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NEWSPAPER



VOLUME 98 NO. 2

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JANUARY 11, 1986/\$3.50 (U.S.)

WEA, PolyGram Revamp Returns for New Year

This story prepared by John Sipel in Los Angeles and Fred Goodman in New York.

NEW YORK WEA and PolyGram Records greeted 1986 with major changes in their pricing and returns policies.

In a complete revamping of its sales system, PolyGram has scrapped its suggested list prices in

favor of a letter code system. The company has also revamped its return and accrual allowances and re-adjusted prices on several jazz and classical series.

WEA's move centers on a newly instituted returns policy for music videos, but also modifies that company's audio product return policy slightly and beefs up its midline al-

(Continued on page 76)

YULE: RECORDS MILD, VIDEO WILD

Vid Sell-Through

Under Dealers' Tree

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

LOS ANGELES Christmas 1985 will go down as the climax of video specialty store sell-through, with retailers and distributors estimating that sales doubled for most stores and tripled for many.

The achievement did not come smoothly, however. Many vendors and distributors report product shortfalls; and wholesalers complain that retailer buying habits have not kept up with a changing marketplace. Overall, though, the

(Continued on page 79)

Music Lags Without Mega-Hits

BY GEOFF MAYFIELD

NEW YORK Mild sales increases were the rule for most record and tape retailers this holiday season.

Despite a strong start during

How '86 Retail \$\$ Will Be Spent, p. 78

Thanksgiving weekend (Billboard-Dec. 14), a shorter selling season, the early onslaught of harsh winter weather and a noticeable dip in the performance of chart leaders combined to produce a far smaller sales increase than music merchandisers had come to expect in the final quarter.

"Our top 25 albums and cassettes were weak, 25%-30% off last year," says Jack Eugster, president of the 454-store Musicland chain.

Retailers say the big sales star for the holidays was neither an artist nor a label, but a product configuration: the Compact Disc.

The laser-read format received unanimous acclaim from retailers participating in Billboard's fourth quarter survey, with most shuddering to think how they might have fared without the dramatic growth of CD sales.

"Without the Compact Disc, this season would not really have been as rosy," says David Blaine, vice president and general manager of the 25-store Washington, D.C.-based Waxie Maxie chain.

A few chains report mild drops against last year, with even fewer reporting a boom selling season. However, the outcome was far from dismal.

(Continued on page 78)

Capitol to Dupe Optically

BY SAM SUTHERLAND

LOS ANGELES Capitol-EMI is mating optical disk technology and digital audio processing in a new cassette duplication process permitting high-speed replication from a "tapeless" digital source.

Capitol's new system, slated to begin producing finished tapes this March, replaces conventional ana-

log tape generations at the mastering and duplication stages with industrial laserdisks—in Capitol's case, a seven-inch optical disk stor-

(Continued on page 76)

Pan-European Media Meet Set

LONDON The first International Music & Media Conference will be staged in Montreux, Switzerland, in conjunction with the prestigious Golden Rose competition, which runs May 8-11.

The conference, to be staged jointly by European Music Report, Billboard magazine and the Golden Rose organization, will be the initial pan-European meeting for radio and tv executives, programmers, producers and disk jockeys. It's also expected to serve as a major mar-

(Continued on page 9)

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RIAA May Push Anti-Duping Chip

BY BILL HOLLAND

WASHINGTON The Recording Industry Assn. of America (RIAA) may seek a Congressional mandate to place an anti-home taping chip in cassette decks. The chip would make it impossible to tape pre-recorded music software encoded with the system.

The RIAA, along with its pro-home taping bill lobbying group, the Coalition to Save America's Music, and CBS Labs, last week ap-

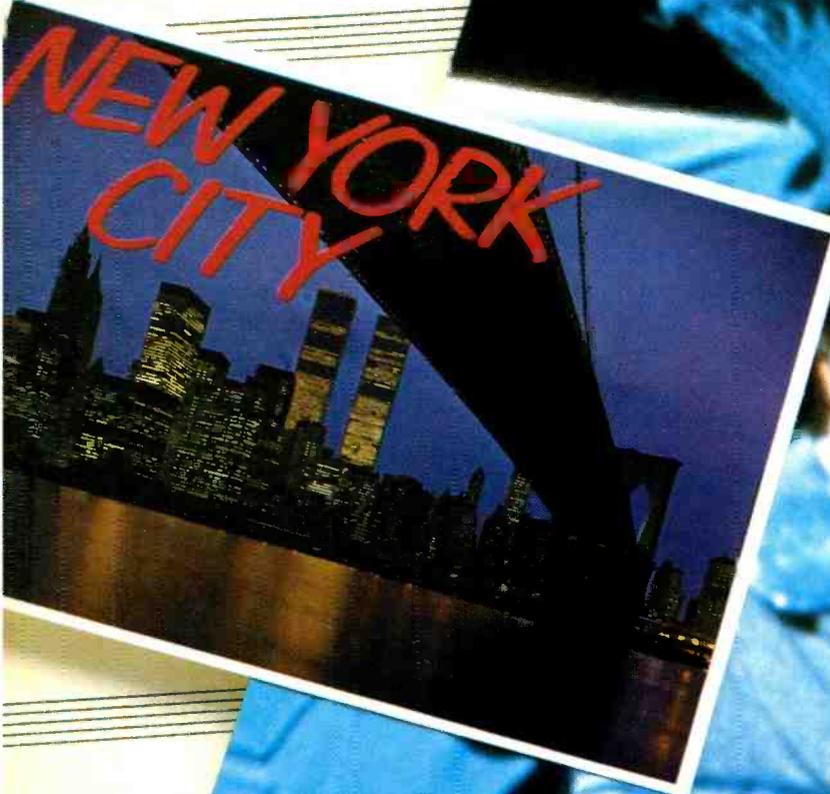
(Continued on page 67)



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IN THIS ISSUE

VOLUME 98 NO. 2

JANUARY 11, 1986

1 NEWS ▶The Christmas sales picture was mild for records, wild for video. ▶WEA and PolyGram have made major changes in pricing and returns policies. ▶Capitol-EMI is readying a new "tapeless" cassette duplication system. ▶The RIAA may push for legislation mandating the use of an anti-home taping chip. ▶The first International Music & Media Conference is set for May. ▶3/The CES is once again a major video software venue. ▶Gold and platinum albums were up in 1985, but gold singles were down. ▶The two main radio trade groups are close to unification. ▶4/Whitney Houston has six nominations for the 13th annual American Music Awards. ▶6/Rick Nelson was the first pop star to demonstrate the power of television in launching a career.

4 Executive Turntable	66 Album & Singles Reviews
16, 72 Newsmakers	75 Classical
59 Gospel	75 Latin
59 Jazz	80 Inside Track
61 Dance Trax	

9 INTERNATIONAL ▶A report to the Council of Europe calls for European copyright and tax reforms.

10 COMMENTARY ▶Guest Columns: Fighting apartheid with royalties; why a Rock Hall of Fame? ▶Letters.

14 RADIO ▶WPLJ tops the New York market in the Fall Arbitrons. ▶Out of the Box. ▶Newline. ▶15/Vox Jox. ▶17/Yesterhits. ▶18/Promotions.▶21/Featured Programming.

22 RETAILING ▶Musicland has begun accepting the Discovery charge card. ▶24/New Releases. ▶25/On the Beam.

28 VIDEO RETAILING ▶A bar code standard for the video software industry has been approved.

35 VIDEO MUSIC ▶Australian clip and long-form production had a boom year in 1985. ▶36/MTV Programming. ▶37/Newline. ▶New Video Clips.

38 PRO AUDIO/VIDEO ▶The Colossus, a new discrete four-channel digital audio processor, is now being marketed. ▶57/Video Track. ▶Audio Track. ▶Sound Investment.

CES-1 CONSUMER ELECTRONICS SHOW PREVIEW

40A HOME VIDEO ▶Videocassette titles now available pass the 40,000 mark. ▶Newline. ▶43/Fast Forward.

48 TALENT ▶Pat Benatar sees both her music and image as being in transition. ▶49/Talent in Action.

51 COUNTRY ▶Woody Bowles stresses teamwork and capitalization in management perspective. ▶Nashville Scene.

55 BLACK ▶Inner City Broadcasting intends to step up its concert activities. ▶The Rhythm & the Blues.

62 CLASSIFIED ACTIONMART

65 CANADA ▶The Class of '85 promotion of domestic talent is called "a qualified success."

76 UPDATE ▶Newline. ▶Calendar. ▶Lifelines. ▶New Companies.

CHARTS ▶6/Chartbeat: Lionel Richie's "Say You, Say Me" holds at No. 1 for the fourth straight week.

Top Albums

20 Rock Tracks
22 Midline
25 Compact Discs
54 Country
58 Black
59 Inspirational
74 Top Pop
75 Latin

Hot Singles

21 Adult Contemporary
51 Country Singles Action
53 Country
55 Black Singles Action
57 Black
60 Dance/Disco
68 Hot 100 Singles Action
69 Hot 100

Top Video/Computer

26 Computer Software
28 Kid Video
31 Videocassette Rentals
46 Videocassette Sales

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Video Software Companies Return to CES

Several Significant Developments Expected in Las Vegas

BY TONY SEIDEMAN

NEW YORK Propelled by ever-increasing VCR penetration, the Consumer Electronics Show (CES) has returned to its place as a major video software venue. Several notable industry developments are probable at the Las Vegas event, which begins Thursday (9) and runs through Sunday (12).

Unlike the near boycott of recent shows, virtually all major video software companies will have representatives at this year's Winter CES, and a number will be exhibiting.

Among the important trends:

• Video franchise chain National Video will reportedly be announcing that three of the top 10 video software manufacturers have signed up for a videocassette pay-per-view program that will have outlets putting down a small initial sum for programs, then paying out as much

as 60% of their rental take.

• A sharply increased amount of 8mm video product, including, potentially, some hit titles. Virtually all of such product would be handled by Sony Corp.'s hardware division, not Sony Video Software Co., which ordinarily handles home video titles for the firm. At presstime, no confirmation was available as to what titles would be available, or when they would be released.

• A reversal in the seemingly inexorable decline in the prices of both hardware (see story in CES special section) and blank tape. Such major blank tape firms as Maxell, Memtek, 3M, BASF, Sony, JVC, Fuji, TDK and Kodak are reportedly planning boosts as high as 5% in response to recent currency fluctuations and raw material price increases.

• Increasing video franchise involvement with mass merchandise and alternative software outlets.

Coming from National Video will be its "Movie Express." "You lease the space directly to the National Video franchisee, and we provide the franchise to run the business, and he'll pay the rent," explains National Video head Ron Berger.

The Poppingo Video chain will also be present and looking for new retail business. Its major aim will be to talk with the software vendors, says president Byron Boothe. "I think you're going to see the consolidation of franchisors and chains," he says of some of the probable results coming out of the show and the market.

Besides retailers and manufacturers, a number of important distributors will also be present at CES. "Video has come back to the CES show this year, that's for sure," says VTR Distributors executive vice president Bill Pilossoph. "All the majors are at least going to

(Continued on page 75)

RIAA Wrap-up: '85 Singles Certifications Droop

LP Platinum, Gold Tally is Best in Years

BY PAUL GREIN

LOS ANGELES There were 65 platinum albums in 1985, the greatest total in five years, and 138 gold albums, the highest tally in four years. That's the good news in the year-end statistics announced by the Recording Industry Assn. of America (RIAA). The bad news is that there were only nine gold singles during the year, the lowest total since 1964.

Warner Bros. was the year's top combined label, with 11 platinum and 23 gold albums. Atlantic was a strong runner-up in the platinum album count, with nine; while MCA scored a major upset by finishing second in gold album competition, with 15.

U2 and Phil Collins were the top artists in terms of platinum albums, with three each. Hank Williams Jr. and the Talking Heads were the champs in terms of gold albums, with four each. U2 and Collins both record for the Atlantic group of labels; Williams and the Talking Heads both record for Warner Bros. labels.

The top artist in singles activity was Madonna, who scored an impressive three of the year's nine gold singles: "Like A Virgin," "Crazy For You" and "Angel"/"Into The Groove." The latter title was the year's only 12-inch to be certified gold.

Fifteen albums by black artists were certified platinum in 1985, up dramatically from nine in '84 and five in '83. That was the best showing for black music since the industry's peak year of 1978, when 20 albums by black artists were platinum.

While black music experienced a surge over 1984, heavy metal and country both reflected declines. Only three albums by metal-based acts—Deep Purple, Ratt and Motley Crue—went platinum during the year, compared to 10 in '84. And only two country albums—both by Alabama—went platinum in '85, down from five the year before. In

country's peak year, 1980, nine albums by country acts were certified platinum.

The list of albums to top the million sales mark in 1985 includes five in musical categories that seldom if ever produce platinum titles: classical (Luciano Pavarotti's "O Sole Mio"), contemporary Christian (Amy Grant's "Age To Age"), swing (Larry Elgart's "Hooked On Swing"), orchestral ballads (Linda Ronstadt's "Lush Life") and jazz

(George Winston's "December").

In combined label competition for most platinum albums, Warner Bros. (11) and Atlantic (nine) were followed by Columbia (seven), RCA (six), Capitol, Epic, MCA and PolyGram (five each), A&M and Arista (three each), Elektra/Asylum (two) and EMI America and Motown (one each).

In combined label competition for

(Continued on page 75)

NAB, NRBA Near Unification

Long-Standing Rivalry Seen Ending

BY BILL HOLLAND

WASHINGTON The executive committees of the rival National Assn. of Broadcasters (NAB) and National Radio Broadcasters Assn. (NRBA) voted Tuesday (31) to recommend that both groups unite into one expanded organization serving the needs of the radio community.

For years, NAB and the radio-only splinter group, NRBA, have been going at each other like an industry equivalent of the Hatfields and the McCoys, much to the disgruntlement and sometimes embarrassment of members.

The surprising announcement follows two months of discussions between top officials of both groups and an overall feeling that new blood in both organizations had made it possible to discuss a rapprochement that could end years of dispute and duplication of services. Plans to preserve and increase radio autonomy within such a new group helped lessen NRBA's decades-old resistance to the NAB, which also has a powerful television arm.

Both organizations, but especially the NRBA, have been careful in describing the meeting of minds as a vote for "unification, not merger—which indicates a swallowing up, a loss of identity," as one NRBA offi-

cial put it.

The executive committees' recommendation is being passed on to the respective boards of directors of both associations, and there is general agreement that it will be greeted with a warm reception. Letters have also been sent out to the members of both groups apprising them of the recommendation and asking for comments on the accord.

The proposal will be presented to NAB's radio board at its meeting this month in St. Maarten, Netherlands Antilles, and to the NRBA board at its meeting in February in Ft. Lauderdale, Fla.

According to officers of both organizations, the recommendation includes a plan to expand the NAB radio board with 12 NRBA members serving—four for one year, four for two years and four for three years, with all seats expiring as integration takes place.

Another important consideration concerns NAB bylaw changes to give the radio department more visibility and power. Under the plan, the (joint) radio board chairman would be the principal spokesperson for the industry, and a separate executive committee for radio will be created with one NRBA member and two NAB members. The NRBA

(Continued on page 15)

Three-Hour American Music Awards Set

Whitney Houston Leads Field with Six Nominations

BY PAUL GREIN

LOS ANGELES Whitney Houston leads in nominations for the 13th annual American Music Awards, which will be presented Jan. 27 on a three-hour ABC-TV special. Houston is in contention for six awards, including favorite female vocalist in both the pop and soul fields.

Other artists with multiple nominations include Phil Collins, Alabama and Willie Nelson, with five; and Kool & the Gang and Aretha Franklin, with four. Artists with three nominations are Prince, Bruce Springsteen, Huey Lewis & the News, Lee Greenwood and Hank Williams Jr.

The year's top-selling single, USA For Africa's "We Are The World," isn't nominated in any categories. This follows a committee decision to remove the song from competition because of its humanitarian nature. It will instead be given a special

award.

The telecast will be hosted by Diana Ross, who is nominated for favorite female vocalist in the soul field. Lionel Richie, the show's MC for the past two years, will be featured via satellite from London. Madonna will appear in a satellite pick-up from Hong Kong.

The past year's slowdown in country crossover is reflected in the fact that no country artists are nominated in the pop/rock field. But four artists are nominated in both pop/rock and soul: Whitney Houston, Prince, Kool & the Gang and Aretha Franklin.

Two of Willie Nelson's five nominations are for his "Highwaymen" collaboration with Johnny Cash, Kris Kristofferson and Waylon Jennings. His others are for favorite male vocalist, album and single in the country field.

Here's the complete list of nominations:

Pop/Rock Field

Male Vocalist: Phil Collins, Prince, Bruce Springsteen.

Female Vocalist: Whitney Houston, Madonna, Tina Turner.

Duo/Group: Chicago, Kool & the Gang, Tears For Fears.

Single: Dire Straits' "Money For Nothing," Huey Lewis & the News' "The Power Of Love," Wham's! "Careless Whisper."

Album: Phil Collins' "No Jacket Required," Madonna's "Like A Virgin," Bruce Springsteen's "Born In The U.S.A."

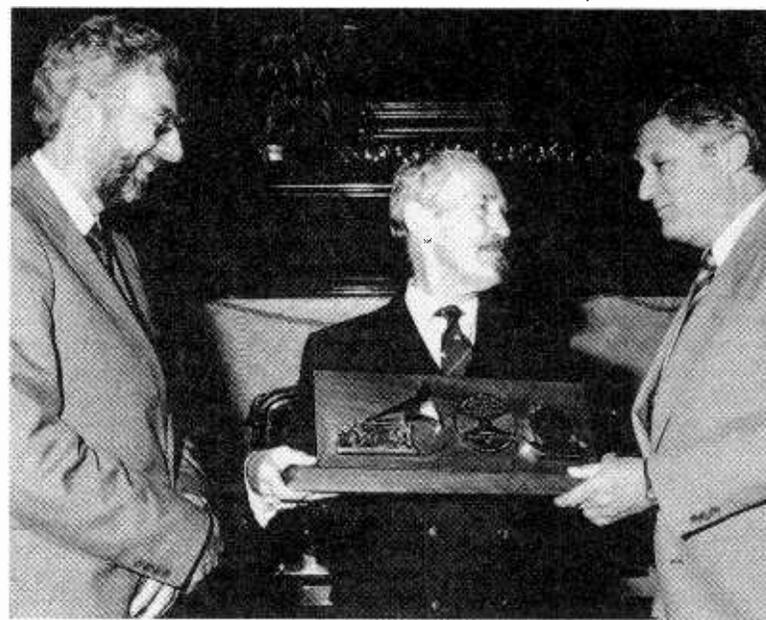
Male Video Artist: Phil Collins, Huey Lewis, Bruce Springsteen.

Female Video Artist: Pat Benatar, Aretha Franklin, Madonna.

Video Duo/Group: Eurythmics, Tears For Fears, Wham!

Video Single: A-Ha's "Take On Me," Philip Bailey with Phil Collins' "Easy Lover," Huey Lewis & the News' "The Power Of Love."

(Continued on page 75)



An Outstanding Contribution. Philip Barraud, center, accepts the Maker of the Microphone Award on behalf of his great-uncle, the late Francis Barraud, whose painting "His Master's Voice" went on to become the world of sound's most famous trademark. Presenting the trophy is Oliver Berliner, grandson of the late Emile Berliner, inventor of the microphone and disk record. EMI Records' Ruger Stubbs looks on.

Major Distribution for Modern Mexican Sound

Tejano Sound Aiming for World Crossover

BY RAMIRO BURR

SAN ANTONIO The Tejano music industry is beginning to flex its muscles outside Texas' borders as a result of recent deals between several of its top music stars and two major labels.

The Tejano sound is described as a blend of traditional Mexican music with contemporary influences such as rock, blues and country music.

La Mafia, MAZZ and other artists on the local CARA label will soon be distributed through the U.S., Mexico and other parts of the world via a three-year deal newly completed with CBS Records International.

Earlier last month, Tejano recording star Joe Hernandez of Little Joe y la Familia also signed a three-year distribution pact with CBS.

In mid-November, Austin's Ruben & Alfonso Ramos and the Texas Revolution Band signed to RCA International. The label also entered a multi-year marketing and distribution deal with Hacienda Records of Corpus Christi, which handles Pio Trevino & Magic, Johnny Hernandez & Third Coast and other acts.

"All this heightened activity in the Tejano recording industry is an indication that the sound is coming of age," says Rudy Trevino, executive director of the Texas Talent Musicians' Assn., a non-profit agency working to promote excellence in the genre. The organization sponsors an annual Tejano Music Awards, which will next be presented March 9 at the Convention Center Arena here.

"I think the major record companies are beginning to take a closer look at this market and are realizing its great potential for crossover into international markets," Trevino says.

CARA president Bob Grever, who started his company here in 1974, says that under his CBS deal the label will market and distribute his catalog as he continues to develop new Tejano acts. Jim Hayes, general manager of CBS Discos, notes

that CBS is to present "the entire CARA roster to our international marketing staff in January."

CARA's group MAZZ, following its successful "16" LP, is touring extensively in Florida and on the West Coast. Like several other top Tejano artists, their rise to prominence has been aided by beer company promotional tie-ins. For several years, MAZZ frontman Joe Lopez has been a spokesman for Coors.

With its elaborate sound and light

display, Houston-based la Mafia is considered one of Tejano's best show bands. The group played the MGM Grand Hotel in Las Vegas last month, is currently touring Texas, and heads for California and Arizona next month.

Although CARA's Grever would not specify individual sales figures, he reports that combined sales of groups he records now exceed one million units. His company's catalog now numbers 22 albums.

Du Pont/Philips CD Venture Names Management Slate

BY IS HOROWITZ

NEW YORK The joint optical disk venture being set up by the Du Pont Co. and N.V. Philips, which is expected to begin manufacturing Compact Discs in the U.S. before the end of 1986 (Billboard, Nov. 9), has named a cadre of top management officials headed by Philips' Alfred B. Bok as chief executive officer.

Although plans are said to be moving ahead according to schedule, the actual merger will not be consummated until "the end of this quarter," according to a Du Pont spokesman. Necessary approval for the joint enterprise has been secured from works councils in Holland and West Germany, but there are said to be "fine print" details still to commit to paper.

Initially, the venture will be headquartered in Holland, where most of the early activities are centered. Central offices may be relocated in the States "at some point in the future," says the spokesman.

Meanwhile, plans to outfit the venture's manufacturing facility in King's Mountain, N.C., are being implemented. Capacity of the

plant is projected at 25 million CDs in 1987, rising to more than 50 million in 1988.

The policy committee that will guide the development of the joint venture consists of three members from each company. The Du Pont executives are James E. Donaghy, Michael B. Hartnagel and Gordon I. Jenkins. The Philips members are Jan. P. Jona, C. Lo Rinck and Jan Timmer.

Line officers from Philips include Hans Gout, who will serve as marketing director, consumer products. He will be responsible for marketing CDs to the music industry. Also from Philips is Frans M.A. Carpay, who will be charged with worldwide research and development programs.

Officers from Du Pont are G. Vernon Huber, finance director, and Robert U. Spengler, marketing director, professional products.

Venture capitalization is expected to grow from \$150 million this year to more than \$500 million by 1990. The venture's product scope is not limited to CDs; also included are optical disks for all audio, video and data market applications.

Executive Turntable

RECORD COMPANIES. Jim Cawley is promoted to vice president of sales and distribution at Arista Records in New York. He was national director of sales.

Fastfire Records in New York appoints Tom Rogan national promotion manager and director of promotion for product released on labels distributed by Fastfire Distributions. He served in a similar capacity at Capitol Records.

Mike Greenblatt joins RCA/Ariola International as publicist in New York. He was senior account executive at the Press Office Ltd.

DISTRIBUTION/RETAILING. Nella Sword is named WEA sales representative for Hawaii. He was managing buyer at Eric of Hawaii.

HOME VIDEO. Embassy Home Entertainment elevates Margaret Cleave to vice president of marketing and Robin Olson to director of marketing in Los Angeles. Cleave was director of marketing. Olson was manager of marketing services. In addition, Terri Kilroy joins as brand manager of marketing, and Denise Nakashima is promoted from senior creative services coordinator to manager of creative services. Kilroy was with Embassy Pictures.

International Video Entertainment in Los Angeles promotes the follow-



CAWLEY



ROGAN



CLEAVE



FELDMAN

ing: Mary S. Linthicum to assistant vice president of national sales for the General Release Division; Lauri Chez, director of sales for the Midwest region, General Release Division; and Laurie K. Turner, national accounts manager, General Release and Children's Divisions. Linthicum was national sales manager. Chez was Midwest regional sales representative. Turner was Western regional sales representative.

Susan Stougaard and Jacque Salter join Video Gems in Los Angeles as Eastern and Western regional sales manager, respectively. Stougaard was with Trans World Entertainment. Salter was with Continental Video.

PUBLISHING. Ralph Peer II, president of Southern Music Publishing Co., is elected to serve on the ASCAP board of directors in New York. He is a vice president and director of the National Music Publishers Assn. and the Harry Fox Agency.

Sy Feldman is promoted to vice president of Warner Bros. Publications in Los Angeles. He was director of publications and creative services.

PRO AUDIO/VIDEO. Lee Drady becomes executive vice president of Terk Technologies in New York. He was national sales manager for Bose Corp.

The Magnetic Tape Division of Agfa-Gevaert in Teterboro, N.J., names Will Morin video products manager. He was president of the Group Four Companies.

John Howard Jr. is appointed account executive at Editel in Los Angeles. He was owner of J.P. Howard Productions.

Al Centrella joins the National Video Center/Recording Studios in New York as production audio engineer. He was with ABC, where he worked on "World News Tonight."

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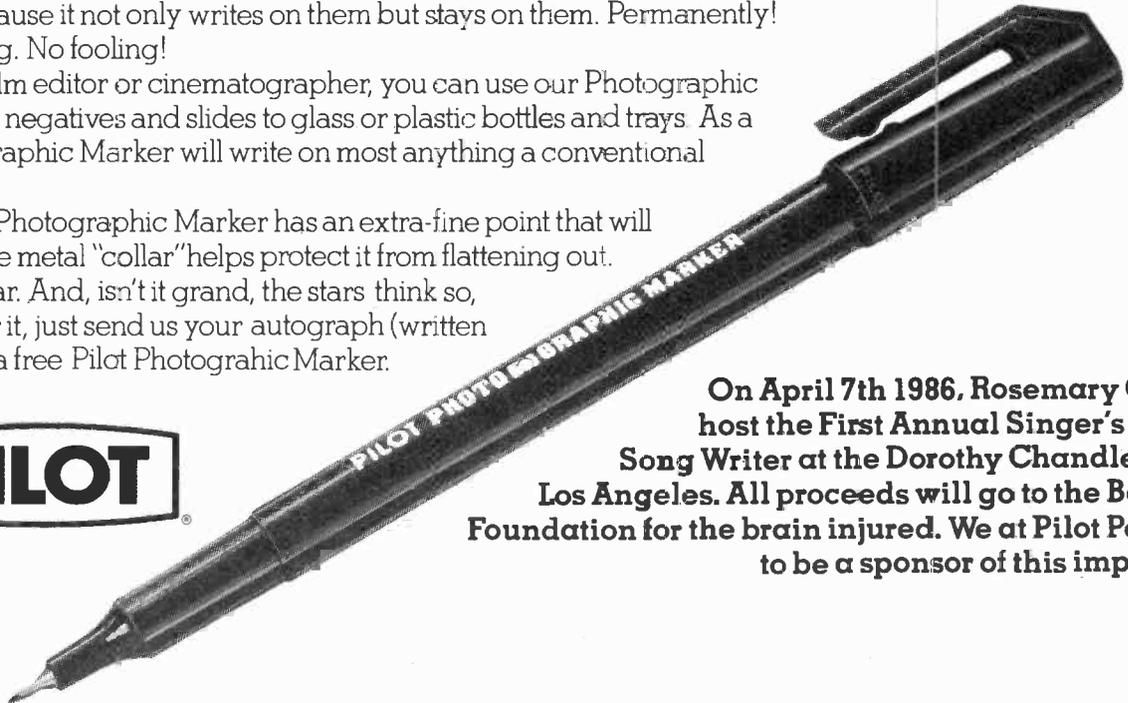
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Rick Nelson: TV's First Rock Star

Singer, Dead at 45, Reached the Charts via the Tube

BY PAUL GREIN

LOS ANGELES Rick Nelson, who died New Year's Eve in the crash of a DC-3 charter en route to Dallas from Guntersville, Ala., was one of the top pop singers of the '50s and early '60s, and the first to demonstrate the tremendous power of television in launching a pop music career.

Nelson, who was 45 when he died in the crash near De Kalb, Tex., was just 17 when he launched his singing career on an episode of his parents' top-rated tv show, "The Adventures of Ozzie & Harriet." He

Leber-Krebs Again Seeking Funkadelic \$\$

PHILADELPHIA The Federal Circuit Court of Appeals here has reinstated the action of New York-based management company Leber-Krebs Inc. against Capitol Records seeking monies it claims are due George Clinton, leader of the Parliament-Funkadelic group. The agency is appealing an order of the U.S. District Court dismissing its complaint filed against the record company in an action alleging fraud on the court.

On Dec. 23, U.S. Circuit Court of Appeals Judge Richard J. Cardamone in New York reversed the decision of the lower court to determine whether Capitol Records prevented Leber-Krebs from confirming its attachment order from the monies by the use of fraud.

(Continued on page 76)

became an immediate pop sensation, and began a string of 18 top 10 hits, mostly on the Imperial label, which included two No. 1 records, 1958's "Poor Little Fool" and 1961's million-selling "Travelin' Man."

Nelson's broad-based popularity is reflected in the fact that three of his hits reached the top 10 on the pop, black and country charts: "Stood Up," "Believe What You Say" and "Poor Little Fool," which was No. 1 on Aug. 4, 1958, when Billboard introduced its Hot 100 chart.

Nelson also scored several successful albums. His 1957 debut album, "Ricky," reached No. 1, and six followup albums cracked the top 20.

But Nelson's importance extended beyond record sales. He was one of the chief popularizers of rock'n'roll in the late '50s, with a sound that fell somewhere between the grittier rock sound of Elvis Presley or Little Richard and the old-fashioned pop crooning of Pat Boone.

A decade later, Nelson was one of the forerunners of the country-rock hybrid sound that was subsequently popularized by such acts as the Eagles and Poco. Backed by the Stone Canyon Band, Nelson scored his last two top 40 hits: a 1969 cover version of Bob Dylan's "She Belongs To Me" and a 1972 original song, "Garden Party," which hit the top 10.

While Nelson was never given as much credit for his musical contributions as such late '50s contemporaries as Presley, Fats Domino or the Everly Brothers, he was generally well regarded, and was certainly held in higher esteem than most later teen idols.

Nelson's last chart appearance was in February, 1981, with the Capitol album "Playing To Win."

His Stone Canyon Band albums were on Decca and, later, MCA.

At the time of his death, Nelson was working on an album with veteran arranger Jimmie Haskell, who helped Nelson produce his string of Imperial hits. All that is likely to be released from those sessions is a single, "You Know What I Mean."

Last Aug. 22, Nelson performed with Fats Domino at the Universal Amphitheatre here, in a show that was taped for broadcast this month on 143 stations nationwide. Current plans call for the show to be re-edited as a tribute to Nelson and rescheduled for broadcast later this year.

Also killed in the crash were Nelson's fiancée, Helen Blair, 27, soundman Clark Russell, 35, and four members of Nelson's Stone Canyon Band: Bobby Neal, 38; Patrick Woodward, 35; Rick Intveld, 22; and Andy Chapin, 20.



The Tide Rolls into New York. Atco staffers meet with members of Eddie & the Tide backstage after their recent debut performance at New York City's Bottom Line. Gathered are, from left, group members Eddie Rice, Johnny Perri and Scott Mason, Atlantic senior vice president Vince Faraci, group manager Bobby Corona, Atco's director of national singles promotion Marc Nathan, general manager Margo Knesz and Paul Brown.

CHART BEAT



by Paul Grein

LIONEL RICHIE'S "Say You, Say Me" holds at No. 1 for the fourth straight week, becoming one of the seven longest-running No. 1 pop hits in the history of Motown Records. Impressively, three of those seven smashes were written by Richie, with "Say You, Say Me" following "Endless Love" and "All Night Long."

Here's a complete list of Motown's 25 biggest pop hits to date, ranked by weeks at No. 1. Ties are broken based on weeks in the top 10.

1. "Endless Love," Diana Ross & Lionel Richie, 1981, nine weeks.
2. "I Heard It Through The Grapevine," Marvin Gaye, 1968, seven.
3. "I'll Be There," Jackson Five, 1970, five.
4. "Upside Down," Diana Ross, 1980, four.

'Say You, Say Me' stays on top

5. "All Night Long," Lionel Richie, 1983, four.
6. "Baby Love," Supremes, 1964, four.
7. "Say You, Say Me," Lionel Richie, 1985, four.
8. "I Just Called To Say I Love You," Stevie Wonder, 1984, three.
9. "Ain't No Mountain High Enough," Diana Ross, 1970, three.
10. "War," Edwin Starr, 1970, three.
11. "Sir Duke," Stevie Wonder, 1977, three.
12. "Fingertips," Stevie Wonder, 1963, three.
13. "Let's Get It On," Marvin Gaye, 1973, two.
14. "Three Times A Lady," Com-

modores, 1978, two.

15. "Love Child," Diana Ross & the Supremes, 1968, two.

16. "I Can't Get Next To You," Temptations, 1969, two.

17. "Hello," Lionel Richie, 1984, two.

18. "I Can't Help Myself," Four Tops, 1965, two.

19. "Tears Of A Clown," Smokey Robinson & the Miracles, 1970, two.

20. "Keep On Truckin'," Eddie Kendricks, 1973, two.

21. "Truly," Lionel Richie, 1982, two.

22. "Where Did Our Love Go," Supremes, 1964, two.

23. "ABC," Jackson Five, 1970, two.

24. "Come See About Me," Supremes, 1964, two.

25. "Just My Imagination," Temptations, 1971, two.

This list helps refute the view that the bulk of Motown's success came in the '60s. Eight of the label's 25 biggest-charting No. 1 hits to date are from that decade, but 10 are from the '70s and seven, so far, are from the '80s.

Richie has five of the label's 25 all-time biggest hits, followed by the Supremes, with four; Diana Ross and Stevie Wonder, each with three; and Marvin Gaye, the Jackson Five and the Temptations, each with two.

"MIAMI VICE" hangs tough at No. 1 on the Top Pop Albums chart for the 10th straight week, tying the 10-week mark set in 1959 by the only previous No. 1 tv soundtrack, Henry Mancini's "Music From 'Peter Gunn.'" The Mancini album went on to win the Grammy for album of the year, an award that "Vice" seems certain to be vy-

ing for when the 28th annual Grammy nominations are announced on Thursday (9).

"Vice" isn't the only tv album scoring on this week's chart: "Television's Greatest Hits" jumps 14 notches to number 106.

FAST FACTS: Don't look now, but four of the albums in this week's top 10 carry a \$9.98 suggested list price or list equivalent. Here's the higher-priced spread: "Miami Vice" at No. 1, **Barbra Streisand's** "The Broadway Album" at two, **ZZ Top's** "Afterburner" at five and **Stevie Wonder's** "In Square Circle" at seven.

James Brown's "Living In America" jumps eight notches to number 36 on this week's Hot 100, putting the Godfather of Soul back in the top 40 for the first time since "Papa Don't Take No Mess (Part 1)" in September, 1974. "Living In America," which was produced and co-written by **Dan Hartman**, is featured in the movie "Rocky IV." It's Hartman's second film hit in less than two years, following his own smash "I Can Dream About You" from "Streets Of Fire."

Miami Sound Machine's "Conga" moves up to number 20 on this week's Hot 100 and jumps to 70 on this week's black chart. The song has also reached No. 1 on the dance/disco chart, while the album on which it's featured, "Primitive Love," has hit No. 1 on the Latin/Pop chart. "Conga" is believed to be the first hit to chart in all four of these formats.

Starship's "Knee Deep In The Hoopla" holds at number nine on this week's Top Pop Albums chart, making it the group's best-charting album since "Earth" peaked at number five in May and June, 1978. The group's last album to crack the top 10 was "Freedom At Point Zero," which peaked at 10 in February, 1980.

WE GET LETTERS: We all know that 1985 was a slow year for country crossover, but how s-l-o-w was it? Jonathon Powell of Franklin, N.H., notes that it was the first time since 1946 that no country songs cracked the top 30.

Canadian Industry Seen Posting Modest Sales Increase Over '84

BY KIRK LaPOINTE

TORONTO Sales of LPs, pre-recorded tapes and Compact Discs in 1985 should show increases of 3% or 4% over 1984, according to the president of the Canadian Recording Industry Assn. (CRIA).

CRIA chief Brian Robertson says the gains over the 1984 retail figure of about \$600 million are modest, in view of increases in Britain and some other countries.

Releases should show decreases in 1985, so the figures do not tell the whole story. But, given the enormous increases in video budgets for promotion, the margins for record companies are expected to be slender when year-end results start filtering in over the next few weeks.

Among the companies experiencing a banner year is WEA Music of Canada, which rebounded from a so-so 1984 and was generally considered to have eclipsed CBS Records Canada in overall sales in 1985. CBS, however, matched its record pace of 1984. RCA, with the

addition of Arista as a distributed label, also fared well.

But Robertson continues to question the value of video clips to record companies. Their cost has greatly increased production budgets, he says, and "there is really no proof" that their use has resulted in increased sales.

"I suppose there are pockets of success," Robertson acknowledges. "But I suspect there are also many cases where video had led to overexposure and replaced sales."

Robertson, who is at odds with many in the industry on this point, stresses that record companies are pouring large sums into video production without really examining the consequences. Do they spur sales or satiate the public?

"In certain cases," he says, "I don't think there's any doubt that video helps expose artists. But I still think we have to study the impact further" to see if video hurts.

See Canada section for a report on the Class of '85 promotion.

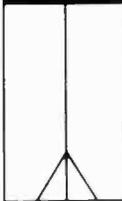
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Promoter Inexperience Cited In Everlys Tour Shortfall

BY GLENN A. BAKER

SYDNEY Promoter inexperience is believed to have been the cause behind a concert tour debacle which has left some 40 creditors, including performers, publicists and sound/lighting companies, holding the bag for around \$400,000.

David Jennings' national presentation of the Everly Brothers here has proven to be the most costly for the local music industry since Deep Purple appeared at the Sunbury outdoor festival back in 1974. On that occasion, the band was the only act paid—a whopping \$100,000 fee. The Everlys, Don and Phil, have the same distinction in this instance, having received their fee up front. All others involved are in the red.

Actors' Equity spokesperson Julie Hickson says that Jennings, whose total entertainment promotion background appears to have been an involvement in two John Rowles tours, was too inexperienced to manage such a tour and that the immigration department had not met its responsibility to investigate fully the credentials of any company importing international acts.

al acts.

The department, in turn, claims it was under pressure to complete the Jennings application swiftly and so relied upon documents from the promoter's lawyer. When a meeting of creditors was called in Adelaide recently, Jennings revealed that his company has virtually no assets.

Although the duo played superb concerts to two enraptured houses in Sydney, attendance was down in other cities, partly as a result of such "distractions" as the Melbourne Cup (horse racing) and the Adelaide Grand Prix.

Jennings is also directing blame towards PolyGram Records for not issuing the duo's second studio reunion album, which is not yet available to them. However, the "EB 84" album was highly visible in the marketplace.

Among other losers were more than a few seasoned veterans who readily admit they should have known better. Summing up the general feeling is leading publicist Patti Mostyn, who is \$5,000 out of pocket. She says: "It's just too, too appalling."

PAN-EUROPEAN MEDIA MEET SET

(Continued from page 1)

ketplace for the burgeoning music video industry.

In announcing plans for the new industry event, Theo Roos, head of EMR, said, "This conference was conceived to fill the growing need for an international forum to reflect the opportunities and challenges generated by the dramatic evolution of broadcasting in Europe and on the music and video industries.

"There is a clear need for an international summit meeting at which the role of music in the new media landscape can be examined and assessed. The Golden Rose has been a Mecca for tv executives, light entertainment producers and journalists from all over the world for 25 years. In recent years, the event has also featured a powerful roster of top international artists who have recorded a tv special."

As an adjunct to this talent parade, IMMC will be presenting six up-and-coming artists of international potential to take part in this Eurovision tv broadcast. The show will be produced by Michael Hurl, producer of BBC-TV's "Top Of The Pops" show, and will be relayed to the U.S. by satellite.

The Montreux event will also include an international music and video festival incorporating both clip and long-form productions, and a distinguished international jury will determine the awards, which will be presented during the tv special. An additional feature will be exhibition space for international companies to present new hardware to market radio and tv productions and demonstrate new computer technology.

The IMMC conference will include seminars dealing with the production and sale of music videos,

the international potential of European artists, and techniques of radio and tv presentation.

Participants will not only be able to see the open screening of the music video competition, but will also be able to attend the regular Golden Rose screening of the star performers at the Montreux Casino, May 7 and 8.

The live three-hour Golden Rose rock tv special, incorporating a segment for up-and-coming artists and the video awards ceremony, will take place Saturday, May 11.

There will also be live concert presentations of new talent, organized by various international record companies in an assortment of Montreux locations.

Sales, Profit Climb for Sony

TOKYO Sony has reported increases of 12.6% in turnover and 2.2% in year-end profits despite slowdowns in exports to the U.S. and in VCR sales growth internationally. After-tax profits for the 12 months to October, 1985, were \$361 million on turnover of \$7.03 billion.

Overseas sales increased by 15% to account for a massive 74.2% of group turnover, aided by strong demand for television receivers from the rapidly expanding new Chinese market. Nevertheless, Sony describes demand from both China and the U.S. as "uncertain," and says it expects growth in the current financial year to be restricted by the strength of the yen and by "intense price competition in world

(Continued on page 73)

Council Hears from Austria's Mediacult European Report Calls for Reforms

BY MANFRED SCHREIBER

VIENNA A new report from Austria's Mediacult to the Council of Europe recommends measures in the areas of copyright reform, ratification of the Rome and Geneva Conventions, and blank tape levies to compensate rights owners for home taping losses.

Based on replies from record companies and radio organizations throughout Europe to its question-

Video Rentals Sprout in USSR

MOSCOW Video software rental facilities are slowly but steadily spreading through major cities of the Soviet Union, despite limited machine ownership and severe hardware shortages.

Rental outlets now operate in 10 cities including Moscow, Leningrad, Minsk, Kiev and Vilnius. Best-known is the Moscow Rental Saloon, opened in November, which features VCR-equipped viewing rooms for those who do not own playback equipment.

Some 350 titles are available for rent, all feature films and children's material.

Soyuzfilmfond, which operates the rental outlets, plans to expand its range of material to include television programming, documentaries and special programs. However, no music video titles have yet been domestically produced.

Best estimates suggest there are only some 100,000 machines in private use in this nation of over 270 million people. These include both imported players and Russian-made Elektronika EVM-15 VCRs, which design is based on a National Panasonic model through a deal concluded here a little more than a year ago.

Plans are in effect by the Voronezh-based electronics manufacturer to increase output to 100,000 machines annually in the near future. Although the units sell for about \$1,500, demand currently exceeds supply and the locally made players are very hard to acquire, even in major cities.

naire, Mediacult's report says most music producers feel themselves adversely affected by present day legislation. They are particularly critical of the areas of copyright and taxation, and find these working to the detriment of creators and performers.

Participants from 14 countries discussed the report at a Council of Europe meeting in Austria late last year together with representatives of IFPI, the European Broadcasting Union and other bodies. Chief aim was to firm up music and radio industry strategies in the face of technological innovations.

A series of measures is suggested for consideration in the report:

- The 1961 Rome Convention for the protection of performers, producers and broadcast organizations, so far ratified by only eight European countries, should be adhered to by all Council of Europe members.

- The 1971 Geneva Convention protecting phonograms from unauthorized duplication, so far endorsed by 10 countries, should also be ratified by all members.

- Levies on blank tape should be introduced in all markets.

- Copyright legislation should be updated to take account of new technologies.

- Records and tapes should be regarded as "cultural goods" for taxation purposes.

- And, in the interests of preserving national cultural identity, consideration should be given to the introduction of radio programming quotas to limit the amount of foreign material on air and ensure a minimum level of local content.

The report also considers the desirability of quotas to limit the amount of recorded, as opposed to live, music broadcast by European

radio stations. Current percentages of commercial recordings in their overall output vary from less than 20% to 80%, according to the questionnaire responses.

Better relations between the record industry and radio organizations are called for; likewise between the record industry and orchestras and other performing institutions. Record companies do not, in general, favor institutionalized cooperation, but the report suggests it might nevertheless be worthwhile to establish a legal and administrative framework for cooperation and to provide incentives for musical joint ventures.

Cultural policies aimed at preserving opportunities for performing artists need to be accompanied by a coherent overall policy on new media, the report says. Otherwise the increased demand for music created by new cable channels in Europe may be met solely by "stocked" material, with the paradoxical results that live performance opportunities actually decrease.

The application of computer technology to music-making poses a similar threat, and requires detailed examination of artistic, social and legal implications. This process, says the report, has not even started yet.

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1985

A Matter of Morality

FIGHTING APARTHEID WITH ROYALTIES

BY ROY FREELAND

For those of us earning royalties in South Africa, the moral problem has been too neatly pigeonholed into one of constructive engagement versus divestiture.

The fault in this oversimplification lies in the meaning, if any, of "constructive engagement."

Is it a euphemism for diplomatic pressure? Or is it a verbal smoke-screen for *status quo*? If the former, then how can we exert pressure in South Africa if the organizations that represent us will not? If the latter, then it seems we're back where we started, giving tacit consent to the system of apartheid.

Divestiture, on the other hand, is less confusing. Pull up stakes and hope that somebody misses us enough to worry about why we left. The hopeless vanity at the heart of this approach leads us right to Jimmy Carter's way of hitting them where it hurts. Ask the rebels in Afghanistan about the effectiveness of this policy.

Between the Scylla of constructive engagement and the Charybdis of divestiture, I see a way for us to continue to do business in South Africa, but at the same time to channel our earnings there to organizations fighting apartheid.

Individual contributions are the

most obvious method. But why can't the process of donation be expedited by providing for the direct assignment of our South African royalties to those organizations?



Roy Freeland, a staff songwriter with Screen Gems-EMI Music, numbers "Another Night," a new single by Aretha Franklin, among his credits.

If our performing rights societies can allow us to assign royalties to unions like the Society of Composers and Lyricists, and to lending institutions, then why not to institutions that more accurately mirror our sense of social responsibility? Most will probably fall back on the old argument that ASCAP and BMI and all subpublishers in South Africa are merely "collection agencies" and, as such, cannot become forums for political posturing, debate or

contribution.

Sure, these agencies are not political by design. But, by collecting royalties in South Africa, they engage in political acts. In a society as

'Give something back to the culture that gave so much to ours'

oppressive as that one, business as usual furthers without question the assumptions underlying the economy of an unethical system.

Another argument against allowing writers to directly assign royalties to anti-apartheid groups is a favorite of besieged authority everywhere: "If we do it for you, then we'll have to do it for everyone."

Belief in the cogency of this argument is based on a *failure to distinguish*. Some raise the appalling

spectre of gays assigning royalties to gay-rights groups, of nuclear freeze enthusiasts assigning to nukesters. They envision hordes of wildlife lovers assigning royalties to the Sierra Club, the ASPCA, Friends of the Harp Seal, etc.

However, what they fail to see, which distinguishes the South African problem, is that we are all engaged in political acts in that country when we do business there, and that our royalties are in fact earned in an unethical limbo to which we must not grant even the tacit consent implicit in *business as usual*.

The next argument trotted out is that the direct assignment of these royalties to an anti-apartheid group is impractical from an accounting standpoint.

I don't know. But if hundreds of individual writers can assign royalties from many different countries to many different individual banks, why can't hundreds of writers assign royalties from *one* country to *one* anti-apartheid organization—say the African National Congress? Would it, in fact, be more difficult to administer?

Granted, for argument's sake or even for a better reason, that such a proposal is impracticable. Then, perhaps, collection agencies can at least remind writers earning in South Africa that a portion of their

(Continued on page 79)

A Cultural Force

WHY A ROCK AND ROLL HALL OF FAME?

BY BOB KRASNOW

Maybe the best way to answer that question is to quote the widely repeated remark by a contemporary teenager that the Beatles were "the band that Paul McCartney was in before Wings."

If the biggest artists of the '60s are slipping into this kind of obscurity, where does that leave the Clovers and the Platters and the Crystals and Gene Vincent? Nowhere, potentially. And that's why we've got to take action now.

For most of us in the music business, "Rock and roll is here to stay" has been more than a slogan. It's been a way of life. The idea that the records that shaped our lives could ever be anything less than *essential* to everybody else just never entered our minds.

But rock and roll music is now into its fourth decade, and although nearly every record in the charts today can be traced directly to those early hits, the artists who made it happen in the first place are less and less accessible, less and less *real* to younger listeners.

The reasons are obvious. Many of the artists are dead or in retirement. Many of the original records are out of print and available only in a few collectors' shops. With every passing year, the number of radio stations playing those records dwindles even further. Video and film footage is often lost or

forgotten.

In other words, the great mass-culture phenomenon of our times is becoming the province of a relative handful of collectors and aficionados.

Why a Rock and Roll Hall of Fame? To make sure that this great tradition remains accessible.



Bob Krasnow is chairman of Elektra/Asylum Records.

The Hall of Fame will also focus attention on rock and roll as *music*, as the tremendous contribution to world culture it truly is. Again, to most of us in the industry this is a matter of faith. But in a time in which the forces of censorship and "morality" have launched yet another misguided campaign to stifle free expression in music, the sort of positive statement the Hall of Fame can make is certainly timely, maybe even crucial.

Why a Rock and Roll Hall of Fame? To make it clear that we're proud of this music.

As conceived by Ahmet Ertegun and developed by him and a committee of industry leaders, the Hall of Fame will establish a center for research and appreciation of rock and roll music. It will be a magnet for

'A way of life ... make sure this great tradition remains accessible'

private collections of records, film and video, and memorabilia. Several important sources have already expressed interest in making donations of such material.

The Hall of Fame will also contain a theater in which rock and roll performers could be showcased. What we want is a living, active facility that will generate a significant portion of its own operating expenses from admissions and ticket sales.

The appeal of such a center, to

students and tourists alike, is in fact underscored by the enthusiastic response from a list of cities that want to provide a home for the Hall of Fame.

A next question might be, "Why a Rock and Roll Hall of Fame dinner?" Let me make it clear right from the start that this has *not* been conceived as an excuse for another tv awards program. All of us see the event (which won't be televised) as an opportunity for the industry to honor its own—not only the 10 artist inductees (Chuck Berry, James Brown, Ray Charles, Sam Cooke, Fats Domino, the Everly Brothers, Buddy Holly, Jerry Lee Lewis, Little Richard and Elvis Presley), but also a number of non-performing industry professionals and "forefathers" of rock and roll.

I should also add that the dinner has not been conceived as yet another industry charity event. We know very well how often these demands are made on the same people and the same sources of funds.

Yes, we do expect to raise some seed money through the event, but we want our dinner to be a celebration of rock and roll, an entertaining evening that will be fun for everyone, not just one more obligation to wear a tuxedo.

We urge everyone to attend. More information is available from Suzan Evans at (212) 484-6400.

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BRUCE SPRINGSTEEN
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Gotham's WPLJ No. 1 in Fall Book Adult Contemporary Outlets Post Surprising Gains

BY KIM FREEMAN

NEW YORK Early Fall 1985 Arbitron results put WPLJ on top of the New York market for the first time since the ABC-owned outlet switched from AOR to CHR two and a half years ago.

The move knocks urban-formatted WRKS (Kiss) and top 40 WHTZ (Z-100) into a tie for number two status, each pulling a 5.5 share. The two stations had flip-flopped for the first and second overall, 12-plus positions for the past two years, with WRKS holding the title in the Summer book.

Other surprises in the New York music radio market include great gains by AC outlets WLTW (Lite FM) and WPIX. WLTW jumped from a 3.0 to a 4.5 share, while WPIX, under the innovative direction of program director Joe Capobianco, logged an increase from 1.6 to 2.3. Additionally, Inner City urban outlet WBSL boosted its share from a 3.8 to a 4.7.

On the rock front, WNEW-FM won back many listeners in this book, with the 18-year-old rock'n'roll warrior going up to a 4.1 from a 3.5.

In spite of the presence of high-profile personality Howard Stern, who came on board mid-sweep, WNEW-FM's challenger, WXRK (K-Rock), dipped from a 2.5 to a 2.1.

A pleased WPLJ program director Larry Berger credits the station's No. 1 status to what he calls "the machine: personalities, music and promotion." He calls the coup a culmination of a game plan set in motion on June 30, 1983, when "Power 95" dropped its successful AOR fare for top 40. "That day will live in infamy for many rock'n'rollers," jokes Berger.

He adds that WPLJ's success in



WPLJ New York program director Larry Berger, right, chats with Barry Manilow, who stopped in for a pre-New Year's Eve concert interview. While there, Manilow also got a chance to see the "Power 95" studios in a relatively calm moment, as the station's No. 1 finish in the Fall Arbitrons became known after his visit.

the Fall book is not the product of any singular programming element. "We didn't give away a house or the Empire State Building. There was no big banana promotion. It's just the machine rolling along."

At the time of WPLJ's format switch, 35% of the station's audience was comprised of teens. That percentage is now down to 18%, which Berger says "puts us right on target." In securing the older end of the pop demographic, WPLJ has done especially well with female listeners.

Another thrilled executive is WLTW general manager George Wolfson. Commenting on the station's share-and-a-half jump, Wolfson says, "We had a game plan and it worked. It's the result of a tremendous team effort."

At WBSL, program director B.K. Kirkland credits the station's

success to several factors, with an emphasis on special programming. Music-wise, Kirkland says WBSL "is just far enough ahead on the hits" in terms of future pop cross-overs. "We are trying to take this station to the people," the PD notes, "and it's working."

As for special programming, Kirkland cites WBSL's series of live concert broadcasts from the Red Parrot venue, the "Dance Party" and "High-Five" features and the popularity of the station's "Quiet Storm" program.

Fall Arbitron results for most of the top markets will appear in next week's issue.

FM Award Deadlines Set

NEW YORK Entries for the annual Major Armstrong Awards for excellence and originality in programming are due April 1. The awards were initiated in 1964 in honor of FM radio inventor Major Edwin Armstrong.

The six award categories encompass music, news, news documentaries, public and community service, education and creative use of the medium. In addition, three special awards will be offered for technical achievement in broadcasting and/or receiving radio signals; innovative station programming and/or management; and outstanding service to the telecommunications industry by an individual or organization.

The awards are sponsored by the Armstrong Memorial Research Foundation in cooperation with the National Radio Broadcasters Assn. Entry forms are available from, and should be sent to, the NRBA in Washington, D.C.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

Jim Harper, program director at newly debuted pop outlet WDTX (99DTX) Detroit, has dug down deep to find a remedy for the somewhat slow post-holiday release schedule. Appropriately, the antidote comes from the Cure's "Close To Me" (Elektra). To tap into a large portion of the 99DTX 18-34 demographic, Harper has been pursuing charts in local papers and Rockpool to get a handle on what college students are buying, and the Cure emerges from those sources as a major contender. Contrary to the Cure's image as a relatively alternative rock band, Harper says the track in question is "not punk. It's got a neat dance beat, not nearly as experimental as you might expect." Also emerging as a post-season savior is Marshall Crenshaw's "Blues Is King" (Warner Bros.), from the artist's "Downtown" album. "This is right in everybody's pocket," reports Harper. "It's not blues, but a nice mix of that Crenshaw/Buddy Holly sound." Finally, the syndicated British program "Rock Over London" brought the import "A Good Heart" by former Undertones member Feargal Sharkey to Harper's attention. The song is scheduled for domestic release on A&M shortly, and the PD describes it simply as "a neat pop tune."

BLACK/URBAN

WVEE Atlanta music director Ray Boyd is going into 1986 with an add list that offers a little something for all parts of the station's wide listenership. Satisfying almost all of that audience, says Boyd, is Grace Jones' "Slave To The Rhythm" (Manhattan/Island). The track came to Boyd's attention after perking the ears of the Dixie Dance Kings, an Atlanta record pool that "we watch very closely," he says. Luring WVEE's 12-24 group is the latest single from Five Star, "Let Me Be The One" (RCA). For the adult audience, Boyd is high on Rene & Angela's "Your Smile" (Mercury), a "very well-produced, slow-tempo love song." Additionally, the music director says Whitney Houston's debut and Luther Vandross' "The Night I Fell In Love" are two 1985 albums showing no signs of losing strength in early 1986. From the former, Boyd has added "How Will I Know" (Arista), and he says he is happily surprised to find that listeners have not tired of the young artist. And "If Only For One Night" (Epic) is Vandross' latest single, which Boyd had already established as an album cut earlier.

COUNTRY

Moving into the New Year, KOLO Reno program director Tony Thomas has some positive predictions about the status of country music in 1986. Crediting Nashville's ability to recognize that "new artists now will be their lifeblood in a few years," Thomas is indeed ringing in the new with his recent adds. At the top of the list is "Arlene" (Columbia), by former Johnny Cash guitarist Marty Stewart. A product of the label's Horizon '86 program, it's an uptempo rockabilly track. Secondly is Pake McEntire's "Every Night" (RCA), a "country/western swing with a hard edge," per Thomas's description. According to the PD, McEntire is not riding on sister Reba's coattails: "This is a very strong debut which will give him enough credibility to stand on his own merits." Another newcomer on KOLO's post-Christmas list is Randy Travis, who is generating solid response with his "1982" (Warner Bros.), a song that Thomas contends exemplifies Nashville's adroitness in making a traditional country sound fresh for the younger listeners. From better established ranks, the programmer expects that "100% Chance Of Rain" (Warner Bros.) will solidify Gary Morris' career. "The quality of this song, combined with the exposure Morris will get on this season's 'The Colbys' tv episodes, should make him a well-known star." And from sillier ranks, Thomas is making use of Ray Stevens' "Ballad Of The Blue Cyclone" (MCA) while he can. "It'll see a fast burnout," says Thomas of the wrestling ode. "But anytime you can get hold of a relevant novelty record, you can't go wrong with it in drive time," a shift Thomas handles in the morning.

KIM FREEMAN

...newsline...

SHAUN SHEEHAN, senior vice president of public affairs and communications for the National Assn. of Broadcasters, has left that post to establish a Washington office for Tribune Broadcasting. Tribune owns five radio outlets and the Tribune Entertainment and INN Independent News program operations. The company also owns six tv stations. Sheehan, an eight-year NAB executive, joins Tribune as vice president, Washington.

CHUCK BORTNICK, vice president/general manager of WSHE/WSRF Ft. Lauderdale, has been elected president of the South Florida Radio Broadcasters Assn. Former president Stan Cohen, vice president/general manager of WINZ-AM-FM Miami, remains on the board to head a legislative action committee.

WLAC-AM-FM Nashville general sales manager David Manning is upped to station manager, a promotion which coincides with the combo's change of hands from Sudbrink Broadcasting to New York-based Price Communications.

JAG COMMUNICATIONS of Virginia Inc. has reached an agreement to sell its WLPM-AM Suffolk, Va. to newly-formed Suffolk Broadcasting. The sale, pending FCC approval, represents most of JAG's assets and includes real estate that brings the total purchase price to \$600,000. Suffolk Broadcasting is a partnership between local businessman James Russell and attorney Hubert Young Jr.

PD to PD

BY PAUL DREW

The author is a leading radio programming and management consultant. He has been associated with radio stations in all parts of the U.S., including New York, Los Angeles, Detroit, San Francisco, Chicago, Boston, Miami, Philadelphia, Atlanta and Dallas/Ft. Worth. More than 2,000 radio broadcasters have attended his Professional Programming Management Seminars. His new column, PD to PD, will appear monthly in Billboard.

The new year begins and so begins this new Billboard column with our random thoughts . . .

How often do you hear a pre-sell for music end with "next," and the "next" is commercials? . . . Why do some one-liners on too many stations sound like paragraphs? . . . Why do they say "a.m." and "p.m." on the radio? Aren't these written abbreviations? Ever hear "Mr." instead of "Mister"?

In 1966 the average length of a top 10 record was 2:42. Along came "Hey Jude." It was 3:08 in 1970, 3:33 in 1975. It reached 3:41 in 1980. A few weeks ago it was over 4:00. If your station plays current hits, anyone listening 20 minutes hears less variety than ever, don't they?

Less than three years ago, NBC Radio president Randy Bongarten was vice president in charge of the General Electric radio stations . . . To your listeners—the station's customers—what difference does it make when the list is changed, records added or removed?

There were just a few winners in any large market before computers and the research era of programming. What's changed? As always, the personality of the radio station is an extension of the programmer's personality. How many interesting and entertaining personalities do you know?

Get well wishes to Gordon McLendon. What he and his stations did in the '50s is still copied today. Michael Spears, a McLendon graduate, says, "It's easier to get a new audience than a new idea." Get out those old airchecks.

Some stations add a record into a light rotation of two or three plays a day. A new record to the listener is like a new face in a crowded room. When you enter, don't you seek out the familiar ones and feel more comfortable with them? The more your station plays a new add, the sooner your audience learns it and becomes familiar with it.

Several years ago Australian radio broadcasters thought program consultant Rod Muir's ideas were old hat. Today the stations he owns are top rated in their markets . . . Look out for Q107's assistant PD, a prime candidate to win as a major market PD in 1986. Why don't more PDs think and speak like WBBM-FM's Buddy Scott?

When major market stations go looking for morning personalities, why is it they almost always think "disk jockey"? Hollywood is loaded with talented, famous and un-

employed tv stars of yesteryear. Talk radio was created with non-radio people who could talk . . . The best promos on radio today? You see and hear them on MTV. Pittman and Garland are radio guys.

Unsung program heavy: WRKO vice president and general manager Dan Griffin. When he was at NBC's WYNY, Dan created the Dr. Ruth radio show and the popular weekly Sinatra show. He's the one who brought Bernard Meltzer to WOR, the station's biggest money maker.

RKO's first lady top 40 jock in 1973 is today's highly rated KLOS morning personality, with numbers better than the much publicized Frazier Smith's. She was 20, single and scared when she joined KFRC. Today Shana is married and raising three kids while playing the hits.

Recommended reading for program directors: "Marketing Warfare" by Al Ries and Jack Trout. They are the authors of "Positioning: The Battle For Your Mind," a must for every PD.

The increasing high cost of promotion and marketing in the '80s moved the test marketing of records offshore. Later this year we'll have more to say about promotion, radio and regional hits . . . With new technology everywhere, why is radio still so dependent on ARB's manual diary system of the mid-'60s? . . . What do Bob Pittman and Lee Abrams have in common? The answer next time.

NAB/NRBA UNIFICATION

(Continued from page 3)

spot would expire after three years. Further, the accord recommends that the television board have no veto power over radio board decisions. NRBA members joining NAB would have dues kept at NRBA's existing level.

In a joint statement, NRBA president Bernie Mann and NRBA board chairman Bill Clark said: "We are confident that the independent spirit that has typified NRBA can strengthen NAB radio and that the radio industry will benefit by the joining together of the two organizations."

Sources at both organizations say the key to the rapprochement was a spirit of cooperation and trust at radio conventions co-sponsored by the NAB and NRBA in the last two years.

Said NAB radio board chairman John Dille III: "The success of our joint sponsorship . . . seems symbolic of an overwhelming industry desire for the NAB and NRBA to get together in a way that will give radio the kind of unity that can take advantage of the strengths of the two associations while preserving radio's autonomy."

The NAB was founded in 1922 and has more than 4,500 radio members. The NRBA was founded in 1959 as the National Assn. of FM Broadcasters, a splinter group of NAB. It became the NRBA in 1975 and currently has 1,850 members.



DAVE SHOLIN steps up to the program director post at KFRC San Francisco. A midday talent for the AM pop/games station since 1981, Sholin had also been music director and a personality for KFRC from 1974 to 1977, until he was promoted to MD of the RKO chain. Also the top 40 editor for the Bay Area-based Gavin Report, Sholin replaces Mike Phillips, who left recently for the PD-ship at KOIT-FM San Francisco.

Joining the Bay Area market is former WAVA Washington program director Smokey Rivers, who ships into Price Communications' AC outlet, KIOI San Francisco. WAVA general manager Alan Goodman calls it a completely friendly development and is currently interviewing candidates for Rivers' replacement at the Doubleday hit outlet. On a less friendly note is the departure of morning team Charley & Harrigan. "Let's just say they are no longer employed here," says Goodman, who has moved afternoon man Don Geronimo into AM drive.

Sholin moves up at KFRC

WLS-AM CHICAGO plays Santa to veteran morning jock Larry Lujack, who, after 10 years in that shift, will be able to sleep in come Monday (6). At that time, Lujack will move to the afternoon drive shift, where he'll be joined by another WLS regular, Rich McMillan. Moving into the early shift, then, is AM midday man Fred Winston. Lujack is a hard act to follow, but Don Wade is going to give it a run for the money as new man in the evening slot. Wade joins the ABC AM hit outlet from WUSN-FM Chicago, where he was morning and, later, midday man.

Correcting a mishap in our year-end issue, Frank Benny joins WYRK Buffalo after 19 years with neighboring WGR Buffalo, not WJR Detroit . . . The director of broadcast operations post at CBS's WCAU-FM Philadelphia was eliminated recently, putting 16-year broadcasting veteran George Nice on the relocation trail. After overseeing all facets of WCAU's activities for the past seven years, Nice is looking for a similar post, preferably in Philly. He can be reached at (215) 696-5075 . . . Rick Sklar moves his Sklar Communications consulting firm to 100 Park Ave., New York 10017; (212) 370-0077.

As the result of an anticipated

format change, WQUE-AM New Orleans has laid off nearly all of its on-air staff. All of the jocks except Jeffrey Trapagnier, who remains as operations manager, were given their pink slips Dec. 20. The former top 40 station will soon adopt Satellite Music Network's "Heart & Soul" format. In the interim, WQUE-FM's programming will be simulcast on the AM outlet.

At presstime, WLIR Hempstead, N.Y., was still running under the hand of Phoenix Media (Billboard, Dec. 28), with Long Island Radio Communications still waiting on a few engineering matters for a final go-ahead from the FCC on activating its interim license. LIRC says it will take the station over "this month," and has selected the WNUU-FM calls to underscore the station's emphasis on new music. A month ago, Phoenix Media moved the WLIR-FM calls to Herkimer, N.Y., where they replace WMYL, a Phoenix-controlled outlet.

Additionally, WLTW New York talent Holly Levis should not be counted as a definite WNUU personality. According to Levis, she and LIRC have been negotiating, but have yet to sign a contract. Levis adds that, when considering the WLIR/WNUU morning post, she intended to keep her full-time swing post at "Lite FM," where she remains.

AS IF THERE WEREN'T enough festivities going on at new market leader WPLJ New York, the pop station is also celebrating the fact that morning man Jim Kerr has signed a new-five year contract. The exclusive agreement comes well in advance of the summer '86 expiration date on Kerr's last contract . . . Back in San Francisco, KMEL brings Katie Eyerly in as promotion director from neighboring KYUU.

The batphone at KBAT Midland, Tex., has a little different sound to it these days. Roughly a month ago, the outlet dropped country for rock'n'roll under the direction of Mark Lapidus. Lapidus had held the same post at nearby KUFO. At the new AOR, the PD brought four KUFO staffers along with him, including music director/personality Dru Dawson.

Anyway, KBAT appears to off to a good start as a rocker, with morning man Lapidus recruiting one male listener to "pop the question." The listener's wife-to-be was quick to announce her acceptance via KBAT's airwaves, and the couple has set a March 15 marriage date. At presstime, Lapidus was lobbying for on-air ceremonies.

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A Stone's Throw Away. Pictured taping a WMMR Philadelphia "Live In London" broadcast are, from left, Bill Wyman of the Rolling Stones; Denny Somach, producer of the series; and WMMR's morning man John DeBella and news director Mark the Shark. Wyman was a recent featured guest on the show.



Christmas Concert Cheers. Following the WNEW-FM New York Madison Square Garden Christmas concert with headliner Roger Daltrey, station staffer Scott "Santa" Muni greets special guest visitors Yoko Ono and son Sean Lennon. Also on stage are, from left, WNEW air personalities Maxanne Satori, Pete Fornatale and Dennis Elsis. The concert was one of WNEW's annual benefits for Cerebral Palsy victims. (Photo: Chuck Pulin)



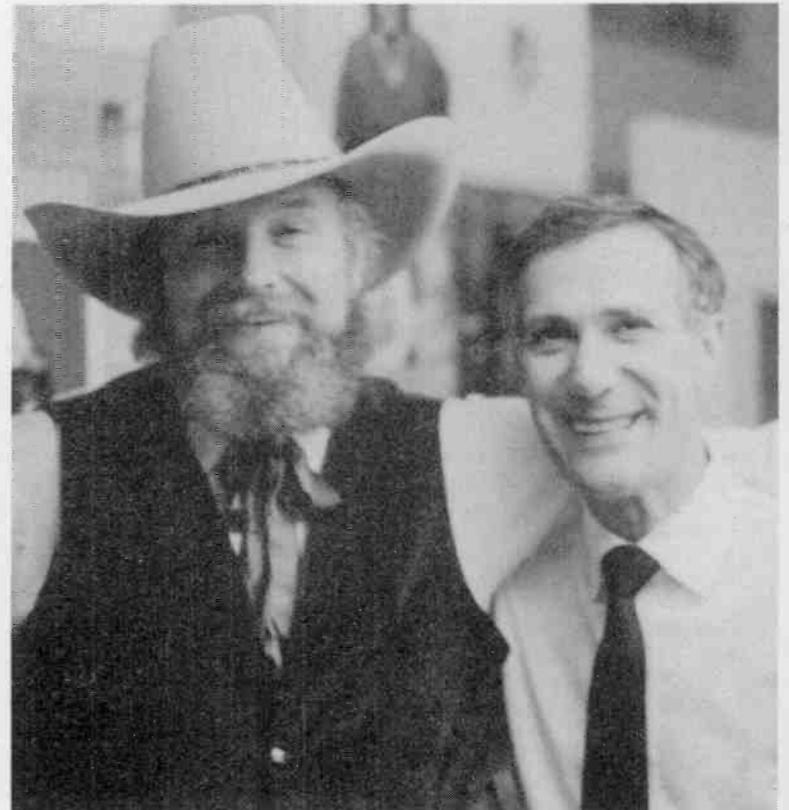
Chubby C and Chicago's King B. Chubby Checker, left, joins WJMK-FM Chicago afternoon air personality "King B" Ron Britain for a rock'n'roll retrospective.



Smile for Shannon. Pictured from left in front of the WDKX Rochester, N. Y. van are program director Andre Marcel and Mirage/Atlantic recording artist Shannon. Shannon visited the station for a live studio interview following a local concert stint.



Gridlocked Gridley Granted. Paul Harris, left, morning man on WYNY New York, awards the "Gridley" trophy (Billboard, Dec. 28) to random motorist Amir Rostom live on the air from 49th St. and Lexington Ave. This hot traffic spot was voted worst mess in Manhattan by WYNY listeners. Upcoming will be "WYNY Skywatch" to help remedy the problem with its own live helicopter reports.



In Country Arms. New York's country radio flagship station WHN clicks midday air personality Lee Arnold, right, with crooner/musician extraordinaire Charlie Daniels. Daniels stopped by the WHN studios to tape Arnold's "Visit With The Stars" segment.



Hooters' Hoopla. Posing for a picture at a WAVA Washington Hooters video party are, from left, David Uosikinen of the Hooters, Lisa Wolfe of CBS Records, Eric Bazilian and Andy King of the group, nighttime jock Tom Kent and music director Gene Baxter of WAVA, Rob Hyman of the band, station promotion manager Kathi Kolodin, group member John Lilley, and CBS Records' Ritch Bloom. The party featured the world premiere of the band's new video, "Day By Day."



NYMRAD Kneel. Celebrating at the New York Market Radio Broadcasters Assn.'s recent 13 Rock'n'Roll Christmas luncheon are, from left, singer/songwriter Del Shannon, United Stations Radio Networks president Nick Verbitsky, rocker Gary U.S. Bonds, WRKS New York vice president and general manager Barry Mayo (who served as event chairman), and NYMRAD executive director Maurie Webster. Shannon, Bonds, the Coasters and the Crystals all performed for the 1,000 radio industry executives and advertisers present.

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Convoy**, C.W. McCall, MGM
2. **I Write The Songs**, Barry Manilow, ARISTA
3. **Theme From "Mahogany" (Do You Know Where You're Going To)**, Diana Ross, MOTOWN
4. **Love Rollercoaster**, Ohio Players, MERCURY
5. **Saturday Night**, Bay City Rollers, ARISTA
6. **Fox On The Run**, Sweet, CAPITOL
7. **I Love Music (Part I)**, O'Jays, PHILADELPHIA INT'L
8. **That's The Way (I Like It)**, K.C. & the Sunshine Band, TK
9. **Love To Love You Baby**, Donna Summer, OASIS
10. **Times Of Your Life**, Paul Anka, UNITED ARTISTS

POP SINGLES—20 Years Ago

1. **We Can Work It Out**, Beatles, CAPITOL
2. **Sounds Of Silence**, Simon & Garfunkel, COLUMBIA
3. **She's Just My Style**, Gary Lewis & the Playboys, LIBERTY
4. **Flowers On The Wall**, Statler Brothers, COLUMBIA
5. **Ebb Tide**, Righteous Brothers, PHILLES
6. **Over And Over**, Dave Clark Five, EPIC
7. **I Got You (I Feel Good)**, James Brown, KING
8. **Five O'Clock World**, Vogues, CO & CE
9. **Turn! Turn! Turn!**, Byrds, COLUMBIA
10. **Day Tripper**, Beatles, CAPITOL

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. **The Hissing Of Summer Lawns**, Joni Mitchell, ASYLUM
5. **Windsong**, John Denver, RCA
6. **KC & the Sunshine Band**, TK
7. **Helen Reddy's Greatest Hits**, CAPITOL
8. **Honey**, Ohio Players, MERCURY
9. **Family Reunion**, O'Jays, PHILADELPHIA INT'L
10. **Still Crazy After All These Years**, Paul Simon, COLUMBIA

TOP ALBUMS—20 Years Ago

1. **Rubber Soul**, Beatles, CAPITOL
2. **The Sound Of Music**, Soundtrack, RCA VICTOR
3. **Whipped Cream & Other Delights**, Herb Alpert's Tijuana Brass, A&M
4. **December's Children**, Rolling Stones, LONDON
5. **Going Places**, Herb Alpert's Tijuana Brass, A&M
6. **The Best Of Herman's Hermits**, MGM
7. **My World**, Eddy Arnold, RCA/VICTOR
8. **Harem Scarum**, Elvis Presley, RCA
9. **My Name Is Barbra**, Barbra Streisand, COLUMBIA
10. **Welcome To The LBJ Ranch**, Various Artists, CAPITOL

COUNTRY SINGLES—10 Years Ago

1. **Convoy**, C.W. McCall, MGM
2. **When The Tingle Becomes A Chill**, Loretta Lynn, MCA
3. **The Blind Man In The Bleachers**, Kenny Starr, MCA
4. **This Time I've Hurt Her More Than She Loves Me**, Conway Twitty, MCA
5. **Just In Case**, Ronnie Milsap, RCA
6. **Easy As Pie**, Billy "Crash" Craddock, ABC/DOT
7. **Let It Shine**, Olivia Newton-John, MCA
8. **Overnight Sensation**, Mickey Gilley, PLAYBOY
9. **Sometimes I Talk In My Sleep**, Randy Cornor, ABC/DOT
10. **The Happiness Of Having You**, Charley Pride, RCA

SOUL SINGLES—10 Years Ago

1. **Sing A Song**, Earth, Wind & Fire, COLUMBIA
2. **Wake Up Everybody**, Harold Melvin & the Bluenotes, PHILADELPHIA INT'L
3. **Walk Away From Love**, David Ruffin, MOTOWN
4. **Love Rollercoaster**, Ohio Players, MERCURY
5. **Love To Love You Baby**, Donna Summer, OASIS
6. **Full Of Fire**, Al Green, LONDON
7. **You Sexy Thing**, Hot Chocolate, ATLANTIC
8. **Free Ride**, Tavares, CAPITOL
9. **Once You Hit The Road**, Dionne Warwick, WARNER BROS.
10. **Turning Point**, Tyrone Davis, DAKAR

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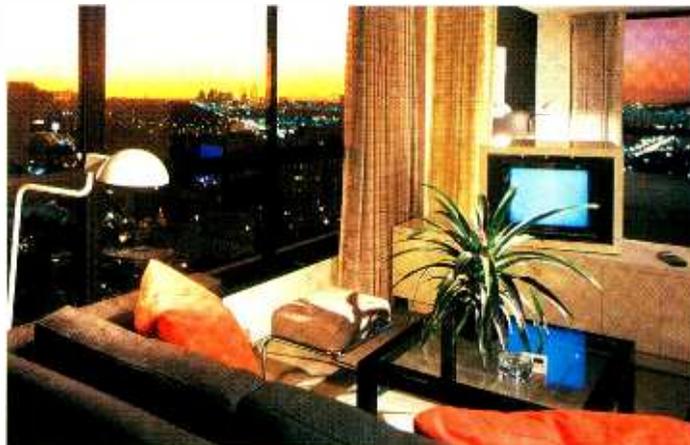
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Crafted With Pride

Contact: Ann Pinkerton

You've seen Bob Hope and other celebrities touting American made fashions on the tv, and now it's time for the radio business to lend its weight to "Crafted With Pride In The U.S.A." It's a national effort to give the textile, fiber and apparel industries a shot in the arm by raising awareness and consumption of clothes and home furnishings with the "Made in U.S.A." label.

As an incentive to lure radio's involvement, the non-profit Crafted With Pride organization is offering over \$50,000 in prizes to outlets that craft the best local promotions for the cause. Four prizes are guaranteed in each market with participating outlets. The period for airing these Pride promotions is Jan. 1 though March 15, and the group has made provisions for over 200 stations to win.

Per CWP's specifications, individual station projects can include special events, listener contests and other elements. Entries must be submitted by March 20 and will be judged on creativity, community impact and response as determined by a panel of radio experts and CWP council members.

Any station that supports the Council's efforts to save American jobs by airing Crafted With Pride PSAs is eligible to enter the contest. Like the tv messages, these announcements are voiced by the likes of Bob Hope, Linda Evans, Sammy Davis Jr., O.J. Simpson, Sally Struthers and other notables.

Stuart Epperson of WTOB Winston-Salem, N.C. is acting as national chairman of radio broadcasters for CWP. For more information, contact WTOB's Scott Gregory at (919) 723-4353, or Ann Pinkerton of Carl Byoir & Associates at (212) 986-6100.

FINISHING OUT A YEAR of commendable charity projects, WBAB Babylon, N.Y.'s Bob Buchmann and Robyn Lane chaired a marathon 102.3-hour broadcast to solicit pledges for Long Island's "Charity Begins At Home" campaign. Designed to raise funds for mentally and physically handicapped residents of Nassau and Suffolk counties, the effort itself was originally conceived by Billy Joel . . . And, speaking of marathons, KMGG Los Angeles has been designated the official radio station for the Los Angeles Marathon, to be run March 9. As a licensee of the event, KMGG will be providing roughly \$300,000 worth of airtime for the race, and the tie-in opportunities should be phenomenal.

In the recent and sporadic national attempts to encourage reading in this country, one angle was overlooked. Next time around, America's librarians might want to check in with WSKS-FM Cincinnati's Robin Galluzzo, who brought a lot of attention to the city's library with a recent stunt. Pulling a twist on the hide-and-seek gag, 96 Rock's program director Marty Bender stashed \$196 and a pair of tickets to John Cougar Mellencamp's sold-out show at the public library in a book

(Continued on page 19)

Stations Offers Labels a New 'Playola' Plan

NASHVILLE Jack Bursack, general manager of WSVT-AM in Smyrna, Tenn., is betting there's still room in broadcasting for an idea as simple as charging record companies to play their records. He calls it "playola."

Unlike payola, which has the same commercial underpinning, playola will be out in the open—and, says Bursack, perfectly legal.

Bursack's 250-watt daytimer is on the outskirts of Nashville. He says he believes this proximity to the ears of top music executives will induce small labels, particularly, to buy showcase time for new product.

His real ace in the hole, though, is Captain Midnite, a locally legendary air personality, long celebrated for his wit, imagination, zaniness and friendship with country music stars. Midnite (Roger Scutt) is on the air from 6 to 8 a.m. and from 2 p.m. to signoff. The weekend features "The Best of Captain Midnite."

WVST is offering labels and artists five-minute blocks at \$18 a spot to introduce the record, play it in full and end with a commercial tagline. "All they have to do is supply us with the record," Bursack explains, "and we'll do the script for them. We'll play anything, but we have to listen to it first." There is a five-spot minimum.

WSVT follows a country/pop music and comedy format in its regular programming. Bursack readily admits his major reason for making this offer is to raise station revenues, but he says the callousness with which radio programmers often treat new records was an added incentive.

The station's eclectic format will make the inclusion of music ads of all sorts "realistically palatable and acceptable," Bursack predicts. "I think adults can tolerate a lot."

EDWARD MORRIS

PROMOTIONS

(Continued from page 18)

appropriately titled "Small Town America." A cab driver with little regard for parking laws was first to locate the volume.

In another attempt to nurture scholarly pursuits, WGBW-FM Green Bay, Wis. ran a nifty promo for students preparing for final exams. During its "Grand Slam Exam Scam," WGBW gave out Care packages valued at roughly \$200. Included were aspirin, Roloids, No-Doz, coffee, 12 bottles of white-out, breakfast and a copy of the Serenity Prayer. A simple promotion that would surely endear any college-town station to a primed audience.

KIM FREEMAN

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TOP ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
					ARTIST	LABEL	
1	1	1	10		MIKE & THE MECHANICS	ATLANTIC	SILENT RUNNING
2	3	3	8		Z Z TOP	WARNER BROS.	STAGES
3	7	7	5		MR. MISTER	RCA	KYRIE
4	2	2	9		STEVIE NICKS	MODERN	TALK TO ME
5	4	4	10		PETE TOWNSHEND	ATCO	FACE THE FACE
6	9	9	5		BRUCE SPRINGSTEEN	COLUMBIA	MY HOMETOWN
7	10	10	7		PETE TOWNSHEND	ATCO	GIVE BLOOD
8	6	6	11		THE CARS	ELEKTRA	TONIGHT SHE COMES
9	16	16	4		THE HOOTERS	COLUMBIA	DAY BY DAY
10	5	5	8		PAT BENATAR	CHRYSALIS	SEX AS A WEAPON
11	8	8	10		Z Z TOP	WARNER BROS.	CAN'T STOP ROCKIN'
12	14	14	11		THE ALARM	I.R.S.	STRENGTH
13	15	15	7		THE DREAM ACADEMY	WARNER BROS.	LIFE IN A NORTHERN TOWN
14	11	11	10		SURVIVOR	SCOTTI BROS.	BURNING HEART
15	18	18	6		ROGER DALTRY	ATLANTIC	LET ME DOWN EASY
16	21	21	7		STEVIE NICKS	MODERN	I CAN'T WAIT
17	13	13	10		ASIA	GEFFEN	GO
18	20	20	8		RUSH	MERCURY	MANHATTAN PROJECT
19	19	19	5		QUEEN	CAPITOL	ONE VISION
20	17	17	9		DIVINYLS	CHRYSALIS	PLEASURE AND PAIN
21	25	25	4		TOM PETTY	MCA	SO YOU WANT TO BE A ROCK & ROLL STAR
22	12	12	13		SIMPLE MINDS	A&M	ALIVE & KICKING
23	24	24	7		NIGHT RANGER	MCA	GOODBYE
24	30	30	4		CHARLIE SEXTON	MCA	BEAT'S SO LONELY
25	33	33	3		TOM PETTY	MCA	NEEDLES AND PINS
26	22	22	18		JOHN COUGAR MELLENCAMP	RIVA	SMALL TOWN
27	23	23	13		Z Z TOP	WARNER BROS.	SLEEPING BAG
28	36	36	4		AEROSMITH	GEFFEN	SHEILA
29	35	35	5		STARSHIP	GRUNT	SARA
30	28	28	11		WANG CHUNG	GEFFEN	TO LIVE AND DIE IN L.A.
31	37	37	3		BRYAN ADAMS	A&M	CHRISTMAS TIME
32	32	32	6		TWISTED SISTER	ATLANTIC	LEADER OF THE PACK
33	38	38	4		DOKKEN	ELEKTRA	THE HUNTER
34	40	40	3		BON JOVI	MERCURY	SILENT NIGHT
35	47	47	3		SIMPLE MINDS	A&M	SANCTIFY YOURSELF
36	26	26	9		LOVERBOY	COLUMBIA	DANGEROUS
37	27	27	8		STEVIE RAY VAUGHAN	EPC	CHANGE IT
38	NEW				STING	A&M	RUSSIANS
39	29	29	13		INXS	ATLANTIC	THIS TIME
40	34	34	6		BRYAN ADAMS	A&M	IT'S ONLY LOVE
41	31	31	26		DIRE STRAITS	WARNER BROS.	WALK OF LIFE
42	42	42	7		JOHN COUGAR MELLENCAMP	RIVA	JUSTICE & INDEPENDENCE
43	NEW				DIRE STRAITS	WARNER BROS.	RIDE ACROSS THE RIVER
44	44	44	11		C.CLEMONS & J.BROWNE	COLUMBIA	YOU'RE A FRIEND OF MINE
45	43	43	9		RUSH	MERCURY	TERRITORIES
46	46	46	17		JOHN COUGAR MELLENCAMP	RIVA	RAIN ON THE SCARECROW
47	41	41	7		PAUL MCCARTNEY	CAPITOL	SPIES LIKE US
48	NEW				ASIA	GEFFEN	TOO LATE
49	39	39	14		RUSH	MERCURY	THE BIG MONEY
50	48	48	8		JONI MITCHELL	GEFFEN	GOOD FRIENDS

Radio

Featured Programming

HAWAII LIVE RADIO will kick off a special live-via-satellite broadcast of "A Country Music Salute to the Statue of Liberty" on Jan. 18. The program is being offered free to all country stations on a first come first served, market exclusive basis. Stations have the option to carry the entire 24-hour broadcast or a portion of it. The special radiothon can be picked up from Satcom IR, Transponder 3, located at 139 degree frequency band C. This special salute will air across America as well as 44 countries abroad.

As reported in Billboard's April 27 issue, Hawaii Live had originally slated a 48-hour broadcast featuring top AC hit music for Nov. 15-17. However, according to executive producer **Tom Dancer**, country stations were more amenable to this enterprising project.

The broadcast will utilize Billboard's top 100 country songs dating from 1970 to the present. This playlist will air throughout the program. Each song represents a year of the First Lady of Liberty's vigil in New York harbor. The special is being funded by the State of Hawaii, already providing this pledge number: 1-800-222-LADY. Additionally, local merchants have donated thousands of dollars in prizes, including a vacation to Hawaii. Any station wishing to sign up should call Dancer at (808) 625-2381.

CALLAHAN/SUMNER RADIO NETWORK of East Boston has begun producing and syndicating various one-minute features covering the worlds of music, sports and news. According to program manager **Tom Star**, the company became so successful locally that they decided to market their programs and ideas nationally.

The network currently offers 35 different features. Included in the catalog is "Music Notes," featuring guest experts on reggae, rock and folk offering insights in their fields. Another feature is a series of Super Bowl commentaries by **Upton Bell**, former general manager of the New England Patriots, which is available to multi-formatted stations on a market exclusive basis via cash or barter. According to Star, 27 stations have already signed up for this Jan. 22-28 series, including **WXKS-FM** ("Kiss 108"), a CHR outlet in Boston.

INDEPENDENT SYNDICATION SERVICES, a Calabasas, Calif.-based company, has been formed by **Michael Catena** to assist syndicators and networks with affiliate relations. Catena's seasoned and diverse background includes various syndication and sales functions, as well as a five-year announcing stint for Metromedia on behalf of the Harlem Globetrotters. Catena has already begun handling the AOR program "Inner-View" and a new vignette entitled "This Day In Rock."

Another new entry from **NBC Radio Entertainment** is "Profile '86," a monthly series of 90-minute features highlighting interviews and recordings with pop artists. The program debuts Jan. 24-26 with Loverboy. "Profile '86" is produced

by New York-based **Taurus Communications**, headed by **WNEW-FM** New York personality **Dan Neer**.

The **Creative Radio Network** has prepared a four-hour salute to **Judy Garland**, which is available to big band, MOR, nostalgia and light AC stations beginning in January. The tribute is hosted by former **KPRZ** Los Angeles (now **KHIS**) program director and air personality **Tom Murphey**. The program contains all the great Garland recordings as well as a rare interview courtesy of **WNEW-AM** New York. According to CRN producer **Pete Kline**, the special is for sale on a market exclusive basis.

Bronx-based **Progressive Radio Network** maintains its roster of creative and offbeat short-form programming. For the week of Jan. 13, "BLIMPS" offers phony drugs and futuristic bugs and "Laugh Machine" will feature such comics as **George Carlin**, **Joan Rivers**, **Bill Cosby** and **Eddie Murphy**. "Sound Advice" looks at tips for stereo speakers and sound specs, and the "Computer Program" talks about piracy, students and used computers.

ARTHUR E. LEVINE has been named president and chief financial officer of **Westwood One Inc.** Formerly executive vice president and chief financial officer of the

Westwood One Radio Networks, **Levine** will add financial supervision of the newly acquired **Mutual Broadcasting System** to his duties. He has been associated with Westwood since serving as the company's outside financial consultant in 1975. He joined **WWI** in 1983... **Barnett-Robbins Enterprises** has made some new appointments. **Len Boardman** is named national sales manager. Boardman, who was formerly with **Drake-Chenault** and **Eastman Radio**, will be responsible for the supervision of the sales department and the opening of offices in New York and Chicago in 1986. **Howard Schlossberg** joins as assistant to executive producer **Jim Hampton** on "Street Beat" and "Rock Of The World." **Larry Lewis** is made director of syndication/urban programs, and **Jill Blumenthal** joins the station relations department.

The **United Stations Programming Network** promotes director of Midwest sales **Ruth Presslaff** to vice president/affiliate relations. Presslaff joined the company in 1982... **DIR Broadcasting** names **Lauren Karasyk** talent coordinator for the weekly 90-minute "Almost Live Starring **Richard Belzer**." Prior to joining **DIR**, Karasyk was director of client relations for the rock group **Kiss**.

"Audiophile Audition," the syn-

(Continued on page 21)

WATCH FOR BILLBOARD SPOTLIGHTS in January and February

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FEATURED PROGRAMMING

(Continued from page 20)

icated series of radio programs for audio buffs, starts 1986 with weekly broadcasts on 112 stations in the U.S. as well as 37 in Australia. In areas where the local National Public Radio outlet has not cleared the series of one-hour classical and jazz programs, commercial outlets will be secured. KOMC Phoenix is the first commercial station to join... "The Voices Of Tennessee Homecoming" is being offered by Madison, Tenn.-based Radio Syndication, Inc. for airing Feb. 3 through Dec. 31. This series of 238 one-minute features will be hosted by author Alex Haley. The daily features will star celebrities from all walks of life talking about Tennessee and Tennesseans. 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.

Jan. 3-5, **Three Dog Night**, Don & Deanna On Blecker Street, Continuum Radio Network, one hour.

Jan. 3-5, **Eagles, Beatles, Isley Brothers**, CBS Radioradio, CBS Radio Network, three hours.

Jan. 3-9, **Louise Mandrell**, Country Today, MJI Broadcasting, one hour.

Jan. 3-9, **Twisted Sister**, Metalshop, MJI Broadcasting, one hour.

Jan. 4-5, **Golden Oldies of the '60s**, Gary Owens' Supertracks, Creative Radio Network, three hours.

Jan. 5, **Andreas Vollenweider**, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

Jan. 5-12, **Roger Daltrey**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Jan. 5-12, **Nick Lowe**, Rock Over London, Radio International, one hour.

Jan. 6-12, **Tom Petty, Part II**, Inner-View, Innerview Radio Network, one hour.

Jan. 6-12, **Christopher Cross**, Star Trak Profiles, Westwood One, one hour.

Jan. 6-12, **Temptations, Four Tops**, The Concert Hour, Westwood One, one hour.

Jan. 6-12, **Starship**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Jan. 6-12, **Nils Lofgren, Nick Lowe**, In Concert, Westwood One, 90 minutes.

Jan. 6-12, **Atlanta**, Live From Gilley's, Westwood One, one hour.

Jan. 6-12, **Ray Parker Jr. Part II**, Special Edition, Westwood One, one hour.

Jan. 6-12, **Larry Clinton**, Encore with William B. Williams, Westwood One, two hours.

Jan. 6-12, **Miami Sound Machine**, Mundo Artístico, Westwood One, 90 minutes.

Jan. 10-12, **Billy J. Kramer & the Dakotas**, Don & Deanna On Blecker Street, Continuum Radio Network, one hour.

Jan. 10-12, **Pop Music's Greatest Family Acts**, CBS Radioradio, CBS Radio Network, three hours.

Jan. 10-17, **Mickey Gilley**, Country Today, MJI Broadcasting, one hour.

Jan. 10-17, **Aerosmith**, Metalshop, MJI Broadcasting, one hour.

Jan. 11-12, **Golden Oldies of the '60s**, Gary Owens' Supertracks, Creative Radio Network, three hours.

Jan. 12-19, **Mike Rutherford, Part I**, Rock Over London, Radio International, one hour.

Jan. 13-19, **Thompson Twins**, Inner-View, Innerview Radio Network, one hour.

Jan. 13-19, **Talking Heads**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Jan. 13-19, **Starship**, Star Trak Profiles, Westwood One, one hour.

Jan. 13, **Motley Crue**, Line One, Westwood One, one hour.

Jan. 13-19, **Patti Austin**, Special Edition, Westwood One, one hour.

Jan. 13-19, **Les Brown**, Encore with William B. Williams, Westwood One, two hours.

Jan. 17-19, **Robert Plant**, Superstar Concert Series, Westwood One, 90 minutes.

Jan. 17-19, **Peter Albin, Big Brother & the Holding Company**, Don & Deanna On Blecker Street, Continuum Radio Network, one hour.

Jan. 17-24, **Sawyer Brown**, Country Today, MJI Broadcasting, one hour.

Jan. 18-19, **Golden Oldies of the '60s**, Gary Owens' Supertracks, Creative Radio Network, three hours.

Jan. 18-19, **George Strait, Reba McEntire**, Salute to Country Vocalists of the Year, Creative Radio Network, two hours.

Jan. 19-26, **Mike Rutherford, Part II**, Rock Over London, Radio International, one hour.

Jan. 19-26, **Pete Townshend**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Jan. 20-26, **Heart**, Inner-View, Innerview Radio Network, one hour.

Jan. 24-26, **Fillmore Nights**, Don & Deanna On Blecker Street, Continuum Radio Network, one hour.

Jan. 24-26, **Beatles' Greatest Solo Hits**, CBS Radioradio, CBS Radio Network, three 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
THE DREAM ACADEMY	12	42	
LIFE IN A NORTHERN TOWN			10
WARNER BROS.			70
BRUCE SPRINGSTEEN	8	9	
MY HOMETOWN			7
COLUMBIA			59
STARSHIP	7	59	
SARA GRUNT			7
WHITNEY HOUSTON			7
HOW WILL I KNOW			46
ARISTA			
WHAM!	7	46	
I'M YOUR MAN			
COLUMBIA			

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HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.

RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
					LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	2	10		THAT'S WHAT FRIENDS ARE FOR	ARISTA 1-9422 1 week at No. One ◆ DIONNE & FRIENDS
2	1	1	10		SAY YOU, SAY ME	MOTOWN 1819 ◆ LIONEL RICHIE
3	4	4	9		I MISS YOU	MCA/CONSTELLATION 52606/MCA ◆ KLYMAXX
4	3	3	11		BROKEN WINGS	RCA 14136 ◆ MR. MISTER
5	5	5	7		GO HOME	TAMLA 1817/MOTOWN ◆ STEVIE WONDER
6	8	8	8		WALK OF LIFE	WARNER BROS. 7-28878 ◆ DIRE STRAITS
7	7	7	12		EVERYDAY	COLUMBIA 38-05681 ◆ JAMES TAYLOR
8	6	6	14		SEPARATE LIVES (THEME FROM WHITE NIGHTS)	ATLANTIC 7-89498 ◆ PHIL COLLINS & MARILYN MARTIN
9	9	9	7		SOMEWHERE (FROM 'WEST SIDE STORY')	COLUMBIA 38-05680 ◆ BARBRA STREISAND
10	12	12	7		THE SWEETEST TABOO	PORTRAIT 37-05713/EPIC ◆ SADE
11	18	18	5		MY HOMETOWN	COLUMBIA 38-05728 ◆ BRUCE SPRINGSTEEN
12	10	10	14		YOU BELONG TO THE CITY	MCA 52651 ◆ GLENN FREY
13	14	14	8		SMALL TOWN	RIVA 884202-7/POLYGRAM ◆ JOHN COUGAR MELLENCAMP
14	17	17	6		TALK TO ME	MODERN 7-99582/ATLANTIC STEVIE NICKS
15	13	13	13		MORNING DESIRE	RCA 14194 ◆ KENNY ROGERS
16	11	11	9		IN SEARCH OF LOVE	RCA 14223 ◆ BARRY MANILOW
17	21	21	5		HOW WILL I KNOW	ARISTA 1-9434 WHITNEY HOUSTON
18	15	15	8		TOO YOUNG	QWEST 7-28931/WARNER BROS. JACK WAGNER
19	19	19	15		YOU ARE MY LADY	CAPITOL 5495 ◆ FREDDIE JACKSON
20	20	20	6		LOVE IS THE SEVENTH WAVE	A&M 2787 ◆ STING
21	22	22	5		WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	JIVE 1-9432/ARISTA ◆ BILLY OCEAN
22	23	23	6		THE HEART IS NOT SO SMART	GORDY 1822/MOTOWN EL DEBARGE WITH DEBARGE
23	16	16	8		FREEDOM	RCA 14224 ◆ THE POINTER SISTERS
24	29	29	5		I'M YOUR MAN	COLUMBIA 38-05721 ◆ WHAM!
25	31	31	4		LIFE IN A NORTHERN TOWN	WARNER BROS. 7-28841 ◆ THE DREAM ACADEMY
26	26	26	6		I NEED YOU	COLUMBIA 38-05726 MAURICE WHITE
27	25	25	19		LOVE THEME FROM ST. ELMO'S FIRE	ATLANTIC 7-89528 ◆ DAVID FOSTER
28	24	24	16		HEAD OVER HEELS	MERCURY 880 899-7/POLYGRAM ◆ TEARS FOR FEARS
29	27	27	13		WHO'S ZOOMIN' WHO	ARISTA 1-9410 ARETHA FRANKLIN
30	32	32	6		CHAIN REACTION	RCA 14244 ◆ DIANA ROSS
31	37	37	3		CARAVAN OF LOVE	CBS ASSOCIATED 4-05611 ◆ ISLEY/JASPER/ISLEY
32	36	36	3		WHEN I GIVE MY LOVE TO YOU	WARNER BROS. 7-28819 MICHAEL FRANKS FEATURING BRENDA RUSSELL
33	28	28	15		BE NEAR ME	MERCURY 880626-7/POLYGRAM ◆ ABC
34	34	34	7		DREAMLAND EXPRESS	RCA 14227 JOHN DENVER
35	30	30	19		PART TIME LOVER	TAMLA 1808 ◆ STEVIE WONDER
36	39	39	4		TONIGHT SHE COMES	ELEKTRA 7-69589 ◆ THE CARS
37	38	38	3		YOU'RE A FRIEND OF MINE	COLUMBIA 38-05660 ◆ CLARENCE CLEMONS & JACKSON BROWNE
38	33	33	15		LAY YOUR HANDS ON ME	ARISTA 1-9396 ◆ THE THOMPSON TWINS
39	35	35	9		DON'T STOP THE DANCE	WARNER BROS./EG 7-28887/WARNER BROS. BRYAN FERRY
40	40	40	18		TAKE ON ME	WARNER BROS. 7-29011 ◆ A-HA

○ 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.

Musicland Discovers New Charge Card Chain Testing Sears Service in Georgia, San Diego

BY GEOFF MAYFIELD

NEW YORK Musicland Group is accepting Sears' Discover charge card at outlets in Georgia and San Diego, the initial test markets for the new Sears/Dean Witter charge and financial services card.

The American Can retail subsidiary is the only major prerecorded music chain to test the credit service, although the card is also accepted at some locally owned entertainment retailers in those areas. Musicland may also spread the experiment to stores in Denver and Milwaukee, when Sears extends service this month to those markets and Albany, N.Y.

Musicland Group president Jack Eugster says that "accepting the Discover Card is one more way we can better serve our customers." Still, the chain is taking a wait-and-see attitude toward expanding the new service, which will vie for position in a market already saturated by established credit systems.

The Musicland chain experimented with smaller, local charge cards in the past, but has streamlined its charge options to the three established cards. "We don't want too many cards in our stores, but we de-

ecided to give Discover a try because it looks like it might be viable," says Keith Benson, the chain's senior vice president of finance.

While other music merchandisers are investigating the possibility of using bank cards to pull funds directly from customers' accounts, Musicland is not entertaining this route. "We have no plans now to test that," says Benson. "I don't envision that we would be a front-runner for that particular card."

The introduction of the Sears card comes as a surprise, given the obvious penetration of Visa, MasterCard and American Express. The fact that all three established cards resorted to direct mail campaigns in 1985 to increase their account lists would seem to indicate that the market is crowded. But Paul Marrone, manager of media relations for Dean Witter Financial Services Group, is optimistic that Discover's added benefits, and the lack of an annual member fee, will woo customers.

"Discover is a combination charge card and financial services card," says Marrone. "One of the added features will be the option for a savings account with a tiered interest rate."

Like other credit cards, Discover holders accumulate "bonus dollars" as they ring charges. Marrone explains that those "real dollar dividends" are accrued over the year and can be utilized in one of three ways.

"The customer may elect to add those funds to their savings account, in which case the value will be matched and doubled. The card holder may also elect to use the dollar dividends to extend their line of credit, or use them to purchase goods or services at a Sears store."

Magnetic identification strips affixed to the back of Discover cards will allow for credit authorization scanning, and also gives card holders the option to access cash advances at banks' automatic tellers. By year's end, members may elect to pull cash from their Discover savings account instead of debiting their credit line for those advances.

Other member benefits will tie in with various services offered by the Sears Financial Network, including Dean Witter, Allstate Insurance, Coldwell Banker and Sears Savings Bank. Sears is aiming for national distribution of the Discover card by the end of 1986.

Be-Bop Blossoms Into Largest Miss. Chain Started by Three Graduates Who 'Couldn't Find Jobs'

BY JEFF HANNUSCH

JACKSON, Miss. Kathy Womack, Drake Elder and Wayne Harrison opened the original Be-Bop Records in April, 1974, with one goal: to provide Jackson with a good discount record store. They had no idea that 11 years later their one tiny shop would evolve into five full-service record stores, the largest chain in Mississippi.

"The three of us were graduating from Millsaps College and couldn't find jobs," recalls Womack to explain the beginning of their enterprise. "Wayne was the only one who'd worked in a record shop, but all of us were interested in music."

"At that time most people bought their records at department stores, and there was just one record shop in Jackson. We were interested in attracting the college-aged buyer."

"We didn't start with a concrete plan, but just decided to go from day to day and see what would happen. Eventually we found a location on North State St. with about 1,000 square feet of floor space."

Although the team managed to secure a small bank loan to supplement their own initial investment, the bulk of their financing came in a novel way, according to Womack. "We produced a Dan Fogelberg concert at Municipal Auditorium which sold out. That's where most of our money came from. When we opened the doors we had maybe \$2,500 worth of stock."

"We began discounting records 20%, and that went over well. The word about Be-Bop spread, and

business gradually improved. We all worked hard and put all of the profits back into the business. After about a year we had already started looking to expand."

The threesome eventually decided to open a second location in August, 1975, at the opposite end of town near Jackson State. "We thought that store was huge when we opened it," laughs Womack. "Now it seems cramped. It turned out to be a good move because business just kept picking up."

It took just one year for Be-Bop to make another expansion step, this time to a spacious, trendy mall location on Northside Drive. "We outgrew our original location," says Womack. "Now we wanted to start carrying everything—classical music, used records, posters, imports and cassettes. We also needed office and warehouse space, so when Maywood Mart opened, we pretty much made it our headquarters."

The three shops thrived for the next two years, which led to the team's most ambitious step, openings in other Mississippi cities. "In 1979, we really started to expand," says Womack. "It was a great year for the record industry with a lot of big hits like 'Saturday Night Fever.'"

"Our first out-of-town location was in Brookhaven, and then shortly after we moved into McComb. They were fair-sized cities without good record shops."

"We also opened a store in the Jackson Mall which became a spot that turned over a lot of black records. Jackson is still a great area for blues and gospel product. We can

really move a new Bobby Bland or Johnny Taylor album."

Be-Bop's network of stores continued to grow in 1980 and 1981, as they added new locations in Hattiesburg, Starkville and Biloxi. "They were good areas for expansion," says Womack. "Hattiesburg and Starkville are college towns [Southern Mississippi and Univ. of Mississippi, respectively]. We found good locations near the campuses. The Biloxi store opened in the Edgewater Square Mall, which offers a lot of traffic."

Growth had pretty much been the byword around Be-Bop since day one, but in 1982 the chain began to consolidate itself and was forced to abandon some of its satellites. "We had to close both the McComb and Brookhaven stores," says Womack. "The markets just weren't large enough to support a good discount record shop. We have to depend on a large volume of business to keep our prices down. Besides, the record industry fell into a slump, and those shops couldn't earn enough to justify us keeping them open."

Next year, the original Be-Bop and Hattiesburg stores were also closed, but for different reasons. "The landlords wanted unreasonable increases in rent when the leases expired," says Womack. "It was really emotional when we left North State, but as it turned out we tripled our business at Maywood Mart. We just concentrated on making the remaining stores the best they could be."

Today, Be-Bop operates three
(Continued on page 27)

FOR WEEK ENDING JANUARY 11, 1986

Billboard

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TOP MIDLINE ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	(ORIG. YEAR RELEASED)	
1	1	116	AEROSMITH	COLUMBIA PC-36865 (1980)	12 weeks at No. One AEROSMITH'S GREATEST HITS
2	2	124	ELTON JOHN	MCA 37215 (1974)	ELTON JOHN'S GREATEST HITS
3	4	124	THE WHO	MCA 37217 (1971)	WHO'S NEXT
4	3	44	BRUCE SPRINGSTEEN	COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
5	5	122	ELTON JOHN	MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
6	6	180	BILLY JOEL	COLUMBIA PC-32544 (1974)	PIANO MAN
7	7	130	STEELY DAN	MCA 37214 (1977)	AJA
8	8	164	DON MCLEAN	UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
9	9	180	DAVID BOWIE	RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
10	11	82	STEPPENWOLF	MCA 37049 (1973)	16 GREATEST HITS
11	10	52	TOM PETTY	MCA 37248 (1979)	DAMN THE TORPEDOES
12	15	24	NEIL DIAMOND	MCA 2106 (1974)	12 GREATEST HITS
13	13	122	LYNYRD SKYNYRD	MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
14	14	110	JIMMY BUFFETT	MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
15	12	40	CREEDENCE CLEARWATER REVIVAL	FANTASY F-8402 (1970)	COSMO'S FACTORY
16	21	20	PAUL MCCARTNEY	COLUMBIA PC-36482 (1973)	BAND ON THE RUN
17	17	176	THE MONKEES	ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
18	16	114	AEROSMITH	COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
19	19	174	THE WHO	MCA 37003 (1978)	WHO ARE YOU
20	20	74	THE GUESS WHO	RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
21	18	130	JEFF BECK	EPIC PE-33409 (1975)	BLOW BY BLOW
22	22	32	CREEDENCE CLEARWATER REVIVAL	FANTASY F-8397 (1969)	WILLY AND THE POOR BOYS
23	23	86	MARVIN GAYE	MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
24	25	36	CREEDENCE CLEARWATER REVIVAL	FANTASY F-8393 (1969)	GREEN RIVER
25	27	28	SIMON AND GARFUNKEL	COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
26	24	74	JEFF BECK	EPIC PE-33849 (1976)	WIRED
27	26	172	THE WHO	MCA 37000 (1970)	LIVE AT LEEDS
28	28	92	JANIS JOPLIN	COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
29	30	124	STEELY DAN	MCA 37220 (1980)	GAUCHO
30	29	70	QUINCY JONES	A&M SP-3248 (1981)	THE DUDE
31	34	16	JIMMY BUFFETT	MCA 37024 (1978)	SON OF A SON OF A SAILOR
32	32	82	STEELY DAN	MCA 37040 (1972)	CAN'T BUY A THRILL
33	33	60	STYX	A&M SP-3223 (1977)	THE GRAND ILLUSION
34	31	112	RICK SPRINGFIELD	RCA AYL1-4767 (1982)	SUCCESS HASN'T SPOILED ME YET
35	35	150	SPYRO GYRA	INFINITY 37148 (1979)	MORNING DANCE
36	38	8	CHEAP TRICK	EPIC PE-35795 (1979)	LIVE AT BUDOKAN
37	37	166	JOE JACKSON	A&M SP-3187 (1979)	LOOK SHARP!
38	36	180	DAN FOGELBERG	EPIC PE-33137 (1974)	SOUVENIRS
39	NEW		HEART	PORTRAIT 1	DOG & BUTTERFLY
40	39	144	ELVIS COSTELLO	COLUMBIA PC-35331 (1978)	THIS YEAR'S MODEL

(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.

Blank Tape Firms Ready Promotions Focus Shifts from Rebates to Custom-Made Programs



Blue Skies in Frisco. Kiri Te Kanawa signs copies of her London album "Blue Skies" for customers at Tower Records in San Francisco as part of a live remote broadcast over that city's KKHI. Pictured at the in-store are, from left, Richard Rollefson, vice president of London Records; Kanawa; Ray Edwards, manager of Tower Classics; and John Harper, marketing vice president of PolyGram Classics.

NARM Events In Germany, U.K.

NEW YORK Two overseas events this month lend an international scope to the National Assn. of Recording Merchandisers (NARM).

NARM's board of directors has scheduled a meeting in Hanover, Germany, Jan. 20-22. On Jan. 23, the association stages a reception for British retailers, wholesalers and manufacturers in London.

PolyGram International will host the German meeting, the board's first overseas conference. Included on the agenda will be a tour of the

label's Compact Disc plant, which will acquaint board members with the time-consuming requirements of CD manufacturing.

NARM officers, including president Jack Eugster (Musicland Group), vice president Roy Imber (Record World/Elroy Enterprises) and executive vice president Mickey Granberg, will then oversee the British reception. The meeting is designed to inform attendees of activities planned for NARM's March convention in Los Angeles.

LOS ANGELES Incredible as it may seem, this year's Winter Consumer Electronics Show may be the first CES in years at which blank media vendors stop talking rebate. Custom-made programs for individual record/tape chains are this year's new vogue.

Also hot are sweepstakes-type consumer campaigns and the upgrading of quality on existing lines. The following are some of literally dozens of current promotions and programs.

SCOTCH "WINNING CARDS"

Like many blank media vendors, 3M is promoting a "family" of products via a first quarter sweepstakes. Some of the elements:

- Top prize—\$3,500 GE home entertainment center.
- Time frame—Feb. 1-April 30 (while supplies are still available).
- Name of promotion—"Winning Cards."
- Redemption—Instant savings checks can be deposited directly into dealer's bank account.

• Type—Rub-off game card packed inside product.

• Product—Scotch EG, EG+, EXG. Also packed in video head-cleaner multi-packs and in floppy disks.

• Magnitude—six million game cards distributed, over 50,000 prizes.

TDK IN-STORE SPECIALS

Typifying blank media vendors' strong push on in-store promotions and displays are TDK's revolving display units to support various products. Some elements:

• Product—Extra High Grade videocassettes, Super Avilyn SA audiocassettes.

• Special feature—"Write-Wipe" boards so dealers can highlight in-store specials.

MAXELL MULTI-PAKS

More and more blank tape vendors are going to the popular bulk packages. Maxell video products manager Jerry Ghinelli says, "We now have the most comprehensive assortment of multi-paks in the video industry."

• Scope—two-, three-, four- and six-cassette packages.

• Range of promotions—Elaborate displays in front sections, pyramids, others suggested by Maxell at (201) 641-8600.

SONY 100 SONGS

Cross-promotions are an increasing part of blank media vendors' marketing strategy. At Sony, sales and marketing vice president John Birmingham notes one promotion on "The Billboard Book Of Number One Hits" by Fred Bronson. For the purchase of 10 Sony premium tapes, consumers can get the \$14.95-value book.

BASF CROSS-PROMOTION

More and more record/tape chains and stores are going into floppy disks as the computer base broadens and the market matures increasingly. John Ehrlich, BASF's advertising and marketing services manager, says, "We are strengthening our positions by increasing our visibility. More importantly, BASF is making a positive statement about our future viability as some of our competition shake out of the market."

Elements of the campaign:

• A series of stylish, futuristic, four-color ads aimed at both consumers and dealers.

• Prizes—For consumers, a high grade videocassette or two Chrome Maxima II audiocassettes with purchase of specially marked boxes of floppy disks.

• Sweepstakes—For a \$7,500 Compaq DeskPro computer with Epson printer and software.

• Dealer Incentives—Fisher VCR with purchase of every 5,000 floppy disks, plus co-op, in-store display kits.

FUJI METAL 8MM

The 8mm boom, which seems closer than ever at the current CES, finds an increasing number of vendors positioning for competition in the new configuration. Fuji, already
(Continued on page 32)

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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

BLACK SABBATH
FEATURING TONY IOMMI
Seventh Star
 LP Warner Bros. 1-25337/WEA/\$8.98
 CA 4-25337/\$8.98

HENDRIX, JIMI
Jimi Plays Monterey
 LP Reprise 1-25358/WEA/\$8.98
 CA 4-25358/\$8.98

BLACK

MAZARATI
 LP Paisley Park 1-25368/WEA/\$8.98
 CA 4-25368/\$8.98

FOLK

KAHMANN, CHESLEY, & ANNE GAMBLE
The Village Store
 LP Orbiting Cliff Productions OCP 102/\$8.98
 CA OCP 202/\$8.98

JAZZ

DEGRACIA, NERIO
An Evening In Luzon
 LP NRD NRD-1001/\$8.98

FADDIS, JON
Legacy
 LP Concord CJ-291/n/a
 CA CJ-291C/n/a

KREMER, GIDON
Edition Lockenhaus
 LP ECM 1-25037/WEA/\$14.98
 CA 4-25037/\$14.98

McKENNA, DAVE
Dancing In The Dark
 LP Concord CJ-292/n/a
 CA CJ-292C/n/a

TOWNER, RALPH, & GARY BURTON
Slide Show
 LP ECM 1-25038/WEA/\$9.98
 CA 4-25038/\$9.98

COMPACT DISC

MOZART
The Complete Works for
Flute & Orchestra in 2 Volumes
Munchener Kammerorchester
 CD Denon C37-7804/no list

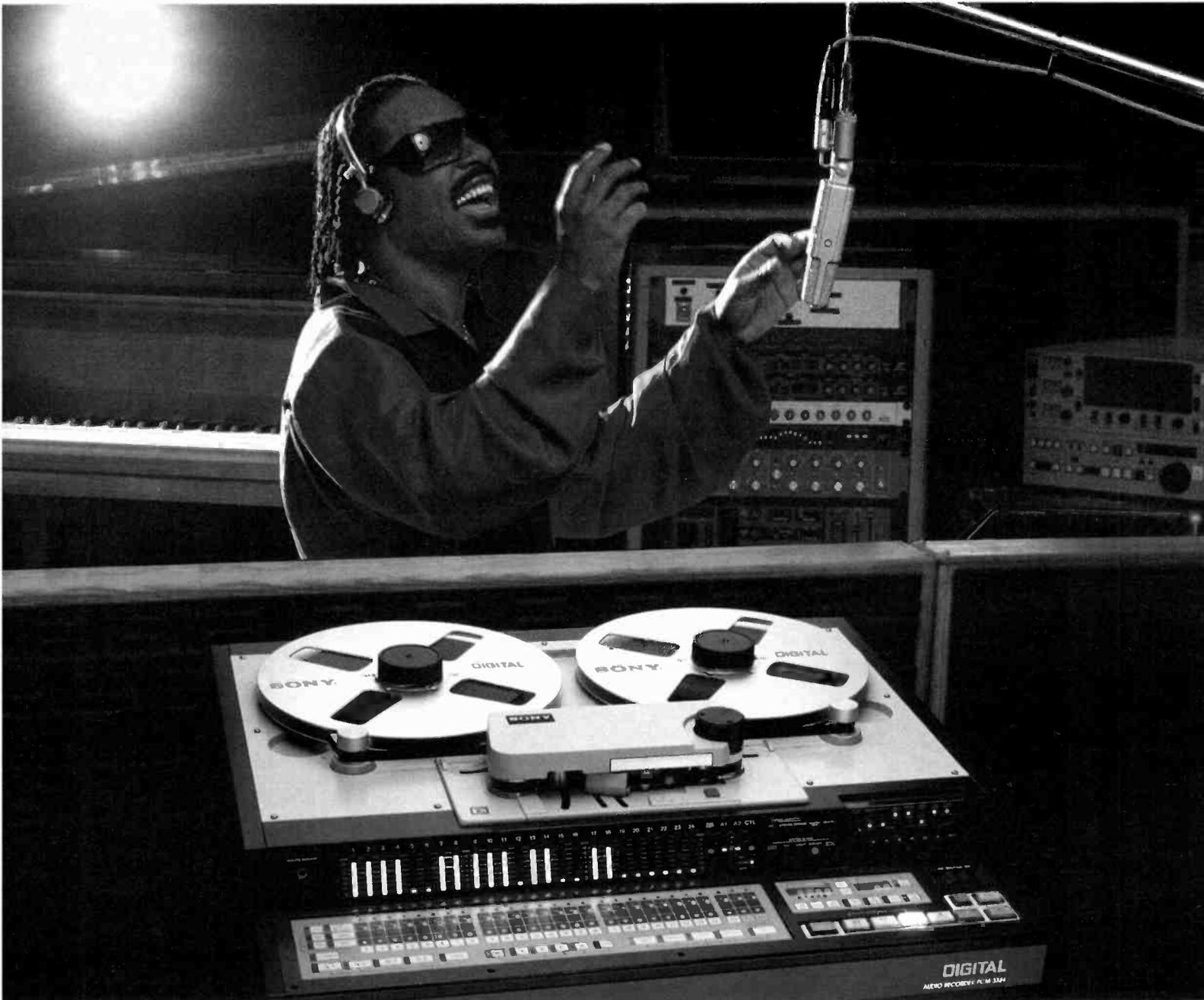
THIBAUDET, JEAN-YVES
Ravel Recital
 CD Denon C37-7805/no list

VARIOUS ARTISTS
Good Feeling Music
Of The Big Chill Generation, Volume I
 CD Motown 6159MD/MCA/no list

VARIOUS ARTISTS
Good Feeling Music
Of The Big Chill Generation, Volume II
 CD Motown 6160MD/MCA/no list

VARIOUS ARTISTS
Good Feeling Music
Of The Big Chill Generation, Volume III
 CD Motown 6161MD/MCA/no list

(Continued on page 26)



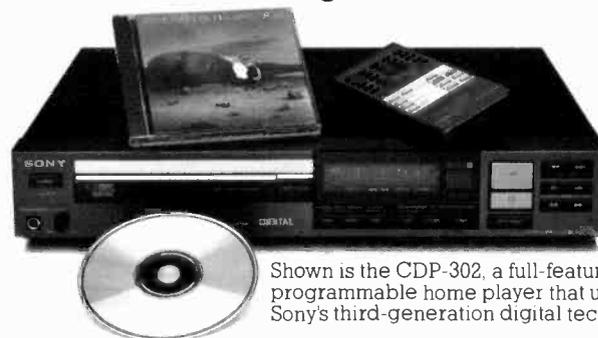
To hear why Stevie Wonder records on Sony Digital equipment, play him back on a Sony Compact Disc Player.

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Not only has Sony led the way in professional digital recording equipment, we also invented the digital system for playback—the compact disc player. Sony introduced the first home, car and portable CD players. And Sony sells more types of compact disc players than anyone else in the world!

But whichever Sony Compact Disc Player you choose, each allows you to hear everything the artist originally intended.



Shown is the CDP-302, a full-featured, programmable home player that uses Sony's third-generation digital technology.

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Once you do, you'll wonder why you listened to anything else.

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On the Beam

BY SAM SUTHERLAND

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

TRICKY NEW YEAR: Ironically, the sixth edition of the **Compact Disc Group's** official software catalog arrived recently, long after the trade organization's disbanding at year's end. With the Winter CES poised to roll this week, the end of that outfit is already yesterday's

news, yet the inevitable flood of CD hardware and new digital products portend the arrival of confusion among that format's emerging rivals, making the loss of the CDG more timely.

While the acknowledged view of the group's members—that the configuration is now established—is on target, the organization's greatest achievement may have been the simple fact of its constituency, an assembly of audio hardware and software interests. That record

companies and home electronics firms actually sustained a regular forum remains noteworthy, for through the past two decades these interdependent trades have largely operated at a distance.

One need only recall the late '70s and the opening fusillades in the Great Home Taping Wars (or, if you prefer comedy to drama, the Four Channel Circus of a few short years earlier) to find vivid examples of this estranged kinship. Home audio

(Continued on page 26)

FOR WEEK ENDING JANUARY 11, 1986

Billboard

TOP COMPACT DISCS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP		TITLE
				ARTIST	TITLE	
				Compiled from a national sample of retail sales reports.		
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	32	DIRE STRAITS	WARNER BROS. 2-25264	BROTHERS IN ARMS
					17 weeks at No. One	
2	3	3	33	BRUCE SPRINGSTEEN	COLUMBIA CK 38653	BORN IN THE U.S.A.
3	2	2	33	PHIL COLLINS	ATLANTIC 2-81240	NO JACKET REQUIRED
4	6	6	8	SOUNDTRACK	MCA 2-6150	MIAMI VICE
5	14	14	3	BARBRA STREISAND	COLUMBIA CK40092	THE BROADWAY ALBUM
6	4	4	12	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM	SCARECROW
7	5	5	6	Z Z TOP	WARNER BROS. 2-25342	AFTERBURNER
8	8	8	24	STING	A&M CD-3750	DREAM OF THE BLUE TURTLES
9	7	7	18	BILLY JOEL	COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II
10	12	12	17	WHITNEY HOUSTON	ARISTA ARCD 8212	WHITNEY HOUSTON
11	11	11	22	TALKING HEADS	SIRE 2-25305/WARNER BROS.	LITTLE CREATURES
12	10	10	33	PINK FLOYD	HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
13	9	9	10	STEVIE WONDER	TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE
14	13	13	33	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR
15	NEW ▶			SADE	PORTRAIT RK 40263/EPIC	PROMISE
16	15	15	33	BRYAN ADAMS	A&M CD 5013	RECKLESS
17	18	18	3	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE AGCD 1984	MANNHEIM STEAMROLLER CHRISTMAS
18	16	16	12	GEORGE WINSTON	WINDHAM HILL CD 1025/A&M	DECEMBER
19	21	21	9	STEELY DAN	MCA CD 5570	THE BEST OF STEELY DAN
20	20	20	8	STARSHIP	RCA PCD 1-5488	KNEE DEEP IN HOOPLA
21	17	17	20	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2	CHRONICLES
22	NEW ▶			SIMPLE MINDS	A&M/VIRGIN CD 5092/A&M	ONCE UPON A TIME
23	19	19	33	SADE	PORTRAIT RK-39581/EPIC	DIAMOND LIFE
24	22	22	31	PINK FLOYD	COLUMBIA C2K 36183	THE WALL
25	23	23	5	LED ZEPPELIN	ATLANTIC 2-19129	LED ZEPPELIN IV
26	NEW ▶			MR. MISTER	RCA PCD 1-7180	WELCOME TO THE REAL WORLD
27	27	27	3	BARBRA STREISAND	COLUMBIA CK35679	GREATEST HITS VOL. II
28	30	30	33	HUEY LEWIS & THE NEWS	CHRYSALIS VK 41412	SPORTS
29	24	24	8	A-HA	GEFFEN 2-25300/WARNER BROS.	HUNTING HIGH AND LOW
30	25	25	33	WHAM!	COLUMBIA CK 39595	MAKE IT BIG

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL		ARTIST
				TITLE	ARTIST	
				Compiled from a national sample of retail sales reports.		
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	33	AMADEUS SOUNDTRACK	FANTASY WAM-1791	8 weeks at No. One NEVILLE MARRINER
2	2	2	33	BERNSTEIN: WEST SIDE STORY	DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
3	3	3	33	TIME WARP	TELARC 80106	CINCINNATI POPS (KUNZEL)
4	5	5	11	BLUE SKIES	LONDON 414-666	KIRI TE KANAWA (RIDDLE)
5	4	4	33	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041	CINCINNATI POPS (KUNZEL)
6	6	6	33	TELARC SAMPLER #1	TELARC 80101	VARIOUS ARTISTS
7	7	7	33	STAR TRACKS	TELARC 80094	CINCINNATI POPS (KUNZEL)
8	8	8	33	WEBBER: REQUIEM	ANGEL DFO-38218	DOMINGO, BRIGHTMAN (MAAZEL)
9	9	9	22	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699	MICHAEL TILSON THOMAS
10	10	10	33	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244	NEVILLE MARRINER
11	12	12	33	TELARC SAMPLER #2	TELARC 80102	VARIOUS ARTISTS
12	11	11	33	BEETHOVEN: SYMPHONY #9	DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
13	13	13	33	COPLAND: APPALACHIAN SPRING	TELARC 80078	ATLANTA SYMPHONY
14	14	14	23	STRAUSSFEST	TELARC 80098	CINCINNATI POPS (KUNZEL)
15	15	15	33	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
16	16	16	33	PACHELBEL: CANON	RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA
17	22	22	5	O HOLY NIGHT	LONDON 414-044	LUCIANO PAVAROTTI
18	17	17	33	MOZART: REQUIEM	L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
19	19	19	20	PUCCINI: TOSCA	ANGEL CB-47174	MARIA CALLAS
20	18	18	33	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
21	24	24	4	BARTOK: MIRACULOUS MANDARIN	LONDON 411-894	DETROIT SYMPHONY (DORATI)
22	20	20	33	AVE MARIA	PHILIPS 412-629	KIRI TE KANAWA
23	21	21	33	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058	CINCINNATI POPS (KUNZEL)
24	23	23	13	VIVALDI: FOUR SEASONS	ARCHIV 400-045	THE ENGLISH CONCERT (PINNOCK)
25	25	25	33	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS MK-39059	YO-YO MA, CLAUDE BOLLING
26	28	28	12	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
27	30	30	3	TCHAIKOVSKY: THE NUTCRACKER	RCA RCD2-7005	SAINT LOUIS SYMPHONY (SLATKIN)
28	26	26	9	BEETHOVEN: SYMPHONY #9	ANGEL CDC-47081	BAYREUTH FESTIVAL ORCH. (FURTWANGLER)
29	27	27	21	AMERICA, THE DREAM GOES ON	PHILIPS 412-627	BOSTON POPS (WILLIAMS)
30	29	29	6	GERSHWIN: RHAPSODY IN BLUE	PHILIPS 412-611	PITTSBURGH SYMPHONY (PREVIN)

ON THE BEAM

(Continued from page 25)

interests could flog a new product with scant consideration of how it would affect the consumer's consequent software needs (or, for that matter, the very availability of software to make the product viable). Record companies could ignore the technological curve that was rapidly taxing the quality of mass produced recordings, and, more disturbingly, providing consumers with a cost-effective storage medium that could sidestep prerecorded software altogether. The carnage these periods produced might thus be seen as just desserts for communities that overlooked their dependence on each other.

The Compact Disc has provided an upbeat coda to this sequence of audio software/hardware struggles through its avoidance of a more costly configuration battle. And nowhere did this new spirit of realism emerge more conspicuously than in the creation of the CDG. By having Sony talk to WEA, Technics to CBS, a chronic mutual ignorance was

neatly undone. This basic dialog may have been the most important legacy left by the CDG. Should it continue, future observers might conclude that the departed group's tangible programs, which ranged from cross-marketing campaigns to player purchase programs for record/tape retailers, were just the gravy.

When the CDG disbanded this fall, insiders predicted that this week's CES would likely see a new hardware/software union launched to coincide with the Las Vegas show. This time around, however, most of the bets are being placed on the computer industry as focal point for a new Compact Disc association.

The delayed market launch for CD data drives and associated CD-ROM software underscores the need for such an enterprise. Yet the question lingers whether the audio software industry will maintain its new lines of communication with the electronics trade.

Yes, the CD has made an impres-

sive, even explosive market debut, and essential issues pertaining to merchandising and marketing priorities have been addressed. But in its wake, the CDG leaves behind other missions that will still profit (pun intended) from a sustained dialog. Among these loose ends are: software master source coding (which remains very real to some of the format's earliest consumer converts despite the stubborn positions of CBS, RCA and others), audio/visual and interactive storage, usage and other topics which might be ultimately deemed archival applications for the medium.

There's also the less obvious by-product of CDG cross-promotions, the heightened consciousness of retailers in both the hardware and software camps, who inevitably gained a closer knowledge of each other through merchandising link-ups devised to launch the Compact Disc. Should this appropriate retail partnership simply fade away, now that the CD is off and running?

NEW RELEASES

(Continued from page 24)

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

HOME VIDEO

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

FILMS

AMAZING MASTERS OF THE MARTIAL ARTS
Sonny Chiba, Bruce Lee, Carter Wong
♠ Lightning Video 9024/\$59.95

BERNICE BOBS HER HAIR
Shelley Duvall, Bud Cort, Veronica Cartwright
♠ Monterey Home Video 133-822/IVE/\$39.95

CIRCUS WORLD
John Wayne, Rita Hayworth, Claudia Cardinale
♠ Lightning Video 9035/\$59.95

THE FLINTSTONE COMEDY SHOW 2: CURTAIN CALL
Animated

♠ Worldvision 1066/\$24.95

THE GRASS IS ALWAYS GREENER OVER THE SEPTIC TANK

Carol Burnett, Charles Grodin
♠ Lightning Video 9542/\$69.95

HUGGA BUNCH
Animated

♠ Children's Video Library 1513/\$29.95

I AM A CAMERA

Julie Harris, Laurence Harvey, Shelley Winters
♠ Monterey Home Video 135-825/IVE/\$59.95

I'M A FOOL

Ron Howard, Amy Irving, John Light
♠ Monterey Home Video 133-823/IVE/\$39.95

JACOB'S CHALLENGE

Barry Williams
♠ Magnum Entertainment G114/\$29.95

JOSEPH IN EGYPT

Sam Bottoms
♠ Magnum Entertainment G110/\$29.95

JOSHUA AT JERICHO

Robert Culp
♠ Magnum Entertainment G112/\$29.95

JUDGMENT OF SOLOMON

John Carradine
♠ Magnum Entertainment G111/\$29.95

THE MYSTERY OF THE MILLION DOLLAR HOCKEY PUCK

Michael MacDonald, Angele Knight
♠ Lightning Video 9026/\$59.95

NO MAN'S VALLEY
Animated

♠ Family Home Entertainment F2160/IVE/\$19.95

NURSERY RHYMES
Animated

♠ Family Home Entertainment F2157/IVE/\$19.95

PAUL'S CASE

Eric Roberts, Michael Higgins, Lindsay Crouse
♠ Monterey Home Video 133-824/IVE/\$39.95

SCREAMTIME

Jean Anderson, Robin Bailey, Dora Bryan
♠ Lightning Video 9546/\$69.95

THE SKY IS GRAY

Olivia Cole, James Bond III
♠ Monterey Home Video 133-826/IVE/\$39.95

THE TENDER AGE

John Savage, Tracy Pollan
♠ Lightning Video 9916/\$79.95

THUNDERCATS-PUMM RA
Animated

♠ Family Home Entertainment F1162/IVE/\$14.95

TOWER OF BABEL

Vince Edwards
♠ Magnum Entertainment G113/\$29.95

WHAT EVERY BABY KNOWS, VOL. I

Dr. T. Berry Brazelton
♠ Family Home Entertainment F1158/IVE/\$14.95

WHAT EVERY BABY KNOWS, VOL. II

Dr. T. Berry Brazelton
♠ Family Home Entertainment F1159/IVE/\$14.95

THE WHITE SEAL
Animated

♠ Family Home Entertainment F2161/IVE/\$19.95

THE WILD BEASTS

John Aldrich, Lorraine De Selle
♠ Lightning Video 9042/\$59.95

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

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FOR WEEK ENDING JANUARY 11, 1986

Billboard TOP COMPUTER SOFTWARE

	EDUCATION			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
	THIS WEEK	LAST WEEK	WKS. ON CHART												
1	1	67	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy.	•									
2	2	102	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•									
3	3	119	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	♦♦	♦♦	•						
4	4	98	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
5	7	17	SKY TRAVEL	Commodore	An Astronomy Program.				•						
6	5	5	I AM THE C-64	Creative/Activision	Introduction to the C-64 and keyboard with basic programming language.					•					
7	8	23	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended for ages 3 to 7.	•			•	•					
8	9	7	CHIPWITS	Epyx	Teaches the basics of computer programming. Recommended ages 8 and up.					•					
9	10	34	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2 to 12.	•			•	•					
10	6	13	SPANISH	American Educational Computer	Foreign language program that can be used with any Spanish I course.	•									

	HOME MANAGEMENT			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
	THIS WEEK	LAST WEEK	WKS. ON CHART												
1	1	77	PRINT SHOP	Broderbund	At Home Print Shop		•	•	•	•					
2	2	38	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.		•			•	•				
3	4	40	PRINT SHOP GRAPHICS LIBRARY I	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.		•	•	•	•					
4	3	7	PRINT SHOP GRAPHICS LIBRARY III	Broderbund	A third disk for use with the "Print Shop". Supplies 120 more graphics.		•	•	•	•					
5	6	53	PAPERCLIP	Batteries Included	Word Processing Package				•	★					
6	10	119	BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•					
7	9	24	PRINT MASTER	Unison World	At Home Print Shop						•				
8	8	27	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop". Supplies 120 more graphics.		••			•					
9	5	22	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.					•					
10	7	38	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.		•	•	•	•					

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•—DISK ♦—CARTRIDGE ★—CASSETTE

Tower Marks Anniversary of Album Art Murals Called an Effective and Esthetic Marketing Tool

BY JACK McDONOUGH

SAN FRANCISCO As Tower Records celebrates its 25th anniversary, the chain also marks the 15th year of its most effective and esthetic point-of-purchase device—six- by six-foot murals of album art on the walls outside its San Francisco and Hollywood stores.

George Meade, head of San Francisco's Wet Paint Studios, not only does the painting but also controls the space on Tower's behalf. He says that the best measure of the value of the murals is probably its cost-effectiveness for independent companies.

"A lot of the smaller labels," says Meade, "think you have to be a major in order to get an album up on the wall. That's not so. Tower makes the space available through us, and we'll put a board up for \$400 a month.

"The locals who have tried it feel it's very worthwhile, and if they think it's profitable, then I believe it must be. I think we sold a lot of Eddie & the Tide albums, for instance, when they were on Spin."

Lee Housekeeper, who worked the Tide/Spin project, says, "We were very pleased with the results." And Ken Stocklove, Tower/San Francisco manager, says, "We are always able to sell a local record when it's on the wall."

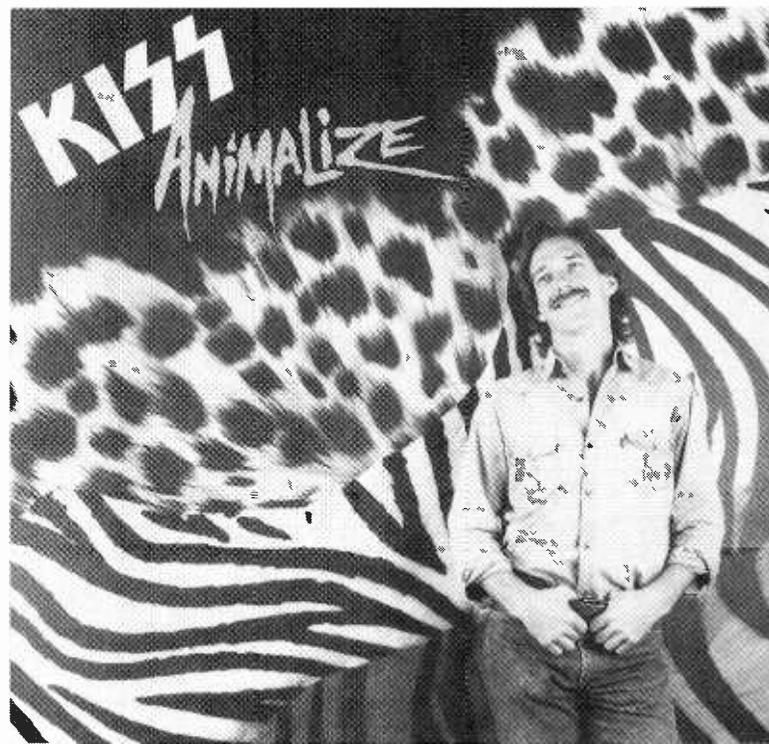
Stocklove and Tower vice president Stan Goman, who was instrumental in developing the concept of murals on removable boards, say that it's not possible to track correlation between a mural and sales with precision, but that the effect can be measured in other ways.

"The number of tourists who take pictures in front of the boards probably says it all," notes Goman.

"From that point of view it's a great sales tool." Adds Stocklove: "We can also tell from the number of people who come in to ask who painted the boards and to find out if they can buy them." Meade says that after they come down, the boards are available for sale to the public.

Meade, who estimates Wet Paint has done 800 murals in the last four years, oversees a staff of eight. In addition to cycling the dozen boards at the Fisherman's Wharf store, Meade does design work for tours and videos as well as department store windows for Macy's and Wilkes-Bashford.

Formerly a set painter for Warner and Paramount, Meade has worked on "Altered States" and "Fantasy Island" and designed stage sets for the Rolling Stones, the Who, Wham!, Journey and Night Ranger. He also recently did the design setup for the Starship video on the No. 1 single "We Built This City."



Animal Art. Artist George Meade, whose Wet Paint Studios designs the outside murals for Tower Records' San Francisco and Hollywood stores, sides up to a display created for the Kiss album "Animalize."

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." AT BOOKSTORES NOW.

BE-BOP'S 11-YEAR EVOLUTION

(Continued from page 22)

busy Jackson stores as well as two profitable ventures in Biloxi and Starkville. Another Jackson location is in the planning stages and could open shortly.

These operations continue to maintain the original philosophy with normal inventory item price reductions of 10%-20% and regularly feature advertised specials. Besides carrying chart albums, all stores are well stocked with jazz, blues, classical and inspirational sections.

Cassettes and Compact Discs are making increasing demands for floor space, but not at the expense of seven-inch singles, which still maintain their popularity throughout the state.

A new plus for Be-Bop's business was the recent elimination of Jackson's blue law, which allows shops to open on Sundays.

Be-Bop grosses an impressive \$2 million-plus annually, but Womack claims that its stores are generally taken for granted by most record

companies.

"I really think we're underrated," she says. "We hardly ever see representatives from major labels because they live in Atlanta or Hous-

ton. They usually just phone. We don't get promotion or ad dollars given comparable stores. We might not be in a major market, but we can sell a lot of records."



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VSDA Bar Code Plan OK'ed UPC Committee Approves Proposal

NEW YORK A bar code standard for the video software industry, proposed by the Video Software Dealers Assn. (VSDA), has been approved by the Universal Product Code Council.

The proposal, approved by both VSDA's board of directors and the manufacturers advisory committee, conforms to standard UPC practices which call for a numeric, 10-digit code. The first four characters identify the manufacturer, and the next five numbers indicate the title's selection code, with the final digit indicating the configuration (VHS, Beta, Laserdisc and 8mm, noted by the numbers 3, 5, 6, and 8,

respectively). VSDA has advised manufacturers interested in placing bar codes on their product to apply to the UPC Council for identification numbers.

VSDA executive vice president Mickey Granberg says that the Bar Code Committee, chaired by Weston Nishimura of Videospace in Bellevue, Wash., "accomplished in a very, very short time what has taken other industries years." VSDA's packaging committee, chaired by Tim Clott of Paramount Home Video, will work in conjunction with the UPC Council to determine standard placement for the approved bar code.

GEOFF MAYFIELD

Mom & Pop Neelys Elected Campaign Wins VSDA Board Seats

BY EARL PAIGE

Part of a continuing series of profiles of new Video Software Dealers Assn. board members.

LOS ANGELES There will always be a place in home video retailing for the so-called "mom-and-pop" retailer with sufficient dedication to survive despite continuing competition from the record/tape chains and mass merchandisers. So say Rudy and Chris Neely of Video Show here in suburban Fullerton.

Rudy even pinned his whole campaign on the mom-and-pop theme last summer when he successfully ran for a board position with the Video Software Dealers Assn. (VSDA).

"The existing 15-member board consists of mass merchandisers, chain operators, distributors and franchisers, but only two single store 'mom-and-pop' operators," Rudy pointed out in one of his campaign statements. While saying he admired and respected the directors and their accomplishments, he added, "The representative balance of mom-and-pop operators to the VSDA's majority needs to be improved."

Looking back at the often controversial election in Washington last August, Rudy takes some pride in noting that the four-year-old organization seemed inclined nearly to turn out the distributors and large chains. Moreover, two women were elected to the board, a first in itself.

Joan Weisenberger, proprietor of In Home Video in neighboring Riverside, tied with Rudy. The two are serving as alternates in another first for VSDA's board.

Not re-elected were board incumbents Noel Gimbel, head of six-branch Sound Video Unlimited, and Troy Cooper, executive vice president of National Video, the giant franchise store chain.

While Rudy doesn't speculate about it, several VSDA insiders believe there was a considerable negative vote against candidates from large firms. This worked in favor of regional candidates like Neely, who admits he was scarcely known out-

side his home state.

Both Rudy and Chris acknowledge they gave serious thought to his running for national office. "We have two young children," says Chris. "Plus the store," which had only one employee.

As it happens, the Neelys are now doubly busy with VSDA. She has just been elected to head the local Southern California chapter, a group that antedates VSDA and has involved the Neelys from its inception. Rudy says he attended "the first meeting of the Southern California Video Retailers Assn. in 1981 in the back room of John Pough's store." Pough, proprietor of Video Cassettes Unlimited in nearby Santa Ana and Stanton, is now the national VSDA president; his wife Carol, is Mrs. Neely's predecessor with the local group.

As for the sacrifice involved in serving VSDA, Chris Neely says, "We still feel it's worthwhile. We have a very dependable assistant at the store and can handle the trips and absences."

Besides wanting to help the industry, Chris sees personal and professional dividends. "We make friends all over the country, small store owners like ourselves, who can help us," she says. As an example, she discovered that many similar operators in Washington were facing an insurance crisis. "We had just three days in which to renew, and our old carrier would not write video stores again," she says of a problem that has since exacerbated. "Fortunately we did find a carrier after checking with other dealers."

In terms of today's home video retailer, the Neelys admit they are a rare breed. They have just one store, whereas the average VSDA member has more than four. What's more, Video Show is all of 600 square feet in size, the same dimensions it was March 29, 1981, when they opened. The strip center location does not allow for expansion.

What's allowed the Neelys to thrive has been a combination of personal service and interest in the customers. They also believe in carrying as many titles as they can jam

(Continued on page 61)

Six-Page USA Today Insert

Applause Spreads the Sell-Through News

OMAHA Applause Video here says it helped establish a national consumer pulse on home video sell-through with a six-page insert in USA Today.

While the firm has not yet released final tabulations on the Nov. 22 insert, Applause founder and chairman Allan Caplan says titles priced below \$30 pulled best. "Items like 'Karate Kid' [which carries a \$79.95 list] sold six or seven pieces," he says.

Top items pulled by the insert, with a circulation of 1.8 million, were "White Christmas," "Playboy Video Centerfold," "The Wizard of Oz," "Pinocchio" and "Raiders Of The Lost Ark." All sell for less than

\$30, with Karl-Lorimar's Playboy title priced at \$9.95. "We didn't break price on anything," Caplan says. Applause used an 800 number (1-800-53-VIDEO) as well as a mail order form.

The USA Today promotion came naturally for Caplan, whose background is in the direct marketing business. He declines to reveal the total expenditure "until we have talked to all the studios," he says, promising final figures at the upcoming Winter Consumer Electronics Show. He adds that Applause asked USA Today "to come off the rate card a little."

Applause got extra mileage by virtue of 100,000 copies of the na-

tional newspaper circulated in Omaha, home base for the 15-unit chain that is now franchising. Without even asking for it, Applause got front page mention on the 100,000 copies: the words "Compliments of Applause Video" appear in the upper right corner. Caplan says that the area sales rep came up with the complimentary circulation idea.

"You have to remember the audience here," Caplan notes. "It tends older, has credit cards and will pick up a phone and order 24 hours a day. Dramas did poorly. Comedy did great; it's a happy time of year." He adds that, with the exception of the \$89.95 "Gone With The Wind," high-

(Continued on page 32)

FOR WEEK ENDING JANUARY 11, 1986

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	15	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	2	15	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
3	3	10	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
4	4	15	THE CARE BEARS MOVIE ▲	Samuel Goldwyn Company Vestron 5082	1985	24.95
5	5	6	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
6	6	15	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE	Children's Video Library Vestron 1508	1985	29.95
7	7	11	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
8	8	15	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95
9	9	4	A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92	1981	29.95
10	NEW ▶		THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	1985	9.95
11	11	15	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
12	12	15	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
13	13	15	LIFE WITH MICKEY!	Walt Disney Home Video 260	1985	29.95
14	NEW ▶		MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	29.95
15	15	15	VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95
16	16	15	AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95
17	17	11	SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985	24.95
18	18	12	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
19	19	4	IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95
20	20	14	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95
21	21	13	THE TRANSFORMERS: S.O.S. DINOBOTS	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-128	1985	14.95
22	22	15	THE TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	1985	24.95
23	23	7	THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95
24	24	11	PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Inc. Warner Home Video 11508	1985	19.98
25	25	3	A FLY IN THE PINK	Mirisch-Geoffery-D.F. MGM/UA Home Video 300541	1985	29.95

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

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories.

AN ELECTRONIC Video Switcher, Model AV019, is available from **RCA Distributor and Special Products Division, Deptford, N.J.**, and carries a suggested retail price of \$119.95. The device can handle up to five video sources, such as television set, VCR, video game, computer or kindred equipment. It enables the viewer to activate any single source without disconnection or reconnection of cables. LED display indicates the equipment in use.

AOC International, North Kansas City, Mo., has debuted its first "monitor style" color television set. The Model C9162M has a 19-inch screen and built-in auto color and auto fine-tuning. It also features random access remote control, tuning to 105 channels, LED channel display, LED indicators for power standby and cable, and filter glass. The unit retails for \$359.

Comprehensive Video Supply Corp. is offering a compact lighting system—the APAS—which converts any room into a miniature video studio. The system, retailing for \$1,995, consists of seven fresnel, soft and flood lights, plus clamps, scrims and gel frames. Also available from the Northvale, N.J., supplier is a Stand Pak tripod package for APAS, which lists at \$525, and a Travel Pak carrying case for \$199.

Also available from Comprehensive is the LOG-IT computerized videotape logging system, which continuously reads SMPTE code
(Continued on page 32)



IT'S IN THE STARS

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Get ready for a meteoric rise in profits. Some of Embassy's biggest hits—like *Silkwood*, *The Cotton Club*, *Torchlight* and *Children of the Corn*—are now being offered, for a limited time, at a savings of over 60%. Purchase cassettes individually, or for an *additional* 10% discount, take advantage of our special pre-packs. Each pack, available in either VHS or Beta, contains one each of these 20 great titles and comes

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are available from Billboard's Chart Research Department. Pop Singles 1941 through 1984. Top LPs 1949 through 1984. \$3.50 per chart. Call or write:

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New York, NY 10036
(212) 764-4556

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	9	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
2	2	10	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
3	3	5	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
4	4	6	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
5	5	7	BREWSTER'S MILLIONS ▲	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
6	6	5	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R
7	7	3	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG
8	NEW ▶		PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R
9	9	3	FLETCH	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG
10	10	9	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
11	11	14	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
12	12	6	VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
13	13	14	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
14	14	5	PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R
15	15	5	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR
16	16	18	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R
17	17	10	GOTCHA! ●	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13
18	18	5	LOST IN AMERICA ●	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R
19	19	18	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
20	20	13	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R
21	21	33	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG
22	NEW ▶		DEF-CON 4	New World Pictures New World Video 8424	Tim Choate Kate Lynch	1984	R
23	23	8	BABY... SECRET OF THE LOST LEGEND	Touchstone Home Video 269	William Katt Sean Young	1985	PG
24	24	4	JUST ONE OF THE GUYS	RCA/Columbia Pictures Home Video 6-20493	Joyce Hyser Billy Jacoby	1985	PG-13
25	25	13	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13
26	26	4	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR
27	27	17	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13
28	28	26	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
29	29	9	CAT'S EYE	Key Video 4731	Drew Barrymore James Woods	1985	PG-13
30	30	9	SECRET ADMIRER ●	Orion Pictures Thorn/EMI/HBO Video TVA2990	C. Thomas Howell Dee Wallace Stone	1985	R
31	31	16	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Peggy Ashcroft	1984	PG
32	32	23	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G
33	33	24	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
34	34	38	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
35	35	24	FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R
36	36	3	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR
37	37	28	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
38	38	24	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
39	39	13	PORKY'S REVENGE	CBS-Fox Video 1463	Dan Monahan Chuck Mitchell	1985	R
40	40	14	FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R

● 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.

ideo retailing

Caplan Takes 'Very Picky' Stance
Applause Into Franchising

BY EARL PAIGE

OMAHA Applause Video is entering the home video retail store franchise game at a late date, but with what Allan Caplan, founder of the 15-store chain, asserts is a totally different concept. At the same time, operating Applause Video's own stores will remain the company's prime concern.

"There are franchising companies that happen to be in video," Caplan says. "We're in the video business and happen to be offering franchises. There's a difference.

"Most of the franchisers don't operate their own stores. All too often, they sell a franchise and then give the purchaser a pat on the ass and that's about the last of it. We're going to be very picky about who we set up with our logo and operating principles."

As with other successful smaller chains, Applause has frequently been approached by people wanting to franchise or somehow affiliate, Caplan claims.

While prices for an Applause Video franchise can vary according to various packages and conditions, Caplan puts the basic fee in the \$15,000 range. Another requirement will be a commitment to enough stores in a given area to be dominant and enjoy the benefits of clustered store advertising. He says he is not looking for the small investor and will not go after conversions, as many franchisers do.

What Caplan hopes to impart to franchisees are the numerous principles that have helped his chain dominate the market here since opening the first unit in September, 1983. That first outlet was actually an already existing, but failing, store.

As might be imagined, Applause features a constant stream of in-store promotions. "Everybody from the Care Bears and Strawberry Shortcake to Scotty from 'Star Trek' has been here," Caplan says. Applause has a detailed formula for putting on in-stores, including a written contract.

Caplan's store managers spell out everything, including the talent fee, each day's per diem, how the star is to travel, allocations of promotion materials, and exactly how the cost is to be shared with vendors. Among the methods Caplan suggests are a distributor or studio debit to the retailer's account for the store's share in promotion costs. Another approach is to deduct the store's portion from co-op advertising accruals.

Caplan is a believer in "the little things." His staff will even have monogrammed beverage glasses stored in the limo that picks up visiting in-store promotion stars and their entourage.

Doug Dohmen, Applause's director of communications, advises stores not to limit themselves to local radio and television stations and newspapers. Campus media, he says, can often be a plus factor. He suggests a staggered schedule of news releases and followup calls because all media have different schedules and departments that need to be advised of promotion stages.

Caplan is not bashful when he talks about stealing ideas from other successful companies. One promotion is the regular birthday mailing to the company's 60,000 club members (membership is free with a \$100 check or credit card on deposit). "We send them a card and a free

(Continued on page 61)

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VIDEO PLUS

(Continued from page 30)

from an address track or audio channel at fast, slow and normal play speeds. It is available for the IBM PC (and compatibles) at \$699 and for Radio Shack's Model 100 lap computer, listing for \$249 through Jan. 31.

Bib Audio Video Products has moved its U.S. headquarters to Denver. Beginning this month and continuing through May 31, Bib will conduct its "Clean Million Celebration" to commemorate the selling of its millionth VE-40 Push Button Video Head Cleaner. During this period, specially marked head cleaner packages will offer a free audiocassette cleaner with purchase. A mail-in redemption card will be enclosed in each package as a consumer entry in a drawing for a free round trip for two to London.

Bib will also present a limited number of gold replicas of the VE40 to its dealers and distributors as part of the celebration. The campaign will be supported by in-store promotion and advertising in consumer magazines, newspapers and trade magazines.

New from Bib is an updated version of its VE-150 Universal Video Bag for carrying small video cameras, camcorders and camera-recorder combinations. The 14-by-10-by-8-inch bag retails for \$119.95 and carries a limited lifetime warranty.

Three new audio and videotape

merchandisers are being introduced by the **Syn-Comm Group**, New York. The company's circular merchandiser is 26 inches in diameter and can hold from 168 standard videotape vinyl boxes to as many as 252 chipboard packages. The second display is a free-standing shelf merchandiser that occupies 2.7 square feet and will hold up to 240 standard

vinyl boxes.

Syn-Comm's audiotape display measures 15 3/8 inches in diameter and occupies 15 square inches of floor space. It is adaptable for display of other types of merchandise and accessories. Prices on the three units vary according to quantity and the degree of needed customizing.

APPLAUSE CHAIN'S USA TODAY INSERT

(Continued from page 28)

priced titles did not sell well: "They are not buying the \$79.95 'Ghostbusters' or 'Starman,' even though these are great movies."

Applause, employing an outside direct mail firm, set up the six-pager along vendor lines because of the co-op arrangements. The opening page in the advertising supplement is half Paramount Home Video, with the balance divided between Sony blank tape and Goldstar's \$279.95 VHS recorder.

The next page, in four-color, is divided between RCA/Columbia Picture Home Video and CBS/Fox Video. The center section left page is quartered off among MGM/UA Home Video, Karl/Lorimar Home Video, Embassy Home Entertainment and MCA Home Video, with the right devoted to Vestron Video

on top and Wait Disney Home Video on the bottom.

The fifth page, again four-color, features Playhouse Video, Key Video and Video Library. The final page is divided among sponsors Warner Home Video, Pioneer Artists, Konica blank tape, a Julian Lennon MCA ad and two Video Trivia games, plus the mail order coupon.

"Two thirds of the initial volume was by phone," Caplan says, "but another third started to come in within two days by mail. There are people who don't trust the phone."

In summary, Caplan says, "It was a test. Now we know, left, right and indifferent, what can happen. I think we did some business for all the other video stores out there in America, too."

BLANK TAPE FIRMS READY PROMOTIONS

(Continued from page 23)

the new configuration. Fuji, already out with 30-, 60- and 90-minute length, is expected to join the longer-length parade.

The subtlety in 8mm extends to areas such as development of an ultra-thin coating that allows four layers within the 13-micron thickness. The shorter recording wavelength of 8mm emphasizes dropouts as still another technological challenge Fuji claims has been met with a static-preventing solution to its backcoating.

SONY CROSS-PROMOTION

As popular as ever, the offer of blank tape with hardware is updated by Sony. The offer is three free Sony premium grade audiocassettes with the purchase of any one of three models of dual cassette players—CFS-4000, CFS-W30, WM-W800.

MISSING CHILDREN PROGRAM

Extant for some time in the home video field, efforts to encourage parents to make video identification of children is a new goal for Maxell, which has been involved in such programs since donating 200 hour-length tapes to police in New Haven early last year.

The Video Identification Project will have videocassettes to be sold for \$2 to dealers wishing to conduct taping sessions in their stores. Dealers are then encouraged to ask for reimbursement of the cost—total proceeds of \$50,000 to the National Center for Missing and Exploited Children in the names of participating dealers and Maxell.

An erasable whiteboard is also part of the program. This aids dealers. Information such as name, height, weight, age, eye and hair

color can be included. Dealers also receive instruction on how to conduct tapings and parents will receive safety information pamphlets.

Maxell video products manager Jerry Ghinelli says, "It's a statistical absurdity, but they say finding a missing car is easier than finding a missing child." In setting up to shoot videos of children, Ghinelli offers some hints: "Don't ask questions requiring 'yes' or 'no' answers. Tell a joke. Expect any possibility when videotaping kids."

SCOTCH 8MM CASSETTE

Most blank video vendors feel the 1986 Winter CES will see the widest array of 8mm product to date. Scotch will introduce the new medium blank tapes up to 150 minutes in length, which makes it more convenient to make home video movies. A shorter 120-minute length allows convenience for recording to use an 8mm recorder as a "home VCR deck."

TDK CERTIFICATION MARK

Very little in blank media is subtle. As an example, TDK is plugging its certification mark awarded by the Reliability Center for Electronic Components in Japan. All of TDK's blank media products—video, audio and 8mm—will carry the symbol.

JVC METAL AUDIOCASSETTE

The phenomenal popularity of Compact Disc, plus higher quality in nearly every aspect of consumer electronics, has impacted blank audio media. JVC's ME-PRO II in 60- and 90-minute length is one reflection.

A number of qualities are emphasized in JVC's improved metal tape. As just one example, magnetic density is rated 4,800 gauss.

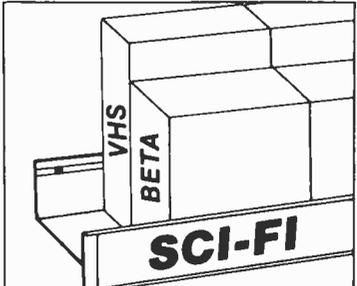
DENON ADDS TAPES

Nearly all blank medium vendors are stressing that their lines are being broadened. Denon now has metal, three high-bias and three normal-position tapes in its improved line of audiocassettes.

Hybrid formulations are also significant for Denon. The HD8 features "technorom," an enriched mixture of cobalt-coated ferrite and metal particles.

TDK AUDIOCASSETTE

TDK is re-engineering its high bias SA-X and its counterpart AD-X normal bias tape to offer improved sensitivity and maximum output level. SA-X features two separate coatings of high density Super Avilyn particles. The quality of being able to precisely adjust the coercivity of the SA particle for amount of cobalt absorption brought about the re-engineering possibility.



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PRODUCTION DOWN UNDER LEAPS TO AN ALL-TIME HIGH

BY PHIL TRIPP

SYDNEY The Australian entertainment industry's romance with music video reached full blossom during the past year, with label clip and long-form production figures hitting an all-time high of more than \$2.75 million.

That figure, combined with long-form budgets for overseas artists working on location here, brings total Australian music video production costs to more than \$4.5 million in 1985.

The lower cost of producing video clips and long forms here, as compared to similar productions in the U.S. and U.K., is enticing a greater

'Video helps the overall image of the artist'

number of artists touring or recording in Australia to take the time to squeeze in a clip or two with local talent or their own producers and directors.

A notable example is Phil Collins. In 1985, Collins' Australian production schedule included work on two clips as well as a portion of his feature film, produced by Paul Flattery and directed by Jim Yukich, with a budget of nearly \$250,000. Meat Loaf, also during an Australian tour, retained local producer Steve Priest and director Steve Hopkins to lens his "Surf's Up" clip for a reported \$100,000.

Paul Young and Time Bandits experienced the thrifty side of Australian clip-making, with \$30,000 and \$15,000 clip budgets respectively, working with the production team of Tony Stephens and John Whitteron.

Local band Men At Work made a substantial clip investment in 1985.

According to manager Russell Depeler, more than \$200,000 was spent on three clips, a Cinemax "Album Flash" segment and an MTV feature. Not far behind was the Little River Band, whose clip "Playing To Win," directed by American Mark Rezyka, came in at \$90,000. That matched the budget for the Divinyls' clip, "Passion And Pain," directed by Philippe Mora.

Still, for the most part, budgets for Australian artists seldom exceed \$25,000, with \$15,000 being the norm, according to label executives. These numbers represent a marginal increase over 1984's figures of \$12,000-\$14,000 and 1983's average budget of \$10,000.

Curiously, independent labels spent the most in 1985, in many cases exceeding the total budgets of their multinational distributors. Both Regular and Wheatley Records spent \$170,000 this past year, while Virgin came in at \$100,000, True Tone at \$80,000 and Freestyle at \$70,000. Mushroom Records, the country's major indie, refuses to make its numbers public, but it easily surpassed the other labels in clips made, with 36 for the year and a six-figure investment.

PolyGram led the majors with an investment of \$295,000, though this was due more to long forms and support of indie releases than to clips for the label's own artist roster. Says a&r manager Clive Hodson: "Our budget for music video was in line last year with its share of long-form productions, but we expect an increase of 10%-15% in 1986, due to new artist signings and our continued belief in clips helping to break new acts."

"Compared to the touring costs of Australia," he adds, "video is more effective in nationally creating the awareness of artists."

Sue Stevens, a&r coordinator for EMI Records, concurs. Her label spent \$200,000 on 14 clips in 1985,



Some of the artists, of the local and imported varieties, who chose to shoot on location in Australia during 1985 include INXS, the Australian rockers signed to Atlantic (above); CBS hearthrob Paul Young (left); and native stars Men At Work (pictured right, sax man Greg Ham works out for Videowest Productions).



though EMI Australia is not yet involved in long-form projects. Says Stevens: "Some may say that videos are expensive and a necessary evil. However, it is a known fact that to maximize and generate sales, singles must be supported by music video."

"It helps the overall image of the artist," she continues. "Our clip for

Geisha's 'Fool's Way' was instrumental in securing an overseas release with Manhattan Records as well as introducing the band to the Australian market."

Kerry Fitzgerald of Festival Records charts his clips on tv outlets and saw excellent exposure of the Venetians via the 40 showings of "Shine The Light." "Festival has

done only six clips this year," he says, "and our budgets are smaller than most. But we find that big budgets don't necessarily equate with more airplay or a better clip."

Festival distributes Mushroom Records, which has the lion's share of local artists. Label manager Michelle Higgins points to clips by Rose Tattoo, Angels, Jimmy Barnes, Uncanny X-Men, and even the crazed football hero Jacko as effective marketing tools for those artists.

"The Uncanny X-Men's 'Party' and '50 Years' clips really launched that band, and our other artists are beginning to believe in the non-'Ben Hur' type of clip," she says. "Video is neither a horrid expense nor a necessary evil."

"It's getting harder, almost impossible, to break an artist without a video, but they're part and parcel of promotion. And they make our job a hell of a lot easier."

Local artist manager John Sackson of CBS credits Eurogliders' videos with that band's "phenomenal" breakout in 1985. Citing an average budget of \$15,000 for CBS acts, he still maintains that the lower budget clips have their place. "Redgum's 'Drover's Dog' helped maintain that band's presence, and cost only \$3,000, whereas the Eurogliders' 'City Of Soul' at \$25,000 was still a bargain in terms of what it did for the band here and overseas," he says. "But unless the song is in the grooves, a great video won't enhance a mediocre tune's sales."

Local Investment is Lagging

Australians Hope for Bigger Share of the Pie

In spite of the heartening 1985 production statistics, some Australian clip makers maintain that music video production for home-grown talent is still a long way from being an industry from which one can make a living.

For these professionals, increasing numbers of long-form productions for both home sale and broadcast may eventually make the difference.

Clip makers Steve Hopkins and Steve Priest, who have handled a large number of CBS artists as well as most of the high-budget clips made in Australia, claim that the investment in clips is still far too lean. Says Priest: "If I had to make a living from local artists' clips, I might as well be on the dole."

Hopkins agrees, saying, "We've got some great music and bands here, but it is becoming impossible to rely on music video for a living.

At least the ad agencies find clip makers to be "flavor-of-the-month" for their commercials, and the overseas artists coming here aren't afraid to open their wallets."

Priest and Hopkins work together frequently on clips here, and as a top producer/director team are perhaps not truly representative of the majority of creative music video professionals, who experience somewhat more difficulty. More than 60 producers and directors vie for the 125 or so clips made here each year, and most complain of having to do world-class clips on third-world budgets.

Kimble Rendall, who has won two recent awards for his clips for Machinations' "Jumping The Gap" and Mental As Anything's "Live It Up," says, "At least we've moved from the time when your mother catered the shoot. The record companies need the overseas release to make the songs profitable, but

they are still unreasonable in thinking that we can make a clip for MTV on a local budget formula." Still, he says, "the quality of Australian clip makers is remarkable in being able to cope with the dwindling dollars and still come up with the goods."

One bright point for clip makers and artists is the long-form explosion that has occurred in the past year. Nearly 20 projects have been made or are being made for artists like Eurogliders, Midnight Oil, Uncanny X-Men, Mental As Anything, Redgum, Dragon, INXS, comedian Austen Tayshus and others.

Record companies and home video distributors are finding music video to be a new area of exploitation, especially in light of the performance of long forms such as the "Cold Chisel's Last Stand" concert video, which has sold more than 20,000 units, and the more recent Mental As Anything "Monumental

As Anything" conceptual compilation.

PolyGram MusicVideo has now released more than 100 music titles, with an increasing number of local artists like Gangajang and Dragon coming up with concert specials. Thorn EMI has more than 50 titles, while other labels like RCA/Columbia, Festival and WEA have only begun to capitalize on the boom.

In television, concert specials are becoming more popular and getting greater prime time scheduling. Midnight Oil's performance on Goat Island in Sydney was one of ABC's top programs for 1985.

Meanwhile, the industry looks to 1986 as the year when clip budgets will meet reality, profits from home video releases will approach expectations, and the anticipated growth of music video as a product and entertainment medium will surpass its current penetration.

Crossover Market Potential Christian Clips Pave New Way

BY HILARY CLAY HICKS

NEW YORK Christian music video is on the move—despite what Christian labels see as a double-edged resistance to programming their clips, stemming from both the secular market's slowness to accept Christian content and the conservative Christian market's reluctance to embrace the medium.

In 1985, numerous Christian acts emerged which built their following largely through video, and labels see clips as a key component in the crossover marketing schemes that they hope will take Christian music to secular audiences.

"We now have 150 or so solid video programs on our list," says Eric

Wyse, director of video marketing and development at Word Records in Waco, Tex. "These now include major rock video shows, but also Pat Boone's 'Gospel Gold' on CBN, TBN's 'Real Videos,' Cathy Wallace's 'Sound Effects' on PTL and Tom Green's syndicated 'Light Music.'

"We're also getting 30-40 requests a month for clips for possible Christian rock video shows, and we're also flooded with requests from youth pastors," he adds. "I would say that there are a good 50-75 legitimate Christian music video shows in development."

Is the big time ready for videos
(Continued on page 37)

Vid Magazine B'Cast Debuts

NEW YORK "Rocker '85," a year-end two-hour special co-produced by The Tribune Entertainment Co. and The Entertainment Television Co., has been cleared for broadcast in approximately 80% of U.S. markets. It will begin to air in various markets Monday (6).

Hosted by Kenny Loggins and British tv personality Paula Yates, the "video magazine"-formatted

show features exclusive interviews with Phil Collins, Tina Turner, Paul McCartney, Bob Geldof, Sting, Julian Lennon and Simon LeBon. Other segments cover the "inside story" on Michael Jackson's \$47 million purchase of the ATV publishing catalog, as well as updates on Live Aid and USA For Africa and concert coverage of Bruce Springsteen's and Tina Turner's 1985 tours.

Produced in stereo by Grammy veteran Ken Ehrlich, "Rocker '85" also features a countdown of the year's 20 best music videos, as well as reports on the record rating controversy of 1985.

The 81 markets in which "Rocker '85" has been cleared include the top 25 markets. Stations carrying the program in the top five U.S. markets are WPIX New York, KTLA Los Angeles, WGN Chicago, KYW Philadelphia and KPIX San Francisco/Oakland.

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- ✓ Oingo Boingo "Wired Science"
- ✓ Vitamin Z "Hi Fi Friend"
- ✓ Dee C. Lee "See The Day"
- ✓ Ray Parker Jr "Girls Are More Fun"
- ✓ Midge Ure "That Certain Smile"
- ✓ Go West "Don't Look Down"
- ✓ Nik Kershaw "When A Heart Beats"
- ✓ Dire Straits "Walk Of Life"
- ✓ Lionel Richie "Say You Say Me"
- ✓ Artists United Against Apartheid "Sun City"
- ✓ Grace Jones "Slave To The Rhythm"
- ✓ Feared Sharkey "A Good Heart"
- ✓ Wham! "I'm Your Man"
- ✓ Sting "Russians"
- ✓ Whitney Houston "Saving All My Love For You"

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PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	POWER ROTATION <small>Sneak Preview Videos</small>	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW
ALDO NDVA RUMOURS OF YOU Epic	ASIA GO Geffen	BRYAN ADAMS/TINA TURNER IT'S ONLY LOVE A&M	A-HA THE SUN ALWAYS SHINES ON TV Warner Bros.	BON JOVI SILENT NIGHT Mercury	ABC HOW TO BE A MILLIONAIRE Mercury	KURTIS BLOW AMERICA Mercury	JON ANDERSON EASIER SAID THAN DONE Elektra
CHEECH & CHONG I'M NOT HOME RIGHT NOW MCA	ROGER DALTRY LET ME DOWN EASY Atlantic	PAT BENATAR SEX AS A WEAPON Chrysalis	THE ALARM STRENGTH IRS	JAMES BROWN LIVING IN AMERICA Scotti Brothers/CBS	AEROSMITH LET THE MUSIC DO THE TALKING Geffen	BLOW MONKEYS FORBIDDEN FRUIT RCA	THE DAMNED GRIMLY FIENDISH MCA
EURHYTHMICS IT'S ALRIGHT RCA	HOOTERS DAY BY DAY Columbia	CARS TONIGHT SHE COMES Elektra	COREY HART EVERYTHING IN MY HEART EMI America	PHIL COLLINS TAKE ME HOME Atlantic	BIG AUDIO DYNAMITE THE BOTTOM LINE Columbia	THE CULT SHE SELLS SANCTUARY Warner Bros.	FISHBONE PARTY AT GROUND ZERO Columbia
WHITNEY HOUSTON HOW WILL I KNOW Arista	LOVERBOY DANGEROUS Columbia	*CLARENCE CLEMONS/JACKSON BROWNE YOU'RE A FRIEND OF MINE Columbia	TOM PETTY & THE HEARTBREAKERS ROCK'N'ROLL STAR MCA	DIVINYLS PLEASURE AND PAIN Chrysalis	BLUES BROTHERS SOUL MAN Warner Home Video	THE CURE IN BETWEEN DAYS Elektra	HERMAN ZE GERMAN & FRIENDS WIPE OUT Capitol
KISS UH ALL NIGHT PolyGram	NIGHT RANGER GOODBYE Camel/MCA	DIRE STRAITS WALK OF LIFE Warner Bros.	CHARLIE SEXTON BEAT'S SO LONELY MCA	DREAM ACADEMY LIFE IN A NORTHERN TOWN Warner Bros.	CRUZADOS HANGING OUT IN CALIFORNIA Arista	FLIRTS LIGHT Epic	HUSKER DU MAKES NO SENSE AT ALL SST
MIDGE URE IF I WAS Chrysalis		SHEILA E. THE LOVE BIZARRE Paisley Park/Warner Bros.	STING RUSSIANS A&M	INXS WHAT YOU NEED Atlantic	DOKKEN THE HUNTER Elektra	DARYL HALL & JOHN OATES When Something Is Wrong With My Baby RCA	IN PURSUIT LOSING CONTROL MTM
MR. MISTER KYRIE RCA		ELTON JOHN WRAP HER UP Geffen	TWISTED SISTER LEADER OF THE Atlantic	BILLY OCEAN WHEN THE GOING GETS TOUGH Jive/Arista	KOOL & THE GANG EMERGENCY De-Lite/PolyGram	PAUL HARDCASTLE JUST FOR MONEY Chrysalis	MINK DEVILLE I MUST BE DREAMING Atlantic
STEVIE NICKS TALK TO ME Atlantic		PAUL McCARTNEY SPIES LIKE US Capitol	DIONNE WARWICK & FRIENDS THAT'S WHAT FRIENDS ARE FOR Arista	QUEEN ONE VISION Capitol	JULIAN LENNON STAND BY ME MCA Home Video	LONG RYDERS LOOKING FOR LEWIS & CLARK Island	PROPAGANDA P-MACHINERY Island
STARSHIP SARA RCA		*JDHN CDUGAR MELLENCAMP SMALL TOWN Riva/PolyGram	WHAM! I'M YOUR MAN Columbia	WRESTLERS LAND OF 1000 DANCES Epic	MOTLEY CRUE HOME SWEET HOME Elektra	MARILLION LAVENDER Capitol	SAXON BROKEN HEROES Capitol
		MIKE & THE MECHANICS SILENT RUNNING Atlantic	STEVIE WONDER GO HOME Motown	PAUL YOUNG EVERYTHING MUST CHANGE Columbia	SCORPIONS NO ONE LIKE YOU Mercury	MASS DO YOU LOVE ME RCA	SIOUXSIE & THE BANSHEES CITIES IN THE DUST Geffen
		LIONEL RICHIE SAY YOU SAY ME Motown			WATERBOYS THE WHOLE OF THE MOON Island	OINGO BOINGO JUST ANOTHER DAY MCA	STRYPHER SOLDIERS UNDER COMMAND Enigma
		*SIMPLE MINDS ALIVE AND KICKING A&M				O.M.D. SECRETS A&M	WIRE TRAIN THE LAST PERFECT THING Columbia
		BRUCE SPRINGSTEEN MY HOMETOWN Columbia				R.O.A.R. WE GOTTA DO IT Epic	
		*SURVIVOR BURNING HEART Epic				SADE THE SWEETEST TABOO Portrait	
		PETE TOWNSHEND FACE THE FACE Atco				SIMPLY RED COME TO MY AID Elektra	
		WANG CHUNG TO LIVE AND DIE IN L.A. Geffen				RICHARD THOMPSON YOU DON'T SAY Mercury	
		*ZZ TOP SLEEPING BAG Warner Bros.				VARIOUS ARTISTS KRUSH GROOVIN' Warner Bros.	

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For further information, contact Jeanne Yost, director of music programming, MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.

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CHRISTIANS TRY CROSSOVER CLIPS

(Continued from page 26)

that turn the other cheek? "The future is unlimited, based on the direction of the music," says Les Garland, senior vice president at MTV. "We're simply concerned that a video will work in our musical mix, that it be innovative and have the contemporary sound our subscribers want. When we see a video that fits our criteria, we'll put it on and let the consumer decide."

Clips that have broken through to the secular market include Amy Grant's "Find A Way," programmed on MTV sister channel VH-1; DeGarmo & Key's "666," which after much controversy was placed in limited rotation last year on MTV; Sheila Walsh's "Mystery" clip, which came so early in the game (1982) with such a new wave

look that programmers barely realized it was a Christian video; and Steve Taylor's "Meltdown," which bashed its way onto many major outlets (except MTV), as well as all the Christian shows. Currently, "Crimes," by Sparrow act the Rez Band, is on hold at MTV.

"We're waiting," says John Taylor, director of video promotion at Sparrow. "They have treated us as fairly as anybody. We just need one or two of our videos to be programmed there, and we'll have a track record and be off and running."

"It's exactly like trying to get your song on the radio. When it happens, you'll see crossover like never before."

Among the more recent video crop are Steve Taylor's "Lifeboat," from his Sparrow album "On The Fritz"; Randy Stonehill's "Love Beyond Reason: The Video Album," on

Myrrh, with six selections, each to be released as a concept clip; and Petra's "Beat The System."

Sparrow has been promoting eight clips, including those by Taylor, Silverwind, Scott Wesley Brown, Sheila Walsh, the Rez Band and Steve Camp ("Do Something Now" by Christians United to Save the Earth).

Last year, Word released four Myron LeFevre videos packaged with interviews; "Take 5," a compilation of five clips with LeFevre, Amy Grant, Michael W. Smith, Randy Stonehill and Leon Patillo; Stonehill's video album; a 45-minute "Kid's Praise" video from Maranatha; 12 tunes from the "Imperials 25th Anniversary Concert"; a re-packaging of Grant's "Age To Age" concert; "Russ Taff In Concert"; Petra's "Beat The System"; Leon Patillo's "Love Calling," and a Phil-

ip Bailey concert video.

In the works are four half-hour tv shows, "The Day Spring Specials," with Terri DeSario and Kenny Marks, as well as concept videos for DeSario, Marks, Wayne Watson, Billy Crockett, Dallas Holm and others, which will be packaged in a format similar to "Take 5."

Word says its video production budget doubled in 1985, and it will spend more this year on producing clips for its artists. "The cost ranges anywhere from \$5,000 to \$75,000 for an Amy Grant video," says Word's Wyse. "We have some creative people who really know how to cut corners and make a less expensive clip really look good."

"We have to be careful stewards of the dollar in this business. Our record sales base is much smaller, and it's a longer, harder road to recoup."

...newsline...

LIVE DEAD ON NEW YEAR'S: It took a while, but the Grateful Dead have finally made it to national television at the end of their 20th anniversary year. On Tuesday (31), USA Network presented a live two-and-a-half-hour party, including a 90-minute, commercial-free concert by Jerry Garcia and the boys from Oakland Coliseum. (Fans know the New Year's eve concert is a Dead tradition, but this is the first time the band has agreed to televise it.)

NO LIMIT TO AUSTIN TALENT: "Austin City Limits," the country music series broadcast on PBS stations nationwide, is entering its 11th season on the air. The first show of 1986 will be presented Saturday, Jan. 18, and features Gary Morris and Sylvia. Other luminaries slated for the '86 season include Tanya Tucker, Mel Tillis, John Schneider, Southern Pacific, Reba McEntire, Louise Mandrell, Kate Wolf, the Geezinslaw Brothers, Rockin' Sidney, Sawyer Brown and Merle Haggard. Shows are taped before a live audience, and the program's first decade has featured national tv debuts by a number of country stars, among them Willie Nelson, Alabama, the Charlie Daniels Band and Larry Gatlin & the Gatlin Brothers.

PLAY IT AGAIN, WILLIE: If you missed the historic Farm Aid benefit last September, despair not. In February, HBO will present a one-hour special featuring highlights from the concert held at the Univ. of Illinois' Memorial Stadium. Titled "The Best Of Farm Aid: An American Event," the program features performances by Bob Dylan, Johnny Cash, Willie Nelson, Neil Young, John Cougar Mellencamp, Loretta Lynn, the Charlie Daniels Band and many others.

EPIC SAY DRIVE SAFELY: In what is believed to be the first time public service announcements have been geared specifically for the music video medium, a variety of Epic recording artists will be making pitches against drunk driving on the weekly show "Night Tracks." Artists appearing in the 30-second PSA spots include Adam Ant, Ozzy Osborne, Luther Vandross, Charlie Daniels, Pia Zadora, John Cafferty & the Beaver Brown Band, 'til Tuesday, Survivor, "Weird Al" Yankovic, Miami Sound Machine, Cheap Trick's Robin Zander, Emo Philips and Sico the Robot, from the film "Rocky IV." Lynch/Biller Productions produces "Night Tracks" for TBS.

ROWE SHOWS NEW BOX: The Sapphire 90 is Rowe International's newest video jukebox, capable of holding 40 video selections and 160 audio tracks. The Sapphire features a 25-inch diagonal color monitor mounted atop the unit, a 130-watt amplifier and full stereo speaker system, and can be expanded to include extension speakers, remote video monitors and video projection screens. Video plays are priced at 50 cents each, or two for \$1. Audio selections are 25 cents each, with five plays for \$1. A bill acceptor is included. The box plays videotapes, with specialty compilations featuring country, urban/contemporary and rock/pop replaced monthly. Each specialty tape includes approximately 20 selections of the designated specialty as well as "20 current selections with general appeal," according to the manufacturer.

ATTENTION, CLUB VJs: Sight & Sound Entertainment, the video pool service, is offering a special introductory deal to new customers. Until March 15, new clients signing an initial service agreement and placing their first month's order will receive an opening tape library of eight hours of programming for no extra charge.

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PARKING ON PREMISES

Colossus Digital Processor Hits Market

Field Tests Complete on Discrete Four-Channel Portable

BY SAM SUTHERLAND

LOS ANGELES The Colossus, a new discrete four-channel digital audio processor, is now being manufactured and marketed.

The unit has gone into use at several locations following two months of field testing to establish the portable 16-bit system's performance and reliability standards for professional audio, film, video and broadcast applications. Telarc Records has one Colossus for a project in Australia. Another is operating at Masters Workshop in Canada for Expo 86 and IMAX film pre- and post-production work.

Previews of the unit last fall at the Audio Engineering Society (AES) convention in New York and for members of the Society of Professional Audio Recording Studios (SPARS) in Los Angeles demonstrated the basic operation and design scheme for the diminutive PCM processor.

According to veteran audio entrepreneur Brad Miller, president of By The Numbers, which developed the machine, the system's proprietary code enables the Colossus to sidestep the audible "signatures" associated with previous professional digital systems, including high frequency anomalies and imaging problems linked to losses of ambient information.

Colossus' proprietary modulation scheme was developed by Louis Dorren, senior vice president of engineering for By The Numbers. He earlier played a key role in creating Motorola's four-channel broadcast technology. Dorren's code yields

frequency response from 4 Hz to 20 kHz, channel separation and dynamic range both in excess of 90 decibels, and a sampling frequency of 50 kHz per channel, in contrast to the existing sampling frequencies of 44.1 kHz and 48 kHz already in use.

In its initial production format, the Colossus uses a standard U-matic VCR for program storage and editing, but transfer to other media formats still requires an analog output. Says audio consultant John Eargle, who began demonstrating the system to prospective clients here in December: "We could at a later date have the digital bit stream go out to any AES standard needed, using the Studer format to keep data entirely in the digital domain."

For now, however, Miller claims the performance of the unit yields an analog output that makes the final D/A conversion acceptable in terms of end user requirements. Moreover, the Colossus' portability positions the system for location recording applications. In particular, the processor is being touted for use with four-channel microphone designs including the Calrec Soundfield and By The Numbers' own MS-4 surround sound microphone.

Eargle says the system builds on existing 16-bit technology. "The front end is orthodox in terms of what you're used to with digital," he explains, "but from that point on, we depart in the design."

Patents are pending for the new modulation scheme, which is claimed to optimize the data when compared to conventional NTSC

video frame format digital storage techniques. Colossus uses a standard NTSC black-and-white signal that eliminates vertical data.

Its NTSC compatibility also means that "anything that you can video edit can be edited on this system without glitches," according to Eargle.

The system's initial A/D data conversion rate is "extremely rapid—the actual data rate, going on and off the tape, is just staggering," he adds. Dorren's background in computers is also cited by Eargle when discussing the Colossus' approach to signal processing and data error.

"There's no companding, no data compression of any kind," he says. "And there's no error concealment either. Lou comes from the computer business, where you can't 'conceal' errors—you can correct them, but you can't conceal them, because it's critical that the data is correct."

As for high frequency filtering, Eargle says the unit employs a gradual roll-off to 25 kHz.

Miller and Eargle claim the system was developed over a 15-month period, with four prototypes used during the field testing phase.

Aside from possible cosmetic changes, principals say, the Model A production version is ready to go. As currently designed, the unit can operate on 12-volt CD power and comes equipped with a direct interface for the company's surround sound microphones.

At \$15,000, the Colossus is being targeted as a step up from basic two-channel digital systems while avoiding much higher price tags for 24-track and 32-track recorders.

Audio Track

NEW YORK

AT ERAS RECORDING, engineer Jim Anderson has been mixing a direct-to-digital two-track album for singer Jonathan Schwartz. Tim Leitner assisted. Also there, Yves Dessca mixed Carly Simon's new single, "Sins," with Questar Walsh and Andy Wallace at the board.

Shep Pettibone mixed and edited Alston Williams' cover version of the Pointer Sisters' "Yes We Can" for Profile Records at Shakedown Sound; the mix was engineered by Andy Wallace. Also there, Arthur Baker has been working with engineer Alan Meyerson, mixing songs for his album, due shortly from Epic. And Daryl Hall was in recording a track for his solo project. Producing are Hall, Baker and T-Bone Wolk. Jay Burnett at the board. Finally, Hall, Baker and John Oates have been producing tracks for the Eddie Kendrick/David Ruffin album on Champion/CBS.

Ivan Hampden has been working at Mayfair Studios, producing the DBL Crew's debut single for Urban Rock Records, "Bus It." Jack Kennedy is engineering.

At Secret Sound, Randy Muller recently produced a project for Nyte Shift, with Tom Gartland engineering. Also, Danny Weiss and Dave Wilkes were in producing Noel Pointer for Delta Music. Gartland was at the controls, assisted by Jim Lyons. And Bobbie Orlando was producing Tony Caso for Bobcat Records, with Lyons at the board.

LOS ANGELES

QUIET RIOT is in at Pasha Music House with producer Spencer Prof-

fer, recording its third album for Pasha/CBS. Proffer is also getting set to begin work with recent Pasha/CBS signing the Outlaws. He'll co-produce, with Randy Bishop, the band's first album in three years.

At World Soundworks in Burbank, Wil Davis is recording his upcoming album with producer Jae Jarrett and engineer Arthur G. Wright. Also there, Gary Daniels, Robert West and Alan Tatum have been producing Byrd.

In A&M Studios' Studio D, "Solid Gold" musical director Michael Miller produced and arranged tracks for Dionne Warwick, Burt Bacharach, Christopher Cross, Larry Gatlin & the Gatlin Brothers and Bobby Vinton for their upcoming appearances on the show. Howard Wolen engineered, assisted by Clyde Kaplan.

Engineer Joe Chicarelli has been working with MCA artist Todd Sharp at Capitol Studios on the 24-track mix for his album. Sharp is producing.

NASHVILLE

PRODUCER CHIP HARDY has been in at Woodland Sound, working on overdubs on a new Waylon Jennings project. Tim Kish and Tim Farmer are at the controls. Also, Booker T. Jones and Rodney Crowell have been producing Crowell's current album project, with Donovan Cowart engineering. Finally, producer Marty Stuart and engineer Jack Stack have been working on string overdubs and mixing for a Johnny Cash project.

At the Music Mill, producers Dennis Morgan and Steve Davis

(Continued on page 40)

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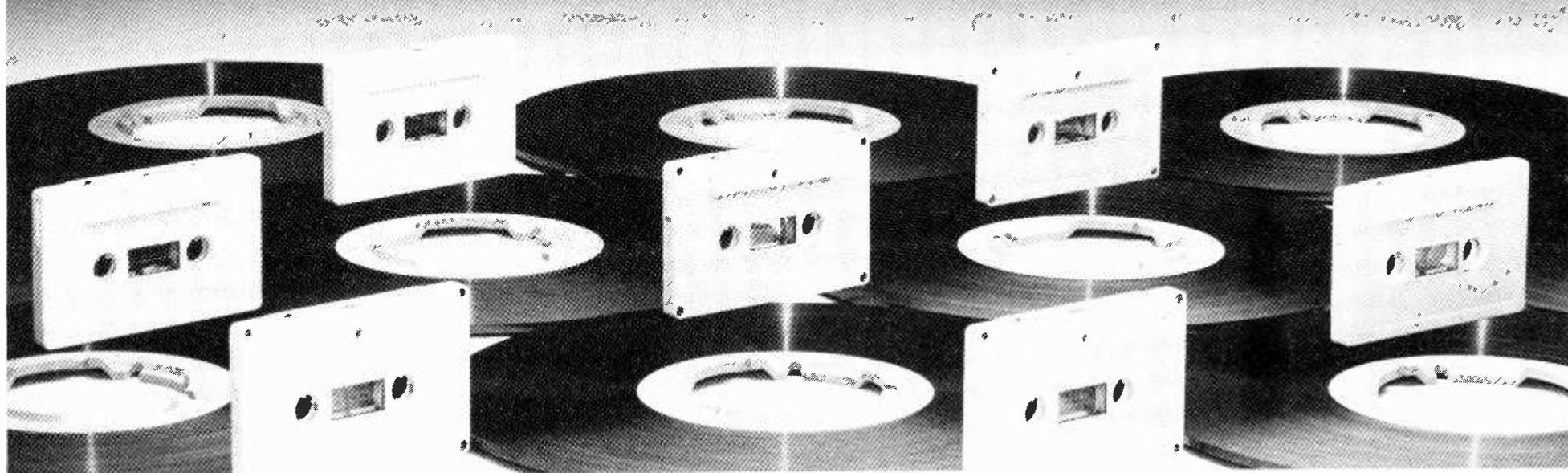
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AND THE BEAT GOES ON

Video Track

NEW YORK

PAT BENATAR'S latest video, "Sex As A Weapon," claims to take a witty look at how sex is exploited in advertising to sell just about anything. The project was directed by **Daniel Kleinman** and produced by **Simon Fields** for Chrysalis Records. Other new clips for the label include **Paul Hardcastle's** "Just For Money," **Art Of Noise's** "Legs" and **Midge Ure's** "If I Was."

RCA recording group **Mass** recently wrapped the video "Do You Love Me?," under the direction of **Robert Small**. The piece shows the band rehearsing while their female road crew prepares the stage for the night's performance. "By showing the band rehearsing in a totally natural and uninhibited way, the viewer gets a real feel of what it's like to be part of a hard-working band," says Small. The clip was produced by **Jim Burns** and photographed by **Tom Hurwitz**. MTI's **Bob Gleason** and **Dave Haggerty** edited.

LOS ANGELES

THE HARLEM GLOBETROTTERS have updated and created a video for their theme song, "Sweet Georgia Brown," with a little help from RCA Records' female trio **9.9**. Shot on location at the Park Plaza

Hotel, the clip features the Trotters with their first woman player, **Lynette Woodard**, captain of the 1984 Olympic gold medal winning women's basketball team, as well as the talents of **9.9**. **Stephen Lillis** produced the clip for **RNB Communications**.

OTHER CITIES

BOSTON-BASED Century III-Post just finished post-production work on **John Cafferty's** video "Small Town Girl." The project was lensed on film using both interiors and exteriors, then transferred to black-and-white by colorist **Bob Lovejoy** to enhance the clip's hometown story. In editing, a dialog sequence with special sound effects was added to the beginning.

ROAR's Alex Ligettwood, formerly of **Santana**, was recently in San Francisco with **Pendulum Productions** to film his clip "We Gotta Do It." The project, which was directed by **Tony Greco** and produced by **Simon Straker**, is a conceptual piece that tells the story of the city's street gangs.

Boston's music video station **V-66 (WVJV-TV)** recently counted down its most requested videos in a special program, "The V66 Top 66 of 1985." The top 10 were **A-Ha's** "Take On Me," 'til **tuesday's** "Voices Carry," **David Lee Roth's**

"Just A Gigolo," **Motley Crue's** "Home Sweet Home," **Aerosmith's** "Let The Music Do The Talking," **Run-D.M.C.'s** "King Of Rock," **Bruce Springsteen's** "Glory Days," **Dire Straits's** "Money For Nothing," **Madonna's** "Into The Groove" and **New Man's** "Bad Boys."

Colossal Pictures' Whitney Green has produced a music video for the motion picture "A Chorus Line" entitled "Surprise, Surprise," based on a musical number taken from the movie. "The theme of the song expresses the surprises of making love for the first time," according to director **Gary Gutierrez**. To illustrate that, the project combines footage from the movie with an original painting technique.

Director **Greg Carter** recently completed "Chic For Now," a conceptual clip for **Velocity**. **Carter/Paolino Films** produced it.

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.

AUDIO TRACK

(Continued from page 38)

have been working on a project on **Charly McClain** and **Wayne Massey** for CBS, with **Jim Cotton** and **George Clinton** at the controls. Also, **Cotton** and **Joe Scaife** have been mixing tracks for an **Alabama** project.

Nitty Gritty Dirt Band member and **Warner Bros.** solo artist **John McEuen** has been in at **Audio Media** producing unsigned country-rockers **Whitfield/Ward**.

OTHER CITIES

COLUMBIA ACT TRANSLATOR has been tracking its fourth album with producer **Ed Stasium** at **Studio D Recording** in Sausalito, Calif.

David Bickler, former lead singer of **Survivor**, is working on a solo project at **Sound Summit Studio** in Lake Geneva, Wis. **Phil Bonanno** is producing and engineering. Also there, **Butch Stewart** has been producing tracks for **Neil Diamond**. At the board is **John Patterson**.

Two projects are almost complete at **Audio West** in West Haven, Conn. **Obsession**, a heavy metal act produced by **Brian Kerne** for **Enigma**, and **Insideout**, a rock act produced by **Mark Tyler Minervini** for **Setco Records**. Engineers for both are **Joe Mendyk** and **Bill Burke**.

Sidewinder recently completed its debut album for **Executive Records** at **Mega Sound** in **Bailey, N.C.** **John Falzone** and **Cummins Mebane** produced, with **Falzone** also at the console.

Singer/songwriter **J.D. Souther** is producing demos for 1984 **MTV Basement Tapes** finalists **the Nelsons** at **Firestation Studio** in **San Marcos, Tex.** **Richard Mullen** is engineering.

Producer **Lee Marcus** has been working at **Pac 3 Studios** in **Dearborn, Mich.**, with salsa band **Orquestra Marquis** for **Discos Mas International**. **Kevin Wright** is engineering.

At **Cheshire Sound** in **Atlanta, Illusion** has been laying tracks for its upcoming **Geffen** album. **Jeff Glixman** is producing and engineering, assisted by **Cheryl Bordagaray**.

ZZ Top was in at **Dallas Sound Lab** in **Dallas**, mixing tracks for a 200-show tour that kicked off last month in **Canada**. Engineering the project were **Rusty Smith**, **Ron Cote** and **John Marshall**.

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

Sound Investment

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

BLUEFIELD'S BYTES: Los Angeles-based **Bluefield Music Production Studio** is now equipped with a **MIDI/SMPTE** advanced music processing system. The facility recently interfaced a **Kurzweil 250** keyboard, **Macintosh** computer sequencer and **Fostex B-16** recorder with **SMPTE/MIDI** locator.

DESERT MANSION: **Grammies House Recording**, the recently opened "resort studio" in **Reno, Nev.**, has installed a full **Solid State Logic** production system. The facility, said to be styled as a Victorian mansion, has an **SSL Stereo Video System** in **Studio A**, featuring a 48-channel (expandable to 56) **SL 6000 Series E** console, equipped with the **SSL Studio Computer** and **Total Recall**. The board is the centerpiece of a 650-square-foot control room, with the **LEDE**-design studio itself spanning 1,800 square feet. **Grammies** is located about one hour from **Los Angeles**, and is specializing in audio for video work. Construction on the facility's second studio is slated to begin early this year.

DIGITAL GROWTH IN TEXAS: Houston-based **Digital Services Recording** says it's nearing completion of its new facility, which will boast 48 tracks of **Sony digital** and a new **SSL 6000 Series E** console. Advance bookings for the room so far include producer **Elliot Mazer**, who will be working with artist **Craig McFarlane**, as well as post-production work on the film "For All Man-

kind," with a **Brian Eno** score. **Digital Services** also recently supplied all the gear for a complete digital project by **Willie Nelson** and **Merle Haggard** in **Austin**. Tracking was done on the **PCM-3324**, mixed down to a 1610.

COKE GOES BETTER with clips: **Coca-Cola USA** has pacted with **Entertainment Video Inc.**, a subsidiary of **CEP Industries**, to use the firm's **laserdisk** video jukebox system as a promotional tool for various events planned during 1986, **Coke's 100th anniversary**. According to an **Entertainment Video** spokesperson, the soft drink giant will order up to 400 **laser audio/video** systems by **May**. The system features a 50-inch diagonal rear projection screen, six stereo speakers, wireless

microphones, a tv receiver, an **AM/FM** receiver, and a closed circuit camera that can alternately zoom into the crowd, and mix the images with the video clips.

A MOTOR CITY FIRST: **Gnome Sound** owner **Bruce Nazarian** says his facility is about to wrap the **Detroit** area's first **Mitsubishi X-80** digital mixdown. The project is guitarist **Bobby Barth's** upcoming album for **Atlantic**. The **Mitsubishi** digital gear was provided by the **Mitsubishi Pro Audio** division, based in **Nashville**.

Edited by **STEVEN DUPLER**

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The consumer electronics industry, expected to generate an estimated \$24-billion in total factory sales in 1985, but somewhat stagnant in recent years as a flattening sales curve began in 1983, is undergoing a significant rejuvenation moving into the new year.

Major contributing factors: The explosive growth of Compact Disc hardware and software, as well as videocassette hardware and software. For the entertainment software industry in 1986, the picture is optimistic despite some accompanying hurdles.

A cross section of consumer electronics retailers and manufacturers indicates that the two hottest selling hardware items for the holiday season were CD players and VCRs.

The hard statistics, according to the Electronics Industries Assn., say that CD player sales should

have topped the one-million unit mark by the end of 1985, climbing to the two-million mark by the end of 1986.

CD software sales, according to the Compact Disc Group, are already in the 15-million unit range with a doubling projected by the end of this year. The well-documented problems on the software side has been filled as software manufacturers will place major priorities and capital investment in expanding and creating newer disc plants to keep up with the demand.

VCR sales were projected to be in 12-million unit sales range for 1985 with approximately that same number projected for 1986.

Pre-recorded videocassette software sales were projected at 50-million units for 1985, while next year's prognosis calls for some 65-million units. De-

spite what some industry observers feel is an already glutted software market, there appears to be a slice of an expanding pie for any number of players.

Other statistics and trends of note for the entertainment software community include:

- Blank videocassettes should come in at 185-million unit sales for 1985; rising to 245-million in 1986. Trends to watch for include an increasing emphasis on premium, as well as hi fi tape... and the newer 8mm format.

- Blank audio cassettes should have achieved sales of 250-million units last year, expected to jump to 270-million by the end of 1986. Again, the trends are toward more high-end quality product. Rebate and tape formula marketing has shifted to

Continued on page CES-17

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VCR Industry Leans More Towards Holding Ground Than Leaping Forward

Tough times are coming for the VCR industry, say executives looking at a marketplace whose main features are increasing competition, harsh currency problems, and a gradually slowing growth rate.

This year's Winter Consumer Electronics Show will reflect that, with most manufacturers taking action which seems to lean more towards holding ground than leaping forward.

Facing a market near glutted with well over 200 models and about 50 manufacturers, many of the top players have elected to hold off on major introductions until June's Summer Consumer Electronics Show. Near accross the board, they expect this year to be a crucial one in shaping the future of the business.

"1986 is going to be the year that tells who is going to be in the market and who is not," says Korean manufacturer Samsung's vice president of sales and marketing Yang Sun. He feels the hardware marketplace is virtually flooded with both companies and models, and believes many of these will not survive the year.

Perhaps the biggest problem facing the VCR industry is what to do about recent currency shifts which have seen the value of the yen increase by at least 20%. For many industries the answer would be simple: raise prices.

That goes against an unloved electronics industry tradition that usually sees home video prices go in only one direction—down. "Everybody's now looking for some kind of alternative to increasing the sale price," says Sony Corp. market planning manager Yoshi Ynagimoto.

Ynagimoto and other video executives see VCR prices starting to head up around mid-1986, when the VCR industry's next wave of models starts coming out. Until then prices will probably plateau, the executives say, with the downward spiral that characterized much of 1986 coming to an end.

"The big issue here is profitability for both the manufacturer and the dealer," Ynagimoto claims. He doesn't think there will be a lot of profits to be had; for most of the history of the VCR industry "demand always exceeded the supply, but now that situation is going to reverse."

Still, some video executives say there's no reason the VCR business shouldn't boost prices. "Would you like to explain to me how price rises are accepted in every other industry?" asks JVC's Steve Issacs.

Buoyming up the industry, Ynagimoto claims, will be the camcorder and 8mm video. Ynagimoto sees about 1 million camcorders selling in 1986, and 1-1.2 million 8mm VCRs. "We have been well accepted by the market," says Ynagimoto of 8mm's market performance in this country, adding that sales are strong enough to require shipping of machines in via air.

"The 8mm camcorder will really fly next year," Ynagimoto alleges, in a comment many VHS manufacturers sharply disagreed with.

"We are not a supplier of 8mm and frankly we feel the consumer will not support the 8mm format, either," counters Issacs. He sees the lack of software availability and the fact that the 8mm's picture quality is no better than that of half inch as two of the main
(Continued on page CES-14)



Vector Research's VCX-350 Dubbing Cassette Deck



Mitsubishi's AV-2600 26-inch Color Audio/Video System



Sony's Access A/V Entertainment System

Audio is Where The Action Is—At Right-To-Tape Booth In Double-Deck Country

Technology and art continue to war, as the battle between the record business and the consumer electronics industry maintains a grinding pace, with neither side gaining victory or admitting defeat.

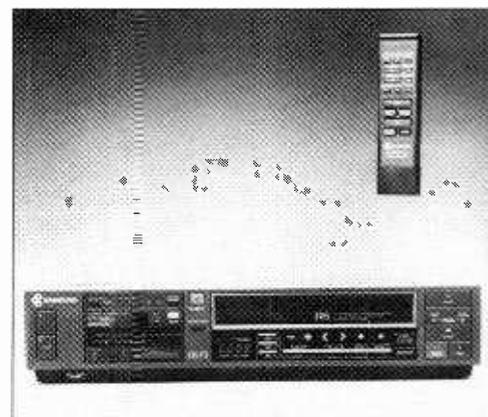
According to Majorie Berman, coordinator of The Coalition to Save America's Music, "there's an awful lot of positive sentiment out there for us. I wouldn't herald a victory for either side at this point."

The "victory" comes with the passage of a bill whose goal is to enact royalties on blank audio tape and audio cassette decks. Titled the "Home Audio Recording Act," the bill is number 1739 in the House and 2911 in the Senate.

Executives from the electronics side present a far different picture of the situation, of course. The record industry's efforts to impose royalties on blank audio-cassettes and VCRs has come to a standstill, claims the Electronic Industries Assn.'s Alan Schlosser.

"There doesn't seem to be any movement in the House, and as far the Senate is concerned, it's still in the subcommittee," he says of the bill.

"We're continuing to play active defense, and we'll do our best to contain this legislation," Schlosser says, claiming "the record industry is further from its objective than it was before the hearing," referring to Senate hearings held a couple of months ago.



Samsung's VT290T VCR offers Hi-Fi stereo

"I wouldn't say that," Berman responds. "I think they're scared and I think they're only putting a lot of effort into this because they're scared the bills are passing."

Schlosser says differently, claiming the EIA's waiting game is paying off very well, with issues growing more complex as time goes on. "It's getting increasingly difficult to have a distinction between audio and video products," he says, adding, "you can get some interesting definitional problems," with VHS and Beta hi fi machines and 8mm VCRs all doubling as high-fidelity audio machines.

As for the Winter CES, Schlosser says "We will have the right to tape booth at the Consumer Electronics Show, and it will be an audio only right to tape booth," because "the audio is where the action is."

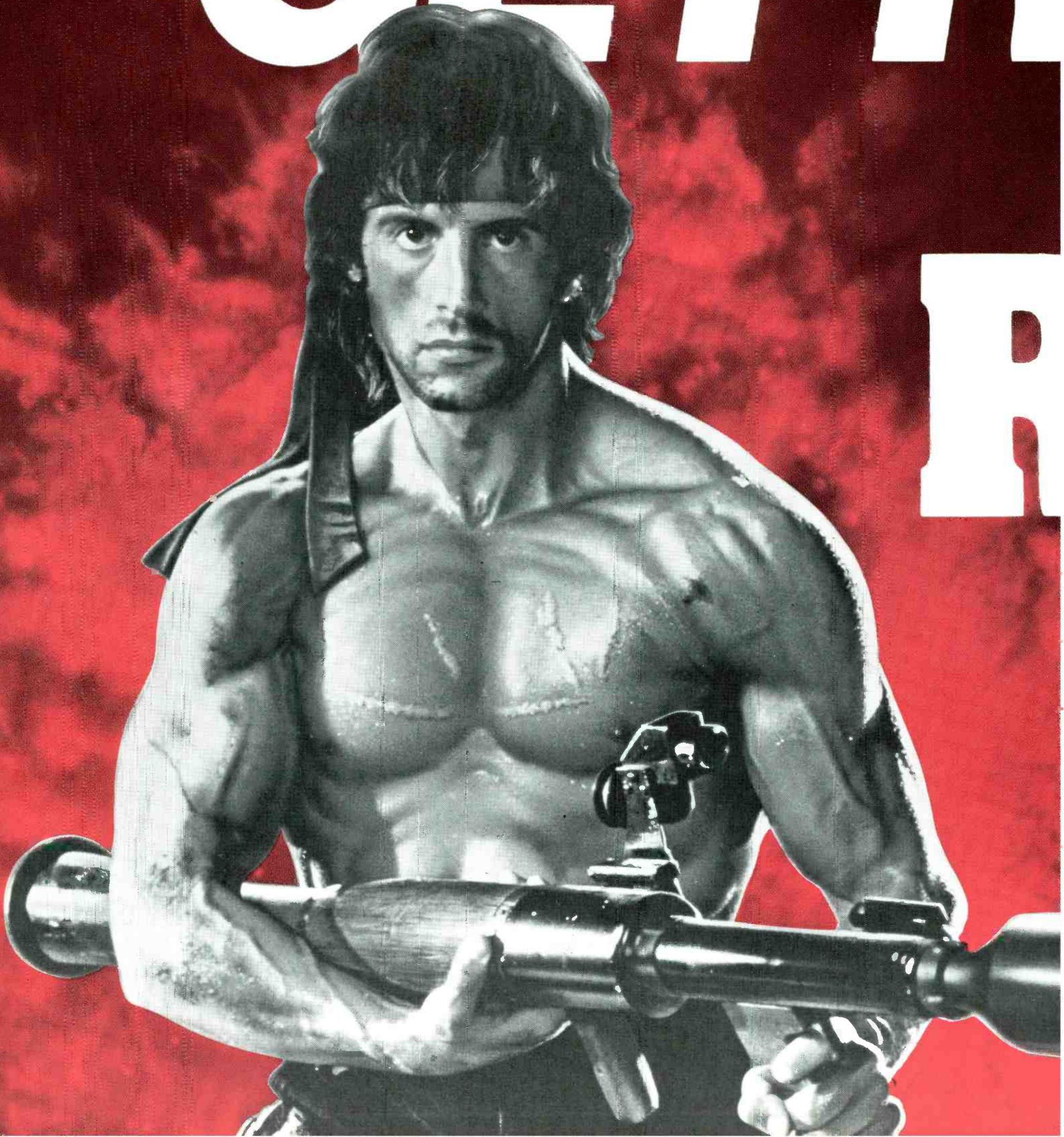
Audio is where the action is in the double well tape player arena, too. The double well videocassette player, which generated a flurry early in 1985, is "basically a dead product," says an executive for Sharp Electronics, the company that produces the machine. The

(Continued on page CES-15)



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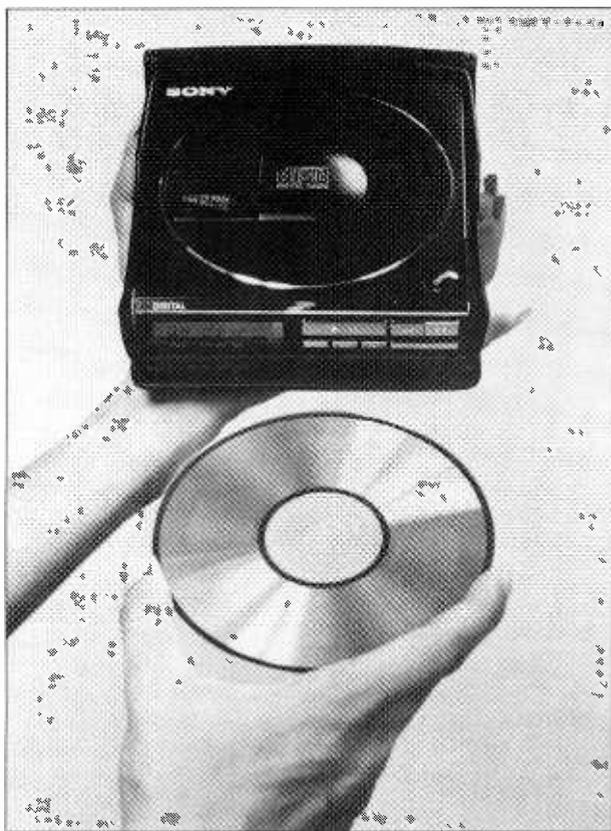
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Sony's Discman D-7 portable CD player

CD Hardware Offers More Features At Less Cost In Portable, Affordable '86

More features at less cost will add to the desirability of Compact Disc players, even as the new darling of the home entertainment industry has yet to celebrate its third anniversary on these shores.

Projections of market growth keep inching up, as consumer demand continues to outpace the supply, at least of the more desirable brand-name models. Estimates of the total number of players that have entered merchandising pipelines in 1985 go as high as 1 million, up from earlier predictions of about 800,000. Definitive figures should be available shortly.

For 1986, double each end of that estimate to a range of 1.6 million to 2 million, say close observers.

Still to be measured with reasonable accuracy is the impact of low-ball players that will enter the market in greater numbers as the year progresses. Units that will be discounted at retail to little more than \$100 will help swell the budget category that most traders expect will produce the largest numbers of sales.

Denon's marketing vice president Bob Heiblim believes that players listing under \$300 (including the fast-growing portable category) will account for about half the total market in '86. The next strongest area will comprise machines that range up in cost to about \$450, he suggests. The final 15% encompasses more expensive players, among them exotic high-end units for the tweak conscious minority.

While prices of all player categories have dropped significantly over the past year, further decreases may be slowed as a result of recent currency fluctuations. Some units, in fact, will probably show modest price

(Continued on page CES-18)

North American Production Startups May Not Ease CD Software Crunch Until '87

With the Compact Disc's star still ascending with unprecedented speed, and 1986 sales forecasts for players once more explosive, how will the software picture look this year? In the wake of chronic disk shortages for much of 1985, and a market scenario that insures continued expansion in demand, both hardware and software dealers agree that the shortfall in CD production capacity remains a significant barrier to even more dramatic growth.

Although the shortage in CDs is being felt worldwide, the U.S. market's dominance as a recorded music market has made the need for increased software production here a vital element in long-term planning. And, while the first domestic CD presser, Digital Audio Disc Corp., Terre Haute, has weathered a disappointing gauntlet of quality control problems and corresponding delays in reaching a higher capacity, 1986 augurs a broad expansion in CD manufacturing throughout North America.

First volleys in this race to meet consumer demand have been fired by the music industry's biggest companies. Although CBS withdrew from its joint venture with Sony in DADC, PolyGram has now made a preliminary marriage with DuPont to explore manufacturing operations. Capitol Industries—EMI, Inc., which has scheduled startup for its first wholly-owned CD facility in the U.K. for the first quarter of this year, is forecasting the launch for a U.S. replication line at its Jacksonville, Ill., plant by third quarter.

While other corporate majors actively study the prospects for entering CD manufacturing in the next few years, other ventures outside the corridors of the music industry are already pursuing the potentially lucrative replication market. In the existing optical media replication camp created for industrial videodisks, both titans and relative newcomers say they're planning to produce audio CDs.

Helping the giant 3M empire to shift its attention to audio CDs has been the delay in a viable market launch for CD-ROM (Read Only Memory) software. When the projected arrival of CD data drives and accompanying CD databases failed to materialize during 1985, 3M's optical media plant in Menominee, Wisc., decided to modify its first CD-ROM replicating lines to handle audio disks; sources they say 3M will vamp up production during the first quarter.

Various new companies with engineering bases in computer products and semiconductor manufacture are also promising production of audio CDs during the coming year. Six year-old Laser Video of Anaheim, Calif., is adapting its proprietary optical media replication systems, used for sophisticated industrial videodisk mastering and production, to produce CDs, with initial runs expected this month.

New companies include Los Angeles-based Comm-disc and Laser Logic, a Bay Area firm which plans the bulk of its production in a new Carlsbad, Calif., facility; both project startup production shortly as well.

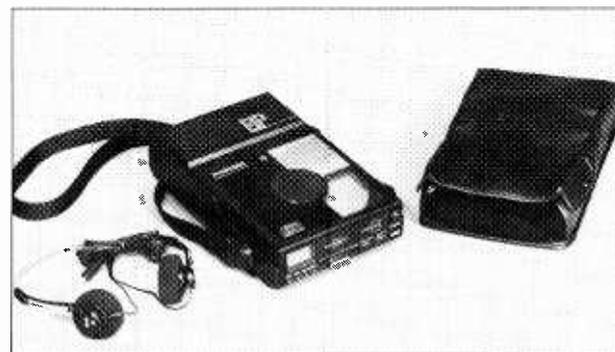
Meanwhile, several Canadian CD plant ventures are in the works, including a projected plant in Toronto for Praxis International; a facility in Eastern Quebec to be jointly operated by French replicator MPO, Montreal-based SNC engineering, and Sodice, the Quebec government agency for cultural and communications development; a CD facility being blueprinted by the Cinram manufacturing group; and a Western Canada facility that would be launched near Vancouver by a consortium that has been actively seeking funding for over a year. Although the Praxis venture is targeting

this March for initial production, startup dates for the other competitors aren't likely to begin until 1987.

With so many new players claiming they're readying hands, however, veteran observers warn that some of these CD contenders are likely to encounter many of the nagging production bugs that troubled DADC during its first year in the market. Moreover, aggregate estimates for worldwide CD production, including projected increases in capacity for existing plants in Europe and Japan, are still said to fall short of the potential worldwide demand for software.

Thus, while shortages may be brought under greater control, most major record companies indicate they expect the manufacturing pinch to continue throughout the year. That means that most labels will be forced to continue "prioritizing" their production orders to focus on fast selling hits and the cream of their catalogs, while older, back catalog titles must await an easing of the crunch before it becomes practical to transfer them to CD. That predicament could easily further enhance the value of special CD compilations

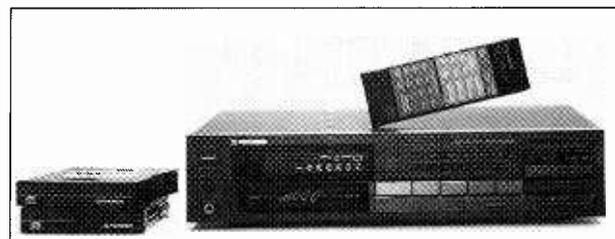
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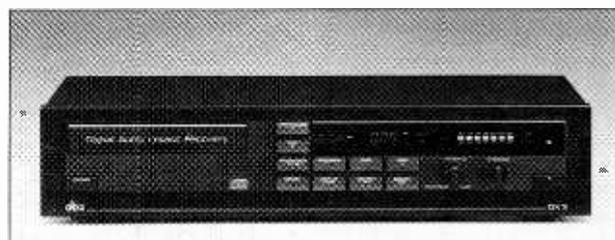
Magnavox's CD9510 home or portable CD player



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Blank Media Issues Grab Headlines From Product News, Audio Pricehike

Organized in topic and issue sections, the following roundup indicates plenty of excitement in blank media.

HI-FI VIDEOCASSETTES

Hi fi VCRs today account for 15% of total U.S. VCR sales, and will increase to 20%-25% in 1986, predicts Robert Burnett, marketing director, magnetic audio/video product division (consumer) at 3M. At TDK, higher grade videocassettes get the nod from Koyo Yokoi, director of consumer sales.

"People have learned that it makes sense to invest in better premium tape for any VCR, including older machines. We feel the backordered situation on our HD-Pro is clear evidence of this growing 'step-up' trend," Yokoi says.

At BASF, Larry Rolla, marketing manager consumer and pro video and audio takes a more pragmatic view. "People conclude that if they're spending all those bucks on better quality hardware, they might as well buy better quality blank tape." BASF's super grade hi fi in T120 and T160 ranging \$6.99-\$8.99 suggested list are a step in the hi fi direction.

IS 8MM HERE FINALLY?

For companies such as Kodak and Polaroid, it's about time for the excitement in 8mm. Marketing executives at Polaroid point out another aspect of the 8mm popularity growth—audio applications. The 8mm cassette is compatible with three different types of audio: monophonic, hi fi FM and finally digital stereo sound when it becomes available.



Without Warning, a "demonstration" troupe, practice for performances at last summer's CES at the Polaroid exhibit, where they demo'd the company's 8mm system



The Scotch balloon takes the message aloft for 3M



Fuji's Fujix-8 Video System with M6 camcorder for 8mm



Broderbund software

TDK's Tokoi is downright bullish. "New exciting hardware has been introduced with more coming every day. It is possible we could see a surge in demand, perhaps more quickly than we originally anticipated. Within two years, it is possible that the 8mm format could have a market share in the 20% range."

Sony's Birmingham agrees. He says Sony will bow a

15-minute length at around \$5 list. While this is aimed at serving the home movie market—recording a birthday or other family event—there are other exciting uses for 8mm. He says 24-hours in audio on one cassette is one such use.

Birmingham continues, "It's something new to sell (Continued on page CES-20)

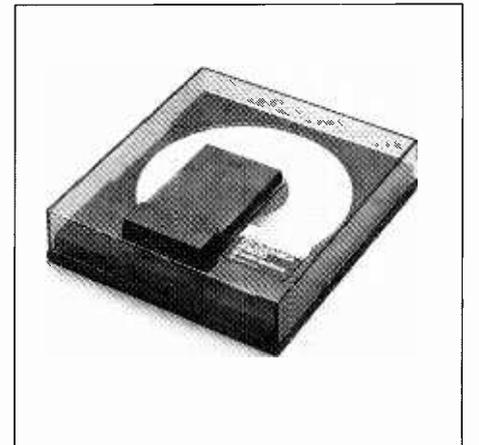
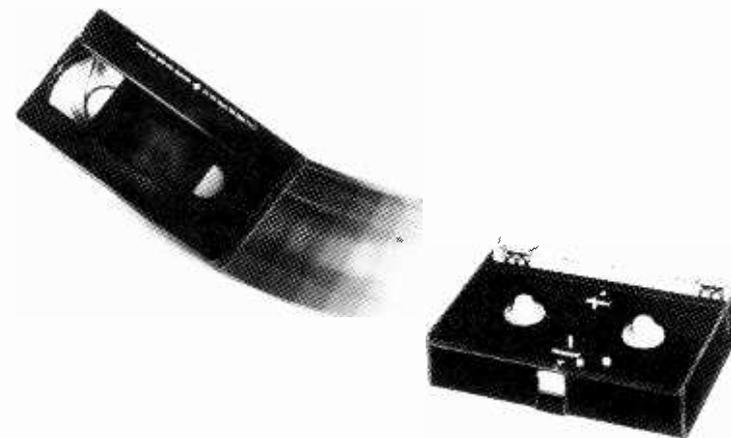
A/V Accessories Continue To Take Up Slack For Narrow Hardware Margins

There's no question that as margins remain depressed in the audio and video hardware categories, retailers will continue to turn to accessories to help take up some of the slack. So to make audio/video accessory shopping at the Consumer Electronics Show (CES) a little easier, we've highlighted a number of new product introductions from companies whose products span the spectrum of accessories.

Allsop is debuting a new 8mm video head cleaner and storage case at CES. The new 8mm VCR (wet type) Cleaner cassette utilizes a cleaning ribbon to remove contaminants from the 8mm player's tape path. The new Library of Sound cassette storage system is available in two styles, Traveller or Storage, carrying six or twelve cassettes respectively.

Look for new CD storage opportunities from **A.L.S.** The company is adapting its past audio/video basic cabinet and drawer systems for the CD. First off the production line is a two drawer unit that holds up to 48 Compact Discs.

Amaray is marketing a new, compact VCR head cleaner kit, the Amaray Videocassette Recorder Head Cleaner, in both VHS and Beta formats. Distributed through a national network of retailers, the cleaner is expected to have a suggested retail price of \$7.99.



Left: Suncom's Speedwinder, battery-operated videocassette rewinder and fast forwarder. Above: Audio-Technica's AT6030 CD "Cleanica" cleaning system.

A.M. Products of Denmark is introducing what it calls the "first videotape sensor device." This sensor system hooks into a videocassette and prevents it from being viewed. The product is targeted to parents and other users who want to restrict viewing of specific tapes. Operates as a basic lock and key system. Suggested retail price is \$1.49. Also new is the A.M. A.C.C.5. This is a new auto-reverse audio cassette deck cleaner kit featuring a screw mechanism to reduce or eliminate wavering or bending.

A new CD cleaning and maintenance system, the AT-

6030 CD "Cleanica," has joined **Audio-Technica's** existing line of care devices.

Unable to release details at press time, **Blackbourn** is expected to debut two new accessories this week as well as a new dealer merchandising support program.

(Continued on page CES-16)



New CD Storage Cases from SAVOY

In keeping with consumers' demands — Savoy engineering has come up with the best portable and home storage units for your precious compact discs.

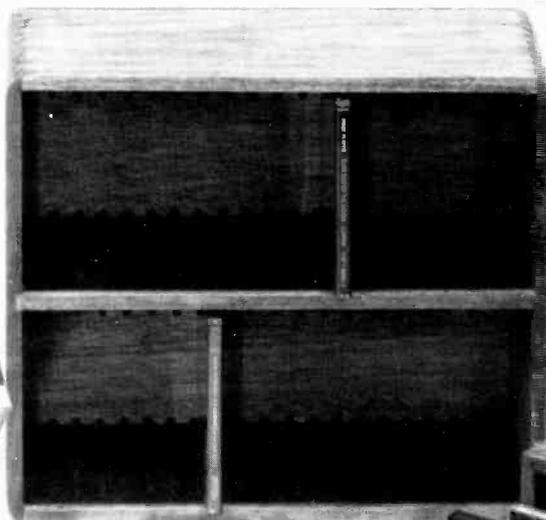
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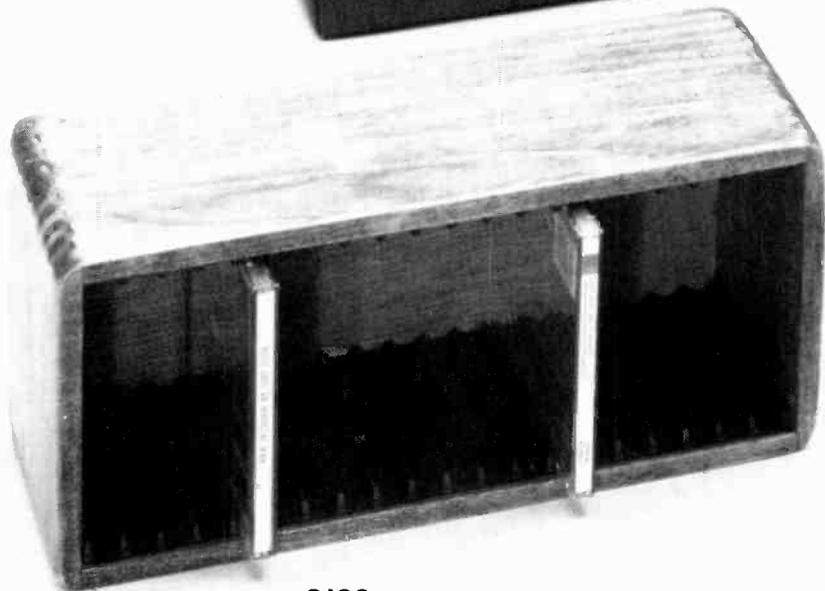
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BLOOD FROM A STONE/TIME AFTER TIME/NERVOUS NIGHT
PLUS 2 BONUS VIDEOS:
AND WE DANCED/DAY BY DAY

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All his world class videos!
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HOOTERS
nervous night



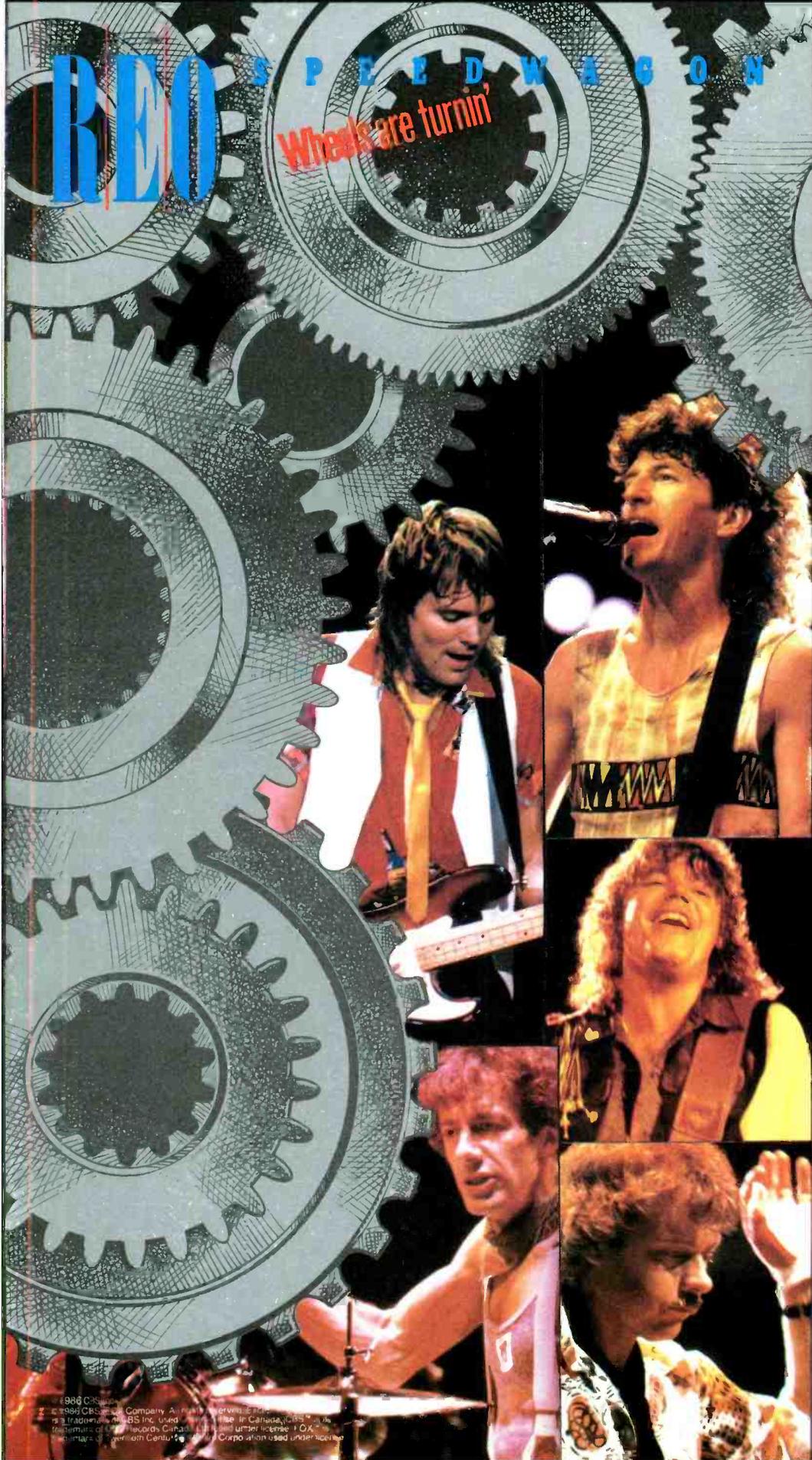
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 ON LOVIN' YOU/KEEP PUSHIN'/ROLL WITH THE CHANGES/TIME FOR ME TO FLY

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 Entertainer of the year!
 Finally, the magic and style of Ricky Skaggs can be seen as
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 HONEY (OPEN THAT DOOR)/COUNTRY BOY



RICKY SKAGGS
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Personal Stereos Remain Little Giant With Booming Voice

Personal stereo units continue to be both a steady, though small, revenue source and an effective plus-profit item for those record/tape retail chains who have stayed on in a market dominated by electronics specialty stores.

At the 70-store Listening Booth chain, vice president Steve Bell says business in personal stereo items is "phenomenal. It's a tremendous category for us," he continues. "Over the past three years, it's been growing by leaps and bounds." Bell says personal stereo represents 5% of the company's overall revenues, and finds that "it doesn't have as many peaks and valleys as it used to. Christmas, of course, is very strong, and so is spring and summer," he notes. "But we find that, for us, it's very much a year-round hot seller."

Listening Booth stores carry four brands—Panasonic, Sony, JVC and Emerson—and somewhere between 55-60 models of personal cassette players, breakaway mini-stereos and "boom boxes." The Walkman-type cassette players are displayed in closed showcases. "We'd like to have them in an open display," Bell says, "but we've found it's just too much of a security problem. We keep them under glass, but they each have a fact tag listing their individual features, and they're all loaded with batteries and ready to play." The breakaways and boom boxes, he continues, are displayed on shelves, near the front of the stores, in high traffic areas. "We do have a security system for the larger players, but they're out in the open, easily touched and played by customers."

As far as promotions and advertising, Bell says that Listening Booth runs "under \$100 gift guide" ads three or four times between Thanksgiving and Christmas, focusing on personal cassette players and boom boxes. The chain also runs various promotions throughout the year, he says, such as an "all-Sony or all-Panasonic ad, featuring every player in their line."

To help teach salespeople the vagaries of personal stereo selling, Listening Booth maintains a staff of in-house sales trainers. "We also participate at least once a year in manufacturer-

sponsored sales staff training seminars, usually timed to the introduction of a new product."

At Record Bar, Paul Fussell, manager of special products, says personal stereo sales account for 2% of the chain's overall business. Although Record Bar has, during 1985, experienced some trouble with the personal stereo market due to "manufacturers dumping a lot of product, and other retailers selling the same product we were carrying at prices way below our cost," he says the chain has no intention of clearing out of the market.

For this Christmas selling season, Fussell says, "We're pretty much sitting with what we've got." Record Bar carries models by Toshiba (their premium line), Sanyo and Crown. "We have one P.O.P. for each individual model in the store, which points out its individual features. We also use an open display, where the customers can handle the players."

Fussell says that Record Bar sales people are "aggressive" about selling personal stereos, "because it's obviously something more than our usual \$10 sale item." He notes also that add-on sales—head cleaners, batteries, blank tape and headphones—are healthy, due in great part to the successful selling of personal stereo units.

Record Bar's plans for 1986 include "streamlining" the product presentation. "At one time, we carried a line of 16 items. Next year, we'll carry only a half dozen or less, at very popular and distinct price points."

One large chain now in the process of deciding whether to enter the personal stereo arena is Licorice Pizza. The chain is about to wrap up a three month trial, run in conjunction with its parent Record Bar, which has seen its stores carrying a line of Sanyo Walkman-type units and boom boxes. "It's done fairly well for us," says Mark Heffernan, special products manager. "In fact, we were really surprised at how it's worked out." He says that Licorice Pizza will soon discuss the possibility of carrying personal stereo items on a regular basis. "As of now, there's no commitment on our part of Sanyo, or any other manufacturer," says Heffernan.

In the chain's stores, the cassette players and boom boxes are stocked in open displays, "as close as possible to the audio cassette wall," Heffernan notes. "We've also directed our stores to do as much combination merchandising as possible, with blank tape, batteries and that sort of thing." **STEVEN DUPLER**

VIDEOCASSETTE

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*Manufacturer's suggested list price. All titles return to their normal suggested list price after May 1, 1986.

A Billboard Spotlight

VCR INDUSTRY
(Continued from page CES-3)

reasons why consumer interest in the new format will be thin.

Supporting Ynagimoto is Pioneer's Ken Kai, who claims "the future is here with 8mm." Pioneer will be exhibiting its first 8mm machines at the Winter CES.

At Panasonic, general manager, consumer video division Stan Hametz is relatively neutral on 8mm, taking "a 50/50 point of view on it." Working against the technology is the increasing popularity of half-inch camcorders in Beta and especially VHS; working for it and the incompatibility of 8mm with existing video systems, he believes, is the fact that Sony Corp. has dedicated itself to the success of the format.

For half-inch, says Ynagimoto, the scorching growth pace the VCR industry has set will level off. "We don't see any possibility of getting such a big jump again," comments Ynagimoto about 1985's jump from about 7.5 million machines sold to 1986's near 11 million plus.

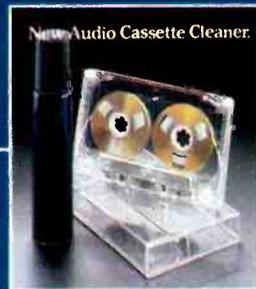
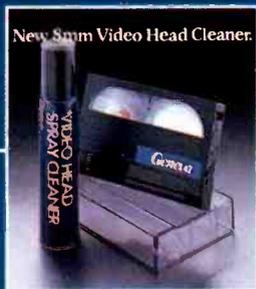
Issacs agrees, saying the business will probably "see a bit of a decline as far as the tremendous growth rate we've been experiencing." Making up for this, he and other manufacturers hope, will be increased sales of machines with high-end features whose bigger price tags allow for fatter profits.

Currency changes are already having an impact, says Hametz: "I do see some indication of some slight price raises." He feels 1986 may bring an almost unknown commodity to the VCR business: stability, at least in pricing, with chops in tags coming through conventional avenues such as closeouts, rather than via massive drops in wholesaler charges.

Korean manufacturers may strongly benefit from the Japanese pricing problems, Ynagimoto believes. "The Korean currency is in a totally different situation. They have been devalued," he says. "This year they were not very strong in the U.S. market," moving about 600,000-700,000 pieces. That should change in '86, Ynagimoto observes: "They do have the capability to make their capacity double. Next year they will become very strong, particularly in the basic, low-end VCR area."

Issacs strongly disagrees, saying "The effect of the Koreans is going to be not much greater than what we experienced in 1986." Devaluation will not be

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Geneva
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as much of an advantage as it might seem, he says.

At Samsung, Sun says, "We expect our pricing to be about the same level next year," for various reasons. Samsung is also trying to cash in on the high-end—but at lower prices than the Japanese firms. It is introducing what is probably the first Korean VHS hi fi machine at the Winter CES, the VT290T.

TONY SEIDEMAN

DOUBLE-DECK

(Continued from page CES-3)

unit, which features two completely separate video playback and record units built into one machine, is "still being sold in the Middle East. But it's not being sold in any other country in the world and it's not planned to be sold in any market worldwide."

In contrast, while the video deck has been eliminated as a duplication-spurring threat, double-bay audiocassette decks continue to gain strength as a product category. Virtually every company that sells audio cassette decks and boom boxes at the Winter CES will have a double deck on sale. 1986 will mark the third generation of double well technology, and the near-standardization of a feature especially nerve racking to the record industry—high speed duplication on consumer players.

Sharp provides an example; all three of the new double well players the company shows at CES will be equipped with high speed.

Statistically, executives say a major share of the portable "boom box" type decks being sold are two-cassette capable; for component units, estimates of market share range from a 25% to 40% or more.

According to Sansui's Arnold Singer, "almost every one of our systems sold is equipped with a double cassette deck, and we believe it to be a primary feature of our line." When Singer uses the word "system," he's talking about selling all the combined components of a stereo together as one package. The situation changes when components, or separate pieces, are involved, Singer says.

Double-well component audio decks often retail for 150% more than their single well companions. This has significantly slowed consumer acceptance of the format, says Singer, although he predicts a gradual increase in market share.

TONY SEIDEMAN

It Was Not A Case Of Love At First Sight...

He was a Russian detective for the L.A.P.D. who drank too much and had one foot in cop Siberia. Valnikov's life was a mess. Her life was very much in order. She knew what she wanted and she didn't want Valnikov. "You can't make me work with him," Natalie told the captain. "He's crazy, bats, whacko. I'm not talking about daffy, balmy or goofy; I'm saying he's psycho."

Then dogtrainer Philo Skinner, a miserably unlucky gambler who "never hurt an animal in his life," kidnapped a pair

of prize canines. Suddenly, there was one dead schnauzer bitch with one white toe-nail and no next-of-kin. And another one-eared schnauzer bitch with a heavy ransom and a frantic owner.

"It's just a dog, Valnikov. It's just a goddamn dog. You and this investigation are driving me nuts," said Natalie. "You're not going to drive me nuts and get away with it."

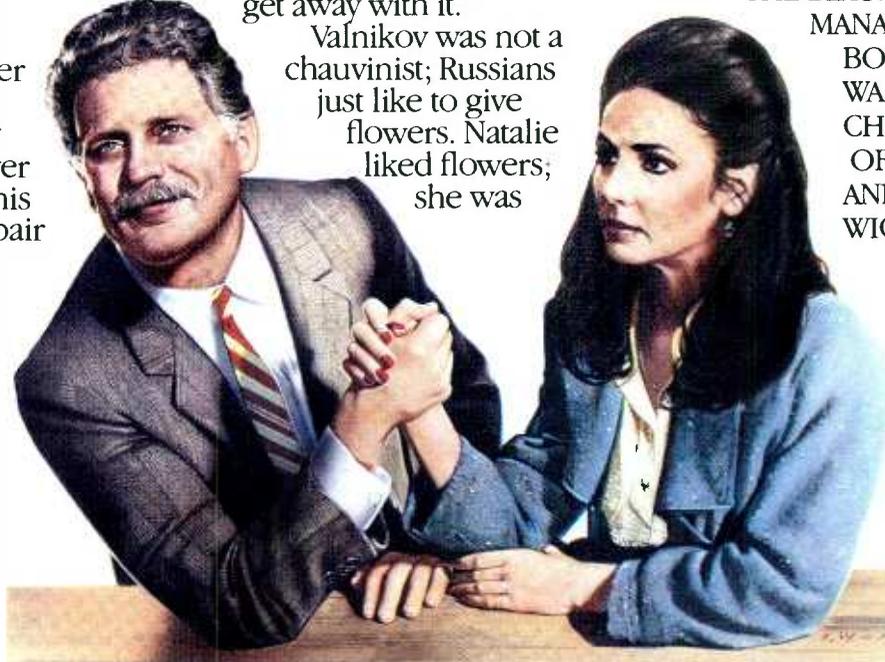
Valnikov was not a chauvinist; Russians just like to give flowers. Natalie liked flowers; she was

also partial to borscht, gypsy music and Valnikov's Russian vodka. Reluctantly, she discovered she was also partial to Valnikov.

"IT'S LIKE ITCHY MITCH WAS SAYING, SOME PEOPLE ALWAYS SEEM TO PICK THE BLACK MARBLE." WHO BUT JOSEPH WAMBAUGH COULD WRITE A STORY LIKE THIS?

"THE BLACK MARBLE MANAGES TO HAVE BOTH ROMANTIC WARMTH AND CHILLING FEEL OF SLEAZY AND LETHAL WICKEDNESS."

—Jack Kroll, Newsweek



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Directed by HAROLD BECKER Screenplay by JOSEPH WAMBAUGH From His Best Selling Novel

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ACCESSORIES

(Continued from page CES-8)

The new program involves a complementary counter display.

In keeping with its commitment to expand its line of audio/video accessories, **Coast Manufacturing** is introducing its new "Red Accent" Collection of audio/video cassette organizers. Each features a rubberized cushion cassette cradle (patent pending) to guard and insulate cassettes and a distinctive "Red Accent" design. The line consists of two audio cassette models capable of holding either 12 or 24 cassettes, as well as an all-purpose personal stereo pouch to hold personal stereos and several cassettes in a zipper front pouch.

Denon is marketing a new audio rack system, the Model ARC-201. Scheduled to be available in February. A black low boy-styled model, the ARC-201 has a suggested retail price of \$299.

Look for a slew of new accessory additions to the **Discwasher** line at CES. The company is introducing a new Video Starter Kit for VCR owners who also subscribe to cable or premium tv. The kit consists of a Video Head Cleaner, an A-B switch, three coaxial RF cables and an instruction manual with step-by-step details covering a variety of system set ups. It has a suggested retail price of \$29.95 and is available in Beta and VHS formats. Also new at the Show is Discwasher's Greatest Hits Collection audio care accessories storage case. The Collection is available stocked (with assortment of Discwasher accessories) or empty, for those who already own the company's products and need a place to store them. A filled unit includes the Discwasher D4+ Record Care System, the SC-2 Stylus Care System, Perfect Path Cassette Head Cleaner and C.P.R. Capstan-Pinch Roller Cleaner. Additional storage space is provided for the company's D'Mag Cassette Deck Demagnetizer, Compact Disc Cleaner and

Zerostat 3 Anti-Static Instrument. The filled unit retails for \$49.95. The empty case retails for \$19.95. Special value coupons for \$1 rebates on selected Discwasher products are included in both versions.

GC Electronics is adding a new stereo headphone and a Compact Disc cleaning kit to its line of headphone and accessory products. The new lightweight Ultraform Stereo Headphone (GC # 90-125) is designed to fit comfortably inside the users' ear. The new Compact Disc cleaning Kit (GC # 30-700) contains a three-ounce aerosol can of especially formulated cleaning solution, a cleaning brush, chamois applicator and disc holder. It is expected to retail for \$25.15.

To kick off the new year, **Gemini Industries** is introducing half-a-dozen new headphones ranging in price from the "economical/disposable to the high-end/cobalt-type."

The Geneva Group is introducing three new products at the show: a CD storage unit; a CD cleaner; a new 8mm video head cleaning system.

Innovative Concepts is marketing a new 18 CD storage file at CES. The injection-molded organizer stores CDs vertically in their jewel box cases and "locks" them in place. A special touch-release mechanism allows for easy disk removal.

Le-Bo-/Peerless is introducing a new "dual insert" nylon audio cassette carrying case. Complete with a large front pocket to carry audio extras, the case has a shoulder strap and handle. Dual insert provides for 30 cassettes in their Norelco boxes, 48 cassettes without the box. The company is also previewing a two-pack of replacement CD jewel boxes packaged for rack merchandising.

Introducing 21 new Memorex audio and video accessory products, the **Memtex Products** lineup includes four Memorex headphones. Topping the line are two numbers: a head phone system and a mini ear-phone system. Both list for \$14.99, a mid-priced for \$9.99, and a budget-priced for \$4.99. Accessories include a Gold Series 20-foot extension cord two head-

phone adaptors.

In the CD arena, Memtek is marketing five Memorex compact disc accessories: two CD player dust covers, a CD Cleaning Solution, CD storage case, a organizer two-pack.

Memtek will also introduce three Memorex maintenance products: an 8mm Safeguard System Video Head Cleaner a Dust Away Spray compressed air system to "blow away" dust, and a VCR headcleaner fluid replacement.

Also look for two new accessory combo packs: the Memorex Picture Perfect Recording Pack, which includes one Memorex Pro Series videocassette, a VCR dust cover and a Safeguard System VHS head cleaner, as well as the Memorex Deluxe Stereo Recording Pack.

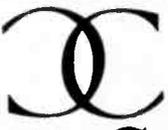
Monster Cable's new Interlink CD is reported to be a super high resolution Compact Disc interconnecting cable.

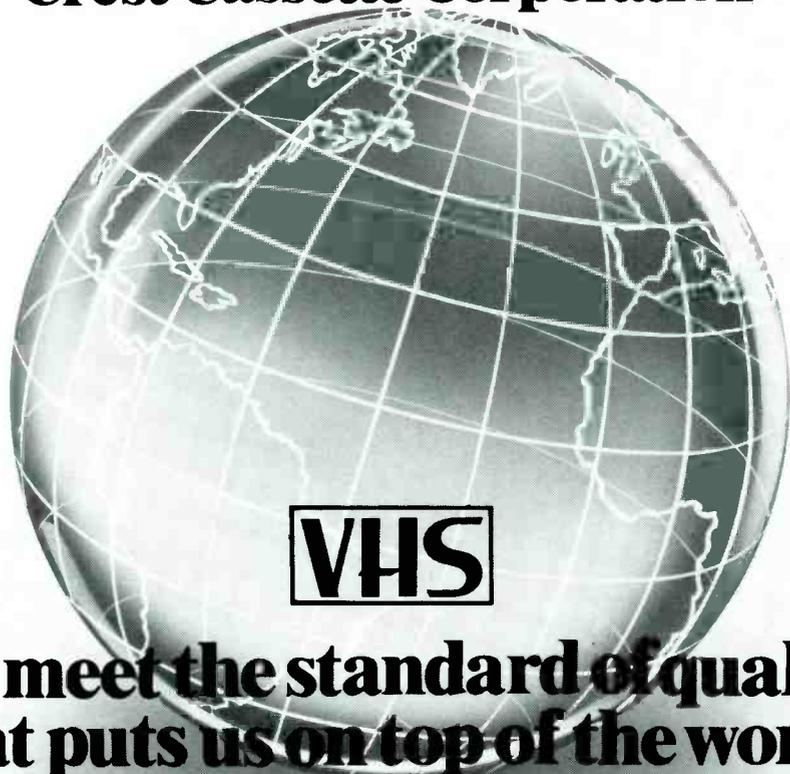
Also new at the show will be the company's new video connection cable, Monster Video. The high resolution, low loss cable is designed specifically for home video applications and targeted towards VCR, laser disc player, stereo tv and cable hook-up markets.

In video accessories, **Pfanstiehl** is introducing its Premium Gold line—58 different accessories and hook up products for sophisticates including its new TV-UVC5GL universal cord. Designed to hook up VCR to 75 Ohm-300 Ohm TV/monitors, this five-foot cable is equipped with a switch and two Balun. Directed to the retail and rental industries, the cord also features gold plate connections.

Topping the line of **Recoton's** CES introductions is FRED, the Friendly Recoton Entertainment Decoder. FRED reportedly enables any of 123 monaural tvs on the market to receive all MTS network stereo tv broadcasts for playback through a consumer's stereo system. A deluxe version of FRED, ALFRED (as in Amplified FRED), features a built-in 15 watt per channel amplifier for those users without stereo.

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We meet the standard of quality that puts us on top of the world!

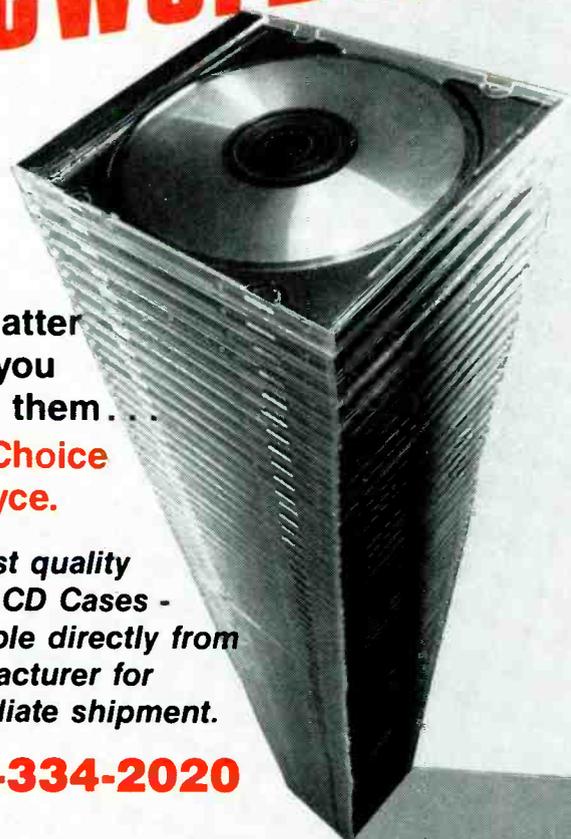
In the world only 28 companies, 5 in the United States, can prove they have met the rigorous standards set by Victor Company of Japan, Limited (JVC). Now there is one more — Crest Cassette Corporation.

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CES

(Continued from page CES-1)

more customized vendors to store programs with lots of dealer and consumer incentives proliferating. Another growth area ... digital (Compact Disc) ready blank tape.

• Portable tape players were expected to generate some 10-million unit sales last year with the same figure forecast for 1986. The "Walkman" phenomenon has plateaued somewhat but it's still fueling the blank and pre-recorded audio cassette market very nicely. The hardware market is glutted with portable players of every type, permutation and price point.

The Laserdisc player has undergone a healthy resurgence, thanks in large measure to Pioneer's combination CD/Laservision player, as well as other Japanese manufacturers who are offering similar hardware.

It's estimated that there are some 300,000 laserdisk machines in the U.S. and the format's chief proponent—Pioneer—will be placing a good deal of emphasis on both hardware and software this year. Pioneer has excited the industry with a combination CD audio and Laservision video approach on a single optical disk.

For conventional audio equipment manufacturers, their emphasis will be on "digital-ready" and "video-ready" components such as loudspeakers.

Product innovation is likely to be mild while manufacturers need to place an emphasis on bread-and-butter business. But CES-goers will see, for example, more dual CDs coupled with dual-well cassette decks, CD hardware with software changer capability, elaborately programmable cassette decks, and the like.

While entertainment computer software will also be much in evidence, the home computer business is still reeling. To date, the only major record chain committed to the product category is the massive West Coast Warehouse Entertainment chain, which predicts a resurgence in the 1986/87 holiday time frame.

The CES also sees a return of some major home video program suppliers although they still consider VSDA their primary show. But shifting patterns of distribution to the mass merchant will bring such vendors as CBS/Fox, Embassy Home Entertainment, Prism Entertainment and others. **JIM McCULLAUGH**

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Golden Reels have brought back some of Hollywood's true classic films. "It's a Wonderful Life," "Sabotage," "Perils of Pauline," "The Divorce of Lady X," just to name a few.

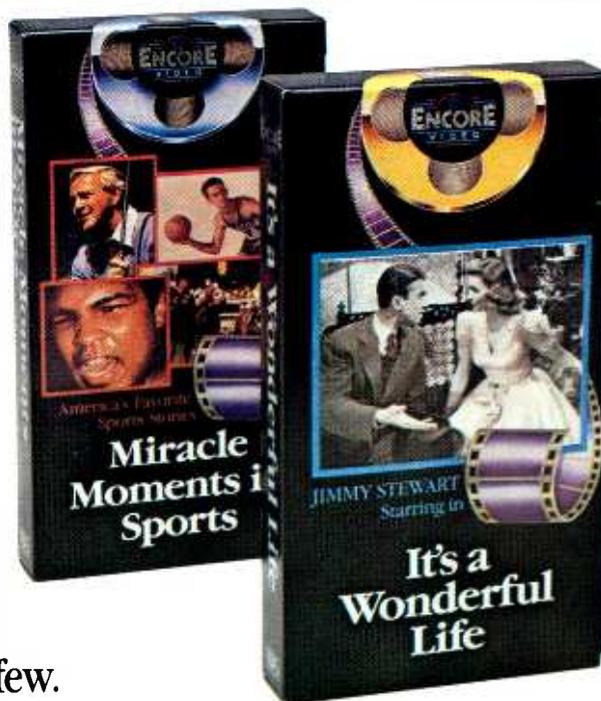
Encore Video Silver Reel feature exclusive titles only distributed by Swire Magnetics Company. These are videos that were produced by the Emmy Award winning CEL Communications, Inc. "Legends of Baseball," "Backstage at the White House," "Great Romances

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CD HARDWARE (Continued from page CES-6)

increases to compensate for this development. Since September, for example, the dollar has declined almost 20% against the Japanese yen.

The portable CD player, a category almost exclusively the domain of Sony thus far, will multiply in the marketplace under a variety of manufacturer logos (in some cases, however, OEMed by Sony). Among those ready to bid for market attention are entries by Pioneer, Technics, Panasonic, Sanyo, Toshiba, Hitachi and Magnavox. Still others are certain to surface at CES.

Prices for these units, now rated reliable enough to retain stability on the move, top off at \$299.95. At the low end, they will list at about \$220. At the high end, Sony now provides a rechargeable battery with its D-7 Discman, as well as AC adaptor and patchcord as standard equipment. Its pioneering D-5, still available, has been reduced in price to \$279.95, but now includes at no extra charge battery pack and headphones.

While most new portables boast programming features comparable in flexibility to some full-size units, Pioneer goes a step further by designing its unit to allow "docking" in the company's upscale boombox. The company, though, prefers to invest the latter unit with a bit more dignity by calling it a portable component system.

Mike Fidler, Pioneer brand manager, home entertainment, says he expects that the portable player will be in a back-order mode rather soon after deliveries. Competitors agree that the player style will be among the most popular, and that manufacturers are unlikely to satisfy consumer demand early on.

At Sony, spokesman Mark Finer says portable units will be given heavy attention in the company's advertising plans. Sony's current drive, spotlighting its full CD line, is claimed to have generated lots of attention with its discount plan for software. Finer reports that almost 15,000 buyers have validated coupon books that entitle them to purchase up to 100 CD software titles at \$2 off per disk at cooperating retail chains across the country.

Other innovative promotions and advertising campaigns are known to be ready for launch at a number of other companies.

Among CD players incorporating unusual features not yet available in competing models is

Pioneer's PD-M6. This is the unit that provides a six-disk magazine that fits into the disk drawer and allows direct access to any song on any of the disks, as well as 32-step random access programmability. The magazine itself may also be used as a self-contained storage unit, and additional magazines may be obtained separately as the owner's software library expands.

Record labels have shown interest in this changer/storage feature, says Pioneer's Fidler, but so far no other manufacturers have made any overtures to the company. If the feature caught on, it may have implications on CD software packaging, an issue that has stimulated controversy in the record company community this past year.

With regard to changer capability, Denon's Heiblim feels the Pioneer unit's capacity is too limited. The ability to carry 15 disks is a more "reasonable" goal, he says. This would allow a changer unit to be stored in the trunk of a car, a use where changer accessibility serves more than a mere convenience.

Car player penetration has lagged somewhat behind earliest predictions, but this year should see heightened activity in both the number of players introduced and those actually pitched in the marketplace.

Only last month, the Ford Motor Co., in conjunction with JBL, announced that it would be supplying a CD player as a "standard option" in its Lincoln town car early next year. Hardly a car that is the acquisition target of the mass of American consumers, the move is nevertheless seen as an augury of things to come.

IS HOROWITZ

CD SOFTWARE

(Continued from page CES-6) as a means of satisfying consumers while reserving manufacturing capacities for new and future hits.

As for price, don't expect any substantial erosion in disk prices. Since CD tags were reduced during 1984, prices have gradually stabilized; recent increases in overseas production, owing to the dollar's decline in money markets, has also created a pricing wall. If anything, disk prices may suffer slight increases until U.S. Compact Disc production capacity reaches a significant level.

SAM SUTHERLAND

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Interior, Miriam King; Cover, Douglas Brian Martin.



If you think profits of over 500% are unheard of these days...you haven't heard the Pfanstiehl needle story.

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Merle Nelson

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President

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BLANK MEDIA

(Continued from page CES-8)

and there is profitability. There has been price erosion in half-inch hardware and software. The 8mm is not price sensitive at this time; there is a perceived value." He sees 1985 8mm blanks sales tallies at one million units.

MORE PROMOTION INNOVATION

This WCES will see more elaborate and effective promotions believes Jerry Ghinelli, video product manager, and Bob Falco, audio product manager, at Maxell. As one example, Ghinelli cites a promotion targeting cable tv viewers. "VCR penetration with cable users is 40%," says Ghinelli. In February a flight of 20 million FSIs will contain a three-color bar. Consumers match that with bars on packaging and win a free Maxell cassette. "We're seeding around 10,000 winners," he says of the odds. People can still win if they don't match. Two cable tv bills plus the purchase of five tapes wins a tape. Or, working with cable tv operators, a 13 week subscription or extension is another way to win.

AUDIO TAPE PRICE HIKE

Maxell, for the first time in six years, will raise audiocassette prices by 5% Feb. 1. Falco explains that the move derives from "fluctuations of the dollar in relation to the Japanese yen." Noting a possible plus effect, he adds, "A price hike may actually arrest the vicious cycle that has seen price wars marked by regular price slashing."

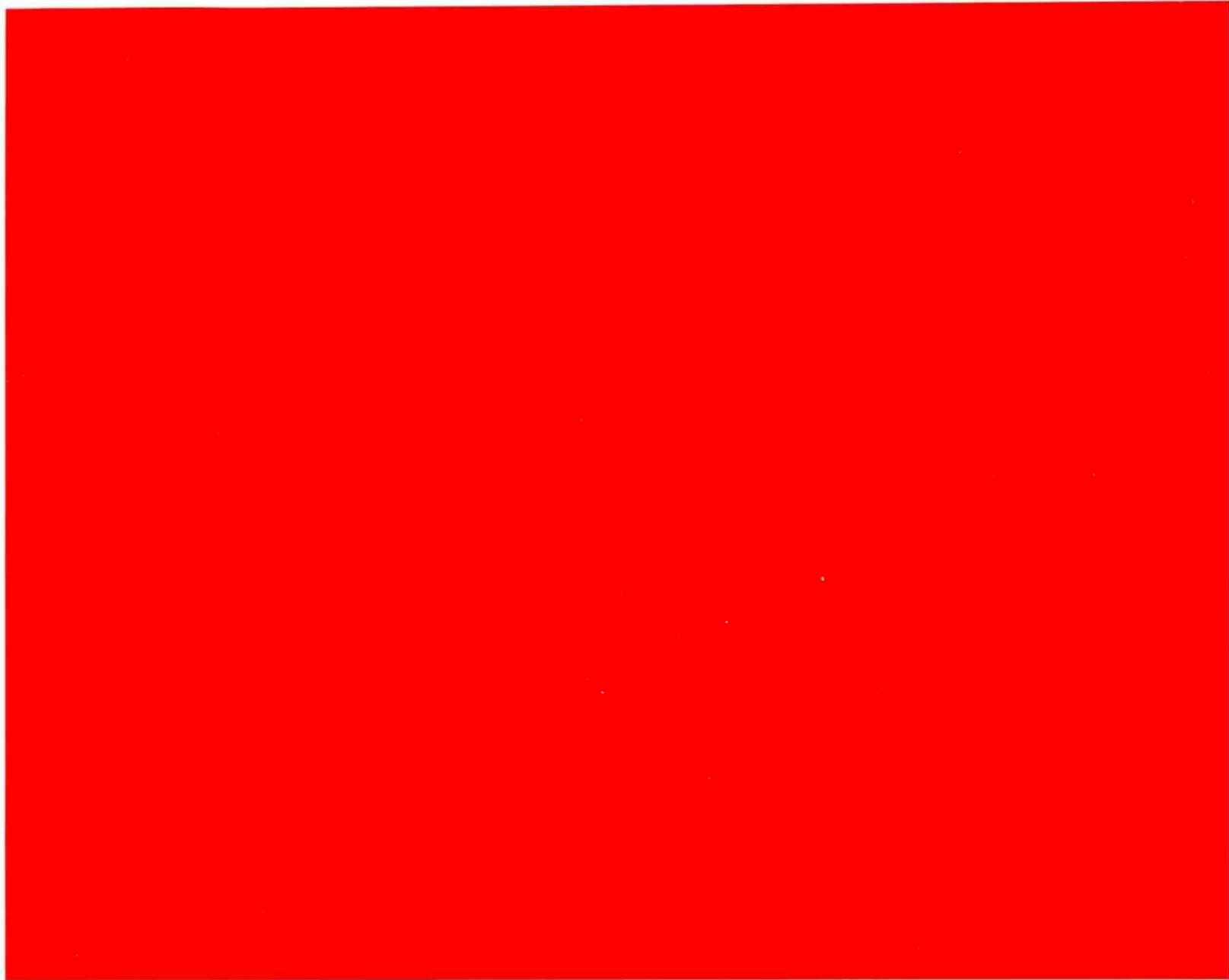
What will it mean at list? On a high grade 90-minute it could be \$2.49 to \$2.69. "It remains to be seen if tape really goes up because some retailers will absorb the increase."

RIGHT TO TAPE VS. NEW COALITION

One issue reflected more off the WCES floor is the sensitive one of adding a levy on blank tape and recorders. Bills are in Congress. "The more focus on it," says Rolla, "the less chance it has of passing." Rolla, like others in the Audio Recordings Rights Coalition (ARRC) is not against creators being in on the action when works are taped. "The bill is very abstract," he says of the legislation pushed now by Coalition to Save America's Music.

CHANGING PICTURE

With the possible exception of one or two brands, there will be a near total absence at this



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Order any of our more than 5,000 prerecorded video tape titles before 10:30 AM local time and Ingram Video will ship your order the same day. Order anytime later in the day and we'll ship within 24 hours. Take advantage of Ingram Video service and you'll have your competition seeing red!

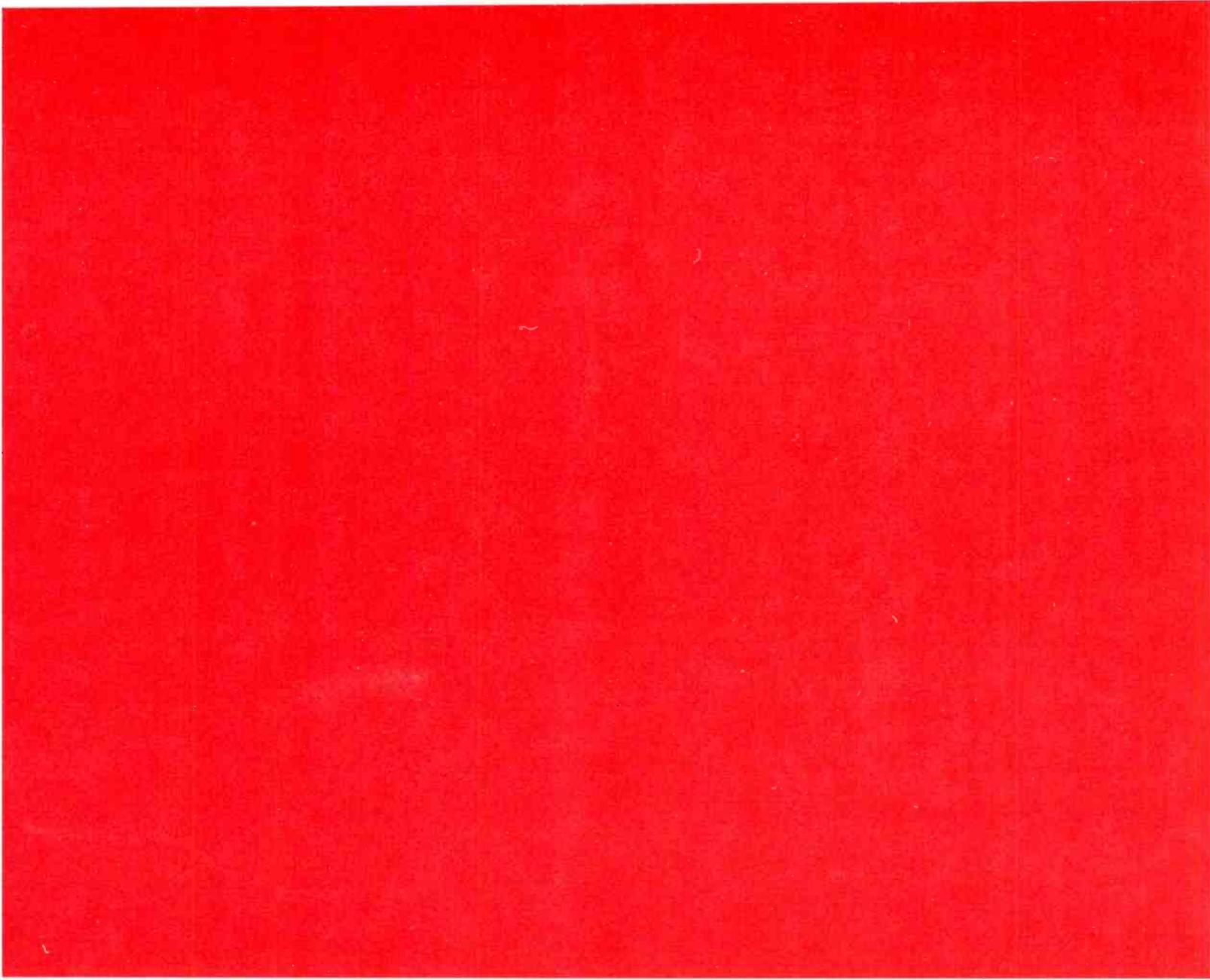
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If you wait until they're hot, you may be left out in the cold.

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We're in the business of service.

Your personal telemarketing representative can be reached toll-free whenever you place an order or need product information. We know you rely on an accurate flow of information. From us to you. And from you to us. Why do business with companies who only promise service, when Ingram Video delivers?

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Others promise. We deliver.sm

Winter CES of rebate offers, believes Maxell's Ghinelli, who sees fierce competition continuing, forcing marketing strategies beyond price positioning and concentrated in fewer brands able to adapt. Ghinelli and others now see the so-called "big five" as comprising a combined 70% share of the total videocassette blank market—TDK, Maxell, 3M, Sony and Memorex.

Burnett at 3M sees three major and coalescing factors—nearly 50% of consumers now are women; more actual consumers and more potential consumers with younger demographics. "A third factor is the same old factor. Tossed like a hail Mary pass to mass merchandisers, the standard-grade videocassette is perceived as a commodity item, treated as a traffic builder and footballed in price."

INCREDIBLE GROWTH

Burnett's analogy to commodities is carried on in his estimation that today the U.S. blank media market is \$1.2 billion at retail, "larger today than categories like soups, soap flakes and baby foods. Lever Bros. and Proctor & Gamble do not consider these figures small change and neither should we."

But as they say, we ain't seen nothing yet. By 1990 Burnett sees the market doubling.

AUDIOCASSETTE GROWTH

If anything characterizes stability, it is U.S. unit sales in audiocassettes.

FACTORY DOLLARS

1978	\$160 million
1980	215 million
1981	238 million
1982	229 million
1983	239 million
1984	251 million
1985	261 million

This growth curve, reflects estimates of Electronics Industries Assn. (sponsor of CES), International Tape/Disc Assn. and 3M.

WHO'S SELLING AUDIOCASSETTES?

Burnett says higher end cassettes represent 28% of the unit category and 48% of the dollars. The boom in personal electronics is one factor, car stereo, boom boxes, walkman-style players.

Discount/Mass Merch.	34%
Electronic Specialty Store	12%
Catalog Chain/Mail Order	11%
Audio Hi Fi Specialty	10%
Music/Record Stores	9%
Drug Store & Grocery	6%
Department Store	5%
Catalog Showroom	3%
All Other Outlets	10%

EARL PAIGE

...newsline...

HOME BOX OFFICE has deigned to join rather than fight. The company is initiating a marketing program focusing on the compatibility of cable tv and VCRs. There will be three major elements in the promotion: an informational booklet titled "Making Cable VCR-Friendly," which is aimed at cable operators and details how to use the VCR as a marketing tool; a consumer-targeted brochure called "It's Time You Got The Most From Your VCR, HBO And Cable TV"; and a series of ad slicks describing the benefits of combining the two media. HBO estimates are that by 1990, at least two thirds of all U.S. households will own VCRs.

PINK PANTHER "BOP BAGS" will be the biggest item in a promotion slated by MGM/UA Home Video around its "A Fly In The Pink," which is part of its Pink Panther Cartoon Festival series. Pink Panther bop bags will come free with 10-unit orders of "A Fly In The Pink," or orders totaling 10 units of "Fly" with other Panther cartoon titles which MGM/UA has released: "Pink-A-Boo" and "Pink At First Sight."

MOTOWN IS GOING TO BE the focus of a four-part series being released by MCA Home Video. MCA describes the programs as "conceptual in nature." The first, "Motown's Mustang," will detail the history of a 1964-and-a-half Ford Mustang, following the life of the car and the sounds that pass through its radio. Songs by Marvin Gaye, Stevie Wonder, the Temptations, the Four Tops, the Jackson Five and others will be featured.

OLIVIA NEWTON-JOHN has a new compilation out, "Soul Kiss." The title is the performer's fourth video release; other programs she's put out include "Physical," virtually the first assemblage long-form available on home video, as well as "Olivia In Concert" and "Twist Of Fate." "Soul Kiss," which retails for \$19.95, contains five clips from Newton-John's latest album with a running time of 20 minutes.

"MIAMI VICE" is yet another music-oriented program from MCA. The company is releasing the pilot episode of the hit tv show, which has a running time of 99 minutes, with a list price \$29.95.

"SELF-AWARENESS" MESSAGES about the dangers of children's abduction will be included on two Spectrum Video titles this January. Running in front of "America's Best-Loved Cartoons Vols. I & II" and "America's Best-Loved Christmas Cartoons" will be two-minute messages about child abduction and how it can be avoided. Also included will be an "awareness flyer" asking parents to contact the National Center for Missing or Exploited Children in Washington, D.C.

"TRAVEL TIPS" ARE OFFERED in Republic Pictures Home Video's consumer issue this month. The company has released a series of 12 "Tips" titles, each priced at \$24.95. Topics covered include the hottest hotels, restaurants, clothing and shopping venues. Destinations covered in the first batch are Athens, Hawaii, Spain and the Costa Del Sol, Los Angeles, Egypt, San Francisco, Rome, Paris, London, Morocco, Ireland and Switzerland. Host of the show is Laura McKenzie, who is currently syndicating a series of brief informational travel segments.

EVEN YOKO ONO'S ex-husband is putting out a video, coasting with the new wave of interest in John Lennon. "Vain Glory" is arriving from Abatar Home Video of St. Paul, Minn. It tells the story of Ono's first husband, Tony Cox, and the cult which he joined and eventually escaped.

CHOP-SOCKY VETERAN Sho Kosugi is hosting a series of martial arts films for Trans World Entertainment to be titled "Ninja Theatre." Four titles come out this month as part of the program: "Shaolin Temple Strikes Back," "The Little Heroes Of Shaolin Temple," "Young Hero" and "Shaolin Drunk Fighter." List price for all the offerings will be \$29.95.

A NEW MANUFACTURER moves into the Spanish feature film market. Video Mago Corp. is enters the home video business with four different Venezuelan-made titles: "Companero de Viaje," "Los Criminales," "El Reincidente" and "Reten de Catia." The company plans to release six films a month in 1986. Among the films due for release this month are "Las Alegres Vampiras de Vogel," "Sangre en Mis Zapatos" and "Ensenar a un sin Verguenza." The firm is based at 7-B Jules Lane, New Brunswick, N.J. 08901. Phone: (800) 828-8760.

"MY NEW PARTNER," a French film which won that nation's Caesar Award had its North American rights picked up by Heron Communications Inc., parent company for Media Home Entertainment.

FAMILY HOME ENTERTAINMENT has been cited for two awards by the Parent's Choice Foundation. Tagged as "outstanding children's video programs" were "Rikki-Tikki-Tavi" and "Mowgli's Brothers." Both are based on Rudyard Kipling's "Jungle Book" stories and were created by Chuck Jones.

TONY SEIDEMAN

Study Finds 168% Increase Since '79

Explosion in Number of Titles Available

NEW YORK Besides exploding in size, the home video industry is booming in the number of titles it has in release, according to the Long Island-based National Video Clearinghouse.

The total number of titles in release on videocassette increased by 168% between 1979 and 1985, from 14,998 to 40,111, according to the Clearinghouse, which assembles data for use in its "Video Source Book." Reflecting the increasing fragmentation of the marketplace, the number of companies releasing titles jumped by 478% in the same period, from 153 to 885.

The company says the 40,111 number "represents all titles available, including those produced and distributed to schools, colleges, hospitals, businesses—as well as to home video for rental and purchase by consumers."

Of the 40,111 titles, producer/manufacturers had home video rights for about 15,171, the Clearinghouse says, and "Only 8,000 of those titles were actively moving through the usual chain from producer to manufacturer to distributor to retail store to consumer at any one time in 1985." Of the titles not marketed to consumers, the company says that "topics" were one reason, with most programs targeted at schools, colleges, businesses, or other non-consumer venues.

More than 5% of the titles in release were available in foreign languages, with Spanish the most popular, at 1,548 programs.

Even though movies bring in the bucks in the home video business, National Video Clearinghouse says

its general interest/education category is the dominant one in terms of number of titles in release. There are a total of 12,973 programs available in that area, Clearinghouse says, up by 103% from 1979's 6,402.

Next after general interest/education was health/science, which saw a 297% rise in number of titles, from 2,228 in 1979 to 9,292 in 1985. Movies came after that, with 8,575 titles in release in 1985 against 3,238 in '79, a 165% rise.

The category seeing the biggest percentage rise in the number of titles in release was business/industry, which posted a 973% increase from 194 to 2,081.

In the children/juvenile area, one of home video's hottest, the number

of titles available jumped to 2,204 from 839, a 163% rise. Fine arts was a larger category that saw a smaller increase: The number of titles in release increased by 100%, from 1,169 to 2,338.

Reflecting home video's increasing power as an entertainment medium, sports saw a far stronger jump, from 404 to 1,478, an increase of 266%. In the how-to/instruction area, the number of titles out was up by 190%, but the category still makes up the smallest one measured by the Clearinghouse, with just 1,170 titles in release.

Showing the industrial orientation of much of the marketplace, a significant percentage of the titles

(Continued on page 41)

Lasater Offers How-to Catalog

BY JOHN SIPPEL

LOS ANGELES Creation of the "Schoolhouse Video" catalog and distribution network gives a whole new venue to manufacturers of how-to titles. Earlier, producers in this genre were hard pressed to find a way for consumers even to see their product.

Although books were released before with lists of titles available on prerecorded cassette, "Schoolhouse Video" is an actual catalog, through which both consumers and retailers can order product. It is owned by Sally Lasater, whose Sallyforth Productions holds rights to about 40 how-to programs.

Lasater got into the do-it-yourself video business via the purchase of a how-to bookstore and her interest in horses. Combining these elements triggered publication of the 3,500-title "Schoolhouse Video" special interest catalog aimed at offering both home video consumers and retailers an accessible reference guide to an often confusing area of the business.

Lasater moved to California two years ago. In the early '70s, the former Texan was instrumental in production of "The American Horse And Horseman," a tv show syndicated by Transworld Video and shown in more than 90 cities.

In 1984, Lasater linked up with

(Continued on page 42)

FOR WEEK ENDING JANUARY 11, 1986

Billboard

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TOP VIDEODISKS

Compiled from a national sample of retail store sales reports.				Year of Release	Rating	Format	Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers		
1	1	7	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 30413	Bill Murray Dan Aykroyd	1984	PG CED Laser 29.95
2	2	3	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R CED Laser 29.95
3	6	7	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	13 Laser 39.98
4	NEW ▶		AMADEUS ▲	Thorn/EMI/HBO Video RCA Video Disc 2997	Tom Hulce F. Murray Abraham	1984	PG CED 29.95
5	3	31	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 30406	Ralph Macchio Pat Morita	1984	PG CED Laser 39.95 34.95
6	NEW ▶		LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	13 Laser 34.98
7	NEW ▶		MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 100658	Chuck Norris	1985	R Laser 34.95
8	8	3	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG Laser 34.98
9	5	5	FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R CED Laser 29.95 34.95
10	NEW ▶		WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR CED Laser 24.95 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 Founder To Speak at ITA Seminar

NEW YORK Sony Corp. founder and captain Akio Morita will be the keynote speaker at the 16th annual International Tape/Disc Assn. (ITA) seminar, March 12-15 at the Americana Canyon Hotel in Palm Springs, Calif.

The theme of the seminar will be "Prospering In A Technology-Driven Industry."

A preliminary agenda has been set for the seminar. Topics to be covered will include "8mm Video: The Chicken-And-Egg Market," "When Is Digital Audio Tape Coming?," "Are There Enough Sell-Through Videos To Attract Mass Merchandisers?," "New Developments In Compact Disc Manufacture," "Are There Alternatives To Metal Tape?," "How CD ROMs And Optical Disks Impact On The Floppy Disk Market," "Is High Speed Video Duplication Really Cost Effective?" and "The Effect Of The 3480 Cartridge On The Computer Tape Market."

Fee for the conference is \$750 for ITA members and \$900 for non-members. Hotel accommodations and spouses' registration fee are not included.

Opening the event will be a welcoming cocktail party on Wednesday, March 12. Sessions will be held on the next three days, running from 8 a.m. to 1 p.m. on the first two days, and 8-11 a.m. on the 15th. Rank Video Services Ltd. will be sponsoring a golf tournament, while VCA/Technicolor will be behind a tennis event. The seminar's closing banquet will be held at 7 p.m. on March 15.

TITLE EXPLOSION

(Continued from page 40A)

in release are not available on half-inch videocassette; 78% of the programs are available on VHS and 77% on Beta. The CED videodisk format still has 837 titles in release despite its death in the hardware arena, according to the Clearinghouse, while 1,019 titles were available on laser in November.

National Video Clearinghouse has just released the seventh edition of its "Video Source Book," which contains a complete listing of video titles in release along with brief descriptions. The company is located at 100 Lafayette Drive, Syosset, N.Y. 11791; (516) 364-3686. The company also publishes "Video Tape & Disc Guide To Home Entertainment," a listing of 7,000 titles available to the consumer marketplace.

TONY SEIDEMAN

Videocassette Top 40
Sales & Rentals
Charts
Every Week
In Billboard

HOW ABOUT AN ADVENTUROUS AFFAIR?

Well, are you up to it? If so join **SYBIL DANNING**, your hostess for the best in pulse-quickening video entertainment. How's this for starters, **RUSH...** the futuristic story of a Rambo-esque rebel who explodes in a savage vendetta. Then join Barbara Bain and Martin Landau as they team up for **ALIEN ATTACK** from the mind boggling series **SPACE 1999**. Also in our premier month your adventure hostess has a double dose of Lee Van Cleef in two dynamite releases **KILLING MACHINE** and **MEAN FRANK, CRAZY TONY**. So look for **SYBIL DANNING'S ADVENTURE VIDEO** and show us your sense of adventure.

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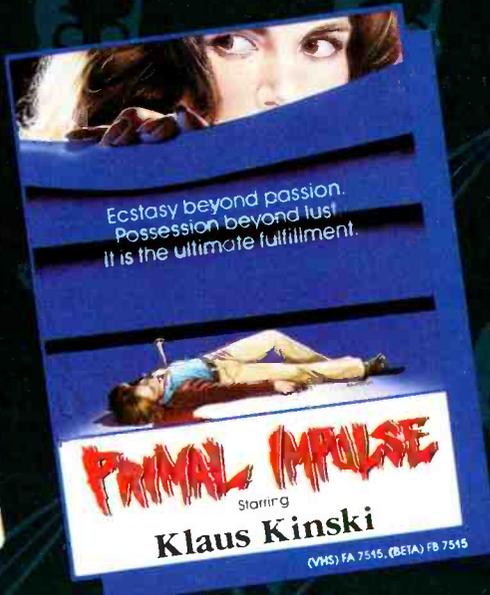
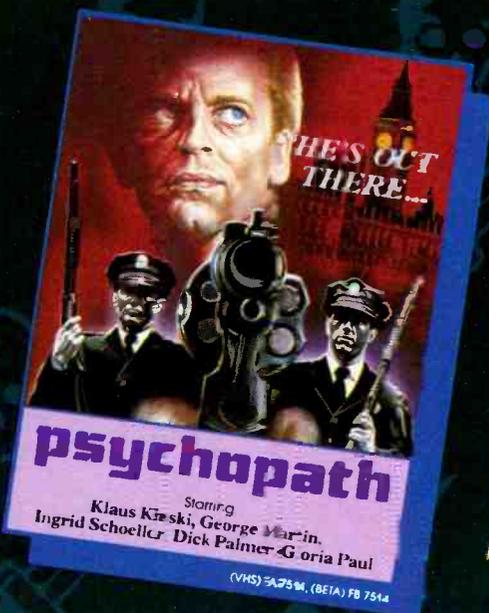
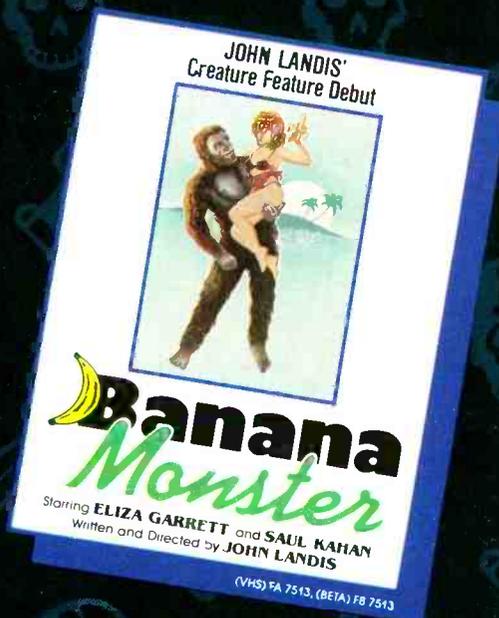
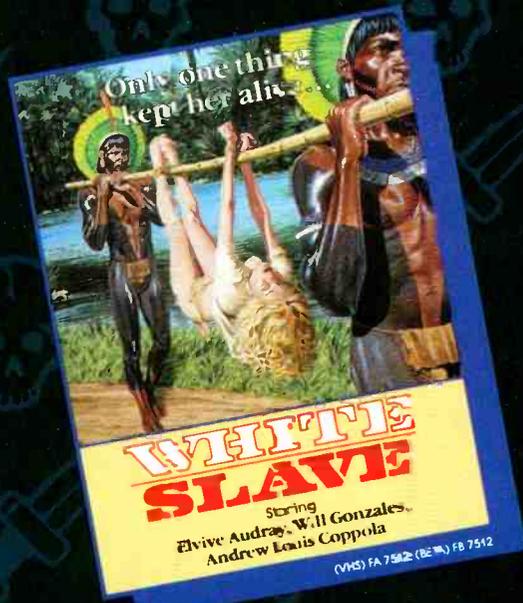
SYBIL DANNING'S ADVENTURE VIDEO™

PHOTOS BY SUZIE RANDALL

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They're coming for you.

**Cannibals
CUTTHROATS
and CREEPS**



National Release Date: U.S. - March 24, 1986
National Release Date: Canada - March 25, 1986

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HOW-TO CATALOG

(Continued from page 40A)

Mercedes Maharis of Santa Monica, who owned an "Equestrian Video Titles" package. The series has expanded from its initial titles to over 250, with programs ranging in price from \$29.95 to \$200. The \$200 tag is for "The Locomotion Of The Horse," a Univ. of Michigan-produced video of less than an hour.

"I found that horse people are not unique," Lasater says. "There are many hobbyists intensely interested in their avocations. I began to research the field over a year ago. My 'Schoolhouse Video' catalog now contains over 3,500 hard-to-find special interest titles. I list more than 30 model railroad videos, 18 on salt water fishing and more than 60 on flying."

The "Schoolhouse Video" catalog has approximately 30 different categories in the how-to and self-improvement areas in its 136 pages. Beyond the first edition, Lasater already has 3,000 more titles for listing, and is getting as many as 10 new titles a week from the network of 130 producers and wholesalers she's put together.

Besides adding these titles, Lasater says she hopes eventually to grade the titles in her catalog, showing quality as well as subject matter. One aspect she will not change is carrying the original manufacturer's name with the program's entry.

Companies which she finds have provided the most useable products are Video Associates, Increase Video and Karl/Lorimar.

A Georgia homemaker, Eleanor Burns, supplies seven different videos, all detailing weaving and quiltmaking techniques and listing for around \$39.95. "The Greater Golfer In You," by Dr. Gary Wren, PGA director of learning and research, is \$120. "Taoist Sexual Healing" by Master Ahn is a \$99 two-hour videocassette. Three volumes on black belt karate cost \$64.95 each. A study of the catalog indicates that more than half the titles list for above \$50.

Lasater advertised the brochure to consumers through regional homemaking periodicals and airline magazines for four months. She shipped 5,000 copies free via inquiries from these venues. She has also mailed an undisclosed number to video retailers, offering a wholesale discount and 100% return for videos purchased in the previous 90-day period. Her only qualification is that returns be in saleable condition and accompanied by an order at least double their value.

Response from retailers has been slower than from consumers, but Lasater claims she's encouraged. One dealer ordered 500 copies of a Halley's Comet video.

Lasater is enthused, too, by the fact that independent video producers have voluntarily turned domestic distribution over to Sallyforth Distribution, another facet of her Monterey-based company. The operation, which occupies 3,500 square feet of industrialized space, has North American distribution rights to almost 40 specialized titles. Sallyforth has also made several worldwide deals.

Fast Forward

BY FRANK LOVECE

A bi-weekly survey of technical developments in the hardware and software sides of the home video industry.

HIGH-DEFINITION TELEVISION—that expected, revolutionary technology you've heard videophiles buzzing about—is, ironically, hard to define. And dictionaries aren't any help. Though roughly 10 years old, high-definition television (HDTV) is only now about to be born.

HDTV is the catch-all term for a number of schemes to overhaul tv transmission worldwide. The idea is to provide television images theoretically as sharp and deep and full as 35mm film—tv, in other words, that looks like movies in a theater. This would extend even to movies' wide-screen framing (which gets chopped to fit the more nearly square proportions of the tv screen) and lead to the first generation of widescreen tv sets for the home. Unfortunately, while the technology to do most of this exists, anything hoping to encompass the entire world is bound to have run into political snags.

Last October, in an effort to work out a single, worldwide HDTV standard, representatives from several countries met in Geneva under the banner of the policy-making International Radio Consultative Committee (CCIR). A working committee's recommendations will be taken up at the CCIR's plenary session, to be held in Dubrovnik, Yugoslavia, in May.

Decisions made by the CCIR—a body of over 50 countries and broadcasters that recommends technical standards—aren't binding. They do, however, make cooperation among broadcasters and hardware manufacturers worldwide all the easier.

An agreement may not be reached, however, because of a split primarily between the U.S. and Japan on one side and most of Europe on the other. And unless something can be worked out, no world standard can be had until 1990, when the CCIR's next regularly scheduled "study cycle" comes to an end.

Two HDTV standards are being touted. One, being pushed by the U.S. and Japan, was developed by NHK and is called Hi-Vision; the other is the creation of N.V. Philips and is being pushed by West Germany, the U.K., France and the Netherlands, among others.

Confounding the matter is overt pressure by the U.S. State Dept. for adoption of the NHK standard. The technological community has expressed dismay over such unusual governmental involvement.

When and if standards are settled, the actual broadcasting or cablecasting of HDTV is another challenge. There are various ways to go, probably all of which will be utilized.

The first hurdle is HDTV's bandwidth needs. NTSC audio and video transmissions require about 6 megahertz (MHz) of bandwidth. NHK's Hi-Vision needs over 20
(Continued on page 44)

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ON VIDEOCASSETTE

FAST FORWARD

(Continued from page 43)

MHz. To compress this to manageable levels, NHK helped develop something called MUSE (Multiple Subnyquist Sampling Encoding). This, says NHK, allows its HDTV system to fit onto a single satellite channel.

Satellite transmission is only one method under consideration. Already, in fact, filmmakers such as (of course) Francis Ford Coppola are using HDTV video cameras and monitors to provide instant "rushes" for low-cost rough-editing. Sony, similarly, has what it calls the High Definition Video System (HDVS), which is getting its baptism with a theatrical short about Halley's Comet called "Arrival."

Though "Arrival" was shot using HDTV video equipment, the resultant videotape was transferred to 35mm film for theatrical showings. Other envisioned HDTV transmission systems include satellites and/or fiber-optics used to send HDTV images directly to video projectors in theaters and homes. This might, conceivably, offer a valid reason to revive DBS (direct broadcast satellite) transmissions to homes. HDTV could also be transmitted via cable.

One certain thing is that HDTV images are astounding. Sony, Toshiba and others have demonstrated prototypes of such high-tech wonderworks as wide-screen, 40-inch tv sets with images that seem almost three-dimensional in comparison with current video. HDTV will likely impact on the film business, and eventually appear in affordable home versions.

When that happens—and it will, since the film industry is already using HDTV and Japan is already building an HDTV satellite for a planned 1990 launch—today's tv sets will be as obsolete as the earliest '30s boxes with those tiny round windows. Collectors, take note.

Three Basic TV Standards

HDTV has been envisioned at least since the '60s, when international agreements were reached on today's three basic tv transmission standards and their variations.

These three are NTSC, used here and in Japan, Canada and elsewhere; PAL, used in China and in much of Europe; and SECAM, used in France, the U.S.S.R. and much of the Middle East. These differing standards, in conjunction with electrical-current differences, make tv sets and VCRs of one standard incompatible with another.

The split gets right to the heart of HDTV technology. Essentially, it's a matter of cycles and lines.

NTSC television images are transmitted as a series of rapidly "drawn" lines on a TV screen. In 1/60 of a second, a photon gun draws 262 1/2 lines—from top to bottom, left to right—and then zooms back up to the top of the

(Continued on page 45)

Laser Players, Disks Carve Market Niche

BY TONY SEIDEMAN

By attracting consumers concerned with ultra-high audio and video quality, the laser videodisk player has carved a comfortable place for itself in the consumer electronic industry's high-end despite achieving only modest sales volume.

This year's Winter Consumer Electronics Show will reflect that acceptance. The only big news appears to be Yamaha's decision to begin selling its own laser video players in the U.S. The company's laser video players are already available to Japanese consumers.

Sony Corp., which also sells its units in Japan, has "no plans at present to introduce a consumer la-

(Continued on page 47)

THREE SYSTEMS

(Continued from page 44)

screen and "interlaces" (fills in the spaces in-between) with another 262 1/2 lines. Each of these two passes is called a "field," and the entire, 525-line image, drawn in 1/30 of a second, is called a "frame"—as in "freeze-frame." (If you want to get technical, the process is called "2:1 interlacing.")

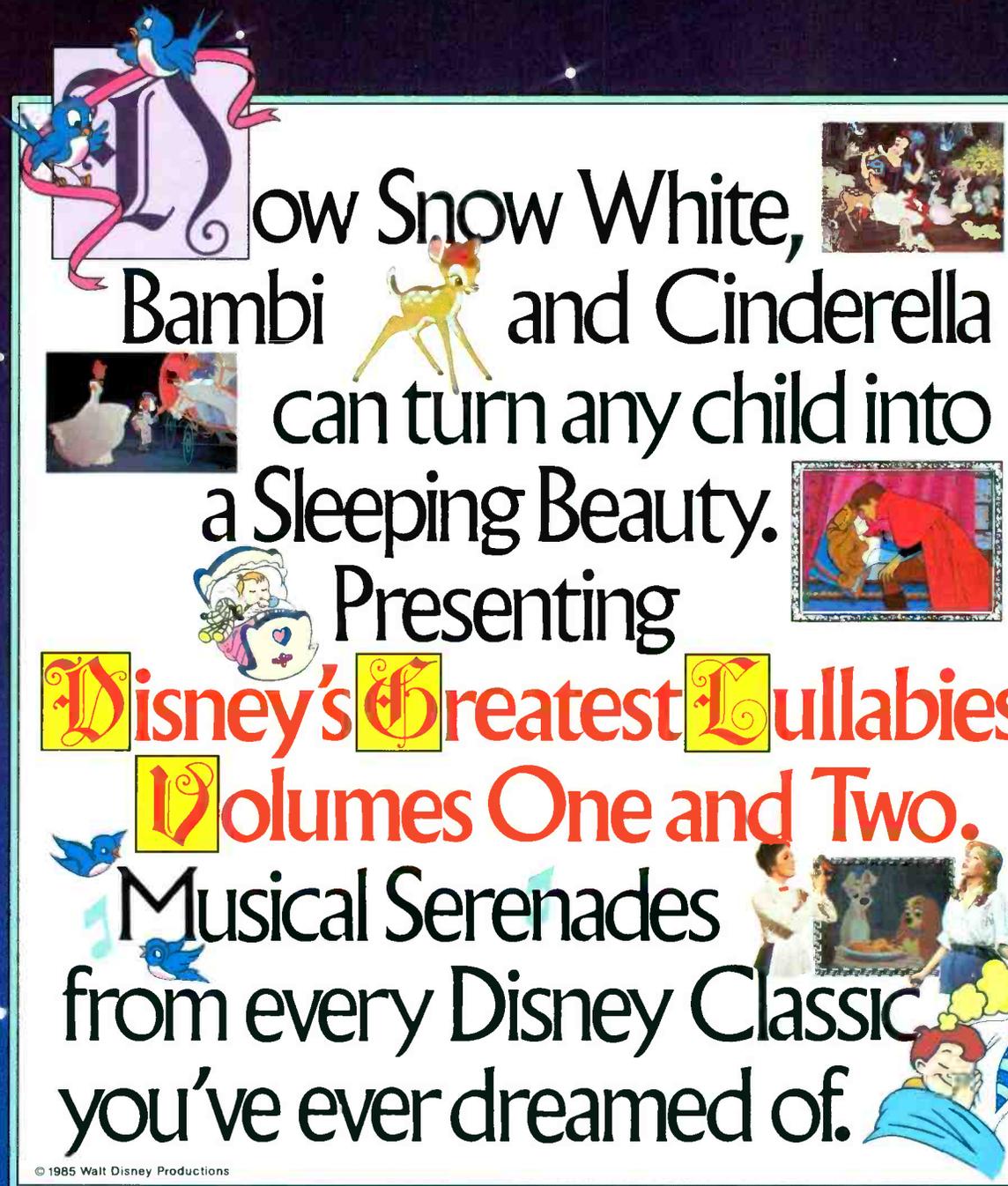
Since 1/30 of a second is just below the level of the human eye's persistence of vision, this means tv images don't appear to flicker. The primary reason for NTSC TV's 1/60-of-a-second fields is that we use a 60-cycle (60 Hertz) electrical system.

PAL and SECAM transmissions, on the other hand, draw 625 lines per frame and generally work on 50 cycles—drawing fields in 1/50 of a second and complete frames in 1/25. Naturally, any proposed HDTV system has to address these real national distinctions.

The U.S. and Japan are backing an HDTV system developed by the Japan Broadcasting Co. (NHK). This system, which the developers call Hi-Vision, more than doubles the NTSC 525-line standard to 1,125 lines. It uses the existing 60-Hertz field rate and 2:1 interlacing. It also offers a theater-like 5.33:3 wide-screen aspect ratio (all current tv sets are 4:3). Canada, India, New Zealand, Norway and Sweden are among those supporting NHK's Hi-Vision.

Much of Europe, however, points out that anything shot in a 60-Hertz system is quite difficult to convert to 50-Hertz. France, the Netherlands, West Germany and the U.K., as well as Australia, would prefer to see implemented a 1,250 line, 50-cycle system (also 5.33:3 aspect) developed by Dutch Philips.

The U.S.S.R., which has perhaps the largest and most diverse broadcasting system in the world, is taking a cautionary stance toward both HDTV systems.



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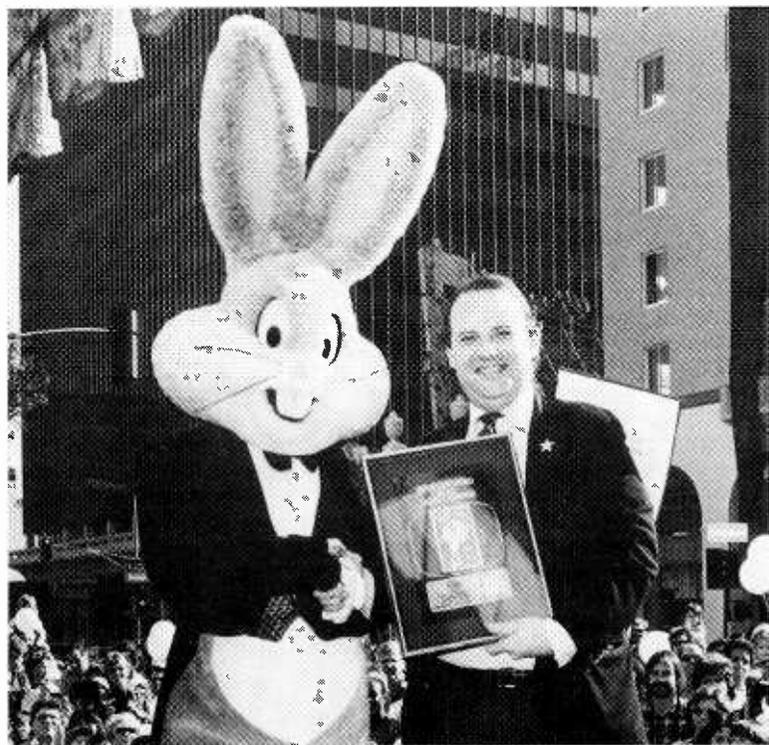
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TOP VIDEOCASSETTES SALES



What's Up, Warren? Bugs Bunny gets congratulations from Warren N. Lieberfarb, president of Warner Home Video, honoring the RIAA gold certification of "Bugs Bunny's Wacky Adventures." Bugs hopped over from the studio in late December to receive a star on the Hollywood Walk of Fame.

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	9		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
2	2	23		PINOCCHIO ♦	Walt Disney Home Video 239	Animated	1940	G	29.95
3	3	8		WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	24.95
4	4	10		JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
5	5	6		THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
6	6	10		GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
7	7	10		THE WIZARD OF OZ ▲ ♦	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
8	8	7		MARY POPPINS ● ♦	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
9	9	43		GONE WITH THE WIND ▲ ♦	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
10	10	191		JANE FONDA'S WORKOUT ▲ ♦	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
11	11	80		DUMBO ▲ ♦	Walt Disney Home Video 24	Animated	1941	G	29.95
12	12	9		MOTOWN 25: YESTERDAY, TODAY, FOREVER	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
13	13	5		GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95
14	14	6		THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98
15	15	58		PRIME TIME ▲ ♦	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
16	16	15		AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
17	17	6		ROBIN HOOD ♦	Walt Disney Home Video 228	Animated	1973	G	29.95
18	NEW ▶			THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	Animated	1985	NR	9.95
19	NEW ▶			PLAYBOY VIDEO CENTERFOLD	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
20	20	4		A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	79.98
21	21	5		CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R	79.95
22	22	3		PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	79.95
23	23	3		DURAN DURAN: ARENA	Tritec Duran Vision Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	NR	29.95
24	24	29		WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
25	25	10		THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	NR	16.95
26	26	6		THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	79.95
27	27	45		STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
28	28	93		THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
29	29	11		BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98
30	RE-ENTRY			48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1982	R	24.95
31	31	101		DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
32	32	3		FLETCH	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG	79.95
33	33	27		WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
34	34	61		TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Aykroyd Eddie Murphy	1983	R	24.95
35	35	6		KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
36	36	21		PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95
37	37	31		SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
38	38	3		PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R	79.98
39	39	14		THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	79.95
40	40	27		MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for 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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LASERDISKS
(Continued from page 45)

ser videodisk player, though we do market and sell one in Japan," executives at the firm claim.

Yamaha spokesmen confirm that they will be bringing out players, but won't give details on these planned units.

That gives Pioneer welcome company. Until Yamaha's move, every player sold in the U.S. in recent years was manufactured by Pioneer, regardless of the name on its label and case.

Pioneer's introduction of a combination CD/laserdisk player in 1985 gave the format a major boost. With the new machine came a host of high-end audio firms looking to carve a niche in the new video field for themselves. They come to the CES, however, in a less than exuberant mood.

Companies featuring laser video players at CES will include such high-reputation firms as Sansui, Alpine/Luxman, Teac, NAD and Harmon Kardon. They are all marketing players originally manufactured by Pioneer.

While Yamaha is a major new entrant, some outfits seem to be considering an exit from laser video. One company with unenthusiastic feelings about the combo player is Teac. "We still offer the thing," says product manager Keith Lehman.

"As a rule, the laserdisk player has been kind of a dog in the U.S.," Lehman says. Teac's player, he adds, has "performed about as well as we expected," which translates as "marginal."

While VCRs were selling at a pace close to 50,000 units a day during November and December, one audio-oriented executive notes of himself others in the laser video field, "A thousand a month per manufacturer would be a very large quantity for that kind of market."

One company that will definitely not be dropping laser is Sansui, even though its results with the machine have been less than explosive. According to Sansui marketing services manager Stuart Goldberg, his firm has sold "small quantities—we never expected anything substantial."

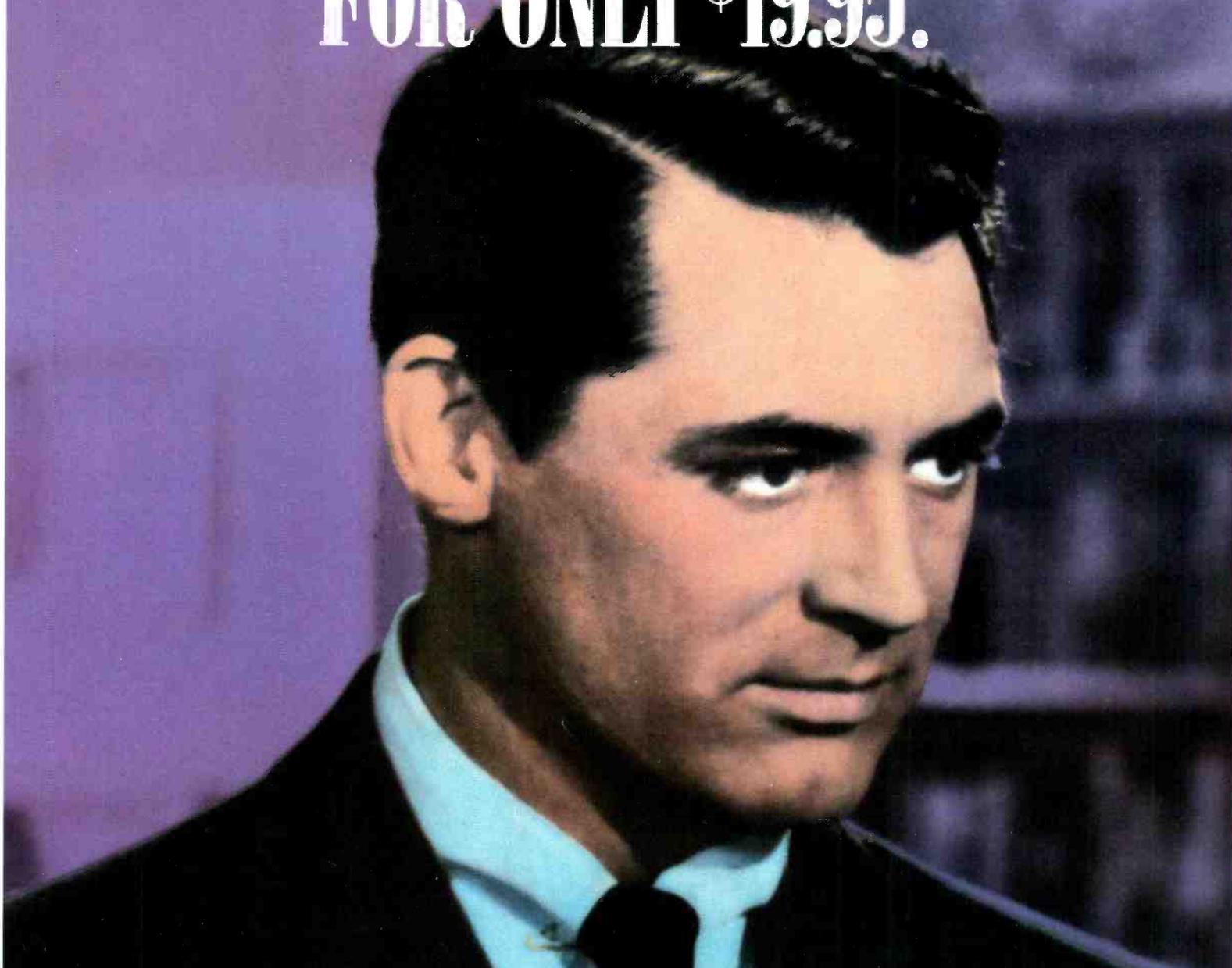
The CD/laserdisk player "completed our line," he says, allowing the firm to offer a total picture with product in video.

After racking up considerable losses last year, the Pioneer Audio and Pioneer Video operating wings were restructured, combining into one integrated unit. A further step was taken in late December with the creation of the LaserDisc Corp. of America, which Pioneer's Ken Kai says will allow the company to be a much more potent force in the software arena.

LaserDisc's first announced deal was a joint venture agreement with Manhattan Records, Blue Note Records and Picture Music International to issue a series of live jazz programs in the medium.

"We will get more involved in software acquisition and custom pressing," says Kai. He predicts that player sales will be increased via the company's "larger distribution network from Jan. 1 because of the merger" of audio and video units.

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From Tough to Thoughtful Benatar's Music, Image in Transition

BY PAUL GREIN

LOS ANGELES Pat Benatar, who is set to begin her first tour in three years later this month, sees both her music and image as being in transition. Benatar is seeking to move from the Spandex, tough-girl image of early hits as "Hit Me With Your Best Shot" to a more thoughtful, multi-dimensional stance.

It's a tricky transition, as Benatar is the first to admit. Her first album in the new style, 1984's "Tropico," was a mild chart disappointment. It went platinum, as did all five of its predecessors, but stopped at number 14 on Billboard's Top Pop Albums chart—Benatar's lowest ranking to date.

"'Tropico' did well, but it didn't do bombastic [business] like our other records," Benatar admits. "To me it was an indication that that wasn't what they were expecting."

"Still, you've got to do that once in a while. You can't always do for them; you've got to do for you. On this new record I tried to compromise and do a little for them and a little for me. I'm trying to find a way to move like I want to move and not alienate everybody at the same time."

Benatar hopes she's struck that balance on her new album, "Seven The Hard Way." Notes the singer: "I think the album has a lot of the sass of our first record, but still has a lot of the depth that 'Tropico' had. It's not just a lightweight party

record."

In a direct concession to fans of her old style, Benatar included her recent top 10 hit, "Invincible," from the movie, "The Legend Of Billie Jean."

"It doesn't really fit with the rest of the record," she acknowledges. "It's the old style. But I thought it was a good song. I like a lot of things that Holly [Knight] writes."

Knight also wrote Benatar's 1983 hit "Love Is A Battlefield," which brought the singer her fourth Grammy in as many years for best female rock performance.

Benatar's upcoming tour, booked by Premier, is set to last 10 1/2 weeks and encompass 35 shows. "I might go out again in the summer," Benatar says. "I just want to get my feet wet."

"It's been a long time since I was out. I hope I remember what to do. I have to see what happens, too. I have to see if they're coming."

Though Benatar acknowledges that "a lot of water has gone under the bridge since the '83 tour," she still plans to play major arenas, including the Forum in Los Angeles and Meadowlands in New Jersey.

Benatar was originally slated to tour last June, but became pregnant with her first child. She was then going to go out in October, but was forced to postpone the tour again when the album fell behind schedule.

"Sex As A Weapon," the first single from "Seven The Hard Way," is

already in the top 40, but has met with some resistance because of its title.

"It's really ridiculous," says Benatar, "because the song is obviously against using sex as a weapon. The same thing happened with 'Hell Is For Children.' I had Catholic organizations picketing my concerts. Obviously they never listened to the lyrics."

"('Hell Is For Children,' which appeared on Benatar's 1980 album "Crimes Of Passion," dealt with the subject of child abuse.)

Benatar was unquestionably the hottest female rock singer of the early '80s, but in the past couple of years has seen her supremacy challenged by such hot stars as Madonna, Cyndi Lauper and Tina Turner.

Benatar seems to be taking it in stride. "It really doesn't bother

(Continued on page 50)



All Stars. Freddie Jackson, Patti LaBelle and Lou Rawls visit the taping of the "Lou Rawls Parade Of Stars" telethon, which benefits the United Negro College Fund. On the show, which airs nationally on Dec. 28, Jackson performs his hit "You Are My Lady," and LaBelle sings John Lennon's "Imagine."

Group Turns to Self-Management

Motels Make Room For Business Savvy

LOS ANGELES It's fitting that the Motels' newly formed management company is called Self Control Management. The group, one of the last survivors of the late '70s L.A. club scene that spawned the Knack, the Go-Go's and Missing Persons, has gained a reputation as one of the most business-

like acts in pop.

"We're watching our purse strings real closely now that we're managing ourselves," notes Martha Davis, the group's lead singer and songwriter. "You have to be real shrewd about it."

The fact that the band is co-managing itself, with Dan Fritz and Steve Vando, is one sign of its attention to the bottom line.

"The band is sure of itself and what it wants," says Davis. "One thing we don't want is to give 15% off the top to somebody when we're still struggling. Dan and Steve are treated like any other band members: They get the money when we make the money."

"The band is set up on a percentage basis with everybody sharing. I have a bit more, because I'm the president of the corporation, the main shareholder. But I'm also the one who put it together and invested all the money. To this day, all the royalties I make from songwriting go right back into the band."

Davis admits that the group wasn't always as savvy about business matters as it is now. She winces when she recalls the "Little Robbers" tour two years ago, when the group insisted on headlining and on carrying its own elaborate set.

"We went out and lost 60 grand a week," Davis says. "It was so demoralizing."

"That's one of the things we've learned. You don't humor yourself and say, 'We're this big.' You're as big as you are at the moment, and you have to be aware of that."

"This time around, we hadn't been out in two years and we knew that there's a whole new record-buying market out there. If we had been headlining, it could have been real slow. So we went out and opened and had no qualms about it."

"It gave us the opportunity to get back into it and to do it with

very little overhead. We didn't make money doing that; we were just breaking even."

The band, which is booked by Tom Ross at the Creative Artists Agency, opened first for Rick Springfield and later for Supertramp.

Davis notes that the band's lessons have been hard-learned. "These are the kinds of things that we figure out after a few years, after scratching our heads and wondering why we're still poor when we're the talent."

The Motels' latest album, "Shock," was a commercial disappointment, especially coming on the heels of back-to-back gold albums, "All Four One" and "Little Robbers." It was all the more disappointing because Davis had hoped it would be the album that would elevate the Motels to platinum.

"Physically we need to go platinum," Davis noted last fall. "The cost of making a record, paying for the video and keeping yourself out on the road is very expensive."

But even without that platinum breakthrough, the Motels have outlasted most of their peers from

(Continued on page 50)

KMET Planning Additional Free Concerts

Series Promotes Newcomers with On-Air Contests

BY ETHLIE ANN VARE

LOS ANGELES To generate interest in up-and-coming bands—and, not coincidentally, to generate interest in KMET—the Los Angeles AOR giant is promoting a series of showcases for baby acts, offering free tickets to listeners via on-air contests.

So far, KMET has presented Phantom, Rocker & Slick with the Cruzados at the 1,500-capacity

Country Club and Jon Butcher Axis at the 450-capacity Roxy. A Charlie Sexton showcase is scheduled next, and the station is looking toward more shows with such performers as Aldo Nova, Brian Setzer and, perhaps, Lindsey Buckingham.

"Even though the tickets are free, this requires a commitment from the fans," notes Sky Daniels, KMET's assistant program director and air personality. "We're

asking them to leave their homes, look for a parking space, go outside—it's not like sitting at home with their remote control."

Daniels notes that everyone—the radio station, the artist, the label and the promoter—contributes to the project's success.

"The artist has to give his time in performing," says Daniels. "The record company has to provide the artist with enough money for expenses to perform the show, and the promoter has to provide the venue. The radio station provides the promotional mentions."

The benefit to the artist for agreeing to forsake an easy-sell L.A. date (although none of the KMET concerts require area exclusivity) for a free show are obvious: significant on-air promotional mentions and gratitude from a major programming department.

The benefits to KMET itself are also important to Daniels, who joined the station seven months ago after a successful stint at Chicago's WLUP.

"Radio—specifically AOR radio—is getting bad-mouthed for not being important to the industry any more," says Daniels. "Certainly the labels make no bones that their best interests are with hit radio and MTV."

"And I have seen everyone in the major market AORs over the

(Continued on page 50)

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B

Saxophonist Offers An 'Alternative' Evans Takes Rock Direction

BY FRED GOODMAN

NEW YORK Recording for the Blue Note label has long been something of a status symbol for jazz artists. And although saxophonist Bill Evans is pleased to have joined those ranks with his recent album "The Alternative Man," his ear is turning more and more towards the commercial mainstream.

"My ideas these days are more in the direction of innovative rock," he says. "I'll probably use vocals on my future recordings and live performances. If that causes controversy, fine. But you have to branch out, and I think my next album could be on Manhattan Records rather than Blue Note."

Evans, who began his recording career auspiciously with a stint in the Miles Davis group, makes no bones about where he wants to go.

"When I joined Miles I kept in mind that I only wanted to play on records that could help me," he says. "I only wanted to do quality records right down the line."

Since then, he's recorded and toured with John McLaughlin as a member of the Mahavishnu Orchestra, and recorded his own albums for Elektra/Musician and Blue Note. During 1985 he also recorded and toured with singer/songwriter Michael Franks, an association that has broadened the saxophonist's ex-

posure and objectives.

The Franks shows were all week-end performances, and Evans used the dates to bolster his own recordings with market-by-market appearances and interviews while working on his own music during the week.

"The audience he plays for is the audience I would like to appeal to," says Evans. "When I play with Michael's group I realize there are hundreds of thousands of people who would buy my music if they knew about it."

Evans is also encouraged by the success of Sting's recent solo debut. "He uses voice as another tone," the saxophonist says. "I have all the Police albums and have been a fan of theirs for a long time. I like the way he uses his band, and I think there's a lot of room for that kind of music."

"I also listen to Phil Collins and Peter Gabriel for their sounds. For me, it's the idea of cross-fusing the musics."

While owning that he wants to play "in front of a lot of people," Evans says it's not about making commercially viable but unchallenging music.

"I play the music I like to play," he says. "I'm not trying to get over; it's a natural thing. I want to get off on it as much as the listener. I'm into pushing my music as much as I'm into writing it."

PAT BENATAR IN TRANSITION

(Continued from page 48)

me," she says. "When I was there it was 'poor old Linda Ronstadt.' Now it's 'poor old Pat Benatar.' Next year it will be 'poor old Madonna,' and some new little girl will be coming up.

"That's just the nature of the world. If you don't think of it that way you'll make yourself crazy. I don't want to be crazy.

"I even schedule the albums now so I don't have to go through the anxiety of Grammy Awards anymore. I try to schedule them so that they miss the deadlines. You just get tired of that merry-go-round and you want to get off, so I got off.

"It's different when you're 26. You want to be the hottest thing on the planet, never mind just rock'n' roll. It's nice when it is like that, but it's not necessary any more.

"It's too hard, too. I can't give it

my undivided attention anymore. I have other things in my life now."

Still, Benatar admits that it's easy for an artist to become "addicted" to top five hits and 20,000-seaters. "That can be good or bad, depending on the artist," she notes. "Sometimes it's necessary for an artist to be motivated like that. For me it's a hindrance, because I don't do the things I should do. I do the things that are expected of me."

Concludes Benatar, who is still represented by her longtime manager, Rick Newman: "This can be a ridiculous profession. Making music is one thing, but having to be a rock'n'roll star is stupid."

SADE

Radio City Music Hall, New York
Tickets: \$20, \$17.50

ON THE RADIO, taken in easy-to-digest three-minute doses, Sade's music can be pleasurable indeed. Who can resist the lilting, seductive strains of "Smooth Operator"—especially in the midst of the alternately bombastic and sentimental fare that seems to dominate play-lists these days?

In concert, it's a slightly different story. At Radio City on Dec. 10, vocalist Sade Adu, her three-piece backup band (the four of them are also known, collectively, as Sade) and assorted other musicians and singers offered 90 minutes of variations on "Smooth Operator." Smooth it certainly was; exciting it certainly wasn't.

Sade the singer looked stunning, moved with considerable poise and grace, and, surprisingly, addressed the audience in a relaxed, light-hearted manner that belied her aloof, high-fashion image. She also sang exactly as she sings on record: soothingly, pleasingly, but with little apparent energy or emotion.

Sade's voice is, while attractive, extremely limited in range. This isn't necessarily a drawback for a sufficiently gifted singer; after all, Billie Holiday, Sade's avowed idol, had hardly any range at all. But while Holiday compensated for her limitations through sheer expressiveness, Sade has taken the opposite tack; indeed, her very lack of expressiveness is the most distinctive aspect of her style. This approach works a whole lot better in small increments than it does when stretched out over an evening.

Like Sade the singer's vocal style, Sade the group's repertoire and approach are distinctive but limited. One can listen to only so many medium-tempo cha-chas with lush chords and languid saxophone fills before one's attention begins to wander.

KMET FREE CONCERTS

(Continued from page 48)

past eight years tighten their play-lists consistently. 'Screw the record companies,' they say. 'To hell with the bands; let's go for the ratings.'

"Well, if you don't do anything to generate a new pool of entertainment resources, you're going to exhaust the wealth of entertainment you draw from. You can't keep continually draining it and never give anything back.

"I thought there's got to be something that AOR can do to get back in the good graces of the labels on one hand, and show good faith to the artist on the other."

Consistency will be the key to his program's success, Daniels suggests, developing both a fan base for the showcases and a listener base for KMET. "We used to do this in Chicago," he says, "starting out on the club level and ending up doing 5,000-seaters and turning people away. It all comes from sticking with the project."

The long term is what Daniels says management and labels have

Talent in Action

The occasional changes in groove—the soulful shuffle of "Your Love Is King," the relatively brisk pace of the current Portrait hit "The Sweetest Taboo"—were welcome. The show could have used more of them.

Regular band members Stuart Matthewman (saxophone and guitar), Andrew Hale (keyboards) and Paul Denman (bass) played with skill and sensitivity, but stayed discreetly in the background, respecting the laid-back nature of the material and Sade's less than overwhelming pipes. When they did get the chance to step forward, along with the other instrumentalists on the Radio City stage, they provided the most visceral moments of the evening, especially during a Latin-inflected jam tacked onto the end of "Smooth Operator."

PETER KEEPNEWS

DIRTY DOZEN BRASS BAND

The Blue Room, Fairmont Hotel,
New Orleans
Tickets: \$15

IF SOMEONE two years ago had been audacious enough to suggest that New Orleans' street-hardened Dirty Dozen Band would one day appear at the city's poshest nightclub, that person would probably have been led off to the nearest rubber room. Yet there they were on Dec. 10, fresh from four weeks in Europe, performing for the suit-and-tie set with the same vigor and abandon normally associated with rowdy second line parades.

Besides being both a visual and aural treat, the Dirty Dozen—and their younger counterpart, the Rebirth Brass Band—are currently revolutionizing a century-old musical tradition. Formerly considered a staid, traditional style, brass band music has blasted off into a new, exciting direction since being adopted by the younger generation of New Orleans musicians. While the Dozen (actually there's only eight of them)

are obviously steeped in the musical tradition of their hometown, no song or style of music is beyond their funky interpretation.

The group's natty blue blazers may have been a concession to the ornate setting, but the music that filled their one-hour set most definitely had its origins in less posh surroundings. Drawing largely on material from their current Concord Jazz album, "My Feet Can't Fail Me Now," the Dozen had the entire audience tapping their feet and clapping their hands by the end of the evening. After opening with their signature song, "Blackbird Special," the group laced their performance with a number of second line favorites, including "Little Liza Jane," "When The Saints Go Marching In" and the rousing parade classic, "Second Line."

Kirk Joseph, the Dozen's amazing tuba player, provided the funky backbeat which served as the springboard for the group's distinctive instrumental interplay. Trumpeters Effem Towns and Greg Davis kept the rhythm flowing by shadowing each other's playing and injecting staccato horn blasts.

However, not all of the repertoire consisted of New Orleans parade standards. Indeed, Charlie Parker's "Bongo Beep" and Thelonious Monk's "Blue Monk" provided some of the evening's hottest musical moments. Duke Ellington's "Caravan" proved just how talented and well-rehearsed the group really is. At times they seemingly defied the song's structure, holding on to the melody by a thread, and then instantaneously reversing their field and playing it note-for-note.

The show concluded New Orleans style, with a slightly risqué version of "I Ate Up The Apple Tree." In terms of giving the show a strong New Orleans sensibility, all that was missing was an umbrella or two and a second line parade.

JEFF HANNUSCH

to consider when developing an act, using as an example the years when Bruce Springsteen survived on word-of-mouth and live performances. He says he would like to see a return to the days of grass-roots development, as opposed to overnight video success.

"It's a question of commitment," says Daniels. "Bands that help us now in performing these

showcases, I'm not going to forget them next time around. As long as I have any input into KMET, there will be a programming commitment to these bands. Now, what's that worth to an artist?"

MOTELS MAKE ROOM FOR BUSINESS SAVVY

(Continued from page 48)

the L.A. club scene of the late '70s. "With the Knack, the Go-Go's and Missing Persons having broken up, we're one of the few surviving L.A. bands that came out of that particular period," says Davis. "It's getting kind of lonely.

"There were so many bands that were happening and were signed immediately. A lot of them got dropped immediately, too. That's one of the good things about the Motels: We didn't have an over-

night success. "The first album sold 40,000 copies, the next sold a little more, and it's been real gradual. At every step of the way, we had time to get used to what it's all about. We're old hands at it now. We're a mature band, and we're definitely ready for the next step."

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Bowles' Approach Calls for a Team Effort

His Management Formula: Talent, Time, Capitalization

BY KIP KIRBY

There's a new perspective on Nashville management these days, caused largely by diversified demands on today's multi-format country acts and by the managers themselves. In coming weeks, this series will take a look at several managers in country music and how they are keeping abreast of changes in the business.

NASHVILLE Woody Bowles first met the Judds when the mother-daughter duo parked themselves in his office and told the receptionist that they had an appointment to see him. They didn't—but once Bowles

heard them sing, the Judds had found their manager.

That was before almost anyone else had heard of the Judds, but it became Bowles' job to make sure all elements would be in place when the duo was finally introduced to the industry and the public. He calls that putting the team together, and he adds that without key players, working well in advance, success is substantially less assured.

"In the Judds' case, a full year was spent developing their music and their sound with [producer] Brent Maher before the mini-album on RCA was started," says Bowles. "We mapped out strategy with Dick Whitehouse at Curb and Joe Galante at RCA. We brought the Halsey people in way ahead to talk about bookings.

"We spent plenty of time laying a base with radio. The Judds went out with a guitar to stations and played live for program directors, so there was a real anticipation by the time the first record came out.

"You build a demand by using the media. You can't supply a demand that isn't there; you have to create the demand first."

Bowles' definition of successful artist management involves talent, team, time and capitalization. He stresses that the latter resource can make all the difference in launching a new act.

"It's difficult to tour today for less than \$3,000-\$4,000 a night and break even," Bowles observes. "In the Judds' case, they were able to go out as a trio with one guitarist and make money. But with most new artists today, there's no way they can really support themselves on the road.

"I think an act needs to have anywhere between \$150,000 and \$350,000 available to them for the full development process, which can take three or four years. You may have to tour your act for six months at a deficit in some cases while you're building an audience."

RCA paid for the duo to fly to radio stations. The label also paid for showcases in key branch markets, outfits for photo sessions and other items directly related to developing the act. Record company support like this is not always the case, Bowles points out, and managers should have sufficient financial strength going into a project.

"Any new artist going into the business today must be firmly capitalized," he insists. "They have to know they have money coming in whether they're working or not. I believe management should be able to provide this security if the label doesn't.

"The worst thing an act can have is a manager who needs money because that leads to decisions being made for the wrong reasons. A manager should never look for short-term gain instead of the long-term benefit, nor should a manager take a salary until the act is making money."

Bowles says it's a manager's responsibility to come up with creative financing. This might mean finding an investor to bankroll the operation in exchange for points of an act's future gross (records, merchandising, concerts, etc.) for a specified time; or taking a percentage of the gross until the act recoups (which represents a larger investment return). His original financial partner in the management firm, Ken Stilts, has since bought out Bowles' share of the Judds.

"Work everything out up-front contractually," Bowles emphasizes. "Look for investors who want to go into business, not show business. Try to limit the interest percentage to around seven percent of the act's gross plus the original investment.

"It's high risk, but it's high prestige which makes it attractive," he adds. "If the act is successful it can mean a 100% return plus original investment."

(Continued on page 54)



Chit Chat. Columbia artist Janie Fricke and MCA artist Steve Wariner chat backstage following Wariner's performance at Music Village USA.

NASHVILLE SCENE

by Kip Kirby



WILL IT STILL be rockabilly? No one's actually said it, but there is a lot of anticipation about the sound and direction of Steve Earle's first album project since leaving CBS for MCA.

Earle has written all the songs for the album, which is being produced for spring delivery by Tony Brown and Emory Gordy Jr. Title of the venture is "Guitar Town" (a reference, we're told, to Nashville's CB handle). Earle writes for the Oak Ridge Boys' Silverline/Goldline publishing company, and Waylon Jennings has already cut an Earle original, "The Devil's Right Hand," for his first MCA album, due out soon.

NASHVILLE SONGWRITERS are dominating the field of 90 nationally recognized tunesmiths who will be submitting entries to the Nashville Song Challenge. The what?

The Nashville Song Challenge is a call to arms, so to speak, by Mayor Richard Fulton to give this entertainment capital its own theme song along the lines of "New York, New York" or "I Left My Heart In San Francisco."

The competition begins to find a Music City song

A total of 68 Music Row writers have responded to the challenge, earning the chance to win round-trip American Airlines tickets to Hawaii for a week's vacation. Entries will be judged by a panel of five civic and music industry leaders.

The chosen song will be premiered in a performance by the Nashville Symphony, followed by another performance at the annual Summer Lights Festival downtown in June. March 15 is the due date for the winning announcement.

AT PRESSTIME, singer Johnny Paycheck was free on \$25,000 bond for allegedly shooting a man in the head during a tavern dispute in Ohio just before Christmas. While the victim's head wounds were not considered severe, Paycheck must still face a hearing on felonious assault charges.

Johnny Cash had to cut short a holiday vacation in Jamaica when his 88-year-old father died two days before Christmas. Cash and wife June Carter were en route to Jamaica when they got the word and returned immediately to Nashville for a Christmas Eve funeral. Cash Sr. is survived by six children, 23 grandchildren, 20 great-grandchildren and three great-great-grand-

children.

Chet Atkins has donated two of his guitars to the Hard Rock Cafe: a nylon-string solid-body Gibson classical to the Manhattan restaurant and another model for the Hollywood branch. Atkins admits sheepishly that he is "having trouble" choosing a guitar for the California club because it isn't easy giving up a favorite instrument... Meanwhile, his "Stay Tuned" album, featuring George Benson, Larry Carlton, Earl Klugh, Steve Lukather and Dire Straits' Mark Knopfler, is already one of CBS Records' biggest jazz album sellers in history.

John Schneider has to learn to navigate the pitfalls of driving a six-horse stagecoach for his character role in (what else) the remake of "Stagecoach." The CBS-TV film is now being shot in Nashville with stars Willie Nelson, Johnny Cash, Waylon Jennings, Kris Kristofferson and Jessi Colter.

Schneider claims he had an ulterior motive in accepting the movie offer: He's hoping it will help him produce his own western, "Seven Ways from Sunday." The actor-turned-country-singer says no studio seems interested in backing a western right now, but he's betting that if ratings are good for the "Stagecoach" remake, which airs in February, it could change some Tinseltown execs' minds.

Already wrapped (in a tornado-like 20 days of non-stop filming) is another made-for-tv saga, this one entitled "The Last Days of Frank & Jesse James" for NBC. It also stars Cash and Kristofferson, along with Ed Bruce, David Allan Coe and June Carter Cash.

Boxcar Willie's back from his longest tour of the United Kingdom, 23 dates through November and early December. Watch for his new MCA/Dot album this month, featuring two numbers with the Duet King, Willie Nelson.

Stoney Edwards' fans will be pleased to know the singer is working on his first album project in over five years in Austin. Along on the ride with Edwards will be Johnny Gimble on fiddle, steel guitarist Jimmy Day, Chris O'Connell from Asleep at the Wheel and other music notables.

Kathy Mattea returned home to West Virginia to support a benefit assisting flood victims. Mattea co-hosted three hours of a Charleston flood relief telethon carried live throughout the state by local television and radio stations. By the time she left the program, she had helped raise \$750,000, 75% of the show's goal.

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

129 REPORTERS				NEW	TOTAL
				ADDS	ON
GARY MORRIS	100% CHANCE OF RAIN	WARNER BROS.		38	45
RICKY SKAGGS	CAJUN MOON	EPIC		33	34
LEE GREENWOOD	DON'T UNDERESTIMATE MY LOVE	MCA		33	73
M.GILLEY	YOUR MEMORY AIN'T WHAT IT USED TO BE	EPIC		27	83
T.G. SHEPPARD	IN OVER MY HEART	COLUMBIA		23	65

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

RETAIL BREAKOUTS

57 REPORTERS				NUMBER
				REPORTING
SYLVIA & MICHAEL JOHNSON	I LOVE YOU BY HEART	RCA		15
EXILE	I COULD GET USED TO YOU	EPIC		12
JOHN ANDERSON	DOWN IN TENNESSEE	WARNER BROS.		12
DOLLY PARTON	THINK ABOUT LOVE	RCA		9
SOUTHERN PACIFIC	PERFECT STRANGER	WARNER BROS.		7

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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	2	2	14	MORNING DESIRE G.MARTIN (D.LOGGINS)	1 week at No. One ◆ KENNY ROGERS RCA 14194
2	3	3	12	BOP K.LEHNING (J.KIMBALL, P.DAVIS)	DAN SEALS EMI-AMERICA 8289
3	4	4	15	NEVER BE YOU R.CROWELL, D.THOENER (T.PETTY, B.TENCH)	ROSANNE CASH COLUMBIA 38-05621
4	6	6	14	HOME AGAIN IN MY HEART M.MORGAN, P.WORLEY (J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28897
5	5	5	15	ONLY IN MY MIND J.BOWEN, R.MCENTIRE (R.MCENTIRE)	REBA MCENTIRE MCA 52691
6	8	8	13	MEMORIES TO BURN G.WATSON, L.BoOTH (W.ROBB, D.KIRBY)	GENE WATSON EPIC 34-05633
7	9	9	11	JUST IN CASE J.L.WALLACE, T.SKINNER (J.P.PENNINGTON, S.LEMAIER)	THE FORESTER SISTERS WARNER BROS. 7-28875
8	1	1	15	HAVE MERCY B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 14193/RCA
9	11	11	12	(BACK TO THE) HEARTBREAK KID T.DUBOIS, S.HENDRICKS (T.DUBOIS, V.STEPHENSON)	◆ RESTLESS HEART RCA 14190
10	12	12	10	HURT R.LANDIS (J.CRANE, A.JACOBS)	◆ JUICE NEWTON RCA 14199
11	13	13	12	OLD SCHOOL B.LOGAN (D.SCHLITZ, R.SMITH)	JOHN CONLEE MCA 52695
12	15	15	8	MAKIN' UP FOR LOST TIME J.E.NORMAN (G.MORRIS, D.LOGGINS)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28856
13	16	16	13	I TELL IT LIKE IT USED TO BE B.LOGAN (HELLARD, GARVIN, JONES)	T GRAHAM BROWN CAPITOL 5524
14	18	18	10	THERE'S NO STOPPING YOUR HEART P.WORLEY (M.BROOK, C.KARP)	MARIE OSMOND CAPITOL/CURB 5521/CAPITOL
15	7	7	17	SOMEBODY ELSE'S FIRE B.MONTGOMERY (M.A.KENNEDY, P.ROSE, P.BUNCH)	JANIE FRICKE COLUMBIA 38-05617
16	21	21	9	YOU CAN DREAM OF ME T.BROWN, J.BOWEN (S.WARINER, J.HALL)	STEVE WARINER MCA 52721
17	20	20	12	BURNED LIKE A ROCKET N.LARKIN (G.BURR)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99599/ATLANTIC
18	22	22	8	COME ON IN (YOU DID THE BEST YOU COULD) R.CHANCEY (R.GILES, G.GREEN)	THE OAK RIDGE BOYS MCA 52722
19	10	10	14	A WORLD WITHOUT LOVE P.RAMONE (E.STEVENS, E.RABBITT, P.GALDSTON)	EDDIE RABBITT RCA 14192
20	23	23	8	THE ONE I LOVED BACK THEN (THE CORVETTE SONG) B.SHERILL (G.GENTRY)	GEORGE JONES EPIC 34-05698
★★★HOT MOVER/SALES★★★					
21	24	24	9	THE DEVIL'S ON THE LOOSE J.BRIDGES, G.SCRUGGS (L.WILLOUGHBY)	WAYLON JENNINGS RCA 14215
22	25	25	9	IT'S JUST A MATTER OF TIME H.SHEDD (C.OTIS, B.BENTON, B.HENDRICKS)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99600/ATLANTIC
23	14	14	17	THE CHAIR J.BOWEN (H.COCHRAN, D.DILLON)	◆ GEORGE STRAIT MCA 52667
24	27	27	9	I LOVE YOU BY HEART B.MAHER (J.GILLESPIE, S.WEBB)	SYLVIA & MICHAEL JOHNSON RCA 14217
25	28	28	9	YOU ARE MY MUSIC, YOU ARE MY SONG N.WILSON (D.ERWIN, J.CARTER)	CHARLY MCCLAIN/WAYNE MASSEY EPIC 34-05693
26	30	30	7	THINK ABOUT LOVE D.MALLOY (R.BRANNON, T.CAMPBELL)	DOLLY PARTON RCA 14218
27	29	29	9	DOWN IN TENNESSEE J.ANDERSON, L.BRADLEY, J.E.NORMAN (W.HOLYFIELD)	JOHN ANDERSON WARNER BROS. 7-28855
28	33	33	6	I COULD GET USED TO YOU B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILE EPIC 34-05723
29	31	31	9	PERFECT STRANGER J.E.NORMAN, SOUTHERN PACIFIC, B.HARTMAN (T.GOODMAN, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-28870
30	32	32	8	PLEASE BE LOVE S.BUCKINGHAM, M.GRAY (J.D.MARTIN, J.PHOTOGLO)	MARK GRAY COLUMBIA 38-05695
31	17	17	15	BETTY'S BEIN' BAD R.L.SCRUGGS (M.CHAPMAN)	SAWYER BROWN CAPITOL/CURB 5517/CAPITOL
32	35	35	8	OKLAHOMA BORDERLINE E.GORDY, JR. (V.GILL, R.CROWELL, G.CLARK)	◆ VINCE GILL RCA 14216
33	37	37	6	FAST LANES & COUNTRY ROADS T.COLLINS (R.MURRAH, S.DEAN)	BARBARA MANDRELL MCA 52737
34	19	19	12	THE LEGEND AND THE MAN C.TWITTY, D.HENRY, R.TREAT (C.PUTNAM, R.HELLARD, B.JONES)	CONWAY TWITTY WARNER BROS. 7-28866
35	39	39	9	I SURE NEED YOUR LOVIN' T.WEST (B.AERTS, J.RODMAN)	◆ JUDY RODMAN MTM 72061/CAPITOL
36	42	42	6	YOU SHOULD HAVE BEEN GONE BY NOW P.WORLEY, E.RAVEN (E.RAVEN, F.MYERS, P.FRIMMER)	EDDY RAVEN RCA 14250
★★★HOT MOVER/AIRPLAY★★★					
37	46	46	5	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) J.BOWEN, J.SCHNEIDER (C.QUILLEN, J.JARRARD)	JOHN SCHNEIDER MCA 52723
38	41	41	8	IT'S FOUR IN THE MORNING G.MILLS (J.CHESTNUT)	TOM JONES MERCURY 884-252-7/POLYGRAM
39	26	26	18	STAND UP J.KENNEDY (CHANNEL, RECTOR, THROCKMORTON)	MEL MCDANIEL CAPITOL 5513
40	45	45	6	EVERYDAY J.TAYLOR, P.ASHER, F.FILIPETTI (N.PETTY, C.HARDIN)	JAMES TAYLOR COLUMBIA 38-05681
41	49	49	5	DREAMLAND EXPRESS R.NICHOLS (J.DENVER)	JOHN DENVER RCA 14227
42	36	36	18	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
43	47	47	6	STILL HURTIN' ME J.BOYLAN (B.CADD)	THE CHARLIE DANIELS BAND EPIC 34-05699
44	34	34	18	NOBODY FALLS LIKE A FOOL N.LARKIN, E.T.CONLEY (P.MCCANN, M.WRIGHT)	EARL THOMAS CONLEY RCA 14172
45	57	57	5	SOME GIRLS HAVE ALL THE LUCK R.C.BANNON (J.FORTANG)	◆ LOUISE MANDRELL RCA 14251
46	38	38	14	IT'S TIME FOR LOVE D.WILLIAMS, G.FUNDIS (B.MCDILL, H.MOORE)	DON WILLIAMS MCA 52692
47	59	59	4	YOUR MEMORY AIN'T WHAT IT USED TO BE N.WILSON (K.MORRISON, M.FELDER, D.BETTS)	MICKEY GILLEY EPIC 34-05744
48	50	50	7	WHAT AM I GONNA DO ABOUT YOU N.WILSON (SIMON, GILMORE, ALLISON)	CON HUNLEY CAPITOL 5525
49	64	64	3	DON'T UNDERESTIMATE MY LOVE FOR YOU J.CRUTCHFIELD (S.DIAMOND, S.DORFF, D.LOGGINS)	LEE GREENWOOD MCA 52741
50	65	65	3	IN OVER MY HEART R.HALL (W.ALDREDGE, T.BRASFIELD, J.RUTLEDGE)	T.G.SHEPPARD COLUMBIA 38-05747

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	44	44	9	SAFE IN THE ARMS OF LOVE J.MORRIS (B.MCDILL, T.ROCCO, B.JONES)	ROBIN LEE EVERGREEN 1037
52	48	48	20	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) J.CRUTCHFIELD (J.BUCKINGHAM, L.YOUNG)	LEE GREENWOOD MCA 52656
53	56	56	6	LONELY DAYS LONELY NIGHTS T.BROWN, E.GORDY, JR. (K.STALEY)	PATTY LOVELESS MCA 52694
54	58	58	5	OLD BLUE YO DELER C.HARDY (R.BAILEY)	RAZZY BAILEY MCA 52701
55	51	51	18	YOU MAKE ME FEEL LIKE A MAN R.SKAGGS (P.ROWAN)	◆ RICKY SKAGGS EPIC 34-05585
56	62	62	4	WHILE THE MOON'S IN TOWN F.FOSTER (P.MCMANUS, B.DIPIERC)	THE SHOPPE MTM 72063/CAPITOL
57	40	40	12	SHE TOLD ME YES B.ARLIDGE (R.CROSBY)	CHANCE MERCURY 884-178-7/POLYGRAM
58	61	61	5	BABY WHEN YOUR HEART BREAKS DOWN T.CHOTE, D.WILSON, M.OSMOND (K.BROOKS)	THE OSMOND BROTHERS EMI-AMERICA/CURB 8298/EMI-AMERICA
59	43	43	11	I DON'T WANT TO GET OVER YOU R.SKAGGS, M.MORGAN (B.BRADDOCK, R.VANHOY, D.ALLEN)	THE WHITES MCA/CURB 52697/MCA
60	60	60	5	AMERICAN WALTZ M.HAGGARD, B.MONTGOMERY (T.SEALS, J.GREENEBAUM, E.SETSER)	MERLE HAGGARD EPIC 34-05734
61	71	71	3	1982 K.LEHNING (J.BLACKMON, C.VIPPERMAN)	RANDY TRAVIS WARNER BROS. 7-28828
62	NEW ▶			100% CHANCE OF RAIN J.E.NORMAN (C.BLACK, A.ROBERTS)	GARY MORRIS WARNER BROS. 7-28823
63	53	53	21	TOO MUCH ON MY HEART J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 884-016-7/POLYGRAM
64	68	68	3	ARLENE C.ALLEN (C.ALLEN)	MARTY STEWART COLUMBIA 38-05724
65	69	69	4	WHY YOU BEEN GONE SO LONG E.GORDY, JR., D.HUNGATE (M.NEWEURY)	BRENDA LEE MCA 52720
66	75	75	3	SHE DON'T CRY LIKE SHE USED TO J.KENNEDY (VAL & BIRDIE)	JOHNNY RODRIGUEZ EPIC 34-05732
67	55	55	7	TIMBERLINE E.HARRIS, P.KENNERLEY (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-28852
68	NEW ▶			CAJUN MOON R.SKAGGS (J.RUSHIN)	RICKY SKAGGS EPIC 34-05748
69	72	72	4	FIVE FINGERS R.PENNINGTON (R.PENNINGTON, D.KIRBY)	RAY PRICE STEP ONE 350
70	79	79	3	TRY ME R.POOLOR (B.BURNETTE, S.CROPPER)	BILLY BURNETTE MCA/CURB 52749/MCA
71	78	78	3	IF I DON'T LOVE YOU D.TOLLE (F.KNIFE)	JIM GLASER MCA/NOBLE VISION 52748/MCA
72	54	54	17	BREAK AWAY G.DAVIES, L.SKLAR (G.NICHOLSON, W.HOLYFIELD)	◆ GAIL DAVIES RCA 14184
73	73	73	4	LOVE GONE BAD B.WALKER (J.CLARK)	JAY CLARK CONCORDE 301/NSD
74	52	52	15	THEY NEVER HAD TO GET OVER YOU B.LOGAN, R.MCCALLISTER (B.MCGUIRE, M.MCGUIRE)	JOHNNY LEE WARNER BROS. 7-28901
75	63	63	6	EVERYTHING IS CHANGING T.JENNINGS, M.SILLIS (J.SHOFFNER, W.KIRBY)	JOHNNY PAYCHECK AMI 1327
76	NEW ▶			WHAT WE GONNA DO M.WRIGHT (R.FELDMAN, P.ROBINSON)	GUS HARDIN RCA 14255
77	77	77	4	I JUST CAME BACK B.MONACO (J.PENNINGTON, L.CORDELE)	BRUCE HAUSER & THE SAWMILL CREEK BAND COWBOY 45-200
78	NEW ▶			SWEETER AND SWEETER J.KENNEDY (D.REID, H.REID)	THE STATLER BROTHERS MERCURY 88431-7-7/POLYGRAM
79	NEW ▶			GOT MY HEART SET ON YOU R.DIXON, D.SCHAFFER (D.GRAY, B.RENEAU)	MASON DIXON TEXAS 5510
80	67	67	18	ME & PAUL W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-05597
81	66	66	19	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
82	70	70	21	I'LL NEVER STOP LOVING YOU J.E.NORMAN (D.LOGGINS, J.D.MARTIN)	GARY MORRIS WARNER BROS. 7-28947
83	74	74	19	THIS AIN'T DALLAS J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28912/WARNER BROS.
84	76	76	19	DONCHA R.HALL (W.ALDREDGE)	T.G.SHEPPARD COLUMBIA 38-05591
85	84	84	21	YOU'VE GOT SOMETHING ON YOUR MIND N.WILSON (N.WILSON, R.MURRAH, D.GIBSON)	MICKEY GILLEY EPIC 34-05460
86	80	80	5	WHAT A MEMORY YOU'D MAKE R.BAKER (T.ROCCO, C.BLACK, R.ROURKE)	JIM COLLINS WHITE GOLD 22251/F&L
87	82	82	9	SOME SUCH FOOLISHNESS N.LARKIN, E.T.CONLEY (R.A.WADE)	TOMMY ROE MCA/CURB 52711/MCA
88	83	83	22	HANG ON TO YOUR HEART B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILE EPIC 34-05580
89	87	87	8	TWO HEARTS CAN'T BE WRONG S.MCQUINN, L.MCBRIDE (J.BARLOW, D.KNUTSON)	TWO HEARTS MDJ 5831
90	88	88	10	THE PART OF ME THAT NEEDS YOU G.KLEIN (M.CHAPMAN, N.CHINN)	B.J. THOMAS COLUMBIA 38-05647
91	86	86	15	GET BACK TO THE COUNTRY N.YOUNG, B.KEITH, D.BRIGGS, E.MAYOR (N.YOUNG)	NEIL YOUNG Geffen 7-28883/WARNER BROS.
92	90	90	15	I FEEL THE COUNTRY CALLIN' ME J.BOWEN (J.RICHIE, M.DAVIS)	MAC DAVIS MCA 52669
93	81	81	7	FEEL THE FIRE SAMBURN PRODUCTIONS (R.YANCEY, D.HOGAN, D.SINGLETON)	FAMILY BROWN RCA 50837
94	85	85	21	CAN'T KEEP A GOOD MAN DOWN H.SHEDD, ALABAMA (B.CORBIN)	◆ ALABAMA RCA 14165
95	91	91	11	HEART OF THE COUNTRY A.REYNOLDS (W.WALDMAN, D.LOWERY)	KATHY MATTEA MERCURY 884-177-7/POLYGRAM
96	92	92	24	I WANNA HEAR IT FROM YOU P.WORLEY, E.RAVEN (N.MONTGOMERY, R.GILES)	EDDY RAVEN RCA 14164
97	89	89	8	SOME OF SHELLEY'S BLUES J.KENNEDY (M.NESMITH)	THE MAINES BROTHERS BAND MERCURY 884-228-7/POLYGRAM
98	94	94	18	IN ANOTHER MINUTE D.TOLLE (C.PUTNAM, M.KOSSE)	JIM GLASER MCA/NOBLE VISION 52672/MCA
99	96	96	15	AMBER WAVES OF GRAIN M.HAGGARD, B.MONTGOMERY (M.HAGGARD)	MERLE HAGGARD EPIC 34-05659
100	95	95	18	DESPERADOS WAITING FOR A TRAIN C.MOMAN (G.CLARK)	JENNINGS, NELSON, CASH, KRISTOFFERSON COLUMBIA 38-05594

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
1	1	MORNING DESIRE	KENNY ROGERS	1
2	3	BOP	DAN SEALS	2
3	4	NEVER BE YOU	ROSANNE CASH	3
4	2	HAVE MERCY	THE JUDDS	8
5	7	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	4
6	5	ONLY IN MY MIND	REBA MCENTIRE	5
7	8	MEMORIES TO BURN	GENE WATSON	6
8	9	JUST IN CASE	THE FORESTER SISTERS	7
9	6	SOMEBODY ELSE'S FIRE	JANIE FRICKE	15
10	12	HURT	JUICE NEWTON	10
11	11	(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	9
12	13	OLD SCHOOL	JOHN CONLEE	11
13	10	A WORLD WITHOUT LOVE	EDDIE RABBITT	19
14	17	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	13
15	18	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	12
16	14	BETTY'S BEIN' BAD	SAWYER BROWN	31
17	15	THE CHAIR	GEORGE STRAIT	23
18	19	BURNED LIKE A ROCKET	BILLY JOE ROYAL	17
19	20	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	14
20	16	THE LEGEND AND THE MAN	CONWAY TWITTY	34
21	23	YOU CAN DREAM OF ME	STEVE WARINER	16
22	21	STAND UP	MEL MCDANIEL	39
23	27	COME ON IN (YOU DID THE BEST YOU COULD)	OAK RIDGE BOYS	18
24	29	THE ONE I LOVED BACK THEN	GEORGE JONES	20
25	22	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	55
26	24	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	42
27	28	THE DEVIL'S ON THE LOOSE	WAYLON JENNINGS	21
28	25	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	44
29	—	TOO MUCH ON MY HEART	THE STATLER BROTHERS	63
30	26	I DON'T MIND THE THORNS	LEE GREENWOOD	52

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	MORNING DESIRE	KENNY ROGERS	1
2	3	BOP	DAN SEALS	2
3	4	NEVER BE YOU	ROSANNE CASH	3
4	5	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	4
5	6	ONLY IN MY MIND	REBA MCENTIRE	5
6	9	JUST IN CASE	THE FORESTER SISTERS	7
7	8	MEMORIES TO BURN	GENE WATSON	6
8	11	(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	9
9	13	HURT	JUICE NEWTON	10
10	12	OLD SCHOOL	JOHN CONLEE	11
11	15	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	12
12	1	HAVE MERCY	THE JUDDS	8
13	16	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	13
14	17	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	14
15	19	COME ON IN (YOU DID THE BEST YOU COULD)	OAK RIDGE BOYS	18
16	20	YOU CAN DREAM OF ME	STEVE WARINER	16
17	22	BURNED LIKE A ROCKET	BILLY JOE ROYAL	17
18	23	THE ONE I LOVED BACK THEN	GEORGE JONES	20
19	25	IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	22
20	24	THE DEVIL'S ON THE LOOSE	WAYLON JENNINGS	21
21	10	A WORLD WITHOUT LOVE	EDDIE RABBITT	19
22	7	SOMEBODY ELSE'S FIRE	JANIE FRICKE	15
23	26	I LOVE YOU BY HEART	SYLVIA & MICHAEL JOHNSON	24
24	29	THINK ABOUT LOVE	DOLLY PARTON	26
25	27	YOU ARE MY MUSIC, YOU ARE MY SONG	C.MCCLAIN/W.MASSEY	25
26	—	I COULD GET USED TO YOU	EXILE	28
27	28	DOWN IN TENNESSEE	JOHN ANDERSON	27
28	30	PERFECT STRANGER	SOUTHERN PACIFIC	29
29	—	PLEASE BE LOVE	MARK GRAY	30
30	—	OKLAHOMA BORDERLINE	VINCE GILL	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 (15)	21
MCA/Curb (4)	
MCA/Noble Vision (2)	
RCA (17)	18
RCA/Curb (1)	
EPIC	13
WARNER BROS. (11)	13
Geffen (1)	
Warner/Curb (1)	
COLUMBIA	10
CAPITOL (3)	7
Capitol/Curb (2)	
MTM (2)	
POLYGRAM	6
Mercury (6)	
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
TEXAS	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
62 100% CHANCE OF RAIN	(Chappell Music/Chriswald, ASCAP/Hopi, ASCAP/MCA Music)	
61 1982	(Grand Alliance, BMI/Grand Coalition, BMI)	
99 AMBER WAVES OF GRAIN	(Mt.Shasta, BMI)	
60 AMERICAN WALTZ	(WB, ASCAP/Two Songs, ASCAP/Make Believe, ASCAP/Warner-Tamerlane, BMI)	
64 ARLENE	(Fruit, BMI)	
58 BABY WHEN YOUR HEART BREAKS DOWN	(Golden Bridge, ASCAP)	
9 (BACK TO THE) HEARTBREAK KID	(WB Gold, BMI/Warner House of Music, BMI)	
31 BETTY'S BEIN' BAD	(Tall Girl, BMI/Bug, BMI)	
2 BOP	(MHG, ASCAP/Sweet Angel, BMI/WEB IV, BMI)	
72 BREAK AWAY	(Cross Keys, ASCAP/April, ASCAP/Idea Of March, ASCAP)	
17 BURNED LIKE A ROCKET	(Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP)	
68 CAJUN MOON	(Hall-Clement, BMI/Ricky Skaggs, BMI/Welk Music, BMI)	
94 CAN'T KEEP A GOOD MAN DOWN	(Sabal, ASCAP)	
23 THE CHAIR	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI)	
18 COME ON IN (YOU DID THE BEST YOU COULD)	(Dejamas, ASCAP/Riva, ASCAP)	
100 DESPERADOS WAITING FOR A TRAIN	(Chappell, ASCAP/World, ASCAP)	
21 THE DEVIL'S ON THE LOOSE	(Granite, ASCAP/Goldline, ASCAP)	
84 DONCHA	(Rick Hall, ASCAP)	
49 DON'T UNDERESTIMATE MY LOVE FOR YOU	(MCA, ASCAP/Diamond House, ASCAP/Warner-Elektra-Asylum, BMI/Dorff, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
27 DOWN IN TENNESSEE	(April, ASCAP/Idea Of March, ASCAP)	
41 DREAMLAND EXPRESS	(Cherry Mountain, ASCAP)	
40 EVERYDAY	(Peer International, BMI)	
75 EVERYTHING IS CHANGING		
(Ken Stitts, BMI/Silver Dust, ASCAP)		
33 FAST LANES & COUNTRY ROADS	(Tom Collins, BMI)	
93 FEEL THE FIRE	(Rick Yancey, BMI/Bibo, ASCAP/Partnership, ASCAP/Vogue, BMI/Partner, BMI)	
69 FIVE FINGERS	(Almarie, BMI/Cross Keys, ASCAP)	
91 GET BACK TO THE COUNTRY	(Silver Fiddle, ASCAP)	
79 GOT MY HEART SET ON YOU	(Simonton, BMI/N2D, BMI/N2D, BMI)	
88 HANG ON TO YOUR HEART	(Tree, BMI/Pacific Island, BMI)	
8 HAVE MERCY	(Irving, BMI)	
95 HEART OF THE COUNTRY	(Shedhouse, ASCAP/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
4 HOME AGAIN IN MY HEART	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
10 HURT	(CBS, ASCAP)	
28 I COULD GET USED TO YOU	(Tree, BMI/Pacific Island, BMI)	
52 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)	(Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman, BMI)	
59 I DON'T WANT TO GET OVER YOU	(Tree, BMI/Rockin'R, ASCAP/Possey, BMI)	
92 I FEEL THE COUNTRY CALLIN' ME	(Landers-Roberts, ASCAP)	
77 I JUST CAME BACK	(Pacific Island, BMI/Careers, BMI/Jack & Bill, ASCAP)	
24 I LOVE YOU BY HEART	(Somebody's, SESAC)	
35 I SURE NEED YOUR LOVIN'	(Uncle Artie, ASCAP)	
13 I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)	
96 I WANNA HEAR IT FROM YOU	(Silver Rain, ASCAP/Dejamas, ASCAP)	
71 IF I DON'T LOVE YOU	(Southwest, BMI)	
81 IF THE PHONE DOESN'T RING, IT'S ME	(Coral Reefer, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Coconutley, ASCAP)	
82 I'LL NEVER STOP LOVING YOU	(Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
48 IN ANOTHER MINUTE	(Tree, BMI/Cross Keys, ASCAP)	
50 IN OVER MY HEART	(Rick Hall, ASCAP)	
38 IT'S FOUR IN THE MORNING	(Tree, BMI)	
22 IT'S JUST A MATTER OF TIME	(Eden, BMI/Times Square, BMI)	
46 IT'S TIME FOR LOVE	(Hall-Clement, BMI/Hardscuffie, BMI)	
7 JUST IN CASE	(Pacific Island, BMI/Tree, BMI)	
34 THE LEGEND AND THE MAN	(Tree, BMI/Cross Keys, ASCAP)	
42 LIE TO YOU FOR YOUR LOVE	(Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple Chase, BMI)	
53 LONELY DAYS LONELY NIGHTS	(AMR, ASCAP/Rovero, ASCAP)	
73 LOVE GONE BAD	(NCS, ASCAP/Wijex, ASCAP)	
12 MAKIN' UP FOR LOST TIME	(WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)	
80 ME & PAUL	(Willie Nelson, BMI)	
6 MEMORIES TO BURN	(Tree, BMI/Cross Keys, ASCAP)	
1 MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP)	
3 NEVER BE YOU	(Gone Gator, ASCAP)	
44 NOBODY FALLS LIKE A FOOL	(April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land Of Music, BMI)	
32 OKLAHOMA BORDERLINE	(Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/GSC, ASCAP)	
54 OLD BLUE YODELER	(Razzy Bailey, ASCAP)	
11 OLD SCHOOL	(MCA, ASCAP/Dan Schlitz, ASCAP)	
20 THE ONE I LOVED BACK THEN (THE CORVETTE SONG)	(Algee, BMI)	
5 ONLY IN MY MIND	(Jack & Bill, ASCAP/Reba McEntire, ASCAP)	
90 THE PART OF ME THAT NEEDS YOU	(Arista, ASCAP)	
29 PERFECT STRANGER	(That's What She Said, BMI/Long Tooth, BMI)	
30 PLEASE BE LOVE	(MCA, ASCAP/Berger Bits, ASCAP)	
51 SAFE IN THE ARMS OF LOVE	(Hall-Clement, BMI/BobMcDill, BMI/Bibo, ASCAP/Cross Keys, ASCAP)	
66 SHE DON'T CRY LIKE SHE USED TO	(Cross Keys, ASCAP)	
57 SHE TOLD ME YES	(Courtland, BMI/Artin, BMI)	
45 SOME GIRLS HAVE ALL THE LUCK	(Kirshner, ASCAP/April, ASCAP)	
97 SOME OF SHELLY'S BLUES	(Screen Gems-EMI, BMI)	
87 SOME SUCH FOOLISHNESS	(Barnwood, BMI)	
15 SOMEBODY ELSE'S FIRE	(Love Wheel, BMI)	
39 STAND UP	(Old Friends, BMI/Cross Keys, ASCAP)	
43 STILL HURTIN' ME	(Fairydust, BMI)	
78 SWEETER AND SWEETER	(Statler Brothers, BMI)	
14 THERE'S NO STOPPING YOUR HEART	(Mother Tongue, ASCAP/Flying Cloud, BMI)	
74 THEY NEVER HAD TO GET OVER YOU	(Rick Hall, ASCAP)	
26 THINK ABOUT LOVE	(Mallven, ASCAP/Cottonpatch, ASCAP/Bibo, ASCAP)	
83 THIS AIN'T DALLAS	(Bocephus, BMI)	
67 TIMBERLINE	(Emmylou, ASCAP/Irving, BMI)	
63 TOO MUCH ON MY HEART	(Statler Brothers, BMI)	
70 TRY ME	(Billy Beau, ASCAP/Tapadero, BMI)	
89 TWO HEARTS CAN'T BE WRONG	(First Lady, BMI/Tapage, ASCAP)	
86 WHAT A MEMORY YOU'D MAKE	(Bibo, ASCAP/Chappell, ASCAP/Robinhill, ASCAP)	
48 WHAT AM I GONNA DO ABOUT YOU	(Tapadero, BMI/Allisons, BMI)	
76 WHAT WE GONNA DO	(Warner Bros., ASCAP/Refuge, ASCAP/Orca, ASCAP/Elektra-Asylum, ASCAP/Watchpocket, ASCAP/Warner-Tamerlane, BMI)	
37 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)	(Dejamas, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP)	
56 WHILE THE MOON'S IN TOWN	(Music City, ASCAP/Combine, BMI)	
65 WHY YOU BEEN GONE SO LONG	(Acuff Rose Opryland, BMI)	
19 A WORLD WITHOUT LOVE	(Briarpatch, BMI/DebDave, BMI/Kazzoom, ASCAP)	
25 YOU ARE MY MUSIC, YOU ARE MY SONG	(Grey Hawk, ASCAP/Sandhepper, ASCAP/Jim Carter, ASCAP)	
16 YOU CAN DREAM OF ME	(Steve Wariner, BMI/Siren, BMI)	
55 YOU MAKE ME FEEL LIKE A MAN	(Hall-Clement, BMI/Ricky Skaggs, BMI)	
36 YOU SHOULD HAVE BEEN GONE BY NOW	(Raven Song, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP)	
47 YOUR MEMORY AIN'T WHAT IT USED TO BE	(Tapadero, BMI/Chriswood, BMI/Pangola, BMI/Careers, BMI)	
85 YOU'VE GOT SOMETHING ON YOUR MIND	(Blackwood, BMI/Easy Days, BMI/Tom Collins, BMI/Silverline, BMI)	

SHEET MUSIC AGENTS

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

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

WOODY BOWLES' MANAGEMENT VIEWS

(Continued from page 51)

vestment for a backer. And since the money doesn't have to be laid out all at once, by the time the act reaches the \$50,000-\$80,000 advancement level, you've got a pretty good idea if it's going to be successful."

Based on his former and current associations with Michael Johnson and a new writer/artist trio he's developing (both RCA deals), Bowles has come up with an estimate of financial responsibilities managers can expect to fund for the first 15 months of launching a new act.

Excluding label expenditures (which can vary depending on the

depth of commitment), Bowles' projected costs run close to \$200,000. Among them:

- \$20,850 for media development (long distance phones, postage, reprinting, press kits, photography, cassettes for tape mailings, advertising);
- \$43,000 for artist development (instruments, equipment, cosmetic improvement, clothing, media coaching, show development, staging, van, etc.);
- \$15,000 for independent record promotion;
- \$93,400 in salaries (this is computed for three employees at \$400 a

week for 65 weeks, with occasional use of a drummer as concert demand grows);

- \$20,000 for travel in keeping the act on the road (includes fuel, hotels, meals, vehicle maintenance, air fares, additional ground transportation, and management's T&E budget);
- cost of regular business operation (insurance, accounting fees, legal expenses, taxes and performing union dues).

What can a new act hope to bring in from appearances as its career takes off? Again using his experience with the Judds as a base,

Bowles projects that for the first year, an unknown recording artist could expect to average around 40 dates at \$1,500 per date. During the second year, the act might be able to book up to 130 dates at approximately \$5,000 per date. Third year asking price could be up to \$10,000 per show, reaching \$15,000 per night in year four pending recording success.

Bowles notes that this projection doesn't show merchandising costs or income nor record sales earnings. Nonetheless, he says it reflects the expense and increasing competitiveness of doing business as a Nash-

ville manager today.

"I think record companies have become more sensitive to signing fewer acts, but ones with the potential for greatness," Bowles sums up.

"They're looking for raw talent—acts capable not only of studio performance but live multimedia performances—and they're looking for uniqueness, acts that don't sound like anyone else on the radio. This is where marketing comes in and why a team approach is so crucial. It makes the chances for delivering a hit act much more likely."

FOR WEEK ENDING JANUARY 11, 1986

Billboard

TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	1	1	10	KENNY ROGERS RCA AJL1-7023 (8.98) (CD) 3 weeks at No. One	THE HEART OF THE MATTER
2	2	2	15	GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL
3	3	3	17	EXILE EPIC FE40000	HANG ON TO YOUR HEART
4	5	5	13	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
5	4	4	17	THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS
6	7	7	10	SOUNDTRACK MCA 6149 (8.98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
7	9	9	8	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
8	8	8	11	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
9	6	6	22	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
10	10	10	13	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
11	11	11	8	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
12	12	12	8	ALABAMA RCA ASL1-7014 (8.98) (CD)	ALABAMA CHRISTMAS
13	13	13	13	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
14	15	15	18	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
15	14	14	47	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
16	18	18	8	RICKY SKAGGS EPIC FE 40103	LIVE IN LONDON
17	17	17	35	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
18	20	20	13	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
19	16	16	28	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
20	23	23	15	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
21	19	19	33	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
22	22	22	25	THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
23	21	21	34	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
24	24	24	19	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
25	26	26	25	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
26	25	25	42	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
27	27	27	60	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
28	34	34	7	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
29	29	29	6	LEE GREENWOOD MCA 5623 (8.98)	CHRISTMAS TO CHRISTMAS
30	31	31	12	KENNY ROGERS AND DOLLY PARTON ▲ RCA ASL1-5307 (9.98) (CD)	ONCE UPON A CHRISTMAS
31	28	28	13	MEL MCDANIEL CAPITOL ST-12437 (8.98)	STAND UP
32	30	30	33	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
33	36	36	26	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
34	32	32	7	MERLE HAGGARD EPIC 40224	AMBER WAVES OF GRAIN
35	35	35	10	CONWAY TWITTY WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
36	43	43	35	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
37	39	39	7	THE CHARLIE DANIELS BAND EPIC 39878	ME & THE BOYS
38	38	38	14	BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	33	33	32	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
40	37	37	9	JOHN CONLEE MCA 5642 (8.98)	GREATEST HITS-VOL. 2
41	40	40	91	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
42	45	45	4	THE STATLER BROTHERS MERCURY 824-785-1/POLYGRAM (8.98)	CHRISTMAS PRESENT
43	44	44	11	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
44	46	46	21	GENE WATSON EPIC FE-40076	MEMORIES TO BURN
45	48	48	3	VARIOUS ARTISTS MCA 5620 (8.98)	TENNESSEE CHRISTMAS
46	47	47	200	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
47	41	41	17	NEIL YOUNG GEFEN GHS 24068/WARNER BROS.	OLD WAYS
48	49	49	6	JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT(S)
49	42	42	4	RAY CHARLES COLUMBIA FC 40125	THE SPIRIT OF CHRISTMAS
50	51	51	39	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
51	50	50	34	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
52	52	52	6	DAVID ALLAN COE COLUMBIA 40195	UNCHAINED
53	56	56	5	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA FC 40195	SMILE
54	54	54	11	BARBARA MANDRELL MCA 5519 (8.98)	CHRISTMAS AT OUR HOUSE
55	55	55	4	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
56	58	58	225	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
57	57	57	4	ORIGINAL BROADWAY CAST MCA 6147 (8.98)	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN
58	59	59	147	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
59	60	60	12	MICKEY GILLEY EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
60	61	61	3	THE OAK RIDGE BOYS MCA 5365 (8.98)	CHRISTMAS
61	62	62	3	THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)	GREATEST HITS
62	65	65	401	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
63	67	67	6	CHARLY MCCLAIN EPIC FE 40186	BIGGEST HITS
64	66	66	24	JOHN ANDERSON WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
65	64	64	87	THE STATLER BROTHERS MERCURY 818-652 1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
66	69	69	199	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
67	71	71	9	VARIOUS ARTISTS EPIC FE 40175	19 HOT COUNTRY REQUESTS-VOL.2
68	70	70	23	WAYLON JENNINGS RCA AHL1-5428 (8.98)	TURN THE PAGE
69	63	63	24	SOUTHERN PACIFIC WARNER BROS. 25206 (8.98)	SOUTHERN PACIFIC
70	73	73	39	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
71	74	74	20	JIM GLASER MCA 5612 (8.98)	PAST THE POINT OF NO RETURN
72	53	53	26	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
73	68	68	63	GEORGE STRAIT ● MCA FE 5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
74	72	72	39	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
75	75	75	42	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY

○ 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	TITLE	ARTIST	HOT BLACK POSITION	SALES	
					SALES	SALES
1	1	SAY YOU, SAY ME	LIONEL RICHIE	1		
2	2	COUNT ME OUT	NEW EDITION	7		
3	4	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	3		
4	3	DON'T SAY NO TONIGHT	EUGENE WILDE	2		
5	10	DIGITAL DISPLAY	READY FOR THE WORLD	4		
6	5	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	18		
7	6	A LOVE BIZARRE	SHEILA E.	11		
8	8	CURIOSITY	JETS	9		
9	11	GO HOME	STEVIE WONDER	5		
10	9	EMERGENCY	KOOL & THE GANG	10		
11	7	WHO DO YOU LOVE	BERNARD WRIGHT	22		
12	12	SECRET LOVER	ATLANTIC STARR	6		
13	13	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	28		
14	14	THE SWEETEST TABOO	SADE	8		
15	16	YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	12		
16	23	DO ME BABY	MELISA MORGAN	15		
17	17	ALICE, I WANT YOU JUST FOR ME	FULL FORCE	16		
18	19	IF I RULED THE WORLD	KURTIS BLOW	20		
19	18	SUN CITY	ARTISTS UNITED AGAINST APARTHEID	21		
20	24	COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	13		
21	15	THINKING ABOUT YOU	WHITNEY HOUSTON	35		
22	22	WHAT YOU BEEN MISSIN'	STARPOINT	14		
23	27	DO YOU REALLY LOVE YOUR BABY	THE TEMPTATIONS	17		
24	20	GORDY'S GROOVE	CHOICE M.C.'S FEATURING FRESH GORDON	24		
25	21	EVERYBODY DANCE	TA MARA & THE SEEN	36		
26	28	PARTY ALL THE TIME	EDDIE MURPHY	37		
27	26	SEDUCTION	VAL YOUNG	34		
28	25	SLAVE TO THE RHYTHM	GRACE JONES	23		
29	29	FALL DOWN (SPIRIT OF LOVE)	TRAMAINÉ	55		
30	30	LET ME BE THE ONE	FIVE STAR	19		

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION	AIRPLAY	
					AIRPLAY	AIRPLAY
1	2	SAY YOU, SAY ME	LIONEL RICHIE	1		
2	1	DON'T SAY NO TONIGHT	EUGENE WILDE	2		
3	3	DIGITAL DISPLAY	READY FOR THE WORLD	4		
4	6	GO HOME	STEVIE WONDER	5		
5	5	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	3		
6	4	COUNT ME OUT	NEW EDITION	7		
7	9	THE SWEETEST TABOO	SADE	8		
8	7	SECRET LOVER	ATLANTIC STARR	6		
9	8	YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	12		
10	11	WHAT YOU BEEN MISSIN'	STARPOINT	14		
11	10	COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	13		
12	14	LET ME BE THE ONE	FIVE STAR	19		
13	15	DO YOU REALLY LOVE YOUR BABY	THE TEMPTATIONS	17		
14	17	DO ME BABY	MELISA MORGAN	15		
15	18	ALICE, I WANT YOU JUST FOR ME	FULL FORCE	16		
16	13	CURIOSITY	JETS	9		
17	12	EMERGENCY	KOOL & THE GANG	10		
18	22	GUILTY	YARBROUGH & PEOPLES	25		
19	23	HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	29		
20	26	WHEN THE GOING GETS TOUGH	BILLY OCEAN	26		
21	19	I LIKE THE WAY YOU DANCE	9.9	31		
22	16	A LOVE BIZARRE	SHEILA E.	11		
23	24	FREEDOM	THE POINTER SISTERS	27		
24	20	SUN CITY	ARTISTS UNITED AGAINST APARTHEID	21		
25	30	STAND BACK	STEPHANIE MILLS	32		
26	28	IF I RULED THE WORLD	KURTIS BLOW	20		
27	29	SLAVE TO THE RHYTHM	GRACE JONES	23		
28	—	THE HEART IS NOT SO SMART	EL DEBARGE WITH DEBARGE	33		
29	21	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	18		
30	—	I NEED YOU	MAURICE WHITE	41		

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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
EPIC (3)	10
Private I (2)	
CBS Associated (1)	
Carrere (1)	
Portrait (1)	
Scotti Bros. (1)	
Tabu (1)	
WARNER BROS. (6)	10
Qwest (2)	
Geffen (1)	
Paisley Park (1)	
RCA (7)	9
Total Experience (2)	
MCA (7)	8
Sugarhill (1)	
COLUMBIA (6)	7
Def Jam (1)	
ARISTA (5)	6
Jive (1)	
ATLANTIC (1)	6
Mirage (2)	
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
POLYGRAM	4
Mercury (2)	
Atlanta Artists (1)	
De-Lite (1)	
ELEKTRA (2)	3
Asylum (1)	
PROFILE	3
DANYA/FANTASY	2
Reality (2)	
BEVERLY GLEN	1
CRITIQUE	1
FIRST STRING	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
WARLOCK	1

28 WHO'S ZOOMIN' WHO	(Bernard Wright, BMI/Mchoma, BMI)
96 YOU ARE MY LADY	(Gratitude Sky, ASCAP/Bellboy, BMI)
65 YOU LOOK GOOD TO ME	(Zomba, ASCAP)
12 YOUR PERSONAL TOUCH	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
44 YOUR SMILE	(Warner-Tamerlane, BMI/Song-A-Tron, BMI)
	(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.

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
43 AFFECTION	(Crazy People, ASCAP/Almo, ASCAP)	
91 AIN'T THAT MUCH LOVE IN THE WORLD	(Widr, ASCAP/Sugarhill, BMI)	
16 ALICE, I WANT YOU JUST FOR ME	(Forceful, BMI)	
93 BABY TALK	(Hub, ASCAP/MCA, ASCAP)	
40 CAN YOU FEEL THE BEAT	(Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP)	
38 CAN YOU ROCK IT LIKE THIS	(Protoons, ASCAP/Rush Groove, ASCAP)	
18 CARAVAN OF LOVE	(WB, ASCAP/JJ, ASCAP)	
85 CHAIN REACTION	(Gibb Brothers, BMI/Unichappell, BMI)	
13 COLDER ARE MY NIGHTS	(Kichelle, ASCAP/Johnny Yuma, BMI)	
46 THE COLOR OF SUCCESS	(Ya D Sir, ASCAP)	
64 COMPUTER LOVE	(Troutman's/Saja, BMI)	
56 CONDITION OF THE HEART	(Kashif, BMI/MCA, ASCAP)	
70 CONGA	(Foreign Imported, BMI)	
7 COUNT ME OUT	(New Generation, ASCAP)	
9 CURIOSITY	(Almo, ASCAP/Crimisco, ASCAP/Irving, BMI)	
54 DESIRE	(Temp Co., BMI)	
4 DIGITAL DISPLAY	(Ready For The World, BMI/MCA, ASCAP/Diff Backstreet, BMI/Walk On The Moon, BMI)	
15 DO ME BABY	(Controversy, ASCAP)	
51 DO YOU LOVE ME	(Sinoda, ASCAP/Rustomatic, ASCAP/Steel Chest, ASCAP)	
17 DO YOU REALLY LOVE YOUR BABY	(Uncle Ronnie's, ASCAP/April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	
62 DON'T BE STUPID	(Amber Pass, ASCAP/Kuwa, ASCAP)	
2 DON'T SAY NO TONIGHT	(Philly World, BMI)	
10 EMERGENCY	(Delightful, BMI)	
86 EVERLASTING LOVE	(Wayne A.Brathwaite, ASCAP)	
36 EVERYBODY DANCE	(Saban, ASCAP)	
61 FAIRYTALE LOVER	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
55 FALL DOWN (SPIRIT OF LOVE)	(Almo, ASCAP/lpm, ASCAP)	
27 FREEDOM	(Golden Torch, ASCAP)	
60 FUNKY LITTLE BEAT	(Happy Stechild, BMI)	
5 GO HOME	(Jobete, ASCAP/Black Bull, ASCAP)	
81 A GOOD-BYE	(All Seeing Eye, ASCAP/Larry Junior, BMI)	
24 GORDY'S GROOVE	(Tee Girl, BMI)	
25 GUILTY	(Tempco, BMI)	
33 THE HEART IS NOT SO SMART	(Edition Sunset, ASCAP/Arista, ASCAP)	
29 HE'LL NEVER LOVE YOU (LIKE I DO)	(Wilkesden, BMI/Zomba, ASCAP)	
99 HELP ME OUT	(Fever, ASCAP)	
45 HIGH FASHION	(Parisons, ASCAP)	
92 HOLD ON (FOR LOVE'S SAKE)	(Zubaidah, ASCAP/WB, ASCAP/Freddie Dee, BMI/Miika Porsing, ASCAP)	
47 HONEY FOR THE BEES	(J&S, ASCAP/Almo, ASCAP)	
100 HOW CAN I GET NEXT TO YOU	(Beverly Glen, BMI)	
49 HOW WILL I KNOW	(Irving, BMI)	
30 I CAN'T LIVE WITHOUT MY RADIO	(Def Jam, ASCAP)	
31 I LIKE THE WAY YOU DANCE	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
84 I LIKE YOU	(American Summer, ASCAP/Phyllis Nelson, ASCAP)	
41 I NEED YOU	(Lynn-Ro, BMI/Delfern, BMI/Century City, ASCAP)	
63 I'D RATHER BE BY MYSELF	(Timberlake, BMI/Top-Bound, BMI/Double Sting, BMI/Schu-Baby, BMI)	
20 IF I RULED THE WORLD	(Kuwa, ASCAP/Davy D, ASCAP)	
87 I'M YOUR MAN	(Chappell, ASCAP)	
78 INSPECTOR GADGET		
75 IT TAKES TWO	(Tricky-Trac, BMI)	
77 JUST THE WAY I PLANNED IT	(PMT, ASCAP)	
79 LEARN TO LOVE AGAIN	(Airbear, BMI/Garden Rake, BMI/Entente, BMI/Warner-Tamerlane, BMI)	
19 LET ME BE THE ONE	(Brampton, ASCAP)	
68 LET ME KISS IT WHERE IT HURTS	(Abkco, BMI/Ashtay, BMI)	
53 LET MY PEOPLE GO	(Skoco, BMI/Carjundee, BMI/Barjasha, BMI)	
71 LIPSTICK LOVER	(April, ASCAP/Ultrawave, ASCAP)	
58 LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	
48 LOCK AND KEY	(Spectrum VII, ASCAP)	
66 LOVE ALWAYS FINDS A WAY	(Snow Songs, BMI/Dyad, BMI)	
11 A LOVE BIZARRE	(Sister Fate, ASCAP)	
72 LOVE PATROL	(Milestone, BMI/Ro-Hut, BMI)	
59 MEMBERS ONLY	(Malaco, BMI)	
80 MIDDLE OF THE NIGHT	(Dangerous, ASCAP/Liedela, ASCAP)	
67 NEVER FELT LIKE DANCIN'	(Walpergus, ASCAP/WB, ASCAP/Monty Seward, ASCAP)	
76 NIGHTMARES	(Protoons, ASCAP/Sam Jacobs, ASCAP)	
52 NO FRILLS LOVE	(Unique, BMI/Shakin' Baker, BMI/Tina B. Written, BMI)	
73 NO SHOW	(Keejue, BMI/Danica, BMI)	
89 NOBODY CAN MAKE IT ON THEIR OWN	(American League, BMI/Tongue'N'Groove, BMI)	
97 THE OAK TREE	(Ya D Sir, ASCAP) WBM	
82 OWN THE NIGHT	(Rightsong, BMI/Franne Golde, BMI/Welbeck, ASCAP/ATV, BMI)	
83 PAIN	(Miami Spice, ASCAP)	
98 PART-TIME LOVER		
37 PARTY ALL THE TIME	(Jobete, ASCAP/Black Bull, ASCAP)	
88 QUIET GUY	(Stone City, ASCAP/National League, ASCAP)	
57 SAY I'M YOUR NUMBER ONE	(Terrace, ASCAP)	
1 SAY YOU, SAY ME	(Brockman, ASCAP)	
6 SECRET LOVER	(Almo, ASCAP/Jodaway, ASCAP)	
34 SEDUCTION	(Stone City, ASCAP/National League, ASCAP)	
95 THE SHOW	(Keejue, BMI/Mark Of Aries, BMI)	
94 THE SHOW STOPPA	(Pop Art, ASCAP)	
74 SISTERS ARE DOING IT FOR THEMSELVES	(RCA, ASCAP/Blue Network, ASCAP)	
23 SLAVE TO THE RHYTHM	(April, ASCAP/Perfect Songs, BMI/Unforgettable Songs, BMI/Island, BMI)	
32 STAND BACK	(Music Corp. Of America, BMI/MCA, ASCAP/Bayjun Beat, BMI)	
21 SUN CITY	(Solidarity, ASCAP)	
8 THE SWEETEST TABOO	(Silver Angel, ASCAP)	
42 TENDER LOVE	(Flyte Tyme, ASCAP)	
3 THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)	
90 THE THINGS THAT MEN DO	(Jobete/R.K.S., ASCAP/Stone Diamond/Lock Series II/Rael Vain, BMI)	
35 THINKING ABOUT YOU	(Kashif, BMI/New Music Group, BMI/MCA, ASCAP)	
50 THIS IS FOR YOU	(Science Lab, ASCAP/Green Star, ASCAP)	
39 WHAT A WOMAN	(Assorted, BMI/Henry Suemay, BMI/Rose Tree, ASCAP)	
69 WHAT, WHERE, WHEN, WHO	(Intersong, ASCAP)	
14 WHAT YOU BEEN MISSIN'	(Wilkesden, BMI/Keith Diamond, BMI/Jo Skin, BMI)	
26 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	(Zomba, ASCAP)	
22 WHO DO YOU LOVE		

RHYTHM & THE BLUES

(Continued from page 55)

label is near its end?

England's influential music paper New Music Express recently conducted a poll of its writers to name its top 100 albums of all time. The top album? Marvin Gaye's 1971 masterpiece "What's Going On." Other black albums to find their way onto the top 30 of the NME list were James Brown's "Solid Gold" (1977) on Polydor at #17, his "Live And Lowdown At The Apollo" (1962) on Polydor at #19, Miles Davis' "Kind Of Blue" (1959) on Columbia at #21, Otis Redding's "Otis Blue" (1966) on Atlantic at #23, the Temptations' "Anthology"

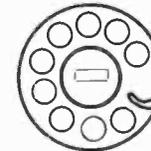
(1974) on Tamla/Motown at #26, Aretha Franklin's "Greatest Hits" (1977) on Atlantic at #27, the Jimi Hendrix Experience's "Are You Experienced?" (1967) on Track at #28, and the seminal Delta bluesman Robert Johnson's "King Of The Delta Blues Singers" (1972) on Columbia at #30. Bobby Womack, Parliament, Al Green, Sly & the Family Stone, the Impressions, Jimmy Cliff, the Isley Brothers, John Coltrane, Chuck Berry, Jackie Wilson, Howlin' Wolf and Augustus Pablo all had albums cited. Labels shown are U.K. distributors.



Sweet Success. Whitney Houston celebrates her recent number one single "Saving All My Love" with Arista UK managing director Brian Yates and RCA/Ariola International vice president of marketing and a&r Joe Kiener during a reception in London.

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FOR WEEK ENDING JANUARY 11, 1986

Billboard

TOP BLACK ALBUMS

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				Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	1	13	STEVIE WONDER	IN SQUARE CIRCLE	▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD) 10 weeks at No. One	
2	2	2	34	FREDDIE JACKSON	ROCK ME TONIGHT	▲ CAPITOL ST-12404 (8.98)	
3	3	3	41	WHITNEY HOUSTON	WHITNEY HOUSTON	▲ ² ARISTA AL-8212 (8.98) (CD)	
4	5	5	11	ISLEY/JASPER/ISLEY	CARAVAN OF LOVE	CBS ASSOCIATED BFZ 40118/EPIC	
5	4	4	25	ARETHA FRANKLIN	WHO'S ZOOMIN' WHO	▲ ARISTA AL 8-8286 (8.98) (CD)	
6	6	6	56	KOOL & THE GANG	EMERGENCY	▲ DE-LITE B22943-M-1/POLYGRAM (8.98) (CD)	
7	7	7	7	NEW EDITION	ALL FOR LOVE	MCA 5679 (8.98)	
8	8	8	5	SADE	PROMISE	PORTRAIT FR 40263/EPIC (CD)	
9	11	11	29	RENE & ANGELA	STREET CALLED DESIRE	MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	
10	10	10	33	READY FOR THE WORLD	READY FOR THE WORLD	● MCA 5594 (8.98)	
11	9	9	12	MORRIS DAY	THE COLOR OF SUCCESS	● WARNER BROS. 25320 (8.98)	
12	12	12	17	SHEILA E.	ROMANCE 1600	PAISLEY PARK 35317 (8.98) (CD)	
13	16	16	13	SOUNDTRACK	MIAMI VICE	▲ ³ MCA 6150 (9.98) (CD)	
14	14	14	11	SOUNDTRACK	KRUSH GROOVE	WARNER BROS. 25295 (8.98)	
15	15	15	35	ATLANTIC STARR	AS THE BAND TURNS	A&M SP-5019 (8.98)	
16	13	13	17	BOBBY WOMACK	SO MANY RIVERS	MCA 5617 (8.98)	
17	17	17	21	STARPOINT	RESTLESS	ELEKTRA 60424 (8.98)	
18	18	18	12	EDDIE MURPHY	HOW COULD IT BE	COLUMBIA FC 39952 (CD)	
19	19	19	6	THE ISLEY BROTHERS	MASTERPIECE	WARNER BROS. 25347 (8.98)	
20	20	20	41	LUTHER VANDROSS	THE NIGHT I FELL IN LOVE	▲ EPIC FE 39882 (CD)	
21	23	23	22	PATTI LABELLE	PATTI	P.I.R. FZ 40020/EPIC	
22	22	22	13	KURTIS BLOW	AMERICA	MERCURY 826141-1/POLYGRAM (8.98)	
23	24	24	9	ZAPP	THE NEW ZAPP IV U	WARNER BROS. 25327 (8.98)	
24	31	31	4	DIONNE WARWICK	FRIENDS	ARISTA AL-8398 (8.98)	
25	21	21	26	CAMEO	SINGLE LIFE	● ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	
26	26	26	20	FIVE STAR	LUXURY OF LIFE	RCA NFL1-8052 (8.98)	
27	27	27	7	GRACE JONES	SLAVE TO THE RHYTHM	MANHATTAN ISLAND 53021/CAPITOL (8.98)	
28	28	28	7	ARTISTS UNITED AGAINST APARTHEID	SUN CITY	MANHATTAN 53019/CAPITOL (8.98)	
29	29	29	5	EUGENE WILDE	SERENADE	PHILLY WORLD 90490/ATLANTIC (8.98)	
30	25	25	7	BERNARD WRIGHT	MR. WRIGHT	MANHATTAN 53014/CAPITOL (8.98)	
31	30	30	11	TA MARA & THE SEEN	TA MARA & THE SEEN	A&M SP6-5078 (6.98)	
32	32	32	5	KASHIF	CONDITION OF THE HEART	ARISTA AL-8385 (8.98)	
33	33	33	20	BOOGIE BOYS	CITY LIFE	CAPITOL ST-12409 (8.98)	
34	34	34	52	KLYMAXX	MEETING IN THE LADIES ROOM	● MCA/CONSTELLATION 5529/MCA (8.98)	
35	36	36	8	JETS	JETS	MCA 5667 (8.98)	
36	35	35	9	TEDDY PENDERGRASS	WORKIN' IT BACK	ASYLUM 60447/ELEKTRA (8.98)	
37	37	37	22	THE POINTER SISTERS	CONTACT	▲ RCA AJL1-5487 (8.98) (CD)	
38	39	39	21	9.9	9.9	RCA NFL1-8049 (8.98)	

				Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
39	40	40	4	THE TEMPTATIONS	TOUCH ME	GORDY 614GL/MOTOWN (8.98)	
40	38	38	17	THE O'JAYS	LOVE FEVER	P.I.R. ST-53015/MANHATTAN (8.98)	
41	41	41	15	MAURICE WHITE	MAURICE WHITE	COLUMBIA FC 39883	
42	44	44	10	FULL FORCE	FULL FORCE	COLUMBIA BFC 40117	
43	43	43	9	VAL YOUNG	SEDUCTION	GORDY 6147GL/MOTOWN (8.98)	
44	42	42	18	JENNIFER HOLLIDAY	SAY YOU LOVE ME	Geffen GHS 24073/WARNER BROS. (8.98)	
45	45	45	4	NEW EDITION	CHRISTMAS ALL OVER THE WORLD	MCA 39040 (8.98)	
46	47	47	22	THE FAT BOYS	THE FAT BOYS ARE BACK	SUTRA 1016 (8.98)	
47	46	46	42	DEBARGE	RHYTHM OF THE NIGHT	● GORDY 6123 GL/MOTOWN (8.98) (CD)	
48	49	49	19	THE FAMILY	THE FAMILY	PAISLEY PARK 25322/WARNER BROS. (8.98)	
49	51	51	8	CHERELLE	HIGH PRIORITY	TABU BFZ 40094/EPIC	
50	50	50	13	DIANA ROSS	EATEN ALIVE	RCA AFL1-5422 (8.98) (CD)	
51	48	48	13	B.B.KING	SIX SILVER STRINGS	MCA 5616 (8.98)	
52	52	52	19	LISA LISA/CULT JAM WITH FULL FORCE	LISA LISA/CULT JAM WITH FULL FORCE	COLUMBIA BFC 40135	
53	53	53	23	THE SYSTEM	THE PLEASURE SEEKERS	MIRAGE 90281/ATLANTIC (8.98)	
54	57	57	3	CENTURY 22 FEATURING GEORGE SHAW	FLIGHT 2201	TBA 208/PALO ALTO (8.98)	
55	64	64	3	L.L. COOL J	RADIO	COLUMBIA BFC 42039	
56	61	61	47	RUN-D.M.C.	KING OF ROCK	● PROFILE PRO 1205 (8.98) (CD)	
57	54	54	44	JESSE JOHNSON'S REVUE	JESSE JOHNSON'S REVUE	● A&M 6-5024 (6.98)	
58	55	55	8	PATTI AUSTIN	GETTIN' AWAY WITH MURDER	QWEST 25276/WARNER BROS. (8.98)	
59	56	56	16	DURELL COLEMAN	DURELL COLEMAN	ISLAND 90293/ATLANTIC (8.98)	
60	65	65	3	EVELYN "CHAMPAGNE" KING	A LONG TIME COMING	RCA AFL1-7015 (8.98)	
61	58	58	17	THE BAR-KAYS	BANGING THE WALL	MERCURY 824727-1/POLYGRAM (8.98)	
62	62	62	42	MAZE FEATURING FRANKIE BEVERLY	CAN'T STOP THE LOVE	● CAPITOL ST-12377 (8.98)	
63	60	60	35	CON FUNK SHUN	ELECTRIC LADY	MERCURY 824345-1M1/POLYGRAM (8.98) (CD)	
64	63	63	82	TINA TURNER	PRIVATE DANCER	▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	
65	NEW			THE WINANS	LET MY PEOPLE GO	QWEST 25344/WARNER BROS. (8.98)	
66	66	66	47	SADE	DIAMOND LIFE	▲ PORTRAIT BFR 39581/EPIC (CD)	
67	69	69	36	PRINCE & THE REVOLUTION	AROUND THE WORLD IN A DAY	▲ ² PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	
68	71	71	8	ROY AYERS	YOU MIGHT BE SURPRISED	COLUMBIA FC 40022	
69	59	59	5	BOBBY BLAND	MEMBERS ONLY	MALACO MAL 7429 (8.98)	
70	70	70	33	STANLEY JORDAN	MAGIC TOUCH	BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	
71	68	68	40	ALEXANDER O'NEAL	ALEXANDER O'NEAL	TABU FZ 39331/EPIC	
72	72	72	11	ANGELA BOFILL	TELL ME TOMORROW	ARISTA AL-8396 (8.98)	
73	73	73	43	THE MARY JANE GIRLS	ONLY FOUR YOU	● GORDY 6092GL/MOTOWN (8.98) (CD)	
74	67	67	10	RAY PARKER JR.	SEX AND THE SINGLE MAN	ARISTA AL-8280 (8.98)	
75	74	74	6	LUSHUS DAIM & THE PRETTY VAIN	MORE THAN YOU CAN HANDLE	MOTOWN/CONCEITED 6150ML/MOTOWN (8.98)	

○ 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.

L ECTERN

by Bob Darden

WAYNE ERICKSON, Phil Johnson and Allen Brown, three former Benson Co. executives, have formed **Stronghold Inc.**, a new Nashville-based Christian music products and services company.

Erickson will serve as president; Johnson becomes vice president, artist and songwriter development; and Brown will be vice president, marketing and production development. **Kimberly Williams** is named operations manager.

The three left Benson following the **Zondervan Corp.**'s consolidation of Benson divisions within the Zondervan Music Group. Erickson was ousted from the president seat he had held for five years.

A new Stronghold for three Benson veterans

Johnson is a well-known Christian producer and songwriter. Brown had been marketing and sales vice president at Benson. Williams was also with the company.

Stronghold's first release was a self-titled album by **Power Alley**. A yet-untitled album from **Tim & LaDonna Johnson** is expected in a few weeks. Company expects to announce other signings shortly, according to Erickson.

Company can be reached at P.O. Box 50562, Nashville, Tenn. 37205. Phone number is (615) 646-2930.

EVENTS: More than 700,000 copies of the latest artist-oriented **Sparrow Spotlight** were distributed free of charge through the end of '85... The **Randy Stone-**



hill/Leslie Phillips "Common Vision Tour," which began in August, is winding down... **Philip Nicholas**, president of **Nicholas Ministries**, and **Ken Washburn**, former vice president and chief executive officer of **Spirit Records**, have formed **Command Records**... **Birthright Records**, said to be the oldest black-owned and -operated gospel music company in America, has signed a longterm distribution agreement with **Light/Lexicon Records**. The Birthright roster includes the **Grand Rapids Mass Choir**, **Edwin Hawkins** and others... **Pearl Records** has appointed **Mary L. Dent** vice president of marketing and sales and **Jacqueline P. Pimento** director of publicity.

Some 10,000 people showed up recently for the **Gaithers'** annual Praise Gathering for Believers in Alexandria, Ind. Music was provided by the likes of **Billy Crockett**, **Phil Driscoll**, **Joni Earechson Tada**, **John Fischer**, **Larnell Harris**, **Sandi Patti**, **Michael W. Smith**, **Steve Green** and, of course, the various incarnations of the **Gaithers**. Speakers included **Dr. Anthony Campolo** and **Bruce Larson**.

NEW RELEASES, all from **Atlanta International Records**: **The Rev. W. Leo Daniels'** "Put Down Your Whisky Bottle," **the Rev. F.C. Barnes & the Rev. Janice Brown's** "Hold On," **the Moss Brothers'** "Time To Seek The Lord," **the Rev. T.L. Walker's** "Listen," **the Rev. W. Leo Daniels with Mrs. Navarro Daniels'** "So Happy," **Evangelist Dorothy Norwood & the Inspirational Mass Choir's** "Motherless Child (How Far Is Heaven)," **the Rev. Oscar Mays & the Bostonians'** "I Made It," **the Rev. Larry's** "It's All About The Paper," and **Tommy Elison's** "Let This Be A Lesson To You, Drunk Driver."

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews

THE LATEST NEWS on the hunger relief front comes from Los Angeles, where an all-star concert called "**Jazz Aid... From The Heart '86**" has been announced for Feb. 13 at the Forum.

According to concert organizer **Tani Jones**, the lineup for the show—which will raise money to feed the hungry in the U.S., India and Africa—so far includes **Dizzy Gillespie**, **Sarah Vaughan**, **Stanley Clarke** and **Free Flight**. An album, a tv special, a home video release and ancillary merchandising rights are also being discussed, according to Jones, although she has yet to divulge any details.

How these plans will coincide or conflict with a similar project being mounted by a Michigan-based organization, the **Jazz For Life Project** (Blue Notes, Nov. 9), is far from clear at the moment. To further complicate matters, another organization in Los Angeles is also said to be putting together its own Live Aid-style jazz fund-raiser. And on a smaller scale, we've also heard recently about a **Jazz Crusade To End World Hunger** in Florida.

Obviously, the more that gets done to alleviate hunger, the better. But are we perhaps witnessing a certain unnecessary duplication of effort here? Stay tuned for further developments.

JAZZ ON VIDEO is one of the focal categories of programming driving **V.I.E.W. Video**, a newly formed New York-based independent that just released its first 29 titles. Founder **Bob Karcy** has dubbed the firm with an acronym for Video International Entertainment World, which signals the European sources of a significant amount of the programming; that helps explain access to such performers as **Fela** and **Manu Dibango**, as well as U.S. perennials.



Nine of the first 29 tapes are grouped under jazz, including **Gil Evans** and his orchestra, **Louie Bellson** and his big band, a pairing of Bellson and fellow drummer **Billy Cobham**, and the orchestra of yet another drummer, **Mel Lewis**. Also spotlighted are "Great Saloon Singers of America," in a series comprising performances by **Bobby Short**, **Mabel Mercer** and **Hugh Shannon**.

LOCAL 802, the New York chapter of the **American Federation of Musicians**, has been taking an increasing interest in the concerns of jazz musicians since

More voices are raised in the fight against hunger

John Glasel, a former jazz trumpeter, was elected president in 1983. The latest example of that concern will be in evidence on Jan. 19 at the Village Gate.

The occasion is a "Generations of Jazz" showcase presentation sponsored by **Local 802's Jazz Musicians Foundation**, the stated goals of which are to give young and lesser known artists a chance to be heard, and to increase the public's awareness of jazz.

Saxophonists **Frank Foster** and **Frank Wess** will perform at the concert, the first of a projected series in which established musicians present younger players they consider worthy of attention. The two Franks will introduce alto saxophonist **Justin Robinson**. In addition, **Lionel Hampton** will make a special appearance. Tickets are \$15 each, and more information is available from **Judy West** at (212) 239-4802.

FOR WEEK ENDING JANUARY 11, 1986

Billboard

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TOP INSPIRATIONAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	29	AMY GRANT ●	MYRRH 7-01-680606-5/A&M	21 weeks at No. One UNGUARDED
2	4	9	SANDI PATTI	IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
3	2	69	SANDI PATTI	IMPACT RO 3884/BENSON	SONGS FROM THE HEART
4	9	97	AMY GRANT	MYRRH 7-01-675706-4/WORD (CD)	STRAIGHT AHEAD
5	5	49	PETRA	STARSONG 7-01-205788-1/WORD	BEAT THE SYSTEM
6	8	182	AMY GRANT	MYRRH MSB 6697/WORD (CD)	AGE TO AGE
7	7	133	SANDI PATTI	IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
8	6	17	STRYPER	ENIGMA 72077-1	SOLDIERS UNDER COMMAND
9	3	33	RUSS TAFF	MYRRH 7-01-679206-4/WORD	MEDALS
10	11	9	DEGARMO AND KEY	POWER DISC PWR 01079/BENSON	COMMANDO SOZO
11	21	53	CARMAN	MYRRH 7-01-680706-1/WORD	COMING ON STRONG
12	23	13	THE MARANATHA KIDS	MARANATHA 7-01-014282-2/WORD	KIDS PRAISE 5
13	22	25	STEVE GREEN	SPARROW SPR 1104	HE HOLDS THE KEYS
14	14	13	TWILA PARIS	STARSONG 7-102-06186-2/WORD	KINGDOM SEEKERS
15	13	9	LESLIE PHILLIPS	MYRRH 7-01-682606-6/WORD	BLACK & WHITE IN A GREY WORLD
16	24	5	SANDI PATTI	IMPACT RO 3874/BENSON	THE GIFT GOES ON
17	16	5	AMY GRANT	MYRRH 7016768384/WORD	A CHRISTMAS ALBUM
18	12	25	PHIL DRISCOLL	SPARROW SPR 1102	POWER OF PRAISE
19	30	89	CRISTY LANE	ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
20	19	141	MICHAEL W. SMITH	REUNION 7-01-000212-6/WORD	MICHAEL W. SMITH PROJECT
21	NEW ▶		CANDLE	BIRDWING BWR 2078/SPARROW	BULLFROGS AND BUTTERFLIES VOLUME 2
22	17	17	BENNY HESTER	MYRRH 7-01-677906-8/WORD	BENNY FROM HERE
23	NEW ▶		LEON PATILLO	MYRRH SP 753/A&M	LOVE AROUND THE WORLD
24	25	29	MYRON LEFEVRE AND BROKEN HEART	MYRRH 7-01-6790-06-1/WORD	SHEEP IN WOLVES CLOTHING
25	35	25	JIMMY SWAGGART	JIM LP 144	SWEET ANOINTING
26	NEW ▶		DALLAS HOLM	DAYSRING 7-01-413801-4/WORD	CHANGE THE WORLD AND PRAISE
27	10	45	THE IMPERIALS	MYRRH 7-01-682006-8/WORD	LET THE WIND BLOW
28	34	41	LARNELLE HARRIS	IMPACT RO 3732/BENSON	I'VE JUST SEEN JESUS
29	32	41	DEBBY BOONE	LAMB & LION LLR3008/SPARROW	CHOOSE LIFE
30	26	104	PETRA	STARSONG 7-01-205086-0/WORD	NOT OF THIS WORLD
31	18	93	MICHAEL W. SMITH	REUNION 7-01-000412-9/WORD	MICHAEL W. SMITH 2
32	20	37	DAVID MEECE	MYRRH 7-01-681206-5/WORD	SEVEN
33	33	21	FARRELL & FARRELL	STARSONG 7-102-06086-6/WORD	JUMP TO CONCLUSIONS
34	15	33	STEVE TAYLOR	SPARROW SPR 1105	ON THE FRITZ
35	37	29	BRYAN DUNCAN	LIGHT LS5871/LEXICON	HAVE YOURSELF COMMITTED
36	38	93	LEON PATILLO	MYRRH 7-01-677106-7/WORD	THE SKY'S THE LIMIT
37	27	97	CARMAN	PRIORITY 38713	SUNDAY'S ON THE WAY
38	31	37	WHITEHEART	HOME SWEET HOME 7-01-000139-1/WORD	HOTLINE
39	29	5	REZ BAND	SPARROW SPR-1111	BETWEEN HEAVEN AND HELL
40	28	45	PHILIP BAILEY	MYRRH 7-01-679606X/WORD	THE WONDERS OF HIS LOVE

(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.

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	2	6	GO HOME (REMIX) TAMLA 4553TG/MOTOWN	◆ STEVIE WONDER 1 week at No. One
2	4	4	8	LOVE'S GONNA GET YOU WARNER BROS. 0-20383	JOCELYN BROWN
3	5	5	8	SLAVE TO THE RHYTHM MANHATTAN ISLAND V-56012/CAPITOL	◆ GRACE JONES
4	11	11	6	NO FRILLS LOVE (REMIX) Geffen 0-20413/WARNER BROS.	JENNIFER HOLLIDAY
5	1	1	12	BABY TALK VANGUARD SPV-89	◆ ALISHA
6	7	7	7	KRUSH GROOVE (LP CUTS) WARNER BROS. 25295-1	VARIOUS ARTISTS
7	10	10	8	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	◆ LISA LISA/CULT JAM WITH FULL FORCE
8	15	15	5	DIGITAL DISPLAY (REMIX) MCA 23602	◆ READY FOR THE WORLD
9	16	16	6	ONE MORE TIME (REMIX) COLUMBIA 44-05290	THIRD WORLD
10	12	12	8	LET ME BE THE ONE (REMIX) RCA PW-14230	◆ FIVE STAR
11	6	6	9	TARZAN BOY MANHATTAN V-56011/CAPITOL	◆ BALTIMORA
12	14	14	6	SISTERS ARE DOIN' IT FOR THEMSELVES RCA PW-14243	◆ EURYTHMICS AND ARETHA FRANKLIN
13	9	9	10	I TOUCH ROSES I-SQUARE/SIRE 0-20381/WARNER BROS.	BOOK OF LOVE
14	8	8	10	YOUR PERSONAL TOUCH RCA PW-14202	◆ EVELYN "CHAMPAGNE" KING
15	3	3	12	TAKES A LITTLE TIME LONDON 886 004-1/POLYGRAM	◆ TOTAL CONTRAST
16	18	18	7	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60
17	28	28	6	LIKE THIS D.J. INTERNATIONAL D-251/FANTASY	CHIP E. INC. FEATURING K. JOY
18	19	19	7	HUNDREDS AND THOUSANDS (EP) MCA 39038	BRONSKI BEAT
19	24	24	5	ON THE PARK/INTO THE GROOVE IMPORT (SOUNDS OF THE FUTURE.UK)	REGGIE
20	23	23	6	EXPOSED TO LOVE ARISTA ADI-9426/RCA	EXPOSE
21	20	20	8	MY MAGIC MAN WARNER BROS. 0-20376	ROCHELLE
22	32	32	3	STAND BACK MCA 23598	◆ STEPHANIE MILLS
23	39	39	3	COLONEL ABRAMS (LP CUTS) MCA MCA5682	COLONEL ABRAMS
24	13	13	12	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON
25	26	26	5	DO IT FOR LOVE EMI-AMERICA V-19202	◆ SHEENA EASTON
26	25	25	7	IF I RULED THE WORLD MERCURY 884 269-1	KURTIS BLOW
27	27	27	6	THE MAGIC, THE MOMENT POW WOW WOW 403	SUBJECT
28	38	38	3	JOHNNY COME HOME/BLUE I.R.S. IRS-23578/MCA	FINE YOUNG CANNIBALS
29	21	21	7	CURIOSITY MCA 23586	◆ JETS
30	37	37	4	NO ONE CAN LOVE YOU MORE THAN ME COLUMBIA 44-05288	THE WEATHER GIRLS
31	36	36	4	CITIES IN DUST Geffen 0-20399/WARNER BROS.	◆ SIOUXSIE AND THE BANSHEES
32	29	29	6	ELECTION DAY CAPITOL V-15209	◆ ARCADIA
33	33	33	4	ALIVE AND KICKING A&M SP-12155	◆ SIMPLE MINDS
34	40	40	3	LOSE YOUR LOVE/AVE MARIA SIRE 0-20412/WARNER BROS.	BLANCMANGE
35	31	31	4	SET ME FREE MENOVISION MEV-009	TEEN ROCK
36	34	34	4	LISTEN LIKE THIEVES (LP CUTS) ATLANTIC 81277-1	INXS
37	43	43	5	JOHNNY THE FOX SLEEPING BAG SLX-0016X	TRICKY TEE
38	35	35	5	SUB-CULTURE (REMIX) QWEST 0-20390/WARNER BROS.	NEW ORDER
39	44	44	3	I'VE GOT MY EYE ON YOU PANORAMIC PRI-207	BLACK IVORY
40	30	30	6	ROSES PORTRAIT 4R9-05213	◆ HAYWODE
41	41	41	5	EMERGENCY DE-LITE 884 199-1/POLYGRAM	◆ KOOL & THE GANG
42	46	46	3	GOOD TO THE LAST DROP NEXT PLATEAU NP50033	C-BANK
43	NEW ▶			LIVING IN AMERICA SCOTTI BROS. 429-05310/EPIC	JAMES BROWN
44	17	17	10	HELL IN PARADISE POLYDOR 883 455-1/POLYGRAM	◆ YOKO ONO
45	45	45	3	I WANNA BE A COWBOY PROFILE PRO-7084	BOYS DON'T CRY
46	NEW ▶			THE SUN ALWAYS SHINES ON T.V. (REMIX) WARNER BROS. 0-20410	◆ A-HA
47	NEW ▶			SLEEPING BAG (REMIX) WARNER BROS. 0-20395	◆ Z Z TOP
48	50	50	3	SECRETS MODERN 0 96841/ATLANTIC	NATALIE COLE
49	NEW ▶			REFLECTIONS/SORRY WRONG NUMBER RECORD SHACK/MEGA RSD-6955	EVELYN THOMAS
50	22	22	13	A LOVE BIZARRE PAISLEY PARK (PROMO), WARNER BROS.	◆ SHEILA E.

BREAKOUTS
Titles with future chart potential, based on club play this week.

1. LEGS ART OF NOISE CHRYSALIS
2. DON'T GIVE IT AWAY ALEXIS SELECT
3. THE BOTTON LINE/BAD BIG AUDIO DYNAMITE COLUMBIA
4. MY HEART GOES BANG DEAD OR ALIVE EPIC
5. HE'LL NEVER LOVE YOU (LIKE I DO)/I WANNA SAY I LOVE YOU FREDDIE JACKSON CAPITOL
6. BODY AND SOUL SOLITAIRE LOUVRE
7. GENIUS QUANDO QUANGO POW WOW

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	12	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON 6 weeks at No. One
2	3	3	7	LOVE'S GONNA GET YOU WARNER BROS. 0-20383	JOCELYN BROWN
3	2	2	12	BABY TALK VANGUARD SPV-89	◆ ALISHA
4	6	6	5	NO FRILLS LOVE (REMIX) Geffen 0-20413/WARNER BROS.	JENNIFER HOLLIDAY
5	4	4	9	SLAVE TO THE RHYTHM MANHATTAN ISLAND V-56012/CAPITOL	◆ GRACE JONES
6	8	8	7	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	◆ LISA LISA/CULT JAM WITH FULL FORCE
7	5	5	7	FEEL THE SPIN Geffen 0-20391/WARNER BROS.	DEBBIE HARRY
8	11	11	4	GO HOME (REMIX) TAMLA 4553TG/MOTOWN	STEVIE WONDER
9	7	7	18	CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE
10	14	14	4	DIGITAL DISPLAY (REMIX) MCA 23602	READY FOR THE WORLD
11	9	9	13	PARTY ALL THE TIME COLUMBIA 44 05280	◆ EDDIE MURPHY
12	12	12	7	MY MAGIC MAN WARNER BROS. 0-20376	ROCHELLE
13	13	13	14	SO SMOOTH URBAN ROCK UR919	KRYSTAL DAVIS
14	16	16	9	TARZAN BOY MANHATTAN V-56011/CAPITOL	◆ BALTIMORA
15	21	21	3	NO ONE CAN LOVE YOU MORE THAN ME COLUMBIA 44-05288	THE WEATHER GIRLS
16	10	10	13	WHO'S ZOOMIN' WHO? (REMIX) ARISTA ADI-9411	ARETHA FRANKLIN
17	17	17	6	IF I RULED THE WORLD MERCURY 884 269-1/POLYGRAM	KURTIS BLOW
18	19	19	22	THE SHOW/LA DI DA DI REALITY D-242/FANTASY	DOUG E. FRESH & THE GET FRESH CREW
19	29	29	3	THE SUN ALWAYS SHINES ON T.V. (REMIX) WARNER BROS. 0 20410	◆ A-HA
20	20	20	6	CURIOSITY MCA 23586	◆ JETS
21	24	24	4	GOOD TO THE LAST DROP NEXT PLATEAU NP50033	C-BANK
22	33	33	4	I'M YOUR MAN COLUMBIA 44-05322	◆ WHAM!
23	NEW ▶			LIVING IN AMERICA SCOTTI BROS. 429-05310/EPIC	JAMES BROWN
24	18	18	7	SUB-CULTURE (REMIX) QWEST 0-20390/WARNER BROS.	NEW ORDER
25	15	15	12	HONEY FOR THE BEES QWEST 0-20361/WARNER BROS.	PATTI AUSTIN
26	22	22	18	FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAIN
27	28	28	6	EXPOSED TO LOVE ARISTA ADI-9426/RCA	EXPOS
28	30	30	8	COUNT ME OUT MCA 23595	◆ NEW EDITIO
29	34	34	5	ONE MORE TIME (REMIX) COLUMBIA 44-05290	THIRD WORL
30	41	41	5	LET ME BE THE ONE (REMIX) RCA PW-14230	FIVE STAI.
31	31	31	7	TAKES A LITTLE TIME LONDON 886 004-1/POLYGRAM	◆ TOTAL CONTRAST
32	36	36	4	THE TRUTH MCA 23600	COLONEL ABRAMS
33	37	37	4	LEGS CHRYSALIS 4V9-42934	ART OF NOISE
34	43	43	6	ALICE, I WANT YOU JUST FOR ME COLUMBIA 44-05282	◆ FULL FORCE
35	25	25	12	PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN	◆ STEVIE WONDER
36	23	23	6	SISTERS ARE DOIN' IT FOR THEMSELVES RCA PW-14243	◆ EURYTHMICS AND ARETHA FRANKLIN
37	26	26	7	I TOUCH ROSES I-SQUARE/SIRE 0-20381/WARNER BROS.	BOOK OF LOVE
38	38	38	6	LIKE THIS D.J. INTERNATIONAL D 251/FANTASY	CHIP E. INC. FEATURING K. JOY
39	NEW ▶			I CAN GIVE YOU MORE/I CAN'T LIVE WITHOUT MY RADIO DEF JAM 44-05291/COLUMBIA	L.I.L. COOL J
40	NEW ▶			LAND OF 1,000 DANCES?!? EPIC 49-05317	◆ THE WRESTLERS
41	RE-ENTRY			ROCK ME AMADEUS A&M SP-12150	FALCO
42	27	27	6	JOHNNY THE FOX SLEEPING BAG SLX-0016X	TRICKY TEE
43	32	32	21	OBJECT OF MY DESIRE ELEKTRA 0-66891	◆ STARPOINT
44	44	44	3	CITIES IN DUST Geffen 0-20399/WARNER BROS.	◆ SIOUXSIE AND THE BANSHEES
45	42	42	7	SUN CITY MANHATTAN V-56013/CAPITOL	◆ ARTISTS UNITED AGAINST APARTHEID
46	47	47	15	SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035	◆ PRINCESS
47	45	45	7	THE HEAT IN ME (REMIX) RED LABEL V 70057/CAPITOL	◆ LINDA CLIFFORD
48	48	48	3	THIS AIN'T NO FANTASY COLUMBIA 44-05311	RAMSEY LEWIS
49	NEW ▶			NO SHOW REALITY D-250/FANTASY	SYMBOLIC THREE FEATURING D.J. DR. SHOCK
50	40	40	9	PERFECT WAY (REMIX) WARNER BROS. 0-20362	◆ SCRITTI POLITTI

BREAKOUTS
Titles with future chart potential, based on sales reported this week.

1. LOSE YOUR LOVE/AVE MARIA BLANCMANGE SIRE
2. LOVE IS LIKE AN ITCHIN' IN MY HEART KRYSTOL EPIC
3. AFFECTION/YOU TURN ME UP TA MARA & THE SEEN A&M
4. THE HEART IS NOT SO SMART (REMIX) EL DEBARGE WITH DEBARGE GORDY

○ 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

HAPPY NEW YEAR! And best wishes to all our readers for what we expect to be an extremely hectic and eventful 1986. Briefly, signs show that it will be a huge year for black music, with groundwork being laid by the slightly freer pickup of black/urban hits by top 40 in 1985—concurrent with which, each and every one of the major labels is gearing up its black a&r. That means more danceable music around and the greatest likelihood in years that club music—by new and developing artists—will move onto radio playlists in a meaningful way.

At the pop/rock end of dance, key major artist releases in 1986 (from Tina Turner, Michael Jackson, Culture Club, Lionel Richie, Wham! and Madonna, among zillions of others) will guarantee high-profile beat music, even if CHR gets cold feet about unknown (to them!) acts.

NEW AND RECENT RELEASES: Because of the ubiquity of dance, the Christmas rush of releases could be slowly digested during January until 1986 schedules get underway.

In singles: **Tramaine Hawkins**, fresh from a No. 1 triumph, follows up with "In The Morning Time" (A&M), a midtempo funk number with an unusual trumpet hook. The focus is mainly on vocals this time, with all the club do-dads soft-pedaled; clearly, Hawkins herself is the draw, and she sings out with feeling and class. Album, please? ... **Fox the Fox's** "Precious Little Diamond" (Epic) is hot Euro-pop/funk, a tougher version of the Limit/Imagination sound, with another sharp U.S. mix (and a cooking dub) by **Shep Pettibone**. Wonder what the video looks like ... **Cherrelle's** "Saturday Love" (Tabu) has been lengthened to 8:45 and tricked-up cleverly in the finishing stretch for 12-inch, yet retaining the album's silky soul quality and opulent sway. It comes from the most consistent black album of late '85, by the way, and has been a huge early-winter hit on import in Britain.

"Commercial City" is how "Mr. DJ" by the Concept (Tuckwood) was described to us, and it's true in

a couple of senses. The cut is a simple rhythm track with a radio announcer's voiceover; it's cute, but how do you know it's a record that you go out and buy? ... "Stimulation" by **Stimulation** (Twin Tower, 212-532-0900) is the kind of obsessive underground beat that plays for months and months, this one mixed by **Tim Regisford** and **Boyd Jarvis**.

MORE REMIXES: In **Dead or Alive's** "My Heart Goes Bang" (Epic), **Peter Waterman** scores another hat trick, switching the cliché hi-NRG bottom track of the album cut and U.K. 12-inch for a jazzier Kraftwerk-style pulse—much more interesting than the original. We hear that he's also lifted the rhythm of "Set It Off" (Harlequin Four's version) for one of his disco/soul records; also the "DJ Bad" mix of **Princess's** "After The Love Has Gone," done to the jazz rhythm of **Wally Badarou's** "Chief Inspector" (the latter set for January release by Island), is finally here on Supreme import ... **Big Audio Dynamite's** "The Bottom Line" (Columbia) is released here in a jazzy, James Brownish **Rick Rubin** mix; "BAD" is also much, much improved for its sparer treatment, and as such a serious street record as "The Magnificent Dance" had been. Again, the go-go influence is strong ... **Kane Gang's** "Respect Yourself" (London) is also far better as remixed by **Mark Berry**—especially the dub; it's now more a spooky comment than a soul travesty. Well handled ... **Love man Freddie Jackson's** "He'll Never Love You" gets a good, gimmicked-up mix in the Capitol 12-inch—a good move for the artist, and a breakout this week ... **Whitney Houston's** "How Will I Know" (Arista) gets a **John Benitez** remix, with some well-considered editing and hardening up of the lead vocal sound.

ODDS AND ENDS: **Front 242's** "Commando" (Wax Trax) is a fairly disturbing treatment of material that might be unpleasant to some—but danceable to all. Just because **Frankie** made perverse fun of war doesn't mean everyone else should

take it so damned lightly ... **Ruben Blades y Seis de Solar's** "Muevete" (Elektra) is remixed by **John Benitez**: contemporary but not over-discified, and we like it that way. We also preferred the Spanish version, as too the German and French versions of other overseas hits.

Some albums we'll expand upon next week: **Evelyn King's** "A Long Time Coming" (RCA), especially "Chemistry Of Love" and "Slow Down" ... **LL Cool J's** "Radio" (DefJam/Columbia), especially "Rock The Bells," "Dear Yvette" and "You Can't Dance" ... **Matronix's** "The Album" (Sleeping Bag) with two terrific (and very similar) jazzy raps, "Ladies" and "Bassline."

APPLAUSE FRANCHISING

(Continued from page 31)

rental offer. Baskin-Robbins has been doing this for years," Caplan states, adding that 18 other Applause mailings go out yearly, and that the chain has a tabloid-size monthly newsletter.

Applause rents at \$2.99 daily and also rents VCRs. In fact, the stores carry a large amount of hardware, mostly VCRs, camcorders, cameras, big-screen projectors and satellite systems. Applause stays away from tv sets, in the belief that the big discounters would be too competitive. Software accounts for around 54% of total store volume.

Inventory is deep, with 2,500 titles (including Beta and disks) typical in the stores, most of which are about 4,000 square feet in size and open 10 a.m.-10 p.m. 365 days a year. Applause eschews malls, generally preferring free standing sites, and even has drive-through windows. Stores are computer linked so that titles on which one store is out of stock can be reserved at a nearby unit.

With a background in direct sales, it's not surprising that Caplan believes strongly in advertising. He generally allots 25%-30% for print, a similar portion for radio and tv, 8% for outdoor advertising and the balance for direct mail. Applause's 1984 budget was 12% of sales (nearly \$7 million); it was less last year, when sales more than doubled.

The chain operates here, in Lincoln and in Council Bluffs, Iowa.



Making Noise. Dance/rock trio Art Of Noise signs an exclusive, longterm worldwide recording contract with China/Chrysalis Records, as China founder and head Derek Green, left, and group manager Dai Davis look on.

RUDY AND CHRIS NEELY

(Continued from page 28)

into their space. Right now that's 1,100 titles and 2,300 total pieces, heavily slanted to VHS.

Another "lifesaver" has been a computer. The Neelys were among the first in the area to computerize.

"We have excellent ingress and egress," says Rudy, using real estate terms for entrance and exit to the strip section. "A lot of stores here are stuck behind something else, and there's no turn island. We have good visibility from State College."

Video Store took off from the start. The couple was in business just a few months when a franchiser came courting. "We were taken to dinner three or four times," Neely says of Video Cross Roads executives, eventually successful in recruiting the couple.

In May, 1982, Video Show became the franchiser's first conversion store. "We experienced some growth [afterward], but then things began to look bad," Rudy recalls of circumstances that ultimately led to Video Cross Roads filing for Chapter VII. "On Sept. 15, 1983, we worked all night and we were Video Show again."

Competition from larger operations is also an area of increasing concern for the Neelys, as it is for other independent VSDA members. They say survival will require two strategies: increasing their customer base and using novel promotions.

These twin approaches grow from their natural way of operating with accents on deep inventory and intensely personal service.

As a VSDA member, Rudy sees intensifying competition on a national scale. He and his wife shake their heads in dismay. "We have dealers now who are offering rentals for nine cents plus a coupon," he says.

Can the Neelys expand their dollar base? One way they suggest is to encourage customers to rent more and buy more. By stressing sales, they have seen it represent as much as 45% total dollar volume in their tiny location. One sale of 18 movies to one man ran up to \$1,194.74 on their computer terminal.

As for rental, innovative promotions are needed. For a long time,

Video Store used a sliding scale fee structure: \$4 for one movie daily, \$3 for a second and \$2 for a third and subsequent recordings. Realizing all the top rental titles were gone by late Saturday, they dropped prices to \$2 on everything after 5 p.m. Saturday "to get rid of the 'Golden Ponds'."

Starting this month, two promotions are planned for club members only. Monday-Thursday, with a regular \$2.50 rental, a second title would cost 50 cents. "These won't be those 20% of the hits that make up 80% of the volume, no premium titles," Chris says of the half-dollar rentals.

The second promotion will be a variant on the former Saturday schedule. "Between 4-7 p.m. we'll rent at \$1.50, not half-price like before, and no reservations. We're looking for rental of that second title, something for the kids along with the regular movie."

New pressures are exerted on small video dealers, according to the Neelys. Video Show is crammed now, and it no longer becomes cost effective to keep adding rental inventory. The couple stress special orders sales and constantly badger distributors for hard-to-find titles, but note that distributors are likewise limited in inventories.

Sales are one way to go, but margins are smaller there, too. "We don't get the one-year returns that the mass merchandisers enjoy," Chris says.

Nevertheless, she says there's still enormous satisfaction in running the store and finally experiencing the recognition both she and Rudy received in being elected to office. She says she doesn't mind the term "mom-and-pop," though she understands how some might find it irritating.

"I can appreciate how some women might see it as trivializing. I take a lot of pride in how we've made it a success. You're married to the guy 24 hours a day and you're still partners."

"This [video retail] takes a lot more love and care than the normal, straight business. Making it a family-oriented business is how we survive against the mass merchandiser."

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Stimulation—Stimulation
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Bass Rock Express—Me Ade
Mission—Bad Boys
Born To Love (remix)—C. Barry
Cupid—Aida (Remix)
100% On The Radio—M. Brown
People Say—Herrays
Don't Turn Your Love—Viva
Heartbeat—Steve Hall
Man Like Me (remix)—Bobby O
Tell Me—Vanelle
No Ufo's—Model 500's (remix)
Same Old Story—Welcome
From Behind—Leah Landis
Both Sides Now—Viola Wills

EUROPEAN 12"

Only You Can—Kelly Brown
Mix Yr Own Breaks—Vol. 2 (LP)
Young Hearts—Hearts On Fire
Rud Light—Patty Brand
Work—DJ Factory
Midnight Erotic (remix)—Taffy
Exotic Erotic (remix)—S. Martin
Are You Ready—Kelly Marie
I'm A Woman—Barbara Rose
Elektro 10 (LP)
I Find The Way—Roger Meno
Our Revolution (remix)—Moses
E-2 E-4 (LP)
Say You'll Never—Lian Ross
Special Night—Self Service
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Music—Samantha Gilles
I Caught You—Dottie Green
Tonight—Ken Lazio

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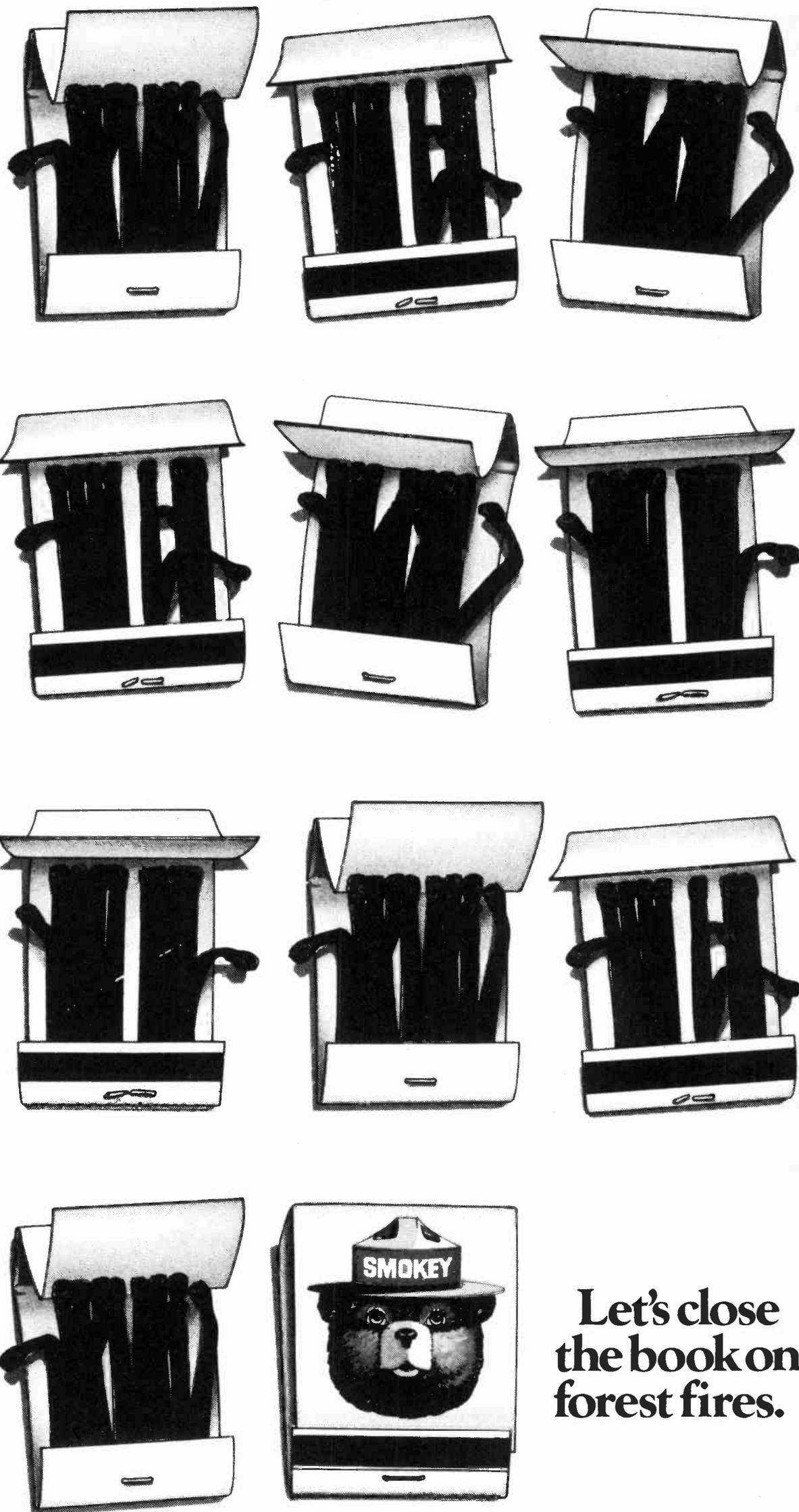
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An Orchestrated Meeting. CBS Masterworks' senior vice president and general manager Joseph F. Dash, left, and vice president of a&r Christine Reed chat with trumpeter Wynton Marsalis, second left, and conductor Zubin Mehta after a recent New York Philharmonic concert at Lincoln Center's Avery Fisher Hall.



Party at the Palace. RCA executives greet Barry Manilow backstage after his recent sold-out performance at Caesar's Palace in Las Vegas. Standing are, from left, RCA a&r consultant Steve Wax, RCA/Ariola International division executive vice president of operations Jose Menendez, Mason & Sloane attorney Owen Sloane, Manilow and Stiletto president Garry Keif.



New Venture. Mick Fleetwood, second right, and his daughter Amy show off one of the outfits in his new fashion line during a recent appearance on "Hour Magazine" with host Gary Collins and guest Morgan Fairchild.



Skating Through L.A. MCA recording act New Edition signs copies of their newest album "All For Love" during a special KDAY-sponsored promotion at Skateland USA in Compton, Calif. Shown from left are group members Ronnie DeVoe and Michael Bivins, MCA national director of r&b promotion Ernie Singleton, KDAY music director Greg Mack, group member Ricky Bell, artist tour manager Kahlil Rountree, group member Ralph Tresvant and MCA senior vice president of black music Jheryl Busby.

The Gang's All Here. Celebrating the recent signing of David Foster to a three-year worldwide publishing agreement with Warner Bros. Music are, from left, Foster's managers Ron DeBlasio and Ned Shankman, Warner Bros. Music's executive vice president Jay Morgenstern, chief operating officer Les Bider and vice president of business and legal affairs Don Blederman, and attorneys Mario Gonzalez and Ralph Goldman. Seated are, from left, Foster and Warner Bros. Music chairman of the board Chuck Kaye.



ASCAP Awards. ASCAP president Hal David congratulates author Stanley Booth, second left, on being one of the winners of the 1985 ASCAP-Deems Taylor Award for his book "Dance With the Devil," a chronicle of the 1969 Rolling Stones tour. The awards, which honor excellence in music journalism, were presented during a reception at New York's Lincoln Center. Gathered are, from left, Warner Bros. Music a&r consultant Jerry Wexler, Booth, David and St. Petersburg Times book editor Malcolm Jones.

Southern Rocker Signs. Larry Raspberry, seated, inks an exclusive songwriters agreement with Chrysalis Music's BMI affiliate, Red Admiral Music. With the artist at the signing are Chrysalis Music's creative director Tom Sturgess and West Coast professional manager Victoria Clare.



Gold on the Wall. Atlantic Records executive vice president and general manager Dave Glew, right, presents the members of AC/DC with gold albums for their latest release, "Fly On The Wall," following their recent show at New York's Nassau Coliseum.

LATIN NOTAS

by Enrique Fernandez



WHEN CBS signed Venezuelan balladeer **José Luis Rodríguez**, he was the hottest talent on the roster of his country's powerful indie, TH. And he was the biggest antidote to the "Spanish Invasion," the endless flow of Iberian crooners from **Julio Iglesias** on down that had grabbed the Latin American market.

True to the major's expectations, his first album on **Discos CBS** zoomed to the No. 1 spot on all major U.S. Latin markets. It was an elegant **Manuel Alejandro** production, showing El Puma in black tie on the cover—as if to say, "We're classy, too, on this side of the Atlantic."

However, his next two albums failed to catch fire like the first, even though they each contained a single as sultry as Alejandro's "Dueño de nada": the undisputedly orgasmic "Ven" and "Voy a conquistarte." Everyone in the business agrees that José Luis has one of the finest voices in Latin pop and his romantic image is unequalled. What happened? Promotional failure? Letdown due to departure from the sure-fire Alejandro formula? Continuing competition from the Spanish (and Mexican) Invasion?

El Puma's new album prowls upbeat paths

El Puma stays on the prowl. He has put together the tightest tour band in Latin pop, a small ensemble that can tackle ballads, Latin dance beats and rock'n'roll with flair. And his latest CBS release, "El Ultimo Beso," showcases one of José Luis' strengths: up-tempo material from the Latin American tradition.

The title cut is a reworking of an **Ernesto Lecuona** classic, with new lyrics for the Cuban composer's melody. And the hottest cut is the Venezuelan "Amalia Rosa" by **Celestino Carrasco**. This and **Rosa María**

Girón's "Cara de luna" are dance party tunes, fast and joyous.

The album, which was produced by **Oscar Gómez**, also includes a duet with Brazil's **Simone** on a **José Luis Perales** song, "No te sorprendas." "El Ultimo Beso" was recorded in Madrid and London, and the orchestral arrangements were handled by **Javier Lozada**.

LICENSING IS THE NAME of the game in the Latin market. Though a large number of independents produce some very fine regional U.S. Latin product like *tejano* music and New York salsa, or distribute hot genres like Dominican merengue, international stars could corner the market.

This talent is either signed to the majors or to big indies. And ever since RCA and CBS started slugging it out in the U.S. Latin scene, the licensing race has been on for this sort of product.

Mexico's **Orfeon** label is now distributed in the U.S. and Puerto Rico by **Discos CBS International**. Orfeon is known in its home country for its compilation LPs and tv packages, with a catalog of more than 400 artists and 50,000 titles. In addition, the Mexican indie, headed by **Rogelio Azcárraga**, has its own roster, including famed Mexican singer **Lupita D'Alessio**.

And **RCA/Ariola** is now the licensee for **EMI's** Spanish-language repertoire, which includes **Rocio Jurado**, **Luis Miguel**, **Dyango**, **Yuri**, **Oscar Athie**, **La Pequeña Compañía** and **Sheena Easton en español**. The operation is being coordinated by **EMI's Oscar Lord**, based in Miami.

BRAZIL'S **Alceu Valença**, known for his rock-oriented interpretations of Brazil's Northeastern music, has been signed by **RCA Brazil**... **Willie Colon's** new single for **A&M** was recorded at New York's **Beethoven Studios**.

CLASSICAL KEEPING SCORE

by Is Horowitz



ACHINK IN THE ARMOR: The remarkable support won by Soviet pianist **Vladimir Feltsman** will take a new turn in March with the release here of an album he recorded at the American Embassy in Moscow. If that seems a strange place to record, it's because Feltsman has had no other option since coming into official disfavor after seeking to emigrate to Israel.

Many will recall a recital he was scheduled to perform in New York's **Avery Fisher Hall** in 1982. Appeals to the Soviet government to allow him to appear were fruitless, and the concert took place with **Misha Dichter** filling in for the absent Feltsman. A portion of the program saw a spotlight focused on a deserted piano while an excerpt of an old Feltsman recording was played.

Congressional support was rounded up for a Feltsman concert in Washington's **Kennedy Center** in '84, an event that had to be aborted as permission for the artist to travel out of his country was again denied. Prominent among legislators who have rallied to the pianist's cause are Congressmen **Jack Kemp** and **Tom Lantis**.

Like other artists who encountered punitive response for publicly seeking to emigrate, Feltsman found his opportunities for career growth had evaporated almost overnight. His recordings were withdrawn and his concerts cancelled. More recently, he has been allowed to play in public, but permitted engagements are largely in the hinterlands; prestigious halls in Moscow, Leningrad and Kiev are barred to

him.

The recording Feltsman made in the U.S. Embassy found its way out of the Soviet Union and into the hands of **CBS Records** in France. The album, devoted to **Chopin Nocturnes**, has already been issued in that country, several months in advance of Stateside release. Royalties from its sale are being held in escrow pending the artist's eventual arrival in the West. Release of the album here is expected to focus new attention on the public campaign in Feltsman's behalf.

ANOTHER RUSSIAN PIANIST, one who resettled here in 1979 and has already won enviable notices for

A Soviet pianist's recording emigrates to the West

concert appearances, is 25-year-old **Sergei Edelmann**. His first album, a **Schumann** package, has just been released by **RCA Red Seal**, and the recorded equivalent of another five LPs is in the can.

Edelmann was brought to the attention of **RCA** executive producer **Jack Pfeiffer** by **Ella Brailowsky**, widow of the famed **Alexander**, and it wasn't long before the young artist was brought into the studio for recording trials. A "showcase" tape which includes a conversation between Edelman and Pfeiffer will be made available to radio stations, says **Red Seal's Susan Elliot**.

FOR WEEK ENDING JANUARY 11, 1986

Billboard

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TOP LATIN ALBUMS

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

		THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	19		MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS 10375
	2	10	5		JOSE LUIS RODRIGUEZ	EL ULTIMO BESO	CBS 30308
	3	6	17		JOSE FELICIANO	YA SOY TUYO	RCA 87415
	4	9	5		PIMPINELA	LUCIA Y JOAQUIN	CBS 11330
	5	2	21		JULIO IGLESIAS	LIBRA	CBS 50336
	6	3	15		MARISELA	COMPLETAMENTE TUYA	CBS 90439
	7	8	29		JOSE JOSE	REFLEXIONES	ARIOLA 6051
	8	11	5		DYANGO	POR AMOR AL ARTE	ODEON 7462
	9	4	15		MIGUEL GALLARDO	CORAZON VIAJERO	RCA 7418
	10	7	5		DANNY RIVERA	CONTROVERSIA	ALPHA 3142
	11	18	15		LANI HALL	ES FACIL AMAR	A&M 37012
	12	16	9		YOLANDITA MONGE	LUZ DE LUNA	CBS 10379
	13	5	9		CAMILO SESTO	TUYO	ARIOLA 6077
	14	20	29		ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	15	17	21		LOLITA	PARA VOLVER	CBS 60343
	16	13	29		ROBERTO CARLOS	ROBERTO CARLOS 85	CBS 12324
	17	24	29		RAPHAEL	SIGO SIENDO AQUEL	CBS 80393
	18	19	29		CARLOS MATA	PORQUE TE QUIERO	SONOTONE 65108
	19	12	29		EMMANUEL	EMMANUEL RCA	7337
	20	21	3		EASY LOVE	EASY LOVE	SONO-RODVEN 001
21	14	23		BRAULIO	EN LA CARCEL DE TU PIEL	CBS 10347	
22	15	13		JULIO ANGEL, JOHNNY ALBINO, TRIO BORINQUEN	RECUERDOS	TOP TEN HITS 1906	
23	—	1		DULCE LOBO	MELODY 070		
24	—	1		RAPHAEL	25 ANOS	CBS 80393	
25	—	1		MARIA CONCHITA	O ELLA, O YO	A&M 37013	
TROPICAL/SALSA	1	1	7		EL GRAN COMBO	NUESTRA MUSICA	COMBO 2045
	2	2	11		FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	3	8	9		RUBEN BLADES	ESCENAS	ELEKTRA 60432
	4	5	7		HANSEL Y RAUL	LA MAGIA DE	RCA 7469
	5	6	5		CONJUNTO QUISQUEYA/TAVIN PUMAREJO	COMBINACION	GANADORA VIVA 142
	6	—	1		TOMMY OLIVENCIA	EN CUBA NO FALTA NADA	TH 2386
	7	11	3		WILFRIDO VARGAS	LA MEDICINA	KAREN 96
	8	3	7		MILLIE Y LOS VECINOS	DINASTIA	RCA 7522
	9	12	9		LA CRITICA DE OSCAR D'LEON	EN NUEVA DIMENSION	TH 2373
	10	19	3		TONY CROATO	MI LUCHA	VELVET 6045
	11	20	5		ARAMIS CAMILO	ARAMIS CAMILO Y LA ORGANIZACION	MUNDO 011
	12	4	3		LA SABROSA	LOS 12 HITS DE MERENGUE	SALSOSO 1009
	13	21	3		LA PATRULLA 15	NOCHE DE COPAS	RINGO 003
	14	13	29		ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	15	16	3		VARIOS ARTISTAS	AQUI ESTA EL MERENGUE VOL. 4	KAREN 93
	16	10	29		EL GRAN COMBO	INNOVATION	COMBO 2042
	17	24	3		CELIA CRUZ/TITO PUENTE	HOMENAJE A BENNY MORE VOL. 3	VAYA 105
	18	15	29		BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
	19	—	1		WILLIE CHIRINO	SARABANDA	CBS 10394
	20	7	25		JOHNNY VENTURA	EL HOMBRE Y SU MUSICA	COMBO 2044
21	25	3		PACHECO CON PETE "EL CONDE"	JICAMO	FANIA 638	
22	—	1		HUGO BLANCO	BAILABLES # 13	WEST SIDE 4166	
23	—	1		LAS CHICAS DEL CAN	CHICAN	KAREN 92	
24	9	5		JOHNNY VENTURA	NAVIDAD SIN TI	COMBO 00798	
25	—	1		WILLIE CHIRINO	LA SALSA Y YO	LAD 365	
REGIONAL MEXICAN	1	4	27		JOAN SEBASTIAN	RUMORES	MUSART 6005
	2	1	29		LOS BUKIS	ADONDE VAS	PROFONO 90425
	3	3	17		LOS BONDADOSOS	POR QUE ME HACES SUFRIR	PROFONO 90437
	4	7	29		LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	5	5	13		LOS CAMINANTES	CADA DIA MEJOR	ROCIO 1060
	6	2	9		LOS YONICS	LOS YONICS	PROFONO 90448
	7	—	1		RAMON AYALA	DE GIRA INTERNACIONAL	FREDDIE 1333
	8	15	9		LOS PLEBEYOS	HOLA QUE TAL	DMY 026
	9	12	15		LOS VASKEZ	EL SUPERSHOW	CBS 20748
	10	6	25		LUCHA VILLA	INTERPRETA A JUAN GABRIEL	ARIOLA 6065
	11	14	17		YNDIO Y LOS YONICS	16 SUPERBALADAS	MERCURIO 83104
	12	13	29		VIKKI CARR	CON MARIACHI	CBS 20744
	13	8	29		RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312
	14	—	1		GRUPO LA SOMBRA	SOMBRA LOVE	FREDDIE 1327
	15	22	27		LOS BUKIS	MI FANTASIA	PROFONO 3122
	16	—	1		LOS HERMANOS BARRON	BAJATE DEL MACHO	FREDDIE 1320
	17	9	5		LAURA LEON	RITMO ARDIENTE	PROFONO 90415
	18	10	13		LOS INVASORES DE NUEVO LEON	ME ROMPIERON TU RETRATO	FREDDIE 1319
	19	11	29		LOS CAMINANTES	15 EXITOS	LUNA 1110
	20	—	1		CARLOS Y JOSE	CARLOS Y JOSE	DLV 338 338
21	21	29		LOS CADETES DE LINARES	DESPEDIDA CON MARIACHI	RAMEX 1113	
22	16	3		LOS TRAILEROS DEL NORTE	LOS TRAILEROS DEL NORTE	TH 2356	
23	20	3		LOS BUKIS	12 EXITOS NORTENOS	PROFONO 90405	
24	—	1		LOS MATEMATICOS	CADA DIA MAS	RADIO HIT 7026	
25	—	1		RENACIMIENTO 74	PANORAMA DE LOS LLANOS	RAMEX 1143	

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BLACK

PICKS

STEPHANIE MILLS
PRODUCERS: Various
MCA MCA-5669

Mills' sheer vocal power and stylistic versatility remain the focal virtues on this set which kicks off her new association with MCA. Hot, dance-oriented tracks (led by "Stand Back") are aimed for black and club play, while sultry, contemporary ballads ("Automatic Passion," "Rising Desire") could be potent weapons in winning the solid pop crossover that has thus far eluded her.

GOSPEL

PICKS

AL GREEN
He Is The Light
PRODUCER: Willie Mitchell
A&M SP 5102

Green is back on a secular label and reunited with producer Willie Mitchell. The result is some sanctified funk, as he returns to his old style with new eyes and ears. Once again, this Memphis-based singer has "superstar" written all over him.

LEON PATILLO
Love Around The World
PRODUCER: Leon Patillo
Myrrh 701-682206-0

Patillo continues to be a one-man show on a number of these tracks, though he does leave some room for his new all-female gospel band. Eminently commercial, Patillo's sound is a good fit for pop radio.

CLASSICAL

PICKS

SPIRITUALS
Simon Estes, Howard Roberts Chorale, Roberts
Philips 412 631

Estes has the sound and fashions the substance to bring these songs to vibrant life. Accompaniment is idiomatic and often jumps with gospel abandon. Heavy promotional support due from Philips can only beef up the album's already potent sales prospects. Fifteen well chosen spirituals are offered, including such favorites as "Go Down, Moses" and "He's Got The Whole World in His Hands."

POP

RECOMMENDED

THE RATTLED
Rattled
PRODUCERS: Various
PVC 8943 (dist. by Jem Records)

Lean, mean post-punk with lots of heavy bass and twangy rhythm guitar. Best cuts: "For Johnny's Entertainment," "Rattled" and "On The Beach."

THE GO-BETWEENS
Metal And Shells
PRODUCER: Not listed
PVC 8942 (dist. by Jem Records)

A few strong melodies and instrumental hooks help propel this 12-song package out of the doldrums. Tinged with a bit of '60s psychedelia, the best tracks include "Bachelor Kisses" and "Cattle And Cane."

RONNIE EARL & THE BROADCASTERS
They Call Me Mr. Earl
PRODUCERS: Hammond Scott and George Lewis
Blacktop BT-1033 (dist. by Rounder Records)

Earl and friends hold a cookout on this 10-song set, dedicated to Muddy Waters. A gutsy record, with Earl and his Stratocaster in fine form.

STEFAN NILSSON
Music For Music Lovers
PRODUCERS: Stefan Nilsson, Rune Ofverman
Breakthru' BRS-5

Difficult to classify, but falling somewhere in the electronic "new age" catchall genre is this new release from Breakthru', a pioneer importer of Scandinavian progressive space-rock. Play this in the store—you might get more than a few nibbles.

MOEV
Dusk And Desire
PRODUCERS: Greg Reely and Moev
Profile PRO-1210
el2Heavily programmed synth pop quartet has some good moments here ("Took Out The Lace," "Czar"), but an underwhelming sameness pervades most of the album.

MUSIC FROM THE ORIGINAL SOUNDTRACK
Out Of Africa
PRODUCER: John Barry
MCA 6158

Pick your adjective: sweeping, grand, majestic. This is a large-scale orchestral movie soundtrack for a large-scale movie. You can almost hear candy wrappers rattle as the strings well up around you. Still, pleasing melodies and a solid production.

FINE YOUNG CANNIBALS
PRODUCERS: Various
I.R.S. IRS-5683

English Beat spinoff finds that band's former bassist and guitarist teaming with vocalist Roland Gift for atmospheric pop laced with Latin, high life and classical r&b accents. College and alternative play likely.

BLACK FLAG
The Process Of Weeding Out
PRODUCERS: Gregg Ginn, Bill Stevenson, Dave Farling
SST SST-037

Veteran hard core punkers attribute the instrumental focus for this new \$6.98 set to past problems in getting their vocals and cover graphics past censors. Resulting skeletal rock jams are just as angry, however.

MINUTEMEN
3-Way Tie (For Last)
PRODUCERS: Ethan James, Boon/Watt
SST SST-058

Each new set by this radical trio shows added musical power and maturing writing, while the underlying social and political themes remain undiluted. Truly daring, dangerous rock for alternative and college stalwarts.

MUSIC FROM THE MOTION PICTURE
SOUNDTRACK
Young Sherlock Holmes
PRODUCER: Bruce Broughton
MCA MCA-6159

Period setting and inevitable big screen splendor of this latest Spielberg-backed adventure dictate a traditional orchestral score, which Broughton infuses with both dash and sweetness. For once, there's no gratuitous pop thrown in.

BLACK

RECOMMENDED

JOHNNIE TAYLOR
Wall To Wall
PRODUCERS: Tommy Couch, Wolf Stephenson
Malaco MAL 7431

Set of nine horn-driven cuts showcases Taylor's gutsy vocals in a selection of ballads and upbeat funk. Best tracks: "Wall To Wall," "I'm Changing."

JAZZ/FUSION

RECOMMENDED

HARVIE SWARTZ
Urban Earth
PRODUCERS: Harvie Swartz, David Baker
Gramavision 18-8503-1

Bassist Swartz' second album for Gramavision finds him in good musical company: guitarist Mike Stern, sax man David Sanborn, percussionist Manolo Badrena and drummer Victor Lewis, to name a few. The result is a mood both contemporary and very, very mellow—perhaps, in fact, a bit sleep-inducing.

MERCER ELLINGTON
Hot And Bothered (A Re-Creation)
PRODUCERS: Mercer Ellington, Bob Thiele
Dr. Jazz FW 40029

Recorded in 1984, this recreation of nine Duke Ellington Orchestra classics range from the title track, originally recorded in 1928 and "Creole Love Call" (1927) to "Echoes Of Harlem" (1936) and "Ring Dem Bells" (1930). Sound quality is high and the performances are tight.

DON JOSEPH
One Of A Kind
PRODUCERS: Robert Sunenblick, M.D., Mark Feldman, M.D.
Uptown UP27.23

Recorded over a year ago by master engineer Rudy Van Gelder, this is cornetist Joseph's first vinyl outing in more than 20 years. Heard here with tenor player Al Cohn and a rhythm section of Bill Triglia, Red Mitchell and Joey Baron, he sounds good as ever.

KENNY BARRON
Autumn In New York
PRODUCERS: Robert Sunenblick, M.D., Mark Feldman, M.D.
Uptown UP27.26

Pianist Barron has strong chops and brings an intelligent, sensitive approach to standards like the title track and "Embraceable You," as well as some original cuts. Rufus Reid and Frederick Waits appear on bass and drums, respectively.

EARL HINES/JAKI BYARD
Duet!
PRODUCER: Don Schlitten
Verve 825 195-1

Recorded almost 14 years ago, these six duets and two solos by keyboard masters Hines and Byard will still sound as fresh 14 or 40 years from now. Highlights include "This Is Always," "Rosetta" and "La Rosita." Recording quality, however, is only so-so.

RAN BLAKE
Vertigo
PRODUCER: Jean-Jacques Pussiau
Owl 041 (PolyGram Special Imports)

Blake's impressionistic piano style finds a special metier in this homage to film classics from Fritz Lang to Roman Polanski. Highlighted by his title suite for the Hitchcock thriller, he creates original pieces rather than the actual scores, using only fragments from the soundtracks. Live recording from a 1984 concert is first rate.

PAUL MOTIAN QUINTET
Jack Of Clubs
PRODUCER: Giovanni Bonandrini
Soul Note SN 1124 (PolyGram Special Imports)

Drummer's ensemble establishes its own vivid style with a lineup including saxophonists Jim Pepper and Joe Lovano, guitarist Bill Frisell and bassist Ed Schuller; Frisell's otherworldly electronic effects (without synths, however) and the contrasting reeds give a broad palette here.

ART BLAKEY & THE JAZZ MESSENGERS
Live At Sweet Basil
PRODUCERS: Horst Liepolt, Shigeyuki Kawashima
GNP Crescendo GNPS-2182

Blakey's latest edition of the venerable band offers a reliably fine lineup of young stars-to-be, including Terence Blanchard (trumpet), Mulgrew Miller (piano) and Donald Harrison (alto sax); sextet fleshes out four extended pieces in a well recorded set.

MICHEL PETRUCCIANI/RON McCLURE
Cold Blues
PRODUCER: Jean-Jacques Pussiau
Owl 042 (PolyGram Special Imports)

Pianist and bassist forge six exquisite duets dominated by their own originals; Petrucciani's bracing touch and McClure's empathetic mix of rock-steady timekeeping and delicate counterpoint make this a rich, intimate pairing.

JAKI BYARD & THE APOLLO STOMPERS
Phantasies
PRODUCER: Giovanni Bonandrini
Soul Note SN 1075 (PolyGram Special Imports)

Pianist Byard's big band proves as mercurial as its leader, and similarly steeped in a rich sense of jazz history. Their book fuses Tin Pan Alley, Ellingtonia, '60s zeniths (including Ornette Coleman, Miles Davis and John Coltrane) and Byard's own writing with verve and precision. Terrific.

GOSPEL

RECOMMENDED

THE RAP'SURES
Gospel Rap
PRODUCERS: Tyrone, Darrell and J.J. Washington
Star Song SPGN 7-102-062869

Rest assured that gospel will let no bandwagon go unboarded. The popularity of rap music has led to this release of "righteous rap." It's interesting and surely timely, but it doesn't have the grit of the street that makes the real thing so appealing.

CLASSICAL

RECOMMENDED

TCHAIKOVSKY: SYMPHONY NO. 5
Vienna Philharmonic, Karajan
Deutsche Grammophon 415 094-2 (CD)

The most satisfying of the latest remakes of the last three Tchaikovsky symphonies and a model of flexible and persuasive phrasing, as well as of orchestral control. Catalog demand is self-renewing. Sound is excellent.

BACHBUSTERS
Don Dorsey, Synthesizers
Telarc CD-80123 (CD)

The music is presented in straightforward fashion for the most part, with the synthetic but ever musical sounds adding contrapuntal clarity. Major works are the "Italian Concerto" and "Toccat & Fugue in D Min."

FAURE: REQUIEM; CANTIQUE DE JEAN RACINE
Hendricks, van Dam, Toulouse Orchestra, Plasson
Angel CDC 7 47317 2 (CD)

A strong contender among the several new recordings of the beloved Requiem, strengthened measurably by the participation of Hendricks and van Dam in their solo roles. Inclusion of the precocious early "Cantique" adds collector value.

SINGLES

PICKS new releases with the greatest chart potential

RECOMMENDED records with potential for significant chart action

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to:
Nancy Erlich, Billboard
1515 Broadway
New York, N.Y. 10036

Country singles should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203

POP

PICKS

ZZ TOP

Stages (3:32)
 PRODUCER: Bill Ham
 WRITER: Gibbons, Hill, Beard
 PUBLISHER: Hamstein, BMI
 Warner Bros. 7-28810

Rollicking, high-powered followup to "Sleeping Bag"; thick keyboard backing advances the boogie-meisters' slow absorption into the synth era.

STING

Russians (3:57)
 PRODUCERS: Sting, Pete Smith
 WRITER: Sting
 PUBLISHERS: Magnetic/Illegal, BMI
 A&M AM-2799

A sober political/humanitarian message framed in surging chords and Prokofiev quotes.

THOMPSON TWINS

King For A Day (3:58)
 PRODUCERS: Nile Rodgers, Tom Bailey
 WRITERS: Tom Bailey, Alannah Currie, Joe Leeway
 PUBLISHER: Zomba, ASCAP
 Arista AS1-9450

Loping beat and fiendishly catchy hook in their second "Future Days" release; structure and tempo much like last year's "You Take Me Up."

DAVID PACK

Prove Me Wrong (4:00)
 PRODUCERS: David Pack, James Newton Howard
 WRITERS: David Pack, James Newton Howard
 PUBLISHERS: Art Street/Newton House, BMI
 Warner Bros. 7-28802

From the "White Nights" set that's already produced the Collins/Martin smash; solid singer slips some r&b inflections into his hard rock material.

MARILYN MARTIN

Night Moves (4:24)
 PRODUCERS: John Astley, Phil Chapman
 WRITERS: Marilyn Martin, John Parr, John Astley
 PUBLISHERS: Pun/Bogus Global, ASCAP
 Atlantic 7-89465

Phil Collins' partner on "Separate Lives" introduces a self-titled solo LP with this two-fisted rocker; material could easily pass for a leaf from the Benatar songbook.

BLACK

PICKS

SMOKEY ROBINSON

Hold On To Your Love (3:58)
 PRODUCERS: Steve Barri, Tony Peluso
 WRITERS: S. Wonder, Wm. Robinson
 PUBLISHERS: Jobete/Black Bull/Bertam, ASCAP
 Tamla 1828TF

Stellar songwriting team pours on the charm with bounce, style and infectious gaiety not the least bit dampened by the sad'n'lonely lyrics.

CHERRELLE with ALEXANDER O'NEAL

Saturday Love (4:15)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: J. Harris III, T. Lewis
 PUBLISHERS: Flyte Tyme/Avant Garde, ASCAP
 Tabu ZS4-05767 (c/o CBS)

Intricate vocal interplay as the label's two top solo stars team up in a smoky, swirling Flyte Tyme production.

BERNARD WRIGHT

After You (4:11)
 PRODUCERS: Lenny White, Marcus Miller
 WRITERS: Wright, White, Miller
 PUBLISHERS: Screen Gems-EMI/Bernard Wright/Mchoma/Thriller Miller, BMI/ASCAP
 Manhattan B-50024 (c/o Capitol) (12-inch version also available, Manhattan V-56017)

Follows his breakthrough "Who Do You Love" in similar style: chunky dance beat, spacious mix and engaging, nice-guy vocals.

WARP 9

Skips A Beat (3:48)
 PRODUCERS: Richard Scher, Lotti Golden
 WRITERS: Richard Scher, Lotti Golden
 PUBLISHERS: Black Lion/RC/Matak, ASCAP
 Motown 1813MF

Electrobeat pioneers debut on a new label; a cut above the ordinary thanks to solid hooks, driving rhythms and thoughtful arrangement.

COUNTRY

PICKS

GEORGE STRAIT

You're Something Special To Me (3:17)
 PRODUCERS: Jimmy Bowen, George Strait
 WRITER: David Anthony
 PUBLISHERS: Jack and Bill/Cowdaddies/Reba McEntire, ASCAP
 MCA 52764

Strait reverts to a laid-back country swing tempo laced with late-night fiddle and piano doodlings; should be a particular favorite at closing time.

DON WILLIAMS

We've Got A Good Fire Goin' (3:08)
 PRODUCERS: Don Williams, Garth Fundis
 WRITER: Dave Loggins
 PUBLISHERS: MCA/Patchwork, ASCAP
 Capitol B-5526

This shows Williams at his vocally ingratiating best; slow, sweetly melodic tribute to domestic love is filled with honey imagery that is almost tactile in impact.

RAY STEVENS

The Ballad Of The Blue Cyclone (4:59)
 PRODUCER: Ray Stevens
 WRITERS: Glenn Sutton, Larry Cheshire
 PUBLISHER: Flagship, BMI
 MCA 52771

Stevens sings the case for another American loser; the poor soul who takes on a wrestler, neither wisely nor well; an aural "Roadrunner" cartoon.

DANCE

PICKS

ABC

How To Be A Zillionaire (5:22)
 PRODUCERS: Martin Fry, Mark White
 WRITERS: Martin Fry, Mark White
 PUBLISHERS: Neutron/10, BMI
 Mercury 884 382-1 (c/o PolyGram) (12-inch single; 7-inch version also available, Mercury 884 382-7)

Fry and crew achieve glam hip hop by spicing splashy production with quick-cut voice tracks. (Nice touch: title of 7-inch is only "Millionaire".)

MODERN ROCKETRY FEATURING JO-LO

Cuba Libre (7:07)
 PRODUCERS: Ken Kessie, Morey Goldstein
 WRITERS: K. Kessie, M. Goldstein
 PUBLISHER: Software Six, BMI
 Megatone MT-137 (12-inch single)

Close-harmony hi-NRG rock, conga-style; crowded, but fun. Contact: (415) 621-7475.

LEVEL 42

Something About You (7:38)
 PRODUCERS: Wally Badarou, Level 42
 WRITERS: M. Lindup, P. Gould, M. King, W. Badarou
 PUBLISHERS: Chappell, ASCAP/Island, BMI
 Polydor 883 362-1 (12-inch single)

Early proponents of the now-flourishing Brit-soul scene return on a new label; eloquent, precise dance tune shows art-rock as well as r&b roots.

POP

RECOMMENDED

INXS

What You Need (3:26)
 PRODUCER: Chris Thomas
 WRITERS: Andrew Farriss, Michael Hutchence
 PUBLISHERS: MCA, ASCAP
 Atlantic 7-89460

Aussie group adds a funk backbeat to its crisp power-rock sound.

DIVINYLS

Pleasure And Pain (3:55)
 PRODUCER: Mike Chapman
 WRITERS: H. Knight, M. Chapman
 PUBLISHERS: Makiki/Arista, ASCAP
 Chrysalis V54-42916 (c/o CBS)

Return of an Australian band that stirred some interest with its '83 debut; slightly menacing new wave-pop, burnished to a high gloss by producer Chapman.

ROB TRO

Thrill Of The Chase (3:29)
 PRODUCER: Steven Boyd
 WRITERS: R. Freeland, A.R. Scott, G. Pickus
 PUBLISHERS: Screen Gems-EMI/Nashlon, BMI
 Jamex J-45-023

Clean, snappy pop-reggae. Label based in Sherman Oaks, Calif.

BLACK

RECOMMENDED

FAT BOYS

Chillin' With The Refrigerator (5:23)
 PRODUCERS: Dave Ogrin, Bill Hagans
 WRITERS: D. Wimbley, D. Robinson, M. Morales, D. Ogrin, B. Hagans
 PUBLISHERS: Amber Pass, ASCAP/Fools Prayer, BMI
 Sutra SUD 040 (12-inch single)

In which the Chicago Bear is made an honorary Fat Boy. Contact: (212) 582-6900.

LUSHUS DAIM & THE PRETTY VAIN

The One You Love (3:29)
 PRODUCER: Leon F. Sylvers III
 WRITERS: J. Gallo, L.F. Sylvers III, L. Daim
 PUBLISHERS: Chappell/Richer/Jobete/R.K.S./Conceited, ASCAP
 Conceited/Motown 1826MF

lacy, lilting melody driven by a strong dance beat; singer's sweet femininity belies the aggressive image.

PAUL LAURENCE

You Hooked Me (4:07)
 PRODUCER: Paul Laurence
 WRITER: Paul Laurence
 PUBLISHER: Bush Burnin', ASCAP
 Capitol B-5545

Writer-singer scores with simplicity in a light, quiet beat ballad.

LOVEBUG STARSKI

House Rocker (3:46)
 PRODUCER: D. St.
 WRITER: D. Showard
 PUBLISHER: Shanaqua, BMI
 Epic 34-05741

MC's label debut; an open invitation to a metal-rap party.

BRONNER BROTHERS

That's It—Don't Stop (3:12)
 PRODUCER: Bernard Bronner
 WRITERS: Nate Bronner, Shep Eppinger
 PUBLISHER: Neighbor, ASCAP
 Neighbor BBT115

Atlanta band delivers lean, bouncy funk. Contact: (404) 752-8286

BRANDI WELLS

Why Can't We Be Lovers (3:48)
 PRODUCER: Terry Price
 WRITER: Terry Price
 PUBLISHERS: Sloopus/Very Terry, BMI
 Omno 7-99572 (c/o Atlantic)

MOR/soul ballad.

MICHELLE WALLACE

You Ought To Know (3:43)
 PRODUCERS: Richard Bassoff, Nicky Braddy
 WRITERS: R. Bassoff, N. Braddy
 PUBLISHERS: Shapiro, Bernstein, ASCAP/Painted Desert, BMI
 Critique CR 717

Upbeat r&b-dance song; cheerful. Label based in Reading, Mass.

WEST COAST CREW

Jail Bait (6:26)
 PRODUCER: The Calhoun's
 WRITERS: D. Wooley, R. Smith, W. Lemon, J. Fenoy, A. Calhoun, T. Berry
 PUBLISHER: Father Thunder, BMI
 K.M.A. KMA-12-004 (12-inch single)

True life romance (or not), a rap fable with an entertaining, melodic track. Contact: (818) 701-0375.



Smalltown Boy Conquers the Big City. John Cougar Mellencamp is greeted by PolyGram staffers and local radio personnel backstage after his recent sold-out show at New York's Madison Square Garden. Shown from left are Mellencamp, WRCN-FM Riverhead program director Lenny Bloch, New York local promotion manager John Weston, Northeast region promotion manager Linda Feder, and national director of adult contemporary promotion Dorine Gruen.

RIAA PONDER'S ANTI-DUPING CHIP

(Continued from page 1)

proached a number of engineers, technicians, record producers and audiophiles to take part in tests in Stamford, Conn., Monday (6) to observe, listen to and inspect the encoding system, the prototype of which was developed by CBS Labs in 1982.

There are indications from several sources that if the system passes muster, the RIAA would present its findings to the Senate Copyright Subcommittee. That subcommittee has already held hearings on a bill (S. 1739) introduced by its chairman, Sen Charles Mathias (R-Md.), which, in its present language, would place a royalty on blank tape and machines that are used in home taping. The music industry claims home taping deprives it of \$1.5 billion in annual sales.

Sources also say that technical experts have already brought the system to the attention of the subcommittee. Members of that subcommittee, in public records from the October hearing on S. 1739, asked officials from the recording industry and the consumer electronics industry about the possibility of employing such a system as an alternative to the royalty scheme.

Written responses on the decoder chip technology were requested from Stan Gortikov, president of the RIAA; Charles Ferris, principal spokesman for the anti-royalty Audio Recording Rights Coalition; and Ralph Oman, the Register of Copyrights. All replied.

Gortikov's testimony, submitted to the subcommittee on Dec. 3, is descriptive, and concludes that the

system, "after exhaustive testing, has proved itself" and is "highly reliable."

Ferris, in a Dec. 2 reply, calls it "recorder-disabling technology" and scoffs that such a system "can be easily bypassed" and that "the marketplace would not tolerate such a system."

A spokesperson for the Electronics Industries Assn.'s Consumer Electronics Group (EIA/CEG) said last week that "we would be enormously skeptical of such a proposal" and that such a law "would not be feasible and would totally disrupt the market." He also suggested that "techies" would "fill the pages of the audio magazines with ways to defeat such a mechanism."

Copyright Register Oman, who is the former chief counsel of the subcommittee, said in his written remarks to members' questions about the decoder chip alternative that "this solution would not keep owners of pre-decoder equipment from making uncompensated copies of copyrighted works." Oman added that "there would probably be even more of a rush than under S. 1739 to buy equipment before decoder chips were added," and also that "in order for this solution to be effective to any extent, every tape recorder capable of private use would have to contain a decoder chip."

Gary Shapiro, CEG staff vice president of government and legal affairs, described the plan as an effort by the recording industry "to bludgeon us into a compromise with the threat of this thing."

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." At bookstores now.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

ONE OF THE peculiarities at many top 40 radio stations is a fear of records that are different-sounding—and a preference for the tried and true. However, some of the biggest smashes are records that are unique, such as "Pop Muzik" by M, "I Feel For You" by Chaka Khan, "19" by Paul Hardcastle and "99 Red Balloons" by Nena. These records sound unremarkable now that we are used to them, but seemed wildly strange on first hearing and required early believers at radio.

WE PLAN TO spotlight such records as they are developing and gaining significant audience response at stations that play them. And we will contact PDs to learn why they decide to play them, and how they daypart or test the records first to gradually expose them until the listening audience feels comfortable with them.

BARBRA STREISAND'S "Somewhere" (Columbia) is the type of unusual record that top 40 radio has been slow to embrace. It sounds more like the MOR hits of the '50s than like today's top 40 records. Strong sales has been the predominant factor in moving this record up to number 52 in its fifth week on the chart. But listen to one PD, Guy Zapoleon at KZZP in Phoenix, talk about his success with the record: "The album was big in sales immediately. We started checking sales on the single, and it came in top 30. We played it three times on our 'Make It Or Break It' feature, and it got the biggest response from adults 25 and over we've seen on a record in 1985. We added it, but we don't play it after 7 p.m." Here's an intelligent way of handling a non-rock'n'roll record which is clearly a hit.

ANOTHER UNUSUAL record picking up steam nationally (up five positions to number 40) is Baltimora's "Tarzan Boy" (Manhattan). This Italian-made dance record started slowly but has performed well in many markets. In Miami, PD Robert W. Walker of Y-100 says he tested it at night because "we saw it making huge jumps at stations which we know to be credible." He adds that he received "immediate phone response, spread the airplay into drive times and it really went crazy. Sales were legitimate top five for three consecutive weeks. It acts like a real long-lived novelty record, and appeals to all three ethnic groups in the Miami market: white, black, and Hispanic." Unlike the Streisand record, Walker reports that Baltimora skews young on callout research: "It tested well up to about age 30-32." Two unusual records, both performing well for two very successful stations which aren't afraid to try a different-sound for their top 40 formats.

DUE TO THE holiday period, most radio stations froze their playlists over the past two weeks, so only a small amount of radio movement is included in this week's chart. Next week we could see a lot of rapid movements and new adds as radio stations clean out the old and ring in the new.

FOR WEEK ENDING JANUARY 11, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

221 REPORTERS			NEW ADDS	TOTAL ON
MIAMI SOUND MACHINE	CONGA	EPIC	10	153
STARSHIP	SARA GRUNT		9	111
BALTIMORA	TARZAN BOY	MANHATTAN	5	115
CHAKA KHAN	OWN THE NIGHT	MCA	5	61
STING	RUSSIANS	A&M	5	5

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 retail and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

191 REPORTERS			NUMBER REPORTING
MR. MISTER	KYRIE	RCA	31
STARSHIP	SARA GRUNT		29
DREAM ACADEMY	LIFE IN A NORTHERN TOWN	WARNER BROS.	22
CHARLIE SEXTON	BEAT'S SO LONELY	MCA	17
JAMES BROWN	LIVING IN AMERICA	SCOTTI BROS.	13

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Del Fuegos On Fire

Slash Records introduced the world to Los Lobos, The Blasters and Violent Femmes—critical favorites and quintessential American rock & roll bands. Boston, Mass. from Del Fuegos is the latest Slash release, welcome proof of the label's ability to find and nurture talented young acts. CMI calls Del Fuegos "one of the best things to happen to rock 'n' roll since Keith Richards smoked his first cigarette." Of their music, the L.A. Reader says, "...the tunes fasten themselves to the inside of your head and won't let go." Breaking out of the East Coast, "I Still Want You" is the cut to watch. With a video in the works and a tour underway, Del Fuegos are ready to ignite.

Catching Up With Depeche Mode

The six album *Catching Up With Depeche Mode* is an opportunity to do just that—catch up with a band that has scored ten consecutive European hits and sold more than 15,000,000 records worldwide. Last year's "People Are People" was the band's biggest American hit—a track that demonstrated the group's ability (reminiscent of The Go-Go's and Squeeze) to sell 250,000 records in the Los Angeles area alone. *Catching Up...* contains 13 hits of that caliber, including four tracks never before released in America. A Depeche Mode concert video entitled *The World We Live In and Live In* Hamburg ships Feb. 18 and features many of the same tracks.



Jimmy Barnes: On Top Down Under

The most popular band in Australia is Cold Chisel, which makes lead singer Jimmy Barnes the land's most popular front man. "Jimmy is Australia's most explosive rocker," observed one reviewer, "and he is at his hell-raising best here." His U.S. debut, titled *Jimmy Barnes*, features four songs that have already climbed into the Australian Top 5. Furthermore, the album entered the Australian charts at No. 1. Bob Clearmountain remixed six of the LP's tracks, with Little Steven, Journey's Jonathan Cain and "Missing You" author Chas Sandford helping out on others. "No Second Prize" is the first U.S. single from Barnes' solo debut on Geffen.



Back To The Future With The Cult

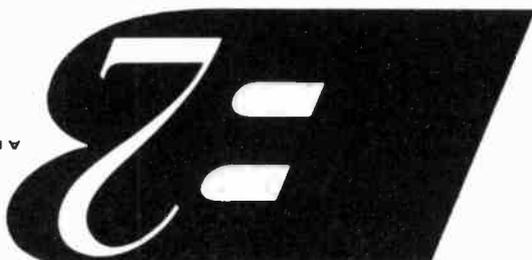
If you love guitars, listen to The Cult. If you love arena rock, listen to The Cult. If you love classic album rock, listen to The Cult. Selected to re-open San Francisco's historic Fillmore West last month, The Cult astonished fans and critics alike with the hit "She Sells Sanctuary" and songs like "Nirvana," "Revolution" and "Rain." The band's new album, *Love*, is already an underground favorite; an MTV special (recorded live at NYC's Ritz) airs Jan. 18 and a major tour will begin shortly. And although they're frequently classified as members of some amorphous "psychedelic revival," the success and originality of The Cult prove that it's possible to invoke the past without imitating it.



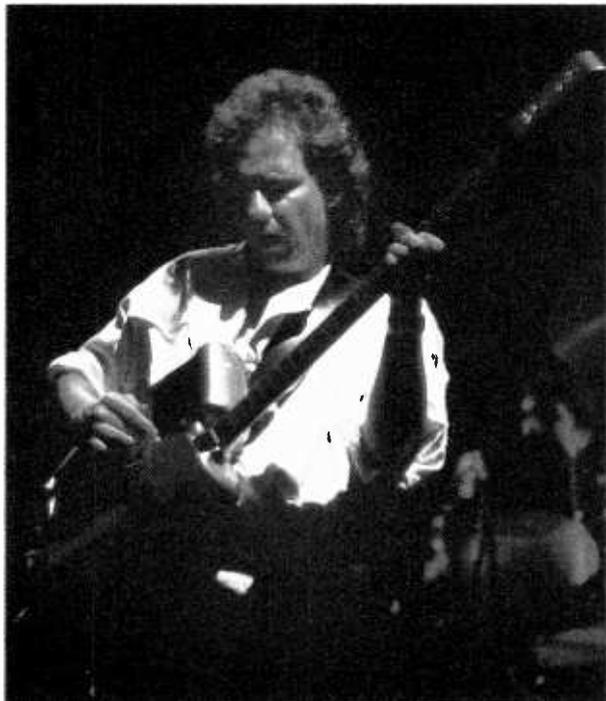
The Dream Academy's debut album rewards the listener with ten settings, ten plots, ten sets of characters—in short, ten perfectly-crafted tales more reminiscent of films than of conventional songs. So it should come as no surprise that we have chosen to release a four-cut compilation video shortly after the release of the band's hit album. In conception and execution, the projects are perfect complements: the album was crafted by classically trained Dream Academy members Gilbert Gabriel, Nick Laird-Clowes and Kate St. John, while two videos were created by veteran filmmakers Paula Greif and Peter Kagan, two by the equally talented team of Leslie Libman and Larry Williams. The Dream Academy's debut single, "Life In A Northern Town," topped both U.K. and Australian charts, and now seems destined to repeat the feat in America. Similarly, the haunting track and video of "This World" have become cult favorites both here and abroad. "Life In A Northern Town," "This World," "Love Parade" and "Please Please Please Let Me Get What I Want" appear on the compilation video, slated for Feb. 18 release. The Dream Academy is winning support in all media, from "Saturday Night Live" to radio's formats and sub-formats. The band's eponymous debut LP is available on Reprise Records, the second hit release from the newly-revived label.

The Dream Academy: A Study In Success

A MONTHLY FABRICATION FROM WARNER BROS. RECORDS



SynthAxe UK debut
Lee Ritenour, Royal Festival Hall
London, 19th July 1985



*'It has been fantastic!
Its performance abilities
have surpassed what I
thought was possible.'*

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with my group, and when
I use the SynthAxe the
response has been
unbelievable.'*

LEE RITENOUR, JUNE 1985

SynthAxe US debut
Allan Holdsworth, Anaheim
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*'I have found new ways
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ALLAN HOLDSWORTH
GUITARIST MAGAZINE, MAY 1985

SYNTHAXETM

First showings at 1986 NAMM and Frankfurt Fair

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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.

SALES		TITLE	ARTIST	HOT 100 POSITION
THIS WEEK	LAST WEEK			
1	3	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	3
2	1	SAY YOU, SAY ME	LIONEL RICHIE	1
3	2	PARTY ALL THE TIME	EDDIE MURPHY	2
4	4	I MISS YOU	KLYMAXX	5
5	6	ALIVE AND KICKING	SIMPLE MINDS	4
6	7	SMALL TOWN	JOHN COUGAR MELLENCAMP	6
7	14	MY HOMETOWN	BRUCE SPRINGSTEEN	13
8	13	TALK TO ME	STEVIE NICKS	8
9	5	BROKEN WINGS	MR. MISTER	9
10	12	TONIGHT SHE COMES	THE CARS	7
11	8	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	11
12	15	BURNING HEART	SURVIVOR	12
13	18	WALK OF LIFE	DIRE STRAITS	10
14	26	I'M YOUR MAN	WHAM!	14
15	24	GO HOME	STEVIE WONDER	18
16	9	ELECTION DAY	ARCADIA	15
17	21	IT'S ONLY LOVE	BRYAN ADAMS/TINA TURNER	16
18	20	CONGA	MIAMI SOUND MACHINE	20
19	22	LOVE IS THE SEVENTH WAVE	STING	17
20	23	GOODBYE	NIGHT RANGER	25
21	11	PERFECT WAY	SCRITTI POLITTI	23
22	25	SPIES LIKE US	PAUL MCCARTNEY	19
23	10	SLEEPING BAG	Z Z TOP	21
24	17	EMERGENCY	KOOL & THE GANG	24
25	27	YOU'RE A FRIEND OF MINE	C.CLEMONS & J.BROWNE	22
26	16	WE BUILT THIS CITY	STARSHIP	42
27	—	WHEN THE GOING GETS TOUGH	BILLY OCEAN	26
28	30	EVERYBODY DANCE	TA MARA & THE SEEN	27
29	—	SIDEWALK TALK	JELLYBEAN	28
30	—	FACE THE FACE	PETE TOWNSHEND	30

AIRPLAY		TITLE	ARTIST	HOT 100 POSITION
THIS WEEK	LAST WEEK			
1	1	SAY YOU, SAY ME	LIONEL RICHIE	1
2	2	PARTY ALL THE TIME	EDDIE MURPHY	2
3	3	ALIVE AND KICKING	SIMPLE MINDS	4
4	4	SMALL TOWN	JOHN COUGAR MELLENCAMP	6
5	5	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	3
6	6	I MISS YOU	KLYMAXX	5
7	8	TONIGHT SHE COMES	THE CARS	7
8	7	BROKEN WINGS	MR. MISTER	9
9	9	WALK OF LIFE	DIRE STRAITS	10
10	10	TALK TO ME	STEVIE NICKS	8
11	11	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	11
12	13	BURNING HEART	SURVIVOR	12
13	12	SLEEPING BAG	Z Z TOP	21
14	14	ELECTION DAY	ARCADIA	15
15	16	I'M YOUR MAN	WHAM!	14
16	15	PERFECT WAY	SCRITTI POLITTI	23
17	18	IT'S ONLY LOVE	BRYAN ADAMS/TINA TURNER	16
18	17	LOVE IS THE SEVENTH WAVE	STING	17
19	20	SPIES LIKE US	PAUL MCCARTNEY	19
20	21	MY HOMETOWN	BRUCE SPRINGSTEEN	13
21	19	YOU'RE A FRIEND OF MINE	C.CLEMONS & J.BROWNE	22
22	22	GO HOME	STEVIE WONDER	18
23	25	WHEN THE GOING GETS TOUGH	BILLY OCEAN	26
24	23	EMERGENCY	KOOL & THE GANG	24
25	27	CONGA	MIAMI SOUND MACHINE	20
26	26	EVERYBODY DANCE	TA MARA & THE SEEN	27
27	24	NEVER	HEART	41
28	28	SIDEWALK TALK	JELLYBEAN	28
29	29	SEX AS A WEAPON	PAT BENATAR	29
30	—	GOODBYE	NIGHT RANGER	25

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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
WARNER BROS. (6)	13
Geffen (4)	
Paisley Park (1)	
Qwest (1)	
Sire (1)	
COLUMBIA	12
CAPITOL (8)	11
Manhattan (2)	
Red Label (1)	
MCA (7)	11
Camel/MCA (2)	
I.R.S. (1)	
MCA/Constellation (1)	
ATLANTIC (5)	8
Atco (1)	
Modern (1)	
Philly World (1)	
RCA (6)	8
Grunt (2)	
ARISTA (6)	7
Jive (1)	
A&M (4)	6
A&M/Virgin (2)	
EPIC (1)	6
Scotti Bros. (3)	
CBS Associated (1)	
Portrait (1)	
POLYGRAM	6
Mercury (4)	
De-Lite (1)	
Riva (1)	
EMI-AMERICA	4
MOTOWN (1)	4
Tamla (2)	
Gordy (1)	
ELEKTRA	2
CHRYSALIS	1
VANGUARD	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	
4	ALIVE AND KICKING (Colgems-EMI, ASCAP) WBM
95	AND SHE WAS (Index, ASCAP/Blue Disque ASCAP/WB, ASCAP)
82	BABY TALK (Hub, ASCAP/MCA, ASCAP)
81	BE NEAR ME (Neutron, BMI/10, BMI/Nymph, BMI) CPP
70	BEAT'S SO LONELY (Unicly, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)
45	THE BIG MONEY (Core, CAPAC) WBM
9	BROKEN WINGS (Warner-Tamerlane, BMI/Entente, BMI)
12	BURNING HEART (Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) WBM/PPP
71	CAN YOU FEEL THE BEAT (Mokojumbi, BMI) CPP
64	CARAVAN OF LOVE (WB, ASCAP/JJ, ASCAP) CPP/ABP
20	CONGA (Foreign Imported, BMI) CPP
62	COUNT ME OUT (New Generation, ASCAP)
90	DANGEROUS (Irving, BMI/Adams Communications, BMI/Calypto Toonz, BMI) CPP/ALM
59	DAY BY DAY (Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)
50	DIGITAL DISPLAY (Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)
58	DO IT FOR LOVE (April, ASCAP/Tutti Ragazza, ASCAP/Maz Appeal, ASCAP) CPP/ABP
76	DON'T SAY NO TONIGHT (Philly World, BMI)
15	ELECTION DAY (Tritec, BMI) HL
24	EMERGENCY (Delightful, BMI) CPP
27	EVERYBODY DANCE (Crazy People, ASCAP/Almo, ASCAP) CPP/ALM
74	EVERYDAY (Peer International, BMI) CPP
35	EVERYTHING IN MY HEART (Liesse, ASCAP)
56	EVERYTHING MUST CHANGE (Young Songs, ASCAP/Bright, ASCAP/WB, ASCAP) WBM
30	FACE THE FACE (Eel Pie, BMI)
96	FREEDOM (Golden Torch, ASCAP) CPP
100	GIRLS ARE MORE FUN (Raydiola, BMI) WBM
48	GO (WB, ASCAP/Almond Legg, ASCAP/Nosebag, ASCAP) WBM
18	GO HOME (Jobete, ASCAP/Black Bull, ASCAP) CPP
85	GOOD FRIENDS (Crazy Crow, BMI)
25	GOODBYE (Kid Bird, BMI/Rough Play/BMI) HL
73	HEAD OVER HEELS (Virgin, ASCAP) CPP
75	THE HEART IS NOT SO SMART (Edition Sunset, ASCAP/Arista, ASCAP) CPP
55	HE'LL NEVER LOVE YOU (LIKE I DO) (Willesden, BMI/Zomba, ASCAP)
31	HOW WILL I KNOW (Irving, BMI) CPP/ALM
77	I KNEW THE BRIDE (WHEN SHE USE TO ROCK N' ROLL) (Rock Music, BMI/Anglo Rock, BMI)
5	I MISS YOU (Spectrum VII, ASCAP) CPP
14	I'M YOUR MAN (Chappell, ASCAP) CHA/HL
16	IT'S ONLY LOVE (Adams Communications, BMI/Calypto Toonz, BMI/living, BMI) CPP/ALM
39	KYRIE (Warner-Tamerlane, BMI/Entente, BMI) WBM
47	LAY YOUR HANDS ON ME (Zomba, ASCAP) CPP
53	LEADER OF THE PACK (Screen Gems-EMI, BMI)
86	LET ME DOWN EASY (Irving, BMI/Adams Communications, BMI/Calypto Toonz, BMI)
78	LET'S GO ALL THE WAY (Lito, BMI)
38	LIFE IN A NORTHERN TOWN (Cleverite, BMI/Farrowise, BMI)
36	LIVING IN AMERICA (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP
34	A LOVE BIZARRE (Sister Fate, ASCAP)
17	LOVE IS THE SEVENTH WAVE (Magentic, BMI/Reggatta, BMI/Illegal, BMI) HL
84	LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL) (Gold Horizon, BMI/Airbear, BMI) CPP
97	LOVIN' EVERY MINUTE OF IT (Zomba, ASCAP) CPP
67	MIAMI VICE THEME (MCA, ASCAP) MCA/HL
79	MORNING DESIRE (Leeds, ASCAP/Patchworks, ASCAP) MCA/HL
13	MY HOMETOWN (Bruce Springsteen, ASCAP) CPP
41	NEVER (Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP
32	OBJECT OF MY DESIRE (Adekavode, BMI/Phiesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP
83	ONE OF THE LIVING (Makiki, ASCAP/Arista, ASCAP) CPP
61	ONE VISION (Queen, BMI/Beechwood, BMI) WBM
65	OWN THE NIGHT (Rightsong, BMI/Franne Golde, BMI/Welbeck, ASCAP)
68	PART-TIME LOVER (Jobete, ASCAP/Black Bull, ASCAP) CPP
2	PARTY ALL THE TIME (Stone City, ASCAP/National League, ASCAP) CPP
23	PERFECT WAY (Jouisance, ASCAP/WB, ASCAP/David Gamson, ASCAP)
91	RUNNING UP THAT HILL (Colgems-EMI, ASCAP)
54	SARA (Kikiko, BMI/Petwolf, ASCAP)
93	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/PPP
72	SECRET (Virgin, ASCAP) CPP
66	SECRET LOVER (Almo, ASCAP/Jodaway, ASCAP)
11	SEPARATE LIVES (THEME FROM WHITE NIGHTS) (Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM
29	SEX AS A WEAPON (Billy Steinberg, ASCAP/Denise Barry, ASCAP) CLM/PPP
28	SIDEWALK TALK (House Of Fun, BMI/Webo Girl, ASCAP) CPP
44	SILENT RUNNING (Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R./Warner Bros., ASCAP) WBM
60	SISTERS ARE DOING IT FOR THEMSELVES (RCA, ASCAP/Blue Network, ASCAP) WBM
21	SLEEPING BAG (Hamstein, BMI)
6	SMALL TOWN (Riva, ASCAP) WBM
89	SMALL TOWN GIRL (John Cafferty, BMI) WBM
52	SOMEWHERE (FROM WEST SIDE STORY) (Chappell, ASCAP/G.schirmer, ASCAP)
98	SOUL KISS (Music Corp. Of America, BMI/Fleedleedle, BMI) MCA/HL
19	SPIES LIKE US (MPL Communications, ASCAP) MPL/HL
80	STACY (Kid Bird, BMI/Errigal, BMI/Mellin-Greene, BMI)
88	STRENGTH (Illegal, BMI)
37	THE SUN ALWAYS SHINES ON T.V. (ATV, BMI) CLM/PPP
51	SUN CITY (Solidarity, ASCAP)
92	THE SUPER BOWL SHUFFLE (Red Label, BMI)
33	THE SWEETEST TABOO (Silver Angel, ASCAP) CPP
99	TAKE ON ME (ATV, BMI) CLM/PPP
8	TALK TO ME (Fallwater, ASCAP)
40	TARZAN BOY (Screen Gems-EMI, BMI) WBM
94	TEARS ARE FALLING (Kiss, ASCAP)
3	THAT'S WHAT FRIENDS ARE FOR (Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM
57	TO LIVE AND DIE IN L.A. (Chong, BMI/Warner-Tamerlane, BMI) WBM
7	TONIGHT SHE COMES (Lido, ASCAP) WBM
63	TOO YOUNG (Foster Frees, BMI/Garden Rake, BMI/Oremwood, BMI/April, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP
10	WALK OF LIFE (Chariscourt, BMI/Almo, ASCAP) CPP/ALM
42	WE BUILT THIS CITY (Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI) CHA/HL/PPP
26	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) (Zomba, ASCAP) HL
46	WHO'S ZOOMIN' WHO (Gratitude Sky, ASCAP/Bellboy, BMI)
43	WRAP HER UP (Intersong, ASCAP) HL/CHA
69	YOU ARE MY LADY (Zomba, ASCAP) HL
49	YOU BELONG TO THE CITY (Red Cloud, ASCAP/Night River, ASCAP)
87	YOUR PERSONAL TOUCH (Warner-Tamerlane, BMI/Song-A-Tron, BMI)
22	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	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.

CD Shortage Hits Germany 'Bad Marketing' Blamed For Losses

HAMBURG Continuing supply shortages are costing West German record companies up to 50% of their potential CD turnover, say industry chiefs here.

Ariola managing director Friedrich Schmidt notes: "The losses are remarkable. We estimate delivery backlogs have cost us \$800,000 to date. The same delays also caused postponement of more than 100 titles scheduled for 1985 release, which means an additional turnover loss of around \$3 million."

A survey of other major labels reveals similar effects. Intercord chief Herbert Kollisch says he could have sold 50% more CDs with adequate supplies. Hansa puts the figure at more than 40%, WEA at 35% and Teldec at 30%.

EMI chief Wilfried Jung states: "Everybody is talking about CD, but nobody says anything concrete. The present CD situation has been created by our own bad marketing."

Most companies are optimistic that by 1987 the problems will be overcome. Last year's estimated 120% increase in CD turnover is expected to be followed by a 90% increase in 1986. With conventional pop album sales holding their own, budget LP sales increasing and the

expected 14% decline in singles units offset by better 12-inch volumes, the mood in respect of the overall market is now, in the words of WEA managing director Manfred Zumkeller, one of "cautious optimism."

Says Ariola's Schmidt: "What we want to do now with CD is to create an interest among older customers, the people who still feel their need for entertainment is satisfied by television."

But Teldec managing director Thomas Stein cautions against CD euphoria: "One should not forget that more than 80% of German households use conventional equipment for analog records."

Teldec remains committed to its Direct Metal Mastering process, which it claims has increased black disk quality by better than 50%. "There's no need for the vinyl record merchandisers to be afraid of CD," Stein concludes. "The CD is important, but analog is still far superior."

SONY SALES, PROFITS CLIMB

(Continued from page 9)

markets."

Prices may have to be adjusted in the light of competitiveness abroad, the company says, adding that the appreciation of the yen against other currencies could depress parent company pre-tax profits by as much as 15% this year.

In fact, the year-end results of the parent company minus subsid-

aries are stronger than those for the whole group. Turnover was 17.5% up at \$5.3 billion, and net profits were nearly 40% up at \$242.2 million. Among new products with the strongest sales potential Sony cites 8mm video hardware and its portable Compact Disc players.

Ott Says Talent Promotion Merits Followup Class of '85 Push Called 'Qualified Success'

BY KIRK LaPOINTE

TORONTO It was called Class of '85, and there were more than a few insiders who predicted it would never make it in the big world.

But the efforts by the music business to promote Canadian talent during a six-week stretch surrounding the Juno awards was, for a first attempt, "a qualified success," says the executive who oversaw the project.

Bill Ott, national sales vice president at A&M Records of Canada, says the campaign gained the "tacit acceptance of retail and the media" and deserves other chances to establish itself.

The key, he says, will be to keep the project from straying into boondoggle territory, where it commands its own budget and where the spirit of exercise is lost in a bald bid for bucks.

"Everything will backfire if we lose sight of the concept to promote the talent," he says.

"The consumer, I think, is more aware than ever about Canadian talent as a result of the last year, and I think the [industry project] helped," Ott notes.

The business decided early last year to develop a campaign to bring a higher profile to Canadian music. At that point, domestic sales had slid substantially and many sectors of the business—radio, rackers, retailers and record firms—were pointing fingers and assessing blame.

Record companies were releasing records they said were not being

properly supported by radio. Radio stations said they were receiving records that were either unplayable or didn't strike their listeners' fancies. Rackers and retailers were saying that radio play was insufficient to merit them stocking the records in large amounts.

After a series of meetings, the business agreed to try the Class of '85 approach. Rather than hire a management team, the industry borrowed man-hours here and there from its executives to piece together the campaign. Major record firms divided up the regions of the country they would oversee during the campaign and contributed, in certain aspects, expenses for the project.

"One of the things we lacked was talking to retailers individually," Ott says. "In many cases, we relied on their head offices to spread the word—some did better than others."

One of the project's aims was for retail firms to assign part of their stores for Canadian music for the campaign—sort of a Canadian corner, where Class of '85 promotional material would be displayed.

Ott says several A&A's stores, Sam the Record Man's Montreal outlet, the Records of Wheels in Edmonton Centre, a few Mister Sound stores and rackjobber Handleman put a great deal into their campaigns. With others, he says, "I was a little disappointed."

Coincidental with planning of the campaign, Canadian talent suddenly connected with radio, retail and rackers. "Reckless" by Bryan Ad-

ams went into overdrive and was a million-seller (10 times platinum by year's end). "Boy In The Box" by Corey Hart was released in mid-year and rocketed to the top of the charts. "Strange Animal" by Gow-an took off, and "Alien Shores" by Platinum Blonde went triple platinum in '85.

Behind those mega-hits were several other gold and platinum albums and even more on the verge of certification. Ott says it is difficult to gauge how well the campaign spurred sales, but he has little doubt that artist profiles were increased.

"Everywhere we went, the press was eager to write about Canadian talent," he says.

Next campaign, Ott recommends that the field staff assigned to the project be increased and that press involvement be expanded. He also suggests that individual stores will have to be tabbed for their ideas about the project.

As for his own involvement, Ott says he cannot afford to put as much time into it as he did in 1985. He's not exactly saying he won't help, but it sounds as if he's reluctant to run the show again.

In any event, he says it's clear the industry needs such a campaign around Juno time to bring even greater attention to domestic recording artists. "The timing is correct, and I think there will be a lot less skepticism in the coming year," he says. "We've shown that we can make an impact."

Motown, MCA Forge Distribution Link

TORONTO The acquisition of Motown Records for Canadian distribution by MCA Records Canada firmly establishes MCA as a force to be reckoned with in the years ahead.

Motown, which had been distributed here by Quality Records of Canada, officially became part of the MCA fold here Wednesday (1) in a deal announced Dec. 18. MCA has distributed Motown in the U.S. for about two years.

Under the leadership of Ross Reynolds, who came aboard as vice president and general manager more than three years ago after terms at WEA Music of Canada and as president of GRT Records, MCA has re-established itself in the Canadian marketplace. Already, it has secured Chrysalis and Island for distribution. Now, with Motown under its belt in what Reynolds calls a "longterm arrangement," MCA is poised to compete among the big five in Canada.

The signing of Motown was a blow to Quality, which is now likely to reaffirm its commitment to direct marketing. Quality had been successful last year in tapping the market left open by K-tel's departure.

Ironically, K-tel and Quality were the only two Canadian-owned firms in the full-service line of the business. Recently, however, Selkirk

Communications Inc., the owners of Quality, sold Quality's manufacturing facility to Cinram. With the loss of Motown, Quality now boasts only Jive Records as a major distributed label.

To oversee Motown, MCA brought Cameron Carpenter from Quality as product manager. Reynolds says it is likely he'll add a few field staffers now and a few later.

Reynolds expects to renew em-

phasis on the Motown catalog, especially in the Canadian dance market.

Terms of the deal were not disclosed, but the stakes were likely increased in view of Motown's recent performance in Canada. Last year, for example, Stevie Wonder's "I Just Called To Say I Love You" became the biggest-selling seven-inch 'single ever.

KIRK LaPOINTE

PRO Blasts Copyright Decisions Seeks Support in Tariff Appeal

TORONTO The Performing Rights Organization of Canada Ltd. (PRO Canada), in a rare public display of displeasure, has asked its members to support attempts to appeal 1985 tariffs imposed by the Copyright Appeal Board.

PRO Canada president Jan Matejcek, in an editorial in the society's magazine, The Music Scene, calls four decisions by the board a "four-square victory for the users and a crippling blow for creators and publishers."

PRO Canada heavily objects to the board's decisions in the areas of tariffs for private broadcasting, for the public-owned Canadian Broad-

casting Corp. and concert performances. A fourth move struck down PRO Canada's proposal to establish a video club tariff.

The board froze fees paid by private broadcasters at their 1984 level of 2.4% of advertising revenue. CBC's per capita fee for radio was increased 5%, but its tv fee was frozen. Mega-concert tariffs (for shows in which receipts exceed \$250,000) were reduced to .5% from 1%. A plan to introduce a video club tariff based on club capacity was rejected.

PRO Canada has requested a Federal Court of Canada review of the decisions.

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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	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	1	14	SOUNDTRACK ▲ ³ MCA 6150 (9.98) (CD)	MIAMI VICE
2	4	4	8	BARBRA STREISAND COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
3	2	2	27	HEART ▲ ² CAPITOL ST-12410 (8.98)	HEART
4	3	3	18	JOHN COUGAR MELLENCAMP ▲ ² RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
5	5	5	9	Z Z TOP WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
6	6	6	32	DIRE STRAITS ▲ ³ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
7	7	7	13	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
8	8	8	82	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
9	9	9	15	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
10	10	10	42	TEARS FOR FEARS ▲ ³ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
11	21	21	4	SADE PORTRAIT FR 40263/EPIC (CD)	PROMISE
12	12	12	8	THE CARS ELEKTRA 60464 (9.98)	GREATEST HITS
13	15	15	20	MR. MISTER ● RCA NFL1-8045 (8.98)	WELCOME TO THE REAL WORLD
14	14	14	5	STEVIE NICKS MODERN 90479/ATLANTIC (9.98)	ROCK A LITTLE
15	13	13	42	WHITNEY HOUSTON ▲ ² ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
16	16	16	27	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
17	11	11	10	RUSH ● MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
18	18	18	10	SIMPLE MINDS A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
19	17	17	60	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
20	22	22	45	PHIL COLLINS ▲ ⁴ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
21	20	20	25	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
22	19	19	34	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
23	24	24	11	SOUNDTRACK ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
24	25	25	4	ARCADIA CAPITOL ST-12428 (8.98)	SO RED THE ROSE
25	23	23	13	THE THOMPSON TWINS ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
26	26	26	5	PAT BENATAR CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
27	27	27	14	EDDIE MURPHY ● COLUMBIA FC 39952 (CD)	HOW COULD IT BE
28	28	28	57	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
29	37	37	9	SOUNDTRACK SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
30	29	29	9	IRON MAIDEN ● CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
31	31	31	30	READY FOR THE WORLD ● MCA 5594 (8.98)	READY FOR THE WORLD
32	30	30	26	BILLY JOEL ▲ COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
33	47	47	6	BOB DYLAN COLUMBIA C5X 38830 (CD)	BIOGRAPH
34	40	40	7	PETE TOWNSHEND ATCO 904736/ATLANTIC (8.98)	WHITE CITY - A NOVEL
35	38	38	50	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
36	36	36	7	AEROSMITH GEFLEN GHS 24091/WARNER BROS. (8.98)	DONE WITH MIRRORS
37	33	33	15	KISS MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
38	34	34	8	JAMES TAYLOR ● COLUMBIA FC 40052 (CD)	THATS WHY I'M HERE
39	46	46	6	NEW EDITION MCA 5679 (8.98)	ALL FOR LOVE
40	54	54	4	DIONNE WARWICK ARISTA AL8-8398 (8.98)	FRIENDS
41	43	43	26	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
42	42	42	7	BARRY MANILOW RCA AFL1-7044 (8.98)	MANILOW
43	35	35	9	SOUNDTRACK MCA 6149 (9.98)	SWEET DREAMS
44	44	44	28	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
45	32	32	18	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
46	48	48	5	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98)	PACK UP THE PLANTATION - LIVE
47	39	39	8	ARTISTS UNITED AGAINST APARTHEID MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
48	41	41	12	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
49	50	50	32	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
50	45	45	15	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
51	51	51	13	KENNY ROGERS ● RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
52	55	55	4	DOKKEN ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
53	49	49	11	INXS ATLANTIC 81277 (8.98)	LISTEN LIKE THIEVES
54	53	53	15	SCRITTI POLITTI WARNER BROS. 25302 (8.98)	CUPID AND PSYCHE 85
55	61	61	62	WHAM! ▲ ⁴ COLUMBIA FC39595 (CD)	MAKE IT BIG

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
56	59	59	27	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
57	60	60	4	TWISTED SISTER ATLANTIC 81275 (9.98)	COME OUT AND PLAY
58	71	71	59	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
59	52	52	10	THE ALARM I.R.S./MCA 5666/MCA (8.98)	STRENGTH
60	57	57	34	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
61	70	70	14	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
62	69	69	27	SCORPIONS ● MERCURY 824 344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
63	63	63	8	JONI MITCHELL GEFLEN GHS 24074/WARNER BROS. (8.98)	DOG EAT DOG
64	76	76	8	CLARENCE CLEMONS COLUMBIA BFC 40010 (CD)	HERO
65	58	58	8	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
66	66	66	7	ELTON JOHN GEFLEN GHS 24077/WARNER BROS. (8.98)	ICE ON FIRE
67	67	67	6	ASIA GEFLEN GHS 24072/WARNER BROS. (8.98)	ASTRA
68	79	79	15	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
69	62	62	11	TRIUMPH MCA 2-8020 (10.98)	STAGES
70	64	64	14	ROGER DALTRY ATLANTIC 81269 (CD)	UNDER A RAGING MOON
71	87	87	113	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
72	72	72	11	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
73	73	73	8	GRACE JONES MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
74	74	74	17	SHEILA E. PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
75	77	77	26	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
76	56	56	8	SHEENA EASTON ● EMI-AMERICA SJ-17173 (8.98)	DO YOU
77	86	86	6	VARIOUS ARTISTS WINDHAM HILL WH-1045/A&M (9.98)	A WINTER'S SOLSTICE
78	85	85	35	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
79	83	83	25	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
80	82	82	13	MORRIS DAY ● WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS
81	78	78	34	EURHYTHMICS ▲ RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
82	90	90	15	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
83	89	89	27	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
84	84	84	34	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
85	97	97	8	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
86	68	68	23	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
87	65	65	11	OLIVIA NEWTON-JOHN ● MCA 6151 (9.98) (CD)	SOUL KISS
88	88	88	8	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
89	101	101	7	THE WRESTLERS EPIC BFE 40223	THE WRESTLING ALBUM
90	92	92	6	THE CLASH EPIC FE 40017	CUT THE CRAP
91	91	91	83	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
92	93	93	29	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
93	80	80	12	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
94	75	75	8	ALABAMA ▲ RCA ASL1-7014 (9.98) (CD)	CHRISTMAS
95	100	100	19	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98) (CD)	MARCHING OUT
96	124	124	47	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
97	99	99	11	WANG CHUNG GEFLEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
98	106	106	7	CHARLIE SEXTON MCA 5629 (8.98)	PICTURES FOR PLEASURE
99	81	81	7	YES ATCO 90474/ATLANTIC (6.98)	9012 LIVE - THE SOLOS
100	94	94	12	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
101	103	103	20	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
102	102	102	31	AMY GRANT ● A&M SP-5060 (8.98) (CD)	UNGUARDED
103	118	118	114	LIONEL RICHIE ▲ ¹⁰ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
104	115	115	116	PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
105	116	116	65	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
106	120	120	10	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
107	107	107	14	JON BUTCHER AXIS CAPITOL ST-12425 (8.98)	ALONG THE AXIS
108	96	96	11	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFF 40118/EPIC	CARAVAN OF LOVE
109	143	143	10	THE DREAM ACADEMY WARNER BROS. 25265 (8.98)	THE DREAM ACADEMY
110	128	128	53	SOUNDTRACK ▲ ² MCA 6143 (9.98) (CD)	BEVERLY HILLS COP

○ 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.

...newsline...

AWARD TO PAUL DAVID: The American Jewish Committee honors Paul David, president of the 180-store Camelot Enterprises home entertainment chain, as recipient of its 1986 Human Relations Award. David will be presented with the award Saturday, Feb. 8, at a dinner at the New York Hilton. Dinner chairman is Paul Smith of CBS Records, while Joe Cohen of the Leslie Group and Roy Imber of Elroy Enterprises are co-chairmen.

RALPH OMAN, REGISTER OF COPYRIGHTS, speaks at this Thursday's (9) meeting of the Music Publishers' Forum/New York. Oman, previously the chief counsel of the U.S. Senate Judiciary Subcommittee on Patents, Copyrights and Trademarks, will field questions between 4 and 6 p.m. in the Savoy Room of the Plaza Hotel.

THE BOYS OF BANDSTAND: Frankie Avalon, Fabian and Bobby Rydell are the stars of a new PBS special, "Dick Fox's Golden Boys Of Bandstand On Stage At Wolf Trap," which airs nationally Wednesday, Jan. 29. The appearances by the '50s and '60s rock'n'roll stars mark the first time they've performed together on national tv.

New Companies

The Advantage System formed by Alan Young. Company will promote new country artists. 12162 Monogram Ave., Granada Hills, Calif. 91344; (818) 360-3118.

WilJam Records Inc., an independent record label, formed by Wilson Williams, James Townsend and John Hudson. First release is "Greatest Love Affair"/"You" by Attraction. 22730 Grand River Ave., Detroit, Mich. 48219; (313) 535-6970.

Vinylmania Records, formed by Charles Grappone and Judy Russell. Company will specialize in 12-inch singles. 52 Carmine St., New York, N.Y. 10014; (212) 691-1720.

VEI Associates Ltd., a production, publishing and management company, formed by Albert B. Remediani. First signing is songwriter/singer/guitarist Christopher Robbins. 2 Halstead Ave., Harrison, N.Y. 10528; (914) 835-1148.

Plain Truth Publishing Ltd., formed by Stefano Sola and Christine Cropanese. First release is the album "Heavy Disco Metal" by Kyoto. P.O. Box 290, Baldwin, N.Y. 11510; (516) 593-7343.

Pro-Talent Agency, formed by J.J. Blake. Company will focus on booking and schedules. 7525 Monterey St., P.O. Box 1378, Gilroy, Calif. 95021; (408) 842-7597.

Lifelines

BIRTHS

Girl, Alexa Ray, to **Billy Joel** and **Christie Brinkley**, Dec. 29 in New York. He records for Columbia; she is a fashion model.

Girl, Melody, to **Joe and Judy Andersons**, Dec. 14 in Ft. Lauderdale, Fla. He is vice president and general manager of the Spec's Records retail chain there.

Boy, Jonathan Robert, to **Fred and Judy Romano**, Dec. 15 in Fort Worth, Tex. Both parents are sales representatives for Facility Merchandising Inc. in Texas and Oklahoma.

Girl, 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

Dan Bayer to **Karen Couretas**, Dec. 14 in East Lansing, Mich. He is jazz/new age music producer/director at WKAR there.

Judie Tumaroff to **Alan Jackowitz**, Dec. 29 in Ft. Lauderdale, Fla. She is an account executive for WAXY-FM. He is assistant controller for Peaches Entertainment Corp.

DEATHS

Rick Nelson, 45, in a plane crash Dec. 31 in Texas. One of the top rock stars of the late '50s and early '60s and a star of television's "Adventures Of Ozzie And Harriet," he is survived by his mother, Harriet; a brother, David; a daughter, Tracy Kristine; and three sons, Gunnar Eric, Matthew Gray and Sam Hilliard. (Separate story, page 6.)

Herb Shankman, 63, of heart failure Dec. 13 in New York. An industry pioneer, he founded Paramount Records Inc. He is survived by his wife, Alice, and a son, Andrew.

Adelee Fishel, 63, Dec. 25 in New York. She is survived by her son, Jim Fishel, executive director of the Recording Industry Assn. of America; another son, John; her husband, Richard; and her brother, Sidney Stern.

Elsie McWilliams, 89, Dec. 30 in Meridan, Miss. She was the sister-in-law of country singer Jimmie Rodgers and co-writer with him of 25 songs. A member of the Songwriters' Hall of Fame, "Miz Elsie" was asked by Rodgers to help him write songs. Their works include "Blue Yodel," "My Little Home In New Orleans," "The Never No Mo Blues," "Daddy And Home," "You And My Old Guitar," "Home Call," and "My Old Pal."

1985 RIAA CERTIFICATION WRAP-UP

(Continued from page 3)

most gold albums, Warner Bros. (23) and MCA (15) were followed by RCA (14), Columbia (13), Atlantic (10), Capitol and PolyGram (nine each), Epic (eight), A&M and Arista (seven each), Motown (six), Elektra/Asylum (five), EMI America (four) and Chrysalis (two).

In artist competition, U2 and Phil Collins were followed by four acts who achieved two platinum albums during the year: Alabama, Duran Duran, Prince and Luther Vandross.

Hank Williams Jr. and the Talking Heads were trailed by eight acts who were awarded two gold albums: Alabama, the Commodores, Amy Grant, Lee Greenwood, the Mormon Tabernacle Choir, Anne Murray, George Strait and George Thorogood & the Destroyers.

The final tally of 65 platinum albums is the best year-end showing since 1980, when there were 66. In '81 there were 60 platinum albums; in '82, 55; in '83 49; and in '84, 59.

The final count of 138 gold albums is the best showing since 1981, when there were 153. In '82 there were 130; in '83, 111; and in '84, 131.

The tally of nine gold singles—which discounts oldies and kiddie disks—represents a steep drop from the past two years, when there were 23 each year.

Columbia was the year's top singles label, with four gold hits: Wham's "Careless Whisper," Philip Bailey & Phil Collins' "Easy Lover," USA for Africa's "We Are The World" and Eddie Murphy's "Party All The Time." Sire/Warner follows with the three Madonna smashes. The only other singles to be certified gold during the year were New Edition's "Cool It Now" on MCA and Foreigner's "I Want To Know What Love Is" on Atlantic.

December's certifications were topped by Lionel Richie's "Can't Slow Down," which was recognized for 10 million in U.S. sales. This puts it in a tie with Bruce Springsteen's "Born In The U.S.A." as the fourth

best-selling album of the past 10 years. They're topped only by Michael Jackson's "Thriller," with U.S. sales of 20 million; Fleetwood Mac's "Rumours," 12 million and the "Saturday Night Fever" soundtrack, 11 million.

Also in December, Aretha Franklin scored the first certified platinum album of her legendary career with "Who's Zoomin' Who." (It should be noted, though, that Franklin may have topped the million sales mark with a few of her Atlantic albums in the '60s, which predated the 1976 introduction of platinum awards.)

December's list of gold albums demonstrates the durability and consistency of several top stars. "Heart Of The Matter" is Kenny Rogers' 19th gold album since 1977, which is his entire output except for two duet packages. "Soul Kiss" is Olivia Newton-John's 14th gold album out of her last 15 releases; "That's Why I'm Here" is James Taylor's 10th gold album out of 11 career releases on Warner Bros. and Columbia; and "Power Windows" is Rush's 10th consecutive gold album, discounting a 1978 reissue album.

Several catalog titles were certified gold in December, but none older than Bonnie Raitt's "Give It Up," first released in October 1972. Other sleeper gold albums: the "Cats" Original Broadway Cast album, released in February, 1983; George Winston's "Winter Into Spring," which first charted in May, 1984; and Stevie Ray Vaughan & Double Trouble's "Couldn't Stand The Weather," which first charted in June, 1984.

And one older title topped the million sales mark in December: George Winston's aptly-titled "December," which first charted in March, 1983.

Here's the complete list of December certifications:

Multi-Platinum Albums
Lionel Richie's "Can't Slow Down," Motown. 10 million.

Phil Collins' "No Jacket Required," Atlantic. Four million.

Wham's "Make It Big," Columbia. Four million.

Pointer Sisters' "Breakout," RCA. Three million.

"Miami Vice" soundtrack, MCA. Three million.

Heart's "Heart," Capitol. Two million.

John Cougar Mellencamp's "Scarecrow," Riva/PolyGram. Two million.

Stevie Wonder's "In Square Circle," Motown. Two million.

Platinum Albums

Starship's "Knee Deep In The Hoopla," Grunt/RCA. Their third.

Aretha Franklin's "Who's Zoomin' Who," Arista. Her first.

George Winston's "December," Windham Hill/A&M. His first.

Gold Albums

Kenny Rogers' "Heart Of The Matter," RCA. His 19th.

Olivia Newton-John's "Soul Kiss," MCA. Her 14th.

Rush's "Power Windows," Mercury. Their 10th.

James Taylor's "That's Why I'm Here," Columbia. His 10th.

Sheena Easton's "Do You," EMI America. Her fourth.

Iron Maiden's "Live After Death," Capitol. Their fourth.

Eddie Murphy's "How Could It Be," Columbia. His third.

Bonnie Raitt's "Give It Up," Warner Bros. Her second.

George Winston's "Winter Into Spring," Windham Hill/A&M. His second.

Morris Day's "Color Of Success," Warner Bros. His first.

Paillard Chamber Orchestra/Maurice Andre's "The Pachelbel Canon," RCA/Erato. Their first.

Stevie Ray Vaughan & Double Trouble's "Couldn't Stand The Weather," Epic. Their first.

"Cats" Original Broadway Cast, Geffen.

Gold Singles

Eddie Murphy's "Party All The Time," Columbia. His first.

AMERICAN MUSIC AWARDS

(Continued from page 4)

Soul/Rhythm & Blues Field

Male Vocalist: Prince, Luther Vandross, Stevie Wonder.

Female Vocalist: Aretha Franklin, Whitney Houston, Diana Ross.

Duo/Group: Kool & the Gang, New Edition, Ready For The World.

Single: Commodores' "Nightshift," Whitney Houston's "You Give Good Love," Freddie Jackson's "You Are My Lady."

Album: Whitney Houston's "Whitney Houston," Kool & the Gang's "Emergency," Luther Vandross' "The Night I Fell In Love."

Male Video Artist: Philip Bailey with Phil Collins, Prince, Stevie Wonder.

Female Video Artist: Aretha Franklin, Whitney Houston, Sade.

Video Duo/Group: Ashford & Simpson, Kool & the Gang, Pointer Sisters.

Video Single: Aretha Franklin's "Freeway Of Love," Whitney Houston's "Saving All My Love For You," Ready For The World's "Oh Sheila."

Country Field

Male Vocalist: Lee Greenwood, Willie Nelson, Hank Williams Jr.

Female Vocalist: Crystal Gayle,

Anne Murray, Dolly Parton.

Duo/Group: Alabama, Judds, Oak Ridge Boys.

Single: Alabama's "There's No Way," Lee Greenwood's "Dixie Road," Willie Nelson's "Forgiving You Is Easy."

Album: Alabama's "40 Hour Week," Willie Nelson's "City Of New Orleans," Ricky Skaggs' "Country Boy."

VIDEO SOFTWARE COMPANIES RETURN TO CES

(Continued from page 3)

be there. I think three fourths of them are exhibiting. When they're out there, that means we've got to be out there."

The VTR executive expects to meet some of his regulars at CES. "A lot of East Coast retailers are going out," he says, "and that's a surprise."

Key Video will be at the show, says company president Herb Fischer, because "we want to speak to the mass merchants, digest what they have to say, and strategize for the coming year."

"There are a lot of mass merchant accounts we haven't seen. A

lot of of them want to come in, but they still are not quite sure how," and CES will be a good time to teach them some of the basics of the business, he says.

Karl/Lorimar is going so far as to have an entire booth designed to look like a mass merchandise outlet. The main goal of the company at the show, a spokesman says, is to "penetrate new markets such as convenience stores and mass merchandisers of various types."

Assistance in preparing this story provided by Jim McCullough in Los Angeles.

CAPITOL READIES 'TAPELESS' DUPLICATION

(Continued from page 1)

ing the master data in digital form. Using industrial disk recorders and reproducers, the process will keep that program in the digital domain until the final duplication stage, where data will be converted back to analog form for transfer to the finished tape copy.

Paul West, director of studio operations for EMI America and head of quality control for Capitol-EMI, dubs the heart of the new process a "digital loop bin," explaining, "We would now go from a [Sony] 1610 digital processor to an optical disk instead of a master tape recorder, with that disk now serving as our master."

Disks would then be shipped to Capitol's tape duplicating facilities,

read back at twice real time in an optical reader, and loaded into a digital storage system prior to the final digital/analog conversion during high-speed duplication. "The first analog source in the system would now be the finished cassette," says West.

Even Dolby noise reduction encoding would now be performed in digital form, West adds. That new Dolby B encoder will be more accurate, he predicts, and allow finished tapes to minimize audible problems, such as mistracking, previously associated with noise reduction processing.

Hardware required for the system is being supplied by at least three different companies, but West

declines to specify suppliers, saying that Capitol's own engineers are modifying components and expect to make further tests before completing basic development of the system. An initial tape duplication line using the digital bin storage concept should be up and running at Capitol's Winchester, W. Va., plant by March, with additional lines to follow both there and at Capitol's Jacksonville, Ill., facility.

Within a year, West says, all Capitol's prerecorded cassettes are expected to be derived from the new "tapeless" system. Yet Capitol does not plan to identify product duplicated from the innovative digital bin; West says the already substantial investment in existing XDR cassette technology has prompted the decision to incorporate the new mastering approach under the general XDR banner.

That process introduced a centralized quality control and product performance drive employing digital master tapes and self-diagnostic computer software. Thus, the digital loop bin is being positioned as the final step in the XDR project's long-range goal of upgrading high-speed duplicated tapes. "We see this as taking the last weak link in the chain, and cleaning that up,"

West says.

Classical product from Capitol-EMI's Angel line will likely be the first to employ the new bin, and no plans for adoption of the technology by EMI's various companies outside the U.S. have been set. "As far as other EMI countries are concerned, there's no commitment," reports West. "They want to see it, hear it and test the finished product after we've started producing cassettes."

Capitol's decision to develop its optical disk mastering concept precludes any investment in higher speed analog master bins, a topic of high visibility among duplicators in recent months. West notes that Capitol's earlier announcement that it would not experiment with 480 i.p.s. loop bin technology was thus prompted by the "tapeless" disk system already in development.

For the near term, however, other duplicators may continue to study analog systems rather than follow Capitol's lead, if only because of the high initial cost. West would not divulge specific cost figures for either equipment or master disks as they'll be "written" in Capitol's Hollywood mastering facility.

But current disk mastering costs from industrial videodisk suppliers run in the thousands per finished

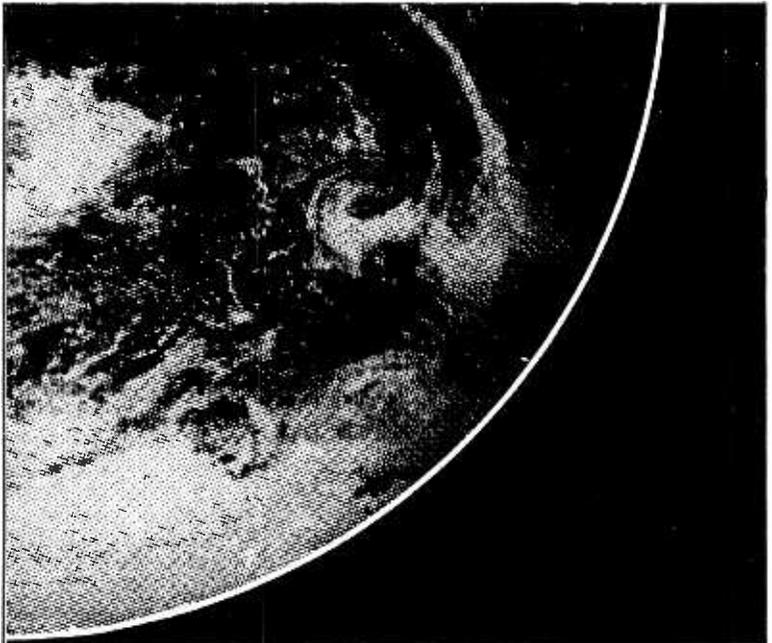
disk. Notes Electro Sound president Bob Barone, "We've already duplicated digitally at 64:1, and we've done video duplication at more than real time, so we know Capitol's approach can work."

"But the problem for us would be how to make this commercial for the industry at large. Until the cost of a master disk could be brought down to around \$500, and the hardware in line with what existing systems sell, we don't see a market."

Barone estimates that Capitol's cost for each master disk may be as much as \$2,000, and adds that the price tag for a cassette duplication line using digital storage would likely run in excess of \$500,000, compared to \$150,000 to \$165,000 for current leading-edge analog duplication lines.

Capitol, however, has no plans to sell its modified equipment to other duplicators, West says, nor is there any confirmed intention to license the system out.

Capitol Industries also produces its own blank tapes, via its Capitol Magnetic Products division, and the unveiling of the new optical disk mastering process coincides as well with Capitol-EMI's decision to enter domestic Compact Disc manufacturing (Billboard, Dec. 14).



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WEA, POLYGRAM REVAMP RETURNS

(Continued from page 1)

bum catalog.

Under the new PolyGram program, effective Dec. 26, list prices are replaced by a set of letter codes similar to the system adopted several years ago by CBS Records. It features separate codes for classical and non-classical product including CD's.

Under WEA's new music video policy, Warner Bros. and Atlantic titles earn a 2% credit on all gross purchases in the form of a deduction from the value of all credit memos issued from authorized returns.

"In 1984 music videos were embryonic," says WEA president Henry Droz. "In 1985 they were in infancy, in 1986 they've arrived, and we wish to support the customer. We feel music videos deserve the same protection as cassettes, LPs and Compact Discs."

WEA's LP, CD and cassette returns modification reduces both credits and charges on returns for both wholesaler and retailers. Qualified wholesaler credit drops from 1.5% to 1%, while the return charge drops from 7.5% to 5%. For retailers, the return credit dips from 1.2% to .8% and the returns charge from 7.5% to 5%. Where a customer qualifies as both wholesaler and retailer, the percentages apply to the degree of involvement in each classification.

The new WEA policy is effective with all new invoicing as of Dec. 30, 1985, and all new return authorizations issued as of March 31, 1986. Customers will have until March 31 to make final stock balance on product bought in 1985.

PolyGram, which previously employed a monthly returns cap, has switched to a returns policy with a monthly limit on returns of 50% of the average monthly purchase of the preceding three months. The system, which is similar to one em-

ployed by WEA, is effective April 1.

Billing on non-guaranteed PolyGram titles accrues an extra bonus of 1.2% for LPs and cassettes and .3% on CDs. Return penalties will be levied against LPs, CDs and cassettes at the rate of 8%, 7.5% and 7% respectively.

Final return authorization requests under the old PolyGram system must be submitted by Feb. 15, and all product must be received at the company's Indianapolis warehouse by March 31.

Price readjustments on lines handled by PolyGram Classics include both classical budget lines and jazz series. Dropping from \$6.98 list to a \$5.98 equivalent (price code O) are: Deutsche Grammophon's Walkman Classics, Signature, Privilege, Ba-

COURT REINSTATES LEBER-KREBS CLAIMS

(Continued from page 6)

In a suit filed in October, 1983, claiming breach of its management contract, Leber-Krebs was awarded judgment of \$230,000 against Parliament-Funkadelic's Clinton. However, no money was ever paid, and the group went into bankruptcy in July, 1984.

Earlier, in February 1983, Leber-Krebs had sought for a second time to attach the royalties due Clinton from Capitol. A New York State statute permits litigants to seek a pre-judgment attachment if one or both of the principals are from out-of-town. Capitol Records is based in Los Angeles.

Capitol, as it did after the first complaint in April, 1982, maintained that it held no monies due Clinton. However, the record company did disclose that in December, 1982, it had advanced \$100,000 to Clinton under terms of the contract with Capitol's EMI America Records division. Leber-Krebs held that this

\$100,000 was not an advance but was proof that Capitol was holding Clinton's royalty monies in April, 1982, when it first sought the pre-judgment attachment.

In the complaint filed by Steven M. Kramer, Philadelphia attorney for Leber-Krebs, it is asserted that Capitol, in filing the alleged false statement that it held none of Clinton's assets, committed a fraud that damaged Leber-Krebs' ability to enforce any subsequently rendered judgments. Solomon Granett, of the New York law firm Granett & Gold, represented Capitol.

Judge Cardamone, in his ruling, stated that if the lower court finds Capitol's first statement—that it held no monies due Clinton—indeed fraudulent, the U.S. District Court is free to enter judgment for the \$100,000, which Leber-Krebs would have obtained if Capitol had filed an accurate statement.

Billboard® **TOP POP ALBUMS** continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	95	95	11	CRUZADOS ARISTA ALB-8383 (8.98)	CRUZADOS
112	140	140	117	SOUNDTRACK ▲2 MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
113	127	127	124	MADONNA ▲3 SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
114	98	98	21	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
115	163	163	3	SOUNDTRACK CASABLANCA 826 306-1/POLYGRAM (10.98)	A CHORUS LINE-THE MOVIE
116	119	119	6	DEPECHE MODE SIRE 25346/WARNER BROS. (8.98)	CATCHING UP WITH DEPECHE MODE
117	114	114	9	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
118	122	122	7	ELVIS COSTELLO/THE ATTRACTIONS BEST OF ELVIS COSTELLO/THE ATTRACTIONS COLUMBIA FC 40101 (CD)	
119	113	113	9	OINGO BOINGO MCA 5665 (8.98)	DEAD MAN'S PARTY
120	105	105	16	DARYL HALL & JOHN OATES ● RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
121	123	123	7	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
122	121	121	16	STRYPER ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND
123	109	109	36	PRINCE & THE REVOLUTION ▲2 PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
124	154	154	60	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
125	150	150	110	U2 ▲ ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
126	146	146	41	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
127	125	125	29	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
128	152	152	69	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
129	144	144	119	HUEY LEWIS & THE NEWS ▲6 CHRYSALIS FV 41412 (CD)	SPORTS
130	130	130	6	MOLLY HATCHET EPIC E2 40137	DOUBLE TROUBLE LIVE
131	134	134	100	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
132	111	111	9	JIMMY BUFFETT MCA 5633 (8.98) (CD)	SONGS YOU KNOW BY HEART
133	138	138	8	BIG AUDIO DYNAMITE COLUMBIA BFC 50220 (CD)	THIS IS BIG AUDIO DYNAMITE
134	131	131	17	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
135	104	104	14	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
136	110	110	8	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98)	RIPTIDE
137	160	160	20	THE FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
138	108	108	9	AUTOGRAPH RCA AFL1-7009 (8.98)	THAT'S THE STUFF
139	145	145	25	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
140	142	142	6	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
141	133	133	104	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
142	117	117	4	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG-1984 (12.00) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
143	141	141	25	SOUNDTRACK ● MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
144	139	139	23	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
145	149	149	606	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
146	148	148	6	KIRI WITH NELSON RIDDLE AND HIS ORCHESTRA LONDON 414 666-1/POLYGRAM (9.98) (CD)	BLUE SKIES
147	147	147	6	DIVINYLS CHRYSALIS BFV 4151114 (8.98)	WHAT A LIFE
148	171	171	35	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
149	126	126	73	BILLY OCEAN ▲2 JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
150	194	194	3	SOUNDTRACK JIVE JL9-8406/ARISTA (9.98)	JEWEL OF THE NILE
151	180	180	47	RUN-D.M.C. ● PROFILE PRO1205 (8.98) (CD)	KING OF ROCK
152	158	158	143	Z Z TOP ▲5 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
153	157	157	57	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
154	132	132	14	MARSHALL CRENSHAW WARNER BROS. 25319 (8.98)	DOWNTOWN
155	156	156	20	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	136	136	34	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
157	112	112	8	Y&T A&M SP-5101 (8.98)	DOWN FOR THE COUNT
158	173	173	132	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
159	164	164	23	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
160	162	162	22	UB40 A&M/VIRGIN SP 6-65090/A&M (6.98)	LITTLE BAGGARIDDIM
161	129	129	17	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
162	167	167	4	ANTHRAX ISLAND 90480/ATLANTIC (8.98)	SPREADING THE DISEASE
163	151	151	39	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
164	155	155	43	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
165	165	165	6	ARMORED SAINT CHRYSALIS BFV 41516 (8.98)	DELIRIOUS NOMAD
166	175	175	3	JON ANDERSON ELEKTRA 60469	3 SHIPS
167	185	185	54	ORIGINAL BROADWAY CAST ● GEFEN 2GHS 2031/WARNER BROS. (16.98)	CATS
168	135	135	17	SQUEEZE A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
169	137	137	18	9.9 RCA NFL1-8049 (8.98)	9.9
170	170	170	8	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
171	153	153	11	KURTIS BLOW MERCURY 826 141-1/POLYGRAM (8.98)	AMERICA
172	196	196	3	THE WHO MCA 5641 (8.98)	WHO'S MISSING
173	179	179	37	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RIISING FORCE
174	159	159	28	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
175	169	169	40	THE POWER STATION ▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION
176	195	195	3	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
177	182	182	103	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
178	161	161	15	MAURICE WHITE COLUMBIA FC 39883 (CD)	MAURICE WHITE
179	NEW			L.L. COOL J COLUMBIA BFC 42039	RADIO
180	168	168	63	GLENN FREY ● MCA 5501 (8.98) (CD)	THE ALLNIGHTER
181	181	181	4	KASHIF ARISTA ALB-8385 (8.98)	CONDITION OF THE HEART
182	188	188	66	DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
183	184	184	4	BETTE MIDLER ATLANTIC 81291 (8.98)	MUD WILL BE FLUNG TONIGHT
184	172	172	13	JACK WAGNER QWEST 25318/WARNER BROS. (8.98)	LIGHTING UP THE NIGHT
185	NEW			JETHRO TULL & THE LONDON SYMPHONY ORCHESTRA RCA ARL1-7067 (9.98)	A CLASSIC CASE
186	166	166	12	RAY PARKER JR. ARISTA ALB-8280 (8.98)	SEX AND THE SINGLE MAN
187	190	190	4	VARIOUS ARTISTS WINDHAM HILL WH-1040/A&M (9.98)	PIANO SAMPLER
188	174	174	61	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
189	192	192	33	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056 (CD)	HIGHWAYMAN
190	NEW			HANK WILLIAMS, JR. WARNER BROS. 25328 (8.98)	GREATEST HITS, VOL. II
191	193	193	12	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
192	191	191	20	RONNIE MILSAP ● RCA AHL-1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
193	186	186	19	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
194	176	176	32	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
195	NEW			ECHO AND THE BUNNYMEN SIRE 25360/WARNER BROS. (8.98)	SONGS TO LEARN AND SING
196	183	183	11	JOE LYNN TURNER ELEKTRA 60449 (8.98)	RESCUE YOU
197	198	198	51	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
198	197	197	6	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK
199	199	199	26	AC/DC ● ATLANTIC 81263 (9.98) (CD)	FLY ON THE WALL
200	200	200	27	CAMEO ● ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98) (CD)	SINGLE LIFE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

A-Ha 41	Clarence Clemons 64	John Fogerty 197	Patti LaBelle 159	Beverly Hills Cop 110	U2 125, 105, 158
ABC 50	Phil Collins 104, 141, 20	Aretha Franklin 21	Huey Lewis & The News 129	The Big Chill 112	UB40 160
AC/DC 199	L.L. Cool J 179	Glenn Frey 180	Lisa Lisa/Cult Jam With Full Force 155	A Chorus Line: The Movie 115	Luther Vandross 126
Bryan Adams 19	Elvis Costello/The Attractions 118	Amy Grant 102	Madonna 58, 113	Jewel Of The Nile 150	VARIOUS ARTISTS
Aerosmith 36	Marshall Crenshaw 154	Daryl Hall & John Oates 120	Yngwie Malmsteen 95, 173	Phantom, Rocker & Sick 93	Piano Sampler 187
Alabama 94	The Cure 82	Corey Hart 75	The Manhattan Transfer 144	Krush Groove 100	Television's Greatest Hits 106
The Alarm 59	Depeche Mode 116	Heart 3	Barry Manilow 42	Miami Vice 1	A Winter's Solstice 77
Jon Anderson 166	Dio 101	Don Henley 153	Mannheim Steamroller 142	Rocky IV 29	Stevie Ray Vaughan 61
Anthrax 162	Dire Straits 6	Hiroshima 121	Marillion 114	St. Elmo's Fire 83	W.A.S.P. 65
Arcadia 24	Divinyls 147	The Hooters 60	John Cougar Mellencamp 4	Sweet Dreams 43	Jack Wagner 184
Armored Saint 165	Dokken 182, 52	Whitney Houston 15	Miami Sound Machine 88	White Nights 23	Wang Chung 97
Artists United Against Apartheid 47	The Dream Academy 109	INXS 53	Bette Midler 183	Bruce Springsteen 8, 131, 177	Dionne Warwick 40
Asia 67	Bob Dylan 33	Iron Maiden 30	Mike & The Mechanics 85	Squeeze 168	Starpoint 68
Atlantic Starr 148	Sheena Easton 76	Kristofferson 189	Ronnie Milsap 192	Starship 9	Wham! 55
Autograph 138	Echo And The Bunnymen 195	Freddie Jackson 22	Joni Mitchell 63	Sting 16	Maurice White 178
Jon Butcher Axis 107	The Fat Boys 137	W. Jennings, W. Nelson, J. Cash, K. Kristofferson 189	Molly Hatchet 130	Barbra Streisand 2	Hank Williams, Jr. 190
Pat Benatar 26	Five Star 134	Billy Joel 32	Motley Crue 56	Stryper 122	George Winston 139, 71
Big Audio Dynamite 133	Kiss 37	Elton John 66	Mr. Mister 13	Tina Turner 91	Bobby Warlock 161
Kurtis Blow 171	Klymaxx 35	Howard Jones 163	Eddie Murphy 27	Joe Lynn Turner 196	Stevie Wonder 7
Bon Jovi 78	Kool & The Gang 28	Grace Jones 73	New Edition 39	The Wrestlers 89	Y&T 157
Jimmy Buffett 132		Stanley Jordan 156	Olivia Newton-John 87		Pete Townshend 34
Kate Bush 48		The Judds 117	Stevie Nicks 14		Triumph 69
John Cafferty/Beaver Brown Band 194		Kashif 181	Night Ranger 49		Jethro Tull & The London Symphony Orchestra 185
Cameo 200		Kiss 37	Billy Ocean 149		Orchestra 185
The Cars 12		Klymaxx 35	Oingo Boingo 119		Simple Minds 18
The Clash 90		Kool & The Gang 28	Orchestral Manoeuvres In The Dark 79		SOUNDTRACKS
			ORIGINAL BROADWAY CAST		Amadeus 124
			Cats 167		Back To The Future 143
					Twisted Sister 57

ESTIMATED DOLLAR VALUE IN PERCENTAGES OF U.S. CHAINS' INVENTORIES

Chain No. of Stores Home office location	Cassettes		LPs		Compact Disc		Prerecorded Video		Accessories/ Alternative Merchandise		12-inch & 45 RPM Singles	
	'85	'86	'85	'86	'85	'86	'85	'86	'85	'86	'85	'86
Camelot 185 North Canton, Ohio	40%	38%	21%	15%	8%	14%	12%	16%	16%	15%	3%	2%
Disk Jockey 36 Owensboro, Ky.	45%	48%	30%	18%	5%	12%	5%	7%	10%	10%	5%	5%
Flipside 9 Chicago	26%	29%	27%	19%	17%	22%	16%	16%	11%	12%	3%	2%
Home Folks Records 6 Augusta, Ga.	30%	30%	15%	15%	5%	10%	25%	30%	15%	10%	5%	5%
Moby Disc 6 Reseda, Calif.	25%	28%	50%	45%	10%	12%	3%	4%	7%	7%	5%	4%
Mother's 9 Norfolk, Va.	31%	30%	24%	20%	9%	16%	13.5%	18%	11.5%	9%	11%	7%
Musicland Group 454 Minneapolis	43.4%	45.6%	26.8%	19.4%	6%	10.2%	3%	3.8%	14.3%	14.6%	6.5%	6.4%
Record Factory 38 Brisbane, Calif.	35%	34%	29%	24%	4%	10%	11%	12%	12%	11%	9%	9%
Record Theatre 16 Buffalo, N.Y.	26%	22%	40%	36%	15%	23%	2%	2%	5%	5%	12%	12%
Record World 62 Port Washington, N.Y.	33%	36%	32%	27%	13%	16%	1%	2%	12%	11%	9%	8%
Turtles 55 Atlanta	40%	45%	25%	18%	12%	17%	5%	4%	10%	10%	8%	6%
Waxie Maxie's 25 Washington, D.C.	33%	36%	36%	33%	7%	10%	1%	1%	16%	15%	7%	5%

YULE RECORD SALES LAG WITHOUT MEGA-HITS

(Continued from page 1)

While Barbra Streisand's "Broadway" performed surprisingly well for all surveyed dealers, no titles provided the boost offered by Michael Jackson's "Thriller" two years ago, or by Prince, Huey Lewis and Cyndi Lauper last year.

"We just didn't have the large sellers that we've had during past holiday seasons," says Lew Garrett, director of record purchasing for the 180-store Camelot Music chain. "Certainly we have a few that approach that: ZZ Top, 'Miami Vice' and Streisand. But even those don't match up to the performance that you look for this time of year."

Stores also cited healthy sales for recent titles by Sade, James Taylor, John Cougar Mellencamp, Rush, Mr. Mister, and the "Rocky IV" soundtrack. Further relief came from the continued success of long-term chart-placers by Bruce Springsteen, Dire Straits and Heart, but

no titles hit the "boomer" pace of past holiday seasons.

"This year we had four top sellers," says Ralph King, vice president of marketing for the 149-store Record Bar chain. "If you look at the sales of the next 25 titles, those 25 titles combined did not sell as well as our top four."

"Last year, we had 10 titles in the best selling category, and our next 10 titles also sold quite well," says King.

"There were no big releases," says Frank Fischer, president of the 75-store National Record Mart. "That's not a complaint—that's just the nature of the entertainment business."

Musicland's Eugster turns in one of the survey's more positive reports from a national chain, saying that his outfit will be up between 5% and 15% on a comparative store basis, even with the lack of hot chart-

toppers.

Despite the hit product void, retailers did benefit from the growth of CD sales, along with gains registered by accessory and blank tape lines. And most stores that carry video product were pleased with that medium's pace.

"Video was a plus factor for us," says Gene Knaack, manager of Mainstream Records, Tapes & Video. The Milwaukee-based seven-store operation scored a robust 25% gain for what Knaack calls "definitely the strongest fourth quarter in the history of Mainstream," and video was key to that boom.

"We're doing anywhere from 20 to 30 videos per day, per store," says Knaack. "People are picking up the import Yngwie Malmsteen video for \$79, and nobody bats an eye. For us to sell 100 Iron Maiden videos in a week is amazing. Our distributors were really surprised."

Also a factor in Mainstream's holiday success was the growth of the Compact Disc. "Last year, we sold 30 CDs a week on a per-store basis," says Knaack. "They weren't even a factor. This year it's been more like 300 a week. The percentage increase is unbelievable."

CD sales also fueled a large increase for Chicago's nine-store Flip Side chain. "We saw a 20% chain-wide increase during the first 24 days of December over last year," says company president Carl Rosenbaum. He calls CD sales "phenomenal," and estimates that 30%-35% of his overall volume was done in that configuration.

Also accounting for a substantial part of Flip Side's holiday activity was the pre-Christmas installation of for-sale movies in all stores. Inventory averaged around 140 film titles per store at the \$24.95-\$29.95 price range, primarily from Disney, Vestron and Paramount. According to Rosenbaum, the results were startling.

"I couldn't believe how well they did," he says. "Believe me, when you see sales on something like 'The Sons Of Katie Elder' with John Wayne, you've got to wonder."

A regional bonus for Flip Side came from a 12-inch single and 23-minute video featuring the Chicago Bears' "Super Bowl Shuffle." The Capitol record sold "tonnage" for the chain, Rosenbaum says, while the \$19.98 video sold more than 1,000 copies in less than two days.

More typical of most retailers' reports was the performance of the 15-store D.C.-based Kemp Mill Records, which fought throughout the period to keep pace with last year's figures.

"Our business was a little bit flat this year," says the chain's Howard Applebaum. "We had a very bullish projection, but a few things contributed to our falling short. Cold weather was an inhibiting factor, and Friday's (20) snow clipped our projections for that day."

"Conversely, the bright spot for us was CD. It was very fortuitous that our fill improved very nicely just ahead of the holiday selling season."

(Continued on page 79)

Retail Survey: Chains Moving Their Budgets to CD and Video

BY JOHN SIPPET

LOS ANGELES U.S. retail chains will commit a significantly larger share of their inventory dollars to Compact Disc and prerecorded video in 1986, while the amount spent on LPs will continue to shrink, according to a Billboard survey (see grid at left).

In a poll of 12 large and small chains, retailers predict Compact Disc purchases for 1986 will escalate—on average—to 14.3% of inventory dollars from last year's 9.2%. If CD scarcity is alleviated, the 12 chain executives say the laser disk may double its present estimated share.

Two of the chains surveyed, Disk Jockey and Record Factory, will more than double their commitments to Compact Disc. Of the 12 chains polled, the 16-store Record Theatre group, based in Buffalo, N.Y., leads the way with 23% of inventory dollars targeted for CD in 1986.

Other findings (averaged for the 12 chains):

- Prerecorded video will increase its share of inventory dollars to 9.4% from 1985's 8.1%.

- LP inventories will decrease, with last year's 29.6% share of inventory dollars dropping to an estimated 24.2% of dollars spent.

- Inventory buying of cassettes will rise from 1985's 33.9% of inventory dollars to 35.1%. This share of buying could increase, respondents indicate, as more funds become available for conversion to more open display.

Bob Tolifson of Record Factory finds that today's audiophile, the prime CD customer, prefers the laser disk over cassette and LP configurations. Lenny Silver of Record Theatre, Al Bernard of Mother's and Camelot's Joe Bressi echo Tolifson's observation.

However, there is hope expressed for the LP. Silver, Bressi, Larry Rosenbaum of Flipside, Terry Woodward of Disk Jockey and Bob Say of Moby Disc all predict that discount multi-album purchase of midline catalog at 3 for \$11 or \$12 can buttress LP movement this year.

The survey also found that inventory dollars for 12-inch and 45-rpm singles will dip to 5.9%, compared to 6.8% spent in 1985. Most offered that the excitement factor once generated by hefty radio play is waning.

The combination of audio and video accessories plus alternative merchandise, including everything from audio- and video-care items and blank tape and T-shirts and posters, will dip from 11.6% of dollars spent last year to 11.2% in the coming 12 months.

Others participating in the survey are Jack Eugster, Musicland Group; Joe Martin, Turtles; Roy Imber, Record World; Robert Allen, Home Folks and David Blaine, Waxie Maxie's.

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VIDEO SALES EXPLOSION

(Continued from page 1)

glitches were minor compared to the enormous growth in sales, according to executives surveyed.

Fueling the sell-through boom, retailers say, were the numerous price promotions staged by major home video manufacturers, which put a tremendous amount of product out on the market at \$30 and under. Also hot was a Parker Bros. combination videocassette and board game, "Clue," which only a few video dealers could obtain.

Older films showed tremendous strength, with "White Christmas" and "Mary Poppins" named as powerhouse titles along with such new

releases as "Beverly Hills Cop."

At Poppingo Video, Byron Boothe says video sales at his stores are "probably up 150%." He also reports a significant change in his sale-to-rental ratio, with sales at chain outlets jumping from around 6% of total dollar volume to almost 20%. He sees the sell-through lasting long past the holiday season, with a concentration on the marketing of used rental product to consumers.

"We're going to do it the rest of the year. We're going to do it every week, every month, every day," he says.

YULE RECORD SALES LAG

(Continued from page 78)

"Compact Discs drew people into the stores who haven't been there in a while. I'm talking about people in their 50s who would buy 10 and 20 titles at a time. One sale like that sure makes up for a lot of slack."

Another positive factor for Kemp Mill was midline catalog, where a concentrated advertising effort drew big gains for product from CBS, WEA, MCA and Capitol.

"Midline albums and cassettes accounted for 15%-20% in a couple of stores, compared to 1%-2% last year," says Applebaum.

Steve Marmaduke, vice president of purchasing for the 130-store Western Merchandisers chains (which includes Hastings and Eli's), says, "Our overall business was down slightly from last year's holiday season."

Marmaduke estimates the decrease to be less than 5%, and blames the drop on 1985's fewer Christmas shopping days. He also cites a factor that several retailers have noticed during the past four years: that people seem to shop later for their music-related gifts.

Bob Tolifson, vice president of marketing for San Francisco's Record Factory, says his company was "down 12% on a comparative store basis" for December. But, he adds, "We're not scared. We're not panicking," noting that the chain budgeted much of its ad dollars for post-Christmas buying.

Of the holiday season, Tolifson says it was a matter of "never being able to get back the lost six days from the year previous, when Thanksgiving was a week earlier. All the retailers here are saying that. If you factor out those six days, we were about even." He adds that 1984's holiday season—up 20% over 1983's tally—would have been difficult to beat.

Also less than enthusiastic is Record Bar's King. "Things just seem to be real soft for retailers in general this year," he says. "For us, it was a case of 'close, but no cigar.'"

"On a store-per-store basis, we're ending up flat with last year—if anything, we may even be a small percentage down. Losing those six days really made a difference," says King of Thanksgiving's late arrival.

A footnote at Record Bar was the resurgence of the LP, which caused a shift in the chain's LP/cassette ratio.

On the other hand, Southern California's Music Plus found increases for all configurations "except black vinyl." Buyer Mitch Perliss says that LPs "took the biggest drop."

Store-for-store, the 45-unit Music Plus found cassette sales to be either up or even with 1985, and reported a big gain for video in the 35 stores that carry that product. Perliss echoes other dealers in saying that CD sales were "way up."

CDs also grew tremendously for Licorice Pizza, the California division of Record Bar, with the configuration posting a 200% gain for November. Although the chain was down for the season, the chain's senior vice president and general manager Ruth Sims says that it's often irrelevant to focus on whether a given period is "up or down," and that she would rather see if the period meets expectations.

"Although our total season was not up, we're having a good year," she says, adding that the soft fourth quarter was not unexpected.

Waxie Maxie's Blaine notes that, like many chains, his stores enjoyed an explosive start during Thanksgiving weekend, but that after that it was "a very nervous season."

"For us it started very powerfully right after Thanksgiving," says Blaine. "After that, it was really a week-to-week struggle to keep ahead."

"We were hoping to finish 8% ahead net, and it looks like we made that, but it wasn't easy."

Camelot's Garrett gives a similar report for his chain's 10% increase, noting that "much of that was gained in the last eight to 10 days."

However, a strong post-Christmas weekend, with increases "in the range of 20%-25%" has Garrett and other retail executives optimistic for a strong January.

The post-holiday weekend (Dec. 27-29) drew a mixed review from National Record Mart's Fisher. He says the chain "had a very strong Friday, but for some reason Saturday was disappointing."

Despite the fact that his chain will "probably end up flat" for the holiday period, Fisher is hopeful about the immediate future. "If our fortunes were tied only to prerecorded music in the way of albums and cassettes, our whole industry would be in trouble," he says. "But I can't believe the media attention given to some of our newer products. You can't pick up a weekly news magazine without seeing some sort of write-up on 'The Video Generation' or Compact Discs."

Assistance in preparing this story provided by Kip Kirby in Nashville and Earl Paige in Los Angeles.

"Video specialty stores getting involved in sales have at least doubled," according to VTR Distributors executive vice president Bill Pissoloph. He pegs the jump in involvement going from 40% of all video specialty outlets to 80%.

At Camelot, Carol Babely says the chain "at least doubled our business" over 1984's "phenomenal" numbers. Rental was also strong, she says, but the numbers only moved up by 15%-20% from last year. Last year, dollar volume in sales exceeded rentals at the chain over the holiday season.

"If anything, it should silence all those people who say consumers don't want to buy movies," says Schwartz Bros.' Don Rosenberg.

Most retailers pegged rental as up slightly over the holidays, with a strong surge after Christmas. "Santa bought an awful lot of VCRs," says Ed Empey of suburban Seattle's Lake Stevens Video.

"Christmas was sensational," says Vestron Video's Janice Wiffen. "Results were so good we made a decision to extend the 'VideoGift' program to the end of February," instead of ending it as scheduled on Jan. 10. Most sales came from video specialty stores, she says: "We didn't participate much with mass merchandisers, but the major chains that we do business with were very excited."

Even harsh weather and the short Christmas sales season failed to affect volume, and few video dealers are grouching about the shorter Christmas sales period this year due to the late date of Thanksgiving.

Video specialty stores complained most about the increasing competition they've been getting from mass merchandisers. "Our No. 1 seller would have been 'White Christmas,' but I think the mass merchandisers bought them all up," Empey's wife Cindy says.

Adapting to the sell-through marketplace did not prove easy. Both retailers and distributors say they were reordering frequently and often having trouble getting hold of product.

"Retailers had trouble adapting to a sell-through mode," says Artec's Bill Perault. "They waited for their customers to tell them what product they wanted and didn't anticipate the sell-through." Because of this, say Perault and other distributors, there were sometimes delays in filling orders.

"It's hard to anticipate when retailers are not really looking down the road and didn't properly preorder the product," says one distributor.

Artec's Perault points to returns as another area he feels will need to change as the market moves towards sell-through orientation. "Now, we're not dealing with a rental market—we're dealing with a sale market," he claims, and the procedures needed to handle the product must be different.

SBI's Rosenberg agrees. "They're selling it, they're not stocking it," he says of video specialty outlets. "I still have a lot of guys calling up every day to buy one copy of 'White Christmas.'"

Retailers who have moved into

sales have done so more out of economic pressure than because of campaigns by manufacturers to do so, Rosenberg maintains: "Market conditions change people, not the industry itself. They [the retailers] will either realize they should change themselves, or the guy next to them will force them to change or force them elsewhere."

One organization Perrault pays tribute to is the Video Software Dealers Assn. "The association did a good job in promoting the sale of videotape, and it worked," he says. "We had a lot of people coming back from VSDA very excited," and their excitement paid off in sales.

Assistance in preparing this story provided by Geoff Mayfield in New York.

FREELAND

(Continued from page 10)

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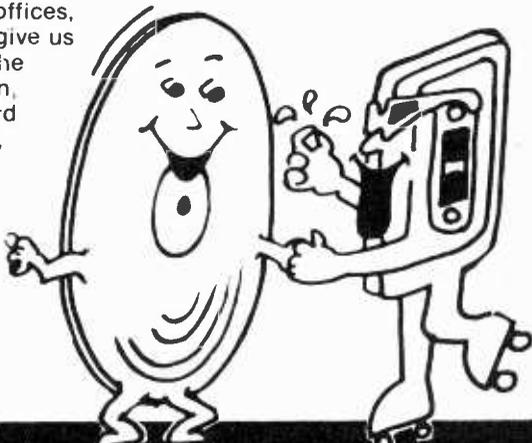
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INSIDE TRACK



Strength in Numbers. Shown backstage celebrating the Alarm's recent sold-out performance at the Hollywood Palladium are, top row from left: MCA sales rep Andre Fuller, group members Nigel Twist, Eddie Macdonald, Mike Peters and Dave Sharp, MCA vice president of marketing Glen Lajeski, MCA production Morley Sobo and MCA a&r staffer Kathy Coleman. Bottom row, from left: IRS West Coast sales manager Mark Cope, MCA sales reps Gary Younger and Pat Surnegie, IRS vice president of sales Barbara Bolan, MCA Los Angeles branch sales manager Rod Linnum, and Licorice Pizza marketing director Randy Gerston.

SHAPIRO SAGA: At presstime, grapevine had **Sam Shapiro**, founder of **National Record Mart**, Pittsburgh, selling off the 75-store chain to its president, **Frank Fischer**. Shapiro founded the chain in downtown Pittsburgh more than five decades ago. At the time, the indomitable Shapiro was surrounded by tough department store record department competition. He also weathered the inroads of drastic price-cutting from chains, such as **Sam Goody**, trying to penetrate his marketplace.

MIDWESTERN MIGHT: Heartland video specialty chains are exploding. **Bob Bigelow**, who currently has three stores, is blueprinting 25 more, with four rolling out immediately. In St. Louis, the 25-store **Movies To Go** is opening a pilot in Fort Worth for other distant markets, and web head **Jim Ellis** tips of possible franchising ahead. **Alan Caplan**, **Applause Video** topper out of Omaha, is also studying franchising potential.

TRACK ERRED! In the Dec. 21 issue, the statement that "the **Sutton Bros.** and **Jules Cohen** are now much more involved in **Congress Video**" was false. Track learns that **Dave Sutton** has never been involved in **The Congress Video Group Inc.** and its wholly-owned subsidiary, **The Congress Video Group Limited Partnership**. **Charles Sutton** and **Cohen** received employment contracts from CVGLP at the time of the purchase by that firm of the video assets of **Adele Industries Inc.** They are not involved in the day-to-day business of, nor do they control, either CVGI or CVGLP. **Congress Video** is reportedly the largest supplier of prerecorded video to mass merchandisers, with more than 300 titles, primarily movies, with a growing list of how-to packages.

YEAR-END MARKET: As 1986 emerged, **Wherehouse Entertainment** was 16 3/4, up 3/8; **Spec's** was 8 1/4, up 1/4; **Lieberman Enterprises**, 22 1/8, up 1 5/8; **Wall To Wall Sound**, 9, down 3/8; and **Sound Warehouse**, 22 1/2, up 1/8. . . **Rumor has a number of independent industry firms eyeing possible moves to the public side. Recaps of calendar 1985, especially the erratic holiday seasons, could have a great deal to do with the decision to try a stock float . . .** Price increases on frontline albums, predicted here several issues ago, will come but in slower stages of increase, insiders forecast. Watch for other majors to mull deleting list price, after **PolyGram** followed **CBS's** lead of a few years back (story, page 1). Dropping list appears to make it easier to cloak album price hikes than the \$1 list price hikes typically used in the past.

OFFSHORE DRILLING: **NARM** board of directors' meeting slated for overseas for the first time this month when they meet in West Germany. **PolyGram** hosts a Jan. 20-22 visit with the board jetting to Frankfurt from where they visit the **Philips CD** plant in Hanover. **PolyGram** extended the invite last year, but didn't bankroll the trip. This year **PolyGram** is picking up the tab. . . For those who wish, **Russ Solomon** has put out the red carpet at his **Tower London** store. . . **Sick Call:** **Henry Droz** back at his desk as **WEA** president after a bout with severe flu. His frau **June**, an alumna of the industry, still bedded with the virus. Track's most sorry to hear that the longtime jazz legend, **Norman Granz**, is suffering from glaucoma.

BRUCE "THE DEAN" OGILVIE by year's end may unite the most prestigious group of wholesalers electronically through his self-designed software program. Thus far, he has **Jeff Boyd's Kalamazoo Vinyl Vendor** operation and **Stu Glassman's Milwaukee Radio Doctors** in the fold. Other one-stops mulling the adaptation of **Ogilvie's** operational software are **Bruce Hoberman**, Omaha; **Jerry Bassin**, Miami, and **Terry Woodward**, the Owensboro, Ky., video/audio magnate. If all goes as planned, this lineup would be able to exchange sales data on a daily basis, indicating hottest record product they are handling.

VIDEO UPTURN: Another indication of prerecorded video's grabbing a larger and larger share of the mart is **SQN** sales mentor **Herb Dorfman's** assertion that the Rhode Island firm's 1986 gross will be 40% to 50% from that source. . . At presstime, Track confirmed that **Andy Miele**, veteran marketing executive, is leaving his national distribution post with **Jem Distributing**. Word from New York was also that longtime indie label management topper **Irv Biegel** had closed his office there and was probing other avenues. **Biegel** had been consulting several indie labels. . . **Jeff Abrams**, home video buyer at **Lieberman**, Minneapolis, also rumored moving to another post. . . **Chrysler/Plymouth** hinted testing **Mitsubishi CD** playback equipment and **Infinity** speakers for a possible 1987 model installation. . . Another industryite making the move into video is **Bonnie Frederics**, whose marketing duties include **Mercury**, **Casablanca** and **Motown** stints. She's aide-de-camp to **Jay Bernstein**, the prominent tv producer and talent mentor.

Edited by JOHN SIPPEL

Geldof Among the Missing On Queen's Honors List

BY PETER JONES

LONDON The omission of Band Aid fundraiser Bob Geldof from the Queen's New Year Honors List has created a storm of controversy here, with some members of Parliament claiming that his charitable activities made him most deserving of an award and others arguing that such an honor for Geldof would be totally inappropriate.

Although the Queen's New Year Honors List is limited to citizens of the U.K., there have been exceptions in the past, particularly citizens of the Irish Republic.

Tory MP Nicholas Fairbairn, a former Solicitor General for Scotland, made a bitter attack on the "honor Geldof" lobby and said: "I am unimpressed by people who get glory out of misery." He added: "Why should this fool receive an award? There are millions of people who work for charity, but very few of them are rewarded."

Another Tory MP, Anthony Beaumont-Dark, strongly criticized the failure to honor Geldof, but said he believed it was an oversight which would be corrected in the June Honors List. He rejected suggestions that Geldof had been snubbed by Prime Minister Margaret Thatcher after a confrontation with the outspoken pop star.

Geldof has, in fact, received many awards from institutions and the media in Britain for his work on behalf of Band Aid, and several documentaries have been made about him recording his charity contributions.

Among those receiving awards in the New Year Honors List are conductor, composer and pianist Stanley Black, awarded the Order of the British Empire (OBE); and Dr. Stephen Stewart Q.C., chairman of the Common Law Institute of Intellectual Property, who is made a Commander of the Order of the British Empire (CBE) for his services in the copyright field.

Bears' Rap Record Scores

CHICAGO A six-minute rap record cut by members of the Chicago Bears is enjoying the same kind of success in the stores and on the air that the Bears have been enjoying on the football field this year.

"The Super Bowl Shuffle" was released Dec. 11 on Capitol-distributed Red Label Records, based here. Since then, Red Label president Richard E. Meyer claims, it has sold more than 750,000 copies.

In addition, according to Meyer, an accompanying video, released Dec. 23, shipped 150,000 copies.

Combined sales of the 12-inch single and cassette (both \$4.98) and seven-inch single (\$1.99) have been strongest within a 100-mile radius of Chicago, Meyer says. Since its release, he adds, the single has been in power rotation at virtually all

Chicago radio stations.

Red Label and the Bears plan to donate 50% of their proceeds to Chicago charities, says Meyer.

Meyer says "The Super Bowl Shuffle," which enters the Hot 100 this week at 92, is the first major hit in Red Label's two-year history. Previous best-selling label artists have been Osborne & Giles and Linda Clifford.

The 23-minute, \$29.95 videocassette features the music video itself, plus behind-the-scenes footage.

Meyer says he expects sales of both record and video to continue as long as the Bears keep winning. The first National Football Conference playoff games were slated for Sunday (5) and next Saturday (11).

MOIRA MCCORMICK

Court Rules Chain Must Pay ASCAP \$122,500

NEW YORK The Eighty-Four Lumber Co., a nationwide chain with more than 360 stores, must pay statutory damages totaling \$122,500 to ASCAP members whose copyrights it was found guilty of infringing.

The action in the Pittsburgh U.S. District Court charged that the company willfully violated the Copyright Act by playing radio broadcasts over multiple speakers in retail outlets without a performance license after several warnings. In the consolidated case brought by three plaintiffs, 49 unauthorized performances were cited. Each violation was penalized \$2,500.

The Dec. 11 decision by Judge Gerald Weber noted that the standard \$200 ASCAP annual license fee for the first 200 stores in the Eighty-Four Lumber Co. stores, plus the \$90 per store due for all above 200, would have totaled \$34,580, or considerably less than the fines imposed.

The opinion cited precedent for "the principle that defendant should not reap a benefit from its violation of the copyright laws, that statu-

tory damages should exceed the unpaid license fees." The defendant should "be put on notice that it costs less to obey the copyright laws than to violate them," the

Court said.

Attorney's fees and costs are yet to be assessed. They, too, will be added to the judgment.

Reggae Musician Says Jagger Stole 'Just Another Night'

NEW YORK A West Indian reggae musician has filed suit in Federal Court here charging Mick Jagger and CBS Inc. with infringing his copyright of the song "Just Another Night."

The musician, Patrick Alley, of Jamaica, West Indies, says in court papers filed Jan. 2 that he recorded and copyrighted the song in England in 1982 on the TADS label. Alley says he later registered the song in the U.S. as part of an album titled "Touch Of Patrick Alley," which was sold on the Pongora label.

After playing on radio stations for four months both here and in

the U.K., the record sold 22,000 copies, according to the complaint.

Alley charges that the title and lyrics of the Jagger recording were "copied verbatim" from his recording. He is seeking to permanently bar Jagger and CBS from distributing the recording, and to recoup unspecified damages.

Also named in the suit is Columbia Pictures Industries Inc., maker of the video to the song, the Coca-Cola Co., parent of Columbia, and Promotone B.V. and Promopub B.V., listed as copyright owners of the Jagger recording.

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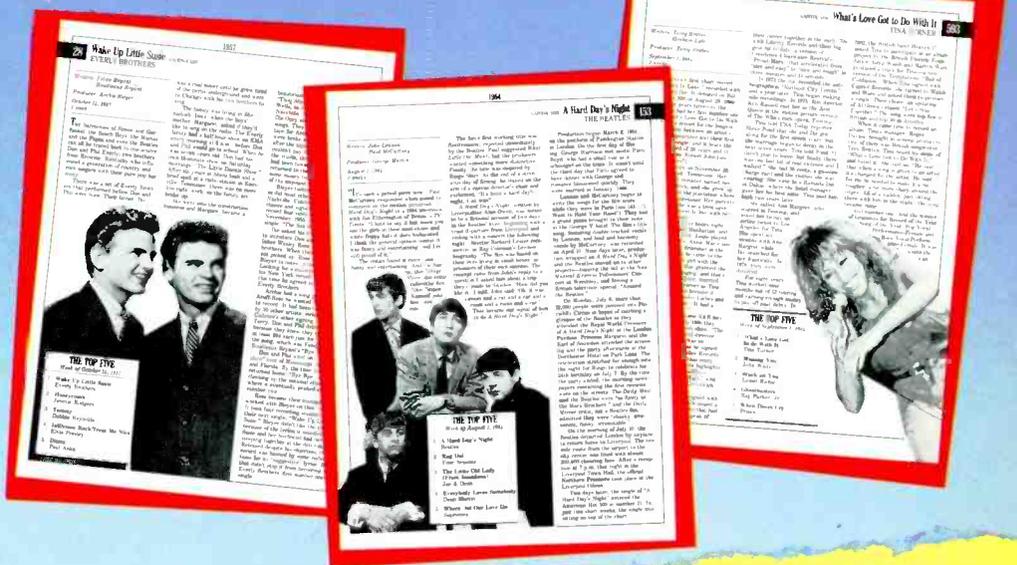
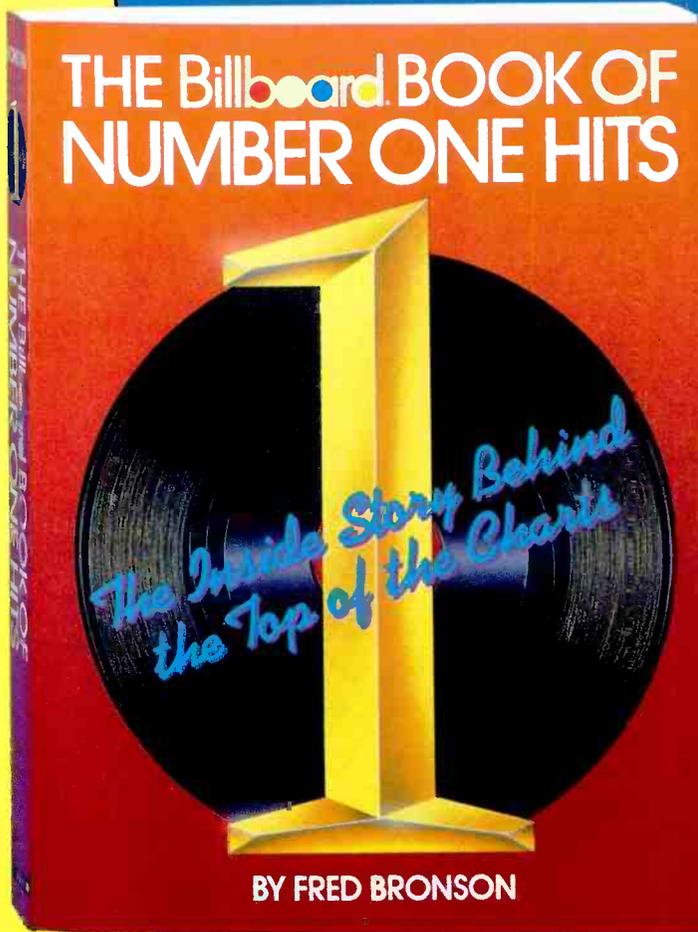
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THE BACK OF BILLBOARD / Jan. 11, 1988

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