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IN THIS ISSUE

VOLUME 97 NO. 48

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

NOVEMBER 30, 1985/\$3.50 (U.S.)

At Billboard Conference
A-Ha Wins Six Vid Awards

LOS ANGELES A-Ha emerged as the big winner at awards ceremonies capping Billboard's seventh annual Video Music Conference, held here last Thursday through Saturday (21-23). The Norwegian trio was victorious in seven of the eight awards categories in which they were nominated.

The clip for the Warner Bros. act's recent No. 1 single, "Take On Me," won for best overall video, best direction, most innovative video, best conceptual video, best special effects, best new artist and best editing. Simon Fields produced the clip, while Steve Baron directed for Limelight Productions.

Other multiple winners were USA For Africa, Eurythmics, Tom Petty & the Heartbreakers and Don Henley.

The award for best long-form vid-

eo went to USA For Africa's "We Are The World—The Video Event." That stellar ensemble also won for best performance group.

In other key categories, Phil Collins won best performance, male, for "Don't Lose My Number," Tina Turner won best performance, female, for "We Don't Need Another Hero," and Eurythmics' "Would I Lie To You" won best concert performance.

A total of 19 awards were presented. Other winners included:

- Best cinematography: Pascal Le Beque for Don Henley's "Boys Of Summer."

- Best choreography: Eddie Baytos for Eurythmics' "Would I Lie To You."

- Best lighting: Pascal Le Beque for Don Henley's "Boys Of Summer."

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ANTI-APARTHEID AID?

S. Africa Businessman Proposes Johannesburg Concert

This story prepared by Nick Robertshaw in London and John Miller in Johannesburg.

LONDON One of South Africa's most prominent and influential businessmen is offering to stage a multi-racial anti-apartheid concert in the center of Johannesburg to present "a microcosm of what South Africa could be like if apartheid were abolished."

The dramatic proposal comes from Tony Bloom, chairman of the Premiere Group, a conglomerate whose companies include South Africa's largest record company, Gallo Records, the Gallo/PolyGram joint venture Trutone, and large flour milling and retailing operations.

Bloom disclosed the offer in an

exclusive interview here with Billboard last Tuesday (19) in which he called upon the international music industry not to impose a cultural boycott and economic sanctions on South Africa.

"Instead of telling artists to stay away from my country, why don't we get together and stage a concert with black and white musicians before 200,000 people?" Bloom asked.

Bloom, who some weeks ago, in defiance of the South Africa government, participated in unofficial talks between African National Congress leaders and white businessmen, was responding to the Black Music Assn.'s call at its annual conference Oct. 18 for the record industry to divest itself of all commercial interest in South Africa (Billboard, Nov. 2).

"Quite frankly," Bloom said, "I think divestiture would be asinine because you would lose your leverage in the situation. Also, such a policy would achieve nothing except increased black unemployment, uncontrollable piracy and a nice, comfortable moral feeling on the part of those sitting 6,000 miles away from the real situation."

Bloom argues that the attitude of the international companies should be to "assist and influence the process of change. They should be leading by example rather than isolating by withdrawal."

He indicated that he would welcome a meeting with the BMA to discuss alternative courses of action, including the anti-apartheid concert. "And if they want a trust

(Continued on page 65)

Vid Independents Face Hard Times Bucking Hit Titles

BY TONY SEIDEMAN

NEW YORK A hit-dominated marketplace appears to be making life increasingly difficult for many independent video companies, confronted by sharply reduced sales volume on many of the B and C grade feature films that are their lifeblood.

"They're suffering," says Byron Boothe, head of Poppingo Video, in a comment echoed nationwide by other home video retailing, distribution and manufacturing executives. Many home video manufacturers admit it's become tough sledding.

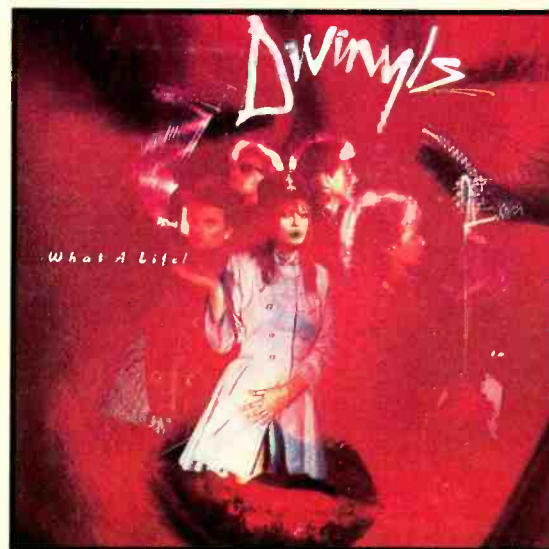
"We've cut them back 40% in the last 60 days," says Boothe of the B and C films that the indies sell.

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The most exciting aspect of this business is breaking a new artist. And Chrysalis is breaking the Divinyls' "What A Life!" BFMV 41511 will establish the Divinyls as a major new act. The lead track "Pleasure & Pain" is in medium/heavy rotation on over 110 AOR stations. The Videc has moved up to breakout rotation on MTV. Single release VS4-42916 12-2. A major U.S. tour begins after the New Year. What a life!

Tape Raids in Eight Cities

BY FRED GOODMAN

NEW YORK An FBI raid on a New Jersey tape duplicator has resulted in the seizure of more than 160,000 allegedly counterfeit tapes around the country, as federal agents in eight cities questioned or executed search warrants against wholesalers believed to have purchased product from the New Jersey manufacturer.

FBI agent Bob Sadowski, who led the New Jersey raid, says the Bureau plans to serve an additional 11 search warrants "within the week." Counterfeit goods are estimated to siphon off around \$300 million a year in legitimate sales of U.S. recorded product.

The duplicator, American Tape (Continued on page 65)



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KURTIS BLOW

A M E R I C A

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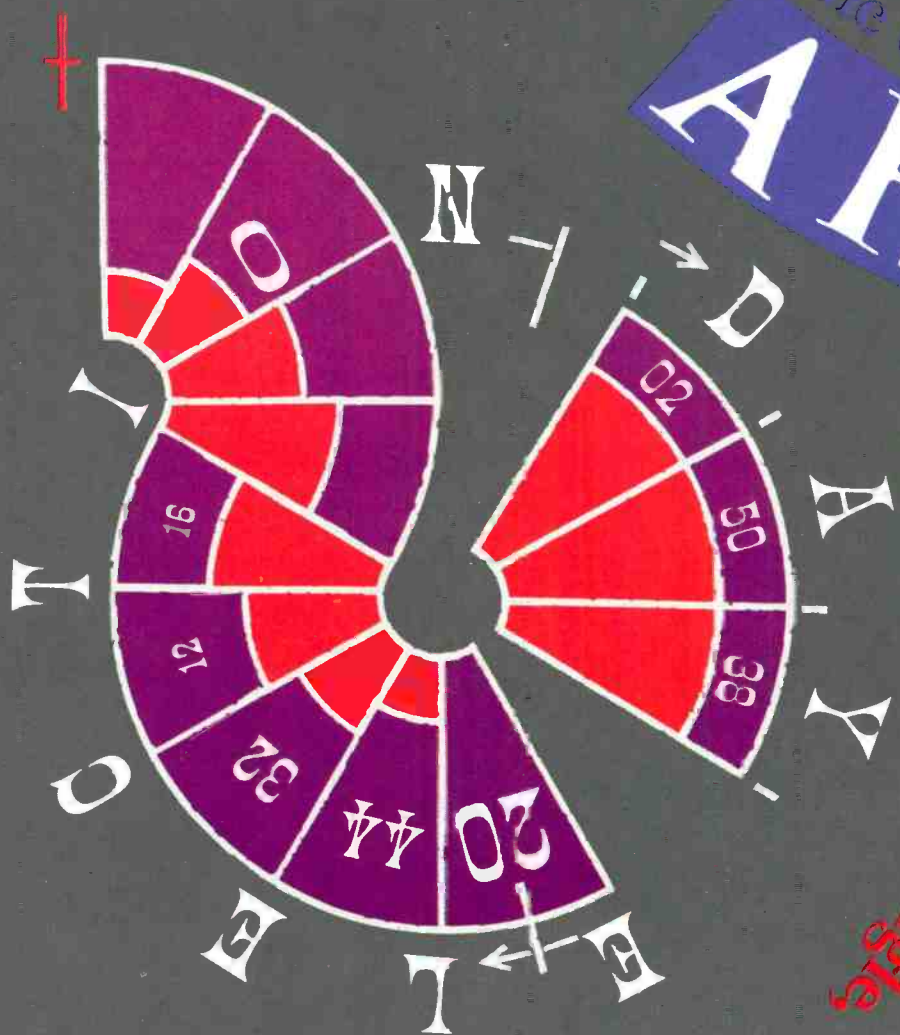


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CHAINS IN HOME TAPING CROSSFIRE

Dealers Lobbied by Labels, Blank Tape Manufacturers

This story prepared by Earl Paige in Los Angeles and Bill Holland in Washington.

LOS ANGELES Major U.S. record/tape chains are in a lobbying crossfire as the recording and home electronics industries vie for dealer support in the battle over audio home taping royalty legislation.

The push for the federal Home Audio Recording Act has quickened with a recent print ad by the Coalition to Save America's Music, countering ongoing lobbying by the Audio Recording Rights Coalition (ARRC) focused directly on retailers.

"Our bread is buttered on both sides," pleads David Blaine, general manager of Washington, D.C.-based Waxie Maxie Quality Music. "We need blank tape because the record price margins are so low."

One of the few chain executives willing to comment publicly on the issue, Blaine echoes the consensus of retailers speaking off the record about an acknowledged "hot potato" in label relations.

The home taping issue came into sharper focus through a Nov. 16 advertisement in Billboard from the Coalition to Save America's Music, declaring, "Home Taping To Us ... Is Like Shoplifting To You."

Record/tape chains and wholesalers, though addressed directly in the ad, generally maintain that the reported lobbying against the House and Senate home taping bills, H.R. 2911 and S. 1939 respectively, is not widespread and doesn't involve the software retailing chains organized under the National Assn. of Recording Merchandisers (NARM).

Indeed, a spokesperson for ARRC agrees. "Maybe right now record

shops aren't as active" in supporting the ARRC position as electronics stores, the source says.

ARRC sources further indicate that most lobbying activity now is in states represented by the Senate copyright subcommittee: Maryland, Nevada, Wyoming, Utah, Vermont, Arizona and Ohio. Curiously, ARRC asserts that there has been little lobbying in Maryland, home state of the copyright subcommittee chairman and bill sponsor, Charles Mathias.

Nevertheless, Waxie Maxie does have Maryland stores. "We were approached," acknowledges Blaine. "We were sent the stuff in the mail, describing ARRC handouts inviting consumer petitions and a press kit.

"Then ARRC called. The guy got a little testy. I had to say, 'Hey, look, this is where we stand, sorry'."

Further indication that the ad misses the mark comes from an ARRC source, who asserts, "Ohio dealers have been very interested and supportive." The state's dominant chain, Camelot Enterprises in North Canton, has not been approached by ARRC, according to chain executives. Camelot founder Paul David is on NARM's board.

Executives at Camelot share the overall ambivalence of other retailers, as well as the feeling that the issue is no longer as relevant. In fact, Camelot says its views have

(Continued on page 64)



They Call Him Zimmy. Bob Dylan links arms with a few famous friends at CBS Records' reception in his honor, Nov. 13 at the Whitney Museum in New York. Joining the celebration, from left, are director Martin Scorsese, Lou Reed, Ian Hunter, Judy Collins, Dylan, producer Arthur Baker, Billy Joel and Dave Stewart of Eurythmics.

MCA's Growth Ahead of Schedule

Chart Figures Offer Evidence of Dramatic Turnaround

BY SAM SUTHERLAND

LOS ANGELES A bullish growth curve in both revenues and profits plus a substantial increase in share of chart action underscore MCA Records Group's revitalized posture in recent quarters.

With recent weeks marking what is believed to be the company's broadest album chart profile to date, senior MCA executives are basking in fresh evidence of what may be the most dramatic turnaround for a major label this decade.

That's the upbeat stance taken by the senior management team assembled since Irving Azoff's arrival some 30 months ago to assume the top slot in a then beleaguered music division, still limping back into black ink after significant net losses. Azoff's team now points to a number of heartening indicators that the "new" MCA is ahead of schedule in its timetable for growth:

- Recent quarters have witnessed the division's slice of parent MCA corporate revenues and net income swelling to record levels. For the first nine months of 1985, the group's gross revenues rose to

\$204,032,000 from \$179,177,000 a year ago, while operating income was pegged at \$13,456,000, comparable to just \$5,070,000 for the same period in 1984. Those figures also compare dramatically to full-year totals from 1982, the last year prior to Azoff's ascendance, when operating income was \$7,878,000 on revenues of \$49,745,000.

- Analysis of Billboard chart activity in recent weeks caps MCA's evident gains in black, country and pop singles action, with the division's growth past 20 of the top 200 albums—claimed as an all-time high by MCA staff—to 23 albums from MCA and its distributed labels, including Motown and IRS, on this week's album listings.

- Share of chart action against competitive labels has meanwhile increased to an estimated 13.1% during the first six months of this year, including Motown's substantial collective share of 5.7% for its labels but excluding IRS. That conservative figure places the MCA Group firmly in fourth place after WEA, CBS and the RCA/Arista/A&M fold in terms of distribution entities. In 1982, MCA was the seventh-ranked distribution major.

Those figures prove even more impressive in light of even lower revenues and operating income tallies reported during the first quarter of 1983, just prior to Azoff's appointment as president of the division. Since then, explains Myron Roth, executive vice president for the group, Azoff and his realigned senior management team have literally rebuilt the company through extensive re-staffing in key posts, an overhaul in the division's structure, aggressive expansion in its distribution activity via client lines, and an extensive revamping of MCA's own artist roster.

"What Irving and I thought would take us five years to accomplish, we've achieved in just two years," exults Roth, who left his post as CBS Records' senior West Coast operational chief to join Azoff at MCA. "When you consider that we've accomplished this without a major flow of international product sales, I think that's impressive."

Roth's own appointment was just one of a flurry of additions to the MCA team during a substantial overhaul of the company's structure and key staff. Arista promo-

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Latin Jukebox Royalty \$\$ Payout

CRT Grants ACEMLA 'Minimal Award' for '82, '83

BY BILL HOLLAND

WASHINGTON The Copyright Royalty Tribunal (CRT) has awarded 0.15% of the contested 1982 and 1983 jukebox royalty fund to a New York subpublishing company and self-styled performing rights organization representing Latin music composers—although the CRT found that the offshoot company claiming the royalties was not a performing rights society in either of those two years.

The award of approximately \$4,500 for each of the two years was granted last Tuesday (19) to the Asociacion de Compositores y Editores de Musica Latino-americana (ACEMLA), the "assumed" name of Latin American Music Co. Inc., which, the CRT found, did not even exist until 1984.

Although both Latin American Music Co. Inc., and Latin American Music (LAM), a sole-proprietor company owned by Raul Bernard, had withdrawn their claims and placed them under ACEMLA, the Tribunal

nevertheless said it was "inclined to disregard the mistaken pleading in order to recognize the reality of jukebox play" during those years, "and to compensate those copyright owners whom Latin American Music Co. Inc. represents for the royalties which they have earned."

Latin American Music Co. Inc., and not ACEMLA, the Tribunal found, "has been successful" in placing evidence before the CRT "which, in total, establishes the likelihood of jukebox play which deserves some minimal award."

The Tribunal rejected the contentions of ASCAP, BMI and SESAC for a smaller, "virtually de minimus award," and the contention of Latin American Music that it deserved 5% of all royalties, based on a population proportion percentage put forward by Bernard.

The CRT said it was "faced with the impossibility of determining a perfectly accurate mathematical approach to the award to Latin American Music Co. Inc.," and said it believes the 0.15% award was "square-

ly within the 'zone of reasonableness'" recognized in an earlier CRT claimant appeals court ruling.

The CRT also said in its final termination ruling that it expects "better efforts and better evidence will be attained" by Latin American Music Co. Inc. and its related companies. The Tribunal left unaddressed questions relating to the legal definition of a performing rights society.

The ACEMLA portion of the 1982 jukebox royalty fund was remanded back to the CRT for further proceedings by the U.S. Court of Appeals for the Second Circuit. The court said it would "assume for the purpose of the appeal" that ACEMLA/Latin American Music Co. Inc./Latin American Music "were performing rights organizations," but did not foreclose "further examination of this issue," according to the CRT announcement.

ACEMLA/LAM president Bernard says he will appeal the CRT decision.



Man of the Year. Russ Solomon (second from right), chief of the Tower Records & Tower Video retail chain, was recently honored in New York by the music industry division of the United Jewish Appeal as "man of the year." At the dinner-dance in his honor, Abba Eban, former Ambassador to Israel, spoke to the gathering via videotape from his office in Israel. Flanking Solomon are, from left, dinner chairman Phil Kahl, chairman emeritus Morris Levy and chairman Joe Rascoff.

Executive Turntable

BILLBOARD. Ken Schlager joins Billboard as managing editor, effective Nov. 18. He had been with the New York Post since 1983, serving as features editor. Before that he was an editor and entertainment writer for the Gannett Westchester newspapers and the Fort Lauderdale News, and music correspondent for Variety.

RECORD COMPANIES. Jimi Starks is upped to vice president, black music promotion, for Epic/Portrait/Associated Labels in New York. He was E/P/A's Southeastern regional promotion manager, based in Atlanta. Also at E/P/A, Diarmuid Quinn is promoted to East Coast product manager. He was manager of college marketing for CBS.

David Novik is appointed director of a&r for CBS Records Australia. He was director of a&r for CBS International, based in New York. Daniel Wynn is named manager of business affairs for CBS U.K. Wynn has been a CBS attorney since 1983.

Roger Skelton is named director of business affairs for RCA/Ariola International. He was manager of contract administration for the company. Also at RCA/Ariola International, Ellen Sender is promoted to director of contracts and copyright administration. She was manager of the label's business affairs systems.



SCHLAGER



STARKS



QUINN



NOVIK

Clive Banks, who has been running his own promotion, management and publishing companies, is taking over as managing director of Island Records U.K. next year. He succeeds Dave Robinson, who quit in August to concentrate on his work with Stiff Records, which he co-founded.

PolyGram brings Thomas McArdle on board as vice president, management information systems. He was a vice president at Donnelley Directory.

Richard Streicker is named director of business affairs for Warner Bros. Records. He was an attorney with the Mitchell, Silberberg & Knupp law firm.

Renee Schreiber is appointed manager of artist relations and television for Atlantic Records. After a four-year business association with Barry Gibb, Schreiber rejoined Atlantic in May.

RELATED FIELDS. Rodney Burbeck, editor and associate publisher of the U.K. music industry trade publication Music Week, has left the magazine's Spotlight Publications group, saying his departure is "not voluntary."

Alexandra Smith joins Chicago-based Video Pool Inc. as art director and editor of the company's "Profile" newsletter. She was a graphic artist for WEA International, based in Mexico City.

Jane Blumenfeld joins Pamela Giddon & Co., the New York publicity and promotion firm, as an account executive. She was with the Howard Bloom Organization, where she worked on the Farm Aid concert.

PRO AUDIO/VIDEO. S/T Videocassette Duplicating of Leonia, N.J. appoints Janet Scott and Thomas Greff sales representative. Scott had been a sales rep in the firm's computer diskette duplicating division. Greff had served in a similar capacity at Numerex, a computer firm.

DISTRIBUTION/RETAILING. Pam Muler is named West Coast regional sales manager for K-tel/Dominion Music. She had held the same post for Kid Stuff Records.

Scott Ryder joins Sacramento-based Video Products Distributors as sales manager. He was a California rep for Walt Disney Home Video.

New Carl Fischer Music Arm

Automated Print Rack Service in Place

BY JOHN SIPPEL

LOS ANGELES More than 200 home entertainment retailers are now utilizing an automated print music rack service initiated in March by a new division of Carl Fischer Music.

The service, headed by rack division vice president Aida Gurwicz, employs a bank of computers in Manhattan which automatically produce individual return authorizations and replenish stock monthly for five demographic regions.

Created to serve both chain and independent record retailers, the service's clients include the Licorice Pizza, Record Rendezvous, Karma, Tempo, Music Den and Record Theatre chains, along with many single stores.

Each participating store receives a single UPS package monthly from the Cooper Square headquarters of the Fischer rack wing, containing a computerized return authorization, along with replenishment of those rack pockets which are being emptied by the RA.

Gurwicz and Fischer account executive Sam Varon continually track sales movement through dealer reordering via an 800 number to the Manhattan base. In addition, components like Billboard chart movement, which Gurwicz rates almost as important as sales progress or decline, are punched into the multi-user micro-IBM ATs, along with pertinent promotional stimuli, such as regional artist tour data and important artist news influence.

"We couldn't keep Bruce Springsteen folios, music books and sheet music in stock when he toured," Gurwicz explains. "When Madonna got married, the publicity excited interest in all her print music."

Sales data from the regional warehouses and the more than 10 exclusively print music retail stores

Fischer has scattered across the U.S. in metro areas also go into the computer mix.

"We began to investigate record retailers as a new market for us 18 months ago," says Gurwicz. "The bar coded tearoff tag system seemed antiquated and prone to error. We decided computer control was required, based on the components we have since developed. We had to automate inventory control. We had to control recall from stores.

"Our most popular rack is 144 pockets. It covers 10 feet of store space. It's a starting selection of

four each of 36 pop sheets; five each of 24 standard sheets; one or two of 24 personality folios; one each of 12 guitar folios. The Plexiglas fixtures come in four colors and are supplied free."

The Fischer rack program can be obtained in 48, 60, 72, 84, 96, 144, 288, 432 and 576 pockets. Each pocket is numbered. When the store receives its RA instruction monthly, the dealer is requested to empty all stock he has in universally numbered pockets for return to Fischer.

Computerized instructions also

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Galante, Blackburn Elected To CMA Executive Board

NASHVILLE RCA Records Nashville chief Joe Galante has been elected chairman of the board of the Country Music Assn. (CMA) for 1986, and CBS senior vice president Rick Blackburn has been named president of the trade group, in elections held here.

Officers who will serve with Galante and Blackburn are: executive vice president Dick McCullough of the J. Walter Thompson agency, Chicago, and senior vice president Jim Foglesong of Capitol/EMI Records, Nashville.

Vice presidents: Bruce Hinton, MCA Records, Nashville; Tom Collins, Tom Collins Productions, Nashville; Stan Moress, Scotti Brothers, Moress & Nanas, Santa Monica; Jack Walz, BDA/BBDO, Atlanta; Al Greenfield, Greenfield Group, Phoenix; Joe Sullivan, Sound Seventy, Nashville; Dean Kay, Welk Music Group, Los Angeles; Jay Morgenstern, Warner Bros. Music, Los Angeles; Jim Schwartz, Schwartz Bros., Lanham, Md.; Richard Ster-

ban, Oak Ridge Boys, Nashville; Louise Mandrell, Nashville; Tandy Rice, Top Billing International, Nashville; Kevin Metheny, Video Hits One, New York; Jack Eugster, Musicland, Minneapolis; and Freddy Bienstock, Chappell/Intersong, New York.

International vice presidents Greg Rogers, RCA Records, London, and Nick Erby, 3UZ Radio, Melbourne; secretary David Skepner, Loretta Lynn Enterprises, Nashville; assistant secretary Marty Feely, Billboard, New York; Tony Conway, Buddy Lee Attractions, Nashville; assistant treasurer Bill Luther, Von Braun Civic Center, Huntsville; sergeant-at-arms Dick Gary, The Gary Group, Venice, Calif.; historian Kathy Gangwisch, Kansas City; and assistant historian Hap Peebles, Harry Peebles Agency, Kansas City.

The board will hold its first meeting in London, Jan. 23-24.

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Soviet Giant Still Falls Short Melodiya Label's Critics Hang In

BY VADIM YURCHENKOV

MOSCOW While there's no denying the sheer size of the operation, or the technological advances that have been made over the years, it's a harsh fact of life in Soviet Union music business circles that the state-controlled record company Melodiya comes in for a tremendous amount of media and consumer criticism.

There are times when the problems facing a creative music group set in a government-controlled setting seem insurmountable, despite commendable overall improvements.

Melodiya has been involved in studio recordings, production, promotion, distribution and, to an extent, retailing of records in the Soviet Union for more than 20 years. Today it operates five pressing facilities, producing an annual 115 million records and eight million cassettes, including a million blank tapes. Blank software is also produced by several outside industrial enterprises under the national ministry of chemical industries, which overviews the whole sector.

Admittedly, many problems of

a&r and general promotion have been solved, but the continuous criticism about standards goes on, regionally and nationally.

Until now, Melodiya has used, almost entirely, imported equipment for studios and presses. And 40% of the pressing equipment is over 20 years old. An attempt was made a few years back to start producing domestic presses, with 14 units manufactured at the Odessa-based Pressmash plant especially for Melodiya. But because of their low technological standards, the record company hasn't yet used them.

Then there are the problems the company faces in getting sufficient supplies of various raw materials for record production—not least among them paper to create quality record sleeves. Raw tape for cassettes, as supplied by Shostka-based Sgema, is also of low quality, which substantially damages or reduces the effectiveness of imported or Soviet-made top class hardware. Tests have clearly shown Shostka-produced tape to be of the lowest class when compared with international standards.

These are all noted by Melodiya Records director general Valeri

Sukharado in his latest "progress report." He describes actual record quality as "a deep-rooted and painful" problem. The Soviet Union state quality inspection, in fact, temporarily halted the production cycle at Melodiya's biggest pressing facility at Aprelevka several years ago.

Since then, Sukharado notes with some satisfaction, there have been dramatically improved standards in technology, and most consumer complaints about quality are more due to failure to observe storage conditions at distribution or retail levels, with consequent disk damage.

But a&r remains a priority problem. Every two years, Melodiya prepares a two-year plan, put together with the various Soviet composer/writer groups, for the culture
(Continued on page 64)



Honoring Mancini. Raju Puthukarai, left, president of RCA Direct Marketing Inc., presents Henry Mancini with a platinum disk for having sold more than a million recordings to RCA Music Service members. The trophy was given during the company's 20th anniversary celebration in Indianapolis.

100,000 Expected at CES 'Substantial' Exhibit Changes Set

NEW YORK About 1,350 exhibitors and 100,000 attendees are expected to fill the more than 750,000 square feet of floor space at the upcoming Winter Consumer Electronics Show, set for Jan. 9-12 in Las Vegas. Initial CES projections are that overall attendance will top last winter's meet.

According to the Electronics Industries Assn./Consumer Electronics Group (EIA/CEG), this year's winter market will also be marked by "substantial shifts" in exhibit categories. Among the areas seeing significant increases in exhibitor registration are video software (both blank and prerecorded), electronic photographic equipment, satellite earth stations, car audio (including cellular telephones), and audio and video hardware.

The "Issues & Answers" program, debuted at last year's Winter CES, will again be featured, with an overview of the industry and each of its four major product categories: audio, video, computers and telephones. In addition to the question/answer discussion format, there will be a preview of a new EIA/CEG industrial film.

Also planned for the expo are 10 workshops, covering such subjects as retail management techniques and retail advertising and promotion, as well as about 20 mini-workshops dealing with areas ranging from selling new technologies to sales training and retail credit policies.

To publicize the Winter show, the EIA/CEG has put together an extensive advertising and promotion campaign. Print ads, including registration information, have run in 40 U.S. and international trade publications, and more than 250,000 direct mail brochures containing advance registration and hotel and airline reservation forms have been sent to prospective attendees.

Exhibitors have also mailed almost one million invitations to their customers to attend the show, which will occupy space in the Las Vegas Convention Center as well as the Las Vegas Hilton and Sahara hotels.

Bootlegger Gets Prison Sentence

NEW YORK Convicted record bootlegger Michael Rascio of Richmond Hill, N.Y., a/k/a Charlie Greenberg, has been sentenced to a prison term of between three years, four months and eight years. He was also ordered to pay a \$41,000 fine.

The Oct. 30 sentencing follows a Long Island trial, concluded Oct. 3, at which Rascio was found guilty of 21 felony counts involving unauthorized duplication of sound recordings of the Beatles, Rolling Stones, Bob Dylan and Elvis Presley, as well as the unauthorized recording of live performances by Bruce Springsteen. He was also sentenced based on five misdemeanor convictions involving the failure to disclose the origin of sound recordings.

Rascio has a prior conviction for unauthorized duplication of sounds. In that case, he was sentenced to nine weekends in jail and paid a \$75,000 fine following a plea of guilty.

Rascio's October trial was presided over by Judge Kenneth Rohl of Suffolk County Court, Hauppauge, N.Y.

CHART BEAT

by Paul Grein

PHIL COLLINS this week joins a very exclusive club as one of only nine artists in the rock era to earn three or more No. 1 hits in a calendar year. He gains his admittance as "Separate Lives," his duet with **Marilyn Martin**, jumps to the top, following "One More Night" and "Sussudio."

The last artist to earn three No. 1 hits in a calendar year was **Michael Jackson**, who scored in 1983 with "Billie Jean," "Beat It" and "Say Say Say." Other artists in the past decade to achieve this triple play are **Elton John** in 1975, **the Bee Gees** in both '78 and '79 and **Donna Summer** in '79.

The rock era champs for most No. 1 hits in a calendar year are **the Beatles**, who earned six in 1964. They did nearly as well in '65, with five chart-toppers. In '67, they earned three.

The first artist in the rock era to accumulate three or more No. 1 hits in one year was **Elvis Presley**, who earned four each in '56 and '57 and three in '60. **The Supremes** earned three in '64 and four in '65. And **the Jackson Five** earned four in '70.

"Separate Lives" is the theme from **Taylor Hackford's** new film, "White Nights." It's the third theme from a Hackford film to top the Hot 100, following **Joe Cocker & Jennifer Warnes'** Oscar-winning "Up Where We Belong" from "An Officer And A Gentleman" and **Phil Collins'** Oscar-nominated "Against All Odds." This gives Hackford a dazzling .750 batting average: He's directed only one film (1980's "Idolmaker") that didn't spawn a No. 1 hit.

And "White Nights" may well make up for that by spinning off two No. 1 singles. **Lionel Richie's** "Say You Say Me," which is heard

over the film's closing credits, leaps 10 notches this week to number 12. On the adult contemporary chart, the songs are one and two.

"Separate Lives" is Collins' fourth No. 1 pop single. It's the fifth No. 1 for producer **Arif Mardin**, following "Against All Odds," **the Bee Gees'** "Jive Talkin'," **Average White Band's** "Pick Up The Pieces" and **the Young Rascals'** "Good Lovin'." It's the fourth No. 1 for **Hugh Padgham**, who co-produced the smash with Collins and Mardin, following "One More Night," "Sussudio" and **the Police's** "Every Breath You Take."

Phil Collins notches his third No. 1 of 1985

"Separate Lives" also further establishes 1985 as the most hit-studded year in Atlantic Records' history. It's the label's fifth No. 1 single of the year. Atlantic's previous record for most No. 1 hits in a calendar year was three, set in 1968 and equalled in 1974.

BARBRA STREISAND'S "The Broadway Album" is off to a fast start, leaping from its debut at number 59 all the way to 24. The album is already just five points away from the number 19 peak of Streisand's last album, "Emotion." "The Broadway Album" is even slightly outpacing the initial performance of **Linda Ronstadt's** "What's New." That smash album debuted at number 93 in October, 1983, and surged to 28 in its second

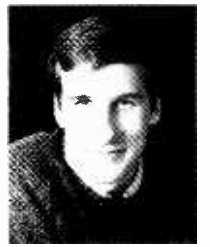
week. It then jumped to number 20, and then 11, before moving into the top 10 in its fifth chart week.

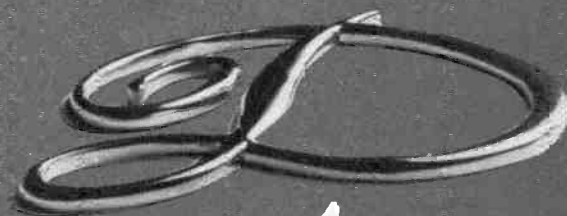
Both albums go against the commercial tide, by appealing to large numbers of music lovers who aren't regular record buyers. And both albums came on the heels of more pop-minded studio sets that were chart disappointments. "What's New" followed "Get Closer," which peaked at number 31 in 1982. The timing may be coincidental, or it may be that one or both artists decided to forget about the charts and just follow their hearts.

FAST FACTS: Paul McCartney is currently enjoying his 100th Hot 100 hit, as "Spies Like Us" jumps 12 notches to number 47. The single follows 65 charted sides with **the Beatles** (we're not counting two EPs), 31 charted sides on his own or with wife **Linda** or **Wings**, two duets with **Michael Jackson**, one with **Stevie Wonder** and one one-off single with Linda billed **Suzy & the Red Stripes**.

Arcadia's "Election Day" (Capitol) leaps five notches to number eight this week, becoming the 10th top 10 hit in less than three years by members of **Duran Duran**. The British band has notched seven top 10 hits, and its first spinoff group, **Power Station**, earned two more this spring and summer.

Rick James has never had a top 10 pop hit, but he's now written and produced two hits this year for other artists. **The Mary Jane Girls** took James' "In My House" to number seven in June, and **Eddie Murphy** this week takes his "Party All The Time" to number nine.





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Photograph By David Vance

Stevie Wonder appears courtesy of Motown Record Corporation
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...newsline... POLAND

JAZZ JAMBOREE, staged here for the 27th time Oct. 24-27, is the oldest event of its kind in Europe. Among the artists at this year's international festival were Joe Zawinul, the Wayne Shorter Quartet, Keith Jarrett, Jack DeJohnette, Gary Peacock, Mulata Astatke of Ethiopia and the vocal duo of Urszula Dudziak and Bobby McFerrin, now very popular here in Poland. A board meeting of the International Jazz Federation (IJF) was staged during the festival.

SHAKIN' STEVENS scored a major success during his recent tour of five Polish cities, with all tickets selling out within a few hours. He's now rated among the most popular international artists in Poland, mainly due to his video clips, which have been featured frequently on national television.

FOR THE FIRST TIME, an International Salon of Jazz Posters was held in Bydgoszcz. The international jury handed the Grand Prix and Gold Medal to Gunther Kieser, of the Federal Republic of Germany, for his poster "Berliner Jazz Tage '73." In the section for posters put out since January, 1981, the first prize went to Waldemar Świerzy (Poland) for "Charles Mingus," followed by Takenobu Igaroshi (Japan) for his "15th Summer Jazz Festival." The event will now be staged regularly every two years; also planned is a record jacket section.

THE FIRST REGGAE FESTIVAL to held in Poland, "Reggae Is King," was a five-hour show that attracted an unexpectedly big audience of some 5,000. On the bill were the cream of Polish reggae groups, and among the extra events were a film show and a "Miss Reggae" contest.

POLJAZZ, the record group of the Polish Jazz Society, is steadily increasing the number of its releases. Lately, the company has signed license deals for the marketing of several GNP Crescendo records here.

ROMAN WASCHKO

CIC in Frankfurt Experiment German 'Family' Vid Stores

BY WOLFGANG SPAHR

FRANKFURT CIC Video here is to open six videotheques in the Frankfurt area under its own logo "Vision Video," with an investment of more than \$300,000, in a bid to create a "family atmosphere" in the outlets and so counter the general poor image the video business has in the public mind.

The videotheques will all open before year's end. Says CIC video executive manager Paul Miller: "We're out to grab new customers, people who have not yet visited video stores and aren't likely to while the old grubby porn atmosphere pervades.

"We're aiming right at the family unit. We're not offering any restricted movies. Our videotheques are clean and modern, with toys for the kids to play with, and coffee available for the adults.

"As far as we're concerned, this is the only way to change the sloppy image videotheques have gained, and also to counteract all the legislation which centers on the harmful effects of some video lines and therefore makes our business a scapegoat for society's problems."

Miller says this is very much a pilot project. He looks for positive results which may well be adopted by other video outlet chains.

"The industry has to push for the family approach," he says. "Our own target area takes in housewives, adolescents and people generally from the medium and higher income levels.

"It is very much our responsibility to make video socially acceptable

in West Germany on the same lines as it is now in the U.S. or U.K."

Miller cites research statistics that show that more than 40% of VCR owners in Germany have never rented a prerecorded cassette, and that 36% of those who have rented do so less frequently than once a month.

He says that is a summary of the "immense difficulties" facing the German video market, in which there are bankruptcies galore among the 4,500-plus outlets that handle some 6,000 movie titles. Videotheque action nationwide is predominantly on current titles offered an average six months after their presentation in cinemas.

German videotheques registered a total rental income of \$50 million over the past year. And 70% of their customers are in the 24-plus year age group. Says Miller: "That adds up to a negative picture from the national video association and we reckon it calls for bold moves to put things right."

CIC Video here initially reduced prices for all its features from \$22.30 to \$14.60 in September, 1984, and also fixed the rate for all blockbusters to just more than \$27. The company has also built a reputation for pioneering cut-price blockbusters in the U.K.

"We're proud of taking those initiatives," says Miller, "and they certainly achieved our market objectives, but unfortunately none of our major competitors has been willing to follow suit and adopt measures which can only be beneficial to the trade as a whole."

Increased VCR Penetration Near?

Italian Video Industry Hoping for Growth

BY VITTORIO CASTELLI

MILAN Italy's position as the backward child of European video could soon be changed, according to industry leaders here. But development will depend on increased VCR penetration, a market entry by those major U.S. studios not yet present, and successful control of illegal movie broadcasts by the country's hundreds of television stations.

IFPI statistics indicate that the current level of hardware ownership is around 4% of households, or some 660,000 machines, up from 2.5% or 420,000 machines in 1984. Trade deliveries this year may amount to 240,000 units, the organization estimates, with VHS taking a 60% market share ahead of Beta (25%) and V2000 (15%).

Other sources take a more conservative view. Roberto Guerrazzi, head of software firm CGD Videosuono, puts the VCR population at 500,000, with VHS commanding a 75% market share, while the trade group MPEAA says even this lower figure may exaggerate ownership levels in this country of more than 60 million.

Software business is correspondingly limited. In 1984, according to IFPI, deliveries were around 300,000 videocassettes. Some 50,000 tapes worth \$2.2 million were sold, and there were a further 1.5 million rental transactions worth \$3 million. Blank tape sales were 1.55 million units.

Guerrazzi's view, shared by other industry leaders, including EMI Italiana managing director Alexis Rottelli, is that software trade will only take off when hardware ownership reaches substantial levels. One million units is Guerrazzi's watershed.

According to Sergio De Gennaro, president of Panarecord, next year's World Cup soccer matches could provide the required stimulus. "I foresee that many people will get VCRs in order to record the matches," he says, "and once they have the hardware it will be easy to convince them to buy the software we are offering."

De Gennaro adds: "VCR is still a kind of mystery to many, but it is changing. The market may be small, but it is growing. Shops used to offer videotapes as a novelty. Now there is some true demand."

"The embryonic stage is over, and I feel this is exactly the right time for Panarecord to enter the new field and take a share of it."

Panarecord recently signed a five-year license deal for the MGM/UA movie catalog. Before this year, only Warner, Walt Disney and Fox were in the Italian market, but De Gennaro envisages all the majors making product available in the near future.

High piracy levels have been the main deterrent, but Motion Picture Assn. of America (MPAA) efforts to combat 35mm print copying (80% of the piracy problem) and back-to-back

copying (20%) are now bearing fruit.

The current piracy level is 50% and declining, according to the group's Italian representative Luciano Menozzi, who also notes: "For the American companies not in the market, it only takes one copy sold to make a piracy level of 100%."

At CGD Videosuono, which distributes GVR, Video Box, Cinehollywood and others, 3,000 units is considered a reasonable sales level for movie titles, though front-line product not seen on television may reach 5,000 or more. Video music titles in CGD's catalog include 24 NBC/Arts International opera releases, several video hit compilations, and single-artist programs from Chrysalis and from local acts such as Roberto Vecchioni and Pooh.

Videodisk is a special area handled almost exclusively by Lab 3, whose owner Giancarlo Colombo says: "Mostly we sell to discotheques. The disk format has higher quality than tape and many special features which suit this field. We have a deal with Philips which allows us to sell both hardware and software. But the problem is getting a sufficiently large variety of available programs."

Home video is working well for WEA Italiana, however. The division is predictably sound in action on the Warner movie catalog, but there's a major drive in progress on pushing video music in this territory.

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Creative Sterility

TRUDGING ALONG THE SAME OLD PATHS

BY MIKE JACOBS

Incidents such as the Tubes being dropped by Capitol Records, or Herbie Herbert's nightmare with the Eric Martin Band at Elektra, are indicative of a pervasive industry mentality. It can be described as, *Why be different from E.F. Hutton or AT&T?*

The effect on both record companies and talent of this corporate attitude impacts adversely on creativity. If a&r personnel at the major labels are not allowed to develop new and original acts, we may soon find ourselves in a vast wasteland of faceless music.

While most new acts complain about this, they usually quit beefing the moment they get a hit record. By that time, of course, they usually have been beaten into conformity.

The radio industry and record companies seem headed in the same direction, all the while hurling diatribes at each other (akin to punching a wall after stubbing your toe). Yet these industries are tied together in a symbiotic relationship, one in which radio is the host and record companies the parasite.

As radio playlists grow tighter, record companies become more like clone factories. They leave it to the indies to come up with original talent. Like low-paying farm teams, the indies save them from having to think on their own, create or take chances.

Creative responsibility lies with

a&r persons. But they can be either assets or liabilities, and I've seen both kinds. Some major labels, it seems, prefer the latter, staunch soldiers who march through club after club, attend showcase after showcase, prowl bar after bar to seek out the next big thing. They endure an endless fog of long guest lists, rude bouncers, cheese and crackers, bad bands and over-zealous but under-talented managers.

But only the veterans know that nothing much will happen until New York or Los Angeles says okay, or until the act is made to sound like the current big thing. This is known as "artist development."

It's not that these a&r people and groups aren't talented; it's just that the powers that be prefer to select

rility.

Most labels, of course, do not allow creative a&r people the opportunity to become decision makers. If given a freer hand, many of them could revitalize artist rosters. But when corporate cutbacks come, these people are among the first to go.

What was that about punching a wall after stubbing your toe?

In addition to finding new talent, a&r must help nurture the musical vitality of established groups. There are many groups who have attained major success after years of struggle who have become too much like the people they once despised.

Some, such as John Fogerty, choose to take themselves out of the game to avoid this pitfall. Others,

generation we now hear music without the intensity and points of view that inspired the development of the music we call rock'n'roll.

Some groups change members today like corporations change directors. Others break up and try to expand creative horizons as individuals, only to end up re-forming (mostly for financial reasons); without their group identity they have no outlet in a corporate music world. Still others remain as empty shells, without key members and only a name to sell. Deep Purple comes to mind as an example of the former category, Yes of the latter.

As for radio, it can only choose from what is available. The labels can't blame tight playlists and changing formats for the sterility of the music scene. If the industry didn't keep repeating "proven" formulas over and over, but really went to bat with innovative artists, room would be found for them on playlists.

It can be speculated, for instance, that if radio received Marshall Crenshaw, Husker Du and John Hiatt one week, along with Asia, Starship and Paul McCartney, and all were promoted equally, the new artists would be more likely to win air time.

As the Dire Straits song parodies, "Money for nothing, that ain't working." Let's bring back integrity, hard work—and taking chances.

'As radio playlists grow tighter, labels become more like clone factories'

Mike Jacobs, a former concert promoter, is head of Jacobs & Associates, a management and consulting firm based in Garden Grove, Calif.

acts for their similarity to existing or past acts. So we have Bruce Springsteen and John Cafferty on the same label.

Watch your local record store for a Madonna clone soon, then a John Cafferty clone, and so on. Total ste-

such as Starship, have lost all identity. (Sorry, Grace, I used to run through the streets of Berkeley singing "Up against the wall," but "We Built This City" doesn't affect me the same way).

From those who once spoke for a

Letters to the Editor

LENDING A HAND

Ken Krage's latest idea to combat hunger, "Hands Across America," is absolutely splendid. I'm very excited about it and definitely want to participate. However, there are many hungry, homeless people who also should be allowed to participate, but who can't afford a minimum contribution of \$10.

Here's my idea. I'm willing to give Ken \$20—\$10 so I can get my certificate and map, and another \$10 so one of our many poor neighbors can also stand in the human chain. After all, why shouldn't the hungry be allowed to participate in an event to stop hunger?

Richard Toftness
Milwaukee

have led "immoral" lifestyles constitutes ignorance of the highest order. For him to use his contraction of the disease as a basis for condemning the course of his own life is one of the more pathetic revelations I have encountered in some time.

But what is most baffling to me is that Mr. DePierro has chosen to expend so much of his precious breath to wring the hearts of the music industry in support of a "solution" as inconsequential as the placing of warning labels on records. Such miscalculation and misappropriation of energy is perhaps as tragic as the disease itself.

Andrew Samet
Elizabeth, N.J.

WITLESS MORALISM

While I am truly sorry that Tom DePierro has contracted AIDS (Commentary, Nov. 16), I am even sorer that he has chosen his unfortunate plight to spout a witless, twisted brand of moralism that ultimately serves nobody save those "protectors" of the public weal who are actively seeking to abridge the personal freedoms guaranteed us by the Constitution.

To suggest that AIDS is some kind of punishment meted out by a higher authority upon people who

NO LONGER SO LONELY

While we do not wish to lessen the achievement of platinum status for Luciano Pavarotti's "O Holy Night" (Billboard, Nov. 16), in fairness to our eminent artist, Wendy Carlos, we are compelled to remind you that her CBS Masterworks album "Switched-On Bach" exceeded U.S. sales of one million units in 1980.

The record was certified gold in 1969, but it was ineligible for the official platinum award established by the RIAA in 1976. The RIAA rules forbade platinum certification for

albums released prior to that year. Currently, U.S. sales of "Switched-On Bach" are past the 1.1 million mark.

We had formed our own private "club of one" when Carlos' record passed that unique threshold for a classical recording. But we now welcome Mr. Pavarotti and London Records to the inner sanctum. It's been lonely.

Joseph F. Dash
CBS Masterworks
New York

MISSING THE POINT

I disagree with Stephen Chandler (Letters, Nov. 16) that music consumers will ultimately demand only video songs "in the form of four-minute movies with plots and real people, identifiable heroes and villains." There's no doubt that a market exists for those types of clips; however, I believe Mr. Chandler misses the point of an effective music video.

During my four years as director/music programming for MTV, viewers consistently told us that the song is the most important element. A video should enhance a song, not dominate it.

A song which trivializes a song has not done its job. The challenge to labels, artists and video directors

is to understand the appeal of the song and/or the artist and build a video which complements and elevates the music to a commercially compelling and self-sufficient piece of art.

Ronald E. Brindle
Brindle Enterprises
New York

WHICH CAME FIRST?

As a Beatles fanatic, it was refreshing to read Paul Grein's McCartney story (Billboard, Nov. 9). It was informative and interesting, but it contained one error. "Goodnight Tonight" was not found in the album "Back To The Egg." As a matter of fact, it was released during the height of the disco craze.

My hobby is musical information. I've been a Billboard fan since 1978 and even at the current \$3.50 cover price buy it occasionally.

Robert Karcz
Chicopee, Mass.

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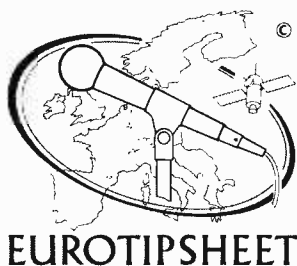
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Southern Black Outlets Boycott Tina 'Show Some Respect' With Tour Perks, Say Stations

BY KIM FREEMAN

NEW YORK A number of urban stations in the South have staged a boycott in varying degrees of Tina Turner's product. With the come-

back queen making several Southern appearances this month, the outlets involved are presenting the now familiar argument that cross-over superstars are ignoring their roots in black radio.



Knee Deep Indeed. A crew of WGRD Grand Rapids, Mich.'s more loyal listeners participate in the station's pre-concert promotion for Starship, which '98 Rock' rightly dubbed "Knee Deep In The Hoopla" after the Starship's current album. In this case, the "hoopla" was defined as large vats of strawberry jello, from which contestants were asked to find red guitar picks. Prizes ranged from backstage concert passes to various Starship products.

Specifically, participating stations claim they were passed over when it came to tour support allotments of giveaway tickets and time buys, which went instead to their markets' pop outlets.

The situation is similar to the Los Angeles black radio boycott of Warner Bros., which former KACE program director Alonzo Miller and others launched to protest what they deemed an unfair preference given to top 40 stations concerning service and support on Prince's "Purple Rain."

The Southern boycott has ranged in severity from WQQK Nashville's J.C. Floyd, who pulled all Capitol product for a three-week period, to LaDonna Monet Freeman of WANT Richmond, who dropped Turner's "One Of The Living" out of heavy rotation.

Most of the so-called wrongs have been righted now, but the sting of, as Freeman calls it, "being slapped in the face" still lingers. Most programmers agree that the blame most likely falls on local promoters and a lack of sensitivity to the issue. All say they are appreciative of Capitol's efforts to intercede when the label was made aware of the problem.

Fielding the bulk of the radio complaints was Capitol's head of national r&b promotion, Ronnie Jones. Turner's 110-date tour ends Saturday (30), and Jones notes that this recent problem is the first such incident on the tour. Jones also stresses that both Turner and her manager, Roger Davies, were quick to make amends with the boycotters once they were informed of the situation.

(Continued on page 16)

Coca-Cola President Set As RAB Confab Keynoter

NEW YORK The Radio Advertising Bureau has secured Coca-Cola president/CEO/director Donald Keough as keynote speaker for its 1986 Managing Sales Conference. Now in its sixth year, the conference will be held on Feb. 4 at the Amfac Hotel & Resort in Dallas.

Keough, who began his marketing career at WOW Omaha, will speak on the advertising tactics and strategies used in the "Cola Wars."

Other RAB news includes the appointment of directors for the organization's newly formed Small Market Advisory Panel, which meets for the first time Dec. 7-8 in St. Louis. Longtime RAB board member Cary Simpson, president of WTRN Tyrone, Pa., has assumed chairmanship of the advisory panel. Sorenson Broadcasting's Dean Sorenson steps on board as vice chairman.



Programmers reveal why they have jumped on particular new releases.

POP

Okay, so these aren't necessarily "out of the box" adds, but there's a lot to be said for carefully researched programming decisions, as WPLJ New York's success attests. Under program director **Larry Berger's** watchful eye, the following tracks are fast on their way to becoming big Gotham hits based on requests and sales figures. First is Miami Sound Machine's "Conga" (Epic), a salsa-spiced upbeat tune. Also popular at WPLJ is Eddie Murphy's "Party All The Time" (Columbia), the comedian's first serious rock outing. Drawing "huge requests, especially from the teens," says Berger, is Jack Wagner's "Too Young" (Qwest). "I don't understand why this isn't happening nationally," he adds. And the indies may have a much-needed hit on their hands if the rest of the country follows New York's lead on Alisha's "Baby Talk" (Vanguard). "This one broke out of the clubs," says Berger, "and the 12-inch sales and requests are very strong."

BLACK/URBAN

"We've been pretty good at selecting future singles," says WVEE Atlanta music director **Ray Boyd**, a statement that's borne out in many of his picks this week. Boyd's talents are in some cases retrospective, however, as is the case with "Til I See You Again" (Columbia), an album cut from Gladys Knight & the Pips' "Life" album. "This has not gotten a lot of attention," Boyd says, "but I think it may be a sleeper add for us." As the MD describes it, the five-minute cut is a "very slow ballad with a gospel flair" that's been pulling great phones for WVEE. From a newer field, Boyd is banking on Billy Ocean's "When The Going Gets Tough" (Jive/Arista). "It reminds me of old Chairmen Of The Board, particularly when General Johnson was leading," he notes. Although Boyd says he's not too thrilled with Sade's second album, he feels her "Sweetest Taboo" (Portrait) could become another big hit. "We do play a lot of jazz fusion," Boyd explains, and Sade's latest is working well for V-103 in both its "Quiet Storm" shifts and regular programming. From the Isley Brothers' "Masterpiece" album (Warner Bros.), Boyd says he's working both the "Colder Are My Nights" single and "If Leaving Me Is Easy," the older Isleys' take on Phil Collins' tune. And Stevie Wonder's uptempo "Go Home" is another cut WVEE was onto long before its single release.

COUNTRY

Restless Heart crops up again as a favorite country pick, this time in the opinion of **KPKF** Kansas City program director **Tony Stevens**, whose patience on "Restless" (RCA) is now being rewarded. Like other programmers, Stevens cites the record's Eagle-esque quality and puts it in the category of strong "up" records that are perking up the format these days. Of the same tempo is Sawyer Brown's "Betty's Being Bad" (Capitol/Curb). Unlike the band's previous releases, Stevens says the track has been lagging a bit and is just now taking off with his audience. Targeting his prime 25-34 demo with a fair balance of rocky country tracks, Stevens is also doing well with Mel McDaniel's "Stand Up" (Capitol). From more traditional ranks comes Gene Watson's "Memories To Burn," one of those records that keeps him from going too far in the rock direction. And Stevens is right on the bandwagon with the Crystal Gayle/Gary Morris duet "Makin' Up For Lost Time" (Warner Bros.).

KIM FREEMAN

...newsline...

CHARLIE QUINN joins Drake-Chenault in Canoga Park, Calif. as a national programming consultant. Quinn built up his track record though his PD-ship at CBS top 40 outlet WHTT Boston. Prior to joining Drake-Chenault, Quinn had programmed KZZP Phoenix for roughly three months.

WILLIAM BATTISON is named executive vice president of Culver City, Calif.-based Westwood One. Most recently, Battison was vice president planning/finance/administration for the ABC Radio Networks. With the assignment, Battison will also oversee operations for Westwood One's new acquisition, the Mutual Radio Network.

HARRY MARTIN is promoted to senior account executive for Jefferson-Pilot combo KSON-AM-FM San Diego. The 30-year broadcasting veter-



QUINN



BATTISON



MARTIN

an is also a screenwriter currently awaiting the release of his next film.

STEPHEN JOOS is named vice president and general manager of WIOD/WAIA Miami, a combo in the Cox Communications chain. Most recently, Joos was VP/GM at WSNY/WVCO Columbus, Ohio.

WICE-AM returns to the Providence, R.I. airwaves under the direction of new owner and president Bruce Mittman, formerly general sales manager at WRKO-AM Boston. Originally launched in 1955, the WICE calls were dropped in 1982, replaced by country-formatted WGNG. Masterminding WICE's classic hits return is program director Jim Raposa, formerly of WMEX-AM Boston. Raposa will also carry an air shift, joining a lineup that includes Steve "Cousin Stevie" Bianchi, John Grube and Vin E. McCoy.



Black Box Theory. WMGF-FM Milwaukee staffers pose beneath the mysterious black box the station recently suspended next to the heavily traveled Interstate 94. Identified only by a question mark, the box drew the curiosity of WMGF's competitors, who gave "Magic 96.5" all the publicity it needed. WMGF then asked its listeners to identify and win the contents of the "Magic Black Box." Gloating below their gag are, from left, Magic morning host Don Girard; Steve Goldstein, programming vice president of WMGF's parent Josephson Communications, and WMGF morning man Dave Luczak.

Promotions

COMING FULL CIRCLE

WLUP Chicago (AOR)

Contact: Sandy Stahl

While a lot of promotions succeed on the basis of their big-bucks giveaways, creativity often makes for the most memorable station events. Such is the case with a recent gag concert pulled off by the zany "Loop" crew.

It all began with morning man Jonathon Brandmeier, who moonlights as leader of the infamous Johnny & the Leisure Suits, an act that includes Loop news director/morning sidekick Buzz Kilman. Brandmeier caught wind of the fact that Danny Bonaduce (a.k.a. Danny Partridge of the "Partridge Family" tv show of yore) was "dead broke and starving" in Los Angeles. As a charitable move, Brandmeier tracked Bonaduce down and invited him to play guitar with the Leisure Suits during a recent show.

From there, Loop advertisers and listeners joined the bandwagon. While concert tickets sold out within a week, various Loop clients chipped in with airfare, hotel accommodations and dining donations. During the concert itself, listeners were asked to bring canned food donations with the promise that whatever Bonaduce didn't eat that night would go to the Greater Chicago Food Depository.

MORE ALONG THE LINES of big-budget giveaways, the latest prize in WHTZ (Z-100) New York's Supersticker push is a custom-built home in the Pocanos. The house comes with the land it's built on, a one-year membership in the Cherry Valley Golf Club and a year's supply of Pepsi, for a package valued at over \$60,000. The top 40 station's co-sponsors in this giveaway are Vintage Homes of Mount Pocono and, of course, Pepsi. To win, listeners can either hope to get spotted with a Z-100 bumper sticker or register at various Pepsi displays at retail out-

lets. Of these entries, 150 listeners will be given keys to be tested at the Dec. 14 West Belt Mall culmination. Call Z-100's Trish Martin or Paula Ristan for more info.

With Thanksgiving right around the corner, WAVA Washington is offering listeners a chance to "Send a turkey a turkey." To win the feasts, listeners are asked to relay their favorite "turkey stories" to WAVA's morning team Charlie & Harrigan. Safeway Supermarkets are co-sponsoring this event, while the CHR station's Kathi Kolodin is coordinating the pheasant fantasy.

Forget the Geneva talks; a more important Russian/American issue is being addressed Dec. 2 by the folks at WASH Washington. That's the "Great Caviar Tastov," during which a representative of each superpower will face off in a gourmet consumption contest. The event will take place during the AC outlet's newly christened "Continental Breakfast" morning program, and contestants are currently being recruited on air and in print. Appropriately, the eat-off will take place at the Embassy Row Hotel's Continental Room.

A coach for the Russian contingent is currently being sought, while New Mexico Republican Congressman Manuel Lujan has already signed on to lead the American team. Lujan, as you may know, has long been leading the fight to make chili America's national food. If the victor is an American, he/she will win a trip to Moscow, while a Russian winner wins a trip to Hollywood. Carla Hyatt is handling this affair for WASH. **KIM FREEMAN**

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.

FOR WEEK ENDING NOVEMBER 30, 1985

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

222 REPORTERS

	NEW ADDS	TOTAL ON
WHAM! I'M YOUR MAN COLUMBIA	147	147
BILLY OCEAN WHEN THE GOING GETS TOUGH JIVE	95	95
COREY HART EVERYTHING IN MY HEART EMI-AMERICA	65	66
PAT BENATAR SEX AS A WEAPON CHRYSALIS	49	126
STEVIE WONDER GO HOME TAMLA	47	145

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

RETAIL BREAKOUTS

191 REPORTERS

	NUMBER REPORTING
NIGHT RANGER GOODBYE CAMEL/MCA	39
STEVIE NICKS TALK TO ME MODERN	32
BRYAN ADAMS/TINA TURNER IT'S ONLY LOVE A&M	29
STING LOVE IS THE SEVENTH WAVE A&M	22
SHEENA EASTON DO IT FOR LOVE EMI-AMERICA	21

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WOX JOX

by Kim Freeman

GABE BATISTE is the new program director at WINZ-FM Miami. He ships in from the operations manager post at sister outfit KKZZ/WXLP Davenport, Iowa. At "1-95," Batiste fills the position accepted and rejected in short order by Rick Stacy, who had left WHLY Orlando to take on the job. According to WINZ vice president/general manager Stan Cohen, he and Stacy had agreed on certain things before Stacy's arrival. But during an "11th hour" phone call, Cohen says, Stacy announced he wanted to "fire most of the staff and change the call letters," which "I couldn't go along with." So Cohen returned to his initial pool of PD candidates, of which Batiste was one of the strongest. During all the confusion, music director Mark Shands has been calmly running the ship.

Gabe Batiste fills the PD vacancy at WINZ Miami

STEVE HALBROOK is upped from program director to operations manager for WDBO/WWKA Orlando, Fla. That allows Kevin Ray to expand his music director duties to include assistant programming chores for the country FM. At the adult contemporary AM, David Bernstein has vacated the PD post to adopt the same title at WTIC-AM Hartford, Conn. So the highly rated AM is without a PD, and Halbrook is now seeking a seasoned veteran for the post.

WDHA DOVER, N.J. general manager Bob Linder was quick to find a new program director, as former WMGM Atlantic City PD Mike Boyle jumps from one AOR to another starting Monday (25). Boyle replaces Mark Chernoff, who is now ensconced at WNEW-FM New York as music director... Bobby Rush joins the jock lineup at urban-formatted WZAK-FM Cleveland. He was with WQBH-AM and WJLB-FM in Detroit.

JINGLE JUNGLE: We enjoyed the cease-and-desist letter from Columbia Pictures to WMMS Cleveland, requesting the immediate removal of its "Baboonbusters" take on "Ghostbusters." A potshot at top 40 neighbor WGCL, the parody has been an WMMS staple for roughly a year now. WMMS program director John Gorman figures it was WGCL that brought "Baboonbusters" to the film firm's atten-

tion, which WGCL PD Tom Jeffries denies. See, Gorman and his crew served their own cease-and-desist notice to WGCL on their use of slogans for which it has service marks, such as "The place where rock began to roll." Gorman is fairly nonchalant about the situation. "Baboonbusters" is off the playlist, but the battle between the Buzzard and WGCL continues.

The usual way cease-and-desist collectors in radio go about their business, of course, is by playing singles or albums in advance of their commercial release. And that's just what WMMR, WNEW-FM New York, KMET and KLOS Los Angeles and most likely several other AORs did with various tracks from Tom Petty's forthcoming live double album "Packin' Up The Plantation." As usual, all these stations complied with their notices, which only amounted to pulling the tracks for two weeks max, as MCA released the package last week.

Now that WZKS Nashville has picked up Transtar's Format 41, the station's afternoon driver and production director Chuck Jeffries is looking for a similar gig with a top 40 outlet. Hot offers only, please, as Jeffries is making ends meet nicely with voiceover work. He can be reached at (615) 361-4657... In Murfreesboro/Nashville, George H. Thomas joins WTMG-FM (Magic 96) as program director and morning man. He's held a variety of radio and tv management positions in the past.

ACE YOUNG rejoins Metro-media's Mighty Met, KMET, as a cohort with Jeff Gonzer on the L.A. station's morning zoo... Tom West makes a crosstown, AOR-to-urban jump as he joins the Scotty Andrews crew at WVEE Atlanta. He was on air at WKLS (96 Rock) there and will continue hosting his local video show "Soul Of Atlanta" while filling WVEE weekend shifts.

A new star on WJJD Chicago's "Music Of The Stars" format is Clark Weber, who joins the Infinity outlet in December as morning man. A true Windy City veteran, Weber started on WLS-AM in 1961 and was a talk host for 10 years on WIND, which adopted a Spanish-language format recently.

Mark Lindow replaces Pat Devaney as program director for KLXL Dubuque, Iowa. An eight-year country programmer, Lindow joins the outlet from WKKG Columbus, Ind.... Congratulations to Tony Stevens, who jumps to music director at contemporary country outlet KFKF Kansas City. He holds on to his morning drive shift at country oldies-formatted KCKM-AM, plus some fill-in air work there. Stevens replaces Dave Matthews, who stays on board doing morning news... Talented country jocks looking for a breath of Rocky Mountain air should send T&Rs to KYGO-FM Denver PD Bob Call, who is looking for a part-time personality... Happy 10th anniversary to country station KOUL San Antonio...

(Continued on page 16)

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Fly, Robin, Fly, Silver Convention, RCA
2. That's The Way (I Like It), K.C. & the Sunshine Band, TK
3. Island Girl, Elton John, MCA
4. The Way I Want To Touch You, Captain & Tennille, A&M
5. Let's Do It Again, Staple Singers, WARNER BROS
6. Sky High, Jigsaw, CHELSEA
7. Low Rider, War, UNITED ARTISTS
8. This Will Be, Natalie Cole, CAPITOL
9. Nights On Broadway, Bee Gees, ATLANTIC
10. Who Loves You, Four Seasons, WARNER BROS.

POP SINGLES—20 Years Ago

1. Turn! Turn! Turn!, Byrds, COLUMBIA
2. I Hear A Symphony, Supremes, MOTOWN
3. 1-2-3, Len Barry, DECCA
4. Let's Hang On, Four Seasons, PHILIPS
5. I Got You (I Feel Good), James Brown, KING
6. Rescue Me, Fontella Bass, CHECKER
7. A Taste Of Honey, Herb Alpert & the Tijuana Brass, A&M
8. Ain't That Peculiar, Marvin Gaye, TAMLA
9. I Can Never Go Home Anymore, Shangri-Las, RED BIRD
10. Over And Over, Dave Clark Five, EPIC

TOP ALBUMS—10 Years Ago

1. Red Octopus, Jefferson Starship, GRUNT
2. Windsong, John Denver, RCA
3. Rock Of The Westies, Elton John, MCA
4. Still Crazy After All These Years, Paul Simon, COLUMBIA
5. Wish You Were Here, Pink Floyd, COLUMBIA
6. Wind On The Water, David Crosby/Graham Nash, ABC
7. Breakaway, Art Garfunkel, COLUMBIA
8. By Numbers, The Who, MCA
9. Born To Run, Bruce Springsteen, COLUMBIA
10. Prisoner In Disguise, Linda Ronstadt, ASYLUM

TOP ALBUMS—20 Years Ago

1. Whipped Cream & Other Delights, Herb Alpert's Tijuana Brass, A&M
2. My Name Is Barbra, Barbra Streisand, COLUMBIA
3. The Sound Of Music, Soundtrack, RCA VICTOR
4. Help, Beatles, CAPITOL
5. The "In" Crowd, Ramsey Lewis Trio, ARGO
6. Highway 61 Revisited, Bob Dylan, COLUMBIA
7. Going Places, Herb Alpert's Tijuana Brass, A&M
8. Look At Us, Sonny & Cher, ATCO
9. You Don't Have To Be Jewish, Various Artists, KAPP
10. Out Of Our Heads, Rolling Stones, LONDON

COUNTRY SINGLES—10 Years Ago

1. It's All In The Movies, Merle Haggard, CAPITOL
2. Secret Love, Freddy Fender, ABC/DOT
3. Love Put A Song In My Heart, Johnny Rodriguez, MERCURY
4. All Over Me, Charlie Rich, EPIC
5. Love Is A Rose, Linda Ronstadt, ELEKTRA
6. Rocky, Dickey Lee, RCA
7. I Like Beer, Tom T. Hall, MERCURY
8. Easy As Pie, Billy "Crash" Craddock, ABC/DOT
9. Today I Started Loving You Again, Sammi Smith, MEGA
10. We Used To, Dolly Parton, RCA

SOUL SINGLES—10 Years Ago

1. That's The Way (I Like It), K.C. & the Sunshine Band, TK
2. I Love Music (Part 1), O'Jays, PHILADELPHIA INT'L
3. Let's Do It Again, Staple Singers, CURTOM
4. Full Of Fire, Al Green, LONDON
5. Part Time Love, Gladys Knight & the Pips, BUDDAH
6. Change With The Times, Van McCoy, TK
7. Caribbean Festival, Kool & the Gang, DE-LITE
8. Happy, Eddie Kendricks, TAMLA
9. Fly, Robin, Fly, Silver Convention, RCA
10. Soul Train "75", Soul Train Gang, RCA



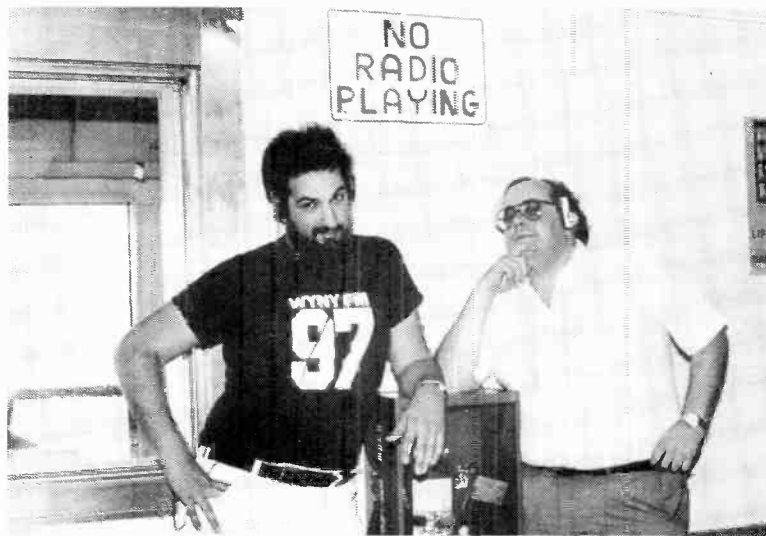
98 Notes. Baltimore act Cry Monday performs at the WIYY Baltimore Headliner Stage during the recent City Fair, where seven other local bands performed to promote the "Home Is Where The Help Is" single. The song was produced by WIYY ("98 Rock") and John Palumbo to raise money for the city's hungry.



Shock WAVAs. WAVA Washington's air staff gathers for a classy group shot during their Halloween Monster Bash, which drew roughly 3,000 friends and listeners. Standing in rare form from left are Frank Murphy, Billy the Manslave, Kim Anderson, Don Geronimo, program director Smokey Rivers, Irv Harrigan, Charlie Brown, Tom Kent, Mike Beach, Flash Phillips, J.J. Russ and Loo Katz.



Strike Zone. KHJ Los Angeles' Danny Martinez, left, and KWIZ-FM Santa Ana's Shari Lipman and Doug Ray pose after some heavy competition in the Adam Walsh Celebrity Bowling Classic in Orange County.



Rules Were Made to Be Broken. WYNY New York morning men Paul Harris, left, and Rick Harris pay no heed to a sign on the Staten Island Ferry, where the duo broadcast one of their recent programs. Commuters on the lucky trip got a chance to join the "Marching Weatherman" ranks and take part in several other Harris & Harris pranks.



Dressing for Success. WNIC Detroit morning team partners arrive at work in pajamas rather than be a minute late one day last month. During their breakfast broadcast, local police dropped by to investigate rumors of indecent exposure, while a few listeners stopped in to compare jammies. Lounging from left are morning man Peter Carey, news director Cynthia Canty and meteorologist Chuck Gaidica.



Doctor's Orders. Westwood One staffers celebrate the 15th anniversary of "The Dr. Demento Show" while the show's namesake marks the occasion with a special edition featuring his favorite novelty records. Shown in the front from left are Westwood One chairman/president Norm Pattiz, Dr. Demento and rock comic "Weird Al" Yankovic.



Everyday Activities. Columbia recording star James Taylor stops by WPIX New York to offer his "Everyday" rhythms to the AC outlet's "ballad and the beat" programming. Standing from left are program director Joe Capobianco, Taylor, promotion director Jane Shayne, music director Wendy Silvershein and Taylor's manager Peter Asher.



Link to the Stars. ABC Radio executives pose with founders of Screen Link Inc., the recently formed New York firm that will handle talent acquisition and program development for the network. Seated from left are ABC's director of special programming Beverly Padratzki, Screen Link president Chip Rachlin and vice president Gail Sparrow, and ABC's vice president/senior executive Bob Benson and special programming manager Gina Suarez.

Reach the crowds in Billboard's

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MOST WIDELY-READ WEEKLY COVERAGE OF CES IN HOME ENTERTAINMENT

TOP ROCK TRACKS

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

Radio

TINA TURNER BOYCOTT

(Continued from page 12)

According to Jones, Capitol had supplied a list of stations to be serviced with giveaway tickets and/or time buys before the tour's launch. He suggests that some promoters may have relied too heavily on Arbitron figures rather than Capitol's request list when selecting their support avenues. Jones has a simple solution for the problem: "Better communication between radio and their local promoters."

"We gave Tina her comeback, and I'm happy that she came back," says WDPN Columbia, S.C. program director Chaz Saunders. "But it's a question of fairness and equity with respect to black/urban radio." Saunders says he feels the boycott was also a result of "some built-up frustration," claiming that black radio was dealt a similarly unfair deal during Lionel Richie's tour.

"I have no problem playing Tina Turner," Saunders continues. "But I want to ensure that this won't happen again." In Saunders' opinion, labels, management and artists themselves must get involved in "laying down some specific guidelines to in-

clude certain stations" when setting crossover artists on the road.

While WQQK Nashville had no problems getting time buys for the concert, program director Floyd recalls the sting of "hearing our local AOR with 25 pairs of tickets six to seven weeks before the show." He continues, "Why should I support Tina, when she doesn't support me?"

The Turner boycott at WAAA Winston-Salem, N.C. ended Tuesday (19) when the station's requested time buys came through. "We felt bad," says program director Benny Jones. "We've always played Tina's music. Now she comes to town, and we're not included."

With this controversy subsiding, programmers stress that the boycott was more of a statement to the industry at large than a shot at Capitol or Turner. Consensus among the boycotters is best summarized by WAAA's Jones, who suggests that artists and their management should "specify that 'X' amount of tour support dollars be allotted to black radio."

VOX JOX

(Continued from page 13)

And happy stereo sound to WJAZ Albany, Ga., which boosted its country fare to AM stereo via Motorola's system earlier this month.

After a year in the sales department, Jimmy Dale Satter returns to the afternoon airwaves at KOLO-AM Reno, Nev. Other musical-chair moves at the country outlet include Deb Spring's move to the midday shift, while Bart Walsh leaves middays for the 7-midnight slot... Taking on the same shift for WRQN Bowling Green, Ohio is former part-timer Ted Kelly, who replaces Indiana Jones.

A LOT OF GOOD JOCKS become newly available with the docking of offshore European radio station Laser 558. The first to call in is Chris Carson, a KKRQ Cedar Rapids, Iowa veteran before boarding the ship in February. She's looking to land on a progressive-minded CHR or adult contemporary station and can be reached at (319) 351-4236. Laser 588's closure cracks open Radio Caroline's Western European listener potential. With worldwide headquarters in New York, Caro-

line has recently secured advertising from such clients as People Express, the Canadian Tourist Board, Newsweek and several U.S. record companies.

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Featured Programming

IT APPEARS that the forthcoming Midem convention in Cannes has come to the same realization that motivated Tom Rounds to form Radio Express. For Rounds' part, he's counting on an increased demand for American music programs overseas. For its part, the Jan. 27-31 Midem will debut the International Audio Production Bureau (IAPS) as part of its larger radio concern, the MIP Radio Program Market. The premise of this expanded emphasis on radio is to facilitate the negotiation of contracts, exchange of programs and the attainment of co-production arrangements.

In tandem with this, Midem is inviting 500 programmers from all over the world, with an emphasis on those looking to buy programming. Furthermore, visibility for already-produced shows will be achieved through distribution via Midem's Minitel to all exhibition booths and meeting spots at the Palais des Festivals convention site. For more information, call Midem's Stateside offices at (516) 364-3686.

DALLAS-BASED Satellite Music Network brings Jerry Boulding on board as operations manager for its new "Heart & Soul" format, which debuted last week. A veteran of MCA Records and Sonderling Broadcasting, Boulding will also host the format's 9-noon show. Also chairing shifts for "Heart & Soul" are former KACE and KJLH Los Angeles programmer Alvin John Waples and veterans Ron Cooper, Bob Jones, Lora Cain and Rick St. Clair.

SMN also creates a new post of local creative services director, to be filled by Matthew Clenott. Now based in Chicago, Clenott has been a weekend talent for SMN's "Country Coast To Coast."

ABC RADIO NETWORKS celebrated their marketing and distribution deal with Global Satellite Network's "Powercuts" and "Rockline" last week with a tasteful blowout in New York. At the same time, Sherman Oaks, Calif.-based Global continues making strides with an exclusive world premiere simulcast of "90125 Live," the Yes concert film shown on MTV Saturday (23). . . Ben Manilla leaves his post at WOR New York to join Gotham's Radio Today as production director. The program supplier,

run by Dan Formento, produces a variety of shows from Mutual, NBC and, soon, LBS.

The United Stations weekly "Great Sounds" program celebrates its 150th edition Dec. 7 and 8 with a tribute to Frank Sinatra, who's celebrating his 70th birthday Dec. 12 . . . The latest from Santa Monica-based Comedy Writer is a jingle package entitled "We're Not Beatrice." A takeoff on Beatrice's recent tv campaign, the market exclusive set includes localized IDs.

KIM FREEMAN

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.

Nov. 29, John Lennon Fifth Anniversary Show, Scott Muni's Ticket To Ride, DIR Broadcasting, one hour.

Nov. 29-30, Sheena Easton, The Hot Ones, United Stations, one hour.

Nov. 29-Dec. 1, Great Duets, Top 30 USA, CBS Radioradio, three hours.

Nov. 29-Dec. 1, The Billy Joel Story, NBC Radio Entertainment, two hours.

Nov. 29-Dec. 1, Chicago, Rock Reunion, Barnett-Robbins, two hours.

Nov. 29-Dec. 1, Heart, Power Station, Superstars Of Rock, Barnett-Robbins, two hours.

Nov. 29-Dec. 1, Maurice White, Rick James, Street Beat, Barnett-Robbins, two hours.

Nov. 29-Dec. 1, Duran Duran, Tears For Fears, Rock Around The World, Barnett-Robbins, two hours.

Nov. 29-Dec. 6, Bruce Dickinson (Iron Maiden), Metalshop, MJI Broadcasting, one hour.

Nov. 29-Dec. 6, Kenny Rogers, Country Today, MJI Broadcasting, one hour.

Nov. 30, Superstars Of The '50s, Super Gold, Transtar Radio Network, four hours.

Nov. 30, Nitty Gritty Dirt Band, Silver Eagle, DIR/ABC Entertainment Network, one hour.

Nov. 30, The Great Instrumentals, Solid Gold Saturday Night, United Stations, five hours.

Nov. 30, Howard Jones, On The Radio, NSBA, one hour.

Nov. 30-Dec. 1, Freddie Jackson, Grace Slick, Mr. Mister, National Music Survey, Mutual Radio Network, three hours.

Nov. 30-Dec. 1, Olivia Newton-John, Rick Dees' Weekly Top 40, United Stations, four hours.

Nov. 30-Dec. 1, Smokey Robinson, Gary Owens Supertracks, Creative Radio Network, three hours.

Nov. 30-Dec. 1, John Denver, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Nov. 30-Dec. 1, T.G. Sheppard, Rosanne Cash, Gary Morris, Lee Arnold On A Country Road, Mutual Radio Network, three hours.

Nov. 30-Dec. 1, Steve Wariner, Country Music's Radio Magazine, Creative Radio Network, two hours.

Nov. 30-Dec. 1, Al Hirt, The Great Sounds, United Stations, four hours.

Nov. 30-Dec. 1, Judds, Weekly Country Music Countdown, United Stations, three hours.

Dec. 1, Kamiya, Musical Starstreams, Musical Starstreams, two hours.

Dec. 1-7, Arcadia, Rock Over London, Radio International, one hour.

Dec. 2, Tommy Shaw, Line One, Westwood One, one hour.

Dec. 2-8, Judds, Country Close-up, Narwood Productions, one hour.

Dec. 2-8, the Alarm, In Concert, Westwood One, 90 minutes.

Dec. 2-8, Nona Hendryx, Special Edition, Westwood One, one hour.

Dec. 2-8, AC/DC, In Concert, Westwood One, one hour.

Dec. 2-8, Laura Branigan, Pop Concert Series, Westwood One, one hour.

Dec. 2-8, Maurice White, Part II, Special Edition, Westwood One, one hour.

Dec. 2-9, Tommy Shaw, Inner-View, Interview Radio Network, one hour.

Dec. 6-7, Eurythmics, On The Radio, NSBA, one hour.

Dec. 6-8, Moody Blues, Part II, Legends Of Rock, NBC Entertainment Network, two hours.

Dec. 6-8, Daryl Hall & John Oates, Superstar Concert Series, Westwood One, 90 minutes.

Dec. 6-8, Madonna, Sting, Cheap Trick, Rock Around The World, Barnett-Robbins, two hours.

Dec. 6-8, O'Jays, Cameo, Street Beat, Barnett-Robbins, two hours.

Dec. 6-8, Movie Soundtrack Hits, Superstars Of Rock, Barnett-Robbins, two hours.

Dec. 6-8, Kenny Rogers, Mac Davis, American Country Portraits, Barnett-Robbins, two hours.

Dec. 6-8, Daryl Hall & John Oates, Superstar Concert Series, Westwood One, 90 minutes.

Dec. 7, Debut Singles From Rock's Superstars, Super Gold, Transtar Radio Network, four hours.

Billboard® ADULT CONTEMPORARY MOST ADDED

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

	94 REPORTERS	NEW ADDS	TOTAL ON
STEVIE WONDER GO HOME TAMLA	26	50	
BARBRA STREISAND SOMEWHERE COLUMBIA	25	27	
SADE THE SWEETEST TABOO PORTRAIT	17	29	
KLYMAXX I MISS YOU MCA/CONSTELLATION	16	71	
STEVIE NICKS TALK TO ME MODERN	15	16	

FOR WEEK ENDING NOVEMBER 30, 1985

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HOT ADULT CONTEMPORARY

				Compiled from a national sample of radio playlists.	
RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	8	SEPARATE LIVES (THEME FROM WHITE NIGHTS) 3 weeks at No. One ATLANTIC 7-89498	◆ PHIL COLLINS & MARILYN MARTIN
2	4	10	4	SAY YOU, SAY ME MOTOWN 1819	◆ LIONEL RICHIE
3	2	4	8	YOU BELONG TO THE CITY MCA 52651	◆ GLENN FREY
4	7	8	6	EVERYDAY COLUMBIA 38-05681	◆ JAMES TAYLOR
5	3	3	9	YOU ARE MY LADY CAPITOL 5495	◆ FREDDIE JACKSON
6	11	14	5	BROKEN WINGS RCA 14136	◆ MR. MISTER
7	12	19	4	THAT'S WHAT FRIENDS ARE FOR ARISTA 1-9422	◆ DIONNE & FRIENDS
8	8	9	7	MORNING DESIRE RCA 14194	◆ KENNY ROGERS
9	6	6	10	HEAD OVER HEELS MERCURY 880 899-7/POLYGRAM	◆ TEARS FOR FEARS
10	5	2	13	PART TIME LOVER TAMLA 1808	◆ STEVIE WONDER
11	9	5	13	LOVE THEME FROM ST. ELMO'S FIRE ATLANTIC 7-89528	◆ DAVID FOSTER
12	10	11	7	WHO'S ZOOMIN' WHO ARISTA 1-9410	ARETHA FRANKLIN
13	13	15	9	BE NEAR ME MERCURY 880626-7/POLYGRAM	◆ ABC
14	14	17	9	LAY YOUR HANDS ON ME ARISTA 1-9396	◆ THE THOMPSON TWINS
15	18	27	3	I MISS YOU MCA/CONSTELLATION 52606/MCA	KLYMAXX
16	15	7	12	TAKE ON ME WARNER BROS. 7-29011	◆ A-HA
17	20	25	3	IN SEARCH OF LOVE RCA 14223	BARRY MANILOW
18	16	12	16	SAVING ALL MY LOVE FOR YOU ARISTA 1-9381	◆ WHITNEY HOUSTON
19	17	13	7	THE NIGHT IS STILL YOUNG COLUMBIA 38-05657	◆ BILLY JOEL
20	NEW			GO HOME TAMLA 1817/MOTOWN	STEVIE WONDER
21	30	—	2	TOO YOUNG QWEST 7-28931/WARNER BROS.	JACK WAGNER
22	22	20	7	SOUL KISS MCA 52686	◆ OLIVIA NEWTON-JOHN
23	26	—	2	FREEDOM RCA 14224	◆ THE POINTER SISTERS
24	24	28	5	THE LONG AND WINDING ROAD JIVE 1-9421/ARISTA	BILLY OCEAN
25	19	16	8	MIAMI VICE THEME MCA 52666	JAN HAMMER
26	32	—	2	WALK OF LIFE WARNER BROS. 7-28878	◆ DIRE STRAITS
27	31	40	3	DON'T STOP THE DANCE WARNER BROS./EG 7-28887/WARNER BROS.	BRYAN FERRY
28	29	35	4	EVERYWHERE I GO A&M 2792	AMY GRANT
29	35	—	2	SMALL TOWN RIVA 884202-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
30	NEW			SOMEWHERE (FROM 'WEST SIDE STORY') COLUMBIA 38-05680	BARBRA STREISAND
31	NEW			THE SWEETEST TABOO PORTRAIT 37-05713/EPIC	◆ SADE
32	21	21	11	HURTS TO BE IN LOVE CBS ASSOCIATED 4-05586/EPIC	◆ GINO VANNELLI
33	27	26	6	SHE BELIEVES IN LOVE CARIBOU 4-05624/EPIC	THE BEACH BOYS
34	23	22	11	STAND BY ME COLUMBIA 38-05571	◆ MAURICE WHITE
35	36	36	3	A WORLD WITHOUT LOVE RCA 14192	EDDIE RABBITT
36	NEW			DREAMLAND EXPRESS RCA 14227	JOHN DENVER
37	25	23	22	CHERISH DE-LITE 880869-7/POLYGRAM	◆ KOOL & THE GANG
38	NEW			WE BUILT THIS CITY GRUNT 14170/RCA	◆ STARSHIP
39	37	32	20	POWER OF LOVE CHRYSALIS 4-42876	◆ HUEY LEWIS & THE NEWS
40	NEW			LOST IN THE PARADE WARNER BROS. 7-28847	MICHAEL MCDONALD

○ 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.

Joey Latini

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MIDLINE SHELF PRICES CLOSE TO LIST

Chain Survey Finds Bonus Offer Category Still Volatile

BY EARL PAIGE

LOS ANGELES U.S. record/tape chains are managing to hold shelf prices a little closer to actual list on \$5.98 so-called "midline" albums, according to a recent spot check. The bonus offer category, however, is still volatile, as retailers seek every advantage to nudge up margins for both \$5.98 and \$6.98 titles.

Not unexpectedly, mall-oriented

chains have the best luck holding to list. Camelot, Record Shop and Sound Shop all shelf price \$5.98s at \$5.99. But Spec's Music, which is not totally mall-oriented, and both Music Plus and Licorice Pizza, which are totally free-standing, hold the line on shelf as well.

That pricing is keyed to regional competition is seen here, where, though Music Plus and Licorice Pizza shelf price \$5.98s near list, Tower

Records shelves at \$2 off. The specific shelf prices: Music Plus \$5.98s are both \$4.99 and \$5.99; Licorice Pizza, a division of Record Bar, is \$5.89 on \$5.98 list; Tower Records is \$3.99.

Looking at the three Los Angeles chains' sale prices on \$5.98s, Music Plus two-tiers at \$3.99 and \$4.99; Licorice Pizza is \$4.99, and Tower goes \$3.44 or, according to regional director Bob Delaney, three for \$10. Delaney says Tower prices here are fairly representative of the far-flung chain's 34 U.S. stores.

As for the three basically mall-oriented chains, Camelot sale prices \$5.98s at \$4.99, while both Record Shop and Sound Shop go down to \$3.99.

Indicating more volatility on the price point is JR's Music Shop. Dan Kennedy, the Chicago-based chain's vice president, reports a \$5.49 shelf and a two-tier sale price, \$4.99 or three for \$10.

The San Francisco-based Record Factory chain shelves \$5.98s at \$4.99 and drops to \$3.99 for sale.

In Miami, Spec's Music shelves at straight list and goes sale-prices \$5.98 list albums at \$4.88.

That the \$5.98-\$6.98 midprice category has some increasing latitude where buyers can make up some margin ground lost between \$5.98s and \$8.98s is another subtle factor showing up in the poll.

One aspect is mentioned by Spec's general manager Joe Andrules: "Now that A&M and Arista are up to \$6.98 on midlines, we can still offer them at \$4.88 on sale because they allow deep discount buy-ins." Spec's offers other \$6.98s at \$5.88.

One approach to leveling out price over the whole continuum is

(Continued on page 19)

Face-Lift for Licorice Lady? Chain Plans Subtle Image Changes

LOS ANGELES One of the most familiar logos in home entertainment software retailing, the Licorice Pizza Lady, may soon change. According to Randy Gerston, the chain's marketing director, the subtle alteration is a reflection not of the eroding market share for LPs, but rather of the chain's steady diversification.

Actually, there have been continual though subtle changes in the well-known graphic portrayal of a '50s-era lady serving up a piping hot "pizza" in the form of an LP. "She may not always be holding an LP," says Gerston, referring to such possibilities as videocassettes, prerecorded audiocassettes and Compact Discs.

Adding a note of irony, Gerston says the chain may well be one of the last to manifest a dramatic drop in "black vinyl" demand. Sales remain brisk for the chain's whole vinyl configuration inventory, including LPs and 12- and seven-inch singles.

Evidence that the logo has failed to project the chain's diversification into video rental and sales, blank tape, prerecorded audiocassettes and CDs came during the planning of a massive Christmas campaign. The 34-unit chain, now a division of Durham-based Record Bar, for the first time utilized an outside consultancy and marketing firm (separate story, this page).

Also, according to purchasing vice president Chris Siciliano, other important items are being added and tested. Newly introduced at the chain's annual pre-Christmas managers' convention here Nov. 13 was a boutique module of Paradise licensed accessories.

Siciliano says a current test of

personal stereo has grown out of that category's success in Record Bar stores. "I can't say we will be continuing with personal stereo," Siciliano says.

An earlier review and slight updating of the Licorice Lady logo came two years ago. Chain founder and then president Jim Greenwood, in an address at the 1984 NARM convention, urged that NARM itself change its name. He related steady diversification among many NARM member chains.

At that time, however, Licorice management determined that the chain could be veering too far away from its historic image identity. Adding to the intensification of the Licorice "back to basics" approach was the use of complimentary licorice candy on counters and in the suburban Glendale headquarters' lobby, a gesture that continues today.

That Licorice Pizza, situated in free-standing sites, remains strongly autonomous in relation to the parent mall-oriented chain was reflected in remarks here at the Christmas convention by Ralph King, Record Bar's senior vice president of marketing.

King, who solely represented Record Bar at the convention, sees the merger in subtle but no less meaningful management and marketing strategies, as do Licorice Pizza president Ruth Sims, Siciliano and other chain executives.

As one example, Siciliano hints at a new structuring of buying responsibilities more along the lines of Record Bar. Gerston says there is also more sharing of advertising and promotion concepts.

EARL PAIGE

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Three-Level Holiday Campaign

Licorice Pizza Gets Into the Spirit

LOS ANGELES Record/tape chains, having learned to get along with less vendor advertising support, are now more efficient as funds loosen up somewhat. An example is the Christmas campaign at Licorice Pizza here, where marketing director Randy Gerston says a three-level concept will be employed.

One level is the creation of an elaborate theme utilizing cartoon characters, in this case Santa's eight reindeer. A second level is to go heavily into radio and print, bypassing television entirely. The third is major exploitation of in-store components, which will extend the campaign into March.

Months in the planning, the campaign is Gerston's first use of outside marketing consultants in a major role. The continuum of the program brackets Thanksgiving through an opening sale that began Friday (22), ends this Sunday (1) and extends through March via coupon offers.

Explaining the basic rationale, he says, "Co-op is no better. We want-

ed to insure we didn't waste our advertising and promotion by spreading everything too thin. It's a back-to-basics concept in many ways." The campaign involves Louis & Saul, a marketing support company in suburban Santa Monica.

Also significant, Gerston says, is the targeting of a wide demographic he contends is better reached by heavy radio and print. "We're going after parents and other gift purchasers. We will not be in 'Calendar'," he explains, mentioning the Los Angeles Times' familiar weekend entertainment section. "That's where the regular purchasers are. We will go into 'View' and other sections."

Reluctant to reveal several aspects of the campaign in a market as competitive as Southern California, Gerston will not identify radio stations beyond saying, "We will be heavier in AOR and CHR." The six spots are 60 seconds each; a 90-second one was produced for in-store airplay.

In a curious convergence of campaign strategy, Licorice Pizza's car-

toon reindeer, with emphasis on how the "advertisements sound and look," parallel the use by Music Plus here of characters developed for that chain's unprecedented use of tv (Billboard, Nov. 16).

Creative strategy for the reindeer involves the use of characters representing various demographic and psychographic characteristics—for example, Comet "goes for mineral water and likes Intro, Ultravox, Howard Jones and Eno, hangs out on Melrose and has his own synthesizer"; Dancer, one of two female reindeer, "is a receptionist for North Pole Inc., sells Avon on weekends, is Latin and hot and spends every evening in the Red Igloo."

That all genres of music and video are represented extends even to Donder, "A good ol' buck who speaks slow, is very polite and thinks the Beatles are something Willie Nelson steps on."

Possibly most daring, to hear Gerston describe her, is Vixen. "She's sexy and she knows it but insists she's like a virgin. She's a real

(Continued on page 19)

MIDLINE PRICE SURVEY

(Continued from page 18)

seen at Tower. Delaney reports that \$6.98 list albums are priced both shelf and sale at \$4.99.

Few chains attempt the pricing flexibility and stratification seen at Record Bar. On \$5.98 product, in four of its five store levels, the chain holds at straight list for shelf.

One store level comes down on shelf to \$5.49. The sale picture slides down: \$5.79, \$5.49 and, on LPs only, \$4.99 on \$5.98 list product.

Record Bar shows a similar structure for the \$6.98 price point. Shelf, though, is more staggered for this slightly higher-ticket item: \$6.89,

\$6.69, \$6.49 and \$5.99. Sale on the \$6.98 list product at Record Bar ranges \$6.29, \$5.99, and \$5.49 on LPs only.

Other mall chains hope to beef up margins in the \$6.98 category. For example, North Canton, Ohio-based Camelot shelves at \$6.99 and has a \$5.99 sale price. Both Record Shop, based in suburban San Francisco, and Nashville-based Sound Shop have a \$6.99 shelf price and a \$4.99 sale price for \$6.98s.

A near West Coast consensus on \$6.98s is seen at Record Factory and

further south at Music Plus. Both chains show shelf at \$5.99 and sale at \$4.99, while Licorice Pizza shows a variance. The latter chain has \$6.98s at \$6.89 shelf and \$4.99 and \$5.99 on sale.

In Chicago, JR's is also flexible on the \$6.98 price point. Shelf is \$6.49; sale, like Licorice, is \$4.99 and \$5.99.

LICORICE PIZZA HOLIDAY CAMPAIGN

(Continued from page 18)

buck teaser, hits all the dance clubs and buys all the 12-inch singles."

Linking the campaign to the continuity of Licorice's media identity is the introduction of the reindeer characters by the chain's familiar, nine-year-old radio voice, "Lesley."

In print, three basic facets are emphasized. One is that "Santa's Helpers" are helping Licorice Pizza this year. A second sub-theme is that, in terms of gift merchandise, "We carry it all." Finally, a personalization is projected via the characters on radio and in print and then through staff in the store.

The campaign, launched Saturday (23), literally leaps over Thanksgiving. A copy line puts it, "Gobble Up Our Ho!, Ho!, Ho!"

Of a kickoff sale for Thanksgiving weekend, Gerston says, "It's as much to alert the consumer as it is our staff. This will be the first really busy weekend. People in the stores will get a tryout."

As the campaign rolls on, Dec. 5-24 will find use of the overall credo of the program, emphasizing the "We carry it all" claim. Gerston says the campaign will then shift to a carry-over through January—although he will not divulge details for competitive reasons.

Among the in-store elements that extend the campaign through March is an eight-page coloring book that includes 15%-off coupons good for children's music and video product. "Pizza Saver" free coupons with every purchase also extend to March.

Some elements are deliberately designed to reinforce staff enthusiasm. "We had 1,000 sets of buttons, eight in all for each of the eight reindeer," Gerston says. "These are for staff only. They can be any of the eight reindeer characters they want to be."

Specific product elements include two of four four-by-four posters that advertise "Beverly Hills Cop" at \$27.95 and Barbra Streisand's new album (LP and cassette) at \$6.99. Two others are the "We carry it all" campaign claim and a gift certificate offer.

Of an in-store airplay stereo cassette, Gerston says, "We want them to basically alternate it with an album." The 90-minute unit ties to the extensive radio campaign, with all eight characters reacting with the "Lesley" radio character.

In-store flyers, again in eight-page fold form, bring the whole campaign into focus. Certain pages emphasize a music genre, or video rental and sales offers, blank tape and finally a whole shopping list.

Integral to the campaign is use of the generic NARM "Gift Of Music" logo elements.

A merchandising and sales contest for managers has as a grand

prize a week trip for two to either Hawaii or Lake Tahoe. EARL PAIGE



SCI-FI

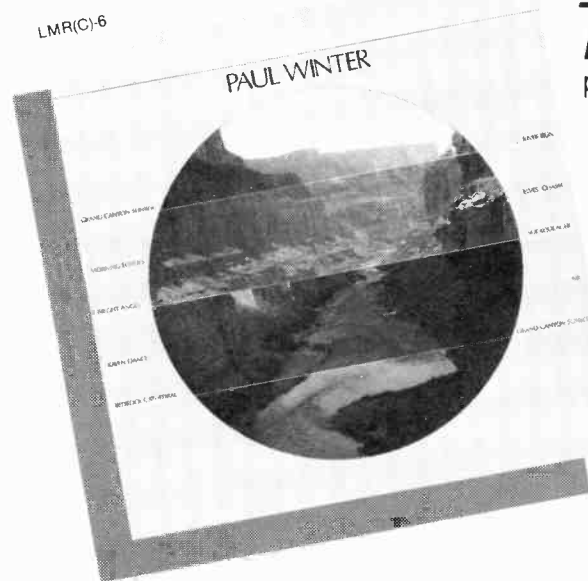
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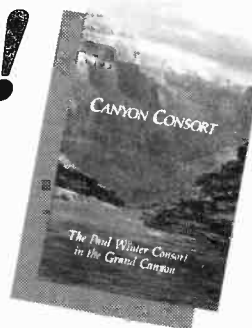
"Paul Winter was making New Age music before the tag was coined; this album should fare well with that audience, as well as pop and jazz."

—BILLBOARD 11/2/85

See The CANYON!

Join the Paul Winter Consort on a musical journey through the Grand Canyon. This beautifully produced hour-long video captures the magic of music-making in a remote and wild location. In Hi-Fi stereo, CANYON CONSORT will take you on a trip down the rapids you'll never forget.

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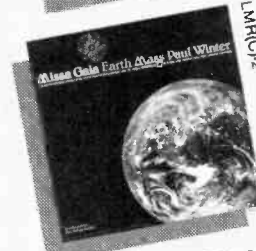
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Rainbow Moving Slowly Into Video Rental Now in Place at Eight of Chain's 24 Stores

BY EARL PAIGE

SAN FRANCISCO Although it may seem as if every major U.S. record/tape chain is jumping into full-line video or has been in it for some time, several are taking it slow. Among those moving deliberately is Rainbow Records here, eight of whose 24 units are now full-line video outlets.

Rolf Filosa, chief financial officer of the nine-year-old chain, says two stores were converted during 1983, three more last year and an additional three this year. "We'll have a ninth, soon," Filosa says.

The chain, headed by John Torell, is just now at the point where a full-time video buyer is necessary, Filosa notes. Tony Eshabarr has been added in that post.

Actually, Rainbow was one of the first record/tape chains to go into video. Recalling the very early entry, Filosa says, "We signed a distribution agreement that we wouldn't rent. Then the video specialty stores that didn't sign sprang up all over the Bay Area. The bottom dropped out of the sales market." He adds that list prices in the late '70s were too high anyway.

In 1983, Rainbow Records management figured it had to jump into video rental when Wherehouse, then Tower and finally Record Factory became involved. But Rainbow has taken a different tack than most record/tape chains or the vigorously competitive independent specialty video stores here. "We buy heavily on the hits in order to create immediate cash flow," Filosa says. "We have not wanted to go into inventory depth on the long term because the market share here is fragmented. The pie is sliced into a lot of small pieces."

Another factor influencing Rainbow's approach is the relatively small size of its stores, which average 3,000 square feet, and the chain's determination to remain strong in prerecorded music.

Explaining how the stores are fitted for video rental departments, Filosa says, "We had to become better merchandisers all around. Our departments [in the rear to stimulate traffic past audio] run around 600-700 square feet." He adds that the strength of prerecorded cassettes and Compact Discs, with their smaller configuration characteristics, has played a part as well.

Rainbow went early to the wall shelf merchandising of cassettes in original Norelco boxes in Sensor-matic theft-prevention "keeper boxes." As a result, considerable floor space was liberated.

In terms of video department depth, Filosa says, "It depends on how old a store is. You keep gaining titles. It's from 800 to 1,200 or 1,300."

Rainbow has never had a club, promoting free membership. An initial deposit is required, so that transaction time is speeded up. To date, rental is still manual, so fast service is a prime consideration.

"We're \$2 per day," says Filosa. "But we run a lot of \$1 specials," he adds, acknowledging how competi-

tive the market here is.

Taking video where it seems to flourish best, Rainbow is basically adding video in its suburban sites. There are stores in San Francisco and Oakland, but the rest are in Marin County, Santa Rosa, Napa, Fremont, Palo Alto and San Ramone.

So far, Rainbow's display philosophy is to use empty boxes with live stock in Amray cases behind the counter. At some point, management hopes to adopt a system similar to Wherehouse, using theft prevention and open display.

Though selection is centered on a hit basis, all categories are stocked, including adult. It's an important category, representing 10%-15% of total rental action.

"We are very discreet in how we handle adult," Filosa says. "All [adult] films are kept in a generic bookcase package."

Also rounding out Rainbow's lean

and mean approach to video is its VHS to Beta ratio. "Five stores are VHS only," Filosa notes.

The strategy of using video rental as a competitive traffic stimulant has worked well, and Filosa notes that there is some cross-fertilization with consumers. "The gap is closing in demographics," he says. "We do sell some of the older video customer records."

As for younger people, they can now afford VCRs and are becoming more important in video. Rainbow maintains that clientele by staying aggressive in prerecorded music, accessories and blank tape.



Hootin' It Up in Minneapolis. While in town for a recent concert appearance, Columbia recording group the Hooters stopped by the headquarters of the Musicland chain in Minneapolis. Pictured at the web's offices are, from left: Musicland's president Jack Eugster and software merchandising director Dick Odette; Rob Hyman of the Hooters; Musicland marketing and merchandising senior vice president Gary Ross; David Uosikkinen and John Lilley of the Hooters; Bob Ewald, CBS Records' director of sales, national accounts; Columbia Records' local Minneapolis promotion representative Buddy Bangert; and Eric Bazilian of the Hooters.

FOR WEEK ENDING NOVEMBER 30, 1985

Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
EDUCATION	1	2	61	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress intyping speed and accuracy.		●		●	●	●			
	2	1	96	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	113	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	92	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
	5	5	11	SKY TRAVEL	Commodore	An Astronomy Program.				●					
	6	6	7	SPANISH	American Educational Computer	Foreign language program that can be used with any Spanish I course.		●							
	7	7	3	SUCCESS WITH ALGEBRA: GRAPHING LINEAR EQUATIONS	CBS	A reinforcement and practice program. Recommended for grades 7 to 12.		●		●	●				
	8	9	28	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.		●		●	●				
	9	8	17	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended for ages 3 to 7.		●		●	●				
	10	NEW ▶		CHIPWITS	Epyx	Teaches the basics of computer programing. Recommended ages 8 and up.				●					

HOME MANAGEMENT	1	1	71	PRINT SHOP	Broderbund	At Home Print Shop		●	●	●					
	2	2	32	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.		●		●	●				
	3	3	21	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop". Supplies 120 more graphics.		●		●					
	4	5	34	PRINT SHOP GRAPHICS LIBRARY I	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.		●	●	●	●				
	5	4	16	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.				●					
	6	6	32	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.		●	●	●	●				
	7	8	113	BANK STREET WRITER	Broderbund	Word Processing Package		●	●	●	●				
	8	10	18	PRINT MASTER	Unison World	At Home Print Shop					●				
	9	7	47	PAPERCLIP	Batteries Included	Word Processing Package			●	◆★					
	10	NEW ▶		PRINT SHOP GRAPHICS LIBRARY III	Broderbund	A third disk for use with the "Print Shop". Supplies 120 more graphics.		●	●	●					

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●—DISK ◆—CARTRIDGE ★—CASSETTE

New Releases

ALBUMS

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

POP/ROCK

ECHO & THE BUNNYMEN
Songs To Learn And Remember—The Hits
LP Sire 1-25360/WEA/\$8.98
CA 4-25360/\$8.98

FOLK

VARIOUS ARTISTS
The Early Minstrel Show
LP New World NW338/\$9.98

JAZZ

HORNE, LENA
Lena Goes Latin
LP DRG MRS-510/\$5.98
CA MRSC-510/\$5.98

**KITT, EARTHA/DOC CHEATHAM/
BILL COLEMAN**
LP Swing SW-8410/DRG/\$6.98
CA SWC-8410/\$6.98

MEZZROW, MEZZ
Mezz Mezzrow In Paris
LP Swing SW-8409/DRG/\$6.98
CA SWC-8409/\$6.98

SOUNDTRACK

VARIOUS ARTISTS
Cut! Out Takes From
Hollywood's Greatest Musicals—
Volume One
LP DRG SBL-12586/\$9.98

VARIOUS ARTISTS
Cut! Out Takes From
Hollywood's Greatest Musicals—
Volume Two
LP DRG SBL-12587/\$9.98

VARIOUS ARTISTS
Dallas—The Music Story
LP Warner Bros. 1-25325/WEA/\$8.98
CA 4-25325/\$8.98

BROADWAY

COMDEN, BETTY
Remember These
LP DRG MRS-905/\$5.98

CLASSICAL

BACH
The Art Of Fugue
Zoltan Kocsis
LP Philips 412 729-1 PH2/PolyGram/\$10.98
CA 412 729-4 PH2/\$10.98

HANDEL
Solomon
Watkinson, Argenta, Hendricks, Rolfe
LP Philips 412 612-1 PH3/PolyGram/\$29.94
CA 412 612-4 PH3/\$29.94

SCHUBERT
Lieder
Jessye Norman, Phillip Moll
LP Philips 412 623-1 PH/PolyGram/\$10.98
CA 412 623-4 PH/\$10.98

STRAUSS
Der Rosenkavalier (Highlights)
Tomowa-Sintow, Baltsa, Perry, Moll
LP Deutsche Grammophon 415 284-1 GH/PolyGram/
\$10.98
CA 415 284-4 GH/\$10.98

TCHAIKOVSKY
"1812" Overture; Marche Slave; Hamlet
Israel Philharmonic Orchestra, Bernstein
LP Deutsche Grammophon 415 379-1 GH/PolyGram/
\$10.98
CA 415 379-4 GH/\$10.98

VERDI
Don Carlos
Domingo, Ricciarelli, Raimondi, Nucci
LP Deutsche Grammophon 415 316-1 GH5/PolyGram/
\$49.90
CA 415 316-4 GH3/\$49.90

**WORKS BY JOHN CAGE,
LUKAS FOSS, LOU HARRISON
AND HARVEY SOLLBERGER**
The New Music Consort
Madeleine Shapiro and Claire Heldrich,
directors
LP New World NW 330/\$9.98

COMPACT DISC

BACH
The Art Of Fugue
Zoltan Kocsis
CD Philips 412 729-2 PH/PolyGram/no list

CROSS, CHRISTOPHER
Every Turn Of The World
LP Warner Bros. 2-25341/WEA/\$15.98

HANDEL
Solomon
Watkinson, Argenta, Hendricks, Rolfe
CD Philips 412 612-2 PH2/PolyGram/no list

SCHUBERT
Lieder
Jessye Norman, Phillip Moll
CD Philips 412 623-2 PH/PolyGram/no list

STRAUSS
Der Rosenkavalier (Highlights)
Tomowa-Sintow, Baltsa, Perry, Moll
CD Deutsche Grammophon 415 284-2 GH/PolyGram/no
list

TCHAIKOVSKY
"1812" Overture; Marche Slave; Hamlet
Israel Philharmonic Orchestra, Bernstein
CD Deutsche Grammophon 415 379-2 GH/PolyGram/no
list

VERDI
Don Carlos
Domingo, Ricciarelli, Raimondi, Nucci
CD Deutsche Grammophon 415 316-2 GH4/PolyGram/no
list

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

HOME VIDEO

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

FILMS

THE ADVENTURES OF HERCULES
Lou Ferrigno
♠♥MGM/UA Home Video 800681/\$79.95

**AMERICA'S BEST LOVED CARTOONS
VOL. 1**
Animated
♠♥Cult Home Video CHV-003/Spectrum
Video/\$29.95

**AMERICA'S BEST LOVED CARTOONS
VOL. 2**
Animated
♠♥Cult Home Video CHV-004/Spectrum
Video/\$29.95

**AMERICA'S BEST LOVED
CHRISTMAS CARTOONS**
♠♥Spectrum Video CHV-005/\$29.95

ANYUTA
Yakaterina Maksimova, Vladimir Vasilyev
♠♥Kultur 1116/\$59.95

THE ASSISI UNDERGROUND
Ben Cross, Maximilian Schell,
James Mason
♠♥MGM/UA Home Video 800677/\$79.95

EQUUS
Richard Burton, Peter Firth, Colin Blakely
♠♥MGM/UA Home Video 700675/\$69.95

FAERIES
♠♥Family Home Entertainment F2-145/IVE/
\$19.95

G.I. JOE: THE GAME'S MASTER
Animated
♠♥Family Home Entertainment F1-140/IVE/
\$14.95

G.I. JOE: LIGHTS! CAMERA! COBRA!
Animated
♠♥Family Home Entertainment F1-141/IVE/
\$14.95

THE GLACIER FOX
♠♥Family Home Entertainment F4-148/IVE/
\$39.95

GYMKATA
Kurt Thomas, Tetchie Agbayani
♠♥MGM/UA Home Video 800676/\$79.95

THE INTERNECINE PROJECT
James Coburn
♠♥CBS/Fox Video 7376/\$59.98

LA BAYADERE
Gabriella Komleva, Tatyana Terekhova
♠♥Kultur 1113/\$59.95

THE LOVERS OF TERVEL
Ludmila Tchernia
♠♥Kultur 1112/\$59.95

MACBETH
Nina Timofeyeva, Nicolai Fadeychev
♠♥Kultur 1115/\$59.95

PETER MARTINS: A DANCER
Peter Martins, George Balanchine,
Jerome Robbins
♠♥Kultur 1118/\$59.95

MEDEA
M. Godersischvili, Nicolai Fadeychev
♠♥Kultur 1114/\$59.95

NADIA
Carrie Snodgrass, Leslie Weiner
♠♥Family Home Entertainment F3-146/IVE/
\$29.95

NEW ZOO REVUE, VOLUME 4
♠♥Family Home Entertainment F3-144/IVE/
\$29.95

NORTHEAST OF SEOUL
Anita Ekberg, John Ireland, Victor Buono
♠♥MGM/UA Home Video 600678/\$59.95

OPERATION C.I.A.
Burt Reynolds
♠♥CBS/Fox Video 7472/\$59.98

PRIVATE MANOEUVRES
Zachi Noy, Yoseph Shiloah, Dvora Bekon
♠♥MGM/UA Home Video 600679/\$59.95

SPEAKING OF ANIMALS, VOL. I
♠♥Family Home Entertainment F2-147/
\$19.95

THE THRONE OF FIRE
Peter McCoy, Sabrina Siami
♠♥MGM/UA Home Video 600680/\$59.95

**TRANSFORMERS:
FIRE ON THE MOUNTAIN**
Animated
♠♥Family Home Entertainment F1-142/IVE/
\$14.95

**TRANSFORMERS:
WAR OF THE DINOBOTS**
Animated
♠♥Family Home Entertainment F1-143/IVE/
\$14.95

A VIEW TO A KILL
Roger Moore, Christopher Walken,
Grace Jones
♠♥CBS/Fox Video 4730/\$79.98

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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A520

On the Beam

BY SAM SUTHERLAND

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

THE CD PAYOFF for labels making an early commitment to the medium is nowhere more apparent than in the dramatic sales expansion possible for smaller specialty labels. As was the case for stereo recording during the late '50s, the marketing cachet earned by those label entrepreneurs willing to gam-

ble on a new technology can help drive an entire catalog toward significant sales growth.

Such has been the experience of GRP Records, the New York-based fusion label launched in the '70s by composer/performer Dave Grusin and engineer/producer Larry Rosen. When GRP left the Arista fold in the early '80s, it joined the ranks of other small, boutique jazz labels employing independent distribution. But the label's early commitment to releasing all of its titles on Compact Disc, buttressed during the past

year by the decision to effectively reactivate all of its pre-indie titles on CD as well, has enabled GRP to experience a dazzling surge in revenues.

So claims Rosen, who was in Los Angeles last week for the final meeting of the Compact Disc Group. Although he won't divulge hard figures, Rosen says he expects the label's 1985 sales to represent "a five-fold increase" over 1984. And he traces that spectacular projection directly to Compact Discs.

That figure would be slightly mis-

leading, he quickly notes, since GRP only began releasing product in digital form in June, 1984. But the market potential for typical label fare has mushroomed from the 2,000-unit level Rosen saw then to as many as 50,000 pieces now. In the process, that scenario has scuttled the usual life cycle for catalog, in that GRP continues to see sales on even its oldest CD titles increase rather than tail off.

Two major advantages Rosen cites are the company's choice of fu-
(Continued on page 23)

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FOR WEEK ENDING NOVEMBER 30, 1985

Billboard® TOP COMPACT DISCS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP		TITLE
				ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	26	DIRE STRAITS	WARNER BROS. 2-25264	BROTHERS IN ARMS
2	3	3	27	PHIL COLLINS	ATLANTIC 2-81240	NO JACKET REQUIRED
3	2	2	27	BRUCE SPRINGSTEEN	COLUMBIA CK 38653	BORN IN THE U.S.A.
4	4	4	12	BILLY JOEL	COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II
5	5	8	6	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM	SCARECROW
6	6	5	18	STING	A&M CD-3750	DREAM OF THE BLUE TURTLES
7	7	7	27	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR
8	10	10	11	WHITNEY HOUSTON	ARISTA ARCD 8212	WHITNEY HOUSTON
9	8	6	27	PINK FLOYD	HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
10	9	9	16	TALKING HEADS	SIRE 2-25305/WARNER BROS.	LITTLE CREATURES
11	11	11	27	BRYAN ADAMS	A&M CD 5013	RECKLESS
12	12	18	4	STEVIE WONDER	TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE
13	20	23	3	STEELY DAN	MCA CD 5570	THE BEST OF STEELY DAN
14	23	—	2	SOUNDTRACK	MCA 2-6150	MIAMI VICE
15	17	16	14	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2	CHRONICLES
16	16	20	6	GEORGE WINSTON	WINDHAM HILL CD 1025/A&M	DECEMBER
17	13	13	27	TINA TURNER	CAPITOL CD 46041	PRIVATE DANCER
18	14	14	27	HUEY LEWIS & THE NEWS	CHRYSALIS VK 41412	SPORTS
19	28	—	2	STARSHIP	RCA PCD 1-5488	KNEE DEEP IN HOOPLA
20	25	—	2	A-HA	GEFFEN 2-25300/WARNER BROS.	HUNTING HIGH AND LOW
21	21	17	27	DON HENLEY	GEFFEN 2-24026/WARNER BROS.	BUILDING THE PERFECT BEAST
22	15	12	25	PINK FLOYD	COLUMBIA C2K 36183	THE WALL
23	22	15	27	SADE	PORTRAIT RK-39581/EPIC	DIAMOND LIFE
24	19	19	27	MADONNA	SIRE 2-25157/WARNER BROS.	LIKE A VIRGIN
25	18	22	27	WHAM!	COLUMBIA CK 39595	MAKE IT BIG
26	NEW			ZZ TOP	WARNER BROS. 2-23774	ELIMINATOR
27	29	29	3	PHIL COLLINS	ATLANTIC 2-16029	FACE VALUE
28	27	25	4	SIMON AND GARFUNKEL	COLUMBIA CK 31350	GREATEST HITS
29	NEW			DIRE STRAITS	WARNER BROS. 2-3480	MAKING MOVIES
30	24	27	9	THE HOOTERS	COLUMBIA CK 39912	NERVOUS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL		ARTIST
				TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	2	27	AMADEUS SOUNDTRACK	FANTASY WAM-1791	2 weeks at No. One NEVILLE MARRINER
2	2	1	27	BERNSTEIN: WEST SIDE STORY	DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
3	3	3	27	TIME WARP	TELARC 80106	CINCINNATI POPS (KUNZEL)
4	4	4	27	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041	CINCINNATI POPS (KUNZEL)
5	5	5	27	STAR TRACKS	TELARC 80094	CINCINNATI POPS (KUNZEL)
6	9	12	5	BLUE SKIES	LONDON 414-666	KIRI TE KANAWA (RIDDLE)
7	7	6	27	TELARC SAMPLER #1	TELARC 80101	VARIOUS ARTISTS
8	6	7	27	WEBBER: REQUIEM	ANGEL DFO-38218	DOMINGO, BRIGHTMAN (MAAZEL)
9	8	8	27	BEETHOVEN: SYMPHONY #9	DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
10	11	9	27	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244	NEVILLE MARRINER
11	12	13	27	TELARC SAMPLER #2	TELARC 80102	VARIOUS ARTISTS
12	14	14	16	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699	MICHAEL TILSON THOMAS
13	10	10	27	COPLAND: APPALACHIAN SPRING	TELARC 80078	ATLANTA SYMPHONY
14	13	11	27	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
15	15	15	27	PACHELBEL: CANON	RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA
16	16	17	27	MOZART: REQUIEM	L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
17	17	16	27	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
18	18	19	17	STRAUSSFEST	TELARC 80098	CINCINNATI POPS (KUNZEL)
19	19	18	23	BACH: UNACCOMPANIED CELLO SUITES	CBS M2K-37867	YO-YO MA
20	20	20	27	AVE MARIA	PHILIPS 412-629	KIRI TE KANAWA
21	21	21	27	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058	CINCINNATI POPS (KUNZEL)
22	23	24	14	PUCCINI: TOSCA	ANGEL CB-47174	MARIA CALLAS
23	22	22	27	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS MK-39059	YO-YO MA, CLAUDE BOLLING
24	25	23	15	AMERICA, THE DREAM GOES ON	PHILIPS 412-627	BOSTON POPS (WILLIAMS)
25	24	25	7	VIVALDI: FOUR SEASONS	ARCHIV 400-045	THE ENGLISH CONCERT (PINNOCK)
26	28	30	3	BEETHOVEN: SYMPHONY #9	ANGEL CDC-47081	BAYREUTH FESTIVAL ORCH. (FURTWANGLER)
27	26	27	6	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
28	NEW			TCHAIKOVSKY: 1812 OVERTURE	COLUMBIA DG 415-379	ISRAEL PHILHARMONIC (BERNSTEIN)
29	27	26	10	KARAJAN FESTIVAL	DG 415-340	HERBERT VON KARAJAN
30	29	29	21	BAROQUE SOLOS AND DUETS	CBS MK-39061	WYNTON MARSALIS, EDITA GRUBEROVA

ON THE BEAM

(Continued from page 22)

sion and jazz as its strong suits (in contrast to the majors, where the pressing pinch makes all but the biggest crossover names a low priority in CD production), and an early decision to round up as many CD pressing sites as possible. GRP currently uses four different pressers, and Rosen notes that he's finalizing a contract with a fifth; meanwhile, he's eagerly monitoring U.S. CD ventures in anticipation of adding a Stateside source.

"That's an expensive proposition for a smaller label," he notes, "since it's \$1,200 a master, and we have to supply every site with its own. But it's the only way we could insure that we'd get product when we needed it." As a result, Rosen adds, the company now believes it's getting better fill on its manufacturing orders than most of the majors, thanks to that ability to rotate its sources.

An interesting sidelight of GRP's thrust has been its swift approach toward true parity between analog and digital album sales, with some titles now selling "one to one" on CD. That's a pattern apparent thus far only in classical circles.

RANDOM BITS: **Mobile Fidelity Sound Lab**, recently relocated to Petaluma, Calif., from its earlier San Fernando Valley base, has five more Compact Disc titles due this quarter as part of its line of audiophile CDs from analog masters. Included as part of two separate releases between now and year's end will be CDs from the **Modern Jazz Quartet** ("Live At The Lighthouse," originally released in 1967 on Atlantic), **Loggins & Messina** (their 1970 Columbia debut, "Sittin' In"), **Miles Davis** (1961's "Someday My Prince Will Come," also for Columbia), the **Grateful Dead** ("Mars Hotel," a mid-'70s release on the band's short-lived Round label) and the **Minnesota Orchestra** (Bartok's "Music For String & Orchestra," issued in analog form by Vox/Cum Laude in 1982) . . . Record and tape retailers may be increasingly nervous about the likely shortage of software hits, but their hardware brethren continue to carry player prices lower. Latest reported low, advertised in Southern California for both the **Federated Group** and **Pacific Stereo** chains last week, is \$139 for an unnamed unit. That price point puts CD hardware in direct competition with lower-priced cassette decks and all but the cheapest component turntables.

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#C38-7680 *Duke Ellington; S.R.O.*; Recorded live: includes Take the A Train, I Got it Bad and that Ain't Good.



#C38-7682 *Gerry Mulligan; Mulligan*; Recorded live with Buddy Clarke, Mel Lewis, Art Farmer, Bob Rosengarden.

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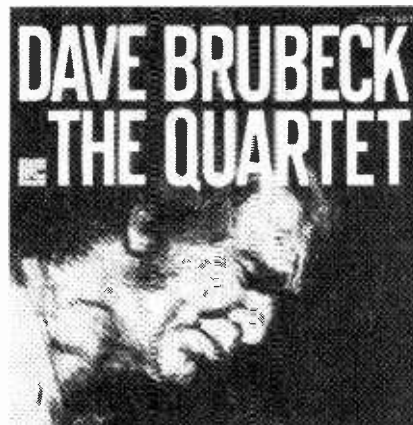
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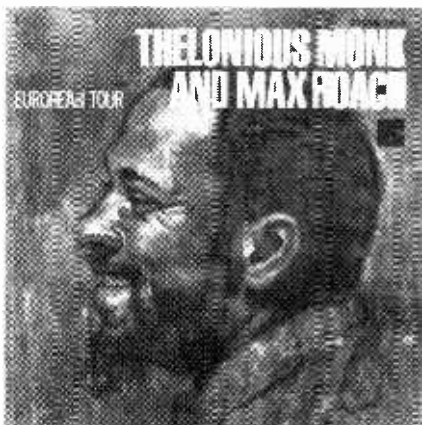
#C38-7678 *Modern Jazz Quartet; Langing for the Continent*; Recorded live; features Django, Odds Against Tomorrow.



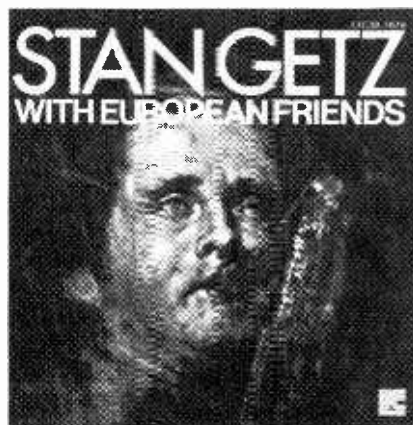
#C38-7681 *Dave Brubeck; The Quartet*; Recorded live: features Brandenburg Gate, Someday My Prince Will Come.



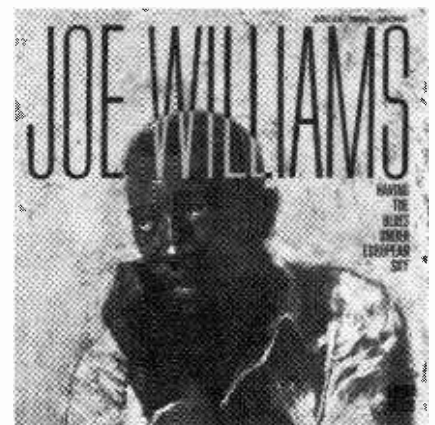
#C38-7685 *Louis Armstrong; Singin' n' Playin'*; Recorded live; features Hello Dolly, Mack the Knife, St. James Infirmary.



#C38-7683 *Thelonious Monk/Max Roach; European Tour*; with Thad Jones, Charlie Rouse, Tommy and Stanley Turrentine.



#C38-7679 *Stan Getz with European Friends*; featuring Martial Solal, Pierre Michelot, Jean-Marie Ingrand.



#C38-7684 *Joe Williams; Having the Blues under European Sky*; with Count Basie & His Orchestra, Ellis Larkins.

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

NEWCOMERS TELL START-UP STORY

L.A.'s Movies & More Store Keeps Things in the Family

BY EARL PAIGE

Industry observers often marvel at the success of the continuing flood of new people entering video retail. In this first of a two-part report, two partners in a new retail operation discuss the perils and opportunities of start-up in today's intensely competitive atmosphere.

LOS ANGELES Comprehensive home video research, early support from a chief mentor and vendor assistance are crucial elements cited by 22-year-old partners Joseph Tavakoli and Abi Cohen in opening their Movies & More store here nine months ago.

As Tavakoli explains it, there were multiple benefits deriving from working with his older brother, David, who has a successful stereo and video hardware store in suburban Woodland Hills. While earning a degree in marketing at Cal State Northridge, Joseph developed skills necessary in research. "Working at David's store [P.O.P Stereo] for two years convinced me a lot of small [video software] stores were successful."

Innumerable points of assistance are mentioned by Joseph in lauding his 33-year-old brother, whose store gets its name from a motto, "Purchase At Our Prices." David emigrated to the U.S. from Iran four years ago, as did Cohen, Joseph's partner and second cousin. Joseph himself came here eight years ago.

Family networking cannot be overlooked, Joseph says. He indicates that observations of the many software store owners purchasing equipment at P.O.P. show again and again that specialty video retail is, if not a mom-and-pop business, certainly a family business.

That network goes beyond brother David and includes pivotal vendors, points out Cohen, who comes to video retailing from a most unusual direction. "I was in school at Gemology Institute," he says. Though seemingly unlikely, many elements of Cohen's training assist him in his chief responsibility, purchasing and inventory control.

Cohen and Tavakoli both pay tribute to their computer vendor, Andy Baudry, president of Bonafied Management Systems. While many industry observers hold to the conventional wisdom that video retail-

ing has peaked or will soon, the two Movies & More owners point out that newcomers today benefit from all the experience offered by vendors and other veteran stores.

Older marketing concepts still bulwark success, Tavakoli maintains. Smiling because he knows he is voicing a cliché, he says the three big secrets to success are still "location, location, location."

Tavakoli claims he sought out a location in a neighborhood offering ethnic diversity, "and secondly a (Continued on page 26)

Sound Warehouse's Strategy Selection, Price, Service Stressed

The superstore, its life force video rental, must lead in all aspects of this vital category. In this last of a three-part series, major facets of the video strategy at Sound Warehouse are detailed.

DALLAS Being headquartered here in one of the most competitive home video retail markets, and being determined to dominate it, helps fashion Sound Warehouse's strategy for the video rental structure of its basic superstore concept.

Selection, price and service are three components emphasized by

Gus White, operations vice president for the 73-unit chain, which has rental in 65 stores and in 10 of 12 here. "Our range in total pieces is increasing all the time. It goes from 2,500 to 8,000." The number of titles ranges from 850 to 2,450, averaging 1,550.

In term of price, White says, Sound Warehouse has three things going its way: simplicity, an attractive price and no club fee. "We're \$2 for every movie every day. We still do specials. We just did a weekend in Dallas-Ft. Worth at 99 cents. We (Continued on page 25)

FOR WEEK ENDING NOVEMBER 30, 1985

Billboard TOP KID VIDEO SALES

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				Compiled from a national sample of retail store sales reports.		Year of Release	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number			
1	1	9	PINOCCHIO	Walt Disney Home Video 239	1940	29.95	
2	6	9	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95	
3	4	9	THE CARE BEARS MOVIE ▲	Samuel Goldwyn Company Vestron 5082	1985	No listing	
4	5	5	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98	
5	2	9	LIFE WITH MICKEY!	Walt Disney Home Video 260	1985	29.95	
6	15	4	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95	
7	14	6	DAFFY DUCK: THE NUTTINESS CONTINUES ...	Warner Bros. Inc. Warner Home Video 11505	1985	19.98	
8	7	9	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95	
9	3	9	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95	
10	8	9	AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95	
11	9	9	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE	Children's Video Library Vestron 1508	1985	29.95	
12	10	5	SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985	24.95	
13	11	9	THE TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	1985	24.95	
14	12	7	THE TRANSFORMERS: S.O.S. DINOBOTS	Family Home Entertainment FI-128	1985	14.95	
15	21	9	CARE BEARS IN THE LAND WITHOUT FEELING ▲	Family Home Entertainment F357	1984	29.95	
16	NEW ▶		THE TRANSFORMERS: ROLL FOR IT	Family Home Entertainment FI-131	1985	14.95	
17	16	9	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95	
18	20	8	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95	
19	NEW ▶		THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95	
20	23	7	STRAWBERRY SHORTCAKE PETS ON PARADE	Family Home Entertainment F-368	1984	29.95	
21	19	5	PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Inc. Warner Home Video 11508	1985	19.98	
22	13	9	SUPERMAN	DC Comics Inc. Warner Home Video 34079	1985	24.98	
23	NEW ▶		THE HOBBIT	Sony Video Software 99H50038-1037	1978	19.95	
24	25	2	A SALUTE TO CHUCK JONES	Warner Bros. Inc. Warner Home Video 11503	1985	19.98	
25	17	9	VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95	

● 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.

Wide Selection Keys Growth At Movies Unlimited Stores

BY JOHN SIPPEL

LOS ANGELES When Super 8 Movie buffs Brenda and Jerry Frebowitz opened a tiny specialty shop in the mid-'70s offering that film rarity, it was impossible to predict that the shop would burgeon into three Movies Unlimited stores in the Philadelphia area. They now sell video movies all over the world and have a computerized movie club with approximately 10,000 members.

"We're unusual because all of our marketing is directed at selling home video software," explains Ed Weiss, a former radio billing salesman who started working part-time at the 1,500 square foot Castor St. store in October, 1980. By February of the following year, Weiss had tied his wagon to the Frebowitz star, and he is now general manager of the chain.

Weiss stresses the diversity and depth of the chain's inventory when he discusses the growth of the Jerry Frebowitz retail business. Even though competition has increased, Movies Unlimited holds its own or strengthens its hold on a community market by offering the widest choice. Rentals to non-members range from \$1.50 to \$6.50 per day.

All movie titles in the three stores are displayed spine-out from behind glass. Until recently, Weiss tried to show as many cassette package fronts as possible, but even with the 6,500 square feet dedicated primarily to video software, the 25,000 to 35,000 movies in the 6,000 square foot stores in Drexel Hill, Pa. and Cherry Hill, N.J. have forced the

spine-out procedure.

The flagship Castor store's inventory is impossible to determine, because there is so much mail order going out of that address. Weiss guesses that it may stock up to 50,000 movies and videodisks at any one time.

Twenty employees staff the mail order department, and the chain publishes an annual 450-page catalog. At the shops and by mail, movies are sold "pretty close to list," Weiss says.

Weiss began computerization for his rentals in 1981, three years after the first store got into home video cassettes. There was no software program for video retailing. Weiss, along with two friends, took almost a year to develop a program.

Since 1978, Movies Unlimited has charged a \$50 annual fee. Members get discounts on rentals and correlative video accessories and a monthly newsletter informing them of new releases and special discount deals.

Until a year ago, Movies Unlimited rented VCRs at \$10 per day. But personal VCR ownership increased to a point where hardware rental became unnecessary.

Looking to the future, Weiss sees several alternatives for expansion, including a franchise concept, more Philadelphia company-owned stores, and enlarging and improving the three present stores. Whatever way things go, Weiss is confident that Frebowitz, who personally buys all the movie videos, will continue to provide him with the widest and largest title stock possible.



Wherehouse Computes the Oldies. Software Country president Les Crane, right, recently stopped by Wherehouse Records to promote his "Golden Oldies" computer software anthology package. Pictured with him is the chain's Rick Phegley.

SOUND WAREHOUSE

(Continued from page 24)

like to do this periodically."

As the stores computerize, there will be a \$1 charge for the plastic express-type card.

Another rather unusual feature is that renters pay upon rental. "It streamlines drop-off" when payment is not made then, White explains.

Service, dating to the chain's very beginning with its late co-founder Dan Moran, is a top priority in video. "There's less theft with intensive service," says White, "if you look at that side of it."

According to Sound Warehouse's prospectus, there are 23 full- and part-time employees in the average store, 1,295 hourly personnel and 327 salaried.

Sound Warehouse is indeed looking at theft and articles surveillance systems as it converts to "live" product on open display. One store is experimenting with a Knogo system, along with closed circuit video. Another unit is testing 3M.

White says the so-called "pass around" system being utilized by Warehouse on the West Coast is being studied, too. "One drawback for us on that is we can have six exits. We're also looking at systems we can integrate for prerecorded music product."

One surveillance system was found to have a bothersome drawback, White relates. "If the movie

was not rewound when it came back, reactivation of the alarm device erased the movie."

Sound Warehouse does want a system that can be deactivated at checkout and reactivated upon return. Also being planned is intrusive signing to warn would-be shoplifters.

Prior to chainwide installation, manual surveillance is in place. "We have a person assigned 5 p.m. to closing Monday through Thursday and all day Saturday and Sunday who roams the department," White says. "He or she is identified by badge and is not allowed to go off the floor unless relieved."

In terms of product display, Sound Warehouse again goes the simplicity route. "We've found genre display gets confusing. How do you separate certain adventure movies from dramas? We have four categories A-Z by title: feature, music video, exercise/instruction and children's." In keeping with the chain's basic family orientation (and with stringent Texas laws), no adult video is stocked.

Advertising is strongly print-oriented for new releases. "We use television for movies for sale," White says. "We also advertise rental on tv."

White doesn't separate advertising, but the prospectus figures indicate the overall aggressiveness of

the chain. In fiscal 1984, \$3.2 million was spent on advertising, and \$4.2 million has been spent this year, with 66% and 72% respectively reimbursed by vendors.

Store hours are flexible and keyed to individual neighborhoods. Dallas stores, for example, are all open Sunday from noon to 8. Some units are open Monday through Thursday from 10 to 10 and Friday and Saturday from 10 to midnight. Two are open Monday through Saturday from 10 to midnight.

So far, Sound Warehouse has all but exclusively combined video and record/tapes and thus adopted the classic superstore model. But, White points out, this doesn't mean the chain is inflexible. "We do have an experimental annex with video only. We call it Sound Warehouse Movie Rentals."

There is also a store with movie rentals, hardware and just classical records. "It's two miles from a regular Sound Warehouse. Both do fantastic volume," White says, offering a sly hint that Sound Warehouse may be looking at all kinds of store configurations.

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(803) 548-1247

NEWCOMERS TELL START-UP STORY

(Continued from page 24)

mix of income levels."

A first target was a store in Brentwood, but it proved too expensive at \$325 per square foot. In addition, the developer wanted a concentration on clothing and food outlets and worried about the intense traffic video rental generates.

Tavakoli and Cohen finally settled on a corner strip center on Santa Monica Blvd. in West Los Angeles, and luckily ended up with a landlord who, in Tavakoli's words, "loves us."

Of landlord Shane Broumand, Tavakoli points to such benefits as a vacant unit in the center where new wall shelving modules are being built. "If we didn't have this space, I don't know where we would have built these racks." Brother David designed the racks, constructed by a carpenter he brought in. The new fixtures, Joseph says, "would have cost us two to three times more without David's help."

Broumand's Plaza West center has not only enjoyed remarkable stability but has a mix of stores that the two owners consider ideal neighbors. The second tenant, Movies & More was preceded by Remco,

an appliance store that rents television sets. Only one business has failed: a diet food store.

Other neighbor businesses, all generating fast traffic, include a beauty parlor, a cleaner and a food market. Additional specialty stores offer yogurt, plants and gifts, pizza, submarine sandwiches and bagels.

The center has 50 parking spaces and excellent visibility from Santa Monica Blvd. and is opposite a large Von's and Sav-On Drugs complex—what Abi and Joseph describe as a "hot corner."

The two partners figure they have also been fortunate in hiring good help. The only employee now, Janelle Whitfield, works 30 hours a week.

In relating other start-up experiences, Tavakoli says that, in addition to location, hours are vital. The store closes one day a year, Yom Kippur. Hours are 10 a.m.-9 p.m. Monday-Thursday; 10-10 Friday and Saturday; and noon-8 Sunday. "We first tried 11 a.m.-6 p.m. on Sunday, but both were too early," Tavakoli says.

Next: Fine tuning.

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FOR WEEK ENDING NOVEMBER 30, 1985

Billboard

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TOP VIDEOCASSETTES RENTALS

			Compiled from a national sample of retail store rental reports.				Year of Release	Rating
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers			
1	4	3	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	
2	1	4	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	
3	2	8	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	
4	3	8	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	
5	9	3	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13	
6	6	12	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	
7	5	7	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13	
8	8	12	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	
9	7	7	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R	
10	11	11	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13	
11	10	4	GOTCHA! ●	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13	
12	13	20	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R	
13	19	3	CAT'S EYE	Key Video 4731	Drew Barrymore James Woods	1985	PG-13	
14	24	2	BABY... SECRET OF THE LOST LEGEND	Touchstone Home Video 269	William Katt Sean Young	1985	PG	
15	14	7	PORKY'S REVENGE	CBS-Fox Video 1463	Dan Monahan Chuck Mitchell	1985	R	
16	12	27	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	
17	17	3	SECRET ADMIRER	Thorn/EMI/HBO Video TVA2990	C. Thomas Howell Dee Wallace Stone	1985	R	
18	18	22	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	
19	15	18	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	
20	20	10	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG	
21	21	18	FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R	
22	16	8	FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R	
23	NEW ▶		BREWSTER'S MILLIONS	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG	
24	22	14	STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R	
25	26	17	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	
26	23	32	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	
27	34	18	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R	
28	30	16	THE MEAN SEASON ▲	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R	
29	25	12	MRS. SOFFEL	MGM/UA Home Video 800600	Diane Keaton Mel Gibson	1984	PG-13	
30	31	18	RUNAWAY ▲	Tri-Star Pictures RCA/Columbia Pictures 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13	
31	NEW ▶		RUSTLERS' RHAPSODY	Paramount Pictures Paramount Home Video 1781	Tom Berenger Marilu Henner	1985	PG	
32	33	2	CREATURE	Media Home Entertainment M808	Klaus Kinski	1985	R	
33	27	14	BLOOD SIMPLE ●	Circle Films MCA Dist. Corp. 80139	John Getz Frances McDormand	1985	R	
34	29	6	THE COMPANY OF WOLVES ●	ITC Entertainment Vestron 5092	Angela Lansbury David Warner	1984	R	
35	28	9	THE SLUGGER'S WIFE	Rastar Prod. RCA/Columbia Pictures 6-20486	Michael O'Keefe Rebecca de Mornay	1985	PG	
36	32	25	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R	
37	35	24	PLACES IN THE HEART ▲	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG	
38	36	2	9 DEATHS OF THE NINJA	Media Home Entertainment M800	Sho Kosugi	1985	R	
39	40	10	TURK 182	CBS-Fox Video 1460	Timothy Hutton Robert Urich	1985	PG-13	
40	37	9	MISCHIEF	CBS-Fox Video 1459	Doug McKeon Catherine Mary Stewart	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.

...newsline...

MORE THAN A MILLION VCRs moved at wholesale in October, according to the Electronic Industries Assn.'s Consumer Electronics Group. The EIA reports that October VCR sales came to a shade under 1.1 million units, an increase of 44.7% over the 720,183 units sold in the same month last year. Year-to-date VCR sales by the end of the month came to 8.6 million units, well over the total number of VCRs sold in 1984.

COLOR TV SALES also showed strength in October, with 1.6 million units moving for the month, an increase of 13.7% from the year before. For the year to date, 13.2 million color sets have sold. Reflecting weak numbers for color sets through much of the year, sales so far in '85 are up by only 3.8%. Monochrome sales continue to plummet, down by 33.5% in October to 497,227 at wholesale, a drop which kept the total increase in tv set sales for the month down to 1.2%. Projection television set sales were up by 32.6% in October, with 26,364 units moved, and by 28.5% for the year to date, with 188,272 units moved. Probably reflecting the increasing strength of camcorder units, color video camera sales in October were down by 38%, to 25,274 units.

CLOWN POWER is what MGM/UA Home Video is looking to tap with the release of a compilation and initiation of a price promotion in January. The compilation is titled "The Hollywood Clowns," and will list for \$29.95. The three titles being re-priced are the Marx Brothers films "A Night At The Opera" and "A Day At The Races" and "Bud Abbott & Lou Costello In Hollywood," each of which will sell for \$29.95 between Jan. 1 and March 31. "The Hollywood Clowns," narrated by Glenn Ford, features footage of Buster Keaton, Harold Lloyd, Charlie Chaplin and others.

POTENT SALES TALLIES were racked up by two major feature film releases last week. Embassy Home Entertainment's "The Emerald Forest" saw 135,000 units move on pre-order; Thorn EMI/Home Box Office Video says totals on its "Code Of Silence" came to 145,000 units. Both titles were list priced at \$79.95.

REPUBLIC PICTURES HOME VIDEO has made some major acquisition deals. The company has purchased Blackhawk Films, the nation's oldest and biggest direct-mail film catalog house. Blackhawk was established in 1927, and has a catalog of 1,500 titles, including features starring Mary Pickford, Charlie Chaplin, John Wayne and W.C. Fields. The cost of the buyout was over \$2 million; Blackhawk's Davenport, Iowa retail outlets were not included. Republic has also made a deal for some present-day product, signing an exclusive production and distribution agreement with the just-formed Hawk Co. Republic owns 25% of the firm, of which Robert Clouse will be president. Initial releases will be martial arts educational titles. Both companies will report to Republic senior vice president Nick Draklich.

DORTHY STRATTEN, the murdered 1980 Playboy Playmate of the Year, is the subject of a documentary released this month by Playboy Video and Karl/Lorimar Home Video. The title will contain footage of Stratten taken from her early days as a Playmate until just before her death. The documentary contains video footage of the shooting of several of Stratten's layouts, including one where she plays a number of blonde superstars, among them Marilyn Monroe.

"VIDEO CENTERFOLDS" will also hit the market via Playboy and Karl/Lorimar soon, with a December release scheduled for the \$9.95 series. Each "Video Centerfold" will focus on the current Playboy Playmate of the month and also feature a "Playmate Update," informing viewers of the latest career activities of well-known Playmates. Running time will be under 30 minutes for each program. Release windows will be tightly controlled so that the Playmate videos come out contemporaneous with the Playmate's appearance in Playboy magazine. Sherry Arnett will be the first "Video Centerfold."

MOTORHEAD AND JERRY LEE LEWIS lead the latest release by Passport Music Video. The company is releasing a batch of four titles: "Motorhead: Deaf Not Blind," "Jerry Lee Lewis: Live At The Arena," "The Fools: World Dance Party" and "King Crimson: Three Of A Perfect Pair."

KARATE AND DIM SUM are the topics of Morris Video's latest series of video releases. "Dim Sum: The Chinese Lunch," narrated by Bon Appetit magazine's Rhonda Yee, is a 60-minute tape which will retail for \$24.95. The company is also releasing the first titles it acquired via its purchase of the Masterclass Video Series: "Karate: Parts I & II," "Self Defense For Men," "Self Defense For Women" and "Judo." Also due out is a three-tape series on squash. List price on all the Masterclass titles will be \$24.95.

SCHOLASTIC/LORIMAR has started pre-production work on its first home video made-fors. The company is working on the first two programs of a planned total of six. The titles will combine animation and live action while using games and educational tools to help boost children's developmental skills. Preliminary titles for the two programs are "The Rainy Day Activity Tape" and "My Sing-Along Tape."

TONY SEIDEMAN

Jane Fonda's 'Workout' Titles Keep Flexing Their Muscles on Sales Chart

This story prepared by Tony Seideman and Marc Zubatkin.

NEW YORK "Jane Fonda's Workout" dropped to number four on Billboard's Top 40 Videocassette Sales chart last week after becoming the first title in industry history to accumulate a total of 52 weeks in the No. 1 spot.

Last week marked another Fonda milestone: For the first time since "Workout" entered Billboard's charts 185 weeks ago, it was not Fonda's highest entry, with "Jane Fonda's New Workout" taking the number three spot. That made four Fonda titles on the Top Videocassette Sales chart, three of them in the top 10: the \$59.95-list "Workout" at four, "Jane Fonda's New

Workout" (\$39.95) at three, "Jane Fonda's Prime Time Workout" (\$39.95) at nine, and "Jane Fonda's Workout Challenge" (\$59.95) at 24.

The only Fonda title not currently charting is "Jane Fonda's Pregnancy, Birth And Recovery Workout" (\$59.95), which had a 13-week stint in late 1983 and early 1984.

Altogether, Fonda's five "Workout" videos have accumulated 341 weeks on Billboard's Top Videocassette Sales charts. "Workout" hasn't been a slouch on the rental chart, either, putting in 75 consecutive weeks between May 7, 1983 and Oct. 13, 1984.

"Jane Fonda's Workout" arrived on Billboard's video charts on May 22, 1982, at number 23. Three weeks later it moved into the top five, and

it's stayed there ever since, for 182 straight weeks.

Every time the video marketplace pauses for a breath, Fonda, the original "Workout" has made another No. 1 appearance; its most recent appearance at the top slot lasted for 12 weeks. In 1985 alone, Fonda has eased by such titles as "The Empire Strikes Back," "Purple Rain," "Star Trek III: The Search For Spock," "We Are The World: The Video Event" and "Footlose" as it periodically returned to the top.

In the time since its release in April, 1982, the original "Workout" has moved more than 800,000 units in the U.S. and 175,000 units overseas. That means a gross of almost \$50 million at retail and about \$30 million at wholesale in domestic revenues alone.

As for the other titles in the Fonda pantheon, according to Karl/Lorimar Home Video's Court Shannon, "Pregnancy, Birth And Recovery Workout," released in October, 1983, has racked up sales of 50,000 units domestically and 20,000 internationally, for an approximate gross of \$1.8 million wholesale and \$3 million retail in the U.S.; "Challenge," released in March '84, has seen 100,000 units move in the U.S. and 20,000 overseas for a \$3.6 million wholesale and \$6 million retail U.S. gross; "Prime Time," a November '84 release, has moved 180,000 units in the U.S. for an estimated \$4.3 million retail/\$7.2 million wholesale gross, with overseas reports not in yet; and the just-shipped "New Workout" did U.S. (Continued on page 29)



American Barbecue. Executives at MCA Home Video join with Martin Mull to honor the home video and book release of "Martin Mull Presents The History Of White People In America," which carries a suggested list \$24.95. Standing from left are performer Fred Willard, MCA Home Video director of public relations Jane Ayer, MCA Pay TV Programming and Universal Pay TV Programming president Charles Engel, Mull, producer and co-writer Allen Rucker, and MCA Home Video senior vice president Jerry Sharell.

FOR WEEK ENDING NOVEMBER 30, 1985

Billboard

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TOP VIDEODISKS

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	7		THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	Laser	39.98
2	NEW ▶			GHOSTBUSTERS	RCA/Columbia Pictures Home Video 30413	Bill Murray Dan Aykroyd	1984	PG	CED Laser	29.95 29.95
3	NEW ▶			POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	13	Laser	39.98
4	4	25		THE KARATE KID ▲	RCA/Columbia Pictures Home Video 30406	Ralph Macchio Pat Morita	1984	PG	CED Laser	39.95 34.95
5	NEW ▶			A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 30485	Judy Davis Peggy Ashcroft	1984	PG	CED Laser	34.95 34.95
6	5	15		THE RIVER ▲ ◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	13	Laser	39.98
7	9	17		MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 100557	Chuck Norris	1984	R	CED Laser	34.95 34.95
8	2	17		STARMAN ▲	RCA/Columbia Pictures Home Video 30412	Jeff Bridges Karen Allen	1984	PG	CED Laser	29.95 29.95
9	6	7		STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R	Laser	34.98
10	10	11		A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 30408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	CED Laser	29.95 29.95

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Vestron's Success Built On Acquisitions, Marketing

This is another in a series of profiles of independent video manufacturers.

NEW YORK A fierce concentration on acquisitions, a solid "corporate culture" and well-tuned marketing programs are the keys to Vestron Video's success, according to company executives.

"Creative marketing and a highly opportunistic acquisition policy" are the most vital ingredients, according to Vestron president Jon Peisinger.

Founded in 1981, Vestron Video has grown from a small independent fighting for its share of an uncertain market to one of the largest firms in America's hottest new entertainment genre.

Vestron releases titles under its main name and via several subsidiary firms: Lightning Video, Children's Video Library and Vestron MusicVideo. It has one of the strongest overseas presences of any home video firm, independent or not, preferring to take its product directly to foreign markets rather than to license titles out.

Headquartered in Stamford, Conn., the company is currently housed in three buildings and preparing to move to a new one early next year. Designed specifically for the firm, the new structure was outgrown by Vestron's rapid expansion even as it was being built, and the company will end up using two buildings instead of one.

The company's latest financial report gives a picture of one of the video industry's biggest successes. Vestron showed revenues of \$50.8 million for third quarter 1985, up 76% over the same period the year before, on which it achieved profits of \$9.5 million, 90% over what the company achieved the previous year. Earnings were up to 27 cents a share from 14 cents a share in 1985.

Year-to-date figures are almost as good, with revenues up to \$141.6 million for the first nine months compared to \$79.1 million a year ago, and profits up to \$27.7 million, more than doubling the previous year's nine-month total of \$11.7 million. Profits per share went up to 80 cents from 34 cents.

Vestron currently has 34.7 million shares outstanding.

Peisinger says "locomotive titles," hit movies with high retail draw, are one of the most important tools Vestron has used to pull itself out of the pack of video independents. Such high-powered product puts Vestron in "a much better position than some of the smaller companies that are trying to penetrate the market solely with low-end product," the Vestron executive points out.

Getting these titles is comparatively no more difficult or expensive than it has been in the past, Peisinger claims, despite the rapid growth of the industry and the explosion of the number of manufacturers serving it: "It's no more difficult an environment at present than we've experienced since we've been in business. There's always been competition for the level A titles."

What's made up for the competitive pressure has been an increasing volume in the number of quality feature films released, and changes in the movie exhibition environment that have been brought on by the increasingly powerful home video industry.

"The fact is, there's more product being produced—unquestionably," Peisinger says. And much of that increased volume has been in the high end. Movies don't stay in the theatres for as long as they used to, he points out, which means that more titles get to the home video industry with the push of their initial marketing campaign still hot behind them.

As the production environment for the home video industry evolves in more favorable directions, so does the retailing end, Peisinger says: "We're seeing new distribution channels open up for video software—the mass merchandisers and toy stores, discount houses—and that from our perspective is just the tip of the iceberg."

As important as the outside world is the design of Vestron itself. The firm has created a "unique corpo-

(Continued on page 29)

Hagler, Hearns Hit the Market

CHICAGO Active Home Video of Beverly Hills says it has sold more than 7,000 units of its "The Fight: Hagler vs. Hearns" in the program's first month of release.

The 60-minute cassette, which retails at \$39.95, features pre-fight coverage, round-by-round highlights and post-fight analyses of last April's middleweight championship bout between Marvelous Marvin Hagler and Thomas Hearns.

According to Active president Ron Levanson, "Hagler vs. Hearns," acquired from fight producer Top Rank, marks one of the few instances in which a sporting event has been released on home video so soon after it was held.

"We're planning to put out more fights on videocassette," says Levanson, "possibly including Hagler's and Hearns' upcoming individual matches in March, on back-to-back releases."

Other November releases from Active Home Video include a mixture of exploitation, science fiction and documentary: "Bad Girls Dormitory," "Planet Of The Dinosaurs," "The Making Of 'Let's Make A Deal,'" "Cambodia" and "Remembering Life," with Walter Cronkite.

"Servicing the alternative market is a good way to turn a profit," observes Levanson of his 18-month-old company. "We sell through about 20% of our stock, because it's collectible. Normally, the sell-through figure runs 5%-7%."

Active Home Video's product line currently totals 45 titles, with two more to be released by the end of the year, Levanson says. "We expect to release 36-48 titles a year," he adds.

TOP VIDEOCASSETTES SALES

			Compiled from a national sample of retail store sales reports.				Year of Release	Rating	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
1	1	3	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95	
2	2	4	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95	
3	3	4	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95	
4	5	17	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	29.95	
5	4	185	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95	
6	6	9	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95	
7	29	3	MOTOWN 25: YESTERDAY, TODAY, FOREVER	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95	
8	NEW▶		MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95	
9	18	2	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	24.95	
10	10	23	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95	
11	8	15	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95	
12	9	52	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95	
13	14	37	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95	
14	7	21	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95	
15	17	31	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98	
16	16	5	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98	
17	12	8	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	79.95	
18	15	2	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13	79.95	
19	11	21	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98	
20	RE-ENTRY		DUMBO ▲◆	Walt Disney Home-Video 24	Animated	1941	G	29.95	
21	13	39	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95	
22	21	95	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95	
23	19	13	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	NR	29.95	
24	38	7	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R	79.95	
25	37	2	A SALUTE TO CHUCK JONES	Warner Bros. Inc. Warner Home Video 11503	Animated	1985	NR	19.98	
26	24	87	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95	
27	20	54	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95	
28	30	3	PHIL COLLINS NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	NR	19.98	
29	28	12	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95	
30	22	25	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95	
31	32	23	HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95	
32	NEW▶		WINDHAM HILL'S WATER'S PATH	Windham Hill Prods. Inc. Paramount Home Video 2355	Various Artists	1985	NR	29.95	
33	34	2	DAFFY DUCK: THE NUTINESS CONTINUES . . .	Warner Bros. Inc. Warner Home Video 11505	Daffy Duck	1985	NR	19.98	
34	NEW▶		GIRLS JUST WANT TO HAVE FUN-THE MOVIE	Image Entertainment New World Video 8508	Sarah Jessica Parker Helen Hunt	1985	PG	79.95	
35	33	23	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95	
36	26	26	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	79.95	
37	35	5	ROAD RUNNER VS. WILE E. COYOTE: THE CLASSIC CHASE ●	Warner Bros. Inc. Warner Home Video 11507	Road Runner Wile E. Coyote	1985	NR	19.98	
38	25	2	BABY . . . SECRET OF THE LOST LEGEND	Touchstone Home Video 269	William Katt Sean Young	1985	PG	79.95	
39	23	4	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	NR	16.95	
40	27	2	A SALUTE TO MEL BLANC	Warner Bros. Inc. Warner Home Video 11501	Animated	1985	NR	19.98	

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Fast Forward

BY FRANK LOVECE

A bi-weekly survey of technical developments in the hardware and software sides of the home video industry.

VCRs are finally affordable for everyone. Except retail dealers.

That was the big news two years ago, when Sanyo Beta-format VCRs broke the \$300 barrier on discounters' shelves. It was the big news again last year, when VHS decks did the same. And it's the news again this year, as the VCR market seems fated to follow the 13- and 19-inch color tv market in a race to see who can sell how much the cheapest. Yet for all the retailer cries of eroded profit margins, VCRs have simply done what electronic products do—become "throwaway" commodities.

Anyone who remembered the first \$500 digital wristwatches (or \$900 CD players) might have predicted this pattern would assert itself. The average price of a VCR has dropped steadily every year since 1981, according to Electronic Industries Assn. (EIA) estimates: from \$828 (1981) to about \$421 (1985) for all VCRs (tabletop and portable), and from \$470 (1982) to about \$375 (1985) for table models only.

Hand-in-hand with falling retail prices has been a level of sales volume far beyond even color tv's initial mass-market years. This feeding frenzy, combined with overabundant supply and the past several years' strong dollar against the yen, isn't going away.

Will VCR prices continue to drop? While the yen may have bounced back slightly, inflation is moderate, and consumers accustomed to low prices will probably not tolerate any increases.

The current state of VCR pricing seems to have begun in late 1983, when both large and small discounters in metropolitan areas started selling Sanyo Beta-format VCRs for as little as \$288. Industry observers were ecstatic. Finally, they said: VCRs have hit the magic price

point—\$300—that would turn them into mass-market items.

While video marketing executives were salivating over that prospect, they naturally found the idea of price wars less than thrilling. As late as 1984's second quarter, marketing folk were still insisting that \$399 was a reasonable low-end price point that, as one Panasonic vice president predicted, would be stable "throughout the end of the year at least." Outside analysts, however, were talking \$250 for a stripped-down model by the end of '84.

Astonishingly, even these estimates proved too high. By year's end, consumers could buy a major-name Beta for \$250. Meantime, VHS brands such as Lloyd's and TMK had fallen below \$300—and at department stores, not discounters. Lloyd's lowest net dealer cost in mid-1985 was \$305 for a model at \$650 suggested list!

And now? Factory-boxed, last-year's-model Sanyo VCRs have been advertised in New York City at \$149. The Wiz chain recently advertised a Sharp VHS VCR at \$212; a discounter beat that with an unnamed brand advertised at \$187 with purchase of a \$17 head-cleaner, for a \$204 total. Even taking into account the possible bait-and-switch aspect of the lowest of the lowballers, this still puts Beta below \$175 and VHS close to the inevitable \$199. (Among videocassette players, or VCPs, the Trader Horn chain has priced Supra's SV70 at \$169.)

It's important to note that such mass-market pricing affects nearly every VCR stratum, not just the low end. Reflecting the Korean/Taiwanese presence—though hardly a threat—in what has been until lately the exclusive domain of Japanese manufacturers, Trader Horn has advertised the wireless remote, two-event, "cable compatible" Samsung VHS model VT221T for \$236. The Newmark & Lewis and Crazy Eddie chains each offer a slew of wireless remote, multi-event VHS VCRs for under \$300—what the most basic Beta cost two years ago!

Where does this put the top of the

high end? While a Sony SuperBeta Hi-Fi at \$1,000 list can sell for \$660 to \$700, Sanyo's \$679-list SuperBeta Hi-Fi can be found for \$399. Video boutiques and upscale department stores routinely charge \$150 to \$300 more than the sale prices quoted here, but now that large electronics chains have gotten into the act, it seems the ceiling for most tabletop VCR buyers is about \$700.

In fact, a 30-day (mid-September to mid-October) computer tabulation by the National Assn. of Retail Dealers of America (NARDA) found that the mean average selling price of the fastest-moving VCR—tabletops and portables combined—was \$389. The lowest reported average was \$170; the highest, \$439.

Figures on average profit margins were not available, but it seems clear that volume has become critical: Electronics retailers announcing sales gains as large as 35% over previous quarters can still report net losses due to video oversupply and resultant price chopping.

The consumer electronics industry's overall exuberance, however, seems to indicate that the VCR (and color tv) profit-margin blues are being sung in an artificial limbo. For one thing, the expected Korean/Taiwanese price war hasn't materialized to turn the VCR market into the telephone market. But more significantly, savvy retailers are aggressively using accessories (head-cleaners, cables, dust-covers, racks), delivery/installation fees and, more than anything else, "extended-warranty" service contracts to take up the slack.

VESTRON'S SUCCESS FORMULA OUTLINED

(Continued from page 28)

rate culture," Peisinger states: "What we really strived to create in the early days was an environment in which there was a strong sense of team play, but one in which the individual had the opportunity and the option to be fully creative—to go as far as their own talents could take them—and to create an environment where an individual could recognize his or her contribution to the company."

That goal has been achieved, according to Peisinger. "This is not a company that has been built on the backs of one or two people," he says; it was the team Vestron put together that enabled it to succeed fast.

A symbol of Vestron's team orientation is the company's gongs. There is one eight-foot gong in the company's main conference room, and others scattered around the firm's Stamford headquarters buildings and in the offices of its overseas subsidiary. Every time an employee has a big success, he or she has to hit the gong to let everybody know about it. Peisinger estimates he's heard the gong "well over 100 times" so far this year. Vestron currently has about 200 employees in the U.S., and around 75 overseas.

Although many predicted it would be a drawback, Vestron's main locale well outside the media centers of Manhattan and Los Angeles has proven a blessing, Peisinger says, enabling the company to escape the "media and communications industry rat race down on Sixth Ave."

Stamford is about an hour from New York by train and a little long-

er by automobile. The distance gives the company "an ability to focus on the business at hand without the typical interference" which would be had if it had been based in a media center, Peisinger says. "Folks come up to Stamford, they come up to do business."

In addition, being located in Stamford has allowed Vestron to access a talent pool far different than one normally used by entertainment-oriented companies. When Vestron was first established, its executives talked of "cornflakes marketing"—selling videos as entertainment in a box.

In the same way, Vestron has not assembled a show business team of executives, but has tried to put together a group with "a very unique and diverse background," culled from some of the big firms located in the Stamford area, such as IBM and Xerox.

A constant high-volume stream of releases is one of the main ways Vestron has gained its massive market share, shipping so many titles its competitors complain the firm sometimes seems to release programs for the sake of keeping its schedule filled. Peisinger strongly denies this, pointing to a statement in Vestron's prospectus that of the 400 titles the company had released by the middle of this year, 397 made money.

So far Vestron has won a combined total of 110 RIAA gold and platinum video awards. "That's a percentage I'll match to anyone's," Peisinger proudly says.

Company Gambles With 'Combat Tour Live' Important Heavily Into Visual Metal

BY LINDA MOLESKI

NEW YORK Important Records, the New York-based distributor, is branching out into the home video marketplace with its first release,

"Combat Tour Live: The Ultimate Revenge." The title features three of the "thrash metal" bands on Important's Combat label: Slayer, Exodus and Venom.

Important president Barry Kobrin admits the label took a gamble with this type of release, but claims, "It was an experiment that worked." These groups sell between 40,000 and 60,000 albums each, he says, and "the market is there to sell just as many videos."

Using Important's already established distribution network, an initial 2,000 units were shipped to small record stores and made available through mail order, says Kobrin, who claims the product sold out in two days. Now the company is pressing another 6,500 copies of the \$29.95 title.

"It's the best-selling video we ever had," states Arnie Goodman, head of Brooklyn-based retailer Zig Zag Records. "It's only been on the market a few weeks, and we're selling approximately 10 to 15 copies per week—and that's a lot."

Goodman attributes the title's success to the fact that it's the first hardcore heavy metal video released, and that it consists of concert footage filmed at New York's Studio 54 earlier this year; many of those purchasing the video, he

notes, attended the show that night. That show drew approximately 2,000 people.

Kobrin says that sales via record stores are just a "drop in the bucket," and adds that he is looking into video outlets as well. Although he admits that he doesn't know if the release can "transcend in terms of video stores," he suggests that there is an untapped market there, and that video stores have the potential to sell as many copies as record stores.

Though the idea for the video was conceived in-house, an independent production company was hired to handle the \$25,000 project, which was co-produced by Important's Steve Sinclair. As for future videos, Kobrin says he "can see doing two or three more" similar ones.

"It's a marketing tool that we are getting into," he says. "We can't do it with every band, but we will do it for the ones that we feel are making moves."

Kobrin adds that the hour-long release also provides an alternative route of exposure for his bands, who would not normally get airplay on standard video programs. He says some alternative stations and cable outlets are interested in playing the video.

FONDA'S 'WORKOUT'

(Continued from page 27)

preorders of 100,000 units worth \$2.4 million at wholesale and \$4 million at retail.

In the U.S. alone, Shannon says, Fonda's different "Workout" titles have moved a total of 1.23 million pieces. He estimates the total U.S. wholesale take at \$43 million, with retail value at an estimated \$70 million. Overseas sales come to a minimum of 215,000 units, all on a series of programs whose lead item is priced at \$59.95, and which has never seen any prices below \$29.95.

There have been 13 weeks when "Workout" titles made up three of the top 10 on the "Top Videocassette Sales" chart. According to Shannon, Karl/Lorimar is planning a marketing program this holiday season it hopes will boost "Challenge" into the top 10.

Additional Fonda product is coming, he adds. "There are three more Fonda productions that will be com-

ing out over the next couple of years. These programs are joint ventures with RCA Video Productions." Sources say budgets on the Fonda programs are in the \$200,000-and-up range, and have been since the beginning.

"It is a brand," says Shannon of the "Workout" titles, noting that they have their own product manager and that all of the titles are marketed together in the company's advertising and promotional programs.

"Workout" is renowned for its sell-through strength, but Karl/Lorimar never lets up the pressure, Shannon claims: "You cannot ever forget about it."

In fact, Fonda has just completed her first on-site home video promotional tour, visiting such retailers as Strawberries, Audio Video Plus, Wherehouse, and National Video in locales across the country.

A major part of this holiday season's marketing plans will be a television advertising campaign based on results of a test done with the Kenyon & Eckhart ad agency which used stations in eight paired markets and eight control markets to determine what shows work best for selling home video product. Shannon says the television buys will "probably include the top 10 markets, if not more."

One legal blemish reported on the success of the "Workout" tapes is claims of consumer lawsuits against Fonda for injuries reportedly suffered when using her cassettes. But according to a Fonda spokesman, "There was one [suit] and it was dropped," with no other legal challenges currently pending.

December Debut Set for 'Deja View'

One-Hour Special Features New Clips for Old Songs

BY JIM BESSMAN

NEW YORK "Deja View," the proposed syndicated series of original music video programs featuring hits of the '60s (Billboard, May 4), will debut with a one-hour special to be shown on 100 stations nationwide between Dec. 7 and Dec. 22.

A repeat performance will air in January. This will be followed by a second special to run next year between March 15-22, with a rerun in early June.

Both specials, hosted by singer/songwriter John Sebastian, consist of six newly created conceptual videos directed by top video and film directors. They feature name film and tv actors, as well as music artists. Remote interviews with musicians associated with the videos are also

included, as are live studio performances by Sebastian and guests.

A barter special with Lincoln Mercury as its sole national sponsor, "Deja View" is produced by Scotti/Vinedge Television and distributed by All American Television. According to the show's producer, Joel Gallen, \$500,000 has been budgeted for each special, including \$50,000 for each of the six videos per show.

"We've ended up with videos that look like they cost \$70,000-\$80,000 apiece, because all the directors took a nominal fee as favored nations," says Gallen.

However, he adds, other costs were not quite as nominal. The major expenses came in procuring broadcast and home video rights to the vintage songs from record com-

panies and publishers. Gallen says he expects closure of a deal for videocassette packaging of the 12 videos in the two specials by the time of the first show's play date.

The premiere "Deja View" segment includes the following videos: Sly & the Family Stone's "Everyday People," directed by film director Jeremy Kagan and starring Sly Stone and Casey Kasem; the Young Rascals' "Good Lovin'," directed by "St. Elsewhere" star Eric Laneville and starring Howie Mandel and other "St. Elsewhere" cast members, as well as the Rascals' Felix Cavaliere; the Zombies' "She's Not There," directed by actor Bob Balaban and starring Teri Garr; the Hollies' "Bus Stop," directed by music video director Dominick Sena and starring ex-Hollie Graham Nash; Procol Harum's "A Whiter Shade Of Pale," directed by music video director David Hogan and starring Harry Dean Stanton and Bernie Taupin; and the Beach Boys' "Don't Worry, Baby," directed by feature director Tommy Wallace and starring the Beach Boys' Brian Wilson.

In addition to these clips, the show will feature remote interview with the Zombies' Rod Argent and Procol Harum's Keith Reid, as well as live performances by Graham Nash and Ronnie Spector.

Gallen says that the video selec-

(Continued on page 31)



Sneaker Magic. Newark, Del.-based rockers Bad Sneakers recently completed filming on their debut video, "Caught In The Act," from their album "Beat The Meter." Pictured on location is director Howard Zeidman (in dark cap at center, apparently framing a sneaker-level shot). Behind him is executive producer Frank Schiraldi, who also operated the Arriflex BL3 35mm camera. Filming took three days, with processing done at Technicolor, and transfer to one-inch tape at MTI, New York.

New Video Clips

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

A-HA
The Sun Always Shines On TV
Hunting High & Low/Warner Bros.
Simon Fields/Limelight Productions
Steve Barron

ARTISTS UNITED AGAINST APARTHEID
Sun City
Sun City/Manhattan
Jock MacLean/Niles Seigel/Hart Perry
Jonathan Demme/Kevin Godley/Lol Creme

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

BLOW MONKEYS
Forbidden Fruit
Forbidden Fruit/RCA
Nicholas Myers/Aldabra
John Scarlett-Davis

BILL EVANS
The Path Of Least Resistance
Alternative Man/Blue Note
Pat Hartley/Grapevine Productions
Dick Fountaine

FAT BOYS
All You Can Eat
"Krush Groove" Soundtrack/Warner Bros.
Warner Bros.
Edited by Bruce Brewer

FISHBONE
Party At Ground Zero
Fishbone/Columbia
Peter Grossman
Henry Selick

GAP BAND
Desire
Gap Band VII/Total Experience/RCA
Eric Straton/Laurel Productions
Mark Rezyka

DARYL HALL & JOHN OATES
When Something Is Wrong With My Baby
Live At The Apollo/RCA
Champion Entertainment
Jeb Brien

JAN HAMMER
Theme From "Miami Vice"
"Miami Vice" Soundtrack/MCA
Michael Pilot/Overview Productions
Joel Goodman

PAUL HARCADISTLE
Just For Money
Paul Hardcastle/Chrysalis
Matt Forrest/MGMM
Nina Robbins

HEADPINS
Stayin' All Night
Head Over Heels/MCA
Total Eclipse
Ron Berti

SUSANNE JEROME-TAYLOR
Why Did Forever Have To End
Scene From A Distance/RCA
Jim Burns/RSE Inc.
Robert Small

KOOL & THE GANG
Emergency
Emergency/De-Lite/PolyGram
David Warfield/Mark Freedman Productions/AWGO
John Dahl

THE KRUSH GROOVE ALL STARS
Krush Groovin'
"Krush Groove" Soundtrack/Warner Bros.
Warner Bros.
Edited by Bruce Brewer

LOVERBOY
Dangerous
Lovin' Every Minute Of It/Columbia
Gerry Kramer Productions
Gerry Kramer

MANHATTAN TRANSFER
Killer Joe
Vocales/Atlantic
Split Screen/High Five
Bud Schaeztle

BARRY MANILOW
In Search Of Love
Manilow/RCA
Bill Young
Mark Pittman

(Continued on page 31)

'Stand By Me' Producer/Director

Martin Lewis: Long-Forms Should 'Edify'

NEW YORK In the eyes of Martin Lewis, producer/director of MCA Home Video's forthcoming "Stand By Me: A Portrait Of Julian Lennon," long-form music videocassettes demand far greater effort and care than the typically "slapdash" approach, where random images are "flung at the screen in the hope that fans will squeal with delight."

Says Lewis: "To simply shoot [an artist] in concert, tack on a couple of dressing room scenes and autograph signings and dress it up as a 'special' is to deaden the market. However flashy the cover and its marketing, at the end of the day you get a diminishing return which lessens credibility for the next person who comes along, ultimately making it harder for those who care more about what they put into their programs."

Lewis' program is certainly not lacking in dressing room scenes and autograph signings. The difference, he says, is that there must be a "reason" for them, as in the case of "Stand By Me."

"There must be a logic to the sequences," he explains, "within a context other than 'the kids want to see it.' Otherwise, you're insulting the artist and demeaning the audience. So many music films treat both the artist and the audience with contempt by just dishing up a collection of random, arbitrary images cut to the rhythm of the music,

without necessarily telling you anything about the artist. They're a triumph of style over substance, chewing gum for the eye."

Such product, continues Lewis, results from the creator's "reducing the artist to the lowest common denominator," when his purpose should really be to "uplift, entertain, stimulate and edify" viewers. "At the end," he notes, "the audience should be able to say not just 'I enjoyed it'—which it must—but also 'I have a better grasp and understanding of this artist, even if it's a pop artist.' Otherwise, they're just seeing imagery."

Lewis attempted to satisfy his criteria for proper long-form music video-making by intercutting concert footage from Lennon's first tour, behind-the-scenes documentary footage, and more intimate glimpses of the artist during unguarded moments. He then tied this together with voiceover and on-camera excerpts of a comprehensive and revealing three-hour interview. In the interview footage, Lennon speaks out candidly about his conflicting feelings toward his late father John Lennon, and his tenuous relationships with others closely associated with him.

"Julian is an intelligent personality and character," says Lewis, "and 'Stand By Me' tries to deal with the sense of destiny and heritage that is unique unto him."

Lewis, who has extensive British

record company and film experience, is best known in this country for producing the 1982 music/comedy film "The Secret Policeman's Other Ball," starring the likes of Monty Python, Sting, Phil Collins and Pete Townshend. He first met Julian Lennon at that event, and was reintroduced to him in New York at a Phil Collins concert in November, 1983. Upon being informed of Lennon's upcoming album, he came up with the idea of making the video.

"It struck me that it wasn't an easy job being John Lennon's son, and to have the courage to work in those footsteps, and that was something I admired in him," says Lewis. After being impressed by the "clearly discernible talent" in Lennon's demo tapes, he successfully proposed the video project.

A longtime fan of film director Sam Peckinpah, Lewis hired him to direct the video. Just before shooting began, Atlantic Records requested production of promotional clips, so Peckinpah directed the "Vallotte" and "Too Late For Goodbyes" videos, with Lewis producing.

"I had the same fear of cheap images from some hack director, so I wanted Sam to do them," explains Lewis. "The first glimpse that the public got of Julian Lennon had to be very simple, honest, uncomplicated, lyrical and direct, which is what Sam was able to bring out."

(Continued on page 31)

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PROGRAMMING

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

VIDEOS ADDED THIS WEEK	VIDEOS	COMPANIES	ROTATION	
VIDEOS ADDED THIS WEEK	BIG AUDIO DYNAMITE	THE BOTTOM LINE	Columbia	LIGHT
	THE CARS	TONIGHT SHE COMES	Elektra	POWER
	CHRISTOPHER CROSS	CHARM THE SNAKE	Warner Bros.	NEW
	DIRE STRAITS	WALK OF LIFE	Warner Bros.	POWER
	SHEENA EASTON	DO IT FOR LOVE	EMI America	LIGHT
	ECHO & THE BUNNYMEN	BRING ON THE DANCING HORSES	Sire	LIGHT
	OMAR & THE HOWLERS	BORDER GIRL	Austin	NEW
	JOHN PARR	LOVE GRAMMAR	Atlantic	LIGHT
	PROPAGANDA	P-MACHINERY	Island	NEW
	BRUCE SPRINGSTEEN	MY HOMETOWN	Columbia	POWER
POWER ROTATION <i>Sneak Preview Videos</i>	A-HA	THE SUN ALWAYS SHINES ON TV	Warner Bros.	2
	ARCADIA	ELECTION DAY	Capitol	4
	CLARENCE CLEMONS/JACKSON BROWNE	YOU'RE A FRIEND OF MINE	Columbia	2
	EURHYTHMICS/ARETHA FRANKLIN	SISTERS ARE DOIN' IT FOR THEMSELVES	RCA	2
	MICK JAGGER	HARD WOMAN	Columbia	3
	ELTON JOHN	WRAP HER UP	Geffen	2
	JOHN COUGAR MELLENCAMP	SMALL TOWN	Riva/PolyGram	3
	YOKO ONO	HELL IN PARADISE	Polydor	4
	ROBERT PALMER	DISCIPLINE OF LOVE	Island	3
	SURVIVOR	BURNING HEART	Epic	2
HEAVY ROTATION	ABC	BE NEAR ME	Mercury	13
	ARTISTS UNITED AGAINST APARTHEID	SUN CITY	Manhattan	3
	PHIL COLLINS/MARILYN MARTIN	SEPARATE LIVES	Columbia Pictures	8
	GLENN FREY	YOU BELONG TO THE CITY	MCA	6
	*HEART	NEVER	Capitol	12
	MR. MISTER	BROKEN WINGS	RCA	18
	*EDDIE MURPHY	PARTY ALL THE TIME	Columbia	10
	*NIGHT RANGER	FOUR IN THE MORNING	Camel/MCA	10
	RUSH	THE BIG MONEY	Mercury	5
	SIMPLE MINDS	ALIVE AND KICKING	A&M	5
ACTIVE ROTATION	*STARSHIP	WE BUILT THIS CITY	RCA	10
	*TEARS FOR FEARS	HEAD OVER HEELS	Mercury	13
	*THOMPSON TWINS	LAY YOUR HANDS ON ME	Arista	10
	*TINA TURNER	ONE OF THE LIVING	Capitol	9
	STEVIE WONDER	PART TIME LOVER	Motown	3
	BRYAN ADAMS/TINA TURNER	IT'S ONLY LOVE	A&M	4
	KISS	TEARS ARE FALLING	Mercury	7
	MIKE & THE MECHANICS	SILENT RUNNING	Atlantic	2
	PHANTOM, ROCKER & SLICK	MEN WITHOUT SHAME	EMI America	6
	LIONEL RICHIE	SAY YOU SAY ME	Motown	3
MEDIUM ROTATION	SCRITTI POLITTI	PERFECT WAY	Warner Bros.	12
	STING	LOVE IS THE SEVENTH WAVE	A&M	6
	PETE TOWNSHEND	FACE THE FACE	Atco	3
	THE ALARM	STRENGTH	IRS	6
	AUTOGRAPH	BLONDES IN BLACK CARS	RCA	2
	KATE BUSH	RUNNING UP THAT HILL	EMI America	10
	HEAVEN	KNOCKIN' ON HEAVEN'S DOOR	Columbia	8
	INXS	THIS TIME	Atlantic	7
	PAUL McCARTNEY	SPIES LIKE US	Capitol	2
	PRINCE	AMERICA	Paisley Park/Warner Bros.	2
BREAKOUT ROTATION	STING	I BURN FOR YOU	A&M	2
	JOE LYNN TURNER	ENDLESSLY	Elektra	4
	WANG CHUNG	TO LIVE AND DIE IN L.A.	Geffen	8
	JEFF BECK	AMBITIOUS	Epic	5
	BLUES BROTHERS	SOUL MAN	Warner Home Video	2
	MOTLEY CRUE	HOME SWEET HOME	Elektra	2
	THE CULT	SHE SELLS SANCTUARY	Warner Bros.	5
	DIVINYLS	PLEASURE AND PAIN	Chrysalis	2
	SCORPIONS	NO ONE LIKE YOU	Mercury	3
	CHARLIE SEXTON	BEAT'S SO LONELY	MCA	6
LIGHT ROTATION	STEVIE RAY VAUGHAN	CHANGE IT	Epic	5
	RANDY WAYNE/CAROL SUE HILL	THAT WAS THEN, THIS IS NOW	Paramount Pictures	2
	YES	HOLD ON	Atco	4
	Y&T	ALL AMERICAN BOY	A&M	2
	"WEIRD AL" YANKOVIC	DARE TO BE STUPID	Rock'n'Roll/CBS	2
	ADVENTURES	ANOTHER SILENT DAY	Chrysalis	3
	ADAM ANT	APOLLO NINE	Epic	3
	BALTIMORA	TARZAN BOY	Manhattan	5
	BLACK 'N' BLUE	MISS MYSTERY	Geffen	6
	BON JOVI	SILENT NIGHT	Mercury	2
NEW	JON BUTCHER AXIS	SOUNDS OF YOUR HEART	Capitol	2
	CHEECH & CHONG	GET OUT OF MY ROOM	MCA	3
	DREAM ACADEMY	LIFE IN A NORTHERN TOWN	Warner Bros.	4
	BOB DYLAN	EMOTIONALLY YOURS	Columbia	2
	SHEILA E.	A LOVE BIZARRE	Paisley Park/Warner Bros.	5
	THE FAMILY	SCREAMS OF PASSION	Warner Bros.	2
	HOODOO GURUS	BITTERSWEET	Big Time	2
	MARILLION	LAVENDER	Capitol	2
	THE MOTELS	SHOCK	Capitol	3
	NENA	IT'S ALL IN THE GAME	Epic	2
NEW	TRIOPH	MIND GAMES	MCA	2
	BEASTIE BOYS	SHE'S ON IT	Columbia	3
	THE FOOLS	WORLD DANCE PARTY	Jem	2
	MICHAEL McDONALD	LOST IN THE PARADE	Warner Bros.	2
	3-SPEED	ONCE BITTEN	MCA	2
	UNTOUCHABLES	I SPY (FOR THE FBI)	MCA	2
	TOM WAITS	OOWNTOWN TRAIN	Island	2
	WALL OF VOODOO	FAR SIDE OF CRAZY	IRS	2

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

ideo music



The CAD/CAM Host. Cinemax recently celebrated the American debut of the first "computer-generated tv host," Max Headroom. On hand for the screening and reception in Los Angeles are, from left: Fay Cummins from N. Lee Lacy Associates, animators Coco and Peter Conn, and Beth Broday, also from N. Lee Lacy. The synthesized host's show airs on Cinemax on Wednesdays at 7:30 p.m. through December. It features video clips and interviews with such stars as Sting, Boy George and Simon LeBon.

DEBUT SET FOR 'DEJA VIEW'

(Continued from page 30)

tions for the second "Deja View" special have yet to be determined, except for Lesley Gore's "It's My Party," which has already been directed by film and video choreographer Pat Birch, with Gore starring.

The producer notes that the clips vary in style; for example, "She's Not There" is like "an old 'Twilight Zone'/'40s mystery movie," in which Garr becomes part of a magic trick, while "Good Lovin'" takes on the look of a slapstick comedy. "It's My Party," adds Gallen, is like a "Broadway show video," while "Everyday People" is in a documentary mode, and the rest follow more conventional story lines.

"We've created these videos purely for entertainment purposes," Gallen continues. "It's the first time that videos have been produced at this level for use other than as record company promotional tools."

Estimating the show's budget at twice that of a "normal" syndicated special, Gallen credits Lincoln-Mercury's "upfront" financial support for enabling production, some two years after the original concept. He adds that it's a major departure from the car manufacturer's usual marketing policy, which has been geared primarily to prime time network television sponsorship.

"It ties in perfectly with their commercial campaign," notes Gallen of Lincoln-Mercury's '60s-themed music spots.

Gallen is hoping that the two specials will prove successful enough to merit a weekly series, or a series of specials, to commence next fall. He is also hopeful that record companies may want to get involved with the show as a way to promote catalog product "next time around."

NEW VIDEO CLIPS

(Continued from page 30)

MIKE & THE MECHANICS

Silent Running
Mike & the Mechanics/Atlantic
Paul Flaherty/Split Screen
Jim Yurch

MINK DEVILLE

I Must Be Dreaming
Sportin' Life/Atlantic
Keef Co.
Phillip Davey

OMAR & THE HOWLERS

Border Girl
I Told You So/Austin Records
Eric Graham
Eric Graham

JOHN PARR

Love Grammar
John Parr/Atlantic
Fashion Vision Productions
Andrew Unangst

RAY STEVENS

Santa Claus Is Watching You
I Have Returned/MCA
Georgian Productions
George Bloom

TA MARA & THE SEEN

Affection
Affection/A&M
Kim Vermillion
George Bloom

JAMES TAYLOR

Only A Dream In Rio
That's Why I'm Here/Columbia
Steve Golin/Joni Sighvattson/
Mark Freedman Productions/AWGO
Stuart Orme

JAMES TAYLOR

Only One
That's Why I'm Here/Columbia
Steve Golin/Joni Sighvattson/
Mark Freedman Productions/AWGO
Stuart Orme

3-SPEED

Once Bitten
"Once Bitten" Soundtrack/Curb/MCA
Tina Silvey/Silvey/Lee Productions
John Lee

MARTIN LEWIS

(Continued from page 30)

But Peckinpah died last December, just prior to production of "Stand By Me." As Lewis had already worked for a year with Lennon, and "had a clear idea of what Sam and I had wanted," he was entrusted with the director's chair. "I surround myself with first-class people," he says, "and begged for three months to edit, which is twice the normal time needed. I stressed that this was a film—not an elongated tv commercial—and that it needed a gestational period, since we had over 40 hours of material."

Lewis says he has applied similar production methods to his current long-form production, tentatively titled "Wham! In China!," a documentary of the English pop act's historic China tour. In choosing British director Lindsay Anderson, he again hired a director "with the intellectual scope and visual artistry to be able to capture such a wild juxtaposition."

Commenting further on his goals as producer of the Wham! documentary, Lewis says that "the challenge of this film was to give Wham! fans what they want to see—which is Wham!—as well as the broader audience, which is fascinated in equal parts by what makes Wham! successful, and what's happening with the culture of the nation."

JIM BESSMAN

PLAY LIST 30 Nov.—6 Dec., 1985



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- ✓ Evelyn "Champagne" King "Personal Touch"
- ✓ The Waterboys "The Whole Of The Moon"
- ✓ Eighth Wonder "Stay With Me"
- ✓ United Artists Against Apartheid "Sun City"
- ✓ Mick Jagger "Hard Woman"
- ✓ Bonnie Tyler "Lovin' You Is A Dirty Job"
- ✓ Siouxsie & The Banshees "Cities In Dust"
- ✓ Elton John "Nikita"
- ✓ Queen "One Vision"
- ✓ The Woodentops "It Will Come"
- ✓ Paul Hardcastle "Just For Money"
- ✓ Madonna "Dress You Up"
- ✓ Simply Red "Holding Back The Years"
- ✓ ZZ Top "Sleeping Bag"
- ✓ Eurhythmics & Aretha Franklin "Sisters Are Doin' It For Themselves"
- ✓ Bryan Adams & Tina Turner "It's Only Love"
- ✓ Grace Jones "Slave To The Rhythm"
- ✓ Feargal Sharkey "A Good Heart"
- ✓ Kate Bush "Cloudbusting"

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AEG, OTARI PLAN DIGITAL RECORDERS

Two Companies in Format Agreement With Mitsubishi

BY STEVEN DUPLER

NEW YORK In the wake of the disclosure at last month's Audio Engineering Society (AES) expo here that Otari, AEG and Mitsubishi have pacted to conform jointly to the new Professional Digital (PD) format, the question is: When will we see digital recorders actually being manufactured by AEG and Otari?

The answer: Don't look for an AEG-manufactured PD recorder for "at least a year," according to Rainer Zopf, audio equipment sales manager for AEG-Telefunken in Somerville, N.J. Although AEG is now distributing Mitsubishi-produced digital recorders under its nameplate in most of Europe, and will continue to do so, Zopf says that AEG will, in about a year, begin manufacturing its own recorders in the PD format.

Also part of the new PD agreement is that, as of Jan. 1, Mitsubishi U.K. (the British subsidiary the Japanese firm opened last June) will be allowed to sell not only in the British Isles, but in Denmark and Sweden as well. "They may eventually be selling to some other European countries," notes Zopf.

Otari Corp.'s John Carey says his firm's current PD plan is to show a prototype of a multitrack PD for-

mat recorder at the upcoming International Audio Engineering Society show in Montreux, Switzerland, this March. "We'll then bring it to the NAB in Dallas," Carey says, "and we hope to have a two-track PD recorder prototype sometime in the summer of 1986."

Otari and Mitsubishi are no strangers. The two firms have been cooperating in the manufacturing of Mitsubishi's digital recorders for about three years (Otari builds the transports, among other things), and the two have been "negotiating with regard to finding a common ground in digital manufacture" for about the same amount of time, according to Carey.

"We spent quite a bit of time examining alternative modulation schemes for a digital format, especially delta modulation," Carey says. "However, the benefits we expected with these types of schemes—low cost and high efficiency—didn't come to fruition." Otari then decided, Carey continues, to select the PCM format "we believed had the right features and the best positioning." He says that the PD format is definitely an outgrowth of Mitsubishi's original 32-channel digital scheme, but that differences, though slight, do exist.

"The X-800 [Mitsubishi's original digital multitrack machine] proved

in practice what we had though in theory might be true," says Carey, noting that shared features between the original Mitsubishi format and PD include extra error correction and the absence of a control track. The ability to perform razor blade edits is another PD feature. (The new Mitsubishi X-850 digital multitrack is equipped to allow razor blade editing, making it actually the first PD machine in production.)

Carey, as one would expect, is high on the potential of the PD format. "From our perspective," he observes, "the PD format offers advantages and benefits we think the pro marketplace will want."

As far as where PD might fit into the current digital situation, in

(Continued on page 33)



AIDing Producers and Studio Owners. Audio Intervisual Design (AID), the Los Angeles-based "systems facilitators" specializing in custom installations for the video and film industries, recently showed off some gear at Capitol Recording Studios in Hollywood. Pictured is a 48-channel digital multitrack mixing configuration for video. To the left is AID system manager Jeff Evans demonstrating the Sony PCM-3324 digital multitrack. At center, AID vice president Jim Pace sits at a pair of Sony MXP-61 mixers, mixing audio on Meyer 833 studio monitors and editing to picture using the Sony RM-3310 remote units and two LYNX time code modules. At right, AID president Rick Plushner discusses the new Sony PCM-1630 two-channel digital processor.

Pathe Marconi-EMI Studios

Stones Find Paris Home Away from Home

BY PAULA PARISI

PARIS Pathe Marconi-EMI, located in a spacious chateau which houses Neve, Studer and SSL 24/48-track recording facilities, publishing and promotional offices for Pathe Marconi-EMI Records and French distribution facilities for its affiliate labels, has also served as home away from home for the Rolling Stones during the past several months.

Pathe Marconi is by now familiar to the Stones. The venerable rockers recorded their last five albums at the facility, located midway between the Seine and the Bois de Boulogne in the Parisian suburb of Billancourt.

Other artists who have spent time at the chateau include Neil Diamond, AC/DC, Edith Piaf and the Beatles. "Pretenders II" was recorded here, as was Paul Young's platinum album "The Secret Of As-

sociation" and ELP's "The Works."

Producing the new Stones project is Steve Lillywhite, who has had previous associations with XTC, Ultravox and Peter Gabriel, among others. He characterizes his three-month stay at Pathe Marconi as "a very pleasant experience," and one he looks forward to repeating when the studio's new SSL 4080 Total Recall console is up and running.

"It's a nice airy room," he says. "I'm used to working in smaller, brighter rooms, but once I got used to all that space it was really perfect for the way we were recording. We set up a big PA system in the studio itself, with lots of room mikes to catch the ambient sound."

Claude Pothet, house engineer at Pathe Marconi, says that most professional studios on a certain level have "basically the same equipment," and that artists and producers tend to choose the facility where they feel the most comfortable. He recalls the Stones' casual, relaxed manner of recording with mild amusement: "They bring miles of tape and just play whatever comes into their heads. They put those machines on record and leave them that way for months at a time."

"We were just laying down some very basic tracks," explains Lillywhite, adding that although they did not venture down into the basement, which boasts elaborate tiled lavatories and a specially engineered echo chamber, the group has made use of both on previous occasions.

Another special design feature of Pathe Marconi, built in 1956, is tripartite wall construction throughout the studio, with three free-standing panels inside each wall. Acoustic designer Peter Tix (a master technician at EMI) also decided to float the entire structure on a customized liquid base, in order to eliminate vibration.

Says marketing manager Bernard La Durante: "The cost of installing such a system is prohibitive, which explains why the method

(Continued on page 33)

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Video Track

NEW YORK

THE APOLLO THEATRE is getting to be one busy place, even during the major reconstruction it's currently undergoing. **Barbra Streisand** recently filmed the video to "Somewhere," the first single from her newly released album of Broadway classics, at the Harlem landmark. Directed by **William Friedkin**, the Streisand clip follows on the heels of a slew of projects completed at the Apollo: the **Daryl Hall & John Oates** concert video taped this summer with **David Ruffin** and **Eddie Kendrick**, a film on **Martin Luther King Jr.**, shot by **Parrot Productions** and a Miller beer commercial lensed by **Fred Levinson Productions**.

Once construction is completed, the Apollo will house a full video production center, including a 3,800 square foot sound stage and a 24-track audio recording facility.

Billy Joel's video for "The Night Is Still Young" is described by editor **Greg Dougherty** as "telling a story by free association—creating a poem." To achieve this, the clip moves in dreamlike series of striking images, connected by dissolves and fades. In one, says Dougherty, "We go from the bow of a huge ship to a moon dissolving, and that becomes a coffin for just a moment, and transforms into a crowd of sail-

ors pouring through a door." Incredibly, Dougherty says, all of that was done with just two shots. **Neil Tardio** directed and **Jon Small** produced for **Picturevision**. **Tony Mitchell** was director of photography, and **Bill Katz** of **TVC** served as colorist.

Another clip recently edited by Dougherty involved paring down nine hours of director **Edd Griles'** footage to a scant five minutes. The cast for the "Wrestling & Rock'n' Roll" clip includes **Cyndi Lauper**, **Dave Wolf**, **Meat Loaf**, **Rick Derriinger** and 50 professional wrestlers.

LOS ANGELES

ONE OF THE more interesting tributes to the late **Jackie Wilson** is MCA act **Klique's** video treatment of Wilson's "A Woman, A Lover, A Friend." Directed by **Bill Parker** and produced by **Karolyn Ali** for **Bill Parker Productions**, the clip integrates film footage of Wilson with shots of the band performing, as well as a conceptual story line. The vintage films of the classic soul artist were obtained from the **Dick Clark Media Archives**. Three different exterior locations were utilized, with production manager **Frank Davis** finally choosing the **Ebony Showcase Theatre** for the final in-

(Continued on page 33)

AEG, OTARI PLAN DIGITAL RECORDERS

(Continued from page 32)

which the only multi-company format had been the Sony/Studer/Matsushita DASH configuration, Carey sees coexistence in the near future. "DASH has a big head start," he notes. "With the size of their installed customer base, even if they stopped manufacturing machines tomorrow, you'd still be seeing them around for a while. We have to prove ourselves as an independent and an alternative."

Other specifications of the PD format include full tape, machine control, and digital port compatibil-

ity between all three manufacturers' machines, 32 channels on quarter-inch tape, and availability of both electronic and razor editing. Tore Nordahl, president of the Mitsubishi Pro Audio group, adds that the PD format equipment being produced now and in the future will also be completely compatible with existing products, namely the existing Mitsubishi 32 and two-track machines already in use around the world.

Audio Track

NEW YORK

THE WASHINGTON SQUARES, long-lived local folkies, are set to record the live portions of their upcoming debut album on Gold Mountain/A&M. **Mike Thorne** is producing.

At **Sound Ideas' Studio B**, a 48-track mix is under way for Atlantic artist **Gerard McMahon**. **Joel Soifer** is engineering, with **Mario Rodriguez** assisting. Also there, CBS Argentina artist **Federico Moura** has completed overdubs and mixing for his new album. **Oscar Lopez** produced, with **Toby Scott** at the controls assisted by **Nancy Albino**. And **Jose Gallegos** and **Sammy Velazquez** are producing **Sergio George's** first solo album in Studio C.

Louie Maxx has been working at **Sound Heights** in Brooklyn with producers **Steve Gilmore** and **Louis Lofredo** on backing vocals for his album "S.W.G.Y.T." **Vince Traina** is engineering, assisted by **Frank Cardello** and **Abdu Malahi**.

Reggie Griffin has been in at **Power Play** in Queens, recording and producing his second album for **Pablo & Associates Inc.** on Qwest. Engineering is **Julian Herzfeld**.

LOS ANGELES

GEORGE DUKE recently produced some vocal overdubs for **Irene Cara's** new album at **Sunset Sound**. **Eric Zobler** engineered, assisted by **Stephen Shelton**. **Annette Funicello** was also in, laying down some vocals for a Walt Disney tribute with producer **Glen Holt**. **David Glover** was at the board, assisted by **Mike Kloster**. And **Paul Lani** has been engineering some new **Rod Stewart** material, with **Paul Levy** assisting.

At **Skip Saylor Recording**, artist **Ray Martin** has been tracking with the production team of **Skip Saylor** and **John Hug**. **Saylor** is engineering as well, with **Tom McCauley**, **Joe Shay** and **Andy McCarl** all assisting. And producers **Bill Simmons** and **Larry Boone** have been mixing an album for **Simmons Family Publishing**. **Saylor** is engineering, with **McCauley** helping out.

OTHER CITIES

GREG KIHN is wrapping up his upcoming album for **EMI America** at **Fantasy Studios** in Berkeley. **Matthew Kaufman** is producing, with **Richie Corselo** at the board, aided by **Tom Size**. Also at **Fantasy**:

Journey, still working on their upcoming Columbia release. **Steve Perry** and **Jim Gaines** are producing, with **Gaines** at the controls, assisted by **Bob Misbach**. And the studio was also responsible for the recently released **Aerosmith** album on Geffen, the mixing of **Starship's** "Knee Deep In The Hoopla," and vocal tracks on **Angela Bofill's** recent Arista album.

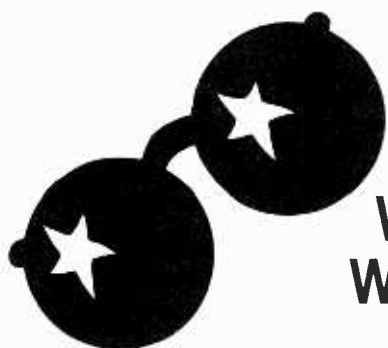
At **Higher Ground Studio** in Phoenix, Md., saxophonist **Donald S. Mark** recently wrapped a gospel-jazz album, "Silver And Gold." Mixing from the digital multitrack was engineer **Bill Mueller** at **Sheffield Recordings Ltd.**

Artist **Paul B.** is tracking for his upcoming EP at **Emmaus Sound Studio** in Point Pleasant, N.J.

San Francisco orchestra leader **Dick Bright** has been working on an album entitled "Fairmont Favorites" at **Russian Hill Recording**. Several Bay Area celebrities stopped in to record overdubs, among them **Huey Lewis**, **Bill Graham**, **Eddie Money**, **Steve Douglas**, **Neil Schon** and **Greg Kihn**.

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

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PATHE MARCONI-EMI STUDIOS

(Continued from page 32)

is virtually unknown today."

The large room, favored by both the **Stones** and the **Paris Symphony Orchestra**, measures 50 by 70 feet. Its control room is equipped with a **Neve A-3098** board with 36 inputs and 24 outs. The two-inch 24-track **Studer A-80** recorders are outfitted with **Dolby A** noise reduction, and can be used together via a **Q-Lock** for 48-track work. Power is provided by four **Studer A-68** amps at 500 watts per channel, and monitoring is on **JBL 4341s**.

The smaller 30- by 50-foot studio is similarly equipped, but with a newer, computerized **Neve 8048** with video interlock. As part of a 30th anniversary overhaul in 1986, the older board in the large studio will be replaced by a computerized **SSL 4080** console with **Total Recall** automation. Both rooms, with their 20-foot ceilings, are tuned for flat response, with three iso booths, mobile wall units and lighting systems.

Outboard gear housed at **Pathe Marconi** includes a **Publison** digital delay, **Yamaha REV-7** digital reverbs and **AMS** digital samplers. Some of the more unusual pieces in the studio's collection are "crackly, old compressor/limiters used for special effects," such as a **Teletronic LA-2A** and an old **UREI**. The latter was recently retrieved from oblivion at the behest of ex-Pink Floyd guitarist **David Gilmore**, for use on his upcoming solo album.

Though **Lillywhite** reports that the **Stones** used mostly their own equipment, they did make use of **Pathe's** extensive collection of vintage **Neumann** microphones, including **U-47s**, **U-87s** and **U-67s**.

Although the nearly 30-year-old

studio is steeped in tradition, **Pathe** also operates as a trend-setter of sorts. When the label's international department reissued a series of vintage **Blue Note** records, it sent such a ripple through the international jazz community that the **Blue Note** label was reactivated. "People from all over were buying those records from us as imports," says **La Durante**, who, while informally overseeing studio operations, doesn't appear to give that area much priority.

"**Pathe Marconi** is a who entertainment company," he emphasizes, "not just a recording studio. We do not oblige our artists to record here, and likewise we don't turn artists from other labels away."

"The studios are a convenience when our groups are working here, but renting them out is not a priority. Our primary business is the production and marketing of records."

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VIDEO TRACK

(Continued from page 32)

terior performance shots. Director of photography **Frank Byers** used an **Arriflex 16SR** on a **Fisher** dolly, with **Kodak 7291** and **7294** film stock.

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



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TOP SPIRITUAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	33	THE WILLIAMS BROTHERS MALACO MAL 4400	17 weeks at No. One BLESSED
2	4	17	NICHOLAS COMMAND CRN 1003	DEDICATED
3	3	9	EDWIN HAWKINS BIRTHRIGHT 5887/LEXICON	HAVE MERCY
4	5	45	THE WINANS LIGHT LS5853/LEXICON	TOMORROW
5	2	45	WALTER HAWKINS LIGHT LS5857/LEXICON	LOVE ALIVE III
6	6	29	DOUGLAS MILLER LIGHT 5876/LEXICON	UNSPEAKABLE JOY
7	8	73	ANDRAE CROUCH LIGHT 5863/LEXICON	NO TIME TO LOSE
8	31	5	SANDRA CROUCH LIGHT LS 5855/LEXICON	WE'RE WAITING
9	12	129	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
10	9	33	REV. MARVIN YANCY NASHBORO NA 8656/MCA	HEAVY LOAD
11	15	9	CHARLES NICKS SOUND OF GOSPEL SOG-146	COME UNTO JESUS
12	11	29	COMMISSIONED LIGHT 5861/LEXICON	I'M GOING ON
13	10	25	THE RANCE ALLEN GROUP WORD 8243/A&M	I GIVE MYSELF TO YOU
14	13	5	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L 10099	HOLD ON
15	7	53	VANESSA BELL ARMSTRONG ONYX RO 3825	CHOSEN
16	16	17	TIMOTHY WRIGHT GOSPEARL PL-16021	LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.
17	23	73	SHIRLEY CAESAR WORD 8109/A&M	SAILIN'
18	28	5	JAMES CLEVELAND & THE S.C.C.C. KING JAMES KJ 8501	JAMES CLEVELAND & THE S.C.C.C.
19	NEW		VERNESSA MITCHELL COMMAND CRV 1004	THIS IS MY STORY
20	21	13	THE CANTON SPIRITUALS JAY & BEE 0069	MISSISSIPPI PO BOY
21	27	5	THE JACKSON SOUTHERNAIRES MALACO 4402	GREATEST HITS
22	19	57	REV. M.BRUNSON/THOMPSON COMMUNITY CHOIR WORD 8105/A&M	MIRACLE "LIVE"
23	24	21	JOE LIGON WORD 8279/A&M	OLD REVIVAL BACK HOME
24	34	53	KEITH PRINGLE HEARTWARMING 3784/ONYX	PERFECT PEACE
25	NEW		TOMMY ELLISON ATLANTA INT'L AIR-10086	LET THIS BE A LESSON TO YOU
26	20	9	NEW JERUSELM BAPTIST CHOIR SAVOY 14768	HIS EYE IS ON THE SPARROW
27	32	33	DELEON RICHARDS WORD 8173/A&M	DELEON
28	17	45	LUTHUR BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10075	HE CARES
29	18	25	THE TRUHHETTES MALACO 4397	MAKING A WAY
30	30	25	JAMES CLEVELAND AND THE GMWA SAVOY 7090	LIVE IN ATLANTA
31	14	65	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 14762	WHAT HE'S DONE FOR ME
32	22	21	THE NEW JERSEY MASS CHOIR PRELUDE PRL14113	I WANT TO KNOW WHAT LOVE IS
33	39	29	ARETHA FRANKLIN & JAMES CLEVELAND ATLANTIC SD-2-906	AMAZING GRACE
34	NEW		DOUGLAS MILLER GOSPEARL PL16024	REDEEMING LOVE
35	25	57	THE GEORGIA MASS CHOIR SAVOY 7088	I'M GONNA HOLD OUT
36	26	13	OTIS CLAY JEWEL 1200	WHEN THE GATES SWING OPEN
37	36	57	EDWIN HAWKINS/SEMINAR MASS CHOIR BIRTHRIGHT 4045/LEXICON	ANGELS WILL BE SINGING
38	33	9	LITTLE CEDRIC & THE HAILEY SINGERS GOSPEARL 16028	GOD'S BLESSING
39	29	41	MATTIE MOSS CLARK DME 7772	HUMBLE THYSELF
40	37	85	THOMAS WHITFIELD & CO SOUND OF GOSPEL 140	HALLELUJAH ANYHOW

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GOSPEL LECTERN

by Bob Darden



IF YOU'RE GONNA SELL RECORDS with the big boys, then you'd better expect the same kind of media treatment the big boys get. To date, national newspaper, magazine and television coverage of Christian music has been remarkably kind, save Amy Grant's interview in Rolling Stone.

Then along comes the November issue of Esquire, and it has the whole industry buzzing. Mark Jacobson's review of Grant's "Unguarded" album on page 245 of that issue is a strange mixture of smug New York largesse and faint praise, mixed with occasional generalizations.

In the end, Jacobson wraps up his rambling obser-

An Amy Grant review has the industry buzzing

ventions and actually praises "Unguarded," but not before getting her record company wrong and making giant, sweeping statements about the moral fiber of the nation—all in the course of a seven-paragraph review!

Oh, well, even bad press is better than no press. Maybe.

NEW RELEASES: All from GosPearl: **Bibleway Churches World Wide National Choir** at the 27th International Convocation, White Plains, N.Y.'s "Recorded Live"; **the Mighty Supreme Voices** "Record-

ed Live At The Second Gospelrama Gospel Expo Convention At Washington, D.C."; **Timothy Wright's** "Live At The Washington Temple C.O.G.I.C., Brooklyn, N.Y.," and **Little Cedric & the Hailey Singers** "God's Blessing."

EVENTS: **Phil Driscoll** has signed with the **Benson Co.** and has an album scheduled for a January release... **Steve & Annie Chapman** celebrated their fifth anniversary by signing with **Star Song Records**. Their new family musical is expected soon... **Kenneth & Theresa Ford** have signed with **Tyscot Records**. Their debut, "One Touch," is expected before Christmas.

The Rev. Ron Williams & the Voices of Koinonia's "Glorious" is currently being featured on radio stations in Amman, Jordan... **DeGarmo & Key** are on a 90-city tour in support of their hard-rockin' Benson album "Commander Sozo & the Charge of the Light Brigade"... **Dove** and Grammy winner **Cynthia Clawson** has signed with Benson. Her first album for the company is expected out in late '85... **GLAD, Michael W. Smith, Debby Boone, White Heart, Michele Pillar** and others recently performed for more than 16,000 young people from 50 states and 12 countries as part of **Youth Congress '85** in Nashville. The Youth Congress was co-sponsored by Youth For Christ and Campus Crusade For Christ... **Sparrow Records** artists **Steve Camp** and **Rick Cua** have been joined by **Light Records' Rob Frazier** for a joint U.S. tour, which ends later this month.

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews

BOOK REPORT: One of the more intriguing jazz books to hit the stores lately is "Swing To Bop" (Oxford University Press), an oral history compiled by veteran jazz critic **Ira Gitler** documenting the dramatic transition in style that shook the jazz world in the '40s.

Gitler interviewed numerous musicians who were on the scene during those heady years, and has compiled their reminiscences, anecdotes and observations in a very readable volume similar in structure to the classic jazz oral history text "Hear Me Talkin' To Ya." The musicians' words shed light not just on the development of modern jazz, but on such related subjects as race, drugs and life on the road. They also provide ample evidence that the birth of bebop was an evolutionary movement more than a revolutionary one.

And while we're on the subject, there have been a number of other noteworthy jazz books released over the past several months that deserve a mention. Here's a look at three of them:

"**Rhythm-a-Ning**" (Oxford University Press), the second anthology of the criticism and journalism of **Gary Giddins**, solidifies Giddins' reputation as the most thoughtful, provocative and well-informed member of the younger generation of jazz writers. Certainly, the reader is not likely to agree with all of Giddins' opinions, but he delivers them with consistent wit and perceptiveness, and he's as good as anyone at the tricky art of using words to convey a sense of what a given piece of music sounds like.

"**The Rolling Stone Jazz Record Guide**" (Random House/Rolling Stone Press) is an anomaly—an alphabetical-by-artist guide to jazz albums published under the auspices of a magazine that hardly ever gives jazz musicians more than a passing mention. Editor **John Swenson** has assembled an impressive team of writers (including **Bob Blumenthal** and Billboard's own **Fred Goodman**) to compile the entries. But inevitably,

some of the writers are more knowledgeable than others, and even in those entries compiled by the best of the bunch, the rather arbitrary star ratings (ranging from one for "poor" to five for "indispensable") must be taken with a grain of salt.

"The Rolling Stone Guide" is the only book of its kind, and as such will certainly prove useful to the novice looking for guidance in starting a jazz record collection. But anyone already familiar with the music is not likely to find it useful for anything other than the entertainment (and annoyance) to be gleaned from casual browsing.

Similarly, "Jazz Styles: History And Analysis" (Prentice-Hall) by **Mark Gridley** offers a detailed stylistic and chronological overview that should answer a lot of questions for anyone who wants to learn about

Four recent books offer some very sound reading

jazz from scratch. But anyone who is already versed in the music is apt to find some of Gridley's pronouncements a bit on the simplistic side, and others more than a bit puzzling.

Gridley has certainly done a thorough job; he hasn't omitted any major movement or figure in the music's history, and for the most part he discusses both the key elements and the minutiae in clear and easily understandable terms. But those listeners who don't see jazz history in strictly schematic, A-leading-to-B terms may question Gridley's very linear interpretation, and when addressing such tricky issues as how to define "swing" and why bop wasn't more "popular" (whatever that means), he tends to get bogged down in his own verbiage.



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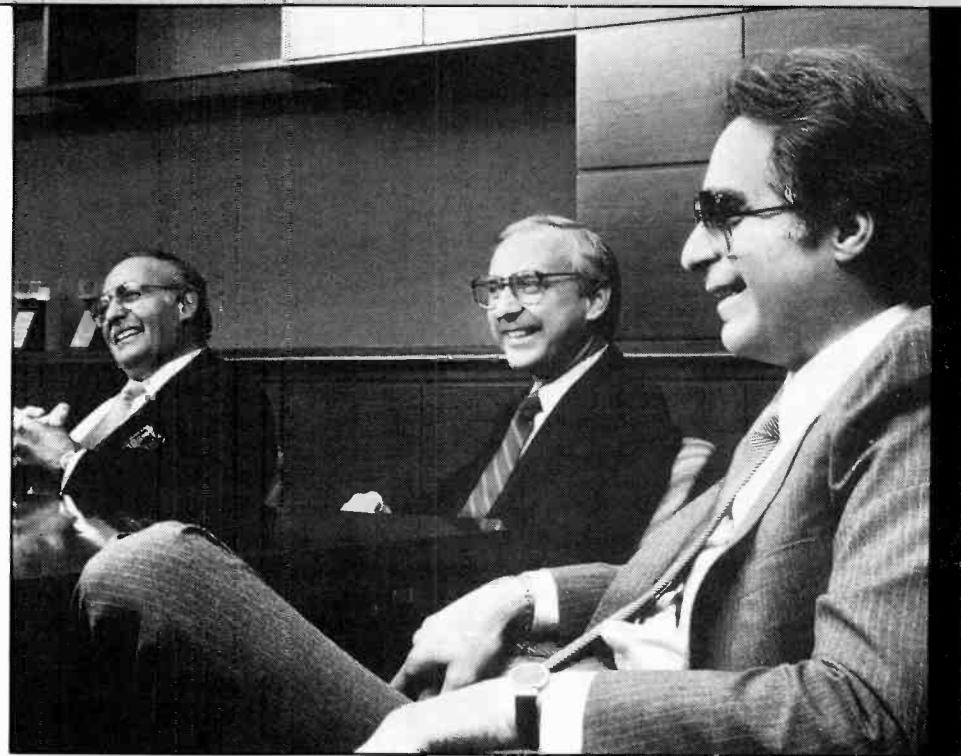
A Billboard Advertising Supplement

In some respects, the NCB Entertainment Group Inc. may have been one of the best-kept secrets in the global home video industry. Family Home Entertainment, now one of the most potent children's video lines available, may be a household word. But that's just one ingredient in a stunning growth mosaic called NCB Entertainment. Consider: Begun just a few years ago, Noel C. Bloom's International Video Entertainment (IVE) encompassed such other labels as USA Home Video, Monterey Home Video, Thrillervideo, USA Sports Video and Sybil Danning's Adventure Video. Moreover, this emerging giant independent, the largest privately owned independent in home video, is doing what no other company does—vertically integrating everything from producing (through its Jelly Bean Productions) and co-producing; acquiring for both IVE's General Release and Children's Divisions; duplication and post-production (via Creative Video Services), to advertising, package design, point-of-purchase and art (by its Art Department) and motion picture laboratory services (with Cinema Color Corp.). Moreover, the network extends to Video Station Inc./Coast Video Distributors. Recent barometers of growth include moving into a new 60,000-square-foot corporate headquarters in Woodland Hills, Calif., in Los Angeles' West San Fernando Valley. Noel C. Bloom, Chairman of the Board; David S. Lawson, President, and Len Levy, Senior Vice President & General Manager of IVE, discuss the continuing, explosive growth of NCB, assess its position in the industry and crystal ball its fortunes.

BILLBOARD: What is the industry's perception of NCB Entertainment? What would you like it to be?

BLOOM: We think of ourselves as exactly who we are. We consider ourselves a major independent who started from the bottom, and built ourselves to where we are today. We are one of the two largest suppliers of children's programming through our Family Home Entertainment label. And we are a large supplier of

Key management of the NCB Entertainment Group includes, from left, Len Levy, Sr. Vice President & General Manager of International Video Entertainment; David S. Lawson, NCB President, and Noel C. Bloom, right, Chairman of the Board.



general release and special interest product through our various other labels: USA, Monterey, Thrillervideo, USA Sports Video and Adventure Video.

BILLBOARD: Is it your long-range goal to be the industry's largest independent?

BLOOM: Not necessarily. We want to continue to grow steadily and whatever we end up being, we are. We're not looking to feed an ego. We'd like to do as much as we can that's innovative and creative in selling and promoting videocassettes.

BILLBOARD: You are different, though, from other independents in that you are essentially vertically integrated. Has that been by design?

BLOOM: We've had a philosophy over the years: In order to grow quickly, you need to have full control over everything you do. For example, if you are going to put out a new release and the (outside) duplicator is behind schedule, you're just one of many other accounts who has the same problem, so screaming doesn't help. But if you own your own duplicating company, and you know your distribution company's needs and vice-versa, it works very well in meeting each others needs. This knowledge is also helpful keeping our many other outside customers happy and

well served.

BILLBOARD: You also have your own Art Department?

BLOOM: Yes, we do 99% of all our art work, including typesetting, in-house. When we come up with a new concept, we have the creative people that we need to work with right in-house. A perfect example of that was our recent expansion move into the mass market which we have been very successful with so far. We basically made very few mistakes due to the fact that our in-house creative team works so well with our sales and marketing team.

BILLBOARD: Can you elaborate on your stepped-up attention to the mass market?

LEVY: This was a theory Noel has had for a long time; he saw his children's product going beyond the confines of the video industry such as the video specialty store. When I joined him three years ago, "Strawberry Shortcake" was coming out for the first time and one of the things Noel talked about then was how this product belonged in places besides the video stores, such as toy stores.

BILLBOARD: But the timing was not right, until now?

LEVY: Correct. This is something he projected. But now the time is right, with the growth of the industry, to make this move. It was well-thought-out and well-planned. And because we are totally integrated in-house, we can call on an Art Department, marketing and other elements at our fingertips. We put together our program, took it to the market by way of independent reps that we retained and they are doing an excellent job in getting our children's product into this area. The results thus far are good and have all the potential of getting much, much better.

BILLBOARD: You believe you positioned yourselves well ahead of time for the mass market?

LAWSON: Yes. The fact that we are almost totally vertically integrated has been largely responsible because that flexibility and response-time has enabled us to meet turnover demands and to have the ability to react quickly to changing market conditions. If we had to rely on outside duplicators, the lead times for a whole range of operational activities would have to be much longer. We can meet the demands of the marketplace because of the flexibility we have.

BILLBOARD: Is the mass market the market of the future?

BLOOM: Yes, definitely! We've made a lot of changes toward that end and we'll be making more, especially in our duplicating facility. We're going to be fully automated. Because we now have high-speed duplication, we can tailor all of our manufacturing, from start to finish, for the various markets, at the lowest possi-

(Continued on page NCB-12)



Executives and department heads of NCB Entertainment Group companies gather with Board Chairman Noel C. Bloom, front row center, in front of new corporate headquarters building in Woodland Hills, Calif.

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AN NBC ENTERTAINMENT GROUP COMPANY

O

ne of the great success stories of the home video industry is the meteoric rise of Family Home Entertainment, a label which debuted its line in the June, 1981 CES show and in a mere four-and-a-half years has grown into a children's programming giant that is number one in currently-produced product and number two behind only Walt Disney Home Video in total sales.

"What is now referred to as IVE started very simply with the creation of Family Home Entertainment, the children's line," recalls Len Levy, IVE Senior Vice President and General Manager. "Noel Bloom always felt strongly that the children's business was one that would continue for a long time and had great growth potential. He had faith there was a market there and now he's been proven absolutely correct. We are now the leading supplier of contemporary children's product."

When FHE began, distributors were initially reluctant to pick up the line. "There was a bit of resistance," says Wendy Moss, FHE Vice President of Sales and Marketing. "But when they saw our packaging and preview sheets and posters, it helped me sell it. We also introduced a larger box—which was Noel Bloom's idea—because we wanted something that kids could feel and see and touch. It looked like a toy and it made us unique. We wanted to have a presence wherever we were.

"Everyone really liked it and now a lot of companies have followed us in this kind of packaging. Then, in June of 1982 we struck a three-year distribution deal with MGM. That gave us additional clout because of their name, though we still had our own identity and did our own point-of-purchase, packaging and advertising." That agreement expired in June of 1985 and FHE now handles its own distribution.

An estimated 30 promotions a month, often featuring appearances by costumed versions of the line's characters, were staged by FHE at retail outlets and company executives studied the children's entertain-

Explosive Growth Began With Children's Videos

ment business closely. "We participated in all the toy fairs to get a sense of what the trends were, and this was reflected in the choices we made. We had a complete understanding of the children's business, of what would sell and what wouldn't," comments Nancy Steingard, Vice President of Programming and Business Affairs for IVE's Children's Division.

Many of FHE's most highly successful characters—such as "The Transformers," "G.I. Joe" and "The Care Bears"—are tied directly to the toy business. "The children's market does well with characters that have had a lot of exposure," adds Steingard.

"The way the children's market is now, you're find-

Showing new video retailers' display for FHE's "G.I. Joe" & "Transformers" releases is Wendy Moss, v.p., marketing & sales, IVE's children div.



ing that it's a coordinated effort. Toys, licensed products and animation are all tied together, and in many cases toys drive the animation.

"If you see what the best-selling toy is, then you'll have a fairly good idea of what the home video sales are going to be." Indeed, "The Transformers," "G.I. Joe," "Strawberry Shortcake" and "Care Bear" characters have fared as well in home video as they have in the toy store. The September and October FHE releases of the first two shipped more than 600,000 units and the four characters combined accounted for three out of the top six positions, and seven out of the top 25 spots, on the Oct. 5 Billboard Kid Video sales charts.

FHE has been a leader as well in cross-merchandising at the point-of-purchase. Two years ago, illustrated "Strawberry Shortcake" booklets were attached to the FHE "Strawberry Shortcake" videocassettes, and the first "Transformer" videocassettes had Hasbro toys attached.

Pricing and a child's fondness of repeat viewing have played key—and interrelated—roles in FHE's success.

Levy sees FHE's pricing as having a far-reaching consequence for the industry. "If this industry is going to continue to prosper and grow, the consumer must be encouraged to buy cassettes rather than to merely rent them. The studios must have a bigger return on their product."

"We are the first to go into the mass market on any kind of reasonable scale," comments NCB President David Lawson. The \$10 million fall mass merchants drive (which included \$1 million budgeted for advertising) include six episodes of "G.I. Joe" and "The Transformers" priced at \$14.95 and two "Care Bears" episodes priced at \$29.95.

Concludes Sharon Wolfe, NCB Senior Vice President, "Noel Bloom is the reason for FHE's success. He saw the marketplace far in advance of anyone else and

(Continued on page NCB-18)



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NCB Entertainment's Visibility Foremost In IVE's Video Labels

The most visible element of the NCB Entertainment Group, both to consumers and to the industry, is IVE—International Video Entertainment—the parent company of Noel C. Bloom's array of programming lines.

Formed in 1984 in the wake of extraordinary growth of more than 200% in revenues, IVE initially embraced Family Home Entertainment and USA Home Video and also manufactured and distributed Monterey Home Video.

In early 1985, Bloom added a new label, Thrillervideo, to the fold, with the celebrated Elvira serving as hostess, and now is making final preparations for the debut of two new lines under the USA Home Video banner: USA Sports Video, now in its first release, and Sybil Danning's Adventure Video, bowing in January. This diversification has paid off: In fiscal 1985, IVE shipped 6 million units and in fiscal 1986 it is expected to exceed 10 million units.

The following is a rundown of IVE's different labels and lines:

FAMILY HOME ENTERTAINMENT

At four and half years of age, Family Home Entertainment is the oldest and still the most successful of the IVE labels. Primarily a children's line in the past, FHE currently accounts for 30% to 40% of IVE's business. It topped \$2 million in monthly sales for the first time in June and in October was second only to Walt Disney Home Video on the Billboard Kid Video sales charts. A remarkable 600,000 units of FHE's \$14.95 "Transformers" and "G.I. Joe" half-hour videocassettes were shipped this fall in the opening of an extensive mass merchandising campaign that is already bolster-

ing the label's position on the charts.

"We are the leader in children's programming for current product," says Wendy Moss, Vice President of Sales and Marketing for IVE's Children's Division. "We have established a very strong line of characters and our product is fresh and contemporary."

"Strawberry Shortcake" was the first FHE licensed character and to date, four adventures in the series have hit gold and one has struck platinum. Other FHE characters include the aforementioned "G.I. Joe" and "The Transformers," the "Care Bears" (two episodes of which went platinum), "Yankee Doodle Cricket," "Inspector Gadget," "Shazam," "Gumby" and "The

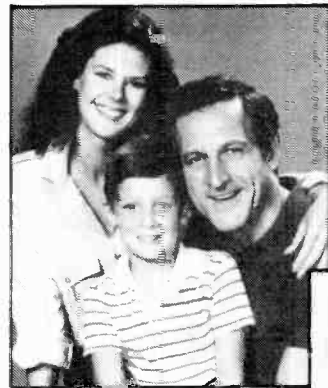
Charmkins."

"Robotech," the syndicated Harmony Gold television series, is expected to appeal to young adults as well as children when it debuts in early 1986. FHE will bow the series on home video next spring, and a fall videocassette debut is slated for "Robotech: The Movie."

FHE will broaden its viewing audience from children and young adults to the entire family with its January release of "What Every Baby Knows," a live-action parenting series produced by Tomorrow Entertainment. Currently in its second season on the Lifetime cable tv network, the series is sponsored by Proctor & Gamble and hosted by best-selling pediatrician Dr. T. Berry Brazelton.

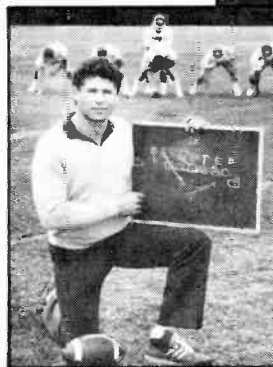
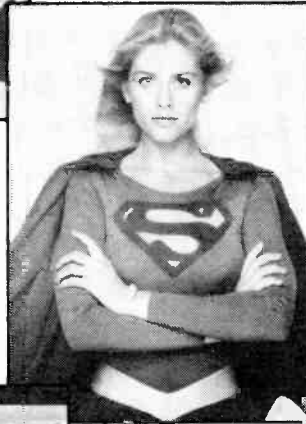
And what does the future hold for FHE? "We are still acquiring licensed characters," says Wendy Moss. "And at the same time we are diversifying between animation and live action, pre-school and educational. There are many areas we want to get involved with

(Continued on page NCB-15)



Helen Slater stars as "Supergirl," an April release from USA Home Video, listed at \$79.95.

Jo Beth Williams, John Boston and Daniel J. Travanti star in "Adam," an October release from USA Home Video, listed at \$59.95.



John Riggins hosts "Gameplan: The Language & Strategy Of Pro Football," an October USA Home Video release, listed at \$39.95.



Robert Duvall starring in "Tomorrow" on Monterey Home Video.



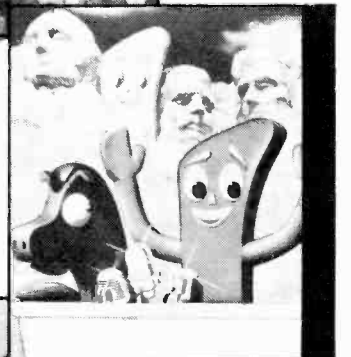
"Silent Scream" stars Peter Cushing in a February release from Thrillervideo, listed at \$29.95.



Elvira, Mistress of the Dark, is the hostess of IVE's new Thrillervideo line, serving to introduce each new title in the horror series. (Photo: Suze Randall)



"The World of Strawberry Shortcake" is an October release from FHE, listed at \$29.95.

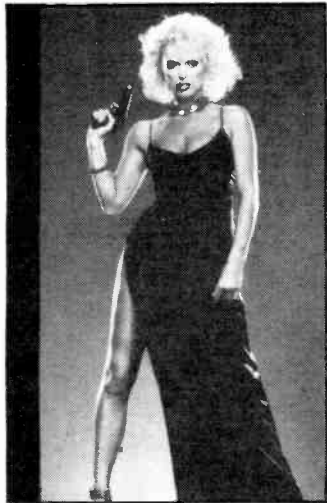


Gumby and Pokey star in "Gumby For President," a September release from Family Home Entertainment, listed at \$29.95.



A top-selling series on the Family Home Entertainment label is the "Care Bears," listed at \$29.95 for each title.

Hosting a brand new series from IVE, called "Adventure Video," is Sybil Danning. Adventure Video will release every other month, beginning with four titles in January. (Photo: Suze Randall).



Colorful heavyweight wrestler Sgt. Slaughter hosts IVE's USA Sports Video series, "Monsters of the Mat," featuring top professional wrestling matches. Slaughter not only hosts each video, but also will defend his honor in the ring in one of the upcoming releases.



The Grateful Dead Band performs in "The Grateful Dead Movie," a September release from Monterey Home Video, listed at \$39.95.



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TOP EXECUTIVES

(Continued from page NCB-4)

ble costs.

BILLBOARD: How does NCB view the marketplace with respect to rental and sell-through?

BLOOM: There is room for both. Sell-through works with only certain types of product such as children's programming, collectibles such as major public domain titles, exercise and how to's. A bad movie won't sell-through; you might rent it for \$1 a night, but you won't buy it. There will always be a strong rental market, but as the machine population grows, there will be an enormous sell-through market as well. We're now testing a number of original, made-for-video products which consumers will want to own.

BILLBOARD: Are you still acquisition-minded?

BLOOM: We are buying feature films and will continue pre-buys. We are also investing in feature films as producers and partners. We'll probably produce them 100% in the future. Even in the children's area, we're working on joint ventures with animation houses and we'll also be involved in both ownership and licensing.

BILLBOARD: How much emphasis will you put on original programming?

BLOOM: It will not be our number one priority in 1986 since we are doing so much in all areas. But there are a lot of deals on the table that we will probably produce.

BILLBOARD: It seems you can offer an outside partner a lot more than the typical video software distributor?

BLOOM: Yes we can. It's not just a licensing arrangement with us. They know that we are interested in more than just a video license and that we try harder through promotion and enthusiasm to promote the licensed product.

BILLBOARD: You also offer your own film process-

ing lab?

LAWSON: Yes, and that ties into our other activities very well. We have full 35mm film processing capability at Cinema Color. We can do all our own post production and processing work at our facility. That, together with our own video editing, transfer and duplicating capability, should give an independent producer the kind of support he would want from a partner.

BILLBOARD: What else do you offer?

BLOOM: At CVS, we have the capability to do virtually everything for video production. Our edit suite is state-of-the-art and it's busy all the time. We also have state-of-the-art video production equipment and we're planning to build a mobile production truck. Our new facility for CVS will have our own production studio, since we are committed to continue producing original programming; all this fits in perfectly with our overall corporate plan.

BILLBOARD: What will the 1986 release cycle be for the various home video labels?

LEVY: The FHE children's line is released every month, as is Monterey and USA. Thrillervideo is on an every-other-month basis. It's our intention, beginning in January, to release Adventure Video during the months when Thrillervideo is not being released. You can only go back to a distributor so often; you can't solicit them twice a week. Our schedule will resemble that of the industry. But, certainly, we won't cut back.

BILLBOARD: There's been a great deal of discussion about two-step distribution and direct selling. How does NCB view the evolution of home video distribution?

LEVY: As this industry continues to grow, the distribution pattern has to accommodate the growth. Whether that means continuing with the existing distribution, adding to it or developing an off-shoot, I don't know at this point. Lots of things are on the table, lots of potentials. The mass market has opened up a lot of

prospects which are being considered. I believe distribution patterns we all use must grow with the industry. They have to be in a position to service the consumer who has an insatiable appetite. In a nutshell, distribution must accommodate the broadening consumer base wherever they may choose to rent and/or buy video software.

BILLBOARD: What about priorities?

LAWSON: We want to strengthen our position in a number of areas. Obviously, we want to increase market share and we want to settle into a period of having found our niche.

BILLBOARD: How do you do that?

LAWSON: In a couple of ways. We can establish ourselves as a duplicator without competition in the area of high-speed duplication by having the most modern, efficient and lowest cost-per-unit manufacturing operation in the country. We also want to solidify our position with regard to our own productions. We want to be sure that the goals and objectives with respect to our production opportunities are realistic and attainable.

BILLBOARD: You took a risk with the Sony Sprinter equipment?

BLOOM: It was a big gamble for us, but I believed in it. The more we worked with it, the better it got, and the more excited we got with it.

BILLBOARD: Do you view your status as the largest privately owned independent as an important plus?

LAWSON: We don't have deep pockets but we've survived in spite of that. We've been able to do it because Noel has been willing to take gambles in areas where the bigger companies have been reluctant. And he's combined that with innovation.

BILLBOARD: What are NCB's views on programming?

BLOOM: We try to come up with programming that others might not think of selling. For example, we were the first to put out television movies. We treated

(Continued on page NCB-17)

Noel Bloom



In appreciation of all our years together, congratulations on your tremendous achievements in the video business.

Your support throughout the years has been our foundation of success.

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Jelly Bean Productions

As the costs of acquiring films and video product continue to rise, it is only natural that independent home video companies will look more to creating their own programs.

The NCB Entertainment Group, which owns its own video production and duplication facilities and film laboratories, is in a particularly strong position to do this and is producing original video programming through Jelly Bean Productions, a subsidiary company.

"We shot our first in-house production—'Jerry Lewis Live'—in November of 1984," recalls Don Spielvogel, who helms Jelly Bean and is Vice President for Production of IVE. "It was a live performance by Jerry at the Sahara Hotel in Las Vegas and it was Lewis at his best."

Other full-length "live" shows followed, including "An Evening with Paul Anka," an 83-minute performance taped at the Palace Theater in New Haven, directed by Josh White and lighted by veteran Emmy winner, Bill Klages.

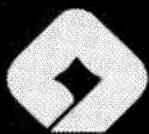
Besides its concert efforts, Jelly Bean also shoots the wraparounds with Elvira for IVE's Thrillervideo series, Sybil Danning's Adventure Video and the "Monsters of the Mat" wrestling series hosted by Sgt. Slaughter. "And now we're producing shows for our USA Sports Video line," says Spielvogel.

Concludes Spielvogel, "Noel Bloom has taken the company in the direction of doing more of our own productions and it's very exciting, not only with the how-to and music productions we're looking at, but also some of the other innovative projects we're developing.

"It seems we're open to doing anything new."

Congratulations, Noel and IVE

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VIDEO LABELS

(Continued from page NCB-10)

and we'll be doing many of our own productions."

U.S.A. HOME VIDEO

While the FHE label appeals largely to children, USA Home Video offers product primarily suited to family viewing.

"In May of 1983, we created USA Home Video because there was a lot of product being offered to this company that didn't fit into the action-adventure genre or the children's market," recalls Len Levy, Senior Vice President and General Manager of IVE.

In May, 1984, USA stepped into the ring with the heavyweights of the film industry and proved its mettle by paying an astounding \$3.2 million for the U.S. and Canadian home video rights to "Supergirl." At the time it was the largest reported amount ever paid for exclusive home video distribution rights.

"While it didn't do particularly well at the box office, 'Supergirl' did extremely well in home video and sold over 100,000 units. It's now in the top all-time best-seller list," comments Angela P. Schapiro, Vice President of Programming and Business Affairs for IVE. "We proved that we can go out and bid competitively with anyone and established IVE as an aggressive company in terms of acquisitions."

Besides "Supergirl," two other major "A" titles released on USA Home Video were "Bolero" (starring Bo Derek, it is one of the few non-PG USA titles) and "1984." To date, the latter two films have sold over 65,000 and 50,000 units, respectively.

Two important recent additions to the USA catalog are "Adam" (starring Daniel J. Travanti in his Emmy-nominated role of a missing child's father) and "The Executioner's Song" (the acclaimed Lawrence Schiller film based on Norman Mailer's Pulitzer Prize-winning best-seller about Gary Gilmore).

In 1986, USA Home Video will release two new fea-

ture films—"Monday, Tuesday, Wednesday" and "Bad Guys"—that are being produced by Tomorrow Entertainment and co-financed by IVE. "It's a good relationship for us. We like them a lot and we get on well together," says Angela Schapiro. "I think it's an area we had to get involved with, because home video has now become a major source of financing for film makers. It's a riskier stage to be involved with, but if you go along with the principal of high risk-high reward, then you take some chances."

About USA Home Video's success with non-"A" product, Schapiro comments: "Part of our strength is our marketing and promotion. Ideally, you pick up a major feature film that has a pre-sell campaign that comes with it. But very often with the lesser product, what exists is insufficient. Fortunately, we have a 40-person Art Department that can create campaigns from beginning to end. We get behind everything."

U.S.A. SPORTS VIDEO

One of the new lines of USA Home Video is USA Sports Video, which debuted in October. The first release included "Gameplan: The Language And Strategy of Pro Football," an educational cassette for football fans, would-be fans and players, based on a book of the same name by Jack Winter and All-Pro running back John Riggins of the Washington Redskins.

Other Sports Video releases include "Knockout Workout" (an exercise tape featuring Ray "Boom Boom" Mancini), a wrestling series called "Monsters of the Mat" (hosted by Sgt. Slaughter), "Breeder's Cup 1984" (with coverage by NBC) and "Tennis Kinetics" (a tennis lesson by Martina Navratilova).

USA Sports Video scored a recent coup in signing with the National Basketball Assn. to be its official prerecorded videocassette licensee. The first release under the new agreement will be "Return to Glory: The 1985 NBA Playoffs and World Championship Series."

(Continued on page NCB-19)

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Creative Video Services

In a high-tech duplicating room in the CBS building in Canoga Park, Ed Pessara is proudly standing next to one of the company's 10 Sony Sprinter high-speed duplicating machines.

"You're seeing the future here," he smiles. "Each of these Sprinters records a 30-minute program in 24.5 seconds. It produces over 3,000 half-hour shows in one day. To do that with regular duplicators, I'd need more than 110 machines.

"Other than at Sony, this is the only place in the world where you can see this system in operation."

Pessara is Vice President and General Manager of Creative Video Services, a significant part of the NCB Entertainment Group. Now the fourth largest video duplicator in the U.S., CVS devotes approximately 75% of its production to product from IVE, an NCB sister company, and about 25% to outside firms, such as Continental Video, JLT Films and Hunt-Jaffe's Video 2000.

In a two-month period this year, CVS doubled its output, jumping from 400,000 units produced in July to more than 800,000 turned out in September.

Besides its Sprinters, CVS also has 2,000 real-time duplicators, plus Telecine film-to-tape transfer, and editing suite, a master control room and assembly areas.

"Because we have our own duplication," says NCB president David Lawson, "we can meet our own catalog orders in a timely way and we have a quicker turnaround.

"We can get into the mass market because of our high-speed duplication. So, because we control all of these things, we're much more responsive and flexible."

Another innovation at CVS was its pioneering purchase of Sony's 8mm video duplicating machines. "Noel Bloom has been in the forefront of many major developments," says Levy, "and now he's into 8mm, which may be the format of the future."

Key staffers at CVS include Michael Sterling, Director of Technical Services; Bob Goldman, Director of Manufacturing, and Annie deBold, Director, Sales & Marketing, including Customer Services.

In House Art Department

Walking into the Art Department, the NCB Entertainment Group company which creates all of IVE's art work, one is amazed at its size. Working intensely in several large rooms in the NCB Woodland Hills building are more than 40 artists, a veritable army of creative talent.

The Art Department turns out more than 20 projects each month—creating posters, mailers, ad slicks, fliers, standups, mobiles, counter cards and video boxes. The artists work on everything from Strawberry Shortcake to Elvira to Charles Bronson. Each campaign of the more than 20 releases a month has a special design theme that ties all of its components together.

"We are very fortunate to have hired some brilliant people who come up with fantastic ideas," comments Rebel Porter, who heads the Art Department. "And we also know that we don't have to scrimp on quality—if we want to do a little extra something to enhance something, we know it won't be a problem. Noel Bloom gives us 100% support."

NCB executives are often heard lauding the Art Department's efforts and citing noteworthy packaging as an important reason for the success of Family Home Entertainment and the other IVE labels.

TOP EXECUTIVES

(Continued from page NCB-12)

them like movies, and we've found some of them very well received, like "Adam" and "The Executioner's Song" and "Bill."

BILLBOARD: How do you position yourself against the competition?

BLOOM: You can't compete against the majors. There are some independent companies buying everything in sight, but there is no company that has enough money to control all the product. You can't get a monopoly on this business; new product is being produced every day. You have to pick and choose, and promote what you think will be successful in the home video market place.

BILLBOARD: Would it be fair to say that you are positioned strongly against the majors as well as for the future, since the nature of your company has made NCB more skilled in marketing?

LAWSON: Absolutely! Len Levy is not an order taker; he has to go out and sell. In order to do that, you have to develop into a first-class marketing executive. He takes product that doesn't sell itself and goes out and sells it. That's a lot different than sitting down and waiting for the phone to ring.

BILLBOARD: You're saying that selling huge studio hits is not really selling?

LAWSON: Correct. All that takes is money. If you have \$10 million, you can buy a blockbuster, have it duplicated and sit back and wait. Almost anyone can do that.

BILLBOARD: Is that a fundamental flaw on the home video supply side? Are most studios just order takers?

LEVY: Yes, that is a basic industry problem. "They"—the broad spectrum of distribution—are order takers. It's very easy to take an order on a blockbuster theatrical release. It's another story to go out and sell something that is not immediately out of theatrical. Fortunately, this company has been able to develop its staffs in both the Children's and General Release Divisions so they can convince distribution to sell a title that might not be ever heard of but that proves to be something the public wants.

BILLBOARD: For a time, MGM/UA distributed FHE. Do you credit them for establishing that product line?

BLOOM: No question that they were a tremendous help and did much to establish the line. Of course, it reached a point where we felt we could do more with it ourselves, as our marketing ideas began differing from theirs. At that point we decided to go our own ways. Again, they were very helpful in the growth of the FHE line, a relationship we all enjoyed.

BILLBOARD: Often times, the difference between success and failure depends on attention to detail, hands-on management and close contact with your employed constituency. Has that been your deliberate modus operandi?

LEVY: Yes. For example: The industry generally recognizes the excellent job the 40-member Art Department does for us and that extends into point-of-purchase. I've seen Noel change art elements that are so minute but he has a special eye for it and, of course, that reflects in the final product that hits the street. Noel is a stickler for detail. That kind of attention to detail is critical. You can put out a blockbuster in a white box with just the name on it and you'll sell it.

BILLBOARD: What lies ahead in 1986 for NCB?

(Continued on page NCB-18)



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TOP EXECUTIVES

(Continued from page NCB-17)

LEVY: We don't plan to sit still. I see us expanding and going beyond where we are now. To keep abreast of our competition, we need to keep moving forward.

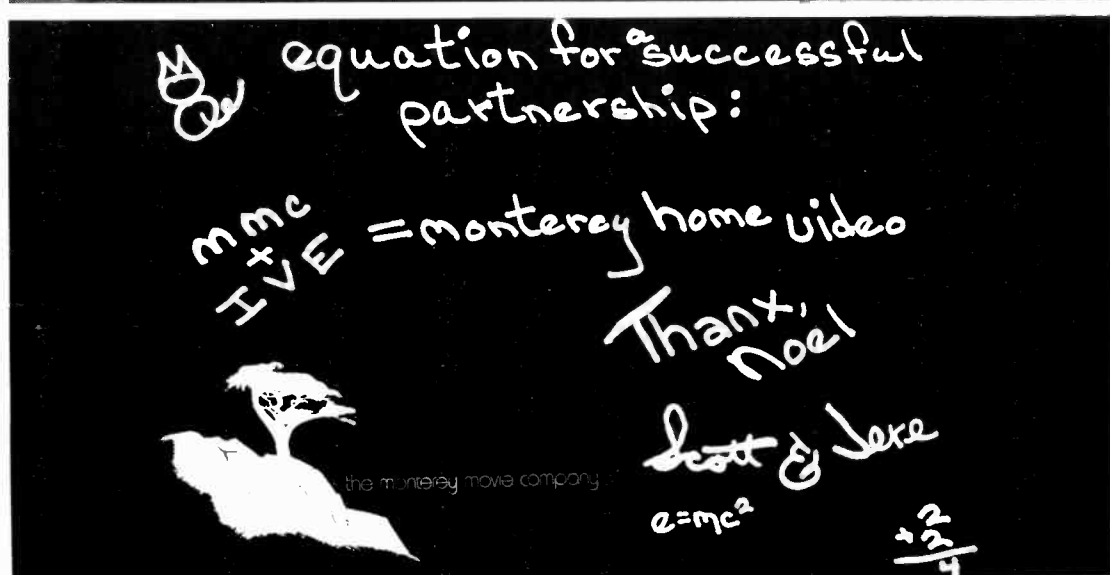
BILLBOARD: Technology is changing rapidly in both home video hardware and software. You're positioning NCB in that context as well?

BLOOM: That's evident in what we have done to date in that we had the first 8mm duplicating machines from Sony on-line at CVS, along with high-speed duplication. Because we are independent, we can react quickly to changes in technology. Every industry that has had rapid growth has gone through evolution. We recognize that this industry is going through the same thing. The most logical configuration change will be into the 8mm format. Others will sit on the fence, but it all changes and miniaturization will be the future, we believe. We're in a very enviable position since we will be in the forefront when it happens. Our packaging will change accordingly with the eventual smaller cassette. We will keep our oversize concept of packaging with our own special emphasis on graphics. This is not a decision made arbitrarily; I don't make any decisions arbitrarily. We have good, talented people and we discuss all factors in depth. Fortunately, our track record indicates that these discussions have kept our mistakes to a minimum; and our successes, well, they speak for themselves.

CHILDREN'S VIDEO

(Continued from page NCB-8)

he just jumped right in here. He felt there was not sufficient programming for children and he always believed in video as the next step after television. I think it was no surprise to him that all this happened."



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VIDEO LABELS

(Continued from page NCB-15)

ADVENTURE VIDEO

Another new line of the USA Home Video label is Adventure Video—which will feature a series of action/adventure films to be hosted by actress Sybil Danning.

Set to premiere in January, Adventure Video will feature martial arts films, westerns, science fiction, chase features and period action dramas. Danning will introduce each film dressed in appropriate costumes and placed in a setting evocative of the genre she's hosting. Jelly Bean Productions will shoot the wrap-arounds.

THRILLERVIDEO

Before Adventure Video was created with Sybil Danning as its hostess, IVE had already met with great success with its Thrillervideo label, hosted by Elvira.

"It was our theory, and it turned out to be viable, that taking a certain kind of product—a genre—and wrapping it around with a known personality gives it a visibility and viability in the marketplace," comments Len Levy, "and we must have done something right, because our competitors all jumped onto the bandwagon after Thrillervideo came out."

Introduced last February, Thrillervideo has met with both financial and critical success, aided by a sound selection of product and promotion.

MONTEREY

Monterey Home Video is a partnership between Scott Mansfield's Monterey Movie Company and NCB. The label is helmed by Mansfield and exclusively manufactured and distributed by NCB through IVE. It shipped its first tapes in October 1982 and is the second-oldest IVE label.

"It all started with 'Deadly Games,' a movie I wrote and directed," recalls Mansfield. "I wanted to get my own film out on video, where I could control it, and Noel and I had already discussed starting a label. But you obviously can't start with just one movie.

"So, we began to add product especially of the action-adventure variety, and it took off from there. We have over 200 titles in release now."

"Though our bread and butter has been action-adventure and horror, with a goodly dash of R-rated product, we have worked hard to keep the line diversified," says Mansfield. "We have Harry Jaglom's 'Can She Bake a Cherry Pie?,' Glenda Jackson in 'And Nothing But the Truth,' Robert Duvall in 'Tomorrow,' Anthony Quinn in 'The Children of Sanchez' and Dorothy Statten in 'Autumn Born.'

"And we have acquired 'The American Short Story Collection,' an acclaimed PBS series with 17 programs. We just released the first four works in the collection." Authors whose works are adapted for the PBS productions include Mark Twain, Stephen Crane, Henry James, John Updike, Ernest Hemingway and Nathaniel West.

Another Monterey Home Video specialty release is "The Grateful Dead Movie," a 1977 film directed by "Dead" leader Jerry Garcia and featuring live concert-tour footage of the legendary band, as well as animation sequences scored with their music.

"Looking over the last three years," says Mansfield, "it's incredible how we've grown. From one to more than 200 titles! And we've survived all the changes."

CREDITS: *Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Coordinator, Tom Bishop; All articles by Jim McCullaugh ("Q&A,") and Chris McGowan; Cover, NCB Art Dept.; Design, Anne Richardson-Daniel.*



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Professor Backwards. Steven Tyler of Aerosmith and Geffen Records a&r executive John David Kalodner visit at the release party for "Done With Mirrors," the group's first album in six years with the original lineup. (Photo: Leo Gozbekian)

Linda Clifford Dancing Back Into the Chart Limelight

CHICAGO "People say I'm making a comeback," says Linda Clifford, "but I've never stopped working. I was just out of the limelight for awhile."

Clifford, the Chicago-based diva who topped the dance charts in disco's heyday with "If My Friends Could See Me Now" and "Runaway Love," is climbing those charts once again. "The Heat In Me," Clifford's

first single from "My Heart's On Fire"—her second album for Chicago's Capitol-distributed Red Label Records—is bulleted at number 17 after four weeks on Billboard's dance/disco club play chart.

Red Label's promotion staff is hoping that urban radio will follow suit, according to dance music promotion director Jim Streight.

Clifford's 1984 Red Label debut, "Sneaking Out," yielded a pair of modest charting singles in the title track and "A Night With The Boys." The strong showing of "The Heat In Me," says Streight, is due to the remix prowess of Detroit's Duane Bradley and Bruce Nazarian.

"They remixed, did post-production with voice sampling, and in general made the record more 1985-sounding," Streight says. "They also supplied the 12-inch in four versions for the club DJ to work with: a dance mix, dub mix, an edit featuring a different intro and an *cap-pella* version."

According to Red Label marketing director Rich Girod, "The most natural way to break Linda back in was through dance. There's been a resurgence of that music, especially on the rock side. You're seeing a lot more black-based records on the pop charts."

"Linda's last album was dance," Girod adds, "but it was more nightclub-styled as opposed to street."

"So," injects Streight, "we hired people from the streets of Detroit, which was just what the record needed."

Also expected to lend impetus to the progress of "The Heat In Me" is a recently completed video, shot in Chicago and featuring Chicago Bears wide receiver Willie Gault.

Clifford says her arrangement with Red Label suits her just fine. "When you're with an independent, you get a lot more attention," she says. "Somebody's always ready to take care of your problems. With the majors, it's always, 'We'll get back to you.'"

"For someone in my position—
(Continued on page 36)



Still Missing. EMI America artist John Waite performs during a recent show at New York's Radio City Music Hall. (Photo: Chuck Pulin)

Academy Sponsors Songwriter Salute

LOS ANGELES Stephen Bishop and the classic songwriting team of Barry Mann and Cynthia Weil are set to host a "Salute To The American Songwriter," set for Dec. 10 at the Beverly Theatre in Beverly Hills. The event, sponsored by the 3,000-member National Academy of Songwriters, will feature performances by Bishop, Irene Cara, Eric Carmen, Richard Carpenter, David Pomeranz, Matthew Wilder and Deniece Williams.

Songwriters John Bettis, Jon Lind, Tom Snow, Harold Payne and Richard Marx are also set to appear in the show, which has been scripted by songwriter/screenwriter Dean Pitchford. Instrumental backup will be provided by the David Pomeranz band.

Wall of Voodoo Casts a New Spell Band Carries On With Vocalist Prieboy Up Front

BY MOIRA MCCORMICK

NEW YORK When lead vocalist and noted oddball Stan Ridgway left Wall of Voodoo three years ago, the band had just begun making some headway on the pop charts. Its intriguingly quirky single, "Mexican Radio," had nearly cracked the top 40 in 1983, propelled by an inventive and critically lauded video.

The loss of a distinctive frontman and songwriter has spelled the end for many a band, but for Wall of Voodoo it was simply a matter of finding a new lead singer. "The person in front always gets the attention," admits keyboardist and founding member Chas T. Gray. "But Wall of Voodoo was always a *band*—the songs were all written, or at least arranged, by all the members."

By mid-1984, Voodoo had found a new vocalist, Chicago native Andy Prieboy. "We had been thinking about going ahead without a singer for a while, or having each of us sing different songs," Gray recalls.

"But that wasn't working out in terms of what the record company [IRS] wanted, so we got serious about finding a singer. It took about three months, and we found Andy—or he found us."

Prieboy, the story goes, ap-

proached the members of Wall of Voodoo (Gray, guitarist Marc Moreland, bassist/keyboardist Bruce Moreland and drummer Ned Leukhardt) at the Hollywood Park race-track and gave them a tape. They signed him on immediately.

"What attracted us to Andy," says Gray, "is that we liked his songs, and thought we could work with them. At the same time, his voice sounded like he'd be comfortable with our material."

Prieboy says he hadn't exactly been a Voodoo fan, though he'd been familiar with some of the group's repertoire. "I've always liked their angle of writing, and their sound," he says, "but I think it helps that I wasn't a rabid fan, coming in with a lot of prejudgments."

Wall of Voodoo still performs some of the older material in concert with Prieboy. "Our policy," he says, "is to do Voodoo songs that were written 50% or more by the band members. 'Mexican Radio,' for instance, was written by Stan and Marc, but Marc wrote all the music."

Prieboy contributed three songs to Wall of Voodoo's new album, "Seven Days In Sammystown," including the first single/video, "Far Side Of Crazy."

At presstime, Wall of Voodoo was about to embark on a U.S. tour,

opening for Adam Ant. "I had seen his show in L.A., and there were about 5,000 13-year-olds there," Gray says. "That's not our audience at all. I don't think they'll *get* Wall of Voodoo, really, but it's always fun to play for those kids, just to see what happens."

"Maybe they'll go home and say, 'I don't know who that first band was, but they sure were strange.' We win over fans that way sometimes."

Despite their distinctive left-of-center approach, Wall of Voodoo's eventual goal is to get to the upper reaches of the Hot 100. "We've always considered ourselves a pop band," says Gray. "We just keep doing it, and stuff hits sometimes, like 'Mexican Radio,' which we were told never would."

"Radio did go through a transformation at that period," he admits. "A lot of stations had switched over to the 'Rock Of The '80s' format, and the timing was right for us."

"Now radio's gotten stagnant and boring again. The thing that's important to us right now is to maintain our credibility rather than compromise ourselves to get a top 40 hit."

Veteran Vocalist Soloing Again

Robert Palmer Turns Off the Power

BY ETHLIE ANN VARE

LOS ANGELES "Riptide" is veteran vocalist Robert Palmer's 10th solo album. But despite this prodigious output, Palmer is probably best known for his brief fling as the voice of the platinum Power Station project. Despite a career that has kept the 36-year-old Englishman afloat since the age of 15, Palmer's association with two members of Duran Duran seems to have been his biggest personal promotion.

"I'm not complaining," says Palmer, "but I find the significance attached to Power Station completely inappropriate. I worked in the past with Little Feat, the Meters, the Motown Rhythm Section—I mean, hot stuff, and it didn't make a dent."

"All we were doing with Power Station," he expands, "was fooling around. And I'm sure that's a lot of the reason for its appeal: It sounds like a throwaway. But it became something else, and that upsets me."

Considering the publicity that Palmer received through Power Station, many observers were surprised when he declined to tour with the group this past summer. The band announced that Michael Des Barres would replace Palmer, who had stayed behind to finish "Riptide." That, however, isn't the way Palmer tells the story.

"I wasn't invited on the tour," he says simply. "I got a phone call saying, 'Look, we're going to find an-

other singer and we're going out on the road.' So I said, 'Okay.'"

Why has Palmer kept quiet while pundits speculate as to his motives for refusing the sold-out arena tour? "Because if you can't think of anything nice to say, don't say anything at all," the singer says. "I'm in a position where I can't tell the truth about what went down. It wouldn't do anybody any good, and it's not interesting anyway."

Whatever the facts, Palmer's non-appearance on the Power Station tour may have done his career as much good as his appearance

would have. Debate over the reasons for his not going gave the vocalist a higher profile than decades on the boards. Now, people think of him as an eccentric recluse, even though he has toured the U.S. as recently as 1983 and—currently signed to Frontier Booking International—plans to tour again in the spring.

"I never think of those things," says Palmer of promotion, publicity and profile. "I never thought about audience. If you think about audience, you're not making music;
(Continued on page 36)

Super Concert 1 Called Off Plans for Satellite Show Scrapped

LOS ANGELES Super Concert 1, the Duran Duran/Culture Club concert which was to have been beamed worldwide via satellite, has been cancelled following Duran Duran's withdrawal. The five-man British band pulled out claiming that Trans World Concerts, the locally based production company which was to have presented the show, failed to meet its contractual obligations to them.

The show, which was formally announced at a press conference in New York on Oct. 21, was to have been held Dec. 27 at Anaheim Stadium (Billboard, Nov. 2). It was to have featured a third act, to be announced, but one was never added.

Brad Borison, president of Trans World Concerts, said at the time that the concert would have the potential to reach 250 million people worldwide. The show was slated to air in the U.S. via cable and closed-circuit television, and internationally through live and delayed television feeds.

Borison had hoped to gross \$7 million with the show, and to produce two or three of these Super Concerts per year. Borison was unavailable for comment last week, and was fielding inquiries to his counsel, the Los Angeles-based law firm of Girardi, Keese & Crane.

A New Breed of Musician

For Cray, Blues Is Alive and Well

BY SAM SUTHERLAND

LOS ANGELES If blues is a dying idiom, how do you explain the career of Robert Cray? At 32, the guitarist, singer and songwriter has built an impressive dossier as a contemporary blues stylist, winning an unprecedented four W.C. Handy National Blues Awards, reaping an overseas sleeper hit with his last two independently distributed albums, and earning the respect and support of veteran blues performers.

More significantly, Cray has notched these achievements while breaking a number of cardinal "rules" often implied by critical stereotypes for blues today. For starters, he's black—a fact that carries its own special brand of irony in blues circles. Yet it's a fact that younger blues players from the '60s forward have almost invariably been drawn from the ranks of white rock musicians.

To compound that break from the norm, he's the first to trace his love affair with the genre back to '60s rock rather than the original sources. "I guess Jimi Hendrix was the start," Cray acknowledges, "along with Eric Clapton and Peter

LINDA CLIFFORD

(Continued from page 35)

having been in the spotlight, then cooling out awhile, then coming back—the aggravation [of dealing with major label bureaucracy] is something I can do without."

MOIRA McCORMICK

Green." Cray's spidery, staccato fills and lean lead lines underscore those sources, although he also credits his chosen instrument, a Stratocaster, with shaping his personal stamp.

The Georgia-born musician formed his first band in 1974 with Richard Cousins, who remains with the current Cray Bank lineup. That outfit eventually became the West Coast touring band for one of Cray's longtime blues idols, Texas guitarist Albert Collins. By 1977, Cray had built enough notoriety to appear in the film "Animal House" as a roadhouse r&b musician, snare a spot on the bill at the San Francisco Blues Festival, and cut a debut album, "Who's Been Talkin'," for the now-defunct Tomato label.

That album wasn't released until 1980, and its visibility was blocked by the label's demise soon after. The project did have a saving grace, however, for its producer, Bruce Bromberg, went on to co-produce Cray's next two sets with Dennis Walker for the tiny Hightone label in Emeryville, Calif.

The Robert Cray Band has gradually built its annual touring schedule to virtually year-round activity. In that respect, at least, Cray consciously fits the usual mold for the blues. But the road clearly agrees with the musician and his band, which includes Cousins, keyboardist Peter Boe and drummer David Olson.

Since the release of the first Hightone album, 1983's "Bad Influence," the demand for Cray has spread offshore, starting with the U.K. Released there by Demon Records, Elvis Costello's label, the set became a major independent label hit. A brief visit to play the BBC's "Old Grey Whistle Test" and a single club date at Dingwalls helped seed a British following that has since brought significant U.K. chart action for its sequel, "False Accusa-

tions," released last month.

In July, the Robert Cray Band sold out that same club, and this month they're scheduled to play the Hammersmith Odeon. Rising interest is also claimed in Australia, Canada, Germany, Holland and Japan.

Thus it stands to reason that Cray doesn't subscribe to the usually dire life expectancy forecast for blues. "There's a bigger audience than anyone realizes," he says, "and a lot of cats who aren't recognized. And it seems like every city now has at least one strong blues band. When we first started, that wasn't the case at all. There weren't many around."



Top Talents. Eddie Murphy, left, visits Whitney Houston backstage following her recent debut at New York's Carnegie Hall. Joining them is Arista president Clive Davis.

Talent in Action

INXS
PHANTOM, ROCKER & SLICK
The Palladium, Los Angeles
Tickets: \$13.50

ATLANTIC'S INXS is a rarity in the personality cult of new wave dance music. Despite worldwide chart success, these competent Australian synth-rockers have remained all but faceless. Many of the ticket-holders at two sold-out Palladium shows on Nov. 14 and 15 were hard-core fans, but many others listened to the band run through its familiar repertoire with surprise. Wasn't that cut done by Depeche Mode? Modern English? Orchestral Manoeuvres in the Dark?

Unchanged since 1979 is the band's lineup: brothers Tim (guitar), Andrew (keyboards) and Jon (drums) Farriss, vocalist Michael Hutchence, saxophonist/guitarist Kirk Pengilly and bassist Garry Gary Beers. Changed, though, is the group's approach. They have evolved lately into a harder-edged, more aggressive combo, exempli-

fied by the punch of new tunes like "Biting Bullets" and the funky "What You Want." In a word, INXS rocks.

Still, the group is better known for its synth-based dance music. And as synth-based dance music goes, they're one of the best. Of course, synth-based dance music doesn't go very far. Hutchence's singing may be fluid, Pengilly's sax may be appealing, the staging may be tight and the musicianship strong, but too much of the material is just ho-hum.

INXS sold 13,000 tickets for three Southern California appearances, and is slated to return for a larger tour in the spring. Their audience was wildly enthusiastic, dancing in place and hooting for songs like "Original Sin" and "The One Thing." In fact, the crowd response overwhelmed the band at times, leading one to believe that local customs like stage-diving don't exist in Australia.

The standout number of the show was its closer, "Don't Change," after which INXS encored, bringing the set to a generous 90 minutes. It was a full plate, but how many helpings of boiled potatoes do you really want for dinner?

The ironic opener for the evening was EMU's Phantom, Rocker & Slick—ironic because INXS opened for the Stray Cats when the two acts' careers were on opposite ends of the ladder. Former Cats Slim Jim Phantom and Lee Rocker have modernized their rockabilly sound with the addition of ace guitarist Earl Slick, and now approximate early Stones. Their rough energy is admirable, but the group is betrayed by Rocker's thin vocals and a dearth of memorable songs.

Increased to a stage quartet with an unintroduced rhythm guitarist, PR&S chugged through an uneven 45-minute set, shining on the title cut of their "Men Without Shame" album and the hooky, harmonic "Sing For Your Supper." But their fine cover of Creedence Clearwater Revival's "Green River" did more to show up their songwriting shortcomings than to show off their musicianship.

ETHILIE ANN VARE

THE ALARM
TEN TEN
Beacon Theatre, New York
Tickets: \$16.50

THE ALARM certainly works hard on stage, but at the band's Nov. 6 show, the audience's enthusiasm and drive propelled things almost as much as Mike Peters' impassioned vocals. The group's anthems incited more raised fists than one is likely to see outside of a Springsteen or U2 show.

More comparisons could be drawn between the Alarm and U2, from the political (or quasi-political) themes running through their songs, to the guitar-driven musical arrangements, to Peters' audience-contact-at-all-costs attitude. The Alarm does have its own distinct, rebel-rousing sound, and the audience was thoroughly in synch with it. Peters didn't even have to ask for the chanting, clapping and singing that accompanied most of the group's songs.

The show concentrated on the band's new IRS album, "Strength," though with the exception of the title track and "Absolute Reality" it was the older material that really got the audience stirring. "Sixty Eight Guns," "Marching On" and "The Chant" were especially powerful.

Guitarist David Sharp stepped up to the mike to deliver "One Step Closer To Home" as well as backup vocals on a few other songs. Peters also varied the pace with two ballads, the lovely "Walk Forever By My Side" and the politically moving "The Day The Ravens Left The Tower."

In addition to Sharp, Peters, bassist Eddie Macdonald and drummer Nigel Twist, the band brought along Mark Taylor to handle keyboards. They achieved a consistently good sound, considering the hall's sometimes muddying acoustics, and Peters' voice managed to break through and remain on top of the loud instrumental mix. Lighting and choreography were kept simple, again leaving the focus of the show on the group's playing and material.

Opening the show, after the last-minute cancellation of Cruzados, was the rock quartet Ten Ten, al-

(Continued on page 37)

ROBERT PALMER

(Continued from page 35)

you're making product. For someone to call himself a musician and to sit and consider things like demographics is, to me, vulgar. Music is magic, instinct."

In spite of his attitude, Palmer's career has stayed on track, largely thanks to managers Chris Black-

well (who also runs Island Records) and Dave Harper. Palmer is a top draw in Italy and France, has had top 20 success in America dating back to 1978 (with "Every Kinda People") and maintains a loyal core following.

"I don't want to be avant-garde and inaccessible," he says. "My biggest problem is timing. An album I made five years ago, 'Clues,' is now considered mainstream, although when it was released over here it didn't do a thing. I remember playing reggae music in Phoenix eight years ago, and being booted off the stage. It's all the rage now."

Poor reception in Phoenix, however, has never detracted from acceptance in Paris. It is mainly international acceptance—due, says Palmer, to less restrictive radio playlists—that has kept him alive in the ledger sheet.

"The record I just mentioned, 'Clues,' was a hit throughout Europe," he notes. "So if it's not happening here, it's happening somewhere."

THE BONANZA BOOKING AGENCY

of 116 West Second Street, Westlaco, Texas 78596 is looking for Mariachi bands that will play for lounges, theatre, and church. The agency offers \$500 per person per week. Also groups of musica regional for public dances. Their fee will be \$550 per person per week. The jobs will cover Texas, Illinois, Iowa, Colorado, Florida, California, Washington, Oregon, Arizona, and New Mexico from January 20, 1986 to January 1, 1987. Must be known nationwide. If interested please call (512) 968-4252.

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TALENT IN ACTION

(Continued from page 36)

pected to open most of the other dates on the tour. Ten Ten provided a very smooth set of original material, also rather U2-ish in style, and closed with a cover the Plimsouls' underground classic "Million Miles Away."

KATHY GILLIS

JON BUTCHER AXIS

The Roxy, Los Angeles

Tickets: Complimentary

CAPITOL REFERS to its new hard rock signing, Jon Butcher, as being "like Jimi Hendrix," and that's the guitarist's main problem. Butcher is a pretty fair rock'n'roller, who sings a lot like John Waite and talks a lot like Moon Zappa. But because he happens to be black, he has been manipulated into wearing a scarf around his forehead, playing riffs lifted off "Third Stone From The Sun," and covering tunes by Stevie Wonder and Sly Stone. Jon Butcher, poor man, is a victim of racial prejudice.

The Axis band—drummer Derek Blevins, bassist Jack Lambert and keyboardist/saxophonist Thom Gimbel—do a decent impression of Night Ranter-cum-Loverboy. Band co-founder Blevins' beat is solid, though Gimbel's sax work makes him sound outstanding as a backing vocalist. The quartet worked well on mainstream material like "Sounds Of Your Voice" and "Between The Lines." But when they attempted to turn Butcher into Prince with an overlay of Minneapolis funk on "Electricity," they came up way short.

"Along The Axis" was the Axis at its best: derivative, yes, but subtle and melodic. Most of the other tunes in the band's Nov. 14 show lacked at least one important ingredient. The reggae "What A Lucky Man" had no skank; Stevie Wonder's "Living For The City" had no heart; Sly Stone's "Thank You" had no soul. Model/singer Ava Cherry joined Butcher onstage to sing the duet "Two Hearts Running," and proved that oil and vinegar still don't mix.

The audience was responsive throughout the 75-minute set—but then, they didn't pay to get in. They were contest winners on AOR heavyweight KMET. If the KMET crowd can applaud a guitar hero whose only resemblance to Jimi Hendrix is visual, it's probably because they've only heard the master via MTV's Closet Classics.

ETHILIE ANN VARE

JAY McSHANN BIG BAND

Public Theatre, New York

Tickets: \$10

IT WAS an inspired, if risky, idea: presenting Jay McShann, one of the last surviving exponents of Kansas City swing, at the helm of a big band combining traditional players with some of the more accomplished exponents of the contemporary, tradition-conscious jazz avant-garde.

But between the idea and the execution, something went wrong. What the Public Theatre audience witnessed on Oct. 21 was not so much a historic meeting of the old and the new as a rather conventional big band recital in which not just the avant-gardists but McShann himself played supporting roles.

Grover Mitchell was listed in the program as "music director," but in effect he was the leader of the band. Although many of the compositions

were McShann's, most of the arrangements were Mitchell's, and they were far more reminiscent of the slick, glossy charts in which the Count Basie band came to specialize after they left Kansas City than of the more rough-hewn, jumping sounds of that town when both Basie and McShann were part of the scene there in the '30s.

There were some very hot moments, contributed in more or less equal measure by the "old" musicians, notably alto saxophonist Norris Turney, and the "new" ones, notably Hamiet Bluiett, who had a good solo on baritone sax and an astonishing one on clarinet. And McShann, playing the piano with his customary bluesy insouciance, sounded great when he was heard—which wasn't nearly often enough.

When McShann's playing and singing did get showcased, in a trio segment with bassist Major Holley and drummer Michael Carvin, Mitchell's introduction was telling: "Let's give him a few minutes to be Jay McShann." Considering that he was the nominal star of the evening, and considering his stature in the jazz world, it would have been reasonable to expect more than just a few minutes.

PETER KEEPNEWS

QUEEN IDA

Lone Star Cafe, New York

Admission: \$10

"IT TOOK a long time to get Cajun music out of Louisiana," observed Queen Ida Guillory three songs deep into her Aug. 27 date at the Lone Star. That it is out and about in New York is evidenced by the fact that this was her fourth gig at the club in two months. During this time, Manhattan's country music saloon ran a super "New Orleans Music Fest" importing much of the best in traditional Cajun, the bluesier zydeco derivative and New Orleans r&b.

Queen Ida's set more or less encapsulated the entire series, offering traditional Cajun staples like "Jole Blon," self-penned zydeco classics like her signature song "Rosa Majeur" ("Rosa Of Legal Age"), and New Orleans rock standards like "My Girl Josephine." She also proved a sort of Cajun goodwill ambassador, expounding on the music's joyfulness as she sang and played accordion.

The San Francisco-based Queen Ida was accompanied by a Bay Area band consisting of guitar, fiddle, drums, bass and washboard/percussion, the latter supplied by her brother Willie Lewis. Together they proved quite adept at authentically delivering the various Cajun waltzes, two-steps and "bayou polkas," and even turned in a surprise Tex-Lou "Cotton-Eyed Joe." Guitarist Chris Stefanetti tempered the traditional aspects of the Cajun repertoire with Southern rock guitar stylings, in support of Queen Ida's seemingly steam-driven, calliope-like accordion leads.

Throughout the set, Ida looked every inch a queen. Other highlights included the autobiographical "Lady Fingers"; "Mazurka," which Willy Deville covered a few years ago to earn a European dance hit; and a new two-step, "Chere Du-Loone."

JIM BESSMAN



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Meadowlands Arena East Rutherford, N.J.	Nov. 10-11	\$557,530 \$15/\$13.50	41,703 two sellouts	Monarch Entertainment Bureau
GRATEFUL DEAD	Long Beach (Calif.) Arena	Nov. 16-17	\$363,418 \$15	25,217 27,000	Bill Graham Presents/Avalon Attractions
KENNY ROGERS DOLLY PARTON LEE GREENWOOD SAWYER BROWN	Superdome New Orleans	Nov. 2	\$331,503 \$17.50/\$16.50/\$15.50	19,969 21,197	North American Tours
BARRY MANILOW	Caesars Palace Las Vegas	Nov. 1-3	\$308,640 \$40	7,716 six sellouts	In-House
ALABAMA CHARLIE DANIELS BAND REBA McENTIRE	Tarrant County Convention Center Ft. Worth, Tex.	Nov. 15	\$243,355 \$17.50	13,906 sellout	Keith Fowler Prods.
KENNY ROGERS OAK RIDGE BOYS SAWYER BROWN	Univ. of Dayton (Ohio) Arena	Nov. 6	\$233,479 \$17.50/\$15.50	15,816 sellout	North American Tours
KENNY ROGERS OAK RIDGE BOYS SAWYER BROWN	Cajundome Lafayette, La.	Nov. 11	\$228,893 \$17.50/\$15.50	12,801 sellout	North American Tours
KENNY ROGERS DOLLY PARTON SAWYER BROWN	Special Events Center Austin, Tex.	Nov. 3	\$218,324 \$17.50/\$15.50	13,022 15,876	North American Tours
ALABAMA CHARLIE DANIELS BAND REBA McENTIRE	Frank Erwin Center Univ. of Texas at Austin	Nov. 17	\$217,408 \$15.50/\$13.50	14,275 17,000	Keith Fowler Promotions
SIMPLE MINDS SHRIEKBACK	Maple Leaf Gardens Toronto	Nov. 8	\$211,664 (\$264,587 Canadian) \$18.50	14,500 sellout	Concert Prods. International/ Molson Music
TINA TURNER MR. MISTER	Reunion Arena Dallas	Nov. 1	\$211,327 \$15.50	14,191 17,000	Pace Concerts
KENNY ROGERS DOLLY PARTON SAWYER BROWN	Rupp Arena Lexington, Ky.	Nov. 7	\$210,665 \$17.50/\$15.50	12,636 14,656	North American Tours
AC/DC YNGWIE MALMSTEEN'S RISING FORCE	The Omni Atlanta	Nov. 16	\$203,174 \$14.50	17,037 sellout	Alex Cooley/Southern Promotions
TINA TURNER MR. MISTER	The Summit Houston	Nov. 3	\$201,804 \$15.75	13,331 14,500	Pace Concerts
JOHN COUGAR MELLENCAMP	Maple Leaf Gardens Toronto	Nov. 18	\$201,018 (\$252,018 Canadian) \$19.50	12,294 14,000	Concert Prods. International
THOMPSON TWINS O.M.D.	Oakland (Calif.) Coliseum	Nov. 9	\$198,931 \$15/\$13.50	14,702 sellout	Bill Graham Presents
ALABAMA CHARLIE DANIELS BAND REBA McENTIRE	Joe Freeman Coliseum San Antonio, Tex.	Nov. 16	\$198,240 \$17.50	11,328 sellout	Keith Fowler Promotions
KENNY ROGERS OAK RIDGE BOYS SAWYER BROWN	Stokley Athletic Center Univ. of Tennessee Knoxville	Nov. 5	\$190,501 \$17.50/\$15.50	12,012 12,243	North American Tours
KENNY ROGERS OAK RIDGE BOYS SAWYER BROWN	Omaha Convention Center	Oct. 30	\$182,295 \$17.50/\$15.50	10,675 sellout	North American Tours
MOTLEY CRUE AUTOGRAPH	McNichols Arena Denver	Nov. 17	\$178,929 \$14.85/\$13.75/\$12.65	12,404 sellout	Feyline Presents
AMY GRANT BOB BENNETT	Tacoma (Wash.) Dome	Nov. 14	\$177,885 \$12.50/\$11.50	14,840 16,800	Concert Specials
KENNY ROGERS OAK RIDGE BOYS SAWYER BROWN	Carolina Coliseum Univ. of South Carolina Columbia	Nov. 8	\$175,448 \$17.50/\$15.50	10,055 11,795	North American Tours
JOHN COUGAR MELLENCAMP	Cobo Arena Detroit	Nov. 15	\$170,374 \$15/\$13.50	11,711 sellout	Brass Ring Prods.
NIGHT RANGER STARSHIP DR. GONZO	The Spectrum Philadelphia	Nov. 12	\$168,378 \$14.50/\$12.50	6,430 11,186	Electric Factory Concerts
SUPERTRAMP MOTELS	Olympic Saddledome Calgary	Nov. 15	\$164,959 (\$206,199 Canadian) \$19.50	11,252 17,003	Brimstone Prods.
KENNY ROGERS OAK RIDGE BOYS SAWYER BROWN	Garrett Coliseum Montgomery, Ala.	Nov. 9	\$156,050 \$17.50/\$15.50	9,367 11,604	North American Tours
NIGHT RANGER STARSHIP	The Centrum Worcester, Mass.	Nov. 15	\$150,251 \$13.50/\$12.50	11,574 sellout	Don Law Co./Frank J. Russo
HEART JOHN PARR	The Centrum Worcester, Mass.	Nov. 9	\$148,616 \$13.50/\$12.50	11,358 sellout	Don Law Co.
TINA TURNER MR. MISTER	Stokley Athletic Center Univ. of Tennessee at Knoxville	Nov. 17	\$145,599 \$15/\$12.50	10,430 sellout	Mid-South Concerts
KENNY ROGERS OAK RIDGE BOYS SAWYER BROWN	Hilton Coliseum Ames, Iowa	Oct. 31	\$143,935 \$17.50/\$15.50	8,636 10,104	North American Tours
HEART JOHN PARR	Providence (R.I.) Civic Center	Nov. 10	\$142,822 \$12.50/\$11.50	11,654 12,200	Frank J. Russo
AC/DC YNGWIE MALMSTEEN'S RISING FORCE	Municipal Auditorium Nashville, Tenn.	Nov. 15	\$141,491 \$14.50	9,900 sellout	Alex Cooley/Southern Promotions
KENNY ROGERS OAK RIDGE BOYS SAWYER BROWN	Mobile (Ala.) Municipal Auditorium	Nov. 10	\$137,884 \$17.50/\$15.50	7,903 9,599	North American Tours
TINA TURNER MR. MISTER	Leon County Civic Center Tallahassee, Fla.	Nov. 7	\$134,010 \$17.50	7,754 9,000	Fantasma Prods.
AC/DC YNGWIE MALMSTEEN'S RISING FORCE	Knoxville (Tenn.) Coliseum	Nov. 9	\$133,569 \$13.50	9,984 sellout	Sunshine Promotions
FOREIGNER	Frank Erwin Center Univ. of Texas at Austin	Nov. 6	\$131,894 \$15.50/\$13.50	8,853 12,653	In-House/Pace Concerts
JOHN COUGAR MELLENCAMP	Roberts Stadium Evansville, Ind.	Nov. 11	\$130,500 \$14.50	9,000 sellout	Sunshine Promotions
HOWARD JONES MARSHALL CRENSHAW	Maple Leaf Gardens Toronto	Nov. 13	\$124,734 (\$155,918 Canadian) \$18.50	8,428 9,500	Concert Prods. International/ Molson Music
JOHN COUGAR MELLENCAMP	Athletic & Convention Center South Bend, Ind.	Nov. 16	\$118,755 \$14.50	8,190 sellout	Sunshine Promotions
JOHN COUGAR MELLENCAMP	Ft. Wayne (Ind.) Coliseum	Nov. 12	\$116,971 \$14.50	8,067 sellout	Sunshine Promotions

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Sister Act Cops Wrangler Prize Sweethearts Win Fourth Showdown

NASHVILLE Columbia Records' sister duet act, Sweethearts Of The Rodeo, won the grand prize of \$50,000-plus at the fourth annual Wrangler Country Showdown, held here Nov. 11. Runners-up were Sheri Roberts, from Everette, Wash., and Lisa Lauryn, from Tuscaloosa, Ala.

Normally, a recording contract is a part of the top Wrangler contest prize, but by the time sisters Kristine Arnold and Janis Gill had reached the finals, they had already made their pact with Columbia. By contest rules, an act cannot have had a nationally released single before entering competition.

In addition to the \$50,000 cash prize, the duo also won a van from Dodge (a contest co-sponsor), a

booking contract with the Limerite agency and Wrangler clothing. Runners-up Roberts and Lauryn copped cash prizes of \$15,000 and \$10,000, respectively, plus the vans and clothing prizes.

Held at the Grand Ole Opry House, the final contest featured 40 regional winners. It was hosted by Columbia's Moe Bandy and RCA's Gail Davies. Judges were independent producer Larry Butler, Columbia artist Mark Gray, singer/songwriter Karen Brooks, Compleat Records president Charlie Fach, Billboard's Nashville bureau chief Kip Kirby, MCA producer Tony Brown, television producer Jim Owens and BMI representative Del Bryant.

A&R Executives Confront Industry Slump Panelists at Nashville NMPA Forum Look for Answers

BY KIP KIRBY

NASHVILLE More direct involvement by artists in their own song selection, a more contemporary approach in the studio, more excitement in the music and more awareness of what younger buyers are interested in were among the proposed suggestions by a major label a&r panel on how to combat country's slump.

The forum, entitled "A&R And You," was held Nov. 14 at the newly opened Music Row club here before an industry audience. It was hosted by the National Music Publishers Assn. (NMPA).

Panelists included Terry Choate of Capitol/EMI America, Steve

Buckingham of CBS, Tony Brown of MCA, Barry Beckett of Warner Bros. and Mary Martin and Mark Wright of RCA.

Capitol's Choate pointed out that older country buyers are no longer influencing sales and emphasized the importance of Nashville music appealing to younger buyers.

The validity of the term "country music" was raised, with CBS's Buckingham commenting, "We're going to see Nashville's music turning into American music. We're going to hear it referred to more and more as American music instead of country music."

Warner Bros.' Beckett alluded to the issue of sales vs. airplay: "A radio record doesn't sell records. You cannot get strong sales without strong lyrics."

Matching the artist to the song is a function that all six a&r panelists described as vital to their job. "Steve Wariner can't sing the same kind of songs that George Jones can because he hasn't had the same experiences," MCA's Brown said. "That's why it's important for a&r people to get to know their artists outside the studio, and to be familiar with their lifestyles."

Panelists said they preferred pitch tapes to have three songs, although four or five are acceptable. Several executives said they do not personally screen unsolicited tapes or listen to material submitted by unknown writers. "It's so competitive now, and there are so many good writers living right here in Nashville that we usually deal with publishers and writers whose work we already know," said one.

While MCA Records' policy of insisting artists personally visit publishing houses to come up with a list of songs prior to each album project was applauded, representatives of other labels said that not all their artists are willing to spend that amount of time between concert

dates.

Left open was the eternal question of what radio is looking for from Nashville. Commented MCA's Brown: "It seems to me that pop music has always manipulated pop radio, but country radio has always manipulated country music. I can't help but think maybe it would be good if we could manipulate country radio by giving them lots more progressive records."

Gatlins' Single Aids Runaways

NASHVILLE "Runaway Go Home," the current Columbia single by Larry Gatlin & the Gatlin Brothers, is being incorporated into a variety of public service promotions aimed at curtailing the problem of young runaways.

The U.S. Dept. of Health & Human Services has selected the song as the national theme for its Runaway & Homeless Youth Bureau. CBS Records has distributed copies of the single's video to 300 federally funded runaway youth shelters. The videos are tagged with 30- and 60-second public service announcements and are accompanied by marketing kits. Shelters are encouraged to place the video PSAs with local television stations to highlight the runaway problem.

The Washington, D.C.-based National Network of Runaway & Homeless Youth has launched an incentive program around the video in which the best use of the CBS-provided materials will earn the winning local shelter a visit from the Gatlins.

"Runaway Go Home," a Larry Gatlin composition, is the first single from the Gatlins' new album, "Smile."

NASHVILLE SCENE

by Kip Kirby



JERRY REED makes his motion picture directorial debut this month when a new full-length feature film called "What Comes Around" opens regionally across the country.

Reed produced the movie and also stars in it, along with actors Bo Hopkins, Barry Corbin and former "Laugh-In" regular Arte Johnson.

"What Comes Around" was filmed on location in middle Tennessee. Footage from each day's shoot was flown to Michigan and made into a work print, then flown back the next morning to Nashville, where TSC Video, Reed's production and editing company, transferred the print to videotape. As a result, Reed (the director) was able to view the dailies and do editing right on the set when Reed (the actor) wasn't on camera. (Whew.)

The movie opened Wednesday (20) at Nashville's Belle Meade Theatre, which recently hosted the local

Jerry Reed's debut as a director 'Comes Around'

"Sweet Dreams" screening during CMA Week. It will be shown on an area-by-area "platform" basis, with Alpha Five handling distribution rights.

Concurrent with the release of the movie, Capitol Records is releasing its first Jerry Reed project, the "What Comes Around" soundtrack, with eight new songs by the singer/actor. By the way, the script (which seems to be the only thing involved with this picture Reed did *not* do himself) calls for him to age from late teens to mid-40s.

MUSIC ROW IS LOSING one of its familiar faces. And the news isn't pleasant for industry execs and celebrities who called the **Spence Manor Hotel** their Nashville home away from home. The Spence has been bought by an investment group that plans to convert the four-star facility into condos in January.

Las Vegas is putting on its holiday country colors, with 14 Nashville headliners booked into six main showrooms there by the end of the year. The acts set to appear on the Strip in the next six weeks include **Conway Twitty** and **Dottie West**, **Roy Clark** and **Brenda Lee**, and **Lee Greenwood**, all playing stints at the Frontier Hotel; the **Oak Ridge Boys** and the **Nitty Gritty Dirt Band** over at the MGM for Thanksgiving; the **Judds** and **Merle Haggard** at Caesar's Palace; **Tammy Wynette** and **George Lindsey** at the Hilton, with a one-night engagement there by **Donna Fargo**

as well; and **Freddy Fender** at the Hacienda.

LOOKING FOR a great Christmas gift idea? Pick up a copy of **John Lomax III's** book, "Nashville: Music City USA." It's a gorgeous, coffee-table volume full of historical information about Nashville music and those who make it. Unlike most books about Music City, Lomax's encompasses *all* kinds of recording here, ranging from pop to rock to country to gospel. And the photographs are stunning.

Harry N. Abrams Inc. in New York is responsible for the excellent graphics and presentation of this collector's edition anthology. (Abrams is the same publisher that produced Jack Hurst's anthology "The Grand Ole Opry.") Lomax, for the uninitiated, is one of Nashville's most colorful personalities, a respected journalist and erstwhile manager (his former acts include **Steve Earle** and **Townes Van Zandt**). He spent three years compiling research and pictures for "Nashville: Music City USA."

On the topic of books, **Compleat Records** has announced the formation of a book publishing and agent division as an adjunct to its record activity. **Charlie Fach**, who heads the PolyGram-distributed indie label, plans to work closely with Compleat's chairman, **Irwin Steinberg**, in New York for project placement.

The first book covered under the new division is "Inside Country Music" by **Larry Wacholtz**. Compleat worked in conjunction with CKM Enterprises in Nashville to place the book with Billboard Publications' book division.

TIRED OF BRICKBATS for country music? Take heart: Early next year, the **Academy of Country Music** is launching a public service campaign on U.S. radio stations to promote what it calls "America's music." ACM president **Gene Weed** and well-known Memphis producer **Chips Moman** will spearhead the project (which will be done primarily in Memphis).

Recording artists are being contacted to participate in this campaign, designed to amplify audiences' awareness of "the history, the pride, the popularity and the fun of America's music." Weed and Moman are writing special material to be called "America's Music," and spots will be recorded as 30- and 60-second radio inserts. There will also be a full-length version of the song, and possibly a video.

We note the conspicuous absence of the words "country music" here, and find ourselves wondering: Can major record executives' predictions about the demise of the phrase "country music" actually be coming true already?

FOR WEEK ENDING NOVEMBER 30, 1985

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

129 REPORTERS			NEW	TOTAL
			ADDS	ON
C. GAYLE/G. MORRIS	MAKIN' UP FOR LOST TIME	WARNER BROS.	46	115
THE OAK RIDGE BOYS	COME ON IN	MCA	42	92
GEORGE JONES	THE ONE I LOVED BACK THEN	EPIC	41	66
DOLLY PARTON	THINK ABOUT LOVE	RCA	29	29
WAYLON JENNINGS	THE DEVIL'S ON THE LOOSE	RCA	26	86

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
RESTLESS HEART	(BACK TO THE) HEARTBREAK KID	RCA	24
THE FORESTER SISTERS	JUST IN CASE	WARNER BROS.	21
DON WILLIAMS	IT'S TIME FOR LOVE	MCA	16
BILLY JOE ROYAL	BURNED LIKE A ROCKET	ATLANTIC/AMERICA	15
EDDIE RABBITT	A WORLD WITHOUT LOVE	RCA	11

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Billboard 75 Bullet
Cashbox 66 Bullet
R & R Significant
Action 35/13

Two Hearts

TWO HEARTS CAN'T BE WRONG

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FOR WEEK ENDING NOVEMBER 30, 1985

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	29	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD) 11 weeks at No. One	GREATEST HITS VOL. 2
2	2	4	22	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
3	4	3	41	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
4	6	9	9	GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL
5	5	7	16	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
6	3	2	27	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
7	7	8	11	EXILE EPIC FE40000	HANG ON TO YOUR HEART
8	9	10	11	THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS
9	8	6	27	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
10	11	20	7	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
11	10	5	28	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
12	12	23	5	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
13	14	13	19	THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
14	13	12	19	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
15	15	18	12	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
16	16	16	13	MARIE OSMOND CAPITOL/CURB ST-12414 (8.98)	THERE'S NO STOPPING YOUR HEART
17	17	17	7	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
18	18	19	7	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
19	22	29	4	SOUNDTRACK MCA 6149 (8.98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
20	23	43	4	KENNY ROGERS RCA AHL1-7023 (8.98) (CD)	THE HEART OF THE MATTER
21	19	14	54	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
22	20	15	36	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
23	47	—	2	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
24	27	46	7	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
25	55	—	2	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
26	24	25	11	NEIL YOUNG GEFEN GHS 24068/WARNER BROS.	OLD WAYS
27	25	26	7	MEL MCDANIEL CAPITOL ST-12437 (8.98)	STAND UP
28	41	—	2	ALABAMA RCA ASL1-7014 (8.98) (CD)	ALABAMA CHRISTMAS
29	21	11	20	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
30	31	33	26	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
31	30	30	8	BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART
32	32	34	20	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
33	29	28	9	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
34	33	31	18	SOUTHERN PACIFIC WARNER BROS. 25206 (8.98)	SOUTHERN PACIFIC
35	26	24	37	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
36	39	42	85	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
37	42	57	4	CONWAY TWITTY WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
38	28	27	28	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	35	67	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
40	36	32	18	JOHN ANDERSON WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
41	40	40	36	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
42	45	44	15	GENE WATSON EPIC FE-40076	MEMORIES TO BURN
43	61	—	2	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
44	44	64	3	JOHN CONLEE MCA 5642 (8.98)	GREATEST HITS-VOL. 2
45	35	21	33	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
46	46	45	33	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
47	48	48	219	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
48	34	37	29	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS
49	50	51	5	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
50	43	41	14	JIM GLASER MCA 5612 (8.98)	PAST THE POINT OF NO RETURN
51	38	22	27	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART
52	59	58	141	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
53	NEW			JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
54	53	53	33	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
55	56	47	81	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
56	49	39	19	REBA MCENTIRE MCA 5585	HAVE I GOT A DEAL FOR YOU
57	64	66	194	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
58	57	56	26	KEITH STEGALL EPIC 39892	KEITH STEGALL
59	52	52	22	LACY J. DALTON COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
60	51	38	17	WAYLON JENNINGS RCA AHL1-5428 (8.98)	TURN THE PAGE
61	58	36	18	ROCKIN' SIDNEY EPIC B5E-40153	MY TOOT TOOT
62	NEW			MERLE HAGGARD EPIC 40224	AMBER WAVES OF GRAIN
63	66	61	57	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
64	68	49	57	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
65	NEW			THE CHARLIE DANIELS BAND EPIC 39878	ME & THE BOYS
66	67	54	43	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
67	65	65	135	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
68	60	60	193	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
69	62	62	395	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
70	71	70	32	KATHY MATTEA MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
71	63	63	3	VARIOUS ARTISTS EPIC FE 40175	19 HOT COUNTRY REQUESTS-VOL.2
72	54	55	6	MICKEY GILLEY EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
73	70	69	35	REBA MCENTIRE MERCURY 824 342-1/POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE
74	73	67	86	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
75	74	50	42	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER

* 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.

HOT COUNTRY SINGLES

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Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	15	TOO MUCH ON MY HEART J.KENNEDY (J.FORTUNE)	1 week at No. One THE STATLER BROTHERS MERCURY 884-016-7/POLYGRAM
2	3	4	14	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) J.CRUTCHFIELD (J.BUCKINGHAM, L.YOUNG)	LEE GREENWOOD MCA 52656
3	5	7	12	NOBODY FALLS LIKE A FOOL N.LARKIN, E.T.COONLEY (P.MCCANN, M.WRIGHT)	EARL THOMAS CONLEY RCA 14172
4	6	8	12	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
5	7	10	12	STAND UP J.KENNEDY (CHANNEL, RECTOR, THROCKMORTON)	MEL MCDANIEL CAPITOL 5513
6	9	11	11	THE CHAIR J.BOWEN (H.COCHRAN, D.DILLON)	◆ GEORGE STRAIT MCA 52667
7	10	13	9	HAVE MERCY B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 14193/RCA
8	11	14	12	YOU MAKE ME FEEL LIKE A MAN R.SKAGGS (P.ROWAN)	◆ RICKY SKAGGS EPIC 34-05585
9	1	2	15	I'LL NEVER STOP LOVING YOU J.E.NORMAN (D.LOGGINS, J.D.MARTIN)	GARY MORRIS WARNER BROS. 7-28947
10	4	5	13	THIS AIN'T DALLAS J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28912/WARNER BROS.
11	17	21	8	MORNING DESIRE G.MARTIN (D.LOGGINS)	KENNY ROGERS RCA 14194
12	16	18	11	SOMEBODY ELSE'S FIRE B.MONTGOMERY (M.A.KENNEDY, P.ROSE, P.BUNCH)	JANIE FRICKE COLUMBIA 38-05617
13	18	20	9	BETTY'S BEIN' BAD R.L.SCRUGGS (M.CHAPMAN)	SAWYER BROWN CAPITOL/CURB 5517/CAPITOL
14	8	9	13	DONCHA R.HALL (W.ALDRIIDGE)	T.G.SHEPPARD COLUMBIA 38-05591
15	20	24	9	NEVER BE YOU R.CROWELL, D.THOENER (T.PETTY, B.TENCH)	ROSANNE CASH COLUMBIA 38-05621
16	19	19	13	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
17	21	23	11	BREAK AWAY G.DAVIES, L.SKLAR (G.NICHOLSON, W.HOLYFIELD)	GAIL DAVIES RCA 14184
18	22	27	8	HOME AGAIN IN MY HEART M.MORGAN, P.WORLEY (J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28897
19	23	26	9	ONLY IN MY MIND J.BOWEN, R.MCENTIRE (R.MCENTIRE)	REBA MCENTIRE MCA 52691
20	24	33	6	BOP K.LEHNING (J.KIMBALL, P.DAVIS)	DAN SEALS EMI-AMERICA 8289
21	25	29	9	THEY NEVER HAD TO GET OVER YOU B.LOGAN, R.MCCALLISTER (B.MCGUIRE, M.MCGUIRE)	JOHNNY LEE WARNER BROS. 7-28901
22	27	31	8	A WORLD WITHOUT LOVE P.RAMONE (E.STEVENS, E.RABBITT, P.GALDSTON)	EDDIE RABBITT RCA 14192
23	26	30	8	IT'S TIME FOR LOVE D.WILLIAMS, G.FUNDIS (B.MCDILL, H.MOORE)	DON WILLIAMS MCA 52692
24	28	34	7	MEMORIES TO BURN G.WATSON, L.Booth (W.ROBB, D.KIRBY)	GENE WATSON EPIC 34-05633
25	14	16	12	ME & PAUL W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-05597
26	35	42	5	JUST IN CASE J.L.WALLACE, T.SKINNER (J.P.PENNINGTON, S.LEMAIER)	THE FORESTER SISTERS WARNER BROS. 7-28875
27	34	40	6	(BACK TO THE) HEARTBREAK KID T.DUBOIS, S.HENDRICKS (T.DUBOIS, V.STEPHENSON)	RESTLESS HEART RCA 14190
28	12	1	16	HANG ON TO YOUR HEART B.KILLEN (S.LEMAIER, J.P.PENNINGTON)	EXILE EPIC 34-05580
29	39	43	6	OLD SCHOOL B.LOGAN (D.SCHLITZ, R.SMITH)	JOHN CONLEE MCA 52695
30	41	48	4	HURT R.LANDIS (J.CRANE, A.JACOBS)	JUICE NEWTON RCA 14199
31	38	41	7	I TELL IT LIKE IT USED TO BE B.LOGAN (HELLARD, GARVIN, JONES)	T GRAHAM BROWN CAPITOL 5524
32	40	44	6	THE LEGEND AND THE MAN C.TWITTY, D.HENRY, R.TREAT (C.PUTNAM, R.HELLARD, B.JONES)	CONWAY TWITTY WARNER BROS. 7-28866
33	13	6	15	CAN'T KEEP A GOOD MAN DOWN H.SHEDD, ALABAMA (B.CORBIN)	ALABAMA RCA 14165
34	37	39	9	I FEEL THE COUNTRY CALLIN' ME J.BOWEN (J.RICHIE, M.DAVIS)	MAC DAVIS MCA 52669
35	33	36	9	GET BACK TO THE COUNTRY N.YOUNG, B.KEITH, D.BRIGGS, E.MAYOR (N.YOUNG)	NEIL YOUNG Geffen 7-28883/WARNER BROS.
36	15	15	12	DESPERADOS WAITING FOR A TRAIN C.MOMAN (G.CLARK)	JENNINGS, NELSON, CASH, KRISTOFFERSON COLUMBIA 38-05594
37	47	58	4	THERE'S NO STOPPING YOUR HEART P.WORLEY (M.BROOK, C.KARP)	MARIE OSMOND CAPITOL/CURB 5521/CAPITOL
38	44	52	6	BURNED LIKE A ROCKET N.LARKIN (G.BURR)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99599/ATLANTIC
39	54	—	2	MAKIN' UP FOR LOST TIME J.E.NORMAN (G.MORRIS, D.LOGGINS)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28856
40	45	51	6	SHE TOLD ME YES B.ARLIDGE (R.CROSBY)	CHANCE MERCURY 884 178-7/POLYGRAM
41	36	38	9	RIVER IN THE RAIN J.BOWEN (R.MILLER)	ROGER MILLER MCA 52663
42	53	65	3	YOU CAN DREAM OF ME T.BROWN, J.BOWEN (S.WARINER, J.HALL)	STEVE WARINER MCA 52721
43	30	22	15	YOU'VE GOT SOMETHING ON YOUR MIND N.WILSON (N.WILSON, R.MURRAH, D.GIBSON)	MICKEY GILLEY EPIC 34-05460
44	51	55	5	I DON'T WANT TO GET OVER YOU R.SKAGGS, M.MORGAN (B.BRADDOCK, R.VANHOY, D.ALLEN)	THE WHITES MCA/CURB 52697/MCA
45	49	56	5	FEED THE FIRE K.LEHNING (B.MASON, J.JARRARD)	KEITH STEGALL EPIC 34-05643
46	50	57	5	HEART OF THE COUNTRY A.REYNOLDS (W.WALDMAN, D.LOWERY)	KATHY MATTEA MERCURY 884-177-7/POLYGRAM
47	60	—	2	COME ON IN (YOU DID THE BEST YOU COULD) R.CHANCEY (R.GILES, G.GREEN)	THE OAK RIDGE BOYS MCA 52722
48	29	12	16	I WANNA SAY YES R.C.BANNON (R.C.BANNON)	LOUISE MANDRELL RCA 14151
49	58	73	3	THE DEVIL'S ON THE LOOSE J.BRIDGES, G.SCRUGGS (L.WILLOUGHBY)	WAYLON JENNINGS RCA 14215
50	43	46	8	RUNAWAY GO HOME L.GATLIN, S.GATLIN, R.GATLIN, C.YOUNG (L.GATLIN)	◆ LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA 38-05632

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	31	17	15	ANGEL IN YOUR ARMS T.COLLINS (C.IVERY, T.WOODFORD, T.BRASFIELD)	BARBARA MANDRELL MCA 52645
52	42	32	12	IN ANOTHER MINUTE D.TOLLE (C.PUTNAM, M.KOSSER)	JIM GLASER MCA/NOBLE VISION 52672/MCA
53	59	63	5	I'M GONNA HURT HER ON THE RADIO B.SHERRILL (M.MCANALLY, T.BRASFIELD)	DAVID ALLAN COE COLUMBIA 38-05631
54	61	77	3	I LOVE YOU BY HEART B.MAHER (J.GILLESPIE, S.WEBB)	SYLVIA & MICHAEL JOHNSON RCA 14217
55	62	82	3	IT'S JUST A MATTER OF TIME H.SHEDD (C.OTIS, B.BENTON, B.HENDRICKS)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99600/ATLANTIC
56	78	—	2	THE ONE I LOVED BACK THEN (THE CORVETTE SONG) B.SHERRILL (G.GENTRY)	GEORGE JONES EPIC 34-05698
57	63	78	3	YOU ARE MY MUSIC, YOU ARE MY SONG N.WILSON (D.ERWIN, J.CARTER)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05693
58	67	79	3	PERFECT STRANGER J.E.NORMAN, SOUTHERN PACIFIC, B.HARTMAN (T.GOODMAN, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-28870
59	65	75	3	DOWN IN TENNESSEE J.ANDERSON, L.BRADLEY, J.E.NORMAN (W.HOLYFIELD)	JOHN ANDERSON WARNER BROS. 7-28855
60	66	74	3	I SURE NEED YOUR LOVIN' T.WEST (B.AERTS, J.RODMAN)	JUDY RODMAN MTM 72061/CAPITOL
61	64	72	4	THE PART OF ME THAT NEEDS YOU G.KLEIN (M.CHAPMAN, N.CHINN)	B.J. THOMAS COLUMBIA 38-05647
62	68	—	2	PLEASE BE LOVE S.BUCKINGHAM, M.GRAY (J.D.MARTIN, J.PHOTOGLIO)	MARK GRAY COLUMBIA 38-05695
63	32	25	19	SOME FOOLS NEVER LEARN T.BROWN, J.BOWEN (J.S.SHERRILL)	STEVE WARINER MCA 52644
64	46	28	14	TWO OLD CATS LIKE US B.SHERRILL (T.SEALS)	RAY CHARLES WITH HANK WILLIAMS, JR. COLUMBIA 38-05575
65	77	—	2	IT'S FOUR IN THE MORNING G.MILLS (J.CHESNUT)	TOM JONES MERCURY 884-252-7/POLYGRAM
66	79	—	2	OKLAHOMA BORDERLINE E.GORDY, JR. (V.GILL, R.CROWELL, G.CLARK)	VINCE GILL RCA 14216
67	74	84	3	SOME SUCH FOOLISHNESS N.LARKIN, E.T.COONLEY (R.A.WADE)	TOMMY ROE MCA/CURB 52711/MCA
68	73	81	3	SAFE IN THE ARMS OF LOVE J.MORRIS (B.MCDILL, T.ROCCO, B.JONES)	ROBIN LEE EVERGREEN 1037
69	48	37	17	I'M GONNA LEAVE YOU TOMORROW J.BOWEN, J.SCHNEIDER (T.DANIELS, G.DOBBS, J.WILSON)	◆ JOHN SCHNEIDER MCA 52648
70	52	35	17	A LONG AND LASTING LOVE M.MASSER (M.MASSER, G.GOFFIN)	CRYSTAL GAYLE WARNER BROS. 7-28963
71	55	45	18	TOUCH A HAND, MAKE A FRIEND R.CHANCEY (H.BANKS, R.JACKSON, C.HAMPTON)	THE OAK RIDGE BOYS MCA 52646
72	NEW ▶			THINK ABOUT LOVE D.MALLOY (R.BRANNON, T.CAMPBELL)	DOLLY PARTON RCA 14218
73	69	71	5	I COULD LOVE YOU IN A HEARTBEAT B.MCCracken, J.RUTENSCHROEDER (S.BRANNAN, T.SCHUYLER)	◆ MALCHAK & RUCKER ALPINE 001
74	57	53	18	I WANNA HEAR IT FROM YOU P.WORLEY, E.RAVEN (N.MONTGOMERY, R.GILES)	EDDY RAVEN RCA 14164
75	85	—	2	TWO HEARTS CAN'T BE WRONG S.MCQUINN, L.MCBRIDE (J.BARLOW, D.KNUTSON)	TWO HEARTS MDJ 5831
76	83	—	2	SOME OF SHELLEY'S BLUES J.KENNEDY (M.NESMITH)	THE MAINES BROTHERS BAND MERCURY 884-228-7/POLYGRAM
77	84	—	2	RENO & ME R.SCRUGGS (J.HADLEY, K.WELCH)	BOBBY BARE EMI-AMERICA 8296/CAPITOL
78	72	76	4	WOULDN'T IT BE GREAT J.BOWEN, L.LYNN (L.LYNN)	LORETTA LYNN MCA 52706
79	NEW ▶			WHAT AM I GONNA DO ABOUT YOU N.WILSON (SIMON, GILMORE, ALLISON)	CON HUNLEY CAPITOL 5525
80	71	64	21	LOST IN THE FIFTIES TONIGHT (IN THE STILL) R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, T.SEALS, F.PARRIS)	◆ RONNIE MILSAP RCA 14135
81	75	62	22	MEET ME IN MONTANA P.WORLEY, K.LEHNING (P.DAVIS)	MARIE OSMOND (WITH DAN SEALS) CAPITOL/CURB 5478/CAPITOL
82	76	54	9	AMBER WAVES OF GRAIN M.HAGGARD, B.MONTGOMERY (M.HAGGARD)	MERLE HAGGARD EPIC 34-05659
83	70	59	20	YOU MAKE ME WANT TO MAKE YOU MINE R.LANDIS (D.LOGGINS)	JUICE NEWTON RCA 14139
84	NEW ▶			SHE ALMOST MAKES ME FORGET ABOUT YOU J.JOHNSON (B.MASON, L.ANDERSON)	LARRY WAYNE KENNEDY JERE 1001
85	NEW ▶			FEEL THE FIRE SAMBUR PRODUCTIONS (R.YANCEY, D.HOGAN, D.SINGLETON)	FAMILY BROWN RCA 50837
86	NEW ▶			TIMBERLINE E.HARRIS, P.KENNERLEY (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-28852
87	NEW ▶			YOU'LL NEVER KNOW L.DEWITT, C.YOUNG (M.GORDON, H.WARREN)	LEW DEWITT COMPLEAT 147/POLYGRAM
88	56	47	18	WHO'S GONNA FILL THEIR SHOES B.SHERRILL (T.SEALS, M.D.BARNES)	◆ GEORGE JONES EPIC 34-05439
89	81	49	8	TWO HEART HARMONY B.FISHER (G.HARRISON, R.GILES, G.FOUGHT, B.MCMACKEN)	THE KENDALLS MERCURY 884-140-7/POLYGRAM
90	88	69	12	THE HAIRCUT SONG R.STEVENS (M.NEUN, R.STEVENS, C.W.KALB, JR.)	RAY STEVENS MCA 52657
91	87	66	18	THING ABOUT YOU J.E.NORMAN, SOUTHERN PACIFIC (T.PETTY)	SOUTHERN PACIFIC WARNER BROS. 7-28943
92	90	68	9	AMERICAN FARMER J.BOYLAN (C.DANIELS, T.CRAIN, T.DIGREGIO, C.HAYWARD, F.EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34-05638
93	86	60	7	THE NIGHT HAS A HEART OF IT'S OWN M.MORGAN, P.WORLEY (L.J.DALTON, P.WORLEY)	LACY J. DALTON COLUMBIA 38-05644
94	80	50	9	'TIL A TEAR BECOMES A ROSE B.RICE (B.RICE)	LEON EVERETTE MERCURY 884040-7/POLYGRAM
95	89	70	5	SOMEONE MUST BE MISSING YOU TONIGHT S.BUCKINGHAM, J.E.NORMAN (J.MCCRAE, B.MORRISON, P.BREEDLOVE)	TERRI GIBBS WARNER BROS. 7-28895
96	82	61	12	LOVIN' UP A STORM E.PRESTIDGE, J.E.NORMAN (L.WILSON, J.FOX)	BANDANA WARNER BROS. 7-28939
97	92	86	20	LOVE TALKS B.KILLEN (B.JONES, M.GARVIN, T.SHAPIRO)	RONNIE MCDOWELL EPIC 34-05404
98	96	87	21	SHE'S COMIN' BACK TO SAY GOODBYE E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS. 7-28976
99	95	90	22	WITH JUST ONE LOOK IN YOUR EYES N.WILSON, SNEED BROTHERS (S.DAVIS, D.MORGAN)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05398
100	97	96	3	BRING BACK LOVE T.COLLINS (R.SCOTT, S.WOLFE)	LISA ANGELE EMI-AMERICA 8294

◆ 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	SALES	
				HOT COUNTRY POSITION	WEEKS ON CHART
1	1	TOO MUCH ON MY HEART	THE STATLER BROTHERS	1	1
2	3	I DON'T MIND THE THORNS	LEE GREENWOOD	2	3
3	7	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	3	7
4	6	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	4	6
5	8	STAND UP	MEL MCDANIEL	5	8
6	9	THE CHAIR	GEORGE STRAIT	6	9
7	11	HAVE MERCY	THE JUDDS	7	11
8	10	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	8	10
9	2	I'LL NEVER STOP LOVING YOU	GARY MORRIS	9	2
10	4	THIS AIN'T DALLAS	HANK WILLIAMS, JR.	10	4
11	17	MORNING DESIRE	KENNY ROGERS	11	17
12	16	SOMEBODY ELSE'S FIRE	JANIE FRICKE	12	16
13	18	BETTY'S BEIN' BAD	SAWYER BROWN	13	18
14	5	DONCHA	T.G. SHEPPARD	14	5
15	20	NEVER BE YOU	ROSANNE CASH	15	20
16	19	IF THE PHONE DOESN'T RING, IT'S ME	JIMMY BUFFETT	16	19
17	21	BREAK AWAY	GAIL DAVIES	17	21
18	26	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	18	26
19	27	ONLY IN MY MIND	REBA MCENTIRE	19	27
20	—	BOP	DAN SEALS	20	—
21	25	MEMORIES TO BURN	GENE WATSON	21	25
22	29	A WORLD WITHOUT LOVE	EDDIE RABBITT	22	29
23	14	ME & PAUL	WILLIE NELSON	23	14
24	12	HANG ON TO YOUR HEART	EXILE	24	12
25	22	YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	25	22
26	—	THEY NEVER HAD TO GET OVER YOU	JOHNNY LEE	26	—
27	13	CAN'T KEEP A GOOD MAN DOWN	ALABAMA	27	13
28	—	IT'S TIME FOR LOVE	DON WILLIAMS	28	—
29	—	JUST IN CASE	THE FORESTER SISTERS	29	—
30	—	(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	30	—

THIS WEEK	LAST WEEK	TITLE	ARTIST	AIRPLAY	
				HOT COUNTRY POSITION	WEEKS ON CHART
1	2	TOO MUCH ON MY HEART	THE STATLER BROTHERS	1	2
2	3	I DON'T MIND THE THORNS	LEE GREENWOOD	2	3
3	5	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	3	5
4	6	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	4	6
5	8	THE CHAIR	GEORGE STRAIT	5	8
6	7	STAND UP	MEL MCDANIEL	6	7
7	10	HAVE MERCY	THE JUDDS	7	10
8	12	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	8	12
9	13	MORNING DESIRE	KENNY ROGERS	9	13
10	14	SOMEBODY ELSE'S FIRE	JANIE FRICKE	10	14
11	15	IF THE PHONE DOESN'T RING, IT'S ME	JIMMY BUFFETT	11	15
12	16	BETTY'S BEIN' BAD	SAWYER BROWN	12	16
13	18	NEVER BE YOU	ROSANNE CASH	13	18
14	1	I'LL NEVER STOP LOVING YOU	GARY MORRIS	14	1
15	21	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	15	21
16	22	ONLY IN MY MIND	REBA MCENTIRE	16	22
17	19	BREAK AWAY	GAIL DAVIES	17	19
18	4	THIS AIN'T DALLAS	HANK WILLIAMS, JR.	18	4
19	24	BOP	DAN SEALS	19	24
20	9	DONCHA	T.G. SHEPPARD	20	9
21	23	THEY NEVER HAD TO GET OVER YOU	JOHNNY LEE	21	23
22	27	IT'S TIME FOR LOVE	DON WILLIAMS	22	27
23	26	A WORLD WITHOUT LOVE	EDDIE RABBITT	23	26
24	28	MEMORIES TO BURN	GENE WATSON	24	28
25	11	ME & PAUL	WILLIE NELSON	25	11
26	—	JUST IN CASE	THE FORESTER SISTERS	26	—
27	—	(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	27	—
28	—	OLD SCHOOL	JOHN CONLEE	28	—
29	—	HURT	JUICE NEWTON	29	—
30	—	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	30	—

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COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (16)	20
MCA/Curb (3)	
MCA/Noble Vision (1)	
RCA (16)	17
RCA/Curb (1)	
WARNER BROS. (14)	16
Geffen (1)	
Warner/Curb (1)	
EPIC	12
COLUMBIA	11
CAPITOL (3)	8
Capitol/Curb (3)	
EMI-America (1)	
MTM (1)	
POLYGRAM	8
Mercury (7)	
Compleat (1)	
ATLANTIC	2
Atlantic/America (2)	
EMI-AMERICA	2
ALPINE	1
EVERGREEN	1
JERE	1
MDJ	1

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

TITLE
(Publisher - Licensing Org.)
Sheet Music Dist.

82 AMBER WAVES OF GRAIN (Mt. Shasta, BMI)	Gems-EMI, BMI/Moon & Stars, BMI)
92 AMERICAN FARMER (Hat Band, BMI)	30 HURT (CBS, ASCAP)
51 ANGEL IN YOUR ARMS (Song Tailors, BMI/I've Got The Music, ASCAP)	73 I COULD LOVE YOU IN A HEARTBEAT (DebDave, BMI/Briarpatch, ASCAP/Mallvan, ASCAP)
27 (BACK TO THE) HEARTBREAK KID (WB Gold, BMI/Warner House of Music, BMI)	2 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) (Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman, BMI)
13 BETTY'S BEIN' BAD (Tall Girl, BMI/Bug, BMI)	44 I DON'T WANT TO GET OVER YOU (Tree, BMI/Rockin' R, ASCAP/Posey, BMI)
20 BOP (MHG, ASCAP/Sweet Angel, BMI/WEB IV, BMI)	34 I FEEL THE COUNTRY CALLIN' ME (Landers-Roberts, ASCAP)
17 BREAK AWAY (Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP)	54 I LOVE YOU BY HEART (Somebody's, SESAC)
100 BRING BACK LOVE (Tom Collins, BMI)	60 I SURE NEED YOUR LOVIN' (Uncle Artie, ASCAP)
38 BURNED LIKE A ROCKET (Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP)	31 I TELL IT LIKE IT USED TO BE (Tree, BMI/Cross Keys, ASCAP)
33 CAN'T KEEP A GOOD MAN DOWN (Sabal, ASCAP)	74 I WANNA HEAR IT FROM YOU (Silver Rain, ASCAP/Dejamus, ASCAP)
6 THE CHAIR (Tree, BMI/Larry Butler, BMI/Blackwood, BMI)	48 I WANNA SAY YES (Warner-Tamerlane, BMI/Three Ships, ASCAP)
47 COME ON IN (YOU DID THE BEST YOU COULD) (Dejamus, ASCAP/Riva, ASCAP)	16 IF THE PHONE DOESN'T RING, IT'S ME (Coral Reefer, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Cocoonlley, ASCAP)
36 DESPERADOS WAITING FOR A TRAIN (Chappell, ASCAP/World, ASCAP)	9 I'LL NEVER STOP LOVING YOU (Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP)
49 THE DEVIL'S ON THE LOOSE (Granite, ASCAP/Goldline, ASCAP)	53 I'M GONNA HURT HER ON THE RADIO (Rick Hall, ASCAP/Beginner, ASCAP)
14 DONCHA (Rick Hall, ASCAP)	69 I'M GONNA LEAVE YOU TOMORROW (Chappell, ASCAP/Unichappell, BMI)
59 DOWN IN TENNESSEE (April, ASCAP/Ideas Of March, ASCAP)	52 IN ANOTHER MINUTE (Tree, BMI/Cross Keys, ASCAP)
45 FEEL THE FIRE (Dire, BMI/19 Street, BMI/Alabama Band, ASCAP)	65 IT'S FOUR IN THE MORNING (Tree, BMI)
85 FEEL THE FIRE (Rick Yancey, BMI/Bibo, ASCAP/Partnership, ASCAP/Vogue, BMI/Partner, BMI)	55 IT'S JUST A MATTER OF TIME (Eden, BMI/Times Square, BMI)
35 GET BACK TO THE COUNTRY (Silver Fiddle, ASCAP)	23 IT'S TIME FOR LOVE (Hall-Clement, BMI/Hardscuffle, BMI)
90 THE HAIRCUT SONG (Mike Neun, BMI/Ray Stevens, BMI)	26 JUST IN CASE (Pacific Island, BMI/Tree, BMI)
28 HANG ON TO YOUR HEART (Tree, BMI/Pacific Island, BMI)	32 THE LEGEND AND THE MAN (Tree, BMI/Cross Keys, ASCAP)
7 HAVE MERCY (Irving, BMI)	4 LIE TO YOU FOR YOUR LOVE (Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple Chase, BMI)
46 HEART OF THE COUNTRY (Sheddhouse, ASCAP/Screen Gems-EMI, BMI/Moon & Stars, BMI)	70 A LONG AND LASTING LOVE (Prince Street, ASCAP/Screen Gems-EMI, BMI)
18 HOME AGAIN IN MY HEART (Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen	80 LOST IN THE FIFTIES TONIGHT (IN THE STILL) (Lodge Hall, ASCAP/Two Sons, ASCAP/WB,

ASCAP/Llee, BMI)	40 SHE TOLD ME YES (Courtland, BMI/Artin, BMI)
97 LOVE TALKS (Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)	98 SHE'S COMIN' BACK TO SAY GOODBYE (DebDave, BMI/Briarpatch, BMI)
96 LOVIN' UP A STORM (Dejamus, ASCAP/Stan Cornelius, ASCAP)	63 SOME FOOLS NEVER LEARN (Sweet Baby, BMI)
39 MAKIN' UP FOR LOST TIME (WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)	76 SOME OF SHELLY'S BLUES (Screen Gems-EMI, BMI)
25 ME & PAUL (Willie Nelson, BMI)	67 SOME SUCH FOOLISHNESS (Barnwood, BMI)
81 MEET ME IN MONTANA (WEB IV, BMI)	12 SOMEBODY ELSE'S FIRE (Love Wheel, BMI)
24 MEMORIES TO BURN (Tree, BMI/Cross Keys, ASCAP)	95 SOMEONE MUST BE MISSING YOU TONIGHT (Southern Nights, ASCAP)
11 MORNING DESIRE (Leeds, ASCAP/Patchworks, ASCAP)	5 STAND UP (Old Friends, BMI/Cross Keys, ASCAP)
15 NEVER BE YOU (Gone Gator, ASCAP)	37 THERE'S NO STOPPING YOUR HEART (Mother Tongue, ASCAP/Flying Cloud, BMI)
93 THE NIGHT HAS A HEART OF ITS OWN (Algee, BMI/Cross Keys, ASCAP)	21 THEY NEVER HAD TO GET OVER YOU (Rick Hall, ASCAP)
3 NOBODY FALLS LIKE A FOOL (April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land Of Music, BMI)	91 THING ABOUT YOU (Gone Gator, ASCAP)
66 OKLAHOMA BORDERLINE (Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/GSC, ASCAP)	72 THINK ABOUT LOVE (Mallven, ASCAP/Cottonpatch, ASCAP/Bibo, ASCAP)
29 OLD SCHOOL (MCA, ASCAP/Don Schlitz, ASCAP)	10 THIS AIN'T DALLAS (Bocephus, BMI)
56 THE ONE I LOVED BACK THEN (THE CORVETTE SONG) (Algee, BMI)	94 'TIL A TEAR BECOMES A ROSE (April, ASCAP/Sallowfork, ASCAP)
19 ONLY IN MY MIND (Jack & Bill, ASCAP/Reba McEntire, ASCAP)	86 TIMBERLINE (Emmylou, ASCAP/Irving, BMI)
61 THE PART OF ME THAT NEEDS YOU (Arista, ASCAP)	1 TOO MUCH ON MY HEART (Statler Brothers, BMI)
58 PERFECT STRANGER (That's What She Said, BMI/Long Tooth, BMI)	71 TOUCH A HAND, MAKE A FRIEND (Irving, BMI/East Memphis, BMI)
62 PLEASE BE LOVE (MCA, ASCAP/Berger Bits, ASCAP)	89 TWO HEART HARMONY (Nashion, BMI/Dejamus, ASCAP)
77 RENO & ME (Tree, BMI/Cross Keys, ASCAP)	75 TWO HEARTS CAN'T BE WRONG (First Lady, BMI/Topage, ASCAP)
41 RIVER IN THE RAIN (Tree, BMI/Roger Miller, BMI)	64 TWO OLD CATS LIKE US (WB, ASCAP/Two Sons, ASCAP)
50 RUNAWAY GO HOME (Larry Gatlin, BMI)	79 WHAT AM I GONNA DO ABOUT YOU (Tapadero, BMI/Allisongs, BMI)
68 SAFE IN THE ARMS OF LOVE (Hall-Clement, BMI/BoB McDill, BMI/Bibo, ASCAP/Cross Keys, ASCAP)	88 WHO'S GONNA FILL THEIR SHOES (WB, ASCAP/Two Sons, ASCAP/Tree, BMI)
84 SHE ALMOST MAKES ME FORGET ABOUT YOU (Old Friends, BMI/Monk Family, BMI/19th Street, BMI)	99 WITH JUST ONE LOOK IN YOUR EYES (Tapadero, BMI/Little Shop Of Morgansongs, BMI)

80 YOU CAN DREAM OF ME (Steve Warner, BMI/Siren, BMI)	8 YOU MAKE ME FEEL LIKE A MAN (Hall-Clement, BMI/Ricky Skaggs, BMI)
83 YOU MAKE ME WANT TO MAKE YOU MINE (Leeds, ASCAP/Patchworks, ASCAP)	87 YOU'LL NEVER KNOW (Bergman, ASCAP/Vocco & Conn, ASCAP)
43 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.



What Time? Day Time. Morris Day shakes a tail feather during a recent appearance at New York's Beacon Theatre. (Photo: Chuck Pulin)

Atlantic Documents Its R&B History Elaborate New Reissue Series Traces 27 Years of Hits

BY NELSON GEORGE

NEW YORK "Atlantic Rhythm & Blues 1947-1974," a set of seven double albums that will also be available in a special box, has been compiled by archivist Bob Porter and Atlantic a&r staffer Aziz Goksel under the direction of Atlantic's co-founder and chairman Ahmet Ertegun. The individual albums will cost \$10.98 and the boxed set approximately \$75.

The package opens with Joe Morris' "Lowe Groovin'" from 1947 and

ends 186 songs later in 1974 with Major Harris' "Love Won't Let Me Wait." In between, the records contain, in chronological order, most of Atlantic's major hits of the last 27 years, including 15 from the Drifters (five of them with Clyde McPhatter on lead vocals), 13 from Ray Charles, nine from Joe Turner, eight from Aretha Franklin, seven each from Otis Redding and Ruth Brown, five from Wilson Pickett, and selections from such other artists as Roberta Flack, Donny Hathaway, LaVern Baker, the Spinners, Sam & Dave and Solomon Burke.

Among the inspired one-shots found throughout the collection are King Floyd's "Groove Me," Begin-

ning Of The End's "Funky Nassau (Parts 1 & 2)," Arthur Conley's "Sweet Soul Music," Brook Benton's "Rainy Night In Georgia," Nat Kendrick & the Swans' "(Do The) Mashed Potatoes," Willie Tee's "Teasin' You," the Ikettes' "I'm Blue (The Gong-Gong Song)," and Atlantic session pianist Harry Van Walls' "Tee Nah Nah."

The idea for this historic compilation came from members of Atlantic's sales department, who approached the label about getting back in the catalog business. According to Goksel, the original plan was to reissue "The History Of Rhythm & Blues," a 1968 set that

(Continued on page 43)

THE RHYTHM & THE BLUES

by Nelson George



IN THE ARCHIVES of Harlem's Schomburg Library for Research in Black Culture is a clipping that testifies to the growth of black radio and music in the post-war era. The clipping is from Ebony magazine circa 1948. The headline is "Disc Jockeys," and the subhead is "16 Sepia Spielers Ride Kilocycle Range On 21 Stations."

According to Ebony, in that year there were 3,000 DJs working on 1,300 stations, and only 16 of them were black. The 16 were Ed Baker at Detroit's WJLB, Al Benson at Chicago's WJJD, Bill Branch at Evanston's WEAW, Ramon Bruce at Philadelphia's WHAT, Jessie Burks at St. Louis' KXLW, Jack L. Cooper at Chicago's WSBC, Van Douglas at Detroit's WJBK, Jack Gibson at Chicago's WCFL, Bess Harris at Seattle's KING, Eddie Honesty at Hammond, Ill.'s WJOB, Harold Jackson at Washington's WOOK, Sam Jackson at Providence's WHIN, Emerson Parker at Washington's WQQW, Sam Price at Philadelphia's WPEN, Norfley Whitted at Durham's WDNC and Woody Woodard at Brooklyn's WLIB.

The piece noted enthusiastically that Duke Elling-

A look at the early days of radio's 'sepia spielers'

ton was about to join WMCA's air staff.

That this was the dawn of what we today call "black/urban" radio can be understood by reading the piece. "Most of the sepia spielers who operate on 21 stations from coast to coast are relative neophytes," Ebony reported, "catching the crest of a boom that has skyrocketed the chatter chaps to a new peak. Hired in recent months because they're good business, colored jockeys have been catching on fast... They have been as popular as the records they play—and no small number are by Negro artists."

According to Ebony, "Most colored radio jivers seek and get an interracial audience. Few can be identified as Negro on the air, even get anti-Negro notes assuming them to be white. Discovery that a voice has no color has opened new vistas to Negroes in radio, where disc jockeys have demonstrated once again that race is only skin deep."

The DJs came from three very distinct traditions. Eight had show business training. Chicago's Benson, once considered the nation's most powerful black jock, performed in minstrel shows as a child in Mississippi. "Jockey" Jack Gibson, now known for his Jack The Rapper newsletter, began as an actor.

Gibson, the last of these announcers still active in radio, was also one of the nine disk jockeys who received formal training in radio at one of the nation's black colleges, a tradition that continues to this day. Two of the jocks, Seattle's Harris and Brooklyn's

Woodard, are the sons of preachers and clearly learned their craft in the black church.

Black radio has come a long way from 1948 when these men played hour or half-hour shows as often as five times a day and advertised "B.Y.O.B.B." (bring your own brown bag) parties because they couldn't get more lucrative national advertising.

SHORT STUFF: Spin magazine has two pieces well worth reading in its December issue. **Ed Kiersh**, who unearthed **Ike Turner** a few months back, hangs out with **Sly Stone** and returns with a sadly predictable, yet fascinating, journey into the mind of that great musician. And **Quincy Troupe** completes his two-part interview with **Miles Davis**. . . **Brandi Wells'** new album on Philadelphia-based Omni Records is "Twenty-First Century Fox" . . . Capitalizing on one of the funniest scenes in "Krush Groove," the new **Fat Boys** single is "All You Can Eat," produced by **Kurtis Blow**. . . Just as **Isley-Jasper-Isley's** "Caravan Of Love" on CBS moves toward the top of the black chart (and surely good pop exposure), look for the single from the original **Isley Brothers**, "Colder Are My Nights," to move up as well. **Ronnie Isley's** voice is one of pop music's underpraised weapons of seduction, and this song captures him at the height of his powers. The Isleys' Warner Bros. album "Masterpiece" is a fascinating collection of songs. Veteran **Skip Scarborough** contributes "My Best Was Good Enough," **Phil Collins** is represented with "If Leaving Me Is Easy," **Stevie Wonder** co-wrote "Stay Gold," **David Ritz** (author of books on **Ray Charles** and **Marvin Gaye**) co-wrote "Release Your Love," and the Isleys cover the country classic "The Most Beautiful Girl."

A reggae Christmas album? Yup, on Washington, D.C.-based Ras Records. **Freddie McGregor**, **Pablo Black** and **Eek-A-Mouse** are among the eight reggae performers heard doing Christmas standards like "We Wish You A Merry Christmas," "Jingle Bells" and "Silent Night." Eek-A-Mouse's reading of "The Night Before Christmas" is big fun. Also worthwhile on Ras are **Don Carlos'** "Just A Passing Glimpse" and **Gregory Isaacs'** "Private Beach Party." Ras can be contacted at P.O. Box 40804, Washington, D.C. 20016, or (301) 946-0525 . . . "Silver Spoons" regular **Alfonso** has covered the **Five Stairsteps'** kiddie pop hit "Ooh Child" with the production help of New Edition discoverer **Maurice Starr** and arrangers **Robbie Shakespeare** and **Sly Dunbar**. . . Hip-hop fans should look out for "Who Do You Think You're Funkin' With," on Tommy Boy, featuring **Afrika Bambaataa**, the **Soul Sonic Force** and **Melle Mel**, on loan from Sugar Hill Records. The record was co-produced by **Keith LeBlanc**, **Doug Wimbish** and **Skip McDonald**, who were the rhythm section on the many Sugar Hill rap hits in the early '80s.

Neville Tells It Like It Was Singer's New Album Is All Oldies

BY JEFF HANNUSCH

NEW ORLEANS Aaron Neville of the popular New Orleans-based band the Neville Brothers recently released a solo album on Passport Records, "Orchid In The Wind." It's the first studio recording by any of the Nevilles since the 1981 A&M album "Fiyo On The Bayou." Last year's critically acclaimed "Nevillization" on Black Top was a collection of live recordings.

Aaron's career goes back to the early '50s when he and brother Art were part of the Hawkettes, who had a regional hit with "Mardi Gras Mambo," a record still played in New Orleans at Carnival time. After signing with the Minit label in 1960, Neville had a sizeable rhythm & blues hit with his first release, "Over You."

After several years of label hopping on the once hyperactive New Orleans recording scene, Neville re-

surfaced on the Parlo label in 1966, scoring one of the biggest hits to originate from New Orleans, "Tell It Like It Is," which reached No. 1 on the r&b chart and number two on the pop chart.

But Parlo folded under the weight of that hit, leaving Neville again without a label. After the record slid back down the charts, he returned to New Orleans, where he sang at night and worked as a stevedore by day.

Neville recorded sporadically until 1977, when he and brothers Art, Charles and Cyril formed the Neville Brothers. The group recorded one album for Capitol and later cut "Fiyo" for A&M.

Joel Dorn, who produced that A&M album, handled the same duties for "Orchid In The Wind"—his first production credit since the Nevilles' album four years ago.

According to Neville, "Orchid In

(Continued on page 43)

FOR WEEK ENDING NOVEMBER 30, 1985

Billboard

HOT BLACK SINGLES ACTION

RADIO MOST ADDED				NEW TOTAL	
93 REPORTERS				ADDS	ON
STEVIE WONDER	GO HOME	TAMLA		32	50
MELISA MORGAN	DO ME BABY	CAPITOL		30	31
SADE	THE SWEETEST TABOO	PORTRAIT		26	44
THE TEMPTATIONS	DO YOU REALLY LOVE YOUR BABY	GORDY		18	56
THE FAT BOYS	DON'T BE STUPID	SUTRA		17	25

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

RETAIL BREAKOUTS				NUMBER	
137 REPORTERS				REPORTING	
READY FOR THE WORLD	DIGITAL DISPLAY	MCA		23	
THE TEMPTATIONS	DO YOU REALLY LOVE YOUR BABY	GORDY		17	
BOBBY WOMACK	LET ME KISS IT WHERE IT HURTS	MCA		15	
KASHIF	CONDITION OF THE HEART	ARISTA		14	
LIONEL RICHIE	SAY YOU, SAY ME	MOTOWN		13	

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Billboard Hot Black Singles SALES & AIRPLAY

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

SALES		TITLE	ARTIST	HOT BLACK POSITION
THIS WEEK	LAST WEEK			
1	2	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	2
2	3	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	1
3	1	PART-TIME LOVER	STEVIE WONDER	3
4	4	EVERYBODY DANCE	TA MARA & THE SEEN	4
5	6	PARTY ALL THE TIME	EDDIE MURPHY	13
6	8	MIAMI VICE THEME	JAN HAMMER	15
7	9	FALL DOWN (SPIRIT OF LOVE)	TRAMAINE	7
8	5	THE OAK TREE	MORRIS DAY	9
9	15	DON'T SAY NO TONIGHT	EUGENE WILDE	6
10	7	I'LL BE GOOD	RENE & ANGELA	21
11	11	EATEN ALIVE	DIANA ROSS	19
12	17	A LOVE BIZARRE	SHEILA E.	5
13	13	YOU ARE MY LADY	FREDDIE JACKSON	25
14	21	COUNT ME OUT	NEW EDITION	8
15	10	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	24
16	22	WHO DO YOU LOVE	BERNARD WRIGHT	12
17	14	WAIT FOR LOVE	LUTHER VANDROSS	11
18	24	EMERGENCY	KOOL & THE GANG	18
19	20	THIS IS FOR YOU	THE SYSTEM	10
20	19	THINKING ABOUT YOU	WHITNEY HOUSTON	14
21	27	CURIOSITY	JETS	17
22	12	SINGLE LIFE	CAMEO	37
23	—	SAY YOU, SAY ME	LIONEL RICHIE	16
24	29	SEDUCTION	VAL YOUNG	23
25	28	GIRLS ARE MORE FUN	RAY PARKER JR.	27
26	30	YOU LOOK GOOD TO ME	CHERRELLE	26
27	25	OBJECT OF MY DESIRE	STARPOINT	45
28	—	NEVER FELT LIKE DANCIN'	TEDDY PENDERGRASS	22
29	16	YOU WEAR IT WELL	EL DEBARGE WITH DEBARGE	47
30	—	THE SHOW STOPPA	SUPER NATURE	46

AIRPLAY		TITLE	ARTIST	HOT BLACK POSITION
THIS WEEK	LAST WEEK			
1	2	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	1
2	3	A LOVE BIZARRE	SHEILA E.	5
3	6	DON'T SAY NO TONIGHT	EUGENE WILDE	6
4	1	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	2
5	9	COUNT ME OUT	NEW EDITION	8
6	8	THIS IS FOR YOU	THE SYSTEM	10
7	4	EVERYBODY DANCE	TA MARA & THE SEEN	4
8	19	SAY YOU, SAY ME	LIONEL RICHIE	16
9	12	FALL DOWN (SPIRIT OF LOVE)	TRAMAINE	7
10	16	THINKING ABOUT YOU	WHITNEY HOUSTON	14
11	11	SAY I'M YOUR NUMBER ONE	PRINCESS	20
12	17	WHO DO YOU LOVE	BERNARD WRIGHT	12
13	14	CURIOSITY	JETS	17
14	13	NEVER FELT LIKE DANCIN'	TEDDY PENDERGRASS	22
15	10	WAIT FOR LOVE	LUTHER VANDROSS	11
16	7	THE OAK TREE	MORRIS DAY	9
17	22	HONEY FOR THE BEES	PATTI AUSTIN	28
18	23	EMERGENCY	KOOL & THE GANG	18
19	18	YOU LOOK GOOD TO ME	CHERRELLE	26
20	27	COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	31
21	26	SEDUCTION	VAL YOUNG	23
22	5	PART-TIME LOVER	STEVIE WONDER	3
23	—	YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	34
24	30	DIGITAL DISPLAY	READY FOR THE WORLD	30
25	29	ALICE, I WANT YOU JUST FOR ME	FULL FORCE	33
26	—	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	29
27	20	GIRLS ARE MORE FUN	RAY PARKER JR.	27
28	—	WHAT YOU BEEN MISSIN'	STARPOINT	36
29	15	PARTY ALL THE TIME	EDDIE MURPHY	13
30	—	SECRET LOVER	ATLANTIC STARR	32

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
CAPITOL (6)	10
Manhattan (2)	
Manhattan Island (1)	
Red Label (1)	
MCA (8)	10
Sugarhill (2)	
WARNER BROS. (6)	9
Qwest (2)	
Paisley Park (1)	
ATLANTIC (1)	8
Mirage (3)	
4th & B'Way (1)	
Garage/Island (1)	
Island (1)	
Philly World (1)	
COLUMBIA (7)	8
Def Jam (1)	
MOTOWN (1)	8
Gordy (4)	
Tamla (2)	
Motown/Conceited (1)	
RCA (7)	8
Total Experience (1)	
A&M	6
ARISTA	6
EPIC (2)	6
Portrait (2)	
Tabu (2)	
POLYGRAM	6
Mercury (3)	
Atlanta Artists (1)	
De-Lite (1)	
London (1)	
ELEKTRA (2)	3
Asylum (1)	
CBS ASSOCIATED	1
DANYA/FANTASY	1
Reality (1)	
FANTASY	1
FAST FIRE	1
MALACO	1
MANHATTAN	1
P.I.R. (1)	
NEXT PLATEAU	1
POP ART	1
PROFILE	1
TOMMY BOY	1
TUCKWOOD	1
URBAN SOUND	1

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

TITLE	PUBLISHER - Licensing Org.	SHEET MUSIC DIST.
81 AIN'T THAT MUCH LOVE IN THE WORLD	(Widr, ASCAP/Sugarhill, BMI)	
33 ALICE, I WANT YOU JUST FOR ME	(Forceful, BMI)	
98 ALL FALL DOWN	(Blue Mer, ASCAP/Virgin, ASCAP)	
71 ALWAYS AND FOREVER	(Rodsons, PRS/Almo, ASCAP)	
35 AMERICA	(Controversy, ASCAP)	
39 BABY I'M SORRY	(Arrival, BMI)	
62 A BROKEN HEART CAN MEND	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
70 CAN YOU FEEL THE BEAT	(Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP)	
1 CARAVAN OF LOVE	(April, ASCAP/UMI, ASCAP)	
31 COLDER ARE MY NIGHTS	(Kichelle, ASCAP/Johnny Yuma, BMI)	
40 CONDITION OF THE HEART	(Kashif, BMI/MCA, ASCAP)	
64 COULD IT BE LOVE	(Hills Hideaway, BMI/Variena, BMI)	
8 COUNT ME OUT	(New Generation, ASCAP)	
17 CURIOSITY	(Almo, ASCAP/Crimasco, ASCAP/Irving, BMI)	
30 DIGITAL DISPLAY	(Ready For The World, BMI/MCA, ASCAP/Diff Backstreet, BMI/Walk On The Moon, BMI)	
89 DO ME BABY	(Controversy, ASCAP)	
53 DO YOU REALLY LOVE YOUR BABY	(Uncle Ronnie's, ASCAP/April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	
6 DON'T SAY NO TONIGHT	(Philly World, BMI)	
99 DREAMS	(Marie, BMI)	
19 EATEN ALIVE	(Gibb Brothers, BMI/Mijac, BMI/Unichappell, BMI)	
18 EMERGENCY	(Delightful, BMI)	
4 EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP)	
7 FALL DOWN (SPIRIT OF LOVE)	(Almo, ASCAP/Ipm, ASCAP)	
52 FREEDOM	(Golden Torch, ASCAP)	
27 GIRLS ARE MORE FUN	(Raydiola, BMI)	
50 GO HOME	(Jobete, ASCAP/Black Bull, ASCAP)	
42 GORDY'S GROOVE	(Tee Girl, BMI)	
79 GUILTY	(Tempco, BMI)	
83 HAVEN'T YOU HEARD THAT LINE BEFORE	(Cachand, BMI)	
88 THE HEART IS NOT SO SMART	(Edition Sunset, ASCAP/Arista, ASCAP)	
75 HOLD ON (FOR LOVE'S SAKE)	(Zubaidah, ASCAP/WB, ASCAP/Freddie Dee, BMI/Miika Porsing, ASCAP)	
28 HONEY FOR THE BEES	(J&S, ASCAP/Almo, ASCAP)	
44 I CAN'T BELIEVE IT (IT'S OVER)	(Willesden, BMI/Zomba, ASCAP)	
78 I CAN'T LIVE WITHOUT MY RADIO	(Def Jam, ASCAP)	
59 I LIKE THE WAY YOU DANCE	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
80 I NEED YOU	(Lynn-Ro, BMI/Delfern, BMI/Century City, ASCAP)	
91 I WISH HE DIDN'T TRUST ME SO MUCH	(Pea Pod, ASCAP/Pass It On, ASCAP/Sknabue, ASCAP/Legs, ASCAP)	
54 IF I RULED THE WORLD	(Kuwa, ASCAP/Davy D, ASCAP)	
21 I'LL BE GOOD	(A La Mode, ASCAP)	
84 I'LL MAKE YOU AN OFFER	(Red Writer, ASCAP/Billy Osborne, ASCAP/Captain Z, ASCAP)	
41 IT DOESN'T REALLY MATTER	(Troutman's, BMI/Saja, BMI)	
38 (KRUSH GROOVE) CAN'T STOP THE STREET	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	
63 LET ME BE THE ONE	(Brampton, ASCAP)	
61 LET ME KISS IT WHERE IT HURTS	(Abkco, BMI/Ashtay, BMI)	
51 LET MY PEOPLE GO	(Skcco, BMI/Carjundee, BMI/Barijasha, BMI)	
95 LET'S HAVE SOME FUN	(Crazy People, ASCAP/Almo, ASCAP)	
74 LOCK AND KEY	(Spectrum VII, ASCAP)	
5 A LOVE BIZARRE	(Sister Fate, ASCAP)	
65 MEMBERS ONLY	(Malaco, BMI)	
15 MIAMI VICE THEME	(MCA, ASCAP)	
73 MIDDLE OF THE NIGHT	(Dangerous, ASCAP/Liedela, ASCAP)	
76 MORE THAN FRIENDS, LESS THAN LOVERS	(Ouchess, BMI/MCA, ASCAP/Perk's, BMI)	
69 MORE THAN YOU CAN HANDLE	(Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP)	
72 MR. DJ	(Extra Slick, ASCAP/Eastborn, ASCAP/Frenchy Mac, ASCAP)	
22 NEVER FELT LIKE DANCIN'	(Walpergus, ASCAP/WB, ASCAP/Monty Seward, ASCAP)	
9 THE OAK TREE	(Ya D Sir, ASCAP) WBM	
45 OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI)	
57 ONE OF THE LIVING	(Makiki, ASCAP/Arista, ASCAP)	
3 PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP)	
13 PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP)	
82 PEANUT BUTTER	(Ixtat, BMI/Island, BMI)	
85 PERFECT WAY	(Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)	
96 RAP IS HERE TO STAY	(Promuse, BMI/Spdyo, BMI)	
20 SAY I'M YOUR NUMBER ONE	(Terrace, ASCAP)	
16 SAY YOU, SAY ME	(Brockman, ASCAP)	
32 SECRET LOVER	(Almo, ASCAP/Jodaway, ASCAP)	
23 SEDUCTION	(Stone City, ASCAP/National League, ASCAP)	
92 SHE'S NOT A SLEAZE	(Bush Burnin, ASCAP)	
24 THE SHOW	(Keejue, BMI/Mark Of Aries, BMI)	
46 THE SHOW STOPPA	(Pop Art, ASCAP)	
93 SILVER SHADOW	(Almo, ASCAP/Jodaway, ASCAP)	
37 SINGLE LIFE	(All Seeing Eye, ASCAP/Larry Jr., BMI)	
77 SISTERS ARE DOING IT FOR THEMSELVES	(RCA, ASCAP/Blue Network, ASCAP)	
67 SLAVE TO THE RYTHM	(April, ASCAP/Perfect Songs, BMI/Unforgettable Songs, BMI/Island, BMI)	
49 SLIP N' SLIDE	(Mtume, BMI)	
100 SOMEBODY TOOK MY LOVE	(Ackee, ASCAP/Upward Spiral, ASCAP/Security Hogg, ASCAP)	
58 STAND BY ME	(Rightsong, BMI/Trio, BMI/Unichappell, BMI/ADT, BMI)	
56 STOP PLAYING ON ME	(Fresh Ideas, ASCAP/MCA, ASCAP)	
43 SUN CITY	(Solidarity, ASCAP)	
55 THE SWEETEST TABOO	(Silver Angel, ASCAP)	
90 TAKES A LITTLE TIME	(Alkey, ASCAP/Chrysalis, ASCAP/Rare Blue, ASCAP)	
97 TELL ME TOMORROW	(Random Notes, ASCAP/April, ASCAP/Chappell, ASCAP/David Lasley, ASCAP)	
48 TELL ME WHAT (I'M GONNA DO)	(Sky Pilot, BMI/National League, ASCAP/Van Ross Redding, BMI/Platinum Gold, ASCAP)	
29 THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)	
14 THINKING ABOUT YOU	(Kashif, BMI/New Music Group, BMI/MCA, ASCAP)	
10 THIS IS FOR YOU	(Science Lab, ASCAP/Green Star, ASCAP)	
86 TILL I SEE YOU AGAIN	(Blackwood, BMI/Henry Suemay, BMI/April, ASCAP)	
87 TOMORROW	(Lexicon, ASCAP/Laura, ASCAP)	
68 URGENT	(Somerset, ASCAP/Evansongs, ASCAP)	
94 VICE	(Sugarhill, BMI)	
11 WAIT FOR LOVE	(Uncle Ronnie's, ASCAP/April, ASCAP/Dillard, BMI)	
66 WHAT A WOMAN	(Assorted, BMI/Henry Suemay, BMI/Rose Tree/ASCAP)	
36 WHAT YOU BEEN MISSIN'	(Willesden, BMI/Keith Diamond, BMI/Jo Skin, BMI)	
12 WHO DO YOU LOVE	(Bernard Wright, BMI/Mchoma, BMI)	
2 WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)	
60 YOU AIN'T FRESH	(Li Fo, BMI)	
25 YOU ARE MY LADY	(Zomba, ASCAP)	
26 YOU LOOK GOOD TO ME	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
47 YOU WEAR IT WELL	(Jobete, ASCAP)	
34 YOUR PERSONAL TOUCH	(Warner-Tamerlane, BMI/Song-A-Tron, 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.

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	4	7	A LOVE BIZARRE PAISLEY PARK (PROMO)/WARNER BROS. 1 week at No. One	SHEILA E.
2	3	7	6	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON
3	1	2	7	WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411	ARETHA FRANKLIN
4	4	10	6	TAKES A LITTLE TIME LONDON 886 004-1/POLYGRAM	TOTAL CONTRAST
5	6	11	6	BABY TALK VANGUARD SPV-89	ALISHA
6	9	13	6	ONE OF THE LIVING CAPITOL V-15205	TINA TURNER
7	7	8	8	SEDUCTION GORDY 4544GG/MOTOWN	VAL YOUNG
8	14	22	4	YOUR PERSONAL TOUCH RCA PW-14202	EVELYN "CHAMPAGNE" KING
9	20	42	3	TARZAN BOY MANHATTAN V-56011/CAPITOL	BALTIMORA
10	17	18	6	EVERYBODY DANCE A&M SP-12149	TA MARA & THE SEEN
11	5	1	9	PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN	STEVIE WONDER
12	26	30	4	HELL IN PARADISE POLYDOR 883 455-1/POLYGRAM	YOKO ONO
13	13	16	10	RUNNING UP THAT HILL EMI-AMERICA V-7865	KATE BUSH
14	24	34	4	I TOUCH ROSES I-SQUARE/SIRE 0-20381/WARNER BROS.	BOOK OF LOVE
15	22	31	4	HONEY FOR THE BEES QWEST 0-20361/WARNER BROS.	PATTI AUSTIN
16	19	24	6	COMO TU TE LLAMA? CAPITOL V-8654	SLY FOX
17	28	36	4	THE HEAT IN ME (REMIX) RED LABEL V-70057/CAPITOL	LINDA CLIFFORD
18	8	6	10	PERFECT WAY (REMIX) WARNER BROS. 0-20362	SCRITTI POLITTI
19	21	26	6	BOY IN THE BOX (REMIX) EMI-AMERICA V-19201	COREY HART
20	25	32	5	MY OBSESSION ATLANTIC 0-86847	MERI D. MARSHALL
21	27	28	5	PARTY ALL THE TIME COLUMBIA 44-05280	EDDIE MURPHY
22	40	—	2	LOVE'S GONNA GET YOU WARNER BROS. 0-20383	JOCELYN BROWN
23	29	—	2	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	LISA LISA/CULT JAM WITH FULL FORCE
24	32	41	3	HIGH ABOVE THE CLOUDS (REMIX) WARNER BROS. 0-20374	NARADA MICHAEL WALDEN
25	18	14	7	LOVER COME BACK TO ME (REMIX) EPIC 49-05278	DEAD OR ALIVE
26	43	—	2	SLAVE TO THE RHYTHM MANHATTAN ISLAND V-56012/CAPITOL	GRACE JONES
27	23	23	5	MIAMI VICE THEME MCA 23575	JAN HAMMER
28	10	3	10	YOU & ME CBS ASSOCIATED 429-05284	THE FLIRTS
29	NEW	NEW	NEW	KRUSH GROOVE (LP CUTS) WARNER BROS. 25295 1	VARIOUS ARTISTS
30	15	15	10	STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND	VIKKI LOVE WITH NUANCE
31	30	37	4	BLUE KISS I.R.S. 23585/MCA	JANE WIEDLIN
32	16	12	13	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888/FANTASY	J.M. SILK
33	36	50	3	THINKING ABOUT YOU (REMIX) ARISTA AD1-9413	WHITNEY HOUSTON
34	39	46	3	AND SHE WAS (REMIX)/TELEVISION MAN (REMIX) SIRE 0-20378/WARNER BROS.	TALKING HEADS
35	47	—	2	MY MAGIC MAN WARNER BROS. 0-20376	ROCHELLE
36	12	5	10	EATEN ALIVE RCA PD-14183	DIANA ROSS
37	37	47	3	COME WITH ME MCA 23592	SPACE MONKEY
38	44	44	3	IRRESISTIBLE LOVE EMERGENCY EMDS 6555	LAUREN GREY
39	33	40	4	BREAK IT UP (REMIX) GORDY 4547GG/MOTOWN	THE MARY JANE GIRLS
40	31	29	5	VIVE LE ROCK (REMIX) EPIC 49-05261	ADAM ANT
41	11	9	9	I'M GONNA TEAR YOUR PLAYHOUSE DOWN COLUMBIA 44-05264	PAUL YOUNG
42	38	38	6	ALICE, I WANT YOU JUST FOR ME COLUMBIA 44-05282	FULL FORCE
43	49	—	2	LET ME BE THE ONE (REMIX) RCA PW-14230	FIVE STAR
44	45	—	2	BIG NOISE PRISM PS 2005	BASE
45	NEW	NEW	NEW	CURIOSITY MCA 23586	JETS
46	NEW	NEW	NEW	TELL ME WHAT YOU WANT MCA 23596	LOOSE ENDS
47	NEW	NEW	NEW	IF I RULED THE WORLD MERCURY 884 269-1	KURTIS BLOW
48	NEW	NEW	NEW	WE BUILT THIS CITY (REMIX) GRUNT FW-14226/RCA	STARSHIP
49	NEW	NEW	NEW	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60
50	NEW	NEW	NEW	HUNDREDS AND THOUSANDS (EP) MCA 39038	BRONSKI BEAT

BREAKOUTS

Titles with future chart potential, based on club play this week.

- SISTERS ARE DOIN' IT FOR THEMSELVES EURYTHMICS AND ARETHA FRANKLIN RCA
- EXPOSED TO LOVE EXPOSE ARISTA
- SET ME FREE TEEN ROCK MENOVISION
- DO YOUR TIME ON THE PLANET LIME TSR
- VIENNA CALLING FALCO IMPORT (A&M,CANADA)
- LOVE DON'T GROW ON TREES URBANIX PERSONAL
- LISTEN LIKE THIEVES (LP CUTS) INXS ATLANTIC
- ON THE PARK/INTO THE GROOVE REGGIE IMPORT (SOUNDS OF THE FUTURE.UK)

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	9	6	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED 1 week at No. One	PHYLLIS NELSON
2	2	1	12	CONGA EPIC 49-05253	MIAMI SOUND MACHINE
3	1	2	6	PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN	STEVIE WONDER
4	5	10	6	BABY TALK VANGUARD SPV-89	ALISHA
5	4	4	7	WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411	ARETHA FRANKLIN
6	11	16	6	HONEY FOR THE BEES QWEST 0-20361/WARNER BROS.	PATTI AUSTIN
7	14	45	3	SLAVE TO THE RHYTHM MANHATTAN ISLAND V-56012/CAPITOL	GRACE JONES
8	6	5	12	FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAINÉ
9	10	13	8	SO SMOOTH URBAN ROCK UR919	KRYSTAL DAVIS
10	9	7	6	MIAMI VICE THEME MCA 23575	JAN HAMMER
11	12	14	7	SEDUCTION GORDY 4544GG/MOTOWN	VAL YOUNG
12	7	3	9	THE OAK TREE WARNER BROS. 0-20379	MORRIS DAY
13	17	24	7	PARTY ALL THE TIME COLUMBIA 44-05280	EDDIE MURPHY
14	13	8	16	THE SHOW/LA DI DA DI REALITY D-242/FANTASY	DOUG E. FRESH & THE GET FRESH CREW
15	8	6	12	I'LL BE GOOD MERCURY 884 009-1	RENE & ANGELA
16	15	21	10	STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND	VIKKI LOVE WITH NUANCE
17	18	18	5	EVERYBODY DANCE A&M SP-12149	TA MARA & THE SEEN
18	NEW	NEW	NEW	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	LISA LISA/CULT JAM WITH FULL FORCE
19	28	41	4	HELL IN PARADISE POLYDOR 883 455-1/POLYGRAM	YOKO ONO
20	16	11	9	YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN	EL DEBARGE WITH DEBARGE
21	29	40	4	PERFECT WAY (REMIX) WARNER BROS. 0-20362	SCRITTI POLITTI
22	20	12	15	OBJECT OF MY DESIRE ELEKTRA 0-66891	STARPOINT
23	26	22	7	YOU & ME CBS ASSOCIATED 429-05284	THE FLIRTS
24	21	20	12	BE NEAR ME MERCURY 884 052-1	ABC
25	23	27	4	ELECTION DAY CAPITOL V-15209	ARCADIA
26	47	48	3	TARZAN BOY MANHATTAN V-56011/CAPITOL	BALTIMORA
27	19	15	11	SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035	PRINCESS
28	NEW	NEW	NEW	LOVE'S GONNA GET YOU WARNER BROS. 0-20383	JOCELYN BROWN
29	31	49	3	HIGH ABOVE THE CLOUDS (REMIX) WARNER BROS. 0-20374	NARADA MICHAEL WALDEN
30	NEW	NEW	NEW	TAKES A LITTLE TIME LONDON 886 004-1/POLYGRAM	TOTAL CONTRAST
31	48	—	2	THE MAGIC, THE MOMENT POW WOW WOW 403	SUBJECT
32	44	—	2	COUNT ME OUT MCA 23595	NEW EDITION
33	27	25	19	TRAPPED MCA 23568	COLONEL ABRAMS
34	NEW	NEW	NEW	SUB-CULTURE (REMIX) QWEST 0-20390/WARNER BROS.	NEW ORDER
35	22	37	4	ALIVE AND KICKING A&M SP-12155	SIMPLE MINDS
36	37	—	2	SOUL KISS MCA 23593	OLIVIA NEWTON-JOHN
37	35	33	19	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888/FANTASY	J.M. SILK
38	30	29	6	MY HEART GOES BANG IMPORT (EPIC.UK)	DEAD OR ALIVE
39	33	31	5	AMERICA (REMIX)/GIRL PAISLEY PARK 0-20389/WARNER BROS.	PRINCE & THE REVOLUTION
40	NEW	NEW	NEW	MY MAGIC MAN WARNER BROS. 0-20376	ROCHELLE
41	32	28	13	RUNNING UP THAT HILL EMI-AMERICA V-7865	KATE BUSH
42	NEW	NEW	NEW	THE HEAT IN ME (REMIX) RED LABEL V-70057/CAPITOL	LINDA CLIFFORD
43	45	47	3	THE SHOW STOPPA (IS STUPID FRESH) POP ART PA-1413	SUPERNATURE
44	NEW	NEW	NEW	EXPOSED TO LOVE ARISTA AD1-9426/RCA	EXPOSE
45	38	—	2	AND SHE WAS (REMIX)/TELEVISION MAN (REMIX) SIRE 0-20378/WARNER BROS.	TALKING HEADS
46	NEW	NEW	NEW	SUN CITY MANHATTAN V-56013/CAPITOL	ARTISTS UNITED AGAINST APARTHEID
47	NEW	NEW	NEW	I TOUCH ROSES I-SQUARE/SIRE 0 20381/WARNER BROS.	BOOK OF LOVE
48	49	—	2	YOUR PERSONAL TOUCH RCA PW-14202	EVELYN "CHAMPAGNE" KING
49	39	36	9	(KRUSH GROOVE) CAN'T STOP THE STREET WARNER BROS. 0-20367	CHAKA KHAN
50	NEW	NEW	NEW	FEEL THE SPIN GEFEN 0-20391/WARNER BROS.	DEBBIE HARRY

BREAKOUTS

Titles with future chart potential, based on sales reported this week.

- DO YOUR TIME ON THE PLANET LIME TSR
- IF I RULED THE WORLD KURTIS BLOW MERCURY

○ 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

SINGLES: Colonel Abrams' "The Truth" (MCA 12-inch), followup to his No. 1 dance and top five U.K. smash "Trapped," steps away from his trademark high-energy funk to a more tempered pace. His vocal ad libbing makes for the most worthwhile *a cappella* since the original "Don't Make Me Wait" . . . Wham!'s "I'm Your Man" (Columbia 12-inch) slips from mock-Motown to high up-tempo beat-box, in one of George Michael's sexiest performances. Typically for this duo, it's a record with several clear influences, but handled with such a skillful hand, there's nothing quite comparable around.

Some more easily categorizable numbers: Solitaire's "Body And Soul" (Louvre 12-inch, through Jem) combines Madonna, Expose and John Robie's crazy mix arrangement . . . Jimi Tunnell's "All Or Nothing" (MCA 12-inch) is a nice Kashif-style crooner-with-a-beat . . . Jayne Collins' European "Madonna's Eyes" (BGM 12-inch/Canada, through Rhythms Distribution, Scarborough, Ontario) is a clean, dancey rhythm track with a catchy melody, done by Boney M producer Frank Farian . . . Robey's "Moth To A Flame" (Silver Blue 12-inch) reprises the quirky part-rap of "Bangkok," to a chunky bottom, with a Bruce Forest remix/Shep Pettibone post-production . . . Tenita Jordan's "You Got Me Dreamin'" (Top Priority/CBS Associated) is a dynamic electronic symphony, with a little-girl vocal and hot backups . . . Roxy's "I Really Like It" (Studio 12-inch) is really more a left-fielder; the production itself is pretty hookish, with a lot of good touches aside from the song itself . . . Brian Soares' remake of Olivia Newton-John's "Magic" (NightWave 12-inch, 213-650-3131) is hard and electronic, U.K. style . . . Al Camp's remake of "It's The Same Old Song" (T.C. 12-inch, through Sutra) is a very straight electronic take on the oldie.

REMIXES: Fresh Gordon's "Gordy's Groove" (Tommy Boy 12-inch), the hip-hop featuring the

"Andy Griffith" theme song, has been re-cut extensively with more vocals, especially useful to identify the song on radio, we'd suppose . . . King's "Won't You Hold My Hand Now" (Epic 12-inch) is relaxed and less hyper than the long-lived club near-crossover "Love And Pride"; one mix begins with a surprising percussion break . . . Natalie Cole's "Secrets" (Modern 12-inch) gets a Steve Thompson mix, and comes out even more emotional than one might anticipate due to the longer development. The B side, labeled an LP version, is an instrumental.

ALBUMS: Robert Palmer's "Riptide" (Island) should have no trouble capitalizing on his new Power Station base: It is a direct continuation, in fact, Palmer having recruited producer Bernard Edwards to handle this one as well. "Hyperactive," "Addicted To Love" and his very good remake of Cherelle's "I Didn't Mean To Turn You On" are archly sung and primo pop-dance. Also: the big-bam-boom "Flesh Wound" and the Stevie-ish "Get It Through Your Heart."

Meanwhile, Cherelle's own "High Priority" (Tabu) is probably the best sustained album-length work by Jimmy Jam and Terry Harris. The album goes from the routine ("You Look Good To Me") to the sly ("Artificial Heart") and the unkind ("Oh No It's U Again") and the just plain excellent: "Will You Satisfy," a trademark downtempo, and "Saturday Love," a lovely midtempo lush-but-not-mushy duet with Alexander O'Neal.

NOTES: Bernie Hamilton & the Inculcation Band's "Apartheid—Free South Africa" (Total Experience 12-inch) is pretty good as a comment and a rap . . . Meanwhile, as Bohannon unearths another of his oldies ("South African Man") in the tradition of "hold onto it, it'll come back in style," we'd also remind folks of another good commentary, from Supermax's 1978 album, released here on Voyage: "Watch Out South Africa (Here We Come)"—or even the Temptations'

"Run Charlie Run," from the "All Directions" album.

Screamin' Tony Baxter's "Get Up Offa That Thing" (Menovision 12-inch) is genuinely amusing, and another of Bobby Orlando's truly ingenious allusive works—Mr. Dynamite On 45, you might call it. On the other hand, it doesn't at all constitute a reason why Mr. Dynamite himself should get back into the contemporary thing: This is one of pop music's great conundrums right now, we think.

Essential reading: Casey Jones' first-hand journey into the U.K. Hi-NRG scene in the current Dance Music Report, with a second part to come—just the kind of documentary writing that disco deserves.

Upcoming: Erasure's "Who Needs Love (Like That)" will be out on Sire as you read this; it's the ringer for Yazoo that's been playing heavily since its overseas release . . . Also on Sire, the underground hit "Ave Maria" (credited to West India Company as a London U.K. import) will be the flip of the first Blancmange single off the fine "Believe You Me" album.

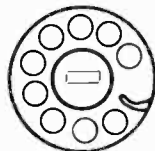
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1	1	15	JULIO IGLESIAS	LIBRA	CBS 50336
2	5	13	MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS 10375
3	8	9	LANI HALL	ES FACIL AMAR	A&M 37012
4	4	9	MARISELA	COMPLETAMENTE TUYA	CBS 90439
5	2	11	JOSE FELICIANO	YA SOY TUYO	RCA 87415
6	6	15	LOLITA	PARA VOLVER	CBS 60343
7	12	23	ROBERTO CARLOS	ROBERTO CARLOS 85	CBS 12324
8	15	17	BRAULIO	EN LA CARCEL DE TU PIEL	CBS 10347
9	11	9	MIGUEL GALLARDO	CORAZON VIAJERO	RCA 7418
10	3	23	JOSE JOSE	REFLEXIONES	ARIOLA 6051
11	14	3	YOLANDITA MONGE	LUZ DE LUNA	CBS 10379
12	9	23	CARLOS MATA	PORQUE TE QUIERO	SONOTONE 65108
13	23	7	JULIO ANGEL, JOHNNY ALBINO, TRIO BORINQUEN	RECUERDOS	TOP TEN HITS 1906
14	19	19	LOS IRACUNDOS	TU CON EL	RCA 7350
15	7	23	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
16	13	23	EMMANUEL	EMMANUEL	RCA 7337
17	20	3	CAMILO SESTO	TUYO	ARIOLA 6077
18	10	15	SOPHY	AL RITMO DE LA NOCHE	VELVET 6043
19	—	1	LOS TERRICOLAS	LOS 15 HITS ORIGINALES	DISCOLANDO 035
20	—	1	GUILLERMO DAVILA	CANTARE PARA TI	SONO-RODVEN 2014
21	—	1	JUAN GABRIEL ROCIO DURCAL	ROMANTICOS	RCA 6010
22	—	1	LUCIA MENDEZ	LUCIA MENDEZ	ARIOLA 6053/ROCIO DURCAL
23	17	23	RAPHAEL	SIGO SIENDO AQUEL	CBS 80393
24	—	1	JORGE RIGO	JORGE RIGO	RODVEN 51
25	18	23	BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PROFONO 90410
1	1	23	EL GRAN COMBO	INNOVATION	COMBO 2042
2	3	5	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
3	2	19	JOHNNY VENTURA	EL HOMBRE Y SU MUSICA	COMBO 2044
4	19	3	RUBEN BLADES	ESCENAS	ELEKTRA 60432
5	—	1	MILLIE Y LOS VECINOS	MUNDO VAGABUNDO	RCA 7522
6	8	23	BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
7	—	1	HANSEL Y RAUL	LA MAGIA DE	RCA 7469
8	9	9	CONJUNTO QUISQUEYA	SIN MALA INTENCION	VIVA RECORDS 00123/VIVA
9	4	23	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
10	25	3	LA CRITICA DE OSCAR D'LEON	EN NUEVA DIMENSION	TH 2373
11	5	23	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
12	7	13	LAS CANELA	HOT STUFF	RICO RECORDS 904/RICO
13	—	1	EL GRAN COMBO	NUUESTRA MUSICA	COMBO 2045
14	22	23	HECTOR LAVOE	REVENTO	FANIA 634
15	6	23	OSCAR D'LEON	YO SOY	TH 2350
16	14	11	SONORA PONCENA	JUBILEE	INCA 1082
17	15	5	BONNY CEPEDA	NOCHE DE DISCOTECA	RCA 7408
18	23	3	SANDY REYES	SANDY REYES	KAREN 90
19	16	15	TEMPO DOMINICANO	CHULISIMA	PDC 85
20	—	1	CARLOS MANUEL	ZAFIRO	MUNDO 015
21	18	23	LA PATRULLA 15	EL MUCHACHITO	TTH 1900
22	10	23	ALEX BUENO Y SU ORQUESTA LIBERACION	ALEX	KAREN 89
23	—	1	ROBERTO TORRES	CABALLO VIEJO	GUAJIRO 2043
24	12	23	WILLIE ROSARIO	AFINCANDO	BRONCO 134
25	20	5	LA MULLENZE	TE DAMOS LAS GRACIAS	BRONCO 136
1	1	23	LOS BUKIS	ADONDE VAS	PROFONO 90425
2	2	11	LOS BONDADOSOS	POR QUE ME HACES SUFRIR	PROFONO 90437
3	6	7	LOS CAMINANTES	CADA DIA MEJOR	ROCIO 1060
4	16	3	LOS YONICS	LOS YONICS	PROFONO 90448
5	8	9	LOS VASKEZ	EL SUPERSHOW	CBS 20748
6	5	23	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
7	10	19	LUCHA VILLA	INTERPRETA A JUAN GABRIEL	ARIOLA 6065
8	3	21	JOAN SEBASTIAN	RUMORES	MUSART 6005
9	4	23	VIKKI CARR	CON MARIACHI	CBS 20744
10	9	11	YNDIO Y LOS YONICS	16 SUPERBALADAS	MERCURIO 83104
11	7	23	RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312
12	15	7	LOS INVASORES DE NUEVO LEON	ME ROMPIERON TU RETRATO	FREDDIE 1319
13	—	1	VARIOS ARTISTAS	SOMOS HERMANOS	RGL 8031
14	12	23	LOS CADETES DE LINARES	DESPEDIDA CON MARIACHI	RAMEX 1113
15	19	23	LOS CAMINANTES	15 EXITOS	LUNA 1110
16	21	3	YOLANDA DEL RIO	QUIEN ES EL JINETE	RCA 7371
17	18	13	GRUPO PEGASO	COMO UNA ESTRELLA	REMO 1013
18	11	23	LOS YONICS	15 SUPER EXITOS	PROFONO 90412
19	14	7	LOS CAMINANTES	15 EXITOS VOL II	LUNA 1111
20	—	1	RAMON AYALA	LAGUNA SECA RANCH	FREDDIE 1318
21	23	3	LOS PLEBEYOS	HOLA QUE TAL	DMY 026
22	13	21	LOS BUKIS	MI FANTASIA	PROFONO 3122
23	22	5	LOS INVASORES DE NUEVO LEON	20 SUPEREXITOS NORTENOS	TH 2365
24	20	3	VARIOS ARTISTAS	SUPERCUMBIAS	PROFONO 90445
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LATIN NOTAS
by Enrique Fernandez



DETERMINED TO DEBUT AS A ROCKER, A&M artist **María Conchita Alonso** has dropped plans to record her hit ballad "Acaríciame" ("Caress Me") in English. "I want to start out doing rock," she explains, "so my first song has to be it. I'm now looking for material and a producer. The first three songs I record have to be sure-fire hits."

The Cuban-born Venezuelan artist had enjoyed a career as a disco singer—under the name **Ambar**—in her home country, singing English-language songs. But when she moved to the U.S. and was signed by **Herb Alpert**, she started recording Spanish-language Latin pop ballads.

In the Latin market María Conchita scored a hit with her first A&M album. And she has gone on to become a Hollywood star with "Moscow On The Hudson" and the forthcoming "Touch And Go" and "A Fine Mess." Recently, she worked in an Italian film, "My American Cousin," opposite **Brad Davis**, **Tony**

singer re-emerges as a rocker, however. In the meantime, they can catch videos of the album's title cut and of "Tú eres el hombre" ("You're The Man").

"O Ella o Yo" includes two songs written by María Conchita: "Ciao, Goodbye," and "Tuya" ("Yours"). Her previous writing efforts were heard in the films "Scarface"—a dance tune appropriately titled "Vamos a bailar" ("Let's Dance")—and "Moscow On The Hudson," where her "Sueños" ("Dreams") was heard during a dramatic scene between her and **Robin Williams**.

Pat Benatar, **Stevie Nicks**, **Tina Turner**, **Billy Squier** and **Don Henley** are among María Conchita's rock'n'roll models. Does that mean she'll follow the current trend and record a duet with one of them? "I met Don Henley at a party once and told him, 'You're great, you're beautiful, I'd like to sing with you sometime.' I think we should do a movie theme together."

María Conchita Alonso concentrates on rocking

LoBianco and **Vincent Spano**.

Though she has put her English-language launch on hold until she finds the right material, María Conchita is ready for Italy. She's recording "Acaríciame" and "La noche," her first two hits with A&M, in Italian for release as a single. The singer is currently starting a tour of Latin America to accompany the release of her new Spanish-language A&M album "O Ella o Yo" ("Either Her Or Me"), produced by **José Quintana** and **Juan Carlos Calderón**.

The tour is María Conchita's first in more than four years. Her U.S. fans might have to wait until the Latin

YOU DON'T HAVE TO BE very religious or superstitious to be awed by the string of natural disasters that has plagued Latin America lately. First there were the terrible Mexican earthquakes, then the Puerto Rican floods, and now the Colombian volcanic eruptions. One thing is certain: Latin artists have quickly joined hands with their stricken brothers and sisters in a series of benefit concerts.

Curiously, the first of these benefits answered not a specific disaster but the more generalized tragedy of Latin American hunger. That was the historic **Hermanos** production of "Cantaré, Cantarás." But no sooner was that record on the streets that the emergency situations began to arise. One hopes for a day when Latin musicians can sing to listeners free from pain, but for now: *Bravo hermanos!*

CLASSICAL KEEPING SCORE
by Is Horowitz



CHANGING DIRECTION: **George Mendelssohn** founded **Vox Records** 40 years ago and, despite shifts in the corporate nature of his activities, has remained a firm fixture in the classical record scene ever since. Almost eight years ago he sold his catalog assets to **Ira Moss** to furnish the giant pool of material that nurtured the varied **Moss Music Group** ventures. And three years after that, in 1981, Mendelssohn formed **Pantheon Records** to resume active production and marketing.

Now, Mendelssohn is gradually shifting career directions in a way that will allow him to continue to produce the kind of multi-unit productions he pioneered, but under altered auspices.

Once again, the productions he commissioned or directed and the licensing agreements he has negotiated with foreign suppliers are being sold. This time the buyer is **Outlet Book Co.**, a wholly owned subsidiary of **Crown Publishers** and operator of **Publishers Central Bureau**, the catalog direct-mail firm. And the material comprises well over 150 titles he has produced or acquired U.S. rights to since **Pantheon** was formed.

But there's more to come, as Mendelssohn is not yet ready to call it quits in a career that has occupied all his adult life. This time around, though, he will occupy an executive office at **Outlet**.

In the processing pipeline, for instance, is a series of four albums with soprano **Benita Valente**, recorded in St. Paul, Minn., New York City and Rochester, N.Y. Included are songs by **Haydn**, **Mozart**, **Schubert**, **Strauss** and **Wolff**, arias by **Mozart** and **Handel**, and additional material by **Villa-Lobos** and **Falla**. The al-

bums will be issued early next year.

Also in the works are a number of multi-cassette packages, grouping together related chunks of repertoire, a Mendelssohn speciality that even preceded his **VoxBox** assemblies. Among the sets due in this category is one of two-piano Russian repertoire from **Anton Rubenstein** to **Shostakovich**, and one of four-hand keyboard pieces by **French** composers.

Cassettes only is the plan, with LPs in a few cases—the **Valente**, for example—left to European licensees. Some of the vinyl may be imported on a limited basis,

After 40 years, Mendelssohn is not ready to call it quits

says Mendelssohn. None will be pressed here.

While much of Mendelssohn's activities will be directed to nurturing the growth of **Outlet's** direct-mail catalog, his association with the company also marks its entry as a vendor to retailers, of both the items Mendelssohn will put together and titles already issued under its own **Murray Hill** logo.

Among the foreign companies whose material Mendelssohn has licensed for his **Pantheon** and **Price-Less** labels are **EMI**, **British Decca** and others of the **PolyGram** family of imprints. Similar deals will continue to be made, he says, and he plans to recycle much of the **Vox** material he helped create through license arrangements with **Moss Music** on behalf of **Outlet Book**.

German TV Merchandisers Cutting Back on Releases

BY WOLFGANG SPAHR

HAMBURG West German television merchandisers face an uphill struggle to break even, despite price tags of \$10—almost double those for conventional albums. Releases have been drastically cut back, and mainstream record companies are increasingly reluctant to supply material.

Average tv/radio campaign costs here are now in the region of \$600,000. Says Bernhard Krajewski, EMI Electrola distribution chief: "Of course tv album prices are high, too high even, but then tv merchandising is such an expensive exercise that it can only be financed by high prices."

On the increasing difficulties faced by leading tv merchandisers like K-tel and Ariola in obtaining repertoire, Krajewski adds: "Those companies have a role to play provided they exploit new areas of the market, generate additional volume and do not interfere with the artist and marketing policies of the industry in general."

Like many executives here, Krajewski is dubious about the value of some projects, particularly those involving links between tv merchandisers and West German tv programs, which he says have led to a flood of unwanted benefit albums.

"There's a difference between shows like 'Formula One' and 'ZDF Hitparade,' which are closely related to the music business, and other shows where the record is only produced to help the television station make more money," he says. "Because of the power of the media, compilations are sold which normally would never sell."

Among other views, CBS's Uwe

Fendt holds that tv albums should carry nothing higher than a \$9 price, while Teldec distribution head Gerhard Huesken calls for a further reduction in tv releases and an emphasis in the future on quality rather than quantity.

However, K-tel marketing chief Klaus Roettger insists that quality above quantity has always been the company's slogan, that there has been no flood of product, and that \$9 for a single LP and \$11 for a double album is, in most cases, the right pricing level.

He also notes that K-tel's commercials have tremendous publicity value to the artists and their product. Otherwise, he reasons, record companies would hardly put such effort into securing television and radio exposure for their acts.

"That is of secondary interest to us because we are a pure merchandiser without artists or back catalog," he goes on. "Our experience shows that it is mainly additional customers who are activated by our promotions, people who never go into a record store. This is very important for the record companies, whose marketing reaches only the specialized audience of regular record-buyers."

K-tel leads the tv merchandising sector in West Germany with a market share of more than 60%. Its most successful project, the "Der Schlumpfe" series, sold more than two million albums and tapes. Roettger sees no insoluble problems for his company or for the tv market in general, noting that he doesn't know any other company able to invest more than \$16.6 million in radio and television commercials.

Slaight's Purchase of Standard Approved Broadcasting Giant Changes Hands for \$110 Million

BY KIRK LaPOINTE

HULL, Quebec In one of the largest broadcasting transactions in Canadian history, federal permission has been granted for the sale of Standard Broadcasting Corp. Ltd. to Slaight Communications Inc.

The \$110 million-plus deal sees Slaight acquire a 49% share in the major broadcast firm from Hollinger Argus Ltd., controlled by influential financiers Conrad and Montegu Black. Slaight has also bought many of the other outstanding common shares, for a total of 85% or five million-plus shares. The firm has also proposed to buy the remaining shares, matching the \$22-per-share offering made for the earlier shares.

"Quite naturally, I'm elated," says Slaight president Allan Slaight, a Toronto broadcaster who now assumes control of perhaps the most respected radio broadcasting firm in the country.

Under the move, Slaight acquires CFRB and CKFM-FM Toronto, CJAD and CJFM-FM Montreal, CKTB and CJQR-FM St. Catharines and CJSB Ottawa. He also acquires Bushnell Communications, which in turn owned CJOH-TV Ottawa, a cable company in Quebec, a cable firm

in Ottawa and 8.3% of the CTV national television network.

Standard also owns a money-losing California cable company, Valley Cable, and Slaight has said he will sell that part of the firm. The Canadian Radio-Television & Telecommunications Commission, in approving the sale on Nov. 14, didn't force Slaight to divest Valley Cable, but made it clear the go-ahead for the sale would not have happened had not Slaight made such a promise.

A key element in the sale was Slaight's commitment at public hearings on the sale this fall in Toronto to increase contributions made by Standard in Ontario and Quebec to the development of the Canadian recording industry and the promotion of Canadian artists. Standard is a major benefactor of the Foundation to Assist Canadian Talent on Record-Canadian Talent Library (FACTOR-CTL), a fund administered by the Canadian Independent Record Production Assn. (CIRPA) to help finance record projects in the country.

Standard now contributes \$85,200 to the fund through its Ontario holdings. Slaight, however, offered to increase that amount to \$105,700 a year.

In Quebec, meanwhile, Standard contributes \$43,500 to the fund. Slaight offered to push that amount to \$57,000 and said half that amount would go to a new FACTOR-CTL-related fund in Quebec, MUSIC-ACTION.

The CRTC, however, did not think Slaight went far enough. The commission said that it "strongly expects" Slaight to double his commitment to FACTOR-CTL to \$211,400, and to further increase those contributions as revenues increase in subsequent years.

As for Quebec, the commission said it "strongly expects" Slaight to give MUSICACTION \$100,000 in seed money, and to double its commitment in the second year to \$114,000 and continue to increase its contributions as its Quebec stations' revenues increase.

Significantly, the CRTC did not make such expenditures a condition of license. It merely pointed to Slaight's promises and said they should be doubled, but did not force him to do so.

Under the terms of the transaction, Slaight divests his two Toronto-area radio stations, AOR outlet CILQ-FM (Q107) and country station CFGM, to the Westcom Radio Group of Vancouver. Westcom has committed to increase CILQ-FM's talent support to \$135,000 per year from the current \$40,000 level.

Government Revises Proposal No 'Double Tax' on Video

OTTAWA A proposed "double tax" on the sale or lease of prerecorded videocassettes has been revised by the Canadian federal government following complaints by the home video industry.

In the government's May budget, Finance Minister Michael Wilson proposed that anyone who purchases new prerecorded videos who plans to then sell or rent them would pay a 10% federal sales tax. However, should those cassettes be resold for any reason, other than to consumers (even having been used) or a tax-exempt purchaser, and the total value of that sale exceeded \$50,000, another 10% tax would be levied on the transaction.

In effect, the proposal would apply to sales of inventory to jobbers or of bankrupt businesses' inventory to other video retailers, even though a 10% tax had already been levied once.

The industry, when it learned of the budget proposal, vigorously lobbied the Finance Dept. for a quick revision. As late as Oct. 15, a memo was being circulated within the industry saying that the department appeared to have "no intention of alleviating the double taxation problem."

However, the government introduced legislation arising from the May budget on Oct. 18, and the wording of the relevant passage had been changed.

The second tax will apply only to any person who sells or leases prerecorded videos "that are new or have not been used in Canada."

That will allow cheaper sales of inventory from bankruptcies or through company-to-jobber transactions.

"On the basis of this revised wording, it appears that the incidence of federal sales tax will occur only once," said Gary Douglas of the Clarkson Gordon chartered accounting firm in a letter to Harvey Korman, operations vice president of FNC Video Inc.

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.

Maple Briefs

BOB MUIR is leaving by the end of the year as president of **Virgin Records'** Canadian operations. No replacement has been named for Muir, a hard worker who is well-liked in the business.

PRODUCER David Foster, now concentrating on his own recording career, is attempting to get together a star-studded lineup for Expo '86 in Vancouver next May. It will be a night of performing Foster's material, and such names as **Lionel Richie**, **Chicago** and other are being sought.

PROCEEDS FROM a Dec. 6 show at the 15,000-seat Maple Leaf Gardens featuring **Platinum Blonde** will go to the United Way. Half of the fees from **Helix** and **Headpins** and the promoter's profits from the Nov. 11 show are headed that way, too.

MICHAEL ROSEN, who recently left **Champagne Pictures**, has announced his new video company. Called **Total Eclipse**, it will include Champagne alumni **Derek Sewell** and **Ron Bearti**. Slated for videos are **Headpins**, **Lee Aaron** and **Stan Meisner**.

TINA TURNER, in Toronto recently to perform at the **Junos** and present an award, says a club singer from Montreal (unnamed) will play her in the movie version of her life story.

LATE JUNO NOTES: Two nominees missed the ceremonies due to mishaps. **Lorraine Segato** of the **Parachute Club**, named group of the year, had to get to a hospital with acute appendicitis, while most promising group nominee the **Arrows'** lead man, **Dean McTaggart**, had a nasty auto accident a few days earlier.

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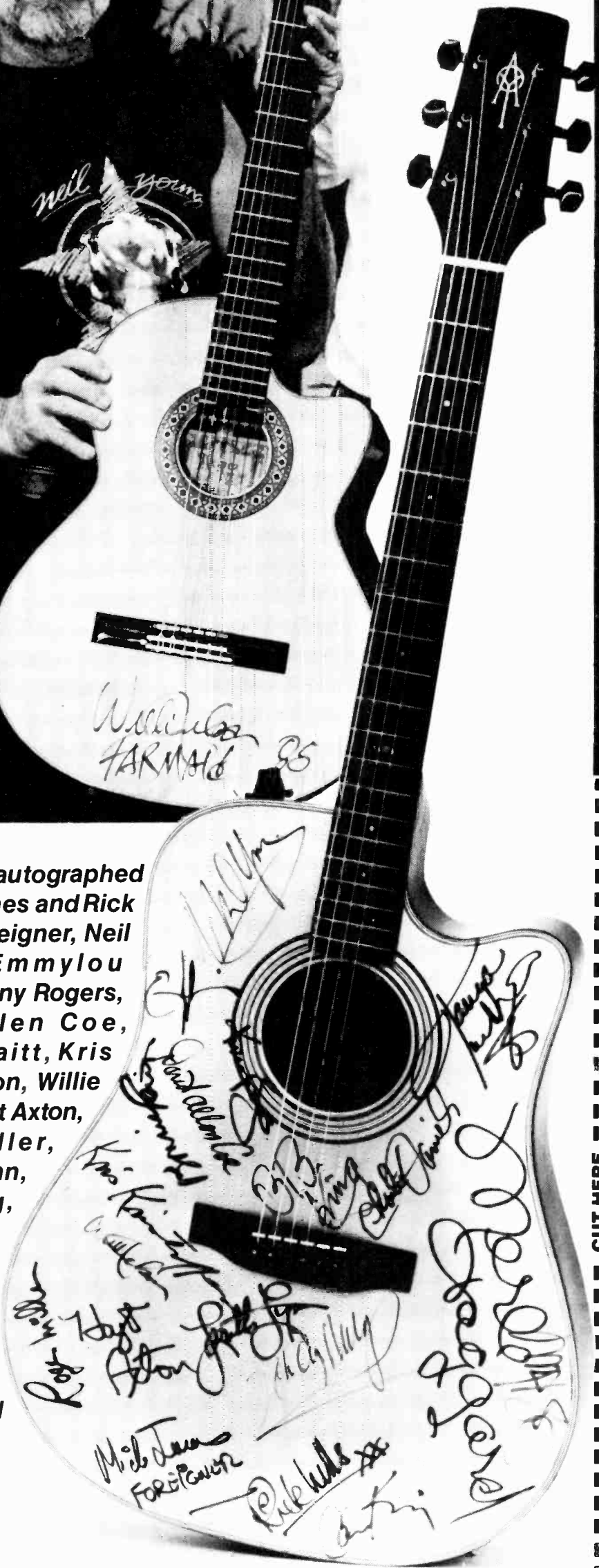
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Billboard® HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	YOU BELONG TO THE CITY	GLENN FREY	4
2	2	WE BUILT THIS CITY	STARSHIP	2
3	3	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	1
4	4	BROKEN WINGS	MR. MISTER	3
5	6	NEVER	HEART	5
6	11	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	7
7	8	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	6
8	13	ELECTION DAY	ARCADIA	8
9	16	PARTY ALL THE TIME	EDDIE MURPHY	9
10	12	BE NEAR ME	ABC	13
11	19	ALIVE AND KICKING	SIMPLE MINDS	11
12	15	SOUL KISS	OLIVIA NEWTON-JOHN	22
13	17	ONE OF THE LIVING	TINA TURNER	15
14	18	SLEEPING BAG	Z Z TOP	10
15	9	YOU ARE MY LADY	FREDDIE JACKSON	20
16	5	MIAMI VICE THEME	JAN HAMMER	14
17	10	PART-TIME LOVER	STEVIE WONDER	18
18	21	I MISS YOU	KLYMAXX	16
19	30	SAY YOU, SAY ME	LIONEL RICHIE	12
20	7	HEAD OVER HEELS	TEARS FOR FEARS	17
21	14	LOVE THEME FROM ST. ELMO'S FIRE	DAVID FOSTER	23
22	—	SMALL TOWN	JOHN COUGAR MELLENCAMP	21
23	25	SISTERS ARE DOING IT . . .	EURYTHMICS/ARETHA FRANKLIN	24
24	24	PERFECT WAY	SCRITTI POLITTI	19
25	28	OBJECT OF MY DESIRE	STARPOINT	29
26	29	RUNNING UP THAT HILL	KATE BUSH	30
27	—	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	27
28	—	TONIGHT SHE COMES	THE CARS	25
29	22	TAKE ON ME	A-HA	32
30	20	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	38

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	2	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	1
2	4	BROKEN WINGS	MR. MISTER	3
3	1	WE BUILT THIS CITY	STARSHIP	2
4	3	YOU BELONG TO THE CITY	GLENN FREY	4
5	5	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	6
6	7	NEVER	HEART	5
7	9	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	7
8	14	ELECTION DAY	ARCADIA	8
9	13	SLEEPING BAG	Z Z TOP	10
10	17	SAY YOU, SAY ME	LIONEL RICHIE	12
11	16	ALIVE AND KICKING	SIMPLE MINDS	11
12	20	PARTY ALL THE TIME	EDDIE MURPHY	9
13	18	PERFECT WAY	SCRITTI POLITTI	19
14	6	HEAD OVER HEELS	TEARS FOR FEARS	17
15	19	I MISS YOU	KLYMAXX	16
16	8	MIAMI VICE THEME	JAN HAMMER	14
17	10	PART-TIME LOVER	STEVIE WONDER	18
18	15	ONE OF THE LIVING	TINA TURNER	15
19	22	SMALL TOWN	JOHN COUGAR MELLENCAMP	21
20	11	BE NEAR ME	ABC	13
21	12	YOU ARE MY LADY	FREDDIE JACKSON	20
22	24	WRAP HER UP	ELTON JOHN	26
23	26	TONIGHT SHE COMES	THE CARS	25
24	28	WALK OF LIFE	DIRE STRAITS	28
25	27	SISTERS ARE DOING IT . . .	EURYTHMICS/ARETHA FRANKLIN	24
26	—	TALK TO ME	STEVIE NICKS	33
27	21	LOVE THEME FROM ST. ELMO'S FIRE	DAVID FOSTER	23
28	25	SOUL KISS	OLIVIA NEWTON-JOHN	22
29	—	EMERGENCY	KOOL & THE GANG	31
30	—	BURNING HEART	SURVIVOR	34

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. (8)	16
Geffen (3)	
Paisley Park (2)	
Sire (2)	
Qwest (1)	
COLUMBIA	13
ATLANTIC (6)	9
Atco (1)	
Island (1)	
Modern (1)	
POLYGRAM	9
Mercury (5)	
De-Lite (2)	
Riva (2)	
CAPITOL (6)	8
Manhattan (2)	
MCA (6)	8
Camel/MCA (1)	
MCA/Constellation (1)	
A&M (5)	7
A&M/Virgin (2)	
ARISTA (5)	6
Jive (1)	
EMI-AMERICA	6
RCA (5)	6
Grunt (1)	
EPIC (1)	5
Scotti Bros. (2)	
CBS Associated (1)	
Portrait (1)	
ELEKTRA	3
MOTOWN (1)	3
Tamla (2)	
CHRYSALIS	1

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
87 AFTER THE FIRE	(Eel Pie, ASCAP)	
11 ALIVE AND KICKING	(Colgems-EMI, ASCAP) WBM	
93 AMERICA	(Controversy, ASCAP) WBM	
65 AND SHE WAS	(Index, ASCAP/Blue Disque ASCAP/WB, ASCAP)	
48 AND WE DANCED	(Dub Notes, ASCAP/Human Boy, ASCAP)	
13 BE NEAR ME	(Neutron, BMI/10, BMI/Nymph, BMI) CPP	
70 THE BIG MONEY	(Core, CAPAC) WBM	
97 BORN IN EAST LA.	(Bruce Springsteen, ASCAP/Los Guys, ASCAP) CPP	
85 BOY IN THE BOX	(Liesse, ASCAP)	
3 BROKEN WINGS	(Warner-Tamerlane, BMI/Entente, BMI)	
34 BURNING HEART	(Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) WBM/CPP	
78 CAN YOU FEEL THE BEAT	(Mokojumbi, BMI) CPP	
95 CHAIN REACTION	(Gibb Brothers, BMI)	
71 CHERISH	(Delightful, BMI) CPP	
36 CONGA	(Foreign Imported, BMI) CPP	
60 COUNT ME OUT	(New Generation, ASCAP)	
98 DANCING IN THE STREET	(Jobete, ASCAP/Stone Agate, BMI) CPP	
75 DANGEROUS	(Irving, BMI/Adams Communications, BMI/Calypto Toonz, BMI) CPP/ALM	
82 DISCIPLINE OF LOVE	(Warner-Tamerlane, BMI/Haymaker, BMI/Batteau, ASCAP/Black Lion, ASCAP)	
39 DO IT FOR LOVE	(April, ASCAP/Tutti Ragazza, ASCAP/Maz Appeal, ASCAP) CPP/ABP	
100 DRESS YOU UP	(House Of Fun, BMI) WBM	
8 ELECTION DAY	(Tritec, BMI) HL	
31 EMERGENCY	(Deightful, BMI) CPP	
40 EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	
64 EVERYDAY	(Peer International, BMI) CPP	
74 EVERYTHING IN MY HEART	(Liesse, ASCAP)	
80 EVERYTHING MUST CHANGE	(Young Songs, ASCAP/Bright, ASCAP/WB, ASCAP)	
50 FACE THE FACE	(Eel Pie, BMI)	
61 FORTRESS AROUND YOUR HEART	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL	
59 FREEDOM	(Golden Torch, ASCAP) CPP	
57 GIRLS ARE MORE FUN	(Raydiola, BMI) WBM	
52 GO HOME	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
49 GOODBYE	(Kid Bird, BMI/Rough Play/BMI) HL	
17 HEAD OVER HEELS	(Virgin, ASCAP) CPP	
99 HOME SWEET HOME	(Warner-Tamerlane, BMI/Nikki Sixx, BMI/Vince Neil, BMI/Tommy Lee, BMI)	
76 HURTS TO BE IN LOVE	(Black Keys, BMI)	
96 I KNEW THE BRIDE (WHEN SHE USE TO ROCK N' ROLL)	(Rock Music, BMI/Anglo Rock, BMI)	
16 I MISS YOU	(Spectrum VII, ASCAP) CPP	
77 I'LL BE GOOD	(A La Mode, ASCAP) WBM	
91 I'M GOIN' DOWN	(Bruce Springsteen, ASCAP) HL/CPP	
69 I'M GONNA TEAR YOUR PLAYHOUSE DOWN	(Irving, BMI) CPP/ALM	
55 I'M YOUR MAN	(Chappell, ASCAP)	
44 IT'S ONLY LOVE	(Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	
6 LAY YOUR HANDS ON ME	(Zomba, ASCAP) CPP	
88 LEADER OF THE PACK	(Screen Gems-EMI, BMI)	
89 LIFE IN A NORTHERN TOWN	(Cleverite, BMI/Farrowise, BMI)	
72 LONELY OL' NIGHT	(Riva, ASCAP) WBM	
67 A LOVE BIZARRE	(Sister Fate, ASCAP)	
35 LOVE IS THE SEVENTH WAVE	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL	
23 LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL)	(Gold Horizon, BMI/Foster Frees, BMI) CPP	
46 LOVIN' EVERY MINUTE OF IT	(Zomba, ASCAP) CPP	
14 MIAMI VICE THEME	(MCA, ASCAP) MCA/HL	
68 MONEY FOR NOTHING	(Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP) CPP/ALM	
84 MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP)	
5 NEVER	(Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP	
86 THE NIGHT IS STILL YOUNG	(Joel Songs, BMI) CPP/ABP	
73 THE OAK TREE	(Ya D Sir, ASCAP) WBM	
29 OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP	
58 OH SHEILA	(Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)	
45 ONE NIGHT LOVE AFFAIR	(Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	
15 ONE OF THE LIVING	(Makiki, ASCAP/Arista, ASCAP) CPP	
18 PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
9 PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP) CPP	
19 PERFECT WAY	(Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)	
30 RUNNING UP THAT HILL	(Colgems-EMI, ASCAP)	
38 SAVING ALL MY LOVE FOR YOU	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
12 SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS)	(Brockman, ASCAP) CLM/CPP	
1 SEPARATE LIVES (THEME FROM WHITE NIGHTS)	(Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM	
56 SEX AS A WEAPON	(Billy Steinberg, ASCAP/Denise Barry, ASCAP) CLM/CPP	
54 SIDEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP)	
90 SILENT RUNNING	(Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R./Warner Bros., ASCAP) WBM	
24 SISTERS ARE DOING IT FOR THEMSELVES	(RCA, ASCAP/Blue Network, ASCAP) WBM	
10 SLEEPING BAG	(Hamstein, BMI)	
21 SMALL TOWN	(Riva, ASCAP) WBM	
66 SMALL TOWN GIRL	(John Cafferty, BMI) WBM	
41 SO IN LOVE	(Virgin, ASCAP/Charisma, ASCAP/Unichappell, BMI) CPP/CHA/HL	
22 SOUL KISS	(Music Corp. Of America, BMI/Fleedleedle, BMI) MCA/HL	
94 SOUNDS OF YOUR VOICE	(Unichappell, BMI/Int'l Pashatoons, BMI)	
47 SPIES LIKE US	(MPL Communications, ASCAP)	
79 THE SUN ALWAYS SHINES ON T.V.	(ATV, BMI)	
42 SUN CITY	(Solidarity, ASCAP)	
92 SUNSET GRILL	(Cass County, ASCAP/Kortchmar, ASCAP)	
81 THE SWEETEST TABOO	(Silver Angel, ASCAP) CPP	
32 TAKE ON ME	(ATV, BMI) CLM/CPP	
33 TALK TO ME	(Fallwater, ASCAP)	
62 TARZAN BOY	(Screen Gems-EMI, BMI) WBM	
51 TEARS ARE FALLING	(Kiss, ASCAP)	
27 THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM	
83 THIS TIME		
43 TO LIVE AND DIE IN L.A.	(Chong, BMI/Warner-Tamerlane, BMI) WBM	
25 TONIGHT SHE COMES	(Lido, ASCAP) WBM	
53 TOO YOUNG	(Foster Frees, BMI/Garden Rake, BMI/Oremwood, BMI/April, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP	
28 WALK OF LIFE	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM	
2 WE BUILT THIS CITY	(Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI) CHA/HL/CPP	
63 WHEN THE GOING GETS TOUGH THE TOUGH GET GOING	(Zomba, ASCAP)	
7 WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)	
26 WRAP HER UP	(Intersong, ASCAP) HL/CHA	
20 YOU ARE MY LADY	(Zomba, ASCAP) HL	
4 YOU BELONG TO THE CITY	(Red Cloud, ASCAP/Night River, ASCAP)	
37 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.

ALBUMS

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

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to:
Sam Sutherland, Billboard
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210

or Fred Goodman, Billboard
1515 Broadway
New York, N.Y. 10036

Country albums should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203

POP

TOM PETTY & THE HEARTBREAKERS
Pack Up The Plantation—Live!
PRODUCERS: Tom Petty, Mike Campbell
MCA MCA2-8021

Petty's first official live set employs a double-LP format to mix familiar hits with some astutely chosen '60s covers paying homage to the Byrds, the Searchers and, in a highlight, the Animals (the terrific "Don't Bring Me Down," actually the oldest recording here). While the covers are faithful, Petty's own songs are expanded and infused with a ragged but persuasive vocal energy. Set is also companion to a forthcoming long-form concert video.

THE CLASH
Cut The Crap
PRODUCER: Jose Unidos
Epic FE 40017

After the commercial success of "Combat Rock," the enigmatic British rockers return to their earlier form, emphasizing rough-hewn, political stompers. Best fare for radio comes via "This Is England," "Three Card Trick" and "Fingerpoppin'."

ROBERT PLANT
Little By Little—Collectors Edition
PRODUCERS: Robert Plant, Benji Lefevre, Tim Palmer, the Honeydrippers
Es Paranza/Atlantic 90265 (EP)

Plant borrows a page from U2's marketing strategy by following his recent album successes with a half live/half studio EP. The title track is a remixed version, and the live tracks are "Easily Led" and "Rockin' At Midnight."

ORIGINAL MOTION PICTURE SOUNDTRACK
A Chorus Line—The Movie
PRODUCER: Brooks Arthur
Casablanca 826 306

The long-awaited wide screen version of the Broadway mega-hit is finally ready, and the soundtrack package to the Richard Attenborough film of Michael Bennett's innovative musical drama lavishes an impressive array of talents on the familiar score: a battalion of New York's best musicians, new arrangements of the Hamlish/Kleban music by Ralph Burns, and vivid digital sonics all contribute to a solid production by Brooks Arthur. Ironically, however, two new songs added, in part, to afford singles options can't eclipse the show's original highlights.

BLACK

THE TEMPTATIONS
Touch Me
PRODUCERS: Temptations, Bruce Miller, Russ Terrana, Marcus Miller
Gordy 6164GL

The veteran soul quintet's current edition flexes a broader role in writing, arranging and producing led by Ali-Ollie Woodson, but the set's most enticing track remains the Luther Vandross-penned "Do You Really Love Your Baby," produced by Marcus Miller and already surging up the singles chart. That song reflects the group's skill at melding its signature vocal style with newer instrumental and production accents.

JAZZ/FUSION

SONNY ROLLINS
The Solo Album
PRODUCERS: Sonny & Lucille Rollins
Milestone M-9137

How can an album consisting of two 28-minute unaccompanied tenor sax solos hope to capture a substantial jazz audience? The answer's easy: let Sonny Rollins do the blowing. Such tours de force have been a staple of his live sets for years, but this set, recorded last summer at the Museum of Modern Art, is the first to showcase these lively excursions into pure improvisation. A treat.

COUNTRY

DON WILLIAMS
Greatest Hits Volume IV
PRODUCER: Don Williams, Garth Fundis
MCA MCA-5671

This collection takes Williams up through his current charter, "It's Time For Love," and includes "Love Is On A Roll," "Maggie's Dream," "Falling Again" and "Stay Young," among others.

SPOTLIGHT



STEVIE NICKS
Rock A Little
PRODUCERS: Stevie Nicks, Rick Nowels, Jimmy Iovine
Modern/Atlantic 90479

Nicks' first two solo albums proved themselves as deep hit packages, each yielding several successful singles. "Rock A Little" is already off and running with "Talk To Me," and promises to repeat the pattern with trademark tunes like "The Nightmare" and "No Spoken Word." There are also a few departures from her now familiar style, most notably "I Can't Wait," which features a big production sound that emphasizes percussion and full group arrangement. Should offer strong sales through the first half of '86.



TWISTED SISTER
Come Out And Play
PRODUCER: Dieter Dierks
Atlantic 81275

The act that played Capitol Hill returns to the street. The Long Island quintet, which can crank it with the best of 'em, sets itself apart with a sense of humor that shows no fear of self parody ("Be Chrool To Your Scuel") and a power-chord cover of "Leader Of The Pack") and allows them to sticker their record with a rating of "H" for Humor (they also credit the Amarillo Police Dept. and the PMRC for additional publicity on the inner sleeve). Twisted Sister isn't going to be everyone's cup of tea, but there's enough oomph for the faithful, and their self-deprecating wit provides a sense of personality in an often bloodless genre. And the limited edition packaging is terrific.

POP

THE WHO
Who's Missing
PRODUCER: Not listed
MCA MCA-5641

An even dozen rarities from the late, great rock monolith divided between B sides, tracks previously unissued in the U.S. and songs released for the first time; spanning 1965 to 1972, highlights include a live "Bargain," a rowdy brace of r&b covers opening the set, and "I Don't Even Know Myself."

VARIOUS ARTISTS
Atlantic Rhythm & Blues, 1947-1974
COMPILATION PRODUCERS: Bob Porter, Aziz Goksel
Atlantic 7-81620-8

Fourteen-disk box, also available in seven double-record packages, chronicles the history of Atlantic's r&b from Joe Morris' "Love Groovin'" to Major Harris' "Love Won't Let Me Wait." The ultimate Christmas gift for the ultimate r&b fan.

HOODOO GURUS
Mars Needs Guitars
PRODUCER: Charles Foster
Big Time LPBTA 009

Former A&M act from Australia makes a big clean splash on Los Angeles indie. The band has polished their once-rough edges just enough to catch the ears of commercial programmers without losing their country-tinged punk spirit. Highlight track is the single "Bittersweet," an unabashed ode to romance filled with infectious hooks.

MASON RUFFERN
PRODUCER: Rick Derringer
CBS Associated BFZ 40191

Outstanding guitarist melds the styles of his native Texas and adopted hometown of New Orleans for a gritty debut date remarkable free of fat. Guitar freaks should take note, especially of the closing track, "Serenata."

JULIA MIGENES JOHNSON
In Love
PRODUCER: Uncredited
RCA Red Seal ARL1-7034

A classical charter with the RCA-distributed Erato label's "Carmen" soundtrack, Johnson emerges as yet another opera singer moving into pop. The songs are mostly Broadway favorites; she succeeds well in keeping them on the musical stage, and out of the opera house.

ATTILA
PRODUCERS: Irwin Mazur, William Joel, Jonathan Small
Back-Trac P-18808

Reissue by acid rock duo featuring 21-year-old Billy Joel. Music is best forgotten, but it's almost worth having for the cover alone, which depicts the now-staid Joel standing in a meat locker and wearing a suit of mail.

THE SHANGRI-LAS
The Best Of The Shangri-Las
COMPILATION PRODUCER: Brian S. Poehner
Back-Trac BT-1002

Fine addition to the reissue label's catalog features almost all of the chart hits by the toughest of the girl groups. Well prepared compilation starts with "Leader Of The Pack" and ends with the ultimate teen tearjerker, "I Can Never Go Home Any more."

THE DIXIE CUPS
The Best Of The Dixie Cups
COMPILATION PRODUCER: Brian S. Poehner
Back-Trac BT-1001

"Chapel Of Love," "People Say" and "Iko Iko" highlight this collection, but where's "You Should Have Seen The Way He Looked At Me"?

THE DAMNED
Phantasmagoria
PRODUCER: Jon Kelly
MCA MCA-39039

Audio horror film. Packaging and tunes suggest a tongue-in-cheek walk in the graveyard. Some inspired musical moments, but generally ho-hum.

NEW AND NOTEWORTHY

PHILIP-MICHAEL THOMAS
Living The Book Of My Life
PRODUCER: Geoffrey Chung
Atlantic 90486

Vice's number two poster boy beats his partner to the recording punch with this lightweight pop/reggae offering. The title track offers an unexpected spiritual message, but the rest is pretty standard fare. It's hard to call consumer response on this one: Television teeny-bop idols of the past (Bobby Sherman, the Cassidys et al) generally didn't come up with anything memorable, but it didn't stop people from buying the records.

THE WINANS
Let My People Go
PRODUCER: Marvin Winans
Qwest 25344

This contemporary gospel quartet marks Qwest's first foray into Christian music, and a stylish one it is. Paced by the gripping title track, already charting on the black singles chart, the set fuses its undiluted message with strong arrangements and crack musicianship, making the set one of the most impressive crossover contenders to emerge from this idiom in some time. Other highlights: "Choose Ye," "Perfect Love."

VARIOUS ARTISTS
Tribute To Steve Goodman
PRODUCERS: JAM Productions, Al Bunetta
Red Pajamas 004

This two-record set captures last January's Chicago concert tribute to the late songwriter, mounted by 15 different folk, country and pop performers including John Prine, David Bromberg, Arlo Guthrie, Richie Havens, the Nitty Gritty Dirt Band and other longtime pals of the diminutive picker and hardcore Cubs fan. It's a warm and free-wheeling collage dotted with Goodman's own songs, underscoring the hard-won survival of the troubador tradition he upheld. Contact: (213) 385-0882.

BLACK

BUNNY WAILER
Marketplace
PRODUCER: Bunny Wailer
Shanachie SM LP 010

Vocalist Wailer backed by Sly Dunbar and Robbie Shakespeare continues to make fine reggae recordings with absolutely no concessions to the American pop market.

COUNTRY

RAY PRICE
Portrait Of A Singer
PRODUCER: Ray Pennington
Step One SOR-0009

Price's rich, smoky voice is perfect for this two-record appreciation of classics such as "Once In A While," "Always," "Young At Heart," "As Time Goes By," "It Had To Be You" and kindred lyrical treasures of that long-ago age before music became a form of aggression.

GEORGE HAMILTON IV
 PRODUCER: Billy Strange
 MCA MCA-39033

For his entry into the revitalized Dot Records venture, Hamilton brings back generally uptempo versions of such former hits as "Break My Mind," "Early Morning Rain" and "Abilene." There is some fine new material, too, and the instrumentation is particularly sparkling and clean.

BRUCE HAUSER & SAWMILL CREEK
Cross Country
 PRODUCER: Bob Monaco
 Cowboy LPS 1001

Hauser has a husky and alluring vocal style, a top-notch backup group and some absolutely magnificent songs. Standouts are "I Just Came Back (To Break My Heart Again)," his current single, "Somethin' Old Fashioned" and the spirited and picturesque "Juneau (The Jewel By the Sea)."

CARLTON MOODY & THE MOODY BROTHERS
Cotton Eyed Joe
 PRODUCERS: Carlton, David & Trent Moody
 Lamont LR-10116

Nominated last year for a Grammy for best country instrumental act, this lively regional band shows some national-class quality here. Even the cover tunes—of which there are too many for a major break-out effort—are done imaginatively.

SKEETER DAVIS & NRBQ
She Sings, They Play
 PRODUCERS: Terry Adams, Joey Spampinato
 Rounder 3092

On some of these cuts, Davis seems to be straining; but she imparts her fey spirit vividly to "Someday My Prince Will Come" and the mournful "May You Never Be Alone." NRBQ's accompaniment is letter-perfect.

BONNIE GUITAR
 PRODUCER: Larry Ray
 Tumbleweed 116

Something in Bonnie Guitar's tiny, restrained voice blanches most of the meaning out of these songs in apparent deference to the melodies. Cuts include "Dark Moon," "I'll Be Seeing You," "To Each His Own" and other pop standards.

BONNIE GUITAR
 Today
 PRODUCER: Larry Ray
 Tumbleweed 117

This album is a companion volume, thematically speaking, to the one above. Guitar opts for such pop hits as "Fernando," "Run For The Roses," "When I Need You" and "The Rose."

JAZZ/FUSION

GEORGE COLEMAN
Manhattan Panorama
 PRODUCER: George Coleman
 Theresa TR-120

Concept album brings together standards and originals about New York with mixed results. Coleman's normally robust sound is somewhat in check here, but it's still a nice date.

CLASSICAL

BRASS AT VALHALLA
 Philip Jones Ensemble, Howarth
 London 414 149-2 (CD)

Included are transcriptions for wind band of familiar excerpts from five Wagner operas, plus an inflated concert march commissioned for centenary celebrations of the American Declaration of Independence. The group, one of the most popular of its kind on disk, makes a brilliant sound in this expertly processed album.

CAGE: SONATAS & INTERLUDES FOR PREPARED PIANO
 Yuji Takahashi
 Denon 7673 (CD)

The passage of time has tamed these once shockingly experimental pieces, but they're still capable of teasing the ear with unexpected textures. The CD medium is particularly useful in maintaining aural integrity where silence challenges sound for attention.

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

WHAM!
I'm Your Man (4:05)
 PRODUCER: George Michael
 WRITER: George Michael
 PUBLISHER: Chappell, ASCAP
 Columbia 38-05721

Mining the old-Motown vein once more, even down to the cavernous sound quality; a genre piece handled with affection and accuracy.

WHITNEY HOUSTON
How Will I Know (4:10)
 PRODUCER: Narada Michael Walden
 WRITERS: George Merrill, Shannon Rubicam, Narada Michael Walden
 PUBLISHER: Irving, BMI
 Arista AS1-9434

Established with the pop audience as a preeminent interpreter of ballads, Houston lets loose here and proves to be equally convincing as a hard-driving r&b-rocker.

NEW AND NOTEWORTHY

FINE YOUNG CANNIBALS
Johnny Come Home (5:45)
 PRODUCERS: Cox, Steele, Gift
 WRITERS: Steele, Gift
 PUBLISHER: Virgin, ASCAP
 I.R.S. IRS-23578 (c/o MCA) (12-inch single)

The other English Beat offshoot includes former Beats David Steele and Andy Cox plus achingly effective vocalist Roland Gift; none of the flash of General Public, but close to the upfront vulnerability of Bronski Beat.

FREDDIE JACKSON
He'll Never Love You (Like I Do) (4:00)
 PRODUCER: Barry Eastmond
 WRITERS: K. Diamond, B. Eastmond
 PUBLISHERS: Willesden/Zomba, BMI/ASCAP
 Capitol B-5535

A break from the ballad mode of his first two hits; upbeat, good-timey dance music that pleads persuasively.

BLACK

CAMEO

A Good-Bye (4:35)
 PRODUCER: Larry Blackmon
 WRITERS: L. Blackmon, N. Leftenant
 PUBLISHERS: Ali-Seeing-Eye, ASCAP/
 Larry Junior, BMI
 Atlanta Artists 884 270-7 (c/o PolyGram) (12-inch version also available, Atlanta Artists 884 270-1)

Not an obvious pop structure; subdued, brooding song rewards close listening but doesn't flaunt immediate hooks.

GLENN JONES
Everlasting Love (5:45)
 PRODUCERS: LaLa Cope, Steve Horton, Wayne Brathwaite
 WRITERS: Wayne Brathwaite, Angelique Giles
 PUBLISHER: Wayne A. Brathwaite, ASCAP
 RCA PD-14242 (12-inch single)

Storybook romance set to a comfortable groove; a belated followup to his top 20 ballad "Bring Back Your Love."

R.J.'S LATEST ARRIVAL
Get It Up (3:31)
 PRODUCER: The Wiz
 WRITERS: The Wiz, D. Leitta, D. Harris, R. Marie
 PUBLISHER: Arrival, BMI
 Atlantic 7-89469

Dancing is what they're referring to here, of course; direct invitation posed in quite a ladylike manner.

COUNTRY

MICKEY GILLEY
Your Memory Ain't What It Used To Be (3:21)
 PRODUCER: Norro Wilson
 WRITERS: K. Morrison, M. Fielder, D. Betts
 PUBLISHERS: Tapadero/Chriswood/Pangda, BMI
 Epic 34-05744

Framed by a mood-setting saxophone, Gilley sings of the recovery from heartbreak; as usual, his vocals are effortlessly on target.

JOHN SCHNEIDER
What's A Memory Like You (Doing In A Love Like This) (3:21)
 PRODUCERS: Jimmy Bowen, John Schneider
 WRITERS: C. Quillen, J. Jarrard
 PUBLISHERS: Dejamus/Quillsong/Alabama Band, ASCAP
 MCA 52723

This song should sell more beer than a dry summer, and Schneider's interpretation of its bittersweet lyrics couldn't be more country if he'd studied under Acuff.

LOUISE MANDRELL
Some Girls Have All The Luck (3:28)
 PRODUCER: R.C. Bannon
 WRITER: Jeff Fortang
 PUBLISHERS: Kirshner/April, ASCAP
 RCA PB-14251

Acoustic instruments stand in for the electronic ones of Rod Stewart's hit; steady piano and drums yield a power-country sound.

EDDY RAVEN
You Should Have Been Gone By Now (3:24)
 PRODUCERS: Paul Worley, Eddy Raven
 WRITERS: Eddy Raven, Frank Myers, Don Pfrimmer
 PUBLISHERS: RavenSong/Michael H. Goldsen/
 Collins Court, ASCAP
 RCA PB-14250

Raven's wistful delivery nicely balances the throbbing beat in this essay on the persistence of old romantic attachments.

BRENDA LEE
Why You Been Gone So Long (2:47)
 PRODUCERS: Emory Gordy Jr., David Hungate
 WRITER: M. Newbury
 PUBLISHER: Acuff-Rose Opryland, BMI
 MCA 52720

Syncopated guitars pop, background singers croon and Brenda Lee testifies; rockably revamping of Newbury's classic.

DANCE

JENNIFER HOLLIDAY
No Frills Love (7:25)
 PRODUCER: Arthur Baker
 WRITERS: Arthur Baker, Gary Henry, Tina B.
 PUBLISHERS: Unique/Shakin' Baker/
 Tina B. Writin', BMI
 Geffen 0-20413 (c/o Warner Bros.) (12-inch single; 7-inch reviewed Nov. 23)

BRENDA K. STARR
Suspicion (6:02)
 PRODUCERS: Richard Scher, Lottie Golden
 WRITERS: Richard Scher, Lottie Golden
 PUBLISHERS: Black Lion/RC/Matak, ASCAP
 Mirage 0-96838 (12-inch single; 7-inch version also available, Mirage 7-99578)

Under a swaying AC melody and sweet delivery lies a forcible rhythmic undertow; subtler but just as effective as her debut hit "Pickin' Up The Pieces."

BLANCMANGE
Lose Your Love (10:05)
 PRODUCER: Stewart Levine
 WRITERS: Arthur, Luscombe
 PUBLISHER: Complete USA, ASCAP
 Sire 0-20412 (c/o Warner Bros.)

Seminal British synthpop duo unveils one of its infrequent singles, sounding a good deal mellower and more relaxed than in its "Living On The Ceiling" days.

KING
Won't You Hold My Hand Now (7:50)
 PRODUCER: Liam Henshall
 WRITERS: P. King, M. Roberts, J. Lantsbery, T. Wall
 PUBLISHER: not listed
 Epic 49-05286 (12-inch single)

Doors heritage shines through on the second U.S. release by this highly fashionable British band.

AC

BARBRA STREISAND
Somewhere (4:24)
 PRODUCER: David Foster
 WRITERS: L. Bernstein, S. Sondheim
 PUBLISHERS: Chappell/G. Schirmer, ASCAP
 Columbia 38-05680

Singer and producer combine to reveal new meanings in the "West Side Story" reverie; a moment of fantasy and melancholy from her new "Broadway Album."

MICHAEL FRANKS FEATURING BRENDA RUSSELL
When I Give My Love To You (3:54)
 PRODUCER: Rob Mounsey
 WRITER: Michael Franks
 PUBLISHERS: Warner-Tamerlane/
 ississippi Mud, BMI
 Warner Bros. 7-28819

Duetlist Russell takes on Franks' tone of whispery tranquility in his followup to "Your Secret's Safe With Me."

POP

ROGER DALTRY
Let Me Down Easy (4:08)
 PRODUCER: Alan Shacklock
 WRITERS: Bryan Adams, Jim Vallance
 PUBLISHERS: Irving, BMI/Adams Communications/
 Calypso Toonz, PRO
 Atlantic 7-89471

A galloping rock song with Bryan Adams' signature all over it.

TOMMY SHAW
Jealousy (3:59)
 PRODUCERS: Tommy Shaw, Richie Cannata
 WRITER: Tommy Shaw
 PUBLISHER: Tranquility Base, ASCAP
 A&M AM-2800

CURTIE AND THE BOOMBOX
Let's Talk It Over In The Ladies' Room (3:54)
 PRODUCERS: Peter Koelewijn, Albert Boekholt
 WRITER: P. Koelewijn
 PUBLISHER: PSO, ASCAP
 RCA PB-14256

New 7-inch remix of their (still delightful) debut single; 12-inch reviewed Feb. 16.

TODD RUNDGREN
Something To Fall Back On (4:13)
 PRODUCER: Todd Rundgren
 WRITER: Todd Rundgren
 PUBLISHERS: Humanoid/Fiction, BMI
 Warner Bros. 7-28821

He's back on a major label, as fine a craftsman and as keen a wit as ever.

JONI MITCHELL
Good Friends (4:25)
 PRODUCERS: Joni Mitchell, Larry Klein, Mike Shipley,
 Thomas Dolby
 WRITER: Joni Mitchell
 PUBLISHER: Crazy Crow, BMI
 Geffen 7-28840

Bristly, angular, asymmetrical song with its own (or her own) internal logic; supporting vocals by Michael McDonald.

URGENT
Love Can Make You Cry (4:15)
 PRODUCERS: Ian Hunter, Mick Ronson
 WRITERS: M. Kehr, D. Kehr, I. Hunter
 PUBLISHERS: Kehr Brothers/Jesse John, BMI/
 ASCAP
 Manhattan B-50022 (c/o Capitol)

HEADPINS
Stayin' All Night (3:26)
 PRODUCER: Brian "Too Loud" MacLeod
 WRITERS: B. MacLeod, D. Mills, A. Bryant
 PUBLISHERS: ATV/Off Backstreet, BMI
 MCA 52739

Melodic hard rock, right in the trebly American mainstream.

BLACK

FAT BOYS
All You Can Eat (3:26)
 PRODUCER: Kurtis Blow
 WRITERS: K. Blow, D. Wimbly, D. Robinson,
 M. Morales
 PUBLISHERS: Amber Pass/Kuwa/Fools Prayer,
 ASCAP
 Warner Bros. 7-28829

Their "Krush Groove" contribution.

BOBBY MARDIS
Keep On (3:45)
 PRODUCER: Larry Robinson
 WRITERS: Kashif, P.L. Jones
 PUBLISHERS: MCA/Mighty M, ASCAP/Kashif, BMI
 Profile PRO-5085 (12-inch version also available,
 Profile PRO-7085)

Low-key dance song introduces one more first-rate soul tenor. Contact: (212) 582-3555.

LONNIE REAVES

Too Tough (3:17)
 PRODUCER: Lonnie Reaves
 WRITER: Lonnie E. Reaves
 PUBLISHERS: Hilljays/Joy Love, BMI
Qwest 7-28849 (c/o Warner Bros.)
 (12-inch reviewed Nov. 9)

STROKE

Take Me Back (4:52)
 PRODUCER: Terry Price
 WRITER: Terry Price
 PUBLISHERS: Wimot/Sloopus/Veryerry, BMI
Omni 7-99579 (c/o Atlantic)

COUNTRY

CHUCK PYLE

Breathless In The Night (3:39)
 PRODUCER: Dik Darnell
 WRITER: Chuck Pyle
 PUBLISHERS: Bee N Flower/Variena, BMI
Urban Sound US-782

Pyle sounds like a less portentous Gordon Lightfoot on this eloquent and melodious testimony to physical love. Contact: (312) 364-2888.

NATE HARVELL

Teach 'Em How To Love (3:10)
 PRODUCERS: Les Ladd, Randy Barlow
 WRITERS: Roger Greenaway, Don Pfimmer
 PUBLISHERS: Arrgee/Dick James/Dejamus, BMI
First American PA-851114

A direct and elevated theme buoyed by a simple melody and low-key vocal delivery. Contact: (615) 868-0684.

BILLY BURNETTE

Try Me (3:35)
 PRODUCER: Richard Podolor
 WRITERS: B. Burnette, S. Cropper
 PUBLISHERS: Billy Beau/Tapadero, ASCAP/BMI
MCA/Curb 52749

MARTY STUART

Arlene (3:04)
 PRODUCER: Curtis Allen
 WRITER: C. Allen
 PUBLISHER: Fruit, BMI
Columbia 38-05724

DEL SHANNON

Stranger On The Run (3:36)
 PRODUCER: Paul Worley
 WRITER: Del Shannon
 PUBLISHERS: Shadel/Bug, BMI
Warner Bros. 7-28852

Unusual falsetto/guitar intro makes a hook that's good fun; sedate beat.

JERRY REED

What Comes Around (2:51)
 PRODUCERS: Jerry Reed, Chip Young
 WRITER: Jerry Reed Hubbard
 PUBLISHER: Thompson Station, ASCAP
Capitol B-5531

Title tune to the new Reed film; first single for his new label.

JOHNNY PAYCHECK

Everything Is Changing (3:58)
 PRODUCERS: Tommy Jennings, Miles Sillis
 WRITERS: J. Shofner, W. Kirby
 PUBLISHERS: Ken Stitts, BMI/Silver Dust, ASCAP
AMI 1327

One of the great natural stylists pours soulful meaning into a ballad of constancy. Label based in Hendersonville, Tenn.

FAMILY BROWN

Feel The Fire (2:35)
 PRODUCER: Samburn
 WRITERS: R. Yancey, D. Hogan, D. Singleton
 PUBLISHERS: Rick Yancey/Bibo/Partnership/Vogue
RCA PB-50837

A striking sizzler by this well-known Canadian act; making a strong push in the U.S. through indie distribution network.

SAMI JO

I'm Going Away (Before You Can Say Not To Go) (2:47)
 PRODUCER: S. Limbo
 WRITER: Barbara Walker
 PUBLISHER: Low-Ja, BMI
Southern Tracks ST-1045

A slow, dreamy ballad treatment of a standard country theme. Contact: (404) 325-0832.

LARRY WAYNE KENNEDY

She Almost Makes Me Forget About You (3:20)
 PRODUCER: Jimmy Johnson
 WRITERS: Kash Monet, Brent Mason, Lewis Anderson
 PUBLISHERS: Old Friends/Music Monk/19th St., BMI
Tere 1001

Lush ballad gets strong delivery. Label based in Nashville.

KEN FOWLER

You're A Heartache To Follow (3:32)
 PRODUCER: Tommy Overstreet
 WRITERS: Johnny Cymbal, Austin Roberts, Ben Peters
 PUBLISHERS: Longjohns II/Chriswald/Hopi Sound, ASCAP/Ben Peters, BMI
Deja Vu DJV-111

Spirited vocals and fine lyrics. Contact: P.O. Box 710, Branson, Mo. 65616.

BAMA BAND

Shop Shop (3:26)
 PRODUCER: Joe Chambers
 WRITER: not listed
 PUBLISHERS: Tree/Old Friends, BMI
Compleat CP-150 (c/o PolyGram)

BOBBY BLUE

Once Upon A Time (2:40)
 PRODUCER: Randall Kirk Nite
 WRITER: Gary Tanner
 PUBLISHER: Todman, BMI
Nite TA0108

Contact: P.O. Box 2909, Hollywood, Calif. 90078.

RAY PRICE

Five Fingers (3:19)
 PRODUCER: Ray Pennington
 WRITERS: Ray Pennington, Dave Kirby
 PUBLISHERS: Almanac/Crosskeys, BMI/ASCAP
Step One SOR 350

Label based in Nashville.

MASON DIXON

Got My Heart Set On You (3:12)
 PRODUCERS: Rob Dixon, Don Schafer
 WRITERS: D. Gray, B. Reneau
 PUBLISHERS: Simonton/N2D, BMI/ASCAP
Texas 5510

Contact: P.O. Box 57291, Dallas, Tex. 75207.

GEORGIA BROWN

Mama What Does Cheatin' Mean? (3:40)
 PRODUCER: not listed
 WRITERS: J. Moffat, M.P. Heeney, Larry Lee
 PUBLISHERS: Cedarwood, BMI
Royel 1001

Label based in Nashville.

MICHAEL GRIMES

Lovin' On Borrowed Time (2:48)
 PRODUCER: Johnny Morris
 WRITERS: Jerry Foster, Roger LaVoie
 PUBLISHERS: Lynn Shawn, BMI/Jerry Foster, ASCAP
Motion 1019

Label based in Nashville.

LANIER MCKUHEN

Let It Be A Dream (2:59)
 PRODUCERS: Joe Gibson, Jimmy Payne
 WRITER: Lanier McKuhen
 PUBLISHER: HitKit, BMI
Soundwaves SW-4764

Tex-Mex charmer. Contact: NSD, Nashville.

MARY WRIGHT

(It Hasn't Been Easy) Since I Found Love (3:17)
 PRODUCERS: Bernie Faulkner, Bruce Dees
 WRITERS: Curtis Stone, Bruce Donnelly
 PUBLISHERS: MCA/Music Corporation Of America, ASCAP/BMI
BFI 85429

Contact: NSD, Nashville.

DANCE

WEATHER GIRLS

No One Can Love You More Than Me (3:35)
 PRODUCERS: Hank Medress, Jeff Kent
 WRITERS: T. Britten, B. Luvsey
 PUBLISHER: not listed
Columbia 44-05288 (12-inch single; 7-inch reviewed Oct. 5)

POINTER SISTERS

Freedom (6:21)
 PRODUCER: Richard Perry
 WRITER: D. McHugh
 PUBLISHER: Golden Torch, ASCAP
RCA JD-14225 (12-inch single; 7-inch reviewed Nov. 2)

SOLAIRE

Body And Soul (5:46)
 PRODUCERS: Kash Monet, Bart Adams, Roddy Hu
 WRITERS: Kash Monet, Bart Adams
 PUBLISHERS: Roundart/Louvre, BMI
Louvre PB 4113 (12-inch single)

John Robie's remix dominates here, turning a light-voiced soprano into a hip hop artist via the miracles of technology. Contact: (213) 650-6765.

STRENGTH AND THE BANSHEES

Cities In Dust (6:48)
 PRODUCER: Siouxsie And The Banshees
 WRITER: Siouxsie And The Banshees
 PUBLISHERS: Chappell, ASCAP/A.P.B.
Geffen O-20399 (12-inch single)

Britain's undisputed monarchs of avant-Goth offer atypically accessible techno-rhythms and a wandering yodel.

ROBEY

Moth To A Flame (6:58)
 PRODUCER: Joel Diamond
 WRITERS: L. Robey, E. Walsh, M. Dyan
 PUBLISHER: Silver Blue, ASCAP
Silver Blue 429-05321 (c/o CBS) (12-inch single; 7-inch version also available, **Silver Blue ZS4-05733**)

Pop/rap tribute to Marilyn Monroe aims to re-create the ambience of Robey's "Bangkok" hit.

URBANIAK

Love Don't Grow On Trees (8:43)
 PRODUCER: Michael Urbaniak
 WRITERS: Michael Urbaniak, Dolores Allen
 PUBLISHERS: Lato/Sonet, ASCAP
Personal P49821 (12-inch single)

Jazzman Urbaniak sidesteps into heavy hip hop, wrapping a slow baritone ballad in high-density electronics. Contact: (212) 246-5520.

SMITHS

The Boy With The Thorn In His Side (3:17)
 PRODUCERS: Morrissey, Marr
 WRITERS: Morrissey, Marr
 PUBLISHER: Morrissey Marr, BMI
Sire/Rough Trade O-20392 (12-inch single)

Groundbreaking, eccentric British band finds an accessible melody to match its instrumental expertise.

CARL BEAN

I Was Born This Way (timing not listed)
 PRODUCERS: Ron Kersey, Norman Harris, T.G. Conway
 WRITERS: B. Jones, C. Spierer
 PUBLISHERS: Bunbud, BMI/Eternal Life, ASCAP
Next Plateau NP50036 (12-inch single)

Reissue of a formerly out-of-print and hard-to-find gay pride anthem. Label based in New York.

CULT

She Sells Sanctuary (8:25)
 PRODUCER: Steve Brown
 WRITERS: Astbury, Duffy
 PUBLISHER: Chappell
Sire O-20407 (c/o Warner Bros.) (12-inch single)

A serious dance-rock sound midway between the New Psychedelia and Queen; brought the former Southern Death Cult to the British top 20.

JIMI TUNNELL

All Or Nothin' (4:50)
 PRODUCERS: Mark Liggett, Chris Barbosa
 WRITERS: A. Roman, M. Forman
 PUBLISHER: Emergency, ASCAP
MCA 23601 (12-inch single)

The ever-effective Liggett-Barbosa pulse stirs up an easygoing r&b tune.

FANTASY

He's Number One (5:35)
 PRODUCER: Tony Valor
 WRITERS: Venegoni, T. Valor
 PUBLISHER: Trass, BMI
Spring SPR 12-418 (12-inch single)

High-energy soul (as in early Donna Summer) by the former Pavilion Records vocal group. Contact: (212) 581-5398.

RAMSEY LEWIS

This Ain't No Fantasy (6:08)
 PRODUCER: Morris "Butch" Stewart
 WRITERS: M. "Butch" Stewart, P. Leonard
 PUBLISHER: not listed
Columbia 44-05311 (12-inch single; 7-inch reviewed Oct. 5)

FREDDIE MERCURY

Living On My Own (6:42)
 PRODUCERS: Mack, Freddie Mercury
 WRITER: F. Mercury
 PUBLISHER: not listed
Columbia 44-05314 (12-inch single; 7-inch reviewed Aug. 10)

TENITA JORDAN

You Got Me Dreamin' (4:25)
 PRODUCERS: Teddy Pendergrass, James S. Carter
 WRITER: J.S. Carter
 PUBLISHER: not listed
Top Priority 429-05320 (c/o CBS)

High-pressure electronics get a little competitive with the singer's sweet soul approach.

CONNIE

Funky Little Beat (5:40)
 PRODUCER: Amos Larkins II
 WRITERS: Amos Larkins II/J. Stone
 PUBLISHER: Happy Stepchild, BMI
Sunnyview SUN 431 (12-inch single)

Downtempo; will mix well with "Rain Forest" and S.O.S. Band. Contact: (212) 614-9170.

JUNK YARD DOG FEATURING VICKI SUE ROBINSON

Grab Them Cakes (5:50)
 PRODUCERS: Rick Derringer, Dave Wolff
 WRITERS: D. Wolff, G. Pavlis, V. Taylor
 PUBLISHER: not listed
Epic 49-05316 (12-inch single; 7-inch reviewed Nov. 16)

LEATHER & LACE

Tender Heart (Do What's Right For Me) (5:33)
 PRODUCERS: Eddie Mercado, Kevin Calhoun
 WRITER: Jason Torres
 PUBLISHERS: Northcott, BMI/Street Level, ASCAP
Midnight Sun MSR-1003 (12-inch single)

Appealingly unsophisticated female vocals to a Shannonesque electro-beat. Contact: (212) 302-1178.

Capitol/EMI/Manhattan Raises Black Music Profile

BY PAUL GREIN

LOS ANGELES The Capitol/EMI America/Manhattan label group is expanding its efforts in black music by hiring a second r&b field promotion force and adding key executives in a&r and promotion.

Manhattan Records, which previously utilized the nine-member Capitol r&b field promotion staff, will be setting up its own field force as of Jan. 1, under the direction of Varnell Johnson, Manhattan's vice president of black music marketing. Manhattan's black music field staff will also promote EMI America releases, which were likewise previously handled by Capitol.

In a reciprocal arrangement, Manhattan will utilize EMI America's pop field force for regional promotion, with immediate effect. Responsibility for national promotion direction will remain under the independent control of each label.

The reorganization marks a re-emphasis on black music at EMI America, which retrenched from active involvement in the genre in the industry downturn of 1982. EMI America is creating two new senior executive positions in a&r and promotion, and is also increasing its investment in talent acquisition and market support services.

Bhaskar Menon, chairman and chief executive of Capitol Industries/EMI, Inc., acknowledges the retrenchment and points to the renewed involvement.

"Our determination to maintain a strong position in American black music is a matter of long standing," he says. "In recent years, due to a variety of market factors, we did in fact make something of a withdrawal from black music when we discontinued an active black music operation in EMI America, and instead focused that particular activity through Capitol.

"At that time, we remained determined that as soon as industry mar-

APRIL

Boys Come And Go (7:05)
 PRODUCER: Jacques Morali
 WRITERS: J. Morali, F. Zarr, B. Vilanch
 PUBLISHERS: Can't Stop, BMI/Stop Light, ASCAP
Mega MGA-1-2283 (12-inch single)

Hi-NRG teenpop. Contact: (212) 302-1178.

AC

HERB ALPERT

African Flame (3:58)
 PRODUCER: Herb Alpert
 WRITERS: Herb Alpert, John Barnes
 PUBLISHERS: Almo/Ram Wave, ASCAP
A&M AM-2802

JOHN DENVER

Dreamland Express (4:03)
 PRODUCER: Roger Nichols
 WRITER: John Denver
 PUBLISHER: Cherry Mountain, ASCAP
RCA PB-14227

JILL MICHAELS

Where Did The Feeling Go? (3:18)
 PRODUCER: Ted Glasser
 WRITER: N. Saleet
 PUBLISHERS: Al Gallico/Turtle, BMI
Scotti Bros. ZS4-05692 (c/o CBS)

Conventional ballad of regret gets a delicate and moving performance.

ket environmental factors looked a little more favorable, one of the first things we would do would be to re-emphasize this area of repertoire and certain others, like classical and country & western."

Menon says that the key issue has been one of timing. "In the middle of last year we sensed that this period had arrived, and we've since been taking steps to increase our involvement in these forms of music. The commencement of the Manhattan label itself, given its own very strong bias in favor of black music, was one such step. We also reactivated our stance in terms of classical music and brought Jim Fogle-song in to our Nashville office to strengthen our position in that market.

"This is yet another step. I want EMI America to get back into an active posture in black music, as they used to be until this 1982-83 period. In what have been relatively flat industry conditions for some time, it again emphasizes the need to make sure you maintain sufficient presence in all these viable areas.

"Under present industry conditions—indeed, under any industry conditions—a group of labels that sets for itself a goal of remaining one of the major players must make a significant commitment and achieve a significant presence in all viable segments of repertoire."

Capitol's black music roster includes Tina Turner, Freddie Jackson, Maze featuring Frankie Beverly, Ashford & Simpson, Melba Moore, George Clinton, O'Bryan and the Boogie Boys. Manhattan's black music artists include Bernard Wright, Grace Jones, Stanley Jordan and Pieces of a Dream. Manhattan also has production agreements with Maurice White and Michael Masser, and an associated label deal with Philadelphia International Records, whose roster includes Phyllis Hyman and the O'Jays.

...newslines...

SIX SONGWRITERS have been elected to the Songwriters' Hall of Fame, a unit of the National Academy of Popular Music. For those active after 1955, the inductees are Chuck Berry, Marvin Hamlisch and Jimmy Webb. The inductees active prior to 1955 are Felice & Boudleaux Bryant and Buddy Holly. The 17th annual Hall of Fame dinner takes place March 3 at the Plaza Hotel in New York.

ON THE ROAD AGAIN: George David Weiss, the songwriter and president of the Songwriters Guild of America, has hit the road once more on behalf of efforts to gain support for federal legislation that would provide for a royalty on sales of blank tape and recorders. Weiss, via radio and tv news/talk shows and local newspapers, also speaks for the Coalition To Save America's Music. Weiss claims that he's seeing growing support for the concept of a royalty that would compensate copyright owners who lose income from hometaping.

MOTOR CITY MUSIC DISTRIBUTING has opened shop in Detroit under the management of Gordon Prince, whose sales/promotion background includes 14 years with Motown. Prince says the distributorship, with an expandable warehouse of 4,000 square feet, starts off with the Jewel/Paula label family. The operation, in partnership with Angott One Stop, also of Detroit, is located at 2628 Puritan Ave.; phone: (313) 342-5550.

AUDIO CONSUMER STUDY: The Electronic Industries Assn.'s Consumer Electronics Group has made a 254-page study available to non-members at a cost of \$750. Prepared under the direction of CEG's marketing services audio committee by the firms of Burke Marketing Research and Market Facts Inc., it's based on the results of more than 1,600 interviews, providing an in-depth view of purchase behavior, attitudes, listening habits and audio equipment ownership of various consumer segments. For more information, contact EIA/CEG at 2001 Eye St. N.W., Washington, D.C. 20006; phone: (202) 457-4919.

THE 18TH ANNUAL ASCAP-Deems Taylor Awards for outstanding work in music books and articles during 1984 had a different touch this year. At the event, held in New York last Tuesday (19), ASCAP president Hal David also presented three citations to commemorate the 100th anniversary of the birth of Taylor, the one-time ASCAP president (1942-48), composer, music critic and editor. Recipients were author/journalists David Ewen, Edward Jablonski and Harold Schonberg.

Hardware Prices Stabilize CD Booming in Germany

BY WOLFGANG SPAHR

HAMBURG Some 450,000 Compact Disc players will be in West German homes by the end of this year, according to estimates released here, with the new medium accounting for 17.5% of the overall \$1 billion-a-year hi fi market.

After substantial drops last year, hardware prices have stabilized, with 46% of players costing under \$335, 36% costing between \$335 and \$500 and only 18% retailing at more than \$500.

However, consumer enthusiasm for CD hardware has led to significant shortfalls in software supply. More than eight million laser-read disks have already been sold, and CD owners typically buy a minimum of 14 disks annually, compared with an average of only four vinyl disks purchased by conventional hi fi owners.

PolyGram's Hanover plant, which is expected to account for 25 million of the total world output of 65 million CD units this year, has had difficulty keeping pace with demand.

In theory, around 5,000 titles are now available in CD catalogs, but some German wholesalers say they are only receiving 10 titles for every 100 ordered. Temporary problems predicted for this fall have in fact

existed since January. As of the end of May, PolyGram companies DGG, Phonogram and Metronome were in a position to deliver 700,000 units, while orders were around 760,000.

The three companies alone now have a CD catalog totaling 1,300 titles, divided 60/40 between pop and classical product, with turnover dividing in the same proportion. In total, PolyGram manufactures around 4,000 titles for 120 labels, with up to 100 new titles added each month.

In 1986, production at the Hanover plant will rise to 36 million units. That increase is to be achieved by greater manufacturing efficiency rather than increased capacity. Since April, the factory has worked around the clock seven days a week, and 350 new jobs have been created. The incidence of faulties reaching West German shops is reportedly better than 0.2%.

PolyGram, which is aiming at a 40% CD market share for its own companies, supplies around 30 wholesalers and more than 1,000 dealers—100 of whom have agreed to stock so-called "CD depots"—with listening facilities and a complete range of stock.

The biggest retail outlets here carry up to 3,500 titles, though some specialist dealers are unhappy with cutthroat pricing.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 29-30, **second annual New York International Music & Sound Expo**, New York Coliseum. (212) 582-0252.

DECEMBER

Dec. 1, **second annual New York International Music & Sound Expo**, New York Coliseum. (212) 582-0252.

Dec. 7, **AMC Cancer Research Center Dinner**, honoring Miles, Ian and Stewart Copeland, New York Hilton. (212) 757-6460.

Dec. 10, **International Radio & Television Society Second Tuesday Seminar, "The Cable Advertising Story,"** Viacom Conference Center, New York. (212) 867-6650.

Dec. 19, **International Radio & Television Society Christmas Benefit, starring Ashford & Simpson**, Waldorf Astoria, New York. (212) 867-6650.

JANUARY

Jan. 14, **International Radio & Television Society Second Tuesday Seminar**, Viacom Conference Center, New York. (212) 867-6650.

Jan. 23-25, **Performance Magazine Summit Conference**, Fontainebleau Hilton Hotel, Miami Beach. (817) 338-9444.

Jan. 27, **American Music Awards**, Shrine Auditorium, Los Angeles. (213) 655-5960.

Jan. 27-31, **Midem**, Palais des Festivals, Cannes. (516) 364-3686.

FEBRUARY

Feb. 1-4, **Radio Advertising Bureau Managing Sales Conference**, Amfac Resort & Hotel, Dallas. (212) 599-6666.

Feb. 2-5, **43rd annual National Religious Broadcasters Convention & Exposition**, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.

Feb. 11, **International Radio & Television Society Second Tuesday Seminar**, Viacom Conference Center, New York. (212) 867-6650.

MARCH

Mar. 3, **Songwriters Hall of Fame Dinner**, Plaza Hotel, New York. (212) 319-1444.

Mar. 5, **International Radio & Television Society Anniversary Dinner**, Waldorf-Astoria, New York. (212) 867-6650.

Mar. 11, **International Radio & Television Society Second Tuesday Seminar**, Viacom Conference Center, New York. (212) 867-6650.

Japanese Rental Fee in Place Copyright Levy First of Its Kind

TOKYO Record industry revenue from royalties based on the rental of records nationwide here should reach some 55 million yen (approximately \$220,000) in 1987, according to estimates from the Japan Phono-

graph Record Assn. (JPRA).

These royalties are payable under the January Copyright Amendment act, the first legislation anywhere in the world to provide for such compensation for copyright owners.

The levies are payable on every rental transaction in Japan's 2,000 rental stores and will build to roughly 13 U.S. cents for an album and six cents for a single. The average fee charged to the customer for record rental in Japan is currently about \$1.20. Legislation provides for similar payments by retailers to be made to composers' and performers' organizations.

Japanese law allows the copyright owner to prohibit rental for the first year following release of a record, and right to fair remuneration for an additional 19 years. Representatives of composers here have already waived their right to prohibit rental. As a result, restricted categories of records will be withheld for rental for only two months unless retailers pay an addition royalty of some \$4.

According to JPRA, since 1980, when rental shops first started operating, Japanese record and tape sales have fallen by some \$8 million.



Lena Loves Her "Eubie." A proud Lena Horne shows off the "Eubie" award presented to her by Maurice Hines on behalf of the New York chapter of NARAS. The Recording Academy recently honored Horne for her outstanding contributions to music in New York, and also presented its MVP awards to a long list of New York studio musicians and backup singers.

New Companies

Scott Southard Talent, a national talent booking agency specializing in jazz artists, formed by Scott C. Southard. Current signings include John Abercrombie, Bass Desires, the John Scofield Group and Cabo Frio. Box 396, Beverly, Mass. 01915; (617) 927-5242.

Trillion Management Inc., a business management firm serving the entertainment industry, formed by Holly Yellen and Iain Flint. 301 W. 53rd St., Suite 3I, New York, N.Y. 10019; (212) 397-0906.

The Dietrich Co., a management, booking and artist development company, formed by Raymond Ward. First signings include "Star Search" male vocalist winner Marshall Titus. 155 N. Michigan Ave., Suite 700, Chicago, Ill. 60601; (312) 565-0080.

Jamestone Records, a label, publishing, promotion and management company, formed by Jerry King. P.O. Box 33574, Houston, Tex. 77033; (713) 978-6933.

Todd Rose & Associates Inc., formed by Todd Rose. Company will serve musical artists and comedians in management capacities. 71-09 Austin St., Forest Hills, N.Y. 11375; (718) 268-5545.

Amoeba Arts and Suomi Sounds, formed by Phillip Page. Amoeba Arts is involved in the wholesaling and mail order of "underground" music imported from several countries. Suomi Sounds is a division of Amoeba Arts and deals strictly with Finnish music. 221 S. Lamar, Austin, Tex. 78704; (512) 497-0367.

Lifelines

BIRTHS

Boy, Jack, to **John (Ozzy) and Sharon Osbourne**, Nov. 8 in London. He records for Epic Records; she manages his career.

Boy, Daniel Forrest, to **Biff and Helen Leicht**, Nov. 11 in Philadelphia. She is an air personality with WIOQ there.

Boy, Michael Beau, to **Billy and Christine Burnette**, Nov. 18 in Los Angeles. He records for MCA/Curb.

MARRIAGES

Diana Ross to **Arne Naess Jr.**, Oct. 23 in New York. She records for RCA; he is a shipping magnate.

Emmylou Harris to **Paul Kennerley**, Nov. 8 in Maryland. She records for Warner Bros. He is a songwriter/producer.

Jaimison M. Roberts to **Jobeth Nash**, Nov. 9 in New York. He is an entertainment attorney and son of Spring Records vice president Roy Rifkind.

Jeffrey Gold to **Jody Uttal**, Nov. 17 in Beverly Hills. He is executive director of creative services for A&M Records. She is a public relations executive, former vice president of Private Stock Records and daughter of industry veteran Larry Uttal.

TOP POP ALBUMS

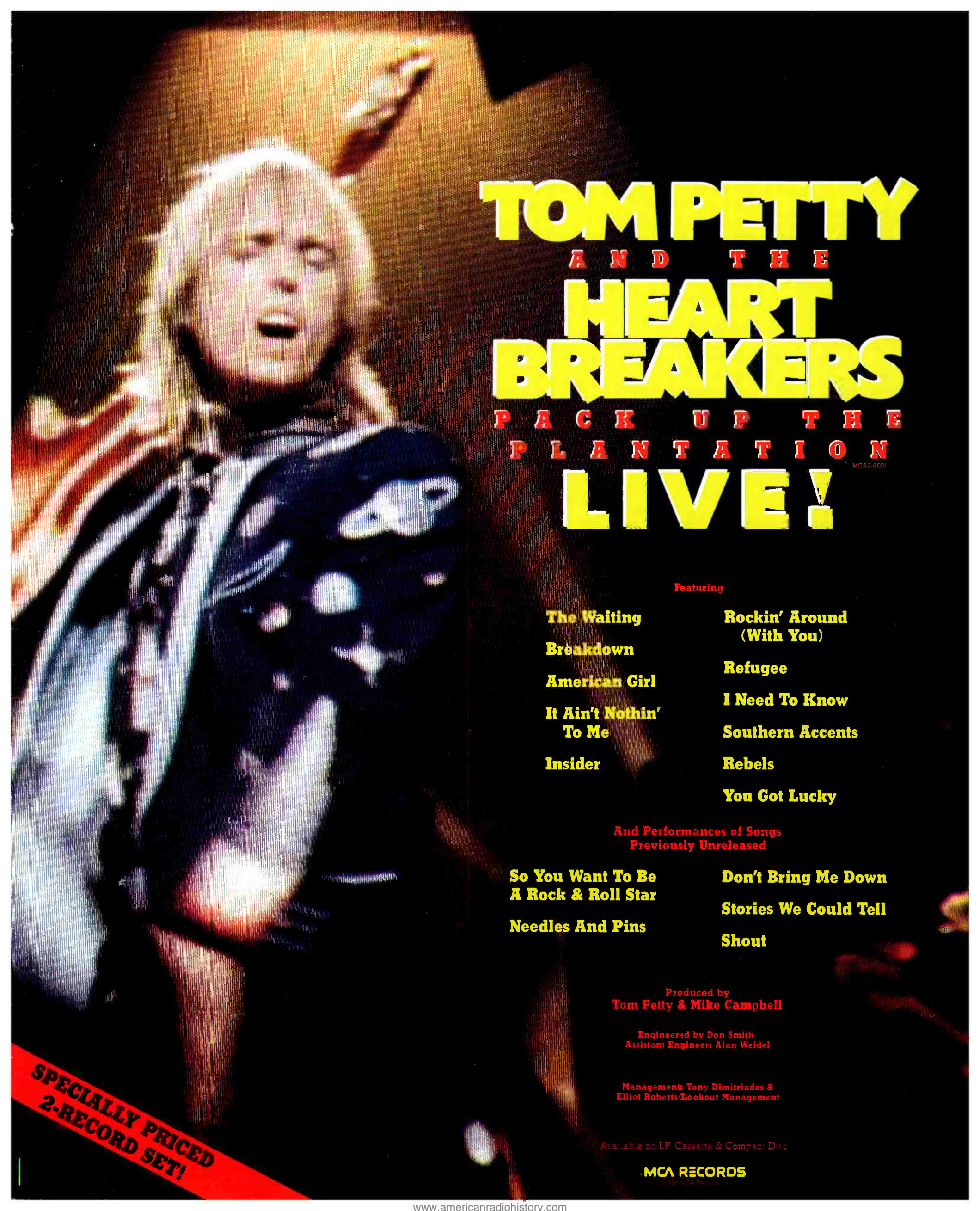
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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
1	1	1	8	SOUNDTRACK	MCA 6150 (9.98) (CD) 5 weeks at No. One	MIAMI VICE
2	2	2	12	JOHN COUGAR MELLENCAMP	▲ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
3	4	5	21	HEART	▲ CAPITOL ST-12410 (8.98)	HEART
4	3	3	26	DIRE STRAITS	▲ ³ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
5	5	6	7	STEVIE WONDER	▲ TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
6	10	32	3	Z Z TOP	WARNER BROS. 25342 (8.98) (CD)	AFTERBURNER
7	6	4	36	WHITNEY HOUSTON	▲ ² ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
8	8	8	21	STING	▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
9	7	7	36	TEARS FOR FEARS	▲ ³ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
10	9	9	76	BRUCE SPRINGSTEEN	▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
11	12	15	4	RUSH	MERCURY 826 098-1/POLYGRAM (8.98)	POWER WINDOWS
12	11	11	28	FREDDIE JACKSON	▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
13	16	16	19	ARETHA FRANKLIN	● ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
14	18	19	9	STARSHIP	GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
15	15	12	39	PHIL COLLINS	▲ ³ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
16	13	10	54	BRYAN ADAMS	▲ A&M SP5013 (8.98) (CD)	RECKLESS
17	14	13	12	LOVERBOY	▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
18	36	—	2	THE CARS	ELEKTRA 60464 (9.98)	GREATEST HITS
19	17	14	20	BILLY JOEL	▲ COLUMBIA C 240121 (CD)	GREATEST HITS VOL. I & II
20	25	44	3	IRON MAIDEN	CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
21	21	26	14	MR. MISTER	RCA NFL1-8045 (8.98)	WELCOME TO THE REAL WORLD
22	19	17	20	A-HA	● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
23	23	24	7	THE THOMPSON TWINS	ARISTA AL8-8276 (8.98)	HERE'S TO FUTURE DAYS
24	59	—	2	BARBRA STREISAND	COLUMBIA OC 40029 (CD)	THE BROADWAY ALBUM
25	20	18	24	READY FOR THE WORLD	● MCA 5594 (8.98) (CD)	READY FOR THE WORLD
26	22	20	9	KISS	MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
27	31	40	4	SIMPLE MINDS	A&M/VIRGIN SP-5072/A&M (8.98)	ONCE UPON A TIME
28	26	22	22	TALKING HEADS	▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
29	29	31	5	OLIVIA NEWTON-JOHN	MCA 6151 (9.98)	SOUL KISS
30	24	21	51	KOOL & THE GANG	▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
31	27	23	56	WHAM!	▲ ³ COLUMBIA FC39595 (CD)	MAKE IT BIG
32	33	33	6	KATE BUSH	EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
33	30	30	9	ABC	MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
34	34	35	8	STEVIE RAY VAUGHAN	EPIC FE 40036	SOUL TO SOUL
35	35	25	28	PAUL YOUNG	● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
36	28	28	28	THE HOOTERS	● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
37	37	38	7	MORRIS DAY	WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS
38	38	39	19	ORCHESTRAL MANOEUVERS IN THE DARK	A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
39	32	27	17	THE POINTER SISTERS	▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
40	39	29	53	MADONNA	▲ ⁵ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
41	41	34	21	MOTLEY CRUE	▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
42	42	43	8	ROGER DALTRY	ATLANTIC 81269 (CD)	UNDER A RAGING MOON
43	55	90	3	SOUNDTRACK	MCA 6149 (9.98)	SWEET DREAMS
44	70	—	2	SHEENA EASTON	EMI-AMERICA SJ-17173 (8.98)	DO YOU
45	46	49	8	EDDIE MURPHY	COLUMBIA FC 39952 (CD)	HOW COULD IT BE
46	53	54	44	KLYMAXX	MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
47	50	52	5	SOUNDTRACK	ATLANTIC 81273 (9.98)	WHITE NIGHTS
48	49	58	5	INXS	ATLANTIC 81277 (8.98)	LISTEN LIKE THIEVES
49	47	51	26	NIGHT RANGER	▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
50	51	69	5	TRIUMPH	MCA 2-8020 (10.98)	STAGES
51	44	48	21	SCORPIONS	● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
52	43	41	28	EURYTHMICS	▲ RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
53	85	—	2	ARTISTS UNITED AGAINST APARTHEID	MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
54	71	—	2	JAMES TAYLOR	COLUMBIA FC 40052 (CD)	THATS WHY I'M HERE
55	40	36	10	DARYL HALL & JOHN OATES	● RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
56	62	77	9	SCRITTI POLITTI	WARNER BROS 25302 (8.98)	CUPID AND PSYCHE 85
57	58	60	7	KENNY ROGERS	RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
58	52	46	30	PRINCE & THE REVOLUTION	▲ ² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
59	68	100	4	THE ALARM	I.R.S./MCA 5666/MCA (8.98)	STRENGTH
60	60	62	9	THE CURE	ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
61	61	53	21	SOUNDTRACK	● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
62	64	68	6	PHANTOM, ROCKER & SLICK	EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
63	45	45	8	DIANA ROSS	RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
64	57	47	15	MARILLION	CAPITOL ST-12431 (8.98)	MISPLACED CHILDHOOD
65	48	42	20	COREY HART	● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
66	66	75	11	BOBBY WOMACK	MCA 5617 (8.98)	SO MANY RIVERS
67	NEW			AEROSMITH	GEFFEN GHS 24091/WARNER BROS. (8.98)	DONE WITH MIRRORS
68	69	71	8	JON BUTCHER AXIS	CAPITOL ST-12425 (8.98)	ALONG THE AXIS
69	76	—	2	W.A.S.P.	CAPITOL ST-12435 (8.98)	THE LAST COMMAND
70	73	—	2	JONI MITCHELL	GEFFEN GHS 24074/WARNER BROS. (8.98)	DOG EAT DOG
71	72	82	9	STARPOINT	ELEKTRA 60424 (8.98) (CD)	RESTLESS
72	54	37	14	DIO	● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
73	56	50	77	TINA TURNER	▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
74	67	56	23	RATT	▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
75	78	80	5	TA MARA & THE SEEN	A&M SP6-5078 (6.98)	TA MARA & THE SEEN
76	NEW			PETE TOWNSHEND	ATCO 904736/ATLANTIC (8.98)	WHITE CITY - A NOVEL
77	74	74	13	YNGWIE MALMSTEEN	POLYDOR 825 733-1/POLYGRAM (8.98)	MARCHING OUT
78	63	59	16	UB40	A&M/VIRGIN SP 6-65090/A&M (6.98)	LITTLE BAGGARIDDIM
79	91	95	5	CRUZADOS	ARISTA AL8-8383 (8.98)	CRUZADOS
80	82	84	6	SOUNDTRACK	WARNER BROS. 25295 (8.98)	KRUSH GROOVE
81	88	97	5	ISLEY/JASPER/ISLEY	CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
82	80	64	11	SHEILA E.	PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
83	65	65	6	RAY PARKER JR.	ARISTA AL8-8280 (8.98)	SEX AND THE SINGLE MAN
84	86	99	10	STRYPER	ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND
85	NEW			ELTON JOHN	GEFFEN GHS 24077/WARNER BROS. (8.98)	ICE ON FIRE
86	75	67	23	R.E.M.	I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
87	87	89	6	TOMMY SHAW	A&M SP-5097 (8.98)	WHAT IF
88	77	66	11	SQUEEZE	A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
89	79	63	51	DON HENLEY	▲ GEFFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
90	84	76	33	HOWARD JONES	● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
91	81	78	29	BON JOVI	● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
92	90	81	25	AMY GRANT	● A&M SP-5060 (8.98)	UNGUARDED
93	83	73	22	RENE & ANGELA	MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
94	138	—	2	CLARENCE CLEMONS	COLUMBIA BFC 40010 (CD)	HERO
95	95	83	110	PHIL COLLINS	▲ ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
96	92	79	67	BILLY OCEAN	▲ ² JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
97	99	126	5	WANG CHUNG	GEFFEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
98	94	61	9	MAURICE WHITE	COLUMBIA FC 39883 (CD)	MAURICE WHITE
99	100	110	107	GEORGE WINSTON	● WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
100	109	106	26	JOHN CAFFERTY/BEAVER BROWN BAND	SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
101	118	—	2	Y&T	A&M SP-5101 (8.98)	DOWN FOR THE COUNT
102	104	120	3	AUTOGRAPH	RCA AFL1-7009 (8.98)	THAT'S THE STUFF
103	103	91	11	FIVE STAR	RCA NFL1-8052 (8.98)	LUXURY OF LIFE
104	115	147	3	SOUNDTRACK	SCOTTI BROS. S2 40203/EPIC	ROCKY IV
105	121	164	3	OINGO BOINGO	MCA 5665 (8.98)	DEAD MAN'S PARTY
106	123	160	3	JIMMY BUFFETT	MCA 5633 (8.98)	SONGS YOU KNOW BY HEART
107	156	—	2	GRACE JONES	MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
108	110	85	12	9.9	RCA NFL1-8049 (8.98)	9.9
109	111	108	41	SADE	▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
110	98	88	38	JESSE JOHNSON'S REVUE	● A&M SP-6-5024 (6.98) (CD)	JESSE JOHNSON'S REVUE

○ 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.



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Refugee

I Need To Know

Southern Accents

Rebels

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**And Performances of Songs
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**So You Want To Be
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Needles And Pins

Don't Bring Me Down

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INSIDE TRACK



Cruzados Cruise Into New York. Arista Records president Clive Davis congratulates the four members of Cruzados after their set at New York's Bottom Line. Enjoying the backstage scene are, from left, bassist Tony Marisco, drummer Chalo Quintana, Davis, guitarist Marshall Rohner and singer Tito Larrivo.

Settlement Approved in Label Price-Fixing Case

BY JOHN SIPPEL

LOS ANGELES Several thousand direct customers of seven major labels that agreed to share \$26.1 million in settlement of an antitrust suit are expected to receive payments between May and September of 1986.

The consolidated settlement, approved by Chicago Federal Court Judge Nicholas Bua on Nov. 15, is the result of a class action against the labels filed in late 1982. The suit covered a 12-year period in which the plaintiffs claimed that the label defendants engaged in price-fixing activities.

The labels — CBS, WEA, MCA, Capitol/EMI, PolyGram, RCA and now-defunct ABC — have sent out notice and claim forms with a Dec. 15 deadline. Judge Bua has also named a claims administration committee composed of plaintiff lawyers James Sloan, Granville Specks,

Chapter XI for Moss Music Group

NEW YORK Moss Music Group has filed for reorganization under Chapter XI of the Bankruptcy Act. In papers submitted to the U.S. District Court here last week, the company listed liabilities of approximately \$4 million, and assets of \$8 million, including catalog.

Ira Moss, president of the classical record operation, says that business has improved over the past few months, and that he looks forward to returning the company to a profitable status.

Moss Music was formed about eight years ago when it acquired the catalog assets of Vox Productions. It was a leader in developing the budget cassette market, setting a trend that many other labels were to follow. Among the logos it markets are Vox Cum Laude, Turnabout and Allegro.

Moss traces recent problems to a slowdown in the sales of classical LPs and difficulty in receiving adequate supplies of Compact Discs. The latter crunch, he observes, is beginning to ease.

the settlement.

There is no indication at this time of how the settlement payment will be disbursed among the plaintiffs, although it's understood that one firm may be entitled to receive as much as 10% of the total, or more than \$2 million.

The \$26.1 million settlement total was assessed among labels in the following manner: WEA, \$5 million in cash and \$3.5 million in advertising; RCA, \$4.9 million; CBS, \$4.25 million; PolyGram, \$3.5 million; Capitol/EMI, \$2.75 million; MCA, \$1.7 million; ABC, \$500,000 (Billboard, March 3, April 27, Aug. 3).

Original plaintiffs in the action included: United National, a Gary, Ind.-based one-stop; Hedgewisch Discount Records, a Chicago chain; Cadet Distributing, Chicago; Galgano Distributing, Chicago; GHII, a San Francisco wholesaler/retailer; Goetina, a Minneapolis rackjobber.

Also, Ecklund Enterprises, a Kansas City one-stop; Sound Video Unlimited, Chicago; and Modern Records, doing business as Vibrations, Miami.



Short Back and Sides. Kevin Rowland of Dexys Midnight Runners runs into Paul the barber at Arcade Hairstyling in New York City. After his trim, Kevin headed back to England to open the group's latest tour.

A WIRE STORY originating in the Nov. 17 Los Angeles Times reported that CBS Records has withheld \$12 million from the USA For Africa Foundation as a reserve against returns. A spokesman for CBS says the figure was actually \$10 million, of which it has now accepted \$2.5 million worth of returns. The other \$7.5 million is still being held. CBS's standard policy is to keep a reserve of 23% against LP and cassette returns and 40% against singles returns. Within the last week, CBS says it accounted for the \$2.5 million by accepted 265,000 LPs and cassettes, 81,000 12-inch singles and 500,000 seven-inch singles on USA For Africa product. The record company spokesman also points out that the L.A. Times piece did not mention that CBS has already paid \$26 million to the fund.

HIS AFRICAN RELIEF EFFORTS may have earned Bob Geldof a horde of new fans and gotten him on the cover of Rolling Stone this week, but CBS Records doesn't seem too impressed: Columbia and Geldof's band, the Boomtown Rats, have parted ways... An additional 30 Congressional sponsors are supporting the Boucher/Hyde bill, which would mandate source licensing for syndicated television shows on local stations.

CD'S INFLATIONARY YEN: The same sliding rate of exchange that has prompted Japanese home electronics majors to start unveiling planned price hikes early next year could soon trigger increases in Compact Disc prices. As the yen has strengthened, existing CD manufacturing rates have translated into increases of as much as 10% in CD pressing costs, according to some smaller vendors relying on the seven Japanese optical disk suppliers now in operation. Sources at domestic majors say they have no imminent price increases set, but they confide that "something's got to give" if the unit cost increase is sustained. European sources are meanwhile said to be comparatively unaffected, with PolyGram's Emiel Petrone noting that the issue has yet to prompt any internal talks.

WARNING STICKERS on major label album jackets are in rising supply, but thus far the trend is toward tongue-in-cheek legends rather than any sober consumer communiques along the lines originally proposed by critics of "porn rock" and its pop and black cousins. Credit Atlantic with two of the more slyly worded warnings: the new Twisted Sister album, which shipped last week, offers its own ratings code, "H," which carries the printed explanation that the set involved humor, and shouldn't be audited by listeners lacking that

commodity; and Bette Midler's first long-playing project as a stand-up comedienne has its own extra sticker, assuring that its contents could be "deemed offensive by Bruce Springsteen, Madonna and Prince."

IS U HAUL HAULING AWAY its home video business? After experimenting with video rentals in its own rental/sales sites, competing record/tape and specialty video outlets say they're receiving inquiries from the home moving titan, which is trying to unload prerecorded video product. Average inventory per U Haul outlet has been 2,100 pieces, according to a company rep, with dealers approached by the firm claiming the reason for the dump is a retreat from the market. At presstime, efforts to confirm the pullout with regional U Haul chiefs has elicited no response... Meanwhile, Southern California's swing toward video rentals in major supermarket chains finds regular home video merchants reeling from their first glimpse at the new 75,000 square foot Von's Pavilion super-supermarket in Garden Grove. One source claims an inventory of 1,050 titles on stock, being offered at \$1.99 each per day. VCR rentals fetch \$5 per day during the week and \$8 per day on weekends.

VSDA 101: In yet another expansion move for the Video Software Dealers Assn., Track learns that the video dealer group will initiate a series of educational seminars starting this January in Dallas. Other markets expected to host such sessions will include Chicago, Los Angeles and New York, with one source explaining, "It'll be Basic Retailing 101." That curriculum is said to encompass hiring policies, sales procedures, inventory management, computerization and other essentials, and could eventually roll out to sessions in more of the 33 VSDA regional chapters... Watch out, Siskel and Ebert. Entertainment Technologies and Side One Marketing in Los Angeles will unveil their pilot for "On The Record" this week. The projected syndicated show will team the Village Voice's Robert Christgau and the Los Angeles Times' Steve Pond in a record review format reminiscent of currently successful movie review face-offs such as "Sneak Previews." West Coast screenings kick off Tuesday (26)... Andy Hernandez, better known as Kid Creole & the Coconuts' Coati Mundi, has built his nascent acting career into his first motion picture role. Hernandez's two cameos on "Miami Vice" last season—including an acrobatic "death" during a typically rapid-fire shootout—have led to a role in "Love Kills," a retelling of the ill-fated love affair between Sid Vicious and Nancy Spungen.

Edited by SAM SUTHERLAND

WEA U.K. Enjoys Singular Success Company Jumps to Third Quarter Market Share Lead

BY PETER JONES

LONDON WEA, riding a sustained burst of Madonna-mania, has taken over the No. 1 company spot in the U.K. chart market share survey for singles covering the July-September quarter. And CBS, with Bruce Springsteen as its trump card, has held its top LP/cassette spot from EMI, but only by a fraction of a point.

Prior to the April-June quarter, CBS had long been dominant in the chart percentage analyses, which are prepared from statistics from Gallup, which compiles the official British charts. But in that second quarter, Virgin Records took over the No. 1 singles spot. CBS was way ahead of WEA in the albums sector.

The new postings have WEA as the top singles (combined seven- and 12-inch) company with 15.9%, ahead of EMI (14.3%), CBS (11.1%), Virgin (9.7%) and RCA (8%).

The top three singles in this quarter's return were, in order: "Into The Groove," Madonna (Sire); "Dancing In The Street," David Bowie/Mick Jagger (EMI America); and "I Got You Babe," UB40 with

Chrissie Hynde (DEP International/Virgin). The top five artists in this section: Madonna, Bowie/Jagger, UB40/Hynde, Eurhythmics and Sister Sledge.

On the album side, for LPs and cassettes with a dealer price of not less than 1.82 pounds (roughly \$2.55), CBS tops the ratings with 14.2%, compared to 14.1% for EMI, 11.3% for WEA, 8.7% for Phonogram and 8.4% for Virgin. The first three continue in the same order as in the previous quarter.

Top albums, in order: "Now That's What I Call Music," fifth vol-

ume in the series (Virgin/EMI); "Brothers In Arms," Dire Straits (Vertigo/Phonogram); and "Born In The U.S.A.," Bruce Springsteen (CBS). And the top LP artists: Dire Straits, Madonna, Springsteen, U2, Phil Collins and Tears For Fears.

The surveys are compiled from returns from 250 shops nationwide in the U.K. Sire emerges as the top singles label with 7.9%, against the 6.8% of CBS, and CBS is top albums label with 9% over Vertigo, EMI-Virgin and EMI, all of which recorded 5%.

Wherehouse in New Expansion

LOS ANGELES Wherehouse Entertainment here, the subject of increasing Wall Street interest, is opening its first group of new stores outside California, including three in Phoenix and one in Tacoma. In all, 17 new units are scheduled to open before year's end.

Richard Chapin, senior vice president and chief financial officer, says the units average 7,500 square feet and will include computer software

along with video rental and sales and expanded prerecorded music, especially Compact Disc.

Wherehouse has announced record revenues for its latest quarter, up 34%, while reporting lower net income, down 28%.

Revenues for the first quarter of fiscal 1986 are \$39,110,000, compared to \$29,171,000 last year.

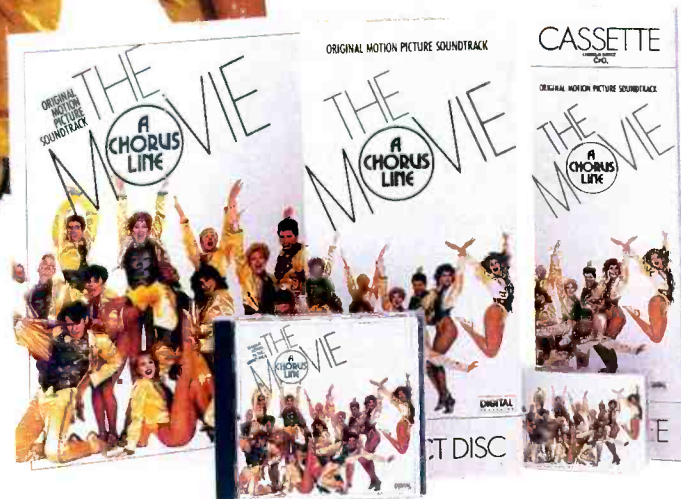
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