiday atmosphere, along with a hit-dominated marketplace which diminishes interest in specialized videos (Billboard, Nov. 30). Wadley publicly reiterated that he had personally called "hundreds of dealers," urging them to attend.

Keynoting the conference, Wadley, a one-store Sacramento retailer,

projected the specialty titles as an area of inventory where dealers could offer exclusive product to customers. Monterey book/video store proprietor Sally L. Lasater said her retail experience indicated solid potential consumer acceptance to the point where her Schoolhouse Video catalog, listing more than 800 specialty titles, turned her into a distributor of the hard-to-find videos. Wadley estimated that there were 4,000 such titles available in the U.S.

Bruce Lambin, whose Houston-based firm TPIC deals primarily in sports instruction videos, encouraged stores to stock how-to product, claiming Hollywood's 200 new features annually no longer provide enough compelling programming. Linda Thomson of Provo, Utah, said she has released 37 videos and is in the throes of cutting back on her catalog in order to concentrate on the better-selling titles. She has serviced 15,000 stores through direct mail and worked through 30 different distribution outlets.

Janet Muir of Esquire Video in New York elaborated on the subtle commercial sponsorships her firm has been able to work out on its first video releases. Tie-ins with pertinent sponsors are reciprocally beneficial, she said, providing such firms with "new vistas" to reach

(Continued on page 33)

FOR WEEK ENDING DECEMBER 14, 1985

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	5		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
2	3	6		GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
3	4	19		PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	29.95
4	2	6		JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
5	5	4		WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	24.95
6	6	187		JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
7	7	76		DUMBO ▲◆	Walt Disney Home Video 24	Animated	1941	G	29.95
8	9	3		MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
9	8	11		AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
10	19	2		THE BEST OF JOHN BELUSHI	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
11	14	2		THE VIRGIN TOUR-MADONNA LIVE	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98
12	10	5		MOTOWN 25: YESTERDAY, TODAY, FOREVER	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
13	NEW ▶			GREMLINS	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95
14	11	17		PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95
15	12	54		PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
16	17	39		GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
17	20	2		ROBIN HOOD ◆	Walt Disney Home Video 228	Animated	1973	G	29.95
18	15	10		THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	79.95
19	13	25		WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
20	21	41		STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
21	16	7		BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98
22	32	2		VISION QUEST	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R	79.95
23	24	23		WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
24	RE-ENTRY			THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
25	25	6		THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	NR	16.95
26	23	2		THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	79.95
27	22	14		DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95
28	NEW ▶			CODE OF SILENCE	Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R	79.95
29	27	97		DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
30	30	4		LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13	79.95
31	26	33		WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
32	NEW ▶			BREWSTER'S MILLIONS	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG	79.95
33	31	15		TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	NR	29.95
34	34	27		SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
35	39	2		KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
36	28	5		PHIL COLLINS NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	NR	19.98
37	18	23		MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
38	37	89		THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
39	36	3		WINDHAM HILL'S WATER'S PATH	Windham Hill Prods. Inc. Paramount Home Video 2355	Various Artists	1985	NR	29.95
40	29	28		THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	79.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

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VRA CONFERENCE

(Continued from page 32)

consumers, while providing essential funding to break ground in specialty titles.

Harvey Roesler of International Video Production in Honolulu explained that his firm produced a Hawaiian travelog video that contained plugs for sponsors and carried the promotion a step further with a discount book in which these firms participated. Producers alleged that some of them had canvassed VCR owners who found no fault with sponsorship tie-ins in home videos.

While the going is tough for specialized video right now, the consensus was that the independents producing such titles are motivated by strong personal interest in subject matter. Rich Boren of Westwood Productions in Los Angeles said a recurrent back problem and its recent solution caused him to put out his back therapy video. Roesler, a transplanted Midwesterner, said his enchantment with his new home state of Hawaii caused him to join the video venture.

Lasater, who ran a book store concentrating on how-to tomes, said the difficult time she had in finding how-to video stimulated the Schoolhouse Video catalog and distribution concept. David Aguilar is a Colorado astronomer who put out a Halley's Comet instructional video.

Frank Nuessle, a cable consultant based in Portland, Ore., urged video firms, both retail and manufacturing, to seek out local and regional cable companies regarding co-promotions and advertising, as VCR owners are avid cable subscribers. Thomson concurred. Lasater said she advertises in airline magazines and regional and state periodicals, with good results.

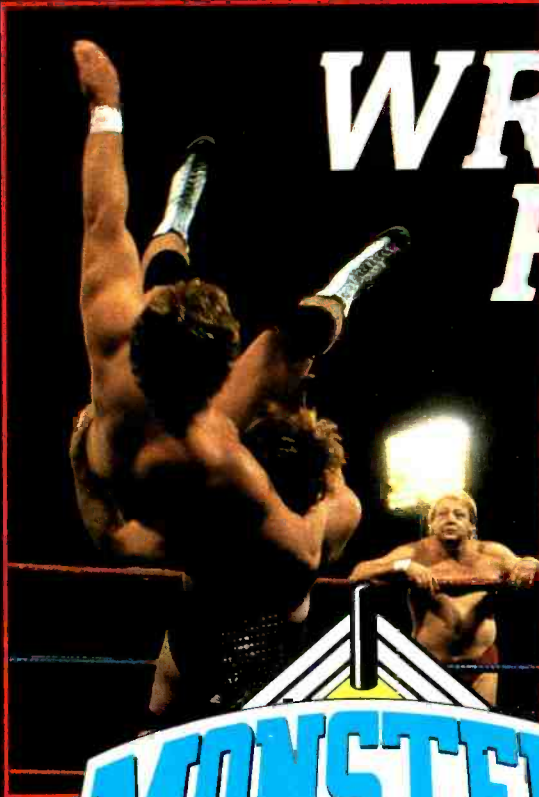


World VCR Total Nears 100 Million

LONDON The global VCR population could reach almost 100 million by the end of 1985, according to estimates published here by Screen Digest. The figure is 43% higher than last year's total.

The growth surge is led by the U.S. video market, where sales of some 11.75 million machines are expected this year—giving a penetration figure of 33% and a total population of 28 million VCRs, the highest in the world.

In Japan, the second largest market, ownership is lower at a projected 18.4 million machines by year's end, but penetration is higher at over 60% of television homes, the highest percentage figure in the world (outside of some small and exceptional markets such as those of the Middle East, where broadcast tv services are limited and personal incomes are high).

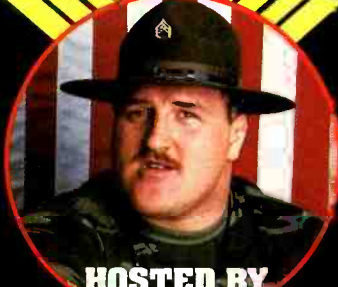
Britain, once the world leader in video hardware sales, now ranks second in penetration with 46% of homes, or just under nine million machines. The three major markets account for 56% of the world's VCR population.

WRESTLING'S ROWDIEST!

MONSTERS OF THE MAT

VOLUME 1-2



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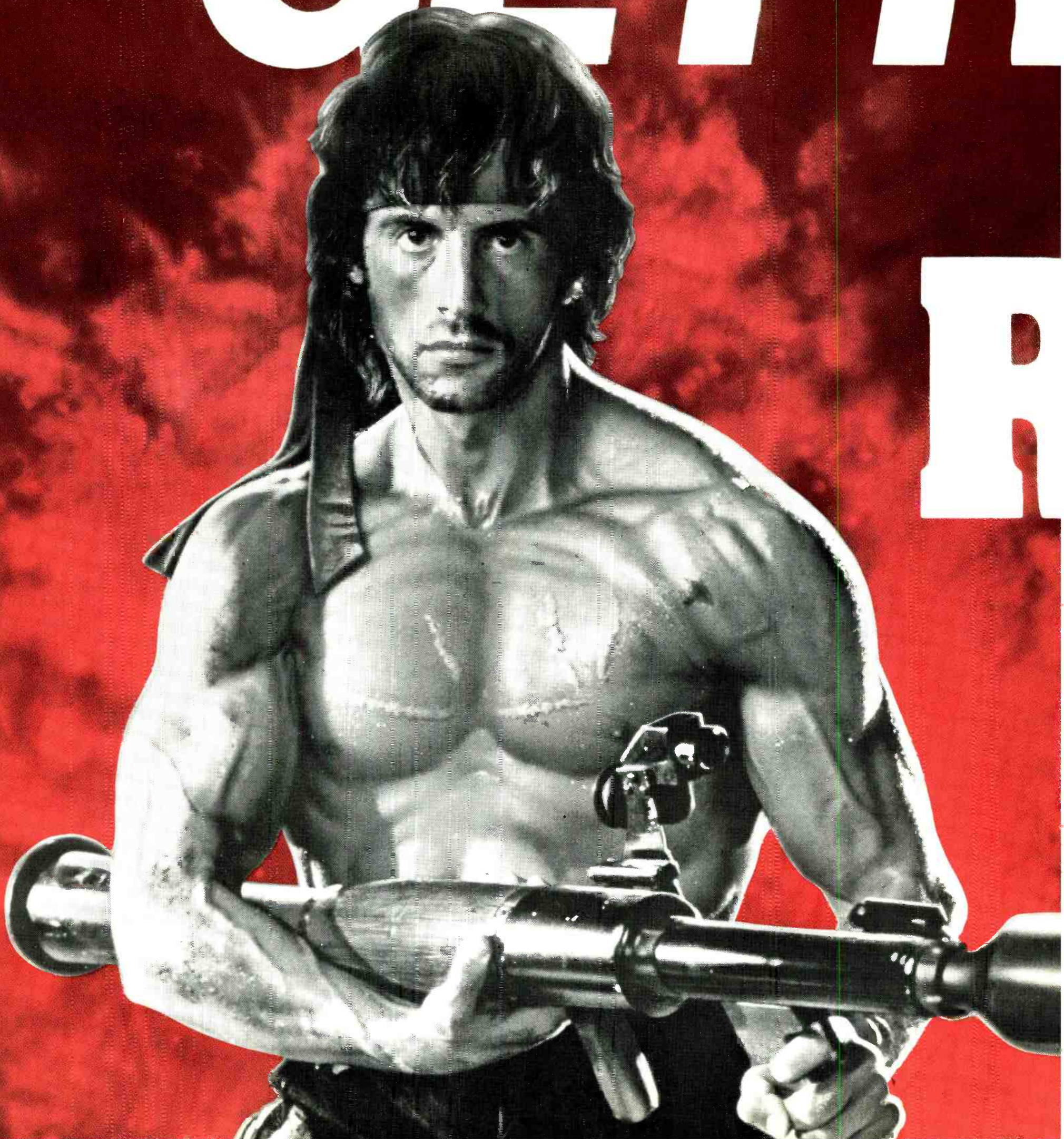
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THORN EMI/HBO
BLOCKBUSTER
VIDEOCASSETTE.**



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Restructuring Opens Distribution Channels

Pioneer Gears for Laserdisk Resurgence

NEW YORK With a restructured company, expanded marketing programs, and new types of software in the works, Pioneer Video is hoping to spur a resurgence of the laser videodisk format in the U.S.

While laser is already a potent format in Japan, it has never really caught on in the U.S. There are currently slightly more than 300,000 laserdisk units in this country, compared to some 30 million VCRs. But recent changes at Pioneer may begin to change that, say Pioneer Artists vice president Ron Rich and pioneer video vice president of marketing John Talbot.

The recent merger of Pioneer Video and Pioneer Audio into a single company should provide a major assist in opening up distribution channels for Pioneer's laser video players, according to Rich and Talbot. Before the linkup, Pioneer Video was servicing about 1,500 retailers; they claim audio should add at least 6,000 outlets to that total.

Software sales for Pioneer's laser software continue strong despite the fact that the retail marketplace is largely confined to stores that are carrying the hardware as well. Not many video specialty outlets carry laser videodisk product, Talbot and Rich admit, but a number of major record stores have the format on their shelves, as do a few sell-through-oriented video specialty chains.

On average, feature films move about between 5,000 and 10,000 units, with blockbusters having a potential to move several times that, Talbot and Rich say. The real sell-through strength of the laser video marketplace, according to Rich, shows in music-oriented product. Many titles sell between 2,000 and 3,000 pieces, he says—powerful numbers when compared with the 5,000-10,000 pieces done by the average music title in a videocassette market almost 100 times larger.

Thorn EMI/Home Box Office Video is providing an additional spur in the software arena. Long resistant to laser, the company has recently begun releasing its major titles in the format. There are currently about 1,300-1,500 titles available in the U.S. on laserdisk;

adding grey market product occasionally available from Japan brings the number close to 2,000.

To help their hardware and software product get into new outlets, Pioneer is "offering some very generous terms," Rich says.

According to Talbot, qualifying retailers "can put a player in their stores and try it out for an extended period of time" at minimal cost. "We're taking away the financial risk" of testing out the laser video format, he says of the Pioneer program.

Continuing to give the hardware market for laser videodisk players momentum is Pioneer's combination Compact Disc/laserdisk player. While there were almost no other companies offering laser video hardware in the U.S. before Pioneer's introduction of the combo machines, laser players are now being sold by Sansui, Alpine/Luxman, Teac, NAD and Harmon Kardon.

Although Pioneer won't confirm it, industry executives say that all the players being sold by the new entrants are made by the company

itself. Two other companies that may be planning an entrance and could have tremendous impact if they do are Yamaha and Sony, each of which would be offering self-manufactured players if it got into the business.

Although the high-end players are giving the laser video hardware side of the business much of its energy, Rich and Talbot say there is new activity on the low end of Pioneer's machine line as well. They're looking to capitalize on the fact that many original VCR owners are now buying their second machines, a significant percentage of which are videocassette players (VCPs).

In such a market, the fact that laser video players cannot record will be far less a hindrance than it once was, the Pioneer executives claim. The list price on Pioneer's low-end machines is now \$299. "They can't really get too upset over a \$299 player price," says Talbot of consumers' potential reaction to the low-end units, which he says are "full feature players."

TONY SEIDEMAN

IFPI Group Agrees on Music Rate Trade With China Also Discussed

BY PETER JONES

LONDON IFPI's World Music Video Committee, convinced of the need for a coordinated international approach by producers towards payment for music rights on video, has decided that the Dutch agreement, which allows for 1.7% of the PPD (published price to dealers) of the videocassette to be paid to music publishers, is an appropriate figure for the industry worldwide.

This emerged as part of the discussion at the annual meeting of IFPI's World Video Council in Cannes. The recently formed music video group has been in extensive negotiations with European satellite program companies concerning their use of music video material, during which the need for full international action became clear.

Council members also heard that

the Chinese home video industry is ready to receive product from the West. Among the delegates were Huang Zonghan, general manager of the China International Television Corp. (CITV), and his deputy Ma Jian. They stressed that full copyright protection will be extended to all foreign videos released in China, and that royalties will be paid.

It was also agreed that IFPI, as the international body of the video industry, would link with CITV in creating a viable system for the flow of Western product to China.

Other items on the agenda included censorship, piracy, video industry trade barriers, delays between cinema and video release of films and home taping, alongside the increasingly important music video topic.

Fast Forward

BY FRANK LOVECE

LAST COLUMN we looked at how VCR prices have fallen. This time we'll examine the nature of high-tech features at low-end prices, plus some of the technological developments responsible for the price drops.

These developments are an important reason, but not the primary one, for prices dropping so much so fast. The street price for a current-model Beta VCR has managed to slip below \$170; for a VHS, below \$200 (this for a Symphonic model at a Veterans' Day sale in New York City). Table-top VCR prices currently average about \$375, according to estimates by both the Electronic Industries Assn. (EIA) and the National Assn. of Retailers of America (NARDA).

The steady pricing decline was less a matter of technological innovations than of the world economics that weighed the dollar so heavily against the Japanese yen for most of 1985. Since virtually every VCR is imported from Japan, the yen devaluation helped to make VCRs affordable to a large portion of the public for the first time. (The public's readiness to buy may have had something to do with the U.S. Supreme Court's decision affirming the legality of home-use broadcast/cable videotaping, a decision that dovetailed with the statistical "early majority" ripening to follow the "early adopters" as VCR owners.)

A classic feedback loop had begun: Greater demand spurred manufacturers' rising production efficiency, which helped lower prices, which helped raise demand.

Among the many technological tools of this production efficiency is the increasing use of a common VCR chassis for different models of VCRs. This is attributed to two things. First, a growing number of brands are sourcing VCRs from the same giant manufacturers—Matsushita, for instance, has long built VCRs for many brands aside from wholly-owned subsidiaries Panasonic and Quasar; Sony, for another example, makes every BetaMovie camcorder on the market, regardless of brand name; and Hitachi's OEM (original-equipment manufacturer) business has grown over the last couple of years.

The second reason for the use of common chassis is that the last two years have seen much vertical growth in VCR brand lines. Where once a low-end leader, a step-up model and a high-end might have sufficed, you now can find extended lines of six to nine models—pairs of which are often identical save for a choice of black or silver finish.

As in the auto industry, the use of common chassis has spurred the growth of assembly-line automation and the use of robots. While assembly-line techniques aren't new to VCR manufacturers, the degree to which they're employed has never been greater. The evolution of cheap, dependable micro-

chips has also helped to lower manufacturing costs and to encourage automation.

From a consumer standpoint, this evolution has resulted in a lot of bang for the buck. Such features as wireless remote control, enhanced signal-processing (a la SuperBeta and HQ VHS), sophisticated timers and broadcast-stereo (MTS) and second audio channel (SAP) capability add little to the manufacturing costs, since they involve relatively simple changes in circuitry construction. Change a few chips on a standard chassis, and you're in business.

(The dynamics are a bit different in video cameras. Solid-state imaging chips are more expensive to put into video cameras than are typical image-pickup tubes.)

A VCR, however, is not made of microchips alone. Features involving the head-drum assembly—the "guts" of a VCR, around which the videotape wraps and on which the audio and video heads that "read" the tape rest—are a bit more expensive to produce. Toward the high-end we'll continue to see such head-drum features as four video heads—which offer sharper and/or more widespread freeze-frame, frame-advance and slow motion capabilities than two-head machines. Also, since VHS Hi-Fi requires an additional set of audio-only heads on the drum, this too will likely remain deluxe. (Beta Hi-Fi uses the existing video heads for both audio and video.)

VHS Hi-Fi VCRs have been advertised, however, for as little as \$399. How so? Because these are otherwise relatively basic units. "At the high end," observes Panasonic consumer video VP Stan Hametz, "you're talking about a quantity of features, not any individual feature"—with the possible exception, he notes, of random-access, frequency-synthesized channel-tuning (which requires both electronic and cosmetic/chassis changes).

Anyone the least bit familiar with the 19- and 25-inch color tv market can spot the parallel with VCRs. For the same money it took three years ago to buy a set with a click-stop channel-changer (or "vactor tuner") and no remote control, you now get a "cable-compatible," wireless-remote set with electronic tuning and picture-enhancing circuitry. Since technology developed for tv sets usually finds its way to VCRs rapidly, the tv set market is a strong, viable indicator of technical trends' effect on VCR pricing and future features.

And which features will be the next to join the old mechanical "piano-key" controls and mechanical counter-numbers in the bin of VCR history? From all indications, the cost of producing wireless remote controls is dropping handily enough that it will soon wired remotes obsolete. "Low-fi" stereo VHS will probably follow, as manufacturers become comfortable with hi-fi circuitry and head-drum mass-production. After that? Maybe Beta.

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Los Pinos, 30 de agosto de 1985.

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Distinguidos amigos:

Me complace enviar a ustedes y por su conducto a toda la industria de los espectáculos de los Estados Unidos, un cordial saludo con motivo del número especial que "BILLBOARD" dedica a México.

Tengo la certeza de que el interés de ustedes por mi país, se reflejará en un mayor acercamiento y una mejor comprensión de los pueblos de México y los Estados Unidos.

Cordialmente.



Distinguished Friends:

On the occasion of the special issue Billboard has devoted to Mexico, I am very pleased to send my most cordial greetings to you and to everyone engaged in the show business industry in the United States.

I am certain that your interest in my country will be reflected in greater closeness and understanding between the peoples of Mexico and the United States.

Cordially,
Atentamente

iVIVA

THE WHITE HOUSE
WASHINGTON

September 30, 1985

I am pleased to contribute a few lines to Billboard's special issue, "Viva Mexico!" This is especially pleasing because the issue coincides with the celebration of 175 years of Mexican independence.

The United States is indeed fortunate to have as its southern neighbor a nation so rich in culture as Mexico. There, ancient traditions of high Indian civilizations commingle with the splendid heritage of Spain. This century has witnessed a rich and varied outburst of creativity by artists, writers and musicians from all segments of Mexican society.

Since music is so much a part of the everyday life of Mexicans, it is altogether fitting that Billboard devote special attention to Mexico's great music and its other cultural achievements as our good neighbors to the south celebrate 175 years of independence.

This is a particularly good time to recall the importance of our relationship as good neighbors. The earthquake which recently shook Mexico provided yet another opportunity for us to demonstrate our admiration and support for the Mexican people and to work shoulder-to-shoulder with them in this tragic time. As the First Lady said during her brief visit to Mexico after the earthquake, that's what good neighbors are for.

Ronald Reagan

MEXICO!



Coca-Cola
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and *Julio*

Salute
Mexico



Following the Music to Greater International Recognition

CELEBRATING INDEPENDENCE WITH A SENSE OF THE DRAMATIC, A PLAN FOR BETTER TOMORROWS

Emanuel and Connie Stevens at party she gave in his honor before his recent Universal Amphitheatre opening.



Julio Iglesias with Ann and Kirk Douglas before Julio left for Mexico TV appearance.



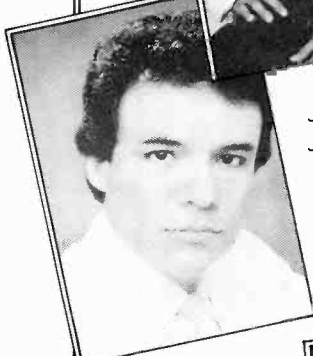
Luis Miguel



Vikki Carr



Jose Jose



Jaime Almeida, Sergio Facheli, Marco Rubi and Raymundo Diaz Gonzalez, standing, at press conference.



By WARREN O'BRIAIN

As life returns to normal after the twin quakes that shook the heart of Mexico City in mid-September, Mexicans have already begun to rebuild and look to the future.

The music industry is no exception. As shoppers pick up the pieces with Christmas coming soon, most industry executives are hoping for a return to traditional sales patterns.

Capitol Records registered positive sales for September and October, but "We realize this is an artificial situation," because of Christmas, says general director Luis Moyano.

November is usually the top sales month, but RCA/Ariola's International manager Frank Segura predicts a drop for this year, "Not only because of the earthquake but because of the generally poor economic situation. People can not afford to buy records."

The most immediate effect of the earthquake has been a drop in sales, says Segura.

Some 60% to 70% of the company's clients in the Federal District were affected. "They make up 15% of our sales," says Segura.

Capitol's Moyano says the earthquake had a "tremendous impact" on the industry. Future sales prospects are "sad," because the economy is "very bad," says Moyano.

Moyano predicts that small companies or isolated companies will not be able to survive the economic woes, and claims companies will be forced to merge.

But most music industry execs point to the general economic situation, and not the quakes, as being the most important factor for them.

Businessmen both inside and outside the record industry are worried the government may use the earthquake as an excuse to abandon its economic policies.

"Aside from loss of life, the worst damage which the earthquake could inflict on us would be if the government abandons its policies of austerity and economic realism," says the president of Mexico's business council, Claudio Gonzalez, in a speech Wednesday.

Warren O'Briain is a staff writer with the Mexico City News.

not too worried about the exchange rate. As the dollar rises against the peso, so do their incomes, in peso terms.

Chairman of Mexico's Central Bank, Miguel Mancera, says the nation's foreign reserves are at a relatively high level, 6.23 billion dollars as of Aug. 16, as a result of large balance of payments surpluses in 1983 and 1984, a sign of Mexico's improving export position.

Mexico's finance secretariate estimated the value of material lost in the quake at 2 billion pesos, roughly 2% of the nation's gross domestic product.

But luckily, damage in the music industry was largely limited to Melody Records, a division of the giant Televisa conglomerate.

Immediately after the quake, Melody's president, Jaime Almeida, announced plans to rebuild Melody's facilities. Specific plans for rebuilding have not yet been announced.

Meanwhile, Televisa's television studios at the damaged Chapultepec headquarters, originally a radio center and more recently home to some of the network's variety shows, have been relocated at large sound stages in the San Angel South part of the city.

"For the time being, we are working in the offices of friends, and we have rented some new offices," says Televisa director Miguel Aleman Velasco. "We are going to work together and come out of this ahead," he says.

The production wing of Televisa, Latin America's largest tv network, was largely located in the unaffected San Angel Studios.

In one of the biggest changes in this fall's tv variety show lineup, one of Mexican tv's pioneering shows, 34 year old "At Home Club," has been replaced by a popular new show, "The World Of Spectacle," produced by Humberto Navarro on Televisa's national Channel 2 Network.

Meanwhile, in commercial record outlets around Mexico City, business is brisk as shoppers return to the downtown section and life returns to normal.

"Things are calmer now, and people are spending their money again," says one manager of a small re-

(Continued on page M-26)

Menudo originally found big audiences in Mexico.



Legendary Mexican star Caniflas launched a recent children's RCA LP.



Vicente Fernandez



Catherine Oxenberg, Raphael and Steve Lundquist at L.A. reception prior to Raphael's recent Amphitheatre concert. The Spanish artist is currently on world tour which includes Mexico.



iVIVA MEXICO!

BRINGING TRADITIONAL MUSIC INTO A FRESH LIGHT, DISCOVERING NEW SOUND DIMENSIONS ELEVATE TALENT

By LUIS VEGA

Mexico is the capital of Latin entertainment in the world. Its fascinating culture, rich music and sensitive people attract men and women from all parts of the world to its country. Performers enjoy Mexico with a double delight.

Geographically and musically Latin America begins in Mexico. There isn't music any richer or more sensitive people than Mexicans. Gracias.

Julio Iglesias

Thank you Mexico for accepting me and affording me all that success. Yo te amo.

Vikki Carr

Mexico has opened its doors to entertainers of all nationalities. This love was reciprocated in the recent telethon to benefit the earthquake victims. Mexico estamos contigo.

Ricardo Montalban

Without Mexico there would not have been a Tijuana Bross. Thank you forever.

Herb Alpert

Mexico is for Latin performers what Hollywood is for Anglos. The country and its people will always have a special place in my heart. Gracias Mexico.

Jose Luis Rodriguez

Luis Vega is a freelance writer in Los Angeles.

Julio Iglesias



Yolanda del Rio



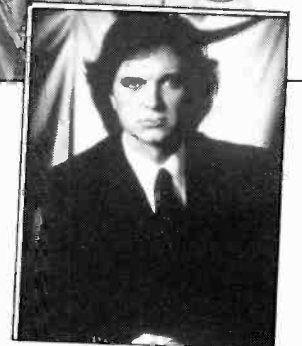
All-girl, all-Mexican group Carmin (Photo: Eric Dahan).



Angela Carrasco



Camilo Sesto



¡VIVA MEXICO!

Maria Conchita Alonso



Marisela Triunfadora receives her first gold album from Marco A. Rubi.



Jaime Almeida and Everado Tovar, right, sign Rigo Tovar to Televisa Discos.



I owe my professional singing career to Mexico. It was in Mexico that I fulfilled my dreams.

Luis Angel

For many years Mexico has been the pinnacle of the Latin entertainment world. As Latins we grew up listening to their music and stars. It's now an honor to be part of it.

Charytin

It is an honor to be appreciated by a country of the importance and stature of Mexico. Their love and support is vital to our careers. Gracias, hermanos.

Ruben Blades

I've always felt connected to Mexico. I'm looking forward to spending New Year's Eve performing for my friends in Guadalajara. Felis Navidad.

Jose Feliciano

Mexico exerts a lot of influence on the music Latin America listens and dances to. We are forever grateful to Mexico for their support.

Miami Sound Machine

Mexico meant the beginning of my international career. It is through Mexico that Latin America is exposed to new talent. Thank you, Mexico.

Elfo Roca

Mexico is to Latin America what England is for the rest of Europe. If you make it there you are a proven

hit everywhere. Mexico is the center.

Albert Hammond

I'm very grateful to Mexico for the support they have given my career from the beginning. Gracias, amigos.

Lani Hall

I've always known the importance of Mexico and its wonderful people. I look forward to working with "el gran" Pedro Vargas very soon.

Jimmy Osmond

To make it in Mexico is one of the goals of all Latin performers. For Mexicans it's a double honor.

Jorge Rivero

I'm Mexican, I'm a product of Mexico and very proud of it. Mexico made me and allowed me to grow.

Jose Jose

Mexico is, for Spanish-speaking-performers, the base from which to start a successful international career. I'm very proud to be Mexican and to join my countrymen in our celebration.

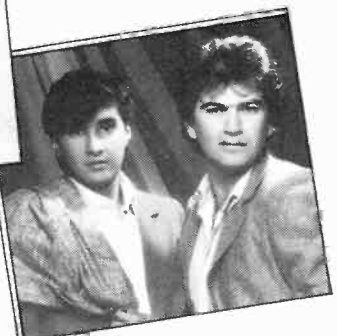
Ernesto Alonso

I love Mexico. Mexico opened its doors to me and I will always be grateful. Felicidades. **Chayanne**

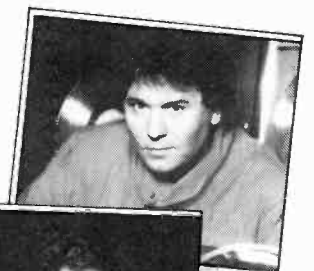
Miguel Gallardo



Lara y Monarrez



Raphael



Emmanuel

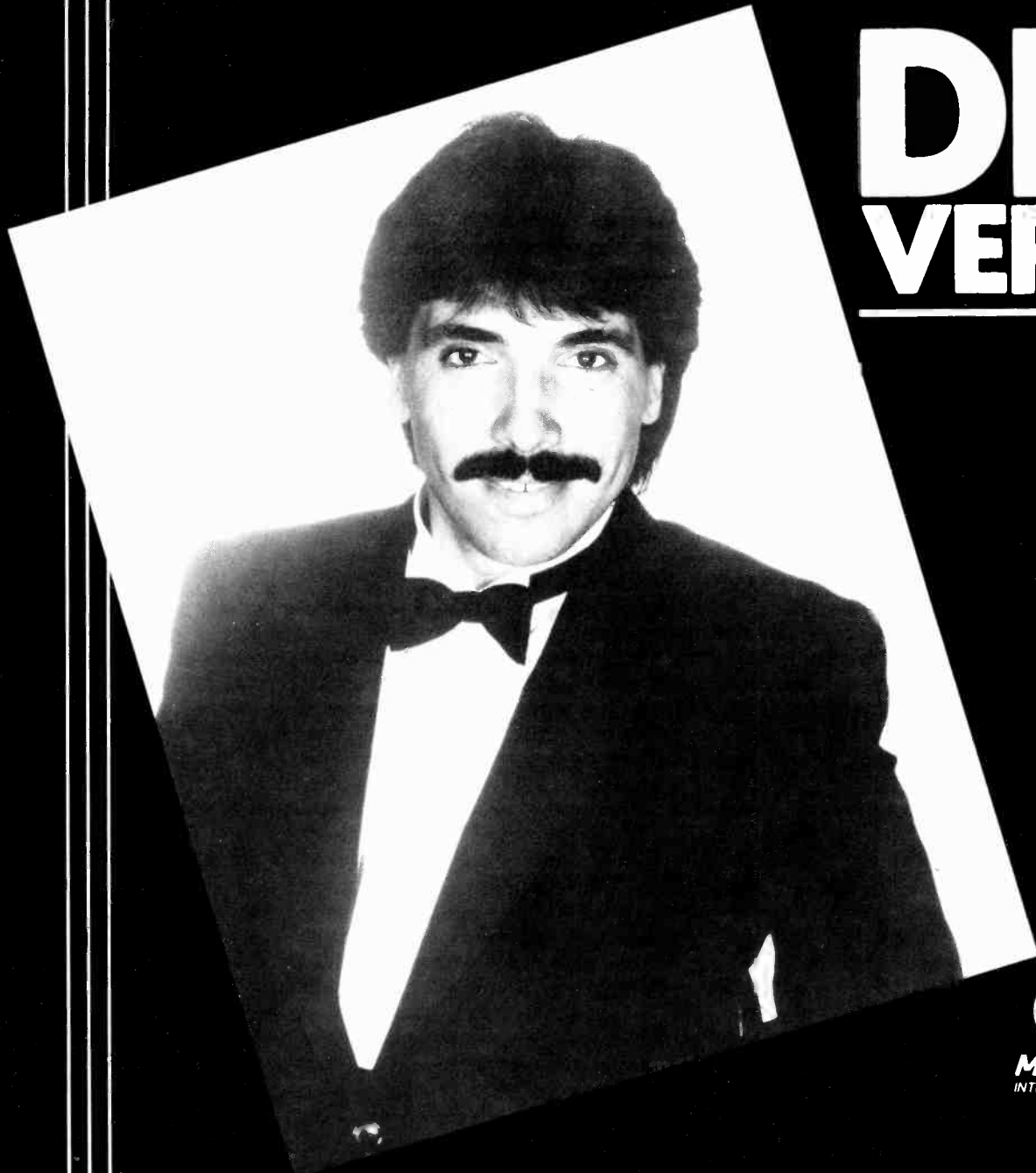


Carlo Mata

*el decir de Julio...
el decir de José...
el decir de Roberto...*

y muy pronto... el decir de

**DIEGO
VERDAGUER**



MELODY
INTERNACIONAL



PRODUCCIONES

XXX WILLIAM MORRIS AGENCY

Special Kinship Fashions Musical Bridge

Spain

By FERNANDO SALAVERRI

Billboard spoke with a few of the diverse protagonists of Spanish music who have had, within their professional activities, a significant contact with Mexico and its music. This is only a small example of the hundreds of professional musicians in Spain who share on all levels a contact with their Mexican counterparts. Those who have responded to our questionnaire did so either in writing or in person.

Juan Jose Alonso Millan (President of The General Society of Authors in Spain -S./G.A.E.-).

Q. What is the existing relationship between The Society of Authors in Spain and Mexico?

A. There exists an intimate collaboration between the Spanish Society of Authors and the various Mexican Societies which are (SOGEM) The Society of Authors and Composers of Music, and that of the Directors/Producers of radio, movies and television, who are called "Directores". Between the various Spanish and Mexican societies exists a reciprocal contract which represents the interest of Spanish writers and composers in Mexico and the interest of their Mexican counterparts in Spain.

Q. . . . Mexican music is important to Spain?

A. That's right. It's a fact that Mexican music has an importance for Spain. Basically there exists a series of tunes which are immortal because of their universal themes such as, "Besame Mucho", "El Reloj", "Granada", "Solamente Una Vez" etc. There exists a group of Spanish performers who prefer to dedicate themselves exclusively to those Mexican themes which have always been a big hit with the Spanish public.

Q. What are your feelings in respect to the people and the music of Mexico?

A. Although it might sound a bit cliché, they are as brothers. We lament, as much as they do, this ultimate tragedy which destroyed some of the Mexican capital, and in response to the disaster we are planning a festival to aid the victims. In respect to their music, I think that it is the expression of a people, as I said before, which has its heartfelt echo in Spain.

Mariano De Zuniga Y Aparicio (President of Afyve and General Director of PolyGram Iberica S.A.)

Q. What does the Mexican song market represent to your company?

A. With its population of nearly 80 million inhabitants and a common mother tongue, naturally, Mexico will always have a prolonged and divested interest for our market. In Mexico's case, with which

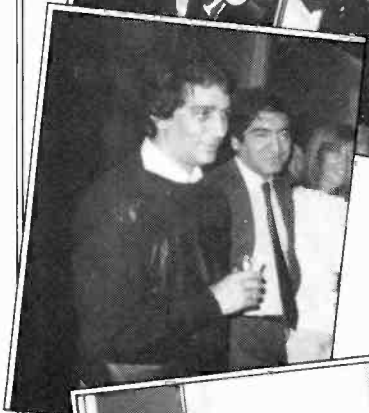
Fernando Salaverri is a Billboard correspondent in Madrid.



Mariano de Zuniga and Miguel Rios, left.



Camilo Sesto's managers Carlos Garcia Pardo and Jesus Manzano, left.



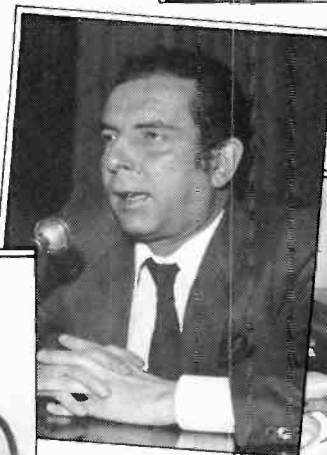
Producer-composer Julio Seijas.



Carlos Grande, left, and Esteban Garcia Morencos.



Juan Jose Alonso Millan.



AEDEM president Luis Regatero.



Daniela Romo, center, receives gold record from Luis Calvo of Hispavox, right, and Oscar Mendoz, Capitol Mexico, far right.

EMI's Rafael Gil presents Spanish gold to Sheena Easton.

¡VIVA MEXICO!

Spain compares its history and traditions, and, culture, a relationship has been established whose levels go far beyond pure marketing interest.

Apart from being intrinsically interesting, Mexico happens to be the principal center of influence for other areas such as Central America, Venezuela, Colombia, and the Latin America community in the U.S.

As a last thought, we consider Mexico and Spain, along with Argentina, to be the three principal countries which could achieve a universal introduction of that music called "Latino".

Luis Regatero (General Director of World Songs and President of The Spanish Assn. of Music Publishers)

Q. What overall importance does Mexico have for Spanish publishers?

A. Of the revenue received from foreign sources, in phonomechanics, 30% comes from Mexico. This percentage reflects the importance that the Mexican market has for us as publishers. It is not only in numbers, however, that we evaluate Mexico. Underneath it all, Mexico is a prolongation of our territory and vice versa, and we pay as much attention to musical themes which are published in Spain as to those which are published in Mexico.

Mexico is important to us because 80% of the works composed which are a success in Spain are also a success in Mexico and also because many works which were not lucky in Spain, were in Mexico, either in their original version or through a remix using Mexican artists.

Mexico is important for the locational influence which its market has, especially with the Hispanic market in the U.S., Central America and many other

South American countries.

Q. Are there good relations between Mexican publishers and Spanish publishers?

A. The commercial relations between the Mexican and Spanish editors is excellent. It takes shape naturally and is aided by the fact that we are perfectly aware of what happens in the area of copywriting and the problems which can occur in terms of the recovery of rights legitimate to a given work. This helps in the understanding between publishers. The Spanish publishers know that we are supported by the Mexican publishers and vice versa. Neither they nor we have any doubts as to the mutual support given and this is what gives strength. The mutual understanding between publishers is fundamentally consolidated through the respective associations of publishers.

Juan Vinador (Director of Eurosonic, S.A. Recording Studios)

First of all I would like to give my heartfelt condolences to the Mexican people who have suffered such a grave tragedy. In the music field, I greatly respect a nation which can separate itself from the influences of saxon music and dedicate itself to defending its own culture and that of, at the same time, Latin America. I think that the musical evolution of this country advances by leaps and bounds and that it is just beginning to export its music and style in large countries.

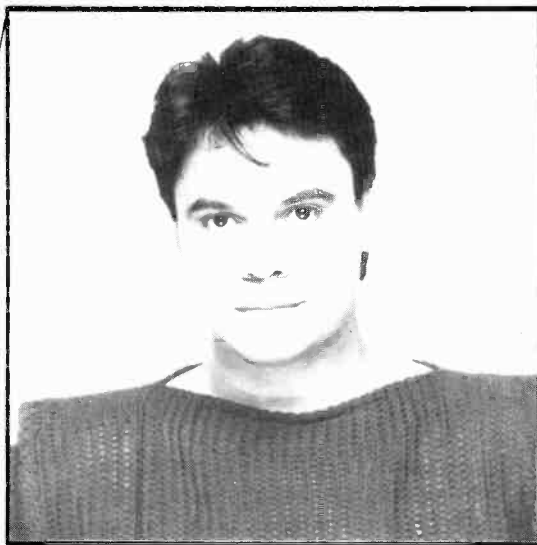
In Eurosonic S.A., in recording studios of Madrid of which I am the director, we have collaborated in the recording of such singers as: Rocio Banquels, Visetti, Tatiana, Yuri, Julian, Yoshio, Ariana, Pandora and Denise De Kalafe, always trying to procure

(Continued on page M-28)

De México al Mundo Entero... RCA/Ariola Internacional



Emmanuel



Juan Gabriel



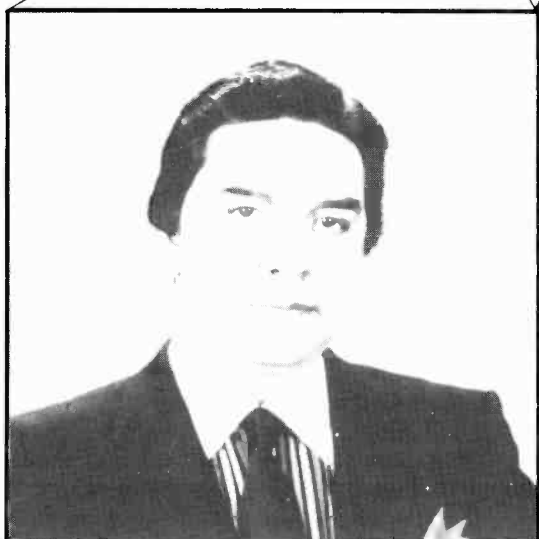
Pedro Vargas



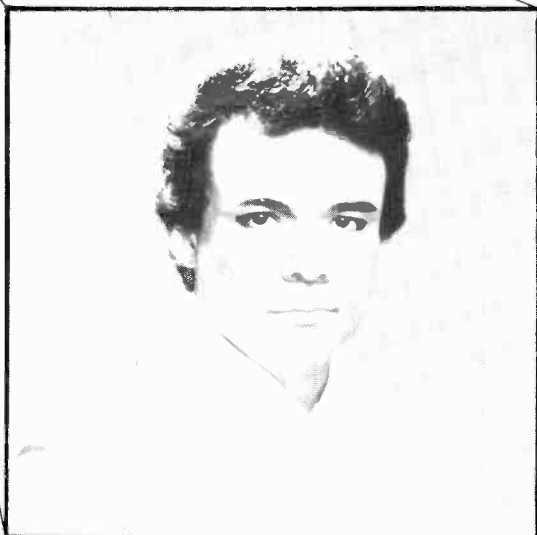
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Lucía Méndez



Marco Antonio Muñoz



José José



Yolanda del Río

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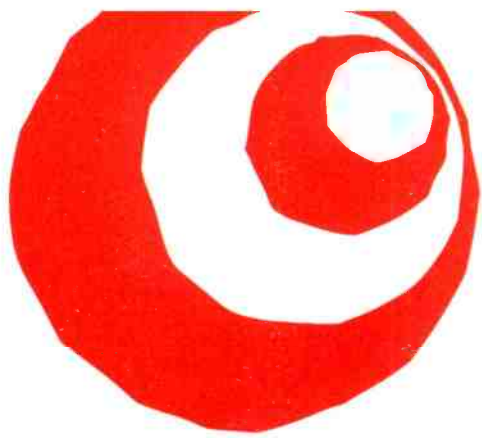
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"UN AMOR ASÍ"
(A Duetto Con JOSE FELICIANO)



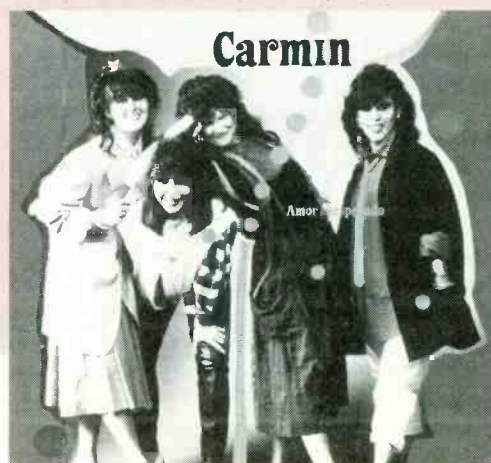
MARIA CONCHITA ALONSO
"O Ella, O Yo" SP 37013
"TU ERES EL HOMBRE"
La canción más audaz de su carrera
"O ELLA, O YO"
El conflicto de un triángulo amoroso



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RECORD COMPANIES CHALLENGE MARKET CONDITIONS WITH SOUND ECONOMICS AND NATIONAL TALENT STRATEGY

By CARLOS AGUDELA

RCA-ARIOLA The recent worldwide RCA-Ariola merger has already changed the face of the U.S.-Latin market and, to some degree, consolidated even more the Mexican record industry. Two of the biggest rosters of artists have become one, although in Mexico they remain separated by label, as far as sales promotion and a&r is concerned. In the U.S. RCA and Ariola remain differentiated as labels but the basic operation of the company is one under the name RCA-Ariola International.

Although the label identity and integrity still remains in Mexico, in the U.S.-Latin market the supervision and promotion structures have been merged. No doubt the fact that RCA has been distributing the Ariola product in the U.S. for several years has helped the transition. The effect of these changes may take some time to reach the consumers but at the companies level, the share of the market for the new conglomerate has been considerably increased.

Emmanuel, Juan Gabriel, Jose Jose, Rocio Durcal, Lucia Mendez, Marco Antonio Muniz, Yolanda del Rio, Carmito, Juan Santana, Estela Nunez, Maria del Sol, Emilio, Chayenne, Lucha Villa, Jessica, Aida Cuevas and many more comprise the megalist of acts.

RCA-Ariola also has distribution agreements with several companies whose line of products is Latin,

Carlos Agudelo is a freelance writer in New York and Latin chart researcher for Billboard.

therefore connected somehow with the Mexican music. One of them is Hacienda Records, a well known independent based in Corpus Christie, Texas. This has given both companies new possibilities; on the side of Hacienda, security and a wider landscape, and for RCA the opportunity to enter the lucrative norteno market in the southwest with several established performers: Grupo Majic, Romance, Texas Revolution and Johnny Hernandez, among others.

Another emerging company with which RCA has a distribution agreement is A&M. Herb Alpert's ties with Mexico and the Latin world have resulted in a growing interest of his company for Latin acts such as Maria Conchita Alonso, Lani Hall, Lara y Morales, a Mexican duet; Carmin, a female rock'n'roll group which recently opened for Menudo in a 40-city tour in Mexico; and Antonio de Jesus, a new singer.

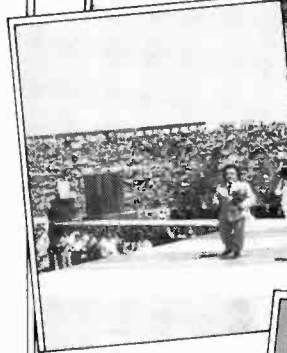
The heavy presence and dependence of Mexican artists has probably influenced a new attitude to-

Antonio Aguilar

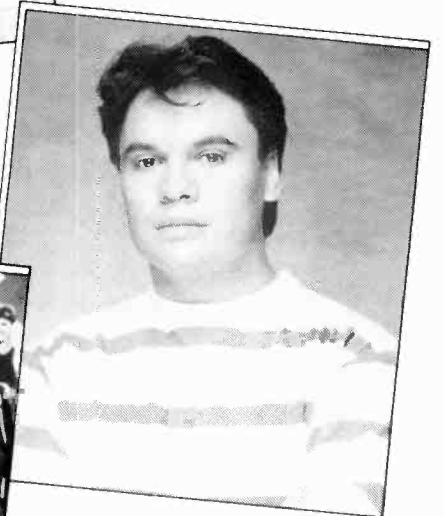


Rocio Durcal

Brazilian "little star" Nelson Ned is a big hit in Mexico.



Miami Sound Machine



Juan Gabriel



Vikki Carr



Julian at Mexico City festival.

Manoella Torres



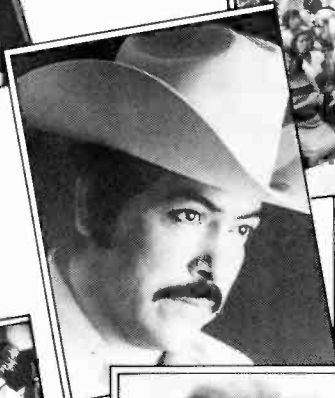
Tatiana on Mexican TV.

VIVA MEXICO!

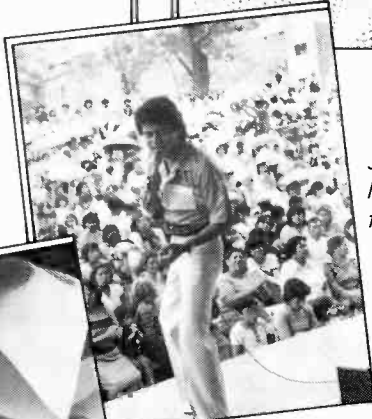
Jose Luis Rodriquez, "El Puma"



Lorenzo de Monteclaro



Lucha Villa



Los Joao



Angelica Maria



Jaime Almeida, Beatriz Adriana, Marco A. Solis, Marco A. Rubi.

wards the Latin talent in the U.S. Just a few years ago the company signed salsa bandleader Willie Colon. The experiment apparently didn't work very well. Nevertheless, Colon has signed a new contract with A&M, which in turn is distributed by RCA in this country. The company has also signed Hansel y Raul, a charanga duo, whose first LP for the company got a luxury launching in Miami at the end of October.

Perhaps the most interesting aspect in the development of RCA-Ariola is the introduction of promotional videos for their Latin artists and the release, for the first time, of Compact Discs of their main artists. According to George Zamora, promotion director in Miami, the company has available videos of Emmanuel, Millie y Los Vecinos, Bonny Cepeda, Lanni Hall, Maria Conchita and Jose Jose. This videos have been shown in different tv stations around the country, including Hit TV, a cable channel trans-

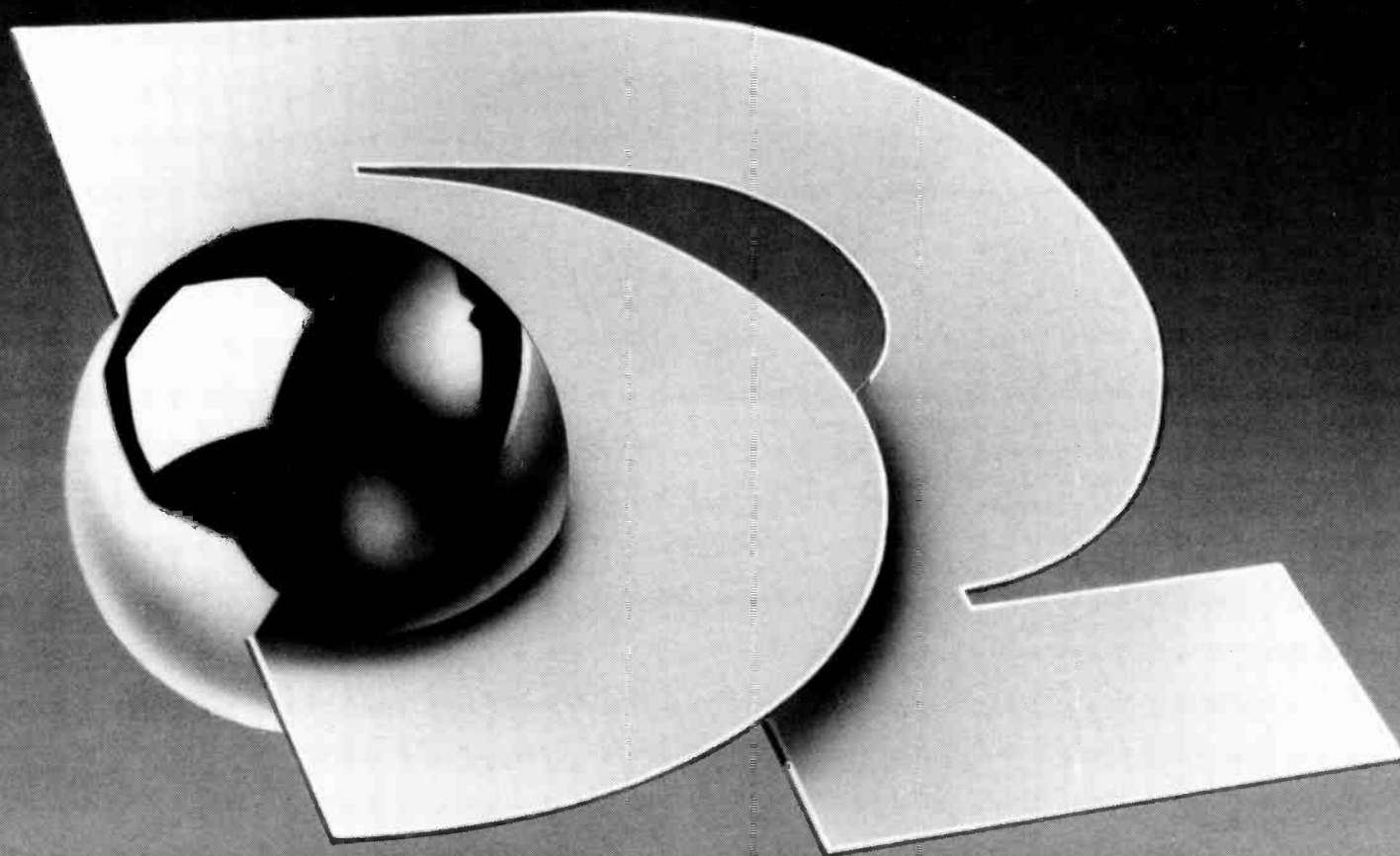
(Continued on page M-18)

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ALVAREZ ALFREDO ALVAREZ CALDERON ANA ALICIA ANACANI
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MEXICANO DE CARLOS
MORENO Y SUS DANZAS Y
JEANETTE MOYELL
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MARIA ORTA PALITO
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The 13-hour telethon showcased a galaxy of stars and personalities, performing and making personal appeals. SIN deeply thanks the many volunteers, artists, technicians and countries that helped make *México, Estamos Contigo* a reality.

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- ONIN Y
- ANZA GRUPO
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- UETA JIMENEZ MIGUEL JIMENEZ
- HE WORLD, KIDS FOR KIDS
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- CATHERINE BACH JUAN
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- BADIAS JORGE
- BAGLIETO
- BALLET
- NACIONAL

RECORD COMPANIES CHALLENGE MARKET

(Continued from page M-14)

mitting 24 hours in Spanish in the Miami area.

As for the Compact Discs, RCA has five in the market: two Jose Jose LPs, 'Secretos' and 'Reflexiones', Emmanuel's 'Emmanuel', Jose Feliciano's 'Como tu quieres' and an anthology called '12 artistas, 15 grandes exitos'.

"Our company is constantly developing different types of markets. We have been working in the southwest for over two years now and we are also discussing agreements with other labels in the U.S.," says Manuel Sosa, vice president in charge of Latin America, including Latin U.S.). Sosa recognized the substantial importance of the western part of the country in relation to the whole market, split between the norteno music and the pop ballad genre.

In Mexico, Javier Migoya is now the managing director of the whole operation, while Eduardo Briz directs the Ariola segment. Fortunately for them, none of the company's employees was hurt in the recent earthquake. The facilities also remained intact. In the case of those workers who lost their houses in the event, financial arrangements have been made to help them with their plight.

TELEVISA When Televisa Mexico, the biggest media conglomerate in Latin America, decided to enter the record business, it already had all the necessary elements to succeed: hundreds of radio stations in every corner of the country and a similar network of tv outlets, besides interests in nightclubs, movie houses, production of musical comedies and a close relationship with newspapers and magazines of national circulation.

With these elements Televisa started to make agreements with record companies, where Televisa provided the promotional spots in radio and tv in exchange for part of the profits resulting from the sales of the records so promoted. Many independent and even multinational companies participated in a system that gave their artists enormous exposure and almost guaranteed sales.

After doing this for a while, Televisa entered the market as a competitor rather than an intermediary. With the buyout of Discos Melody, one of the biggest independent records companies in the country, the conglomerate started its own record division. Today, Discos Melody and its labels Melody, Laser and Telediscos, under the direction of Lic. Jaime Almeida Perez, have captured a sizable part of the market, thanks to resources that any record company in the world would envy.

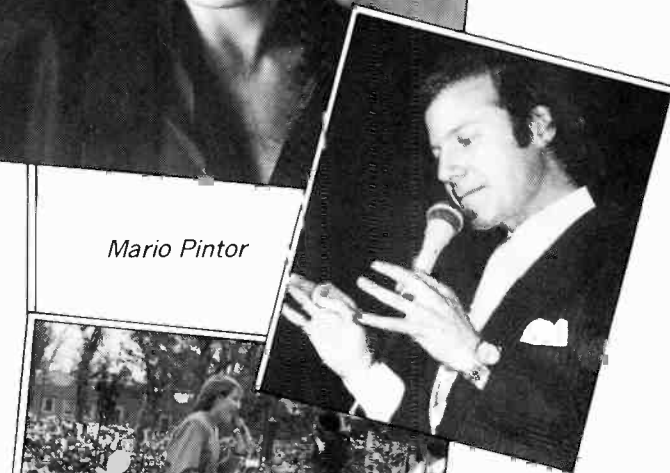
Prisma



Arianna



Antonio de Jesus



Mario Pintor



Oscar Athie in Ecuador.

The roster of Melody is distributed in three levels: Melody, which promotes and distributes the pop product based on soloists; Laser, more oriented towards the groups, especially those playing ranchera and nortena type of music, and Telediscos, dedicated to international stars and talent that comes to Mexico via agreements with foreign companies.

Rigo Tovar, Dulce, Timbiriche, Los Bukis, Alberto Vazquez, Diego Verdaguier, Amanda Miguel, Dueto Frontera, Los Yonics, Sergio Fachel, Marisela, Beatriz Adriana, Los Freddys, are some of the senior names in the company. The new talent includes Alondra, La Revolucion de Emiliano Zapata, Laureano Brizuela, Laura Flores, Sonia Rivas, Mario Castelli, Laura Leon, Tono Zamora, Enrique, Melissa, Rozenda Bernal, Vitorino, Piramide, among others.

The numerous set of names is the result of the explicit commitment of Melody and Televisa to reach and promote new talent in Mexico. The company has recognized the need of the public to have novelties on the airwaves, and also the great importance of the music itself for a country that has always been proud of its cultural heritage in this field. One of the methods is the organization of talent contests that the conglomerate transmits liberally to the audiences in the whole republic.

The company also has the facilities in which to produce and manufacture its own product, with a

Grupo Latino dance band.



capacity of 60,000 records a day. The factory with most of the facilities had to be moved when the recent earthquake leveled the building in which the company had its administrative offices. Fortunately, there were no casualties among the personnel or executives.

In the U.S. Televisa-Melody has an agreement with Profono to represent its product and artists. The fact that many of the tv musical programs produced by Televisa in Mexico are rebroadcast in the U.S. via the Spanish International Network, accounts for a great deal of promotion in the Hispanic market, not only for Melody's artists but for many more Mexican performers. Undoubtedly, this is a factor in the great popularity the music of Mexico enjoys in the U.S.

CBS For Mexico, the last three or four years have not been easy. Economic and natural factors have had adverse effects in the most populated of the Spanish-speaking countries, straining its resources to a point where most of the industry has had to adapt itself to a precarious and often unstable business climate.

"During the last year the situation of the record industry in Mexico has not improved," says Armando de Llano Arena, president and general manager of CBS Mexico. "Unfortunately the general economic situation of the country has worsened due to the decline in revenues from the oil industry, increasing unemployment and reducing the purchasing power of the population as a whole.

"Some companies have seen their catalog sales diminish, and in order to sell enough product, stron-

(Continued on page M-20)

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Yuri duo with La Reina Dorada Award for radio play.



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Crossing Over Onto Common Ground

Texas

"The fact that the border is open to imports has permitted the flooding of the American market with records manufactured in Mexico, which compete advantageously with the records made here," complains Emilio Garza, president of Ramex, one of the independent companies catering to the people of Mexican origin living in the southwest part of the country.

According to Garza, records manufactured in Mexico are sold for under \$1.50 or more, less than the price given to the distributors by record companies in Texas, California and other states along the border.

The north side of the Rio Grande Valley is a huge market with few, if any, problems of inflation or economic instability, and a booming and growing population eager and in need of product to feed the nostalgia for the motherland. Here, Mexican music and its byproducts, norteno, Tex-Mex and tropical cumbia, have found a fertile soil in which to grow.

But, despite the fact that the market is stable and relatively prosperous, it is not immune to fluctuations on the other side of the border such as the successive devaluations that have affected the

Mexican currency. This accounts for one of the biggest problems the industry is facing now.

This problem coupled with piracy amounts to what is considered a heavy burden for those like Ramex, which so far have declined to import records from Mexico. "Mixed with the legitimate imports are lots of falsified product of inferior quality. This lets improvising people to try to establish a business, without experience, taking away the resources of those who provide jobs and have an established background." Garza predicts that if things keep going this way, his company will eventually start importing product, to be able to compete in the market.

Ramex has an office in Mexico city, a rarity among the independent companies born in the U.S. Ramex Mexico manufactures its own product. The roster consists mainly of rancho and norteno artists such as Los Cadetes de Linares, Renacimiento 74, Los Sepultureros, Costa Chica, Ilusion 6, Los Intocables, Los Dos Rancheros, etc. They also distribute their records independently in the U.S.

"Our market is very heavy, with good sales and always good public," says Lee Martinez, vice president of Freddie Records, one of the most successful independent companies this side of the border. "Norteno music keeps growing because it is happy music to dance with. Wherever there is norteno music there is happiness. With it you can organize your own little party in your house with friends and family."

Lee Martinez's optimism is amply justified by the performance of the company's roster. The first name that comes to mind is that of its founder, Freddie Martinez, a well known musician on his own. Freddie, Lee's brother, started the company

15 years ago.

Then you have Ramon Ayala, undoubtedly one of the most prominent artists in the field, whose name and music has an almost permanent spot in the Regional Mexican charts, along with Little Joe, La Sombra, Roberto Pulido, Los Invasores de Nuevo Leon, Cornelio Reyes, Carlos y Jose, Los Hermanos Barron, Los Baron de Apodaca, Los Rancheritos de Topochico, and many more.

The advantageous situation of the company has permitted them to use its own studio at full capacity, and even plan an expansion which includes new MCI equipment. Along with this changes the company has strengthened its position in the market by acquiring several artists left after the agreement between TH and DLV, a Mexican company, expired in August.

Another company doing well in the mainly Texan norteno market is Hacienda Records, founded six years ago in Corpus Christi. In this case, the optimism of Rolando Garcia, its president, is based in the success of the recent longterm licensing agreements with RCA Records. "Our talent needs the strength of a big company. We are very happy with the agreement because it has worked out better than we thought, for us and I think for them as well." According to Garcia, it is difficult for Texas artists to be heard out of the state. Of those, the group Magic, with its own peculiar blend of modern norteno music, has the greatest potential.

Along with Magic, Johnny Hernandez, Romance, Rene y Rene, Michelle, Texas Revolution, Grupo Magic and the new emerging talent, tied-in Hacienda before it is passed on to the RCA agreement, to form a solid base that has given the company the chance to try other methods in the market. "We have plans to enter the American market with English speaking artists. We signed Jim Dandy and Black Oak Arkansas, a heavy metal group."

Like Freddie, Hacienda has its own recording
(Continued on page M-28)

VIVA MEXICO!

CBS *(Continued from page M-18)*

ger support and heavy investment is needed," he continues. "This has led to a more careful look at the bottom line and possibly to a reduction in investment on new installations and employment as well as a reduction in support for the developing artists."

Fortunately for CBS, during the years, it has created a strong line of artists, most of whom are well known inside and outside the country. The instability of the peso, subjected to frequent devaluations, has made these artists and their selling potential abroad even more valuable for the corporation. Such is the case of Manoella Torres, Vikki Carr, Yoshio, Pedrito Fernandez, Vicente Fernandez, Lorenzo de Montecarlo, Gerardo Reyes, La Sonora Santanera, El Supershow de los Vasquez and Las Jilguerillas among others.

"Due to the recent disaster that Mexico has suffered, and due to the fact that its effects are expected to be felt during the upcoming peek season, a solution is not foreseen for the next two to five years," states de Llano.

As for the particular situation of CBS Mexico in the frame of the current Mexican condition, de Llano sounds optimistic: "CBS Mexico is not an exception and, like the rest of the Mexican industry, it is going through hard times. Nevertheless, due to the richness of its roster and catalog, to its organizational structure and to the strong leadership on which it counts, it has been able to ratify and confirm its position in the Mexican market."

The U.S.-Mexico connection of CBS is working very well in the southwest market, especially Texas and California, thanks to the ranchera and norteno lineup and the distribution agreement of Profono product. At the moment, the company has named

Jose Behar to the position of a&r director on the West Coast in order to fill the artist gap in that section of the country. In the East Coast, Discos CBS International, the Latin division of the company, has developed a roster that includes giants like Julio Iglesias, Roberto Carlos and Jose Luis Rodriguez, besides licensees like Hispavox from Spain (Raphael, Jose Luis Perales, Alberto Cortez, Mari Trini, Paloma San Basilio, Emilio Jose, etc.) and Profono artists. In the West the company doesn't have any performers signed so far.

The situation of CBS Mexico is summarized by de Llano: "CBS Mexico knows that it is not facing an easy future. Quite the opposite: every day more obstacles and difficulties have to be overcome, but everyday we are finding new ideas and new ways to maintain and improve our enviable position."

In the U.S., there is no doubt that the enormous success the company is enjoying now with acts like Miami Sound Machine, which has made a sizeable impression on the pop charts, will give them a lot more room to locate, record and promote new acts, especially in the western region of the country.

MUSART For Musart, which claims to be the biggest independent record company in Mexico, the key to success has been to remain committed to its independence which lets it promote the artists they believe are the most acceptable for the public they want to reach.

Founded in 1947 by Eduardo C. Baptista, Musart has remained in control of the family. Today, the president of the company is Eduardo A. Baptista, grandson of the founder, while Eduardo L. Baptista, his father, remains as the president of the Board of Directors.

Being the second oldest company in Mexico, Musart has in its ranks several of the most representa-

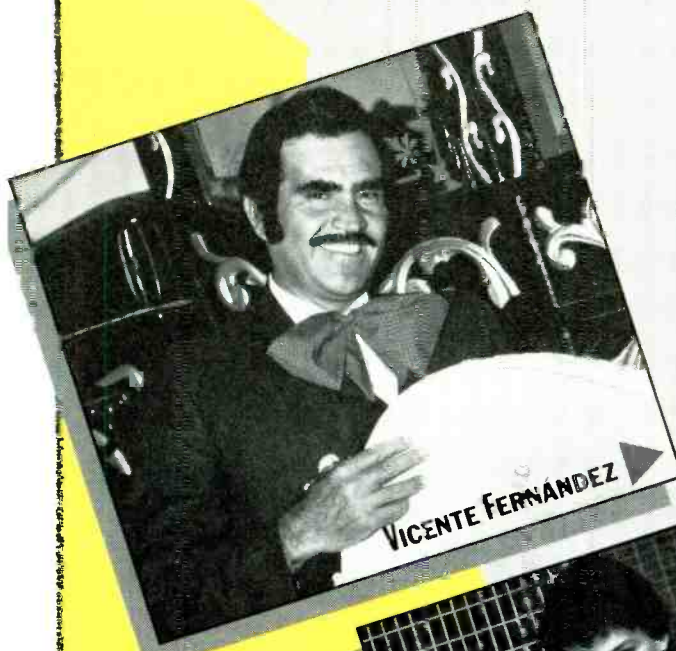
tive talents of the country's musical scene, such as Antonio Aguilar, Juan Torres and Mike Laure. The new generation is represented by Joan Sebastian, Los Joao, Chelo, Los Felinos, Crystal, Jose Roberto, Lorenzo Antonio, Mercedes Castro, Cornelio Reyna y Juan Valentin.

"The reason why I think we have been so successful the last 12 years is because we choose the product which we wish to represent and promote, instead of being compelled by the licensors—as is the case with other companies—to promote the products they want only because these products have been successful in other countries, or because they have to recover investments in expensive deals from a superstar," says Andres Baptista, executive vice president for operations and international product. "One has to understand that 95% of the population in Mexico does not speak English or any other language but Spanish, so the lyrics come as a second term and the rhythm is the most important ingredient in a record. Therefore," he continues "dance music, mostly coming from independent producers has proven and shown that it outsells any other kind of music being produced in U.S. and Europe classified as pop and r&b music."

In the U.S. Musart has been working for 25 years managing their own product. According to Fernando Gonzalez, general manager for p.r. and promotion, the market has been affected by several adverse factors, among which piracy is the most important. "I think the laws against piracy are not strong enough, and as long as it remains so the problem will not be solved."

Despite this, the activity of the company continues. Gonzalez points out the importance of the earnings in dollars for the Mexican companies. According to him, California and Texas are the markets with the greatest potential in the country, and
(Continued on page M-22)

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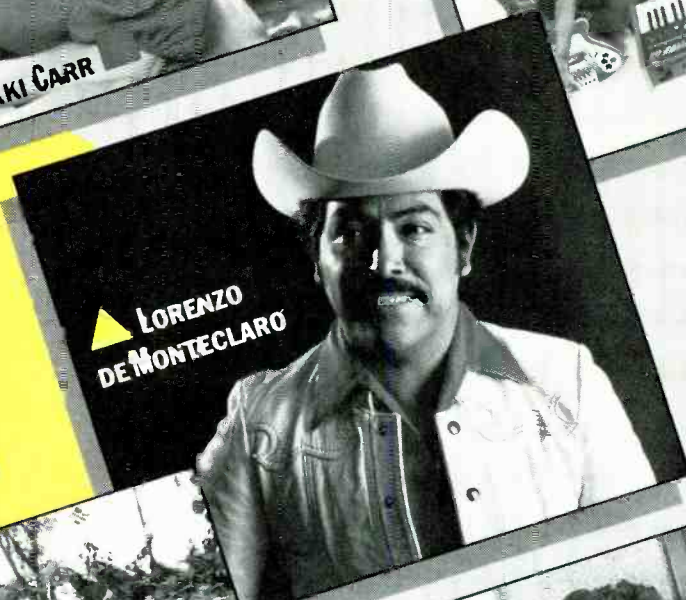
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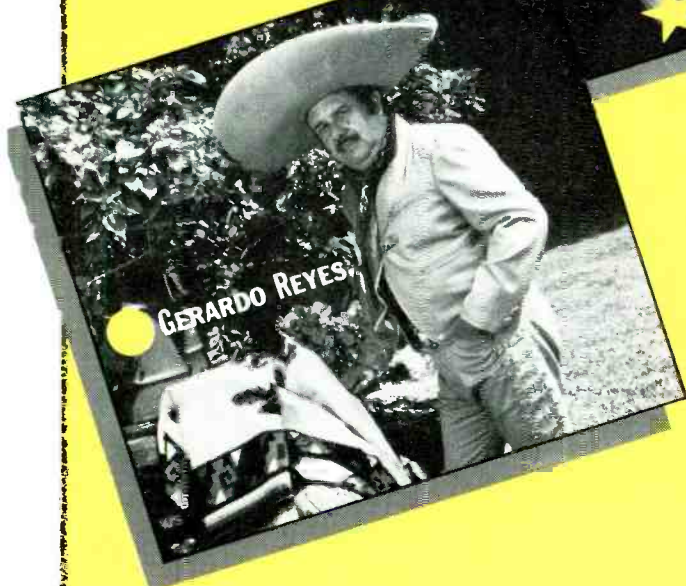
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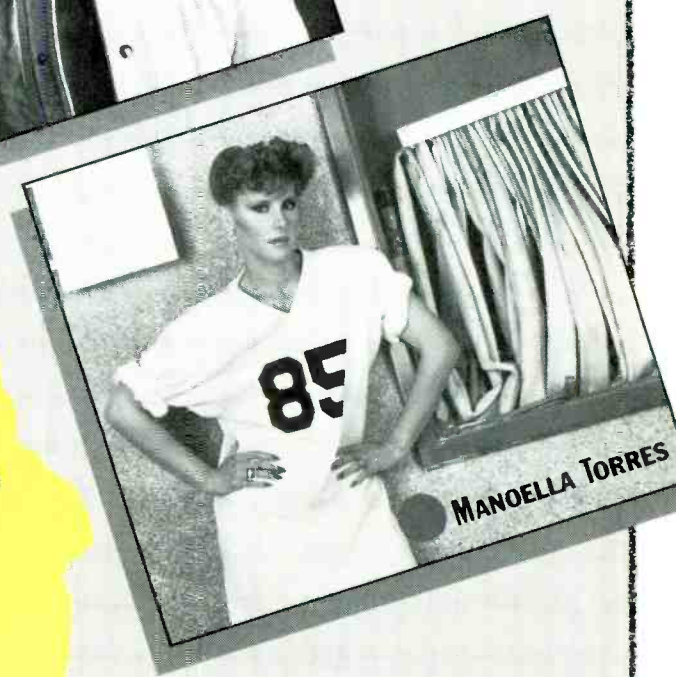
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MUSART *(Continued from page M-20)*

this factor determines the priorities of Musart for the '80s. As of now, they are working in plans to open a branch in Houston.

As for the music itself, Fernando Gonzalez mentions the importance of the genre. "Anytime there is a ranchero hit it overshadows other hits, no matter whose hit it is. Ranchera music has always imposed itself in sales in the Pacific coast."

Fortunately, neither the company nor any of its personnel were affected by the recent earthquake and everything is almost back to normal, including communications, interrupted for a while. Since the affected area is in downtown Mexico City, the company doesn't expect the effects of the catastrophe to affect the market in a definite way, but they have recognized that it can slow things down for a while.

In the U.S., Musart is committed, according to Mr. Gonzalez, to developing new talent in the genres that, in his opinion, appeal more to the public in the southwest part of the country. Musart also has one of the biggest warehouses in the country, under the name of Balboa Records, located in Los Angeles.

EMI-CAPITOL

For a situation such as Mexico's, with an unpredictable economic climate and a volatile currency, the strategy seems to be one of a tight adaptation to the circumstances. Such seems to be the course taken by EMI-Capitol.

Like most of the companies linked organically to their multinational counterparts, in the past EMI

has relied heavily on its international product to help it sustain its share of the market, projected to be between 12% to 13% by the end of the year. The changing situation has led them to implement a new strategy, which consists basically in building a strong national roster and to reduce expenses as much as possible.

"The economy has affected the sales of units during the last three years," says Luis Moyano, general manager of the company in Mexico. "We think that around 50% of the sales have been affected. While sales have grown in pesos (the price of the records increases each year according to the inflation rate), they have diminished in units."

The consolidation of the national product, in order to have a stronger base to resist the fluctuations of the economy, has been based in a well known line of artists: Daniela Romo, Yuri, Denise de Kalafe, Tatiana, Pandora, Ariana, Julian, Los Tigres del Norte and Luis Miguel. The case of the last of those mentioned is remarkable: at 16 years of age, Luis Miguel is already the winner of a Grammy award for his duo with Sheena Easton, "Me gustas tal como eres," won second place in the San Remo international festival in Italy in February, which opened for him an important door in that country (he also has recorded in Italian and Portuguese); became a movie star with the film "Fiebre de amor," already launched in Mexico and about to open in the U.S.; and is about to become a tv star with his role in a series to be broadcast in the U.S. by NBC.

EMI, which is a completely self-sufficient company, has reduced costs in several items such as personnel and superfluous expenses. "We haven't touched the promotion expenses or the recording budgets yet," says Leon, reflecting the commitment of the company to remain competitive in the field. The result so far has been an increase in the sales of product in Spanish to 81%, which includes the

records of Hispavox-Spain.

PEERLESS

After 52 years in the business, Peerless, the oldest record company in Mexico, is struggling to keep its prominent position in a market whose uncertainty looms over almost any aspect of the business world.

It doesn't seem to leave much room for pessimism, though, and after the celebration of the 50th anniversary, Aug. 14th, 1983, new plans were put in effect. The results are a new subsidiary in the U.S., called Bluebonnet Records, based in Houston with a branch in Los Angeles; new and modern equipment, already in operation, and some shifts in personnel that seem to have invigorated the company towards new goals.

This shifts of personnel include the retirement of Heinz Klinckwort as president of the company, replaced by Jurgen Ulrich, and the displacement of Peter Ulrich, previously general manager, to the post of president of Bluebonnet Records and Tools in Houston.

Peerless' roster includes Silvia Tapia, better known as Prisma. His records are heard not only in Mexico but in several Latin American countries such as Venezuela y Colombia and also in Spain. Coming out of the OTI Festival, the event that reunites the best talent of the Hispanic world every year, is Mario Pintor, a promising singer and composer. The Grupo Latino, Carmen Cardenal, Salvador Huerta, Juan Zaizar, Los Gallos de Oro, Lino Lujan and Edilberto Nunez are some names that represent the company in the music world. Peerless also plans to launch Irma Serrano's—known as "La Tigresa"—new recording.

One of Peerless' strongest points is the extensive catalog they manage of which the foremost name is Pedro Infante, still selling well 28 years after his

(Continued on page M-24)

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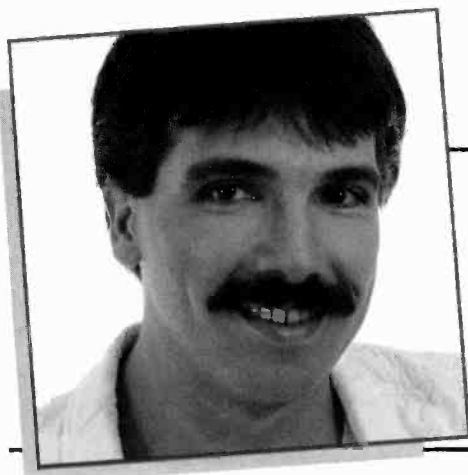


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PEERLESS (Continued from page M-22)

death. Peerless takes pride in having recorded artists like Lola Beltran, Los Picolines, Tona La Negra, David Zaizar, Luis Perez Meza, and many more and on having released in Mexico international numbers such as the Rolling Stones, Montovani, Sara Montiel, Celia Cruz, Tom Jones and others. As a source of talent, international agreements have always been a very prolific source for the company.

"Today's hits are the catalog of tomorrow," says Victor Paniagua, sales and promotion manager in Houston. This philosophy calls for the efficiency of the operation, since the competition seems to get tougher as time goes by. "We are functioning well in service and promotion. We are fast and efficient. We also can bring and move our artist more easily and that helps to get the product across."

As for the market itself Paniagua states: "We have a tendency towards the regional ranchera music with norteno influence while the more folkloric type of music tends to rest now. The pop music has little market here," he asserts.

Back in Mexico, Peerless has survived the last earthquake without any damage. Despite the immense shock that the event has caused among the public, most of the country is untouched by it; therefore it remains a territory to keep working on incessantly, as in the last 52 years. In the U.S., new ground is being opened and other possibilities exist now for the old and new talent that Peerless keeps releasing for the consideration of the public.

POLYGRAM "Mexico is a country so entangled with music, that despite the economic situation, our product keeps selling," says Marva Alexander, national product manager in Mexico City. For her, the most important problem they have had to face has been inflation, running very high since the wave of devaluations started in 1983

For PolyGram, being part of an international corporation with a strong international roster, is certainly a guarantee that their product is going to be coming and flowing. As for the national repertoire, Victor Iturbe ("Piruli") is their stronger representative in a market where competitiveness has become almost a matter of survival.

An executive who is very wary of survival and who is apt to inject a new direction of activity for the company is Fernando Hernandez, former general director of Ariola who recently took over the same post from John Lear. Lear was moved to PolyGram's London headquarters following a two-year tenure at the helm in Mexico.

Eugenia Leon, this year's winner of the OTI festival, Spanish call letters for the Organization of Interamerican Television, also forms part of the lineup, as well as Oscar Chavez, Tania Libertad, Ruly Rendo, Trigo Limpio, Alberto Angel "El Cuervo", Fernando Riva, Liliana, Las Potranquitas del Norte, Costa Mar, Los Hermanos Banda de Salamanca and the group Yndio. The last two groups have a firm foothold in the southwest norteno-ranchera market, where they appear frequently and sell enough records to appear on Billboard's Regional Mexican sales charts.

PolyGram also holds an important catalog, important not only for sales in Mexico, but for the U.S. as well. In this country, their product is distributed by Sonotone, the new company formed in Florida in December last year. Sonotone took part of the now defunct Alhambra companies, and the distribution deal with PolyGram was one of them. Most of the catalog of Los Yonics, one of the best known groups of norteno music over the years, came with the package. Now, Yndio Vs. Los Yonics has become a hit in the southwest market, along with the last release of Victor Iturbe, "El Piruli," called 'Homenaje a Los Trios'. Following the lead in the last case, PolyGram-Mexico is planning another "Piruli" release

singing famous romantic 'boleros' from Javier Solis and Pedro Infante.

The deal with PolyGram-Mexico Sonotone has worked fine so far and is supposed to last for four more years.

ORFEON The catalog factor, the safety cushion for many record companies, is what has made Orfeon a constant and overwhelming presence in the record stores, not only in Mexico, but wherever Latin records are sold in the U.S.

Records that sell by themselves, hundreds of titles with almost unlimited combinations, distributed by categories, used and reused incessantly—that must be the dream of any record company owner. That is not the dream of Rogerio Azcarraga, because he already has Orfeon, the goose that keeps laying golden eggs.

Azcarraga has been prudent enough not to kill it in order to find the secret inside. And the goose keeps producing. Not even earthquakes, like the one that devastated part of Mexico City can stop Orfeon from selling records, although it may be a nuisance to the properties of Azcarraga, whose little empire resembles a bit that of his cousin Emilio, president of Televisa.

In fact, the earthquake leveled off some of Rogerio Azcarraga's radio stations in Mexico City, a circumstance that has kept him very worried and busy, trying to sort out the bad joke played to him by nature, something not even economic crises or devaluations had been able to do.

As for the U.S., Orfeon let Taurus Records, which also distributes Discos Gas from Mexico, take over the distribution of its immense catalog on the East Coast. In the west, Orfeon has closed its office temporarily, and according to an Azcarraga spokesman, and it will reopen sometime in the future.

WEA "With the recent events that have happened in Mexico—I am talking about the famous earthquake—the demand in the Federal District has reverted. But we expect that in a couple of months it will be back to normal," says Enrique Gomez, financial and business director of WEA-Mexico. "We also hope 1986 to be a year better than the ones before," he says.

This cautiously optimistic forecast reflects the performance of the company in recent years, in which sales in pesos as well as units have increased, according to Gomez, despite the difficult circumstances of the economy as a whole.

As several of its counterparts in the market, perhaps even more than most of them, WEA has supported its 4.87% share in the market with foreign product supplied by other subsidiaries of the transnational corporation. Now the goal is to build national talent, a longtime purpose of the company. "We presume that the company must be present with domestic product in the market. We expect for the next year to have 18.5% of our sales in domestic product," says Gomez.

The frontrunning artist in this effort is Rocio Banquells, and along with Hernan Visseti, Cesar Costa, Abraham Mendez and Ricky Luis form the core of the strategy for the months and years ahead. They also distribute the product of Fiva, most of it ranchera and norteno music with appeal among the population in the northern part of the republic, and a catalog of rock in Spanish called Tomrock.

Financially, WEA has counteracted the instability with a better planning of expenses. "We are investing in strong product and promotion and we have a selective plan to spend money in what is going to give us returns in profits," the Spanish-born executive says. As part of this tactic, the company just started making their own cassettes.

In the U.S., their Latin product is distributed by Rodven, a Venezuelan company.

(Continued on page M-26)



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(Continued from page M-24)

PROFONO "From the beginning we started working the kind of talent consistent with the Mexican influence in the U.S.," affirms Guillermo Santizo, general manager of Profono. This formula seems to have worked very well for the young company, judging from its permanent presence on the charts since its inception in the American market in 1979.

In the beginning, Profono was an offspring of Melody, the record division of the Mexican media giant Televisa. Later on, it became an independent company, although it still represents Melody's product in the U.S. In fact, Ignacio Morales, previously owner and then general manager of Melody after selling its control of the company to Televisa, became a partner in Profono.

The strong ties of the company with Mexico translates into an impressive roster that competes head to head with that of the bigger labels, which traditionally have dominated the market. The names of Diego Verdaguier, Amanda Miguel, Marisela, Alvaro Torres, Sergio Facheli, Dulce and Betriz Adriana have become established numbers in the pop field with high sales and a great deal of exposure. In the norteno and ranchera categories, Los Tigres del Norte, Los Humildes, Los Bondadosos, Los Yonics and Los Bukis, among others, maintain a constant presence on the sales charts.

As is the case with other companies, Profono has also been affected by the two biggest problems facing the industry today: piracy and cheap imports. "If the industry could solve one of these two problems, it would flourish," states Santizo. "We have lost around 55% of the market due to imports and piracy since 1981," he affirms.

Despite this, the Argentinian-born executive remains adamant in his belief in the public. "I remain very optimistic," he says. "I believe very much in the natural talent that comes out of the people. We are a popular company and each day we increase our popularity among the people."

Profono has a distribution agreement with CBS in the U.S. It also has offices in Texas and Miami. Its artists are well known in the Mexican market. Such is the case of Marisela, who according to Santizo, has sold around half a million copies of her last record in this country.

A&M Over 20 years ago two friends, Jerry Moss and Herb Alpert, got together and founded A&M Records. In May 1982

Alpert hired successful Mexican record producer, Jose Quintana, to work on his record "Fandango." From this working relationship the idea of forming a Latin division was born. Both times the idea grew out of a desire to contribute in a spirit of collaboration.

This chemistry allowed A&M Records to become the first major American record company to develop its own Latin division. Herb Alpert and his wife Lani Hall were the first artists Quintana produced for A&M. This collaboration immediately transformed the way the Latin market was viewed and was a sure indication of potential growth for timid observers. By moving fast and forward A&M created its own niche.

"A&M provides many talented Latin performers the opportunity to have access to state-of-the-art audio technology. And the immense possibilities a major record label can bring its artists, explains Jose Quintana, A&M Latin division director, from his office overlooking the studio.

"We provide the perfect environment for our artists to create. They bring their special sensitivity and talent. At A&M we allow them space to grow and experiment. Our talent has a unique style, a clearly defined identity and a peculiar sound of their own," adds Quintana proudly.

A&M's Latin roster includes, besides Alpert himself, Lani Hall. Her new and successful career in the

Latin market has proven to be an intelligent move. Hall and producer Quintana introduced the now popular concept of duets that has recently revolutionized Spanish pop music. With Quintana, Hall has sung with Jose Jose, Camilo Sesto, Jose Feliciano and Roberto Carlos, all top Latin performers.

Hall's latest album, her third in Spanish, "Es Facil Amar," has been on heavy rotation on radio stations all over the U.S.

Maria Conchita, another A&M artist, triumphantly managed a thriving music career with acting. Her newest album, "O Ella O Yo," includes songs written by her. Multi-talented Maria Conchita can do well anything she wants.

Also on the label is Antonio de Jesus. With his latest album, "Vivencias," Jesus emerges as the top romantic ballad interpreter, subtly modifying a harder rock-oriented image towards a new soft romantic persona. Jesus' life story is a real rag-to-riches tale. Coming from a small, poor town in Mexico to a cosmopolitan city like Los Angeles, his music reflects the freshness this sudden change can make.

The Go-Go's, an all-female rock band, revolutionized popular music with their light melodies and colorful style. A&M's Latin division has the same high hopes for Carmin, an all-female rock'n'roll band that performs and sings in Spanish. Four exceptionally talented girls formed their band in Mexico and worked diligently on developing their own sound. Carmin brings to Spanish pop music a touch of "new wave" and techno sound.

Lara y Monarez present a commitment to music. The popular duo was recently second runnerup in Mexico's prestigious OTI Festival. Their recent album, "Todo Cambia," is doing extremely well and they appear on Mexico's top television show, "Siempre en Domingo," regularly.

A&M gives priority to developing and nurturing their talent, forming just the right combination of art and business to create successful show business. Each artist contributes to the divergency of the label and collaborates in expanding its market share.

Their new addition, Luis Angel, promises to shortly become their best seller. The artist will bring A&M's Latin division to a new peak. In Luis Angel mingles all the elements that have helped the other artists up to the present, including the advantage of being an excellent musician and composer. His first album for A&M is being produced with Quintana at the helm.

"Without doubt, 1986 will be our year for growth," comments Bill Marin, marketing director for the Latin division. "A&M's Latin division is better organized, has a great team with an excellent track record, an exciting roster of multi-talented performers and the perfect ambiance for our artists to create. It's going to be a great year." **LUIS VEGA**

BETTER TOMORROWS

(Continued from page M-5)

tail outlet.

"Some of these stores remain closed due to severe damage to or destruction of their buildings, or because they are located in zones which are still largely closed to the public," RCA/Ariola's Segura says, "but the important outlets are operating, and sales are recovering," he adds.

Retailers in the suburban south of Mexico City actually came out better after the quakes. "Shoppers who used to go downtown to the discount outlets are not avoiding that area and spending their money closer to home," says one happy store owner in

(Continued on page M-28)

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BETTER TOMORROWS

(Continued from page M-26)

the San Jeronimo district.

Peerless of Mexico's general manager Hector Mejia announced his company has released nine artist Pipoff's and broadcast Nov. 9.

RCA's Ariola Segura is looking forward to Stevie Wonder's new LP to hit the market in November. Two new Menudo albums, produced by Richard Perry, are also expected for November and a new Lionel Richie LP is scheduled to go on sale in December. Segura says the company expects increased royalties from the U.S. to be generated by soon-to-be released albums by Jose Jose, Lucia Mendez and Emmanuel. The Emmanuel album is scheduled to be released in January.

"Capitol plans no change in their policy regarding artists, and will continue to actively search out talent," says Moyano.

Mexico is also proving a viable market for new record companies like the one-year-old Comrock label. Comrock has four new albums out, two in English and two in Spanish: "The Fox," by Mask & "Film," by Casino Shanghai and "Cronophobia," by the Spanish group Asfalto, "Apocalipsis," by Ramesses. This last disk is part of an exchange between Comrock and Spanish Snif label, who will distribute each other's artists in their respective countries.

Meanwhile, on the classical scene, Mexico's National Fine Arts Institute has scheduled an ambitious season of music and dance to celebrate the 175th anniversary of independence from Spain.

The fall season of the National Symphony Or-

chestra will be highlighted by a premiere of Hector Quintanar's new work, "Himno," to be performed this month to celebrate the 75th anniversary of the Mexican revolution.

The National Dance Company will wind up its fall season at the massive art deco Palace of Fine Arts in downtown Mexico City with a performance series in December, while the Second National Dance Festival is scheduled for dance theater at National Auditorium Dec. 16 and 17.

SPAIN

(Continued from page M-8)

the level that these Mexican artists are worthy of and by which we can try to compete with other Latin America, North American and even European markets. We do this so that Mexican music can cross its own border and show the whole world that is one of the most important musical producers which actually exists—reap the economical and artists benefits so long sought after years of work and dedication.

For my part, I have always tried to use the aid of progress and modern techniques in favor of a musical product, and I think that I have achieved this end . . .

Here, in Spain, although far away, with our songs, our musicians and our singers, it's almost as if we live in that country.

Miguel Blasco (Record Producer)

To speak of the Mexican record world, at this time, is to speak about the power market of the Latin world. On the sidelines of the potential that this market has, there exists, among the executives of some enterprises, a mentality towards growth and new challenges in the face of the present crisis in all other market.

This is the reason I'm pushing myself to the limit

in the production of Mexican artists. I'm convinced that new artists such as Pandora, Tatiana, Rocio Banquels, who have already sold in Mexico are causing authentic surprise in other markets. Together with such acclaimed artists as Yuri, Cesar Costa, Denise De Kalare, Ariana, Luis Miguel and without forgetting Julian, Hernan Vitti and many more, I think that the Mexican record industry of today, if it keeps strong on the way it's going, is the future of the Latin record sung in Spanish.

CREDITS: ON THE COVER: The painting represented on the front cover of this section is by world-renowned artist Rufino Tamayo, born at the turn of the century in Oaxaca, Mexico. Since being acclaimed years ago, his works, numbering into the thousands, have been exhibited in some of the most noted galleries in the world. Although Tamayo can be seen and studied in almost every capital of the western world, his works also are exhibited in such a desert oasis as Palm Springs, Calif., at the Bernard Lewin Galleries. Billboard also wishes to thank Mr. Lewin for his aid and assistance in helping to pinpoint the work most befitting this issue. "The Guitarist" is a statement of anguish and solitude, communicating a feeling which almost parallels the Mexico of today.

COVER ART & DESIGN: Anne Richardson-Daniel, L.A.; Special coordinators: Jorge Heredia, Mexico City; Ed Rodriguez, L.A.

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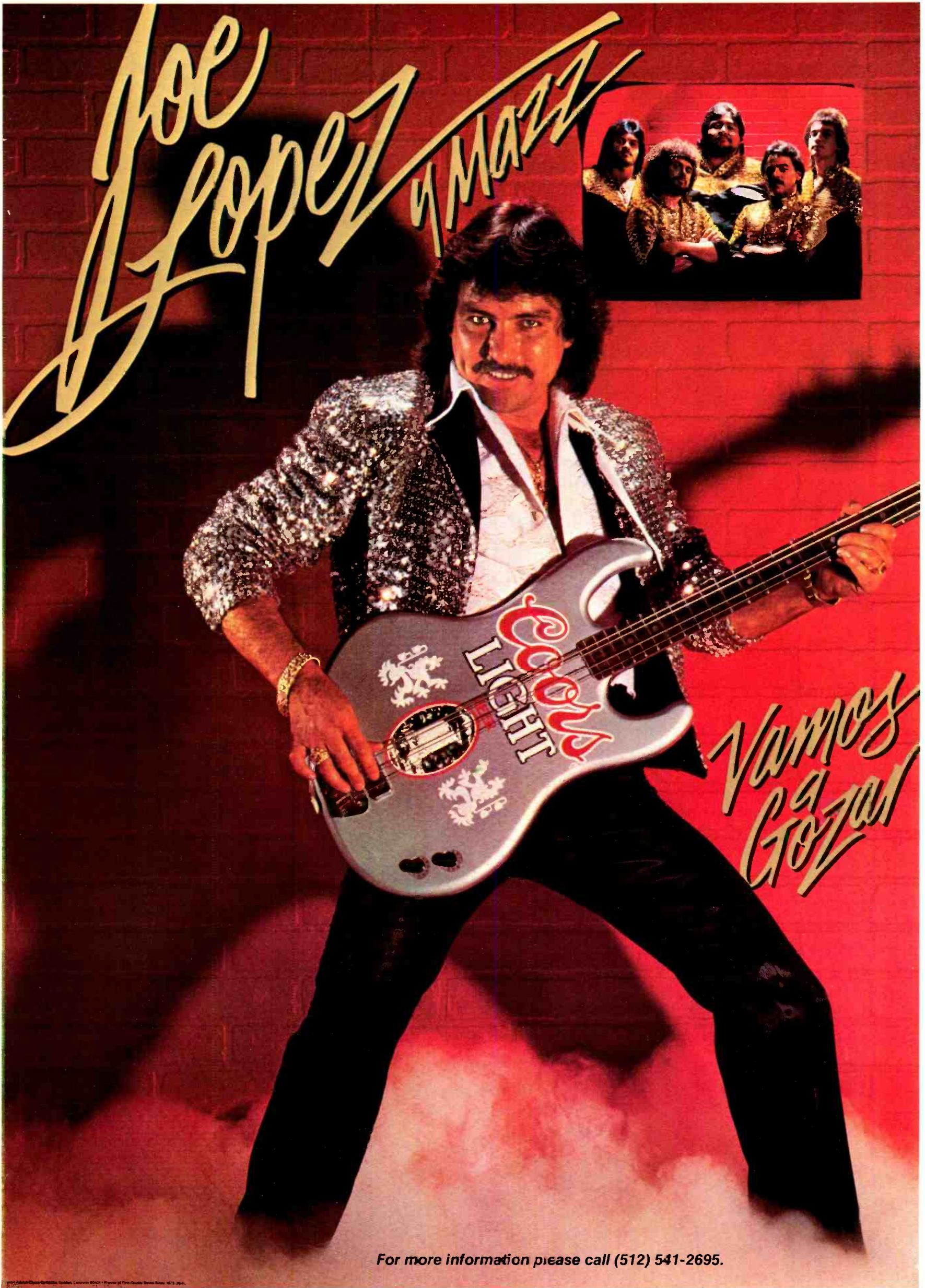
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TEXAS

(Continued from page M-20)

studio, used not only for their own acts but also to record other companies artists, radio commercials, etc., all under the expert hand of producers Rick and Arnold Garcia. In fact, Hacienda is a family company, with Ammy Garcia, Roland's wife in charge of promotion.

The combination of adverse factors is taking its toll, especially with the small companies such as Falcon Records of MacAllen, Tex. In terms of experience and age in the market, Falcon and its founder Arnaldo Ramirez, are the deans of norteno music. Born in 1949, Falcon practically started with the music itself. With Rafael Ramirez, his brother and one of the most important composers of Mexico, Arnaldo began spreading the music in a territory known as the Rio Grande Valley.

The beginning was not easy, as he remembers. "The polka, played with accordion, (the first form of norteno music) was not accepted because it was not known. We couldn't get any distributors. Then we had some hits that transcended Texas and the music started to move to California, the east coast and even Central and South America, Cuba and other places."

As Arnaldo Ramirez acknowledges with nostalgia, times have changed. "You have to choose the material, record it, promote it, and as soon as you put it out it is already pirated. They bring the records from Mexico practically for nothing. At this moment we have stopped our production and we are just gravitating, waiting for the situation to change." Although they are not willing to suffer these problems, plus the lack of payment from debtors, Falcon still manages a good catalog, built during many years of work in the business.

At this moment, Arnaldo and his son Arnaldo Ramirez Jr. are looking for alternatives to keep the company afloat. Some talks were held with Televisa, the Mexican media giant. One idea is to make an agreement with one of the major companies in the market and another one is to sell Falcon.



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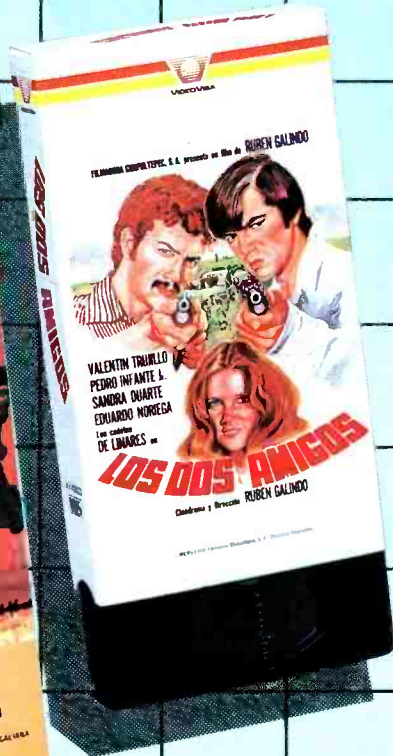
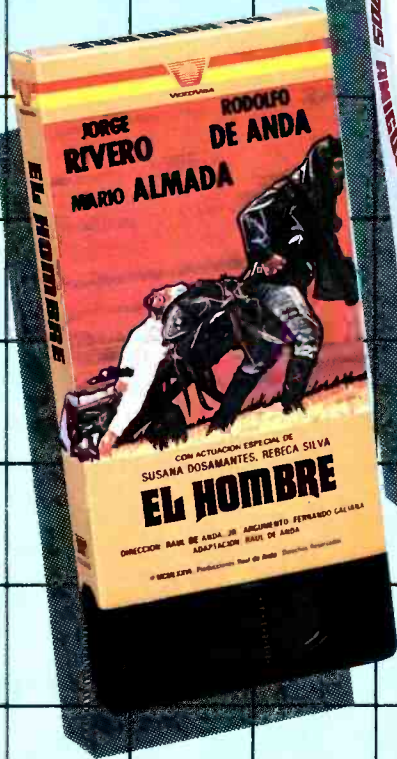
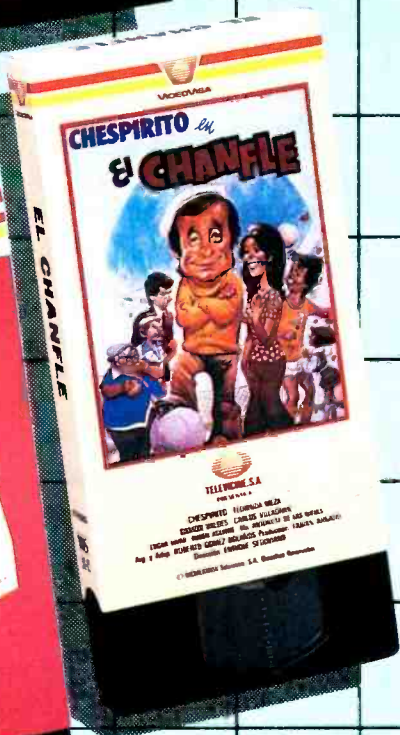
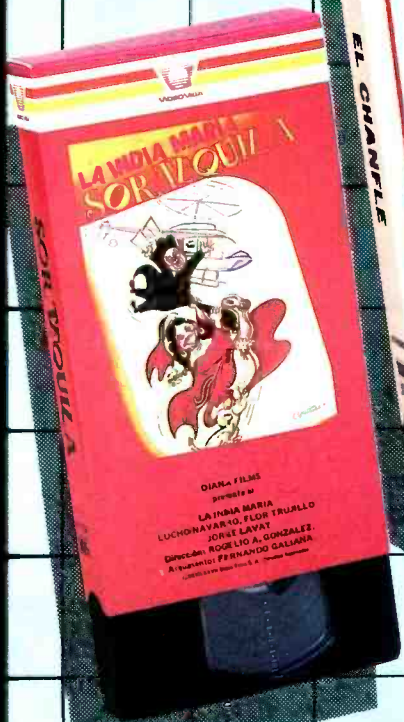
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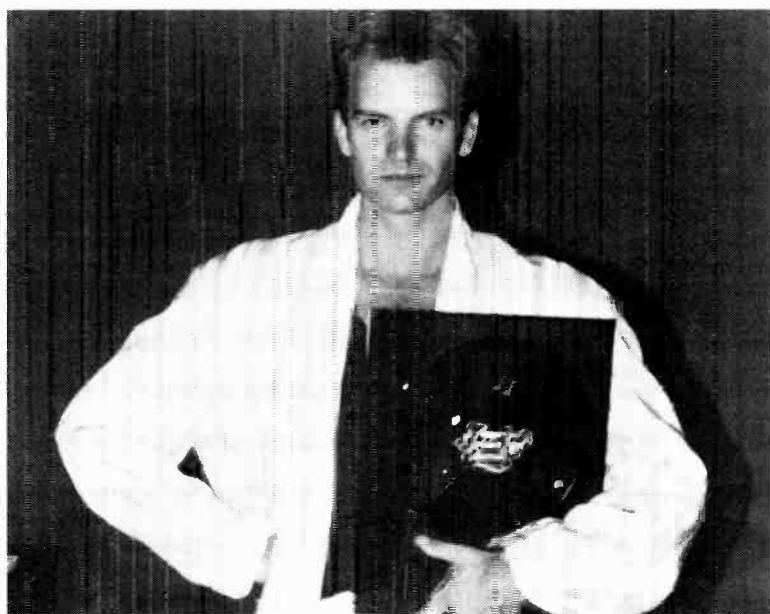
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A Golden Dream. Sting was recently honored by Ampex Corp.'s Magnetic Tape Division with a Golden Reel award for "The Dream Of The Blue Turtles." The gold album was recorded and mixed on Ampex 456 pro audio mastering tape. Also honored at a ceremony at New York's Radio City Music Hall were producer/engineer Pete Smith, engineer Jim Scott, assistant engineer Frank Opolko and band members Omar Hakim, Kenny Kirkland, Branford Marsalis and Darryl Jones.

Sony Readies CD-ROM Pressing

NEW YORK Sony Corp. in Japan says it is now ready to accept custom pressing orders for CD-ROMs, Compact Discs aimed at the data processing market. Similar service will be provided at the company's Digital Audio Disc Corp. in Terre Haute early in 1986, according to a spokesman.

Pressing costs in Japan run at about \$12 to \$13 each in quantities of 1,000 of a single title, falling to

about \$7 for orders over 10,000 pieces. Prices cited include pre-mastering, mastering and replication costs.

Turnaround time for orders placed in Japan are currently given as about four weeks from receipt of properly encoded master tapes. More rapid delivery is promised shortly.

BY STEVEN DUPLER

NEW YORK If the International Tape/Disc Assn. (ITA) has its way, the Electro Sound tape duplicating group will soon be out of the audio conference business.

So says ITA chairman Henry Brief, whose organization recently met to approve and discuss plans for its first annual audio seminar. The proposed conference will be ITA's answer to Electro Sound's annual seminars on cassette quality, begun two years ago, and received with virtually industrywide accolades. Electro Sound says it is waiting further news regarding the ITA proposal before proceeding with its own conference plans.

While neither time nor place have been set for the meet, Brief says Sam Burger, retired vice president of research and development for CBS Records, has been tapped to head the seminar, and next May has been suggested as a possibility. The program and speakers also have yet to be outlined.

"This is something we've talked about doing for quite some time," says Brief. "I told Electro Sound that we were planning this when they first began their seminar. In fact, when I spoke at the keynote address for this year's Electro Sound seminar in San Francisco, I basically said that a conference of this nature was really in ITA's realm, and that we would soon launch a program of our own."

Brief says the proposed seminar, which may occur next May, will not interfere with the ITA's regular spring conference. He says he hopes to have "at least a couple of

hundred" attendees. The most recent Electro Sound conference, held Aug. 19-22, drew about 275.

Electro Sound president Bob Barone says he is taking a "wait and see attitude," but is skeptical about ITA's ability to pull off a seminar with such a narrow focal point. "I still believe that ITA is not capable of running such a pinpointed exercise," he states. "Audio duplication is our only business; this is our world. ITA is too diversified a group to bring this into sharp focus."

Barone says he approached ITA with the idea of cooperating with the tape group on a joint 1986 audio

quality conference. "Putting this thing on is a very debilitating exercise for us," he notes. "We were interested in getting together with ITA for a joint seminar next year, and then dropping out and letting ITA organize it in 1987. They weren't interested in lending their name to an effort like that, however."

The important thing, Barone says, is that co-sponsors and attendees of seminars such as these not be "overburdened with too many activities. There's just so much time and money one can devote to attending these conferences."

Video Track

NEW YORK

ISLAND RECORDING ARTIST Tom Waits' new video for "Downtown Trains," currently airing on MTV, was directed by Jean-Baptiste Mondino (best known for Don Henley's "Boys Of Summer") and produced by Andrea Ambandos for Island Pictures. The clip was lensed in black in white on location in lower Manhattan, and is described as having the "look and feel of a French new wave film." It supports Waits' recently released album, "Rain Dogs."

The services of Editel/N.Y. were called upon to edit 'til tuesday's latest video, "Looking Over My Shoulder." Group member Aimee Mann plays a lead singer who, after arguing with fellow band members, drifts into a "paranoid dream

state." Editel's Peter Karp used a series of long and multiple dissolves to get the clip's dream-within-a-dream effect. The project was under the direction of Mick Haggerty and produced by Paul Schiff for N. Lee Lacy Associates.

Emergency Records' Blackwell Project is taking full advantage of the recent lyrics controversy and the attention it's generating, with the new video appropriately titled "Explicit Lyrics." Produced by Scott Blackwell and Adam Baran, the clip revolves around the record ratings issue, and uses public domain footage of Ronald Reagan and the Three Stooges, as well as other notables. It was filmed at New York's Private Eyes video club.

Nick Hutak Productions and Scott Silbert, for Holy Toledo Productions, are wrapping up Deni
(Continued on page 38)

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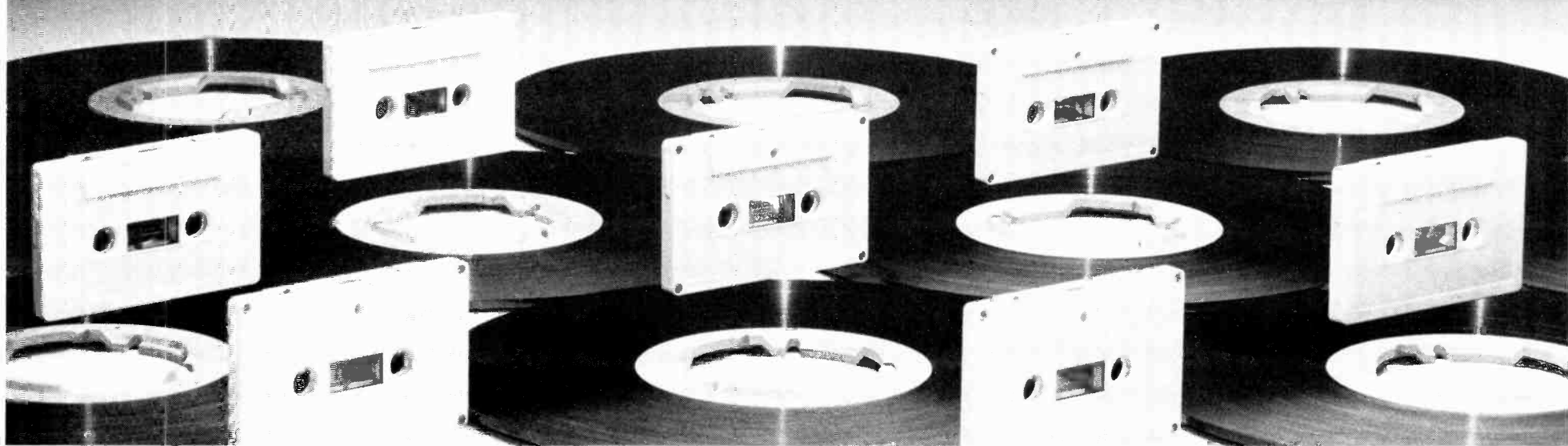
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'Real-Time Pancake Duplication' Bell & Howell Trying New Process

NEW YORK Bell & Howell/Columbia/Paramount Video Services, one of the country's three largest video duplicators, is experimenting with a real-time, out-of-cassette duplicating process similar to one used for audio tape duplication.

Termed "real-time pancake duplication," this new process marks a fundamental break from the in-cassette method used to record virtually all 50 to 60 million prerecorded videocassettes produced this year. The primary advantages, say engineers close to the project, are reduced labor costs and down time.

Currently, only one other company, Creative Video Services of Canoga Park, Calif., uses a similar method. About a year ago, CVS began employing the first of 10 Sony "Sprinters" for high-speed pancake duplication. Audio cassette duplicators typically use high-speed pancake duplication as well.

The new Bell & Howell process involves several other companies' technologies and has been in the works for at least 18 months. Mike Heiss, B&H's director of entertainment sales on the West Coast, calls it "an ongoing, proprietary, technological development. We're the only ones to do it," he adds, claiming B&H holds patents on certain aspects of the process, though not specifying which.

Both high-speed and real-time

pancake duplication involve duplicating a movie or other program onto open reels of videotape, and then loading the tape into empty cassette shells. This differs from the standard method involving a master VCR recording onto banks of slave VCRs.

In B&H's process, according to the engineers involved, reels containing several hours of tape are loaded onto a duplicator attached to one or two standard one-inch VTRs, each containing a video master. With the two-VTR method, one turns on automatically after the other runs out and is rewind. With the one-VTR method, the recording tape stops while the VTR rewinds. As the program is recorded, the unspooling tape is fed into the cassette shells.

Labor costs are reduced, since one unspooling pancake can carry as much as 24 hours of programming, thus obviating the need for continual supervision. In the traditional method, using the example of a two-hour movie, workers must remove and replace slave cassettes every two hours.

One disadvantage of the system is the greater risk of dust and other particles settling on naked tape outside the cassette shell. B&H officials refused to comment on the new process, other than to acknowledge its use.

FRANK LOVECE

Audio Track

NEW YORK

SYNC SOUND recently completed audio mixing and sweetening for an MTV "Rock Influences" segment featuring **Stevie Ray Vaughan**. The series is produced by **Pat Weatherford** for Monarch Entertainment. **Ken Hahn** was at the board. Hahn also teamed up with **Grant Maxwell** for audio post-production work on the recently released **Huey Lewis & the News** "Video Hits" for CBS/Fox Video, as well as conforming, mixing and sweetening of **Night Ranger's** "Seven Wishes Tour," a 90-minute concert video produced by **T'bo Dalton** for Calhoun Productions.

Producers **Andy Panda** and **Chuck Ange** have been in at **Beethoven Studios** working on a track for the upcoming **Nayobe** album. **Steve Griffin** is engineering the mix. Also there, **Steve Remote** has been producing and engineering guitar overdubs for an upcoming **Bad Brains** video, and producer **Shep Pettibone** has been in working with Epic act **Fox To Fox**. **Tom Edmond** is engineering with **Griffin**. And MTV VJ **J.J. Jackson** was in doing voiceovers for a commercial for Top Banana, promoting the **Sting** concert in Puerto Rico.

Howard Schwartz Recording, which recently celebrated its 10th anniversary, had engineer **Roy Latham** in working on several Broadway show commercials with

Nancy Coyne, **Cathy Lawrence** and **Rick Elice** of the ad agency **Serino, Coyne & Nappi**. Spots were completed for "Big River," "The Odd Couple" and "Song And Dance." Also there, actor **Cliff Robertson** was in working on the newest spots for the AT&T campaign.

LOS ANGELES

JACKSON BROWNE is said to be rapidly nearing completion of his new album at **Sunset Sound** in Hollywood. Browne is producing, with longtime engineering accomplice **James Geddes** at the controls. **Peter Case** has also been in, overdubbing on his Warner Bros. project. **Mitchell Froom** and **T-Bone Burnett** are producing, with **Larry Hirsch** engineering. And **Slash** act the **Da Bodeans** have been in working on their new album. **Burnett** is producing, with **Dennis Kirk** at the board.

Recent mastering activity at **Artisan Sound Recorders** in Hollywood: Engineer **Greg Fulginiti** mastered albums for **Frank Zappa**, produced by **Bob Stone**; **Tony Iommi**, produced by **Jeff Glixman**; and **Elton John**, produced by **Gus Dudgeon**. In the studio at Artisan is new act **Lion**, produced by **Duane Baron** and engineered by **Mikey Davis**, and metal band **Krokus**, produced by **Tom Werman**.

Mastering engineer **Wally Trau-gott** has been working at **Capitol**

Studios on a **Juice Newton** single produced by **Richard Landis** for RCA. Also there, Warner Bros. artist **Dwight Yocum** has been tracking and overdubbing with producer **Pete Anderson**, engineer **Dusty Wake** and assistant **Steve Himelfarb** on his new project.

At **Amigo Studios**, MCA artist **Joe Ely** has been tracking his new album with producer **Jeff Irick**. **Dennis Dragon** is engineering, assisted by **Mark Wilczak**. Also there, heavy metal men **Dokken** recently wrapped their newest Elektra album, produced by **Michael Wagener** and **Neil Kernon**. And Warner Bros. artist **David Ros-tamo** is tracking on his upcoming release on the 3M 32-track digital recorder.

Enigma act **Poison** recently completed their newest album at **Music Grinder Studios** with producer **Rick Browde** and engineer **Jim Faracci**. Also there, labelmate and renowned guitarist **Alan Holdsworth** has been producing his own album. **Robert Feist** is engineering.

More work for "Solid Gold" at **A&M Studios**: **Michael Miller**, the show's musical director, produced and arranged tracks for **Dionne Warwick**, **Whitney Houston** and the **Pointer Sisters** for their upcoming appearances on the show. **Howard Wolen** engineered, assisted by **Clyde Kaplan**.

(Continued on page 39)

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VIDEO TRACK

(Continued from page 37)

Teledo's video, "All The Way Home." The conceptual/performance piece was filmed at various locations in New York, and features footage from **Teledo's** recent show at the city's Cat Club. **Hutak** says it portrays the "trials and tribulations of pursuing a rock'n'roll recording career."

Rockers who attended **Chrysalis** act **Divinyls'** show at the Ritz last Sunday (8) had an added attraction: The performance was being taped for MTV. An airing date has not yet been announced.

Congratulations to **Shooters Productions**, the New York-based commercial production company, on its recent victories at the 28th annual International Film & TV Festival here. Competing against more than 1,000 entries, the company was awarded a Silver Medal in the fashion video category for its Arrow Shirts project, "Brigade Shirts." The video was co-directed by **David van Fleet** and **Peter Benson**.

Good luck to director **Edd Griles**, who has left **Ohlmeyer Communications Companies** to try his hand at freelance film and television directing and producing. While at OCC, **Giles** was responsible for such videos as **Cyndi Lauper's** "Girls Just Want To Have Fun," **Huey Lewis & the News'** "If This Is It" and **Eddie Murphy's** "Party All The Time." His most recent projects include the wrestling/music video for the **Worldwide Wrestling Federation**, "Land Of A Thousand Dances"; **Sheena Easton's** "Do It For Love,"

and **Clarence Clemons'** "You're A Friend Of Mine."

OTHER CITIES

BOSTON PERSONALITY **Sunny Joe White** will serve as host for **V-66 (WVJV-TV)**'s new Saturday night feature, "Boston Beat," which will focus on the most popular music videos, as well as interviews with local recording artists and celebrities. The program can be viewed from 10 p.m. to 2 a.m., and will be aired from a different Boston-area music club each week.

Edited by **LINDA MOLESKI**

Production companies and post-production facilities are welcome to submit information on current

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Ameraycan Beauty. Ray Parker Jr.'s Ameraycan Studios in North Hollywood is keeping quite busy, thanks. Parker recently completed his own Arista album there, as well as tracks produced by Ollie E. Brown for the upcoming feature film, "Flying." Parker's console and recorders are by Sony/MCI.

AUDIO TRACK

(Continued from page 38)

NASHVILLE

LEE GREENWOOD has been cutting tracks at **Larry Butler's Eleven Eleven Sound.** Jerry Crutchfield is producing, with Billy Sherrill at the console.

OTHER CITIES

MICHAEL SEVEN is tracking at **Broccoli Rabe Recording Studios** in Upper Saddle River, N.J., with producer **Chris Lord-Alge.** Mix-down is slated for New York's **Unique Recording.**

Capitol artist and funkmeister supreme **George Clinton** is laying background vocals and cutting tracks for his upcoming album at **Studio A** in Dearborn Heights, Mich. **Eric Morgeson** and **John Jasz** are engineering. Also, Toronto-based act **Coconut Grove** is in remixing its debut 12-inch single, produced by **Rick Lazar** and **Wayne Tanner.**

William Lee Golden of the Oak Ridge Boys is working on his debut solo album at **Sounds Unreel** in Memphis. Producing are **Booker T. Jones** and **Eli Ball.** Engineer **Don Smith** is using the Mitsubishi X-800 digital 32-track.

Composer/musician **Mark Isham** ("Mrs. Soffel," "Never Cry Wolf") has completed the score for **Alan Rudolph's** new film, "Trouble In Mind." Sweetening, overdubbing and mixing to film were done at **Russian Hill Recording** in San Francisco.

The Howling Dervishes are wrapping up a five-song demo at **Planet Dallas.**

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.



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Westwood One Steps Up Sponsorship Six Tours on Radio Producer/Syndicator's '86 Agenda

BY PAUL GREIN

LOS ANGELES Westwood One plans to co-sponsor six tours next year, following its first tour involvement this year with Foreigner and Rick Springfield. Norm Pattiz, president of the locally based radio production/syndication company, says the firm contributes about \$500,000 worth of media for each tour, and brings in a corporate sponsor which matches that amount in artist support money.

Westwood One co-sponsored the year-long Foreigner tour with Coca-Cola USA and co-sponsored a shorter Rick Springfield tour with Chewels Sugarless Gum. Pattiz notes that since the Foreigner trek was longer, encompassing more than 100 dates, the figure was higher—around \$750,000. Since the Springfield tour was just over the summer and included only 50 dates, it was lower—around \$400,000.

"We put up media," Pattiz says. "We're the only company in the radio business on a national level that covers enough radio stations to put together a comprehensive media package on radio. We provide commercial exposure and tour reports and special programs, along with our regular concert and interview shows.

"All of this brings to the party an equal amount of media exposure from our side, so that we can go to the national advertiser—who used to be paying \$1 million and giving

\$500,000 to the band and spending another \$500,000 in media support—and say, 'You put up the support money for the band and we'll bring the media within the vehicles that we already have.'"

Pattiz says that Westwood One considers this a service for its clients, and has no plans to pursue it as a separate business.

"We're not looking to make this a major profit center," he notes. "We're not in the business of brokering these services. It just solidifies our relationships with the people that we're already doing business with. The sponsors are already our clients, and the artists we're already working with in our concerts and interview programs."

Pattiz sees the co-sponsorship as beneficial to all parties. "It solidifies our relationships with our national advertisers," he says. "Of course the artists and their managers and record companies love the fact that we're stepping up to the plate with some major tour support.

"The radio stations like it because by virtue of their affiliation with Westwood One, they become quasi-sponsors of the tour. And at the same time it puts our name in front of the consumer public, which is important now that we're a public company. All of those things just add up to home run as far as we're concerned."

The key, Pattiz notes, is to find the right artist for each sponsor. "Coke was looking for a rock band

with broad appeal, and was very pleased with Foreigner, and Warner/Lambert, which makes Chewels, was looking for teens and females 18-34, and Rick Springfield was just right for them."

Pattiz says both of those sponsors will be back in 1986, along with others he declines to name. "We're not looking to do more than about a half a dozen of these in '86," he says. "Beyond that, we'd be stretching ourselves pretty thin, and it would be taking away from our efforts in our primary areas."

To oversee the area of tour sponsorship, Westwood One has appointed Mark Kress to the newly created position of general manager/music marketing and promotion. He was formerly the company's regional sales manager/West Coast.



Ratt Pack. Stephen Percy, left, and Robbin Crosby of Ratt surround comedian Steven Wright at the CMJ New Music Awards in New York. (Photo: Chuck Pulin)

Kenny Rogers Faces Crossover Challenge Singer Laying Groundwork for Return to Pop Top 10

BY JIM BESSMAN

NEW YORK At this stage in his long and durable career, Kenny Rogers is faced with the "strange dichotomy" of recapturing the pop chart peaks—at a time when contemporary pop tastes seem at odds with his basic interpretive style—while remaining true to his traditional country base.

Ever the experimenter, Rogers has opted once again for a new album producer in George Martin, as well as stellar songwriters and sidemen, all in the hope that if he doesn't cross over this time, he'll at least have laid the groundwork for his stated goal of achieving the pop top 10 at age 50.

Rogers realizes that to maintain his career at this level requires hit singles beyond the country genre. "Islands In The Stream" [Rogers' No. 1 duet with Dolly Parton] was in the 'Ruby' category: You can't stop a record like that," he says. "They [pop stations] can't not play it.

"With my new single 'Morning Desire,' we cut basically a pop record with a country feel. If it goes No. 1 country and AC, as I think it will, pop will have to play it. If not, I'll find something else. Either way, I'm closer with this than the last record ['Real Love,' a second duet with Parton]."

Confessing an "obligation" to RCA, "which gave me a tremendous advance," Rogers speaks of being a "multifaceted" artist, not just one who "goes to Nashville to do a pretty country record."

"I constantly go through a thought process in my head," he explains, "where I recognize that if I go after the teens, I'll lose the country audiences and vice versa. But the demos of my shows are made up of equal parts young and old. So my philosophy is that it's not how many people I please with a record, but how few I offend."

In keeping with Rogers' recent practice of changing producers every album to avoid "stagnation"

and "pigeonholing," he chose George Martin this time around. "I know how far I can push my audience and how far I need to push my career," he says, "and George understands my needs."

Rogers adds that he hopes Martin's involvement will help eradicate his "stigma of being a country artist trying to sell pop" in Europe by giving him needed credibility overseas. He's already making some headway in that regard. He notes that a recent "Greatest Hits" album went top 10 in England and points to initial interest in "Heart Of The

Matter" from European phone contacts.

In addition to using Martin as producer, Rogers enlisted instrumental support from flutist James Galway and jazz guitarist Stanley Jordan. Although he credits Jordan with providing the "signature" of "Morning Desire," he says that he originally envisioned the part for harpist Andreas Vollenweider. He was also hoping for help from Phil Collins, whom he had heard "third-hand" was willing to play drums, but availability and time constraints
(Continued on page 42)

Set Design/Lighting Veteran Robert Roth Hits the Road

BY RUSSELL SHAW

ATLANTA When Aerosmith and Ozzy Osbourne hit the road for separate tours early next year, their staging concepts will be devised by Source Point Design, headquartered here. In addition, Source Point will be working with sister company and lighting hardware firm R.A. Roth on a national Stevie Ray Vaughan tour, to last most of the year.

The contracts are the latest in a long line of credits for the entities, both of which are majority-owned by Robert Roth. A veteran of 17 years in the concert production business, Roth has operated hardware vendor R.A. Roth Inc. for the past 10 years. The firm's credits include tours for Hank Williams Jr., R.E.M., Kool & the Gang, the Fixx, Triumph and Scandal.

Source Point Design, which is headed by Roth partner Jim Chapman, has also been involved with most of these acts. In its two years of operation, the set design company has worked with four major '80s music events that have put it on the map: the Police's "Synchronicity" special (telecast on Showtime), Live

Aid, the Jacksons' 1984 Victory Tour and Madonna's spring 1985 "Virgin Tour."

Handling varied set design and direction duties for all four undertakings has thrust Source Point and R.A. Roth into a position as one of the 10 leading lighting and set vendors in the U.S. The base of operation for both companies is a 10,000 square foot office/warehouse complex in Tucker, Ga., an Atlanta suburb.

Roth attributes his rapid rise to versatility. "We have experience in a lot of marketplaces," says Roth, whose first significant corporate credit was an Atlanta Rhythm Section tour in 1976.

"We have a team approach," adds lighting designer Chapman, who has worked with Roth since 1979. "What we present is a concept for your artist, both generating the paperwork and covering you while you are out on tour."

Both companies are heavily into technology. Steve Kaye, another Roth partner, has designed Instaplot, a computer software program that interfaces with AutoCad, a computer drafting program manu-
(Continued on page 42)



Back Together. Steve Winwood, left, jams with old friend Spencer Davis during Davis' recent show at New York's Lone Star Cafe. It was billed as the two musicians' first joint appearance in the U.S. (Photo: Chuck Pulin)

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Talent in Action

SUPERTRAMP

Universal Amphitheatre,
Universal City, Calif.
Tickets: \$17.50, \$16

WHEN SUPERTRAMP co-founders Rick Davies and Roger Hodgson split, Davies said the stripped-down version wouldn't go on the road to promote their "Brother Where You Bound" album because he had no intention of performing Hodgson's songs onstage. Davies changed his mind about not touring. If he had changed his mind about not performing Hodgson's songs, Supertramp's fine show of Nov. 20 could have been upgraded to excellent.

The venerable A&M act—now comprising pianist Davies, bassist Dougie Thomson, drummer Bob Siebenberg and saxophonist John Helliwell—displayed admirable craftsmanship and professionalism in their 100-minute set. It was the first of three nights at what is now a hometown venue for the group, and they really played up the local connection. The stage set was clean and airy, the lights were stunning, and the use of historical footage on the wide-screen backdrop added an absorbing narrative context.

All of the crack sidemen could do vocals—an attribute that turned out to be vital, as only Davies of the remaining lineup can be said to sing. Versatile Scott Page played sax, flute, percussion and synthesizer; Mark Hart played synth and sang; Marty Walsh played rhythm guitar with a few stabs at lead, and Carl Verheyen played lead guitar with a few stabs at rhythm. Each was generously afforded spotlight time, and watching the interplay between the sidemen was a delight: They were so obviously delighted to be up there with such musicians' musicians.

So why didn't the show draw more than one standing ovation? What shortcomings kept the audience off their feet the rest of the time? Maybe fans were hoping to hear some chat from bandleader Davies. Maybe they felt that not one, but two rock operas were a bit much for one show. (During the 15-minute rendition of "Brother Where You Bound," the lines for the restroom stretched across the lobby.) But mostly, they missed the songs. If Davies was willing to cover Willie Dixon's "I Just Wanna Make Love To You," why couldn't he cover Roger Hodgson's "Logical Song" or "Dreamer?" The best crowd reactions of the night, not surprisingly, were for the Davies/Hodgson collaborations "Bloody Well Right" and "Goodbye Stranger."

Still, the single "Cannonball" was rousing, the dueling saxes of Helliwell and Page were delicious, and the pieces of director Rene Daalder's "Brother" movie were

fascinating. Davies apparently wants the "new" Supertramp accepted on its own terms, and its own terms are acceptable enough. All the same, it would be nice if those rumors of a full band reunion were true.

ETHLIE ANN VARE

ZEITGEIST SLAMMIN' WATUSIS West End, Chicago Tickets: \$5

AMERICAN GUITAR BANDS having become something of a cliché, it's good to report that one of the more recent entries in this genre has enough originality and verve to separate itself from the pack.

They're Zeitgeist, an Austin-based quartet that delighted a modest crowd of hardcore Zeitgeisties on Nov. 21 at the intimate West End. Zeitgeist (who with any luck might become well-known enough to eliminate the need for translating their name, which means "spirit of the time") tossed some intriguing elements into their melodic country-folky rock'n'roll. Like humor (they opened with a kicky electric guitar reading of Vince Guaraldi's "Linus & Lucy" piano theme). Like sentimentality (e.g. the instrumental "Hill Country Rain," which made you misty for the Lone Star State even if you'd never set foot there). Not to mention incongruity (namely lead guitarist John Croslin's voice, which sounds unsettlingly like Lou Reed's—but it works).

Zeitgeist are currently touring without Croslin's vocal counterpart, rhythm guitarist Kim Longacre, whose harmonies are a band trademark. Longacre is off having her first baby, and her temporary replacement is Corpus Christi native Becky Escamilla. Escamilla proved a capable guitarist, but needs to loosen up and learn a thing or two about projection in the vocal and stage presence departments.

Bassist Kim Toth did a laudable job taking the microphone on such Zeitgeist (and Longacre) signature tunes as "Things Don't Change," from the band's debut album on Atlanta's DB label. The title track "Translate Slowly" was a live standout, as were the haunting "Sound And The Fury" and the all-stops-pulled raveup "Electra." Much of the credit for Zeitgeist's considerable power goes to drummer Garrett Williams, whose non-stop assault rivaled that of the Chicago Bears' defensive line.

Opening for Zeitgeist were the Slammin' Watusis, a foursome from Chicago who revel in their self-proclaimed rep as "The Kings of Noise." Noisy they were, and a whole lotta fun too, propelled by the squawking sax and toybox percussion of Fast Frank, and the wall-of-feedback guitar of ringleted madman Lee Pope.

MOIRA McCORMICK

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." At bookstores now.



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Henry J. Kaiser Convention Center Oakland, Calif.	Nov. 20-22	\$325,245 \$15	21,600 three sellouts	Bill Graham Presents
ALABAMA JUDDS BELLAMY BROTHERS	Expo Hall Florida State Fairgrounds Tampa	Nov. 30	\$207,305 \$17.50	11,846 sellout	Keith Fowler Promotions
MOTLEY CRUE AUTOGRAPH	Long Beach (Calif.) Arena	Nov. 27	\$207,200 \$16.50/\$14.50	13,416 sellout	Avalon Attractions
TINA TURNER MR. MISTER	The Omni Atlanta	Nov. 27	\$191,205 \$15	12,767 sellout	Alex Cooley/Southern Promotions
TINA TURNER MR. MISTER	Carolina Coliseum Columbia, S.C.	Nov. 24	\$175,365 \$15	11,691 sellout	Beach Club Concerts
ALABAMA JOHNNY LEE EDDY RAVEN	Student Activity Center Arizona State Univ. Tempe	Nov. 24	\$161,200 \$15.50	10,400 sellout	Keith Fowler Promotions/ Luckenbach Prods./Pebble Group
ALABAMA JUDDS BELLAMY BROTHERS	Ocean Center Daytona Beach, Fla.	Nov. 29	\$150,150 \$16.50	9,100 sellout	Keith Fowler Promotions
TINA TURNER MR. MISTER	Hollywood (Fla.) Sportatorium	Dec. 2	\$148,769 \$16.50	9,925 sellout	Fantasma Prods.
ALABAMA JOHNNY LEE EDDY RAVEN	Pan American Center New Mexico State Univ. Las Cruces	Nov. 25	\$140,335 \$15.50	8,897 11,000	Keith Fowler Promotions/ Luckenbach Prods./Pebble Group
R.E.M. JASON & THE SCORCHERS MINUTEMEN	Fox Theater Atlanta	Nov. 29-30	\$118,717 \$13.75	8,849 9,356 two shows/ one sellout	Chesapeake Concerts
SIMPLE MINDS SHRIEKBACK	Henry J. Kaiser Convention Center Oakland, Calif.	Nov. 23	\$114,550 \$14.50	7,900 sellout	Bill Graham Presents
BARRY MANILOW	Roberts Stadium Evansville, Ind.	Nov. 21	\$104,447 \$17.50/\$15	5,998 8,500	David Petzelt Presents/ Little Wing Prods./ Larry Akin Management
RATT BON JOVI	Birmingham (Ala.)- Jefferson County Civic Center	Nov. 30	\$103,248 \$14.50/\$13.50	7,427 8,000	New Era Prods.
THOMPSON TWINS ORCHESTRAL MANOEUVRES IN THE DARK	Cobo Arena Detroit	Nov. 29	\$100,318 \$13.50	7,431 8,000	Brass Ring Prods.
MOTLEY CRUE AUTOGRAPH	Selland Arena Fresno, Calif.	Nov. 25	\$98,334 \$13.50/\$12.50	7,557 9,100	Avalon Attractions/ Rock'N Chair Prods.
KISS BLACK'N BLUE	Barton Coliseum Little Rock, Ark.	Nov. 29	\$97,996 \$13.50	7,259 10,000	Mid-South Concerts
RATT BON JOVI	Jackson (Miss.) Coliseum	Nov. 26	\$96,741 \$13.50	7,166 10,000	Mid-South Concerts
DAVID COPPERFIELD	Palace Theater Stamford, Conn.	Dec. 18	\$80,096 \$22.50/\$16.50	3,917 6,000	Festival Ventures
RATT BON JOVI	Knoxville (Tenn.) Civic Center	Nov. 29	\$75,475 \$12.50/\$11.50	6,229 8,250	Sunshine Promotions
NIGHT RANGER STARSHIP DR. GONZO	Onondaga War Memorial Syracuse	Nov. 20	\$54,950 \$12.50	4,671 7,800	Monarch Entertainment Bureau/ John Scher Presents
RATT BON JOVI	Columbus (Ga.) Municipal Auditorium	Dec. 1	\$47,790 \$13.50	3,540 5,200	Alex Cooley/Southern Promotions
DAVID COPPERFIELD	Canton (Ohio) Palace Theater	Nov. 20	\$45,200 \$17.50/\$14.50	2,800 3,600	Magic Promotions
THOMPSON TWINS ORCHESTRAL MANOEUVRES IN THE DARK	Fox Theater St. Louis	Nov. 22	\$44,755 \$16.50/\$14.50	3,036 4,665	Contemporary Prods./ Jam Prods./Fox Associates
INXS JON BUTCHER AXIS	Fox Theater Detroit	Dec. 1	\$43,302 \$14	3,093 4,900	Brass Ring Prods.
HOWIE MANDEL BUSKIN & BATTEAU	Carnegie Hall New York	Nov. 21	\$43,063 \$15.00/\$16.50/\$15.50	2,800 sellout	Fobel-Sabourim/Andrew Kulman/ John Scher Presents
MOTORHEAD WENDY O. WILLIAMS EXODUS	Henry J. Kaiser Convention Center Oakland, Calif.	Nov. 30	\$42,568 \$15/\$13.50	3,038 4,000	Bill Graham Presents
DAVID COPPERFIELD	Masonic Temple Theater Scranton, Pa.	Nov. 21	\$41,875 \$15.50/\$13.50	2,680 3,500	NAC Enterprises
DIO ROUGH CUTT	Bakersfield (Calif.) Civic Auditorium	Nov. 27	\$41,702 \$14.50/\$13.50	3,015 sellout	Rock'N Chair Prods.
RATT BON JOVI	Lake Charles (La.) Civic Center	Nov. 23	\$41,577 \$13.21	3,348 8,000	Stone City Attractions
PETRA MORGAN CRYAR	Greenville (S.C.) Memorial Auditorium	Nov. 22	\$40,487 \$12.50/\$11/\$8.50	4,621 6,000	Petrified Prods.
RATT BON JOVI	Monroe (La.) Civic Center	Nov. 22	\$40,463 \$13.80	3,320 9,000	Stone City Attractions
MARY JANE GIRLS READY FOR THE WORLD RENE & ANGELA	Greenville (S.C.) Memorial Auditorium	Nov. 21	\$39,312 \$11.75/\$9.75	3,872 7,000	Dimensions Unlimited
SPYRO GYRA SPECIAL EFX	James L. Knight Center Miami	Nov. 28	\$34,532 \$14/\$12.50	2,881 3,500	Fantasma Prods.
CHEAP TRICK JOHN WAITE	Hollywood (Calif.) Palladium	Nov. 27	\$33,942 \$15/\$13.50	2,909 4,400	Avalon Attractions
DEAD KENNEDYS	The Ritz New York	Nov. 13 & 16	\$31,548 \$11/\$10	3,148 two sellouts	Monarch Entertainment Bureau
COREY HART CANDY	Warfield Theater San Francisco	Nov. 29	\$30,261 \$14.50	2,087 sellout	Bill Graham Presents
R.E.M. MINUTEMEN	James L. Knight Center Miami	Nov. 24	\$30,002 \$14	2,374 3,500	Fantasma Prods.
THOMPSON TWINS ORCHESTRAL MANOEUVRES IN THE DARK	Dane County Coliseum Madison, Wis.	Nov. 25	\$29,567 \$13.50	2,165 4,200	Stardate Prods.
NILS LOFGREN	The Ritz New York	Nov. 14-15	\$29,516 \$13.50/\$12.50	2,683 3,148 two shows/ one sellout	Monarch Entertainment Bureau
R.E.M. MINUTEMEN	Bayfront Center St. Petersburg, Fla.	Nov. 26	\$29,247 \$14.50	2,142 sellout	Fantasma Prods.

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Praxis Rocks With a Southern Accent Management Firm Gets Results from Nashville Base

NASHVILLE Who says you can't launch rock acts from Nashville? Not Jackson Emerson and Andy McLenon, who, as Praxis International, have secured major label contracts for two bands and are working on a third.

Praxis represents Jason & the Scorchers, now on EMI America, and the Sluggers, recently signed to Aristas. The firm's newest management client is the Georgia Satellites, a Southern rock group based in Atlanta.

Emerson and McLenon, both former musicians (Emerson once played bass with Jason & the Scorchers), say they no longer see any stigma associated with running a rock'n'roll management and production company from Nashville.

"It's true that 80% of our business is done in New York, Los Angeles or London," notes Emerson, "but we like the music community here. Besides, we're finding there's a real interest on the part of major labels in rock bands in the South."

The company was launched in 1983 when Emerson put out an EP by Jason & the Scorchers under the Praxis logo. The EP, "Fervor," received good reviews and attracted the attention of several labels. Following a blitz of showcases on the East and West Coasts, the Scorchers signed with EMI America, which reissued "Fervor" and then followed up with "Lost And Found."

The Sluggers have been with Praxis for a year. Lead singer Tim Krekel is a former Capricorn Records artist and a successful Nashville songwriter whose credits extend into rock and country. (Among his recent country hits: Crystal Gayle's No. 1 "Turning Away From Love" and Southern Pacific's "Send Me Somebody To Love.")

Because showcasing Jason & the Scorchers in New York and Los Angeles played a major part in getting the act its EMI contract, Emerson and McLenon decided to duplicate the strategy with the Sluggers. Praxis orchestrated a showcase last

summer at Manhattan's Irving Plaza with the Sluggers opening for the Scorchers.

Emerson and McLenon made personal phone calls to all major label a&r departments, letting it be known in advance that the Sluggers were set to go into the studio with producer Terry Manning, whose credits include ZZ Top's "Eliminator." The showcase strategy worked: More than 20 a&r reps turned out to see the Sluggers, who subsequently signed with Arista.

Trying to make it three for three, Emerson and McLenon will take the Georgia Satellites to Los Angeles in February for an industry showcase there.

Jason & the Scorchers have al-

ready logged three international tours, selling out 2,000- and 3,000-seat halls in London and Paris. The band has also appeared at several foreign festivals. To date, "Lost And Found" has been released in nearly 20 countries, including Japan, Germany, Australia and the U.K. The album has sold 100,000 copies in the U.S., according to Emerson, and another 120,000 copies worldwide.

The Scorchers begin recording their third EMI album in January, with sessions slated for Nashville and Los Angeles. The Sluggers are finishing up their Arista debut at Ardent Studios in Memphis.

KIP KIRBY

Award-Winning Country-Rockers

Sawyer Brown: 'Star Search' to Stardom

BY KIP KIRBY

NASHVILLE The past 12 months have been heady for Sawyer Brown. Within a year, the group has had a No. 1 country single, played auditoriums and halls in 48 U.S. states and every major Canadian city—and won the Country Music Assn.'s Horizon Award.

Winning the Horizon Award capped Sawyer Brown's first year on Capitol/EMI America (through Curb). It also signaled an industry acceptance far removed from the group's initial success on "Star Search."

"Shakin'," the group's new album, proves the point. Aside from the serious ballad "Heart Don't Fall," the album is basically high-energy boogie/rock along the lines of the group's current chart single, "Betty's Bein' Bad."

The members of Sawyer Brown don't see the group's rock-edged arrangements posing a problem for country music. In fact, lead singer Mark Miller says this youth orienta-

tion actually works in the group's favor—and, indirectly, in the industry's favor.

"If country music is going to exist 10 years from now, it's going to have to go through changes," he emphasizes. "It won't grow if it doesn't change. Everyone talks about sales being stagnant right now—well, if we don't do something to keep things from getting stale, the music will stay in a depression and we'll lose it."

Adds Bobby Randall, the group's guitarist and co-frontman: "Part of the solution is directing the music to younger audiences. Older people don't buy records or attend that many concerts. You've got to appeal to the people who are buying records, the 12-25 age group."

"Shakin'" is a quantum leap from Sawyer Brown's self-titled first album, which contained songs the band had performed on "Star Search." Miller says the group felt "more timid" initially, but adds: "When 'Step That Step' went No. 1, it gave us the confidence to do what

we really wanted to do."

The formula seems to be working. Capitol reports that the debut "Sawyer Brown" album has sold more than 300,000 copies, and further claims that "Shakin'," with only one single out thus far, is already approaching that figure.

Sawyer Brown's hectic road schedule has kept the band touring almost 300 days this year, mostly as Kenny Rogers' opening act. However, Mickey Baker, who manages Sawyer Brown with partner C.K. Spurlock of Starbound Management, says that the group is gaining strength headlining on its own—one reason he's holding back on finalizing dates for the band past April, when the Rogers tour ends.

There is no immediate plan to escalate Sawyer Brown's price in the wake of last month's CMA Horizon win. But vocalist Miller says that merchandising is becoming an increasingly lucrative revenue source for the group, and he frets that building fees charged by large auditoriums are being unfairly foisted on fans.

"In some cases these halls get 40% of the gross and another 10% in (Continued on page 47)

Still, Bush hadn't been to the States since a 1979 appearance on "Saturday Night Love." With the current success of the album, she's on a promotional tour which will take her to Canada as well as New York.

"I really had no reason to come here to promote a record until now," she says. "Obviously promotion is a helpful thing, but unless the music is being picked up by people, there's nothing I can do. In a way my time is wasted. I'd rather be working on the next album at home."

Since she's acting as her own manager, Bush can implement that decision as well as her decision not to tour. She hasn't been on the road since she released her second album in England.

"I'm not planning a tour," she says. "It's an incredible commitment. Once you're committed, you're really talking about a year's worth of effort."

"Also, so many other things that I want to do wouldn't get done. Now that I'm at the end of this album, there are other things I'd like to do, like getting to another album and maybe experimenting with some visual ideas."

Bush has been more than experimenting with visual presentations during most of her career. In addition to working on her own videos, she studied dance with mime artist Lindsey Kemp.

"To see a group of people working to music without saying anything I found incredibly moving and very, very interesting," she says. "I thought that if [movement] was combined with music, it could be a very interesting way of visually expressing yourself. It was through [this] that I decided to take up dancing."

Bush has choreographed her own videos from the start, and has enjoyed a growing involvement in other aspects of video production, from working on storyboards to having a hand in editing.

She has been her own producer for the past few albums, and completed construction of her own studio in England before recording "Hounds Of Love." As yet un- (Continued on page 51)

ROBERT ROTH HITS THE ROAD

(Continued from page 40)

factured by Autodesk Inc. of Sausalito, Calif.

"This program," explains Roth, "allows us to formulate set design concepts on a computer color monitor, and send them over phone lines via modem to hardware vendors or stage managers."

On the hardware end, Roth estimates current inventory at about the 2,000-lamp level. "We have the largest hardware inventory in the Southeast," he says, "and are extremely flexible. We build the trussing in-house, and have certified welders and other construction specialists."

Roth also provides rental services for his hardware. Current accounts include Six Flags over Georgia and Chastain Park, both prominent Atlanta venues for outdoor concerts.

The Jacksons tour prize came about initially via Source Point's in-

clusion on a list of recommended companies generated in part by tour coordinator Larry Larson. That tour also marked the first concert usage of the Avolite QM-500, a 96-channel computer lighting control board.

"The first one built was a prototype, but we were the first ones to take the QM-500 out on the road," notes Roth. "We like to think we were a Beta test site for the board, improving it through experience."

Source Point Design competed against three other design teams for the Madonna tour. A Michael Jackson-Madonna connection has existed via Madonna's personal manager Freddy DeMann, but tour victory wasn't automatic. "We did a lot of homework to get the Madonna tour," says Chapman, "a lot of advance work sitting in meetings with management."

When Source Point captured the prize last March, there was no extended celebrating back at the plant. "We had this panicked call three weeks out," Chapman recalls. "Madonna had just seen Prince in concert and decided she wanted a set as well." In five days, the set concept—researched and designed on Source Point's computer via Instaplot—was formulated and ready for construction.

Despite his company's growth, Roth says he has no plans to move operations to an entertainment capital such as Los Angeles or New York. "It's nice to be able to work in an environment like Atlanta that isn't immersed in music business overload," he says. "It's a much more relaxing environment for Jim and myself. Location is really no obstacle; we can be in L.A. in four hours."

KENNY ROGERS

(Continued from page 40)

interfered.

"Events" have been a major part of Rogers' and manager Ken Kragen's career strategy, and Rogers cites the value of his charity work and high-profile acting assignments, along with regular concert appearances, as "ways other than records to bolster a career."

As for a major event that didn't happen, Rogers reports that a collaboration with Paul McCartney fell through when a song that McCartney submitted through Martin "put me in the country category, as is the tendency, which isn't fair to me or our relationship."

This brings Rogers back to his immediate desire for pop chart success. "Who knows? That's my goal. 'Lucille,' 'The Gambler' and 'Cow-

ard Of The County' probably couldn't get top 40 play in today's radio market with its CHR weight, but I'm a big fan of pop music.

"Anyway, half the fun is the struggle, the game. When you're No. 1 you can do anything you want for a while, but eventually you have to have good product. To put it plain and simple, you need a song; I don't care who you are."

To support "Morning Desire," Rogers filmed a video, directed by David Hogan and featuring Rogers' wife Marianne. "I once called Les Garland at MTV to find out under what conditions I could get played on MTV," he recalls. "He said, 'Get Cyndi Lauper!' He wasn't serious, but that's not out of the realm of possibility."

Billboard

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TOP INSPIRATIONAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	25	AMY GRANT	MYRRH 7-01-680606-5/A&M	17 weeks at No. One UNGUARDED
2	4	65	SANDI PATTI	IMPACT RO 3884/BENSON	SONGS FROM THE HEART
3	2	29	RUSS TAFF	MYRRH 7-01-679206-4/WORD	MEDALS
4	6	5	SANDI PATTI	IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
5	3	45	PETRA	STARSONG 7102057881/WORD	BEAT THE SYSTEM
6	5	13	STRYPYER	ENIGMA 72077-1	SOLDIERS UNDER COMMAND
7	9	129	SANDI PATTI	IMPACT R3818/BENSON	MORE THAN WONDERFUL
8	7	178	AMY GRANT	MYRRH MSB 6697/WORD (CD)	AGE TO AGE
9	8	93	AMY GRANT	MYRRH 7-01-675706-4/WORD (CD)	STRAIGHT AHEAD
10	10	41	THE IMPERIALS	MYRRH 7-01-682006-8/WORD	LET THE WIND BLOW
11	14	5	DEGARMO AND KEY	POWER DISC PWR 01079/BENSON	COMMANDO SOZO
12	16	21	PHIL DRISCOLL	SPARROW SPR 1102	POWER OF PRAISE
13	25	5	LESLIE PHILLIPS	MYRRH 7-01-682606-6/WORD	BLACK & WHITE IN A GREY WORLD
14	13	9	TWILA PARIS	STARSONG 7-102-06186-2/WORD	KINGDOM SEEKERS
15	12	29	STEVE TAYLOR	SPARROW SPR-1105	ON THE FRITZ
16	NEW		AMY GRANT	MYRRH 7-01-676838-4/WORD	A CHRISTMAS ALBUM
17	19	13	BENNY HESTER	MYRRH 7-01-677906-8/WORD	BENNY FROM HERE
18	17	89	MICHAEL W. SMITH	REUNION 7-01-000412-9/WORD	MICHAEL W. SMITH 2
19	11	137	MICHAEL W. SMITH	REUNION 7-01-000212-6/WORD	MICHAEL W. SMITH PROJECT
20	24	33	DAVID MEECE	MYRRH 7-01-681206-5/WORD	SEVEN
21	22	49	CARMAN	MYRRH 7-01-680706-1/WORD	COMING ON STRONG
22	18	21	STEVE GREEN	SPARROW SPR 1104	HE HOLDS THE KEYS
23	15	9	THE MARANATHA KIDS	MARANATHA 7-10-014282-2/WORD	KIDS PRAISE 5
24	NEW		SANDI PATTI	IMPACT RO 3874/BENSON	THE GIFT GOES ON
25	20	25	MYRON LEFEVRE AND BROKEN HEART	MYRRH 7-01-679006-1/WORD	SHEEP IN WOLVES CLOTHING
26	29	100	PETRA	STARSONG 7-10-205086-0/WORD	NOT OF THIS WORLD
27	26	93	CARMAN	PRIORITY 38713	SUNDAY'S ON THE WAY
28	23	41	PHILIP BAILEY	MYRRH 7-01-679606X/WORD	THE WONDERS OF HIS LOVE
29	NEW		REZ BAND	SPARROW SPR-1111	BETWEEN HEAVEN AND HELL
30	37	85	CRISTY LANE	ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
31	28	33	WHITEHEART	HOME SWEET HOME 7-01-000139-1/WORD	HOTLINE
32	27	37	DEBBY BOONE	LAMB & LION LLR3008/SPARROW	CHOOSE LIFE
33	21	17	FARRELL & FARRELL	STARSONG 7-102-06086-6/WORD	JUMP TO CONCLUSIONS
34	33	37	LARNELLE HARRIS	IMPACT RO 3732/BENSON	I'VE JUST SEEN JESUS
35	36	21	JIMMY SWAGGART	JIM LP 144	SWEET ANOINTING
36	38	57	STRYPYER	ENIGMA EC1064	THE YELLOW AND BLACK ATTACK
37	30	25	BRYAN DUNCAN	LIGHT LS5871/LEXICON	HAVE YOURSELF COMMITTED
38	35	89	LEON PATILLO	MYRRH 7-01-677106-7/WORD	THE SKY'S THE LIMIT
39	39	17	RANDY STONEHILL	MYRRH 7-01-681106-9/WORD	LOVE BEYOND REASON
40	31	57	DEGARMO AND KEY	POWER DISC PWR 01073/BENSON	COMMUNICATION

(CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

LECTERN
by Bob Darden

CONTEMPORARY CHRISTIAN MUSIC needs Steve Taylor. If Morris Chapman is the genre's pastor, then Taylor is its conscience. There is no better, more insightful, more challenging lyric writer in Christian music. And with "On The Fritz," one of the year's best albums, he's come up with music to match the message.

In the course of a couple of albums, an EP and a disco mix, Taylor has become a symbol of what's right about contemporary Christian music. With "On The Fritz," which includes some of the hottest session players in New York, his music anticipates what's ahead in the new music, rather than slavishly imitating it. No one talks about Taylor "crossing over" into the mainstream marketplace, because his music has an impact in both arenas.

He recently finished the Trans-Atlantic Tour '85 with Sparrow labelmate Sheila Walsh and a concert video shot at the massive Greenbelt music festival in England. In person, he's just as witty and articulate as he is on record.

Taylor finds the music to match his message

"We'd been thinking about doing a live album, and things just kind of fell together to do both at Greenbelt," he says. "Greenbelt's a great place to perform, and we'd had a great show there the year before. Plus, the festival has a huge light rig, which I sure couldn't afford on my own."

"What am I going to do with the concert film? I don't know. Just chalk this up as another tribute to my keen business mind."

The Trans-Atlantic Tour ended in Holland in October. Walsh and Taylor and their respective spouses became fast friends in the course of the seven-month tour.

"The biggest appeal of doing such a tour," Taylor says, "was to get to spend time with someone I really like. It's a lot better to tour with people who really believe in what they are doing. Sheila communicates so well and her commitment is so real that people can tell immediately."

Both Walsh and Taylor find significant differences between American and European audiences. Taylor says the Europeans are more demanding, more critical of both the lyrics and the music.

"You can't talk as much abroad because many people don't speak English," he says. "And those who do are not up on a lot of American jargon—especially current American Christian-ese jargon."

"At the same time, European audiences respond strongly to the lyric content of songs, even when certain phrases may not translate exactly. They are in tune with lyric writers of the caliber of a Bob Dylan or Van Morrison. Many kids really study the lyrics and look deeper into what you're trying to say. And that's great."

While Taylor was in Europe, Sparrow announced a distribution agreement with Capitol Records, similar in many ways to the agreement between Word and A&M. Taylor is often cited as an example of an artist who could garner significant mainstream airplay with the right promotion.

"Well, I'm not one of those people whose ears perk up when they hear the word 'crossover'," he says. "The distribution agreement could be a good tool to get our material into more stores. But just being there isn't good enough. You've got to give the consumer a reason to buy that music."

BLUE NOTES
by Sam Sutherland & Peter Keepnews

JAZZ ON RADIO is seldom much of a commercial proposition; in fact, the vast majority of all-jazz (or even mostly-jazz) stations in the U.S. are affiliated with NPR or otherwise non-advertiser-supported. But a few tenacious outlets have continued to support the music—and every once in a while, one of them is rewarded for its efforts.

San Francisco's KJAZ is a case in point. The station is preparing to close the ledger on the first profitable year in its 25-year history, according to owner Ron Cowan.

Writing in the November/December issue of the KJAZ newsletter, Cowan, who took over the station in 1980, says, "After five years of subsidizing the station, I'm pleased to report that revenues are six times larger than they were in 1980." And, he adds, "The listening audience has doubled."

Report from San Francisco: KJAZ is in the black

Cowan further claims that "fears of KJAZ becoming 'more commercial' can be put to rest... the survival of the first all-jazz station in the world no longer depends on the whim or generosity of a benefactor." And, he adds, the station plans to upgrade its broadcast facilities in 1986.

REPORT FROM PARIS: Almost 100 jazz labels and organizations exhibited to some 6,000 visitors at the second European Salon de Jazz, held in Paris Nov. 21-24. The event, designed to bring together record

manufacturers and distributors, festival organizers, video and film producers—and, of course, musicians—from all over Europe, was organized by Jazz Action Paris Ile de France and funded almost entirely by the French ministry of culture.

The attendance was almost twice that of the first Salon, held in 1983, and the number of exhibitors was up by 50%. But the general feeling was that, despite an attempt to make it a pan-European event, French participants continued to dominate.

Among the roughly 60 artists who performed at the Salon were Anthony Braxton, Sam Rivers, Elton Dean and Poland's Eighth Day Orchestra.

ALSO NOTED: New York's Blue Note nightclub is in the midst of an apparent first: a two-week "big band festival" showcasing four top orchestras without so much as a night off. The ensembles of Woody Herman, Buddy Rich, Lionel Hampton and Toshiko Akiyoshi are the feature attractions of the festival, which runs through Sunday (15)... Speaking of big bands, Benny Goodman led his recently revived orchestra Sunday (8) at Yale Univ. The occasion was a benefit for the Yale School of Music Scholarship Fund... Posthumous "new" product from the inimitable Erroll Garner has hit the stores. PolyGram just released "Erroll Garner Plays Gershwin And Kern," an album never previously available in the U.S. on which the pianist devotes one side to each composer. Recorded at various sessions in the '60s, the album was originally released in Europe on the Octave label. A trio album, it also includes one previously unissued track, "Nice Work If You Can Get It," which contains Garner's only recorded vocal performance.



Beauty and the Boys. Emmylou Harris and hosts the Nitty Gritty Dirt Band perform during a special Warner Bros. episode of "Nashville Now." Pictured with Harris are Jimmy Ibbotson and Jimmie Fadden of the Dirt Band.

LABELS GET THE CHRISTMAS SPIRIT

Twice as Many New Holiday Albums This Year as Last

BY EDWARD MORRIS

NASHVILLE The major labels here have been conspicuously bountiful in the number of Christmas albums released or re-released and in singles activity to support them. The outpouring includes eight new titles—more than twice the number new to the shelf in 1984.

RCA again accounts for the super-seller with its platinum-certified "Alabama Christmas." Last year, the Kenny Rogers/Dolly Parton album "Once Upon A Christmas" also went platinum for the label.

RCA has two new compilation albums, "The Best Of Christmas" and "A Country Christmas Volume 4," and is re-releasing the Rogers/Parton package. Only the Alabama

album is being supported by a special promotion effort (Billboard, Oct. 12).

Christmas singles from RCA include Alabama's "Joseph And Mary's Boy"; the Judds' "Who Is This Babe" and Keith Whitley's "A Christmas Letter," both from "A Country Christmas"; and Michael Johnson's "There's A New Kid In Town."

New from Columbia are B.J. Thomas' "All Is Calm, All Is Bright" and Ray Charles' "The Spirit Of Christmas." Re-releases are Willie Nelson's "Pretty Paper," Larry Gatlin & the Gatlin Brothers' "A Gatlin Family Christmas," Chet Atkins' "East Tennessee Christmas" and Merle Haggard's "Goin' Home For Christmas."

MCA has shipped two new titles, Lee Greenwood's "Christmas To Christmas" and the compilation "Tennessee Christmas," and re-released two others, Barbara Mandrell's "Christmas At Our House" and "The Oak Ridge Boys' Christmas." Singles picked from the new albums are Greenwood's "Christmas To Christmas (Loving You)"/"Lone Star Christmas" and a compilation 45 sent to radio only that embraces Steve Wariner's "Tennessee Christmas," Jimmy Buffett's "Christmas In The Caribbean," Nicolette Larson's "One Bright Star" and John Schneider's "Please Come Home For Christmas."

In addition, MCA has released a Christmas novelty single, "Santa Claus Is Watching You," from Ray Stevens. It has a companion video.

PolyGram's lone debut Christmas album is the Statlers' "Christmas Present," the advance single from which is "Christmas Eve (Kodia's Theme)." It also has an accompanying video clip.

Warner Bros. is re-releasing two of its steadiest seasonal sellers, Conway Twitty's concept album "Merry Twismas" and Emmylou

Harris' 1980 "Light Of The Stable." In a switch from their usual comic approach, Pinkard & Bowden are offering a straight recitation single, "The Christmas Gift," and the label has sent to radio a two-sided promotional single of the Nitty Gritty Dirt Band's "Colorado Christmas" and Michael Martin Murphey's "Cowboy's Christmas Ball."

The Twitty album is now in its third year. Plans are in the works, according to Warner Bros., to turn the album into an animated television special for next year. Its sales are also being boosted by a tie-in promotion at the Twitty City amusement complex in nearby Hendersonville.

NASHVILLE SCENE

by Kip Kirby



ON OUR WAY to Los Angeles for the Billboard Video Music Conference, we routed ourselves through Dallas, where we managed to get seats for a sold-out Alabama/Charlie Daniels Band/Reba McEntire concert at the Tarrant County Convention Center in nearby Fort Worth.

It's been a while since we attended an Alabama concert. Time has wrought some professional polish in the group's staging, lighting and sound, but none in the contagious electricity Alabama sparks in audiences. Both McEntire and the CDB commanded enthusiastic receptions at the conclusion of their sets, yet when Alabama came out onstage against an opening blackout, you could feel the crowd palpitate. And from then on, it was like being at a rock'n'roll concert: kids screaming and waving, dancing in the aisles, displaying adolescent adulation with lofted lighters and upstretched hands.

The hypnotic spell exerted by Randy Owen over 15,000 fans is something to see. Alabama has captured an element of the youth audience usually turned on only by rock superstars, and the band shows no signs of loosening its grip.

Alabama turns on the electricity in concert

Backstage in the dressing room after their set, Owen talked about the group's two-day recording session with Lionel Richie in Nashville. Owen said that Richie had been pursuing Alabama for close to six months about doing a duet.

"We didn't call him back for a long time," Owen confessed sheepishly. "We've never done a duet with anyone, although we've been asked by other acts. We weren't sure we were ready to do a duet yet, even with Lionel."

Unspoken but in the back of Owen's mind, he added, was concern over whether country radio, especially in the South, would have trouble accepting a Richie/Alabama duet. (Perhaps he didn't realize that Richie had a top 24 country single with "Stuck On You.")

Once Alabama made its decision to go ahead with the project, Richie flew into Nashville late one night about midnight. Owen met him at the gate, and without arousing any notice, the two walked through the

airport and out to Randy's waiting car.

The next days were spent behind locked doors at Music Mill, working on the song Richie had written for them. They all used Alabama House next door as sleeping quarters between sessions. The finished duet, "Deep River Woman," will appear on Richie's next Motown album. Alabama has no plans to include the cut on its own upcoming RCA album, scheduled to be a greatest hits package.

IN LOS ANGELES, Scene was invited by Dan Fredman, co-producer of the Enigma album "A Town South Of Bakersfield," to see country California style at the Club Lingerie on Sunset. The evening turned out to be a double-barreled billing, with local act Tin Star opening up for a celebrity configuration called Black Tie, featuring Billy Swan, ex-Eagles Randy Meisner and Bernie Leadon, and ex-Bread member Jimmy Griffin.

Tin Star delivered a gutsy shoot-'em-up set with style, dash and a rakish approach to even the most standard titles, excelling on their own down-and-spunky country originals. Equally exhilarating, for a different reason, was Black Tie: Its four main members are all celebrated musicians in their own right. Interspersed between strong new tunes were such songs as Meisner's "Take It To The Limit," Griffin's "If You Gotta Make A Fool Of Somebody" and Swan's timeless "I Can Help."

The vocal power of these artists is formidable. Black Tie is in the process of putting out an album on Bench Records, but is not currently signed to a major recording deal.

THE JUDDS were everywhere in L.A. the same week, increasingly visible as they piled on one appearance after another. They were guests of honor at a Le-Dome soiree thrown by Jim Halsey and presenters on the NAVAS video awards show; taped ABC's "New Year's Rockin' Eve" special, where they will be seen singing "Auld Lang Syne" with the Temptations; made their debut performance on Johnny Carson's "Tonight" show; and, at week's end, co-hosted "Hour Magazine" with Gary Collins before taping "Solid Gold."



Shakin' the Ivories. Country rocker Jerry Lee Lewis shows "Nashville Now" viewers how to shake, rattle and roll with "Whole Lotta Shakin' Goin' On" during a recent episode.

FOR WEEK ENDING DECEMBER 14, 1985

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

129 REPORTERS				NEW	TOTAL
				ADDS	ON
JOHN SCHNEIDER	WHAT'S A MEMORY LIKE YOU	MCA		42	42
BARBARA MANDRELL	FAST LANES & COUNTRY ROADS	MCA		40	72
EXILE	I COULD GET USED TO YOU	EPIC		33	84
LOUISE MANDRELL	SOME GIRLS HAVE ALL THE LUCK	RCA		26	26
DOLLY PARTON	THINK ABOUT LOVE	RCA		26	101

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

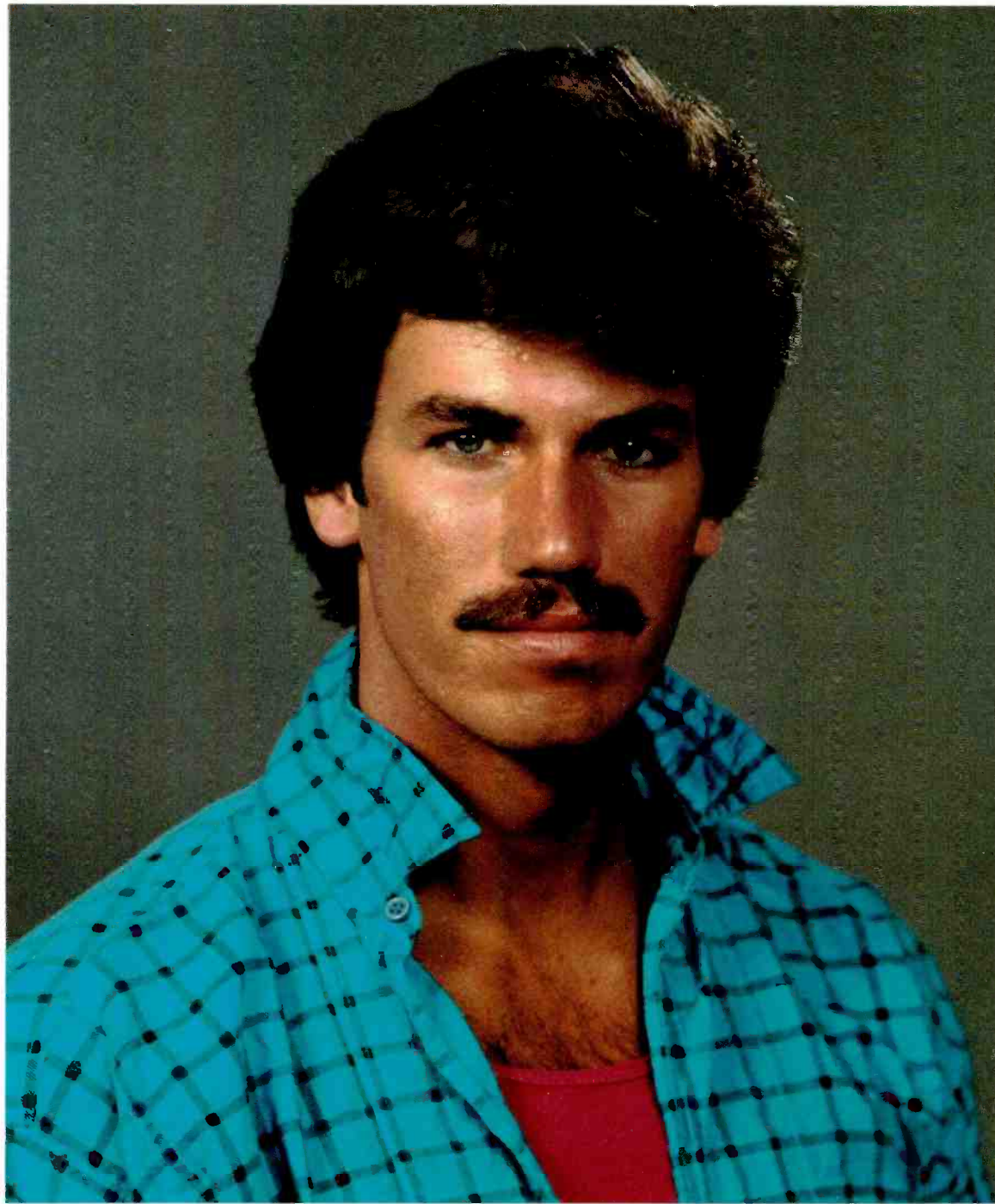
RETAIL BREAKOUTS

57 REPORTERS				NUMBER
				REPORTING
C.GAYLE/G.MORRIS	MAKIN' UP FOR LOST TIME	WARNER BROS.		27
CHANCE	SHE TOLD ME YES	MERCURY		18
BILLY JOE ROYAL	BURNED LIKE A ROCKET	ATLANTIC/AMERICA		13
THE WHITES	I DON'T WANT TO GET OVER YOU	MCA/CURB		12
CONWAY TWITTY	THE LEGEND AND THE MAN	WARNER BROS.		12

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BYRON

BREAKING TO THE TOP...



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"I MISS YOU"

U-14825

B/w "ONCE IN A LIFETIME"



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Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	1
2	3	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	2
3	5	THE CHAIR	GEORGE STRAIT	3
4	6	HAVE MERCY	THE JUDDS	4
5	4	STAND UP	MEL MCDANIEL	5
6	9	MORNING DESIRE	KENNY ROGERS	6
7	8	BETTY'S BEIN' BAD	SAWYER BROWN	8
8	10	SOMEBODY ELSE'S FIRE	JANIE FRICKE	7
9	11	NEVER BE YOU	ROSANNE CASH	9
10	14	ONLY IN MY MIND	REBA MCENTIRE	10
11	15	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	12
12	16	BOP	DAN SEALS	11
13	18	MEMORIES TO BURN	GENE WATSON	14
14	1	I DON'T MIND THE THORNS	LEE GREENWOOD	13
15	17	A WORLD WITHOUT LOVE	EDDIE RABBITT	15
16	23	JUST IN CASE	THE FORESTER SISTERS	16
17	7	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	17
18	13	TOO MUCH ON MY HEART	THE STATLER BROTHERS	31
19	27	(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	18
20	30	OLD SCHOOL	JOHN CONLEE	19
21	—	HURT	JUICE NEWTON	20
22	—	THE LEGEND AND THE MAN	CONWAY TWITTY	22
23	29	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	21
24	—	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	23
25	21	I'LL NEVER STOP LOVING YOU	GARY MORRIS	34
26	12	BREAK AWAY	GAIL DAVIES	26
27	—	BURNED LIKE A ROCKET	BILLY JOE ROYAL	27
28	25	DONCHA	T.G. SHEPPARD	44
29	22	THIS AIN'T DALLAS	HANK WILLIAMS, JR.	50
30	19	THEY NEVER HAD TO GET OVER YOU	JOHNNY LEE	29

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	1
2	3	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	2
3	4	THE CHAIR	GEORGE STRAIT	3
4	6	HAVE MERCY	THE JUDDS	4
5	5	STAND UP	MEL MCDANIEL	5
6	7	MORNING DESIRE	KENNY ROGERS	6
7	9	SOMEBODY ELSE'S FIRE	JANIE FRICKE	7
8	10	BETTY'S BEIN' BAD	SAWYER BROWN	8
9	11	NEVER BE YOU	ROSANNE CASH	9
10	14	BOP	DAN SEALS	11
11	12	ONLY IN MY MIND	REBA MCENTIRE	10
12	13	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	12
13	1	I DON'T MIND THE THORNS	LEE GREENWOOD	13
14	18	A WORLD WITHOUT LOVE	EDDIE RABBITT	15
15	19	MEMORIES TO BURN	GENE WATSON	14
16	21	JUST IN CASE	THE FORESTER SISTERS	16
17	8	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	17
18	22	(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	18
19	23	OLD SCHOOL	JOHN CONLEE	19
20	24	HURT	JUICE NEWTON	20
21	25	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	21
22	28	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	23
23	26	THE LEGEND AND THE MAN	CONWAY TWITTY	22
24	29	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	24
25	20	IT'S TIME FOR LOVE	DON WILLIAMS	25
26	15	BREAK AWAY	GAIL DAVIES	26
27	—	YOU CAN DREAM OF ME	STEVE WARINER	28
28	17	THEY NEVER HAD TO GET OVER YOU	JOHNNY LEE	29
29	—	BURNED LIKE A ROCKET	BILLY JOE ROYAL	27
30	—	COME ON IN	THE OAK RIDGE BOYS	30

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (19)	23
MCA/Curb (3)	
MCA/Noble Vision (1)	
RCA (19)	20
RCA/Curb (1)	
EPIC	12
COLUMBIA	11
WARNER BROS. (9)	11
Geffen (1)	
Warner/Curb (1)	
CAPITOL (3)	7
Capitol/Curb (2)	
EMI-America (1)	
MTM (1)	
POLYGRAM	6
Mercury (5)	
Compleat (1)	
ATLANTIC	2
Atlantic/America (2)	
EMI-AMERICA	2
AMI	1
EVERGREEN	1
JERE	1
MDJ	1
TALL TEXAN	1
WHITE GOLD	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
94 AMBER WAVES OF GRAIN (Mt.Shasta, BMI)	(Silver Fiddle, ASCAP)	
83 AMERICAN WALTZ (WB, ASCAP/Two Sons, ASCAP/Make Believe, ASCAP/Warner-Tamerlane, BMI)	95 THE HAIRCUT SONG (Mike Neun, BMI/Ray Stevens, BMI)	
75 ANGEL IN YOUR ARMS (Song Tailors, BMI/I've Got The Music, ASCAP)	55 HANG ON TO YOUR HEART (Tree, BMI/Pacific Island, BMI)	
80 BABY WHEN YOUR HEART BREAKS DOWN (Golden Bridge, ASCAP)	4 HAVE MERCY (Irving, BMI)	
18 (BACK TO THE) HEARTBREAK KID (WB Gold, BMI/Warner House of Music, BMI)	72 HEART OF THE COUNTRY (Sheddhouse, ASCAP/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
8 BETTY'S BEIN' BAD (Tall Girl, BMI/Bug, BMI)	12 HOME AGAIN IN MY HEART (Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
11 BOP (MHG, ASCAP/Sweet Angel, BMI/WEB IV, BMI)	20 HURT (CBS, ASCAP)	
26 BREAK AWAY (Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP)	49 I COULD GET USED TO YOU (Tree, BMI/Pacific Island, BMI)	
27 BURNED LIKE A ROCKET (Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP)	13 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) (Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman, BMI)	
65 CAN'T KEEP A GOOD MAN DOWN (Sabal, ASCAP)	35 I DON'T WANT TO GET OVER YOU (Tree, BMI/Rockin'R, ASCAP/Posey, BMI)	
3 THE CHAIR (Tree, BMI/Larry Butler, BMI/Blackwood, BMI)	56 I FEEL THE COUNTRY CALLIN' ME (Landers-Roberts, ASCAP)	
81 COFFEE BROWN EYES (Denny, ASCAP)	41 I LOVE YOU BY HEART (Somebody's, SESAC)	
30 COME ON IN (YOU DID THE BEST YOU COULD) (Dejamas, ASCAP/Riva, ASCAP)	48 I SURE NEED YOUR LOVIN' (Uncle Artie, ASCAP)	
74 DESPERADOS WAITING FOR A TRAIN (Chappell, ASCAP/World, ASCAP)	21 I TELL IT LIKE IT USED TO BE (Tree, BMI/Cross Keys, ASCAP)	
33 THE DEVIL'S ON THE LOOSE (Granite, ASCAP/Goldline, ASCAP)	89 I WANNA HEAR IT FROM YOU (Silver Rain, ASCAP/Dejamas, ASCAP)	
44 DONCHA (Rick Hall, ASCAP)	86 I WANNA SAY YES (Warner-Tamerlane, BMI/Three Ships, ASCAP)	
40 DOWN IN TENNESSEE (April, ASCAP/Ideas Of March, ASCAP)	38 IF THE PHONE DOESN'T RING, IT'S ME (Coral Reefer, BMI/Wilkin' David, BMI/Blue Sky Rider Songs, BMI/Coconutley, ASCAP)	
70 DREAMLINE EXPRESS (Cherry Mountain, ASCAP)	34 I'LL NEVER STOP LOVING YOU (Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
61 EVERYDAY (Peer International, BMI)	62 I'M GONNA HURT HER ON THE RADIO (Rick Hall, ASCAP/Beginner, ASCAP)	
69 EVERYTHING IS CHANGING (Ken Stitts, BMI/Silver Dust, ASCAP)	87 I'M GONNA LEAVE YOU TOMORROW (Chappell, ASCAP/Unichappell, BMI)	
53 FAST LANES & COUNTRY ROADS (Tom Collins, BMI)	88 IN ANOTHER MINUTE (Tree, BMI/Cross Keys, ASCAP)	
85 FEED THE FIRE (Dire, BMI/19 Street, BMI/Alabama Band, ASCAP)	52 IT'S FOUR IN THE MORNING (Tree, BMI)	
67 FEEL THE FIRE (Rick Yancey, BMI/Bibo, ASCAP/Partnership, ASCAP/Vogue, BMI/Partner, BMI)	37 IT'S JUST A MATTER OF TIME (Eden, BMI/Times Square, BMI)	
51 GET BACK TO THE COUNTRY		
25 IT'S TIME FOR LOVE (Hall-Clement, BMI/Hardscuffie, BMI)		
16 JUST IN CASE (Pacific Island, BMI/Tree, BMI)		
22 THE LEGEND AND THE MAN (Tree, BMI/Cross Keys, ASCAP)		
2 LIE TO YOU FOR YOUR LOVE (Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple Chase, BMI)		
68 LONELY DAYS LONELY NIGHTS (AMR, ASCAP/Rovero, ASCAP)		
100 LOST IN THE FIFTIES TONIGHT (IN THE STILL) (Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Leeds, BMI)		
23 MAKIN' UP FOR LOST TIME (WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)		
47 ME & PAUL (Willie Nelson, BMI)		
14 MEMORIES TO BURN (Tree, BMI/Cross Keys, ASCAP)		
6 MORNING DESIRE (Leeds, ASCAP/Patchworks, ASCAP)		
9 NEVER BE YOU (Gone Gator, ASCAP)		
1 NOBODY FALLS LIKE A FOOL (April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land Of Music, BMI)		
46 OKLAHOMA BORDERLINE (Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/GSC, ASCAP)		
76 OLD BLUE YODELER (Razzy Bailey, ASCAP)		
19 OLD SCHOOL (MCA, ASCAP/Don Schlitz, ASCAP)		
36 THE ONE I LOVED BACK THEN (THE CORVETTE SONG) (Arista, ASCAP)		
10 ONLY IN MY MIND (Jack & Bill, ASCAP/Reba McEntire, ASCAP)		
84 THE PART OF ME THAT NEEDS YOU (Bibo, ASCAP)		
42 PERFECT STRANGER (That's What She Said, BMI/Long Tooth, BMI)		
43 PLEASE BE LOVE (MCA, ASCAP/Berger Bits, ASCAP)		
91 RENO & ME (Tree, BMI/Cross Keys, ASCAP)		
90 RIVER IN THE RAIN (Tree, BMI/Roger Miller, BMI)		
73 RUNAWAY GO HOME (Larry Gatlin, BMI)		
54 SAFE IN THE ARMS OF LOVE (Hall-Clement, BMI/Bob McDill, BMI/Bibo, ASCAP/Cross Keys, ASCAP)		
92 SHE ALMOST MAKES ME FORGET ABOUT YOU (Old Friends, BMI/Monk Family, BMI/19th Street, BMI)		
32 SHE TOLD ME YES (Courtland, BMI/Artin, BMI)		
96 SOME FOOLS NEVER LEARN (Sweet Baby, BMI)		
82 SOME GIRLS HAVE ALL THE LUCK (Kirschner, ASCAP/April, ASCAP)		
78 SOME OF SHELLY'S BLUES (Screen Gems-EMI, BMI)		
57 SOME SUCH FOOLISHNESS (Barnwood, BMI)		
7 SOMEBODY ELSE'S FIRE (Love Wheel, BMI)		
5 STAND UP (Old Friends, BMI/Cross Keys, ASCAP)		
59 STILL HURTIN' ME (Fairydust, BMI)		
24 THERE'S NO STOPPING YOUR HEART (Mother Tongue, ASCAP/Flying Cloud, BMI)		
29 THEY NEVER HAD TO GET OVER YOU (Rick Hall, ASCAP)		
45 THINK ABOUT LOVE (Mallven, ASCAP/Cottonpatch, ASCAP/Bibo, ASCAP)		
50 THIS AIN'T DALLAS (Bocephus, BMI)		
64 TIMBERLINE (Emmylou, ASCAP/Irving, BMI)		
31 TOO MUCH ON MY HEART (Stattler Brothers, BMI)		
93 TOUCH A HAND, MAKE A FRIEND (Irving, BMI/East Memphis, BMI)		
63 TWO HEARTS CAN'T BE WRONG (First Lady, BMI/Tapage, ASCAP)		
98 TWO OLD CATS LIKE US (WB, ASCAP/Two Sons, ASCAP)		
79 WHAT A MEMORY YOU'D MAKE (Bibo, ASCAP/Chappell, ASCAP/Robinhill, ASCAP)		
58 WHAT AM I GONNA DO ABOUT YOU (Tapadero, BMI/Alistons, BMI)		
71 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) (Dejamas, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP)		
99 WHO'S GONNA FILL THEIR SHOES (WB, ASCAP/Two Sons, ASCAP/Tree, BMI)		
15 A WORLD WITHOUT LOVE (Briarpatch, BMI/DebDave, BMI/Kazzoom, ASCAP)		
39 YOU ARE MY MUSIC, YOU ARE MY SONG (Grey Hawk, ASCAP/Sandlapper, ASCAP/Jim Carter, ASCAP)		
28 YOU CAN DREAM OF ME (Steve Wariner, BMI/Siren, BMI)		
17 YOU MAKE ME FEEL LIKE A MAN (Hall-Clement, BMI/Ricky Skaggs, BMI)		
97 YOU MAKE ME WANT TO MAKE YOU MINE (Leeds, ASCAP/Patchworks, ASCAP)		
60 YOU SHOULD HAVE BEEN GONE BY NOW (Raven Song, ASCAP/Michael H. Golden, ASCAP/Collins Court, ASCAP)		
77 YOU'LL NEVER KNOW (Bergman, ASCAP/Vocco & Conn, ASCAP)		
66 YOU'VE GOT SOMETHING ON YOUR MIND (Blackwood, BMI/Easy Days, BMI/Tom Collins, BMI/Silverline, BMI)		

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BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

HOT DANCE/DISCO

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CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	2	8	I LIKE YOU	PHYLLIS NELSON	
	3	4	8	TAKES A LITTLE TIME	◆ TOTAL CONTRAST	
	4	5	8	BABY TALK	ALISHA	
	1	1	9	A LOVE BIZARRE	◆ SHEILA E.	
5	8	8	6	YOUR PERSONAL TOUCH	◆ EVELYN "CHAMPAGNE" KING	
6	10	22	4	LOVE'S GONNA GET YOU	JOCELYN BROWN	
	7	9	5	TARZAN BOY	◆ BALTIMORA	
	6	6	8	ONE OF THE LIVING	◆ TINA TURNER	
9	11	14	6	I TOUCH ROSES	BOOK OF LOVE	
10	20	29	3	KRUSH GROOVE (LP CUTS)	VARIOUS ARTISTS	
11	16	26	4	SLAVE TO THE RHYTHM	◆ GRACE JONES	
	5	3	9	WHO'S ZOOMIN' WHO? (REMIX)	ARETHA FRANKLIN	
	12	12	6	HELL IN PARADISE	◆ YOKO ONO	
	14	23	4	CAN YOU FEEL THE BEAT	◆ LISA LISA/CULT JAM WITH FULL FORCE	
	9	10	8	EVERYBODY DANCE	◆ TA MARA & THE SEEN	
	13	16	8	COMO TU TE LLAMA?	SLY FOX	
17	38	—	2	GO HOME (REMIX)	◆ STEVIE WONDER	
18	23	43	4	LET ME BE THE ONE (REMIX)	◆ FIVE STAR	
	17	17	6	THE HEAT IN ME (REMIX)	◆ LINDA CLIFFORD	
20	22	35	4	MY MAGIC MAN	ROCHELLE	
	15	15	6	HONEY FOR THE BEES	PATTI AUSTIN	
	19	21	7	PARTY ALL THE TIME	◆ EDDIE MURPHY	
	21	24	5	HIGH ABOVE THE CLOUDS (REMIX)	NARADA MICHAEL WALDEN	
24	30	49	3	DON QUICHOTTE	MAGAZINE 60	
25	25	—	2	ONE MORE TIME (REMIX)	THIRD WORLD	
26	46	—	2	NO FRILLS LOVE (REMIX)	JENNIFER HOLLIDAY	
27	34	50	3	HUNDREDS AND THOUSANDS (EP)	BRONSKI BEAT	
28	42	—	2	SISTERS ARE DOIN' IT FOR THEMSELVES	◆ EURYTHMICS AND ARETHA FRANKLIN	
	24	33	5	THINKING ABOUT YOU (REMIX)	WHITNEY HOUSTON	
	18	20	7	MY OBSESSION	MERI D. MARSHALL	
	29	46	3	TELL ME WHAT YOU WANT	LOOSE ENDS	
32	44	45	3	CURIOSITY	◆ JETS	
33	41	—	2	THE MAGIC, THE MOMENT	SUBJECT	
34	43	47	3	IF I RULED THE WORLD	KURTIS BLOW	
	26	37	5	COME WITH ME	◆ SPACE MONKEY	
36	50	—	2	EXPOSED TO LOVE	EXPOSE	
	31	38	5	IRRESISTIBLE LOVE	LAUREN GREY	
	37	48	3	WE BUILT THIS CITY (REMIX)	◆ STARSHIP	
39	49	—	2	ELECTION DAY	◆ ARCADIA	
	36	44	4	BIG NOISE	BASE	
41	NEW ▶			DIGITAL DISPLAY (REMIX)	◆ READY FOR THE WORLD	
42	NEW ▶			MYSTIFIED	THE ROMANTICS	
43	NEW ▶			SUB-CULTURE (REMIX)	NEW ORDER	
	33	34	5	AND SHE WAS (REMIX)/TELEVISION MAN (REMIX)	◆ TALKING HEADS	
45	45	—	2	ROSES	◆ HAYWOODE	
46	48	—	2	LIKE THIS	CHIP E. INC. FEATURING K. JOY	
47	NEW ▶			ON THE PARK/INTO THE GROOVE	REGGIE	
48	NEW ▶			JOHNNY THE FOX	TRICKY TEE	
49	NEW ▶			DO IT FOR LOVE	◆ SHEENA EASTON	
50	NEW ▶			EMERGENCY	◆ KOOL & THE GANG	

BREAKOUTS

Titles with future chart potential, based on club play this week.

1. SHE SELLS SANCTUARY THE CULT SIRE
2. JOHNNY COME HOME/BLUE FINE YOUNG CANNIBALS I.R.S.
3. LOSE YOUR LOVE/AVE MARIA BLANCMANGE SIRE
4. THE TRUTH COLONEL ABRAMS MCA

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	8	I LIKE YOU	PHYLLIS NELSON	
2	3	4	8	BABY TALK	ALISHA	
	2	2	14	CONGA	◆ MIAMI SOUND MACHINE	
4	7	7	5	SLAVE TO THE RHYTHM	◆ GRACE JONES	
	4	3	8	PART-TIME LOVER (REMIX)	◆ STEVIE WONDER	
	5	5	9	WHO'S ZOOMIN' WHO? (REMIX)	ARETHA FRANKLIN	
7	11	13	9	PARTY ALL THE TIME	◆ EDDIE MURPHY	
	8	6	8	HONEY FOR THE BEES	PATTI AUSTIN	
	9	9	10	SO SMOOTH	KRYSTAL DAVIS	
10	13	28	3	LOVE'S GONNA GET YOU	JOCELYN BROWN	
	6	8	14	FALL DOWN (SPIRIT OF LOVE)	TRAMAINÉ	
12	17	50	3	FEEL THE SPIN	DEBBIE HARRY	
	14	18	3	CAN YOU FEEL THE BEAT	◆ LISA LISA/CULT JAM WITH FULL FORCE	
	10	10	8	MIAMI VICE THEME	◆ JAN HAMMER	
	18	26	5	TARZAN BOY	◆ BALTIMORA	
	12	14	18	THE SHOW/LA DI DA DI	DOUG E. FRESH & THE GET FRESH CREW	
	15	11	9	SEDUCTION	VAL YOUNG	
18	32	40	3	MY MAGIC MAN	ROCHELLE	
	22	21	6	PERFECT WAY (REMIX)	◆ SCRITTI POLITTI	
	16	19	6	HELL IN PARADISE	◆ YOKO ONO	
21	37	—	2	SISTERS ARE DOIN' IT FOR THEMSELVES	◆ EURYTHMICS AND ARETHA FRANKLIN	
	26	22	17	OBJECT OF MY DESIRE	◆ STARPOINT	
	25	32	4	COUNT ME OUT	◆ NEW EDITION	
	21	30	3	TAKES A LITTLE TIME	◆ TOTAL CONTRAST	
	24	16	12	STOP PLAYING ON ME	VIKKI LOVE WITH NUANCE	
26	29	34	3	SUB-CULTURE (REMIX)	NEW ORDER	
	20	12	11	THE OAK TREE	◆ MORRIS DAY	
	30	36	4	SOUL KISS	◆ OLIVIA NEWTON-JOHN	
29	38	—	2	IF I RULED THE WORLD	KURTIS BLOW	
30	NEW ▶			NO FRILLS LOVE (REMIX)	JENNIFER HOLLIDAY	
	23	15	14	I'LL BE GOOD	◆ RENE & ANGELA	
32	43	46	3	SUN CITY	◆ ARTISTS UNITED AGAINST APARTHEID	
	34	35	6	ALIVE AND KICKING	◆ SIMPLE MINDS	
	19	17	7	EVERYBODY DANCE	◆ TA MARA & THE SEEN	
	27	24	14	BE NEAR ME	◆ ABC	
36	NEW ▶			LET ME BE THE ONE (REMIX)	FIVE STAR	
	28	23	9	YOU & ME	◆ THE FLIRTS	
	RE-ENTRY			SAY I'M YOUR NUMBER ONE	◆ PRINCESS	
	31	29	5	HIGH ABOVE THE CLOUDS (REMIX)	NARADA MICHAEL WALDEN	
	RE-ENTRY			EXPOSED TO LOVE	EXPOSE	
41	41	31	4	THE MAGIC, THE MOMENT	SUBJECT	
	36	—	2	JOHNNY THE FOX	TRICKY TEE	
43	46	—	2	CURIOSITY	◆ JETS	
44	44	—	2	WHO DO YOU LOVE	BERNARD WRIGHT	
	33	38	8	MY HEART GOES BANG	DEAD OR ALIVE	
46	49	—	2	LIKE THIS	CHIP E. INC. FEATURING K. JOY	
	45	42	3	THE HEAT IN ME (REMIX)	◆ LINDA CLIFFORD	
	42	47	3	I TOUCH ROSES	BOOK OF LOVE	
	47	—	2	ALICE, I WANT YOU JUST FOR ME	◆ FULL FORCE	
50	NEW ▶			ONE MORE TIME (REMIX)	THIRD WORLD	

BREAKOUTS

Titles with future chart potential, based on sales reported this week.

1. CAN YOU ROCK IT LIKE THIS/TOGETHER FOREVER RUN-D.M.C. PROFILE
2. ROCK ME AMADEUS FALCO A&M
3. GOOD TO THE LAST DROP C-BANK NEXT PATEAU
4. LEGS ART OF NOISE CHRYSALIS
5. NO SHOW SYMBOLIC THREE FEATURING D.J. DR. SHOCK REALITY
6. LIVING IN JAPAN FUN FUN TSR
7. I'M YOUR MAN WHAM! COLUMBIA
8. SECRETS NATALIE COLE MODERN

dance TRAX



by Brian Chin

SINGLES, randomly chosen from a huge backlog awaiting us after a two-week vacation: Art of Noise's "Legs" (Chrysalis) sounds a lot snappier than the lumbering Trevor Horn productions that made the band a name here, and is a little bit jazzy, too... **Fine Young Cannibals'** "Blue" (IRS) is a real good soul spin. Also featured on a three-cut 12-inch is a campy version of "Wade In The Water," which many will recall best by Ramsey Lewis. "Johnny Come Home," already a major dance-rock hit, rounds out the selection for U.S. buyers... Meanwhile, high-tempo protest pioneers **Bronski Beat**, with a new lead vocalist, turn in "Hit That Perfect Beat" (London U.K.); the results are not as spectacular as they might have been with Jimi Somerville's affecting falsetto, but there may be some added interest when Ian Levine delivers a planned remix... The epic-length remix of **Blanc-mange's** "Lose Your Love" (Sire 12-inch) suggests that a new, artier form of high-energy may be emerging... **Paul Hardcastle**, meanwhile, loses the topical edge on "Just For Money" (Chrysalis), his hip-hop fantasy of a great train robbery. The worst of it, though, is that the offensively violent video sadly suggests that "19" was not merely ambivalent but, in fact, brainless.

REMIXES: Stevie Wonder's "Go Home" remix (Tamla) is exploratory in the extreme, as was the "awesome" long mix of "Part-Time Lover"... **Robert Plant's** "Little By Little" (Es Paranza EP) should be of interest to those who missed the import long mix of that cut; "Rockin' At Midnight" is also included... **Jennifer Holliday's** "No Frills Love" (Geffen) is her first straight-ahead disco record as remixed here; it should be very utilitarian across the board.

NOTED BRIEFLY: Stolen Kys's "S.O.S. (I'm Falling)" (Emergency) is a well-written r&b/dance song, though the guitar seems a bit out of place... **Ministry's** "Over My Shoulder" (Sire) is something like a Bee Gees satire, produced by beat-

master **Adrian Sherwood**. Ministry remains a pick to click, especially considering the band's managerie-like live show... **Siouxsie & the Banshees'** "Cities In Dust" (Geffen) is one of the best extended treatments of rock material around. Eminently danceable, despite rather unpleasant lyrical content.

Stephanie Mills' fourth producer in a year, **Nick Martinelli**, gives her the Philly/New York treatment in "Stand Back" (MCA)... **Viola Wills** needs a bigger production than appears on her hi-NRG remake of "Both Sides Now" (Wide Angle), but the spare, silky "Dare To Dream" shows her softer side nicely... **Bobby Mardis'** "Keep On" (Profile) is a clean radio-length record... **Nayobe's** "School Girl Crush" (The Fever) is '70s soul to an '80s arrangement, with prominent snare as a hook... **C-Bank**, which launched Jenny Burton three years ago, is now a new project with new producers and a new vocalist, probably the **Eleanor Mills** of Norman Connors' '70s records. "Good To The Last Drop" (Next Plateau) combines Latin and electro-funk notes, and there's also a lovely piano "salsa" instrumental... **Ready For The World's** recent breakout "Digital Display" (MCA) is an apt follow-up, especially for clubs, the hook being the polyrhythm from "Numbers"... **R.J.'s Latest Arrival's** B-side "Love Is A Rhythm" (Atlantic) could be a radio record with its slo-mo groove... **Brenda K. Starr's** "Suspicion" (Mirage) is classic-style electro-bop with soul vocal.

RAW SOUL: **K. Joy's** "Like This" (D.J. International, through Fantasy) borrows the groove from ESG's "Moody" and adds a flat female vocal a la the Loose Joints cult classic "Is It All Over My Face"; it was already a breakout recently... **DSM** (Devastating Street Music), a new U.K. import on Elite, borrows the beat from "Set It Off" and comes up with another jazzy, atmospheric scratch record.

GOSPEL: **The Winans'** album, "Let My People Go" (Qwest), also contains "Perfect Love," a serene

soul number, the highlight of a soothing, uplifting set... You can tell that "Celebration" (Rejoice/A&M) is a home run record for evangelist **Shirley Caesar** from the second cut on the first listen. Several of her vocal performances here are just exemplary: "Who Is He," "Miracles" and "What The Lord Told Me" are all moving in the utmost, and prime mainstream black programming. The title cut could be a club left-fielder.

LONDON: Just a couple of bits of news right now: **Tania Music**, the London record shop that originated the immensely influential "Love Money" by **Bo Kool Funkmasters** in 1981, will release a remixed version of just that track within the month... The original **Band Aid** record, "Do They Know It's Christmas," was rereleased in the U.K. with a new flip side incorporating a narrated report of first-year revenues... **Pete Waterman**, who transformed the first two Princess records by constructing entirely new rhythm tracks around the original vocals, has done the same trick for the **Elton John/George Michael** duet "Wrap Her Up"... **Positive Force's** "We Got The Funk" is being reissued for the first time since its U.S. release on Turbo five years ago by Streetwave, the dance music specialist, now also a publisher with the advent of the weekly magazine *The Street Scene*.

We'll be reporting over the next several columns on the London club and music biz, since it's far more important now to wade through the year-end pile-up of releases. But we do want to thank each and every one of the folks we visited with over there for sharing ideas and making this exchange student feel at home. You know who you are, but most especially: **Soul Boy Number One**, **Music Week** and **Record Mirror's James Hamilton**. When next in New York, you are all invited to drinks and dinner at my place, three at a time.

KATE BUSH

(Continued from page 42)

named, the studio is a luxury she's not anxious to share. Nor does she wish to share her production skills.

"When I'm working on my own things," she says, "I summon up a kind of confidence from somewhere that in a way is quite blind and has faith in the thing turning out in the end. I don't get very nervous about it. But I think working on other people's material, I'd have to feel certain that I could help or I'd just be so nervous, I could just ruin it for them. If I don't have enough confidence in something, my nerves really do get in the way."

Bush suggests that a number of elements in her style have flourished on "Hounds Of Love," especially her rhythmic sense. "Consistency of rhythm is what's happening on this album. Rhythm has always attracted me but it has taken me time to understand it and come to terms with it in music."

Billboard

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A Lifetime—Cheryl Hardy
I Wish I Was Older—Lisa Dove
Grant—Dance
Tender Heart—Leather/Lace
No Ufo's—Model 500's (Rmx)
Same Old Story—Welcome
From Behind—Leah Landis

Both Sides Now—Viola Wills
Let Me Take You Dancing—
David Karr

EUROPEAN 12'S

Say You'll Never—Lian Rose
Special Night—Self Service
Why Cant We Live—Angela Lee
Studio 57—Vol. & (LP)
Magic Fly—Hyposonic
Popdown Syndicate—Protection
Hold Me Tight—Night Society
On The Radio—Miquel Brown
Bolero—Fancy
Bad Boy—Den Harrow
On The Park—Reggie
In The Heat—Sandra
Music—Samantha Gillies
Call My Name—Creative Conn.
What Did I Do—Sarah Jean
Time Bomb—Angie Gold

Touch—Silent Circle
I Caught You—Dottie Green
Eye To Eye—Tmf
Tonight—Ken Lazlo
Love Me—Punch
I Want Men—Kelly Page
Modern Talking 2nd LP
Lets Go—David Lyme

DISCO CLASSICS

Love Attack—Ferrara
Hills Of Kat (Rmx)—Tantra
Love Rescue—Project
Baby Wont You Dance—Vera
Reach Up—Tony Lee
Keep In Touch—Shades Of
Love
Make It On My Own—Free Ent.
Native Love—Divine
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The House That Fat Built. Members of the Fat Boys family celebrate the purchase by Mark Morales, a/k/a Prince Markie Dee, of a home in Queens. Housing the set are, from left, Damon Robinson a/k/a Kool Rock-Ski, Darren Robinson a/k/a the Human Beat Box, the Fat Boys' co-managers Lynda West and Charles Stettler, Morales, and Sutra Records president Art Kass.

Koko Taylor, Rockin' Sidney Honored Big Winners at Annual W.C. Handy Blues Awards

NEW YORK Blues diva Koko Taylor and "Rockin' Sidney" Simien, writer and originator of "My Toot Toot," were the big winners at the 1984-85 W.C. Handy Blues Awards, Nov. 17 in Memphis.

Taylor, the Chicago-based Alligator Records artist, was named blues entertainer of the year, blues vocalist of the year and contemporary female blues artist of the year. Rockin' Sidney's "My Toot Toot" was named blues song of the year, and his single "My Toot Toot" b/w "My Zydeco Shoes Got The Zydeco Blues" on the Maison De Soul label, the first recording of the much-covered tune, was named blues single of the year.

Robert Cray was named contemporary male blues artist of the year,

the late Alberta Hunter traditional female blues artist, John Lee Hooker traditional male blues artist, guitarist Stevie Ray Vaughan blues instrumentalist, and Albert Collins & the Icebreakers blues band.

Son Seals' "Bad Axe" on Alligator was named contemporary blues album of the year in the U.S. Jimmy Johnson & Eddie Clearwater's "I Didn't Give A Damn If Whites Bought It!" on England's Red Lightning label was named contemporary blues album of the year released outside the U.S. Joe Williams' "Nothin' But The Blues" on the Delos label was chosen the year's best traditional blues album, while Muddy Waters' "Rare And Unissued" on Chess in the U.S. and "The Chess Box" on P-Vine-Chess-Japan were the winners in the vintage-reissue category for the U.S. and foreign markets respectively.

Chuck Berry, Buddy Guy, J.B. Hutto and Slim Harpo were inducted into the blues hall of fame at the award ceremony. Also inducted were three singles (John Lee Hooker's "Boogie Chillen" on Modern, Howlin' Wolf's "Smoke Stack Lightning" on Chess and B.B. King's "The Thrill Is Gone" on Bluesway), three albums (Howlin' Wolf's "Rockin' Chair" and "Ches-

ter Burnett a.k.a. Howlin' Wolf" on Chess and Albert King's "Born Under A Bad Sign" on Stax), and one book (Mike Ledbetter & Neil Slaven's "Blues Records 1943-1966").

The Blues Foundation also gives "Keeping The Blues Alive" awards to those who contribute to the perpetuation of the music. Film director John Landis was awarded one for his "Into The Night: B.B. King" documentary, Michael Prussian for his film "Percy Mayfield: Poet Laureate Of The Blues," Boston public television station WGBH for the B.B. King documentary "Let The Good Times Roll," MTV for its network IDs that include blues artists, and the Fred/Alan Co. and Tom Pomposello for their advertising work.

Other award winners were Alligator Records president Bruce Iglauer, blues manager of the year; George Mitchell, blues promoter; the Ohio Blues Society, blues organization; and Malaco Records, blues record label. Pervis Spann, the owner of WVON Chicago and WXSS Memphis, was cited for his contributions to blues, as was country singer Willie Nelson. Reliance, winner of the 1984-85 blues amateur talent contest, was given a "B.B. King Lucille Award."

THE RHYTHM & THE BLUES

by Nelson George



MARVIN GAYE'S 1961 DEBUT ALBUM was "Soulful Mood," a collection of middle-of-the-road ballads and show tunes that stiffed and put his embryonic solo singing career in danger. It was only after he cut "Stubborn Kind Of Fellow" a year later that Gaye truly began his walk into history.

Over the years, Gaye talked on and off about returning wholeheartedly to that style. Scattered throughout his many Motown albums, including the classic "What's Going On," are allusions to traditional Tin Pan Alley vocal stylings. Now with "Romantically Yours" on Columbia, Gaye's love for standards such as "The Shadow Of Your Smile" and "More" is fully realized in an album that shames Linda Ronstadt's stiff attempts in the same genre.

Gaye's vocals are nothing short of glorious. Bobby Scott's arrangement of "The Shadow Of Your Smile," for example, showcases the inventiveness of Gaye's phrasing and the purity of his tone. Compared to the travesty of Gaye's memory that Columbia perpetrated with its previous posthumous album, this is a masterpiece that puts a final flourish on the career of one of popular music's most extraordinary voices.

A romantic memento from Marvin Gaye

SHORT STUFF: Kool & the Gang's "Emergency" is the fourth single from the album of the same name, which is already double platinum. If crossover is your mania, as it is for so many black artists today, it would be instructive to listen to how these Jersey City boys have managed to temper their funk with a varied output of more melodic material. Deodato's input as producer certainly changed their direction, but since working with engineer Jim Bonnofond the band has, if anything, gotten more ambitious in the range of material they have recorded. "Tonight," "Fresh" and "Cherish" are all quite different, though "Emergency" is in the same pocket as "Tonight" . . . B.T. Express has a new 12-inch on manager King Davis' label, King Davis Records. "Uptown Express" can be obtained by calling (201) 442-5290 . . . If you like uncut '60s soul, seek out Otis Clay's "Soul Man—Live In Japan," a two-record set by a second generation soul singer who had significant hits on the Atlantic/Cotillion and Hi labels in the late '60s and early '70s. On

this 1983 concert recording, Clay is backed by the cream of the Hi house band: guitarist Teenie Hodges, organist Charles Hodges, bassist Leroy Hodges and drummer Howard Grimes. Not surprisingly, he tackles a slew of soul standards (Jackie Moore's "Precious Precious," the Spinners' "Love Don't Love Nobody," a fusion of Al Green's "Love And Happiness" and Sam & Dave's "Soul Man") with impeccable backing. Rooster Blues is the label; the distributor is Flying Fish, 1304 W. Schubert, Chicago 60614.

Look for rappers Dr. Jeckyll & Mr. Hyde to make a special appearance on Mtume's upcoming Epic album "Theater Of The Mind." The album, which will include an ambitious side-long suite of songs, is due for release in early 1986 . . . Betty Wright, the "Clean Up Woman," is back with "Pain" on the Fantasy-distributed First String label. Wright wrote and co-produced the song with Marsha Radcliffe . . . Fans of driving blues guitar will love "Showdown!," an Alligator album featuring Albert Collins, Robert Cray and Johnny Copeland. Also on Alligator is Jimmy Johnson's wonderfully titled "Bar Room Preacher" . . . The Carthage Records catalog is full of gems for those interested in the wide scope of black music. The company is distributing a three-volume "Leadbelly Memorial" that includes the standards "Rock Island Line," "Goodnight Irene," "John Henry" and many more. "The Two Sides Of Sam Cooke" has one great side devoted to Cooke's gospel years with the Soul Stirrers and contains the classic "Touch The Hem Of His Garment." Three African albums are recommended: the samplers "Zulu Jive" and "Viva! Zimbabwe," and "Ndangario" by Thomas Mapfumo & the Blacks Unlimited, the latter a collection of works from the political pen of Mapfumo. Jelly Roll Morton's wild and crazy autobiography, "Mr. Jelly Roll," which a number of producers have talked about adapting into a musical, is also available through Carthage. For more info contact the company at P.O. Box 667, Rocky Hill, N.J. 08553.

Those frisky Fat Boys are ever busy. They recently recorded "The Force M.D.'s Meet The Fat Boys," a parody of the "Gilligan's Island" theme with the Tommy Boy vocal/rap group. The Fat Boys have also released a 12-inch of "The Refrigerator Rap," which they performed on "Monday Night Football" during the Bears-Dolphins game last Monday (2). The tribute to the Bears' Walter Perry will be released on Sutra.

Which is the only Number One single written by Bruce Springsteen?

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FOR WEEK ENDING DECEMBER 14, 1985

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

93 REPORTERS

			NEW ADDS	TOTAL ON
STEPHANIE MILLS	STAND BACK	MCA	24	53
FREDDIE JACKSON	HE'LL NEVER LOVE YOU	CAPITOL	23	58
BILLY OCEAN	WHEN THE GOING GETS TOUGH	JIVE	17	42
FORCE MD'S	TENDER LOVE	WARNER BROS.	17	18
MELISA MORGAN	DO ME BABY	CAPITOL	17	69

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

137 REPORTERS

			NUMBER REPORTING
MELISA MORGAN	DO ME BABY	CAPITOL	25
SADE	THE SWEETEST TABOO	PORTRAIT	17
EL DEBARGE/DEBARGE	THE HEART IS NOT SO SMART	GORDY	12
9.9	I LIKE THE WAY YOU DANCE	RCA	10
THE POINTER SISTERS	FREEDOM	RCA	9

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Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	1
2	4	COUNT ME OUT	NEW EDITION	2
3	2	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	8
4	8	DON'T SAY NO TONIGHT	EUGENE WILDE	3
5	5	A LOVE BIZARRE	SHEILA E.	4
6	11	SAY YOU, SAY ME	LIONEL RICHIE	5
7	13	EMERGENCY	KOOL & THE GANG	7
8	12	WHO DO YOU LOVE	BERNARD WRIGHT	6
9	6	EVERYBODY DANCE	TA MARA & THE SEEN	15
10	15	THINKING ABOUT YOU	WHITNEY HOUSTON	10
11	22	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	11
12	16	CURIOSITY	JETS	9
13	7	FALL DOWN (SPIRIT OF LOVE)	TRAMAINE	12
14	9	PARTY ALL THE TIME	EDDIE MURPHY	23
15	3	PART-TIME LOVER	STEVIE WONDER	19
16	26	SECRET LOVER	ATLANTIC STARR	16
17	23	SEDUCTION	VAL YOUNG	17
18	18	THIS IS FOR YOU	THE SYSTEM	13
19	—	DIGITAL DISPLAY	READY FOR THE WORLD	14
20	10	THE OAK TREE	MORRIS DAY	31
21	17	WAIT FOR LOVE	LUTHER VANDROSS	35
22	27	GORDY'S GROOVE	CHOICE M.C.'S FEATURING FRESH GORDON	22
23	21	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	44
24	19	I'LL BE GOOD	RENE & ANGELA	45
25	14	MIAMI VICE THEME	JAN HAMMER	43
26	20	YOU ARE MY LADY	FREDDIE JACKSON	46
27	24	NEVER FELT LIKE DANCIN'	TEDDY PENDERGRASS	25
28	—	IF I RULED THE WORLD	KURTIS BLOW	36
29	—	SUN CITY	ARTISTS UNITED AGAINST APARTHEID	29
30	—	YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	18

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	DON'T SAY NO TONIGHT	EUGENE WILDE	3
2	4	COUNT ME OUT	NEW EDITION	2
3	1	A LOVE BIZARRE	SHEILA E.	4
4	6	SAY YOU, SAY ME	LIONEL RICHIE	5
5	3	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	1
6	9	WHO DO YOU LOVE	BERNARD WRIGHT	6
7	8	CURIOSITY	JETS	9
8	16	DIGITAL DISPLAY	READY FOR THE WORLD	14
9	11	EMERGENCY	KOOL & THE GANG	7
10	14	YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	18
11	17	COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	20
12	5	THIS IS FOR YOU	THE SYSTEM	13
13	19	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	11
14	25	GO HOME	STEVIE WONDER	21
15	7	THINKING ABOUT YOU	WHITNEY HOUSTON	10
16	15	HONEY FOR THE BEES	PATTI AUSTIN	24
17	23	WHAT YOU BEEN MISSIN'	STARPOINT	28
18	22	SECRET LOVER	ATLANTIC STARR	16
19	21	SEDUCTION	VAL YOUNG	17
20	12	SAY I'M YOUR NUMBER ONE	PRINCESS	27
21	24	ALICE, I WANT YOU JUST FOR ME	FULL FORCE	26
22	28	THE SWEETEST TABOO	SADE	30
23	13	NEVER FELT LIKE DANCIN'	TEDDY PENDERGRASS	25
24	—	DO YOU REALLY LOVE YOUR BABY	THE TEMPTATIONS	33
25	—	GORDY'S GROOVE	CHOICE M.C.'S FEATURING FRESH GORDON	22
26	10	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	8
27	18	FALL DOWN (SPIRIT OF LOVE)	TRAMAINE	12
28	26	CONDITION OF THE HEART	KASHIF	34
29	—	YOU LOOK GOOD TO ME	CHERRELLE	32
30	29	SUN CITY	ARTISTS UNITED AGAINST APARTHEID	29

BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (7)	11
Qwest (2)	
Geffen (1)	
Paisley Park (1)	
COLUMBIA (9)	10
Def Jam (1)	
CAPITOL (5)	8
Manhattan (2)	
Manhattan Island (1)	
MCA (7)	8
Sugarhill (1)	
ATLANTIC (1)	7
Mirage (3)	
21 Records (1)	
Island (1)	
Philly World (1)	
POLYGRAM	7
Mercury (4)	
Atlanta Artists (1)	
De-Lite (1)	
London (1)	
RCA (6)	7
Total Experience (1)	
ARISTA (5)	6
Jive (1)	
EPIIC (2)	6
Tabu (2)	
Portrait (1)	
Private I (1)	
MOTOWN (1)	6
Gordy (3)	
Tamla (2)	
A&M	5
ELEKTRA (2)	3
Asylum (1)	
BEVERLY GLEN	1
CBS ASSOCIATED	1
CRITIQUE	1
DANYA/FANTASY	1
Reality (1)	
FANTASY	1
MALACO	1
MANHATTAN	1
P.I.R. (1)	
NEXT PLATEAU	1
POP ART	1
PROFILE	1
SUNNYVIEW	1
SUTRA	1
TOMMY BOY	1
TUCKWOOD	1
URBAN SOUND	1
VANGUARD	1

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

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

84	AFFECTION (Crazy People, ASCAP/Almo, ASCAP)	(Amber Pass, ASCAP/Kuwa, ASCAP)	45	I'LL BE GOOD (A La Mode, ASCAP)	19	PART-TIME LOVER (Jobete, ASCAP/Black Bull, ASCAP)	(Hit Tunes, BMI/Johnny Yuma, BMI)	
78	AIN'T THAT MUCH LOVE IN THE WORLD (Widr, ASCAP/Sugarhill, BMI)	(Philly World, BMI)	3	IT DOESN'T REALLY MATTER (Troutman's, BMI/Saja, BMI)	23	PARTY ALL THE TIME (Stone City, ASCAP/National League, ASCAP)	13	THIS IS FOR YOU (Science Lab, ASCAP/Green Star, ASCAP)
26	ALICE, I WANT YOU JUST FOR ME (Forceful, BMI)	(Gibb Brothers, BMI/Mijac, BMI/Unichappell, BMI)	93	JT TAKES TWO (Tricky-Trac, BMI)	99	PERFECT WAY (Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)	85	TILL I SEE YOU AGAIN (Blackwood, BMI/Henry Suemay, BMI/April, ASCAP)
60	AMERICA (Controversy, ASCAP)	(Delightful, BMI)	7	EMERGENCY (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	27	SAY I'M YOUR NUMBER ONE (Terrace, ASCAP)	81	TOMORROW (Lexicon, ASCAP/Laura, ASCAP)
92	BABY I'M SORRY (Arrival, BMI)	(Crazy People, ASCAP/Almo, ASCAP)	15	EVERYBODY DANCE (Def Jam, ASCAP/Kuwa, ASCAP)	5	SAY YOU, SAY ME (Brockman, ASCAP)	73	URGENT (Somerset, ASCAP/Evangsons, ASCAP)
77	BABY TALK (Hub, ASCAP/MCA, ASCAP)	(Almo, ASCAP/lpm, ASCAP)	12	FALL DOWN (SPIRIT OF LOVE) (Almo, ASCAP/Almo, ASCAP)	16	SECRET LOVER (Almo, ASCAP/Jodaway, ASCAP)	35	WAIT FOR LOVE (Uncle Ronnie's, ASCAP/April, ASCAP/Dillard, BMI)
68	BANGING THE WALLS (Bar-Kays, BMI/Warner-Tamerlane, BMI)	(Golden Torch, ASCAP)	40	FREEDOM (Airbear, BMI/Garden Rake, BMI/Entente, BMI/Warner-Tamerlane, BMI)	17	SEDUCTION (Stone City, ASCAP/National League, ASCAP)	49	WHAT A WOMAN (Assorted, BMI/Henry Suemay, BMI/Rose Tree, ASCAP)
71	A BROKEN HEART CAN MEND (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	(Happy Stepchild, BMI)	83	FUNKY LITTLE BEAT (Brampton, ASCAP)	44	THE SHOW (Keejue, BMI/Mark Of Aries, BMI)	90	WHAT, WHERE, WHEN, WHO (Intersong, ASCAP)
52	CAN YOU FEEL THE BEAT (Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP)	(Raydiola, BMI)	51	GIRLS ARE MORE FUN (Skcco, BMI/Carjundee, BMI/Barjosh, BMI)	57	THE SHOW STOPPA (Pop Art, ASCAP)	28	WHAT YOU BEEN MISSIN' (Willesden, BMI/Keith Diamond, BMI/Jo Skin, BMI)
61	CAN YOU ROCK IT LIKE THIS (Protoons, ASCAP/Rush Groove, ASCAP)	(Jobete, ASCAP/Black Bull, ASCAP)	21	GO HOME (April, ASCAP/Ultrawave, ASCAP)	59	THE SHOW STOPPA (Pop Art, ASCAP)	65	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING (Zomba, ASCAP)
1	CARAVAN OF LOVE (April, ASCAP/lji, ASCAP)	(Tee Girl, BMI)	22	GORDY'S GROOVE (Tempco, BMI)	100	SINGLE LIFE (All Seeing Eye, ASCAP/Larry Jr., BMI)	6	WHO DO YOU LOVE (Bernard Wright, BMI/Mchoma, BMI)
20	COLDER ARE MY NIGHTS (Kichelle, ASCAP/Johnny Yuma, BMI)	(Edition Sunset, ASCAP/Arista, ASCAP)	53	GUILTY (Zubaidah, ASCAP/WB, ASCAP/Freddie Dee, BMI/Miika Porsing, ASCAP)	69	SISTERS ARE DOING IT FOR THEMSELVES (RCA, ASCAP/Blue Network, ASCAP)	8	WHO'S ZOOMIN' WHO (Gratitude Sky, ASCAP/Bellboy, BMI)
34	CONDITION OF THE HEART (Kashif, BMI/MCA, ASCAP)	(Willesden, BMI/Zomba, ASCAP)	62	THE HEART IS NOT SO SMART (Sister Fate, ASCAP)	37	SLAVE TO THE RHYTHM (April, ASCAP/Perfect Songs, BMI/Unforgettable Songs, BMI/Island, BMI)	91	YOU AIN'T FRESH (Li Fo, BMI)
79	CONGA (Foreign Imported, BMI)	(Willesden, BMI/Zomba, ASCAP)	59	HE'LL NEVER LOVE YOU (LIKE I DO) (Zubaidah, ASCAP/WB, ASCAP/Freddie Dee, BMI/Miika Porsing, ASCAP)	94	SLIP N' SLIDE (Mitume, BMI)	46	YOU ARE MY LADY (Zomba, ASCAP)
96	COULD IT BE LOVE (Hills Hideaway, BMI/Variena, BMI)	(Fever, ASCAP)	86	HELP ME OUT (J&S, ASCAP/Almo, ASCAP)	63	STAND BACK (Music Corp. Of America, BMI/MCA, ASCAP/Bayjun Beat, BMI)	32	YOU LOOK GOOD TO ME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
2	COUNT ME OUT (New Generation, ASCAP)	(Def Jam, ASCAP)	72	HOLD ON (FOR LOVE'S SAKE) (Beverly Glen, BMI)	67	MIDDLE OF THE NIGHT (Dangerous, ASCAP/Liedela, ASCAP)	18	YOUR PERSONAL TOUCH (Warner-Tamerlane, BMI/Song-A-Tron, BMI)
9	CURIOSITY (Almo, ASCAP/Crimisco, ASCAP/Irving, BMI)	(Extra Slick, ASCAP/Eastborn, ASCAP/Frenchy Mac, ASCAP)	24	HONEY FOR THE BEES (Walpergus, ASCAP/WB, ASCAP/Monty Seward, ASCAP)	97	MR. DJ (Silver Angel, ASCAP)		
14	DIGITAL DISPLAY (Ready For The World, BMI/MCA, ASCAP/Off Backstreet, BMI/Walk On The Moon, BMI)	(J&S, ASCAP/Almo, ASCAP)	89	HOW CAN I GET NEXT TO YOU (Willesden, BMI/Zomba, ASCAP)	80	TAKES A LITTLE TIME (Alkey, ASCAP/Chrysalis, ASCAP/Rare Blue, ASCAP)		
41	DO ME BABY (Controversy, ASCAP)	(Willesden, BMI/Zomba, ASCAP)	98	I CAN'T BELIEVE IT (IT'S OVER) (Def Jam, ASCAP)	48	TELL ME WHAT (I'M GONNA DO) (Sky Pilot, BMI/National League, ASCAP/Van Ross Redding, BMI/Platinum Gold, ASCAP)		
76	DO YOU LOVE ME (Sinoda, ASCAP/Rustomatic, ASCAP/Steel Chest, ASCAP)	(Def Jam, ASCAP)	64	I CAN'T LIVE WITHOUT MY RADIO (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	11	THAT'S WHAT FRIENDS ARE FOR (Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)		
33	DO YOU REALLY LOVE YOUR BABY (Uncle Ronnie's, ASCAP/April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	(Lynn-Ro, BMI/Delfern, BMI/Century City, ASCAP)	39	I LIKE THE WAY YOU DANCE (Lynn-Ro, BMI/Delfern, BMI/Century City, ASCAP)	10	THINKING ABOUT YOU (Kashif, BMI/New Music Group, BMI/MCA, ASCAP)		
82	DON'T BE STUPID (Kuwa, ASCAP/Davy D, ASCAP)	(Kuwa, ASCAP/Davy D, ASCAP)	36	IF I RULED THE WORLD (Amber Pass, ASCAP/Kuwa, ASCAP)	88	THIS AIN'T NO FANTASY (Willesden, BMI)		

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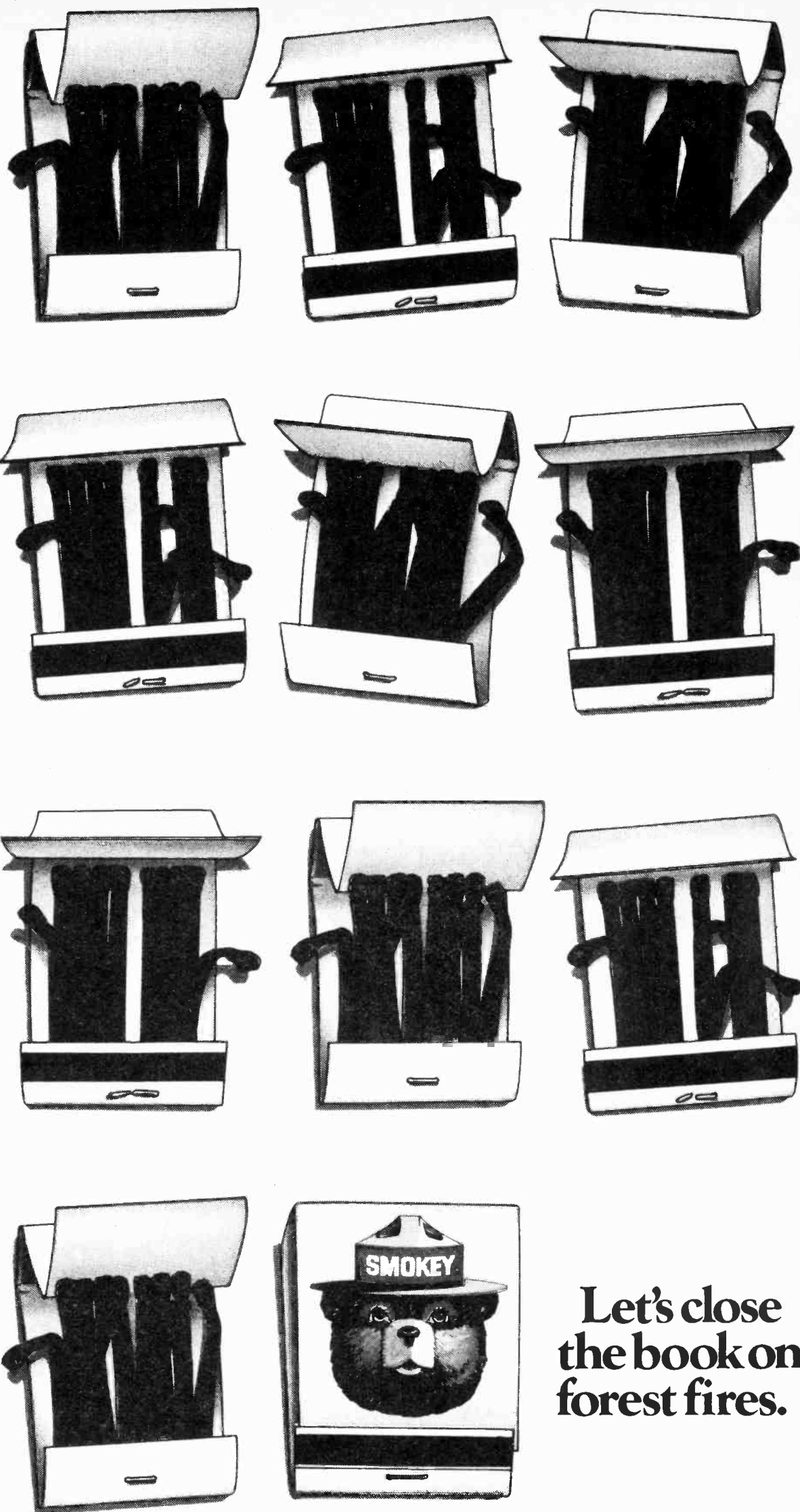
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Industry Follows U.S. Lead In Lyrics Controversy

BY KIRK LaPOINTE

TORONTO The Canadian recording industry has followed the American lead and adopted a voluntary set of guidelines that will see some stickering and other measures taken with regard to product which contains lyrics with explicit sex or drug messages.

The Canadian Recording Industry Assn. (CRIA) announced Tuesday (3) that the lion's share of its members, including all major manufacturers and distributors in the country, will move as soon as possible to the new system. Among the measures to be taken are stickering, the printing of lyrics on the record jacket and inclusion of lyrics under the plastic wrap. Such action, however, will be at the discretion of record companies and will be undertaken only when it is contractually possible, CRIA says.

Among the companies participating in the plan are A&M, Anthem, Aquarius, Attic, Capitol-EMI, CBS, Island, MCA, PolyGram, Quality, RCA, Trans-Canada, Virgin and WEA Music. CRIA president Brian Robertson says the move will take

place as soon as companies can implement the plan.

Unlike the situation in the U.S., where intense lobbying brought the issue to a head, lyrical content has not been much of an issue in Canada in the last few months. CRIA took a wait-and-see attitude and acted only after the Recording Industry Assn. of America (RIAA), its U.S. counterpart, took action.

"The issue of warning labels on sound recordings is not a new one in Canada," Robertson says. "Canadian companies have used this form of communication many times in the past on albums that in their view may have contained offensive language and lyrics."

The new stickers will read: "Explicit Lyrics—Parental Advisory."

Robertson says CRIA, in devising the guidelines, wanted to balance the rights and freedoms of the artistic community while remaining "sensitive and concerned" with the potential effects of explicit lyrics on young people. A blanket stickering program and record rating would have "infringed and diluted" the rights of artists, he says.

A&M Chief Lacoursiere

One Voice for Free Trade

TORONTO Rarely a day passes without the issue of free trade surfacing on the front pages of Canadian newspapers.

The manufacturing sector is frightened as Canada heads into talks sometime next year to loosen regulations, and the Canadian recording industry is worried that it is one of the cultural industries about to be put on the table in what could be the largest tradeoff of duties and tariffs in Canadian-U.S. relations.

In general, the recording industry fears that the elimination of 14.5% duties on imported records and master tapes will result in the elimination of branch operations and manufacturing plants, making Canada like any other American market.

That is why A&M Records Canada president Gerry Lacoursiere finds himself much in the minority on free trade. "I'm a free trader," he says boldly. "I think we can compete."

The Canadian Recording Industry Assn. (CRIA) and the Canadian Independent Record Production Assn. (CIRPA) are among the industry groups now preparing involved documents for the federal government to consider as it heads to the bargaining table in the coming year. They are almost certain to argue to retain duties and tariffs, Canadian content quotas and a broadcasting law that discourages Canadians from advertising on American radio and television stations.

Lacoursiere recently found himself in Ottawa as part of a cultural industries group to meet with External Affairs Minister Joe Clark

and senior federal officials on the issue of free trade. "I don't pretend to speak for CRIA," he says. "But I think the Canadian industry has to worry less about the United States and think worldwide."

A&M does not own manufacturing facilities in Canada, but Lacoursiere suggests that the elimination of duties would allow plants to manufacture records for the Northeastern U.S. and would more than make up for the product that would flow freely into Canada.

Maple Briefs

MARCELL MASSE is back as Communications Minister. Masse, who quit the cabinet in September, was cleared of wrongdoing in a police investigation on election campaign spending. He was sworn back in on Nov. 30 and was meeting last week with officials to reacquaint himself with the issues. A cultural nationalist, he is expected to play a key role in free trade talks between Canada and the U.S.

THE JUNO MUSIC AWARDS SHOW, Nov. 4, drew its highest tv audience since 1978. A.C. Nielsen says that 2,308,000 viewers were tuned on average each quarter-hour, and Ore than 4.1 million sampled the show. The Junos garnered a 27 share of the audience and attracted 49% of the 12-17 age group.

'Discover the New Country'

U.K. Labels Link for Country Push

LONDON For the first time, Britain's major record companies are linking in a nationwide marketing campaign on behalf of country music. The decision to combine resources follows a Country Music Assn.-sponsored market research survey last year that underscored the "enormous potential" of country music in the U.K.

Linked in the campaign, bannered "Discover The New Country," are CBS/Epic, EMI, MCA, RCA and WEA. It runs through next March.

The CMA's London office is coordinating the promotion, in which each participating company will handle specific chores, such as selling to multiples, selling to independent dealers, point-of-sale energy and, hopefully, sponsorship.

Each company has nominated two

acts for the campaign, as follows: CBS/Epic, Rosanne Cash, Exile; MCA, the Oak Ridge Boys, George Strait; RCA, Alabama, the Judds; WEA, Gary Morris, Hank Williams Jr.; and EMI, Sawyer Brown and the newly signed (to Capitol, from MCA) Don Williams.

A compilation album, featuring tracks by all these artists, will be made available for promotional use in early 1986. There is talk of putting together a tv-merchandised album package for commercial sale.

Cynthia Leu, the CMA's European manager, says: "We're hoping that a number of the acts will be able to visit Britain for promotional purposes. We're also working on sponsorship prospects and looking into the feasibility of some kind of concert backup for the campaign."

"But at the root of it all is a feel-

ing of excitement that the majors have agreed to get together to promote country music here. The teenage record market is declining, and the record companies are now seriously looking at ways of hitting the over-25-year-olds, a group traditionally more receptive to country music. We're looking for maximum media exposure through this pooling of resources and energies."

John Cokell, marketing chief of MCA U.K., offers the industrywide view: "The market research showing the popularity of country music is much too conclusive to be ignored. The market is there, once artist exposure is secured. This is country music's best shot yet in the U.K."

Adds CBS marketing director Alan Phillips: "We're proud to play a part in the campaign to overcome the old 'it's not right for our market' industry attitude."

W.H. Smith Buys Music Market U.K. Retailer Ups Record Holdings

LONDON High St. retailer W.H. Smith has stepped up its corporate involvement in specialist record retailing with the acquisition of the 20-store Music Market chain for around \$8.25 million.

The purchase is the latest in a series of moves designed to strengthen W.H. Smith's position in the U.K. record and tape market. In September, the company announced it would be opening its first music-only stores under the Sound FX logo (Billboard, Sept. 7), and last month it unveiled sweeping plans to revamp its 260 record departments nationwide (Billboard, Nov. 2).

Music Market operates in major

towns around England. Last year it made a profit of \$250,000 on turnover of \$6 million. Smith is said to be paying \$3.75 million on completion of the deal, with a further \$4.5 million dependent on profit growth in the financial year to next September.

W.H. Smith managing director Malcolm Field says the acquisition will allow the company to accelerate the growth of its recorded music chain. The first Sound FX outlet, in Slough near London, has achieved encouraging results, he says, and together the two specialist chains will form the basis of a national network.

U.K. VIDCLIP PRODUCERS

(Continued from page 9)

"feast and famine."

Lanier says he would like to see the introduction of official music video awards, judged by the industry itself, as a sign of legitimacy. But for the longterm health of the business, he stresses, better exploitation of music video product is essential.

Record companies currently may see as little as \$1,000 return on their investment during a video clip's six-week lifespan, Lanier notes. Few of the 6,000 music videos logged by the British Videogram Assn. here are ever shown, and U.K. television lacks a music video showcase.

"I don't see how the record industry can stop making videos," says Lanier, "but they don't really do anything with them. Sure there are compilations, but the companies have a hell of a time getting rid of them. Maybe they ship 5,000, but only 20% are sold; the rest come back."

"If you're a serious muso, you don't want that tinny television speaker sound. Music video needs a different medium, 8mm or some kind of CD/video combination, and it needs substantial price reductions too if any real consumer market is to be developed."

INTERNATIONAL EDITOR

PETER JONES, Billboard, 7 Carnaby St., London W1V 1PG. 01-439 9411.

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A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	BROKEN WINGS	MR. MISTER	1
2	2	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	2
3	4	NEVER	HEART	5
4	8	PARTY ALL THE TIME	EDDIE MURPHY	4
5	9	SAY YOU, SAY ME	LIONEL RICHIE	3
6	7	ELECTION DAY	ARCADIA	6
7	6	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	11
8	3	WE BUILT THIS CITY	STARSHIP	10
9	10	I MISS YOU	KLYMAXX	9
10	11	ALIVE AND KICKING	SIMPLE MINDS	7
11	13	SLEEPING BAG	Z Z TOP	8
12	16	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	14
13	12	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	15
14	14	SMALL TOWN	JOHN COUGAR MELLENCAMP	12
15	5	YOU BELONG TO THE CITY	GLENN FREY	17
16	17	PERFECT WAY	SCRITTI POLITTI	13
17	15	SISTERS ARE DOING IT . . .	EURYTHMICS/ARETHA FRANKLIN	24
18	18	TONIGHT SHE COMES	THE CARS	16
19	22	OBJECT OF MY DESIRE	STARPOINT	25
20	—	TALK TO ME	STEVIE NICKS	19
21	25	EMERGENCY	KOOL & THE GANG	21
22	27	CONGA	MIAMI SOUND MACHINE	26
23	—	WALK OF LIFE	DIRE STRAITS	18
24	28	BURNING HEART	SURVIVOR	22
25	—	SUN CITY	ARTISTS UNITED AGAINST APARTHEID	38
26	—	LOVE IS THE SEVENTH WAVE	STING	23
27	—	WRAP HER UP	ELTON JOHN	20
28	—	DO IT FOR LOVE	SHEENA EASTON	29
29	—	YOU'RE A FRIEND OF MINE	C.CLEMONS/J.BOWNE	27
30	23	ONE OF THE LIVING	TINA TURNER	39

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	2	BROKEN WINGS	MR. MISTER	1
2	1	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	2
3	3	SAY YOU, SAY ME	LIONEL RICHIE	3
4	11	PARTY ALL THE TIME	EDDIE MURPHY	4
5	12	ALIVE AND KICKING	SIMPLE MINDS	7
6	6	ELECTION DAY	ARCADIA	6
7	9	SLEEPING BAG	Z Z TOP	8
8	5	NEVER	HEART	5
9	14	I MISS YOU	KLYMAXX	9
10	15	SMALL TOWN	JOHN COUGAR MELLENCAMP	12
11	13	PERFECT WAY	SCRITTI POLITTI	13
12	4	WE BUILT THIS CITY	STARSHIP	10
13	16	TONIGHT SHE COMES	THE CARS	16
14	7	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	15
15	17	WALK OF LIFE	DIRE STRAITS	18
16	19	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	14
17	10	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	11
18	8	YOU BELONG TO THE CITY	GLENN FREY	17
19	18	WRAP HER UP	ELTON JOHN	20
20	20	TALK TO ME	STEVIE NICKS	19
21	21	BURNING HEART	SURVIVOR	22
22	22	LOVE IS THE SEVENTH WAVE	STING	23
23	23	EMERGENCY	KOOL & THE GANG	21
24	27	YOU'RE A FRIEND OF MINE	C.CLEMONS/J.BROWNE	27
25	—	IT'S ONLY LOVE	BRYAN ADAMS/TINA TURNER	28
26	—	I'M YOUR MAN	WHAM!	37
27	—	SPIES LIKE US	PAUL MCCARTNEY	31
28	—	GO HOME	STEVIE WONDER	32
29	—	DO IT FOR LOVE	SHEENA EASTON	29
30	—	OBJECT OF MY DESIRE	STARPOINT	25

HOT 100 SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA	13
WARNER BROS. (7)	12
Geffen (2)	
Paisley Park (1)	
Qwest (1)	
Sire (1)	
CAPITOL (8)	10
Manhattan (2)	
ATLANTIC (5)	9
Atco (1)	
Island (1)	
Modern (1)	
Philly World (1)	
MCA (7)	9
Camel/MCA (1)	
MCA/Constellation (1)	
A&M (5)	8
A&M/Virgin (3)	
POLYGRAM	8
Mercury (4)	
De-Lite (2)	
Riva (2)	
ARISTA (6)	7
Jive (1)	
EPIC (1)	6
Scotti Bros. (3)	
CBS Associated (1)	
Portrait (1)	
RCA (5)	6
Grunt (1)	
EMI-AMERICA	4
MOTOWN (1)	4
Tamla (2)	
Gordy (1)	
ELEKTRA	2
CHRYSALIS	1
GEFFEN	1

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher — Licensing Org.) Sheet Music Dist.	7 ALIVE AND KICKING (Colgems-EMI, ASCAP) WBM	30 EVERYBODY DANCE (Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	BMI/Janiceps, BMI)	91 SECRET (Virgin, ASCAP)	82 THIS TIME (MCA, ASCAP)
	88 AND SHE WAS (Index, ASCAP/Blue Disque ASCAP/WB, ASCAP)	61 EVERYDAY (Peer International, BMI) CPP	94 LONELY OL' NIGHT (Riva, ASCAP) WBM	2 SEPARATE LIVES (THEME FROM WHITE NIGHTS) (Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM	41 TO LIVE AND DIE IN L.A. (Chong, BMI/Warner-Tamerlane, BMI) WBM
	81 AND WE DANCED (Dub Notes, ASCAP/Human Boy, ASCAP)	49 EVERYTHING IN MY HEART (Liesse, ASCAP)	53 A LOVE BIZARRE (Sister Fate, ASCAP)	40 SEX AS A WEAPON (Billy Steinberg, ASCAP/Denise Barry, ASCAP)	16 TONIGHT SHE COMES (Lido, ASCAP) WBM
	47 BE NEAR ME (Neutron, BMI/10, BMI/Nymph, BMI) CPP	67 EVERYTHING MUST CHANGE (Young Songs, ASCAP/Bright, ASCAP/WB, ASCAP)	23 LOVE IS THE SEVENTH WAVE (Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL	43 SEPARATE LIVES (House Of Fun, BMI/Webo Girl, ASCAP)	57 TOD YOUNG (Foster Frees, BMI/Garden Rake, BMI/Oremwood, BMI/April, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP
	93 BEAT'S SO LONELY (Pending, ASCAP/Swindle, ASCAP)	42 FACE THE FACE (Eel Pie, BMI)	48 LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL) (Gold Horizon, BMI/Foster Frees, BMI) CPP	78 SILENT RUNNING (Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R./Warner Bros., ASCAP) WBM	18 WALK OF LIFE (Chariscourt, BMI/Almo, ASCAP) CPP/ALM
	54 THE BIG MONEY (Core, CAPAC) WBM	84 FORTRESS AROUND YOUR HEART (Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL	80 LOVIN' EVERY MINUTE OF IT (Zomba, ASCAP) CPP	24 SISTERS ARE DOING IT FOR THEMSELVES (RCA, ASCAP/Blue Network, ASCAP) WBM	10 WE BUILT THIS CITY (Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI) CHA/HL/CPP
	1 BROKEN WINGS (Warner-Tamerlane, BMI/Entente, BMI)	77 FREEDOM (Golden Torch, ASCAP) CPP	34 MIAMI VICE THEME (MCA, ASCAP) MCA/HL	8 SLEEPING BAG (Hamstein, BMI)	45 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) (Zomba, ASCAP)
	22 BURNING HEART (Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) WBM/CPP	73 GIRLS ARE MORE FUN (Raydiola, BMI) WBM	75 MORNING DESIRE (Leeds, ASCAP/Patchworks, ASCAP)	12 SMALL TOWN (Riva, ASCAP) WBM	11 WHO'S ZOOMIN' WHO (Gratitude Sky, ASCAP/Bellboy, BMI)
	70 CAN YOU FEEL THE BEAT (Mokujumbi, BMI) CPP	71 GO (WB, ASCAP/Almond Legg, ASCAP/Nosebag, ASCAP)	44 MY HOMETOWN (Bruce Springsteen, ASCAP)	68 SMALL TOWN GIRL (John Cafferty, BMI) WBM	20 WRAP HER UP (Intersong, ASCAP) HL/CHA
	90 CARAVAN OF LOVE (April, ASCAP/1/J, ASCAP)	32 GO HOME (Jobete, ASCAP/Black Bull, ASCAP) CPP	5 NEVER (Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP	36 YOU ARE MY LADY (Zomba, ASCAP) HL	17 YOU BELONG TO THE CITY (Red Cloud, ASCAP/Night River, ASCAP)
	100 CHAIN REACTION (Gibb Brothers, BMI)	33 GOODBYE (Kid Bird, BMI/Rough Play/BMI) HL	99 THE OAK TREE (Ya D Sir, ASCAP) WBM	27 YOU'RE A FRIEND OF MINE (Gratitude Sky, ASCAP/Polo Grounds, BMI)	
	95 CHERISH (Delightful, BMI) CPP	46 HEAD OVER HEELS (Virgin, ASCAP) CPP	25 OBJECT OF MY DESIRE (Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP		
	26 CONGA (Foreign Imported, BMI) CPP	89 THE HEART IS NOT SO SMART (Edition Sunset, ASCAP/Arista, ASCAP)	79 OH SHEILA (Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)		
	51 COUNT ME OUT (New Generation, ASCAP)	96 HE'LL NEVER LOVE YOU (LIKE I DO) (Willesden, BMI/Zomba, ASCAP)	76 ONE NIGHT LOVE AFFAIR (Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM		
	65 DANGEROUS (Irving, BMI/Adams Communications, BMI/Calypto Toonz, BMI) CPP/ALM	50 HOW WILL I KNOW (Irving, BMI)	39 ONE OF THE LIVING (Makiki, ASCAP/Arista, ASCAP) CPP		
	85 DAY BY DAY (Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)	87 I KNEW THE BRIDE (WHEN SHE USE TO ROCK N' ROLL) (Rock Music, BMI/Anglo Rock, BMI)	74 ONE VISION (Queen, BMI/Beechwood, BMI)		
	72 DIGITAL DISPLAY (Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	9 I MISS YOU (Spectrum VII, ASCAP) CPP	35 PART-TIME LOVER (Jobete, ASCAP/Black Bull, ASCAP) CPP		
	97 DISCIPLINE OF LOVE (Warner-Tamerlane, BMI/Haymaker, BMI/Batteau, ASCAP/Black Lion, ASCAP)	37 I'M YOUR MAN (Chappell, ASCAP) CHA/HL	4 PARTY ALL THE TIME (Stone City, ASCAP/National League, ASCAP) CPP		
	29 DO IT FOR LOVE (April, ASCAP/Tutti Ragazza, ASCAP/Maz Appeal, ASCAP) CPP/ABP	28 IT'S ONLY LOVE (Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	13 PERFECT WAY (Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)		
	92 DON'T SAY NO TONIGHT (Philly World, BMI)	15 LAY YOUR HANDS ON ME (Zomba, ASCAP) CPP	58 RUNNING UP THAT HILL (Colgems-EMI, ASCAP)		
	6 ELECTION DAY (Tritec, BMI) HL	69 LEADER OF THE PACK (Screen Gems-EMI, BMI)	66 SAVING ALL MY LOVE FOR YOU (Prince Street, ASCAP/Screen Gems-EMI, BMI)		
	21 EMERGENCY (Delightful, BMI) CPP	63 LIFE IN A NORTHERN TOWN (Cleverite, BMI/Farrowise, BMI)	3 SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS) (Brockman, ASCAP) CLM/CPP		

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

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

ALBUMS

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

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

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: Sam Sutherland, Billboard 9107 Wilshire Blvd.

Beverly Hills, Calif. 90210 or Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036

Country albums should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

DIONNE WARWICK
Friends
PRODUCERS: Various
Arista AL8-8398

A strong collection from Warwick that gives every indication of cementing her position as a grand lady of song. A perennial favorite with adult contemporary listeners, she has managed continually to garner new fans over the years, and the current success of "That's What Friends Are For" as well as the presence of several other strong vehicles here, most notably "Remember Your Heart" and "Moments Aren't Moments," should serve to expand her core of fans even further.

MARVIN GAYE
Romantically Yours
PRODUCERS: Various
Columbia FC 40208

A ballads album, split 50/50 between standards and originals. Gaye's vocals are exquisite throughout—although, with the exception of "The Shadow Of Your Smile," the standards suffer from saccharine string arrangements. On the originals, Gaye finds a more suitable setting, although neither his own tunes nor the Norman Whitfield-Eddie Holland-penned "Happy Go Lucky" are truly superior compositions. It could find an audience with older listeners, and as an elegy, it's far more suitable than "Dream Of A Lifetime" if still far from his most impressive collection.

DOKKEN
Under Lock And Key
PRODUCERS: Neil Kernon, Michael Wagener
Elektra 9 60548

Don Dokken's rock idol looks and rough-edged tenor both fit the hard rock milieu snugly, but it's his success in building a strong instrumental base that has helped his band break through to AOR acceptance. Guitarist George Lynch unveils no new technical ideas, but he's synthesized the hard rock canon confidently; vivid production and a batch of disciplined, if derivative, originals complete the package.

JAZZ/FUSION

DAVID GRISMAN
Acousticity
PRODUCER: David Grisman
Zebra Acoustic ZEA 6153 (MCA)

The first release from MCA's revitalized jazz arm also marks mandolinist Grisman's debut on his own label, jointly launched with Zebra. The album itself doesn't need such extra-musical hooks, however: With the current edition of the Grisman Quartet augmented by drummer Hal Blaine, and spiced with occasional horn choruses, this set finds Grisman's lively acoustic fusion in peak form, auguring jazz, alternative AC and college play. Best cuts: the title song, "Dawgalypso."

POP

MINK DeVILLE
Sportin' Life
PRODUCER: Willy DeVille
Atlantic 81623

Street corner romances and late night dandies people Willy DeVille's lyrical landscape, and he matches his tales to a romantic urban music deeply rooted in the style of city soul-stirrers like Ben E. King. He came close to breaking through commercially with his last album, and "Sportin' Life" is a suitable and savvy followup.

DONNA SUMMER
The Summer Collection/Greatest Hits
PRODUCERS: Various
Mercury 826 144-1 M-1

Hits packaged culled from Summer's later Casablanca albums virtually ignores her early disco diva days. Except for "She Works Hard For The Money" and "Unconditional Love," there's still a lot of overlap with the earlier "On The Radio" hits package.

BAD COMPANY
10 from 6
PRODUCERS: Bad Company
Atlantic 81625

Greatest hits. Includes "Can't Get Enough," "Feel Like Makin' Love," "Shooting Star," "Bad Company," "Rock 'n' Roll Fantasy" and others.

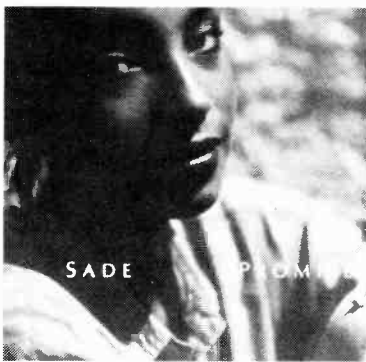
HERMAN RAREBELL
Herman Ze German & Friends
PRODUCERS: Herman Rarebell, Ric Browde, Michael Wagener, Don Dokken
Capitol ST-12464

Scorpions drummer Rarebell leads a somewhat more relaxed session than the group's fans may expect, but the feel conveyed is one of fun (check the cover of the drum anthem "Wipe Out"), with guests like Don Dokken, Steve Marriott, Bobby Blotzer and Juan Coucier.

FIRESIGN THEATRE
Eat Or Be Eaten
PRODUCERS: Firesign Theatre, Fred Jones
Mercury 826 452

The adventurous audio comedy troupe, now a trio, returns to major label stature with an album derived from their HBO/Cinemax cable special and an interactive CD program created as a prototype for audio/visual and computer hookups. Concept revolves mythical Kudzu County, with classic Firesign satire making the trip a winner.

SPOTLIGHT



SADE
Promise
PRODUCERS: Various
Portrait FR 40263

With vocalist and namesake Sade Adu providing a seductive focal point, this British quartet has already notched one of the year's most substantial debuts with the platinum "Diamond Life." This followup sustains the same sultry atmosphere, employing the spare, jazz-tinged arranging style that gave its predecessor a potent appeal crossing both idiomatic and demographic lines; likewise, the new songs match that set's in both melodic character and lyrical moods. As before, Stuart Matthewman (sax), Paul Denman (bass) and Andrew Hale (keyboards) belie their backup status with sympathetic playing. Best bets include the first single, "The Sweetest Taboo," and the evocative "War Of The Hearts."

VARIOUS ARTISTS
Meadowlark Sampler 1985
PRODUCERS: Various
Meadowlark MLR 7006 (Sparrow)

The new instrumental pop realm emerging through new age specialists Windham Hill and their peers provides a logical secular crossover for Sparrow, which seeds this new label offshoot with a compatible group of five acts each given two tracks here. Alternative AC, fusion and college prospects vary by act.

THE RESIDENTS
The Big Bubble/
Part Four of The Mole Trilogy
PRODUCER: "Conrad"
Ralph RR 8552

Avant-pop mystics footnote their sprawling early '80s album/tour concept with this album-within-a-movie of sorts: As "The Big Bubble," they become part of their own storyline with this whacked-out vision of what "pop" music would be for the denizens of this world. Otherworldly.

BILL SPOONER
First Chud
PRODUCER: Bill Spooner
Ralph RR 8550

Tubes' guitarist steps out on this screwball solo set, which recalls the band's earlier sense of recklessness in its often barbed lyrics; playing, by a solid crew of Bay Area vets including some of his bandmates, is disciplined.

ROBBY KRIEGER
PRODUCER: Robby Krieger
Cafe Records CAFE 730
(Mobile Fidelity Sound Lab)

Doors guitarist is now playing what used to be called jazz-rock: in this case, he teams with drummer Bruce Gary, keyboardist Don Preston and bassist Arthur Barrow for leanly arranged, affably played vamps that unfortunately fall between the style's parent camps.

POWDER BLUES
Red Hot/True Blue
PRODUCER: Tom Lavin
Flying Fish FF-343

Faithful renditions of venerable '50s r&b and early rock chestnuts are the main suit for this revivalist septet, which mixes blues band punch with show band firepower thanks to a tight horn section.

RICHARD SOUTHER
Heirborne
PRODUCER: Peter York
Meadowlark MLR 7004

Soothing synthesizer-driven instrumentals that could find a niche at alternative AC or mellow fusion outlets; layered settings employ a deceptively huge array of keyboards but remain spare in effect.

MICHAEL JONES/GABRIEL LEE/DAVID LANZ
Narada Sampler #1
PRODUCERS: Various
Narada LP-1007

New age distributor turned production firm sums up its first six albums on this compilation, which features pianists Jones and Lanz and guitarist Lee plying their contemplative acoustic instrumental fare; imported pressings are Direct Metal Mastered for clean sonics.

BLACK

STEEL PULSE
Babylon The Bandit
PRODUCER: Jimmy "Senyah" Haynes
Elektra 60437

British reggae quartet continues to graft '80s textures onto its confident roots style; synthesizers, electronic percussion and polished production give the resulting mix commercial luster, while contents hold true to social themes.

EUGENE WILDE
Serenade
PRODUCERS: Various
Philly World/Atlantic 90490

First-rate vocalist works a wide range of commercial contenders that covers dance-oriented music and "Quiet Storm" material. Inevitable comparisons to Freddie Jackson will be made, and not without reason.

COUNTRY

KENNY ROGERS
Short Stories
PRODUCER: Larry Butler
Liberty 51170

This could be called a greatest hits package—though the hits here aren't Rogers' own. But he sounds comfortably at home on versions of "San Francisco Mabel Joy," "Daytime Friends," "Green Green Grass Of Home" and "Abraham, Martin And John." All selections were recorded in Nashville during Rogers' United Artists days.

VARIOUS ARTISTS
Dallas: The Music Story
PRODUCERS: Various
Warner Bros./Lorimar 25325-1

While it probably helps to be a fan of the series (all titles are references to characters in the show), several cuts do stand alone, notably Karen Brooks' "I Wanna Reach Out And Touch You," the Forester Sisters' "A Few Good Men" and the Crystal Gayle/Gary Morris duet "Makin' Up For Lost Time."

JERRY REED
What Comes Around
PRODUCER: Jerry Reed
Capitol 12444

Reed's first album for Capitol is a soundtrack for his similarly-titled film. It's uneven, as soundtracks often are, with several songs tied into the script. However, it does showcase Reed as both balladeer and high-energy instrumentalist, and the changes of pace are appealing.

JOHNSON MOUNTAIN BOYS
We'll Still Sing On
PRODUCER: Not listed
Rounder 0205

The Johnson Mountain Boys continue to be one of the brightest traditionally rooted bluegrass groups around. In this collection, the quintet showcases authentic old-time gospel numbers as well as newer compositions that sound old. The vocals vary in effectiveness from cut to cut, but the picking is uniformly strong.

THE BLUEGRASS ALBUM
Volume Four
PRODUCER: Anthony Rice
Rounder 0210

Despite the superstar combination of J.D. Crowe, Tony Rice, Doyle Lawson, Bobby Hicks, Jerry Douglas and Todd Phillips, the music sounds strangely subdued and lacking in intensity—almost as if each was holding back the other. It emerges as very competent background bluegrass.

JAZZ/FUSION

GEORGE CABLES
Phantom Of The City
PRODUCER: George Cables
Contemporary C-14014

Pianist Cables fronts a lively trio date backed by bassist John Heard and drummer Tony Williams, who bring the requisite drive to an often pop-inflected set that contrasts with Cables' gentler, larger ensemble work for the label.

CHET BAKER & THE LIGHTHOUSE ALL-STARS
Witch Doctor
PRODUCER: Lester Koenig
Contemporary C-7649

A youthful Baker is spotlighted in these 1953 club sets featuring a rotating ensemble; players include Bud Shank, Jimmy Giuffre, Max Roach, Shelly Manne and other West Coast stalwarts.

ERROLL GARNER
Erroll Garner Plays Gershwin & Kern
PRODUCER: Martha Glaser
EmArcy (PolyGram Classics) 826-224-1

The first U.S. collection of unreleased Garner recordings in over a decade. Licensed set features mid-'60s trio recordings, with a side devoted to each composer.

ALVIN BATISTE, JIMMY HAMILTON, JOHN CARTER & DAVID MURRAY
Clarinet Summit, Volume II
PRODUCER: Bob Cummins
India Navigation IN-1067

Second set culled from an all-clarinet quartet concert held at the Public Theatre in New York. Emphasis here is on Ellingtonia, with two originals by former sideman Hamilton plus "Creole Love Call," "Mood Indigo" and "Satin Doll."

JAY HOGGARD
Riverside Dance
PRODUCER: Jay Hoggard
India Navigation IN-1068

Vibraphonist Hoggard shows his diversity with this strong collection of ballads and uptempo compositions that spans standards, bop and contemporary styles. Fine band features drummer Pheeroan Aklaiff, bassist Jerome Harris, pianist Onaje Allan Gumbs and guitarist Vernon Reid.

JORGE STRUNZ & ARDESHIR FARAH
Guitarras
PRODUCERS: Jorge Strunz, ArdesHIR Farah
Milestone M-9136

Duo's signature contrast between nylon-string classical and steel-string acoustic guitars is wisely augmented by various guest musicians for much of the second side, saving this set form a somewhat limited melodic palette. As before, fusion and alternative AC will respond first.

CLASSICAL

RECOMMENDED

ROSSINI: OVERTURES
Orpheus Chamber Orchestra
Deutsche Grammophon 415 363

The ensemble, free of metronomic inhibitions and performing with split-second precision despite lack of conductor, debuts on DG with a sparkling program certain to please a broad spectrum of buyers. Assumes high rank among competing Rossini overture packages. Eight popular curtain-raisers are offered.

VIVALDI: GLORIA; KYRIE; CREDO; MAGNIFICAT
Soloists, Ensemble Vocal & Instrumental de Lausanne, Corboz
Erato ECD 88070 (CD)

Erato exploits the potential of CD by adding the "Magnificat" to the material on an earlier LP, to package more than 70 minutes of expertly performed Baroque choral music. A musical bargain.

ORFORD ENCORES
Orford String Quartet
Fanfare DPL 7008

On the verge of major international record exposure, the quartet relaxes here with a diverse, easy-listening program of short selections ranging from Haydn and Borodin to Gershwin and Lennon-McCartney. Beautifully played and recorded.

BENNY GOODMAN: PRIVATE COLLECTION
Goodman, Berkshire Quartet, Pommers
Musicmasters MM 20103A/04Y

These are recent recordings that show the master still retains much his skill, even though the sound he produces occasionally sounds pinched. Goodman fans will be drawn to this two-record set, which presents clarinet trios and quintets by Brahms, Beethoven and Weber. Labels on the Brahms disk are reversed.

SINGLES

PICKS new releases with the greatest chart potential

RECOMMENDED records with potential for significant chart action

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

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1515 Broadway
New York, N.Y. 10036
Country singles should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203*

CHRISTMAS

Following is a list of all new or reissued Christmas singles received by Billboard's review panel this week. Because of the seasonal nature of the music, the records are not rated as to chart potential.

BRYAN ADAMS Christmas Time
A&M AM-8651

AMY GRANT Tennessee Christmas
A&M AM-2777

GAP BAND FEATURING CHARLIE WILSON The Christmas Song (Chestnuts Roasting On An Open Fire)
Total Experience TES1-2435 (c/o RCA)

BILLY CRYSTAL The Christmas Song
A&M AM-2795

LEE ZEBERT It's Just Not Quite Christmas
Yellow Mountain YMR-11857. Contact: (512) 441-2605.

NOEL PAUL STOOKEY & THE BODYWORKS BAND For Christmas
Newpax NP 5616. Contact: Benson Co., Nashville.

DON McCLINTOCK Christmas Needs Love To Be Christmas
37 Records SQ-37-3. Contact: (714) 891-0868.

DENISE LaSALLE Santa Claus Got The Blues
Malaco MAL 2124. Label based in Jackson, Miss.

MASON DIXON Silent Night
Texas TX-5511. Contact: (214) 339-5891.

LITTLE MILTON Lonesome Christmas
Malaco MAL 2123. Label based in Jackson, Miss.

In particularly impressed with his win at Monaco, McLaren had signed John Watson for 1980, but it was less certain about Tambay. Stunning Prost with his confidence, Magic Tail ZSP ZSP-3221. Contact: P.O. Box 262, Lewiston, NY 14092.

WILL MOORE This Christmas Time
Na-Tiff World NWR 1001. Contact: (414) 372-2221.

WHITE NIGHTS Santa Claus Loves To Rock-N-Roll
White Nights NR16308-1. Contact: (216) 232-3292.

CUT MASTER D.C. The Night Before Christmas
Zakia ZK 011 (12-inch single). Contact: (212) 316-5900.

MARY LOU BAKER AND THE MURPHY MICE
FAMILY There's A Hole In My Christmas Stocking
Chaparral CR 13013. Contact: (816) 229-0801.

JOE NELSON My Messiah
Morada MZS 0167.

MIKE KING The Night Time Christmas Candle
Tone-King TK001. Contact: (312) 364-0315.

NEW AND NOTEWORTHY

RUBEN BLADES Y SEIS DEL SOLAR

Move On (Muevete) (4:29)
PRODUCERS: Ruben Blades, John "Jellybean" Benitez
WRITERS: Juan Formell, Ruben Blades
PUBLISHER: Copyright Control
Elektra 7-69584

An English-language release by the singer-writer-film star-lawyer-social spokesman; Blades has earned respect among pop connoisseurs for both his incisive editorial viewpoint and his deft fusion of salsa, rock and World Beat rhythms.

POP

PICKS

ASIA

Go (3:40)
PRODUCER: Mike Stone
WRITERS: Wetton, Downes
PUBLISHERS: WB/Almond Legg/Nosebag, ASCAP
Geffen 7-28872

A full two years since its last release, the power rock supergroup returns, massive and mighty; record defies its own specific gravity by leaping to 71 on this week's Hot 100.

PAUL HARDCASTLE

Just For Money (4:08)
PRODUCER: Paul Hardcastle
WRITERS: K. Fuller, P. Hardcastle
PUBLISHERS: Oval, ASCAP/Copyright Control
Chrysalis VS4-42922 (c/o CBS)

You, too, can bop to a Laurence Olivier/Bob Hoskins narration; disco collage a la "19" takes a tuneful (if not very controversial) stand against greed.

BLACK

PICKS

MORRIS DAY

The Color Of Success (4:11)
PRODUCER: Morris Day
WRITER: Morris Day
PUBLISHERS: CBS Feist Catalogue/Ya D Sir, ASCAP
Warner Bros. 7-28809

Fast-rising solo star sidesteps his funnyman routine this time to state a personal manifesto, just in case anybody thought the wide-eyed goofiness was for real.

FAMILY

High Fashion (3:45)
PRODUCERS: David Z., Family
WRITERS: St. Paul, Jerome
PUBLISHER: Pariongs, ASCAP
Paisley Park 7-28830 (c/o Warner Bros.)

Time offshoot's second outing is snappy, skittery funk that makes the glamorous life sound like it has its compensations.

CHAKA KHAN

Own The Night (6:20)
PRODUCERS: Arif Mardin, Joe Mardin
WRITERS: F. Golde, M.D. Lauria, M. Sharron
PUBLISHERS: Rightsong/Franne Golde/Welbeck/ATV, BMI
MCA 23604 (12-inch single)

Khan's contribution to the "Miami Vice" soundtrack LP; audio mimics video in frantic-paced, quick-cut production effects.

FORCE M.D.'S

Tender Love (4:19)
PRODUCERS: Terry Lewis, Jimmy Jam
WRITERS: James Harris III, Terry Lewis
PUBLISHER: Flyte Time, ASCAP
Warner Bros. 7-28818 (12-inch version on Tommy Boy Records reviewed Dec. 7)

ART OF NOISE

Legs (3:28)
PRODUCER: Art Of Noise
WRITERS: Dudley, Jeczalik, Langan
PUBLISHERS: Buffalo, ASCAP/Perfect, BMI
China/Chrysalis VS4-42932 (c/o CBS)

Avant-garde knob-twiddling par excellence; with the ZTT connection behind them, the electro-wizards get full credit for the style and wit of this label debut.

COUNTRY

PICKS

LEE GREENWOOD

Don't Underestimate My Love For You (3:03)
PRODUCER: Jerry Crutchfield
WRITERS: S. Diamond, S. Dorff, D. Loggins
PUBLISHERS: MCA/Diamond House/Warner-Elektra-Asylum/Dorff/Leeds/Patchwork, ASCAP/BMI
MCA 52741

Another soaring ballad from an artist who makes love songs into personal statements of undying fidelity.

T.G. SHEPPARD

In Over My Heart (3:24)
PRODUCER: Rich Hall
WRITERS: W. Aldridge, T. Brasfield, J. Rutledge
PUBLISHER: Rick Hall, ASCAP
Columbia 38-05747

Hot off the success of "Doncha," Sheppard continues to keep the energy flowing with this lively effort; a different sound that's effective.

CHARLEY PRIDE

The Best There Is (2:38)
PRODUCER: Norro Wilson
WRITERS: Wayland Holyfield, Randy Goodrum
PUBLISHERS: Bibo/Random Notes, ASCAP
RCA PB-14265

Pride offers this case study in superlatives in his reliably smooth and reassuring voice; first single from RCA since his widely heralded separation from the label.

JOHNNY RODRIGUEZ

She Don't Cry Like She Used To (3:47)
PRODUCER: Jerry Kennedy
WRITERS: Val, Birdie
PUBLISHER: Cross Keys, ASCAP
Epic 34-05732

An uptempo appraisal of devotion worn thin, anchored by Rodriguez's pained and puzzled refrain.

JIM GLASER

If I Don't Love You (3:00)
PRODUCER: Don Tolle
WRITER: Fred Knipe
PUBLISHER: Southwest Words & Music, BMI
MCA/Noble Vision 52748

Glaser offers this gentle tribute to love in a calm, persuasive vocal style, backed primarily by acoustic sounds.

GUS HARDIN

What We Gonna Do (3:16)
PRODUCER: Mark Wright
WRITERS: Richard Feldman, Pat Robinson
PUBLISHERS: WB/Refuge/Orca/Bug/Watchpocket/Warner-Tamerlane/Elektra Asylum, ASCAP/BMI
RCA PB-14255

Full and rocking acoustic guitar drives Hardin's questions about her night of romance; should restore her chart standing.

DANCE

PICKS

A-HA

The Sun Always Shines On T.V. (8:25)
PRODUCER: Alan Tarney
WRITER: Pal Waaktaar
PUBLISHER: ATV, BMI
Warner Bros. 0-20410 (12-inch single; 7-inch reviewed Nov. 23)

BLACK

RECOMMENDED

LOVE PATROL

Love Patrol (6:12)
PRODUCER: Jay Ellis
WRITERS: J. Ellis, R.B. Thall, Niecy D., Lori C., A. Saunders
PUBLISHERS: Milestone/Ro-Hut, BMI
4th & B'Way BWAY419 (12-inch single)

It's a bust! Disco/rap of the most arresting kind. Contact: Island Records, New York.

BILLY PAUL

Sexual Therapy (3:59)
PRODUCER: Jonah Ellis
WRITER: Jonah Ellis
PUBLISHER: Temp Co., BMI
Total Experience TES1-2434 (c/o RCA)

Quite close to the Marvin Gaye hit in sound and tempo as well as title and theme.

ROQ-IN' ZOO

Frig-O-Rator (3:42)
PRODUCERS: Roq-In' Zoo, John Morales, Sergio Munzibai
WRITERS: S. Norris, C.L. Sullivan, Jr., J.H. Collins, Jr., A. Trivette, D. Floyd
PUBLISHER: Jobete, ASCAP
Motown 1825MF (12-inch version also available, Motown 4554MG)

"Morning Zoo" team from WROQ-FM Charlotte pays funky tribute to the Chicago Bears star.

GREGG BURGE

Surprise, Surprise (3:36)
PRODUCER: Brooks Arthur
WRITERS: Marvin Hamlich, Edward Kleban
PUBLISHERS: Wren, BMI/American Compass, ASCAP
Casablanca 884 290-7 (c/o PolyGram) (12-inch reviewed Dec. 7)

M.C. SHAN

Feed The World (4:58)
PRODUCERS: Charley Casanova, Marlon Williams
WRITERS: S. Moltke, C. Casanova, M. Williams
PUBLISHER: Carrone, ASCAP
MCA 23603 (12-inch single)

Electro-rap variation on the Band Aid message makes some sensible points, both practical and humanitarian.

COUNTRY

RECOMMENDED

WILLIE NELSON & HANK WILLIAMS

I Told A Lie To My Heart (2:52)
PRODUCERS: Bill Ivey, Willie Nelson
WRITER: H. Williams
PUBLISHER: Acuff-Rose-Opryland, BMI
Columbia 38-05749

Willie provides only some tentative harmonies to Hank's lonesome-as-ever voice and guitar.

DAVID FRIZZELL

She Ain't Whistlin' Dixie (3:16)
PRODUCER: Ken Mansfield
WRITERS: Dennis Knutson, A.L. "Doodle" Owen
PUBLISHERS: Hall-Clement/Frizzell/Cavesson, BMI/ASCAP
Nashville America A 1001

Good singing but just another Dixie-vs.-them yawn. Label based in Nashville.

JOE SUN

West Texas Wind (2:23)
PRODUCER: Brian Fisher
WRITERS: Joe Sun, Max D. Barnes Jr.
PUBLISHERS: Plum Creek/Silver Heart, BMI
A.M.I. 1324
Contact: (615) 822-6786.

RED HORSE BAND

Borderline (3:15)
PRODUCER: John Beland
WRITER: John Beland
PUBLISHER: Songmedia, BMI
A.M.I. 1933
Contact: (615) 822-6786.

MARK CHESTNUTT AND RIMFIRE

Welcome Fool (2:25)
PRODUCER: Joe Scates
WRITER: Dave Loggins
PUBLISHER: not listed
Axbat AX-6035
Contact: TMC Prod., Box 12353,
San Antonio, Tex. 78212.

DANCE

RECOMMENDED

DIAMOND TOUCH

Love Line (8:06)
PRODUCERS: Mitch Erwin, Jose M. Rodriguez
WRITER: Mitch Erwin
PUBLISHER: SuperTronics, BMI
SuperTronics RY-012 (12-inch single)

High-powered techno-dance; baritone/soprano unison vocals give quite an original effect. Contact: (718) 330-0950.

TOP POP ALBUMS

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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	10	SOUNDTRACK ▲ ³ MCA 6150 (9.98) (CD)	MIAMI VICE
2	2	3	23	HEART ▲ CAPITOL ST-12410 (8.98)	HEART
3	3	2	14	JOHN COUGAR MELLENCAMP ▲ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
4	4	6	5	Z Z TOP WARNER BROS. 25342 (8.98) (CD)	AFTERBURNER
5	5	4	28	DIRE STRAITS ▲ ³ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
6	6	5	9	STEVIE WONDER ▲ TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
7	13	24	4	BARBRA STREISAND COLUMBIA DC 40092 (CD)	THE BROADWAY ALBUM
8	9	10	78	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
9	7	7	38	WHITNEY HOUSTON ▲ ² ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
10	11	11	6	RUSH MERCURY 826 098-1/POLYGRAM (8.98)	POWER WINDOWS
11	8	9	38	TEARS FOR FEARS ▲ ³ MERCURY 824 309/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
12	10	12	30	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
13	12	8	23	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
14	15	14	11	STARSHIP ● GRUNT BXL1-548B/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
15	16	18	4	THE CARS ELEKTRA 60464 (9.98)	GREATEST HITS
16	14	13	21	ARETHA FRANKLIN ● ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
17	19	21	16	MR. MISTER ● RCA NFL1-8045 (8.98)	WELCOME TO THE REAL WORLD
18	18	15	41	PHIL COLLINS ▲ ³ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
19	20	20	5	IRON MAIDEN CAPITOL ST-12441 (3.98)	LIVE AFTER DEATH
20	17	16	56	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
21	21	17	14	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
22	22	19	22	BILLY JOEL ▲ COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
23	25	27	6	SIMPLE MINDS A&M/VIRGIN SP-5032/A&M (8.98) (CD)	ONCE UPON A TIME
24	23	23	9	THE THOMPSON TWINS ● ARISTA AL8-8276 (8.98)	HERE'S TO FUTURE DAYS
25	27	30	53	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
26	24	22	22	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
27	26	26	11	KISS MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
28	33	45	10	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
29	34	43	5	SOUNDTRACK MCA 6149 (9.98)	SWEET DREAMS
30	31	32	8	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
31	35	53	4	ARTISTS UNITED AGAINST APARTHEID MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
32	28	25	26	READY FOR THE WORLD ● MCA 5594 (8.98) (CD)	READY FOR THE WORLD
33	30	28	24	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
34	29	29	7	OLIVIA NEWTON-JOHN MCA 6151 (9.98) (CD)	SOUL KISS
35	40	47	7	SOUNDTRACK ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
36	38	54	4	JAMES TAYLOR COLUMBIA FC 40052 (CD)	THATS WHY I'M HERE
37	32	33	11	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
38	45	46	46	KLYMAXX ● MCA/CONSTELLATION 3529/MCA (8.98)	MEETING IN THE LADIES ROOM
39	60	67	3	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98) (CD)	DONE WITH MIRRORS
40	41	44	4	SHEENA EASTON EMI-AMERICA SJ-17173 (8.98)	DO YOU
41	37	31	58	WHAM! ▲ ³ COLUMBIA FC39595 (CD)	MAKE IT BIG
42	42	34	10	STEVIE RAY VAUGHAN EPIC FE 40036	SOUL TO SOUL
43	36	36	30	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
44	48	76	3	PETE TOWNSHEND ATCO 904735/ATLANTIC (8.98)	WHITE CITY - A NOVEL
45	46	48	7	INXS ATLANTIC 81277 (8.98)	LISTEN LIKE THIEVES
46	49	49	28	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
47	43	39	19	THE POINTER SISTERS ▲ PLANET A JL1-5487/RCA (8.98) (CD)	CONTACT
48	39	35	30	PAUL YOUNG ● COLUMBIA BFC 35957 (CD)	SECRET OF ASSOCIATION
49	57	69	4	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
50	51	42	10	ROGER DALTRY ATLANTIC 81269 (CD)	UNDER A RAGING MOON
51				NEW ▶ PAT BENATAR CHRYSALIS OV 415C7 (9.98) (CD)	SEVEN THE HARD WAY
52	52	57	9	KENNY ROGERS RCA A JL1-7023 (8.98)	THE HEART OF THE MATTER
53	44	41	23	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
54	54	59	6	THE ALARM I.R.S./MCA 5666/MCA (8.98)	STRENGTH
55	55	56	11	SCRITTI POLITTI WARNER BROS. 25302 (8.98)	CUPID AND PSYCHE 85

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	47	37	9	MORRIS DAY WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS
57	58	40	55	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
58	50	50	7	TRIUMPH MCA 2-8020 (10.98)	STAGES
59	59	60	11	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
60				NEW ▶ STEVIE NICKS MODERN 90479/ATLANTIC (9.98)	ROCK A LITTLE
61	61	62	8	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
62	53	38	21	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
63	65	70	4	JONI MITCHELL GEFEN GHS 24074/WARNER BROS. (8.98)	DOG EAT DOG
64	56	52	30	EURHYTHMICS ▲ RCA A JL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
65	71	140	3	BARRY MANILOW RCA AFL1-7044 (8.98)	MANILOW
66	62	51	23	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
67	64	65	22	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
68	68	71	11	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
69	73	85	3	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98) (CD)	ICE ON FIRE
70	88	—	2	ASIA GEFEN GHS 24072/WARNER BROS. (8.98)	ASTRA
71	79	104	5	SOUNDTRACK SCOTTY BROS. SZ 40203/EPIC	ROCKY IV
72	97	—	2	NEW EDITION MCA 5679 (8.98)	ALL IN LOVE
73	74	75	7	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
74	77	82	13	SHEILA E. PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
75	82	107	4	GRACE JONES MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
76	76	79	7	CRUZADOS ARISTA AL8-8383 (8.98)	CRUZADOS
77	78	81	7	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
78	66	68	10	JON BUTCHER AXIS CAPITOL ST-12425 (8.98)	ALONG THE AXIS
79	80	80	8	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
80	63	55	12	DARYL HALL & JOHN OATES ● RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
81	81	72	16	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
82	90	94	4	CLARENCE CLEMONS COLUMBIA BFC 40010 (CD)	HERO
83	93	130	3	YES ATCO 90474/ATLANTIC (6.98)	9012 LIVE - THE SOLOS
84	67	63	10	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
85	89	97	7	WANG CHUNG GEFEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
86	87	77	15	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98)	MARCHING OUT
87	103	—	2	BOB DYLAN COLUMBIA C5X 38830 (CD)	BIOGRAPH
88	70	61	23	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
89	92	91	31	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
90	69	64	17	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
91	96	101	4	Y&T A&M SP-5101 (8.98)	DOWN FOR THE COUNT
92	95	102	5	AUTOGRAPH RCA AFL1-7009 (8.98)	THAT'S THE STUFF
93	98	127	4	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
94	99	99	109	GEORGE WINSTON ● WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
95	83	73	79	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
96	104	125	4	ALABAMA ▲ RCA ASL1-7014 (9.98) (CD)	CHRISTMAS
97	72	58	32	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
98	101	105	5	OINGO BOINGO MCA 5665 (8.98)	DEAD MAN'S PARTY
99	75	66	13	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
100	102	106	5	JIMMY BUFFETT MCA 5633 (8.98) (CD)	SONGS YOU KNOW BY HEART
101	85	74	25	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
102	109	114	4	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98)	RIPTIDE
103	91	86	25	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
104	105	95	112	PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
105	134	—	2	THE CLASH EPIC FE 40017	CUT THE CRAP
106	84	84	12	STRYPER ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND
107	86	83	8	RAY PARKER JR. ARISTA AL8-8280 (8.98)	SEX AND THE SINGLE MAN
108	107	103	13	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
109	100	100	28	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
110	110	113	10	MARSHALL CRENSHAW WARNER BROS. 25319 (8.98)	DOWNTOWN

Alboms with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

DECEMBER

Dec. 10, **International Radio & Television Society "Second Tuesday" Seminar, "The Cable Advertising Story,"** Viacom Conference Center, New York. (212) 867-6650.

Dec. 10, **"A Salute To The American Songwriter,"** Sponsored by the National Academy of Songwriters, Beverly Theatre, Beverly Hills. (213) 463-7178.

Dec. 12, **Southern California Motion Picture Council Holiday Celebrity Award Luncheon,** Sportsmen's Lodge, Studio City, Calif. (213) 467-7332.

Dec. 19, **International Radio & Television Society Christmas Benefit, starring Ashford & Simpson,** Waldorf Astoria, New York. (212) 867-6650.

JANUARY

Jan. 14, **International Radio & Television Society "Second Tuesday" Seminar, Television Advertising Market Dynamics, 1986-1990,** Viacom Conference Center, New York. (212) 867-6650.

Jan. 23-25, **Performance Magazine Summit Conference,** Fontainebleau Hilton Hotel, Miami Beach. (817) 338-9444.

Jan. 27, **American Music Awards,** Shrine Auditorium, Los Angeles. (213) 655-5960.

Jan. 27-31, **Midem, Palais des Festivals, Cannes.** (516) 364-3686.

FEBRUARY

Feb. 1-4, **Radio Advertising Bureau Managing Sales Conference,** Amfac Resort & Hotel, Dallas. (212) 599-6666.

Feb. 2-5, **43rd annual National Religious Broadcasters Convention & Exposition,** Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.

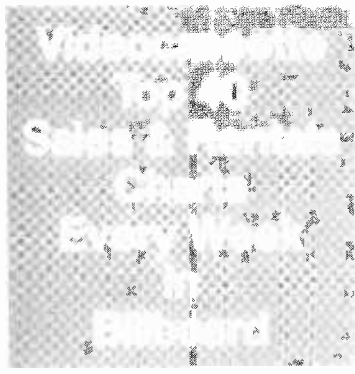
Feb. 11, **International Radio & Television Society "Second Tuesday" Seminar,** Viacom Conference Center, New York. (212) 867-6650.

MARCH

March 3, **Songwriters Hall of Fame Dinner,** Plaza Hotel, New York. (212) 319-1444.

March 5, **International Radio & Television Society Anniversary Dinner,** Waldorf-Astoria, New York. (212) 867-6650.

March 11, **International Radio & Television Society "Second Tuesday" Seminar,** Viacom Conference Center, New York. (212) 867-6650.



Young Crowd at Japan Audio Fair Event Draws Big Student Turnout

TOKYO Audio manufacturers need have no fear for the future of their industry in the coming decades, if the results of a recent Japan Audio Assn. survey on attendance at the 34th Japan Audio Fair are anything to go by.

The group has found that around 42% of the 312,045 people who visited the week-long show at the Harumi Fair Site in Tokyo during October were high school or college students. Some 34% were teenagers, 47% in their 20s and 12% in their 30s, with fewer than 7% aged 40 or older.

Asked what equipment they most wanted to see, the visitors listed Compact Disc players, hi fi VCRs, speaker systems, videodisk players and in-car stereo, in that order.

The question about what remained most in their memories after visiting the fair produced an identical response, and when they were asked what they would most like to acquire in the following year,

the respondents again put CD players and hi fi VCRs at the top of their list—though, somewhat surprisingly, many also named analog record players.

More than 80 CD players were displayed at the fair, including 40 new models, with prices ranging from \$230 to \$2,750. Some 77 firms exhibited, showing a total of 6,000 items, nearly two-thirds of them new products.

The Japan Audio Assn. notes that last year students accounted for 36% of overall attendance.

Gospel Directory

NASHVILLE Praise Ministry Associates and Harvest House Publishers have just issued the "National Directory Of Christian Artists," a \$9.95 guide that lists basic booking and background information on more than 235 acts and speakers.

Included in each entry is the name of the booking agency, approximate fee range for artist, target audience, geographical area of operation, recent records or books by the artist and references.

The book is available on a 15-day free trial basis from Praise Ministry Associates, 1666 E. Highland Ave., San Bernardino, Calif. 92404.

New Companies

Rampant Records, formed by Frank J. Falise and David A. Sherbow. Label will concentrate on artists from the mid-Atlantic region. First release is "Rock The House" by Double Agent Rock. 606 Edmondson Ave., Suite 100, Baltimore, Md. 21228; (301) 744-2233.

Sarah McMullen & Co., an entertainment-oriented public relations firm, formed by Sarah McMullen, formerly vice president of Rogers & Cowan's West Coast entertainment division. Clients include Elton John's upcoming U.S. summer tour, singer Roy Orbison and singer/actress Rebecca Holden. 1137 Second St., Suite 101, Santa Monica, Calif. 90403; (213) 395-7448/7562.

Sirr Rodd Record & Publishing Co., formed by Rodney J. Keitt. First single is "The Essence Of Love/West Oak Lane Jam" by Rodney Jerome Keitt. P.O. Box 58116, Philadelphia, Pa. 19102-8116.

EXECUTIVE TURNTABLE

(Continued from page 4)

Calif., a joint venture of Unitel and Mediatech. She was with the National Captioning Institute.

Stanley Risetter is promoted to the newly created post of Southwest regional sales manager for the Magnetic Products Division of Fuji Photo Film U.S.A., based in Dallas. He was Southwest district sales manager.

The Magnetic Tape Division of Agfa-Gevaert Inc. in Teterboro, N.J. promotes **Robert McNabb** to Pacific regional sales manager. He was studio manager at Pickwick International.

Lea Marie Braak becomes studio manager at F-V Sound Ltd. Studios in New York. She joins from Electric Lady Studios.

Crystal Studio in Hollywood appoints **Jackie Krost** studio manager and **Sharon Lasky** assistant manager/controller. Krost is a personal manager. Lasky was a public relations coordinator for ASCAP.

Finial Technology appoints **Allan J. Evelyn** vice president of sales and marketing in Sunnyvale, Calif. He was vice president and general manager of JBL's consumer products division.

Ken Regan and **Neal Preston,** Camera 5 photographers, join Left Bank Productions as music video directors in New York.

RELATED FIELDS. **Ellen Pittleman** is named vice president of program development at Radio Vision International in Los Angeles.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

NAIRD (the National Assn. of Independent Record Distributors) is currently investigating the feasibility of establishing some sort of advertising collective that would allow members to present their product together in trade ads. **George Hocutt** of California Record Distributors and **Bob Miller** of Lee-Myles Associates are heading a committee now polling members on the idea. The concept has been tried before, most notably in an ad earlier this year highlighting independent hit product and the distributors involved in those successes.

According to NAIRD's literature, the trade group would like to commit to a regular NAIRD ad series in one of the trades, with a rotating pool of cooperating member logos and distributors plugging their product in synch with release schedules. The concept might seem an odd one, as indies, for the most part, have been big proponents of placing their usually limited ad budgets with consumer publications. Hocutt maintains that reaching the record buyer is still the priority for indies, and calls this collective push to the trades an image move.

"It's important to show the industry that we're out there," Hocutt says. He adds that the trade spots are most productive in helping Stateside indies secure foreign product, and often catch the attention of artist reps looking to sign their acts domestically.

The process of aligning the reduced-rate advertising schedules is a complicated one, as participants must commit themselves far in advance of their releases. At present, Hocutt says it's too early to tell whether enough NAIRD members will sign on for the cooperative plan. In the meantime, Hocutt and other NAIRD officials are attempting to develop some means of consolidating freight shipment arrangements, which could go a long way toward reducing the costs to distributors when placing relatively small record orders.

SEEDS & SPROUTS: CRD's Hocutt also relayed the news that New York-based **Tommy Boy** brought its line to his company last Monday (2). Not so long ago, Hocutt and TB president **Monica Lynch** engaged in a lively debate on the merits of direct distribution during the New Music Seminar. Since early 1983, TB has distributed and marketed itself on the West Coast, under the direction of **Chuck Rush.** While the logo fared well under this arrangement, Lynch says the overhead and administration costs of maintaining 32 accounts there had to be minimized.

Settling with CRD is a very happy medium, Lynch says. "Since it's a major market with no [distribution] competition, we're lucky that the one distributor there is as good as CRD is."

Indeed, Hocutt has recently realigned his staff from a "horizontal to vertical" setup wherein each of CRD's staffers will work a limited number of labels. Representing this managerial shift, TB's Rush has joined CRD, with specific responsibility, of course, for the Tommy Boy line, among others.

EMERGENCY RECORDS has already decided on its New Year's resolution: to fill the pipeline with some hit pop product from the indie sector. To accommodate this, the well-established r&b/dance logo will give birth to **Reflex Records** in 1986. In addition to using their r&b expertise, Reflex will be looking to sign acts working in the pop/rock vein and possibly heavy metal. Reflex promises to supply plenty of product to indies, although Emergency has a good knack for working with the majors and may well funnel some of Reflex's product through the big leagues. Emergency's joint ventures with Mirage/Atco on **Shannon** and **Nolan Thomas** were, to put it mildly, quite successful. If you're an unsigned act and haven't gotten the hint yet, send your demos with SASEs to the New York-based logo pronto!

Already installed at Emergency is **Freddy Bastone's Metropolis** label. The debut release via this venture is **Mystery Assignment's** cover of the Temptations classic "Cloud Nine".

Lifelines

BIRTHS

Boy, **Jordan Alexander,** to **John and Lynda Van Zeebroeck,** Nov. 6 in Burbank. He is the controller of the Universal Amphitheatre in Universal City.

Boy, **Alexander Daniel,** to **Robin and Michelle Wise,** Nov. 10 in San Francisco. He is vice president and manager of Bayside Record Distributing Co. in El Cerrito, Calif.

Boy, **Matthew Arthur,** to **Nathan Silverman and Mary Dawson,** Nov. 18 in Evanston, Ill. He is public relations consultant for Telarc Records and president of his own Chicago

PR firm.

Gilr, **Courtney Leigh,** to **Ronnie and Cathy Robbins,** Nov. 30 in Nashville. He records for Columbia Records and is the son of the late Marty Robbins.

MARRIAGES

Robin Weiss to **Fred Cook,** Nov. 29 aboard the Queen Mary. She is West Coast a&r/Southern California promotion manager for Jem Records West.

Charles Comelli to **Ann Madison,** Nov. 29 in Boston. He is general manager for Capitol Studios. She was formerly with Capitol Data Systems of Capitol Records Inc.

DEATHS

Bill Stewart, of a gunshot wound Dec. 3 in Dallas. He was one of the creators of top 40 radio. (Separate story, page 6.)

Melville Nimmer, of cancer Nov. 22 in West Los Angeles. A UCLA law professor and prominent authority on music copyright, Nimmer was best known for his classic four-volume work, "Nimmer On Copyright," quoted in courts' transcripts ranging from local to the Supreme Court. He is survived by his wife, Gloria, and two sons.

Ralph Berson, 75, of heart failure Dec. 1 in Miami. Before his retirement, he was sales manager of Pickwick Records. He is survived by his wife, Sylvia, and son, Fred.

THANKSGIVING VIDEO BUSINESS CALLED 'INCREDIBLE'

(Continued from page 1)

Specialty outlets were also feeling the impact of cautious buying on their part. Across the board, retailers say the fact that they bought shallow on hits caused a significant loss in potential rental income.

"It was like a dam bursting. It was the most incredible thing I'd ever seen," says Bruce Shakman of Omaha-based Applause Video. According to Shackman and others, advance warnings of the blizzard that hit his area proved a tremendous rental booster.

"It was a lot more than we ever hoped for," Shackman says of his numbers from rental and sales. Rental volume proved about 60% over his company's already optimistic projections, he says, while sales volume beat projections by around 30%.

"It was terrific for the video rental stores," says Lieberman Enterprises head Harold Okinow. According to Okinow and virtually every video executive in the Midwest, bad weather and concurrent snowstorms kept people at home watching their VCRs.

Okinow adds that bad weather didn't hurt videocassette sales at the mass merchandise outlets he serves. "Video sales look very good," he says. Given the numbers he's been seeing, Okinow adds, he doubts any of the extraordinary returns privileges granted by some manufacturers to mass merchandise outlets will even be used.

This season's mass merchandise sale efforts and the programs that fueled them can already be considered a success, Okinow suggests: "As far as we're concerned, it's a new business this year."

So far the only title on which Okinow is running short is "White Christmas." He says his copies of it are "all gone, practically," and he's begun reordering.

The wild Thanksgiving weekend rental frenzy was most felt by the heavily rental-oriented small chains and independents, though many reported sales, too. Virtually all retailers report their shelves stripped of hit product.

"We finally just said, 'Look, go behind the counter if you like and

rent anything you can find,'" says Fred Brooks of nine-store Video + Inc. in Denver. "Our shelves were bare."

Brooks, the organizer of a new Video Software Dealers Assn. (VSDA) chapter, says other Colorado dealers reported similar situations. "We prayed for snow," he says—and the region got some.

One place where snow is rarely prayed for, but which got inundated this season, is Puget Sound. At Lake Steven's Video of Everett, Wash., owner Ed Empey says a siege situation set in Nov. 19 which saw one customer actually arriving at the store on a snowmobile.

"We opened five hours Thanksgiving day, just to see what would happen," he says. "They wanted movies." Even with the brutal weather and reduced hours, the store matched last year's pace. "Of course, last year we had two nearby competitors," Empey notes. "Now we have five."

Record retailers carrying video also did well, outlets report. Bob Tolifson of Record Factory in San

Francisco says he saw a strong resurgence for video rentals in the 14 of his 38 stores which handle rentals. October and early November rentals slumped significantly for his outlets, he claims.

Repeatedly, video specialty stores state that in terms of A-level features, "everything was gone," in the words of Carol Pough of the Orange County, Calif.-based Video Cassettes Unlimited. "It was not the best weekend," Pough says. "Nothing ever exceeds New Year's. But it was very good."

Shortages of rentals drove sales to some extent, but Pough says she still feels the price points are critical. "Disney blew our chances by putting 'Dumbo' on cable, but the kids will erase it with MTV and be in here buying or renting it again." "Pinocchio" and "Robin Hood" moved well in terms of sales action.

Popingo Video head Byron Boothe describes rentals over the Thanksgiving weekend as "tremendous," up at least 50% from the numbers he's seen for the last quarter. Sales are a different story for

his company, Boothe says: "Thus far, we're not seeing much sell-through," even though his company has been "promoting like hell."

The lack of sell-through in his case is not due to lack of mass merchandise action, Boothe says, "because in our market they haven't advertised" sell-through-priced product such as "Beverly Hills Cop."

"We're not being besieged by people who want to buy it," says Boothe of "Cop" and the other sell-through-priced titles. "We have a lot of tapes we're clearing out at \$9.95 and \$19.95—that's about all that's moving."

Providing a different picture is Applause's Shackman. "It's changing, it's changing," he says of his company's sale/rental ratio. The sale/rental ratio of his stores has recently shifted to 73% rental/27% sale in terms of dollar volume from 84%/16%, he says.

Assistance in preparing this story provided by John Sippel in Los Angeles.

STRONG WEEKEND FOR RECORD STORES

(Continued from page 1)

In New York, Randi Swindel, eastern regional manager for two Tower Records units in New York and one in Washington D.C., reports that the chain's Lincoln Center unit did more than \$250,000 in business over the weekend, which bettered by far the "under \$200,000" generated last year. Compact Disc business accounted for almost \$60,000 of the total. She says the big sellers at Tower over the weekend were RCA's "Follies" concert album and Columbia's new Barbra Streisand album of Broadway material.

Reporting a "very busy" weekend was Jay Sonin of Record Hunter, who also pointed out "excellent"

CD business. His Manhattan outlet is admittedly short on WEA CDs, but he says that he doesn't "feel too bad, because nobody else has them."

On Long Island, Warren Rossman, general manager of five Modell's stores that carry records and tapes, says he did 27% more business over the Thanksgiving weekend than a year ago. His big seller has been the "Miami Vice" soundtrack on MCA, but he says the stores "sold product across the board."

Compact Disc product accounted for 13% of prerecorded music sales for nine Strawberry units in the Boston area managed by Neil Levy,

who adds that the chain's business showed gains of 10% on a comparable basis with last year (43 stores in 1984 versus 50 this year). "We're a high-tech town, so this area's a major CD factor for the chain," says Levy.

In addition to classical CDs, Strawberry's pop CD action was led by the "Miami Vice" soundtrack and albums by Stevie Wonder and Dire Straits. New releases by Stevie Nicks, Kate Bush, Z.Z. Top and Robert Palmer, as well as the "Sun City" album, were big sellers in other configurations.

Business in the mid-Atlantic States was also strong. Jerry Richman says his 10 Sound Odyssey and

six Variety stores in the Philadelphia and Baltimore/Washington area are "way ahead of last year," with his one-stop customers reporting good results as well.

That region's 26-store Kemp Mill chain is running 13% above projections and 18% ahead of last year, according to vice president Howard Applebaum. "We promoted Thanksgiving heavily for the first time in five years," he says, adding that advertised specials on budget titles provided significant additional sales for the chain.

Compact Discs also gave a measure of difference, accounting for 18%-20% of prerecorded music sales in some Kemp Mill outlets. "Busi-

ness is shockingly good," says Applebaum.

Business is also called exceptional by the Chappel Hill, N.C.-based Record Bar. "We were up a couple of percentage points over last year with less stores," says album buyer Norman Hunter. He notes a strong bunching of sales at the top of the album chart, with his No. 1 album, "Miami Vice," doing twice the business of the next biggest seller, ZZ Top's "Afterburner," itself doing double the business of the chain's third hottest album.

Fast-moving late additions at Record Bar include albums by Barbra Streisand, Dionne Warwick and Dokken. CD sales, averaging between 8%-12% of music sales, are demonstrating a changing demographic with a move towards hit titles.

Sales are also up on the West Coast, where Lou Fogelman of Southern California's Music Plus reports excellent prerecorded music and video business on Thanksgiving Day. It was the first time the chain opened on the holiday.

In the Southwest, unusually rough weather slowed store traffic and forced some closings. Evan Lasky of Danjay, the Denver-based franchiser and one-stop for more than 80 Budget Tapes & Records stores, says extreme cold and snow closed more than half the stores he services.

John Marmaduke, who heads the 123-store Hastings chain in the Southwest, says he is running even with last year.

The picture was brighter in the North Central States. Milwaukee's seven Mainstream stores had their best Friday to date on the day after Thanksgiving, with CDs accounting for more than 40% of their music business, according to the chain's Gene Knaack. An annual holiday promotion, also employed over Christmas and Easter weekends, helped build traffic.

In Detroit, the 18 Harmony House stores also had their biggest weekend of the year.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	114	92	27	AMY GRANT ● A&M SP-5060 (8.98) (CD)	UNGUARDED
112	112	93	24	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
113	94	78	18	UB40 A&M/VIRGIN SP 6-65090/A&M (6.98)	LITTLE BAGGARIDDIM
114	106	88	13	SQUEEZE A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
115	115	89	53	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
116	108	108	14	9.9 RCA NFL1-8049 (8.98)	9.9
(117)	NEW ▶			TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98)	PACK UP THE PLANTATION - LIVE
(118)	140	174	3	THE WRESTLERS EPIC BFE 40223	THE WRESTLING ALBUM
(119)	124	138	3	CHARLIE SEXTON MCA 5629 (8.98)	PICTURES FOR PLEASURE
120	123	116	61	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
121	116	87	8	TOMMY SHAW A&M SP-5097 (8.98)	WHAT IF
122	125	126	120	MADONNA ▲3 SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
123	128	129	100	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
124	118	111	19	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
125	119	109	43	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
(126)	131	136	3	ELVIS COSTELLO/THE ATTRACTIONS COLUMBIA FC 40101 (CD)	BEST OF ELVIS COSTELLO/THE ATTRACTIONS
127	129	134	3	CHRISTOPHER CROSS WARNER BROS. 25341 (8.98) (CD)	EVERY TURN OF THE WORLD
(128)	139	145	5	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
(129)	154	170	4	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
130	130	133	7	SAXON CAPITOL ST-12420 (8.98)	INNOCENCE IS NO EXCUSE
(131)	162	—	2	VARIOUS ARTISTS WINDHAM HILL WH-1045/A&M (9.98)	A WINTER'S SOLSTICE
132	136	128	30	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
133	117	96	69	BILLY OCEAN ▲2 JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
134	111	90	35	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
135	113	98	11	MAURICE WHITE COLUMBIA FC 39883 (CD)	MAURICE WHITE
136	135	139	96	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
137	126	115	115	HUEY LEWIS & THE NEWS ▲6 CHRYSALIS FV 41412 (CD)	SPORTS
(138)	158	161	110	LIONEL RICHIE ▲9 MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
139	120	120	21	SOUNDTRACK ● MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
140	122	117	37	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
141	132	119	36	THE POWER STATION ▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION
(142)	146	151	4	BIG AUDIO DYNAMITE COLUMBIA BFC 50220 (CD)	THIS IS BIG AUDIO DYNAMITE
143	149	147	49	SOUNDTRACK ▲2 MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
144	127	118	39	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
(145)	174	—	2	DEPECHE MODE SIRE 25346/WARNER BROS. (8.98)	CATCHING UP WITH DEPECHE MODE
146	145	142	113	SOUNDTRACK ▲2 MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
147	147	132	8	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
148	153	153	65	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
149	121	121	9	THE O'JAYS P.I.R. ST 53015/MANHATTAN (8.98)	LOVE FEVER
150	156	160	19	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
151	141	123	16	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
(152)	164	194	3	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
153	144	112	15	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
154	160	158	99	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
155	155	171	6	VARIOUS ARTISTS TEE VEE TOONS TVT 14100 (16.95)	TELEVISION'S GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	133	122	18	CHEAP TRICK EPIC FE 39592 (CD)	STANDING ON THE EDGE
(157)	161	164	7	KURTIS BLOW MERCURY 826 141-1/POLYGRAM (8.98)	AMERICA
158	151	152	16	THE FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
159	165	163	106	U2 ▲ ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
(160)	188	—	2	KIRI WITH NELSON RIDDLE AND HIS ORCHESTRA LONDON 414 666-1/POLYGRAM (9.98)	BLUE SKIES
161	138	124	59	GLENN FREY ● MCA 5501 (8.98) (CD)	THE ALLNIGHTER
(162)	190	—	2	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
163	142	110	40	JESSE JOHNSON'S REVUE ● A&M SP-6-5024 (6.98) (CD)	JESSE JOHNSON'S REVUE
164	143	143	7	JOE LYNN TURNER ELEKTRA 60449 (8.98)	RESCUE YOU
165	172	177	139	Z Z TOP ▲5 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
166	170	154	7	THE OUTFIELD COLUMBIA BFC 40027 (CD)	PLAY DEEP
(167)	195	—	2	MOLLY HATCHET EPIC E2 40137	DOUBLE TROUBLE LIVE
168	168	167	21	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
169	171	159	9	JACK WAGNER QWEST 25318/WARNER BROS. (8.98)	LIGHTING UP THE NIGHT
170	159	150	23	CAMEO ● ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98) (CD)	SINGLE LIFE
171	169	169	43	RUN-D.M.C. ● PROFILE PRO1205 (8.98) (CD)	KING OF ROCK
172	177	182	33	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
173	173	172	57	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
174	152	144	22	AC/DC ● ATLANTIC 81263 (9.98) (CD)	FLY ON THE WALL
175	137	141	16	RONNIE MILSAP ● RCA AHL-5425 (8.98) (CD)	GREATEST HITS VOL. 2
176	150	131	16	BOOGIE BOYS CAPITOL ST-12422 (8.98)	CITY LIFE
(177)	183	190	4	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
(178)	189	—	2	DIVINYLS CHRYSALIS BFV 4151114 (8.98)	WHAT A LIFE
179	182	187	128	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
180	185	188	31	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
181	148	148	42	GEORGE THOROGOOD ● EMI-AMERICA ST-17145 (8.98)	MAVERICK
(182)	187	—	2	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK
183	186	191	56	SOUNDTRACK FANTASY 3AM-1791 (2LPs) (19.98) (CD)	AMADEUS
184	176	179	602	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
185	175	155	9	WYNTON MARSALIS COLUMBIA FC 40009 (CD)	BLACK CODES (FROM THE UNDERGROUND)
186	180	157	10	CHEECH & CHONG MCA 5640 (8.98)	GET OUT OF MY ROOM
(187)	192	—	2	ARMORED SAINT CHRYSALIS BFV 41516 (8.98)	DELIRIOUS NOMAD
188	184	135	16	JOHN WAITE EMI-AMERICA ST-17164 (8.98)	MASK OF SMILES
189	194	183	62	DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
190	179	165	9	JOHNNY WINTER ALLIGATOR 4742 (8.98)	SERIOUS BUSINESS
191	163	166	29	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056 (CD)	HIGHWAYMAN
192	157	137	13	BILLY CRYSTAL A&M SP-5096 (8.98)	MAHVELOUS
193	167	149	15	MICHAEL MCDONALD WARNER BROS. 25291 (8.98) (CD)	NO LOOKIN' BACK
194	199	184	6	THE DREAM ACADEMY WARNER BROS. 25265 (8.98)	THE DREAM ACADEMY
195	198	180	14	JENNIFER HOLLIDAY GEFEN 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
196	166	146	25	GINO VANNELI CBS ASSOCIATED FZ 40077	BLACK CARS
197	197	173	47	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
198	178	176	25	BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS
199	193	193	27	MICHAEL FRANKS WARNER BROS. 25275 (8.98)	SKIN DIVE
200	196	156	27	SUZANNE VEGA A&M SP 6-5072 (6.98)	SUZANNE VEGA

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- A-Ha 26
- ABC 37
- AC/DC 174
- Bryan Adams 20
- Aerosmith 39
- Alabama 96
- The Alarm 54
- Armored Saint 187
- Artists United Against Apartheid 31
- Asia 70
- Atlantic Starr 180
- Autograph 92
- Jon Butcher Axis 78
- Pat Benatar 51
- Big Audio Dynamite 142
- Kurtis Blow 157
- Bon Jovi 89
- Boogie Boys 176
- Jimmy Buffett 100
- Kate Bush 30
- John Cafferty/Beaver Brown Band 109
- Cameo 170
- The Cars 15
- Cheap Trick 156
- Cheech & Chong 186
- The Clash 105
- Clarence Clemons 82
- Phil Collins 104, 123, 18
- Elvis Costello/The Attractions 126
- Marshall Crenshaw 110
- Christopher Cross 127
- Cruzaados 76
- Billy Crystal 192
- The Cure 59
- Roger Daltrey 50
- Morris Day 56
- Debarge 144
- The Del Fuegos 147
- Depeche Mode 145
- Dio 81
- Dire Straits 5
- Divinyls 178
- Dokken 189
- The Dream Academy 194
- Bob Dylan 87
- Sheila E. 74
- Sheena Easton 40
- Eurythmics 64
- The Family 153
- The Fat Boys 158
- Bryan Ferry 198
- Five Star 108
- John Fogerty 197
- Aretha Franklin 16
- Michael Franks 199
- Glenn Frey 161
- Amy Grant 111
- Daryl Hall & John Oates 80
- Corey Hart 67
- Heart 2
- Don Henley 115
- Hiroshima 152
- Jennifer Holliday 195
- The Hooters 43
- Whitney Houston 9
- INXS 45
- Iron Maiden 19
- Isley/Jasper/Isley 77
- The Isley Brothers 162
- Freddie Jackson 12
- W.Jennings, W.Nelson, J.Cash, K.Kristofferson 191
- Billy Joel 22
- Elton John 69
- Jesse Johnson's Revue 163
- Howard Jones 134
- Grace Jones 75
- Stanley Jordan 132
- The Judds 128
- Kiss 27
- Klymaxx 38
- Kool & The Gang 25
- Patti LaBelle 150
- Huey Lewis & The News 137
- Lisa Lisa/Cult Jam With Full Force 151
- Loverboy 21
- Madonna 57, 122
- Yngwie Malmsteen 86, 172
- The Manhattan Transfer 124
- Barry Manilow 65
- Marillion 90
- Wynton Marsalis 185
- Michael McDonald 193
- John Cougar Mellencamp 3
- Miami Sound Machine 93
- Mike & The Mechanics 129
- Ronnie Milsap 175
- Joni Mitchell 63
- Molly Hatchet 167
- Motley Crue 53
- Mr. Mister 17
- Eddie Murphy 28
- New Edition 72
- Olivia Newton-John 34
- Stevie Nicks 60
- Night Ranger 46
- The O'Jays 149
- Billy Ocean 133
- Oingo Boingo 98
- Orchestral Manoeuvres In The Dark 62
- The Outfield 166
- Robert Palmer 102
- Ray Parker Jr. 107
- Teddy Pendergrass 182
- Tom Petty And The Heartbreakers 117
- Phantom, rocker & Sick 61
- Pink Floyd 184
- The Pointer Sisters 47
- The Power Station 141
- Prince & The Revolution 97
- R.E.M. 103
- Ratt 101
- Ready For The World 32
- Rene & Angela 112
- Lionel Richie 138
- Kiri With Nelson Riddle And His Orchestra 160
- Kenny Rogers 52
- Diana Ross 84
- Run-D.M.C. 171
- Rush 10
- Sade 125
- Saxon 130
- Scorpions 66
- Scruffy Politi 55
- Charlie Sexton 119
- Tommy Shaw 121
- Simple Minds 23
- SOUNDTRACKS
- Amadeus 183
- Back To The Future 139
- Beverly Hills Cop 143
- The Big Chill 146
- Krush Groove 79
- Miami Vice 1
- Rocky IV 71
- St. Elmo's Fire 88
- Sweet Dreams 29
- White Nights 35
- Bruce Springsteen 8, 136, 154
- Squeeze 114
- Starpoint 68
- Starship 14
- Sting 13
- Barbra Streisand 7
- Stryper 106
- Ta Mara & The Seen 73
- Talking Heads 33, 148
- James Taylor 36
- Tears For Fears 173, 11
- The Thompson Twins 24
- George Thorogood 181
- Pete Townshend 44
- Triumph 58
- Tina Turner 95
- Joe Lynn Turner 164
- U2 159, 120, 179
- UB40 113
- Luther Vandross 140
- Gino Vannelli 196
- VARIOUS ARTISTS
- Television's Greatest Hits 155
- A Winter's Solstice 131
- Stevie Ray Vaughan 42
- Suzanne Vega 200
- W.A.S.P. 49
- Jack Wagner 169
- John Waite 188
- Wang Chung 85
- Wham! 41
- Maurice White 135
- George Winston 168, 94
- Johnny Winter 190
- Bobby Womack 99
- Stevie Wonder 6
- The Wrestlers 118
- Y&T 91
- Yes 83
- Paul Young 48
- Z Z Top 4, 165
- Zapp 177

RCA/ARIOLA PRESIDENT ELLIOT GOLDMAN

(Continued from page 1)

Goldman has held key administrative music posts at CBS, Arista and Warner Communications Inc. over a span of 18 years. He functioned until last May as senior vice president at Warner, with responsibility for the corporation's music divisions.

He is a known quantity to RCA/Ariola. When Ariola acquired Arista in 1979, Goldman was serving as senior vice president and was given additional responsibilities as vice president of U.S. and Canadian operations for Ariola International Group.

Goldman views his mission at RCA as "the No. 1 opportunity in the record business."

That opportunity, he admits, includes the need to improve RCA's profit picture. The label does not report out its bottom line, but it is seen as well below that of CBS, which had a profit of more than \$100 million in 1984.

With the merger last August of the worldwide music businesses of RCA Corp. and Germany's Bertelsmann, A.G., annual volume in music sales is about \$1 billion.

On its own in 1984, RCA Records generated \$621.8 million in business, but only in the past several years has it moved out of the red into modest profits, according to industry observers.

Goldman says he hopes to revive RCA's fortunes to a point where it will once more vie with CBS for No. 1 status among domestic labels.

"RCA, on the basis of history and the scope of its catalog and its position as part of a major entertainment corporation, should be a major competitor with CBS," he says. "There was a time when it was. And there have been isolated instances when this has been true in recent years. If Grant Tinker can take the NBC television network to No. 1, RCA Records can do it, too."

Musical Chairs: The Latest Twist

The executive shuffle at RCA/Ariola presents a number of ironies.

• The shift of Elliot Goldman and Bob Summer is almost an exact parallel to recent moves at PolyGram Records, where Dick Asher assumed the presidency in October, with Guenter Hensler moving to the presidency of PolyGram Classics (Billboard, Oct. 26). Furthermore, Asher reported to Goldman when Goldman was senior vice president of Warner Communications Inc.

• The man Goldman reported to at Arista, Clive Davis, once viewed as a possible RCA chief, now reports to Goldman.

Goldman notes that "structurally" Davis does report to him, but says he is "free to run the operation as he sees fit." The new RCA chief says he regards Davis' music expertise as being on the level of other "legends," such as Ahmet Ertegun and Mo Ostin.

Domestically, Goldman indicates the label's competitiveness will center on label distribution deals rather than luring major existing talent to the company.

Although he recognizes that he must balance competitiveness with a hard look at bottom-line realities, a commitment to what he views as the "continuing viability" of the music business is also in evidence. For instance, he says he "leans to" the erection of a Compact Disc plant in the U.S., but points out that the de-

cision to do so has not been made by the company.

A strong advocate of the CD, Goldman notes that the laser-read configuration figures heavily in Bob Summer's new role at Red Seal. "Not only do I see its importance with regard to existing catalog, but in the creation of new product as well. I regard Bob's role here as very meaningful in an international context."

On the issue of independent promotion costs, Goldman says that

now that he has returned to an "on-line" label position, he will assess its role at RCA and the "magnitude of it in relationship to profits."

"Obviously, it's part of the marketing of music," he says, "but what would disturb me the most would be if the cost was not commensurate with the benefits. We must strike a balance of use and benefit. I certainly hope independent promotion never replaces the need for label local promotion people."

As for music videos, Goldman sees this marketing tool as a "two-edged sword, but decidedly more on the favorable side. It's an extremely expensive vehicle, but I accept the short- and long-term benefits with management constantly evaluating the expense side of it."

Regarding official word of Goldman's appointment, one veteran RCA executive put it this way: "It was the best kept secret ever."

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'SUN CITY' PERFORMERS

(Continued from page 6)

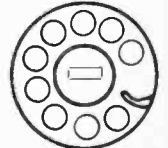
with the strength of video play.

Hancock said he had been in a Tower Records store and had been "amazed" that "when it [the 'Sun City' video] came on, everybody in the store stopped, just stopped everything, and watched it. I've never seen that happen before, and I go to record stores a lot."

Reed also hinted that when Phil Donohue had mentioned the call letters of a station that is not playing the record on his television show the day before, it had been an "unfortunate incident." He would not comment further.

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NOVEMBER RIAA CERTIFICATIONS

(Continued from page 3)

Kiss also sustained its comeback momentum as "Asylum" went gold in November. It's the group's third straight gold album, and its 14th out of 17 career releases. The group's chart history dates back nearly 12 years.

George Benson's "20/20," released last January, finally went gold in November, becoming his eighth consecutive gold album. That's the veteran singer/guitarist's entire Warner Bros. catalog. Another older title also topped the 500,000 mark in the month: the Charlie Daniels Band's "A Decade Of Hits," released in July, 1983.

Two other long-running acts finally scored their first gold albums in November. Klymaxx, which has been hitting the black charts for more than four years, scored with "Meeting In The Ladies Room," while Mr. Mister, whose long-serving leader, Richard Page, headed the group Pages, scored with "Welcome To The Real World." Both albums are being boosted by top 10

pop hits.

Here's the complete list of November certifications:

Multi-Platinum Albums

Bruce Springsteen's "Born In The U.S.A.," Columbia. 10 million

Madonna's "Like A Virgin,"

Sire/Warner. Six million.

Dire Strait's "Brothers In

Arms," Warner Bros. Three million.

Whitney Houston, Arista. Two

million

Miami Vice" soundtrack, MCA.

Two million.

Platinum Albums

Alabama's "Christmas," RCA.

Their seventh.

Loverboy's "Lovin' Every Minute

Of It," Columbia. Their fourth.

Kenny Loggins' "Keep The

Fire," Columbia. His third.

Stevie Wonder's "In Square

Circle," Motown. His third.

Night Ranger's "7 Wishes,"

MCA. Their second.

Sammy Hagar's "VOA," Geffen.

His first.

Talking Heads' "Little Crea-

tures," Sire/Warner. Their first.

Miami Vice" soundtrack.

Gold Albums

Starship's "Knee Deep In The

Hoopla," Grunt/RCA. Their 16th.

Kiss's "Asylum," Mercury/Poly-

Gram. Their 14th.

George Benson's "20/20,"

Warner Bros. His eighth.

Alabama's "Christmas," RCA.

Their seventh.

Cameo's "Single Life," Atlanta

Artists/PolyGram. Their seventh.

Charlie Daniels Band's "A Decade

Of Hits," Epic. Their sixth.

Amy Grant's "A Christmas Al-

bum," Myrrh/Word. Her fourth.

Loverboy's "Lovin' Every Minute

Of It," Columbia. Their fourth.

Stevie Wonder's "In Square

Circle," Motown. His fourth.

Lee Greenwood's "Greatest

Hits," MCA. His third.

George Strait's "Greatest Hits,"

MCA. His third.

Thompson Twins' "Here's To

Future Days," Arista. Their second.

Klymaxx's "Meeting In The

Ladies Room," MCA/Constellation.

Their first.

Mr. Mister's "Welcome To The

Real World," RCA. Their first.

Miami Vice" soundtrack, MCA.

WEA RAISES DEALER CD PRICES

(Continued from page 1)

yen and the West German mark.

The WEA labels, most of whose CD product comes from Japan, upped dealer cost of their major lines from \$9.81 to \$10.87. Single CDs made up from former twofer LPs, with higher mechanical royalty obligations, rose from \$11.03 to \$12. Also included in the latter price category are some single LP-length CDs with above-normal artist royalty commitments.

Dealer prices of two-pocket CD packages were also increased. They were boosted from \$18.39 to \$20.39, and \$19.62 to \$21.74, respectively. In an aborted mini-LP series that formerly sold to the trade at \$7.97, the new price asked is \$8.83.

WEA CD prices were generally pegged below those of the other majors, but any competitive advantage the company hoped to gain thereby was stymied by product shortages. WEA, along with Capitol, was considered to be hit hardest by product shortfall.

With the value of the dollar sliding from about 240 yen to 200 in little more than three months, other labels importing CDs from Japan are facing imminent pricing decisions as well. RCA Records, A&M

and Arista are all known to have been informed by their prime supplier Nippon Columbia (Denon) that prices will have to be increased once current contracts expire, unless the currency squeeze eases. Little doubt is expressed that such increases would be passed on rather than absorbed. Contracts in effect at this time are expected to run out in the first quarter of 1986.

PolyGram, whose CDs come from Germany, says it's watching developments carefully, but insists no decision on altered pricing has been made. While the mark-dollar ratio has shifted in favor of the former currency, the change is not as dramatic as that affecting the value of the yen.

In the case of Denon's own CDs being marketed in this country, there is no immediate intention to raise dealer prices, says a company spokesman. He says current thinking is that the label's still modest market position here may benefit from price maintenance at this time. Denon's base dealer price is \$9.70 per CD.

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'LENNON IN NEW YORK' VIDEO

(Continued from page 4)

for anything else," says Schofer. Besides the national media advertising, Sony will "also be doing a direct to retail mailing of all the p-o-p materials," which will involve "tens of thousands" of pieces of material, he says.

"John Lennon Live In New York City" was filmed in New York on 16mm stock on Aug. 30, 1972. The film's original negatives were pulled from the vaults, and the program was completely re-edited for home video.

There are 14 songs on "John Lennon Live In New York": "Imagine," "Come Together," "Instant Karma," "Cold Turkey," "Give Peace A Chance," "Born In Prison" (a duet with Yoko Ono), "It's So Hard," "Woman Is The Nigger Of The World," "Sisters Oh Sisters,"

"Well, Well, Well," "Hound Dog," "Power To The People," "New York City" and "Mother." The Plastic Ono Elephant's Memory Band provides backup.

"Yoko was very involved" with the restructuring of the program, says Blachley, adding that it was her decision to release the program. "With everything that's coming out on John right now, Yoko felt it was the time to begin to release some material."

Joko Films was the original producer of the film, with Sekhmet Productions in association with Ono Video working on the 1985 version. Ono was the executive producer of the 1985 version, while Carol Dying directed and Gerard Meola produced. Director of the original 1972 version was Steve Gebhardt.

Lloyd Webber's Company Going Public

U.K. Stock Float Set for Composer's Really Useful Co.

LONDON Andrew Lloyd Webber, composer of a string of smash musicals, is planning to float his Really Useful Co. on the London stock market early next year.

Estimates of the value of the company, which owns copyrights to "Cats," "Starlight Express" and "Song & Dance," though not to the earlier Lloyd Webber/Tim Rice hits

SOUTH AFRICA

(Continued from page 3)

eration Hunger, the Institute of Race Relations or the Urban Foundation. "Alternatively," he says, "the money could go into a trust fund, as suggested by the Black Music Assn.

"I'm not claiming any great moral inspiration in making this offer—although I am opposed to apartheid—but I make no apology, as a businessman involved in the music industry, for exercising enlightened self-interest."

Meanwhile, in the face of the complexities facing international companies with South African interests as they consider their response to the divestiture call, Little Steven plans to announce within the next two weeks a means by which artists, unable totally to divest themselves of their South African interests, can use their royalties from that source for humanitarian aid.

"This, I believe, is the way to go," he says, "until some concerted industry move is made."

Ed Cramer, president of BMI, says that the society has no declared policy as far as divestiture is concerned. "There is no question that apartheid is anathema to everyone within our organization," he says, "but I personally don't know whether disinvestment would be helpful or harmful on balance."

Cramer adds that, as far as he knows, no BMI member has so far asked that his music not be licensed in South Africa.

The ASCAP situation is similar. While it no official policy on divestiture, ASCAP president Hal David points out that SAMRO, ASCAP's sister society on South Africa, is "a non-discriminatory body in all respects with more than 40% of its membership black. We want to encourage that kind of policy, and we hope it will spread to the rest of South Africa."

He adds that while an ASCAP member could request that his music not be licensed for performance in South Africa, to enforce the ban would be impossible.

David suggests that a more effective alternative for a composer who wants to register a protest against racial discrimination in South Africa would be to apply his South African royalties to an anti-apartheid fund.

Assistance in preparing this story provided by Nelson George.

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"Evita" and "Jesus Christ Superstar," range as high as \$55 million. Profits in the year to this June were \$3.9 million pre-tax on turnover of \$18 million, with around 75% of the earnings coming from worldwide theatrical productions.

Lloyd Webber currently owns 70% of the company and managing director Brian Brolly the remainder. Really Useful is expected to acquire the copyright to Lloyd Webber's latest project, "The Phantom Of The Opera," and the composer will also assign to the company all other works composed by him during the next seven years for agreed royalties.

Lloyd Webber's half-share in the West End's Palace Theatre will be bought out by Really Useful, which

already owns the other half.

According to Brolly, a seasoned record man who originated the marketing ploy of releasing key singles ahead of the stage production with "Jesus Christ Superstar" and later helped Paul McCartney set up his MPL group of companies, at least two major entertainment companies, one British and the other American, have shown interest in acquiring Really Useful before it goes public. But he adds: "We wanted to stay independent and have a wider share ownership."

Lord Gowrie, until recently Arts Minister in Margaret Thatcher's government, is to become non-executive chairman of the company. Tim Rice will also join the board as a non-executive director.

NEW U.S., CANADA CD MANUFACTURERS

(Continued from page 1)

interests in CD manufacturing but have made no commitment. However, it's known that RCA has held meetings with another potential U.S. producer, Denon, toward a possible joint venture here.

Denon is already a major supplier of CD software through its Japanese parent, Nippon Columbia, and Denon representatives here have reportedly assured Stateside clients that the firm will have a manufacturing presence in the U.S., possibly in the South. It's believed Denon is still weighing whether to enter the market on its own, or tie in with a partner such as RCA.

North of the border, projected CD ventures are also proliferating. In addition to the planned Praxis Technologies plant near Toronto (Billboard, Dec. 7), confirmation has been received that a second CD manufacturing plant will begin construction next March near Drummondville, some 200 miles east of Montreal. That operation would be a joint venture between Sodice, the Quebec government agency for cultural and communications develop-

ment, the sole existing French CD replicator, MPO, and the Montreal-based SNC engineering firm.

Pierre Deschenes, a spokesman for Sodice, says the new facility will serve Canada and the northeastern U.S., but additional details of its financing and operational plan remain sketchy. Deschenes says that initial plans target January of 1987 for startup.

Also said to be drawing up plans for a CD plant is the Cinram manufacturing group, while a Vancouver-based consortium has reportedly been putting together financing for its projected CD plant for more than a year.

Meanwhile, more specialized optical disk producers here are now entering the field. Although 3M, which operates its own optical disk media manufacturing site, has repeatedly downplayed long-range plans to produce conventional audio CDs, sources indicate the delayed arrival of a viable data storage for CD-ROM (Read Only Memory) products has led the industrial manufacturing titan back into basic CD rep-

AVANT-GARDE LABEL PRIVATE MUSIC

(Continued from page 6)

On the advertising and promotion side, the label recently bought into a Licorice Pizza co-op ad campaign, as well as a co-op arrangement with all seven Rizzoli book stores. In the latter deal, print ads are running in Costa Mesa, Dallas and Chicago. Here and in Boston, the co-op involves cable tv spots with excerpts from the three Private Music clips. "We're also getting windows in all the Rizzoli stores this week," Klein says.

Private has also been running steady trade and consumer advertising support for its first four releases: a sampler album titled "Piano One"; "Etosha," a collection of Fairlight compositions by Sanford Ponder; Patrick O'Hearn's "Ancient Dreams," and former Mahavishnu Orchestra violinist Jerry Goodman's "On The Future Of Aviation."

"We've gotten tremendous response from both the trade and consumer ads," says Klein, adding that label plans are to continue regular ad programs, and to expand in both

cable and print co-op advertising.

When Private issued its first four releases in September, the company was billed as a specialty high-end all-CD and chrome cassette label. Klein says all the CDs were quickly sold out. About eight weeks ago, Private began pressing vinyl in order to "keep up with the demand for product." The label uses audiophile vinyl pressed by Electro Sound.

Internationally, Private is expanding as well. A Japanese distribution agreement is due to be signed this week with Alpha Records, which also distributes A&M (and of course, Windham Hill) product.

Private has also licensed Japanese distribution of its videos to Pioneer's Laserdisc Corp. Tokyo Television has already aired the clips several times, according to Doreen D'Agostino, Private's vice president for promotion and artist relations. She says the label is "still talking" with a number of firms regarding a European distribution arrangement.

Private has six releases planned



Raunchy Talent. Relativity Records president Barry Kobrin poses with his label's newest signing, the Raunch Hands. Gathered are, from left, group members Mike Tchang, George Sulley and Marina Lutz, Kobrin, group members Vince Brnicevic and Mike Mariconda, Relativity lawyer Richard Grabel, and group member Mike Chandler.

lication.

At 3M's Minneapolis headquarters, Dr. Asif Khan confirmed that the company's optical disk plant in Menominee, Wis., has been producing audio CDs in limited quantities during this quarter, anticipating a shift into mass production this January. "Our problem is that we've already sold out our capacity for 1986," he explained, adding that 3M has now decided to pursue the basic audio CD market actively even as it continues its other optical media ventures.

Initial clients have included "major" U.S. firms, but Dr. Khan cited non-disclosure agreements prohibiting specific mention. In producing CDs, 3M is using its own proprietary "2 P" technology, a system developed for videodisk production, since modified for CDs and CD-ROMs.

Also adapting an industrial background for CD mass market prospects is Laser Video, a six-year-old firm in Anaheim, Calif., which has specialized in sophisticated optical media mastering and replication for

industrial clients. Vice chairman Wan Seegmiller proves a more cautious forecaster for CDs, however, noting that while his firm can already produce limited quantities of disks using an existing proprietary process, the blueprint for mass market production capacity is more problematic.

Laser Video begins mass production at its Anaheim facility in January, and Seegmiller says the firm will ramp up toward an annual capacity of 1.5 million to 2 million disks annually by June. Plans for a second plant, possibly in the Southeast, are also being drawn, with 1987 the target date.

"I've been in this field for six years, and there's a lot of BS out there," he says bluntly. "It's a tough technology, and it's an expensive one: Those entrepreneurs throwing around figures of \$15 million or \$20 million to build a plant and start production, and promising product in less than two years, are full of it." Laser Video's own replication technology is a photo lithographic process originally intended specifically for small yields.

Also promising finished CD product during the first quarter of '86 are two other California firms: Laser Logic in Danville, near San Francisco, and Commdisc Inc. here. Laser Logic's Chris Davis confirms that the company is inaugurating its pilot replication line by early next week, with full production capacity to rely on a primary facility in Carlsbad, Calif., which would go on-line by February.

Davis projects 600,000 units monthly by the third quarter of next year, using Laser Logic's own photo lithographic process. At present, the firm has been soliciting three-quarter-inch digital masters from prospective clients to prepare test diskings.

Meanwhile, Commdisc here claims tests begin next month in anticipation of a second quarter startup. Commdisc's proprietary process, described as photo thermographic by the firm's Mike Wanluss, would allow "unlimited" capacity. "One production line can give between 35 million and 50 million units a year," Wanluss says.

Assistance in preparing this story provided by Kirk LaPointe in Toronto.

No U.S. Re-Release for Band Aid Charity Single

BY FRED GOODMAN

NEW YORK "Do They Know It's Christmas," the Bob Geldof-penned African famine relief recording by Band Aid that spurred Live Aid, USA For Africa and other charity projects, will not be re-released in the U.S. for the holiday season as originally planned.

A spokesman for CBS Records, whose Columbia label handled the American release of the single last year, says it's "too late" to release the record for this Christmas. The key hitch appears to have been the loss of the group name, Band Aid, which is a registered U.S. trademark of Johnson & Johnson.

Interviews with sources here and in London suggest that the record could have been issued under another group name, probably Live Aid, if Columbia wished. A source at that company says Columbia decided not to re-release the record because revised artwork and new mastering instructions were not delivered to Columbia in time to make the record available before the third week of December, too late for the holidays. Last year, sales of "Do They Know It's Christmas" ended with the holiday, severely limiting the time it could be effectively marketed.

Harvey Goldsmith, a trustee of Band Aid and president of the Live Aid Foundation, gives CBS the benefit of the doubt by saying he presumes the company fears it won't be able to recoup on its revision costs. However, he still says the record could and should have been released. "The work was finished about two weeks ago," Goldsmith says, "and if they wanted to put something out they could put something out."

Jim Murray, assistant director of press and public relations for Johnson & Johnson in New Brunswick, N.J., says he "doesn't believe" CBS or Band Aid and its founder Bob Geldof ever asked for an extension of the limited condition under which the company originally allowed the product name to be used here. Although he would not say whether the company would have denied that request, Murray calls the name "a very valuable trademark that we have to protect."

During a Nov. 27 press conference here to discuss the use of funds by the Band Aid Trust/Live Aid Foundation, Geldof added to the confusion by claiming Johnson & Johnson had threatened the trust with "an injunction" if the name were used again, adding that the record was slated for an American re-release under the name Live Aid.

But Murray denies that his firm ever threatened legal action. "I really don't understand why he's talking about it," says Murray. "This isn't the Scrooge Company. Last year when the record was initially made, the Columbia trademark guy came to us and asked our permis-

sion to use it. We did it because it was an unusual situation, and we gave it under a limited condition.

"The understanding we had was that they wouldn't need it through more than six months. If [Geldof] had been turned down, I could understand him saying this. But I don't believe they ever asked for an extension."

In London, where the single was re-released by Phonogram two weeks ago, a member of that company's international department says that the job of re-releasing the single under a new name in the U.S. "is a very sore point" and "supposed to be in the hands of CBS's legal department." Phone calls to CBS Records' legal department were not returned.

The CBS spokesman says getting the record straightened out for re-release is "really Geldof's responsibility." He adds that the Columbia release earned \$1 million for the Band Aid Trust last year.

In the U.K., where the recording group is still named Band Aid, the single features a new spoken word B side, "One Year On," describing the present situation in the famine regions of Africa and offering an accounting of relief work done by the Trust since its inception. That new B side was also supposed to accompany the American re-release.

"Do They Know It's Christmas" was certified gold last Dec. 19 after the Recording Industry Assn. of America (RIAA) waived a rule requiring a 60-day wait between release and certification. The million-plus U.S. sales contributed to a worldwide sales tally estimated at six million.

In Britain, Band Aid's country of origin, "Do They Know It's Christmas" sold more than three million copies, becoming the best-selling single in British history.

The record reached No. 1 last winter in the U.K., Austria, Switzerland, Holland, Italy, Ireland and Belgium. In the U.S., its highest chart position was number 13, the highest achieved by a Christmas single since 1958.

In its first week of British re-release, "Do They Know It's Christmas" re-entered the U.K. charts at number 17.

Settlement Reached in Elton John/Dick James Case

BY PETER JONES

LONDON The 50-day High Court action here between Elton John and his lyric-writing partner Bernie Taupin and the Dick James Music group, which initially signed them to a longterm contract when they were unknowns, finally ended with both sides claiming success.

John and Taupin missed out on what is seen as the main "prize," legally enforced return of the copyright of all their songs, some 150 in all, including massive worldwide hits, written between 1967 and 1975.

But they won on a joint claim for repayment of foreign royalties said to have been "siphoned off" over the years by DJM's overseas publishing arms. National newspa-

INSIDE TRACK

AL COURY, who mentored the early careers of the likes of Mike Lessner, Walt Lee, Bruce Wendell and many others while VP of promotion at Capitol Records, returns to that area as promo chief at Geffen Records, replacing John Barbis . . . PolyGram president Dick Asher denies rumors he hired Paul Atkinson as a&r topper, stating he has interviewed many, but no one has been chosen. Asher has put his okay on Steve Popovich to head the firm's Nashville a&r, and now awaits approval of his selection . . . After a sojourn in home video, Dick Sherman, former Casablanca and Motown sales honcho, will return to a national sales manager post with JCI Records, the David Catlin label in Agoura, Calif. . . . Speaking of Casablanca, PolyGram is likely to revive the label with Russ Regan a&r-ing and Emiel Petrone handling marketing. The label is now represented with the soundtrack of "A Chorus Line."

MOTOWN REPORTS the Lionel Richie album will not arrive before Christmas . . . Peter Pan sales mahoff Jim Monaghan told Track the Marty Kasen firm will delay its entry into the kidvid area until the market firms . . . When a patron buys tickets at a Record Factory store, the Bay Area Seating Service computer automatically prints an extra ticket, offering a \$1 discount on any single album purchased in the store on that same day . . . Jazz labels are talking about conferring with the AFM regarding setting up a regulation, much like the one governing remote recording, wherein they would make videos of actual recording sessions with the possibility of later making commercial music videos for sale to the public and then pay musicians a prescribed fee for the video performance . . . Long-embattled Cincinnati video retailer Jack Messer is back in court, fighting a retrial motion. Citizens For Decency Through Law is involved this time.

THE CASSETTE CENTER, the floor fixture on which WEA is testing its new Warner Audio Products line of how-to, self-improvement and spoken-word audio-cassettes reported earlier by Track, is now being tested in video specialty outlets. It's the first audio-only product most have carried . . . Leading candidate for the ASCAP presidency, which reportedly will open when Hal David steps down after six years, is composer Morton Gould . . . Sick Call: Track happy to report Camelot founder/president Paul David is back working after his car was totalled three weeks ago when the rabid grid fan was going to a local high school game . . . Juggy Gayles received a nasty head wound when he slipped while visiting Solomon's Pillar during a recent vacation in Israel.

WATCH FOR A COMMITTEE, composed of major industryites, to be announced shortly to help raise campaign funds for music biz vet Mort Hillman's 1986 run for a seat in the New York legislature . . . Rumor has Herb Heldt, the Atlanta PolyGram veteran who departed recently in an austerity program at that label, opening a management office in either Atlanta or Nashville . . . Evan Lasky of Danjay Music, Denver, reports more than 40 of his Budget Tapes & Records franchisees signed up for the Carl Fischer Music rack service (Billboard, Nov. 30) at the recent convention presentation by marketing VP Aida Gurwicz . . . As predicted

here, Irv Schwartz, former principal in Kid Stuff Records, is opening Children's Entertainment Products in Sands Point, N.Y. The company will package children's audio and video packages . . . Track found John Michael Talbot, former lead singer with Mason Proffitt, who's now a Franciscan Third Order brother, operating his own retreat center in Eureka Springs, Ark. Richie Furay of Buffalo Springfield and Poco is now a pastor of the Rocky Mountain Christian Fellowship Church in Boulder, Colo.

HAROLD NAY, the general manager of the newly renovated Hollywood Roosevelt Hotel in Hollywood, intends to use name headliners in the Cine Grill, the hostelry's main entertainment room. Occupancy starts Dec. 29 . . . Larry McCollough, national promo director for Atlanta International Records, has asked that post to go independent in Atlanta . . . If the Santa on the Budget Tapes tabloid looks a bit familiar, it's Evan Lasky buttressed with a couple of pillows . . . Don't be surprised if the wholesale price of blank audio and videotape rises early in 1986. The differential between the yen and the U.S. dollar has manufacturers eyeing the hike. And CDs made in Nippon could also cost more soon . . . Albert Marx and Fred Norworthy of Discovery Records are toying with the idea of an all-day jazz event at a major L.A. hotel room during 1986. The two would utilize several different ballrooms, displaying the talents of their jazz roster. Price for the day-long concert event would be around \$25, Track hears . . . George Hocutt's California Record Distributors picked up Tom Silverman's Tommy Boy labels. Silverman dropped his resident sales force here to return to the indie . . . Want an industry job with longevity? Try PR director Bob Jones at Motown just celebrated his 15th; Bob Altshuler has been at CBS for 21 years, and Herb Hellman has been at RCA for 30.

THE CALENDAR FOR VSDA's early 1986 new educational seminars, Track learns, is: Sheraton Mockingbird West, Dallas, Jan. 21; Sheraton La Reina, L.A., 22; Sheraton, Hasbrouck Heights, N.J., March 25; and Holiday Inn O'Hare Kennedy, Chicago, April 29 . . . We like the new sticker on New World Video packages: "Should you want to include this film in your home video library, ask your home video store about purchasing new or previously-viewed tapes." . . . Gary Bankston has left as Handleman Little Rock branch manager for a non-industry job, with Bob Pastiro replacing him, Track is told . . . CBS's Thomas Wyman presented 20-year awards to Records' Tony Martell and Bob Altshuler, International's Bunny Freidus, John Dolan and Frank Hendricks, and Marvin Cohn of business affairs. Neal Keating, now senior VP of direct marketing, and marketing's Tom McGuinness got 30-year recognition at the annual fete last week . . . Rick Derringer's "Hang On Sloopy," a hit some years ago for the McCoy's, has been named Ohio State Univ.'s official rock song . . . Gerry Tolman has inked Stephen Stills to a management pact . . . Jerry Richman thinks he's got a winner in R Dazzling Daria, a filly named after his granddaughter, who placed first last week in her opening race at Philadelphia Park, paying \$4.60.

Edited by JOHN SIPPEL

per headlines have referred to "jackpot" sums for the duo of up to \$14 million on songs which reportedly earned around \$200 million.

However, Stephen James, managing director of DJM, while acknowledging an "adjustment" of overseas royalties, insists the final figure will be no more than \$750,000.

And left unanswered at this stage is who pays the cost of the action, said to be the longest-running one yet in the pop music world. It's said to have cost around \$2.2 million to stage.

John and Taupin claimed their original contract with DJM was signed under "undue influence" when they were inexperienced in the ways of the music industry and in some awe of Dick James, a very

successful publisher. The judge said the music publishing agreement, signed when John was 20 and Taupin 17, was "unfair" and a hard bargain, but that it would be unjust now to set it aside.

Rejecting the bid for return of the copyrights, the judge said that DJM had expended "substantial time and money" in exploiting the copyrights and, in giving John and Taupin a chance to break into the pop business, had clearly made a considerable contribution to their eventual success.

On the copyright situation, Stephen James has said that if John and Taupin had succeeded in that claim, it would have been "the end of the industry as we know it."

On the royalty claim action, the

judge said that overseas DJM subsidiaries, without staff or premises, had withheld royalties at the rate of 50%. A normal figure for a foreign subpublisher would be between 15% and 25%, he said, setting a rate of 25% for back-dated payment differential.

Says Stephen James: "We're relieved we didn't lose on the main claim, and we treat the court verdict as a victory."

And Taupin says: "We're happy with everything. We may not have regained the copyrights, but we certainly proved we were morally right in our action."

Both sides agree that the eventual financial conclusion could produce basic ramifications for the music business in general.

Full coverage of Billboard's Video Music Conference in next week's issue.

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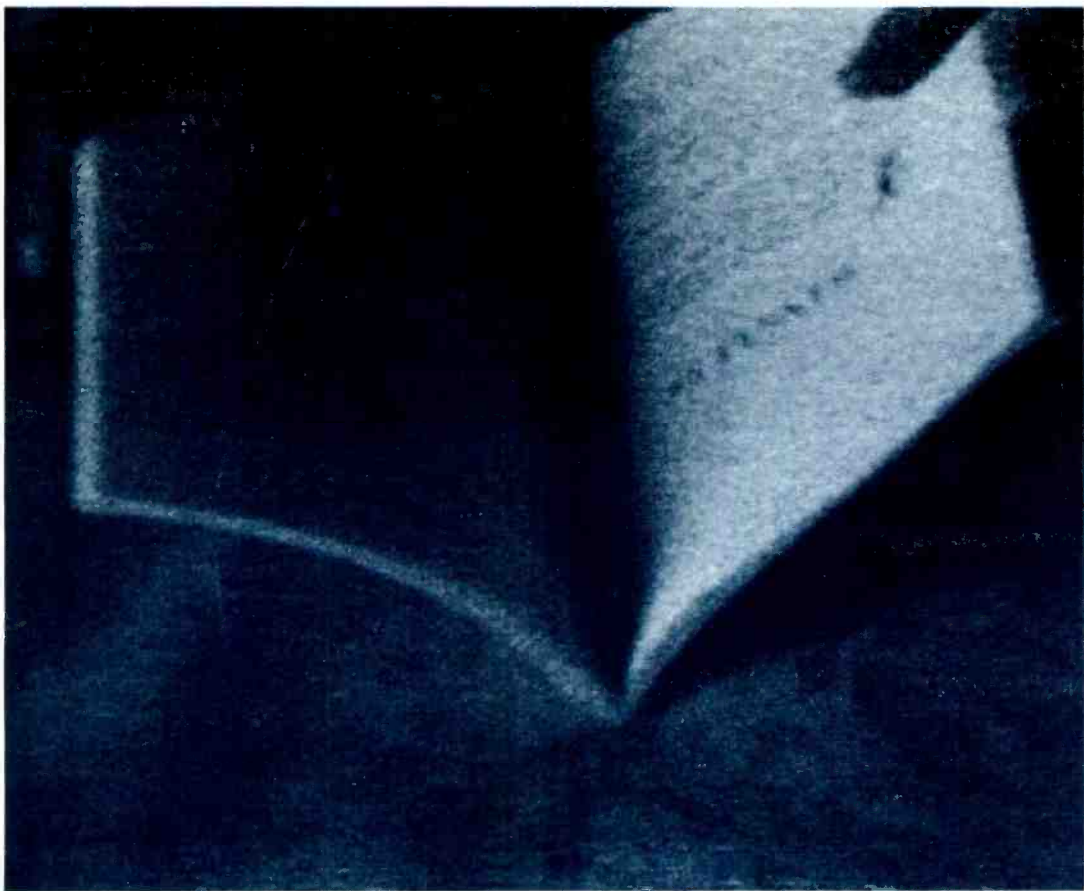
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