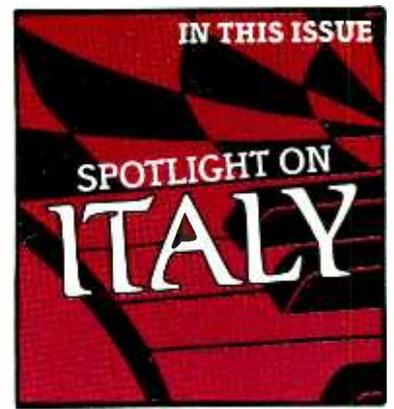


Billboard

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VOLUME 97 NO. 51

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

DECEMBER 21, 1985/\$3.50 (U.S.)

GE Mum on RCA/Ariola Future 'Business as Usual' After Buyout

BY FRED GOODMAN

NEW YORK The planned acquisition of RCA Corp. by General Electric is not expected to cause any short-term changes at the RCA/Ariola International record division.

Although a division spokesman says the record group has no comment at this time, RCA/Ariola sources say they do not anticipate any immediate impact from the proposed sale and are pursuing "business as usual."

However, the record group's longterm prospects with General Electric are less clear. A press conference at GE's offices here last Thursday (12) confirmed that RCA's record operations had provided virtually no impetus in GE's decision to merge RCA into its operations.

In outlining what he described as RCA's "excellent strategic fit with GE," John F. Welch Jr., chairman and chief executive officer of GE, cited RCA's service and technology businesses, including the NBC network, the broadcast stations, aerospace and military contracts, communications and the RCA Service Co., but made no mention of either the record division or RCA's joint venture with Columbia Pictures for the marketing of videocassettes. The existence of the comparatively small RCA/Ariola division—with revenues of nearly \$1 billion last year—was not noted in any merger press releases issued by either RCA or GE.

Asked if GE has any interest in being in the record business, Welch termed the question "premature."
(Continued on page 63)

First Deal of Its Kind CAPITOL TO DISTRIBUTE MGM/UA VIDEO

BY TONY SEIDEMAN

NEW YORK MGM/UA Home Video and Capitol Records have struck the first distribution deal between an independent home video major and a record company. MGM/UA's titles will be available through the Capitol branch system starting in January.

"It's sell-through we are primarily seeking in this new association," says MGM/UA Home Video vice president of sales and marketing Saul Melnick.

Record retailers are already being served by independent video distributors, Melnick says, adding that "our independent distribution base has been selling the record business, and I would imagine they will continue to sell record retailers."

Capitol will have to work within

the intensely competitive nature of the video distribution business, with several wholesalers often competing for the attention of a single store, Melnick says, noting that "they're going to have to outperform other people" to get customers. MGM/UA will be offering no special terms to the record label on returns or dating.

"Segmented distribution" is the

phrase he uses to describe the signing on of Capitol, and Capitol vice president Dan Davis confirms this. It's not a matter of being prohibited from selling to video specialty stores, but Capitol is unlikely to do so, Davis says. "The video business is the video business, and the record business is the record business."

Negotiations with MGM/UA
(Continued on page 68)

EMI Forges China Link Broad Pact on Music, Technology

BY SAM SUTHERLAND

LOS ANGELES EMI Music and Capitol Industries last week un-

veiled a new agreement with the China Record Co. (CRC) encompassing blank audio tape, cassette duplication technology and an exchange of repertoire.

As consummated in Beijing, the deal allows CRC access to Capitol's exclusive XDR cassette duplication process for manufacturing product from both companies' vaults on the Chinese mainland.

The agreement also continues Capitol Magnetic Products' association with CRC as a supplier of blank magnetic tape. Under these terms, EMI/Capitol and CRC will also exchange technical and manufacturing information in magnetic storage media, disk manufacture, tape duplication and recording studio equipment, design and operations.

Although selective trade agreements between CRC and other Western music manufacturers have been previously reached, the EMI/Capitol association is now claimed to be the most comprehensive such pact since the late '40s.

"We have had a very long historical relationship with China," EMI/Capitol chairman Bhaskar Menon notes. "We are probably the only"
(Continued on page 68)

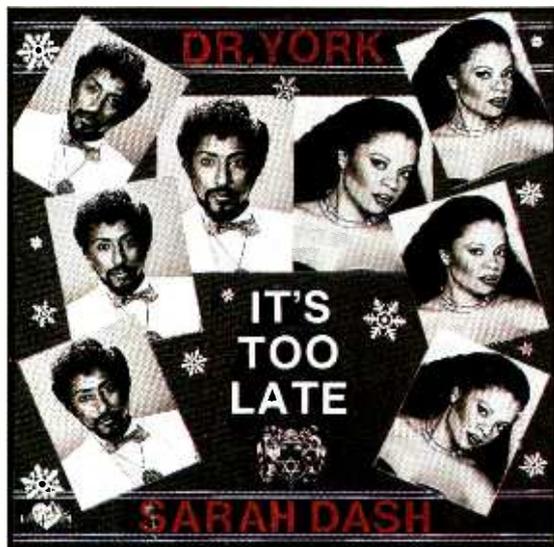
Vid Dealers Fear Sharp Boost in Insurance Rates

BY EARL PAIGE

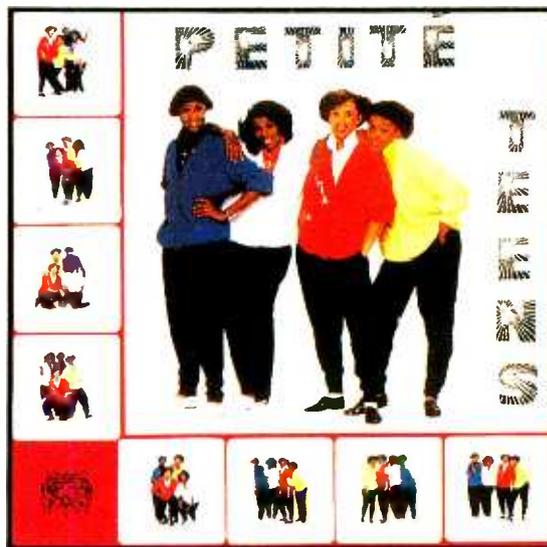
LOS ANGELES U.S. home video dealers, facing sharp rate hikes for liability coverage in the new year, are warning of an insurance crisis as they await the new rates. Some are worried that they may be denied coverage completely.

Concerned members of the Video Software Dealers Assn. (VSDA) are being referred by the trade group to a Spokane insurance agency, Fidelity Associates, which says it is offering a new coverage proposal under consideration by VSDA. Fidelity, seeking VSDA endorsement, says it has found an underwriter willing to provide coverage.

(Continued on page 68)

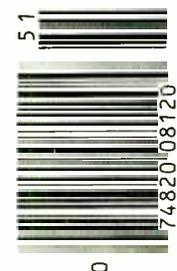


DR. YORK PRODUCTIONS says SEASON'S GREETINGS and expresses it through a beautiful, seasonal duet featuring **MISS SARAH DASH** (formerly of LABELLE) and **DR. YORK** singing "IT'S TOO LATE" (ASCAP). Written, arranged, produced by DR. YORK and recorded at York Recording Studio, this 12" release will be in your favorite store soon. On **YORK RECORDS** (previously PASSION RECORDS), YRC786-24.



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Bernard is aglow with talent, charisma and charm and he's burning up the R&B charts with his Top 5 hit, "Who Do You Love" from his Manhattan album, "Mr. Wright."

He's coming off a guest appearance on Soul Train and his video is in Power Rotation on Black Entertainment Television and VH-1.

There's already a strong crossover buzz starting for "Who Do You Love?" and it looks like it's just a matter of time before Bernard Wright is a household name on all radio formats. We're incredibly proud of Bernard Wright and proud that we are a part of his success.

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Geldof Blasts Indonesia on Bootlegging

Says Government Feasts on Bogus Live Aid Recordings

BY PETER JONES

LONDON Following the revelation that around 1.5 million bootleg Live Aid tapes and disks have been produced in Indonesia for sale in Southeast Asia, the Middle East and Italy, Africa famine fund organizer

Bob Geldof stormed into action against Indonesian government representatives here.

According to the Band Aid Trust's Kevin Jenden, proceeds from the sales of illicit tapes of the all-star concerts staged in London and Philadelphia last summer would

have "been enough to keep two million people alive for a month."

Geldof followed an IFPI conference here (Billboard, Dec. 7) by presenting copies of the bootleg cassettes, all made by major record producers in Jakarta, to Indonesia's acting ambassador based in London.

Geldof chided the Indonesian diplomatic team here because his name as fund organizer had been used on tapes claiming to be in aid of famine relief. "No permission has been given for their manufacture and no proceeds are reaching the starving people in Africa," Geldof said. The cassettes included some by labels named as Billboard, Joker and Team.

Geldof added that each cassette had been taxed by the Indonesian government at 15 cents a unit, so the state itself had made the equivalent of some \$300,000 out of Live Aid sales, there being no copyright protection in Indonesian law covering foreign artists' product. But that government revenue, he added, was only a fraction of what the pirates had made.

Acting ambassador Pratjojo told Geldof that his government had already been asked to look into the bootleg situation, adding that it was "particularly embarrassing" since Indonesia had recently sent 100,000 tons of rice to Ethiopia. "But I must stress that the piracy of foreign recordings is definitely not unlawful

(Continued on page 66)

Trade Reprisals Threatened

U.S. Warns Korea on Piracy

BY BILL HOLLAND

WASHINGTON U.S. Trade Representatives met in Seoul last week and told South Korean leaders that unless that country steps up protection against the rampant piracy of intellectual property there and resolves other unfair trade practices, the U.S. would call for a withdrawal of special trade benefits.

The action stems from a government-initiated proceeding charging the Korean government with the abuses, and follows a recent letter to the U.S. Trade Representative (USTR) from 10 U.S. senators.

A recent report by the USTR contains projection figures indicating that piracy of copyrighted material cost American record companies upwards of \$40 million in 1984, while U.S. book publishers suffered \$70 million in losses, motion picture companies \$20 million and U.S. software companies \$20 million.

"If Korea insists on keeping its markets closed and pirating our books, movies, records and tapes, we are simply going to retaliate," says the letter to the USTR from the senators, spearheaded by Sen. Pete Wilson (R-Calif.). "Denying preferential treatment trade benefits is a good place to start."

Were the U.S. to deny the so-called comparative need waivers for Korea now allowed under the recently passed GSP trade bill, that country could lose more than \$1.5 billion in trade. Korea is one of the top three beneficiaries of the GSP program of special trade benefits. This is the second Reagan Administration trade complaint against Korea this year.

The Recording Industry Assn. of America (RIAA) is part of the International Intellectual Property Alliance (IIPA), which is serving as an advisory board to the U.S. team that

(Continued on page 66)

Joint Venture With Norby Walters Productions

Billboard Plans Awards Show for TV

NEW YORK Billboard Publications Inc. and Norby Walters Productions have formed a joint venture to create an annual Billboard Awards Show to be carried on network television.

The first telecast, to be aired live from Hollywood, is scheduled for next December.

The awards will be based on Billboard's year-end chart results, with specific categories yet to be determined. Billboard's year-end awards are compiled by computer from Billboard's weekly, bi-weekly and monthly charts. Points for each recording are awarded equally to the artist, the producer and the recording itself.

In addition to the year-end awards, to be revealed for the first time during the telecast, plans also call for non-chart-related achievement awards within the home entertainment industry.

According to the agreement, Norby Walters Productions will act as liaison between the joint venture and an independent tv producer, yet to be named, who will develop the awards telecast. Walters' company and Billboard will also arrange the show's talent lineup, host and presenters.

"Billboard's year-end awards are an ideal focus for a tv awards show, since they relate directly to the recordings the public buys the most and hears the most over the airwaves," notes Marty Feely, Billboard magazine's associate publisher and director of research.

"As the weeks and months go by," Feely adds, "we'll be finalizing programming concepts that will surely make the show a premier tv event. We're delighted to be working with Norby, who combines expertise both as a music person and one who has shown considerable skills in tv production."

"It's really exciting being in-

involved in the birth of a major music awards special," says Walters, who also operates one of the industry's major booking agencies. "The Billboard name has a strong public identity, especially in view of its widely disseminated weekly survey of the top success stories in the world of recordings. I'm sure the show will be an annual favorite."

New Billboard Chart Features Debut

This week's edition of Billboard marks the debut of several exciting features designed to better serve our readers' needs.

At the heart of the changes are the new "Hot Mover" and "Hot Shot Debut" awards being granted each week on the Hot 100, Black Singles and Country Singles charts.

Each chart features two Hot Movers—one in sales and one in airplay. Hot Mover/Sales recognition goes to the single already on the chart—but below the top 20—that shows the week's greatest sales increase. Similarly, the Hot Mover/Airplay distinction will pinpoint the record below the top 20 which picks up the most airplay.

The Hot Shot Debut award goes to the week's highest debuting record on each of the three charts.

Further explanation of the Hot Movers can be found in still another helpful new Billboard feature,

the Hot 100 Singles Spotlight, which will appear each week opposite the Hot 100 Singles chart (see page 61). The weekly column, by Hot 100 chart manager Michael Ellis, will provide readers with a look at the research and methodology behind the numbers and the bullets. For the first time, you will learn the fascinating stories of how records move up and down the chart.

In another change, an old standby favorite, the Hot 100 Singles Action chart, moves from the Radio section to its new home opposite the Hot 100 chart. (It appears this week on page 61.) The box provides a weekly report of "Radio Most Added" singles and "Retail Breakouts."

By grouping these features together, Billboard provides a convenient in-depth picture of what's happening on the charts.

NARM Theme: 'New Look, New Listen'

MCA Chief Azoff to Keynote 28th Annual Convention

NEW YORK With Irving Azoff, president of MCA Records & Music Group, set as the keynoter, the 28th annual convention of the National Assn. of Recording Merchandisers will play heavily on the theme of the Compact Disc and music video revolution.

The meet, expected to draw some 1,500 traders to the Century Plaza Hotel in Los Angeles March 7-11, carries the apt thematic banner of "Music: A New Look, A New Listen." Azoff, who is also a vice president of parent MCA Inc., came to MCA after having operated a key management firm, Frontline Management, and co-produced such successful feature films as "Urban Cowboy" and "Fast Times At Ridgemont High."

Following Azoff's address at the opening business session, there will be an update on the Compact Disc by Jan Timmer of PolyGram Inter-

national, including the screening of a video on how the CD is manufactured. The opening business session will also feature a state-of-the-association address by NARM president Jack Eugster of the Musicland Group.

According to convention chairman Sterling Lanier of Record Factory, NARM is making "very special efforts to attract to the convention not only the top level [store] management and marketing executives, but store and branch managers, regional supervisors and buyers as well."

A \$25 "day pass" feature this year will allow store managers and middle managers to attend seminars on merchandising, music, radio, theft, video and the music store, among other topics. Also part of the package are a manufacturer-sponsored lunch, a "for store managers only" bash at Tower Records, a

"Boogie Independent" night, and product presentations by Capitol, CBS, Motown, RCA/A&M/Associated Labels, including Arista, and WEA.

In another fee incentive, the first two registrants per company pay \$400, while all others who register for the full convention program pay an even lower fee of \$200.

Among the artists scheduled to entertain during the meet are Arista's Whitney Houston and, during the "Boogie Independent" bash, Sutra's Fat Boys, Dream Team's L.A. Dream Team and Tommy Boy's Force M.D.'s.

The NARM best-seller awards banquet will cap the convention, which will also feature such traditional events as a scholarship dinner and awards recognizing excellence in print, radio and tv advertising.

IRV LICHMAN



They Got the Whole World in Their Hands. This year's AMC Cancer Research Center honorees, from left, Miles, Stewart and Ian Copeland, continue to stage their "Guerrilla War Against Cancer" during a benefit dinner Dec. 7 at the New York Hilton. The evening's activities included guest performers and an industry go-cart race. (Photo: Chuck Pulin)

Broadcasting, Disk Mastering Eyed

Laser Turntables Headed for Pro Market?

BY JIM McCULLAUGH

LOS ANGELES Finial Technology & Innovation, based in Sunnyvale, Calif., is now eyeing a professional series of laser-optical turntables that play conventional vinyl records.

Previously, the two-year-old Silicon Valley high-tech firm had revealed plans for a series of consumer models to be introduced in mid to late 1986 (Billboard, June 29).

The non-contact turntables use a low-powered laser beam which reads the audio signal via groove reflection, while also utilizing precise tracking techniques adapted from computer disk drive technology.

Turntable dimensions are 6.5 inches high, 18 inches deep and 16 inches wide. Weight is 20 pounds. Among the features are front loading and various levels of operation, such as traditional "punch play" and full programmability. Projected retail price is \$1,000-\$3,000. Distribution will be through high-end audio salons.

Advantages of the new turntable, according to Finial marketing manager Michael May, are that the non-contact approach eliminates "ticks, pops and clicks"; preserves the life of vinyl records; produces a sound quality that is "demonstrably better than any other playback medium"; will even play old, warped vinyl records; and addresses the tens of billions of vinyl records that consumers already own on a global basis.

To date, the pre-production consumer model has been demonstrated to major record labels in Sunnyvale, while Finial had a presence at the recent National Assn. of Broadcasters convention. More recently, radio and recording engineers have been exposed to the technology.

Now, according to Allan J. Evelyn, vice president of sales and marketing, two professional markets where additional advantages can be realized, broadcast and disk mastering, are being seriously addressed. The pro models would differ from the consumer offerings (faster start-up and different dimensions,

for example), although they would still be priced similarly.

Says Fred Catero, a veteran San Francisco engineer, who was on staff at producer David Rubinson's Automatt before starting his own Catero Records a few years ago: "It would save record labels thousands of dollars. Typically, you cut an acetate reference from a master tape for a vinyl LP. That's what gets played for the artists, managers and labels."

The second cut from the tape, Ca-

tero points out, doesn't get played but goes right to the manufacturing process. "If there's something wrong with that, you won't know it until you're well into the disk manufacturing process. This turntable would allow you to play the finished master."

Ingram Video Moves Into In-Store Merchandising

BY KIP KIRBY

NASHVILLE Ingram Video takes its first step into creative display production when the wholesaler launches a series of in-store merchandising graphics designed to enable retailers to sell hot titles by different manufacturers under a common theme.

A first for Ingram, the display program will kick off in March, with a total of five separate in-store promotions planned for the year. The move is a concentrated effort to assist Ingram accounts in making the transition from rental to sell-through.

Through Ingram's in-house creative services department, the distributor will manufacture complete full-color displays and standups featuring six-foot-high color photographs using professional models. The displays, targeted for sell-through, will carry a dozen best-selling titles two deep.

The five featured categories include Mother's Day/Father's Day/graduation, children's video, classics, how-to/education video and Christmas. The leadoff display shops in March.

"The program will come out at the heaviest gift-giving times of the

year," explains Brian Woods, director of marketing for Ingram Video. "Ingram will select the best titles from various manufacturers and merchandise these together in one display."

In conjunction with this annual five-theme program, Ingram is preparing Plexiglas counter units to hold annotated "Now Playing" sell-through sheets in color. Customers will be encouraged to take a copy of "Now Playing" so they can read about new and best-selling product they might want to purchase. All titles listed in each edition of "Now Playing" will simultaneously be featured in the current Ingram in-store display campaign.

"The titles will be cross-merchandised," says Woods. "We'll use the same display logos on the six-foot standups that we use on 'Now Playing.'"

Woods estimates that each special display will remain in the stores for two or three months, depending on re-stocking and follow-through efforts by individual retailers. Ingram is suggesting that its customer accounts position the displays prominently up front as traffic-builders.

The use of special price points for
(Continued on page 65)

Executive Turntable

RECORD COMPANIES. CBS Records appoints **John Schuch** West Coast director of a&r administration in Los Angeles. He was director of copyright administration at MCA Records.

Tina Nielsen joins MCA Records as associate director of copyright administration in New York. She was manager of copyright and licensing at Warner Bros. Records.

Relativity Records appoints **Mike Krumper** director of national publicity and **Nick Cucci** East Coast promotion director in New York. Krumper was an account executive at JLM Public Relations. Cucci was director of station relations at Thirsty Ear Communications.

Nite Records names **Randy Nite** president and **Ray White** manager of press and artist relations in Los Angeles. Nite was editor at Warner Bros. Television. White was an account executive at Norman Winter/Associates Public Relations.

HOME VIDEO. **David Cline** is appointed vice president of sales at Embassy Home Entertainment in Los Angeles. He was national director of advertising at Elektra/Asylum/Nonesuch Records. Also, **David Bixler** and **Alan Benjamin** are promoted to national sales manager and national accounts manager, respectively. Bixler was Western regional manager; Benjamin, Southeastern regional manager.

Prism Entertainment promotes **Sandra Embrey** from manager of adver-



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GARLAND

tising and promotion to manager of marketing in Los Angeles. **Kathy Carpenter-Hewitt** joins as Southwestern regional sales manager, based in Dallas. She was Midwestern sales manager for United Home Video.

RCA/Columbia Pictures Home Video appoints the following in Burbank: **Jim Keegan** as controller; **Maria H. Orr**, credit manager; **Marney Maggio**, inventory supervisor; and **Phyllis Holley**, office manager. Keegan was with Columbia Pictures. Orr was with Lloyds Bank California. Maggio was with the Russ Reid Co. Holley was with Ramey Communications.

Douglas B. Hester is named director of marketing for Mirisch Video Co. in Beverly Hills. He was with Mattel Electronics.

PUBLISHING. **Harvey Shapiro** is elevated to executive vice president of CBS Songs in New York. He was vice president and general manager.

Maxyne Lang is promoted to vice president of special projects for the Chappell/Intersong Music Group-USA in New York. She was director of special projects, creative and director of the company's merchandising arm.

RELATED FIELDS. **Les Garland** is elevated to the newly created post of senior vice president of music programming for MTV Networks in New York. He served in a similar capacity for MTV: Music Television and VH-1/Video Hits One. Other promotions: **Sandra H. Toscano** to vice president of commercial operations; **Nancy Allen**, vice president of marketing for Nickelodeon and Nick At Nite; and **Ned Greenberg**, vice president of research and marketing, advertising sales. **Domenick Fioravanti** resigns as senior vice president of the networks to join Independent Media Services, where he will serve in a similar capacity.

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- * *Music Tips*, including records of the week and adds from the 400 leading radio and television personalities from the 18 European markets.
- * *The European Hot 100* (singles & albums) based on sales and backed by the music industry organisations as well as *The European Airplay Top 50* showing the best played singles in Europe.
- * *Video News* from the major markets, new clips produced in Europe and rotation lists from the 55 most important European television programs.
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ARRC Blasts Industry on Home Taping

BY BILL HOLLAND

WASHINGTON The counsel and chief spokesperson for the Audio Recording Rights Coalition (ARRC), the manufacturer-oriented group that opposes the audio home taping loyalty bills now before Congress, has presented to the Senate Copyright Subcommittee a series of responses to questions from legislators studying the Senate bill.

The responses form a 200-page indictment of what ARRC sees as the greediness, short-sightedness and miserliness of a recording industry unhurt by home taping losses and responsible for its present health to the manufacturers of cassette recorders and blank tape.

Charles Ferris, the former Federal Communications Commission (FCC) chairman and counsel to the ARRC, asserts in his responses to the more than 30 questions from the subcommittee members that, among other things, the recording industry is trying to pull the wool over Congress' eyes when it says the industry is in an overall loss position financially, that the past history of record companies makes it clear struggling artists would receive little if any of the royalties from a home taping bill, and that the recording industry's study of home taping losses is misleading and of no value.

Ferris' often bellicose and flip remarks were contained in two thick position papers that were submitted to the subcommittee in addition to nine separate response papers dealing with legislator concerns over such matters as dual port cassette machines, the possibility of fewer releases by non-established artists, the implication of the Betamax Supreme Court decision and the fairness of copying copyrighted material. Among his comments:

- On Recording Industry Assn. of America (RIAA) chief Stanley Gortikov's testimony that record companies' profits are down: "We're all going to have to watch the numbers carefully—there's some ledger-demain going on here," Ferris states, adding that if 1985 profits are down in some cases, "it's because 1985 is being compared to the great year of 1984."

- On the recording industry assertion that home taping bill royalties would benefit struggling artists: "Although that argument plays on emotional attachments to the artistic community, it is completely unsupported by the facts—which demonstrate that the scheme by which the music business compensates virtually all singers, instrumentalists and songwriters makes it improbable that anything but essentially insignificant monies would ever be seen by creators ...

Little in the history of the industry's dealings with artists or in its traditional compensation structure suggests that it will be generous."

- On Compact Discs: "The CD is one of the best examples of the recording industry crying all the way to the bank. Unable to manufacture them half as fast as they can sell them, making elevated margins on every sale, the record companies still find time to say home taping is a threat. Like the devices that made a recording industry possible, the CD was not invented by an entertainment company—rather, it was invented and developed by the same industry that created the market for records and prerecorded tape."

The Ferris responses are part of a series of responses recently submitted to the subcommittee. Also responding were the RIAA and Register of Copyrights Ralph Oman.



Family Portrait. Atco and Atlantic Records staffers meet with guest of honor Pete Townshend during a "Live Album Party" hosted by NBC Radio Entertainment at the network's Rockefeller Center studios in New York. The reception was to celebrate the artist's recently released album, "White City—A Novel." From left are Atco's director of national singles promotion Marc Nathan, general manager Margo Knesz and Paul Brown, Townshend, Atco's director of national album promotion Michael Prince, Atlantic's local promotion rep Bruce Tenenbaum and vice president of artist relations and media development Perry Cooper.

Changes at Enigma Include International Expansion

LOS ANGELES Enigma Records, the rock-oriented independent launched in suburban Torrance in 1983, is winding up its third year in business with the completion of dramatic shifts in structure, ownership and marketing reach. The last two quarters of this year have witnessed the launch of its first European subsidiary, relocation to larger quarters and the creation of a new record label.

According to Wesley Hein, who founded the label with his brother Bill, Enigma first graduated to the stature of a separate entity when Torrance distributor Greenworld Records Ltd. regrouped to create Greenworld and Enigma as separate divisions. In return for interests in the new label, Greenworld provided the Heins with equity in Greenworld itself.

Last June, however, the divergence of the two ventures was completed when Enigma was reorganized as a separate corporation. Greenworld chief Steve Boudreau divested his interests in Enigma while the Heins pulled out of the distribution entity.

Enigma Entertainment Corp., as the reshuffled firm is now dubbed, has now been set up to permit further diversification. An international operation, Enigma Netherlands, has already been launched under the guidance of Andre Otto, with Hein estimating about 10 albums already in release and projecting as many as 40 titles for exploitation there during 1986.

Hein also expects to apply the U.S. label's practice of subdistribut-

ing other independently produced product to its European venture.

Domestically, Enigma itself has been reoriented to focus more on established acts. "Up until now, we've released everything—one-offs, distribution deals and our own work—under the Enigma name," explains Hein. "The trouble is that we now have so many different styles of music and different performers."

The company has thus set up a new label, Restless Records, as a vehicle for its more experimental product and single-product distribution arrangements.

With the company now relocated to new, larger quarters in El Segundo, Hein confirms that he's looking at other new divisions. The prospect of building a recording studio in its El Segundo facility is deemed a major issue for next year, although a final commitment to that investment awaits further study. Hein says he's also interested in exploring the feasibility of tape or disk manufacturing in-house.

Before such larger ventures are addressed, however, Enigma is mulling a possible major label distribution agreement. Although the company had a limited agreement with EMI America, Hein says he is now huddling with three different branch entities with an eye toward a broader pact.

"We'd like to put our product through a major, but we don't want to put all of it in one basket," he says. "We'd still like to remain active in the independent market, where we feel we have special expertise." SAM SUTHERLAND

CHART BEAT



by Paul Grein

LIONEL RICHIE'S "Say You, Say Me" jumps to No. 1 this week, becoming the eighth No. 1 hit that Richie has written by himself. Only one writer in history has had solo authorship on more No. 1 hits: Irving Berlin, who wrote nine. Cole Porter and Stevie Wonder share third place, each having solely authored seven No. 1 hits.

Richie's string of No. 1 singles began in 1978 and '79 with the Commodores' "Three Times A Lady" and "Still," and continued in '80 with Kenny Rogers' "Lady," in '81 with the duet with Diana Ross, "Endless Love," in '82 with "Truly," in '83 with "All Night Long" and in '84 with "We Are The World," a collaboration with Michael Jackson.

Lionel Richie hits the top for the eighth time

Richie is one of only two writers in pop history to write or co-write at least one No. 1 hit per year for eight consecutive years. The other is Paul McCartney, who scored every year from '64 to '71. In second place is John Lennon, who scored every year from '64 to '70 with those same Beatles hits, but failed to top the Hot 100 in '71 after the Beatles broke up.

Finally, Richie's "Say You, Say Me" is the second No. 1 hit from the film "White Nights," following Phil Collins & Marilyn Martin's "Separate Lives." That makes "White Nights" the sixth film in the past decade to spawn a pair of No. 1 singles. It follows "Saturday Night Fever" (which topped them all by spinning off four No. 1 hits), "Grease," "Flashdance," "Foot-

loose" and "Purple Rain."

The difference, of course, is that all of those films generated No. 1 soundtrack albums, while the "White Nights" soundtrack is only up to number 30 on this week's Top Pop Albums chart. The obvious hitch: Only one of the smash singles is on the album.

BETWEEN THEM, Dionne Warwick, Stevie Wonder, Elton John and Gladys Knight have amassed 64 top 10 hits on the pop chart over the years. This week, they join forces to earn a 65th top 10 hit, "That's What Friends Are For." The record, billed Dionne & Friends, is the 12th top 10 hit for Warwick, who first made the mark in February, 1964 with "Anyone Who Had A Heart."

That gives Warwick a top 10 span of 21 years and 11 months. Knight's pop history dates even further back: With the Pips, she first cracked the top 10 in June, 1961 with "Every Beat Of My Heart." That gives Knight significant presence on top 10 hits spanning 24 years and six months.

Only two artists in chart history have had longer top 10 spans. Frank Sinatra had a span of 26 years and 10 months; Perry Como, 26 years and eight months.

Wonder scored his first top 10 hit in July, 1963, which gives him a top 10 span of 22 years and five months. Trailing Sinatra, Como, Knight, Wonder and Warwick are Johnny Mathis, Mick Jagger and Paul McCartney, each of whom has had top 10 hits spanning 20 years and 11 months; Diana Ross, 20 years and eight months; and Smokey Robinson, 20 years and five months.

"Friends" was composed by Burt Bacharach, who, with Hal David, wrote the vast majority of

Warwick's hits in the '60s. Though both Bacharach and Warwick have scored top 10 hits in recent years, this is their first top 10 credit together since the Grammy-winning "I'll Never Fall In Love Again" in February, 1970.

This is the first time Wonder has cut a Bacharach song since 1968, when—under the pseudonym Eivets Rednow—he reached number 66 with an instrumental version of "Alfie."

"Friends" is the 27th top 10 hit for Bacharach, who first hit the top 10 in 1958 with Perry Como's "Magic Moments." He co-wrote "Friends" with his wife, Carole Bayer Sager, who first hit the top 10 in 1966 with the Mindbenders' "Groovy Kind Of Love."

HEART'S self-titled Capitol debut album moves up to No. 1 on this week's Top Pop Albums chart, becoming Capitol's first top-charted album since Bob Seger & the Silver Bullet Band's "Against The Wind" in May, 1980.

The album, which follows eight Heart collections on Epic, is the third label debut to reach No. 1 in the '80s. John Fogerty topped the chart in March with "Centerfield," his debut for Warner Bros. following a 1975 solo album on Asylum. And John Lennon & Yoko Ono hit No. 1 in December, 1980 with their Geffen debut, "Double Fantasy," which followed a long association with Capitol.

Heart's climb to No. 1 is one of the most remarkable comebacks in recent pop history. Neither of the group's last two albums for Epic even went gold: 1982's "Private Audition" peaked at number 25; '83's "Passionworks" topped at 39.

IT'S A GOOD WEEK for women on the album chart. In addition to Heart at No. 1, Barbra Streisand in the top five and Whitney Houston and Aretha Franklin in the top 20, both the top new entry and the hottest album within the chart are by female artists. Sade's "Promise," the followup to the top five "Diamond Life," is the top newcomer at number 26; Stevie Nicks' "Rock A Little," her third solo album, is the big jumper, surging 40 points to number 20 in its second week.

GERMANY/AUSTRIA SWITZERLAND
...newslines...

A 10% VIDEO STORE TAX is planned in Vienna. Income would not go to media-related projects; it's simply the city looking for supplementary income via a precedent-setting video rental levy. Stores already add 20% federal sales tax. Billboard's Austrian correspondent Manfred Schreiber says IFPI protests claiming higher taxes could price the fledgling industry out of existence have been rejected. The surcharge could become law next spring.

CBS AND WEA have released their first joint sampler album in Germany. The 30-song double-LP "Hits 3" follows similar projects in the U.K. A \$400,000-plus advertising campaign is promised by special marketing chief Uwe S. Fendt of CBS, which also manufactures the product. WEA marketing boss Gerd Gebhardt is handling sales, distribution and in-store support.

SILVER DISKS for Christmas are the rage in Switzerland, where Billboard's Pierre Haesler says more than 40,000 CD players will move this year. Ossie Drechsler of PolyGram mounted a massive holiday promotion with Philips, but Japanese hardware firms are also keying in on the booming Alpine CD market.

MICK JAGGER'S new single is available only in Germany. Because CBS wanted "Hard Woman" off his solo album, Jagger authorized a remix by Rick Chertoff, put together a new video and will go worldwide if German response dictates.

PETER WOLF, who recently became one of the few Austrians to hit No. 1 in the Billboard Hot 100, returns to his native Vienna this week to celebrate the success. Wolf, formerly with Frank Zappa, co-wrote and co-produced Starship's "We Built This City." He also co-produced the Commodores' most recent album.

COUNTRY MUSIC hits Frankfurt on April 5. British promoter Mervyn Conn has confirmed, via a local promoter, the following acts for his annual European tour: Johnny Cash & June Carter, Waylon Jennings & Jessi Colter, George Jones, Janie Fricke, Bill Monroe and others.

THE FIRST MARLBORO ROCK-IN, organized by the Good News Agency, drew 372 demo entries from aspiring Swiss bands. Eight finalists played last week in Zurich for \$15,000 in prizes. The tobacco firm plans to continue country music activities in Germany next year. **JIM SAMPSON**

Encouraging Sales Projections
U.K. Video: Hopeful Report

BY NICK ROBERTSHAW

LONDON Statistics on the U.K. video software industry made available for the first time by the British Videogram Assn. (BVA) indicate that reports of its recent decline may have been exaggerated. Distributors' sales could match 1984 levels, the BVA says, and retailers appear to be doing well.

"Although the number of retail outlets has declined since the peak year of 1983," the report says, "retailers appear to be buying more copies of the more popular titles and renting them out more frequently."

Citing independent research carried out earlier this year, the BVA goes on: "Retailers' sales and rentals of prerecorded tapes amounted to \$700 million in 1984, or over five times the value of distributors' sales, and there is every indication that this gap is growing."

The BVA says it has not published sales figures in the past because the number of member companies contributing data is erratic, and because retail-level income bears so little relationship to the value of distributors' sales. Having entered this caveat, however, the industry body permits itself the cautious speculation that distributors'

sales peaked in 1983 at around \$145 million, dropped slightly in 1984, and fell "rather more significantly" in the first nine months of the current year.

However, if last quarter sales reach a record level of \$45 million, as appears probable, then sales for 1985 as a whole will be similar to those of 1984. "Put another way, distributors' sales are remaining fairly steady," the BVA concludes.

The value of U.K. domestic sales by BVA member companies that contributed figures was \$114 million in 1984, compared with \$129 million in 1983, \$101 million in 1982 and \$43 million in 1981.

Sales were down 21% and 5% respectively in the first two quarters of this year, compared to the same periods in 1984, and 16% in the third quarter, when sales totalled \$21.5 million at an average unit value of \$33.80 per tape. Last quarter earnings of \$44.7 million will be needed if the industry is to maintain its annual turnover at 1984 levels.

When exports are included, the earnings figures rise to \$131 million in 1983, \$118 million in 1984 and \$70.5 million in the first three quarters of this year, 17% below the equivalent figure for the first nine months of 1984.

BY PETER JONES

LONDON The British Phonographic Industry, acting on an "informed hunch" that the subject was down for discussion, took a full-page advertisement in The Times here Thursday (12), suggesting a mock agenda for the day's top-level Cabinet meeting of Margaret Thatcher's government, in which a plea for a levy on blank tapes was the key theme.

BPI used Saatchi & Saatchi, the advertising agency that worked on Thatcher's general election campaign, for its eye-catching and controversial media splash.

"The space was booked at short notice and the line of the argument worked out in just a matter of days," says BPI general manager Peter Scaping. "There's been a feeling that the tide has swung a little against the idea of a levy on blank tape to counter financial losses sustained by the music business as a result of home taping. We wanted to get something positive going once our informed sources had suggested the matter would be discussed at Cabinet level."

There has been media comment here suggesting Prime Minister Thatcher is not, after all, keen on imposition of a levy on blank tape because it would be seen as a direct consumer tax and, therefore, politically inflammatory, especially with a general election no more than two years away.

The Times full-pager, listed as an advertisement, was boldly headed: "An Agenda For Today's Cabinet Meeting."

The first point on the 10-item

Tokyo Gets New Video Rental Plan

TOKYO Konishiroku Photo Industry, the Japanese camera maker and photographic retailer, is introducing a video software rental scheme to its 300 retail outlets in the Tokyo area.

The aim of the scheme, dubbed the PAVIO System, is to give video users a wider choice of product than is available in conventional video stores, where space limitations often restrict the range of catalog carried.

Instead of distributing its stock to individual shops, Konishiroku will hold a library of titles, initially comprising some 10,000 videotapes, at a single PAVIO Center. Customers who become members of the scheme will select and order rental titles by telephoning the center. The tapes chosen will then be dispatched to retail outlets close to the member's home for collection the next day.

Rental charges will not be paid in cash, but debited from savings accounts.

Konishiroku instituted the scheme on an experimental basis Sept. 1 in the Tama area of Tokyo, and was set to extend it citywide last week. The company aims to add 150 new titles to its catalog every month.

Full-Page Agenda Ad

Blank Tape Levy: BPI's Plea in Print

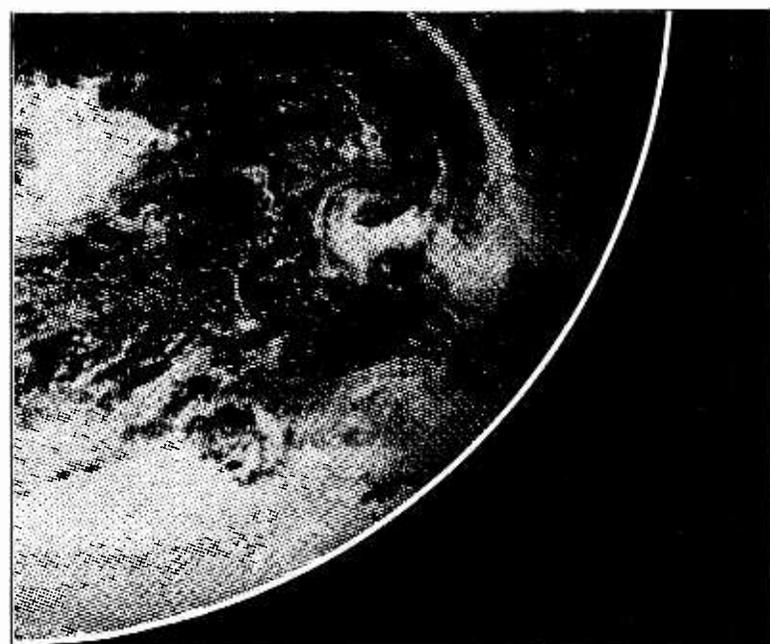
agenda was: "Discuss the ineffectiveness of the audio copyright law and the fact that it has been flouted for 20 years."

It was followed by: "Realize that a successful British industry is being bled through illegal recordings on blank tapes, consider the humiliating fact that all blank tapes are imported," and "consult your own sense of fairness and ask whether the people who created the music are entitled to payment for the

home taping of their material."

At the halfway point in the "agenda," it read: "Discuss proposal for a royalty to be paid directly by importers of blank cassettes," then "understand that in a recent major survey most people believed this to be just and fair," and "agree to the principle of royalty payment on blank cassettes, as have other major European countries."

The final notes for the "Cabinet" *(Continued on page 68)*



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Configuration Confusion

RECORD BUSINESS MYTHS & REALITIES

BY MORRIS BALLEEN

Once upon a time there was a ruling family in France known as the Bourbons. It was said of them that they learned nothing, and forgot nothing. This attitude didn't do much for the French nation or its people at the time.

It might be said that we have an analogous situation today with respect to the record business in general, and cassette duplication in particular. There are some facts that many in the industry refuse to accept, preferring to help circulate myths that are utter nonsense. I'd like to help explode them and, in the process, address some of the realities in the business as they exist in the final days of 1985.

Myth No. 1: Compact Discs are better and we all should jump on the CD bandwagon because the days of gramophone records and prerecorded cassettes are numbered.

Reality: Better than what? Pistachio ice cream, or kumquats? The fact is that each music delivery system has its advantages, and consumers are voting with real dollars each and every day on what is better for them. The fact that CDs are only a few percent of the market tells us that the market accommodates all configurations.

Yes, CDs are growing. They may stabilize at 20% or 30% of the market, leaving them just another music delivery system. This a far more likely prospect than most people suspect.

Myth No. 2: High-speed tape duplication is not a quality procedure. Prerecorded cassettes are not of high quality.

Reality: High-speed cassette duplication is actually of incredibly

high quality. It approaches the sound of the original master tapes when played back on good equipment. Virtually all the majors and front-line duplicators have updated their facilities to produce cassettes of uniformly high quality.

Myth No. 3: Real-time cassettes are invariably better than cassettes duplicated at high speed.

Reality: Possibly some are when played on the best equipment and listened to by Golden Ears. But you and I couldn't hear the difference. Sometimes even the Golden Ears are fooled.



Morris Ballen is president of Diskmakers Inc., a pressing and tape duplication plant located in Philadelphia.

'Consumers vote with real dollars every day on what is better for them'

Myth No. 4: Chrome tape is much better than ferric oxide.

Reality: Ferric tapes today are of such high quality that brown-tape cassettes played back are often comparable to the masters. The differences are exquisitely slight.

Myth No. 5: Five-screw cassette shells are better than sonic shells.

Reality: A sonic shell is more rigid, and provides a more accurate and consistent azimuth. Sonic shells

are fused together over their entire surface, rather than being held together at just five points. In any case, the screws are not really screwed in; they're jammed in.

Myth No. 6: The Compact Disc is better than the cassette.

Reality: When both are played back on good professional equipment, it is hard to tell which is the CD and which is the cassette. The cassette is good enough at this time, but home playback units still need improvement. As the latter improve, consumers will become aware of the quality of the music

that is already on the tape.

Myth No. 7: Consumer tapes are better than the tape used by high-speed duplicators.

Reality: High-quality consumer tape is artificially souped up with a rising response curve to compensate for deficiencies in home decks. If duplicators used those same tapes, the result would no longer be true.

Myth No. 8: Gramophone records

will soon be extinct.

Reality: We've been hearing this since the early '60s. The fact is, you readers will be extinct before gramophone records. There are lots of consumers who treasure their albums for their graphics, economy, program accessibility and high quality.

Myth No. 9: Digital master recording is not yet as good as analog.

Reality: The merits of digital make it inevitable that all artists concerned with the state of the art will adopt the technology. It's only a matter of time before digital becomes the industry standard.

Myth No. 10: Everyone agrees that the Compact Disc will take over the market within five years.

Reality: The very unanimity of these prognosticators is one reason to be skeptical. The most likely scenario is that the cassette will reinforce its status as the most widely used format.

Consumers will want to preserve their ability to copy program material, for individual compilations, archival purposes or use away from home. They will find the quality of both cassettes and playback equipment increasing, and the price decreasing. Cassettes will always be cheaper to produce than CDs.

What we are seeing is the beginning of a new growth cycle for the prerecorded music industry. Old consumers (who stopped buying recordings) have been motivated by the CD to return to the market. So I am happy to put an end to the most pernicious myth of all.

Myth No. 11: The record business is moribund.

Reality: Plants are busy making cassettes, records and Compact Discs. The business is hot again.

Letters to the Editor

A GLASS ACT

On Dec. 6, I attended John Cougar Mellencamp's sold-out performance at Madison Square Garden in New York. The concert started a bit late due to technical problems, which, unfortunately, reappeared about halfway through the show (story, page 70).

First, John's mike went out during the stage patter introducing a song. But this was quickly fixed. A few minutes later, during "I Need A Lover," everything went dead—no vocals, no instruments. In frustration, John dropped the mike and moved out of the spotlight, unable to communicate with his audience. This time more than a quick repair was required; the show was stopped for about 20 minutes.

John's disappointment over this untimely interruption of his first Garden appearance was painfully evident. Before resuming his performance he announced that because he felt so bad about the equipment breakdown the show "was on him." He then proceeded with the full concert.

I have been to many concerts

where there were mishaps, but never has a performer cared enough about his fans to be willing to give them a refund. I think a lot of fans, including myself, will remember what a great performance John gave and not even request that refund.

On behalf of all his fans there that night, I'd like to say thanks to John for remembering us. There are too many performers who forget who really keeps them on stage.

Melanie Jordan
Brooklyn, N.Y.

THE GOSPEL TRUTH

While it is gratifying to hear that our review of "Unguarded" by Amy Grant "has the industry buzzing," it was unfortunate that your columnist Bob Darden felt it necessary to pad his opinion by taking our writer Mark Jacobson to task for "getting her record company wrong" (Billboard, Nov. 30).

According to Scott Pelking at Word Records, Grant's recordings as of "Unguarded" are sold to the general market under A&M. In the Christian market, her recordings

are still sold under Myrrh, a Word Records label. Since Esquire is a magazine for the general market, it hardly seems "wrong" to cite A&M as her label.

We do check these facts, and that's the gospel truth.

David Wild
Assistant Editor, Esquire
New York

BARBRA AND LINDA

In a recent Chartbeat column (Nov. 30), Paul Grein likened Barbra Streisand's "The Broadway Album" to Linda Ronstadt's 1983 album, "What's New." He noted that both albums run against the commercial tide, and represent creative gambles.

While the tunes on Streisand's album aren't typical of most pop/rock hits today, a recording of Streisand doing show tunes, complete with high-tech sounds from David Foster, can hardly be considered a risky venture.

Ronstadt's collaborations with Nelson Riddle represented a far bigger—in fact, monumental—gamble. Coming from a core audience of

rock and country fans, and with little expectations from her record label, Ronstadt was open to inevitable criticism. Ultimately, she triumphed in her typically unpretentious way.

One has to wonder, if Ronstadt hadn't chanced it, would Streisand have done this album? Linda also didn't need to make speech on her album about the resistance she was getting. In "Putting It Together," Streisand answers mock objections from three record executives.

Streisand has a marvelous set of pipes, but it is difficult to believe that "The Broadway Album" was either courageous or something she had a burning desire to do before the success of "What's New."

Rita Boyd
New York

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

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**WHEN THEY'RE READY TO TALK,
SHE'S READY TO ROLL!**



**AMERICA'S TOP RADIO STATIONS KNOW THE VALUE
OF OFF THE RECORD WITH MARY TURNER...**

"Any program that gives me one of my highest come hours of the entire week is a right with me and *Off The Record with Mary Turner* does just that. To quote Alan Freed, "If you find a hit, play it."

—Charlie Kendall, Program Director, WNEW-FM/New York

"Mary Turner's *Off The Record* offers intriguing looks at intriguing artists. Her insight into their careers and knowledge of their music comes shining through."

—Bob Krane, Assistant Program Director, WBCN-FM/Boston

"We find *Off The Record* to be a solid feature week in and week out. *Off The Record* reflects the happening artists. It's one of our most stable features. We refer to it as 'Frog's Backstage Pass,' where the stars come out."

—Michael Luzak, Assistant Program Director, WEBN/Cincinnati

"*Off The Record* is a dynamic interview program. Mary Turner does a great job and it always has a consistently good lineup."

—Pati Strizer, Program Director, KZOK-FM/Seattle

"Mary pulls in the best artists, and the quality of the program is always high. It's what I would expect from Westwood One."

—Mike Costello, Program Director, WRNO-FM/New Orleans

"*Off The Record Specials* are the standard of the industry for music and interview programming. They've helped increase our ratings significantly. In fact, we won the weekends with the help of Mary Turner."

—Bill Templeton, Program Director, KALE-AM/Tri-Cities, WA

"Mary Turner's *Off The Record* is one of the main reasons why KMET has been Southern California's radio station for going on 20 years!"

—Rich Pombino, Program Director, KMET-FM/Los Angeles



LOS ANGELES

CHICAGO

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NEW YORK

LONDON

New Charity Crusade Planned Worldwide 'Christmas' Aid Broadcast?

BY KIM FREEMAN

NEW YORK A second worldwide goodwill broadcast appears to be in the works as WSPR Springfield, Mass. morning man George Murphy attempts to orchestrate a unified broadcast of "Do They Know It's Christmas," the Band Aid single that began a year's worth of industry charity efforts.

Last Monday (9), Murphy started his crusade to get as many outlets as possible to air the Ethiopian aid single on Dec. 24 at 3:10 p.m. EST.

On April 5 (Good Friday) this year, Bob Wolfe of WRON Rome, Ga. staged a similar effort using the "We Are The World" single. Wolfe says 8,000 stations in the U.S. and outlets from 27 other countries participated.

At presstime, Murphy had received commitments from the Westwood One/Mutual Networks and the Satellite Music Network. At the designated time, Mutual will transmit the song via its Westar 4 satellite, while Westwood will carry it over the Satcom 1R. Combined, Mutual and Westwood will

make the song available to more than 5,000 affiliates, according to company spokesman Mark Feldman.

Satellite Music will offer "Do They Know It's Christmas" over its Starstation adult contemporary network, which serves 200 affiliates including WSPR.

Additionally, Murphy, says the Armed Forces Radio Service and Voice Of America have expressed interest in supporting the broadcast, although the details of those international networks' commitment have not been finalized.

Initially counting on the assumption that "Do They Know It's Christmas" would be re-released by Columbia Records, Murphy had hoped that the simultaneous international broadcast would re-inspire listeners to buy the single, generating more funds for the Band Aid trust. Murphy appears undaunted by Columbia's decision against reissuing the single (Billboard, Dec. 14). The Christmas Eve broadcast, Murphy says, is his way of saying, "It's still another Christmas, and there are still people starving."

He adds that he hopes listeners will be inspired to contribute to the foundation without a re-release on the single. "The money doesn't necessarily have to go to the Live Aid Foundation," Murphy notes, adding that participating outlets might want to use the event to bring attention to local hunger

problems and station efforts to solve them.

These collective broadcasts for charity may become regular radio fare. At present, Good Friday "We Are The World" organizer Wolfe is planning a similar event to correspond with "Hands Across America," the American hunger relief project that Ken Kragen is currently organizing for this spring. According to Wolfe, the tracks on that playlist will most likely include "America The Beautiful" and "We Are The World."

"It was a lot of work," Wolfe says of the original "We Are The World" broadcast, "but I believe everyone in radio and entertainment is very proud of that day."

Support Seen for AM Upgrading

BY BILL HOLLAND

WASHINGTON The FCC's mass media chief says that his ideas for giving new life to AM radio have the enthusiastic support not just of broadcasters, but of three of the four sitting FCC commissioners.

Mass media chief Jim McKinney, who is spearheading Commission efforts to overhaul AM radio, told a group of broadcasters at a recent NAB luncheon here that his highly publicized September speech calling for revitalization of AM radio and relaxed FCC rules had been answered by letters of thanks from AM broadcasters all over the country. In addition, he said, he had received personal notes of encouragement about the upcoming proposals from the three commissioners.

"They indicated that they'll go for the initiatives," McKinney told the broadcasters. "I think we'll see something emerge from this shortly." He added that a rulemaking proceeding on the AM revitalization could come as soon as this spring.

The Commission, at McKinney's suggestion, has already proposed eliminating all limits on AM-FM simulcasting. The mass media chief has also called for upgrades for transmitters and antennas and scoffed at present Commission rules for AM as having "bewhiskered status."

Broadcasters, for their part, are meeting with equipment manufacturers to make it clear that better-quality AM (and AM-FM) radios are needed, and have formed an umbrella group, the National Radio Systems Committee, run jointly by the NAB and the Electronic Industries Assn.

At the luncheon, NAB president Eddie Fritts announced that the trade group will begin an AM transmitter/antenna project, with prototypes to be built on a test site on the outskirts of Washington. Also in the works is an AM interference study conducted by the NAB and equipment manufacturers.



Big Apples. Acting WAPP New York program director Steve Ellis, left, poses with Columbia recording artist and E. Street Band saxophonist Clarence Clemons. Ellis kept his feet on the ground during the heroic visit, while Columbia's Jimmy Del Balzo, right, accepted a lift from the Big Man.

The "Hot 100 Singles" Action" feature now appears opposite the Hot 100 chart, where it runs with "Hot 100 Singles Spotlight," a new weekly column by Michael Ellis. (See page 61.)

...newslines...

BEN HOBERMAN will resign his post as ABC Radio president when Capital Cities finalizes its acquisition of the company, a development expected on Jan. 3. A 36-year ABC veteran, Hoberman became president in 1979 to oversee the ABC's owned stations and its networks. Hoberman says the only direct relationship between his resignation and the Cap Cities takeover is "a matter of timing," adding, "I'm sure I would have enjoyed working with them." Hoberman will return to his original home of Los Angeles and has yet to announce his plans. ABC president Fred Pierce has not yet named Hoberman's successor.



HOBERMAN



CLEMENTS



KRIEMELMAN

JACK CLEMENTS AND ART KRIEMELMAN fill the newly created office of the president for Westwood One's new acquisition, the Mutual Radio Network (Billboard, Dec. 14). Clements retains his post as Mutual president with direct responsibility for network operations. Clements remains in Mutual's Arlington, Va. headquarters. Kriemelmann, who was WWI's marketing vice president for the past year, will oversee the direction and management of Mutual's sales department and regional offices. Kriemelmann will be based in New York, giving Mutual a major presence there for the first time in 20 years.

TM COMMUNICATIONS of Dallas will purchase KECK/KHAT Lincoln, Neb. from J.P. Enterprises. The approximately \$1 million acquisition is pending FCC approval. The transaction marks the first acquisition TM has made since going public in October. More are expected.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

BLACK/URBAN

The situation at **WILD Boston** was relatively tame last week, at least in terms of adds. First on that list is the Temptations' "Do You Really Love Your Baby" (Motown), a record that music director **Angela Thomas** says is logging terrific sales numbers. Standing out on the request line is Starpoint's "What You've Been Missing" (Elektra), while Rene & Angela's "Your Smile" (Mercury) has yet to crop up on either of those research methods. "It's a good-sounding ballad on the air, and we really believe in it," explains Thomas. Seasonal songs at **WILD** include New Edition's "Christmas All Over The World" (MCA) and the Whispers' "This Christmas" (Solar).

AOR

Finding no adds last week, **KFOG San Francisco** program director **John Rivers** turned to two albums with "surprising strength" as key playlist elements. From both sales and request figures, Dire Straits' "Brothers In Arms" (Warner Bros.) is "amazing me," he says. Referring to the album's "remarkable depth," Rivers says he recently added the title track, a song he says he was not bowled over by when he first heard it. Another package with staying power at KFOG is Bob Dylan's boxed-set "Biography" (Columbia). And on Rivers' Christmas list is anything new from local hero Huey Lewis. Also on the local front, Rivers got his hands on the demo by three Jefferson Airplane founders, Paul Kantner, Marty Balin and Jack Casady. Ironically, the yet-unsigned trio (Billboard, Nov. 2) is doing far better than the Starship's current project on KFOG. In fact, Rivers reports that he dropped "We Built This City" last week. "We were getting *real* negative feedback from listeners saying, in effect, 'What do they mean *they* built this city on rock'n'roll?'"

COUNTRY

"It's a coincidence; we don't look to add or not add remakes," says **WWWW Detroit** program director **Barry Mardit** of two of his three adds this week. The remakes are Glen Campbell's version of Brook Benton's "It's Just A Matter Of Time" (Atlantic) and Tom Jones' take on Faron Young's "Four In The Morning" (Mercury). "You have to remember," Mardit says, "that country listeners today weren't necessarily country listeners 15 years ago." Both songs, according to Mardit, are classic examples of what contemporary production values can do for classic hits. Mardit's third add is Dolly Parton's "Think About Love" (RCA), simply a "nice, uptempo" tune that fits the W4 needs this week, he says. On a seasonal note, Mardit and music director **Kevin Herring** played Santa's Elves for listeners last week with a visit to the Christmas bin at Harmony Hut. It's a browse Mardit recommends as a refresher course on what's available. Found there was the Spike Jones gem "All I Want For Christmas Is My Two Front Teeth," a track that joins a pool of 60 to 70 Christmas records **WWWW** will be using this season. In the same pool is Alabama's "Thistle Hair The Christmas Bear" (RCA), an album track.

KIM FREEMAN

Toronto AM Rock Rivals Warned by CRTC Stations' CanCon Programming Practices 'Inconsistent'

BY KIRK LaPOINTE

TORONTO The Canadian Radio-Television & Telecommunications Commission (CRTC) continues to put increased pressure on broadcasters who stray from the rules or bend them. The latest in this series of slaps on the wrist involves CFTR and CHUM Toronto, longtime rock rivals on the AM dial, who have been reprimanded by the broadcast regulator for playing Canadian content (CanCon) during off-peak hours.

The CRTC renewed the two stations' licenses for four years, rather than five, and said it would carefully monitor when CanCon is played.

The commission said both stations packed CanCon into their schedules after 10 p.m., when audiences have diminished. Canadian rules introduced in the early '70s force AM stations to play 30% domestic music between 6 a.m. and midnight.

Upon examining playlists and logs, the commission said it found the stations' practices "unacceptable and inconsistent" with the rules.

In CRTR's case, two surveys found roughly 25% CanCon before 10 p.m. and more than 67% after 10 p.m. The station said that its CHR format left it at the mercy of the market, and that there often were not enough Canadian hits to play.

In CHUM's case, the commission found that as little as 19% of the music played before 10 p.m. qualified as Canadian, while the station often jammed 100% CanCon into the final two hours of the recorded schedule on some days. CHUM also cited the inconsistent supply of Canadian hits as a contributing factor to the problems.

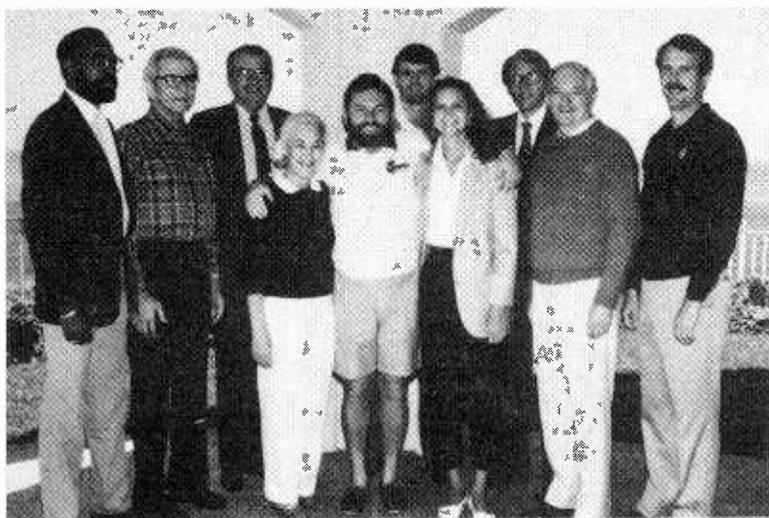
CFTR placed third and CHUM fifth in the most recent Toronto ratings (Billboard, Dec. 14). Both stations have been asked to submit reports on their Canadian content programming within six months.

At the same time it told CHUM and CFTR to straighten its problems, the CRTC handed CHML

Hamilton a three-year renewal because of CanCon shortfalls. CKDS-FM Hamilton received a four-year renewal because it had changed its promise-of-performance.

Earlier this year, the commission issued a series of shorter-than-usual renewals which included some concessions in the area of CanCon. The

moves have been appealed to the federal cabinet by the Canadian Independent Record Production Assn. (CIRPA) and, more recently, the Canadian Music Publishers Assn. (CMPA). Both trade groups say any backing away from current CanCon levels by stations will harm the domestic industry.



Affiliate Affinities. Members of the ABC FM radio advisory board gather in Los Angeles to brainstorm on station/network relations for the next year. Shown from left are Kernie Anderson of WBMX Chicago, Jack Roth of KITY-FM San Antonio, Doug Matthews of KASK-FM Las Cruces, N.M., Ruth Ray of WMHE-FM Toledo, Mike Ousterhout of WRBQ-FM Tampa, Dave Crowl of KKRZ-FM Portland, and ABC Radio Networks' FM Network director Gloria Briggs, vice president/senior executive Bob Benson, president Ed McLaughlin and vice president John Axten. WBMX's Anderson and KKRZ's Crowl are new members of the FM advisory board.

Promotions

GO FLY A KITE

Harris Marketing, Dallas
Contact: Bob Harris

The middle of the holiday rush may not be the best time to get hit with a summertime promotion, but here's an opportunity for you forward-thinkers set your minds to a cool fundraiser for the Statue of Liberty/Ellis Island restoration fund. It arrives courtesy of **Harris Marketing**, a three-year-old consulting firm run by **Bob Harris**, who was associated with **Drake-Chenault, TM and Fairwest** before going on his own.

Harris' "Fly A Kite For Liberty" package includes a kit for a kite "fly-in" during which participating stations will ask listeners and clients to pledge money for each kite raised during the designated day. At a bare minimum, stations involved can acquire packages of 500 stock kites, which carry the officially licensed Statue of Liberty logo, for \$500. Customized kites are available in quantities as low as 5,000. The price for that quantity is \$1.05 per kite, while the cost drops by 45 cents for each additional lot of 100,000. In-market sales assistance and logistical consulting are also available.

Harris points out that participating stations are not required to do-

nate proceeds to the Liberty fund. The restoration effort will win in any event, however, as a percentage of each kite sold by Harris is designated for the campaign.

As Harris envisions it, stations will stage the fly-in on or before July 4, Lady Liberty's 100th birthday and the projected date of her facelift completion. He is offering the package to radio, tv and newspapers on a market exclusive basis and notes that joint sponsorships between two or more of those media are entirely possible.

From a sales standpoint, Harris expects that institutional and non-traditional advertisers will be hooked by the "patriotic high visibility," while local retailers can get into the act and increase traffic by acting as official kite distribution outlets. Harris also hints that a Guinness world record could be set by the sponsoring organization with the most Statue of Liberty kites flying on July 4.

For more information, call Harris at (214) 960-8733.

FORGET THE CARS, the cash, the homes; junk is what your listeners really want. Junk food, that is, says **Lisa Gallo**, promotion director at **WTVN** Columbus, Ohio. Affixing their dial position to this weighty gag, **WTVN** offered listeners 610 twinkies, Hi-Ho's, Oreo cookies, etc. The promotion garnered plenty of local media attention, as well as a brief bit in *USA Today*. . . Speaking of big eaters, William "The Refrigerator" Perry and his Bearish cohorts are proving a great commodity for **WMET** Chicago listeners. Through the end of the football season, the **Windy City AC** is giving away \$100 each time the Bears score, be it touchdowns, extra points, field goals or safeties. Even when the Bears lost to the Dolphins recently, seven **WME**Ters came out winners by being the fifth post-score caller. **KIM FREEMAN**



Blow Monkey Meets Blow-Hard. RCA recording act the Blow Monkeys' official mascot, left, presents infamous **WXRK** (K-Rock) air personality **Howard Stern** with a copy of the group's debut EP, "Forbidden Fruit." The anonymous gorilla rushed down to the New York station when it heard Stern taking the group to task for having a somewhat peculiar name.



Brazilian Milestones. KUTE Los Angeles program director Lawrence Tanner gets a visit from Brazilian trio Azymuth, who stopped by after a recent *Concerts By The Sea* engagement. KUTE was a co-promoter of the show and is a supporter of the group's latest Milestone/Fantasy album "Spectrum." Standing from left are Azymuth members Alex Malheiros and Ivan Conti, Tanner, the band's Jose Roberto Bertrami and KUTE air talent Talaya Trigueros.

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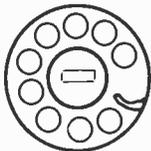
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TOP ROCK TRACKS

				Compiled from national album-oriented radio airplay reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	1	4	6	STEVE NICKS	TALK TO ME
2	5	6	7	MIKE & THE MECHANICS	SILENT RUNNING
3	3	3	7	PETE TOWNSHEND	FACE THE FACE
4	2	2	10	SIMPLE MINDS	ALIVE & KICKING
5	6	7	5	PAT BENATAR	SEX AS A WEAPON
6	4	1	8	THE CARS	TONIGHT SHE COMES
7	7	9	7	ASIA	GO
8	9	11	7	Z Z TOP	CAN'T STOP ROCKIN'
9	19	23	5	Z Z TOP	STAGES
10	8	8	15	JOHN COUGAR MELLENCAMP	SMALL TOWN
11	11	13	7	SURVIVOR	BURNING HEART
12	12	14	6	DIVINYLS	PLEASURE AND PAIN
13	10	5	10	Z Z TOP	SLEEPING BAG
14	18	22	4	PETE TOWNSHEND	GIVE BLOOD
15	32	—	2	MR. MISTER	KYRIE
16	16	19	8	THE ALARM	STRENGTH
17	17	17	5	STEVIE RAY VAUGHAN	CHANGE IT
18	36	—	2	BRUCE SPRINGSTEEN	MY HOMETOWN
19	25	—	2	QUEEN	ONE VISION
20	20	20	5	RUSH	MANHATTAN PROJECT
21	29	39	4	THE DREAM ACADEMY	LIFE IN A NORTHERN TOWN
22	14	12	10	INXS	THIS TIME
23	23	26	6	LOVERBOY	DANGEROUS
24	30	36	3	ROGER DALTRY	LET ME DOWN EASY
25	13	10	11	RUSH	THE BIG MONEY
26	26	33	4	STEVIE NICKS	I CAN'T WAIT
27	15	15	23	DIRE STRAITS	WALK OF LIFE
28	21	21	8	WANG CHUNG	TO LIVE AND DIE IN L.A.
29	34	37	4	NIGHT RANGER	GOODBYE
30	NEW			THE HOOTERS	DAY BY DAY
31	31	31	4	PAUL MCCARTNEY	SPIES LIKE US
32	28	28	5	JONI MITCHELL	GOOD FRIENDS
33	NEW			TOM PETTY	SO YOU WANT TO BE A ROCK & ROLL STAR
34	40	40	3	BRYAN ADAMS	IT'S ONLY LOVE
35	41	47	3	TWISTED SISTER	LEADER OF THE PACK
36	22	16	8	C. CLEMONS & J. BROWNE	YOU'RE A FRIEND OF MINE
37	45	—	2	STARSHIP	SARA
38	24	18	11	PHANTOM, ROCKER & SLICK	MEN WITHOUT SHAME
39	27	24	8	AEROSMITH	LET THE MUSIC DO THE TALKING
40	NEW			CHARLIE SEXTON	BEAT'S SO LONELY
41	33	27	6	YES	HOLD ON
42	38	38	4	JOHN COUGAR MELLENCAMP	JUSTICE & INDEPENDENCE
43	43	35	6	RUSH	TERRITORIES
44	NEW			AEROSMITH	SHEILA
45	37	29	16	HEART	NEVER
46	50	50	14	JOHN COUGAR MELLENCAMP	RAIN ON THE SCARECROW
47	35	25	12	ROGER DALTRY	UNDER A RAGING MOON
48	NEW			DOKKEN	THE HUNTER
49	39	34	12	STING	LOVE IS THE SEVENTH WAVE
50	44	41	5	ARTISTS UNITED AGAINST APARTHEID	SUN CITY

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. Over And Over, Dave Clark Five, EPIC
2. Turn! Turn! Turn!, Byrds, COLUMBIA
3. I Got You (I Feel Good), James Brown, KING
4. Let's Hang On, Four Seasons, PHILIPS
5. Sounds Of Silence, Simon & Garfunkel, COLUMBIA
6. Make The World Go Away, Eddie Arnold, RCA
7. Fever, McCoys, BANG
8. England Swings, Roger Miller, SMASH
9. Ebb Tide, Righteous Brothers, PHILIPS
10. I Can Never Go Home Anymore, Shangri-Las, RED BIRD

TOP ALBUMS—10 Years Ago

1. Chicago IX—Chicago's Greatest Hits, COLUMBIA
2. Gratitude, Earth, Wind & Fire, COLUMBIA
3. America's Greatest Hits, WARNER BROS.
4. KC & the Sunshine Band, TK
5. Red Octopus, Jefferson Starship, GRUNT
6. Still Crazy After All These Years, Paul Simon, COLUMBIA
7. Rock Of The Westies, Elton John, MCA
8. Windsong, John Denver, RCA
9. The Hissing Of Summer Lawns, Joni Mitchell, ASYLUM
10. Feels So Good, Grover Washington Jr., MOTOWN

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. Going Places, Herb Alpert's Tijuana Brass, A&M
5. The Best Of Herman's Hermits, MGM
6. My Name Is Barbra, Barbra Streisand, COLUMBIA
7. Beach Boys Party, CAPITOL
8. December's Children, Rolling Stones, LONDON
9. The "In" Crowd, Ramsey Lewis Trio, ARGO
10. Harem Scarum, Elvis Presley, RCA

COUNTRY SINGLES—10 Years Ago

1. Convoy, C.W. McCall, MGM
2. Easy As Pie, Billy "Crash" Craddock, ABC/DOT
3. Country Boy (You Got Your Feet In L.A.), Glen Campbell, CAPITOL
4. Secret Love, Freddy Fender, ABC/DOT
5. Where Love Begins, Gene Watson, CAPITOL
6. Warm Side Of You, Freddie Hart & the Heartbeats, CAPITOL
7. Just In Case, Ronnie Milsap, RCA
8. When The Tingle Becomes A Chill, Loretta Lynn, MCA
9. The Blind Man In The Bleachers, Kenny Starr, MCA
10. Love Put A Song In My Heart, Johnny Rodriguez, MERCURY

SOUL SINGLES—10 Years Ago

1. Full Of Fire, Al Green, LONDON
2. Love Rollercoaster, Ohio Players, MERCURY
3. Let's Do It Again, Staple Singers, CURTOM
4. Walk Away From Love, David Ruffin, MOTOWN
5. Wake Up Everybody, Harold Melvin & the Blue Notes, PHILADELPHIA INT'L
6. I Love Music (Part 1), O'Jays, PHILADELPHIA INT'L
7. Love Machine Part 1, Miracles, TAMLA
8. Sing A Song, Earth, Wind & Fire, COLUMBIA
9. Part Time Love, Gladys Knight & the Pips, BUDDAH
10. Soul Train "75," Soul Train Gang, RCA

WOX by Kim Freeman JOX

BOB KAGHAN moves to EZ Communications' WBMW Washington as program director. In joining the hit station Monday (16), Kaghan leaves WZNE (Z-98) Tampa and replaces Jeff Ballentine. The latter has been offered another position at WBMW, although it is not known whether he will accept it yet. Z-98, by the way, is pending a change of hands from DKM to Sandusky Broadcasting ... Opting for snow skiing rather than water skiing is former WINZ-FM Miami program director Keith Isley, who's found a new pop home as PD at KLRZ Provo, Utah.

Pam Robinson gets a well-deserved promotion to the permanent PD post at urban outlet KACE Los Angeles. She had been acting PD since Alonzo Miller left that seat several months ago ... At Connor Broadcasting urban outlet WJDY Salisbury, Md., **James Walston** is upped to program director. He replaces **Victor Sample** and continues his afternoon drive shift.

COUNTRY-FORMATTED WWQQ-FM Wilmington, N.C. was recently purchased by Woolfson Broadcasting, and the follow-

WZNE's Kaghan moves to D.C.'s WBMW

ing personnel changes ensued: **Dale Vaught** ships in as program director and morning drive man. He replaces **Jeff Brown**. **Joanie D'Aubour** moves up to assistant program director while filling in the midday shift. **Mark McKay** has left WLBB Atlanta to put some gas into the afternoon slot, and longtime "Double Q" personality **Tom Burton** is handling music duties.

Country veteran **Gary Beatty** joins WQHK Fort Wayne, Ind. as program director for the Federated Media outlet. Most recently, Beatty programmed WIMT Lima, Ohio ... Up in Salem, Ore., **Marsh Johnson** joins KGAY as operations manager. The 18-year broadcaster came directly from KRKT-AM-FM Albany, Ore.

WASH-FM Washington hires **Carla Hyatt** as promotion director. Formerly a manager for a scholarship program at the National Society of Professional Engineers, Hyatt will give special attention to the station's new morning show, "Continental Breakfast," and its hosts **Arthur Crofton** and **Linda Sherman** ... **Paul James** gets a hefty promotion at WPIX New York, where he assumes news director duties. He'll continue anchoring news for the morning show ... At WYNY New York, **Jeff Beck** joins as pro-

duction administrator. He's fresh from WLIR Long Island, where he was an air talent and production director since 1979.

STEVE SCOTT joins KRTH Los Angeles as afternoon drive personality. He was program director at neighboring KHTZ ... **WTPI** Indianapolis promotes **Brookley Baxter** to promotion assistant. She is an original staffer at the young station.

Speedy recovery wishes to **Herb Allen**, program director at country station WFMS Indianapolis, who survived a heart attack recently. Words of encouragement should be sent via the station ... Happier news at WAXX Eau Claire, Wis. is the appointment of **Tim Closson** as music director ... Assuming the same title at another country outlet, **WROZ-AM** Evansville, Ind., is **Brenda Whitney**.

Jack Benny is back—at least at classical outlet WQXR New York, where the station has picked up segments of the comedian's original CBS Radio series. WQXR is now airing the show on Sunday mornings, the slot in which it aired from 1948 to 1954 ... Welcome back to WLS-AM afternoon men **Steve Dahl** and **Garry Meier**, who returned recently from a cruise on the "Love Boat" (a.k.a. the Royal Princess). The pair will not be docked any vacation time, however, as they broadcast their show ship-to-shore during the Caribbean jaunt.

THE NEW YEAR will bring a new format to WFNC-AM Fayetteville, N.C., which will drop its country format for full-service AC fare ... Sticking with country, but swapping titles, are **KMIX** Turlock, Calif.'s **Ed Nickus** and **Ron Stevens**. After an amicable discussion on job preferences, Nickus trades his MD duties for the PD chair, and Stevens settles into the MD seat ... A good entry into radio opens up at **KEYI** (Key 103) Austin, Tex., where three traffic spotters are needed to assist reporters **Cathy Conley** and **Rush Daniels**.

The Los Angeles Broadcasters training program has moved its headquarters to 1717 North Hollywood Ave. ... **Larry Kratka** joins **WBEC-AM** Pittsfield, Mass. as a cohort of morning personality **Jeanne Billow**. He continues his work with WBEC's sister FM "Rock 105" ... Oldies outlet **WQSR** Baltimore recruits **Walt Jackson** as a morning teammate for **Sue Serio**. Jackson is fresh from **WGCL** Cleveland ... In St. Paul, Minn., **Sue Krautkramer** joins **KDWB-AM-FM** as promotion director. She had held the same post of **KZZP-AM-FM** Phoenix.



RKO Christmas Cast. "Sesame Street Live" has declared its Dec. 21 performance of "Save Our Streef" as "RKO Day." Proceeds from the performance at New York's Felt Forum will be donated to the RKO General Children's Christmas Fund. Pictured from left are John A. Gambling of WOR-AM New York, Miss Molly (McCloskey) of WOR-TV's "Romper Room" and Chuck Leonard of WRKS New York playing a losing round of hide and seek with "The Count" of the "Sesame Street" cast.



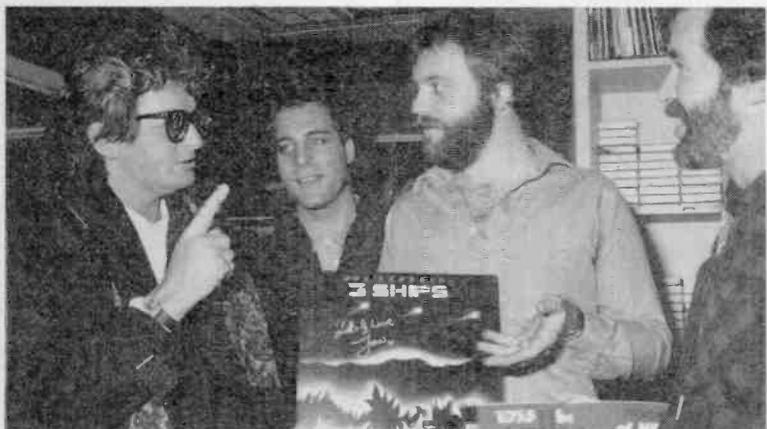
A Partridge and a Loop DJ. Former Partridge Family member Danny Bonaduce, left, chats with WLUP-FM Chicago air personality Jonathan Brandmeier, who flew the one-time child star to "The Loop" to appear onstage at a Johnny & the Leisure Suits concert. The supposedly "starving artist" performed the Partridge classic "Doesn't Somebody Want To Be Wanted" and was well fed by sympathetic Loop listeners before returning home.



Big Bucks for a Pie in the Face. WMMS Cleveland morning Zookeeper Jeff Kinbach shows some excitement when 'MMS listener Bill McCall hits Casey Coleman in the face with a pie. The scene took place as a special part of the Ohio State vs. Michigan football game. Pictured from left are WMMS's Ed "Flash" Ferenc, Jeff Kinzbach and Casey Coleman, McCall and "PM Magazine's" Dan Coughlin. The event raised \$1,000 for WMMS's special Christmas charity for children.



Rocky's Rival Relaxes. "Rocky IV" star Dolph Lundgren visits WAVA Washington to promote international good will and sign autographs following WAVA's local premiere of the film. Pictured from left are WAVA midday personality Mike Beach, Lundgren and the station's sales promotion director Frank Doherty and promotion manager Kathy Kolodin.



Three Ships Dock at the Rock of New Jersey. Elektra recording artist Jon Anderson, left, visits with WDHA-FM Dover, N.J. to promote his new Christmas album, "3 Ships." Following a live interview, Anderson stayed to personally sign copies for contest winners. Pictured with Anderson are Steve Schnur of Elektra, center left, and WHDA's morning air personality Kevin Cottrell and vice president/general manager Robert Linder.



Everyday Is a Classic at The Zoo. Celebrating the success of his new Columbia single, Buddy Holly's "Everyday," James Taylor stops by WHTZ New York's "Z-100" studios. Pictured from left are Z-100 air personality Jack Da Wack, CBS Records local promotion manager Jimmy Del Balzo, Taylor and Z-100 program director/Zoo keeper Scott Shannon.



KDAY Gets Ready. MCA Records artists Ready For The World make themselves ready and willing to chat with KDAY Los Angeles air personality Don Tracy about their self-titled debut album. Pictured at bottom from left are John Eaton, Melvin Piley and Willie Triplett of RFTW. Standing are Gordon Strozier of RFTW, George Lakes of Hi Point Enterprises, MCA Records West Coast regional r&b promotion manager Sarah Melendez, Don Tracy of KDAY and Gregory Potts of RFTW.



Opera Star Plays Guest DJ. WNCN "Classical 104.3 FM" studios host opera singer Sherrill Milnes for a guest appearance on the station's morning show. Pictured from left are morning air personality Bob Evans, program director Mario Mazza and Milnes.

HOT ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of radio playlists.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7		SAY YOU, SAY ME MOTOWN 1819	3 weeks at No. One ◆ LIONEL RICHIE
2	3	5	7	THAT'S WHAT FRIENDS ARE FOR ARISTA 1-9422	◆ DIONNE & FRIENDS
3	4	4	8	BROKEN WINGS RCA 14136	◆ MR. MISTER
4	6	9	6	I MISS YOU MCA/CONSTELLATION 52606/MCA	KLYMAXX
5	5	3	9	EVERYDAY COLUMBIA 38-05681	◆ JAMES TAYLOR
6	2	2	11	SEPARATE LIVES (THEME FROM WHITE NIGHTS) ATLANTIC 7-89498	◆ PHIL COLLINS & MARILYN MARTIN
7	10	15	4	GO HOME TAMLA 1817/MOTOWN	STEVIE WONDER
8	7	6	11	YOU BELONG TO THE CITY MCA 52651	◆ GLENN FREY
9	12	17	5	WALK OF LIFE WARNER BROS. 7-28878	◆ DIRE STRAITS
10	8	8	10	MORNING DESIRE RCA 14194	◆ KENNY ROGERS
11	9	7	12	YOU ARE MY LADY CAPITOL 5495	◆ FREDDIE JACKSON
12	16	18	4	SOMEWHERE (FROM 'WEST SIDE STORY') COLUMBIA 38-05680	◆ BARBRA STREISAND
13	13	16	6	IN SEARCH OF LOVE RCA 14223	◆ BARRY MANILOW
14	21	24	4	THE SWEETEST TABOO PORTRAIT 37-05713/EPIC	◆ SADE
15	17	20	5	TOO YOUNG QWEST 7-28931/WARNER BROS.	JACK WAGNER
16	18	19	5	FREEDOM RCA 14224	◆ THE POINTER SISTERS
17	11	11	12	BE NEAR ME MERCURY 880626-7/POLYGRAM	◆ ABC
18	14	10	13	HEAD OVER HEELS MERCURY 880 899-7/POLYGRAM	◆ TEARS FOR FEARS
19	23	27	5	SMALL TOWN RIVA 884202-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
20	22	25	3	TALK TO ME MODERN 7-99582/ATLANTIC	STEVIE NICKS
21	15	12	16	LOVE THEME FROM ST. ELMO'S FIRE ATLANTIC 7-89528	◆ DAVID FOSTER
22	19	13	10	WHO'S ZOOMIN' WHO ARISTA 1-9410	ARETHA FRANKLIN
23	28	35	3	LOVE IS THE SEVENTH WAVE A&M 2787	◆ STING
24	20	14	16	PART TIME LOVER TAMLA 1808	◆ STEVIE WONDER
25	38	—	2	MY HOMETOWN COLUMBIA 38-05728	BRUCE SPRINGSTEEN
26	31	36	3	THE HEART IS NOT SO SMART GORDY 1822/MOTOWN	EL DEBARGE WITH DEBARGE
27	29	33	3	I NEED YOU COLUMBIA 38-05726	MAURICE WHITE
28	36	—	2	HOW WILL I KNOW ARISTA 1-9434	WHITNEY HOUSTON
29	26	26	6	DON'T STOP THE DANCE WARNER BROS./EG 7-28887/WARNER BROS.	BRYAN FERRY
30	37	—	2	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE 1-9432/ARISTA	◆ BILLY OCEAN
31	24	21	12	LAY YOUR HANDS ON ME ARISTA 1-9396	◆ THE THOMPSON TWINS
32	40	—	2	I'M YOUR MAN COLUMBIA 38-05721	◆ WHAM!
33	33	38	3	CHAIN REACTION RCA 14244	DIANA ROSS
34	34	34	4	DREAMLAND EXPRESS RCA 14227	JOHN DENVER
35	25	22	15	TAKE ON ME WARNER BROS. 7-29011	◆ A-HA
36	27	23	19	SAVING ALL MY LOVE FOR YOU ARISTA 1-9381	◆ WHITNEY HOUSTON
37	32	30	11	MIAMI VICE THEME MCA 52666	◆ JAN HAMMER
38	NEW			LIFE IN A NORTHERN TOWN WARNER BROS. 7-28841	◆ THE DREAM ACADEMY
39	35	28	7	EVERYWHERE I GO A&M 2792	AMY GRANT
40	NEW			TONIGHT SHE COMES ELEKTRA 7-69589	◆ THE CARS

○ 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.

Radio

Featured Programming

MJI BROADCASTING of New York has expeditiously become one of this country's leading suppliers of innovative radio programming. Founded in 1979, MJI produces and syndicates eight shows: "Rock Quiz," "Country Quiz," "Star Quiz," "Trivia Quiz," "Rock Today," "Country Today," "Metalshop" and "Live From London."

Most recently, the company has been selected by NARAS as the coproducer and distributor of the 28th annual Grammy Awards radio specials. As reported in our Nov. 2 issue, Los Angeles-based **Goodphone Communications** had been operating independently as the official producer of one two-hour special. Goodphone president **Mike Harrison**, in association with NARAS, had developed a package of nine two-hour specials to be offered to various formats, including CHR, adult contemporary, Spanish, black, AOR, country, jazz, classical, nostalgia and talk, for the 1986 awards show, and was actively seeking a network association.

According to MJI president and founder **Joshua Feigenbaum**, Harrison and NARAS approached the company because of its reputation for quality programming, as well as its successful rapport with stations in multiple formats nationally. "The Grammy Awards are the Academy Awards of music," an excited Feigenbaum says. "It is a great honor to win a Grammy, and it is a great privilege for MJI to bring this event to the millions of radio listeners who are the source of the artists' popularity."

The nine specials are all offered on a market exclusive, barter basis. Feigenbaum expects a total network carry of 600 outlets. MJI is currently interviewing prospective hosts for each program.

When asked how MJI has sustained and expanded so rapidly in the industry, Feigenbaum says, "MJI is run by the people who do the work. There is a tremendous incentive to maintain quality programming for stations and advertisers alike."

MJI first gained prominence 1981 with the development of "Rock Quiz," a syndicated show that combined local station promotions with a national program.

NBC RADIO ENTERTAINMENT is offering "Billy Crystal's Countdown To Christmas" for broadcast through Dec. 24. The 45-minute daily series features rock's perfect album sides, one complete side, one fantasy side of greatest hits, and one artist spotlight. Artists featured include the Beatles, David Bowie, the Cars, Phil Collins/Genesis, the Police, the Rolling Stones, Bruce Springsteen and others.

NBC's entertainment division has also slated the third edition of the country concert series "Live From Walt Disney World," to star CMA award-winner **Gary Morris**. The one-hour special will air Sunday (22). According to NBC, this is network radio's first live-via-satellite country music series.

"Top 40 Satellite Survey," via **CBS Radioradio**, will be reviewing the year's hottest 80 hits and artists during two special broadcasts, the weekends of Dec. 28-29 and Jan. 4-5. The three-hour program is hosted by veteran broadcaster **Dan Ingram**... **The Creative Radio Network** will begin 1986 with a new monthly series of country music programs. "A Salute To The Country Vocalists Of The Year" will be hosted by **Harry Newman**. The two-hour program, featuring **George Strait** and **Reba McEntire**, will air Jan. 18-19.

WESTWOOD ONE has named industry veteran **Gary Landis** director of programming. Landis will be responsible for overseeing all of WWI's current long- and short-form programming. He was most recently director of programming for the **RKO Radio Networks**... **ABC Radio Networks** promotes **Debbie Bernstein Golden** from manager to director of the **ABC Information Network**. She has been with ABC since 1979... At the **ABC Contemporary Network**, **Lynda J. Moore** is named a correspondent. She has been associated with **ABC Radio News** since 1984. **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. 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.

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

Dec. 21-22, **Pat Benatar Special**, Hot Rocks, United Stations, 90 minutes.

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. 21-22, **Dionne Warwick, Sting, Stevie Wonder**, National Music Survey, Mutual Radio Network, three hours.

Dec. 22, **Gary Morris**, Live From Walt Disney World, NBC Radio Entertainment, one hour.

Dec. 22, **Christmas Holiday Special**, Musical Starstreams, Musical Starstreams, two hours.

Dec. 23, **Aerosmith**, Line One, Westwood One, one hour.

Dec. 23-29, **Motels**, Off The Record Specials With Mary Turner, Westwood One, one hour.

Dec. 23-29, **James Taylor**, Star Trak Profiles, Westwood One, one hour.

Dec. 23-29, **Temptations, Four Tops**, The Concert Hour, Westwood One, one hour.

Dec. 23-29, **Morris Day**, Special Edition, Westwood One, one hour.

Dec. 23-29, **Rosemary Clooney**, Encore with William B. Williams, Westwood One, two hours.

Dec. 23-29, **Rex Allen Jr.**, Live From Gilley's, Westwood One, one hour.

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

Dec. 26-28, **Year Of Concern/Various Artists**, Don & Deanna On Bleecker Street, Continuum Radio Network, one hour.

Dec. 27-29, **Phil Collins**, Superstar Concert Series, Westwood One, 90 minutes.

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.

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.

	94 REPORTERS	NEW ADDS	TOTAL ON
BRUCE SPRINGSTEEN MY HOMETOWN COLUMBIA		21	44
WHITNEY HOUSTON HOW WILL I KNOW ARISTA		19	48
WHAM! I'M YOUR MAN COLUMBIA		14	34
SADE THE SWEETEST TABOO PORTRAIT		13	64
BILLY OCEAN WHEN THE GOING GETS TOUGH JIVE		12	38

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In-Store Follies. Composer Stephen Sondheim, left, and cast members of "Follies In Concert" recently signed copies of the RCA Red Seal release for customers at Barnes & Noble's midtown Manhattan store. Pictured with Sondheim are singers Elaine Stritch, center, and Barbara Cook.

Co-Op Tapes & Records Alive and Well

Midwestern Chain Rebuilds Despite Depressed Economy

BY MOIRA McCORMICK

CHICAGO The Peoria-based chain Co-Op Tapes & Records, once 28 units strong, officially went under on June 30, 1984. Yet the Co-Op name continues as the chain rebuilds under franchise owner Dan Burich, fighting a depressed regional economy and competition from national retailers.

Of the 28 original Co-Op units, scattered through southern Illinois and Iowa, seven were franchises, with the rest owned by Bill Love. Three of those franchises belonged to Burich under the aegis of his 11-year-old company Quad City/Co-Op Tapes & Records, and when Love's chain went bankrupt, Burich stayed in the game.

"We're now re-establishing Co-Op in the market areas where it used to be dominant," says Scott Schnabel, the chain's general manager.

The Co-Op chain now consists of the original three Quad Cities locations (Rock Island and Moline, Ill., and Davenport, Iowa), as well as a new Peoria unit. The Peoria store opened in August, a block away from the site of Love's flagship Co-Op, and to avoid confusion bears the name Main Street Co-Op Tapes & Records.

"We'll be opening two more stores in the next six months," says Schnabel, "in Bloomington-Normal, Ill., and Bettendorf, Iowa [the fourth Quad City]."

Most of the towns where Co-Op had previously prospered, notes Schnabel, have fallen on hard times due to the farm crisis. "Heavy manufacturing is the main industry," he says, "and as farms go under, obviously they aren't replacing their equipment."

As a result, he says, "Most of our stores have taken a big drop in gross sales—down an average of \$15,000 since 1981."

Co-Op has considerable competition in the Quad Cities area as well, Schnabel adds, from two Record Bars, two Music Dens, one Tape World and several independent

stores.

But Burich's chain has not only managed to stay afloat during this economic crisis, it's growing. Belt-tightening and astute business practices have kept them alive, according to Schnabel. "Our prices are good: \$7.98 for \$8.98 list. Tapes are a penny less, as they've always been since Co-Op's inception in 1970.

"We've trimmed staff, closed stores that weren't making money [in Galesburg and Macomb, Ill.]. We stopped advertising for two years, but we've been able to start up once again. We got into Compact Discs since the first day I could buy them, and have been aggressive in selling them [at \$13.99], along with used records and collectors' records."

Owner Burich had bought out what remained of the original Co-Op's in-house one-stop, which amounted to around 1,000 cutout titles, and opened a cutout warehouse. "We bought 10 stores' worth of stock when they went under," adds Schnabel, who says the warehouse's inventory comprises some 2,000 titles.

"As we open more stores, we might re-establish wholesale buying," notes Schnabel. Currently, Co-Op is serviced by Radio Doctors in Milwaukee, Navarre Corp. of Minneapolis, and Scott's One Stop in (Continued on page 17)

ON TARGET

by Mike Shalett

HERE WE ARE in the midst of another busy Christmas selling season. The store is merchandised, the stock is set, advertising plans have been set since late September or early October. Superstar product is in place for the holiday. Soon it will be time for inventory, followed by the start of the New Year.

What trends have we experienced in 1985? Will these continue into 1986? Will they gain momentum or defuse themselves? Street Pulse Group doesn't pretend to have a crystal ball, but we can recall information that we have generated and provided over the course of 1985, and give some insight into how our data suggests we may find ourselves at the start of 1986.

New Year's Day of 1985 brought us VH-1, a new 24-hour video channel targeted at adults. Has the new channel proved to be effective? Our data indicates that it has. In our weekly phone calls to retail to gather sales information, our researchers constantly ask specific questions regarding product performance and the effect that VH-1 has had on selling that product in markets where the channel is available. The feedback has been positive since the video outlet's debut and has gotten stronger with growing penetration of additional cable outlets.

The strongest category of sales impact from the channel is black music. Artists such as Freddie Jackson, Whitney Houston, Kool & the Gang, the Pointer Sisters and Chaka Khan have benefited greatly from video play on VH-1. The data we have collected at point of purchase in record stores and intercepts in concert venues suggests that VH-1's appeal is not only to its initial target, the person over 24 years of age, but to female teens as well.

What is needed for 1986 is a greater amount of video product for the channel to play. Artists should be aware of sales potential from this outlet and spend greater amounts of production dollars on videos aimed specifically at this audience, the baby boom generation. The availability of mid- and late-'60s and early-'70s songs, in video form, would also be a boost for VH-1.

There can be no dispute that this was the year of the true birth, or mainstreaming, of the Compact Disc. Was it also the year of the death knell for the long playing album? It better not be! Fewer than 10% of the record buyers we surveyed in 1985 had or had access to CD players.

Key trends of '85: VH-1 and the CD

Please note the "have access to" part of that statement. We did find many record consumers who said they usually bought in the CD configuration who were younger than we had anticipated. They are using Mom and Dad's machine.

There is no doubt that the CD enthusiast is a heavy buyer. Has that buyer purchased 30 disks in the past year, a figure we have heard tossed about? We doubt it. If he or she had, then based on the number of machines in the U.S. to date, there shouldn't be a CD left on a shelf anywhere.

CD selection, in terms of product available by title, looms as a major concern for 1986. How can we lament manufacturing shortcomings while at the same time find ourselves with, on the average, two to three times more inventory dollars of Compact Discs in our stores?

The LP continues to perform well. Heavy purchasers of record

product prefer, overall, to buy LPs. The typical heavy record buyer in 1985 continued to be a male over the age of 19. The longer this male participates in record buying, the heavier a buyer he becomes.

There can be no doubt regarding the impact of top 40 radio in 1985. It was clearly the format's best year in a long time, and a continuation of a trend that has existed parallel to the advent of MTV. The record consumer who cites CHR as his or her favorite radio format is young and more often female than male. Males continue to be the strength of the AOR format.

The question can be asked as to whether, beyond presentation, there is any difference between the two formats. What can be delineated with numbers is the fact that the number of record buyers over the age of 24 has grown.

"On Target" is a bi-weekly feature to help readers understand more about consumer buying habits and trends. The column is based on retail research conducted by the Street Pulse Group, a New York-based music industry marketing consultancy of which Mike Shalett is president.

For its primary retail survey technique, Street Pulse distributes packets containing questionnaires and product to 50 retail stores around the country. A packet is handed out randomly to a consumer immediately after he or she has paid for a purchase, and a \$2 coupon, good for the consumer's next purchase at the store, is the motivation for completing the questionnaire. The average survey incorporates over 700 respondents, a sample equal to those used by Gallup or Roper in their polls on political issues.

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On the Beam

BY SAM SUTHERLAND

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

BETWEEN THE LINES: Game plans for U.S. and Canadian Compact Disc manufacturing ventures may augur a volley of plant openings next year (Billboard, Dec. 14), but veteran executives interviewed for last week's survey of up-and-coming pressers and replicators all privately warn that Murphy's Law

will remain a potent influence in this still fledgling high-tech sector.

Engineers and marketers behind such firms as **Comdisc**, **Laser Logic**, **Laser Video** and other new CD contenders all agree that the Compact Disc business isn't a turn-key trade: Investors assuming they can simply order equipment, lease or buy space, and then begin cranking out finished disks will be in for a rough ride. The learning curve for optical disk technology is likely to be hard won, as presaged by the troubled first year of Digi-

tal Audio Disc Corp., the Sony/CBS joint venture since transferred to Sony's control.

Striking a common chord for the near term was Laser Video's **Wan Seegmiller**, who flatly projected perhaps five more years of short-falls in overall manufacturing capacity, due to the expensive and time-consuming process of designing, financing, building and—perhaps most critically—de-bugging new facilities.

That explains why most labels will continue to struggle for press time, and most CD marketers will continue to prioritize release plans to cope with the limited volume of
(Continued on page 17)

FOR WEEK ENDING DECEMBER 21, 1985

Billboard **TOP COMPACT DISCS**

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	29	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS 14 weeks at No. One
2	2	2	30	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
3	3	3	30	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.
4	4	4	9	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM	SCARECROW
5	5	5	15	BILLY JOEL COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II
6	6	13	3	Z Z TOP WARNER BROS. 2-25342	AFTERBURNER
7	8	9	5	SOUNDTRACK MCA 2-6150	MIAMI VICE
8	10	7	21	STING A&M CD-3750	DREAM OF THE BLUE TURTLES
9	11	11	30	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
10	12	10	19	TALKING HEADS SIRE 2-25305/WARNER BROS.	LITTLE CREATURES
11	13	8	14	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON
12	7	6	30	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR
13	9	12	7	STEVIE WONDER TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE
14	14	14	30	BRYAN ADAMS A&M CD 5013	RECKLESS
15	18	16	5	STARSHIP RCA PCD 1-5488	KNEE DEEP IN HOOPLA
16	17	20	17	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
17	21	24	30	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE
18	15	15	9	GEORGE WINSTON WINDHAM HILL CD 1025/A&M	DECEMBER
19	16	17	6	STEELY DAN MCA CD 5570	THE BEST OF STEELY DAN
20	22	22	28	PINK FLOYD COLUMBIA C2K 36183	THE WALL
21	20	19	30	TINA TURNER CAPITOL CD 46041	PRIVATE DANCER
22	19	18	5	A-HA GEFEN 2-25300/WARNER BROS.	HUNTING HIGH AND LOW
23	NEW			DIRE STRAITS WARNER BROS. 2-25085	ALCHEMY
24	24	21	30	DON HENLEY GEFEN 2-24026/WARNER BROS.	BUILDING THE PERFECT BEAST
25	25	26	30	WHAM! COLUMBIA CK 39595	MAKE IT BIG
26	26	—	2	LED ZEPPELIN ATLANTIC 2-19129	LED ZEPPELIN IV
27	27	23	30	MADONNA SIRE 2-25157/WARNER BROS.	LIKE A VIRGIN
28	23	27	30	HUEY LEWIS & THE NEWS CHRYSALIS VK 41412	SPORTS
29	NEW			MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD 365	MANNHEIM STEAMROLLER FRESH AIRE VOL.III
30	29	29	12	THE HOOTERS COLUMBIA CK 39912	NERVOUS NIGHT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	30	AMADEUS SOUNDTRACK FANTASY WAM-1791	5 weeks at No. One NEVILLE MARRINER
2	2	2	30	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
3	3	3	30	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
4	4	4	30	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
5	5	5	8	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)
6	6	7	30	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS
7	7	6	30	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
8	8	8	30	WEBBER: REQUIEM ANGEL DFO-38218	DOMINGO, BRIGHTMAN (MAAZEL)
9	10	11	19	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	MICHAEL TILSON THOMAS
10	9	9	30	BEETHOVEN: SYMPHONY #9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
11	11	10	30	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
12	12	12	30	TELARC SAMPLER #2 TELARC 80102	VARIOUS ARTISTS
13	13	13	30	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
14	14	14	30	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS MK-37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
15	16	17	20	STRAUSSFEST TELARC 80098	CINCINNATI POPS (KUNZEL)
16	15	15	30	PACHELBEL: CANON RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA
17	17	16	30	MOZART: REQUIEM L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
18	18	18	30	BEETHOVEN: SYMPHONIES #5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
19	19	20	30	AVE MARIA PHILIPS 412-629	KIRI TE KANAWA
20	21	21	17	PUCCINI: TOSCA ANGEL CB-47174	MARIA CALLAS
21	22	22	30	GERSHWIN: RHAPSODY IN BLUE TELARC 80058	CINCINNATI POPS (KUNZEL)
22	20	19	26	BACH: UNACCOMPANIED CELLO SUITES CBS M2K-37867	YO-YO MA
23	24	25	10	VIVALDI: FOUR SEASONS ARCHIV 400-045	THE ENGLISH CONCERT (PINNOCK)
24	23	23	30	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO CBS MK-39059	YO-YO MA, CLAUDE BOLLING
25	25	24	18	AMERICA, THE DREAM GOES ON PHILIPS 412-627	BOSTON POPS (WILLIAMS)
26	26	26	6	BEETHOVEN: SYMPHONY #9 ANGEL CDC-47081	BAYREUTH FESTIVAL ORCH. (FURTWANGLER)
27	30	—	2	O HOLY NIGHT LONDON 414-044	LUCIANO PAVAROTTI
28	28	28	9	BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414-187	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
29	29	29	3	GERSHWIN: RHAPSODY IN BLUE PHILIPS 412-611	PITTSBURGH SYMPHONY (PREVIN)
30	NEW			BARTOK: MIRACULOUS MANDARIN LONDON 411-894	DETROIT SYMPHONY (DORATI)

ON THE BEAM

(Continued from page 16)

disks that can be produced. Also prompting a palpable element of skepticism regarding some of the startup dates promised are assertions that some newer replicating processes adapted from other fields both within and beyond the optical disk camp are likely to run into snags when the needs of the music CD are addressed.

How many of these cavils will be borne out in reality can't be guessed. But 1986 should offer some lively developments as these ventures meet their production deadlines.

YEAR-END BUFF PRINT from the major audio books, including special audio hardware guides, makes CD players the stars of their layouts. In particular, **Audio** had just published a special Audio Compact Disc edition focusing on the technology. Meanwhile, the January issue of **Stereo Review** tackles the often prickly question of whether all players sound essentially the same via listening tests of six machines, ranging from **Sony's** first generation CDP-101 to its state-of-the-art CDP-650ESD, along with top machines from **Technics** and **Meridian**, **Carver's** compensatory "Digital Time Lens" player (said to rectify audible problems associated with some digital titles), and **Emerson's** CD-150, one of the least expensive CD players currently available... Personal CD players continue to grow as a hardware category, with **Pioneer's** first machines now arriving and **Magnavox** unveiling its first personal portable, the CD-9510. **Pioneer's** PD-C7, meanwhile, is designed to dock with custom compartments built into either of two portable music systems to allow playback through these high-end boom boxes... Add **Paul Winter's**

Living Music line to the ranks of new CD vendors. The specialized indie label, set up by the veteran composer and saxophonist for his distinctive **Paul Winter Consort** recordings, is making CDs one element in its current expansion and reorganization. **Richard Perl**, who took the helm of **Living Music** earlier this year, reports that CDs for **Winter's** "Sun Singer" album have been landed, and should ship imminently. He's also crossing his fingers in anticipation of initial shipments on **Winter's** current "Canyon" set on CD, promised by **Christmas**.

CO-OP TAPES & RECORDS

(Continued from page 15)

Indianapolis.

The completion of a repair shop in the **Rock Island** location will help **Co-Op** redouble its efforts in hardware sales, according to **Schnabel**. The chain currently deals in **Sony** and **Philips** CD players, and is "getting into **Beta** and **VHS Hi Fi**, and eventually **TEAC** pro audio equipment."

Schnabel observes that "it's always been hard to sell both hardware and software, because customers' perception is that you can only have expertise in one area or the other. But we feel we can swing that concept a little, by selling the right merchandise at the right price."

Co-Op plans to keep expanding, says **Schnabel**, and will keep the **Co-Op** name "in areas where the name has had a good reputation. In towns where **Co-Op** has never been, we might not use it. But we do want people to know we're here and we'll keep getting bigger."

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

COLE, LLOYD, & THE COMMOTIONS

Easy Pieces
LP Geffen GHS 24093/WEA/\$8.98
CA M5G 24093/\$8.98

MISENER, BILLY

Nightfire
LP Quicksilver 9004/Georgetowne Sound/\$8.98

PACK, DAVID

Anywhere You Go
LP Warner Bros 1-25336/WEA/\$8.98
CA 4-25336/\$8.98

BLACK

COLLINS, ALBERT, ROBERT CRAY & THE JOHNNY COPELAND

Showdown!
LP Alligator AL 4743/\$8.98
CA AL 4743-CS/\$8.98

JOHNSON, JIMMY

Bar Room Preacher
LP Alligator AL 4744/\$8.98
CA AL 4744-CS/\$8.98

SKYWALK

Silent Witness
LP MCA ZEB-5680/\$8.98
CA ZEB-5680/\$8.98

SOUNDTRACK

VARIOUS ARTISTS

Fool For Love
Music From
The Motion Picture Soundtrack
LP MCA MCA-6156/\$9.98
CA MCAC-6156/\$9.98

VARIOUS ARTISTS

Young Sherlock Holmes
Music From
The Motion Picture Soundtrack
LP MCA MCA-6159/\$9.98
CA MCAC-6159/\$9.98

COMPACT DISC

ASIA

Astra
CD Geffen 2-24072/WEA/\$15.98

BIZET

Orchestral Works
Tokyo Metropolitan Symphony Orchestra,
Fournet
CD Denon C37-7802/no list

HAYDN

3 Piano Sonatas
Andras Schiff
CD Denon C37-7801 no list

MOZART

The Complete Works
for Flute and Orchestra
Muncheher Kammerorchester, Stadlmair
CD Denon C37-7803/no list

MOZART

The Complete String Quartets—3
Kocian Quartet
CD Denon C37-7721/no list

SCHUMANN

Ochtereiebe; Liederkreis
Hermann Prey, Leonard Hokanson
CD Denon C37-7720/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.

New Releases

FILMS

ALABAMA'S GHOST
Christopher Brooks, E. Kerrigan Prescott
♠♥ Thriller Video 202-820/IVE/\$29.95

ATOMIC SUBMARINE
Arthur Franz, Dick Foran, Bob Steele
♠♥ Monterey Home Video 133-813/IVE/
\$39.95

BE A CARTOONIST
Al Silberberg
♥ Mid-Com 30002/\$29.95

BE A MAGICIAN
Martin Preston
♥ Mid-Com 20002/\$29.95

BLACK BEAUTY
Mona Freeman, Richard Denning,
Evelyn Ankers
♠♥ Nostalgia Merchant NM3608/Media
Home Entertainment/\$19.95

THE BRAIN FROM PLANET AROUS
John Agar, Robert Fuller, Joyce Meadows
♠♥ Monterey Home Video 133-816/IVE/
\$39.95

LOU BUNIN'S ALICE IN WONDERLAND
Carol Marsh, Stephen Murray,
Pamela Brown
♠♥ Monterey Home Video 133-814/IVE/
\$39.95

CARTOON PARADE NO. 2

Animated
♠♥ Nostalgia Merchant NM6002/Media
Home Entertainment/\$19.95

CHINESE BOXES

Will Patton, Adelheid Arndt,
Robbie Coltrane
♠♥ Vestron Video 4347/\$69.95

CONFESSIONS OF TOM HARRIS

Linda Evans, Don Murray, David Brian
♠♥ Monterey Home Video 133-815/IVE/
\$39.95

FOOLS

Jason Robards, Katharine Ross
♠♥ Prism Entertainment 2865/\$59.95

GO JOHNNY GO

Alan Freed, Chuck Berry, Jimmy Clanton
♠♥ Hal Roach Studios HR 3001/\$29.95

GOODBYE NEW YORK
Julie Hagerty, Amos Kollek
♠♥ Vestron Video 5105/\$79.95

HERO BUNKER
John Miller, Maria Xenia, Fernando Bisiani
♠♥ USA Home Video 213-805/IVE/\$39.95

HOMO EROTICUS/MAN OF THE YEAR
Lando Buzzanca
♠♥ Hal Roach Studios HR 7002/\$59.95

THE MAGNIFICENT AMBERSONS
Joseph Cotten, Anne Baxter, Tim Holt
♠♥ Nostalgia Merchant NM8042/Media
Home Entertainment/\$19.95

A MATTER OF LOVE
Michelle Harris, Mark Anderson,
Christy Neal
♠♥ Vestron Video 4364/\$69.95

THE MEDITERRANEAN IN FLAMES
Costas Precas, Costas Karras,
Olga Politou
♠♥ USA Home Video 213-809/IVE/\$39.95

METROPOLIS
Thea Von Harbou, Bridget Helm
♠♥ Hal Roach Studios HR 199/\$14.95

MR. AND MRS. SMITH
Carole Lombard, Robert Montgomery,
Gene Raymond
♠♥ Nostalgia Merchant NM8007/Media
Home Entertainment/\$19.95

MY DEAR SECRETARY
Kirk Douglas, Lorraine Day, Keenan Wynn
♠♥ Hal Roach Studios HR 085/\$14.95

NONE BUT THE LONELY HEART

Cary Grant, Ethel Barrymore,
Barry Fitzgerald
♠♥ Nostalgia Merchant NM8007/Media
Home Entertainment/\$19.95

OF MICE AND MEN

Randy Quaid, Robert Blake
♠♥ Prism Entertainment 1934/\$59.95

OFF YOUR ROCKER

Milton Berle, Red Buttons,
Dorothy Malone
♠♥ Hal Roach Studios HR 7001/\$59.95

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Freddy - Patty - Bennett - Tom - Scott S.

Jim M. - Blam Your crew Jim G.

Relativity **COMBAT**

Hardware Cross-Promotion Launched Atlanta Store Seeks Niche in CD Market

BY RUSSELL SHAW

ATLANTA Via a cross-promotion with Circuit City, the Richmond, Va.-based electronics retailing giant with four Atlanta locations, Atlanta Compact Disc is aiming to carve a niche in the competitive CD market.

Billing itself as "the only exclusively Compact Disc store in the Southeast," two-month-old Atlanta Compact Disc (ACD) is pursuing counter-top distribution of \$5 discount coupons at the Lenox Square Circuit City, located a little more than one mile south of ACD's 900 square foot store in the Windsor Station shopping center.

"We expect the promotion to go well for us," says ACD owner Kevin Sechrist, a former singles buyer for Camelot Music in Atlanta. "We are doing this because we estimate that at least 25% of our sales come from people who have just bought CD players in the last month."

Sechrist also gauges that about 90% of his customers already own CD players, "while some are buying CDs in anticipation of buying a player in the near future."

Atlanta Compact Disc's site is in the mixed business-residential Brookhaven area, just outside the Atlanta city limits. As such, its inventory and sales patterns fit the demographics of this upper middle class, well educated neighborhood.

"We have about 3,000 pieces in stock," says Sechrist. He estimates inventory at about 40% pop and rock, 30% classical, and the rest divided between jazz and soundtracks. "The sales patterns are real similar," he says, "except that classical is closer to 35%. CD is of course a perfect medium for classical music."

Sechrist estimates that his demographics are heavily male, from about 25 to 40.

But why would Atlanta Compact Disc locate in a strip mall somewhat off the beaten track? For several reasons, Sechrist says. He notes that Windsor Station, a modern strip mall, is across the street from a terminal stop of MARTA, the city's rapid-rail line. Sechrist is hoping to boost the walk-in commuter trade, and has considered on-street signage viewable from the elevated train station to accomplish that purpose.

Atlanta Compact Disc's Windsor Station neighbors are also helping

to generate business, the total of which Sechrist estimates at about \$6,000 weekly. He says the shop has "very similar demographics" to Video Connection, located a few doors away. And he also suggests that Gorin's Ice Cream, a hugely popular local frozen confection retailer, helps traffic as well.

The nearest record stores, though are Record Bar and Camelot, more than a mile away at Lenox Square. While competition is not a geographic factor, it is in terms of price.

Sechrist claims that "we charge less than most record stores," up to \$4 less on some imports. "This has really helped us get some repeat business," he says. "We have definitely found a crown for our pieces."

Until Christmas, Sechrist's "pieces" will also include "a few hit LPs and cassettes. But," he maintains, "this will only be a transitory thing until after the holidays."

One product line that Sechrist has totally ruled out is CD hardware. "We've thought of selling it but don't want to do it on the side and wind up not getting referrals from the people we work with—like Circuit City," Sechrist says. "We are a

CD store only. That's the reason for Atlanta Compact Disc—because with all the new CD-hardware owners, we saw a new demand for this type of specialty store, a demand that wasn't being fulfilled near us."

Like other retailers carrying CD, Sechrist's operation has encountered ordering problems, and he buys from 13 different suppliers. He says that "some labels are worse than others," and notes with chagrin that a 1,000-piece order placed with the local WEA warehouse two months ago is only 23% filled.

The entrepreneur has another pet peeve with labels: lack of co-op dollars. "The major labels," he laments, "won't advertise CDs separately, but only in a group with LPs and cassettes." He cites classical label Telarc as a welcome exception.

Atlanta Compact Disc's self-generated advertising budget is "somewhat limited," Sechrist confides. The store's are currently running weekly in Creative Loafing, a 100,000-circulation entertainment-oriented paper, and about once a month in the Leisure Guide of the Saturday Atlanta Journal-Constitution.

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FOR WEEK ENDING DECEMBER 21, 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
ENTERTAINMENT	1	1	42	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.		•	•	•	•				
	2	3	40	KARATEKA	Broderbund	Action Arcade Game.		•	•	•					
	3	2	7	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•	•			
	4	7	7	SILENT SERVICE	MicroProse	Submarine Simulation Game		•	•	•	•				
	5	5	102	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
	6	4	15	JET	Sublogic	Flight Simulation		•	•	•					
	7	10	13	WINTER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•				
	8	8	110	FLIGHT SIMULATOR	Microsoft	Simulation Package				•	•				
	9	6	11	HACKER	Activision	Mystery Adventure Game				•					
	10	9	34	GATO	Spectrum HoloByte Inc.	Strategic Game		•			•	•			
	11	11	9	G.I. JOE	Epyx	Action Adventure Game		•		•					
	12	13	56	GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•	•				
	13	12	9	THE EIDOLON	Epyx	Action Adventure Game		•	•	•					
	14	14	7	KORONIS RIFT	Epyx	Fantasy Adventure Game			•	•					
	15	18	5	SUPERBOWL SUNDAY	Avalon Hill	Action Strategy Game				•					
	16	20	5	TEMPLE OF APSHAI TRILOGY	Epyx	Strategy Action Adventure		•	•	•	•	•			
	17	19	5	HEART OF AFRICA	Electronic Arts	Graphic Adventure				•					
	18	15	53	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•	•	•			•
	19	16	9	LODE RUNNER'S RESCUE	Broderbund	Action Arcade			•	•					
	20	17	7	ALPINE ENCOUNTER	Random House	Action Adventure Game		•		•	•				

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Denver Dealer Brooks Sticks to Conservative Growth Policy

BY EARL PAIGE

DENVER Early independent home video specialty dealers that added stores slowly along conservative lines have the best opportunity to withstand the present competition crunch. This is the experience of Fred Brooks of nine-unit Video + Inc.

As Brooks relates his entry, he hit the deck running. He opened four stores in 1982, then built them up. Only a single store was opened during 1983, two last year and another pair this year.

A 20-year veteran of the retail furniture business in Michigan, Brooks likes to tell friends, "I retired by age 40." That's when he came here and got the business bug all over again.

Coming from an intensely competitive business taught Brooks a lot of principles, he says. It was a good thing, he adds, because Denver is one of the most competitive home video retail markets.

For one thing, Denver is national headquarters for Video Concepts, the giant mall-oriented, predominantly hardware chain. Despite Video Concepts' presence, National Video, the mammoth franchise chain headquartered in Portland, Ore., established an early dominance here. "They have something like 44 units in the metro area," Brooks says.

Morever, three-year-old Video

Exchange, another vigorous franchise chain, is also here. "I think it's finally reached saturation," Brooks says. "I don't seem to see National Video or Video Exchange opening that many new stores here now."

At least record/tape chains have not been entering home video as furiously here as in most other markets out west. But the choice niches in the market are being plugged in all the time.

"I had one store all by itself for a while, but now there's three competitors out there," Brooks says of one suburb. "The independents that have held their own have done so by operating on a quality basis."

He says the availability of used tapes in the past two years has led to a proliferation of stores. "Many are under-capitalized. There is room for only so many stores."

Brooks' basic business plan revolved around a more or less standard store size of 1,200 square feet. He also eschewed Beta from the very beginning, allowing him to start right off in 1982 with 1,500 titles in the first store.

Gradually, the Video + stores' headquarters has been enlarged to present 2,300 square feet of selling space. "We had to have a place for our office," which occupies space in the building, Brooks notes. The chain now employs 40 people.

Surprisingly, considering the fierce competition, Brooks has been

able to maintain a \$3 rental fee from the start. "We allow two for that price on weekends. We also rent VCRs for \$9.95 plus two movies."

Brooks believes in membership clubs. Video + charges a yearly fee of \$19.95 which allows members various benefits. A chief benefit is the ability to purchase "Video Checks" for \$2 giving members \$1 off on rentals.

Another rather stable factor has been operating hours. Initially, stores were open 10 a.m.-8 p.m., Brooks says, "but we added another hour." Sunday hours are noon-6. The stores are closed for several

holidays. "It works out," he notes, "because we feature these as free days for rentals."

Video + does feature adult video, and Brooks is vigilant in view of the national scene. "We are very careful. We merchandise it in a separate section," says Brooks, a member of the Video Software Dealers Assn. who is currently involved in organizing a chapter here.

Like many independent specialty retailers, Brooks has moved slowly into sales of video. "We sell some when the price is advantageous, as with Paramount. There's no problem with sell-through with

Paramount and Disney [lower list items].

"The problem is where list is \$59-\$79. Then it's very difficult. Also, all too often the studios wait six months and then drop the list. Look what happened on 'Star Wars' and 'The Empire Strikes Back.' Reducing the price on these highly popular titles after initial release causes people to decide to wait it out."

Is Brooks eyeing more stores? What about one in Vail, where he likes to ski? "Right now, we're busy doing our job here," he says. "We have people who have remained customers for four years."

FOR WEEK ENDING DECEMBER 21, 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	12	PINOCCHIO	Walt Disney Home Video 239	1940	29.95	
2	2	12	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95	
3	3	7	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95	
4	4	12	THE CARE BEARS MOVIE ▲	Samuel Goldwyn Company Vestron 5082	1985	24.95	
5	6	12	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE	Children's Video Library Vestron 1508	1985	29.95	
6	7	3	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977	29.95	
7	5	8	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98	
8	10	12	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95	
9	9	12	LIFE WITH MICKEY!	Walt Disney Home Video 260	1985	29.95	
10	19	12	AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95	
11	11	9	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98	
12	12	12	VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95	
13	NEW▶		A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92	1981	29.95	
14	NEW▶		IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95	
15	14	11	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95	
16	21	12	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95	
17	13	12	THE TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	1985	24.95	
18	22	12	CARE BEARS IN THE LAND WITHOUT FEELING ▲	Family Home Entertainment F357	1984	29.95	
19	23	12	SUPERMAN	DC Comics Inc. Warner Home Video 34079	1985	24.98	
20	16	8	SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985	24.95	
21	15	2	CHALLENGE OF THE GOBOTS: VOLUME I	Children's Video Library Vestron 1515	1985	29.95	
22	8	12	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95	
23	18	8	PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Inc. Warner Home Video 11508	1985	19.98	
24	24	10	THE TRANSFORMERS: S.O.S. DINOBOTS	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-128	1985	14.95	
25	20	4	THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95	

● 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.

Sony Introduces 'Flat' New Idea for Merchandising

BY TONY SEIDEMAN

NEW YORK Sony Video Software Co. has begun placing video box art on record album-sized 12-by-12s, a move it says will be a big help for video and record retailers who want to merchandise as much product in as little space as possible.

"The video flat is an idea that will help revolutionize the way that video titles are merchandised in both record stores and video software stores," says Sony Software's newly promoted director of marketing, Andy Schofer.

"Video flats," he says, will enable record and video retailers to "get as much merchandising space in as small an area as possible." If used to the fullest extent, Schofer maintains, the flats could prove a major aid in selling catalog titles and genre-specific product.

According to Schofer, the flats will prove a powerful tool for record retailers who carry video music product. Sony, he explains, is looking to "take a 12-by-12, which is the size of a record album cover, and use that material to insert music title information into the appropriate section of the record dumps."

The video flat will be a boost for record retailers carrying video, Schofer says, because it "looks different than a record album, and is notifying them that a video title exists on the artist involved."

Sony is currently developing art

and production specs for video flats which it plans to send to software outlets in February. According to Schofer, at least one major West Coast record and video chain as well as home video franchisor National Video have reported interest in the program.

Among the questions Sony is currently deciding on is whether the flats should be 12 by 12 inches or 12 by 13, with a one-inch "raise," to better draw consumer attention to the fact that a special item is being promoted. Sony is also considering making the flats out of plastic, to enhance their durability, and to enable dealers to "put stickers on and pull them off, and take a wax pen and put sale prices on it," Schofer says.

"The record retailers are very excited about it," with the California chain wanting "us to give it to them as soon as possible," Schofer claims. In addition, he says, "Ron Berger of National Video is waiting for us to give him a whole bunch of these things. He's going to create a special dump bin for these to go into his franchisers."

The idea of "video flats" was developed by a New York video retailer to help save floor space, Schofer says: "We got it from Steve Savage down at New Video. He's using this concept right now, where he has a very small video retail store, and he's taking videocassette covers

(Continued on page 20)

Video retailing

Scotch Readies High Grade Push 'Winning Cards' Tape Sweepstakes

NEW YORK Scotch is backing its higher grade videocassettes during the first quarter of 1986 with a sweepstakes designed to stimulate initial purchase and provide incentive for repeat consumer buys.

The contest, dubbed "Winning Cards," features a rub-off game card packed inside marked packages of Scotch EG, EG+ and EXG extra high grade videocassettes. Video headcleaning cassettes and multi-packs of floppy disks will also contain the game cards.

More than 50,000 prizes will be awarded, including video equipment from GE, Scotch products and special "instant savings checks" worth

\$4.50 on future Scotch purchases. Six million game cards will be distributed.

Ten top prizes are GE home entertainment centers, featuring a television monitor, stereo hi fi VCR, CD player and five other audio components. Other GE prizes include 15 video camcorders, 75 hi-fi stereo VCRs and 100 console televisions. Scotch will award 10,000 each of its EXG videocassettes and video headcleaners, as well as unspecified numbers of floppy disks, CX audio-cassettes and color print film.

The promotion begins Feb. 1 and runs through April 30, or as long as supplies last.

SONY INTRODUCES FLATS

(Continued from page 19)

and cutting them in half, and mounting them on white album covers."

Other retailers have tried out the idea in the past, but Sony's move marks the first time an American manufacturer has deliberately made "video flats." Retail and manufacturing executives involved in the flats program say the Video Software Dealers Assn. has been contacted about possible participation in pumping the project.

Even so, Schofer notes, video specialty stores may prove a hard sell for the video flats. "Video software retailers have to be exposed to this and exposed to the sense that this

makes," he says, adding that "this is a very novel and advanced way to merchandise video titles. It will give manufacturers a lot more space to merchandise product on."

Retailers can carry flats of product they don't have in stock, and then special order when consumers ask, Schofer adds—something which will allow them to broaden the reach of their libraries considerably at no inventory risk: "The retailer will only have to merchandise these titles through 12-by-12s and not carry the stock."

Costs on the flats are not low; they're roughly 30 cents apiece, about the same as a videocassette box. "They're expensive," Schofer acknowledges, "so we're trying to get the cost down." He sees Sony printing up between 3,000 and 7,000 flats for each of its titles.

Posters, the most popular form of p-o-p material, cost from "25 cents up to a buck," Schofer points out. He says Sony is "considering [the flats] as either an alternative to some of the p-o-p that is being produced, or as an additional piece of p-o-p."

Video flats are already being used in other countries, Schofer says: "We talked to people in England, and it seems that they are testing this thing over there, and it's a success."

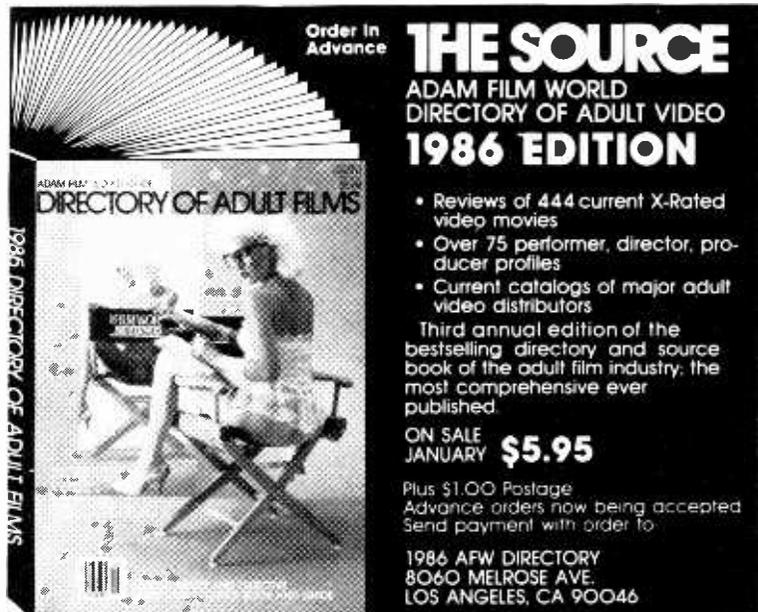


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Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	6	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
2	2	7	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
3	14	2	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
4	16	3	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
5	6	4	BREWSTER'S MILLIONS ▲	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
6	4	6	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
7	3	11	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
8	7	3	VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
9	5	11	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
10	9	10	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13
11	10	7	GOTCHA! ●	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13
12	8	15	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R
13	12	10	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R
14	13	5	BABY... SECRET OF THE LOST LEGEND	Touchstone Home Video 269	William Katt Sean Young	1985	PG
15	11	15	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
16	21	2	LOST IN AMERICA ●	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R
17	24	2	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R
18	28	2	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR
19	19	6	SECRET ADMIRER ●	Orion Pictures Thorn/EMI/HBO Video TVA2990	C. Thomas Howell Dee Wallace Stone	1985	R
20	17	6	CAT'S EYE	Key Video 4731	Drew Barrymore James Woods	1985	PG-13
21	20	30	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG
22	29	2	PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R
23	15	14	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13
24	18	23	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
25	34	20	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G
26	22	10	PORKY'S REVENGE	CBS-Fox Video 1463	Dan Monahan Chuck Mitchell	1985	R
27	25	25	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
28	26	13	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG
29	31	35	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
30	30	3	MOVING VIOLATIONS	CBS-Fox Video 1462	Sally Kellerman John Murray	1985	PG-13
31	39	21	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
32	27	21	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
33	23	5	CREATURE	Media Home Entertainment M808	Klaus Kinski	1985	R
34	33	2	GIRLS JUST WANT TO HAVE FUN-THE MOVIE	Image Entertainment New World Video 8508	Sarah Jessica Parker Helen Hunt	1985	PG
35	NEW ▶		WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR
36	32	21	FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R
37	37	4	RUSTLERS' RHAPSODY	Paramount Pictures Paramount Home Video 1781	Tom Berenger Marilyn Henner	1985	PG
38	36	11	FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R
39	38	19	THE MEAN SEASON ▲	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R
40	NEW ▶		JUST ONE OF THE GUYS	RCA/Columbia Pictures Home Video 6-20493	Joyce Hyser Billy Jacoby	1985	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.

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VSDA Sets Schedule for Seminars

Health Plan, Store Insurance Program Also Announced

LOS ANGELES The Video Software Dealers Assn. (VSDA), growing vigorously, is out on the hustings pushing hard to improve its ability to serve members. Among the new programs announced at a recent chapter meeting here are a series of seminars beginning next month in Dallas, a health plan, and a store insurance program relating to a sudden rise in interest rates.

Speaking at a recent Los Angeles chapter session at the suburban Pasadena Hilton, VSDA president John Pough said he could only outline the seminar series. "These are educational, one day on one subject: selling, accounting, managing stress—Video Retailing 101."

Commencing Jan. 21 in Dallas, the overall theme is "Growth And Success Through Financial Planning And Inventory Management." The seminars will be conducted by Harry Lansburg, a CPA and manager of Laventhol & Horwath in Philadelphia.

The seminar dates and sites are: Jan. 21, Dallas, Sheraton Mockingbird West at Love Field; Jan. 22, Los Angeles, Sheraton LaReina, near L.A. Airport. March 25, New York, Sheraton, Hasbrouck Heights, N.J. April 29, Chicago, Holiday Inn O'Hare Kennedy.

In an offbeat way of plugging VSDA's aims, Pough told of his in-

volvement in VSDA's predecessor group, the Video Retailers Assn. (VRA). Also involved, he said, was local consultant Mike Weiss of First Video Corp., who was an early organizer of the L.A. chapter. Along with Weiss, then a Chicago store-owner, "and a couple more dealers," Pough recalled, "we formed the first trade group in the summer of 1980."

He read from a credo for the group he later abandoned and asserted that its principles apply now as well. "One retailer alone cannot solve all the problems; together we can."

Pough described 13 different VSDA committees, emphasizing the seminars on the First Amendment. Aptly enough, in a question-and-answer session, Pough was asked for advice on the currently volatile adult video issue.

"In some areas, the law may require you to have separate sections [for adult], and it's curious that where this has happened, sales have increased as much as 45%. You have to use common sense; you don't display it with Disney. This involves community standards.

"VSDA is right now looking for guidelines," he added. "I wish I had a better answer."

As an indication of VSDA's overall growth, Pough confirmed an ear-

lier report that the trade group had contracted for 400,000 square feet of space for its Las Vegas convention next August (Billboard, Nov. 23). He also urged early hotel reservations, and said VSDA will be sending out a convention package in either January or February, the earliest such date for the four-year-old group.

Not all VSDA programs have panned out, Pough noted in an interview following his talk. He registered disappointment over a workmen's compensation plan he said he worked on for two years: "Only about four stores signed up."

The health program is being worked out. The insurance plan is stirring daily calls at his store, he said, and so far VSDA is trying to line up carriers rather than design a total program.

EARL PAIGE

Video Plus

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories.

FROM RCA's distributor and special products division, Deptford, N.J., come two new broadcast stereo adapters to enable consumers to use receive tv stereo broadcasts. The Model BSA010 (suggested price: \$79.95) makes it possible to receive and record tv broadcast audio on VCRs equipped with a stereo tv adapter jack. Model BSA020 (suggested price: \$149.95) adapts to RCA ColorTrak "L" tv sets equipped with stereo adapter jacks and RCA VCR models VLP650HF and VLP950HF, and can be used in a system with adaptable RCA sets and VCRs.

RCA is also offering multipacks of its T-120 Premium Grade blank videocassettes. The T-120 Paks contain five shrink-wrapped cassettes with carrying strap.

More tape from Sony, Park Ridge, N.J. The company has developed a new line of master grade videocassettes, the Pro-X series, designed for those who do live videotaping, editing and PCM digital audio recording. It is available this fall in Beta L-250 and L-500 and VHS T-60 and T-120 lengths.

Video Dynamics, St. Louis Park, Minn., is marketing a microproces-

sor-controlled, electronic video head cleaner that, according to the company, automatically calculates the amount of fluid and the amount of time required to clean the VCR's entire tape path. Designed for VHS and VHS Hi-Fi VCRs, the Model CJ-58 comes in a self-contained cartridge that is inserted and activated like a regular cassette. Cleaning time is about 15 seconds. Suggested retail price is \$18.95.

An anti-theft device for Beta VCRs, the VE-38, has been put on sale by Bib Audio Video Products, Lakewood, Colo. With the alarm locked in place, its triggering device will set off a continuous 98-decibel "scream" if the VCR is moved or the device tampered with, according to its manufacturer. The VE-38's VHS companion model is the VE-39. The suggested retail tag for each item is \$39.95.

Pompano Manufacturing, Pompano Beach, Fla., has introduced Cassetter, a videocassette storage unit for up to 20 Beta or VHS tapes. The compartment has its own switch-on battery-powered light for easy tape identification. Suggested price is \$69.95 for either model.

Southern Case's TravelMaster division, Raleigh, N.C., has added two more VCR carrying cases to its line: the TCL 1860 (suggested retail: \$56.50) and the SX-65 (\$42.95). The former model has metal; the latter has plastic locking hardware.

"It's A Small World After All. . ."

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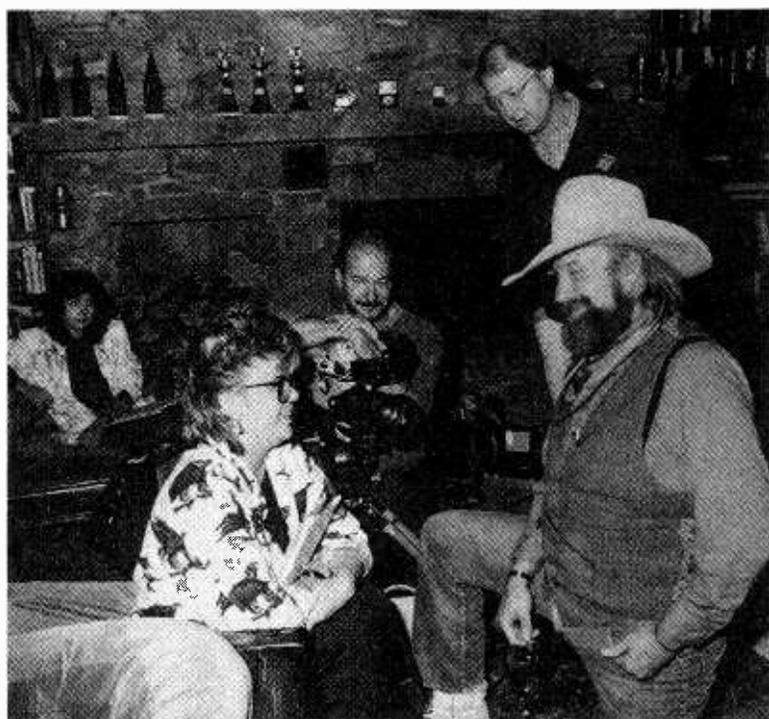
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VIDEO TREND



Under the Influence. Epic artist Charlie Daniels was interviewed recently for an MTV "Rock Influences" special on Southern music. Pictured in the living room at Daniels' Twin Pines Ranch are MTV producer Pat Lawford (left foreground) and Daniels. In back, from left, are production assistant Victoria Conti, camera operator Ed Fussel, and Ron Huntsman, director of promotion for Sound Seventy Management. (Photo: Jim Rawlings)

Dubin Speaks His Mind on Industry Woes

Leading Director Outlines His Secrets of Profitability

BY STEVEN DUPLER

NEW YORK The music video industry is plagued with a number of demons, ranging from inexperienced directors, producers and talent to unrealistic expectations about the potential of long-form programs.

That's the view of noted director Jay Dubin, who says that the only way for a director to keep a reasonable degree of profitability from music clips is to keep things "very, very tight," and look at the job from a filmmaker's perspective.

"For me, music video is profitable," Dubin says. "That's because I only take the jobs I know I can make profitable. I don't get into situations where I think we won't be able to do 100% of what we want within the time and the budget frame." Dubin cites as an example the recent clip he directed for New Edition's "Count Me Out."

"We had only a two-day shooting schedule," he says. "But we also had 72 scenes and a 13 page shoot-

ing script. Every word, every musical beat was notated and accounted for in that script. There was no guesswork."

Dubin and crew were able to complete the shoot in the time allotted, with no overtime. What's more, he says, the post-production process was made "infinitely easier because we had paid such careful attention to all the details while we were shooting."

This "cinematic" approach, Dubin says, is a far cry from a more typical situation: "The director says, 'Okay, let's shoot it five or six different ways, and then give it to an editor.' On a lot of shoots, the time gets used up, and by the end of the shoot, everyone's trying to combine shots and squeeze everything in."

"When we edit, there aren't four guys scratching their heads saying,

'How come the shots don't match?' When you don't have the pieces, you can't finish the puzzle correctly," he adds.

Dubin says that until the music industry begins to regard the making of music video clips as a cinematic art, and to accord them the care and attention they deserve, things will get worse. "In the music world, a lot of people don't treat music videos as part of the film business," he says. "Too many people go ahead and use inexperienced actors, directors and producers."

What happens then, he continues, are two things: First, a lot of young, extremely talented people don't get a shot at breaking into the business because they're not fast enough talkers, or well connected. Second, a lot of the talented professionals in the business end up seeking other work in commercials or television.

On the subject of long-form videos and their possibilities for the future, Dubin minces no words. "A couple of years ago, at one of the video conventions, I got booed because I said that I thought long-form music video was a pipe dream. However, I still think that long-form is just a buzz word."

The reason: "Once you start talking about making a long-form music video, and you want to do something original and not just a clip compilation with wraparounds, then you're talking about making a movie. And it's going to end up costing you what a B movie would cost."

Dubin conjures a hypothetical example. "Let's say you want to do an original long-form production on a new, up and coming act like A-Ha. Now, when you're finished, and that video goes to the stores, it's going to sell for something like \$69.95, right? How many fans are going to pay that, especially when they can

(Continued on page 24)



Jewel of the Ocean. At the recent London shoot for Billy Ocean's latest clip, "When The Going Gets Tough, The Tough Get Going," from the soundtrack to "Jewel Of The Nile," the film's star, Kathleen Turner, showed up for a turn at the microphone.

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.

ABC
How To Be A Millionaire
How To Be A Zillionaire/Mercury
Best Films
Animators: Alan Best/Teddy Hall

ASIA
Go
Astra/Geffen
Brey Powell Productions
Peter Christopherson

MATT BIANCO
More Than I Can Bear
Whose Side Are You On?/Atlantic
Limelight Films
D. Kleinman

JAMES BROWN
Living In America
Rocky IV Soundtrack/Scotti Bros./CBS
John Beug
John Beug

JOHN CAFFERTY & THE BEAVER BROWN BAND
Small Town Girl
Tough All Over/Scotti Bros./CBS
James Bescea
Danny Smith

PHIL COLLINS
Take Me Home
No Jacket Required/Atlantic
Paul Flaherty
Jim Yukich

CHRISTOPHER CROSS
That Girl
Every Turn Of The World/Warner Bros.
EKT
Paula Greif/Peter Kagan

ROGER DALTRY
Let Me Down Easy
Under A Ragging Moon/Atlantic
Keefco
Keefco

VINCE GILL
Oklahoma Borderline
The Things That Matter/RCA
Bayron Binkley
Bayron Binkley

PAUL JABARA
Ocho Rios
De La Noche/Warner Bros.
No Pictures
Lyndall Hobbs

LOUISE MANDRELL
Some Girls Have All The Luck
Maybe My Baby/RCA
Mandrell/Cook
Michael Lindsay Hogg

JONI MITCHELL
Good Friends
Dog Eat Dog/Geffen
Jim Blashfield Productions
Jim Blashfield

JUICE NEWTON
Hurt
Old Flame/RCA
David Naylor
Oley Sassone

PLATINUM BLONDE
Situation Critical
Alien Shores/Epic
Alan Weinrib/Champagne Productions
Robert Quartly/Deborah Samuel

R.O.A.R.
We Gotta Do It
R.O.A.R./Tabu/CBS
Simon Stryker/Pendulum Productions
Tony Greco

DIANA ROSS
Chain Reaction
Eaten Alive/RCA
Jacqui Byford/MGMM
David Mallet

SADE
Sweetest Taboo
Promise/Portrait
Keller-Thornton
Brian Ward

STRAFE
Comin' From Another Place
Comin' From Another Place/A&M
Noelle La Muniere
Paul Bloome

Melody Filmgroup Gearing for 'New Approach'

BY ETHLIE ANN VARE

LOS ANGELES Melody Filmgroup of Burbank is looking forward to new professionalism and profits for the music video industry through the eventual establishment of union agreements and the elimination of fixed bidding in music video production.

"When videos go union—which we all know is coming—when royalties and director negotiations and profit participation are implemented, it's going to become a very lucrative field for a lot of people," says Melody partner/producer Chip Miller. At the same time, he says, "It's also going to close the doors for a lot of people."

"We're preparing for it. We've already geared up for a whole new approach to production, financing and administration. We're ready."

Part of the strategy for Melody, formerly the F/M Filmgroup, comes through its association with Harmony Pictures, a commercial production company which turns out approximately 100 tv spots an-

nually and grossed \$15 million this year. From Harmony, Melody has learned much about the business end of the production game plan, and has also gained a revenue source that makes it possible to play with the more creative—and less profitable—field of music video.

"We don't count on making a lot of money on music videos," says Miller. "We count on having a lot of fun with it, introducing a lot of new directors to it, and learning new approaches to the business. In most cases, the profit margin on one commercial can finance three fairly budgeted videos."

Melody's contracted directors and producers have already turned out such clips as UB40's "I Got You Babe," Bruce Springsteen's "Downbound Train," Squeeze's "Hits Of The Year" and Oingo Boingo's "Weird Science." With more than a dozen directors signed, Miller says Melody offers prospective clients a variety of styles and budgets.

"We have Haskell Wexler, who is a legend as a director of photogra-

phy and who has already done two

videos and directed over 20 commercials. Nicolas Cage and Ron Howard—we love having them, but of course we can't count on their availability very often. Alan Metter is starting to make a name for himself.

"These people are not in it for the money: If Ron Howard gets a million-three for a feature, I'm sure 10% of a \$90,000 budget isn't going to mean anything to him. But we also have young, hungry directors who need this opportunity."

Miller, who anticipates that competitive rather than fixed bidding will eventually become the norm in video production, predicts that Melody's "director spread" will give the firm a chance to aim for any type of video assignment.

Scott Lloyd-Davies, Deborah Samuel, William Tannen, William Timmer and Eric Trules.

Melody recently renovated a 15,000 square foot complex in Burbank with directors' suites, a screening room, sound stage, wardrobe casting department, etc. The company owns its own 35mm cameras and has its own film inventory.

In fact, Melody has already obtained independent financing for two low-budget feature films to commence production in 1986: the \$5.2 million "Woden's Day" and the \$5 million "Goodbye Idaho Kid." Miller says it's part of the scenario for the firm's progression into larger and more challenging outlets.

"I can name you directors who didn't even have a reel, and were walking into record labels saying, 'I'm a director, give me a gig.' And they were getting gigs," Miller exclaims. "That was the 'good old days,' back in '79-'81."

"Now it doesn't happen that way. We're very excited about the way things are heading, and we want to be real prepared for it."



Count on It. MTV executives were treated to a rare daytime appearance by Count Dracula, on hand to present the new album by A&M's Y&T. Pictured from left are Joan Tarshis of Tarshis/Kaufman Associates; Roberta Kruger, director of talent relations for MTV; the Count; John Sykes, vice president of programming for MTV and VH-1; and Bruce Kirkland and Rob Steinberg of Second Vision.

DIRECTOR JAY DUBIN SPEAKS HIS MIND

(Continued from page 23)

get 'Beverly Hills Cop' on video-cassette for \$25 at discount? The universe is very small."

According to Dubin, if the producers of a proposed music video long-form sank the same funds into "a low-budget film, on the order of 'Fast Times At Ridgmont High,'" they'd be assured of a "tremendous universe, who'll buy it and rent it."

These days, only about a third of Dubin's work schedule is devoted to music video work. The other two-thirds is spent making tv commercials and tv shows. He recently completed the pilot for "The Wombles," a proposed 26-segment tv series, and was also awarded an ACE award for best comedy direction for his work on the Joe Piscopo HBO special.

"I've been doing a lot of singing-and-dancing commercials," he laughs, referring to recent spots for NEC, Tofutti and McDonald's. "I like them because you get to combine comedy with music."

The Piscopo show (one of the highest budgeted cable specials to date) was "just like shooting a movie," he says. "It was a 21-day shoot, and we had all these extremely elaborate sets and multiple cameras." The Wombles show, on the other hand, was "basically just a three-camera tape show. It was like shooting a soap opera. And then, all of a sudden, you have to do all these music numbers live with just three cameras, with only six or seven days to shoot the whole thing. It's like doing a four-minute music video clip in an hour and a half."

A self-described "Jewish kid from Brooklyn" who "never even owned a stereo or an album until this year," Dubin has gone surprisingly far in both the music video and film industries. An engineer by training, his background includes a stint doing live overseas tv hookups for ABC. "When videotape hit it big, I

Million-Dollar Bash from MTV

NEW YORK The Hooters, Starship, Charlie Sexton and other major artists slated to appear at MTV's fifth annual New Year's Eve bash will have a lot of competition for the limelight.

During the celebration, which will be televised live on MTV, the winner of the Nabisco-sponsored "Million Dollar Giveaway" contest, the channel's largest promotion to date, will be drawn from more than 3 million entries. The grand prize: an initial installment of \$85,000 and \$32,000 per year for the next 25 years, as well as the services of a financial analyst. Other prizes include a Porsche 911 Targa (with car phone), one-week trips to Rio de Janeiro and Paris and a screening room.

had a film background and also understood engineering. That made it easy for me," he says.

When MTV came along, he adds, "Everything just took off." While he plans on continuing to work in music video, he also intends on keeping all his options open in the other areas in which he works.

Looking to next year and beyond, Dubin sees labels becoming more selective about the amount of video production they engage in, as well as budgets. "The labels are going to tighten the reins," he says. "I think they're going to be more judicious as to where they're spending their money. Those \$150,000 or \$200,000 budgets are very few and far between. And there's no real advantage to spending massive amounts of money."

He says that the current spate of music videos with computer-generated effects is "basically a fad," and points out that "once the top computer effects people who are now doing these things for next to nothing to have it on their reel have all done that, that'll be it for computer effects for a while."

He acknowledges that "there is some incredibly beautiful computer effects work being done." The problem, he says, is that not enough music video makers are paying attention to what he considers the key word in filmmaking: motivation.

"I often argue with cameramen who set up beautiful crane shots that look wonderful, but don't tell the story," Dubin says. "The talent is the No. 1 thing in any production. Everything is there to make the talent look good—story, sets, cameras. The technology, though, is there to serve us. We can't become slaves to it, just because it's new, it's there, and we've got to use it."

He cites Mick Jagger's "Hard Woman" clip: "That's an astonishing bit of animation. They do things in there that would've been impossible a couple of years ago. But, after you've seen all the light tracing, and all the amazing graphics, you've then got to ask: Where's the story? What does it all mean? And without a story, any piece of film means nothing."

PLAY LIST

Dec. 15-22, 1985



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- Dire Straits "Walk Of Life"
- Sting "Russians"
- John Lennon "Jealous Guy"
- David Grant & Jaki Graham "Mated"
- Bronski Beat "Hi! That Perfect Beat"
- Lloyd Cole "Lost Weekend"
- The Cult "Revolution"
- Artists United Against Apartheid "Sun City"
- Lionel Richie "Say You Say Me"
- Wham! "I'm Your Man"
- Waterboys "Whole Of The Moon"
- Grace Jones "Slave To The Rhythm"
- Julian Lennon "Because"
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MTV PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	ARTIST / TITLE / LABEL	WEEKS ON PLAYLIST
VIDEOS ADDED THIS WEEK	ABC HOW TO BE A MILLIONAIRE Mercury	LIGHT
	PAT BENATAR SEX AS A WEAPON Chrysalis	MEDIUM
	BLOW MONKEYS FORBIDDEN FRUIT RCA	NEW
	ROGER DALTRY LET ME DOWN EASY Atlantic	POWER
	DOKKEN THE HUNTER Elektra	BREAKOUT
	JULIAN LENNON STAND BY ME MCA Home Video	BREAKOUT
	LOVERBOY DANGEROUS Columbia	POWER
	SADE THE SWEETEST TABOO Portrait	NEW
	SAXON BROKEN HEROES Capitol	NEW
	STING RUSSIANS A&M	POWER
POWER ROTATION <small>(Sneak Preview Videos)</small>	A-HA THE SUN ALWAYS SHINES ON TV Warner Bros.	5
	ASIA GO Geffen	2
	CARS TONIGHT SHE COMES Elektra	4
	DIRE STRAITS WALK OF LIFE Warner Bros.	4
	HOOTERS DAY BY DAY Columbia	2
	ELTON JOHN WRAP HER UP Geffen	5
	JONI MITCHELL GOOD FRIENDS Geffen	3
	NIGHT RANGER GOODBYE Camel/MCA	2
	TOM PETTY & THE HEARTBREAKERS ROCK'N'ROLL STAR MCA	2
	BRUCE SPRINGSTEEN MY HOMETOWN Columbia	4
HEAVY ROTATION	BRYAN ADAMS/TINA TURNER IT'S ONLY LOVE A&M	8
	*ARCADIA ELECTION DAY Capitol	7
	ARTISTS UNITED AGAINST APARTHEID SUN CITY Manhattan	8
	*CLARENCE CLEMONS/JACKSON BROWNE YOU'RE A FRIEND OF MINE Columbia	6
	PHIL COLLINS/MARILYN MARTIN SEPARATE LIVES Columbia Pictures	12
	*JOHN COUGAR MELLENCAMP SMALL TOWN Riva/PolyGram	7
	MIKE & THE MECHANICS SILENT RUNNING Atlantic	5
	*EDDIE MURPHY PARTY ALL THE TIME Columbia	14
	LIONEL RICHIE SAY YOU SAY ME Motown	7
	SCRITTI POLITTI PERFECT WAY Warner Bros.	16
ACTIVE ROTATION	*SIMPLE MINDS ALIVE AND KICKING A&M	9
	*SURVIVOR BURNING HEART Epic	6
	PETE TOWNSHEND FACE THE FACE Atco	6
	WANG CHUNG TO LIVE AND DIE IN L.A. Geffen	10
	*ZZ TOP SLEEPING BAG Warner Bros.	5
	AEROSMITH LET THE MUSIC DO THE TALKING Geffen	3
	THE ALARM STRENGTH IRS	10
	INXS THIS TIME Atlantic	11
	PAUL McCARTNEY SPIES LIKE US Capitol	5
	*STING LOVE IS THE SEVENTH WAVE A&M	10
WRESTLERS LAND OF 1000 DANCES Epic	7	
MEDIUM ROTATION	PHIL COLLINS TAKE ME HOME Atlantic	3
	DIVINYLS PLEASURE AND PAIN Chrysalis	6
	SHEILA E. A LOVE BIZARRE Paisley Park/Warner Bros.	9
	EURYTHMICS/ARETHA FRANKLIN SISTERS ARE DOIN' IT FOR THEMSELVES RCA	6
	COREY HART EVERYTHING IN MY HEART EMI America	3
	BILLY OCEAN WHEN THE GOING GETS TOUGH Jive/Arista	3
	ROBERT PALMER DISCIPLINE OF LOVE Island	7
	QUEEN ONE VISION Capitol	2
	CHARLIE SEXTON BEAT'S SO LONELY MCA	10
	STEVIE RAY VAUGHAN CHANGE IT Epic	9
PAUL YOUNG EVERYTHING MUST CHANGE Columbia	2	
BREAKOUT ROTATION	AUTOGRAPH BLONDES IN BLACK CARS RCA	5
	BLUES BROTHERS SOUL MAN Warner Home Video	6
	JOHN CAFFERTY & THE BEAVER BROWN BAND TOUGH ALL OVER Scotti Brothers/CBS	3
	DREAM ACADEMY LIFE IN A NORTHERN TOWN Warner Bros.	8
	MICK JAGGER HARD WOMAN Columbia	7
	MOTLEY CRUE HOME SWEET HOME Elektra	6
	SCORPIONS NO ONE LIKE YOU Mercury	7
	DIONNE WARWICK & FRIENDS THAT'S WHAT FRIENDS ARE FOR Arista	4
	Y&T ALL AMERICAN BOY A&M	6
	YES HOLD ON Atco	7
LIGHT ROTATION	BALTIMORA TARZAN BOY Manhattan	9
	BIG AUDIO DYNAMITE THE BOTTOM LINE Columbia	4
	BON JOVI SILENT NIGHT Mercury	5
	THE CURE IN BETWEEN DAYS Elektra	15
	BOB DYLAN EMOTIONALLY YOURS Columbia	5
	SHEENA EASTON DO IT FOR LOVE EMI America	4
	ECHO & THE BUNNYMEN BRING ON THE DANCING HORSES Sire	4
	PAUL HARDCASTLE JUST FOR MONEY Chrysalis	2
	HOODOO GURUS BITTERSWEET Big Time	5
	KOOL & THE GANG EMERGENCY De-Lite/PolyGram	2
MARILLION LAVENDER Capitol	6	
OINGO BOINGO JUST ANOTHER DAY MCA	3	
O.M.D. SECRETS A&M	3	
JOHN PARR LOVE GRAMMAR Atlantic	4	
POINTER SISTERS FREEDOM RCA	3	
PRINCE AMERICA Paisley Park/Warner Bros.	6	
TRIUMPH MIND GAMES MCA	5	
TOM WAITS DOWNTOWN TRAIN Island	3	
WATERBOYS THE WHOLE OF THE MOON Island	2	
NEW	JON ANDERSON EASIER SAID THAN DONE Elektra	3
	THE DAMNED GRIMLY FIENDISH MCA	2
	DARYL HALL & JOHN OATES When Something Is Wrong With My Baby RCA	2
	MINK DEVILLE I MUST BE DREAMING Atlantic	2
	OMAR & THE HOWLERS BORDER GIRL Austin	4
	PROPAGANDA P-MACHINERY Island	4
	SIMPLY RED COME TO MY AID Elektra	2
	SIOUXSIE & THE BANSHEES CITIES IN THE DUST Geffen	3
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.

VIDEO MUSIC CONFERENCE

November 21-23, 1985 Sheraton Premiere Hotel, Universal City, California
Post-Conference Reports

CONFERENCE HOSTS (from left): Sam Holdsworth, Jim McCullaugh and Steve Dupler; A-Ha awards sweep brings smiles to Steve Baron, Jo Bergman and Simon Fields; "Entertainment Tonight" interviews Patti Austin; Julian Lennon and "Weird Al" Yankovich mug for lens; Herbie Hancock enthuses; "Movies & Music" (continuing left) Taylor Hackford, Robert Wise, Stewart Samuels, David Byrne, Brian Grant, Andy Summers, Bob Rosen, and Vicki Costello.



"Music and Images at the Summit"

The effects of cinematic evolution on today's video market, the need to develop creative alternatives to traditional linear narratives in clips, and the need for more experimentation in long-form video were dominant themes during the American Film Institute's discussion.

The AFI session, one of the most heavily attended at the two-day event, included panelists David Byrne of Talking Heads, Andy Summers of the Police, film directors Taylor Hackford and Robert Wise, video music director Brian Grant, and American Talent International co-producer Stuart Samuels. Bob Rosen, director for AFI's National Center For Film & Video Preservation moderated.

Setting the stage for a discussion of cinema's influences on contemporary video production, Rosen showed clips of Lillian Gish's performance in D.W. Griffith's 1920s silent saga, "Way Down East," a Bugs Bunny cartoon called "What's Opera, Doc?," and an Ernie Kovacs comedy segment. Each panelist also showed a clip from one of his own works, including Wise's "West Side Story" and Hackford's "White Nights."

The need for creative experimentation in video, both short- and long-form, was a key issue. Panelists agreed that filmmaking can teach video directors to be an entertainment art form rather than merely an extension of sell-

ing records, but were divided on how to accomplish this.

Said director Grant whose video clients include Olivia Newton-John and Donna Summer, "Innovation originally took place in video because there was no funding from the labels, no guidelines. Now it's a business."

Echoed the Police's Summers, "Video is becoming like visual chewing gum: unless we can care about the characters, it's a three and a half minute chew."

Movie director Hackford suggested that putting cameras in the hands of musicians is a step in the right direction to ensure compatibility between music and video clips.

ATI's Samuels suggested that there is a new "video language" and observed that audiences conditioned to 30-second commercials don't comprehend disparate images easily.

"There's a glut of visual imagery today," chimed in Summers. "I'd like to see a lot less visuals in video and a lot more filmic approach in the way they're done."

Byrne of Talking Heads reinforced his theory of non-linear narratives by noting that continuing to make three and a half minute commercial clips will do nothing to enhance the future of long-form videos. Stated director Grant, "I'm more concerned about emotion than effects. Music videos suffer from effects; they could learn a lot from films."

But Samuels disagreed. "I think video is borrowing too closely from film. To make video viable, we've got to take ourselves to the next level—video wouldn't have gotten where it is if it weren't distinctive and unique."

One point on which panelists concurred, however, was that today's MTV-styled clips have become overly genre-conscious and cliché-ridden, targeting themselves shamelessly toward commerciality instead of artistic integrity.

When an audience member vociferously demanded why film directors appear to be moving over into the area of video and "taking business away from independent music video makers," Hackford responded by saying that in his case, he's only interested in making videos that relate to one of his own projects.

He cited the two clips he has done, "Against All Odds" and "Say You, Say Me" from his current picture, "White Nights," as examples, noting that his approach is basically to intersperse movie footage with artist performance.

KIP KIRBY

CREDITS: Editor, Jim McCullaugh; Coordinator, Ed Gchs; All articles by Billboard writers except for freelancers Ethlie Ann Vare (L.A.) and Debbie Rosenbaum (L.A.); Photos by Attila Csupo, Peter J. Carni and MCA Home Video; Cover & Design, Ginny Schaffer.

VIDEO MUSIC CONFERENCE

"On Your Mark"

A lively artist panel indicated that the musicians whom video is meant to benefit do not feel the medium always works in their favor. They expressed doubt about the amount of creative input they have in their own video images. Some were decidedly frustrated about the financial end of the business. Still, they gave credit to video for keeping their music in the public eye, and acknowledged that the form continues to expand in influence and sophistication.

Moderator Jo Bergman, vice president of video for Warner Bros. Records, opened by presenting the artists as "the people whose lives and careers are being molded by video. But, do we all want to make movies? Can we?"

Bill Wadhams, guitarist/vocalist of Mercury's Animotion, admitted, "We were nobodies last year; video helped us to be recognizable." At the same time, he noted, "Video can present an image which isn't true, and that can work for you or against you. Video has a huge effect on how people see you."

EMI artist Greg Kihn, who was an established recording and touring frontman before the advent of video, joked that his early clips effectively used humor only by default. "I wanted women and cars," he laughed, "but we didn't have the budget." In fact, added Kihn, "I've learned through experience to think of video in terms of budget. That controls what you can do and can't do. You guys," he said, indicating the large audience, "should really be taking an investment seminar, instead of listening to this."

Kihn went on to explain that he discovered the record labels make up their annual budgets early in the year, so that an artist who wants a good-looking video should be sure to complete an album by February if he or she wants a slice of the fiscal pie. Warner Bros. singer Patti Austin was outraged by this revelation, exclaiming, "I'm stupified! I'm gonna kill someone!"

Columbia's Herbie Hancock noted that video has not affected the way he makes his music, nor does he think in terms of video when creating an album. "Then someone's

doing it for you," cracked Kihn, "and charging you a fortune." Expanding on the thought, Kihn explained, "Someone has to decide so far in advance what song is going to be the single and the video from an album, that they have to depend on all these market research types for their information."

A 30-year veteran of live performing, Austin said that she views with interest the meteoric rise of music video stars. "I never had the opportunity that people have today," she said. "To find out what it feels like to start out on top of the mountain—and fall off."

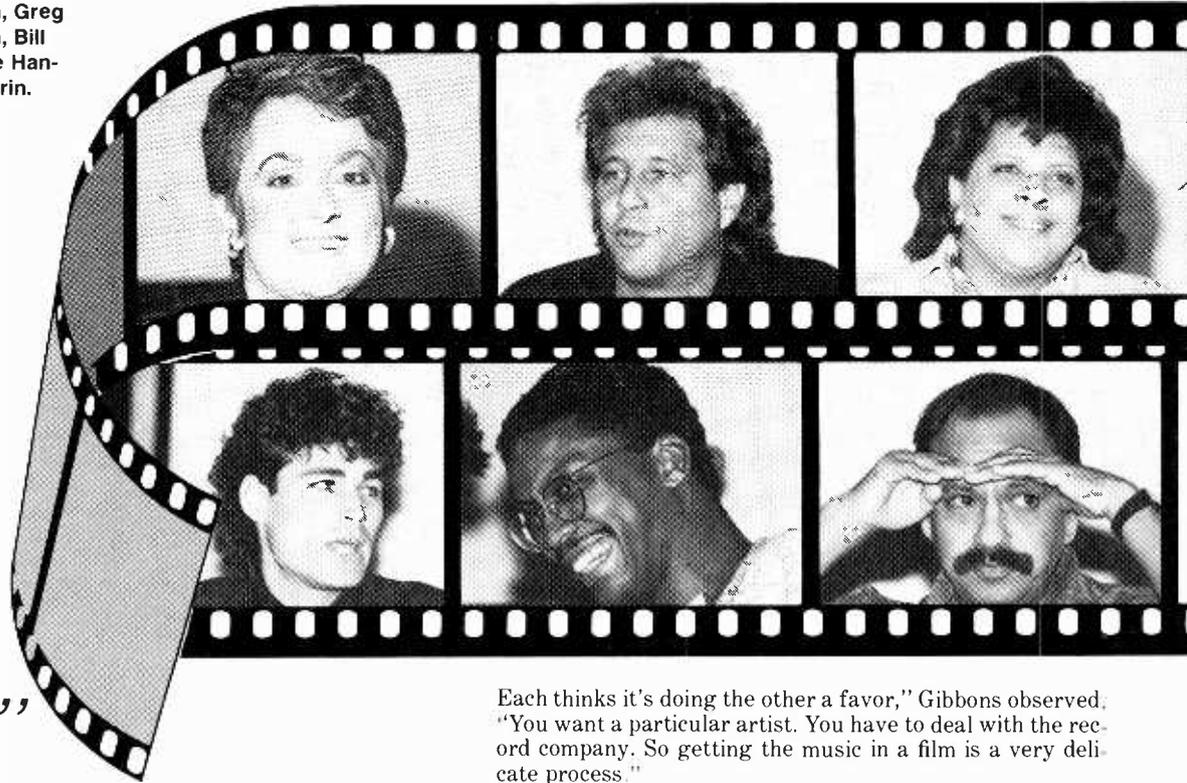
Cheech Marin, half of MCA's Cheech & Chong, edged into video backwards, starting with albums and progressing to feature films before attacking the small screen. "Video was a chance to use all our chops," he said. "We were musicians first, then filmmakers. What better?" Marin feels that re-

leasing his current album simultaneously with a long-form video is "the way to go, especially since long-form isn't recouped against your record."

Responding to a question about the ways in which video's reliance on image affects the artist, Bill Wadhams revealed certain negative effects of the hit video "Obsession" on his career. "Herbie and Cheech and Greg—they were identifiable before video," said Wadhams. "I wish people knew what I was about before they saw me on video. Now, I'm having trouble getting my own songs on our second album because they 'don't fit my character.'"

"That 'character' was determined by a song that Holly Knight and Michael Des Barres wrote. Musically, I have my own character. But now, other forces are at work. I'm influenced by the way people see me. So be careful you get introduced the way you really are." **ETHLIE ANN VARE**

ARTISTS SPEAK (from left): Jo Bergman, Greg Kihn, Patti Austin, Bill Wadhams, Herbie Hancock, Cheech Marin.



"Listening to the Screen"

Gone are the days of background music. Today, songs are clearly an integral part of the storyline in both motion pictures and television shows.

Though the marriage of the screen and music is still in its nascent stage, the match has already become an institution producing a spate of healthy offspring. The enormous success of "Miami Vice," has led to a slew of other prime time network shows reflecting the police drama's formula. Meanwhile, an increasing number of movies are coming out with soundtracks sending box office and album sales through the roof.

For the first time in rock history, the top three songs on the Billboard Hot 100 chart this past fall belonged to soundtracks, noted Billboard's Kip Kirby, who moderated this discussion. Added writer/director Duncan Gibbons, "It's gotten to the point where agents are going around with scripts and demo tapes."

Panelists pointed out, however, that the music in a motion picture or television show must contribute to the story. "A movie jammed with songs that have nothing to do with the story is an embarrassment," said writer/director Joel Schumacher. Music which is part of the storyline, on the other hand, gives the film "creative integrity."

Fred Lyle, associate producer/music director, "Miami Vice," said songs for the show are never selected haphazardly. "I try to see if different (segments) in an episode

need or seem to dictate music," he said. "Then we come up with a bunch of ideas for recorded songs. Nothing is original."

He mentioned that it's now less expensive to license songs for the show that it was previously. "Because nobody had prices for television, the quotes were the same as feature films. They've been scaled down since."

In the case of films, on the other hand, licensing songs has become astronomical. "For 'Urban Cowboy,' we paid \$500 for the soundtrack," reported Becky Shargo Mancuso, president of MagStrip. "Now, it's well beyond that. It's really gotten out of line due to the video buyout situation."

Consequently, more and more songs are written specifically for motion pictures. Writer/director John Hughes said he selects the artist or artists who are the most appropriate for the film. "I try to stay away from the big names," he commented. "Cyndi Lauper, for example, brings with her an image that I may prefer the film not to have." One reason John Parr was chosen to perform the title song in "St. Elmo's Fire" was the fact that he "didn't bring a lot of baggage with him," Schumacher remarked.

Sometimes, though, it's quite difficult for a filmmaker to get the artist of his/her choice. "There's a great deal of suspicion between record companies and the movie companies,

Each thinks it's doing the other a favor," Gibbons observed. "You want a particular artist. You have to deal with the record company. So getting the music in a film is a very delicate process."

Schumacher agreed most labels and studios have an adversary relationship but also acknowledged cooperation is indeed possible. "In the case of 'St. Elmo's,' we were fortunate," he said. "As a result, the video featured a combination of film footage, the artist performing and conceptuals." The mutual creative and marketing efforts impelled MTV to push the movie and soundtrack via air play of the video and interviews with stars on the set of the film.

The radio is another prime source for publicity when record companies and film studios unite. "The disk jockey will generally say that song was from this movie," Gibbons noted.

But even the best promotion in the world won't pay off unless the movie and the music each can stand on its own. "A hit single or album or fantastic video will not save a dying movie," Schumacher said. **DEBBIE ROSENBLUM**

CELLULOID RAP (from left): Kip Kirby, Steve Bedell, Fred Lyle, John Hughes, Joel Sill, Elliot Lurie, Becky Shargo Mancuso, Duncan Gibbons, Joel Schumacher.



VIDEO MUSIC CONFERENCE

"From Promises to Profits"

This story is a summary of a story which appeared on page 1 of the Dec. 7, 1985 *Billboard* titled "Video Music's Future."

Music-oriented product is a tough sell in the home video marketplace, executives at the Seventh Annual *Billboard* Video Music Conference claim, but more realistic producer and artists demands and increasingly sophisticated marketing techniques are setting the problem-child genre on the pathway to success.

The seminar was titled "Video Music From Promises To Profit." The executives speaking were RCA/Columbia Pictures Home Video president Robert Blattner, Paramount Home Video senior vice president Tim Clott, Capitol Records Group Distribution Services vice president Dan Davis, Wherehouse Entertainment chief executive officer Lou Kwiker, MGM/UA Home Video Sales and marketing vice president Saul Melnick, Sony Video Software Company president John O'Donnell, Vestron MusicVideo vice president Ian Ralfini, Pioneer Video vice president Ron Rich, CBS/Fox Video director of music programming Ken Ross and MCA Home Video senior vice president Jerry Sharell. *Billboard* home entertainment editor Jim McCullaugh moderated.

HOME VIDEO TALK (from left): Jim McCullaugh, Saul Melnick, Robert Blattner, Jerry Sharell, John O'Donnell, Ron Rich, Ken Ross, Tim Clott, Lou Kwiker, Dan Davis, Ian Ralfini.

Among the points made by the panelists:

- Patience is essential if the video music industry is to survive. While "there is no question that we have the potential to make this a very big business," says O'Donnell, "it takes time to get there."
- Many producers and artists are not giving the industry this time. "Expectations are totally unrealistic on the part of the entertainment production community," warns Blattner.
- Sales of most music video titles rarely get past the 10,000-unit mark, with 8,000 being a good performance and 5,000 and under more probable for many titles.
- Such numbers do not result in the generation of much revenue that can be used for buy product and market it, Blattner notes. Artists and producers should match their expectations to the realities, he says.
- Communication between video manufacturers and rec-

ord labels is crucial and still imperfect, according to O'Donnell, who stated that all promotional materials for the record album should tout the video, and vice versa.

• A new pipeline awaits the home video industry as VCR penetration grows and mass merchandisers and other high volume outlets take up the format, says Kwiker, who described the 5,000 average sales figure given by manufacturers as "pipeline fill." With the new outlets on line, the pipeline will hold 10 times as many units, Kwiker believes.

TONY SEIDEMAN

"Cutting Room Floor to Cutting Edge"

"Rumor has it there's money to be made in music video," cracked moderator Laura Foti, director of marketing for RCA Video Productions. The variety of approaches to making money discussed among the marketing and promotion group, suggested that Foti is right.

Gale Sparrow, vice president of marketing for Screen Link, viewed video as a means to an end: record sales. And clips must be considered as part of a marketing plan, she insisted, rather than as an afterthought.

Echoing Sparrow's sentiments was Celia Hirschman, president of Los Angeles-based VisAbility. "If a record company invests \$50,000-\$100,000 in a promotional tool," she said, "it's necessary that they take steps to gain maximum exposure for it." Hirschman pointed to the award-winning "Take On Me" by A-Ha as a case study in targeted video promotion. By releasing the clip to 30 selected markets for a month prior to release of the album and general release of the clip, Warner Bros. and VisAbility were able to monitor the effect of airplay in those specific areas. "We could actually tell which shows were effective," noted Hirschman.

Touching upon a subject which intrigued the audience was Michael Domican, director of music and art for West Nally. Having in the past put corporate sponsors together with sports events and concert tours (including placing

Eastman Kodak and AT&T in Live-Aid), Domican is now getting corporate money for videoclips. "We're in the business of finding communication vehicles for international corporations," said Domican, indicating where his bread is buttered. To West Nally, music video is "a reward to viewers for receiving the corporate message."

Targeting a direct source of revenue from videoclips is Michael Reinhert, director of video operations for Rowe International, a video jukebox manufacturer. Reinhert explained that there are 10 video jukebox firms in the U.S. now, and Rowe alone grosses \$300 million annually. Yet, he complained, Rowe and its ilk are last in line to get the right to show a video, even though they are willing to pay immediate royalties. With only a 4% penetration into the jukebox business, said Reinhert, video jukeboxes could be paying artist royalties of more than \$3 million a year.

"You're cutting off your noses to spite your faces," exclaimed Reinhert, pointing to the ineffective licensing of clips for commercial use. In the U.K., he said, clips can be cleared in eight days. In the U.S., it takes six weeks. "There

is too much fear, too much greed and not enough communication," he said.

Utilizing yet another avenue for video promotion is Tom Hayes, president of Music Motions, a firm distributing videoclips to movie theatres as short subjects. His main problem is timing, he said, as "the record industry works at an extremely fast pace," and the film industry doesn't. Artists and labels, explained Hayes, have to think in terms of 35mm and high sound quality if they aim for theatrical distribution, but must understand that theatre owners will not welcome them open-armed. "At first," said Hayes, "we considered these clips programming, and expected theatres to pay for them. They wouldn't." Now, Music Motion is also taking a corporate sponsorship line, having recently hooked up with West Nally for the Kodak-sponsored David Bowie/Mick Jagger "Dancing In The Streets" project.

Jeff Walker, president of Aristo Associates, is in the business of marketing country music clips, a business which has been hampered in the past by a shortage of both product and outlets for distribution. "As of November 15," said Walker, "the Nashville Network's library of clips numbered 278, a third of them independent." That number increases by three to four clips a week; the number of outlets airing country music clips is now up to 62. **ETHLIE ANN VARE**

MARKETING MATTERS (from left): Laura Foti, Jay Bolton, Jeff Walker, Kevin Wall, Tom Hayes, Michael Domican, Gale Sparrow, Celia Hirschman, Jon Persico, Michael Reinhert, Carl Grasso.

VIDEO MUSIC CONFERENCE

"Releasing the Final Print: Getting to the Deal"

Theatrical rollout. Window length. Royalty rates. Foreign distribution. These are among the many crucial issues facing filmmakers seeking financing and independent distributors considering the purchase of home video rights for a motion picture featuring music and concert footage.

Addressing each is a cumbersome process as was illustrated during a mock negotiation legal session. Playing the role of producer were Mickey Shapiro, president, MRS Enterprises, and Bob Emmer, director business affairs home video, MGM/UA Entertainment Co. Jere Hausfater, vice president business affairs, Media Home Entertainment, and John Frankenheimer, senior partner, Loeb and Loeb, represented home video executives.

Moderator Jim Gianopulos, vice president legal and business affairs, RCA/Columbia Pictures International Video, set the stage. "Bob and Mickey have put together a deal for a theatrical motion picture along the lines of 'Purple Rain.' They are looking for financing through the sale of the video rights," he explained.

The film's budget is \$44 million. Already signed are a famous director and band whose last album sold over two million copies. The studio has scheduled a 1,000-screen rollout and \$7 million advertising campaign for theatrical release only.

Of paramount importance to the home video company is not so much the number of screens but rather the markets where the film will be shown and promoted. Because the bulk of VCR households are located in major urban areas, Hausfater verified the 1,000 screens were in the top 25 U.S. market including Chicago, Los Angeles and New York.

"I also assume," he continued, "we will receive tear-sheets so we can make sure the film has been exploited in these cities. We will allocate a certain dollar figure per market and we'll deduct it off the advance in case the film isn't promoted. Exposure is vital in the video business today."

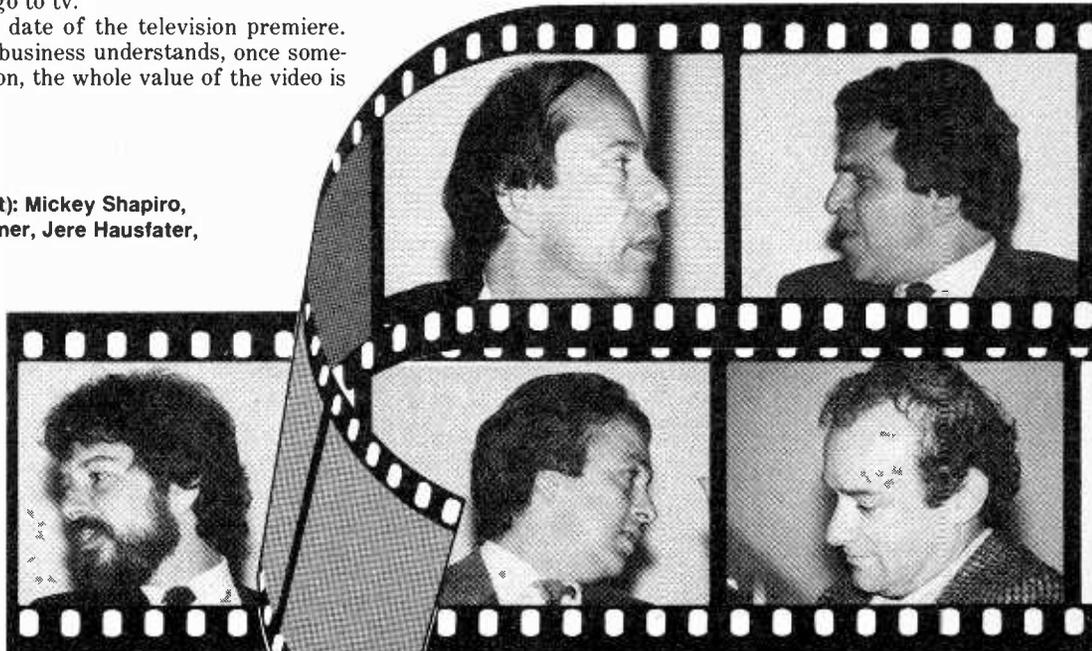
Also at issue is the time span between theatrical, home video and television release dates. As far as video, "we're looking at a six-month window," Shapiro said.

Hausfater concurred with the estimation but added, "I would like the contract to state should the film not perform well after a certain period of time and be pulled from a majority of theaters in certain markets that window be shortened." In order to maximize video sales, it's critical to the get the cassette in the store while the public is still aware of the movie.

"Of course, conversely," Shapiro added, "if the film does well and is still playing in theaters after seven or eight months, we want to extend the window. Six months after the video release, it will go to tv."

Hausfater argued the date of the television premiere. "As anyone in the video business understands, once something appears on television, the whole value of the video is diluted," he noted.

LEGAL EAGLES (from left): Mickey Shapiro, Jim Gianopulos, Bob Emmer, Jere Hausfater, John Frankenheimer.



After further debate, Frankenheimer expounded, "Fighting for space in a retail store is a real problem right now. Once the film airs on television, retailers are not going to bother with it. There's not going to be displays. There's not going to be posters. You're going to be lucky to have it in the store."

Another consideration involves the royalties to the filmmakers. "If you want to bring out (the video) at less than \$79.95, fine. But we want to be guaranteed a royalty at \$79.95 retail," Shapiro said.

Hausfater replied, however, that sort of deal just isn't possible.

An additional concern is foreign distribution. The licensors, obviously, want to strike deals with companies which can best exploit their film in specific areas while the licensee will seek as many rights as possible.

"This might not be an appropriate vehicle for theatrical

"Programming for Depth of Field"

The music video business can look forward to a promising future, but to keep the days ahead looking good, the industry must be constantly on the lookout for new programming concepts.

That was the consensus of the music video producers, directors and marketers present on the "Programming For Depth of Field" panel here during the seventh annual Billboard video music conference.

"I'm very positive about the future," said moderator John Weaver, president and producer of John Weaver Productions. "True, music video budgets have to be small now because the market is relatively small, but the future is bright." But, Weaver cautioned, the public will quickly tire of longform videos that are merely clip compilations or concert documentaries. "We must be thinking about new types of video programming to keep it fresh with the consumer," he said.

Mark Mawrence, president and executive producer of Earth Sky and Open Sky Productions, agreed. "A lot of the inspiration and newness this business had two years ago is gone," he said. "Things are getting stale, people are leaving for other areas, or staying and compromising their standards. We have to be more assertive about the need for new kinds of programming. Video music is an art form, and not just a promotional product."

Debbie Newman, vice president of programming and

sales for CBS Music Video Enterprises, said that she also agreed new ideas in programming were in order. However, she noted some obstacles: "Of course we'd like to do things other than concerts and clip compilations," she said. The problem is the home video market hasn't been able to justify big dollars to develop original programming. The trick is that we have to try and develop something new and fresh with not a lot of money." Newman also appealed to top artists to lead the way. "The major artists have the responsibility to go out and do something different and new," she said.

Suzie Peterson, director of new product development for MCA Home Video, noted that home video in general (and especially music programs for home sale) "survives now on borrowed material, and will do so for a while. Original programming will arise, but it's going to take a while."

Martin Lewis, the producer/director who recently completed the Julian Lennon longform "Stand By Me," complained about what he termed a complacency among many creative people in the industry. "There's sometimes a self-congratulatory air in this business which shouldn't be there, considering we're knocking out a lot of product which simply doesn't sell," he said. "The public wants to see some fresh ideas in music videocassettes, and we've got to provide them."

STEVEN DUPLER

PROGRAMMING PARLEY (from left): John Weaver, Stuart Young, Martin Lewis, Peter Blachley, Dann Moss, Suzie Peterson, David Vassar, Debbie Newman, Mark Mawrence.

release but rather television," Frankenheimer noted. "So what we're looking for is the basic 90-minute show for release in North America and a 120-minute show for European television."

"Our concern," Shapiro explained, "is your competency. If you can demonstrate competency in television distribution, then the project is yours."

Since the video company's expertise is in video only, the two execs conceded the television rights overseas. However, Frankenheimer pointed out, "It's unlikely you'll get 50% of your budget without giving us the foreign video rights."

Other areas of interest were script approval, publishing rights to songs, clearances with the record company, a completion bond and the option for the video distributor to have a credit on the picture.

The bottom line in such negotiations boils down to you get what you pay for. The higher the percentage of the budget the licensee contributes, the more bargaining power that company has as well as greater opportunities to participate in the profits.

DEBBIE ROSENBLUM



VIDEO MUSIC CONFERENCE

"RPM To Frames Per Second"

The need for fresh creative directions and alternative marketing and promotion strategies for promotional video clips was underscored as a panel of 10 label video executives mulled the current marketplace.

Moderated by Steven Dupler, Billboard's video music and pro audio-video editor, the session highlighted present concerns facing record companies: evidence of potential viewer burnout from the saturation in clip exposure, ongoing disappointment with the earliest attempts at developing marketable home video product from clips, the battle to keep budgets in line and other chronic hurdles posed by the promo clip arena surfaced.

Panelists' own career portfolio offered a thumbnail overview of how music video promotion has evolved in label structures. In contrast to earlier years when promotion reps and creative directors accounted for the field's rank and file, this group included key business affairs executives as well as senior managers for label-spawned home video development units.

Thus, Atlantic's Shari Friedman, an attorney who serves as the label's director of video administration, noted that company's creation of a self-contained video unit during the past year, as did Warner Bros. Records' David Altschul,

vice president of legal and business affairs. He noted that label's separate Warner Music Video arm. Richard Frankel, A&M creative director, likewise outlined that company's separate video arm, and Len Eband, senior vice president and general manager of PolyGram Music Video U.S., was able to draw from several years in the market.

Asked whether the spread in the number of available music video outlets may have undercut their viability in selling records and tapes, several panelists offered qualms. Harvey Leeds, Epic's director of video promotion, cited recent CBS research indicating that consumer interest in clips has decreased, adding that David Benjamin, producer of NBC's "Friday Night Videos" series, has noted that clips "no longer have marquee value" on their own.

Michelle Peacock, Capitol's director of national video promotion, suggested that a creative hurdle may be amplifying that problem. "If you have a video show that models itself

frankly after MTV, that's not very creative," she said. "If we're going to have to pay for production of these videos, we have to give the consumer more than just back-to-back videos: after awhile, it just washes out."

IRS president Jay Boberg agreed, saying that the rise of original programs like MTV's "the Young Ones" dramatizes viewers' needs for music-related shows that expand beyond song clips.

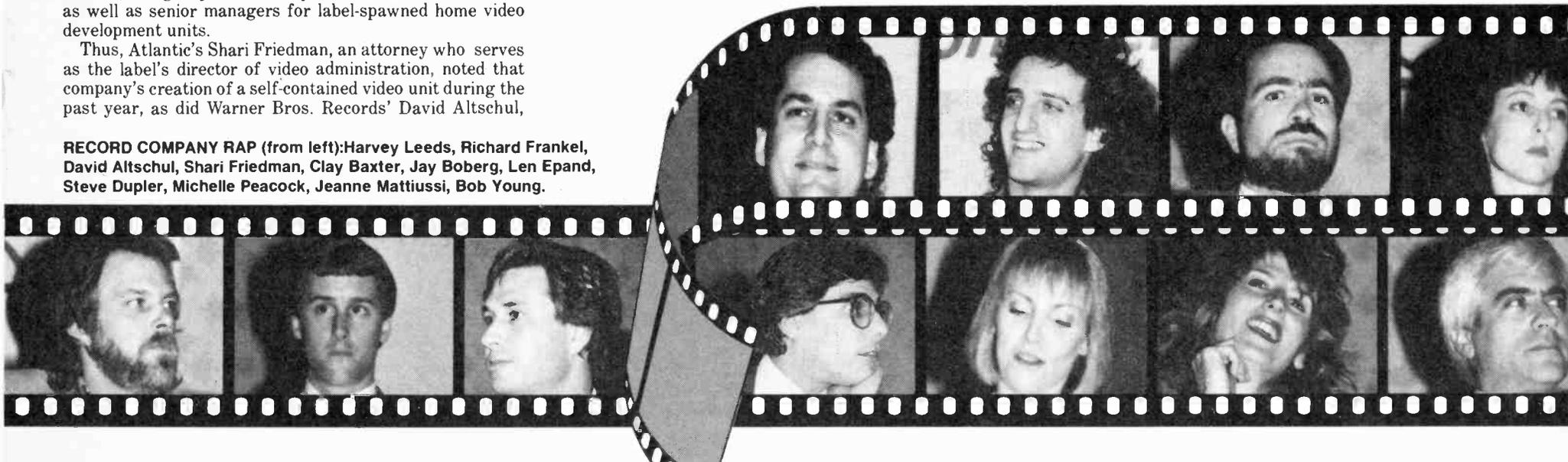
As for further expansion in label departments budgets, most respondents indicated that current planning dictates keeping the lid on substantial growth. Admitted Clay Baxter, EMI America's national director of artist and video development, "If I get the same budget next year that I had in '84 or '85, I'll be thrilled."

Those expectations were echoed by others, including A&M's Frankel, who cracked, "I know we'll be asked to spend less but we'll probably spend more."

On development of product for the home video market, Capitol's Bob Young, stressed that promotional video clips and home video product represent "essentially different" markets and goals.

DEBBIE ROSENBLUM

RECORD COMPANY RAP (from left):Harvey Leeds, Richard Frankel, David Altschul, Shari Friedman, Clay Baxter, Jay Boberg, Len Eband, Steve Dupler, Michelle Peacock, Jeanne Mattiussi, Bob Young.



"The Multi-Channel Matrix"

Music videos. Are they programming or promotion? The debate rages on.

However, broadcast outlets and labels are gradually coming to terms on the issue. Although parameters still remain fuzzy, most panelists speaking during the broadcast discussion said they're now negotiating payment schedules with the record companies for use of video clips.

Moderator, independent consultant Seth Willenson, pointed out that programming costs generally account for 25% of television revenues. TV industry standards dictate "a certain percentage of the revenue should pay for programming," he said.

Steve Leeds, program manager of U68, agreed broadcast outlets must share the economic responsibility of video clip production. "It's a brand new business with no standard. We're all growing together and finding out what we all can bring to the party."

He continued, "At U68, we understand that. Yes, this fills our programming needs. Therefore, we should provide some compensation above and beyond air play. Unfortunately, a lot of broadcast outlets assume they are doing the record companies a gigantic favor by airing clips."

Because of their hybrid quality, music videos will likely remain a major source of contention in the foreseeable future. "If you look at the clip itself, it's used both as a marketing tool for the artist and programming for us," noted John Sykes, vice president programming, MTV/VH-1. De-

termining a balance is a process of negotiation. "We work out our own (deals) with the labels."

Richard Blade, host/music consultant, "Video One," called the situation a Catch 22. "Certain music videos are 100% advertisement for a product or film. When I show Duran Duran's 'View To A Kill,' should I pay to promote the movie when the studio is buying time for at least \$1,500 for 30 seconds on tv?" he queried.

At the moment, there is no hard and fast line to which broadcast outlets and record companies can refer. "It has to be weighed in perspective," Blade commented. "I have no problem paying for certain clips. But others, I wouldn't play them if you paid me. So we're talking with all the labels."

HBO/Cinemax gave the only dissenting opinion on the panel. "We have always believed these are promotional items," said HBO's Ruth Beltran. "We see the free access to our households as more than quid pro quo."

For the most part, panelists maintained that air play of clips does indeed bolster album sales. In Boston, for example, WVJV's "V66" broadcast is watched by close to one

million people. "That's far more than the radio stations reach," said music director Roxy Myzal. "We have had a major impact on the complexion of our market."

According to an MTV survey, 43% of the 28 million homes which receive the cable music station reported the show as the most influential factor in their record purchases. Radio, in general, was cited by 34%.

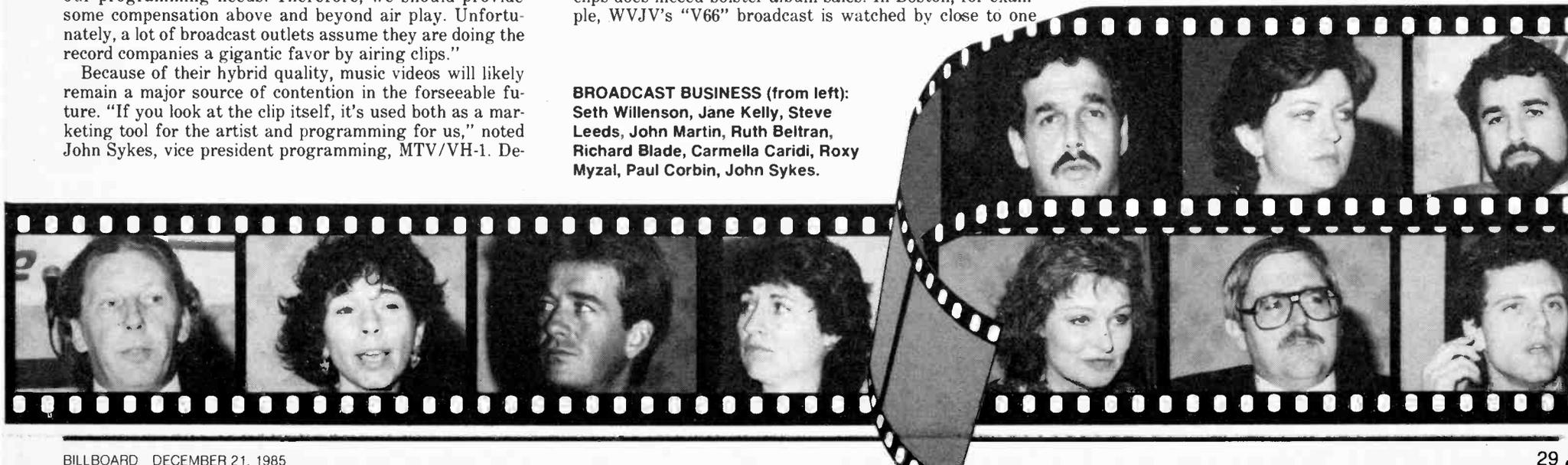
Blade elaborated noting the success of some bands can literally be traced to broadcasting. That's especially the case when video shows cross promoted with radio stations. "Video exposes music. Radio sells music," he said.

In regards to the future, speakers foresee further support coming from the advertising, syndication and home video communities. "Video music has really changed the shape of television," commented Carmella Caridi, president of Caridi Video.

She expects advertisers to get increasingly involved in the industry as it matures. "Advertisers call us up all the time and ask how they can get into the video music business," she commented.

DEBBIE ROSENBLUM

BROADCAST BUSINESS (from left): Seth Willenson, Jane Kelly, Steve Leeds, John Martin, Ruth Beltran, Richard Blade, Carmella Caridi, Roxy Myzal, Paul Corbin, John Sykes.



VIDEO MUSIC CONFERENCE

"Rolling the Credits"

What can record labels do to make video producers' and directors' jobs easier?

Give them more time and bigger budgets, eliminate fixed bidding, let them deal directly with artists when preparing treatments and hire more knowledgeable production executives. And why not run the producers' and directors' credits along with the song title and label chyron? These are some of the suggestions offered by the 10 music video producers and directors who sat on the "Rolling The Credits" panel at Billboard's recent Video Music Conference here.

Moderator Jon Roseman of London-based JRTV also used the forum as an arena in which to strike out at the Music Video Producers Assn. (MVPA), as well as what he called record label incompetence in making videos, and a budgetary situation he claimed forces talented music video directors to leave the field as quickly as they can.

"Eighty percent of the people who commission the making of music videos at record companies have no right to commission the production of paper napkins," he stated. "The budgets are unrealistic. Ninety-seven percent of the clips out there are made by losers like us. Maybe 3% of them are made by the top guys who can command the top budgets."

This leads, he said, to the current problem: Faced with the low profit margin in music video, directors seek commercial or film work. "Any director who's still directing music vid-

eos after five years has got to be a failure," Roseman stated flatly. "And the production company has to deal with the revolving door."

As for the MVPA, he said: "I'd like to see an association, but we're so paranoid and competitive, it just won't happen. And the one they've started in England will probably go the same way as the one here."

Later, a spokesman for the MVPA said, "I listened to what he [Roseman] said, and wondered why he didn't offer some alternative of his own. It's true we're basically competitors, but it's also true that it's beneficial to us to cooperate in certain ways."

"Budget levels are uncomfortable to do high quality clips," stated Split Screen producer Paul Flattery. One problem, he said, is that revenue which should be generated by label charges for clips has not materialized, keeping the video clip in the promotional tool realm. "There's still too much free programming being handed out to clip shows," he said.

According to Australian video director Steve Hopkins, budgetary constraints are not as formidable as short production schedules. "It's not so much the money as the time in terms of making better clips," he said.

The question of why no producer/director credits are run

DIRECTOR'S DIARY (from left): Steve Hopkins, Stephen Priest, Jim Yukich, Charlie Randazzo, Paul Flattery, Kevin Dole, Kitty Moon, Jon Roseman, Nicholas Myers.

with videos on clip shows was raised by Roseman, who noted that ATI's "Night Flight" is the only program currently featuring technical credits on videos. The panelists were all in agreement that receiving on-air credit was important to them. (A spokesperson for MTV later responded that the network eschews director/producer credits because "We just don't have room for them.")

On the subject of bidding, British producer Nicolas Myers of Aldabra Ltd. said he favors switching to a system of submitting concepts first and then setting the budget, rather than the usual label practice of setting the budget first and then soliciting concepts, or "fixed bidding."

Though this obviously would represent the best of all possible worlds for the production community, one video producer commented later: "That's just not going to happen. The labels use an accounting mentality to set the budget for a particular act, and they're not going to want to look at concepts that require a \$150,000 budget for a first-time act."

STEVEN DUPLER

"Exhibits and Exhibitors"

MAXIMUM EXPOSURE (from left): Helen Davis and Linda Carol Rheinstein whoop it up at The Post Group; delegate gets earful/eyeful of VideoBox; Robin Diamondz and friend stop traffic; Jay Greenberg of Biflyx gets the picture; Quantel's Anthony Redhead makes a point; Michael DuKane presides over Sight & Sound Entertainment; and Laser Images' Joe Sarchet meets Positive Media's Paul Holman.

VIDEO MUSIC CONFERENCE

"Billboard's Video Music Awards"

FESTIVE FINISH (top strip, from left): Billboard's Steve Dupler and Herbie Hancock; Greg Kihn and Patti Austin; Richard Blade and MTV's Nina Blackwood; Julian Lennon stands by Molly Ringwald. Diagonal strip (from left): Jim Yukich accepts best audio award; host Cheech Marin checks in from East L.A.; Eddie Baytos wins best choreography; Michael Patterson and Candance Reckinger win best special effects. Bottom strip (from left): Columbia's Jeanne Mattiussi and Debbie Samuelson; Team behind Stop's "Wake Up" accept best indie screening award. Far right: Warner Bros.' Laurel Sylvanus collects A-Ha accolades.

L.A.'s Complex Gets Deeper Into Video Studio Increases Production, Post-Production Work

BY ETHLIE ANN VARE

LOS ANGELES As part of an ongoing diversification process, The Complex recording studio, sound stage and tour production outfit here has turned its sights on the video production and post-production scene.

General manager Harry Grossman estimates that The Complex's video-related business has increased 15% in two years. "Last year, we shot 230 days on our stages," he says. "Next year, we expect 280."

In Grossman's view, a recording facility is the perfect location for television shoots today. "The advent of stereo tv means that everyone is looking for increased audio quality in television," he says. "We offer that. We offer quick turnaround on our soundstages because we utilize touring technology. Digital capacity is also becoming more and more necessary in television."

The Complex has invested more than \$145,000 in new equipment in 1985, including a Compact Disc sound effects library, useful in both audio and video production work. "You can store 100 sound effects on a single disk, and access any one with the push of a button," says

Grossman. "One CD replaces 100 carts." More than merely convenient, CD effects libraries allow digital reproduction, the wave of the future as far as Grossman is concerned.

Cypress Records, which shares floor space with The Complex, is planning to bring a Sony 3324 digital 24-track recorder into the studio soon. The Complex consoles were engineered by George Massenburg Labs (also a Complex tenant) for full digital compatibility.

"The consoles he built for us in 1979—which everyone laughed at because they were so expensive—are now the standard for digital recording," says Grossman. "They have a .003% distortion rate, where most boards are in the 4% to 5% range. That's why our consoles cost three times as much, and that's why Sting came here to digitally edit his movie."

The Massenburg boards cost \$300,000 each, and The Complex owns two of the three in use worldwide. The studio's client list includes Jackson Browne, Phil Collins, Jeff Beck, Whitney Houston, Stevie Nicks, Supertramp and others. Its tv production credits include HBO's "Not Necessarily The

News," "FTV," "On The Record" and a number of commercials and cable specials.

One current project making use of a synthesis of audio and video technology is Linda Ronstadt's third album with the Nelson Riddle Orchestra. With three-quarter-inch playback and recording in both rooms, The Complex is able to time-code the video to synch up with the 24-track tape. Any necessary retakes or overdubs can be done as the singer watches herself and conductor Tery Woodson, in perfect synch with the audio.

"What we're trying to put across is that we're more than a one-business facility," says Grossman, who, along with most of the firm's 11 staffers, has been on board since The Complex opened six years ago. "People scoffed at the money we put into this place, but it's always been our aim to remain state-of-the-art."

While The Complex has no intention of abandoning either its Nova Sound Research tour division or its sound stage rental business, the management is convinced that the synthesis of audio/video technology is the most lucrative direction a studio can take."

Sound Investment

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

IT'S A CLEAN MACHINE: Otts Munderloh, sound designer for "Big River," playing at New York's Eugene O'Neill Theatre, says clarity and signal purity were his prime considerations in choosing five Sony UHF wireless microphone systems for the Broadway show. He cites not only the Sony systems' "high reliability and quality," but also the fact that the wireless units offer selectable frequencies. "The two selectable frequency ranges made it easy to find the best transmission signal," he says. "If a unique atmospheric condition gives us interference, we can squelch down on the Sony to maintain an optimum signal. We also find that the UHF configuration gives the best mid-to-high frequency range response."

SOLID GETS SYNCHED UP: Ann Arbor, Mich.-based **Solid Sound Inc.** went on-line last month with its new audio/video synchronizing gear. The facility claims it can now lock picture and sound to within 1/1,000 of a frame accuracy. The equipment, selected by owners **Rob Martens** and **Will Spencer**, includes an Alpha/Sony 5850 VTR and an Adams-Smith system 2600 (which includes synchronizers, a longitudinal time code generator, a character inserter, a high-speed reader, a 59.97 Hz reference generator and RS232/422 serial interfaces). The package also includes a Sequential Circuits 12-bit sampling synth, NEC stereo monitors, an Otari MTR-12-4 master tape recorder and an Aphex Compellor.

SOUND DESIGNERS: New York architectural firm **Ari Bahat** has spun off a new company, **Electronic Interiors Inc.** The new firm is dedicated to "integrating state-of-

the-art video, audio, lighting, computers, telephone and other communication systems into imaginative space design." Bahat Architects is responsible for the innovative audio/video design of **Limelight**, the New York church converted into a dance club.

FIRST DIBS ON Harrison Systems' much-praised Series 10 consoles go to **Westlake Audio** in Hollywood and **Denny Jaeger Productions** in Oakland. The new series, introduced at the recent AES and SMPTE exhibits, are high-end automated boards, intended for audio production and post-production. Other Harrison news: **Universal City Studios** recently took delivery of what the Nashville-based manufacturer says is the largest six-channel PP-1 stereo post-production console it has yet built. The Los Angeles facility intends to install the PP-1 in its "Dubbing Two" theatre, where it will be used for stereo television post work on "major network dramatic programs which use full double system sound protection for their stereo soundtracks." Along with the PP-1 system, Universal also received Harrison's proprietary hard disk automation system. The package allows dynamic, time code-referenced automation of 13 functions on each of the system's 81 inputs and 24 submaster modules.

A NEW IMAGE: In a joint venture with **Redwing Studios**, Hollywood-based **Image Recording** has opened its new Studio B, a 24-track room featuring a Trident 80-B console and an MCI 24-track recorder. Video synch is provided by the Lynx synchronizer, capable of all forms of SMPTE lockup, and the video package also includes a JVC 6650 three-quarter-inch VTR, Proton video monitor and Panasonic color camera. The room will specialize in video sweetening for film and tv, as well as electronic tracking.

Edited by STEVEN DUPLER

Audio Track

NEW YORK

DONALD DEE was in at **Quadra-sonic Sound Systems** for the final mix of "Don't You Go Nowhere," his debut 12-inch release for Sutra. The artist co-produced with **Mr. Magic** and **Milton Bradley**, while **Peter Lewis** engineered. Also there, ex-Scandal member **Benji King** has been recording and producing **Buster Newman**, and **Cameo's Larry Blackmon** has been producing tracks on an as-yet-unnamed new band.

A number of Latin sessions have been in progress at **Sound Ideas**. **Conjunto Classico** was in overdubbing and mixing its latest album with engineer **John Fausty** and assistants **Mike Cosmai** and **Mario Rodriguez**. Also, **Roberto Lugo** was in recording and mixing his new album. **Sammy Velasquez** was

at the board, assisted by **Cosmai**. In Studio B, **La Gran Manzana** was in tracking and mixing part of their upcoming album of merengue music. **Joaquin Guerra** and **Mario Rodriguez** engineered.

Engineer **Herb Powers Jr.** recently completed mastering a number of projects at **Frankford/Wayne Mastering Labs**, among them the new **Kashif** album and CD for Arista, **Sade's** new album and CD for Portrait, and the **Force MD's** album for Tommy Boy. **Tom Coyne** mastered the soundtrack to "The Jewel Of The Nile," as well as the new single by Mercury/PolyGram's **ABC**, "How To Be A Millionaire."

LOS ANGELES

AT GROUP IV RECORDING, composer **Charles Fox** is scoring the feature film "The Longshot" with engineer **Rick Riccio**, assisted by **Andy D'Addario**. Also there, composer **Craig Safan** has been scoring four segments of "The Twilight Zone" for CBS Entertainment. **D'Addario** engineered, assisted by **Jay Palmer** and **George Belle**. And final mixing is under way on the **Michael Gore** score for Paramount Pictures' "Pretty In Pink." **Joel Moss** is at the console, assisted by **D'Addario**.

NASHVILLE

TANYA TUCKER has been tracking for Capitol at **Music Mill** with producer **Jerry Crutchfield**. **Jim Cotton** and **George Clinton** are at the board. Also there, producer

Harold Shedd was working on vocal overdubs on a **Dobie Gray** project, also for Capitol, with **Cotton** and **Joe Scaife** engineering. **Crutchfield** was also mixing tracks on **Tom Wopat**, with **Cotton** and **Clinton** at the board.

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.

NEW YORK

TWISTED SISTER'S video version of the **Shangri-La's** hit, "Leader Of The Pack," is currently getting heavy airplay on MTV. But don't fret, mothers—the comic clip is rated "H" for humor. Directed by **Marty Callner** for **Cream Cheese Productions** and produced by **Rabia Dockray**, the project will be part of the "Come Out And Play" home video, scheduled to be released next month by Atlantic. Other label videos recently released: **Phil Collins'** "Take Me Home," the System's "This Is For You," **Matt Bianco's** "More Than I Can Bear" and **Meri D. Marshall's** "My Obsession."

Martin Lewis of **Springtime!** directed and produced **Julian Lennon's** video, "Stand By Me." Taken from the MCA Home Video release "Stand By Me: A Portrait Of Julian Lennon," Lewis says the clip is

Video Track

made up of "the best moments of the long-form" and documentary footage of Lennon's recent U.S. tour.

Post-production work on **Kurtis Blow's** video "If I Ruled The World" was performed by **Glen Lazzaro** of **National Video Center/Recording Studios**. Directed by **Claude Borenzweig**, the clip consists of shots from the Warner Bros. feature film "Krush Groove," staged concert scenes and cameo appearances by **Run-D.M.C.**, **Sheila E.**, **New Edition** and **the Fat Boys**.

LOS ANGELES

DIRECTOR JIM YUKICH, whose credits include clips for **Phil Collins**, **Genesis** and **Jeff Beck**, was responsible for **Joe Lynn Turner's** latest video, "Endlessly." Described by Yukich as "a dream in the life," the project combines conceptual and performance footage, and revolves

around "the marketing of a rock star." It was filmed at **Carthay Studios** and the **Electrasound Warehouse** near Los Angeles. **Tammara Wells** produced.

Nite Records recording artist **Bobby Blue's** video "Once Upon A Time" sends the artist back in time to reflect on his first love. The country clip was produced by **Maya Video** and directed by label chief **Randy Nite**. It recently premiered on **The Nashville Network**.

Edited by LINDA MOLESKI

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

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...newsline...

ALMOST 1.35 MILLION VCRs were sold in November, making a 12 million unit year a real possibility. Year-to-date VCR sales to retailers came to 9.9 million units, up 57% from 1984, when 6.32 million units were sold, says the Electronic Industries Assn.'s Consumer Electronics Group. The November numbers were up by 67.7% from November 1984. According to the EIA, November's pace meant VCRs sold at the rate of 45,000 units a day, or about 31 units a minute.

PROJECTION TV SETS also picked up steam, with sales up by 58.1% over the year before, to 32,131 units. Year-to-date were up by 32.1%, to 220,403 units at wholesale. Color tvs showed strength as well, posting a rise of 8.5% to 1.67 million, but a drop of 25.7% in black and white set sales meant total tv sales were down by 0.4%, to 2.72 million from 2.8 million. Color video cameras also slumped, dropping by 32.5% to 26,858; the EIA attributes that dip mainly to the increasing popularity of video camcorders.

MGM/UA'S "GREAT BOOKS" PROMOTION continues in January, with four more titles due for release, all at \$24.95: "Anthony Adverse," "The Human Comedy," "Studs Lonigan" and "Of Human Bondage." MGM/UA currently plans to release four new "Great Books" titles each quarter from here on in.

THE FUR SHOULD FLY when Prism Entertainment releases "Ben" in January. At least, that's what the company hopes. It's planning its biggest marketing and promotional campaign to date for the title, hoping to work off of the November release of "Willard." Among the promotional materials for the film about a deadly rat, Prism says, are a "larger-than-life" standee of Ben himself, paper pads complete with rat photographs and "Oh-rats" sayings, rat erasers, rubber rats, and rat-trap paperweights. To top it all off, Prism salespeople will be given a special pet to take along on their sales calls—one of Ben's relatives, allegedly tame. List price on the title is \$79.95.

MORE SUBTLE FARE will also be coming from Prism in January, when the company initiates "Prism's Family Selection," which will consist of the inclusion of a "G-rated film with broad appeal" in each of the company's monthly release slates. Leading off the "Selection" will be "Digby, The Biggest Dog In The World." Through June, the "Selections" offered will be "Wonderland Cove," "Orphan Train," "King Arthur—The Young Warlord," "Derby," "Aladdin And His Magic Lamp" and "High Country."

FAMILY IS ALSO the main theme of a January promotion slated by Media Home Entertainment. Titled "The Great Wilderness Family Promotion," the program will offer a slate of family-targeted titles at \$19.95. The programs scheduled for the low-priced promotion are "The Wilderness Family," "The Wilderness Family Part 2," "Mountain Family Robinson," "The Great Adventure," "Challenge To Be Free" and "Across The Great Divide." Among the support materials for the promotion will be a release sheet that can be used as a window banner and a trailer.

FEATURE FILM ACTIVITY has also been going on at Media. The company was a co-producer on "A Nightmare On Elm Street, Part 2, Freddy's Revenge," and the deal will pay off in June, when the title goes out on videocassette. Media has also just purchased the rights to "Mixed Blood," a movie about youth gang violence.

"TWICE IN A LIFETIME" has been picked up by Vestron Video. The movie, currently in theatrical release, stars Gene Hackman, Ellen Burstyn, Ann-Margret, Ally Sheedy and Amy Madigan. Vestron has also picked up rights to "The Coca Cola Kid."

IN THE MADE-FOR ARENA, Vestron is releasing "20-Minute Workout," an hour-long program which will offer viewers three different 20-minute workouts. The program was produced by Ron Harris, who created the "Aerobicise" television series. Three female instructors provide the education: Bess Motta, Arlaine Wright and Anne Schumacher. List price on the title is \$29.95. Ship date will be in February.

"BODY BASICS" is the latest release from Kathy Smith, whose "Kathy Smith's Ultimate Video Workout" was recently certified gold by the RIAA. "Kathy Smith's Body Basics" will target specific body areas for tune-up treatment, among them the thighs, legs and stomach. "Low-impact" exercises are featured, while motivation and the need for regular workouts are also discussed. List price is \$29.95.

THREE MOZART OPERAS never before available on the home video marketplace are due out from Video Arts International in February: "The Abduction From The Seraglio," "Cosi Fan Tutte" and "Idomeno." List price for the programs is \$69.95. VAI's titles are distributed in the U.S. by RCA/A&M and Associated labels.

TONY SEIDEMAN

TWO NEW LIBRARIES HITTING MARKET 'Sesame Street,' National Geographic Releases Set

BY MOIRA McCORMICK

NEW YORK Two of the hottest remaining family/youth-oriented video libraries have been picked up, with Random House Video snaring "Sesame Street," and Vestron Video lassoing National Geographic (see story at right).

Children's Television Workshop has sold exclusive rights for the past 17 years of its "Sesame Street" programs to Random House Video, part of the "electronic publishing" division of Random House Publishing.

Initial plans call for the release of six titles next spring, each of which will run for 30 to 40 minutes and retail for \$19.95. Subjects set include numbers, letters and words. Individual titles have not been decided yet.

The "Sesame Street" deal is part of a series of steps being taken by Random House Home Video to increase its profile in the business. A

(Continued on page 34)

BY TONY SEIDEMAN

NEW YORK The National Geographic Society is coming to prerecorded cassette via a distribution agreement with Vestron Video.

"This is an entire library of programming," says Vestron Video program development vice president Michael Wiese. He sees a release of 12 to 18 titles a year, with a catalog of more than 100 programs to choose from and material from ongoing productions available as well.

Three titles will make up the initial release, all running 60 minutes, and all priced for sale at \$29.95: "The Sharks," "Land Of The Tiger" and "Iceland Breakthrough."

Packaging for the National Geographic series will parallel that of the magazine, complete with a striking yellow border around the four-color art used to showcase the video's subject.

Besides programming taken from the National Geographic Society's

library of broadcast television specials and its cablecast "Explorers," Wiese says Vestron looks to sponsor some new material, including a program on Mel Fisher's salvaging of the Spanish treasure galleon Atocha.

Backing for the "National Geographic Video" line will be "beyond any other program we've ever had," Wiese claims, noting the high identity value of the National Geographic name and the fact that 40% of the publication's subscribers also own VCRs.

National Geographic's Tom Kellog, noting his publication's circulation of 9.4 million, points out that home video and other new technologies "have dramatically improved the Society's ability to reach the public."

Vestron president Jon Peisinger says he expects to do most of the marketing for the National Geographic titles through the conven-

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FOR WEEK ENDING DECEMBER 21, 1985

Billboard

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TOP MUSIC VIDEOCASSETTES

			Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	17	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	C	29.95
2	2	17	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	C	29.95
3	6	5	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
4	3	7	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
5	4	39	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
6	11	3	MOTOWN 25: YESTERDAY, TODAY, FOREVER	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
7	5	33	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
8	8	3	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
9	7	17	RATT THE VIDEO ●	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	SF	19.98
10	9	23	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	D	14.95
11	12	11	WORLD WIDE LIVE	Scorpion Gmbh MusicVision 6-20412	Scorpions	1985	C	29.95
12	14	29	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
13	13	39	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
14	10	5	FLY ON THE WALL	Atlantic Records Inc. Atlantic Video 50102	AC/DC	1985	SF	19.98
15	15	3	WINDHAM HILL'S WESTERN LIGHTS	Windham Hill Prods. Inc. Paramount Home Video 2354	Various Artists	1985	LF	29.95
16	NEW		ARENA	Tritec Duran Vision Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	LF	29.95
17	17	5	WINDHAM HILL'S WATER'S PATH	Windham Hill Prods. Inc. Paramount Home Video 2355	Various Artists	1985	LF	29.95
18	18	35	DANCE ON FIRE ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
19	19	39	PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
20	16	7	THE HEART OF ROCK 'N' ROLL ●	HLN Prod. Warner Home Video 30409	Huey Lewis & News	1985	C	29.98

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for 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.

Gold, Platinum Down Again November RIAA Certifications Drop

NEW YORK Gold and platinum video certifications by the Recording Industry Assn. of America (RIAA) continued to slump in November. Only year-to-date platinum totals showed an increase.

The platinum total for November was two, compared to three for the same month last year. For the year to date, the platinum total went up from 61 to 77.

Both year-to-date and month-by-month totals were down for theatrical gold certifications. This November produced three golds, against 1984's four; year-to-date totals at month's end were 127 for '85, compared to 163 in '84.

Thorn EMI/Home Box Office Home Video and MCA Home Video were the only two companies to win theatrical awards, with the former far in the lead.

Thorn EMI/HBO took two golds and one platinum. "Code Of Silence" garnered theatrical gold and platinum, while "Secret Admirer" took home gold. MCA Home Video's "Brewster's Millions" took home a gold and a platinum award.

A title has to rack up sales of 150,000 units or do \$6 million at retail to get theatrical platinum. For gold the figures are 75,000 units and \$3 million.

Non-theatrical video awards did not exist in 1984. November's gold and platinum certifications were down from the pace set earlier this year, however, with one platinum and two gold titles certified. For the year to date, there have been 98 gold and 41 platinum certifications.

Karl/Lorimar earned all three of the non-theatrical awards handed out in November, with "Jane Fonda's New Workout" taking home

gold and platinum, and "ABC Fun Fit Starring Mary Lou Retton" winning gold.

Certification for non-theatrical gold requires sales of 30,000 units worth \$1.2 million; platinum takes 60,000 units worth \$2.4 million.

One other winner was Atlantic's "Ratt—The Video," which took home gold in the non-theatrical music video category, one of three programs so certified since the music certification was created in October.

To qualify for music video gold, a title must sell 25,000 units worth \$1 million at retail; music video platinum requires 50,000 units worth \$2 million at retail. TONY SEIDEMAN

Piracy Case In Delaware

NEW YORK What is probably the first federal case in the state of Delaware involving prerecorded video piracy has been filed by U.S. Attorney General William C. Carpenter Jr. It resulted in the indictment of Monte W. Towers here on charges of distributing and selling a string of hit movie videocassettes which he allegedly made.

Carpenter says local undercover police, acting as customers, bought several tapes from Towers. Investigators purchased more than 30 titles from Towers, according to the indictment.

According to papers filed by the U.S. Attorney General's office, Towers apparently sold copies of motion pictures as early as July, 1984, and continued doing so until last September.

House, such as bookstores, mass merchants, department stores and toy stores," he says.

At the same time, he adds, "The electronic publishing staff, which was instituted two years ago to sell computer software, will sell to video specialty and consumer electronics distributors and retailers."

NATIONAL GEOGRAPHIC

(Continued from page 33)

tional distribution system and alternative outlets, although he says the magazine's direct marketing efforts should help account for a goodly share of sales. "Clearly the bulk of our effort will be directed through our retailers," he comments.

Economies are essential where original programming is involved, Peisinger says: "We're making lots of programs on low budgets."

Among the in-store materials offered to support the title are a banner, a "coming soon" poster and a brochure.

Neither Vestron nor National Geographic executives would comment as to the cost of the deal.

FOR WEEK ENDING DECEMBER 21, 1985

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.						Year of Release	Rating	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers			
1	1	6	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
2	4	7	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
3	3	20	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	29.95
4	5	5	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	24.95
5	10	3	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
6	2	7	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
7	6	188	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
8	13	2	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95
9	7	77	DUMBO ▲◆	Walt Disney Home Video 24	Animated	1941	G	29.95
10	8	4	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
11	11	3	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98
12	24	7	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
13	9	12	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
14	15	55	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
15	16	40	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
16	17	3	ROBIN HOOD ◆	Walt Disney Home Video 228	Animated	1973	G	29.95
17	12	6	MOTOWN 25: YESTERDAY, TODAY, FOREVER	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
18	26	3	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	79.95
19	19	26	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
20	28	2	CODE OF SILENCE ▲	Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R	79.95
21	29	98	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
22	14	18	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95
23	38	90	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
24	21	8	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98
25	25	7	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	NR	16.95
26	34	28	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
27	22	3	VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R	79.95
28	RE-ENTRY		MAD MAX	Orion Pictures Vestron 4030	Mel Gibson	1980	R	24.95
29	18	11	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	79.95
30	35	3	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
31	30	5	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13	79.95
32	RE-ENTRY		TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Aykroyd Eddie Murphy	1983	R	24.95
33	RE-ENTRY		PETE'S DRAGON ▲◆	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	29.95
34	32	2	BREWSTER'S MILLIONS ▲	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG	79.95
35	NEW▶		A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	79.98
36	27	15	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95
37	31	34	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
38	37	24	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
39	20	42	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
40	23	24	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa Music Vision 6-20475	USA For Africa	1985	NR	14.95

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THESE HUGS ARE WORTH MILLIONS!



Hallmark Properties and Children's Video Library are proud to announce the newest licensed character sensation to come to home video—the HUGGA BUNCH™! The HUGGA BUNCH™ is a group of soft, huggable characters with names such as Huggins, Hugsy, Tickles, Patooty and Bubbles. They have a very special mission in life: to hug and be hugged.

Hallmark Properties and Kenner Products have declared HUGGA BUNCH™ their number one new property in 1985, backed by \$18 million in advertising and promotional support the first year alone. The HUGGA BUNCH™ is spreading its hugging message on a vast array of products: toys, apparel, housewares, domestics and more! Over 45 manufacturers will be producing HUGGA BUNCH™ gift items for the 1985 holiday season.

You can be a part of the HUGGA BUNCH™ success story too!

NATIONAL RELEASE DATE: January 29, 1985

VHS: VA1513; Beta: VB1513; Laser: VL1513; 55 Minutes; 1985.



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TOP CLASSICAL ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL	4 weeks at No. One	
1	1	10	BLUE SKIES LONDON 414-666 (CD)	KIRI TE KANAWA (RIDDLE)	4 weeks at No. One
2	2	34	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)	
3	3	26	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	MICHAEL TILSON THOMAS	
4	4	58	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	NEVILLE MARRINER	
5	5	42	WEBBER: REQUIEM ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)	
6	NEW		PASSIONE LONDON 417-117 (CD)	LUCIANO PAVAROTTI	
7	7	20	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)	PLACIDO DOMINGO	
8	8	20	GLASS: SATYAGRAHA CBS I3M-39672	PHILIP GLASS	
9	6	26	MUSIC OF WOLFGANG AMADEUS MOZART ANGEL SBR-3980	VARIOUS ARTISTS	
10	10	12	THE DESERT MUSIC NONESUCH 79101	STEVE REICH	
11	9	12	MISHIMA SOUNDTRACK NONESUCH 79113	PHILIP GLASS	
12	11	16	MORE MUSIC FROM AMADEUS FANTASY WAM-1205	NEVILLE MARRINER	
13	12	124	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	
14	14	6	ADAMS: HARMONIELEHRE NONESUCH 79115	SAN FRANCISCO SYMPHONY (DE WAART)	
15	23	6	BLANCHARD: NEW EARTH SONATA CBS M-39858	HUBERT LAWS, QUINCY JONES, CHICK COREA	
16	13	10	WELCOME TO VIENNA ANGEL AV-34037	BEVERLY SILLS	
17	15	314	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468	PAILLARD CHAMBER ORCHESTRA	
18	16	62	MOZART: REQUIEM L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
19	24	4	VERDI: MASKED BALL LONDON 410-210 (CD)	LUCIANO PAVAROTTI (SOLTI)	
20	RE-ENTRY		O HOLY NIGHT LONDON OS-26473 (CD)	LUCIANO PAVAROTTI	
21	21	8	GERSHWIN: RHAPSODY IN BLUE PHILIPS 412-611 (CD)	PITTSBURGH SYMPHONY (PREVIN)	
22	17	42	TIME WARP TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)	
23	18	62	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)	NEVILLE MARRINER	
24	19	32	AVE MARIA PHILIPS 412-629 (CD)	KIRI TE KANAWA	
25	29	4	VAUGHAN WILLIAMS: SINFONIA ANTARTICA ANGEL DS-38251	LONDON PHILHARMONIC (HAITINK)	
26	NEW		HANDEL: MESSIAH PHILIPS 412-538 (CD)	M. PRICE, ESTES (DAVIS)	
27	25	504	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO CBS M-33233 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
28	22	62	GERSHWIN: AN AMERICAN IN PARIS ANGEL DS-38130 (CD)	LABEQUE SISTERS	
29	NEW		TCHAIKOVSKY: THE NUTCRACKER RCA ARC2-7005 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)	
30	36	4	BRAHMS: SONATAS FOR CELLO AND PIANO RCA ARC1-7022	YO-YO MA, EMANUEL AX	
31	27	20	A BACH CELEBRATION ANGEL DS-37343	CHRISTOPHER PARKENING	
32	28	8	THE RECORD OF SINGING VOL. 3 SERAPHIM IM-6143	VARIOUS ARTISTS	
33	33	36	BEVERLY SILLS SINGS VERDI ANGEL AV-34017	BEVERLY SILLS	
34	26	10	FAURE: REQUIEM COLLEGIUM COL 101 (CD)	CITY OF LONDON SYMPHONIA (RUTTER)	
35	NEW		VERDI: DON CARLOS DG 415-316 (CD)	PLACIDO DOMINGO (ABBADO)	
36	34	18	MOZART: REQUIEM ANGEL DS-38216	PARIS ORCHESTRA (BARENBOIM)	
37	31	52	IN THE PINK RCA CRC1-5315 (CD)	JAMES GALWAY & HENRY MANCINI	
38	32	22	BERLIOZ: SYMPHONIE FANTASTIQUE LONDON 414-203 (CD)	MONTREAL SYMPHONY (DUTOIT)	
39	39	24	BACH ON WOOD CBS M-39704	BRIAN SLAWSON	
40	38	20	FASCINATIN' RAMPAL CBS FM-39700 (CD)	JEAN-PIERRE RAMPAL	

(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.

CLASSICAL KEEPING SCORE

by Is Horowitz



BACK ON DISK: Pianist **Andre Watts**, unaccountably absent from new recording lists in recent years, is back in the studio. He's recorded two Liszt solo albums for **Angel**, with release of both scheduled for late January, well in time for observances commemorating the 100th anniversary of Liszt's death. Main works on the albums, respectively, are the B Minor Sonata and the Grand Etudes After Paganini. Sessions were directed by the producing team of **Marc Aubort** and **Joanna Nickrenz**. Coming next for Watts, says Angel president **Brown Meggs**, is a Beethoven album.

Andre Watts returns to the studio for Angel

Aubort and Nickrenz are also handling Angel's recordings with the St. Louis Symphony conducted by **Leonard Slatkin**, under a deal that will see first product in stores early next year. Gershwin and Copland albums will be the initial entries (Keeping Score, Nov. 9), to be followed by a coupling of Howard Hanson's Second Symphony and Roy Harris' Third. Among other scores to be recorded in this Americana series is a Samuel Barber set.

Angel's posture in Compact Disc supply, which stands to improve once the EMI U.K. plant in Swindon goes on line, will loom even taller when the newest Capitol/EMI CD factory starts production next fall (Billboard, Dec. 14). Early production in the Jacksonville, Ill. facility will be devoted largely to Angel prod-

uct, it's said.

A GENERAL OBSERVATION: "Old violinists never die, they just fake away," quipped **Isaac Stern** as he reminisced recently about his more than 50 years as a performing artist. The occasion was a party to mark his naming as "musician of the year" by **Musical America**, the sister publication of High Fidelity magazine. Addressing the nearly 100 members of the music community attending the function in New York were **Robert G. Burton**, president of ABC Publishing; **Bill Tynan**, publisher of High Fidelity; and **Shirley Fleming**, editor of Musical America.

Deutsche Grammophon, which has recently added the New York Philharmonic to its orchestra list, has also renewed a deal with the Boston Symphony under **Seiji Ozawa**. A number of concerto recordings are planned, in addition to purely orchestral works, says DG executive producer **Hanno Rinke**. With the departure of **Carlo Maria Giulini** from the Los Angeles Symphony, no additional recordings with that West Coast ensemble are projected at this time, Rinke adds, while economic barriers also block off further work with the Chicago, another American orchestra that occasionally performed before DG microphones.

WCLV Cleveland has broken ground for the construction of a new studio/transmitter complex that will raise its tower 185 feet and increase wattage by 10,000 over current measurements. Station president and general manager **C.K. Patrick** headed the delegation of studio personnel present at the ground-breaking ceremonies.

LATIN NOTAS

by Enrique Fernandez

Enrique Fernandez is on vacation. This week's column was written by Carlos Agudelo.

SOME RELIEF SEEMS to be in sight for the beleaguered record companies dealing with Mexican and Mexican-American music. A new tool is being used to fight unfair competition from importers of cheap records. These importers have taken a considerable amount of business off the hands of established U.S. companies close to the Mexican border, which distribute and sell the same records that can be found a lot cheaper just a few miles away.

According to the Recording Industry Assn. of America (RIAA), steps are being taken against com-

Labels take action against parallel imports

panies involved in parallel imports, which it defines as distributing and selling foreign-manufactured records embodying copyrighted sound recordings without "the respective recording company's authorization."

In a lawsuit filed by **RCA/Ariola International**, **A&M** and **CBS**, a Los Angeles company called **Crystal Promotions Inc.** has been charged with the aforementioned violation. If found guilty, the company will be liable for up to "\$50,000 per count for each infringement of a sound recording or actual damages and any additional defendants' profits." The records said to have been illegally imported and distributed include those of **Emmanuel**, **Elio Roca**, **Jose Jose**, **Lani Hall**, **Antonio De Jesus**, **Jose Luis Rodriguez** and **Vikki Carr**.

Information about violations or procedures against

them can be requested from the RIAA Antipiracy Unit by calling (800) 223-2328.

DIEGO VERDAGUER, the Argentine-born balladist who records for **Melody**, is in Los Angeles working hard on his eighth album for the company. According to Diego, the album should be out by the end of January and represents almost a complete change of style. "This is what I want to say right now," he says, "something very romantic"—different from the usually fast and rhythmic tunes on his previous albums.

The new numbers, arranged by **Bebu Silvetii**, include joint compositions with **Roberto Livi**, **Alejandro Pesani** and **Armando Manzanero**. Some of them will be recorded in other languages, and Diego is expected to record the whole album in Portuguese and released in Brazil around June.

THE FIRST COMPLETE digital salsa recording ever made will be a **Charanga 76** album for **Kim Records**, according to **Edwin Ayal**, general manager of the **Sound Ideas** recording studios in New York. The album was recorded by **John Fausty** on the 3M 32-track digital machine, and should be released in both Compact Disc and LP form by early January.

There's no news about how the event is going to be celebrated, but it should be, since it represents a breakthrough in the Latin world. The fact that salsa itself is going through an unstable period of its already unstable life, and that somebody still has enough confidence in the power and future of the music to invest in such product, is highly commendable.

In this case, those somebodies are **Silvia Rodriguez**, from a small label, and the guys at **Sound Ideas**, who were willing and eager to help bridge the gap between the old and the new ways to make records.

By VITTORIO CASTELLI AND PETER JONES

Opinions about the current state of the Italian music industry are as volatile and mercurial as the national economic and political climate in which it seeks prosperity but is all too often forced to settle for mere survival.

Some pundits reckon the business is in a state of crisis and find it hard to contemplate anything else. Others peer through the overall state of gloom and perceive slight, but promising, signs of improvement.

But at least all sides of the music business are now linked together, following the initiative of the AFI (Associazione dei Fonografici), Italy's IFPI group, and its president, Guido Rignano, also head of the Milan-based Ricordi companies. By luring other industry organizations into a new umbrella association, the perennial ills that face Italian musicmakers are being tackled with added strength and vigor: piracy, home taping, punitive taxation, a sluggish economy, the problems of a chaotic radio/tv industry, falling sales and on and on.

In June this year, five trade bodies joined to set up Federmusica, the Italian Federation of Music, with the basic aim simply of "defending, promoting and developing all kinds of music in the country." Involved are: AFI; the Associazione Italiana Degli Editori Musicale (AIDEM), the national music publishers' group; the Unione Editori di Musica Italiana (UNEMI), the music publishers' union; the Unione Nazionale Compositori, Librettisti, Autori di Musica Popolare (UNCLA), the union of pop music writers; and UNIVICEO, the comparatively new group of producers, distributors and importers of videograms.

For Gianfranco Rebullia, managing director of PolyGram Dischi, and for many other top industry figures, the inception of Federmusica was "an important moment for the whole Italian industry." And music publisher Carlo Bixio, president of the Gruppo Editoriale Bixio, says: "At last, our industry gave itself a real chance to remedy all the misunderstandings and incompatibilities of the past."

According to Bixio, the very politicians who could have done most to rectify the industry's ailing state weren't even aware there were any problems. Now, says AFI head Rignano, there has been genuinely positive reaction from those political top cats and he has written proof of their awareness.

Now five authoritative groups are involved in action areas—most of which were previously tackled by AFI alone. Federmusica is after a levy on blank audio cassettes and recorders. It's determined to add more muscle to the fight against piracy in all its forms, an area in which there's been at least partial success in recent years.

Another key action point is to gain tax exemption on re-investment in recordings, but limited to companies with positive balance sheets, and this to stimulate domestic production in a territory obviously dominated by U.S. and British product. Rignano sees this as a vital issue, essential to give the right incentive, as in other European countries, to local record companies and provide low-interest loans for record company spending.

On the publishing side Federmusica seeks longer copyright protection enshrined in legislation for recordings (currently 30 years) and on compositions (now 50 years).

The combined group of associations also seeks a general reduction of Value Added Tax on records, putting them in line with the mere 2% levied on books. In 1984, incidentally, AFI succeeded in cutting back the disk/cassette VAT rate from 18% to 9%. And in a similarly culturally-based battle, Federmusica wants the creation of music

libraries with the national educational set-up, these to be similar to record libraries.

Basic essentials, and there are many spin-off topics, but already there has been success in rectifying the old profit-sapping problems of non-payment for music use by the mushrooming radio and television networks across Italy. As from the New Year, record companies will only release product on guarantee of payment. And around 150 radio stations are being taken to court for past failures to pay for plays.

It adds up to a muscle-flexing exercise which

buys confidence that there is a new industry-wide determination to right the many wrongs it claims to endure.

The industry is saying that it has saleable production offer and isn't prepared to let it be used for free. Luigi Mantovani, president of Virgin Dischi, feels strongly about this. He believes the Italian public, after years of such practices as home taping, reckons it doesn't have to pay for its music these days. "And to a point they're right in that they can get it for free, or at least cheaper than the prices charged by record companies. Our

(Continued on page 1-8)

Billboard

Right: EROS RAMAZZOTTI
(DDD)

Far right: CLAUDIO BAGLIONI
(CBS)

RIGHEIRA (CGD)

SPOTLIGHT ON

ITALY



RENZO ARBORE (Fonit Cetra)



Developing New Formulas For Progress

Few Domestic Acts Sell Well Abroad

1985 SAN REMO SONG CONTEST SETS STAGE FOR GUEST SUPERSTARS, LOCAL HEROES

The 1985 San Remo Song Contest in Italy, perhaps even more so than in the past, set the seal on the talent scene for domestic acts as well as international performers. Guest appearances there by Duran Duran and Spandau Ballet, combined with television back-up, turned some local acts into national best-sellers overnight.

This evergreen event, whatever ups and downs it may have had in recent years, certainly confirmed the peak career status of the two winners, Eros Ramazzotti on the DDD label and Mexican-born Luis Miguel (EMI). The fact that Miguel, already popular in Latin America, was locally-produced made the winning lineup at San Remo an all "made in Italy" affair and this proved a very popular decision by the judges.

That was way back in February and San Remo formed the basis for how the year was to develop. Stevie Wonder and Wham! emerged with Duran Duran and Spandau Ballet as the leading foreign hitmakers, with Duran's "Arena" album an obvious highlight. And soon to follow was the "USA For Africa" album, immensely well-received by the charity-minded Italian public.

And in June Bruce Springsteen presided at Italy's biggest live concert of the year, at a packed football stadium near Milan, which consecrated Italian sales of his "Born In The USA" album.

The Italian album of the year sticker belongs to CBS artist Claudio Baglioni's "La Vita E Adesso," which the producers say is on the way to a million sales tally in Italy alone.

There was also "Cosa Succede In Citta" by Vasco Rossi (Carosello) and the real surprise of the year, a remake of some of the favorites of the 1950s on the Fonit-Cetra label, titled "Quelli Della Notte." The songs figured in a hugely-popular nostalgia tv show in mid-summer by a band called the New Pathetic Elastic Orchestra, led by tv personality Renzo Arbore. The two top titles, "Ma La Notte No" and "Ill Materosso" were the most popular tunes of the summer.

FRANCO CREPAX,
CGD Managing
Director



GIANFRANCO
REBULLA,
PolyGram Dischi
Managing Director



ANTONELLO
VENDITTI
(Heinz Music)



TERESA DE SIO
(PolyGram)



FRANCESCO DE
GREGORI (RCA)

THE TALENT OF ITALY

After San Remo came Festivalbar, a contest based on jukebox performances and held in historic Verona. The winner here was the duo Righeirs, complete unknowns barely two years earlier. They made up for all their career hassles with the hit "L'Estate Sta Finendo."

Now 22-year-old singer Eros Ramazzotti is very much the key symbol of the "Made In Italy" logo abroad. Besides getting a gold disk for his latest single "Una Storia Importante" and the LP "Cuori Agitati," he's reportedly sold over 450,000 albums in France, picked up an LP gold award in Switzerland and seen his product released right through Europe and in Latin America. Spanish-speaking territories got a Spanish-language version of Ramazzotti's single.

Piero La Falce (president, CBS Dischi), which distributes DDD (Drogueria Di Drugolo), which has Ramazzotti signed up, underlined the importance of

EDOARDO
BENNATO
(Ricordi)

BRIAN ENO, left,
and TERESA
DE SIO



breaking the French market with an Italian-language song and added, at a gold disk award ceremony, that Italian creativity had nothing to fear from comparison with that from other countries."

And Robert Galanti, general manager of DDD, said he could not recall a similar occasion when a local artist has enjoyed such good sales with a debut album. While 1985 set a seal on Ramazzotti's popularity, he had won the "newcomers" category in the same contest.

Few domestic acts did well abroad, a sad feature of the Italian music scene heavily bemoaned now by
(Continued on page I-8)

No Pay—No Play

RECORD COMPANIES STIFFEN STANCE ON SEEKING TV PAYMENTS FOR VIDCLIP USE

The Italian music industry's long-running battle with the country's 100-plus television stations over payments for artist appearance and video-clip use in programming has been coming to a head in recent months.

The record companies, under the umbrella of the local IFPI group AFI (Associazione dei Fonografici Italiani) have delivered a firm ultimatum to tv executives that they will no longer release tapes for broadcasting without prior agreement on payments.

For years this has not been the case, with broadcasters arguing that such use is promotional and benefits artists and record producers alike. But as the AFI has argued endlessly, it in return gives the tv stations hours of free programming.

And the problem goes beyond just airplay: Guido Rignano, AFI president and head of the powerful Ricordi group based in Milan, points to big outside sponsorship of the San Remo and Festivalbar song

contests, both of which are relayed on tv, but without any direct financial benefits to the record companies.

The AFI ultimatum becomes effective from Jan. 1, 1986, and teams of lawyers are at present working on the small print. It does mean that the legal aspects of an agreement to broadcast such material has to be worked out with AFI support as well.

Rignano described it as an "historic decision," notably because "there are positive signs of a new collective self-consciousness" within the whole of the Italian record industry.

As far as the state-owned broadcasting organization RAI is concerned, Rignano said the AFI has asked for a renewal and updating of a contract which has now expired. According to Lucio Salvino, managing director of the state-owned Fonit-Cetra record company, which operationally is independent from RAI-TV and radio, RAI agrees in principle
(Continued on page I-11)

december 1985

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'Made In Italy' Tag Guarantees Quality

DISCO EQUIPMENT BUSINESS BOOMS TO NON-STOP BEAT

The Italian discotheque equipment sector is one of the most fast-moving, excitingly inventive and best-recognized in the world. In this area of the world's music-making industry, "Made In Italy" is a tag guaranteeing quality, and optimism of the companies involved is built on achievement and non-stop progress.

This overview is put by Nicola R. Ticozzi, president of APIAD, the association which groups many of the leading firms in the field, now household names around the world: Amplilux, Artik, Assel, Coemar, Lempo, Fly, Leoncini, SGM, Scorpio Ergonomics, Spotlight, TAS, SEAR and Music & Light Center.

Ticozzi reports that export figures for 1985 are between 30% and 40% up on 1984, with light effects and mixers among the profitable front-runners. The Italian industry receives considerable support from the government's Institute for Overseas Trade and Ticozzi says all APIAD's efforts are now being deployed in the export sector. Among top target areas are the U.S., U.K. and sundry southeast Asian countries.

Main showcase of the industry has been the SIB

(exhibition of discotheque technology and equipment) event at the plush resort of Rimini last May, where very substantial sales were generated.

Next major convention is Discotec '86 at Dueseldorf, West Germany, and Ticozzi reports there will be a collective presence by top Italian manufacturers.

Reports from individual companies bear out Ticozzi's bullish optimism. At Coemar, Bruno Dedora says the firm stayed open during the normal Italian vacation month of August, a real phenomenon in this country's commercial world, to complete orders for light effects products such as the Venus, Mantra, Raga and Coral models, which were launched at SIB.

The Venus range was, in particular, a sensation there and recently, at The Disco in London's Kensington, was awarded the title "best light effect of the year." Says Dedora: "We got the prize not only for creating a very pleasant disco effect but also for excellence in design and advanced technology taking in motorized movement and a top-quality lens system."

The export aspect is a key factor at lighting effects manufacturer Clay Paky. Export manager Gabriella Savoldi says the firm has recently broken new ground in the U.S. with its Orion and Sirium models, as well as a new series of cannon lights in the LX/5 range.

She says that when the company started in 1976, the disco equipment sector was "poor and unexciting." Lights were mainly confined to slide

projections and the only special effects available were mirrored rotating spheres and the odd spotlight to follow the music rhythms. The success of the movie "Saturday Night Fever" in 1979 meant a firm consumer demand for new in-disco audio/video effects.

As Clay Paky engineers sought new technological ideas, the company scored a huge success with its Astrodisco.

Next came Astrosider, a four rotating balls system with one central lamp which really opened up foreign markets for Clay Paky, aided by strong media coverage in the U.K. Then, in 1984, there was Astroraggi, with a "half ball" generating very thin light beams and, the following year, the Orion, a ball with stroboscopic lights flashing at music rhythm intensity, and Sirius emerged soon after.

Clay Paky turnover was doubling each successive year. Now, says Savoldi, 80% of corporate sales are outside Italy and interest is building in the U.S.

Business has consistently built, too, at King's Sound, where owner Lanfranco Mooni says top-selling items are the Jet Strobe system, which is a Lexan tube, available in rigid and flexible versions, incorporated four stroboscopic lamps.

Still in the lighting sector, Artik chiefs say 1985 has confirmed the high technical level and good taste inherent in Italian disco equipment. The firm's main lines are a music and light center, fluorescent material and even costume jewelry.

On the sound side, loudspeaker firm RCF is currently working on a \$500,000 production budget, with a staff of 300 specialist employees, plus 25 engineers.

Plans are also going ahead for expansion at the 1986 SIB in Rimini. Mauro Malfatti, vice president of the organizing company, says a main future project is to take SIB to the U.K., and then to other European countries. This year's show incorporated a cinema/theater section and the 1986 event (May

(Continued on page I-7)

ITALY

AUDIOCASSETTE DUPLICATORS EYE U.S. MARKET, FIGHT TAPE LEVY

Audiocassette duplicators in Italy are currently in two main battle areas: how to break into the U.S. market, and how to fight the introduction of a levy on their software to offset the effects of home-taping.

During the year, seven leading companies in the field, Avelca, Duplicenter, Duplimatic, Ecofina, Magnex, Nuova Siat and 3S Servizi Supporti Sonori, formed a consortium with the main aim of boosting sales to North America. Between them, these companies produce some 36 million prerecorded cassettes annually.

The new grouping, called AVIC (Audio Video Itanium Consortium), has been carrying out market research in both the U.S. and Canada. The idea is to avoid duplication of effort among member companies and to provide a single channel through which to sell services and product. The Italians look to match American quality and price and this can be achieved, according to Edoardo Benetton, Nuova Siat managing director, by combining all the main assets in machinery and technology. His company in fact already exports some 40% of its production.

Benetton says that while the Italian domestic market is flourishing, Italian record companies could help custom duplicators by giving more details of production planning. This, he says, would avoid some of the production jams that hassle the duplicators.

Creation of the AVIC consortium is welcomed by Mourad Sabet, president of Ecofina, who is insistent

that Italian companies really can grab a sizeable share of of the American market. But he warns that such a share could vanish overnight if the U.S. dollar slid on a downward trend on foreign exchange markets.

Sabet, though, is not so confident about the Italian market which he sees as now facing a crisis. The only duplicators not suffering problems right now, he says, are the pirates. While the top-seller superstar names do well in cassette format, average cassette duplication runs for lesser pop/rock lights are dangerously short.

As a result, some companies are turning to the computer sector to make up the shortfall. Sabet says there has been "a real boom" in computer software and related tape product and, as a result, as much as 50% of his company's output is now non-musical. Much of this product, too, is sold in newspaper retail outlets, including risks nationwide.

On the blank cassette side, Sergio Moretti, Avelca sales manager, emphasizes plans to contest any introduction of a levy to compensate rights owners for the effects of home taping. Moretti, noting his side of the industry already has to face a 16% "luxury" tax as does video blank software, says a further levy would be "unbearable."

Avelca is one of 15 Italian tape companies in another trade organization, ASMI, which is plotting the battle campaign. Moretti's view: "Blank tape manufacturers don't want to end up paying for the lack of professionalism among record companies. If those firms fail to make the right investment and marketing decisions, that's not our business. If they can't see that they get the wrong balance between cost and price of their product, why should we bail them out with our money?"

Moretti adds that if a levy is imposed in Italy, it will kill of the market for legal prerecorded cas-

(Continued on page I-7)

PUBLISHERS SEEK NEW INCOME AVENUES TO COUNTER SAGGING RECORD SALES

Music publishers in Italy are in agreement with the opinion of Carlo Bixio, president of the Gruppo Editoriale Bixio, that with record sales continuing to fall, publishers must find new ways of getting paid for their product.

Bixio says that remedies must be found to halt the erosion of publishers' income, hit so hard by non-payment by radio/television stations, piracy and home taping, plus sponsorship of major live events with none of the injected funds going back to publishing or record companies.

For within the existing state of things, says Bixio, the song remains utmost importance and the composer and publisher remain fundamental. As such, they have the power to change things. So by uniting with other organizations under the umbrella tag Federmusica, the publishing industry can become strong enough to "reach common goals."

Not that all is dead in the record sector, says Bixio. He cites the massive success of Claudio Baglioni's "Quelli Della Notte." This proves, says Bixio, that there still is a market. "What has to be done is that we in the music business must change our approach to it."

In publishing, one of the key goals of the Federmusica campaign is to extend the length of copyright, which in Italy has a duration of 50 years after a composer's death. Italian publishers are already looking enviously at their French counterparts who have under new copyright law extended the rights

(Continued on page I-7)

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PUBLISHERS SEEK

(Continued from page I-4)

to run 70 years.

Similarly Federmusica wants an extension of copyright protection on records, which currently runs for 30 years. Record companies and publishers see many important recordings shortly falling into the public domain and want to keep a longer hold on them.

The new trade group also wants music to assume a bigger role in Italian life. It wants music libraries to be set up, insisting that music is as much a part of cultural life as books. Facilities should be improved for teaching music in schools.

Carlo Bixio says of the Federmusica campaign: "I always thought our future shouldn't be left in the hands of the record retailers. We need laws that protect our rights better, allowing us to get on with the job of making and creating the music. In the past politicians haven't been particularly aware of our problems, but now that has been remedied. What we have to do decisively is overcome the incompatibilities and misunderstandings that have grown up in the past."

Bixio is very emphatic, too, about the role of music in education, a key element of the publisher's role. What's needed, he says, is the creation of a professional school for the music business, where the whole range of teaching music in schools could be one of the principal subjects.

That Federmusica may be the light at the end of the tunnel is put forward also by Giuseppe Gramitto Ricci, who is at once general manager of Curci Edizioni publishing house and president of record company Carosello.

He says Italian publishers feel the situation now is tougher than ever before, with too many people "illegally" eating the same cake. As a result, there are

few "real" publishers on the scene nowadays: those who print the music, cultivate relationships between authors and composers, develop business contacts and promote artists.

By joining forces with record companies and composers, publishers may find that Federmusica may help to promote Italian music both at home and abroad. But, in Ricci's words, promotion does not mean protectionism. It means that all markets should be equally open.

Director of popular music at Ricordi's publishing arm, Federico Monti Arduini says that one thing is vital for publishers in Italy and that is investment. Publishers and record companies missed the opportunity to build on the "immense flowering" of Italian music in the 1970s, he says. When that golden era ended, many in the national music business figured it better and easier to sell foreign music,

AUDIOCASSETTE

(Continued from page I-4)

ettes and that the only ones to benefit would be pirate operators.

He says the Italian marketplace at present absorbs around 33 million blank audiocassettes a year, 70% of which are made by Sony, TDK and Maxell. Avelca has around 3% of the overall total, and 90% of its share is exported.

The company is also involved in blank videocassette production, Moretti putting the Italian market for this software at some 3.5 million units, both prerecorded and blank. The Italian video industry, he reckons, is expanding by say, 40%-50% annually. There are an estimated 500,000 VCRs in domestic use nationwide, and VHS is seen as winning a 90% share inside a couple of years.

Adamo Bordignon, head of ATB, one of the world's top producers of cassette "small parts,"

"and that killed off our domestic repertoire," says Arduini.

However he believes this cycle is now over and that "serious" publishers are working to anticipate the next one. He says he's sure that writers Italian-style have a fine standing in the music world and that there are many good composers around. Their key problem, though, is one of pure economics because "they just don't make enough money out of music any more."

That's where the investment comes in. "We must invest, and it'll pay off soon. There may be a weakness in lyrics. Maybe the public is tired of listening to the same old words, sung in the same old way. That's why we've set up a new roster of lyricists with fresh ideas and styles." **VITTORIO CASTELLI**

such a springs and pads, says the market is "steady" and notes a demand for every higher quality. Manual production gives way to automatic, other markets (India, China, Hong Kong, Singapore) are emerging fast, and much hinges on the fluctuating exchange rate of the U.S. dollar, he says.

VITTORIO CASTELLI

DISCO EQUIPMENT

(Continued from page I-4)

6-9) will feature MAGIS, the first exhibition of showroom management and industrial activities.

On the music production side, things move ahead according to Severino Lombardoni, president of Disco Magic, one of the specialist firms involved, who says that although some of the small companies initially involved in the disco boom have gone to the wall, interest in the music itself goes on, though in various directional changes.

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NEW FORMULAS

(Continued from page I-1)

product is not adequately protected."

The British satellite tv Sky Channel and Music Box are, he says, a case in point. Throughout Europe they are bought via cable. But in Italy there's no cable, so people simply buy suitable serials, record the programs and re-broadcast them almost with impunity. And he wonders just how long, within the ponderous Italian legal system, it'll take before protection can be obtained against such foreign tv programs.

On radio, too, he says Italian mechanical rights society SIAE has yet to succeed, after a decade of trying, to be paid by all the Italian radio stations for the use of records. Additionally, says Mantovani, music video sales are almost zero in Italy, simply because vidclips as shown on tv are so easily snapped up on VCRs.

Television is blamed by Sandro Coppola, president of the Atlas-Delta group, for over-exposing pop music, with a resultant drop in record sales, and also for providing such a wealth of alternative home entertainment choices, taking them away from in-home record listening.

For many Italian industry chiefs, the compilation packages assembled by tv merchandisers is another serious bone of contention. They feel it is "flogged to death."

Coppola is just one top executive who has

ITALY



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dropped out of the compilation field. There were 52 such albums released in Italy last summer and, on a mid-sized advertising budget, sales of 150,000 are needed just to break even. Maurizio Chiesura, a&R chief at Discotto Records, says average compilation sales are not around the 30,000 unit market, dismally low compared with the past, even allowing for the reduction in tv promotion costings.

And Gianfranco Rebullia, recently-appointed managing director of PolyGram Dischi, says the compilation album has become an over-inflated product, with too many keen to get on to a low-budget line. Hard times, he says, make us forget that compilations must be seen as an additional market, not one that takes the cream off the mainstream market. One of his first moves at PolyGram was to enforce strict rules on compilation releases, and drastically cut back on the number of them.

Ariston in Italy opted for something different, general manager Riccardo Benini noting a compilation tracing the story of the company, put out as a tribute to a firm which has had much to do with music development in Italy. And Freddy Naggiar, president of Baby Records, argues that if the industry itself doesn't take a stand on compilations, the market will die. He also asks: "What's the use of us producing them legally only for disk jockeys and record shops taping them on request? Through disk jockeys and discos, as many as a million cassette compilations could be illegally duplicated each year. Retailers go through as many as 100 for customers each week.

Giuseppe Ornato, president of RCA Italiano, is convinced the Italian record market has registered a slight improvement over the past year. CD action is encouraging, and home video is at last making progress, though demand here is mainly movie-oriented.

On the debit side, though Virgin's Mantovani talks of very hard times, with singles sales dropping

in his view by as much as 50%. Singles chart-toppers now sell only 80,000 units, half the total of a year ago. And he doesn't see CD as a solution to the industry's problems, given the slow development of the format in Italy.

Yet Rebullia and Lucio Salvini, managing director of Fonit Cetra, have both registered a "reasonable" year, the latter especially with "Quelli Della Notte," a 1985 major hit but based on the nostalgia of the 1950s. And Fonit-Cetra, until now mainly classical, is setting up an international pop section and will "cautiously" build a local repertoire catalog.

Marco Bignotti, WEA Italiana chief, talks of the changing aspects of the music scene, with music providing considerable income away from the traditional outlets of records and cassettes. There's demand for catalog material for a company like WEA, but also the growing non-paid use of music.

Among problems noted by Franco Crepax, CGD managing director, are falling singles sales and a dearth of big-selling local artists, of whom there are barely a dozen now as compared with around a hundred a few years ago. He reckons top singles nowadays sell 90,000 units, and average releases just 5,000 or less. But CGD is a complete cycle company: studios, pressing, distribution, promotion.

Ariston's Benini echoes the wide view that the reduction of a record company artist roster makes sense in such stormy economic times. "Each release must have a complete and viable meaning," he says. So his company concentrated on marketing just four acts, Fiorella Mannoia, Matia Bazar, Canton (Italian act produced in England) and Stephen Schlaks, during the past months of this year.

Fonit-Cetra, the state-owned company, is the only record company in Italy to have digital recording facilities housed in a mobile studio and used more by outside clients, like La Scala, than by the company itself.

But as the Italian industry tries to boost confidence for the future, the problem of music use via radio and tv emerges over and over again in top-level debate. Sandro Coppola, president of the Atlas-Delta Group: "What's killing us off are all those television stations, no argument about it. Music is overexposed. With all the available channels, there will always be some movies which distract the customers from bothering about records. So they lose the habit and stop buying altogether.

"We got the license for a European hit, Modern Talking's 'Cheri, Cheri Lady.' Everybody likes it and disk jockeys cheered it. But I sold only 40,000 singles. Is that business? On top of that, I got letters from the group' fans. One went like this: 'Dear Modern Talking, I love you so much. I see you every day. I videorecorded you from television.'

"And that tells you everything in a nutshell about the prospects for music video in this territory."

TALENT

(Continued from page I-2)

the industry as it looks over its shoulder at some of the great international hits it produced 20 years ago. But one exception this year has been EMI Baltimora, a locally-produced British act, who with "Tarzan Boy" scored heavily in the U.K., France and West Germany and on to the U.S.

The Baltimora hit stands as the main highlight of Italian producers' efforts to make successful records in English.

Freddy Naggiar, president of Baby Records, put it bluntly: "The Italian artists who used to sell well in the past have now lost most of their appeal for foreign audiences. Other countries now expect a new sound and a new image. It's not just a language problem, but for sure the British and American markets basically do want product sung in English."

VITTORIO CASTELLI

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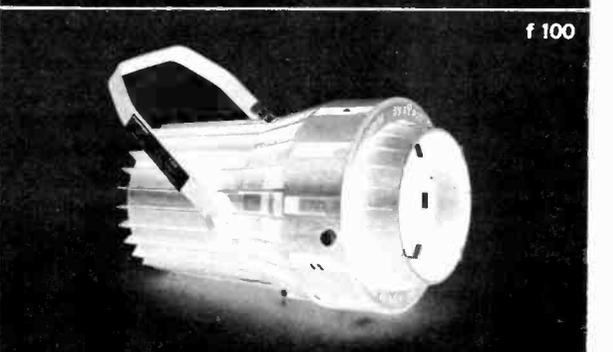
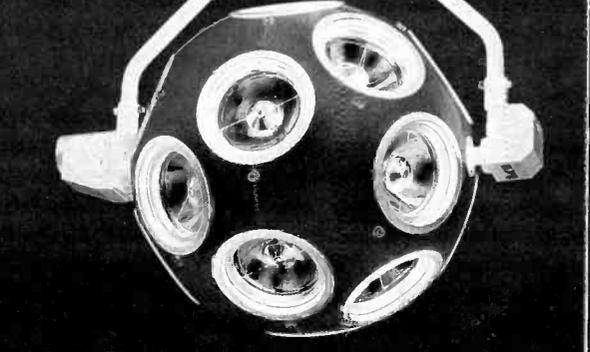
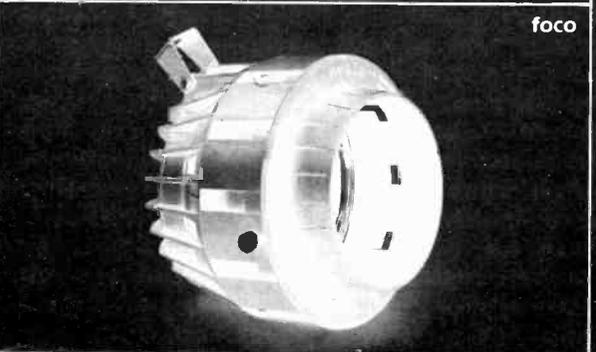
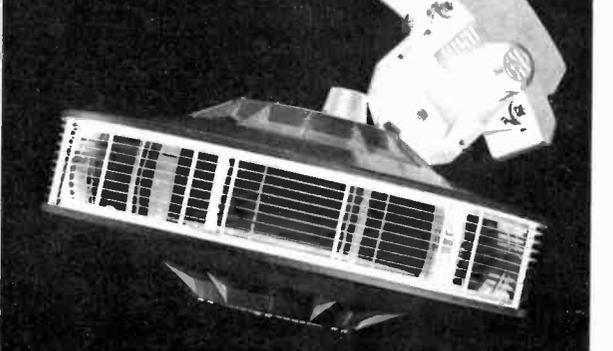
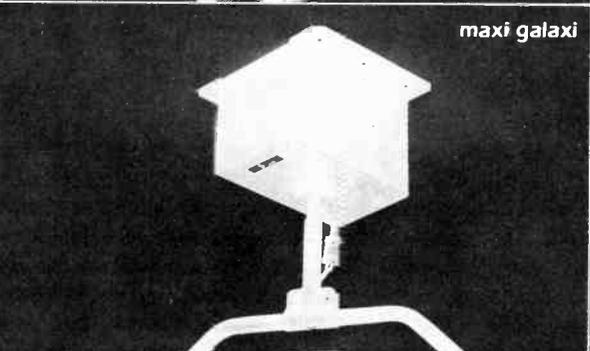
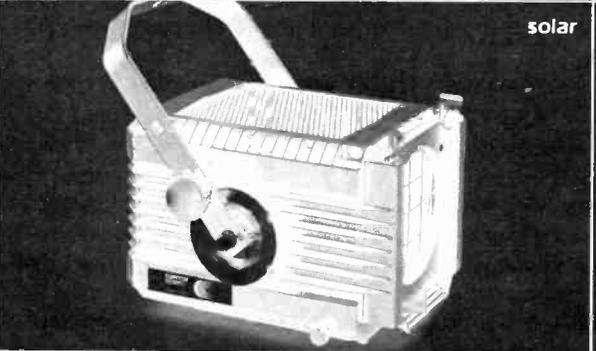
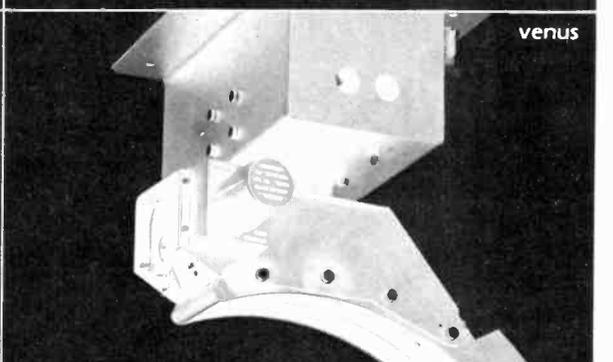
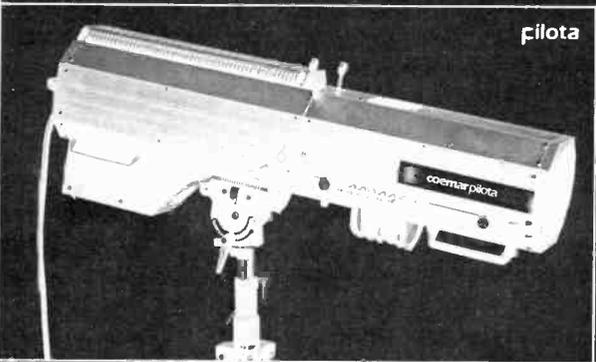
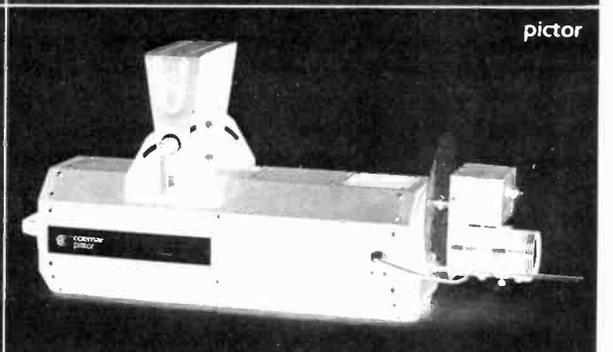
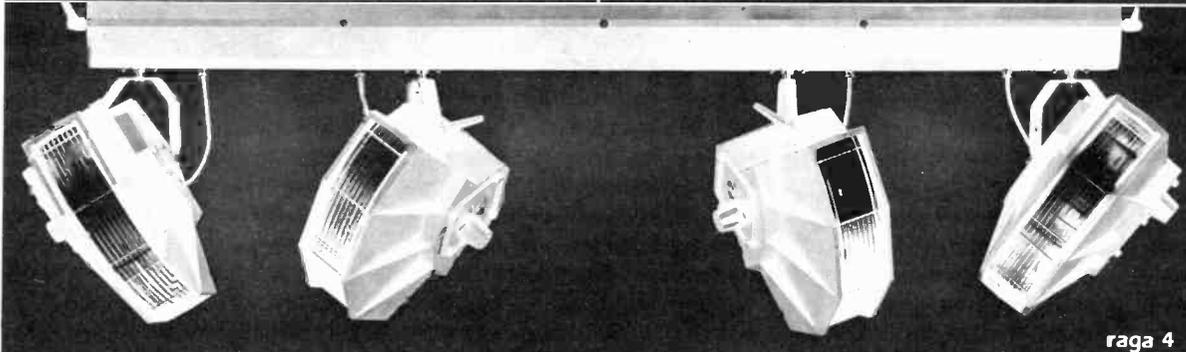
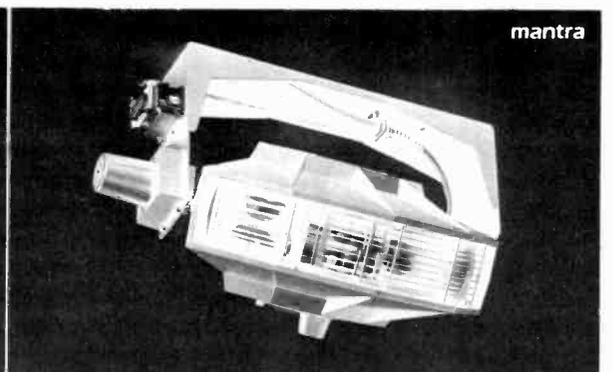
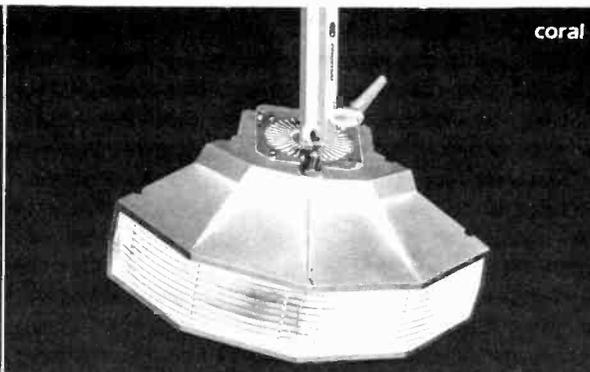
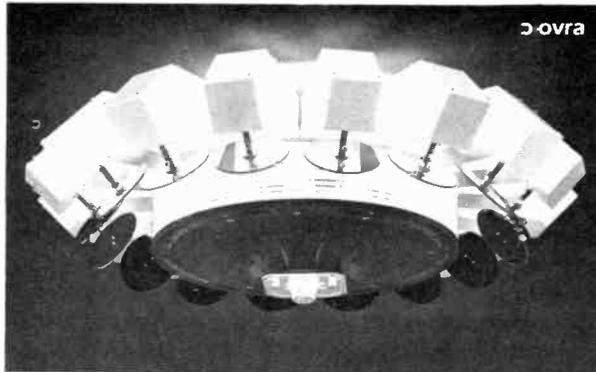


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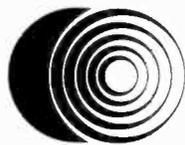
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RECORD COMPANIES

(Continued from page I-2)

to the stand taken by the record companies. But what the RAI corporation does insist is that the new ruling will apply equally to all other television companies as well as concert and song contest promoters.

To assure fair play in this regard, the Italian IFPI group has appointed specialist lawyers to take to court some 150 radio and tv stations which have so far failed to pay the record industry the monies it feels now are long overdue.

The record industry has broadly welcomed the AFI stance. Luigi Mantovani, of Virgin Dischi, comments that "it was better late than never, but very very late." And he predicts that if the organizers of the San Remo festival refuse in future to reach an agreement, and the vital tapes are withheld by the record industry, the show would instead be broadcast live, in the same way as at its inception.

Mantovani says this is only part of a growing nationwide trend towards more live performances, with numerous press demands for less mimed playback in live shows and tv.

He comments that "San Remo would take place anyway, even without the support of the record companies."

Giuseppe Ornato, president of RCA Italiana, says the ideal will be to establish adequate recognition and corresponding remuneration for the real value of services provided to the tv companies. "Now we have good hopes that a more satisfactory relationship will be established between all parties."

Alexis Rotelli, the managing director at EMI Italiana, says the industry has unwittingly become tv producers as a result of video clips, originally made, at great cost, for promotional use, now becoming an integral part of tv programming. "What we must now do is overcome the resistance from the television people."

At WEA Italiana, managing director Marco Bignotti, notes that the record companies had been excessively flooding tv companies with tapes and that their widespread use for free required a firm remedy. He warns that strong words from AFI have not always produced the required and ideal result in the past, but his hope is that this time they will do so.

Sandro Delor, director of CGD Dischi, says that the sort of money the record companies and artists should be getting compared with the \$80,000 tv companies had to pay for other equivalent-duration material. "We have to make our product desirable again."

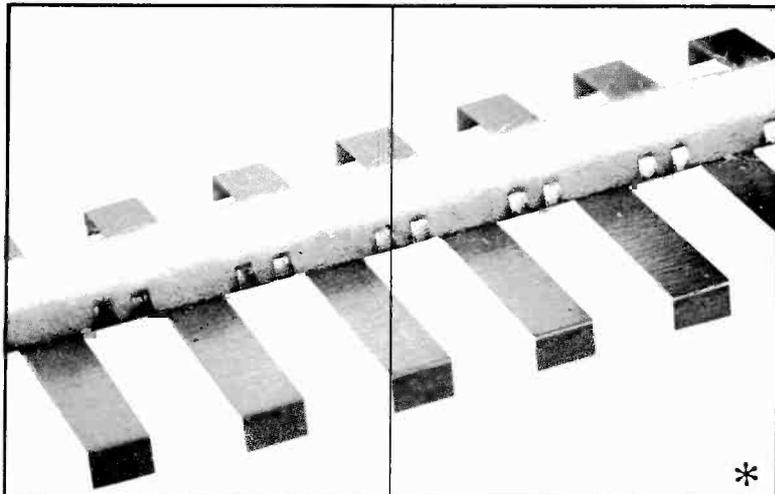
As an example, he cites the film industry crisis, which led to cinema companies entering into joint production with tv companies as a way out. But what the record companies and tv were doing now "just is not promotion and only now are we trying to set the rules."

And if the tv and radio stations continue to "misbehave," as he puts it, they should be closed down.

Johnny Porta, the head of promotion at CGD, believes the instant response of the tv companies at the early 1986 deadline slips by will be to make selection of material for music shows even tougher. "We must remember that in Italy, tv promotion is very, very important and can make one artist or record succeed faster than any other medium."

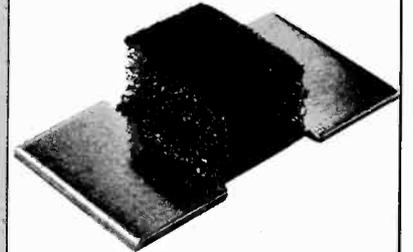
It was difficult, too, for the artists, Porta says, who made tough demands on the record companies to have their acts on tv. That's how the tv companies started using them for free. "For us, it's sometimes difficult to resist such pressure from the artists."
VITTORIO CASTELLI

CREDITS: *International Editor, Peter Jones; All editorial by Vittorio Castelli, Billboard correspondent in Milan; Cover & Design, Anne Richardson-Daniel.*

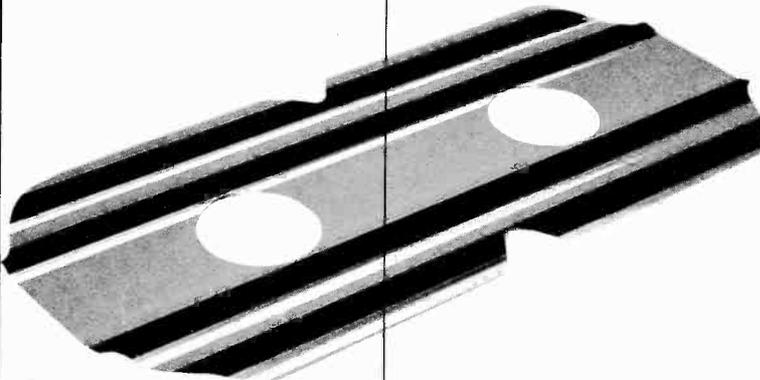


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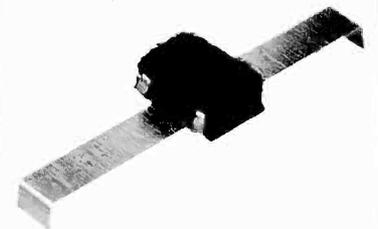


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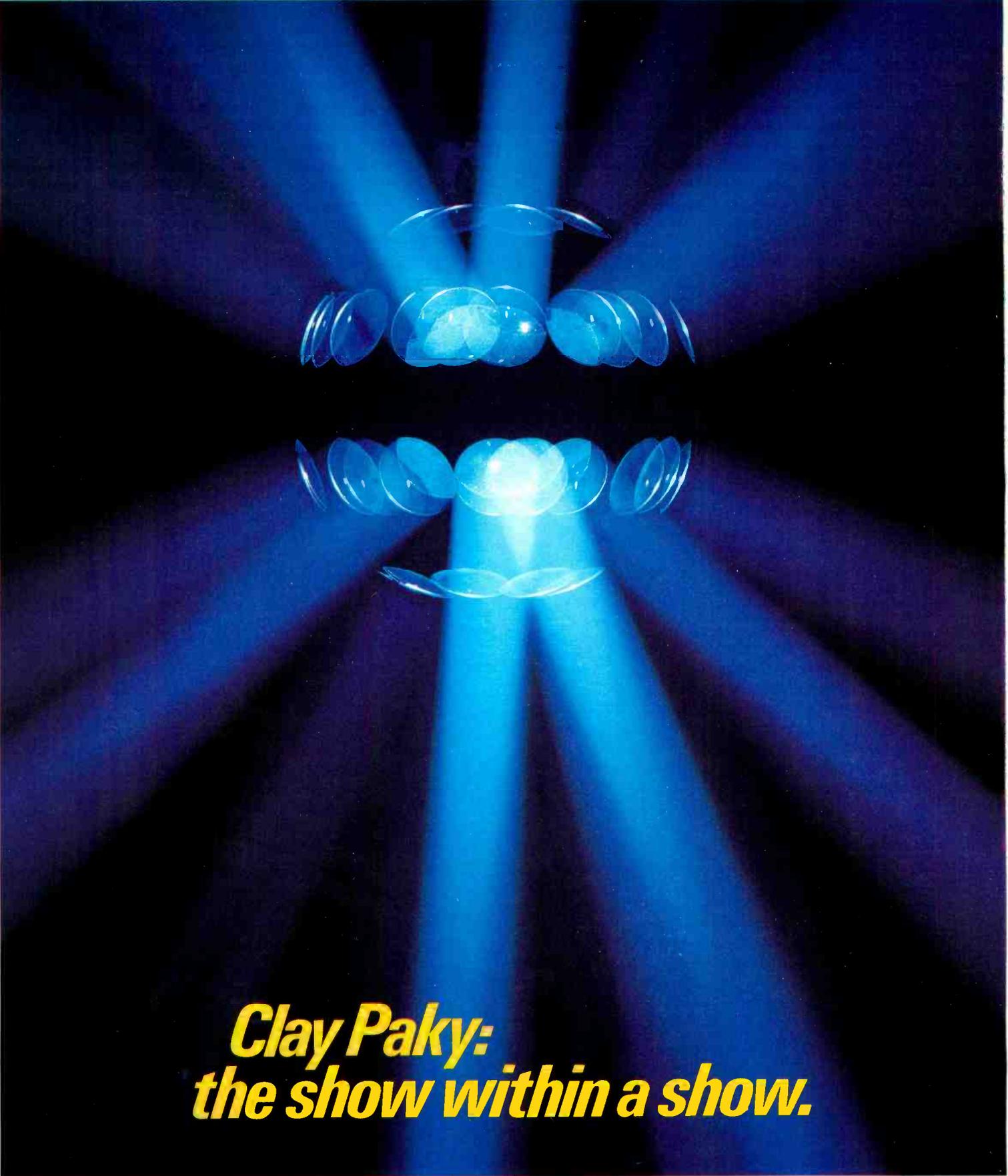
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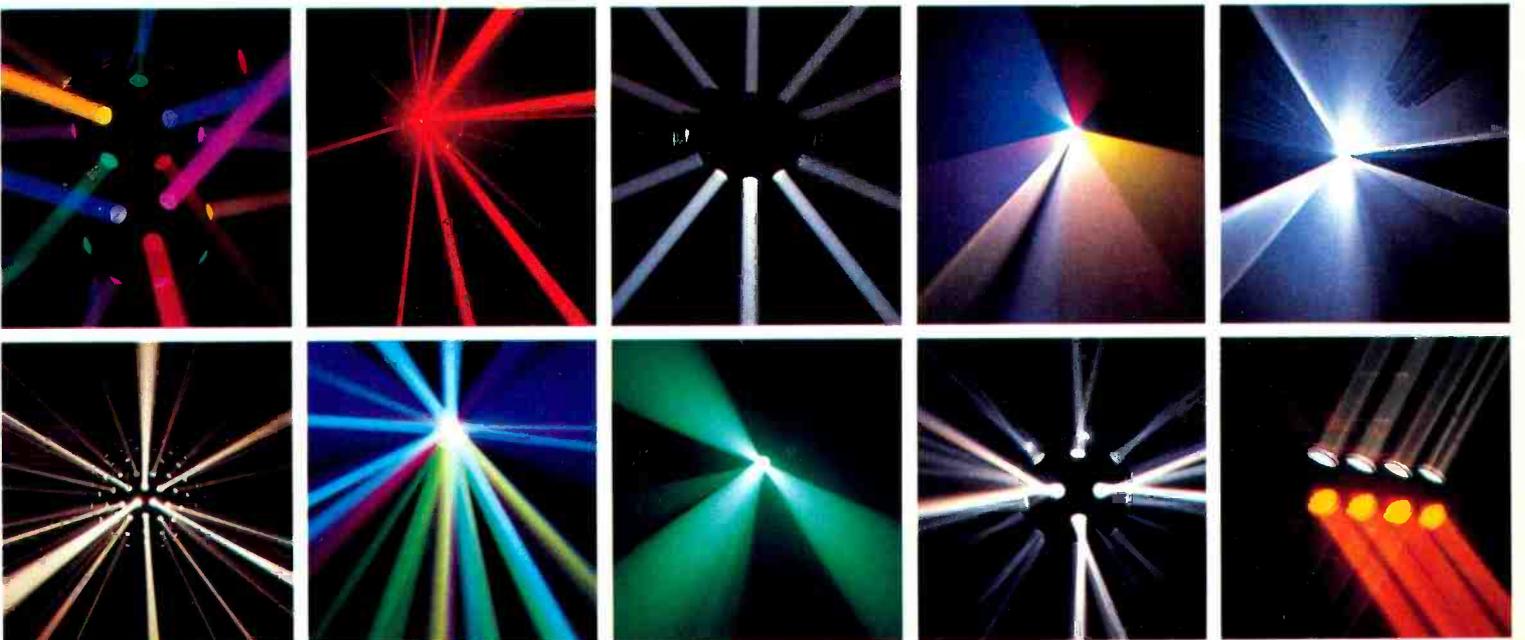
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Exiled to the Winner's Circle. Sonny Lemaire, center, of Exile, accepts his award as Tree's songwriter of the year from president Buddy Killen and executive vice president Donna Hilley. Lemaire was honored for having co-written three No. 1 songs: "Crazy For Your Love," "She's A Miracle" and "Hang On To Your Heart."

Indie Marketing Firms' Importance Grows

Nashville Labels, Artists Seek Outside Promotional Help

BY KIP KIRBY

NASHVILLE Companies specializing in independent music marketing are providing an increasingly valuable service for Nashville labels and artists.

These firms coordinate individualized promotions around major tours, new albums, particular singles or even market-by-market personal appearances. They create contests, prize packages, tradeouts and radio tie-ins, line up the necessary corporate sponsors (who pay all financial costs and donate giveaway goods), enlist the participation of local and national retailers, then design the support advertising, graphics and publicity.

These services are welcome at a time when Nashville's major labels have neither the time nor the staff to create and coordinate extensive

special promotions requiring detailed follow-through. And record companies often handle promotion, marketing and publicity separately in-house with minimal cross-coordination among departments.

Within the last year or two, CBS, RCA, MCA, Capitol/EMI America and Warner Bros. have all utilized the services of such music marketing companies as the Gary Group, the Vail Group and the Media Group.

Dick Gary, president of the Gary Group in Venice, Calif., started his company nine years ago as an advertising agency. Eddie Rabbitt and manager Stan Moress were the first entertainment package to approach Gary for promotional services, which led in turn to the Gary Group's involvement with such acts as the Oak Ridge Boys, Lee Greenwood, Ronnie Milsap and the

Gatlins.

When T.G. Sheppard moved to Columbia Records this year, the Gary Group was brought in to come up with something unusual to highlight his debut single and video, "Fooled Around And Fell In Love." Gary tied in The Nashville Network and 2,100 K-Mart record departments, then enlisted prizes from such sponsors as American Airlines, the Hilton Hotel Corp. and National Rental Car. Viewers sent in cards to TNN, and Sheppard drew the winning names on "Nashville Now."

Since Sheppard's video depicted him falling in love with an orangutan, the grand prize was an expense-paid trip to San Diego, including trips to the zoo, Sea World and a wildlife preserve. Panasonic donated VCRs and video camera equipment, and runners-up earned Folgers' T.G. Sheppard Coffee Machine racing jackets.

In the past 12 months, the Gary Group's corporate sponsorship giveaways have included Kentucky Derby tickets (tied in with Exile's "Kentucky Hearts" video and album), a part in a video (for Gary Morris' "I'll Never Stop Loving You" promotion), diamonds (for Eddie Rabbitt's 10th anniversary promotion), and a Bahamas vacation package tied in with Rabbitt's "B-B-B-Burnin' Up With Love" single.

Also moving more directly into the field of country corporate sponsorships is the Vail Group in Los Angeles. Its most prestigious tie-in at the moment is the new multi-million-dollar marriage between Wrangler jeans and Willie Nelson. The company has also coordinated such campaigns as the 1981 Rolling Stones/Jovan tour, Jovan's subsequent Kenny Rogers tour sponsorship, a Schlitz/Mickey Gilley affiliation, and promotions focused on Julio Iglesias' record-breaking U.S. concert dates.

"Primarily," says Jim Vail, presi-
(Continued on page 49)

NASHVILLE SCENE

by Kip Kirby



IT'S USUALLY record labels that start shuffling the deck with personnel changes near the holidays. But this year, it seems to be Nashville's publishing companies that have things shaking.

At the annual **Tree International** writers' brunch, Tree's **Buddy Killen** made the announcement that **Jody Williams** is leaving the company's professional department to run the Nashville division of **Dick James Music**.

Meanwhile, **MCA Music's** vice president **Pat Higdon** will be vacating that post. And **Ted Barton**, who opened the doors for **Criterion Music** in Nashville in 1982, is leaving that company as creative director.

Both Tree and MCA plan to fill those positions. At Criterion, **Melissa Deal** has been named professional manager. The publishing division represents the catalogs of **Rodney Crowell** and **Rosanne Cash**, among others, and is currently cresting the country charts with a No. 1 album, "Rhythm & Romance," and four singles including **Dan Seals'** "Bop," **Waylon Jennings'** "Devil's On The Loose," **Vince Gill's** "Oklahoma Borderline" and **Eddy Raven's** "Should've Been Gone By Now."

Publishing companies do some reshuffling

Also in the relocation department, **Joanne Gardner** has announced that she is no longer representing **Mandrell/Cook & Associates** as project coordinator for corporately sponsored videos. Gardner will continue freelance production and can be reached at (615) 646-1100.

NEW WARNER BROS. ADDITION **Mark O'Connor** is featured in this month's *Esquire* magazine in a select listing of men and women under 40 who are "changing the face of America." O'Connor is included in the entertainment/sports/style section, and his name appears alphabetically between those of comedian **Eddie Murphy** and actor **Sean Penn**.

O'Connor has also been named to *Frets* magazine's "Gallery of Greats." The 24-year-old virtuoso instrumentalist makes his Warners debut Jan. 20 with an album entitled "Meanings Of," on which he plays everything but drums. For those who can't wait to find out

what all the O'Connor excitement is about, he's also recorded five solo albums for **Rounder Records**.

MICKEY GILLEY and **Bill Anderson** will host the fifth annual **Arthritis Telethon** April 27. The live satellite feed will originate from Nashville to 70 tv markets.

Speaking of Anderson, he got the shock of his life when he heard his name announced as this year's **Georgia Music Hall of Fame** winner in the performer's category. Anderson was in Atlanta to host the event a couple of months ago, but his award wasn't written into the script, so he was on the side of the stage waiting to close out the live statewide telecast when **Gov. Joe Frank Harris** suddenly called out his name.

Like **Barbara Mandrell**, who's just finished two spots for the national seat belt campaign, Anderson says he is also going to become involved in some public service coverage for this issue. Anderson's wife **Becky** was seriously injured Oct. 13, 1984, while driving home from a movie when a drunken teenager ploughed into her vehicle. A year later, Becky is still recuperating from the collision; however, experts say that it was her seat belt that prevented instant death. (Anderson notes that his wife had only begun wearing a belt following Mandrell's accident a month earlier.) Anderson may also involve the **Po' Folks** family restaurant chain, for which he is spokesperson.

T. GRAHAM BROWN lit a fire during the aforementioned **Tree International** awards brunch at the **Vanderbilt Plaza Hotel** when he tore through a live-to-prerecorded-track version of "I Tell It Like It Used To Be," his current hit single. Brown, a former demo singer for Tree, is rapidly setting his own style; and if the Tree performance was any example, he's going to be a major force in the country industry very shortly.

Hank Williams Jr. winds up 1985 in a flurry of gold. Four gold albums, to be exact: "Major Moves," "Man Of Steel," "Rowdy" and "Five-O." Not bad for one year's work... **Signings:** **Keith Stegall** to **William Morris** for booking... **CBS** artist **Libby Hurley** and sister duo **Sweethearts of the Rodeo** to **ASCAP**... **Nashville** rock group **Lust** to **BMI**... **Emmylou Harris** to **Entertainment Artists** in Nashville for booking.

CMA Looking For Int'l Talent

NASHVILLE The Country Music Assn. is seeking applicants for its 1986 **International Show**, to be held in conjunction with the 15th annual **Fan Fair** in June.

Artists residing outside the U.S. who have had a country recording commercially released within the past 24 months may apply by sending a press kit containing a biography and photograph, a copy of the records they have released, and the name and address of the act, manager and record label.

All entries should be sent to the **CMA's International Show Selection Committee**, P.O. Box 22299, Nashville, Tenn. 37202, U.S.A. Deadline is Jan. 31.

Artists selected for appearances on the show will receive allowances for transportation, lodging and expenses.

FOR WEEK ENDING DECEMBER 21, 1985

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

		NEW	TOTAL
		ADDS	ON
		129 REPORTERS	
JOHN DENVER	DREAMLINE EXPRESS RCA	24	60
EDDY RAVEN	YOU SHOULD HAVE BEEN GONE BY NOW RCA	24	76
EXILE	I COULD GET USED TO YOU EPIC	24	108
BARBARA MANDRELL	FAST LANES & COUNTRY ROADS MCA	22	94
JOHN SCHNEIDER	WHAT'S A MEMORY LIKE YOU MCA	22	64

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

RETAIL BREAKOUTS

		NUMBER
		REPORTING
		57 REPORTERS
STEVE WARINER	YOU CAN DREAM OF ME MCA	28
WAYLON JENNINGS	THE DEVIL'S ON THE LOOSE RCA	19
MARIE OSMOND	THERE'S NO STOPPING YOUR HEART CAPITOL	17
C.GAYLE/G.MORRIS	MAKIN' UP FOR LOST TIME WARNER BROS	16
CHANCE	SHE TOLD ME YES MERCURY	15

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HOT COUNTRY SINGLES

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER DISTRIBUTING LABEL
1	3	4	14	THE CHAIR J BOWEN (H COCHRAN, D DILLON)	◆ GEORGE STRAIT MCA 52667
2	4	6	12	HAVE MERCY B MAHER (P KENNEDY)	THE JUDDS RCA CURB 14193 RCA
3	6	8	11	MORNING DESIRE G MARTIN (D LOGGINS)	◆ KENNY ROGERS RCA 14194
4	7	9	14	SOMEBODY ELSE'S FIRE B MONTGOMERY (M A KENNEDY, PROF P BUNCI)	JANIE FRICKE COLUMBIA 38 05617
5	8	10	12	BETTY'S BEIN' BAO R L SCRUGGS (M CHAPMAN)	SAWYER BROWN CAPITOL CURB 5517 CAPITOL
6	9	11	12	NEVER BE YOU R CROWELL, D THORNER (T PETTY, B TENCH)	ROSANNE CASH COLUMBIA 38 05612
7	11	14	9	BOP K LEHNING (J KIMBALL, P DAVIS)	DAN SEALS EMI AMERICA 8289
8	10	12	12	ONLY IN MY MIND J BOWEN, R MCENTIRE (R MCENTIRE)	REBA MCENTIRE MCA 52691
9	12	13	11	HOME AGAIN IN MY HEART M MORGAN, P WORLEY (J LEO, W WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS 7-28897
10	2	3	15	LIE TO YOU FOR YOUR LOVE E GORDY JR, J BOWEN (F MILLER, D BELLAMY, H BELLAMY, J BARRY)	THE BELLAMY BROTHERS MCA CURB 52668 MCA
11	14	18	10	MEMORIES TO BURN G WATSON, L BOOTH (W ROBB, D KIRBY)	GENE WATSON EPIC 34-05633
12	15	17	11	A WORLD WITHOUT LOVE PRAMONE (E STEVENS, E RABBITT, P GALDSTON)	EDDIE RABBITT RCA 14192
13	16	21	8	JUST IN CASE J L WALLACE, T SKINNER (J P PENNINGTON, S LEMAIER)	THE FORESTER SISTERS WARNER BROS 7 28875
14	5	5	15	STAND UP J KENNEDY (CHANNEL, RECTOR, THROCKMORTON)	MEL MCDANIEL CAPITOL 5513
15	18	22	9	(BACK TO THE) HEARTBREAK KID T DUBOIS, S HENDRICKS (T DUBOIS, V STEPHENSON)	◆ RESTLESS HEART RCA 14190
16	19	23	9	OLD SCHOOL B LOGAN (D SCHLITZ, R SMITH)	JOHN CONLEE MCA 52695
17	20	24	7	HURT R LANDIS (J CRANE, A JACOBS)	◆ JUICE NEWTON RCA 14199
18	1	2	15	NOBODY FALLS LIKE A FOOL N LARKIN, E T CONLEY (P MCCANN, M WRIGHT)	EARL THOMAS CONLEY RCA 14172
19	21	26	10	I TELL IT LIKE IT USED TO BE B LOGAN (HELLARD, GARVIN, JONES)	T GRAHAM BROWN CAPITOL 5524
20	23	29	5	MAKIN' UP FOR LOST TIME J E NORMAN (G MORRIS, D LOGGINS)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS 7 28856
★★★HOT MOVER/SALES★★★					
21	22	27	9	THE LEGEND AND THE MAN C TWITTY, D HENRY, R TREAT (C PUTNAM, R HELLARD, B JONES)	CONWAY TWITTY WARNER BROS 7 28866
22	24	30	7	THERE'S NO STOPPING YOUR HEART P WORLEY (M BROOK, C KARP)	MARIE OSMOND CAPITOL CURB 5521 CAPITOL
23	27	33	9	BURNED LIKE A ROCKET N LARKIN (G BURR)	BILLY JOE ROYAL ATLANTIC AMERICA 7 99599 ATLANTIC
24	28	36	6	YOU CAN DREAM OF ME T BROWN, J BOWEN (S WARINER, J HALL)	STEVE WARINER MCA 52721
25	30	38	5	COME ON IN (YOU DID THE BEST YOU COULD) R CHANCEY (R GILL, G GREEN)	THE OAK RIDGE BOYS MCA 52722
26	17	7	15	YOU MAKE ME FEEL LIKE A MAN R SKAGGS (P ROWAN)	◆ RICKY SKAGGS EPIC 34 05585
27	13	1	17	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) J CRUTCHFIELD (J BUCKINGHAM, L YOUNG)	LEE GREENWOOD MCA 52656
28	33	41	6	THE DEVIL'S ON THE LOOSE J BRIDGES, G SCRUGGS (L WILLOUGHBY)	WAYLON JENNINGS RCA 14215
★★★HOT MOVER/AIRPLAY★★★					
29	36	44	5	THE ONE I LOVED BACK THEN (THE CORVETTE SONG) B SHERRILL (G GENTRY)	GEORGE JONES EPIC 34 05698
30	32	35	9	SHE TOLD ME YES B BARLEGE (R CROSBY)	CHANCE MERCURY 884 178 7 POLYGRAM
31	37	43	6	IT'S JUST A MATTER OF TIME H SHEDD (C OTIS, B BENTON, B HENDRICKS)	GLEN CAMPBELL ATLANTIC AMERICA 7 99600 ATLANTIC
32	25	20	11	IT'S TIME FOR LOVE D WILLIAMS, G FUNDIS (B MCDILL, H MOORE)	DON WILLIAMS MCA 52692
33	35	39	8	I DON'T WANT TO GET OVER YOU R SKAGGS, M MORGAN (B BRADDOCK, R VANHOY, D ALLEN)	THE WHITES MCA CURB 52697 MCA
34	39	46	6	YOU ARE MY MUSIC, YOU ARE MY SONG N WILSON (D ERWIN, J CARTER)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34 05693
35	41	47	6	I LOVE YOU BY HEART B MAHER (J GILLESPIE, S WEBB)	SYLVIA & MICHAEL JOHNSON RCA 14217
36	40	48	6	DOWN IN TENNESSEE J ANDERSON, L BRADLEY, J E NORMAN (W HOLYFIELD)	JOHN ANDERSON WARNER BROS 7 28855
37	42	49	6	PERFECT STRANGER J E NORMAN, SOUTHERN PACIFIC, B HARTMAN (T GOODMAN, J MCFEE)	SOUTHERN PACIFIC WARNER BROS 7 28870
38	45	56	4	THINK ABOUT LOVE D MALLOY (R BRANNON, T CAMPBELL)	DOLLY PARTON RCA 14218
39	43	51	5	PLEASE BE LOVE S RUCKINGHAM, M GRAY (J D MARTIN, J PHOTOLOG)	MARK GRAY COLUMBIA 38 05695
40	26	15	14	BREAK AWAY G DAVIES, L SKLAR (G NICHOLSON, W HOLYFIELD)	◆ GAIL DAVIES RCA 14184
41	46	54	5	OKLAHOMA BORDERLINE F GORDY JR (V GILL, R CROWELL, G CLARK)	◆ VINCE GILL RCA 14216
42	49	60	3	I COULD GET USED TO YOU B KILLEN (S LEMAIER, J P PENNINGTON)	EXILE EPIC 34 05723
43	48	55	6	I SURE NEED YOUR LOVIN' T WEST (B AERTS, J RODMAN)	◆ JUDY RODMAN MTM 72061 CAPITOL
44	29	19	12	THEY NEVER HAD TO GET OVER YOU B LOGAN, R MCCALLISTER (B MCGUIRE, M MCGUIRE)	JOHNNY LEE WARNER BROS 7 28901
45	31	16	18	TOO MUCH ON MY HEART J KENNEDY (J ORTUNE)	THE STATLER BROTHERS MERCURY 884 016 7 POLYGRAM
46	53	69	3	FAST LANES & COUNTRY ROADS T COLLINS (R MURRAH, S DEAN)	BARBARA MANDRELL MCA 52737
47	52	58	5	IT'S FOUR IN THE MORNING G MILLS (J CHESNUT)	TOM JONES MERCURY 884 252-7 POLYGRAM
48	54	59	6	SAFE IN THE ARMS OF LOVE J MORRIS (B MCDILL, T ROCCO, B JONES)	ROBIN LEE EVERGREEN 1037
49	60	75	3	YOU SHOULD HAVE BEEN GONE BY NOW P WORLEY, E RAVEN (E RAVEN, F MYERS, P RIMMER)	EDDY RAVEN RCA 14250
50	61	79	3	EVERYDAY J TAYLOR, PASHY (F FILIPETTI) (N PETTY, C HARDIN)	JAMES TAYLOR COLUMBIA 38-05681

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER DISTRIBUTING LABEL
51	34	25	18	I'LL NEVER STOP LOVING YOU J E NORMAN (D LOGGINS, J D MARTIN)	GARY MORRIS WARNER BROS 7-28947
52	59	74	3	STILL HURTIN' ME J BOYLAN (B CADD)	THE CHARLIE DANIELS BAND EPIC 34-05699
53	58	66	4	WHAT AM I GONNA DO ABOUT YOU N WILSON (SIMON, GILMORE, ALLISON)	CON HUNLEY CAPITOL 5525
54	71	—	2	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) J BOWEN, J SCHNEIDER (C QUILLEN, J JARRARD)	JOHN SCHNEIDER MCA 52723
55	70	—	2	DREAMLAND EXPRESS R NICHOLS (J DENVER)	JOHN DENVER RCA 14227
56	38	28	16	IF THE PHONE DOESN'T RING, IT'S ME J BOWEN, M UTLEY, T BROWN (J BUFFETT, W JENNINGS, M UTLEY)	JIMMY BUFFETT MCA 52664
57	44	31	16	DONCHA R HALL (W ALDRIDGE)	T.G. SHEPPARD COLUMBIA 38-05591
58	50	34	16	THIS AIN'T DALLAS J BOWEN, J WILLIAMS, JR. (H WILLIAMS JR.)	HANK WILLIAMS, JR. WARNER CURB 7 28912 WARNER BROS
59	64	73	4	TIMBERLINE E HARRIS, P KENNERLEY (E HARRIS, P KENNERLEY)	EMMYLOU HARRIS WARNER BROS 7-28852
60	47	32	15	ME & PAUL W NELSON (W NELSON)	WILLIE NELSON COLUMBIA 38 05597
61	68	82	3	LONELY DAYS LONELY NIGHTS T BROWN, E GORDY JR (K STALEY)	PATTY LOVELESS MCA 52694
62	57	61	6	SOME SUCH FOOLISHNESS N LARKIN, E T CONLEY (R A WADE)	TOMMY ROE MCA CURB 52711 MCA
63	82	—	2	SOME GIRLS HAVE ALL THE LUCK R C BANNON (J FORTANG)	◆ LOUISE MANDRELL RCA 14251
64	55	37	19	HANG ON TO YOUR HEART B KILLEN (S LEMAIER, J P PENNINGTON)	EXILE EPIC 34-05580
65	69	81	3	EVERYTHING IS CHANGING T JENNINGS, M SILLIS (J SHOFNER, W KIRBY)	JOHNNY PAYCHECK AMI 1327
66	67	77	4	FEEL THE FIRE SAMBURN PRODUCTIONS (R YANCEY, D HOGAN, D SINGLETON)	FAMILY BROWN RCA 50837
67	76	—	2	OLD BLUE YOYELER C HARDY (R BAILEY)	RAZZY BAILEY MCA 52701
68	83	—	2	AMERICAN WALTZ M HAGGARD, B MONTGOMERY (T SEALS, J GREENBAUM, E SETSER)	MERLE HAGGARD EPIC 34 05734
69	80	—	2	BABY WHEN YOUR HEART BREAKS DOWN T CHOATE, D WILSON, M OSMOND (K BROOKS)	THE OSMOND BROTHERS EMI AMERICA CURB 8298 EMI-AMERICA
70	63	67	5	TWO HEARTS CAN'T BE WRONG S MCQUINN, L MCBRIDE (J BARLOW, D KNUISON)	TWO HEARTS MDJ 5831
71	51	40	12	GET BACK TO THE COUNTRY N YOUNG, B KEITH, D BRIGGS, E MAYOR (N YOUNG)	NEIL YOUNG GEFFEN 7 28883 WARNER BROS
★★★HOT SHOT DEBUT★★★					
72	NEW			YOUR MEMORY AIN'T WHAT IT USED TO BE N WILSON (K MORRISON, M FIELDER, D BETTS)	MICKY GILLEY EPIC 34-05744
73	NEW			WHILE THE MOON'S IN TOWN F FOSTER (P MCMANUS, B DAPIERO)	THE SHOPPE MTM 72063 CAPITOL
74	56	42	12	I FEEL THE COUNTRY CALLIN' ME J BOWEN (J RICHIE, M DAVIS)	MAC DAVIS MCA 52669
75	79	—	2	WHAT A MEMORY YOU'D MAKE R BAKER (T ROCCO, C BLACK, R BOURKE)	JIM COLLINS WHITE GOLD 22251 F&L
76	65	45	18	CAN'T KEEP A GOOD MAN DOWN H SHEDD, ALABAMA (B CORBIN)	◆ ALABAMA RCA 14165
77	66	63	18	YOU'VE GOT SOMETHING ON YOUR MIND N WILSON (N WILSON, R MURRAH, D GIBSON)	MICKY GILLEY EPIC 34 05460
78	72	62	8	HEART OF THE COUNTRY A REYNOLDS (W WALDMAN, D LOWERY)	KATHY MATTEA MERCURY 884-177-7 POLYGRAM
79	73	53	11	RUNAWAY GO HOME L GATLIN, S GATLIN, R GATLIN, C YOUNG (L GATLIN)	◆ LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA 38 05632
80	75	65	18	ANGEL IN YOUR ARMS T COLLINS (C WERY, T WOODFORD, T BRASFIELD)	BARBARA MANDRELL MCA 52645
81	NEW			LOVE GONE BAD B WALKER (J CLARK)	JAY CLARK CONCORDE 301 NSD
82	NEW			WHY YOU BEEN GONE SO LONG E GORDY JR, D HUNGATE (M NEWBURY)	BRENDA LEE MCA 52720
83	78	72	5	SOME OF SHELLEY'S BLUES J KENNEDY (M NESMITH)	THE MAINES BROTHERS BAND MERCURY 884 228-7 POLYGRAM
84	NEW			FIVE FINGERS R PENNINGTON (R PENNINGTON, D KIRBY)	RAY PRICE STEP ONE 350
85	NEW			I JUST CAME BACK B MONACO (J P PENNINGTON, L CORDLE)	BRUCE HOUSER & THE SAWMILL CREEK BAND COWBOY 45-200
86	81	85	3	COFFEE BROWN EYES R COCHRAN (K WESTBERRY, S FLAHERTY)	BILLY WALKER TALL TEXAN 59
87	84	68	7	THE PART OF ME THAT NEEDS YOU C KLEIN (M CHAPMAN, N CHINN)	B.J. THOMAS COLUMBIA 38 05647
88	77	80	4	YOU'LL NEVER KNOW L DEWITT, C YOUNG (M GORDON, H WARREN)	LEW DEWITT COMPLEAT 147 POLYGRAM
89	86	70	19	I WANNA SAY YES R C BANNON (R C BANNON)	LOUISE MANDRELL RCA 14151
90	89	88	21	I WANNA HEAR IT FROM YOU P WORLEY, E RAVEN (N MONTGOMERY, R GILES)	EDDY RAVEN RCA 14164
91	74	50	15	DESPERADOS WAITING FOR A TRAIN C MCMAN (G CLARK)	JENNINGS, NELSON, CASH, KRISTOFFERSON COLUMBIA 38-05594
92	88	71	15	IN ANOTHER MINUTE D TOLLE (C PUTNAM, M KOSSEY)	JIM GLASER MCA NOBLE VISION 52672 MCA
93	85	57	8	FEED THE FIRE K LEHNING (B MASON, J JARRARD)	KEITH STEGALL EPIC 34 05643
94	62	52	8	I'M GONNA HURT HER ON THE RADIO B SHERRILL (M MCANALLY, T BRASFIELD)	DAVID ALLAN COE COLUMBIA 38-05631
95	94	94	12	AMBER WAVES OF GRAIN M HAGGARD, B MONTGOMERY (M HAGGARD)	MERLE HAGGARD EPIC 34 05659
96	93	78	21	TOUCH A HAND, MAKE A FRIEND R CHANCEY (H BANKS, R JACKSON, C HAMPTON)	THE OAK RIDGE BOYS MCA 52646
97	87	86	20	I'M GONNA LEAVE YOU TOMORROW J BOWEN, J SCHNEIDER (T DANIELS, G DOBBINS, J WILSON)	◆ JOHN SCHNEIDER MCA 52648
98	90	64	12	RIVER IN THE RAIN J BOWEN (R MILLER)	ROGER MILLER MCA 52663
99	96	87	22	SOME FOOLS NEVER LEARN T BROWN, J BOWEN (J S SHERRILL)	STEVE WARINER MCA 52644
100	98	84	17	TWO OLD CATS LIKE US B SHERRILL (T SEALS)	RAY CHARLES WITH HANK WILLIAMS, JR. COLUMBIA 38 05575

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

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION	SALES	
					SALES	SALES
1	3	THE CHAIR	GEORGE STRAIT	1		
2	4	HAVE MERCY	THE JUDDS	2		
3	6	MORNING DESIRE	KENNY ROGERS	3		
4	8	SOMEBODY ELSE'S FIRE	JANIE FRICKE	4		
5	7	BETTY'S BEIN' BAD	SAWYER BROWN	5		
6	9	NEVER BE YOU	ROSANNE CASH	6		
7	10	ONLY IN MY MIND	REBA MCENTIRE	8		
8	12	BOP	DAN SEALS	7		
9	11	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	9		
10	2	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	10		
11	13	MEMORIES TO BURN	GENE WATSON	11		
12	15	A WORLD WITHOUT LOVE	EDDIE RABBITT	12		
13	16	JUST IN CASE	THE FORESTER SISTERS	13		
14	21	HURT	JUICE NEWTON	17		
15	20	OLD SCHOOL	JOHN CONLEE	16		
16	19	(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	15		
17	1	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	18		
18	22	THE LEGEND AND THE MAN	CONWAY TWITTY	21		
19	23	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	19		
20	5	STAND UP	MEL MCDANIEL	14		
21	17	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	26		
22	27	BURNED LIKE A ROCKET	BILLY JOE ROYAL	23		
23	14	I DON'T MIND THE THORNS	LEE GREENWOOD	27		
24	24	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	20		
25	18	TOO MUCH ON MY HEART	THE STATLER BROTHERS	45		
26	—	YOU CAN DREAM OF ME	STEVE WARINER	24		
27	25	I'LL NEVER STOP LOVING YOU	GARY MORRIS	51		
28	—	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	22		
29	26	BREAK AWAY	GAIL DAVIES	40		
30	—	SHE TOLD ME YES	CHANCE	30		

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION	AIRPLAY	
					AIRPLAY	AIRPLAY
1	3	THE CHAIR	GEORGE STRAIT	1		
2	4	HAVE MERCY	THE JUDDS	2		
3	6	MORNING DESIRE	KENNY ROGERS	3		
4	7	SOMEBODY ELSE'S FIRE	JANIE FRICKE	4		
5	8	BETTY'S BEIN' BAD	SAWYER BROWN	5		
6	10	BOP	DAN SEALS	7		
7	9	NEVER BE YOU	ROSANNE CASH	6		
8	12	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	9		
9	11	ONLY IN MY MIND	REBA MCENTIRE	8		
10	15	MEMORIES TO BURN	GENE WATSON	11		
11	14	A WORLD WITHOUT LOVE	EDDIE RABBITT	12		
12	16	JUST IN CASE	THE FORESTER SISTERS	13		
13	5	STAND UP	MEL MCDANIEL	14		
14	18	(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	15		
15	2	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	10		
16	19	OLD SCHOOL	JOHN CONLEE	16		
17	20	HURT	JUICE NEWTON	17		
18	1	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	18		
19	21	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	19		
20	22	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	20		
21	24	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	22		
22	23	THE LEGEND AND THE MAN	CONWAY TWITTY	21		
23	27	YOU CAN DREAM OF ME	STEVE WARINER	24		
24	30	COME ON IN (YOU DID THE BEST YOU COULD)	OAK RIDGE BOYS	25		
25	29	BURNED LIKE A ROCKET	BILLY JOE ROYAL	23		
26	—	SHE TOLD ME YES	CHANCE	30		
27	—	THE DEVIL'S ON THE LOOSE	WAYLON JENNINGS	28		
28	—	THE ONE I LOVED BACK THEN	GEORGE JONES	29		
29	—	IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	31		
30	25	IT'S TIME FOR LOVE	DON WILLIAMS	32		

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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 (17)	18
RCA/Curb (1)	
EPIC	12
COLUMBIA	11
WARNER BROS. (9)	11
Geffen (1)	
Warner/Curb (1)	
CAPITOL (3)	7
Capitol/Curb (2)	
MTM (2)	
POLYGRAM	6
Mercury (5)	
Compleat (1)	
ATLANTIC	2
Atlantic/America (2)	
EMI-AMERICA (1)	2
EMI-America/Curb (1)	
AMI	1
COWBOY	1
EVERGREEN	1
F&L	1
White Gold (1)	
MDJ	1
NSD	1
Concorde (1)	
STEP ONE	1
TALL TEXAN	1

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

TITLE
(Publisher - Licensing Org.)
Sheet Music Dist.

95 AMBER WAVES OF GRAIN (Mt. Shasta, BMI)	84 FIVE FINGERS (Almarie, BMI/Cross Keys, ASCAP)	47 IT'S FOUR IN THE MORNING (Tree, BMI)	98 RIVER IN THE RAIN (Tree, BMI/Roger Miller, BMI)	73 WHILE THE MOON'S IN TOWN (Music City, ASCAP/Combine, BMI)
68 AMERICAN WALTZ (WB, ASCAP/Two Sons, ASCAP/Make Believeus, ASCAP/Warner-Tamerlane, BMI)	71 GET BACK TO THE COUNTRY (Silver Fiddle, ASCAP)	31 IT'S JUST A MATTER OF TIME (Eden, BMI/Times Square, BMI)	79 RUNAWAY GO HOME (Larry Gatlin, BMI)	82 WHY YOU BEEN GONE SO LONG (Acuff Rose Opryland, BMI)
80 ANGEL IN YOUR ARMS (Song Tailors, BMI/I've Got The Music, ASCAP)	64 HANG ON TO YOUR HEART (Tree, BMI/Pacific Island, BMI)	32 IT'S TIME FOR LOVE (Hall-Clement, BMI/Hardscuffie, BMI)	48 SAFE IN THE ARMS OF LOVE (Hall-Clement, BMI/BohMcDill, BMI/Bibo, ASCAP/Cross Keys, ASCAP)	12 A WORLD WITHOUT LOVE (Briarpatch, BMI/DebDave, BMI/Kazzoom, ASCAP)
69 BABY WHEN YOUR HEART BREAKS DOWN (Golden Bridge, ASCAP)	2 HAVE MERCY (Irving, BMI)	13 JUST IN CASE (Pacific Island, BMI/Tree, BMI)	30 SHE TOLO ME YES (Courtland, BMI/Artin, BMI)	34 YOU ARE MY MUSIC, YOU ARE MY SONG (Grey Hawk, ASCAP/Sandlapper, ASCAP/Jim Carter, ASCAP)
15 (BACK TO THE) HEARTBREAK KID (WB Gold, BMI/Warner House of Music, BMI)	78 HEART OF THE COUNTRY (Shedhouse, ASCAP/Screen Gems-EMI, BMI/Moon & Stars, BMI)	21 THE LEGEND AND THE MAN (Tree, BMI/Cross Keys, ASCAP)	99 SOME FOOLS NEVER LEARN (Sweet Baby, BMI)	24 YOU CAN DREAM OF ME (Steve Wariner, BMI/Siren, BMI)
5 BETTY'S BEIN' BAD (Tall Girl, BMI/Bug, BMI)	9 HOME AGAIN IN MY HEART (Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	10 LIE TO YOU FOR YOUR LOVE (Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple Chase, BMI)	63 SOME GIRLS HAVE ALL THE LUCK (Kirshner, ASCAP/April, ASCAP)	26 YOU MAKE ME FEEL LIKE A MAN (Hall-Clement, BMI/Ricky Skaggs, BMI)
7 BOP (MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI)	17 HURT (CBS, ASCAP)	61 LONELY DAYS LONELY NIGHTS (AMR, ASCAP/Rovero, ASCAP)	83 SOME OF SHELLY'S BLUES (Screen Gems-EMI, BMI)	49 YOU SHOULD HAVE BEEN GONE BY NOW (Raven Song, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP)
40 BREAK AWAY (Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP)	42 I COULD GET USED TO YOU (Tree, BMI/Pacific Island, BMI)	81 LOVE GONE BAD (NCS, ASCAP/Wiljex, ASCAP)	62 SOME SUCH FOOLISHNESS (Barnwood, BMI)	88 YOU'LL NEVER KNOW (Bergman, ASCAP/Vocco & Conn, ASCAP)
23 BURNED LIKE A ROCKET (Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP)	27 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) (Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman, BMI)	20 MAKIN' UP FOR LOST TIME (WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)	4 SOMEBODY ELSE'S FIRE (Love Wheel, BMI)	72 YOUR MEMORY AIN'T WHAT IT USED TO BE (Tapadero, BMI/Chriswood, BMI/Pangda, BMI)
76 CAN'T KEEP A GOOD MAN DOWN (Sabal, ASCAP)	33 I DON'T WANT TO GET OVER YOU (Tree, BMI/Rockin'R, ASCAP/Posey, BMI)	60 ME & PAUL (Willie Nelson, BMI)	14 STAND UP (Old Friends, BMI/Cross Keys, ASCAP)	77 YOU'VE GOT SOMETHING ON YOUR MIND (Blackwood, BMI/Easy Days, BMI/Tom Collins, BMI/Silverline, BMI)
1 THE CHAIR (Tree, BMI/Larry Butler, BMI/Blackwood, BMI)	74 I FEEL THE COUNTRY CALLIN' ME (Landers-Roberts, ASCAP)	11 MEMORIES TO BURN (Tree, BMI/Cross Keys, ASCAP)	52 STILL HURTIN' ME (Fairydust, BMI)	
86 COFFEE BROWN EYES (Denny, ASCAP)	85 I JUST CAME BACK (TO BREAK MY HEART AGAIN) (Pacific Island, BMI)	3 MORNING DESIRE (Leeds, ASCAP/Patchworks, ASCAP)	22 THERE'S NO STOPPING YOUR HEART (Mother Tongue, ASCAP/Flying Cloud, BMI)	
25 COME ON IN (YOU DID THE BEST YOU COULD) (Dejamus, ASCAP/Riva, ASCAP)	35 I LOVE YOU BY HEART (Somebody's, SESAC)	6 NEVER BE YOU (Gone Gator, ASCAP)	44 THEY NEVER HAD TO GET OVER YOU (Rick Hall, ASCAP)	
91 DESPERADOS WAITING FOR A TRAIN (Chappell, ASCAP/World, ASCAP)	43 I SURE NEED YOUR LOVIN' (Uncle Artie, ASCAP)	18 NOBODY FALLS LIKE A FOOL (April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land Of Music, BMI)	38 THINK ABOUT LOVE (Malliven, ASCAP/Cottonpatch, ASCAP/Bibo, ASCAP)	
28 THE DEVIL'S ON THE LOOSE (Granite, ASCAP/Goldline, ASCAP)	19 I TELL IT LIKE IT USED TO BE (Tree, BMI/Cross Keys, ASCAP)	41 OKLAHOMA BORDERLINE (Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/April, ASCAP)	58 THIS AIN'T DALLAS (Bocephus, BMI)	
57 DONCHA (Rick Hall, ASCAP)	90 I WANNA HEAR IT FROM YOU (Silver Rain, ASCAP/Dejamus, ASCAP)	67 OLD BLUE YODELER (Razzy Bailey, ASCAP)	59 TIMBERLINE (Emmylou, ASCAP/Irving, BMI)	
36 DOWN IN TENNESSEE (April, ASCAP/Ideas Of March, ASCAP)	89 I WANNA SAY YES (Warner-Tamerlane, BMI/Three Ships, ASCAP)	16 OLD SCHOOL (MCA, ASCAP/Don Schlitz, ASCAP)	45 TOO MUCH ON MY HEART (Staller Brothers, BMI)	
55 DREAMLINE EXPRESS (Cherry Mountain, ASCAP)	56 IF THE PHONE DOESN'T RING, IT'S ME (Coral Reeler, BMI/Wilkin' David, BMI/Blue Sky Rider Songs, BMI/Coconutley, ASCAP)	29 THE ONE I LOVED BACK THEN (THE CORVETTE SONG) (Algee, BMI)	96 TOUCH A HAND, MAKE A FRIEND (Irving, BMI/East Memphis, BMI)	
50 EVERYDAY (Peer International, BMI)	51 I'LL NEVER STOP LOVING YOU (Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP)	8 ONLY IN MY MIND (Jack & Bill, ASCAP/Reba McEntire, ASCAP)	70 TWO HEARTS CAN'T BE WRONG (First Lady, BMI/Tapage, ASCAP)	
65 EVERYTHING IS CHANGING (Ken Stiltz, BMI/Silver Dust, ASCAP)	94 I'M GONNA HURT HER ON THE RADIO (Rick Hall, ASCAP/Beginner, ASCAP)	87 THE PART OF ME THAT NEEDS YOU (Arista, ASCAP)	100 TWO OLD CATS LIKE US (WB, ASCAP/Two Sons, ASCAP)	
46 FAST LANES & COUNTRY ROADS (Tom Collins, BMI)	97 I'M GONNA LEAVE YOU TOMORROW (Chappell, ASCAP/Unichappell, BMI)	37 PERFECT STRANGER (That's What She Said, BMI/Long Tooth, BMI)	75 WHAT A MEMORY YOU'D MAKE (Bibo, ASCAP/Chappell, ASCAP/Robnhill, ASCAP)	
93 FEED THE FIRE (Dire, BMI/19 Street, BMI/Alabama Band, ASCAP)	92 IN ANOTHER MINUTE (Tree, BMI/Cross Keys, ASCAP)	39 PLEASE BE LOVE (MCA, ASCAP/Berger Bits, ASCAP)	53 WHAT AM I GONNA DO ABOUT YOU (Tapadero, BMI/Allisongs, BMI)	
66 FEEL THE FIRE (Rick Yancey, BMI/Bibo, ASCAP/Partnership, ASCAP/Vogue, BMI/Partner, BMI)			54 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) (Dejamus, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP)	

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.

Dick James Music's Nashville Arm Broadening Range

"SANTA CLAUS IS WATCHING YOU"



3051 Clairmont Road, N.E.
Atlanta, Georgia 30329
404/325-0832

NASHVILLE Dick James Music is continuing its efforts to integrate its Nashville division into all types of music, according to the company's American general manager Arthur Braun, through new leadership and greater contact with non-country writers and projects.

Last week, Braun named Jody Williams, an experienced song plugger for Tree International, director of Nashville operations, and promoted Pat Finch to the post of professional manager.

Several of Dick James' seven Nashville staff writers work on non-country music, including Taylor Rhodes, who has been producing

Tom DeLuca in London for Epic, and Robert White Johnson, who is also a member of the rock group RPM. The other Music City staffers are Rick Giles, Gary Harrison, Lonnie Wilson (of the Warner Bros. group Bandana), Charles Quillen and Rich Grissom, who records for RCA Canada.

Don Black, the lyricist for Andrew Lloyd Webber's Broadway hit "Song & Dance," has frequently written with Nashville country writers, among them Dennis Morgan and Tommy Rocco. According to Braun, Dick James holds publishing on both Black's and Webber's parts of the show. The RCA cast album of

"Song & Dance" will be released shortly.

Hal Leonard will do the accompanying folio for the show's music, Braun adds. He says Dick James is continuing the practice of putting out sheet music on any country song that charts, although he concedes that print income continues to dwindle in relative importance.

Mechanicals on country music have also dropped significantly, Braun says: "In this town, performance money is what lets you survive."

On the non-country front, Braun reports that Dick James "went after" Laurence Rosenthal, composer

of the music for the upcoming NBC miniseries, "Peter The Great," and, consequently, now has publishing on that show.

"We want to get involved with that sort of television usage," he stresses. Before relocating to Los Angeles, Braun headed Dick James' Nashville operations.

EDWARD MORRIS

How the 'Hot Movers' make their moves on the Billboard charts. See page 61.

FOR WEEK ENDING DECEMBER 21, 1985

Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	4	19	GARY MORRIS WARNER BROS. 25279 (8.98)	1 week at No. One ANYTHING GOES
2	1	3	12	GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL
3	8	16	7	KENNY ROGERS RCA AJL1-7023 (8.98) (CD)	THE HEART OF THE MATTER
4	4	6	14	THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS
5	6	7	14	EXILE EPIC FE40000	HANG ON TO YOUR HEART
6	5	8	10	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
7	9	11	8	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
8	3	1	25	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
9	12	15	7	SOUNDTRACK MCA 6149 (8.98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
10	13	14	10	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
11	7	5	44	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
12	15	20	5	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
13	19	23	5	ALABAMA RCA ASL1-7014 (8.98) (CD)	ALABAMA CHRISTMAS
14	16	17	10	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
15	18	22	5	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
16	17	18	15	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
17	11	10	22	THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
18	10	2	32	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
19	14	12	30	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
20	27	34	5	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
21	20	13	31	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
22	23	24	10	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
23	22	21	16	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
24	21	9	22	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
25	24	19	30	HANK WILLIAMS, JR. WARNER/CUPB 25267/WARNER BROS. (8.98)	FIVE-O
26	25	27	39	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
27	26	26	10	MEL MCDANIEL CAPITOL ST-12437 (8.98)	STAND UP
28	30	33	12	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
29	29	43	4	MERLE HAGGARD EPIC 40224	AMBER WAVES OF GRAIN
30	28	25	57	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
31	48	63	3	LEE GREENWOOD MCA 5623 (8.98)	CHRISTMAS TO CHRISTMAS
32	31	30	23	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
33	33	28	14	NEIL YOUNG GEFEN GHS 24068/WARNER BROS.	OLD WAYS
34	34	32	29	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
35	43	—	9	KENNY ROGERS AND DOLLY PARTON ▲ RCA ASL1-5307 (9.98) (CD)	ONCE UPON A CHRISTMAS
36	35	37	7	CONWAY TWITTY WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
37	37	51	4	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
38	38	46	6	JOHN CONLEE MCA 5642 (8.98)	GREATEST HITS-VOL. 2

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	32	31	11	BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART
40	39	35	88	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
41	36	29	23	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
42	59	60	4	THE CHARLIE DANIELS BAND EPIC 39878	ME & THE BOYS
43	NEW ▶			RAY CHARLES COLUMBIA FC 40125	THE SPIRIT OF CHRISTMAS
44	49	48	32	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
45	50	47	8	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
46	46	61	3	JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)
47	51	57	197	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
48	44	38	31	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
49	NEW ▶			THE STATLER BROTHERS MERCURY 824-785-1/POLYGRAM (8.98)	CHRISTMAS PRESENT
50	45	44	36	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
51	57	45	36	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
52	52	42	18	GENE WATSON EPIC FE-40076	MEMORIES TO BURN
53	64	65	3	DAVID ALLAN COE COLUMBIA 40195	UNCHAINED
54	47	41	21	SOUTHERN PACIFIC WARNER BROS. 25206 (8.98)	SOUTHERN PACIFIC
55	54	49	39	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
56	NEW ▶			STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
57	NEW ▶			ORIGINAL BROADWAY CAST MCA 6147 (8.98)	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN
58	61	59	84	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
59	65	—	2	LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA FC 40195	SMILE
60	56	58	60	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
61	58	54	222	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
62	66	68	9	MICKEY GILLEY EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
63	53	52	144	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
64	40	36	40	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
65	42	40	70	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
66	67	74	398	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
67	60	50	17	JIM GLASER MCA 5612 (8.98)	PAST THE POINT OF NO RETURN
68	55	53	22	REBA MCENTIRE MCA 5585	HAVE I GOT A DEAL FOR YOU
69	41	39	21	JOHN ANDERSON WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
70	62	62	36	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
71	63	64	3	CHARLY MCCLAIN EPIC FE 40186	BIGGEST HITS
72	71	66	46	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
73	72	75	196	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
74	73	69	20	WAYLON JENNINGS RCA AHL1-5428 (8.98)	TURN THE PAGE
75	74	70	6	VARIOUS ARTISTS EPIC FE 40175	19 HOT COUNTRY REQUESTS-VOL.2

○ Albums 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.

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	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	5
2	2	COUNT ME OUT	NEW EDITION	2
3	6	SAY YOU, SAY ME	LIONEL RICHIE	3
4	4	DON'T SAY NO TONIGHT	EUGENE WILDE	1
5	5	A LOVE BIZARRE	SHEILA E.	4
6	8	WHO DO YOU LOVE	BERNARD WRIGHT	7
7	3	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	13
8	11	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	6
9	7	EMERGENCY	KOOL & THE GANG	9
10	12	CURIOSITY	JETS	8
11	13	FALL DOWN (SPIRIT OF LOVE)	TRAMAINÉ	21
12	10	THINKING ABOUT YOU	WHITNEY HOUSTON	16
13	19	DIGITAL DISPLAY	READY FOR THE WORLD	10
14	9	EVERYBODY DANCE	TA MARA & THE SEEN	23
15	16	SECRET LOVER	ATLANTIC STARR	11
16	22	GORDY'S GROOVE	CHOICE M.C.'S FEATURING FRESH GORDON	20
17	17	SEDUCTION	VAL YOUNG	17
18	15	PART-TIME LOVER	STEVIE WONDER	33
19	—	GO HOME	STEVIE WONDER	12
20	14	PARTY ALL THE TIME	EDDIE MURPHY	32
21	18	THIS IS FOR YOU	THE SYSTEM	27
22	30	YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	14
23	20	THE OAK TREE	MORRIS DAY	42
24	—	THE SWEETEST TABOO	SADE	18
25	29	SUN CITY	ARTISTS UNITED AGAINST APARTHEID	25
26	28	IF I RULED THE WORLD	KURTIS BLOW	29
27	—	ALICE, I WANT YOU JUST FOR ME	FULL FORCE	22
28	—	COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	15
29	—	WHAT YOU BEEN MISSIN'	STARPOINT	19
30	27	NEVER FELT LIKE DANCIN'	TEDDY PENDERGRASS	38

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	DON'T SAY NO TONIGHT	EUGENE WILDE	1
2	2	COUNT ME OUT	NEW EDITION	2
3	4	SAY YOU, SAY ME	LIONEL RICHIE	3
4	8	DIGITAL DISPLAY	READY FOR THE WORLD	10
5	3	A LOVE BIZARRE	SHEILA E.	4
6	13	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	6
7	7	CURIOSITY	JETS	8
8	14	GO HOME	STEVIE WONDER	12
9	10	YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	14
10	9	EMERGENCY	KOOL & THE GANG	9
11	18	SECRET LOVER	ATLANTIC STARR	11
12	11	COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	15
13	17	WHAT YOU BEEN MISSIN'	STARPOINT	19
14	6	WHO DO YOU LOVE	BERNARD WRIGHT	7
15	22	THE SWEETEST TABOO	SADE	18
16	5	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	5
17	16	HONEY FOR THE BEES	PATTI AUSTIN	24
18	21	ALICE, I WANT YOU JUST FOR ME	FULL FORCE	22
19	24	DO YOU REALLY LOVE YOUR BABY	THE TEMPTATIONS	26
20	—	LET ME BE THE ONE	FIVE STAR	28
21	19	SEDUCTION	VAL YOUNG	17
22	30	SUN CITY	ARTISTS UNITED AGAINST APARTHEID	25
23	—	I LIKE THE WAY YOU DANCE	9.9	36
24	—	DO ME BABY	MELISA MORGAN	30
25	28	CONDITION OF THE HEART	KASHIF	34
26	25	GORDY'S GROOVE	CHOICE M.C.'S FEATURING FRESH GORDON	20
27	12	THIS IS FOR YOU	THE SYSTEM	27
28	—	FREEDOM	THE POINTER SISTERS	35
29	—	IF I RULED THE WORLD	KURTIS BLOW	29
30	15	THINKING ABOUT YOU	WHITNEY HOUSTON	16

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)	12
Paisley Park (2)	
Qwest (2)	
Geffen (1)	
MCA (7)	8
Sugarhill (1)	
RCA (6)	8
Total Experience (2)	
COLUMBIA (6)	7
Def Jam (1)	
EPIC (3)	7
Carrere (1)	
Portrait (1)	
Private (1)	
Tabu (1)	
POLYGRAM	7
Mercury (5)	
De-Lite (1)	
London (1)	
ARISTA (5)	6
Jive (1)	
ATLANTIC	6
Mirage (3)	
21 Records (1)	
Island (1)	
Philly World (1)	
CAPITOL (3)	6
Manhattan (2)	
Manhattan Island (1)	
MOTOWN (1)	6
Gordy (3)	
Tamla (2)	
A&M	5
ELEKTRA (3)	4
Asylum (1)	
PROFILE	2
BEVERLY GLEN	1
CBS ASSOCIATED	1
CRITIQUE	1
DANYA/FANTASY	1
Reality (1)	
FANTASY	1
ISLAND	1
4th & B'Way (1)	
MALACO	1
MANHATTAN	1
P.I.R. (1)	
NEXT PLATEAU	1
POP ART	1
ROULETTE	1
Domino (1)	
SELECT	1
SUNNYVIEW	1
SUTRA	1
TOMMY BOY	1
VANGUARD	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
59	AFFECTION	(Crazy People, ASCAP/Almo, ASCAP)
74	AIN'T THAT MUCH LOVE IN THE WORLD	(Widr, ASCAP/Sugarhill, BMI)
22	ALICE, I WANT YOU JUST FOR ME	(Forcetul, BMI)
97	AMERICA	(Controversy, ASCAP)
77	BABY TALK	(Hub, ASCAP/MCA, ASCAP)
67	BANGING THE WALLS	(Bar-Kays, BMI/Warner-Tamerlane, BMI)
41	CAN YOU FEEL THE BEAT	(Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP)
51	CAN YOU ROCK IT LIKE THIS	(Protoons, ASCAP/Rush Groove, ASCAP)
5	CARAVAN OF LOVE	(W.B., ASCAP/IJ, ASCAP)
90	CHAIN REACTION	(Gibb Brothers, BMI/Unichappell, BMI)
15	COLDER ARE MY NIGHTS	(Kichelle, ASCAP/Johnny Yuma, BMI)
82	THE COLOR OF SUCCESS	(CBS Feist Catalogue, ASCAP/Ya D Sire, ASCAP)
34	CONDITION OF THE HEART	(Kashif, BMI/MCA, ASCAP)
79	CONGA	(Foreign Imported, BMI)
2	COUNT ME OUT	(New Generation, ASCAP)
8	CURIOSITY	(Almo, ASCAP/Crimco, ASCAP/Irving, BMI)
61	DESIRE	(Temp Co., BMI)
10	DIGITAL DISPLAY	(Ready For The World, BMI/MCA, ASCAP/Off Backstreet, BMI/Walk On The Moon, BMI)
30	DO ME BABY	(Controversy, ASCAP)
65	DO YOU LOVE ME	(Sinoda, ASCAP/Rustomatic, ASCAP/Steel Chest, ASCAP)
26	DO YOU REALLY LOVE YOUR BABY	(Uncle Ronnie's, ASCAP/April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)
68	DON'T BE STUPID	(Amber Pass, ASCAP/Kuwa, ASCAP)
1	DON'T SAY NO TONIGHT	(Philly World, BMI)
9	EMERGENCY	(Golden Torch, ASCAP)
23	EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP)
73	FAIRYTALE LOVER	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)
21	FALL DOWN (SPIRIT OF LOVE)	(Almo, ASCAP/Ipm, ASCAP)
35	FREEDOM	(Happy Stepchild, BMI)
78	FUNKY LITTLE BEAT	(Raydiola, BMI)
96	GIRLS ARE MORE FUN	(Jobete, ASCAP/Black Bull, ASCAP)
12	GO HOME	(Almo, ASCAP/Ipm, ASCAP)
20	GORDY'S GROOVE	(Tee Girl, BMI)
40	GUILTY	(Tempco, BMI)
55	THE HEART IS NOT SO SMART	(Edition Sunset, ASCAP/Arista, ASCAP)
43	HELL NEVER LOVE YOU (LIKE I DO)	(Willesden, BMI/Zomba, ASCAP)
83	HELP ME OUT	(Fever, ASCAP)
72	HIGH FASHION	(Parisons, ASCAP)
76	HOLD ON (FOR LOVE'S SAKE)	(Zubaidah, ASCAP/WB, ASCAP/Freddie Dee, BMI/Miika Porsing, ASCAP)
24	HONEY FOR THE BEES	(J&S, ASCAP/Almo, ASCAP)
89	HOW CAN I GET NEXT TO YOU	(Beverly Glen, BMI)
52	I CAN'T LIVE WITHOUT MY RADIO	(Def Jam, ASCAP)
36	I LIKE THE WAY YOU DANCE	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)
81	I LIKE YOU	(American Summer, ASCAP/Phyllis Nelson, ASCAP)
50	I NEED YOU	(Lynn-Ro, BMI/Delfern, BMI/Century City, ASCAP)
70	I'D RATHER BE MYSELF	(Timberlake, BMI/Top-Bound, BMI/Double Sting, BMI/Schu-Baby, BMI)
29	IF I RULED THE WORLD	(Kuwa, ASCAP/Davy D, ASCAP)
94	I'LL BE GOOD	(A La Mode, ASCAP)
58	IT DOESN'T REALLY MATTER	(Troutman's, BMI/Saja, BMI)
75	IT TAKES TWO	(Tricky-Trac, BMI)
87	KRUSH GROOVIN'	(Def Jam, ASCAP/Kuwa, ASCAP)
71	LEARN TO LOVE AGAIN	(Airbear, BMI/Garden Rake, BMI/Entenke, BMI/Warner-Tamerlane, BMI)
28	LET ME BE THE ONE	(Brampton, ASCAP)
56	LET ME KISS IT WHERE IT HURTS	(Abkco, BMI/Ashtray, BMI)
45	LET MY PEOPLE GO	(Skeco, BMI/Carjundee, BMI/Barjasha, 3MI)
64	LIPSTICK LOVER	(April, ASCAP/Ultrawave, ASCAP)
53	LOCK AND KEY	(Spectrum VII, ASCAP)
85	LOVE ALWAYS FINDS A WAY	(Snow Songs, BMI/Dyad, BMI)
4	A LOVE BIZARRE	(Sister Fate, ASCAP)
86	LOVE PATROL	(Milestone, BMI/Ro-Hut, BMI)
54	MEMBERS ONLY	(Malaco, BMI)
93	MIAMI VICE THEME	(MCA, ASCAP)
63	MIDDLE OF THE NIGHT	(Dangerous, ASCAP/Liedela, ASCAP)
38	NEVER FELT LIKE DANCIN'	(Walpergus, ASCAP/WB, ASCAP/Monty Seward, ASCAP)
88	NIGHTMARES	(Protoons, ASCAP/Sam Jacobs, ASCAP)
62	NO FRILLS LOVE	(Unique, BMI/Shakin' Baker, BMI/Tina E. Written, BMI)
42	THE OAK TREE	(Ya D Sire, ASCAP) WBM
100	OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI)
33	PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP)
32	PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP)
37	SAY I'M YOUR NUMBER ONE	(Terrace, ASCAP)
3	SAY YOU, SAY ME	(Brockman, ASCAP)
11	SECRET LOVER	(Almo, ASCAP/Jodaway, ASCAP)
17	SEDUCTION	(Stone City, ASCAP/National League, ASCAP)
91	THE SHOW	(Keejue, BMI/Mark Of Aries, BMI)
92	THE SHOW STOPPA	(Pop Art, ASCAP)
66	SISTERS ARE DOING IT FOR THEMSELVES	(RCA, ASCAP/Blue Network ASCAP)
31	SLAVE TO THE RHYTHM	(April, ASCAP/Perfect Songs, BMI/Unforgettable Songs, BMI/Island, BMI)
47	STAND BACK	(Music Corp. Of America, BMI/MCA, ASCAP/Bayjun Beat, BMI)
25	SUN CITY	(Solidarity, ASCAP)
18	THE SWEETEST TABOO	(Silver Angel, ASCAP)
80	TAKES A LITTLE TIME	(Alkey, ASCAP/Chrysalis, ASCAP/Rare Blue, ASCAP)
57	TELL ME WHAT (I'M GONNA DO)	(Sky Pilot, BMI/National League, ASCAP/Van Ross Redding, BMI/Platinum Gold ASCAP)
60	TENDER LOVE	(Flyte Tyme, ASCAP)
6	THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)
16	THINKING ABOUT YOU	(Kashif, BMI/New Music Group, BMI/MCA, ASCAP)
27	THIS IS FOR YOU	(Science Lab, ASCAP/Green Star, ASCAP)
95	TILL I SEE YOU AGAIN	(Blackwood, BMI/Henry Suemay, BMI/April, ASCAP)
99	TOMORROW	(Lexicon, ASCAP/Laura, ASCAP)
98	URGENT	(Somerset, ASCAP/Evansongs, ASCAP)
49	WAIT FOR LOVE	(Uncle Ronnie's, ASCAP/April, ASCAP/Dillard, BMI)
44	WHAT A WOMAN	(Assorted, BMI/Henry Suemay, BMI/Rose Tree ASCAP)
84	WHAT, WHERE, WHEN, WHO	

(Intersong, ASCAP)
 19 WHAT YOU BEEN MISSIN'
 (Willesden, BMI/Keith Diamond, BMI/Jo Skin, BMI)
 46 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE
 THEME)
 (Zomba, ASCAP)
 7 WHO DO YOU LOVE
 (Bernard Wright, BMI/Mchoma, BMI)
 13 WHO'S ZOOMIN' WHO
 (Gratitude Sky, ASCAP/Bellboy, BMI)
 48 YOU ARE MY LADY
 (Zomba, ASCAP)
 39 YOU LOOK GOOD TO ME
 (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
 14 YOUR PERSONAL TOUCH
 (Warner-Tamerlane, BMI/Song-A-Tron, BMI)
 69 YOUR SMILE
 (A La Mode, ASCAP/WB, ASCAP)

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.

THE MEETING

(Continued from page 41)

grooves, some Weather Report [Johnson and Chanler have both recorded with that band]-sounding stuff," says Watts in describing the Meeting's music. "We're using sequencers and a bunch of synthesizers, so it's pretty mechanized in certain parts. Some is acoustic, some electronic... Anyway, it's eclectic."

The Meeting's experimentation encompasses not only their compositions but the instruments themselves. Johnson utilizes the special bass effect he pioneered known as B.A.S.T.A.R.D. (Bass Amplification System Through Added Regenera-

tive Devices). Watts plays a prototype saxophone synthesizer masterminded by fellow "Tonight Show" saxophonist Bill Perkins.

"It's wired with electromagnetic switches and interfaced into an OBX," says Watts, "so the saxophone keyboard substitutes for the piano keyboard and it does all the functions of a polyphonic synthesizer. I can do six or seven saxophone sounds at once, or have string sounds behind the saxophone, or just finger it without blowing and it'll play the keyboard synthesizer."

BLACK ROCK COALITION

(Continued from page 41)

The BRC hopes to increase the visibility of black rock artists in music media and on college radio.

Though based in New York, Reid predicts the BRC will have national impact. Members of Fishbone, the Los Angeles-based black rock band, have expressed interest in the organization.

"Black rock is a musical genre in its own right," claims Reid. "Like our forebears, Chuck Berry, Jimi Hendrix, Sly Stone, Funkadelic and Labelle to name but a few, the members of the BRC are neither novelty acts nor carbon copies of the white

bands who work America's apartheid-oriented rock circuit. We will not be denied our due by demographics that claim our appeal is limited, nor will we tailor our music to fit the narrow straitjackets the industry has custom designed for black artists."

How the 'Hot Movers' make their moves on the Billboard charts. See page 61.

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FOR WEEK ENDING DECEMBER 21, 1985

Billboard

TOP BLACK ALBUMS.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	10	STEVIE WONDER ▲ TAMLA 6134TL/MOTOWN (9.98) (CD) 7 weeks at No. One	IN SQUARE CIRCLE
2	2	2	31	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
3	5	6	8	ISLEY/JASPER/ISLEY CBS ASSOCIATED BF2 40118/EPIC	CARAVAN OF LOVE
4	3	3	22	ARETHA FRANKLIN ● ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
5	6	4	38	WHITNEY HOUSTON ▲ ² ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
6	4	5	53	KOOL & THE GANG ▲ DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
7	7	8	9	MORRIS DAY WARNER BROS. 25320 (8.98)	THE COLOR OF SUCCESS
8	12	19	4	NEW EDITION MCA 5679 (8.98)	ALL FOR LOVE
9	8	7	14	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
10	9	10	10	SOUNDTRACK ▲ ³ MCA 6150 (9.98) (CD)	MIAMI VICE
11	10	9	26	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
12	13	13	14	SHEILA E. PAISLEY PARK 35317 (8.98) (CD)	ROMANCE 1600
13	11	12	30	READY FOR THE WORLD ● MCA 5594 (8.98) (CD)	READY FOR THE WORLD
14	14	14	8	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
15	16	16	32	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
16	28	—	2	SADE PORTRAIT FR 40263/EPIC	PROMISE
17	17	17	18	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS
18	19	21	9	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
19	18	15	38	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
20	22	33	3	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
21	15	11	23	CAMEO ● ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE
22	20	20	8	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
23	29	23	19	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
24	24	25	10	KURTIS BLOW MERCURY 826141-1/POLYGRAM (8.98)	AMERICA
25	34	37	4	BERNARD WRIGHT MANHATTAN 53014/CAPITOL (8.98)	MR. WRIGHT
26	31	28	17	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
27	27	30	6	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
28	26	24	14	THE O'JAYS P.I.R. ST-53015/MANHATTAN (8.98)	LOVE FEVER
29	33	44	4	GRACE JONES MANHATTAN ISLAND 53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
30	30	32	6	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK
31	21	18	17	BOOGIE BOYS CAPITOL ST-12409 (8.98)	CITY LIFE
32	35	39	4	ARTISTS UNITED AGAINST APARTHEID MANHATTAN 53019/CAPITOL (8.98)	SUN CITY
33	23	22	12	MAURICE WHITE COLUMBIA FC 39883	MAURICE WHITE
34	25	26	49	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
35	51	—	2	KASHIF ARISTA AL8-8385 (8.98)	CONDITION OF THE HEART
36	50	—	2	EUGENE WILDE PHILLY WORLD 90490/ATLANTIC (8.98)	SERENADE
37	37	35	19	THE POINTER SISTERS ▲ RCA AFL1-5487 (8.98) (CD)	CONTACT
38	36	27	10	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	45	50	5	JETS MCA 5667 (8.98)	JETS
40	32	31	10	B.B.KING MCA 5616 (8.98)	SIX SILVER STRINGS
41	43	36	39	DEBARGE ● GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
42	42	46	41	JESSE JOHNSON'S REVUE ● A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
43	38	34	16	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
44	44	45	15	JENNIFER HOLLIDAY GEFEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
45	NEW	NEW	NEW	DIONNE WARWICK ARISTA AL8-8398 (8.98)	FRIENDS
46	48	48	7	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
47	40	40	18	9.9 RCA NFL1-8049 (8.98)	9.9
48	49	42	19	THE FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
49	47	38	32	CON FUNK SHUN MERCURY 824345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
50	52	52	16	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135	LISA LISA/CULT JAM WITH FULL FORCE
51	41	41	6	VAL YOUNG GORDY 6147GL/MOTOWN (8.98)	SEDUCTION
52	54	53	13	DURELL COLEMAN ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN
53	53	55	5	PATTI AUSTIN QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
54	55	57	5	CHERRELLE TABU BF2 40094/EPIC	HIGH PRIORITY
55	39	29	14	THE BAR-KAYS MERCURY 824727-1/POLYGRAM (8.98)	BANGING THE WALL
56	46	47	20	THE SYSTEM MIRAGE 90281/ATLANTIC (8.98)	THE PLEASURE SEEKERS
57	NEW	NEW	NEW	NEW EDITION MCA 39040 (8.98)	CHRISTMAS ALL OVER THE WORLD
58	NEW	NEW	NEW	THE TEMPTATIONS GORDY 614GL/MOTOWN (8.98)	TOUCH ME
59	63	—	2	BOBBY BLAND MALACO MAL 7429 (8.98)	MEMBERS ONLY
60	61	62	5	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
61	62	63	8	ANGELA BOFILL ARISTA AL8-8396 (8.98)	TELL ME TOMORROW
62	64	64	79	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
63	57	54	7	RAY PARKER JR. ARISTA AL8-8280 (8.98)	SEX AND THE SINGLE MAN
64	65	65	3	LUSHUS DAIM & THE PRETTY VAIN MOTOWN/CONCEITED 6150ML/MOTOWN (8.98)	MORE THAN YOU CAN HANDLE
65	56	51	39	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
66	58	58	37	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
67	66	67	44	RUN-D.M.C. ● PROFILE PRO 1205 (8.98) (CD)	KING OF ROCK
68	67	43	12	OSBORNE & GILES RED LABEL ST-73103/CAPITOL (8.98)	STRANGER IN THE NIGHT
69	71	71	44	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
70	72	59	40	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98) (CD)	ONLY FOUR YOU
71	60	49	33	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
72	59	56	11	CHARLIE SINGLETON ARISTA AL8-8389 (8.98)	MODERN MAN
73	68	68	30	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
74	69	66	14	TEARS FOR FEARS ▲ ² MERCURY 824300-1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
75	73	69	12	DARYL HALL & JOHN OATES ● RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO

○ Albums 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.



Clark Quadruplets. Dick Clark interviews the Thompson Twins during the Arista trio's recent appearance on "American Bandstand." From left are Clark, Alannah Curry, Tom Bailey and Joe Leeway. (Photo: Ron Wolfson)

John Scher Puttin' on the Ritz Shows

Veteran Promoter Finds 'Void to Fill' at New York Club

BY JEFF TAMARKIN

NEW YORK It took concert promoter John Scher 13 years to set up shop here, which he did after building a successful business in New Jersey and upstate New York. Then last summer, two and a half years after expanding into the competitive Big Apple market, Scher took over operation of the Ritz, the 1,600-capacity Greenwich Village ballroom which had primarily specialized in presenting middle-level new music acts.

The concert business was at a lull at the time, but Scher thought he had something there. "It became clear to almost every promoter in the country around that time," says

Scher, "that they had to expand geographically and quantity-wise while keeping up the quality of their productions. For us the Ritz was a natural move because of the knowledge we had of the marketplace. We thought there was a void that we could fill."

Scher immediately set about shaping up the manner in which the venue did business. "There were actually 14 partners who owned the place at one time," he says with a laugh, "and every one of them had 20 friends on the guest list every night. Plus, every one who ever worked there, or knew someone who did, was on the list. We got rid of it. This is a business, but it was being run like a hobby."

Scher and the sole remaining owner, Neil Cohen, brought in new personnel to organize the operation, including Andy Leonard, who once ran the Grateful Dead's short-lived independent label. "If he could organize the Dead," reasons Scher, "he can organize anything."

Leonard was hired on as general manager, while Joe Plotkin, who learned the business as New York Univ.'s concert chairman and later

by running the nearby club Irving Plaza, was signed on to book the talent.

From the beginning, Scher set out to expand both the kind of talent booked and the audience to which the acts would play. "We've realized that the marketplace for the Ritz is not what was originally conceived," he says. "It was originally one part concert hall and one part video showcase, with the acts being to some degree secondary."

"Now, with MTV well established in Manhattan, video has ceased to be an attraction in itself. I don't think the previous promoter had the vision to turn the Ritz into a hard ticket room."

By booking black artists and even comedy into the room, Scher has introduced a new audience to the Ritz. Previously the typical Ritz acts—breaking British new music groups—tended to appeal to the same crowd.

"We're trying to make a conscious effort to change on two levels," Scher explains. "One is on the booking level, and the other is to change the whole attitude about the

(Continued on page 46)

Seminar Takes Close Look At Corporate Sponsorship

BY MOIRA McCORMICK

CHICAGO Regional bands seeking corporate sponsorship need to prove to a potential sponsor their ability to build that sponsor's image and generate sales in a "large and impactful way."

That was the message delivered by Gary Reynolds, president of Milwaukee-based Gary Reynolds & Associates, at a Dec. 7 seminar here, "Arranging Corporate Sponsorship." Reynolds, whose firm coordinates the Miller Brewing Co.'s music program (including its regional band sponsorship organization Miller Music Rock Network), addressed a group of students and other participants at the Center for Music Business Studies in suburban Elmhurst.

Reynolds suggested that bands looking for a corporate linkup have an active road schedule, preferably a minimum of 150 dates per year. "Pick a company, or even an industry," he said, "and research it thoroughly before working up a proposal. Once the proposal has been put together, approach the company's marketing director and set up an appointment."

The proposal, Reynolds said, should be unique, and specific as to the benefits the corporation would receive if it accepted a band spon-

sorship. "If you can't show a company how it can generate sales by sponsoring you, they won't consider it," he said.

Major corporate sponsorship isn't the only option for a regional band, Reynolds noted. "A band that may only play the Chicago area might be able to find a local manufacturer interested in maintaining its presence by becoming a band sponsor."

According to Reynolds, the Miller Rock Network has been continually fine tuning its regional sponsorship program throughout its five-year existence. This January, the company plans to hold a two-day seminar for Rock Network bands, to work on band-sponsor relations.

Sponsorships are most successful, said Reynolds, when band and product are well suited, and when related promotions increase business for the sponsor. He pointed to Sting's recent link with Honda Scooter as an example.

"There was no signage or identification with Honda onstage," he said, "but at the end of the concert, audience members were given a key which they could take to their Honda dealer. The key was tried in a display, which could have won them a Honda."

"With 20,000 people per show, that's a lot of in-store traffic that could be generated."

NEW ON THE CHARTS

CRUZADOS

One of the recent bands to emerge from the Los Angeles rock scene is Cruzados, which moves to number 95 on this week's Top Pop Albums chart with its self-titled Arista debut album. Formed in the late '70s by Tito Larriva and Chalo (Charlie) Quintana, the group originated as a punk-rock outfit dubbed the Plugz, but changed its name and musical direction when Tony Marsico and Steven Hufsteter joined.

In 1984 the band became involved in various projects, including scores for the Emilio Estevez feature film "Repo Man" and the PBS film "Survival Guides," starring David Byrne and Rosanna Arquette. In addition, Quintana and Marsico backed Bob Dylan on his appearance on "Late Night With David Letterman," and Quintana was later featured in one of Dylan's videos.

A showcase performance last January for Arista president Clive Davis led to a recording contract with the label. Cruzados' debut album was produced by Rodney Mills, whose credits include .38 Special; and their video, "Motorcycle Girl," was directed by Mark Robinson for Modern Production. The group is currently wrapping its second clip, "Hanging Out In California," under the direction of Steven M. Martin. Cruzados recently completed a U.S. tour as opening act for the Alarm and INXS.

Cruzados is managed by Side One Management, 6671 Sunset Blvd., Los Angeles 90028; (213) 462-1530.

INXS Eyes U.S. Breakthrough

Aussies Put Live Sound on Vinyl

BY ETHLIE ANN VARE

LOS ANGELES The latest INXS album, "Like Thieves," is creeping into the top 40 on the U.S. album chart, but in Australia it's the band's second album to enter the chart at No. 1. Perceived as a breaking act over here (although they have been together for eight years), INXS is a top draw at home and in France, Belgium, Japan and—particularly—Argentina.

"We played there for the first time recently, because we had sold so many albums and thought we really should do a concert," says lead guitarist Tim Farriss, one of three Farriss brothers in INXS. "We sold out a stadium, played for 25,000 people."

"In France, we sold 750,000 copies of a single ['Original Sin']. It's strange. I have no idea why we do so well in certain areas."

INXS—Tim Farriss, Andrew Farriss (keyboards), Jon Farriss (drums), Kirk Pengilly (saxophone), Garry Gary Beers (bass) and Michael Hutchence (vocals)—established their reputation domestically as a dance-oriented, synthesizer-based band. But at home in Sydney, they're considered a rocking, touring group. They spend nine months of the year on the road, and see definite sales increases in areas where they appear live. So, on their current Atlantic release, they opted for more of a live feel.

"Chris Thomas, who was halfway

(Continued on page 46)

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Stephen Bishop: 'Always a Hustler'

Veteran Songwriter Scores Again With 'Separate Lives'

BY ETHLIE ANN VARE

LOS ANGELES "Separate Lives," the Phil Collins/Marilyn Martin duet from the film "White Nights," may have shot to No. 1 in eight weeks, but it was on that road for more like three years. According to songwriter Stephen Bishop, the tune was first conceived in 1982 when filmmaker Taylor Hackford told Bishop about a movie plot he was toying with.

"I don't usually go on rough ideas," says Bishop, "but this sounded interesting, so I went ahead and did it. Then the movie kept getting turned down by the studios, and I got tired of waiting. I

ended up giving the song to Phil Collins and, at some point, apparently either Taylor or Atlantic found out Phil was going to cut it, and they did it directly with him. I'm sure a lot of people now think Phil wrote the song."

Popularly credited or not, Bishop has written a number of film-related hits, including songs for "Animal House," "The China Syndrome" and "Arthur." Though his recording career has dimmed since the heyday of "Careless" (1977) and "Bish" (1978), he has sustained in the industry, writing songs for such notables as Barbra Streisand, Kenny Loggins, Art Garfunkel and Phoebe Snow.

"I've always been a hustler," says Bishop, 34. "I never depend on publishers. I take it upon myself to go right to people's houses: In 1976, I remember going to Diana Ross' house and playing her, like, 30 songs. I sat with Bette Midler and played my songs, and with Barbra Streisand. I like to go out there and get the cover."

Bishop has received songwriting assignments through manager Trudi Green of Frontline Management, but still makes the rounds whenever possible. "I've been in the business up here for a long time," notes the San Diego native, "so I recognize a lot of faces at parties."

Bishop first came to Los Angeles with "a \$15 guitar and 200 songs in my pocket" in 1969, landing a staff songwriter position with Edward H. Morris publishing. Everything went his way for a while.

"You have a big record," says Bishop, "and you think, 'Oh, man! This is how it's always going to be, because if they think this is good, I've got a bunch more just like it.'" Yet Bishop's third album, "Red Cab To Manhattan," failed, and "Sleeping With Girls" was never released in the U.S.

Part of the problem, he says, was the dissolution of his label, ABC Records. Part was his own unrealistic expectations—expectations he plans to scale down in his current search for a recording contract.

"I'm from the days of the Big Record Deal," he says. "I made a lot of money at one point—all gone now, of course. But now you have to be realistic, and not expect to get a trillion dollars from a label. It's just not there any more."

Bishop is currently working on material with Todd Rundgren. He is also appearing on the syndicated television comedy "FTV," a rock'n' roll spoof. He's hoping for more tv work, and is not adverse to new film music.

"It's very much a matter of timing," he says of making a hit out of a movie theme. "Doug Morris and Paul Cooper at Atlantic did a great job with 'Separate Lives.' But look at 'Animal House,' which I wrote and which should have been a hit. The record company released it three months after the movie. Here everyone was running around yelling 'toga, toga, toga,' and it was right there on the record, but the record wasn't out."

Rather than dwelling on the past, Bishop is looking ahead—even to the possibility of an Academy Award from "Separate Lives." "I'm making a living," he shrugs. "I feel proud that I've survived in this business. I've been around for a long time, and that's sometimes very difficult to do."

Beat Rodeo: Hybrid Rockers

Band Presents Marketing Problem

BY KIP KIRBY

NASHVILLE Don't call Beat Rodeo "punkabilly." And don't confuse them with Rubber Rodeo or the Beat Farmers.

The four-man New York band plays a hybrid '60s pop/rock with country overtones that's created somewhat of a marketing problem in the wake of its IRS album debut, "Staying Out Late With Beat Rodeo."

"Top 40 stations told us, 'We like their album but it's not quite our format,'" says IRS ambassador of marketing Carl Grasso. "And AOR stations said, 'We like the album but it's not heavy enough for us.'"

Despite its Manhattan base, Beat Rodeo also doesn't have a strong East Coast identity. So, borrowing a page from its strategy with R.E.M., IRS decided to use a regional approach on the band. The label sent the group out on a month-long West Coast promotional tour, opening for Jason & the Scorchers at the Palace in Los Angeles and doing a series of small club and college showcases.

Supplementing this in cities where IRS had support staff were retail promotions in which stores could win prizes by playing "Staying Out Late With Beat Rodeo" during shopping hours.

The record company shipped out a 12-inch promotional single on the cut "Just Friends." Accompanying it was a video done as part of the label's monthly MTV show, "The Cutting Edge." The video, which cost about \$4,000, helped provide a visual image for Beat Rodeo and boosted its strength in secondary markets.

Beat Rodeo came to IRS through

producers Mitch Easter and Don Dixon. Prior to working with R.E.M. and Let's Active, Easter had produced an EP for Beat Rodeo and once played with lead singer/songwriter Steve Almaas in a band called the Crackers.

Berlin-based Zensor Records signed Beat Rodeo for European distribution in 1984, and subsequently imported the band overseas for a press tour. Armed with this album, Beat Rodeo manager Andy Schwartz began shopping for a U.S. recording deal.

"Miles Copeland was the first to give us a strong reaction," recalls Schwartz, "and we made the deal with IRS." Cuts from the Zensor album were re-recorded or remixed, and Go-Go's producer Richard Gottehrer was brought in on "Just Friends" and "Without You."

The band's songs are administered through IRS's pact with Criterion Music.

IRS hopes to have a new Beat Rodeo album ready in April, to tie in with a U.K. tour. Will the second album contain stylistic changes or new approaches in pursuit of commercial airplay?

"Their music won't be compromised," insists Grasso, "but their production may change." The focus, he says, will remain on Almaas' writing and vocals, and on the harmony work of lead guitarist Bill Schunk and bassist Dan Prater.

Grasso admits the band's music may be "a style of pop that some people don't think is happening right now," but adds that he considers this a marketing problem.

"It's up to us," he says, "to present Beat Rodeo to the right audience."

INXS EYES U.S. BREAKTHROUGH

(Continued from page 45)

through the Pete Townshend record at the time, produced it," explains Tim Farriss, "and he's a big fan of the band live. So this is more a live-sounding record.

"And if that comes across like what you call AOR, I guess that's what it is. But AOR versus new wave is never something we worry about; in Australia, and most of the rest of the world, there isn't that kind of separation in radio."

Currently, INXS is on a brief rest between two legs of a world tour. ICM is putting the band on a series of headline dates in the U.S. after the first of the year, and they will also hit Europe and Japan.

"We already toured Australia," says Farriss, "actually before the new album was even released. It's kind of a strange thing to do, I suppose, but we wanted to put across a convincing performance of the songs before everyone had memorized them. It wasn't so much to test the material, as it had already been recorded, but more to capture the feeling of when we were playing pubs six nights a week."

Farriss sees a significant difference in marketing strategies between Australia and America at the moment, much of it due to new technologies. At home, the group's long-form video is a strong seller, thanks to high hardware penetration. "Also, Compact Disc is really big news in Australia," he adds. "People are starting to have them in their cars, and how soon you get



No Excess. Dick Clark chats with Michael Hutchence, lead singer of INXS, on a recent segment of "American Bandstand." (Photo: Ron Wolfson)

your album out on CD makes a big difference as to how well it sells."

Continuing to operate on a philosophy of "touring, winning friends and influencing people," INXS plans to maintain its tradition of ignoring regional trends and letting the chips fall where they may. "After all," says Farriss, "Queen has been living off the money they make from being big in Argentina for years."

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RITZ PROMOTER JOHN SCHER

(Continued from page 45)

room. We want people to come here, see a great show, feel comfortable and then feel free to stay around after the show is over. You can't do that at a place like Carnegie Hall or the Beacon Theatre."

Scher has turned toward both younger and older patrons in seeking to widen the appeal of the Ritz. "We had a sellout with Bonnie Raitt," he reports, "and a near-sellout with a double bill of Steppenwolf and the Guess Who. These are viable acts which didn't have another room in New York at which they could play."

Younger concert-goers are, ironically, the beneficiaries of New York's recently enacted law raising the legal drinking age from 19 to 21. "Before, we wouldn't allow anyone under 19 into the place," explains Scher. "That meant anyone in the building could get a drink. Now we've determined that it is a legal and viable policy to allow anyone over 16 in, as long as we don't serve anyone under 21. We were given the opportunity to cut everyone under 21 off from the music, which we chose not to do."

In order to spread the word to potential patrons, Scher has increased the room's media profile. He's be-

gun advertising on radio stations and in print media that were previously not utilized as Ritz outlets. He's encouraged use of the club for video shoots, and Run-D.M.C., the Beaver Brown Band and Freddie Jackson have already taken up the call. In addition, Scher has signed with MTV for 25 "Live At The Ritz" programs in 1986, for which new music acts the Cult, the Divinyls and Mr. Mister have already been shot.

Scher says that he envisions the Ritz as "an old-fashioned '60s ballroom with '80s music in it," albeit one whose purpose is to stay filled with paying bodies. "It's not going to do anyone any good for us to open the doors and get 300 people. But fortunately, New York can support a variety of styles of music."

"This week alone we had a sellout show with [radio personality/comic] Howard Stern, and we have coming up the Neville Brothers, the Cult and Toots & the Maytals. In Omaha, all of those acts together wouldn't draw capacity; here they'll all sell out."

"The Ritz hasn't touched its potential yet; it can be the ballroom in the United States today."

Talent in Action

JOHN COUGAR MELLENCAMP
Madison Square Garden,
New York
Tickets: \$17.50

THOSE WHO WEREN'T at the Garden on Dec. 6 will probably remember the date for John Cougar Mellencamp's remarkable offer to refund all tickets to the sold-out show on account of a faulty sound system (see separate story). Those of us who were there, however, will remember the night as one of rare arena intimacy and rambunctious rock'n'roll—an evening, ironically, worth twice the ticket price.

Thankfully, the barrels of "serious acclaim" Mellencamp has received of late have done little to dampen his exuberant spirit. Through every step of the show, the self-described "little bastard" was able to convey that his success represents a victory of the masses rather than of one individual. Welcoming residents of the "largest small town in the world," Mellencamp took his sweet time moving through "Small Town," pausing at length to reciprocate the crowd's adulation, and grinning with just a touch of disbelief. His 1982 hit "Jack And Diane" set the sing-along tone of the evening, which would end roughly three hours later with 20,000 people singing and swaying to the Drifters' "Under The Boardwalk."

In a show full of highlights, "Hand To Hold On To" offered one of the brightest. During the song, Mellencamp called possibly the world's most regular-looking guy out of the audience to share vocals and move around the stage. It was Mellencamp's equivalent of Bruce Springsteen's habit of pulling a girl out of the audience to dance on stage, or the practice of U2's Bono of pulling men up to play guitar.

Mellencamp spoke his piece about the small American farmer briefly and tastefully, asking those who shared his concern to write their Senators. The pitch fell nicely between a clanging, banging rendition of "Lonely Ole Nights" and the angry resignation of "Rain On The Scarecrow."

The speakers died for the first time on "Rumbleseat," fitting in perfectly with the up-by-the-bootstraps context of the lyrics. Initially, Mellencamp took it in stride, injecting Billy Crystal/Christopher Guest wit in quipping, "I hate when that happens." The sound promptly went out again, with Mellencamp returning after 20 minutes to say simply, "This one's on me."

The acoustic intro on "Crumblin' Down" shed the spotlight on Mellencamp's sturdy band, an eight-piece outfit led by original guitarist Larry Crane. Most vibrant among these performers was backing vo-

Menudo Benefit Set

NEW YORK Menudo and Kidd Video are set to perform at Brentwood High School on Long Island this Sunday (22). The show is designed to raise funds for UNICEF, and for state and locally funded youth development corporations. It is being produced by New York-based JHD Productions.

calist Pat Peterson, who came out to demonstrate the finer points of shakin' and shoutin' during a kick-ass medley of '60s songs.

KIM FREEMAN

DIO

The Forum, Inglewood, Calif.
Tickets: \$16.50, \$13.50

IT'S NOT ALWAYS EASY to differentiate between Black Sabbath, Ozzy Osbourne and Dio, three bands whose imagery is identical, songs are similar and band members rotate on a regular basis. Just figure out which Appice is playing drums, and watch the singer. Ronnie James Dio is the short one who sings good.

The ecstatic full house at the Forum on Dec. 7 probably didn't care which bottom-heavy metal monster was taking the stage. They knew they would be getting an elaborate, effects-laden production with plenty of speed-freak guitar solos, rumbling drum solos, klaxon vocals and Gothic overtones. When Dio puts on a show, the kitchen sink is the least of what you get.

The medieval dungeon set came complete with lasers, flashpots, fireworks, flames, smoke, mechanical knights, a red-eyed demon and a dragon that flapped its jaws, roared, spit sparks from its nostrils and shot laser beams from its eyes. Dio's mike stand glowed like a Jedi lightsaber, and Vinny Appice's drumsticks flashed in sequence with his rolls. A star-shaped truss of strobes lowered to blind the already deafened fans. Everyone got their money's worth.

The music? Oh yes, the music. Dio's voice blasted fluidly through melodic crunch tunes like "King Of Rock'n'Roll," "Last In Line," "Sacred Heart" (the title cut of the latest Warner Bros. album), "Rock'n' Roll Children" and the rest of the 105-minute set. "Rock'n'Roll Children" sets the "us against them" tone of Dio's material, and camaraderie between headbangers is something that Dio effectively exploits.

"Hungry For Heaven"—used on the "VisionQuest" soundtrack and reused on the current album—was the anomaly in the set, a keyboard-heavy, pop-ish number that smacks of commerciality. But there were no cries of "sellout," and the fist-pumping, lighter-flicking, cherry-bomb throwing (security!!) fans ate it up. They loved Vivian Campbell's requisite guitar solos; they loved Vinny Appice's predictable drum solos; they loved Claude Schnell's off-the-wall keyboard solo, even if it did sound like something from "Phantom Of The Opera."

Okay, so no new territory was explored. And maybe the applause was louder for the explosions than for the instrumentals. This isn't the first time—or the last—that we'll hear the repeated refrain "long live rock'n'roll" close a set. But the expectations of the heavy metal audience are clearly delineated, and Ronnie James Dio fulfills those expectations completely. All of which means it was a great show, and can the grownups please go home now?

ETHLIE ANN VARE



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROD STEWART STARSHIP HOOTERS	Tampa (Fla.) Stadium	Dec. 7	\$636,000 \$18.50/\$16.50	36,800 40,000	American Concerts
ZZ TOP HEADPINS	Maple Leaf Gardens Toronto	Dec. 2-3	\$505,080 (\$631,350 Canadian) \$22.50	28,000 two sellouts	Concert Prods. International
EDDY ARNOLD LENNON SISTERS	Fox Theater Atlanta	Nov. 19-24	\$313,550 \$20-\$5 eight shows	26,297 37,424	White Co./Ray Shepardson
MOTLEY CRUE AUTOGRAPH	Cow Palace San Francisco	Nov. 24	\$199,251 \$14.50	13,689 14,500	Bill Graham Presents
BARRY MANILOW	James L. Knight Center Miami	Nov. 25-26	\$197,310 \$22.50/\$20	9,163 9,886	American Concerts/Magic Prods.
HEART Y&T	Arizona Veterans' Memorial Coliseum Phoenix	Dec. 7	\$178,910 \$14.50/\$13	12,879 sellout	Feyline Presents
AC/DC YNGWIE MALMSTEEN'S RISING FORCE	Providence (R.I.) Civic Center	Nov. 22	\$166,379 \$13.50/\$12.50	12,654 sellout	Frank J. Russo
RUSH STEVE MORSE	Providence (R.I.) Civic Center	Dec. 5	\$155,020 \$14.50/\$13.50	11,033 sellout	Frank J. Russo
KENNY ROGERS SAWYER BROWN	Centennial Hall Toledo, Ohio	Dec. 8	\$149,371 \$16.50/\$13.50	9,417 9,896	North American Tours
DIO ROUGH CUTT	San Diego Sports Arena	Dec. 6	\$143,037 \$14.50/\$13.50	10,259 sellout	Fahn & Silva Prods
KISS BLACK 'N BLUE	Nashville Municipal Auditorium	Nov. 30	\$134,864 \$14	9,379 9,900	Sound Seventy Prods.
AC/DC YNGWIE MALMSTEEN'S RISING FORCE	Cumberland County (Me.) Civic Center	Nov. 24	\$126,792 \$13.50	9,392 sellout	Frank J. Russo
PATTI LABELLE PEABO BRYSON	Cincinnati Music Hall	Nov. 24	\$118,962 \$17.50/\$15	7,028 sellout	Electric Factory Concerts
MOTLEY CRUE AUTOGRAPH	Birmingham (Ala.)-Jefferson County Civic Center	Dec. 6	\$109,840 \$14.50/\$13.50	7,827 8,000	New Era Prods.
HEART Y&T	Tucson (Ariz.) Community Center	Dec. 8	\$109,718 \$14	7,970 8,461	Feyline Presents
MOTLEY CRUE AUTOGRAPH	Freedom Hall Johnson City, Tenn.	Dec. 7	\$100,012 \$12.50	8,001 9,250	Sunshine Promotions
BARRY MANILOW	James L. Knight Center Miami	Nov. 25	\$98,720 \$22.50/\$20	4,577 sellout	American Concerts
MOTLEY CRUE AUTOGRAPH	Thomas & Mack Center Las Vegas	Nov. 30	\$98,320 \$15/\$10	6,952 11,845	Evening Star Prods.
MOTLEY CRUE AUTOGRAPH	Mid-South Coliseum Memphis	Dec. 5	\$98,172 \$13.50	7,272 9,961	Mid-South Concerts
MAZE WITH FRANKIE BEVERLY ATLANTIC STARR STARPOINT	Cajundome Lafayette, La	Dec. 4	\$93,104 \$14.50	6,740 10,000	FCD Prods
PATTI LABELLE PEABO BRYSON	Louisville Gardens	Nov. 23	\$91,365 \$15	6,331 sellout	Electric Factory Concerts
BARRY MANILOW	Savannah (Ga.) Civic Center	Nov. 23	\$85,313 \$16.50/\$14.50	5,874 sellout	Brass Ring Prods
GEORGE STRAIT CLAY BLAKER	Ector County (Tex.) Civic Center	Dec. 6	\$85,255 \$12.50/\$11	7,436 sellout	C&M Prods.
PATTI LABELLE PEABO BRYSON	Orpheum Theater Memphis	Nov. 22	\$80,920 \$17.50	4,834 sellout	Electric Factory Concerts/ Mid-South Concerts
BARRY MANILOW	Lakeland (Fla.) Civic Center	Nov. 27	\$78,705 \$16.50	5,204 6,610	American Concerts
ANNE MURRAY	Met Center Bloomington, Minn.	Dec. 2	\$78,525 \$15/\$13.50	5,514 7,500	Jam Prods
PATTI LABELLE PEABO BRYSON	Fox Theater St. Louis	Nov. 21	\$76,305 \$17.50/\$15	4,665 sellout	Electric Factory Concerts
RATT BON JOVI	Von Braun Civic Center Huntsville, Ala.	Nov. 27	\$70,365 \$13.50/\$12	5,724 10,106	Sound Seventy Prods
WORLD WRESTLING FEDERATION WITH HULK HOGAN	West Palm Beach (Fla.) Auditorium	Nov. 25	\$66,152 \$12/\$10/\$8	6,705 6,804	Titan Sports
ROGER DALTREY BILLY CHINNOCK	Capitol Theater Passaic, N.J.	Dec. 2	\$53,556 \$17.50/\$16.50	3,397 sellout	Monarch Entertainment Bureau
FOUR TOPS TEMPTATIONS	Riverside Theater Milwaukee	Nov. 21	\$53,319 \$17.50/\$15/\$12.50	3,574 5,000	In-House
MORRIS DAY STARPOINT	Riverside Theater Milwaukee	Nov. 23	\$43,143 \$15.50/\$10.50	2,500 sellout	In-House
R.E.M. MINUTEMEN	Dedmon Center Radford (Va.) Univ.	Dec. 9	\$36,500 \$12.50/\$10.50	3,200 sellout	Cellar Door Prods.
CONNIE FRANCIS	Niagara Falls (N.Y.) International Convention Center	Nov. 23	\$36,398 \$14/\$10	2,632 3,200	Frank J. Russo
JAY LENO	Park West Chicago	Dec. 5-6	\$34,500 \$11.50	3,000 four sellouts	Jam Prods
NIGHT RANGER VAN ZANT	Greenville (S.C.) Memorial Auditorium	Nov. 26	\$33,187 \$12.25/\$11.25	2,977 7,000	In-House
BOBBY WOMACK GRAND JURY	Folly Theater Kansas City, Mo.	Nov. 22	\$32,060 \$16.50	1,943 2,156	Ragtime Presentations
STARSHIP QUARTERFLASH	Fox Theater Atlanta	Dec. 5	\$30,665 \$15	2,079 4,678	Alex Cooley/Southern Promotions
STEVIE RAY VAUGHAN R&B CADETS	Oriental Theater Milwaukee	Dec. 7	\$30,073 \$14.50	2,074 2,200	Stardate Prods.
INXS JON BUTCHER AXIS	Fox Theater Atlanta	Dec. 7	\$28,916 \$13.75	2,103 4,678	Alex Cooley/Southern Promotions

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HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY		
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	2	3	9	TAKES A LITTLE TIME LONDON 886 004 1/POLYGRAM	◆ TOTAL CONTRAST 1 week at No. One	
2	3	4	9	BABY TALK VANGUARD SPV 89	◆ ALISHA	
3	1	2	9	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON	
4	6	10	5	LOVE'S GONNA GET YOU WARNER BROS 0 20383	JOCELYN BROWN	
5	5	8	7	YOUR PERSONAL TOUCH RCA PW-14202	◆ EVELYN "CHAMPAGNE" KING	
6	7	7	6	TARZAN BOY MANHATTAN V 56011 CAPITOL	◆ BALTIMORA	
7	17	38	3	GO HOME (REMIX) TAMLA 4553TG/MOTOWN	◆ STEVIE WONDER	
8	9	11	7	I TOUCH ROSES I-SQUARE/SIRE 0-20381 WARNER BROS	BOOK OF LOVE	
9	11	16	5	SLAVE TO THE RHYTHM MANHATTAN ISLAND V-56012 CAPITOL	◆ GRACE JONES	
10	10	20	4	KRUSH GROOVE (LP CUTS) WARNER BROS 25295-1	VARIOUS ARTISTS	
11	14	14	5	CAN YOU FEEL THE BEAT COLUMBIA 44 05295	◆ LISA LISA/CULT JAM WITH FULL FORCE	
12	4	1	10	A LOVE BIZARRE PAISLEY PARK (PROMO) WARNER BROS	◆ SHEILA E.	
13	13	12	7	HELL IN PARADISE POLYDOR 883 455 1 POLYGRAM	◆ YOKO ONO	
14	18	23	5	LET ME BE THE ONE (REMIX) RCA PW-14230	◆ FIVE STAR	
15	26	46	3	NO FRILLS LOVE (REMIX) GEFEN 0-20413 WARNER BROS	JENNIFER HOLLIDAY	
16	25	25	3	ONE MORE TIME (REMIX) COLUMBIA 44-05290	THIRD WORLD	
17	20	22	5	MY MAGIC MAN WARNER BROS 0-20376	ROCHELLE	
18	28	42	3	SISTERS ARE DOIN' IT FOR THEMSELVES RCA PW-14243	◆ EURYTHMICS AND ARETHA FRANKLIN	
19	24	30	4	DON QUICHOTTE BAJA B-54 TSR	MAGAZINE 60	
20	27	34	4	HUNDREDS AND THOUSANDS (EP) MCA 39038	BRONSKI BEAT	
21	41	—	2	DIGITAL DISPLAY (REMIX) MCA 23602	◆ READY FOR THE WORLD	
22	22	19	8	PARTY ALL THE TIME COLUMBIA 44-05280	◆ EDDIE MURPHY	
23	32	44	4	CURIOSITY MCA 23586	◆ JETS	
24	8	6	9	ONE OF THE LIVING CAPITOL V 15205	◆ TINA TURNER	
25	34	43	4	IF I RULED THE WORLD MERCURY 884 269 1	KURTIS BLOW	
26	36	50	3	EXPOSED TO LOVE ARISTA AD1 9426 RCA	EXPOSE	
27	33	41	3	THE MAGIC, THE MOMENT POW WOW WOW 403	SUBJECT	
28	46	48	3	LIKE THIS D.J. INTERNATIONAL D-251 FANTASY	CHIP E. INC. FEATURING K. JOY	
29	19	17	7	THE HEAT IN ME (REMIX) RED LABEL V-70057 CAPITOL	◆ LINDA CLIFFORD	
30	15	9	9	EVERYBODY DANCE A&M SP-12149	◆ TA MARA & THE SEEN	
31	45	45	3	ROSES PORTRAIT 4R9 05213	◆ HAYWOODE	
32	39	49	3	ELECTION DAY CAPITOL V-15209	◆ ARCADIA	
33	47	—	2	ON THE PARK/INTO THE GROOVE IMPORT (SOUNDS OF THE FUTURE.UK)	REGGIE	
34	23	21	6	HIGH ABOVE THE CLOUDS (REMIX) WARNER BROS 0-20374	NARADA MICHAEL WALDEN	
35	12	5	10	WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411	ARETHA FRANKLIN	
36	49	—	2	DO IT FOR LOVE EMI-AMERICA V-19202	◆ SHEENA EASTON	
37	21	15	7	HONEY FOR THE BEES QWEST 0-20361/WARNER BROS	PATTI AUSTIN	
38	43	—	2	SUB-CULTURE (REMIX) QWEST 0 20390/WARNER BROS	NEW ORDER	
39	NEW ▶	—	—	SET ME FREE MENOVISION MEV-009	TEEN ROCK	
40	35	26	6	COME WITH ME MCA 23592	◆ SPACE MONKEY	
41	NEW ▶	—	—	CITIES IN DUST GEFEN 0-20399 WARNER BROS	◆ SIOUXSIE AND THE BANSHEES	
42	38	37	4	WE BUILT THIS CITY (REMIX) GRUNT FW-14226 RCA	◆ STARSHIP	
43	50	—	2	EMERGENCY DE-LITE 884 199-1/POLYGRAM	◆ KOOL & THE GANG	
44	29	24	6	THINKING ABOUT YOU (REMIX) ARISTA AD1-9413	WHITNEY HOUSTON	
45	NEW ▶	—	—	ALIVE AND KICKING A&M SP-12155	◆ SIMPLE MINDS	
46	48	—	2	JOHNNY THE FOX SLEEPING BAG SLX 0016X	TRICKY TEE	
47	42	—	2	MYSTIFIED NEMPEROR 429-05312	THE ROMANTICS	
48	NEW ▶	—	—	LISTEN LIKE THIEVES (LP CUTS) ATLANTIC 81277 1	INXS	
49	16	13	9	COMO TU TE LLAMA? CAPITOL V-8654	SLY FOX	
50	NEW ▶	—	—	NO ONE CAN LOVE YOU MORE THAN ME COLUMBIA 44-05288	THE WEATHER GIRLS	
BREAKOUTS	Titles with future chart potential, based on club play this week.				<ol style="list-style-type: none"> 1. I'VE GOT MY EYE ON YOU BLACK IVORY PANORAMIC 2. GOOD TO THE LAST DROP C-BANK NEXT PLATEAU 3. LEGION MARK SHREEVE JIVE/ELECTRO 4. STAND BACK STEPHANIE MILLS MCA 5. SECRETS NATALIE COLE MODERN 6. THIS AIN'T NO FANTASY RAMSEY LEWIS COLUMBIA 7. COLONEL ABRAMS (LP CUTS) COLONEL ABRAMS MCA 8. ALL OR NOTHIN' JIMI TUNNELL MCA 9. REFLECTIONS/SORRY WRONG NUMBER EVELYN THOMAS RECORD SHACK/MEGA 	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES		
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	1	1	9	I LIKE YOU CARRERE 429-05268 CBS ASSOCIATED	PHYLLIS NELSON 4 weeks at No. One	
2	2	3	9	BABY TALK VANGUARD SPV-89	◆ ALISHA	
3	4	7	6	SLAVE TO THE RHYTHM MANHATTAN ISLAND V-56012 CAPITOL	◆ GRACE JONES	
4	10	13	4	LOVE'S GONNA GET YOU WARNER BROS 0-20383	JOCELYN BROWN	
5	3	2	15	CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE	
6	6	5	10	WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1 9411	ARETHA FRANKLIN	
7	12	17	4	FEEL THE SPIN GEFEN 0-20391/WARNER BROS	DEBBIE HARRY	
8	5	4	9	PART-TIME LOVER (REMIX) TAMLA 4548TG MOTOWN	◆ STEVIE WONDER	
9	7	11	10	PARTY ALL THE TIME COLUMBIA 44-05280	◆ EDDIE MURPHY	
10	9	9	11	SO SMOOTH URBAN ROCK UR919	KRYSTAL DAVIS	
11	8	8	9	HONEY FOR THE BEES QWEST 0-20361/WARNER BROS	PATTI AUSTIN	
12	13	14	4	CAN YOU FEEL THE BEAT COLUMBIA 44 05295	◆ LISA LISA/CULT JAM WITH FULL FORCE	
13	30	—	2	NO FRILLS LOVE (REMIX) GEFEN 0-20413 WARNER BROS.	JENNIFER HOLLIDAY	
14	11	6	15	FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAINÉ	
15	15	18	6	TARZAN BOY MANHATTAN V 56011 CAPITOL	◆ BALTIMORA	
16	18	32	4	MY MAGIC MAN WARNER BROS 0-20376	ROCHELLE	
17	14	10	9	MIAMI VICE THEME MCA 23575	◆ JAN HAMMER	
18	16	12	19	THE SHOW/LA DI DA DI REALITY D-242/FANTASY	DOUG E. FRESH & THE GET FRESH CREW	
19	29	38	3	IF I RULED THE WORLD MERCURY 884 269-1/POLYGRAM	KURTIS BLOW	
20	22	26	18	OBJECT OF MY DESIRE ELEKTRA 0-66891	◆ STARPOINT	
21	21	37	3	SISTERS ARE DOIN' IT FOR THEMSELVES RCA PW-14243	◆ EURYTHMICS AND ARETHA FRANKLIN	
22	26	29	4	SUB-CULTURE (REMIX) QWEST 0 20390/WARNER BROS	NEW ORDER	
23	43	46	3	CURIOSITY MCA 23586	◆ JETS	
24	23	25	5	COUNT ME OUT MCA 23595	◆ NEW EDITION	
25	17	15	10	SEDUCTION GORDY 4544GG MOTOWN	VAL YOUNG	
26	24	21	4	TAKES A LITTLE TIME LONDON 886 004 1 POLYGRAM	◆ TOTAL CONTRAST	
27	19	22	7	PERFECT WAY (REMIX) WARNER BROS 0-20362	◆ SCRITTI POLITTI	
28	20	16	7	HELL IN PARADISE POLYDOR 883 455 1 POLYGRAM	◆ YOKO ONO	
29	40	—	3	EXPOSED TO LOVE ARISTA AD1-9426 RCA	EXPOSE	
30	42	36	3	JOHNNY THE FOX SLEEPING BAG SLX-0016X	TRICKY TEE	
31	28	30	5	SOUL KISS MCA 23593	◆ OLIVIA NEWTON-JOHN	
32	NEW ▶	—	—	DIGITAL DISPLAY (REMIX) MCA 23602	READY FOR THE WORLD	
33	NEW ▶	—	—	GO HOME (REMIX) TAMLA 4553TG MOTOWN	STEVIE WONDER	
34	49	47	3	ALICE, I WANT YOU JUST FOR ME COLUMBIA 44-05282	◆ FULL FORCE	
35	25	24	13	STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND	VIKKI LOVE WITH NUANCE	
36	50	—	2	ONE MORE TIME (REMIX) COLUMBIA 44-05290	THIRD WORLD	
37	46	49	3	LIKE THIS D.J. INTERNATIONAL D-251 FANTASY	CHIP E. INC. FEATURING K. JOY	
38	NEW ▶	—	—	I'M YOUR MAN COLUMBIA 44-05322	◆ WHAM!	
39	31	23	15	I'LL BE GOOD MERCURY 884 009-1	◆ RENE & ANGELA	
40	48	42	4	I TOUCH ROSES I-SQUARE/SIRE 0-20381 WARNER BROS	BOOK OF LOVE	
41	RE-ENTRY	—	—	ELECTION DAY CAPITOL V 15209	◆ ARCADIA	
42	NEW ▶	—	—	GOOD TO THE LAST DROP NEXT PLATEAU NP50033	C-BANK	
43	36	—	2	LET ME BE THE ONE (REMIX) RCA PW-14230	FIVE STAR	
44	NEW ▶	—	—	THE TRUTH MCA 23600	COLONEL ABRAMS	
45	32	43	4	SUN CITY MANHATTAN V-56013/CAPITOL	◆ ARTISTS UNITED AGAINST APARTHEID	
46	47	45	4	THE HEAT IN ME (REMIX) RED LABEL V-70057/CAPITOL	◆ LINDA CLIFFORD	
47	NEW ▶	—	—	MIDNIGHT HUNGER/HOLD MY HAND ARTIST INTERNATIONAL IT-7003	DONNA GARRAFFA	
48	39	31	6	HIGH ABOVE THE CLOUDS (REMIX) WARNER BROS 0-20374	NARADA MICHAEL WALDEN	
49	NEW ▶	—	—	ROCK ME AMADEUS A&M SP-12150	FALCO	
50	NEW ▶	—	—	LEGS CHRYSALIS 4V9-42934	ART OF NOISE	
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				<ol style="list-style-type: none"> 1. DO ME BABY MELISA MORGAN CAPITOL 2. THIS AIN'T NO FANTASY RAMSEY LEWIS COLUMBIA 3. LAND OF 1,000 DANCES?!?!? THE WRESTLERS EPIC 4. SHE SELLS SANCTUARY THE CULT SIRE 5. I LIKE THE WAY YOU DANCE 9. 9 RCA 	

○ Titles with the greatest sales or club play increase this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

DANCE TRAX



by Brian Chin

TWO ALBUMS, which will probably be among the biggest 1985 holdovers at the end of 1986. "Colonel Abrams" (MCA) should shape up as an across-the-board club and radio smash, despite lukewarm reception of "The Truth" here and in England (where "Trapped" nearly topped the pop chart). In a way, that could set the stage for deeper album interest. The club cut, it's agreed, is "I'm Not Gonna Let," a characteristic up-tempo with clean, sharp edges—like the second Rene & Angela single, this is the one we'd expect to make a U.S. pop chart appearance. "Speculation" is more hard-dance cynicism in a soulful baritone; two midtempo radio cuts include a romancer, "Picture Me In Love With You," and the bad-news "Over And Over." This is an album that makes all the right moves.

Paul Hardcastle's debut Chrysalis album takes him away from his accustomed instrumental approach in two fine, fine vocal tracks. One is in the Jocelyn Brown/Jenny Burton mode: "Don't Waste My Time," featuring a colorful vocal by Carol Kenyon. That track and "Better," starring Kevin Henry, are both very live black radio possibilities. Hardcastle changes up the instrumentation somewhat in "Central Park" and changes the groove in

"Strollin'"; both are attractive and lighthearted instrumentals. Here again, the lead single is expected to break sluggishly, if at all.

SINGLES: Quando Quango's work of "Genius" (Pow Wow) will be familiar to many as an import; this flowing Latin-jazz funk instrumental is Mark Kamins' best production to date, a collaborative effort with fellow New York DJ/producer Ivan Ivan, who's also in the club top 10 through his production of Book Of Love's "I Touch Roses." A credit note: Engineer Steve Peck is listed as co-arranger on the wilder, more vocal flip side, and we get the point . . . Diamond Touch's "Love Line" (Supertronics) is a very "inside" dance record, a rare one that sustains itself as it goes on; the dub is a sampling symphony. Not pop—but some things don't need to be . . . Strafe's "Comin' From Another Place" (A&M) confirms that act as the youthful keepers of the minimalist Clinton groove. Four versions are provided with distinctly different feels: The Deluxe mix is more straightforward, and there's a big-sounding "Metallic" mix . . . Mystery Assignment's rough and ragged new version of "Cloud Nine" (Metropolis/Emergency) actually sounds like a bombed-out building: very bare and unpretty. Note the allusion to "Disco Circus" on the dub; Ray Velasquez produced.

NEW RAPS: Dr. Jeckyll & Mr. Hyde's "Yellow Panties" (Profile) is a strange juvenile wet dream, with a Rick James-style funk track, appropriately . . . We liked M.C. Shan's "Feed The World" for its elocutionism; its use of consumer culture symbols is also well directed . . . Cut Master D.C.'s "The Night Before Christmas" (Zakia) is a really clever, smooth novelty, and almost the only new seasonal release this year (along with Monyaka's single). There's real dance impact in its scratch drop-ins, and its medley aspects are especially timely this year with theme-song records so big.

A couple of recent domestic releases: Falco's "Rock Me Ama-

deus" is a return to funk after the flop of his attempt at a more polished sound; after months of import play, A&M has released the cut here . . . Princess, whom we've raved about enough, also enjoyed pre-release coverage on radio here in New York on "After The Love Has Gone" (Next Plateau), a cut that nudges ever closer to the absolute duplication of the Minneapolis style. Its firmer beat and mainstream black radio sound should see it at least as high up the black chart as her first.

REMIXES and repressings: "The Sun Always Shines On T.V." (Reprise/Warner Bros.) is the first A-Ha cut to get the proper remix treatment (from Steve Thompson and Mike Barbiero), ending up somewhere between Dead Or Alive and Bronski Beat, but more polished than either . . . ZZ Top's "Sleeping Bag" (Warner Bros.), rdone by Scott Blackwell, becomes as mainstream a disco record as "Legs" had been . . . The Family's "High Fashion" (Paisley Park/Warner Bros. promo) is possibly a stronger followup, certainly funnier than "The Screams Of Passion."

MORE FROM ENGLAND: Or, some of the records we lugged back. 52nd Street's fourth major change of sound in four records puts them in the loose, jazzy bag of Loose Ends, with production by Nick Martinelli on "Tell Me (How It Feels)" (10). The cut is currently near the top of the U.K. disco charts . . . Five Star's "RSVP" (RCA) is another smooth pop-soul record from them with a dance-fortified remix; the U.S. market should be ready for another single after "Let Me Be The One" runs its course here . . . The Pet Shop Boys have reproduced their "West End Girls" (Parlophone) in a smooth, almost lazy tempo, and it sounds like a real pop breaker—earlier this year, the original Bobby Orlando production was a sleeper in clubs and on alternative radio locally . . . Chart-topper Phyllis Nelson, by the way, has also redone her first club record, 1981's "Don't Stop The Train," in a sturdy rock-disco style on "I Like You" (Carrere USA), her first U.S. album. Also included: the U.K. smash "Move Closer," which is one of the superlative romantic ballads of this or any other year, destined to be a make-out standard.

Junior's "Oh Louise" (London) is another ballad that should be welcomed by radio all over: singable, youthful and classy—its combination of comfortable melody line and groove is worthy of Lionel Richie himself. The cut is his recovery, finally, from having produced a debut single that was just *too* good ("Mama Used To Say," of course) . . . DAF's "Brothers," breaking quickly on German import, is their smoothest, most listenable record, proving that everyone is moving closer to the middle of the dance floor.

INDIE MARKETING FIRMS' IMPORTANCE GROWS

(Continued from page 37)

dent of the Vail Group, "we represent the advertiser. We design a program according to our client's needs and then come up with the right act to enhance that image. The corporation benefits by having its name involved with an artist whose lifestyle reaches the advertiser's target demographic."

Companies in music marketing coordinated the efforts of promoters, venues, booking agencies, record companies and managers under one roof. The Vail Group maintains in-house divisions for three areas of corporate involvement.

Vail says he finds large corporations seem to like what country music represents. He discerns no slackening of their interest in Nashville, but adds that there is an underlying economic rationale: "You get what you pay for. So if country only reaches half the market, sponsors only pay half as much. And the return can be great."

The Media Group, headed by president Dennis Buss, began three years ago in Nashville as a public relations firm. Since then, it has branched out into specialized creative promotions that combine record marketing and concert tie-ins.

Among the Media Group's most successful radio/retail/music promotions are a "Thank God For The Radio" package for the Kendalls and PolyGram tied in with Panasonic and the Music Country Network; a national "Meet Me In Montana" promotion for the Dan Seals/Marie Osmond single (utilizing the state of Montana, a series of retail ski shops, Capitol/EMI Records and Northwest Orient Airlines); a "Fly To Nashville To Get Your Hair Cut With Ray Stevens" junket to promote Stevens' record; and another Stevens promotion for the singer's Christmas single, "Santa Claus Is Watching You."

When Vern Gosdin headlined the Indianapolis State Fair, Buss came up with a concept tying in WFMS-FM, Marriott Hotels, National Rental Car, Delta Airlines and The Nashville Network. The grand prize was an expense-paid trip to Nashville, but runner-up incentives gave TNN plenty of coverage through such donated giveaways as TNN baseball caps, coffee mugs, tour jackets and belt buckles.

It was, says Buss, an example of how to turn a regional appearance into a national promotion. And he adds that sometimes the idea for a promotion doesn't originate with a client: "Meet Me In Montana" was already on the radio when Buss heard it and designed a concept

leading to the multi-level tie-in through Capitol Records.

For Stevens' Christmas record, Buss is working against the clock. His goal: to get as much exposure as possible in the shortest period of time. His strategy: lining up sponsors for giveaways, then approaching key radio stations to participate. Already committed: Delta, Eastern and U.S. Air, as well as Ramada Inn, MCA Records and the Stock Yard Restaurant.

Stations who agree to sponsor the promotion in their market must guarantee to run a specific number of spots each day for 14 days along with DJ mentions. At the local level, each station is encouraged to develop tie-ins with retailers to maximize cross-exposure.

On the drawing board for January is a promotion for Razyzy Bailey's Jimmie Rogers tribute, "Old Blue Yodeler." Buss says Lionel Trains, Tycos, the Chattanooga Choo Choo and the Jimmie Rogers Festival in Mississippi have already expressed interest in participating.

Retail involvement is a key element in promotions, but in many cases the retailers are not music-related themselves. Explains Buss: "A big problem is that country fans don't like record stores. They don't feel comfortable going into them. So we try to find them another kind of store that they do frequent."

Do corporations see country music as a viable outlet for their sponsorship dollars? Yes, say Gary, Vail and Buss. Despite a slowdown in record sales, country still retains a solid American patina that can be advantageous to image-conscious corporate giants seeking to align themselves with lifestyle music.

"Advertisers who take the time to find out what the country market represents are strong supporters and eager to participate," Gary says emphatically. "The audience that country radio delivers is an ideal national demographic. Country works. Country sells."

Gary points out that television advertising has become so cost-prohibitive that major advertisers are exploring other avenues to get their message across.

"I predict stronger interest and involvement in entertainment promotions," he sums up. "The dollars required are minimal compared to what they spend on network advertising, and the delivery is greater. The high cost of using media to promote albums and concerts is making a third partner more important than ever."

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TOP JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	39	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (CD)	25 weeks at No. One MAGIC TOUCH
2	2	25	DAVE GRUSIN & LEE RITENOUR	GRP 1015 (CD)	HARLEQUIN
3	3	33	GEORGE HOWARD	TBA TB 205/PALO ALTO	DANCING IN THE SUN
4	5	19	THE MANHATTAN TRANSFER	ATLANTIC 82166	VOCALESE
5	4	23	SPYRO GYRA	MCA 5606 (CD)	ALTERNATING CURRENTS
6	6	9	WYNTON MARSALIS	COLUMBIA FC 40009 (CD)	BLACK CODES (FROM THE UNDERGROUND)
7	7	27	MICHAEL FRANKS	WARNER BROS. 25272	SKIN DIVE
8	8	13	JOE SAMPLE	MCA 5481	OASIS
9	9	9	JEAN-LUC PONTY	ATLANTIC 82176	FABLES
10	10	158	GEORGE WINSTON	WINDHAM HILL C-1025/A&M (CD)	DECEMBER
11	11	41	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)	WHITE WINDS
12	12	11	ANDY NARELL	HIP POCKET HP-105 A&M	SLOW MOTION
13	15	13	AL JARREAU	WARNER BROS. 25331	IN LONDON
14	18	13	BILLY COBHAM	GRP A-1020	WARNING
15	14	11	AL DIMEOLA	MANHATTAN ST-53011/CAPITOL	SOARING THROUGH A DREAM
16	13	31	MILES DAVIS	COLUMBIA FC40023 (CD)	YOU'RE UNDER ARREST
17	16	33	EARL KLUGH	WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
18	38	3	VARIOUS ARTISTS	WINDHAM HILL WH-1045/A&M	A WINTER'S SOLSTICE
19	17	17	AHMAD JAMAL	ATLANTIC 81258-1-G	DIGITAL WORKS
20	20	7	MARK EGAN	HIP POCKET HP-104/RCA	MOSAIC
21	21	33	TANIA MARIA	MANHATTAN ST-53000/CAPITOL	MADE IN NEW YORK
22	23	45	DAVID SANBORN	WARNER BROS. 25150-1	STRAIGHT TO THE HEART
23	26	68	GEORGE WINSTON	WINDHAM HILL C 1012/A&M (CD)	AUTUMN
24	31	3	HIROSHIMA	EPIC BFE 39938	ANOTHER PLACE
25	22	62	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
26	34	5	B.B.KING	MCA 5616	SIX SILVER STRINGS
27	28	3	JEFF BERLIN & VOX HUMANA	PASSPORT JAZZ PJ 88004	CHAMPION
28	19	37	RARE SILK	PALO ALTO 8086	AMERICAN EYES
29	29	62	PAT METHENY GROUP	ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
30	25	39	SADE	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
31	40	3	MIKE MARSHALL/DAROL ANGER	WINDHAM HILL WH-1043/A&M	CHIARUSCURO
32	32	9	WAYNE SHORTER	COLUMBIA FC 40055 (CD)	ATLANTIS
33	24	29	SKYWALK	ZEBRA ZR 5004	SILENT WITNESS
34	37	3	VARIOUS ARTISTS	WINDHAM HILL WH-1040/A&M	PIANO SAMPLER
35	NEW		DIANE SCHUUR	GRP A-1022 (CD)	SCHUUR THING
36	35	21	SADAO WATANABE	ELEKTRA 60431	MAISHA
37	30	33	MAYNARD FERGUSON	PALO ALTO PA 8077	LIVE FROM SAN FRANCISCO
38	36	45	GEORGE BENSON	WARNER BROS. 25178-1 (CD)	20/20
39	NEW		BILLY ECKSTINE	VERVE 819442-1/POLYGRAM	EVERYTHING I HAVE IS YOURS-THE M.G.M. YEARS
40	NEW		ROY AYERS	COLUMBIA FC 40022	YOU MIGHT BE SURPRISED

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JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



SWING IN THE NEW: Once again this year, National Public Radio is offering an evening of live jazz programming as a very attractive alternative to going out on New Year's Eve.

With the financial support of Remy Martin, performances from four cities will be beamed to roughly 200 stations in a special New Year's Eve edition of NPR's "American Jazz Radio Festival." The festivities begin at 10 p.m. EST and run through 5 a.m.

Boston's WGBH kicks things off with Henry Threadgill and John Hicks, live from Charlie's Tap. That's followed by an all-star show out of New York's Village Gate, courtesy of Newark's WBO; then Rare Silk from the studios of Denver's KCFR, and finally Lorez Alexandria and others from the Jazz Safari in Long Beach, Calif., courtesy of KLON there.

The New York show is noteworthy for a couple of reasons. It consists entirely of artists from the Blue Note label's roster: saxophonist Bennie Wallace, the new group OTB and a heavyweight quartet of Stanley Turrentine, Jimmy Smith, Kenny Burrell and Grady Tate. And a portion of the proceeds from the Village Gate bash, tickets for which are \$50, will go to WBGO to help defray the cost of upgrading the station's facilities. Cheers!

THE HILLS ARE ALIVE: We don't know what it sounds like, but we're reasonably sure that the latest composition by Chicago-based multi-instrumentalist Hal Russell is the first jazz work inspired by "The Sound Of Music" (unless, of course, one counts John Coltrane's classic recording of "My Favorite Things," which comes from the "Sound Of Music" score).

Russell and his NRG Ensemble recently premiered the piece, which bears the elaborate title "The Von

Trapp Family Swingers: A Tribute To The Actors Who Played The Von Trapp Family Singers In The Movie "The Sound Of Music". He says he got the idea for the composition when he saw a televised reunion of the film's cast earlier this year.

Since Russell and his ensemble record for the Windy City's Principally Jazz Productions, it's not impossible that this unlikely opus may one day be committed to vinyl. And if even a fraction of the people who bought the "Sound Of Music" soundtrack album buy this one too, it should be the best-selling jazz album of all time.

ALSO NOTED: Stan Getz has been named artist in

NPR is ready for its annual New Year's Eve 'Festival'

residence at Stanford Univ. The saxophonist, who will curtail his 1986 touring schedule to assume the position, will conduct master classes and help build a jazz division of the school's music department. . . The Montreux Detroit Jazz Festival has received a \$4,000 grant from the National Endowment for the Arts to aid in the production of next year's festival, slated for Aug. 27-Sept. 1 . . . Publicist Kent E. Williams has been named executive director of the Bay Area Jazz Society. He fills a gap that has existed at that non-profit organization for more than a year, since the death of James Friedman . . . Muhal Richard Abrams will be the guest composer at next year's Banff Jazz Workshop in Canada. Bassist Dave Holland is the workshop's artistic director.

GOSPEL LECTERN

by Bob Darden



WHAT SEPARATES Steve Taylor's songs from just about anybody else's (although newcomer Bryan Duncan comes close) is the sardonic, literate, penetrating lyrics, about topics ranging from abortion to television evangelists to racism to shallow Christianity. And, not surprisingly, each lyric is a struggle.

"I write a song hook first," Taylor says. "The tough part is keeping the strong lyrics once you start adding music. Now I see why someone like Paul McCartney writes gibberish sometimes for lyrics—the sound of the word is so important. And, at the same time, you still have to sing the darned thing. A voice like mine isn't much of a help. If you can sing like Sting, then you can sing almost any lyric."

For Steve Taylor, writing lyrics is a struggle

"I struggle with my lyrics, sometimes staying up night after night on a tough one. I've spent as much as a month on one song lyric, working until I know it can't be any better. I was working on the lyric to 'Drive, He Said' until the last day of the recording session."

Taylor's lyrics have had a contemporary edge from the very beginning, even while he was a youth pastor in Colorado.

"I'd have great Christian kids who'd leave for college and would come back questioning everything they'd ever learned, because all their lives parents and teachers told them *what* to believe, but not why or how to believe," Taylor says. "I was determined as a

youth pastor to give them the beginnings of a rational faith, to encourage them to think and learn. I just fell into writing songs as a natural response—which makes sense, if you're serious about reaching young people."

And what separates "On The Fritz" from earlier Taylor albums like "Meltdown" and "I Want To Be A Clone" is the sheer musicianship on the tracks. The band includes Carmine Rojas and Allen Childs, both of whom have recorded with David Bowie; Hugh McCracken, John McCurry, George Small (who recorded with John Lennon) and co-producer Ian McDonald (Foreigner and King Crimson).

Generally, players of that caliber are out of reach of most contemporary Christian artists. But a new Christian studio owner in New York made the connections for Taylor—including contacting McDonald's manager.

"We'd originally planned to record in London, but that didn't work out financially," Taylor says. "But once we got in Grand Slam Studios in New York, Ian brought an English sensibility with him."

What's ahead? Taylor is still fired up after his performance with Dr. Anthony Campolo in Dallas. And he's still got to find a place for his new concert video, although he thinks Sparrow may pull a couple of videos off of it in the meantime.

"I do have another album coming out," he says, "the live album cut in Greenbelt. It'll be something like \$5.98 for eight songs."

"It was good to use my own band for once, and I really think they rose to the occasion. It's got a good live sound and is a very energetic record. It should be out sometime in January or February."

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B

CRIA Hands Out 32 November Certification

Dire Straits Leads Banner Month; Diamond for Adams

BY KIRK LaPOINTE

TORONTO November was a banner month for certifications by the Canadian Recording Industry Assn. (CRIA), with a total of 32 in all, including 11 multi-platinum albums.

More excitement is due shortly with the official announcement of Bryan Adams' 10-times platinum certification. Adams capped off a sensational 1985 last week by eclipsing the one million mark with "Reckless," joining the exclusive diamond certification club. He's the first Canadian to do so in Canada.

CRIA will certify "Reckless" at month's end, but A&M officials feted Adams at a private party last Wednesday (11) to announce the album had sold a million units in his home territory.

On the official list for November, another Canadian was making waves. Corey Hart's "Boy In The Box" showed little signs of slowing down at retail as it galloped past the six-times-platinum mark in November and surpassed "Anne Murray's Greatest Hits" as the second all-time best selling Canadian album. Adams earlier this year broke Murray's mark.

Dire Straits checked in with the biggest certification. "Brothers In Arms" has been relentless at retail all summer and fall and has moved past the 700,000 sales mark. The band could join Adams in the million-selling circle soon.

Tears for Fears' "Songs From The Big Chair" pushed past the 600,000 mark, a six-times-platinum achievement that is unparalleled in any other territory. Even the most optimistic predictions by PolyGram vice president Bob Ansell earlier this year had the album moving only to the half-million mark at best.

Sometimes, the best isn't as good as it gets. Wham! hasn't been slouching lately either. "Make It Big" joined Tears and Hart at 600,000 in November.

Much overlooked below the border, Platinum Blonde has been a heavy hitter this year at home in Canada. In November, "Alien Shores" moved past triple platinum. The hot-selling "Miami Vice" soundtrack and "Once Upon A Christmas" by Kenny Rogers and Dolly Parton were certified triple platinum, too.

"Vice," Dire Straits' "Love Over Gold," John Cougar Mellencamp's

"Scarecrow" and U2's "The Unforgettable Fire" were double platinum certifications in the month.

"Vice," "Scarecrow," "Whitney Houston," "Peter Gabriel," "Alabama Christmas" by Alabama, "Here's To Future Days" by the Thompson Twins, "Katrina & the Waves," "Youthquake" by Dead or Alive and another Canadian band clearly returned, Loverboy, with "Lovin' Every Minute Of It," officially went platinum in November.

"Vice," Loverboy, Mellencamp, "The Heart Of The Matter" by Kenny Rogers, "Live At The Apollo With David Ruffin & Eddie Kendrick" by Daryl Hall & John Oates, "Head Over Heels" by Canada's Headpins, "Unguarded" by Amy Grant and "Asylum" by Kiss were the month's gold album certifications.

"Cherish" by Kool & the Gang was the only platinum single in November, while a novelty record, "OK Blue Jays" by the Bat Boys went gold, as did "Oh Sheila" by Ready For The World. U2's "The Unforgettable Fire" EP also went gold.

Study Finds Small Group Of Large Tapers

Many Said to be Unaware Home Duplication Is Illegal

TORONTO New information on home taping in Canada suggests that a small section of the population many to be doing most of the duplication.

"Home Entertainment In Canada," a study by the Canadian branch of the Gallup public opinion polling organization, found that a small segment tapes voraciously, and that a sizeable segment doesn't know such duplication is illegal.

The poll found a majority of Canadians—55%—own both record players and cassette decks. Those owning only record players number 17%; those with only tape decks

number 15%. Some 12% own neither.

For the previous six-month period, a surprising 39% said they had bought no records, and 35% said they had bought no tapes. A further 27% don't own a record player, and a further 30% don't own tape players. Purchasing habits were roughly the same for records and tapes: 12% bought one or two records, 12% bought one or two tapes, 11% bought three to five records, 11% bought three to five tapes, 11% bought more than five records, 13% bought more than five tapes.

While 30% own no tape player, a

further 38% said they had bought no blank tape in the last six months. A total of 8% said they bought one or two, 10% said they bought three to five and 14% said they bought five or more.

Gallup polled 646 people in a detailed section of the omnibus study on home taping. One-third said they had used their players to record at some time, 36% said they hadn't, 30% didn't own a machine and 2% refused to answer.

Of those who said they had tapes, half said they had taped in the last month. Of the total group surveyed, 32% said they actively duplicate.

Of those polled, 16% said they hadn't recorded anything in the last month, 7% said they had recorded one or two tapes in the last month, 6% recorded three to five tapes and 4% recorded more than five tapes. That small segment of the population appears to be the most aggressive of the duplicators.

Significantly, half of those who own tape machines say they know of legal restrictions on home taping, but one in three say they don't. The rest of those polled said they were not sure if there were restrictions.

KIRK LaPOINTE

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Hunger Relief Comes Home

Artists Team for Domestic Charity

TORONTO Another single for hunger relief made its way to Canadian record stores last week. But this song's proceeds will be staying at home to take care of needy Canadians.

"Action Speaks Louder Than Words," written by Loverboy keyboardist Doug Johnson, was issued last week by WEA Music of Canada. It features Loverboy's Johnson, Mike Reno, Paul Dean and Matt Frenette, and singers Darby Mills of Headpins, Paul Hyde of Payola\$, Tad Campbell of Idle Eyes, Carole Pope, Murray McLauchlan, Derry Grehan, Johnny Dee, Lovena Fox, Nancy Nash and Marc LaFrance.

The money from the single will

be poured into the Food Bank system in Canada and overseen by Rev. Dennis Drainville, an Anglican Church representative who earlier this year wrote a stinging report criticizing government response to the needy.

A video will support the single. Among the industryites and groups that contributed are Lou Blair, Cliff Jones, Bob Roper, Courtney Smith, Mushroom Studios, Ocean Sound, Zenith Graphics, Little Mountain Sound, Gary Pogrow, Poste Haste Productions and Viditron Productions.

The Canadian single for African famine relief, "Tears Are Not Enough," has sold more than 300,000 copies in Canada.

Europe Study Cites CD Growth

50% Annual Sales Increase Possible

LONDON Average growth in the European consumer electronics market will be only 1.9% between now and the end of the decade, and what expansion there is will depend largely on the strength of the market for Compact Disc players, where the annual increase in sales value could be better than 50%.

These conclusions emerge from a new study by research group Benn Electronics, which predicts more than two million CD hardware units will be in Europe's homes by the end of 1986. The overall value of the West European electronics market is currently \$96 billion, 6.4% higher than in 1984, and could break the \$100 million barrier next year.

Non-consumer items will provide the main impetus for growth, however. VCR sales have passed their peak after years of strong performance, and the study predicts an average annual increase of only 5.4%

from now until 1989. In the U.K., Europe's biggest video market, 1984 VCR sales were 1.6 million, compared with 2.4 million units sold in 1983.

Japanese manufacture continues to dominate the consumer electronics sector. Imported equipment accounts for nearly 70% of European sales, and only West Germany among major markets has a balance of trade surplus in this area. The accumulated trade deficit for Western Europe as a whole is \$11.2 billion, and in some smaller markets imports represent more than 80% of total electronics sales.

In Britain, the proportion of imports last year was 65%, in West Germany 61%, in Italy 57% and in France 49%. The British trade deficit in 1984 was \$3.7 billion, down from \$4.1 billion in 1983, and the French deficit was \$1.6 billion, down from \$1.8 billion.

Beatles Exhibit Heads for London

LONDON A lavish Beatles exhibition, opened amid much fanfare in the group's hometown of Liverpool less than two years ago, is being transferred to London due to lack of public interest.

The "Beatles City" display of instruments and memorabilia was set up at a cost of \$1.4 million as a permanent tribute to Liverpool's most famous sons. Local radio station Radio City provided much of the capital, with local and tourist authorities chipping in additional funds.

But the exhibition and its 1,000 exhibits have never attracted the numbers hoped for, and the losses incurred in running it have pushed Radio City into financial crisis, with

pre-tax losses of over \$150,000 in the last year.

Now the station has been forced to sell "Beatles City" to an unidentified British buyer for an undisclosed amount. The new owner will move the exhibition to London as soon as a home for it has been found.

"We are very sad about it," says a Radio City spokesman. "It appears the exhibition was probably in the wrong place. Liverpool is not a terribly attractive place for tourists, and we found 75% of those coming in were overseas visitors."

"London has between 12 and 15 million tourists a year, so it seems to make sense to move it there."

INTERNATIONAL EDITOR

PETER JONES, Billboard, 7 Carnaby St., London W1V 1PG. 01-439 9411.

INTERNATIONAL CORRESPONDENTS

Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-28-82.
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 Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
 Canada—KIRK LaPOINTE, 7 Glen Ames Ave., Toronto, Ontario M4E 1M3. 416-364-0321.
 Czechoslovakia—DR. LUBOMIR DOURZKA, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08.
 Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72.
 Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.
 France—DERRY HALL, 8 Rue de l'Eure, 75014 Paris. 1-543-4879.
 Greece—JOHN CARR, Kaisarias 26-28, Athens 610.
 Holland—WILLEM HOOS, Bilderdijkstraal 28, Hilversum. 035-43137.
 Hong Kong—HANS EBERT, TNS, 17/F, Wah Kwong Bldg., 48-62 Hennessey Rd., Tel: (5) 276021.
 Hungary—PAUL GYONGY, Orlovtca 3/b, 1026 Budapest 11. Tel: 167-456.
 Ireland—KEN STEWART, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72.
 Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem.
 Italy—VITTORIO CASTELLI, Via Vigoni 7, 20122 Milan. 02-545-5126.
 Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku Tokyo 150. 03 4984641.
 Kenya—RON ANDREWS, P.O. Box 41152, Nairobi. 24725.
 Philippines—CES RODRIGUEZ, 11 Tomas Benitez, Quezon City 3008.
 Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.
 Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.
 Romania—OCTAVIAN URSULESCU, Str. Radu de la La Afumati nr, 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80.
 Singapore—ANITA EVANS, 164 Mount Pleasant Rd., 1129. 2560551.
 South Africa—JOHN MILLER, 305 Buckingham Ct., Leyds St., Joubert Park, Johannesburg. 2000.
 Sweden—MAGNUS JANSON, Tavastgatan 43, 11724 Stockholm. 8-585-085.
 Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten, 062-215909.
 U.S.S.R.—VADIM D. YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
 West Germany—WOLFGANG SPAHR (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428.
 JIM SAMPSON (News Editor), Grillparzerstr. 46, 8000 Munich 80. 89-473368. Tlx: 5216622.
 Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 12/14/85

This Week	Last Week	SINGLES
1	2	SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON ARISTA
2	1	I'M YOUR MAN WHAM EPIC
3	3	SEE THE DAY DEE C LEE CBS
4	5	SEPARATE LIVES PHIL COLLINS & MARILYN MARTIN VIRGIN
5	12	DRESS YOU UP MADONNA SIRE
6	24	DO THEY KNOW IT'S CHRISTMAS? BAND AID MERCURY/PHONOGRAM
7	4	A GOOD HEART FEARGAL SHARKEY LITTLE DIVA/VIRGIN
8	9	SAY YOU, SAY ME LIONEL RICHIE MOTOWN
9	23	WEST END GIRLS PET SHOP BOYS PARLOPHONE
10	38	MERRY CHRISTMAS EVERYONE SHAKIN STEVENS EPIC
11	7	THE SHOW DOUG E FRESH & THE GET FRESH CREW COOLTEMPO/CHRYSALIS
12	6	DON'T BREAK MY HEART UB40 DEP/VIRGIN
13	13	DON'T LOOK DOWN/THE SEQUEL GO WEST CHRYSALIS
14	19	WE BUILT THIS CITY STARSHIP RCA
15	8	ROAD TO NOWHERE TALKING HEADS EMI
16	17	SPIES LIKE US PAUL MCCARTNEY PARLOPHONE
17	NEW	SANTA CLAUS IS COMIN' TO TOWN/MY HOMETOWN BRUCE SPRINGSTEEN CBS
18	11	NIKITA ELTON JOHN ROCKET/PHONOGRAM
19	33	DON'T YOU JUST KNOW IT AMAZULU ISLAND
20	20	MATED DAVID GRANT & JAKI GRAHAM EMI
21	16	THAT'S WHAT FRIENDS ARE FOR DIONNE WARWICK & FRIENDS ARISTA
22	21	SUN CITY ARTISTS UNITED AGAINST APARTHEID MANHATTAN
23	14	TAKE ON ME AHA WARNER BROS.
24	35	SHE'S STRANGE CAMEO CLUB/PHONOGRAM
25	15	ONE VISION QUEEN EMI
26	39	HIT THAT PERFECT BEAT BRONSKI BEAT FORBIDDEN FRUIT/LONDON
27	10	THE POWER OF LOVE JENNIFER RUSH CBS
28	25	WHEN LOVE BREAKS DOWN PREFAB SPROUT KITCHENWARE/CBS
29	18	SISTERS ARE DOIN' IT FOR THEMSELVES EURYTHMICS & ARETHA FRANKLIN RCA
30	27	WHEN A HEART BEATS NIK KERSHAW MCA
31	31	AFTER THE LOVE HAS GONE PRINCESS SUPREME
32	NEW	LAST CHRISTMAS WHAM EPIC
33	NEW	RUN TO THE HILLS IRON MAIDEN EMI
34	NEW	WRAP HER UP ELTON JOHN ROCKET/PHONOGRAM
35	NEW	LEAVING ME NOW/RE MIX LEVEL 42 POLYDOR
36	22	SOMETHING ABOUT YOU LEVEL 42 POLYDOR
37	NEW	WALKING IN THE AIR ALED JONES EMI
38	28	BROTHERS IN ARMS DIRE STRAITS VERTIGO/PHONOGRAM
39	NEW	GIRLIE GIRLIE SOPHIA GEORGE WINNER
40	NEW	MR DJ THE CONCEPT FOURTH & BROADWAY/ISLAND
		ALBUMS
1	1	VARIOUS NOW THATS WHAT I CALL MUSIC 6 VIRGIN/EMI
2	4	VARIOUS NOW THE CHRISTMAS ALBUM VIRGIN/EMI
3	2	VARIOUS HITS 3 CBS/WEA
4	3	SPANOU BALLET THE SINGLES COLLECTION CHRYSALIS
5	7	DIRE STRAITS BROTHERS IN ARMS VERTIGO
6	5	GEORGE BENSON THE LOVE SONGS K TEL
7	9	SADE PROMISE EPIC
8	6	VARIOUS GREATEST HITS OF 1985 TELSTAR
9	11	MADONNA LIKE A VIRGIN SIRE
10	10	ELAINE PAIGE LOVE HURTS WEA
11	8	VARIOUS THE LOVE ALBUM TELSTAR
12	19	RUSS ABBOT I LOVE A PARTY K TEL
13	15	BARBARA DICKSON GOLD K TEL
14	16	JAMES LAST LEAVE THE BEST TO LAST POLYDOR
15	13	ELTON JOHN ICE ON FIRE ROCKET/PHONOGRAM
16	31	CHAS & DAVE JAMBOREE BAG NUMBER 3 ROCKNEY/TOWERBELL
17	18	JENNIFER RUSH CBS
18	35	BLACK LACE PARTY PARTY 2 TELSTAR
19	20	BILLY JOEL GREATEST HITS VOLUME I AND VOLUME II CBS
20	23	HOWARD KEEL REMINISCING TELSTAR
21	26	LONDON SYMPHONY ORCHESTRA/ROYAL CHORAL SOCIETY THE POWER OF CLASSIC ROCK PORTRAIT
22	14	LEVEL 42 WORLD MACHINE POLYDOR
23	25	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
24	32	ALED JONES WITH THE BBC WELSH CHORUS 10/BBC
25	17	VARIOUS ROCK ANTHEMS K TEL
26	27	COMMODORES THE VERY BEST OF THE COMMODORES TELSTAR
27	12	LLOYD COLE & THE COMMOTIONS EASY PIECES POLYDOR
28	28	KATE BUSH HOUNDS OF LOVE EMI
29	36	VARIOUS WEST SIDE STORY DEUTSCHE GRAMMOPHON
30	40	RICHARD CLAYDERMAN THE CLASSIC TOUCH DECCA/DELPHINE
31	21	SIMPLE MINDS ONCE UPON A TIME VIRGIN
32	24	ZZ TOP AFTERBURNER WARNER
33	39	ORIGINAL BBC TV CAST EASTENDERS SING ALONG BBC
34	NEW	PHIL COLLINS NO JACKET REQUIRED VIRGIN
35	22	FEARGAL SHARKEY VIRGIN
36	33	DEPECHE MODE THE SINGLES 81/85 MUTE
37	30	ARCADIA SO RED THE ROSE PARLOPHONE/ODEON
38	NEW	SLADE CRACKERS THE SLADE CHRISTMAS ALBUM TELSTAR
39	NEW	VARIOUS THE BEST OF ANDREW LLOYD WEBBER OVATION K TEL
40	29	ECHO & THE BUNNYMEN SONGS TO LEARN AND SING KOROVA



CHART RESEARCH PACKAGES

The definitive listings of the top singles and albums throughout the history of record charts. 30 different volumes cover all formats of recorded music. Write for details and prices:

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New York, NY 10036

WEST GERMANY (Courtesy Der Musikmarkt) As of 12/9/85

This Week	Last Week	SINGLES
1	2	NIKITA ELTON JOHN ROCKET/PHONOGRAM
2	3	IN THE HEAT OF THE NIGHT SANDRA VIRGIN/ARIOLA
3	1	TAKE ON ME A HA WARNER BROS/WEA
4	4	DESTINY JENNIFER RUSH CBS
5	5	SLAVE TO THE RHYTHM GRACE JONES MANHATAN/EMI
6	6	ROAD TO NOWHERE TALKING HEADS EMI
7	NEW	FOR YOU ONLY ALISON MOYET CBS
8	NEW	A GOOD HEART FEARGAL SHARKEY VIRGIN/ARIOLA
9	10	THE POWER OF LOVE HUEY LEWIS CHRYSALIS/ARIOLA
10	13	FAUST AUF FAUST KLAUS LAGE BAND MUSIKANT/EMI
11	NEW	I'M YOUR MAN WHAM EPIC/CBS
12	8	WHEN YOUR HEART IS WEAK COCK ROBIN CBS
13	17	TRAPPED COLONEL ABRAMS MCA/WEA
14	7	IF I WAS MIDGE URE CHRYSALIS
15	11	CHERI CHERI LADY MODERN TALKING HANSA/ARIOLA
16	12	SAMURAI MICHAEL CRETU VIRGIN/ARIOLA
17	NEW	WE BUILT THIS CITY STARSHIP RCA
18	9	ONE OF THE LIVING TINA TURNER CAPITOL/EMI
19	14	VIENNA CALLING FALCO GIG/TELDEC
20	NEW	CLOUDBUSTING KATE BUSH EMI
		ALBUMS
1	1	JENNIFER RUSH MOVIN' CBS
2	2	SADE PROMISE EPIC/CBS
3	6	JENNIFER RUSH CBS
4	4	MODERN TALKING LET'S TALK ABOUT LOVE HANSA/ARIOLA
5	5	ELTON JOHN ICE ON FIRE ROCKET/PHONOGRAM
6	7	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
7	3	ZZ TOP AFTERBURNER WARNER/WEA
8	9	KATE BUSH HOUNDS OF LOVE EMI
9	8	PETER MAFFEY SONNE IN DER NACHT TELDEC
10	NEW	RONDO VENEZIANO ODISEA VENEZIANA BABY/ARIOLA
11	10	GRACE JONES SLAVE TO THE RHYTHM MANHATAN/EMI
12	17	ROGER WHITTAKER DU GEHOERST ZU MIR AVON/INTERCORD
13	16	SANDRA THE LONG PLAY VIRGIN/ARIOLA
14	14	KLAUS LAGE BAND HEISSE SPUREN MUSIKANT
15	13	PETER HOFMANN UNSRE ZEIT CBS
16	12	MARILLION MISPLACED CHILDHOOD EMI
17	11	SIMPLE MINDS ONCE UPON A TIME VIRGIN/ARIOLA
18	20	FALCO 3 FALCO GIG
19	18	TALKING HEADS LITTLE CREATURES EMI
20	15	MADONNA LIKE A VIRGIN SIRE/WEA

FRANCE (courtesy of Europe 1) As of 12/8/85

This Week	Last Week	SINGLES
1	1	JE TE DONNE JEAN JAQUES GOLDMAN & MICHAEL JONES CBS
2	2	LEMON INCENT CHARLOTTE ET GAINSBURG PHONOGRAM
3	3	LOVER WHY CENTURY CARRERE
4	10	ET TU DANSES AVEC LUI C JEROME PATHE
5	4	INTO THE GROOVE MADONNA WEA
6	5	CHA CHA CHA FINZY KONTINI CARRERE
7	7	UNA STORIA IMPORTANTE EROS RAMAZZOTTI CARRERE
8	8	THERE MUST BE AN ANGEL EURYTHMICS RCA
9	9	WE DON'T NEED ANOTHER HERO TINA TURNER EMI
10	NEW	PART TIME LOVER STEVIE WONDER RCA
		ALBUMS
1	NEW	DISQUE DES RECORDS COMPILATION LEDERMAN RCA
2	1	JEAN JAQUES GOLDMAN NON HOMOLOGUE CBS
3	2	DIRE STRAITS BROTHERS IN ARMS PHONOGRAM
4	4	SERGE GAINSBURG LOVE ON THE BEAT PHONOGRAM
5	5	MADONNA LLKE A VIRGIN WEA
6	NEW	DANIEL BALAVOINE SAUVEZ L'AMOUR BARCLAY
7	3	MATT BIANCO WHOSE SIDE ARE YOU ON WEA
8	6	CURE THE HEAD ON THE DOOR POLYDOR
9	NEW	KATE BUSH HOUNDS OF LOVE EMI/PATHE
10	7	STING THE DREAM OF THE BLUE TURTLES POLYDOR

AUSTRALIA (Courtesy Kent Music Report) As of 12/16/85

This Week	Last Week	SINGLES
1	2	SPECIES DECEASES MIDNIGHT OIL CBS
2	1	THE POWER OF LOVE JENNIFER RUSH CBS
3	4	NIKITA ELTON JOHN ROCKET/POLYGRAM
4	6	WORKING CLASS MAN JIMMY BARNES MUSHROOM/FESTIVAL
5	9	SAY YOU SAY ME LIONEL RICHIE MOTOWN/RCA
6	5	DON'T GO PSEUDO ECHO EMI
7	3	TAKE ON ME A HA WARNER/WEA
8	8	AND WE DANCED HOOTERS CBS
9	NEW	WE BUILT THIS CITY STARSHIP GRUNT/RCA
10	7	I GOT YOU BABE UB40 VIRGIN/EMI
11	10	IF I WAS MIDGE URE CHRYSALIS/FESTIVAL
12	12	CHERISH KOOL AND THE GANG MERCURY/POLYGRAM
13	13	ELECTION DAY ARCADIA EMI
14	11	ENDLESS ROAD TIME BANDITS CBS
15	15	LIKE WOW WIPEOUT HOODOO GURUS BIG TIME/EMI
16	19	SISTERS ARE DOIN' IT FOR THEMSELVES EURYTHMICS & ARETHA FRANKLIN RCA
17	NEW	A GOOD HEART FEARGAL SHARKEY VIRGIN/EMI
18	16	ROAD TO NOWHERE TALKING HEADS EMI
19	18	I'D DIE TO BE WITH YOU TONIGHT JIMMY BARNES MUSHROOM/FESTIVAL
20	NEW	WHAT YOU NEED INXS WEA
		ALBUMS
1	NEW	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
2	9	VARIOUS 1986 OUT NOW EMI
3	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
4	3	COLD CHISEL BEST OF RADIO SONGS WEA
5	5	VARIOUS JUST HITS 85/86 CBS
6	2	TALKING HEADS LITTLE CREATURES EMI
7	4	INXS LISTEN LIKE THIEVES WEA
8	6	ELTON JOHN ICE ON FIRE ROCKET/POLYGRAM
9	NEW	BILLY JOEL GREATEST HITS VOLUMES 1 & 2 CBS
10	7	BRYAN ADAMS RECKLESS A&M/FESTIVAL
11	8	DIVINYLS WHAT A LIFE CHRYSALIS/FESTIVAL
12	11	ZZ TOP AFTERBURNER WARNER/WEA
13	12	JENNIFER RUSH CBS
14	14	WHITNEY HOUSTON ARISTA/FESTIVAL
15	13	SIMPLE MINDS ONCE UPON A TIME VIRGIN/EMI
16	NEW	BARBRA STREISAND THE BROADWAY ALBUM CBS
17	NEW	VARIOUS A DECADE OF NUMBER 1 HITS CBS
18	10	SADE PROMISE EPIC/CBS
19	15	TALKING HEADS STOP MAKING SENSE EMI
20	17	HOODOO GURUS MARS NEED GUITARS BIG TIME/EMI

JAPAN (Courtesy Music Labo) As of 12/16/85

This Week	Last Week	SINGLES
1	1	KOIN OCHITE AKIKO KOBAYASHI FUN HOUSE/NICHION
2	2	NANTETTATE IDOL KYOKO KOIZUMI VICTOR/BURNING P
3	NEW	BE BOP HIGH SCHOOL MIHO NAKAYAMA KING/NICHION BURNING P
4	5	GLASS NO PALM TREE KIYOTAKA SUGIYAMA OMEGA TRIBE VAP/NTV M BERMUDEA
5	3	KUHSO KISS CCB POLYDOR/NICHION
6	4	IT'S BAD TOSHIHIKO TAHARA CANYON/JOHNNS
7	12	FRIENDS REBECCA CBS SONY/SHINKO M/NTV M
8	11	UDE NO NAKAE HIDEKI SAI JO RVC
9	NEW	APRICOT KISS MIYOKO YOSHIMOTO TEICHIKU/GEIEI
10	10	JOHNETSU YUKI SAITO CANYON/FUJI PACIFIC/TOHO
11	13	HALLEY ROMANCE SHOHOJOTA PHONOGRAM/NICHION BOND
12	6	SUTEKI NA KOI NO WASUREKATA HIROKO YAKUSHIMARU TOSHIBA/EMI
13	9	AOI HITOMI NO ELLIS ANZENCHITAI KITTY/KITTY M
14	8	OCHIBA NO CRESCENDO SONOKO KAWAI CBS SONY/FUJI PACIFIC
15	7	KAMISAMA HELP CHECKERS CANYON/THREE STARS
16	16	CHRISTMAS TIME IN BLUE MOTOHARU SANO EPIC SONY/THUNDER M
17	14	FF HOUND DOG CBS SONY/GRANDMOTHER
18	NEW	DANCING HERO YOKO OGINOME VICTOR/JCM NICHION
19	20	YUME SHIZUKU HIROSHI ITSUKI TJC/TV ASAHI M SOUND
20	19	TEMPTATION MINAKO HONDA TOSHIBA EMI/NICHION BOND
		ALBUMS
1	1	YUMI MATSUTOYA DA DI DA TOSHIBA/EMI
2	2	ANZENCHITAI ANZENCHITAI 4 KITTY
3	3	AKIKO KOBAYASHI FALL IN LOVE FUN HOUSE
4	NEW	ALFFEE THE BEST SONGS CANYON
5	6	REBECCA REBECCA 4 CBS/SONY
6	4	EIKICHI YAZAWA TEN YEARS AGO WARNER/PIONEER
7	NEW	SONOKO KAWAI SONOKO CBS/SONY
8	5	YUTAKA OZAKI KOWARETA TOBIRA KARA CBS/SONY
9	7	STEVIE WONDER IN SQUARE CIRCLE VICTOR
10	9	MINAKO HONDA M' SYNDROME TOSHIBA/EMI
11	10	SHOGU HAMADA CLUB SNOWBOUND CBS/SONY
12	NEW	TAKAKO SHIRAI PRINCESS NIGHT CBS/SONY
13	8	TOMOYO HARADA PAVANE CBS/SONY
14	NEW	SENRI OHE CHIBUSA EPIC/SONY
15	11	KIYOTAKA SUGIYAMA OMEGA TRIBE SINGLES HISTORY VAP
16	12	MIYUKI NAKAJIMA MISS M CANYON
17	NEW	ASIA ASTRA CBS/SONY
18	18	SADE PROMISE EPIC/SONY
19	NEW	YUKIKO OKADA OKURIMONO 2 CANYON
20	16	CHI HARU MATSUYAMA KAZE NO UTA GA KIKOERU ALPHA

ITALY (Courtesy Germano Ruscitto) As of 12/9/85

This Week	Last Week	SINGLES
1	3	ELECTION DAY ARCADIA EMI
2	7	QUESTIONE DI FEELING RICCARDO COCCIANTE AND MINA VIRGIN/EMI
3	10	ROCK ME AMADEUS FALCO CTL/CGD MM
4	1	INTO THE GROOVE MADONNA WEA
5	2	ALIVE AND KICKING SIMPLE MINDS VIRGIN/EMI
6	NEW	SOLE PAPA POMPEO E CARLOTTA RICORDI
7	NEW	MACHINERY PROPAGANDA RICORDI
8	16	GAMBLER MADONNA GEFEN/CBS
9	4	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL/EMI
10	8	ALONE WITHOUT YOU KING CBS
11	9	PART TIME LOVER STEVIE WONDER RICORDI
12	6	JOHNNY COME HOME FINE YOUNG CANNIBALS POLYGRAM
13	NEW	EXOTIC AND EROTIC SANDY MARTON CBS
14	5	MARIA MAGDALENA SANDRA VIRGIN/EMI
15	NEW	TAKE ON ME A HA WEA
16	NEW	SUGAR SUGAR LORELLA CUCCARINI POLYGRAM
17	11	CHERI CHERI LADY MODERN TALKING RICORDI
18	NEW	DON'T MESS WITH DOCTOR DREAM THOMPSON TWINS CGD MM
19	NEW	I'M YOUR MAN WHAM CBS
20	NEW	KISS ME LICIA CRISTINA D'AVENA FIVE RECORDS/CGD MM



NORBY'S BANG-UP CELEBRATION. Some 2,000 guests recently gathered to help celebrate talent representative Norby Walters Associates' 18th anniversary at New York's Visage nightclub. Top photo: During the event, Arista producer/artist Kashif is presented with a platinum disk for his production work on Whitney Houston's self-titled debut album by her manager Gene Harvey. From left are the talent agency's partners Sal Michaels and Norby Walters, Kashif, Harvey and third partner Jerry Ade. Center photo: Following the award ceremony, Walters greeted several notables, including artists Jennifer Holiday, George Benson and Doug E. Fresh, right. Bottom photo: He also visited with PolyGram Records chief Dick Asher, left, and James Alexander of the Bar-Kays.



A Flash of Music History. Barbra Streisand admires the montage hanging in the lobby of New York's Apollo Theatre in recognition of the stars who were once part of the famous venue. She was there to shoot her newest video, "Somewhere."



Keep Up the Good Work. Chris Wright, left, chairman of the Chrysalis Group, meets with Jack Craigo to renew his contract as president and chief operating officer of the Chrysalis Group of Companies in North America, a post Craigo has held for the past two and a half years. Craigo is responsible for all marketing, a&r and publishing activities, and oversees the label's relationship with its distributor, CBS Branch Marketing, and its Canadian licensee, MCA Records.



Zeno Mania. Members of the German progressive rock band Zeno chat with Manhattan Records executives about their forthcoming self-titled album, scheduled to be released within the next few months. Seated from left are label president Bruce Lundvall, U.S. group manager Larry Mazer, group members Michael Flexig and Zeno Roth, Manhattan a&r vice president for contemporary music Bruce Garfield and group member Ule Ritgen.



When This Boy Meets These Girls. The members of Sister Sledge give their warmest congratulations to Elton John on his recently released Geffen album "Ice On Fire." The women joined Elton in the studio earlier this year to help record the album's opening track, "This Town," while in England for a series of concert dates.



Heavy Hitter. Broadcast Music Inc. (BMI) senior vice president Frances Preston presents composer William Schuman, left, with a special baseball jersey and bat just prior to the performances of his baseball cantata, "Casey At The Bat." The work was offered at the Juilliard School in New York. Also pictured is Juilliard president Joseph Polisi.

'Grandma' Runs Over Bing in Holiday Race

Adams, Springsteen Join Ranks of Yule Chartmakers

BY PAUL GREIN

LOS ANGELES For the third consecutive year, Elmo & Patsy's novelty hit "Grandma Got Run Over By A Reindeer" has nosed out Bing Crosby's classic "White Christmas" as the season's most popular Christmas single. The Elmo & Patsy hit was first released in 1979; Crosby's record has been a holiday perennial since its release in 1942.

Billboard's list of the year's top 10 Christmas singles (this page) also includes two titles that were released for the first time this year: Bryan Adams' "Christmas Time" and Bruce Springsteen's "Santa Claus Is Coming To Town," which is the B side of Springsteen's current single, "My Hometown."

The list of top 10 Christmas albums also includes two 1985 releases: Alabama's "Christmas" at No. 1 and New Edition's "It's Christmas All Over The World" at

nine.

It's the third consecutive Christmas that a country crossover title has topped the chart. Kenny Rogers' "Christmas" was No. 1 in '83; Rogers & Dolly Parton's "Once Upon A Christmas" was on top last year, and slips to number four this year.

Five Christmas albums that have been in release for more than 20 years are achieving significant sales this year: Elvis Presley's "Elvis' Christmas Album" and Bing Crosby's "Merry Christmas," both first released in 1957; Johnny Mathis' "Merry Christmas," released in 1958; and Nat "King" Cole's "The Christmas Song" and Frank Sinatra's "A Christmas Album," both released in 1963.

The oldest Christmas singles to be generating strong response this year, besides "White Christmas," are the Singing Dogs' "Jingle Bells," released in 1955; Cole's "The

Christmas Song," released in 1956; and Bobby Helms' "Jingle Bell Rock," released in 1957.

The Carpenters are the only act with two albums in the Christmas top 20 (the top 10 of which is published in Billboard). The duo's 1978 album "Christmas Portrait" is listed at number eight, while last year's "An Old Fashioned Christmas" is ranked 15th.

The "Hot 100 Singles Action" feature now appears opposite the Hot 100 chart, where it runs with "Hot 100 Singles Spotlight," a new weekly column by Michael Ellis. (See page 61.)

Billboard®

1985 CHRISTMAS HITS

A ranking of the top albums and singles, compiled from national retail store and one-stop sales reports for the season.

ALBUMS

TITLE	ARTIST	LABEL & NUMBER	SUG. LIST PRICE	YEAR RELEASED
1 ALABAMA	ALABAMA CHRISTMAS	RCA ASL1-7014	9.98	1985
2 MANNHEIM STEAMROLLER	CHRISTMAS MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE AG 1984	12.00	1984
3 BARBRA STREISAND	A CHRISTMAS ALBUM	COLUMBIA CS 9557		1967
4 KENNY ROGERS AND DOLLY PARTON	ONCE UPON A CHRISTMAS	RCA ASL1-5307	9.98	1984
5 NAT KING COLE	THE CHRISTMAS SONG	CAPITOL SNX 1967	5.98	1963
6 ELVIS PRESLEY	ELVIS' CHRISTMAS ALBUM	RCA AFM1-5486	8.98	1957
7 GEORGE WINSTON	DECEMBER	WINDHAM HILL WH 1024	9.98	1982
8 CARPENTERS	CHRISTMAS PORTRAIT	A&M SP-3210	5.98	1978
9 NEW EDITION	IT'S CHRISTMAS ALL OVER THE WORLD	MCA 39040	6.98	1985
10 AMY GRANT	A CHRISTMAS ALBUM	A&M SP-5057	8.98	1983

SINGLES

ARTIST	TITLE	LABEL & NUMBER	YEAR RELEASED
1 GRANDMA GOT RUN OVER BY A REINDEER	ELMO & PATSY	EPIC 34-04703	1979
2 WHITE CHRISTMAS	BING CROSBY	MCA 15024	1942
3 BLUE CHRISTMAS	ELVIS/PRESLEY	RCA 447-0647	1964
4 JINGLE BELL ROCK	BOBBY HELMS	MCA 1557	1957
5 HAPPY XMAS (WAR IS OVER)	JOHN LENNON	CAPITOL 1842	1971
6 THE CHRISTMAS SONG	NAT KING COLE	CAPITOL 3561	1956
7 CHRISTMAS TIME	BRYAN ADAMS	A&M 8651	1985
8 CHRISTMAS IN DIXIE	ALABAMA	RCA PB13664	1983
9 SILENT NIGHT	THE TEMPTATIONS	MOTOWN 690	1982
10 SANTA CLAUS IS COMING TO TOWN	BRUCE SPRINGSTEEN	COLUMBIA 38-05728	1985

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...newslines...

VIRGIN MERCHANDISING INTERNATIONAL is a new tour merchandise division set up by Richard Branson, who also operates label, airline, film, game and music publishing units under the Virgin banner. With offices and warehouses in New York and Los Angeles, the full-service organization already has a lineup of artists, including Elton John, Simple Minds, Thompson Twins, U2, Orchestral Manoeuvres in the Dark (OMD), Mr. Mister, Helix, Cult and the Alarm. Alvin Ross has been named president, while Rick Smith, a manufacturer of rock T-shirts, has been named executive vice president.

JEM RECORDS is now the exclusive importer and distributor of the Fonit Cetra recording catalog in the U.S., including Compact Discs. The catalog is rich in operatic and symphonic works, as well as Italian pop and folk recordings. Sales and marketing of the line by the New Jersey-based importer will be handled by Jem's One World division, headed by Chris Spinosa. Product is expected to start flowing in late January or February.

A NEW PRODUCTION AND A REVIVAL: Hal Leonard Publishing has marketed two hard-cover books. One is Stanley Green's new "Broadway Musicals—Show By Show," which documents some 300 hit musicals. List is \$17.95. Available again after being out of print for many years is the late Oscar Hammerstein's "Lyrics," originally published in 1949. The book has been updated to include the lyricist's works after "South Pacific." List is \$14.95.

OSCAR'S BRAND OF MUSIC: For 40 years, performer/writer Oscar Brand has conducted his "Folksong Festival" on New York's WNYC, a feat that includes 2,080 consecutive Saturday broadcasts. To honor the occasion, a gala reception for Brand was held last Tuesday (10) at the Strathcona Lounge of the Sheffield Hotel. Guests included Theo Bikel and Josh White Jr., two folk artists who have been on-air guests on Brand's radio show.

Lifelines

BIRTHS

Boy, Wylly Travers, to Erika Allin and William Jefferson Marshall IX, Dec. 3 in Greenwich, Conn. She is the daughter of Mary Travers of Peter, Paul & Mary.

MARRIAGES

David Werchen to Renee Leigh Henderson, Dec. 8 in New York. He is an entertainment attorney.

DEATHS

Girl, Jennifer Lynn, to Bill and Janet Mark, Nov. 20 in New York. He manages the rock group Broken Arrow and is president of Mark Management.

Arnie Rosenberg, of a heart attack Dec. 4. He was supervisor of Westwood One's Midwest-based Concertmaster II mobile recording studio. A veteran broadcast engineer, Rosenberg recorded numerous rock'n'roll performers during their Midwestern tours, and designed Westwood One's second mobile recording studio.

Girl, Kristen Margaret, to Howard and Kathryn Malley, Nov. 24 in Burbank, Calif. He is a video producer.

New Companies

El Pee Productions, formed by Lennie Peterson. Company will promote the album "Lennie Peterson's TOOT." P.O. Box 850, Boston, Mass. 02199.

CKM Enterprises, formed by Carolyn K. McClain. Company, which represents singer/songwriter Diana Lantrip and author/television producer Larry Wacholtz, will specialize in artist development and placement of literary and television projects. P.O. Box 23344, Nashville, Tenn. 37202; (615) 833-4682.

Little Records Inc., an independently owned and distributed new music label, formed by Ronald LaPread of the Commodores. Company will specialize in 12-inch singles. First release is "Surrender" by Dura Hale. P.O. Box 110, Tuskegee Institute, Ala. 36088.

Raw Management Inc., formed by Roni Abitbol. Company is managing Martee LeBow and promoting her Atlantic Records debut, "Crimes Of The Heart." 48 W. 37th St., New York, N.Y. 10018; (212) 563-1550.

ACTIONMART

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ALBUMS

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

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PICKS new releases predicted to hit the top half of the chart in the format listed

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Country albums should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203

POP

ROBIN GIBB
Walls Have Eyes
PRODUCERS: Tom Dowd, Maurice Gibb
EMI America SJ-17176

This once and future Bee Gee launches a new label affiliation with his most balanced solo project yet, given a canny production sweep by producers Dowd and Gibb. Links to his days with that multi-platinum trio are evident and, on "Toys," include a vocal reunion, but the real key is the material, written by all three Gibb brothers. The urgent "Someone To Believe In" also clicks.

GOSPEL

TIME FOR JOY
Reflections On Guitar
PRODUCER: Kenneth Nash
Colours SPCN-7-100-14582-1

This Windham Hill-esque album features the guitars of Steve Erquiaga and Wayne Brasel in a set of laid-back gospel soul music, including standards and some original tunes. Maranatha has produced some winners with its Colours line, and this could lead the pack.

DALLAS HOLM & PRAISE
Change The World
PRODUCERS: Neal Joseph, Smitty Price
Dayspring SPCN 7-01-415601-4

Holm has a new label and two new producers, as well as a new commitment to "change the world." Holm's social conscience has been rising in recent years, and this album makes that apparent. The new producers have tried to add some spice, but sometime miss the mark, as Holm's vocals fit more comfortably in a simpler production.

SHIRLEY CAESAR
Celebration
PRODUCERS: Dave Lehman, Shirley Caesar Williams
Rejoice SPCN 7-01-500128-4

The first lady of gospel has a new album as bright as the cover. A notable cut is her version of "Martin," a tribute to Dr. Martin Luther King, complete with excerpts from the Reverend's speeches.

TERI DE SARIO
Voices In The Wind
PRODUCER: Bill Purse
Dayspring SPCN 7-01-413101-X

This eight-song album presents one of the most talented female vocalists on vinyl. Cutting in the contemporary hit format, DeSario has the right stuff for mainstream radio. All songs were written by DeSario and her husband/producer and show a talent ready to burst wide open. Rock on for the Rock.

VARIOUS ARTISTS
Jubilee: A Musical Tribute To Fisk University
PRODUCERS: Moses Dillard, Ken Harding, Jerry Michael
Rejoice SPCN 7-01-500228-0

This recording, done live at the Tennessee Performing Arts Center, is intended to benefit the black school whose Fisk Jubilee Singers brought black gospel to the white world after the Civil War. Bobby Jones & New Life, Al Green, the Williams Brothers, Gelinda Smith Whyte, Shirley Caesar and the Fisk Jubilee Singers are all heard on this album, which demonstrates how far black gospel has come while honoring the music's roots.

CLASSICAL

VIVALDI: THE FOUR SEASONS
Itzhak Perlman, Israel Philharmonic
Angel DS-38123

The market for this work is self-replenishing, season by season, welcoming with almost equal enthusiasm a variety of approaches. Those that look first for brilliant fiddle playing will focus on this digital Perlman remake, distinguished by bright and luminous sound. Niceties of Baroque performance practices will be found elsewhere, but the hosts of Perlman fans couldn't care less.

POP

SANDY DENNY
Who Knows Where The Time Goes
PRODUCERS: Trevor Lucas, Joe Boyd
Hannibal HNBX 5301 (Carthage)

A four-disk compilation of some of Denny's finest work, both solo and with Fairport Convention, in an impressive boxed set. Only for the faithful.

MATT KELLY
A Wing And A Prayer
PRODUCER: Matthew Kelly
Relix RRLP 2010

Deadheads will rejoice at this mixture of vintage and newer tracks from this one-time member of Kingfish. He's helped out by an array of Bay Area rockers, including Bob Weir, Jerry Garcia, Dave Torbert, John Cippolina and many others.

JORMA KAUKONEN
Too Hot To Handle
PRODUCER: Not listed
Relix RRLP 2012

First new acoustic music in years by the Hot Tuna/Jefferson Airplane veteran, this eight-song set includes material written in '82 and '84, as well as some vintage stuff. Recording quality is outstanding.

SAVOY BROWN
Live In Central Park
PRODUCERS: Carl Canedy, Kim Simmonds
Relix RRLP 2014

The long-departed British blues/hard rock outfit doing it live in Central Park in 1972. Only seven tracks, and the sound quality is rough, but then, so was the band.

ACCEPT
Kaizoku-Ban
PRODUCER: Not listed
Portrait 5R 40261

German metal quintet culls first U.S. live set from a concert this September in Nagoya, Japan; playing is competent, but stripped of its studio polish, the group's style is strictly standard issue headbanging, riff and rasp with little distinction.

PIA ZADORA WITH THE LONDON PHILHARMONIC ORCHESTRA
Pia & Phil
PRODUCER: Tino Barzic
CBS Associated FZ 40259

Zadora proves more at home with these classic pop standards by the Gershwins, Harold Arlen and their peers than with her recent rock and dance experiments; cooing delivery and occasional melodrama in her phrasing may verge on overkill, but settings are plush indeed.

NRBQ
Christmas Wish
PRODUCER: Not listed
Rounder EP2501 (EP)

The veteran quartet brackets two seasonal originals with warped but warm readings of five Yule chestnuts; home-rolled production is undisguised, and several arrangements suggest Christmas in the Twilight Zone.

LOUDON WAINWRIGHT III
I'm Alright
PRODUCERS: Richard Thompson, Loudon Wainwright III
Rounder 3096

Wainwright's mournful tone, mordant wit and verbal acuity as a writer shine in one of his best packages in years; superb, eclectic production cycles from intimate solo folk to '30s swing and stripped-down (if tongue-in-cheek) rockabilly on the title song.

FAIRPORT CONVENTION
Gladys' Leap
PRODUCER: Not listed
Varrick VR-023

Fountainhead for British folk-rock from the late '60s on reunites annually on stage; here, a studio rekindling focuses on Simon Nicol, Dave Pegg and Dave Mattacks, who have Fairport's rustic string band feel and graceful mix of traditional folk and modern rock in full control. Guests include Richard Thompson and Cathy Lesurf.

BLACK

DR. JECKYLL & MR. HYDE
The Champagne Of Rap
PRODUCERS: Dr. Jeckyll & Mr. Hyde
Profile PRO 1211

Scratchin', rappin' and digital drums like you've heard about a million times before. Nothing new here.

JAZZ

JEAN PIERRE LLABADOR
Coincidences
PRODUCER: Not listed
Breakthru' BRS4

Bebop-influenced French jazz guitarist has chops and can swing. So can his sidemen. All original compositions feature some interesting melodies and a nice tempo mix.

TRIANGULUS & BJORN J-SON LINDH
PRODUCER: Not listed
Breakthru' BRS6

Five-man Swedish space jazz ensemble with an electric/acoustic brand of fusion combining elements of Western classical and American jazz and rock. Very cool and precise, but not a lot of fire.

ART FARMER QUINTET
You Make Me Smile
PRODUCER: Art Farmer
Soul Note SN 1076 (PolyGram Special Imports)

One of the trumpeter's more sympathetic ensembles, with Clifford Jordan (sax), Fred Hersch (piano), Rufus Reid (bass) and Akira Tana (drums) meshing comfortably in a program dominated by lyrical, midtempo pieces.

EBERHARD WEBER
Chorus
PRODUCER: Manfred Eicher
ECM 1288/823 844 (PolyGram Special Imports)

Bassist's attraction to monolithic harmonic sketches gives this seven-part work its own solemn coherence; Jan Garbarek's saxes, Ralf-R. Hubner's drums and additional reed accents from two other players punctuate Weber's canvases.

BILL FRISSELL/VERNON REID
Smash & Scatteration
Minor Music 005 (PolyGram Special Imports)
Striking collaboration between two thoroughly modern guitarists who juggle up-to-the-minute electronics and down-home string band effects with aplomb; results leap across idiomatic boundaries with ease, but only the most adventurous college and fusion radio outlets will respond.

JUSTO ALMARIO
Forever Friends
PRODUCER: Bill Maxwell
Meadowlark MLR 7003 (Sparrow)
Soft, Latin-tinged fusion by reed player and vocalist, backed by a roomful of top West Coast session aces.

PFISTER SISTERS
PRODUCER: John Berthelot
Great Southern GS 11010
Female vocal trio out of New Orleans bases most of their repertoire on tunes associated there with the Boswell Sisters of the '30s. A nice blend for swing and nostalgia buffs alike.

TEO MACERO
Acoustical Suspension
PRODUCER: Téo Macero
Doctor Jazz FW 40111 (CBS)
Macero, most frequently thought of as a producer, has also led an active life as a composer, saxophonist and leader in a myriad of contexts. Here he's covering his own jazz pieces plus one by longtime associate Miles Davis. Good bands featuring Gato Barbieri, Dave Liebman, Carlos Ward, Larry Coryell, Buddy Williams and Lionel Hampton.

EARTHA KITT, DOC CHEATHAM, BILL COLEMAN
PRODUCERS: Charles Delaunay, Jean-Paul Guiter
Swing/DRG SW8410
Latest addition to DRG's line of French Disques Swing reissues combines sessions featuring Doc Cheatham with Eartha Kitt and two Bill Coleman-led units. Fine playing, well recorded.

COUSIN JOE
Relaxin' In New Orleans
PRODUCER: John Berthelot
Great Southern GS 11011

New Orleans blues pianist who performed with r&b acts as well as jazz artists like Mezz Mezzrow and Sidney Bechet. His slow blues are straightforward and somewhat unsurprising, performed in a style predating that city's seminal piano stylist, Professor Longhair.

DAVE GRUSIN, LEE RITENOUR, DIANE SCHUUR, DAVE VALENTIN
GRP Live In Session
PRODUCER: Lee Ritenour
GRP-A-1023

You'd be hard pressed to find a tighter live outfit than this group of session pros. Superior live 24-track digital recording captured at L.A.'s Record Plant features a collection of GRP artists, playing their own compositions.

GEORGE COLEMAN
Manhattan Panorama
PRODUCER: Not listed
Theresa TR-120

Underexposed tenor saxophonist in a sumptuous live set with his quartet, including Harold Mabern, Jamil Nasser and Idris Muhammad. Strong, straight-ahead stuff.

GOSPEL

THE FLORIDA BOYS
We All Are One
PRODUCER: Herman Harper
Canaan SPCN 7-01-993813-2

One of Southern gospel's premier groups in a new outing that lets each member strut his stuff on lead as well as blend perfectly when harmonies are called for. The Gaither classic "He Touched Me," two Mosie Lister songs, and two new tunes—"We All Are One" and "Do A Little More"—highlight this package.

WAYNE WATSON
Giants In The Land
PRODUCERS: Wayne Watson, Scott Hendricks
Dayspring SPCN 7-01-413501-5

Watson has long been a fine, if unheralded, writer. This album features a new look—his hair is combed back—and some new Watson songs, including the catchy "Lookin' Out For Number One." Watson has been building an audience, and this contemporary-style offering is sure to see it grow.

CLASSICAL

BEETHOVEN: VIOLIN SONATAS, NOS. 1-3
Gidon Kremer, Martha Argerich
Deutsche Grammophon 415 138-2 (CD)
Both Kremer and Argerich are volatile and unpredictable performers. Together they set sparks flying. These are passionate, unfettered and involving readings that will leave traditionalists mumbling and most others cheering.

STRAUSS: DANCE OF THE SEVEN VEILS; SALOME (FINAL SCENE); FOUR LAST SONGS; MALVEN
Eva Marton, Toronto Symphony, A. Davis
CBS IM 42019

Special interest centers on "Malven," the Strauss song "discovered" only recently, which postdates the now chronologically displaced "Four Last Songs." The diverse program was recorded live and is a personal triumph for Marton, whose buxom charms make for arresting cover art.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 by Michael Ellis.

THIS NEW COLUMN is being initiated to help illuminate one of the great institutions of our industry, the Billboard Hot 100 Chart. For 30 years it has served as the music industry standard for measuring the success of singles, yet its methodology has not always been fully understood. The goal of this column is to help our readers—particularly those who use the chart to purchase music or to assist in radio programming—to better understand and appreciate the fascinating story behind the numbers and bullets.

THE TWO COMPONENTS of the Hot 100 Chart, as most readers know, are radio airplay and record sales reports, collected weekly by Billboard's research department. Records have a chance to earn points in both areas, airplay and sales. Airplay points are based on a record's chart position on the playlists of more than 200 surveyed top 40 radio stations nationally. Sales points are based on a record's position on the top 30 sales lists of about 200 retail record contacts representing thousands of individual stores throughout the country. The points in sales and airplay are added together to determine positions on the chart. Bullets are awarded to those records showing strong upward movement in total points. In future columns, we will explore Hot 100 methodology in greater detail.

IN THIS ISSUE, we are introducing several exciting new features on three of the Billboard charts: Country Singles, Black Singles and Hot 100 Singles. Each chart features two "Hot Movers" and one "Hot Shot Debut," which are highlighted for easy reference. The "Hot Mover/Sales" is the individual record already on the chart—but below the top 20—which registers the greatest increase in sales points from the previous week. Similarly, the "Hot Mover/Airplay" is the individual record on the chart below 20 which registers the greatest increase in airplay points, with the exception of debuts. The "Hot Shot Debut" is the highest debuting record on the respective chart each week.

THIS WEEK Columbia Records scores a double "Hot Mover" in the Hot 100 with **Bruce Springsteen** and **Wham!** Springsteen's "My Hometown" earns the "Hot Mover/Sales" award with an outstanding sales gain helping to fuel a 12-position jump on the chart from #44 to #32. The previously unavailable B side, "Santa Claus Is Coming To Town," is obviously helping the sales as well. Wham! says "I'm Your Man" and radio agrees, as the Columbia duo also jumps 12 notches to #25, to become this week's "Hot Mover/Airplay."

OUR FIRST "Hot Shot Debut" in the Hot 100 is **Mr. Mister's** "Kyrie" (RCA) which comes in at #61, a strong showing for the second single from the "Welcome To The Real World" album. They earned "Hot Shot" recognition by pulling in airplay on about half of our Hot 100 radio panel in the first week of release for the single.

FOR WEEK ENDING DECEMBER 21, 1985

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

	NEW	TOTAL
	ADDS	ON
221 REPORTERS		
MR. MISTER KYRIE RCA	99	103
DREAM ACADEMY LIFE IN A NORTHERN TOWN WARNER BROS	55	152
JAMES BROWN LIVING IN AMERICA SCOTTI BROS	54	147
FREDDIE JACKSON HE'LL NEVER LOVE YOU CAPITOL	43	53
MIKE & THE MECHANICS SILENT RUNNING ATLANTIC	34	89

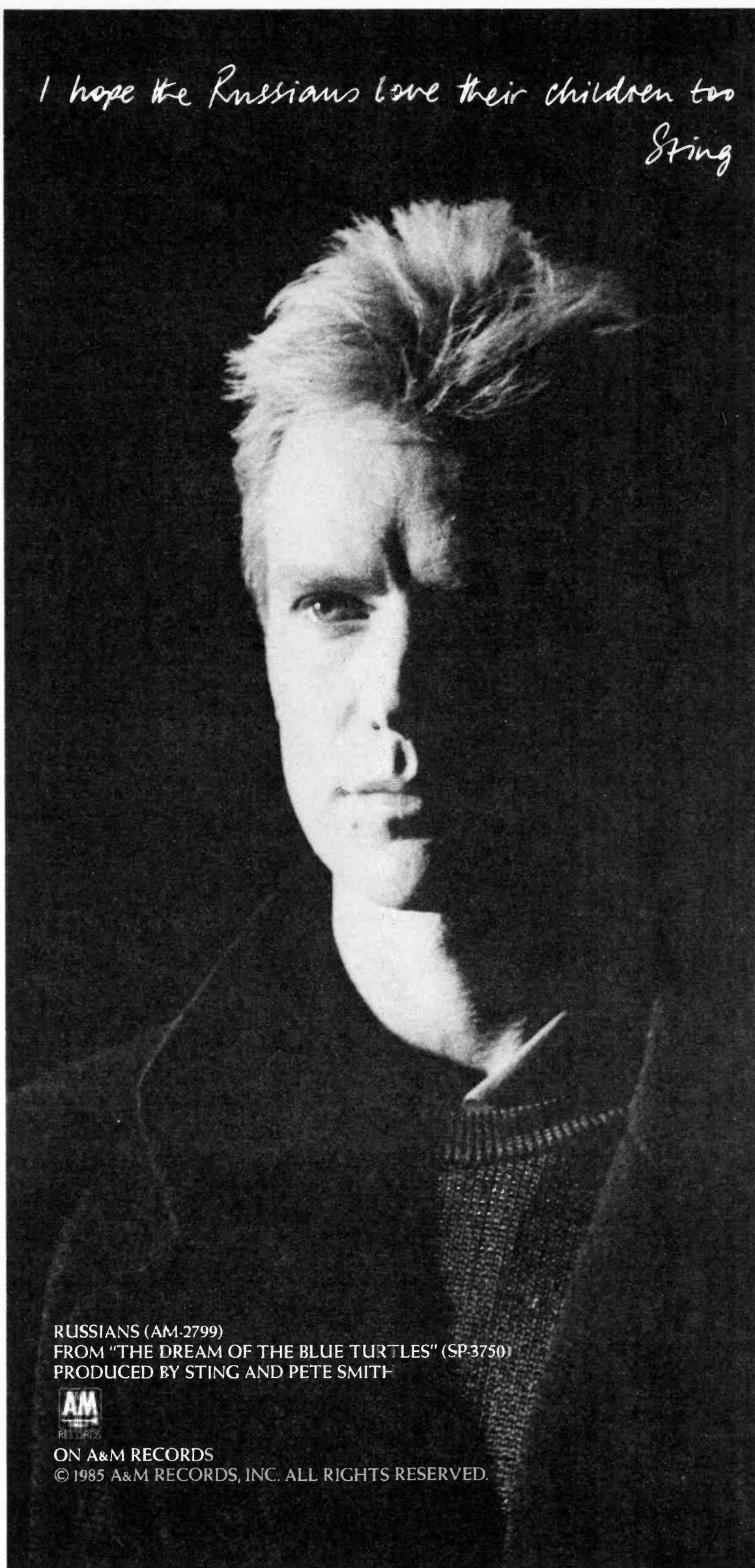
Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and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

RETAIL BREAKOUTS

	NUMBER
	REPORTING
191 REPORTERS	
BILLY OCEAN WHEN THE GOING GETS TOUGH JIVE	35
WHITNEY HOUSTON HOW WILL I KNOW ARISTA	29
BRUCE SPRINGSTEEN MY HOMETOWN COLUMBIA	25
PAT BENATAR SEX AS A WEAPON CHRYSALIS	22
JELLYBEAN SIDEWALK TALK EMI-AMERICA	21

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I hope the Russians love their children too
Sting



RUSSIANS (AM-2799)
FROM "THE DREAM OF THE BLUE TURTLES" (SP-3750)
PRODUCED BY STING AND PETE SMITH



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Billboard® HOT 100 SALES & AIRPLAY

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	TITLE	ARTIST	HOT 100 POSITION
1	5	SAY YOU, SAY ME	LIONEL RICHIE	1
2	1	BROKEN WINGS	MR. MISTER	2
3	4	PARTY ALL THE TIME	EDDIE MURPHY	3
4	6	ELECTION DAY	ARCADIA	6
5	12	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	8
6	9	I MISS YOU	KLYMAXX	7
7	2	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	5
8	10	ALIVE AND KICKING	SIMPLE MINDS	4
9	14	SMALL TOWN	JOHN COUGAR MELLENCAMP	9
10	11	SLEEPING BAG	Z Z TOP	10
11	3	NEVER	HEART	13
12	8	WE BUILT THIS CITY	STARSHIP	15
13	7	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	18
14	16	PERFECT WAY	SCRITTI POLITTI	11
15	18	TONIGHT SHE COMES	THE CARS	12
16	17	SISTERS ARE DOING IT. . .	EURYTHMICS/ARETHA FRANKLIN	37
17	21	EMERGENCY	KOOL & THE GANG	19
18	20	TALK TO ME	STEVIE NICKS	16
19	24	BURNING HEART	SURVIVOR	17
20	23	WALK OF LIFE	DIRE STRAITS	14
21	22	CONGA	MIAMI SOUND MACHINE	22
22	26	LOVE IS THE SEVENTH WAVE	STING	20
23	13	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	31
24	19	OBJECT OF MY DESIRE	STARPOINT	27
25	—	GOODBYE	NIGHT RANGER	30
26	—	IT'S ONLY LOVE	BRYAN ADAMS/TINA TURNER	23
27	28	DO IT FOR LOVE	SHEENA EASTON	33
28	25	SUN CITY	ARTISTS UNITED AGAINST APARTHEID	40
29	—	GO HOME	STEVIE WONDER	26
30	29	YOU'RE A FRIEND OF MINE	C.CLEMONS/J.BROWNE	24

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	SAY YOU, SAY ME	LIONEL RICHIE	1
2	1	BROKEN WINGS	MR. MISTER	2
3	4	PARTY ALL THE TIME	EDDIE MURPHY	3
4	5	ALIVE AND KICKING	SIMPLE MINDS	4
5	2	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	5
6	10	SMALL TOWN	JOHN COUGAR MELLENCAMP	9
7	6	ELECTION DAY	ARCADIA	6
8	7	SLEEPING BAG	Z Z TOP	10
9	9	I MISS YOU	KLYMAXX	7
10	11	PERFECT WAY	SCRITTI POLITTI	11
11	16	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	8
12	13	TONIGHT SHE COMES	THE CARS	12
13	15	WALK OF LIFE	DIRE STRAITS	14
14	8	NEVER	HEART	13
15	20	TALK TO ME	STEVIE NICKS	16
16	19	WRAP HER UP	ELTON JOHN	21
17	21	BURNING HEART	SURVIVOR	17
18	22	LOVE IS THE SEVENTH WAVE	STING	20
19	23	EMERGENCY	KOOL & THE GANG	19
20	26	I'M YOUR MAN	WHAM!	25
21	12	WE BUILT THIS CITY	STARSHIP	15
22	25	IT'S ONLY LOVE	BRYAN ADAMS/TINA TURNER	23
23	24	YOU'RE A FRIEND OF MINE	C.CLEMONS/J.BROWNE	24
24	27	SPIES LIKE US	PAUL MCCARTNEY	28
25	28	GO HOME	STEVIE WONDER	26
26	—	EVERYBODY DANCE	TA MARA & THE SEEN	29
27	17	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	18
28	—	CONGA	MIAMI SOUND MACHINE	22
29	—	MY HOMETOWN	BRUCE SPRINGSTEEN	32
30	—	SIDEWALK TALK	JELLYBEAN	36

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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
MCA (8)	11
Camel/MCA (2)	
MCA/Constellation (1)	
WARNER BROS. (6)	11
Geffen (2)	
Paisley Park (1)	
Qwest (1)	
Sire (1)	
CAPITOL (7)	9
Manhattan (2)	
A&M (5)	8
A&M/Virgin (3)	
ATLANTIC (5)	8
Atco (1)	
Modern (1)	
Philly World (1)	
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
VANGUARD	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
4	ALIVE AND KICKING	(Peer International, BMI) CPP
92	AND SHE WAS	(Colgems-EMI, ASCAP) WBM
94	AND WE DANCED	(Index, ASCAP/Blue Disque ASCAP/WB, ASCAP)
90	BABY TALK	(Dub Notes, ASCAP/Human Boy, ASCAP)
58	BE NEAR ME	(Hub, ASCAP/MCA, ASCAP)
82	BEAT'S SO LONELY	(Neutron, BMI/10, BMI/Nymph, BMI) CPP
51	THE BIG MONEY	(Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)
2	BROKEN WINGS	(Core, CAPAC) WBM
17	BURNING HEART	(Warner-Tamerlane, BMI/Entente, BMI)
69	CAN YOU FEEL THE BEAT	(Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) WBM/CPP
79	CARAVAN OF LOVE	(Mokojobi, BMI) CPP
96	CHERISH	(April, ASCAP/IJI, ASCAP) CPP/ABP
22	CONGA	(Delightful, BMI) CPP
53	COUNT ME OUT	(Foreign Imported, BMI) CPP
72	DANGEROUS	(New Generation, ASCAP)
75	DAY BY DAY	(Irving, BMI/Adams Communications, BMI/Calyppo Toonz, BMI) CPP/ALM
65	DIGITAL DISPLAY	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)
33	DO IT FOR LOVE	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)
84	DON'T SAY NO TONIGHT	(April, ASCAP/Tutti Ragazza, ASCAP/Maz Appeal, ASCAP) CPP/ABP
6	ELECTION DAY	(Philly World, BMI)
19	EMERGENCY	(Zomba, ASCAP) CPP
29	EVERYBODY DANCE	(Leader of the Pack, Screen Gems-EMI, BMI)
66	EVERYDAY	(Life in a Northern Town, Cleverite, BMI/Farrowise, BMI)
43	EVERYTHING IN MY HEART	(Liesse, ASCAP)
60	EVERYTHING MUST CHANGE	(Young Songs, ASCAP/Bright, ASCAP/WB, ASCAP) WBM
38	FACE THE FACE	(Eel Pie, BMI)
97	FORTRESS AROUND YOUR HEART	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL
85	FREEDOM	(Golden Torch, ASCAP) CPP
98	GIRLS ARE MORE FUN	(Raydiola, BMI) WBM
63	GO	(WB, ASCAP/Almond Legg, ASCAP/Nosebag, ASCAP) WBM
26	GO HOME	(Jobete, ASCAP/Black Bull, ASCAP) CPP
30	GOODBYE	(Kid Bird, BMI/Rough Play/BMI) HL
56	HEAD OVER HEELS	(Virgin, ASCAP) CPP
80	THE HEART IS NOT SO SMART	(Edition Sunset, ASCAP/Arista, ASCAP) CPP
76	HE'LL NEVER LOVE YOU (LIKE I DO)	(Willesden, BMI/Zomba, ASCAP)
42	HOW WILL I KNOW	(Irving, BMI) CPP/ALM
83	I KNEW THE BRIDE (WHEN SHE USE TO ROCK 'N' ROLL)	(Rock Music, BMI/Anglo Rock, BMI)
7	I MISS YOU	(Spectrum VII, ASCAP) CPP
25	I'M YOUR MAN	(Chappell, ASCAP) CHA/HL
23	IT'S ONLY LOVE	(Adams Communications, BMI/Calyppo Toonz, BMI/Irving, BMI) CPP/ALM
61	KYRIE	(Warner-Tamerlane, BMI/Entente, BMI)
31	LAY YOUR HANDS ON ME	(Zomba, ASCAP) CPP
59	LEADER OF THE PACK	(Screen Gems-EMI, BMI)
48	LIFE IN A NORTHERN TOWN	(Cleverite, BMI/Farrowise, BMI)
54	LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood,
99	LONELY OL' NIGHT	(Riva, ASCAP) WBM
44	A LOVE BIZARRE	(Sister Fate, ASCAP)
20	LOVE IS THE SEVENTH WAVE	(Magenic, BMI/Reggatta, BMI/Illegal, BMI) HL
55	LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL)	(Gold Horizon, BMI/Foster Frees, BMI) CPP
87	LOVIN' EVERY MINUTE OF IT	(Zomba, ASCAP) CPP
47	MIAMI VICE THEME	(MCA, ASCAP) MCA/HL
74	MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP) MCA/HL
32	MY HOMETOWN	(Bruce Springsteen, ASCAP) CPP
13	NEVER	(Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP
27	OBJECT OF MY DESIRE	(Adekavode, BMI/Phileto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP
95	OH SHEILA	(Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)
91	ONE NIGHT LOVE AFFAIR	(Adams Communications, BMI/Calyppo Toonz, BMI/Irving, BMI) CPP/ALM
64	ONE OF THE LIVING	(Makiki, ASCAP/Arista, ASCAP) CPP
67	ONE VISION	(Queen, BMI/Beechwood, BMI) WBM
93	OWN THE NIGHT	(Rightsong, BMI/Franne Golde, BMI/Welbeck, ASCAP)
45	PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP) CPP
3	PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP) CPP
11	PERFECT WAY	(Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)
68	RUNNING UP THAT HILL	(Colgems-EMI, ASCAP)
86	SAVING ALL MY LOVE FOR YOU	(Prince Street, ASCAP/Screen Gems-EMI, BMI)
1	SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS)	(Brockman, ASCAP) CLM/CPP
81	SECRET	(Virgin, ASCAP) CPP
5	SEPARATE LIVES (THEME FROM WHITE NIGHTS)	(Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM
35	SEX AS A WEAPON	(Billy Steinberg, ASCAP/Denise Barry, ASCAP) CLM/CPP
36	SIDEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP)
62	SILENT RUNNING	(Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R./Warner Bros., ASCAP) WBM
37	SISTERS ARE DOING IT FOR THEMSELVES	(RCA, ASCAP/Blue Network, ASCAP) WBM
10	SLEEPING BAG	(Hamstein, BMI)
9	SMALL TOWN	(Riva, ASCAP) WBM
77	SMALL TOWN GIRL	(John Cafferly, BMI) WBM
100	SO IN LOVE	(Virgin, ASCAP/Charisma, ASCAP/Unichappell, BMI) CPP/CHA/HL
71	SOMEWHERE (FROM WEST SIDE STORY)	(Chappell, ASCAP/G.schirmer, ASCAP)
78	SOUL KISS	(Music Corp. Of America, BMI/Fleedleedle, BMI) MCA/HL
28	SPIES LIKE US	(MPL Communications, ASCAP) MPL/HL
88	STACY	(Kid Bird, BMI/Errigal, BMI/Mellin-Greene, BMI)
50	THE SUN ALWAYS SHINES ON T.V.	(ATV, BMI) CLM/CPP
40	SUN CITY	(Solidarity, ASCAP)
46	THE SWEETEST TABOO	(Silver Angel, ASCAP) CPP
70	TAKE ON ME	(ATV, BMI) CLM/CPP
16	TALK TO ME	(Fallwater, ASCAP)
52	TARZAN BOY	(Screen Gems-EMI, BMI) WBM
73	TEARS ARE FALLING	(Kiss, ASCAP)
8	THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM
89	THIS TIME	(MCA, ASCAP)
41	TO LIVE AND DIE IN L.A.	(Chong, BMI/Warner-Tamerlane, BMI) WBM
12	TONIGHT SHE COMES	(Lido, ASCAP) WBM
57	TOO YOUNG	(Foster Frees, BMI/Garden Rake, BMI/Oremwood, BMI/April, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP
14	WALK OF LIFE	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM
15	WE BUILT THIS CITY	(Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI) CHA/HL/CPP
39	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	(Zomba, ASCAP) HL
18	WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)
21	WRAP HER UP	(Intersong, ASCAP) HL/CHA
49	YOU ARE MY LADY	(Zomba, ASCAP) HL
34	YOU BELONG TO THE CITY	(Red Cloud, ASCAP/Night River, ASCAP)
24	YOU'RE A FRIEND OF MINE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)

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

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

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

CONGRATULATIONS TO Vanguard, the New York indie that slipped Alisha's "Baby Talk" onto the Hot 100 chart, where it enters at 90. To date, the coup marks the third indie appearance on the pop singles chart this year, although we've still got one week to go. Sharing Vanguard's status so far this year are Profile, which logged on with Paul Hardcastle's "Rain Forest," and Select, which made its mark with UTFO's "Roxanne, Roxanne."

Speaking of chart appearances, hopes are high and well-founded at Big Time Records in Los Angeles, where Mark Kates reports that the Hoodoo Gurus' "Bittersweet" was being reported by close to 100 commercial AOR outlets. Meanwhile, Kates says, the group's album "Mars Needs Guitars" is selling in the 30,000 range. As a result, an album radio 12-inch of "Poison Pen" is slated for January release, while a video on "Like Wow, Wipe Out" is in the wings.

PARTY OF THE YEAR award goes to Alligator Records, the blues experts out of Chicago, who hosted a raver last week at New York's SIR Studios. The occasion followed what we're told was a great performance by label stars Albert Collins, Lonnie Mack and

Roy Buchanan at Carnegie Hall. The three performed a rambling jam for the party, with guest appearances by Johnny Copeland, John Paul Hammond, Paul Shaffer and others. Notables present included David Johansen, Rick Derringer, Julian Lennon and several more.

'Tis the season to be jolly and generous and to pay attention to a record called "Don't Let Them Starve." The song was recorded back in April and features a long list of stars from the good old days working under the Vintage Rockers "Doo-Wop" name. The list includes members of the Del-Vikings, the Chiffons, the Jive Five and many more.

The recording, which represents a New York contribution to the African hunger effort, is being organized by Arthur Crier. Crier's resume is a long one. It includes vocal work as one of the Mellows and writing and production credits for several Motown greats. Crier, who is also youth coordinator for Community Planning Board 6 in the Bronx, can be reached at (212) 893-0631. Thanks to Thom Gray of Gotham-based Pearl Distributors, who tipped us off to the song's release.

GE MUM ON RCA BUYOUT

(Continued from page 1)

Welch also termed as premature all questions regarding the future of NBC's five wholly owned tv stations, saying only that GE would have to investigate the issue of cross-ownership. That would appear to present no problems, since GE divested itself of all its radio and broadcast television stations two years ago, with the exception of KCNC-TV Denver.

In 1984, the company moved further away from the broadcast industry when it merged its General Electric Cablevision Corp. into a subsidiary of United Artists for cash and stock.

Those moves are represented by GE as part of a larger plan to concentrate on areas where the company is an acknowledged market leader, a trend the acquisition of NBC would appear to refute.

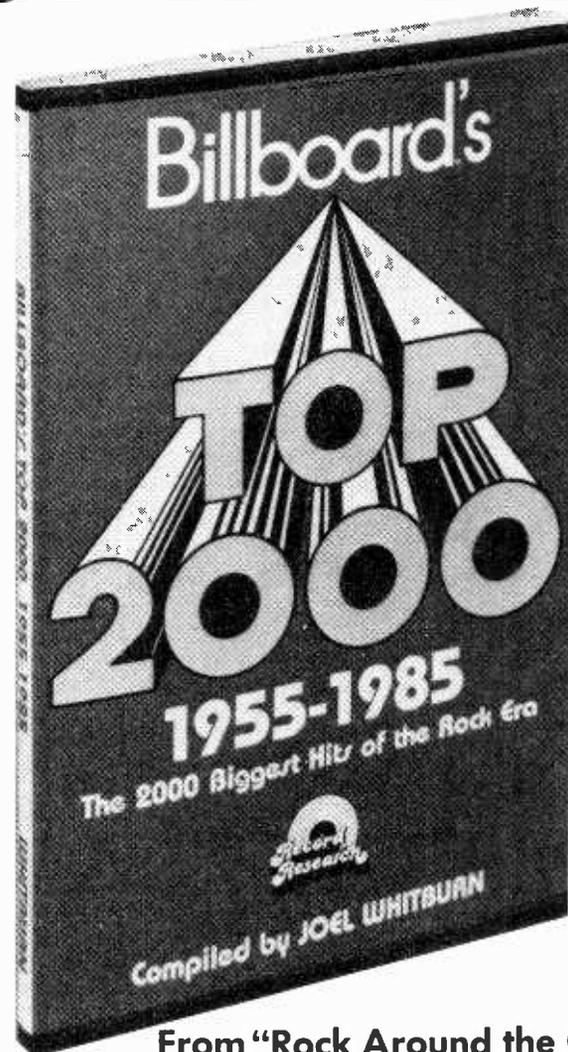
GE also unloaded its small household appliance operation and Utah International Inc. this year.

While resisting all queries on future divestitures, Welch left the door open by saying GE "could spin off entities later."

For the short term, Welch pledged a hands-off approach, saying GE will allow RCA's ongoing businesses to continue "winning in their own worlds and winning in their own markets."

Under the terms of the proposed merger, GE is acquiring RCA for \$6.28 billion in cash, or \$66.50 a share of common stock. The plan, approved by the boards of both companies, is expected to clear government regulatory hurdles and close by mid-1986.

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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	2	2	24	HEART ▲ CAPITOL ST-12410 (8.98) 1 week at No. One	HEART
2	1	1	11	SOUNDTRACK ▲ ³ MCA 6150 (9.98) (CD)	MIAMI VICE
3	3	3	15	JOHN COUGAR MELLENCAMP ▲ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
4	4	4	6	Z Z TOP WARNER BROS. 25342 (8.98) (CD)	AFTERBURNER
5	7	13	5	BARBRA STREISAND COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
6	5	5	29	DIRE STRAITS ▲ ³ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
7	6	6	10	STEVIE WONDER ▲ ² TAMLA 61.34TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
8	8	9	79	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
9	9	7	39	WHITNEY HOUSTON ▲ ² ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
10	10	11	7	RUSH MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
11	11	8	39	TEARS FOR FEARS ▲ ³ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
12	15	16	5	THE CARS ELEKTRA 60464 (9.98)	GREATEST HITS
13	13	12	24	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
14	12	10	31	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
15	14	15	12	STARSHIP ● GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
16	16	14	22	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
17	17	19	17	MR. MISTER ● RCA NFL1-8045 (8.98)	WELCOME TO THE REAL WORLD
18	23	25	7	SIMPLE MINDS A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
19	20	17	57	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
20	60	—	2	STEVIE NICKS MODERN 90479/ATLANTIC (9.98)	ROCK A LITTLE
21	18	18	42	PHIL COLLINS ▲ ³ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
22	19	20	6	IRON MAIDEN CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
23	24	23	10	THE THOMPSON TWINS ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
24	22	22	23	BILLY JOEL ▲ COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
25	25	27	54	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
26	NEW ►	—	—	SADE PORTRAIT FR 40263/EPIC (CD)	PROMISE
27	28	33	11	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
28	32	28	27	READY FOR THE WORLD ● MCA 5594 (8.98)	READY FOR THE WORLD
29	29	34	6	SOUNDTRACK MCA 6149 (9.98)	SWEET DREAMS
30	35	40	8	SOUNDTRACK ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
31	31	35	5	ARTISTS UNITED AGAINST APARTHEID MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
32	21	21	15	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
33	27	26	12	KISS MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
34	36	38	5	JAMES TAYLOR COLUMBIA FC 40052 (CD)	THATS WHY I'M HERE
35	NEW ►	—	—	ARCADIA CAPITOL ST-12428 (8.98)	SO RED THE ROSE
36	26	24	23	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
37	39	60	4	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98)	DONE WITH MIRRORS
38	38	45	47	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
39	51	—	2	PAT BENATAR CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
40	40	41	5	SHEENA EASTON EMI-AMERICA SJ-17173 (8.98)	DO YOU
41	30	31	9	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
42	44	48	4	PETE TOWNSHEND ATCO 904736/ATLANTIC (8.98)	WHITE CITY - A NOVEL
43	71	79	6	SOUNDTRACK SCOTTI BROS. S2 40203/EPIC (CD)	ROCKY IV
44	45	46	8	INXS ATLANTIC 81277 (8.98)	LISTEN LIKE THIEVES
45	37	32	12	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
46	33	30	25	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
47	65	71	4	BARRY MANILOW RCA AFL1-7044 (8.98)	MANILOW
48	54	54	7	THE ALARM I.R.S./MCA 5666/MCA (8.98)	STRENGTH
49	49	57	5	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
50	46	49	29	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
51	55	55	12	SCRITTI POLITTI WARNER BROS. 25302 (8.98)	CUPID AND PSYCHE 85
52	52	52	10	KENNY ROGERS ▲ RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
53	53	44	24	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
54	34	29	8	OLIVIA NEWTON-JOHN MCA 6151 (9.98) (CD)	SOUL KISS
55	72	97	3	NEW EDITION MCA 5679 (8.98)	ALL FOR LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	41	37	59	WHAM! ▲ ³ COLUMBIA FC39595 (CD)	MAKE IT BIG
57	50	51	11	ROGER DALTRY ATLANTIC 81269 (CD)	UNDER A RAGING MOON
58	87	103	3	BOB DYLAN COLUMBIA C5X 38830 (CD)	BIOGRAPH
59	43	36	31	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
60	58	50	8	TRIUMPH MCA 2-8020 (10.98)	STAGES
61	47	43	20	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
62	42	42	11	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
63	63	65	5	JONI MITCHELL GEFEN GHS 24074/WARNER BROS. (8.98)	DOG EAT DOG
64	64	56	31	EURYTHMICS ▲ RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
65	67	64	23	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
66	117	—	2	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98)	PACK UP THE PLANTATION - LIVE
67	69	73	4	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98)	ICE ON FIRE
68	70	88	3	ASIA GEFEN GHS 24072/WARNER BROS. (8.98)	ASTRA
69	NEW ►	—	—	DIONNE WARWICK ARISTA AL8-8398 (8.98)	FRIENDS
70	NEW ►	—	—	TWISTED SISTER ATLANTIC 81275 (9.98)	COME OUT AND PLAY
71	NEW ►	—	—	DOKKEN ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
72	73	74	8	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
73	75	82	5	GRACE JONES MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
74	74	77	14	SHEILA E. PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
75	57	58	56	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
76	56	47	10	MORRIS DAY ● WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS
77	77	78	8	ISLEY/JASPER/ISLEY CBS ASSOCIATED BF2 40118/EPIC	CARAVAN OF LOVE
78	48	39	31	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
79	79	80	9	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
80	82	90	5	CLARENCE CLEMONS COLUMBIA BFC 40010 (CD)	HERO
81	83	93	4	YES ATCO 90474/ATLANTIC (6.98)	9012 LIVE - THE SOLOS
82	61	61	9	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
83	62	53	22	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
84	66	62	24	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
85	85	89	8	WANG CHUNG GEFEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
86	96	104	5	ALABAMA ▲ RCA ASL1-7014 (9.98) (CD)	CHRISTMAS
87	89	92	32	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
88	88	70	24	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
89	68	68	12	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
90	93	98	5	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
91	91	96	5	Y&T A&M SP-5101 (8.98)	DOWN FOR THE COUNT
92	92	95	6	AUTOGRAPH RCA AFL1-7009 (8.98)	THAT'S THE STUFF
93	59	59	12	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
94	94	99	110	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
95	76	76	8	CRUZADOS ARISTA AL8-8383 (8.98)	CRUZADOS
96	105	134	3	THE CLASH EPIC FE 40017	CUT THE CRAP
97	90	69	18	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
98	98	101	6	OINGO BOINGO MCA 5665 (8.98)	DEAD MAN'S PARTY
99	84	67	11	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
100	100	102	6	JIMMY BUFFETT MCA 5633 (8.98) (CD)	SONGS YOU KNOW BY HEART
101	101	85	26	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
102	102	109	5	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98)	RIPTIDE
103	131	162	3	VARIOUS ARTISTS WINDHAM HILL WH-1045/A&M (9.98)	A WINTER'S SOLSTICE
104	86	87	16	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98) (CD)	MARCHING OUT
105	80	63	13	DARYL HALL & JOHN OATES ● RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
106	81	81	17	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
107	97	72	33	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
108	118	140	4	THE WRESTLERS EPIC BFE 40223	THE WRESTLING ALBUM
109	111	114	28	AMY GRANT ● A&M SP-5060 (8.98) (CD)	UNGUARDED
110	95	83	80	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER

○ Albums 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.

ARD: Germany's 'Home of the Hits'

Network Changes Fueled by Commercial Competition

BY JIM SAMPSON

MUNICH ARD, the German radio network which for years enjoyed a domestic monopoly, is responding to increased private commercial competition by playing more hits than ever before. Local labels, which used to gloat over 50 airplays nationally in one week, are now logging more than 100 regularly, with one recent hit getting 193 exposures in seven days.

Michael Schmich, who runs the airplay report service at Media Control in Baden-Baden, observes: "Many broadcasters have changed their formats. Almost everywhere, programming is much more record industry-oriented."

But label executives don't yet share the enthusiasm of their local promoters. Says EMI Electrola's new international a&r boss, Lothar Meinerzhagen: "It hasn't increased the sales figures. Quality always sells well. But German radio now sounds better to the average listener."

At Ariola, deputy managing director Jochen Kraus adds: "It's good the ARD is waking up to the competition. But it could have an overkill effect and become too much of a good thing, giving greater opportunity for home taping, more exposure to the hits and less need to buy a record."

While the threat of competition has changed its sound, Meinerzhagen notes that the ARD still enjoys a virtual broadcast monopoly in Germany: "There's no real alternative yet to the ARD." New on the dial are the cable broadcasters in a few areas, including Berlin and Dortmund, and the Italian-based stations Radio Brenner and Radio C, plus the three new private broad-

cast FMers in Munich.

Brenner does not reach Munich effectively, although Radio C usually does. The three privateers cover the Bavarian capital, where estimates of private radio listenership hover around 50%. While the private commercial radio impact north of Munich remains negligible, the threat of new frequencies has caused several regional ARD stations to reconsider their anathema towards hit radio.

In this fall's most radical format transformation, RIAS Berlin, funded by the German and U.S. governments, turned its second program into what Schmich calls "powerplay radio" with a tight playlist. Munich's Bayern 3 brought in star disk jockey Thomas Gottschalk and a new chart awareness. WDR 2 in Cologne now goes the AOR route at night, and the entire ARD network launches a nationwide "Nachtrack" AOR show from midnight to 2 a.m. next week.

Asked which ARD station they like most, label managers invariably mention SWF-3, the home of the hits in southwestern Germany. Asked which station they avoid, many name NDR in Hamburg, widely considered the ARD equivalent of rock'n'roll purgatory.

Media Control monitors all 10 regular ARD stations, plus RIAS and the Luxembourg and Belgian German-language services. These radio charts list both the actual number of airplays per week and a qualitative rating, based on listenership.

In the report week of Dec. 2, "Take On Me" by A-Ha had 84 national plays and 173.8 points, followed by Elton John's "Nikita," with 158.5 points on 92 plays. A separate Media Control private station chart credited "Nikita" with an ad-

ditional 57 plays, ahead of Starship's "We Built This City" and A-Ha, at 52 and 50 respectively.

Phonogram says the 139 plays on "Nikita" (Belgium's 10 are on both lists) is a new record for the company in Germany. But Schmich says A-Ha's 193 total (118 on the state-chartered stations) on Oct. 28 is the current all-time Media Control high.

German-language productions, losing their share of the singles sales charts for the past couple of years, rarely reach the upper levels of airplay. "The increase benefits international productions," observes Schmich, "either from abroad or German titles in English with international potential."

In the week of Dec. 2, German-language product cornered just 14% of the state-chartered top 50, 8% on the private radio side. In the same week, only three domestic "schlager" hits were listed in the national top 50 sales chart.



Sc You Wanna Be a Rock Star. Camel/MCA recording artists Fortune are congratulated by label executives on their newly released self-titled debut album in Los Angeles. Surrounding Camel's president Bruce Bird are from left, group members Bobby Birch, Mick Fortune, Richard Fortune and Roger Scott Craig, manager Allen Mostow, group member L.A. Greene and Camel's vice president of publishing Frank Day.

INGRAM VIDEO MOVES INTO IN-STORE MERCHANDISING

(Continued from page 4)

sell-through on all display titles during the length of the promotion is under consideration, Woods confirms, although nothing has been finalized.

Buy-in to participate in the Ingram in-store program will be low, "probably 36 units," according to Woods: "We're asking stores to go three deep in their buy-in. We think that's very low, and our selection will be top-notch, recognizable titles."

In January, Ingram will mail out a four-color brochure to approximately 6,000 video accounts explaining its new seasonal floor display merchandising, with details on the program, photographs of all five displays, and a subscription for dealer participation. There is a discount for retailers who agree to subscribe to both the floor displays and "Now Playing."

Woods is quick to add that the new Ingram display program won't succumb to what he labels "the new-release mentality by some retailers." Instead, each display will combine best-selling titles from current inventory as well as popular catalog.

Noting that Ingram's research indicates 60% of all sell-through comes from non-hit titles, Woods says, "We're not just creating a new

releases program; we're creating a way to merchandise salable product in categories that we've found to be successful. We won't rely on hot new releases alone to get people to buy video."

Meanwhile, prior to the launch of its seasonal floor displays, Ingram Video has created three new eye-catchers for current prerecorded videocassette promotions. These counter-top displays are keyed to the release of "Beverly Hills Cop" from Paramount, Amy Grant's "Age To Age" and "Unguarded" live concert videos from RCA/Columbia and A&M, and Walt Disney Home Video's "Making Your Dreams Come True."

The display pieces are being distributed at no cost to Ingram Video customers with qualifying orders.

For "Beverly Hills Cop," Ingram has designed a 12-unit counter display with header card featuring the film's star, Eddie Murphy. The Amy Grant piece is a six-unit counter display featuring the singer's "Unguarded" album jacket photo. The "Making Your Dreams Come True" display, to promote Disney's 21-title \$29.95 release promotion, is an eight-unit counter display with a "Magic Kingdom" castle die-cut header card.

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**BONUS
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Seeking Space for Kids' Product

Canadian Executive Offers Fresh Ideas to Increase Sales

BY KIRK LaPOINTE

TORONTO Four years into operation, most of Toronto-based Kids' Records' recognition has come from outside Canada. The American Library Assn. and the National Assn. of Independent Record Distributors & Manufacturers have taken notice of the small, bustling children's music label.

But it wasn't until Nov. 4 that the Canadian music industry truly took notice. On that night, Robert Munsch's "Murmel Murmel Munsch" walked off with the Juno for children's recordings, outballoting nominees from higher-profile labels.

For label president Bill Usher, "It was a nice thing to happen." Reached shortly after the ceremony, however, Usher didn't have much time to rest on his laurels. A busy producer and musician, he's also front-and-center in the label's push to make children's music in Canada much more visible.

So far, he admits, it's a bit of a losing battle. Retailers at major chains generally stock children's records somewhere near the fire escape, and children's stores don't discount to any degree.

"It's really hard to compete with the John Cougars of this world," says Usher, who also produces for the label. "And many parents simply won't walk through a record store, when Twisted Sister is being played, to find the children's music section."

Usher has an idea for retailers: Front-rack family-oriented material during family-oriented shopping time, then rearrange the racks during the after-school hours.

He knows, however, that most outlets simply don't have the staff or the resources to switch around the store each day. It isn't that he's given up on pitching his product through the big-name chains—and distributing label A&M is finding children's music to be a bit of a profit center, even if product doesn't turn around in three weeks—but Usher knows he has to get his label's work to its audience in other ways.

Like most children's labels, Kids' Records gets much mileage from institutional sales. Usher's advertising dollars, which are limited, go into parenting magazines and similar publications.

"What we have to do is persuade parents that the record is nothing more or less than a toy," he says.

"I'm not crying the blues," Usher says of his troubles at retail. "It's

generally depressed at retail right now, and I can't expect that my product is going to push aside stuff that's getting a lot of radio play."

On the label are Juno-winning Sandra Beech, Kim & Jerry Brodey, Deborah Dunleavy, Cathy Fink, Chris & Ken Whiteley, Katharine Smithrim and Bob McGrath. Munsch is garnering more attention than usual these days. Apart from his Juno, he's released a two-volume "Munsch A Book On Tape," blister-packed read-along tapes that could well prove to be the big cashier's item in children's music this Christmas.



Glad To Be Blue. Reedman Bill Evans gets the star treatment upon his signing to Blue Note Records and the release of his self-produced album "The Alternative Man." Welcoming Evans to the label are, from left, Manhattan/Blue Note's Varnell Johnson, vice president of black music marketing, Stan Snyder, vice president of sales and merchandising, and Bruce Lundvall, president; Evans; Peter Levinson, Evans' manager; Susan Levin, Manhattan/Blue Note's national manager of secondary and jazz promotion; D.J. McLachlan, senior vice president of the Agency for the Performing Arts; and Sari Becker, Manhattan/Blue Note's national director of press and publicity.

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GELDOF BLASTS INDONESIA ON LIVE AID BOOTLEGGING

(Continued from page 3)

in Indonesia," he added, "since we are not party to any international copyright convention."

Geldof's view, widely headlined in the U.K., was that bootlegging Live Aid concerts may be legal in Indonesia but was morally wrong. He said he was prepared to urge Australia to curtail its large tourist trade with Indonesia, and added that at least 10 major international recording artists were prepared to take the Indonesian government to the International Court of Justice over the bootleg issue.

"And if the bootlegs aren't stopped inside of two weeks," he said, "I'll personally go to Jakarta to confront the pirates."

James Wolsey, IFPI director of antipiracy, says: "The harsh truth is that Indonesian pirates produce 60 million cassettes a year and have made tens of millions of dollars stealing from musicians, composers and record companies."

He went on: "Legal action can be taken in some countries. In Italy, the record industry is carrying out nationwide raids on retailers. To date, 10,000 bootleg LPs, manufactured in Indonesia, have been seized.

"But in Indonesia itself nothing happens. The government claims that all exports of cassettes to Saudi Arabia are either recitals of the Koran or Indonesian Arabic recordings. But the facts speak for themselves. The Live Aid bootleg is no Koran recital; it's a ripoff."

Performers who took part in the Live Aid concerts have expressed their abhorrence of the bootlegging, among them Paul McCartney, Midge Ure, the Thompson Twins and Status Quo.

A year ago, IFPI investigators in Singapore discovered piracy of the Band Aid recording "Do They Know It's Christmas?," and police moved in with raids on dealers raids follow-

ing public outcry against the illicit software. And IFPI reports at least 30 illegal versions of the USA For Africa package "We Are The World" circulating in Asia, the Middle East and Europe.

Now Tory politician Jeremy Hanley plans to demand in the House of Commons that the government consider stopping a \$40 million Commonwealth Development Corp. grant to Indonesia and also impose sanctions on Thailand, where, he claims, bootleg recordings are operating openly.

KOREA GETS WARNING

(Continued from page 3)

returned from meetings in Korea last week.

First unofficial reports say that the response of the Korean government to the U.S. complaints was encouraging. "We hope it's true, that the Koreans wish to resolve these problems," says RIAA general counsel Joel Schoenfeld, "but it's probably far from being resolved."

The USTR has the power to deny competitive need waivers, and over the next year, 35 Korean products, from silk to microwave ovens, will come up for review for duty-free entry status.

Some observers say that U.S. government action against South Korea is being undertaken as an "example" to more serious violators such as Taiwan and Singapore, although a USTR official would not comment on that assertion.

News of the letter to the USTR office surprised the offices of several interested senators not included among the 11 signers, including Sen. John Danforth (R-Mo.), who was instrumental in getting the GSP trade bill through Congress last year. However, an official in Wilson's office explained that "we had to get the letter out quickly so that the USTR people would have it before they went to Seoul."

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Billboard® TOP POP ALBUMS *continued*

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111	99	75	14	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
112	129	154	5	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
113	119	124	4	CHARLIE SEXTON MCA 5629 (8.98)	PICTURES FOR PLEASURE
114	128	139	6	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
115	104	105	113	PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
116	103	91	26	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
117	120	123	62	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
118	78	66	11	JON BUTCHER AXIS CAPITOL ST-12425 (8.98)	ALONG THE AXIS
119	138	158	111	LIONEL RICHIE ▲ ^B MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
120	122	125	121	MADONNA ▲ ³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
121	106	84	13	STRYPHER ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND
122	145	174	3	DEPECHE MODE SIRE 25346/WARNER BROS. (8.98)	CATCHING UP WITH DEPECHE MODE
123	123	128	101	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
124	126	131	4	ELVIS COSTELLO/THE ATTRACTIONS COLUMBIA FC 40101 (CD)	BEST OF ELVIS COSTELLO/THE ATTRACTIONS
125	125	119	44	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
126	133	117	70	BILLY OCEAN ▲ ² JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
127	108	107	14	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
128	114	106	14	SQUEEZE A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
129	NEW			MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG-1984 (12.00) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
130	116	108	15	9.9 RCA NFL1-8049 (8.98)	9.9
131	143	149	50	SOUNDTRACK ▲ ² MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
132	167	195	3	MOLLY HATCHET EPIC E2 40137	DOUBLE TROUBLE LIVE
133	110	110	11	MARSHALL CRENSHAW WARNER BROS. 25319 (8.98)	DOWNTOWN
134	124	118	20	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
135	155	155	7	VARIOUS ARTISTS TEE VEE TOONS TVT 14100 (16.95)	TELEVISION'S GREATEST HITS
136	115	115	54	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
137	132	136	31	STANLEY JORDAN BLUE NOTE BT 85101/CAPTOL (8.98) (CD)	MAGIC TOUCH
138	136	135	97	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
139	139	120	22	SOUNDTRACK ● MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
140	142	146	5	BIG AUDIO DYNAMITE COLUMBIA BFC 50220 (CD)	THIS IS BIG AUDIO DYNAMITE
141	146	145	114	SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
142	113	94	19	UB40 A&M/VIRGIN SP 6-65090/A&M (6.98)	LITTLE BAGGARIDDIM
143	134	111	36	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
144	137	126	116	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)	SPORTS
145	168	168	22	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
146	112	112	25	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
147	162	190	3	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
148	135	113	12	MAURICE WHITE COLUMBIA FC 39883 (CD)	MAURICE WHITE
149	152	164	4	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
150	140	122	38	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
151	144	127	40	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
152	178	189	3	DIVINYLS CHRYSALIS BFV 4151114 (8.98)	WHAT A LIFE
153	157	161	8	KURTIS BLOW MERCURY 826 141-1/POLYGRAM (8.98)	AMERICA
154	160	188	3	KIRI WITH NELSON RIDDLE AND HIS ORCHESTRA LONDON 414 666-1/POLYGRAM (9.98) (CD)	BLUE SKIES
155	159	165	107	U2 ▲ ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	151	141	17	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
157	148	153	66	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
158	127	129	4	CHRISTOPHER CROSS WARNER BROS. 25341 (8.98) (CD)	EVERY TURN OF THE WORLD
159	149	121	10	THE O'JAYS P.I.R. ST 53015/MANHATTAN (8.98)	LOVE FEVER
160	150	156	20	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
161	165	172	140	Z Z TOP ▲ ⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
162	158	151	17	THE FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
163	147	147	9	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
164	107	86	9	RAY PARKER JR. ARISTA AL8-8280 (8.98)	SEX AND THE SINGLE MAN
165	161	138	60	GLENN FREY ● MCA 5501 (8.98) (CD)	THE ALLNIGHTER
166	163	142	41	JESSE JOHNSON'S REVUE ● A&M SP-6-5024 (6.98) (CD)	JESSE JOHNSON'S REVUE
167	141	132	37	THE POWER STATION ▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION
168	187	192	3	ARMORED SAINT CHRYSALIS BFV 41516 (8.98)	DELIRIOUS NOMAD
169	173	173	58	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
170	194	199	7	THE DREAM ACADEMY WARNER BROS. 25265 (8.98)	THE DREAM ACADEMY
171	NEW			ANTHRAX ISLAND 90480/ATLANTIC (8.98)	SPREADING THE DISEASE
172	177	183	5	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
173	169	171	10	JACK WAGNER QWEST 25318/WARNER BROS. (8.98)	LIGHTING UP THE NIGHT
174	179	182	129	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
175	180	185	32	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
176	109	100	29	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
177	184	176	603	PINK FLOYD ● HARVEST SMAS11163/CAPTOL (8.98) (CD)	DARK SIDE OF THE MOON
178	183	186	57	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
179	164	143	8	JOE LYNN TURNER ELEKTRA 60449 (8.98)	RESCUE YOU
180	182	187	3	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK
181	130	130	8	SAXON CAPITOL ST-12420 (8.98)	INNOCENCE IS NO EXCUSE
182	153	144	16	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
183	171	169	44	RUN-D.M.C. ● PROFILE PRO1205 (8.98) (CD)	KING OF ROCK
184	172	177	34	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
185	NEW			KASHIF ARISTA AL8-8385 (8.98)	CONDITION OF THE HEART
186	NEW			BETTE MIDLER ATLANTIC 81291 (8.98)	MUD WILL BE FLUNG TONIGHT
187	154	160	100	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
188	191	163	30	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056 (CD)	HIGHWAYMAN
189	121	116	9	TOMMY SHAW A&M SP-5097 (8.98)	WHAT IF
190	185	175	10	WYNTON MARSALIS COLUMBIA FC 40009 (CD)	BLACK CODES (FROM THE UNDERGROUND)
191	189	194	63	DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
192	175	137	17	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
193	166	170	8	THE OUTFIELD COLUMBIA BFC 40027 (CD)	PLAY DEEP
194	186	180	11	CHEECH & CHONG MCA 5640 (8.98)	GET OUT OF MY ROOM
195	NEW			VARIOUS ARTISTS WINDHAM HILL WH-1040/A&M (9.98)	PIANO SAMPLER
196	170	159	24	CAMEO ● ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98) (CD)	SINGLE LIFE
197	197	197	48	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
198	174	152	23	AC/DC ● ATLANTIC 81263 (9.98) (CD)	FLY ON THE WALL
199	190	179	10	JOHNNY WINTER ALLIGATOR 4742 (8.98)	SERIOUS BUSINESS
200	176	150	17	BOOGIE BOYS CAPITOL ST-12422 (8.98)	CITY LIFE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

A-Ha 36	Phil Collins 115, 123, 21	Corey Hart 65	Loverboy 32	Robert Palmer 102	SOUNDTRACKS	U2 155, 117, 174
ABC 45	Elvis Costello/The Attractions 124	Heart 1	Madonna 75, 120	Ray Parker Jr. 164	Amadeus 178	UB40 142
AC/DC 198	Marshall Crenshaw 133	Don Henley 136	Yngwie Malmsteen 104, 134	Teddy Pendergrass 180	Back To The Future 139	Luther Vandross 150
Bryan Adams 19	Christopher Cross 158	Hiroshima 149	The Manhattan Transfer 134	Tom Petty And The Heartbreakers 66	Beverly Hills Cop 131	VARIOUS ARTISTS
Aerosmith 37	Cruzados 95	The Hooters 59	Barry Manilow 47	Phantom, Rocker & Slick 82	The Big Chill 141	Piano Sampler 195
Alabama 86	The Cure 93	Whitney Houston 9	Mannheim Steamroller 129	Pink Floyd 177	Krush Groove 79	Television's Greatest Hits 135
The Alarm 48			Marillion 97	The Pointer Sisters 61	Miami Vice 2	A Winter's Solstice 103
Anthrax 171	Roger Daltrey 57	INXS 44	Wynton Marsalis 190	The Power Station 167	Rocky IV 43	Stevie Ray Vaughan 62
Arcadia 35	Morris Day 76	Iron Maiden 22	John Cougar Mellencamp 3	Prince & The New Power Generation 107	St. Elmo's Fire 88	W.A.S.P. 49
Armored Saint 168	Debarge 151	Isley/Jasper/Isley 77	Miami Sound Machine 90	R.E.M. 116	Sweet Dreams 29	Jack Wagner 173
Artists United Against Apartheid 31	The Del Fuegos 163	The Isley Brothers 147	Bette Midler 186	Ratt 101	White Nights 30	Wang Chung 85
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The Clash 96	Amy Grant 109	Lisa Lisa/Cult Jam With Full Force 156	The Outfield 193			
Clarence Clemons 80	Daryl Hall & John Oates 105					

EMI FORGES LINK WITH CHINA

(Continued from page 1)

company which, perhaps through an administrative oversight, still retains title to our original plant in Shanghai. We have also maintained an ongoing and dominant presence in Southeast Asia through our companies in Hong Kong and Singapore."

Menon characterizes the agreement as "extremely difficult to negotiate, since the economic infrastructure as it exists there is very difficult for foreigners to fully understand." Consequently, the EMI chief notes, there were a series of visits exchanged between CRC and EMI/Capitol officials to lay the groundwork for the deal.

Key executives in negotiating the arrangement were EMI's Lachie Rutherford, regional director for EMI Music China and Southeast

Asia; Capitol Magnetics president Ed Khoury, Capitol Industries vice president Ralph Cousino and Menon himself. Principal negotiators for CRC were Deng Yu and Zhao Chen.

As suggested by the key points in the deal, the primary focus of the association is tape technology, although Menon maintains that the deal leaves the door open for a much broader exchange. "In some respects, [the Chinese] have yet to achieve a major cassette presence," he notes.

"In the outer provinces, they have an enormous population of fairly rudimentary disk playing equipment. They also have a flexible plastic disk that now represents perhaps 70% of their overall market. It's an inexpensive 10-inch format."

Technological change in China is

proceeding rapidly at other levels of the industry, however. Although consumer playback equipment represents a much lower standard than seen in the West, Menon notes a recent drive to bring modern multi-track recording technology to Chinese studios. "We were absolutely amazed at the standards of equipment they now have," he reports. "When you spend time with their technologists, they are already working with highly sophisticated professional equipment, so they now have the base for technological advance in manufacturing."

Menon also characterizes the CRC technologists as "fanatical in regard to product quality."

As for the repertorial element in the agreement, initial provisions are modest. EMI/Capitol and CRC will

have first option rights to each others' classical repertoire in their respective territories, but during the first year of the agreement, effective Jan. 1, the number of titles forecast is between five and 10. Moreover, that exchange will focus on classical Chinese idioms; other, popular genres are not covered.

Menon sees an expansion into other idioms as a potential area for further agreements, but he also minimizes the current significance of such product in light of the Chinese market's perceived interests.

The deal also allows for a "substantial" increase in the number of titles CRC will license to EMI for exploitation in Hong Kong, the Philippines, Taiwan, Singapore, Malaysia, Thailand and Indonesia.

BPI PLEA ON TAPE LEVY

(Continued from page 7)

agenda," moving into a more satirical sphere, were: "Scratch head and wonder why such an obvious decision hadn't been made years ago," and "blame the last government," finally moving on to "any other business."

There were no signatures, just the name and address of BPI. The record industry group is anxious not to get into a verbal sparring match over the rights and wrongs of a blank tape levy, but it is known that the blank tape manufacturers' trade organization is girding its loins for a renewed battle as the government considers its final position.

The last Green Paper consultative document recommended a levy on both blank and audio tapes.

VIDEO DEALERS FEAR INSURANCE RATE HIKES

(Continued from page 1)

According to Fidelity representative John Happy III, a typical store with \$50,000 in inventory may now be paying \$600-\$800 annually for a so-called "all-risk" liability policy. That spread is likely to be at least \$1,000 to \$1,200 in 1986.

It's the theft-loss portion of liability coverage that worries carriers, Happy says. There are two main segments: burglary and non-return VCR rentals.

"We are just looking into this," says John Pough, an Orange County store owner and president of VSDA. At his two Video Cassettes

Unlimited stores, he says, "We must get two or three calls a day" from concerned dealers.

Fidelity's Happy says he first approached VSDA at the group's annual convention last August in Washington, D.C. "We are not officially endorsed," he says, adding that he made another trip to VSDA's administrative office in Cherry Hill, N.J. a month and a half ago.

Happy says he hopes to have included in the coverage package members of the National Assn. of Recording Merchandisers (NARM), VSDA's affiliate group.

Among VSDA members who have led an effort to stem what he calls an approaching crisis is Rudy Neely, owner of Video Show here in suburban Fullerton. He says he and his wife, Chris, found VSDA members were surprised this past August by how rapidly rates are shooting up.

"Some rates are doubling, and many stores are finding their present insurance carrier will not renew them," says Neely, who was elected to VSDA's board at the convention. Neely and his wife, having learned of Fidelity's coverage package, are

now covered by Fidelity.

Not all video store operators share Neely's alarm. In Cincinnati, Jack Messer, owner of the eight-unit Video Store and the one incumbent re-elected to VSDA's board, says, "I've heard all about this, and I called my agent. I have no problem."

In Denver, VSDA chapter organizer Fred Brooks at Video + Inc. is among those dealers concerned about "alarming" rate hikes. "We have just had to go out of state," he says of obtaining coverage for his four-year-old nine-unit chain.

"From what we understand, carriers are just taking a bath generally [on store insurance] and cannot recoup losses," he says. "I don't feel this is directed at our [video retail] business. We are not being segregated or singled out in any way."

Brooks says rate hikes reported from Colorado dealers now contacting him range "from 30% to 60%."

In Tampa, Art Ross, owner of Tampa Video Station and a VSDA board member, says the reason for spotty reaction by dealers is "because state laws differ."

Ross says he has heard from one

dealer who is fearful of being "kicked out of the strip center because the landlord says the video store's lack of coverage jeopardizes the whole center."

"Our agent has told us State Farm is no longer writing video stores under any condition," Ross says. He adds that many insurance companies have finally decided stores do not take the proper precautions.

"From the very beginning [in 1979], our franchiser, George Atkinson, told us to treat the store as though it were a jewelry store. I have a \$4,000 roll-down front grill with four padlocks. Our alarm system is so sensitive we test it each night by jingling our keys from the middle of the store—it amplifies sound 100,000 times."

Happy says Fidelity receives relatively few inquiries "because we cannot advertise" until VSDA officially endorses the agency. If that happens and Fidelity publishes its brochure, he says, "the flood will commence."

One problem with video stores, Happy says, is that many proprietors are not familiar with insur-

ance and the many technical aspects. Many leave such details to an accountant. Happy speaks of "limited contracts" and advises dealers to familiarize themselves with terms such as "named perils" in clauses.

Neely relates a dilemma many shopkeepers face: "Our shopping center lease requires we carry \$1 million in liability. You would think that the landlord could therefore advise you where to buy coverage. But he told us he was in the landlord business and not the insurance business."

Happy says he is aware that most NARM member chains stock video, but indicates they are still classified as record/tape stores, a category heretofore of little concern to carriers because stores do not carry what insurance companies refer to as "highly targeted, or 'fencible' merchandise—VCRs and so on."

In addition, some carriers will write policies for larger video specialty chains such as National Video, which has more than 500 stores. Happy says chains must have more than 200 stores before some carriers will write policies covering theft losses.

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CAPITOL TO DISTRIBUTE MGM/UA VIDEO

(Continued from page 1)

went on for several months before a deal was made, Davis says. "Needless to say, we've talked to all the [video] labels." No other deals are set at present, he adds.

There are over 300 videocassette titles in MGM/UA's catalog, and more than 100 laserdisk programs. Capitol will be carrying all of them,

Davis says.

Capitol already distributes a number of smaller video labels. On line are Sony Video Software Co., Prism Entertainment's Marvel Comics and Silver Screen Edition lines, Rhino Video, Pioneer Artists (laserdisk), Continental Video, Maljack Productions Inc. and RKO Home Video. Davis claims his company has had "remarkable success" with these manufacturers.

Video distributor response to the MGM/UA move was mixed. "I don't think it will affect the business," says Win Records & Video's Sam Weiss. "Having one label is not enough. You must have all the labels to be an effective force in video distribution, because stores like to use one distributor."

"The effect is on the big accounts," says one retailer of the record distributors who are handling video. "They really don't understand the rental market."

Looking at MGM/UA's agreement with Capitol, one distributor says, "MGM/UA has just had a hell of a performance" in terms of gen-

erating a sell-through market for its product in 1985. "They're probably disgusted to see the [video] retailers have not reacted to that."

Between 40% and -50% of his record accounts are currently involved with video in some way, Davis says, and he predicts that "with a significant line like MGM/UA, we can increase that markedly."

Capitol will be one of the most important players in MGM/UA's distribution network by the end of 1986, projects Melnick: "I expect them to be in the top five of our distributors."

One of the reasons for this may be that Capitol is carrying relatively few lines at present. "Here is a distributor that only has a couple of lines, and will certainly be able to focus their attention on all our product," Melnick says.

Manufacturers have been making frequent complaints that distributors have been drowning product from the majors in a flood of minor titles.

Record retailers are more sale-oriented than video specialty stores,

Melnick maintains, and thus any boost in sales to them will result in increased sales to consumers.

He sees the Capitol link as an "opportunity for the record retailer to be able to work with people that they're comfortable with and have experience with."

Merchandising skills were among the major reasons MGM/UA decided to link up with Capitol, Melnick says, noting the staff of 37 people the company has working in the area. These people will now be working on video as well as audio product.

Another area where Capitol has strength, according to Melnick, is in dealing with a sale-oriented marketplace. For a video distributor, Capitol has very deep financial pockets, and an ability to stock inventory deeply and move it out quickly.

Capitol has some 120 salespeople. According to Davis, they'll be giving "person to person" attention to MGM/UA's product. Most indie distributors do their selling via the telephone.

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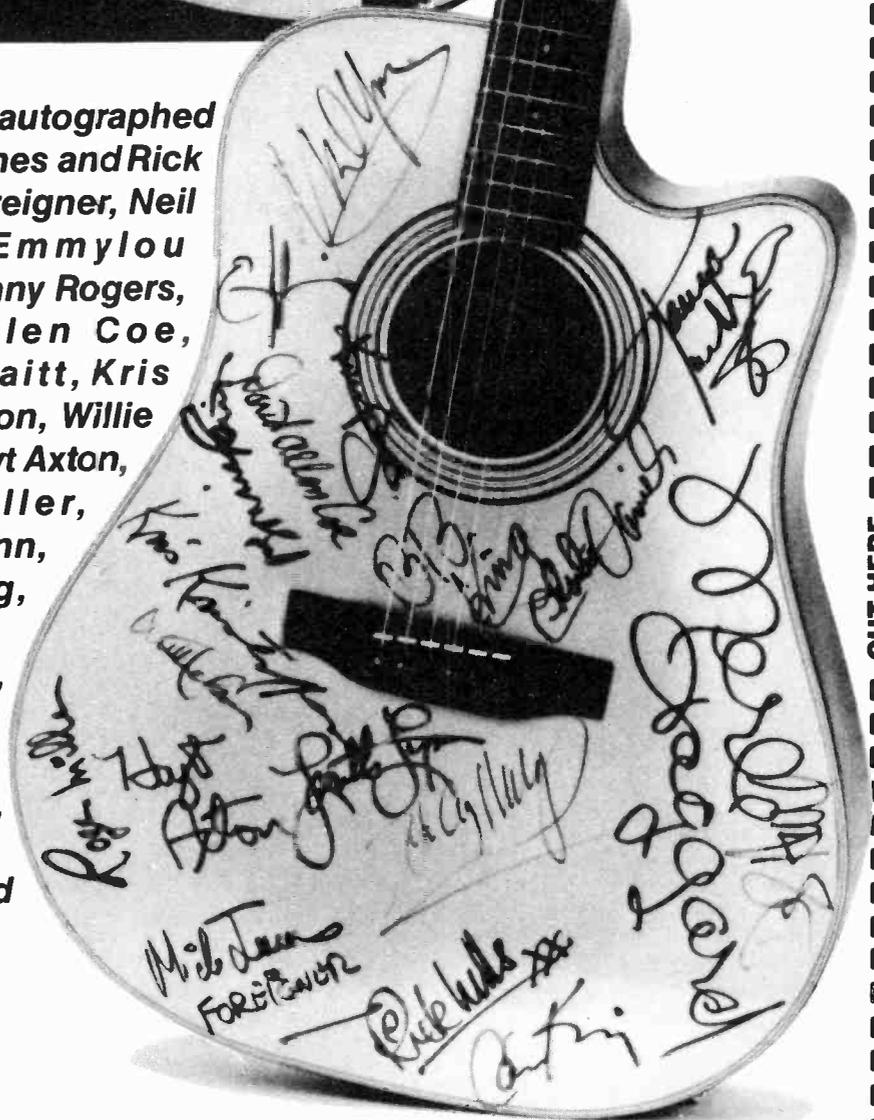


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Cougar Concert-Goers Get Unusual Refund Offer

BY KIM FREEMAN

NEW YORK John Cougar Mellencamp made what appears to be an unprecedented gesture last week when he offered to refund the \$17.50 ticket price of his Dec. 6 Madison Square Garden concert.

The Garden began making the refunds Wednesday (11) morning, and the opportunity extends through Wednesday (18). The number of tickets returned will not be made public, say all parties involved.

Mellencamp made the refund offer after a malfunctioning circuit breaker killed the sound twice early in his show. After calling an impromptu 20-minute intermission, the Riva/PolyGram star returned to say, "I'm so upset about this . . . If you have your ticket stub, this one's on me." The show then proceeded uninterrupted for roughly two hours (see review, page 47).

The 20,000 tickets for the show sold out in a day and a half. If all the people who attended the concert returned their stubs, Mellencamp would be out \$350,000. He alone will bear the expense.

Veteran promoter Ron Delsener, who handled the concert, says he's "never known an artist to make an on-the-spot decision like this."

"The sound went out on two songs," Delsener continues. "That's a major thing to him. To others, it wouldn't be."

"I felt bad for John. Not for myself, not for the audience, not for the Garden. He had waited so long to play the Garden and then this happens."

At Cougar's request, his management company, Champion Entertainment, and his public relations firm, the Howard Bloom Organization, are keeping a low profile on the subject. As Champion's Jeb Brien puts it,



"John said it all at the show."

During his show, Mellencamp briefly called attention to the plight of small American farmers, asking concerned attendees to write their congressmen to heighten awareness in Washington. While he did not ask for contributions to Farm Aid, the farmers' benefit Mellencamp helped organize and performed at, there is a strong possibility that the organization's coffers will see some of the ticket refund money.

WNEW-FM New York music director Mark Chernoff reports that several listeners have called to say they are sending their \$17.50 to Farm Aid. WNEW's air staff had made that suggestion subtly, as has WDHA Dover, N.J.

There was also speculation last week that Mellencamp may donate the remainder of the unreturned ticket revenues to Farm Aid. However, Champion, the Bloom Organization and Farm Aid representatives Buddy Lee Attractions had not heard anything to that effect at presstime.

INSIDE TRACK

NOW THAT General Electric will acquire RCA, is the time riper for MCA to acquire the RCA record division? Track still sees the Justice Dept.'s negative attitude about fewer majors as the biggest hurdle to any such endeavor.

SICK CALL: Track smilingly reports that Rick Blackburn, CBS Nashville mahoff, has returned to work after perforated ulcer surgery. Former Billboard owner/executive Rog Littleford is in intensive care in a South Florida hospital, following lobar surgery . . . George Greif and Sid Garris put their New Christy Minstrels and their W.L.A. building at La Cienega and Beverly Blvd. on the block in an ad last week in the Wall Street Journal . . . A Los Angeles Superior Court jury awarded Rosy Publishing \$575,000 in damages in a suit, charging breach of contract, against Dick Griffey and Solar Records. The suit accused the defendants of being aware of Leon Sylvers III's binder with Rosy Publishing, yet inducing him to work at Solar Records . . . Lotsa talk stemming from a recently-called Adele Industries creditors' meeting. Seems the Sutton Bros. and Julie Cohen are now much more involved in Congress Video. They were the principals in Adele Industries . . . Emmis Broadcasting, which operates WENS Indianapolis, WLOL Minneapolis, KSHE St. Louis and KMGG L.A., all FMers, is offering \$50 million in debentures through Morgan Stanley & Co., with \$22.4 million of that intended amount targeted to pay off existing bank debt, \$21.8 million for repurchase and the balance for general corporate purposes.

BOB SKAFF, one-time promogul, has returned to the industry in his hometown, Cleveland, being associated with Joe Simone . . . Now that Elliot Goldman is with RCA (Billboard, Dec. 14), wags wonder how soon Aaron Levy, now at Elektra, will rejoin his old teammate . . . Don "Soul Train" Cornelius has purchased the old Mack Sennett studios in the Silver Lake area of L.A. for a reported \$1.7 million . . . Watch for MPAA to put its long-awaited microfiche program under the aegis of Michael Pfeiffer into operation in the third quarter of 1986. Pfeiffer was the force behind the Christian Music Publishers' catalog effort, after which the MPAA is patterning its concept . . . The FCC has granted the 11-year bid of 65-year-old broadcaster Simon Geller to renew the license for his classical music station WVCA-FM Gloucester, Mass. Feds were irate because they alleged Geller violated their requirements for news and public affairs programming by airing longhair recordings almost continuously. Geller was backed in his fight by the Capital Legal Foundation.

WATCH FOR A&M to release its first special interest prerecorded video soon, in which Beau Bridges hosts a how-to session for prospective parents. Herb and Jer shutter the label's home office from Dec. 23-Jan. 2, an annual hiatus . . . A Weatherford, Tex. unit headed by Officer Dave Wallace recently hit Bill's Tapes & CB, 1110 N. Main, with the help of ALARM's Bud Richardson, seizing more than 2,600 allegedly counterfeit tapes, mostly Latin product. Bill Ratliff, who operates the retail shop, has been named in a Parker County court complaint, with the possibility of charges being filed by the country attorney . . . Word from Chicago is that Handleman Co. could end up with 10% of the \$26.1 million in cumulative settlement provided by major branch-distributed defendants in the consolidated class action, charging price-fixing, in federal district court there . . . K mart, Handleman's biggest customer, is selling "Beverly Hills Cop" videos at \$23.97 and other big sellers like "Raiders" and "Trading Places" at \$21.97 . . . Terry Woodward of the Disc Jockey stores in the mid-South has put five Hitachi DA 5000 CD players into each of his 29 outlets in a test. He's found his small town locations don't normally have electronic hardware dealers who will carry CD units . . . Mike Goldwasser and Mike Parkinson of the Starship stores out of Atlanta have bought Dennis Young's computer software program for industryites, particularly retailers.

BRUCE OGILVIE OF ABBEY ROAD, the Santa Ana, Calif. one-stop, has installed his dad, Bruce Sr., as general manager of Chateau East, the Anaheim 45/LP pressing plant, which the younger Ogilvie purchased from Steve Haggard . . . Don't expect A&M ad chief Rob Gold to be around the HQ for about two weeks after April 20. That's when the eligible bachelor takes the Lohengrin step with Ava Rosenthal . . . Walk Through Entertainment, the publicly held Denver firm which created the audio/visual rock memorabilia/video traveling show for aud-arena exposure, has petitioned for Chapter 11 reorganization. The show played stints in Kansas City, Detroit and Memphis with Pepsi-Cola sponsorship and then dropped the remainder of its 1985-86 road schedule . . . Don Henley and Sam Harris did surprise stops last week at Tom Noonan's UCLA marketing course, with Harris previewing his new Motown album . . . On the heels of the proposed \$35 million 18,000-seat Westdome, a huge arena in Santa Ana, developer C.J. Racine plans to build a big-seater in Newport Beach, Calif.

Edited by JOHN SIPPEL

Independent Label Hits It Big With TV Theme Collection

BY PAUL GREIN

LOS ANGELES "Television's Greatest Hits," the two-record set of theme songs released last August on Manhattan-based Tee Vee Toons Records, is proving to be one of the most significant independent label hits of the year.

The album, which sprints 20 notches to number 135 on this week's Top Pop Albums Chart, has

sold more than 200,000 copies, according to label president Steve Gottlieb.

Gottlieb says he's been approached by several major labels seeking to pick up distribution of the album, but has steadfastly resisted, even though he acknowledges the album would probably be selling more units if it were going through a major.

"Selling more records is a short-

sighted trade-off for the possibility of having a distribution channel," he notes. "And my distribution channel is going to be able to handle more than just records. We can take an act and merchandise it and do the book, the home video, the paraphernalia."

Gottlieb says he doubts that a major could have gotten a unique project like this off the ground. "If last August we'd accepted a deal from one of the majors, I'm certain that it would have been a novelty record. It would have been a blip. They would have shipped a lot of product and it would have all come back.

"They can clearly move more product when they're geared up to do it, but they're set up for the path of least resistance. This is a record that needs to be actively sold."

Gottlieb says he believes the independent distribution picture is going to brighten in the next few years. One reason, he says, is that the high costs of video and independent promotion will increasingly allow majors to sign only "sure-shot" acts, leaving a larger pool of unsigned artists for independent labels to pursue.

For all independents, Gottlieb says, "The key is to go after niches

you can defend as opposed to a genre of music which you can't defend." For Gottlieb that niche will encompass other tv-related products, including a second volume of "TV's Greatest Hits," now set for release next May. But his label and distribution setup won't be limited to tv spinoffs.

"We're definitely going to handle home video," he says. Gottlieb also plans to sign artists.

While he intends to hold onto distribution of the album for the U.S., he recently signed with A&M of Canada to release it there. And Tommy Boy Records is distributing a single from the album—a version of the "Jetsons" theme—because Gottlieb acknowledges that he can't effectively work radio.

Gottlieb says his main strength is in distribution. "For a lot of people, distribution is a pain in the neck. I think having access to that pipeline is the name of the game. I've had tremendous support from the head buyers at the top 20 chains in the country—most of all, I guess, because none of them believed we could do it."

Gibson Sold to Oklahoma Firm

NASHVILLE The Gibson Guitar company here will be sold to Phi-Technologies, an electronics firm based in Oklahoma City. The deal is expected to be completed within two weeks. Included in the purchase, for between \$5 million and \$10 million in cash and notes, is the Gibson string and accessories operation in Elgin, Ill.

Phi-Technologies is a partnership made up of Henry Juszkiewicz, David Berryman and

Gary Zebrowski. Berryman says that he and Juszkiewicz will move to Nashville to "take an active, day-to-day role" in the company's management.

Because of Phi-Technologies' involvement in electronics manufacturing, Berryman says he is looking to expand Gibson's product line to include amplifiers and related items.

There will be no geographical consolidation of the two Gibson plants, according to Berryman. EDWARD MORRIS

Streisand in HBO Special

LOS ANGELES HBO will showcase "Barbra Streisand—The Broadway Album" on Jan. 11 as the superstar returns to television for the first time in more than a decade.

The special, directed by filmmaker William Friedkin ("The French Connection," "To Live And Die In L.A."), features documentary footage of Streisand in the studio cutting "The Broadway Album," several of the promotional video clips—including "Somewhere," also shot by Friedkin—and an interview which Friedkin conducted with Streisand covering her musical career. Appearing in the behind-the-scenes footage are composer Stephen Sondheim, film director Sydney Pollack and music executive David Geffen.

The Columbia album cracks the top five on this week's Top Pop chart, while the single, "Somewhere," jumps to number 71. No home video plans have been disclosed.



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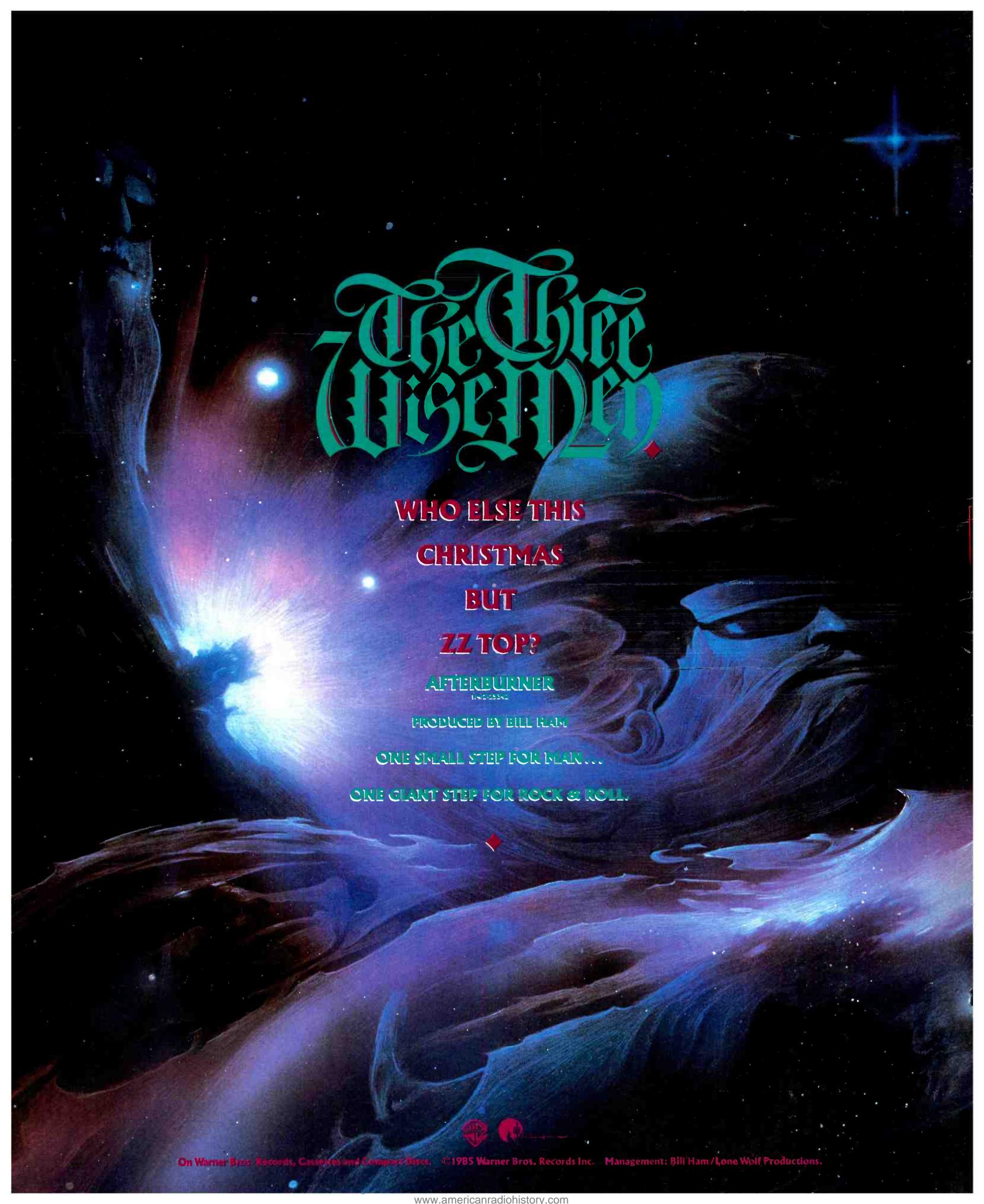


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