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VOLUME 97 NO. 2

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JANUARY 12, 1985/\$3.50 (U.S.)

MTV's VH-1 Opens on Optimistic Note Acts Rarely Seen on Sister Channel Get Exposure

BY STEVEN DUPLER

NEW YORK MTV Networks Inc.'s second 24-hour cable music service, VH-1, is sparking optimistic speculation from both record label video executives and VH-1 charter advertisers in the wake of its debut Tuesday (1). Although not yet available in the nation's two biggest markets, and with some production bugs yet to be worked out, the response from the industry has been largely favorable.

According to Bob Pittman, MTV Networks' executive vice president and chief executive officer, the launch of VH-1 saw the new service carried by 215 cable systems nationwide—a total of 3.4 million subscribers. "Of the top 20 MSOs (Multiple System Operators), we were launched by 18, with one more

scheduled to start up in March," Pittman says. He also claims that, although the channel is not yet available in Manhattan, VH-1 has almost 400,000 subscribers in the New York metropolitan area.

Pittman disputes claims that the
(Continued on page 61)

Holiday Video: Big Sell-Through

NEW YORK The home video industry has just finished a holiday season strong enough to leave many of its members gleeful at the numbers they've racked up. Those surveyed tend to discount recent reports of a possible glut.

For distributors and manufacturers, the most important characteristic of this holiday season was the degree to which consumers purchased
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Fall Arbitrons Show Top 40 Still Hot In Gotham, L.A.

BY ROLLYE BORNSTEIN

LOS ANGELES Top 40 outlets continued to dominate the marketplace in the nation's top two cities, New York and Los Angeles, with Z-100 (WHTZ) and KIIS-FM leading their respective packs in the recently released fall 1984 Arbitron reports.

In Los Angeles, which saw KIIS-FM slip from its all-time high of a 10.0 last summer to its current 9.1 (coupled with the recently revamped KIIS-AM at a 1.9, the 10.0 still stands), the greatest gains were not made in the top 40 arena, where CBS's "Hit Radio" KKHR slipped to a 2.4 from a 3.0—its lowest standing in a year—but rather by stations targeting the upper demos, including easy listening KJ01 (in third place at a 5.5, up from a
(Continued on page 67)

BY ADAM WHITE

NEW YORK It started on an emotional note: the performance by the late Marvin Gaye of "The Star Spangled Banner," taped at the National Basketball Assn. All-Star Game in 1983. Then Video Hits One, the nation's newest 24-hour cable music channel, segued into the promotional clip for "Missing You" by Diana Ross, itself a tribute to Gaye which features footage of the late soul singer and other Motown stars of the '60s.

And so it was that MTV Networks' second music service debuted on New Year's Day at 6 p.m., providing exposure for dozens of pop, black, soft rock and country recording artists who have seldom, if ever, been seen on VH-1's forerunner, MTV.

During its first 12 hours of programming, VH-1 aired 120 clips by 92 acts. Most were by established
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RIAA '84 Totals

BIG JUMPS IN PLATINUM, GOLD

BY PAUL GREIN

LOS ANGELES The number of platinum albums in 1984 jumped more than 20% over 1983 figures, while gold albums gained 16%. The Recording Industry Assn. of America (RIAA) certified 59 platinum albums between January and December, compared to 49 in 1983, and 129 gold albums, up from 111.

The number of gold singles—excluding oldies and kiddie disks—held steady at 23. The number of platinum singles—again excluding kiddie disks—dropped from two to one.

The improved 1984 showing was paced by strong gains for heavy metal and black music. Ten of the year's platinum albums were by acts that fall under the broad banner of heavy metal, compared to just five in 1983. And nine of the

platinum albums were by black acts, also compared to five in '83.

The heavy metal surge was paced by the Scorpions, who collected two platinum albums in '84. Metal-based acts earning one platinum album apiece were Motley Crue, Van Halen, Rush, Ratt, Billy Squier, Quiet Riot, Twisted Sister and Kiss. The only metalers to collect platinum albums in '83 were Def Leppard, with two, and Led Zeppelin, Judas Priest and Quiet Riot.

The most noteworthy aspect of the nine black music albums to go platinum in '84 is that five of them were motion picture soundtracks: Prince's "Purple Rain," Stevie Wonder's "The Woman In Red," "Ghostbusters," "Breakin'" and "The Big Chill." The tally of nine platinum albums also includes four studio sets, by Tina Turner, the Jacksons, the Pointer Sisters and Chaka Khan.

The RIAA certified five other
(Continued on page 66)

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Three Majors Unveil New Discount Plans

LOS ANGELES WEA, CBS and PolyGram introduced major album restocking discount/dating programs last Wednesday (2).

The WEA program, coming at a time when the distribution giant is on a particularly hot streak, offers the top-selling 200 midrange albums at a 4% discount with April 10 dating, while the remainder of the present \$6.98 catalog goes at 8% with May 10 billing. Seventy-one new \$6.98s are offered at 20% and April billing. Approximately 210 \$8.98 and up albums are being offered with an 8% markdown and April 10 billing.
(Continued on page 66)

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-1984 Best of Song, People Magazine



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CATALOG SALES MAKE DEALERS MERRY

Cassettes, CDs Also Contribute to Holiday Surge

This story prepared by Fred Goodman in New York and Earl Paige in Los Angeles.

NEW YORK With comparatively few recent hits in the marketplace, record/tape retailers spelled Christmas with three C's this year: catalog, cassettes and Compact Discs.

With artists like Prince, Lionel Richie, U2 and Bruce Springsteen enjoying multiple spots on the album chart—the latter has five albums on this week's Billboard Top Pop Albums list—catalog has been accounting for an unusually large chunk of sales.

The 157-store Camelot chain saw the surge "right in the last two weeks," according to deep catalog buyer Bob Varcho. He lists Duran Duran, Phil Collins, Dio and Twisted Sister, along with Springsteen and Madonna, as benefiting from the catalog surge.

Milwaukee's seven Mainstream Records stores also did a significant catalog business, according to the chain's Gene Knaack. Particularly surprising, he says, were requests for older albums by Boston, Deep Purple and Supertramp, although Knaack says he was also caught off guard by the number of requests for black catalog.

Aside from selling "more copies of '1999' than during all of last year," he says, the shops also sold "a lot" of old Earth Wind & Fire and the entire Gap Band catalog. "And I can't believe the crossover," he adds, noting that whites bought

about half of the black catalog titles.

In Minneapolis, Jeff Loudon of the Record Shop says that the entire Windham Hill line generated "a lot of gift purchases." He adds that Springsteen's "Born To Run" and "Madonna" have "never been off our top 15 at any time."

Mainstream's Knaack also notes a turn in configuration, with the chain selling more Prince and Time product on cassette than LP. In Seattle, Budget Tapes & Records buyer Drew Wilson says the cassette surge was eight-to-one for hit product and about two-to-one for catalog.

Strong sales of prerecorded cassettes added to the hassles for those chains using security devices, says Bob Tolifson, marketing director of California's Record Factory. "They all have to be 'keepered'," he says, referring to plastic display boxes, "and it takes time."

Record Factory's cassette volume was epitomized by the action at the chain's downtown San Francisco store on Geary, where cassettes accounted for 30% of the store's total sales during November and December, a hike of 10% over last year's figures. But in the suburban stores, cassettes run as high as 50%, according to Tolifson.

With figures still coming in, Tolifson says he assumes it was a strong catalog Christmas. "Records and tapes were up 12%, and I think catalog sales had a lot to do with this be-

cause there were so few big, big albums."

The Compact Disc also figured heavier than expected with many retailers. Brian McElvoy, buyer for the mid-Atlantic's 50 Listening Booths says the configuration "broke wide open" for the chain. And at New York's Record Factory, Mike Tannen says CDs "finally seemed to catch on" for the independent store. "It seemed there were a lot of kids buying CDs," he says. "The popular titles sold better than classical."

Indie retailers may have been hurt the most by any shortage of CD product. Although Mainstream's Knaack says he had trouble getting hits like Springsteen's "Born In The U.S.A." on laser disk, the problem was broader for mom-and-pop outlets.

"It seemed like everyone ran out of CDs," notes Renee Baum of Rebob Records in Ithaca, N.Y. Baum says she keeps a tight rein on her stock of CDs because of a continuing decline in prices. "It was really slim pickings with the wholesalers," she says.

A computer failure is causing a lag in Tower's Christmas analysis, but Stan Goman, division manager at Sacramento, sees indications of strong cassette and CD sales. One report Goman says he did get on CDs indicates a total sales ratio of 10% for the period Dec. 22-24, "or 2% more than it had been running before."

12.6% Leap in '84 Revenues

U.S. Acts Pace Strong WEA Int'l Year

LONDON Worldwide success for its top U.S. acts and the emergence of several major new overseas artists helped WEA International post a 12.6% increase in net revenues in

1984, according to company president Nesuhi Ertegun.

Warner Bros. acts Van Halen, ZZ Top and Prince, Elektra's Cars, and Atlantic's Yes and Laura Branigan

were among the principal international sellers, while Britain's Howard Jones, WEA Germany's Alphaville and WEA Canada's Honeymoon Suite all contributed to the company's strong showing.

For Warner, 1984 began appropriately with Van Halen's "1984" album, which reached No. 1 in Canada and the top 15 in France, Japan, Scandinavia, the U.K., Australia, Holland and Switzerland. The single "Jump" also charted in almost every market outside the U.S., according to the label's international vice president Tom Ruffino.

ZZ Top's "Eliminator" went platinum in Australia and France, double platinum in New Zealand and six times platinum in Canada, though even that success was eclipsed by Prince and the "Purple Rain" soundtrack album, which topped charts in three international markets and reached the top 10 in almost a dozen more, accumulating three platinum and four gold awards in the process.

"That's only the beginning," promises Ruffino. "This year will see more of this phenomenal album at the top of the charts everywhere."

Elektra/Asylum international vice president Bill Berger cites Linda Ronstadt's "What's New," the singer's best selling international album to date, and Motley Crue's "Shout At The Devil" as key dollar-earners. Also posting strong showings were Womack & Womack, successful throughout Europe, and the

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Top Albums	Hot Singles
16 Rock Tracks	14 Hot 100 Radio Action
20 Midline	15 Hot 100 Retail Action
44 Country	18 Adult Contemporary
52 Black	40 Country
54 Inspirational	42 Country Retail Action
55 Latin	43 Country Radio Action
56 Hits of the World	48 Black
62 Bubbling Under	50 Black Radio Action
63 Top Pop	51 Black Retail Action
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Top Video/Computer	56 Hits of the World
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Petra, Grant Albums Will Kick Off Word/A&M Pact

BY SAM SUTHERLAND

LOS ANGELES A new parallel distribution network to secular, mainstream accounts is the connecting link between A&M Records and Waco, Tex.-based Word Records, which jointly confirmed a new agreement reached last month (Billboard, Dec. 5).

Under the new venture, A&M will now manufacture, distribute and market product on Word's 10 Christian labels to conventional record/tape accounts, while Word will continue to oversee marketing to religious music sectors. First key releases to follow that new twin distribution route will be albums by Petra and Amy Grant, slated to reach Christian accounts via the Star Song and Myrrh labels respectively, but targeted to the mainstream as A&M releases.

Petra's "Beat The System" will ship in mid-January. Two-time Grammy winner Grant will follow in April.

The agreement reportedly fulfills market expansion blueprints for

both partners. For Word, the largest Christian music producer, the link to A&M and the RCA, A&M & Associated Labels distribution system is tied to plans for expansion into the secular market, according to Stan Moser, Word's executive vice president.

Meanwhile, A&M has placed increasing emphasis on special markets via recent distribution and marketing liaisons, starting almost 18 months ago when the company pact-ed with Windham Hill Records. More recently, A&M has added the Shoreline children's label to its distribution family, notes Michael Parkinson, A&M's senior vice president of finance and administration.

The Word/A&M pact is effective this month, and A&M will add the entire Word catalog by May. As-sets A&M president Gil Friesen: "Both Word and A&M have an independence and a certain style of doing business that attracted us to one another . . . They're looking to expand their market, and A&M is looking to help them do just that."

Omansky's Retail Strategy

RCA Adding Value to Album Purchases

BY FRED GOODMAN

NEW YORK Value-added packaging—the inclusion of bonus goods, coupons or premiums with a product—is being vigorously applied to prerecorded music by RCA Records.

Based on a marketing strategy not normally associated with the record business, it's not surprising that RCA's programs are the brainchild of a marketing director who previously worked for Nabisco and General Foods. "Value-added packaging is adaptable to the record business," says Mike Omansky. "But people in this industry don't think this way.

"The whole idea is to think retail and point-of-purchase. In terms of the record industry going after the consumer, I don't think there's been much beyond lip service."

Claiming that most record industry promotions are "oriented towards loading warehouses," Omansky says his value-added promotions go right towards the consumer, set RCA's product apart, and are cost effective.

The promotions differ depending on the artists, but the basic thrust is

to "flag" an LP or cassette package with a sticker advertising a special added value.

Omansky's first package program was for "It's About Time" by John Denver. Although the album had been on the market for some time, label executives contended that by concentrating on markets where Denver was touring, an additional "bonus" could further invigorate sales. The added bonus was an enclosed single of Denver's "The Gold And Beyond," which he had performed at the Winter Olympics.

"It was really a local promotion in about 30 markets," says Omansky. "We saw a fairly substantial increase in sales due to the combination of the tour and offer."

The second project, in support of Eurythmics, grew out of the release of the group's second American album, "Touch." Omansky recalls that the label "knew 'Touch' would outsell their first album, 'Sweet Dreams,' and we wondered how we could get those new customers to go back and buy the first album."

The solution was a \$1 refund offer with proof of purchase and a register receipt. Another added bonus was having "Touch" flagged

with a sticker offering a "special Eurythmics \$1.00 refund offer" while not spelling out that a second purchase was required in order to get the \$1. Omansky further notes that slippage—the rate at which purchasers buy the product because of the offer but for one reason or another don't complete the redemption offer—is about five-to-one, which makes the offer even more attractive to RCA in terms of cost.

The third offer, built around Evelyn "Champagne" King, offered buyers the opportunity to purchase four engraved champagne glasses at a reduced price. Omansky says that response has been "geographically diverse" to date, but that his primary objective was simply to flag the product.

Next up for value-added promotion is the newly signed group Autograph, which kicked in at the end of December. This stickered offer includes a tie-in with Papermate. That company is promoting its new Sharpwriter mechanical pencil, and a proof of purchase from both the album and pencil will earn the consumer a free poster of the group.

SAM SUTHERLAND



Riot on the Road. Members of Pasha act Quiet Riot greet CBS executives after a sold-out show at New York's Beacon Theatre. Standing from left are the group's Carlos Cavazo, Kevin DuBrow and Frankie Banali; CBS Associated Labels' vice president/general manager Tony Martell, Riot's Rudy Sarzo, Epic/Portrait/Associated Labels' associate director of West Coast product management Steve Einzsig, and Quiet Riot's manager Warren Entner.

Executive Turntable

RECORD COMPANIES. Dennis P. Hannon is appointed vice president, sales and distribution, for video products at CBS Records, New York. Reporting to Thomas McGuinness, vice president of marketing branch distribution for CBS, Hannon will be responsible for marketing and merchandising strategies for video products distributed through the company's branch organization. He was previously manager at CBS's Los Angeles and Detroit branches.

Linda Jasmin Moran is promoted to vice president of Atlantic Records and remains executive assistant to the vice chairman in New York. She was assistant vice president since 1983. Moran joined Atlantic in 1970 as executive secretary to Sheldon Vogel, and was upped to executive assistant to Vogel in 1976.



HANNON



MORAN



NEIDERMAN



BYWATER

William V. Neiderman becomes executive vice president and chief operating officer of Fastfire Records and will be based out of the firm's home office in Toledo. He joins from a background in advertising and radio.

Geoff Bywater is named director of Manhattan Records' West Coast operations, Los Angeles. He was international marketing manager of EMI Records, U.K.

In New York, RCA Records appoints Bob Heatherly to the newly created position of director of special sales. He was in the company's Nashville office serving as director of country promotion.

Rita Chambers, assistant to the president at PolyGram Records, takes on additional responsibilities as theatrical coordinator. She'll seek new musical properties for release as original cast albums through the label.

Jerome Bowie is named vice president of sales and marketing for Jeito Concepts Inc. (JCI) in Los Angeles. He was vice president of product development.

Wayne Novak is promoted from Western regional sales manager to national sales manager at Intersound Inc., Minneapolis. He is replaced on the West Coast by Justin Gantenbein, who joins from the film production business.

Capitol Records promotes Dave Witzig to promotion manager at its Chicago operation. He was special accounts manager in Minneapolis.



HEATHERLY



HESTER



MCNALLY



SAKODA

DISTRIBUTION/RETAILING. Lee Cohen is promoted to the newly created position of senior vice president at Licorice Pizza in Glendale, Calif. He was vice president of marketing and human resources.

At the Record Bar's Durham, N.C. base, Jean Hester is elevated from director of management information systems to vice president of that area.

PUBLISHING. Intersong-International moves its U.S. headquarters from New York to Los Angeles, with Marla McNally promoted to manager of talent acquisition. She was operating from the New York office, where she was international manager.

PRO AUDIO/VIDEO. E. Richard Buckley is promoted to vice president of operations and marketing for North America at PDMagnetics, Bridgeport, N.J. He was national sales manager.

(Continued on page 62)

German Labels Plan Birthday Bashes

Bach, Handel, Others To Be Feted Royally in '85

BY JIM SAMPSON

MUNICH The new year is starting off with a rousing chorus of "happy birthday" for Bach, Handel, Berg, Schuetz and Otto Klemperer. Germany's record labels, large and small, have planned extensive anniversary celebrations, including reissues, some Compact Disc premieres and a batch of Bach editions.

The biggest Bach edition is already on the market from Deutsche Grammophon: 130 LPs (or a selection on 24 CDs) built around Karl Richter's classic, if somewhat old-fashioned, performances of the vocal works, plus recent digital orchestral recordings by Trevor Pinnock, the English Concert and Musica Antiqua Cologne.

Spokesman Chris Alder calls the Bach edition a logical successor to DG's Beethoven and Brahms sets, and the biggest single release in company history. DG is also preparing a Berg edition, with 10 LPs covering all published works by the Viennese atonal master. There'll be no Handel edition, although the English Concert is completing its survey of Handel's orchestral music.

On a smaller scale, but with more consistent style and recording quality (all digital, all available on CD), is Capriccio's 21-disk "Edition Bach Leipzig," a co-production with East Germany's VEB. Leipzig, Bach's home for his last 27 years, has nurtured its Bach tradition, through the Leipzig Bach Archive and numerous performing groups.

The Capriccio set documents that activity, featuring such artists as tenor Peter Schreier and trumpeter Ludwig Guettler. One highlight is the "World Premiere Recording" of the Brandenburgs in both the original Coethen and later Leipzig arrangements. The differences, especially in part writing, are fascinating.

Capriccio's Bach Edition is available starting this month from the firm's regular distributors, such as Intersound (U.S.), Conifer (U.K.) and Sanyo (Japan). A complete Sinfoniae Sacrae by Schuetz will follow in September.

Teldec continues its complete traversal of the Bach Cantatas with volumes 36 and 37, extending the series up to Cantata 156. The Hamburg firm last month issued a number of "two-fers" (10 for Bach, five for Handel, with five more for Bach on the way), containing a broad selection of non-digital recording from the "Das Alte Werk" catalog (Hanoncourt, Leonhardt).

At present, neither series is set for CD release, though many other Teldec recordings are now available in that format. Teldec further plans

to bring out the rest of the Bach overtures and several Handel concertos from Concentus Musicus this year.

Teldec now expects to complete its cantata project around 1990. It will not be the first complete set of Bach's church cantatas, however. That distinction has just been won by Friederich Haenssler of Stuttgart, whose small Bach-Verlag specializes in recordings and sheet music of sacred works.

Since 1969, Bach specialist Helmut Rilling has recorded all 194 cantatas with his Bach Collegium, assisted by such soloists as Dietrich Fischer-Dieskau and Peter Schreier. Haenssler has begun offering the complete set on 100 disks directly (address: 7303 Neuhausen-Stutt) (Continued on page 67)

MCA in Music Restructuring

Records, Publishing Arms Linked

LOS ANGELES MCA's records and music publishing arms are now formally consolidated under the existing MCA Records Group wing, now to be known as the Records & Music Group.

Although the Universal City entertainment titan has long combined its records, video, product distribution and music publishing in financial breakdowns, the move, announced Wednesday (2), now extends MCA Records president Irving Azoff's authority over the expanded unit as group president. Myron Roth will serve as executive vice president for the group.

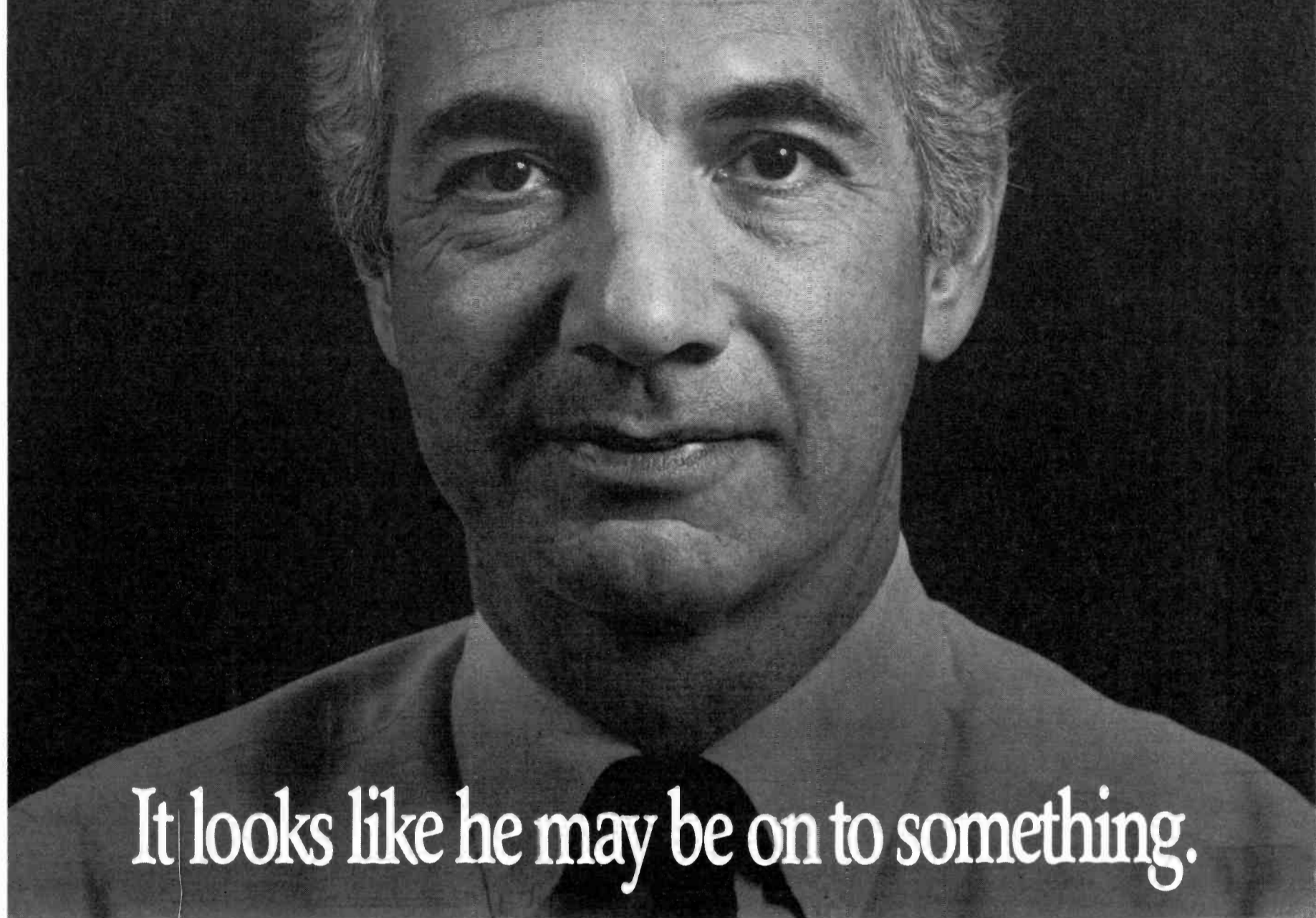
Present management is left intact, with Leeds Levy continuing as president of MCA Music, Kathleen Carey as president of the Unicorn Music Publishing arm and Lou Cook

as president of MCA Records International. Other top executives retaining their existing responsibilities include MCA Distributing senior vice president John Burns; Jerry Sharell, senior vice president, video distribution, and Richard Palmese, executive vice president of marketing and promotion for MCA Records.

MCA Inc. president Sid Sheinberg tied the decision to Azoff's completion of his MCA Records management team realignment, yielding what Sheinberg termed "an appropriate time to accomplish our intentions" of "bringing our music-oriented operations together under common leadership."

Sheinberg also alluded to MCA's origins, from the original Music Corp. of America base, noting, "As

Ron Nessen thinks the best way to get affiliates is to offer aggressive reporting, flexible schedules, targeted news products and a satellite connection.



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Mutual.

Or where they heard reports on the condition of President Reagan from the *only* reporter at the operating room after the assassination attempt.

Mutual.

The Mutual Radio Network regularly

beats the TV networks and wire services on big stories. Like the plans to send Marines to Lebanon; the evacuation of dependents from Beirut; the resignation of James Watt.

Sure you can take your radio news from the TV networks, but what are you and your listeners really getting? Often just warmed-over television news.

OR FLEXIBILITY.

Your station can have our news any way your listeners want it: up to five minutes on the hour or up to five minutes on the half hour. And, unlike the TV networks, it's not all wrapped in a rigid package that allows you no scheduling options.

We also offer "Lifestyle" news and features — targeted to younger listeners — for up to 3½ minutes at the :55 mark, plus the news magazine "America

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HOW ABOUT A FREE SATELLITE DISH?

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 **Mutual's on a Roll.**

American Music Awards: Princely Edge

'The Kid' Cops Most Nominations; Richie Close Behind

BY PAUL GREIN

LOS ANGELES Prince edged Lionel Richie as the artist with the most nominations for the 12th annual American Music Awards, set for Jan. 28. Prince amassed 10 nominations to eight for Richie, who is slated to host the three-hour ABC-TV telecast for the second straight year.

The dominance of black crossover artists in 1984 is reflected in the fact that the same three albums—Prince's "Purple Rain," Richie's "Can't Slow Down" and Michael Jackson's "Thriller"—were nominated for favorite pop/rock album and favorite black album.

Also, the same three "video singles"—Prince's "When Doves Cry," Richie's "Hello" and Ray Parker Jr.'s "Ghostbusters"—were nominated in both the pop/rock and black divisions.

Tina Turner's "What's Love Got To Do With It" was nominated for favorite single in both pop/rock and black, and she was nominated for favorite female video artist in both categories. Turner was also nominated for favorite female vocalist in black music, but was outpointed in the pop category by Cyndi Lauper, Madonna and Linda Ronstadt.

Trailing Prince, Richie and Turner in the nominations were Anne Murray, with four; and Bruce Springsteen, Michael Jackson, Ray Parker Jr., Kenny Rogers, Hank

Williams Jr. and the Statler Brothers, with three each.

Here's the complete list of nominations:

POP/ROCK

Album: Michael Jackson's "Thriller," Prince's "Purple Rain," Lionel Richie's "Can't Slow Down."

Single: Prince's "When Doves Cry," Bruce Springsteen's "Dancing In The Dark," Tina Turner's "What's Love Got To Do With It."

Female Vocalist: Cyndi Lauper, Madonna, Linda Ronstadt.

Male Vocalist: Prince, Lionel Richie, Bruce Springsteen.

Duo or Group: Daryl Hall & John Oates, Huey Lewis & the News, Van Halen.

Video Single: Ray Parker Jr.'s "Ghostbusters," Prince's "When Doves Cry," Lionel Richie's "Hello."

Female Video Artist: Laura Branigan, Cyndi Lauper, Tina Turner.

Video Duo or Group: Culture Club, Duran Duran, Huey Lewis & the News.

BLACK

Album: Michael Jackson's "Thriller," Prince's "Purple Rain," Lionel Richie's "Can't Slow Down."

Single: Billy Ocean's "Caribbean Queen," Prince's "When Doves Cry," Tina Turner's "What's Love Got To Do With It."

Female Vocalist: Sheila E., Chaka Khan, Tina Turner.

Male Vocalist: Michael Jackson,

Prince, Lionel Richie.

Duo or Group: Jacksons, Kool & the Gang, Pointer Sisters.

Video Single: Ray Parker Jr.'s "Ghostbusters," Prince's "When Doves Cry," Lionel Richie's "Hello."

Female Video Artist: Sheila E., Chaka Khan, Tina Turner.

Male Video Artist: Ray Parker Jr., Prince, Lionel Richie.

Video Duo or Group: Kool & the Gang, Pointer Sisters, The Time.

COUNTRY

Album: Alabama's "Roll On," Kenny Rogers' "Eyes That See In The Dark," Ricky Skaggs' "Don't Cheat In Our Hometown."

Single: Judds' "Mama He's Crazy," Anne Murray's "A Little Good News," Kenny Rogers & Dolly Parton's "Islands In The Stream."

Female Vocalist: Barbara Mandrell, Anne Murray, Dolly Parton.

Male Vocalist: Kenny Rogers, Ricky Skaggs, Hank Williams Jr.

Duo or Group: Alabama, Oak Ridge Boys, Statler Brothers.

Video Single: Anne Murray's "A Little Good News," Willie Nelson's "Tougher Than Leather," Statler Brothers' "Elizabeth."

Female Video Artist: Gus Hardin, Charly McClain, Anne Murray.

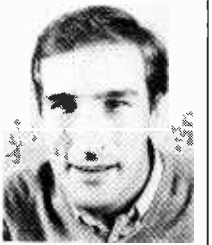
Male Video Artist: Waylon Jennings, Willie Nelson, Hank Williams Jr.

Video Duo or Group: Oak Ridge Boys, Statler Brothers, Hank Williams Jr. & Waylon Jennings.



Big Production Factors. Elektra Records' holiday gathering in New York provided a rare get-together of five top record producers, said to be responsible for more than 150 million units sold. Left to right, they're Michael Werman (Motley Crue, Twisted Sister), Michael Wagener (Dokken, Great White), Roy Thomas Baker (Queen, Cars, Devo, Lindsey Buckingham), Eddie Kramer (Led Zeppelin, Fastway) and Ken Scott (Elton John, David Bowie).

CHART BEAT



by Paul Grein

PRINCE'S PURPLE REIGN continues, as the "Purple Rain" soundtrack holds at No. 1 for the 24th consecutive week. It thus ties "Saturday Night Fever" as the longest-running No. 1 soundtrack of the past 20 years. The only soundtracks in pop history to have had longer runs at No. 1 are "West Side Story," which had 54 weeks starting in May, 1962, and

of them behind "Purple Rain"). "U.S.A." has now amassed 30 weeks in the top 10, which is nearly as many weeks as all four of Springsteen's previous albums put together. "Born To Run" had 11 weeks in the top 10 in 1975, '78's "Darkness At The Edge Of Town" and '80's "The River" each had eight, and '82's "Nebraska" had seven.

'Purple Rain' stays on top for the 24th straight week

"South Pacific," which had 31 weeks starting in May, 1958.

"Purple Rain" also ties "Fever" as the album with the longest consecutive run at No. 1 in the past 20 years. Both of the albums in the past two decades to have had longer cumulative runs at No. 1—Michael Jackson's "Thriller" (37 weeks) and Fleetwood Mac's "Rumours" (31 weeks)—moved in and out of the top spot.

"I Would Die 4 U," the fourth single from "Purple Rain," jumps to number 19 this week. The song is looking to become the fourth top five smash from the album, following the No. 1 hits "When Doves Cry" and "Lets Go Crazy" and the number two "Purple Rain."

BRUCE SPRINGSTEEN'S "Born In The U.S.A." climbs back to number two on this week's Top Pop Albums chart, as the title track becomes the third straight top 10 single from the album.

"U.S.A." debuted on the album chart last June 23 at number nine, and shot to number three the following week. It hasn't left the top three since June 30 (when it was ranked behind Huey Lewis & the News' "Sports" and the "Footloose" soundtrack). The album has logged four weeks at No. 1 and 21 weeks at number two (all

"U.S.A." is also Springsteen's first album to produce more than one top 10 single. The "Born To Run" title track peaked at number 23, "Prove It All Night" (the biggest hit from "Darkness") made it to 33, and "Hungry Heart" (Springsteen's breakthrough hit from "The River") peaked at number five.

All of this success has brought Springsteen's last four albums back on the charts. "Born To Run" jumps to number 101 this week, "Darkness" moves up to 191, "The River" dips to 169, and "Nebraska" re-enters at 188.

DAN HARTMAN this week collects his third No. 1 dance record with "We Are The Young." The hit comes more than six years after Hartman first topped the dance chart with "Instant Replay" in October, 1978. Hartman's second No. 1 dance hit was "Vertigo"/"Relight My Fire"/"Free Ride" in January, 1980.

Hartman's durability is suggested by the names of some of the other artists who topped the dance chart in 1978: Bionic Boogie, Alec R. Costandinos & the Syncophonic Orchestra, USA-European Connection, Musique and Voyage. The point is that six years is a long time in the field of dance pop, and Hartman has managed to survive changes in taste and temperament to remain a No. 1 contender.

On the Hot 100, "We Are The Young" drops to number 69 after peaking several weeks ago at 25 Hartman's previous hit, "I Can Dream About You," peaked at number six.

December RIAA Certifications

Rogers Sets Platinum Album Record

LOS ANGELES Kenny Rogers collected his 10th and 11th platinum albums in December, making him the most-awarded artist in the nine-year history of the Recording Industry Assn. of America's platinum certifications program. Rogers' solo album "What About Me" and his album of duets with Dolly Parton, "Once Upon A Christmas," both went platinum Dec. 3.

Sharing second place in number of platinum albums are Barbra Streisand and Willie Nelson, with nine each. Streisand's total includes her latest album, "Emotion," which was certified Dec. 18.

Rogers' durability is reflected in the fact that he's earned at least one platinum album every year since 1978. He scored that year with "Ten Years Of Gold," in 1979 with "The

Gambler," in '80 with "Kenny," "Gideon" and "Greatest Hits," in '81 with "Share Your Love," in '82 with "Christmas" and in '83 with "Eyes That See In The Dark" and "20 Greatest Hits."

"Once Upon A Christmas" was Parton's first platinum album since "Here You Come Again" in 1978, though she and Rogers earned a platinum single in 1983 with "Islands In The Stream."

Also in December, Kiss collected its seventh platinum with "Animalize." It's the group's first album to hit platinum since "Dynasty" in 1979.

Other acts to add to their platinum totals included Daryl Hall & John Oates, who earned their fifth straight platinum album with "Big Bam Boom," and Culture Club, who

earned their third in a row with "Waking Up With The House On Fire."

Chaka Khan's "I Feel For You" became her first solo album to hit platinum—a level reached by only one of her albums with Rufus, 1977's "Ask Rufus."

Wham made a strong showing in December, with their album "Make It Big" going gold and platinum simultaneously and their single "Wake Me Up Before You Go Go" also go-going gold.

Here's the complete list of December certifications:

Double Platinum Albums

Chicago's "Chicago 17," Full Moon/Warner Bros. Their first.

Madonna's "Madonna," Sire/Warner Bros. Her first.

Platinum Albums

Kenny Rogers' "What About Me," RCA. His 11th.

Kenny Rogers & Dolly Parton's "Once Upon A Christmas," RCA. His 10th; her second.

Barbra Streisand's "Emotion," Columbia. Her ninth.

Kiss' "Animalize." Mercury. Their seventh.

Daryl Hall & John Oates' "Big Bam Boom," RCA. Their fifth.

Culture Club's "Waking Up With The House On Fire," Virgin/Epic. Their third.

Honeydrippers' "Volume One," Es Paranza. Their first.

Chaka Khan's "I Feel For You," Chaka Khan. Her first.

(Continued on page 64)

Import Case: Store Must Pay

NEW YORK A Pennsylvania-based retailer who previously signed a consent agreement to stop parallel imports of records and tapes has been ordered to pay \$57,000 for violating that agreement.

The Record Outlet and company executives Norton and George Kalinsky were ordered to pay the damages plus expenses to CBS Records, PolyGram Records, and several Warner-owned and distributed labels by U.S. District Court Judge Carol Los Mansmann after Canadian copies of those companies' rec-

ords were found in the chain's stores. In addition, the ruling calls for future fines of \$1,000 per unit if Record Outlet again sells illegally imported product.

The original consent agreement was the result of a copyright infringement suit brought against the chain in August.

In handing down the civil contempt order, the Pittsburgh court said that in some cases, customers who had selected U.S. copies of some recordings from the stores' bins were instead sold Canadian copies kept behind sales counters.

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Jerry's Pearls. Jerry Herman, second from left, leads a studio rehearsal of a Polydor original cast album of the touring "Jerry's Girls," a collection of Herman songs performed by Herman himself and, from left, Carol Channing, Leslie Uggams and unpictured cast member Andrea McArdle. Also shown are PolyGram Classics' John Harper, extreme left; the show's director Larry Alford, and the album's executive producer John Yap.



Canada Coup. Motown artist Vanity makes the promotional rounds in Canada and is pictured here thanking the Quality Records staff for their efforts in breaking her debut album "Wild Animal" as Motown's Canadian distributor. Shown from left are promotion and a&r manager Larry Macrae, regional sales rep Blake Wood, Motown label manager Cameron Carpenter, Vanity, publicist Sheila Kay and national sales manager Ned Talmei.



Heads Above Water. Mike Scott of Island act the Waterboys gets a positive word from Talking Heads leader David Byrne after Scott's group headlined a show at New York's Irving Plaza during a break in their opening role for U2's current tour.



Yule Stay Twisted. Dee Snider shares his own brand of holiday cheer on behalf of the Atlantic group Twisted Sister during a guest VJ gig on MTV Christmas night. Standing from left are the act's road manager Joe Gerber, Atlantic's associate director of artist relations/tv Donna Kreiss, the label's vice president of national singles promotion Sam Kaiser, Snider, MTV talent/artist relations director Gale Sparrow, and MTV producer Brian Diamond.



Cat's Out of the Bag. Capitol recording artist Luba, seated, signs an exclusive publishing agreement with Screen Gems/Colgems/EMI Music, following the progress of her debut album "Secrets And Sins." Standing from left are Screen Gems' attorney Stan Winsten, royalty manager Phyllis Rosenberg, president Lester Sill and administration vice president Jack Rosner; Luba's manager Paul Levesque, Luba's drummer Peter Marunzak; and the publishing firm's talent acquisition vice president Gerd Muller, international creative affairs manager Barbi Richard, and David Landau, creative manager of motion pictures and tv music.



Chess Champs. RCA executives treat the composers of the new musical album "Chess" to a free dinner in New York after the project's release. Shown from left are composer Bjorn Ulvaeus, Eurythmics' Dave Stewart, RCA's operations vice president Jose Menendez, composer Benny Andersson, RCA's division vice president of communications Robbir Ahlstrom, and composer Tim Rice.

SPECIAL REPORT: U.K.

...newslines...

BEN FINDON, a U.K.-based songwriter, has floated his independent production and publishing company Spirit Music Holdings on the U.K. Stock Exchange in a bid to raise some \$500,000 for corporate expansion. In what is thought to be the first pop industry move of this kind, Findon has issued 1.7 million shares (at roughly 30 U.S. cents each), retaining a majority 60% holding for himself. The money will go, he says, to finance signing and marketing of recording acts. Potential investors are warned of the "risk factor" involved. Companies include Spirit Music, Spirit Productions, Spirit Records and Black Sheep Music, which publishes hits written by Findon for Billy Ocean, the Dooleys and the Nolans.

BAND AID'S charity single "Do They Know It's Christmas" is now expected to raise more than \$3.5 million in Britain alone for the Ethiopian famine relief fund. But official figures show it will also put around \$750,000 in government coffers. A breakdown of the 1.35-pound (\$1.60) retail price shows that 96.03 pence go to the charity, manufacturing/distribution costs are 17.6 pence, dealers' cash discounts are 3.51 pence and Value Added Tax takes 18 pence. Materials, studio time, advertising and artist services were all given free.

ABC/WATERMARK'S three-hour radio profile of the Police has become one of the first American-made programs to be aired on the U.K. commercial radio network. Some 17 independent local stations broadcast the special over the Christmas period, following lengthy sale negotiations conducted by Jeremy Rose of program marketing company Sound Results.

RAK RECORDS has released what it claims is the world's first holographic disk, a single from Liverpool group 3D titled "Nearer." The hologram image, based on the group's logo, is encoded on the blank reverse side of the record and can be viewed in normal daylight.

EUROPEAN STANDARDS for satellite broadcasting are likely to be agreed on shortly, following an unsuccessful two-year campaign by Britain to secure acceptance of its C-MAC system. A compromise solution which will make C-MAC and its French rival D2-MAC compatible, and combine the best elements of both, is close to endorsement by British, French and West German officials.

BBC RUSSIAN SERVICE broadcaster Vsevolod Novgorodcev is one of Soviet youth's greatest heroes, according to Russian defector Andrei Solomin in London. Up to 20 million youngsters listen to Novgorodcev's weekly half-hour rock program from London, says Solomin, despite jamming efforts by Soviet authorities, who have long seen Western pop as "a dangerous influence." The disk jockey, who emigrated to Britain in 1977, says that heavy metal acts like Whitesnake and Black Sabbath are most popular, with black market records changing hands for around \$60.

BOB GRACE former managing director of Rondor Music London and president of Rondor International, has quit the company after 13 years to start his own publishing operation, Empire Music, in partnership with former A&M chief Derek Green. Empire will be the publishing arm of Green's China Records, already working with an affiliated promotion company.

Composers to Athens: Collect Royalties

BY JOHN CARR

ATHENS A leading Greek music union has asked the Athens City Council to act as a collector of royalties from public performances of domestic repertoire in nightclubs here.

The Greek Music Creators' Union, in a letter to Athens mayor Dimitris Beis, claims that great sums are being lost to the union's membership, which includes top composers and lyricists, through the allegedly inefficient practices of the AEPI collecting society. The letter contains no concrete suggestions about how the council would go about supplanting the activities of the society.

It has long been a complaint of composers and lyricists here that AEPI withholds 37.5% of its members' income from royalties on the grounds that 20% of it must go to pay the collecting agents. These agents, however, are suspected of pocketing some of the money.

The composers are now proposing that the council place its own agents in clubs and concert halls, and that the union members receive a fixed sum in compensation in cases where royalty computation would be difficult or impractical.

So far the Athens municipality has not replied to the proposal. But record industry observers say it is a reasonable suggestion that could offer a way out of the perennial copyright problem in Greece.

Though strong police action in recent years has considerably dented the once high incidence of cassette piracy, the authorities appear to be uncertain about how to confront what some composers call "hidden piracy": the public performance of works, either on stage or on national radio and television, without any rights being paid to the creators of those works.

Earlier this year, some of Greece's leading composers, including Manos Hadjidakis and Mikis Theodorakis, sued two best-selling

singers, George Dalarias and Haris Alexious, for what the plaintiffs termed unauthorized public performance of their works. A court, however, dismissed the case, claiming a lack of precedent and unclear copyright laws.

Some industry leaders believe the Greek socialist government is deliberately shelving the problem of neighboring rights to conform with the ideological principle that people should have free access to music without complications arising over who pays what to whom.

The attitude is a continuation of the indifference shown by previous Greek governments. But now some composers maintain that the precedent of the right against cassette piracy may now move some officials to work out a comprehensive and modern copyright law that would adequately cover all live and electronic public performances.

Melodiya Cites Native Disco Shortage But Soviet Label Remains Wary of Foreign Product

BY VADIM YURCHENKOV

MOSCOW Though disco music LP compilations have sold well for state-owned record company Melodiya here in recent years, few domestic songwriters pen this type of music. And, as more and more licensed titles are imported to meet consumer demand, problems are building over the political and moral implications of some of the English-language lyrics.

Melodiya has thus far put out 14 successful disco compilations. It has also stepped up the recorded output from national rock groups and singers, with around 50 titles released nationwide in the past year.

But Melodiya's top a&r man Mikhail Shapiro, in charge of the successful Discoclub series, says: "Quite simply, there's a shortage of new material coming through in this field. Hardly any of our com-

posers or lyricists specialize in this kind of music, hence our upturn in quantity of licensed product."

And that's why there is concern. After reviewing Pink Floyd's album "The Wall," Melodiya didn't go ahead with the license deal, says Shapiro, because "concepts are expressed in some of the material, and it's putting it mildly to say we just don't agree with them."

On the other hand, recordings of progressive foreign artists do generally get into Melodiya release schedules, or via import from Eastern European territories. The state record company recently distributed 300,000 units of a Beatles album released through Bulgaria's Balkanton.

Shapiro says the roster of foreign acts selling well in the Soviet Union includes East Germany rock groups Puhdis and Karat and Czechoslovakia's Elan band. And license deals

have been signed with West Germany's Ariola-Eurodisc for albums by the French band Ottowan and Brazilian artist Deodato.

Melodiya is represented in the international market by Sovetskoye Iskusstvo (Soviet Arts), which is affiliated with Mezhdunarodnaya Kniga, which deals with contractual matters involving licenses. However, internal policy problems do sometimes hold up fulfillment of orders.

Melodiya still receives complaints about disk production quality and delays in release schedules. Shapiro claims great improvements in pressing quality, with the installation of new custom presses. But, he admits, "Even so, some 40% of our pressing equipment is clearly dated, anything from 20 to 40 years old. But it is impossible to modernize our plants quickly, because the presses used are all imported."

The state company does have a problem with raw material shortages from chemical companies. Even so, Melodiya's record production for 1984 stands at some 125 million units. This is some 75 million

(Continued on page 56)

Pirate Radio Stations Called Growing Problem in Holland

AMSTERDAM Police raids on pirate radio stations in Holland are now running at the rate of 5,000 annually, according to PTT, the country's state-owned telecommunications commission.

Most pirate stations are one-man operations. Programs are often taped beforehand and transmitted without any personnel present. Stations raided are frequently back on the air within hours, and some locations have been booby-trapped with explosives.

Police manpower has been severely stretched, and the number of antipiracy officers employed, with equivalent status to police officers, is being boosted early in 1985 from 12 to 32. Nevertheless, a PTT spokesman says: "We need a much stronger labor force to combat the pirates effectively, and we also need much more up-to-date antipiracy equipment."

Dutch broadcasting laws prohibit any involvement in the activities of radio pirates, such as the purchase of advertising airtime. The recent announcement by national network TROS Radio that it would advertise on pirate stations in Amsterdam, Rotterdam and The Hague provoked a storm of controversy.

The culture ministry, responsible for mass media, says such commercials are in clear contravention of broadcast laws and must be halted immediately. Observers believe the ministry will soon instigate legal action to enforce its demand. However, TROS Radio's legal division says it has found a loophole in the laws which permit it to advertise and the commercials will not be stopped.

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The Jewel Box Controversy

A MATTER OF MISPLACED PRIORITIES

BY EMIEL PETRONE

A certain amount of constructive, intra-industry debate can be healthy. Unfortunately, the debate over Compact Disc packaging seems to have gotten out of hand.

While we are pleased to hear almost universal support voiced for the 6-by-12-inch outer packaging standard, we are disturbed that no consensus has emerged on the merits of the plastic Compact Disc jewel box. In our view, this is clearly a matter of misplaced priorities, where quality control and long-term customer satisfaction have taken a back seat to cost consciousness and short-term merchandising considerations.

The jewel box is a package with a purpose. Its design was predicated on the technical transportation and storage requirements of the disk itself.

Specifically, the Compact Disc playback system has an extremely low tolerance for warpage. The CD was carefully engineered to be warp-resistant, but warpage can occur if the disk is not handled and stored properly.

Also, and contrary to popular misconception, severe scratches and a buildup of dirt and fingerprints can cause a Compact Disc to fail to track properly. Thus, the package must protect the disk and encourage the consumer to handle it properly.

The jewel box meets these requirements. The spindled hub on the jewel box tray holds the Compact Disc securely in place and effectively eliminates the chance of warpage. It also prevents the encoded portion of the disk from coming in

contact with, and potentially being abraded by, the surfaces of the package.

When closed, the jewel box effectively seals out dust. The package also has been designed to encourage, and to a certain extent re-educate, the consumer to grasp the disk by the edge and to avoid touching the playing surface.

Its rigid, impact-resistant plastic construction makes the jewel box a permanent and esthetically appeal-

In the past few months, record labels have been presented with alternative 6-by-12 paper packaging prototypes that would eliminate the plastic jewel box entirely. As far as we are concerned, adoption of such a packaging standard would be disastrous for the budding CD business.

The paper packaging options we have seen totally ignore the technical storage and transportation requirements of the Compact Disc.

package clearly demonstrates.

Nonetheless, we believe retailers might do better to merchandise the Compact Disc as something new, exciting and different, rather than insist that it be packaged to resemble something old and familiar, i.e. a conventional LP.

It will be even more important to the mass market music buyers that the Compact Disc be instantly recognizable in the racks. Audiophiles and trendsetters have been willing to hunt for CDs in stores. Most market consumers won't be.

This is why we still favor the blisterpack. The Compact Disc is still a young product in the marketplace, and we believe in marketing its visual appeal. PolyGram has gone to great lengths to differentiate its various labels through the use of color, and so we will continue to make our Compact Discs visible through the blisterpack, at least through 1985.

Perhaps the greatest irony in the packaging debate is that the paper packaging alternatives are not more economical, at least not in the relatively limited runs now being produced on even the fastest selling titles. Why opt for a "cheaper" package that costs more?

Clearly, our initial target audiences of audiophiles and trend-setting consumers perceive the Compact Disc as truly revolutionary and of the highest quality. We must continue to maintain and enhance that perception as we carry the message of CD to the mass market.

If we believe the average consumer will care enough about quality to appreciate the sound of a Compact Disc, then we should believe he expects a quality package, as well.

'The debate over CD packaging seems to have gotten out of hand'



Emiel Petrone is senior vice president, Compact Disc, PolyGram Records. He also serves as chairman of the Compact Disc Group.

ing package befitting the superior qualities of the Compact Disc itself.

In the United States, our industry has adapted and repackaged the 5-by-5½-inch jewel box into a 6-by-12 outer packaging format which can be readily stocked in existing retail fixtures. Both the 6-by-12 plastic blister pack used by PolyGram Records and most other labels, and the paper box developed by the WEA organization, were conceived as disposable items that would help merchandise the Compact Disc in retail stores.

We believe such packaging would increase the likelihood of warpage, abrasion, and dirt and fingerprint buildup. More importantly, the chances of damage to the disk would tend to increase over time as the paper package deteriorates.

Paper package proponents claim their designs are an improvement because they provide a larger area for graphics. We are not convinced consumers are clamoring for such a change but, even so, larger graphics can be accommodated without eliminating the jewel box, as the WEA

Letters to the Editor

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

MAKING IT HAPPEN... GORDY

Your list of "The 90 who made it happen" and "The 90 who will make it happen," in your Dec. 15 issue, is absolutely meaningless.

Any such list that does not include Berry Gordy in the top five "who made it happen" and among those "who will make it happen" isn't worth the paper it's printed on. Out of respect to some of the names you have listed, many of whom are very deserving individuals, I will not give my opinion of who should or should not be on the list.

However, you have made a mockery of every name listed. After years of trying, it appears you haven't yet made it. I have discarded my issue in the men's room.

Jay Lasker, President
Motown Record Corp.
Los Angeles

... AND FREED

While your 90th Anniversary special issue was outstanding, it's necessary to point out one blatant omission.

I realize that it is impossible to

recognize everyone in compiling a list of "The 90 who made it happen," and that some may be overlooked inadvertently. But the failure to include the late Alan Freed allows no excuse. Even though some controversy still surrounds his name, he was the host of the first ever rock'n'roll concert (March 21, 1952) and the owner of the first independent record company dedicated solely to the promotion of rock'n'roll (Chamagne Records).

I salute Billboard's accomplishments and dedication to excellence, but Alan Freed is as prominent as any name on your list, if not more so.

Jeffrey L. Rutledge
Johnston, Pa.

... AND CHESS

Billboard names "The 90 who made it happen," and fails to include the late Leonard Chess! And how about Berry Gordy! I just can't believe it.

How could you possibly omit these two legends? Other than the Erteguns, can you name anyone who has done more for black music than Chess or Gordy? Chess gave us Chuck Berry and Muddy Waters; Gordy gave us Wonder and the Jacksons. These four acts alone more than qualify Chess and Gordy for your list. Don't you know what a significant contribution these men made to "to change the face of music forever"?

Dick LaPalm
The Village Recorder
Los Angeles

... AND WOMEN

Don't you really mean the 179 men and one woman who made/will make it happen?

Rona Elliot
Program Manager, The Source
NBC, New York

Editor's Note: These letters serve to illustrate the perils of any attempt to identify individuals most responsible for innovation. For the above omissions, and others that may be just as inexcusable, our apologies.

ARTISTIC INTEGRITY

It's amusing, but also a little disturbing, to hear performers vow to fight to see that the type of music they prefer never changes. A case in point is Reba McEntire's remarks (Nashville Scene, Dec. 1) that "country stay country," which to her means music "without all those strings and horns and stuff."

And then there was the followup letter by Barnet Piper (Dec. 15) which went so far as to list the chief offenders on the country music scene, and then to suggest that the country charts be limited to "real country music," whatever that is.

Just what makes country "country"? Is it the way a performer dresses, the label he or she records for, or the instruments used to accompany the singer? Who has the final say on what is or isn't real country?

I have always admired performers who were able to maintain popularity over an extended period of time. Some of them do it by finding a niche and staying there forever. Others feel a need to change their style and broaden their horizons. But I don't believe any are deliberately conspiring to undermine any form of music. They're mainly trying to keep their jobs.

Granted, there is such a thing as artistic integrity. But consider the phrase "starving artist" and I think you'll understand why the commercial aspect is so important.

Joel Fox, Program Director
KVRP, Haskell, Tex.

IDENTITY CRISIS

Three cheers for Reba McEntire. It's about time some of our country artists took a stand against what's happening to our true country sound in Nashville. The Country Music Assn., of all organizations, should be promoting country for what it is, not for what someone in New York or Los Angeles thinks it should be. Bringing pop artists in and giving them awards, while real country artists sit in the audience, is a crock.

Maybe we should round up everybody who is trying to turn country into pop and ship them out to Los Angeles. I understand there is an entire community of people out there who aren't sure of what they are either.

Marge Musselman
Wooster, Ohio

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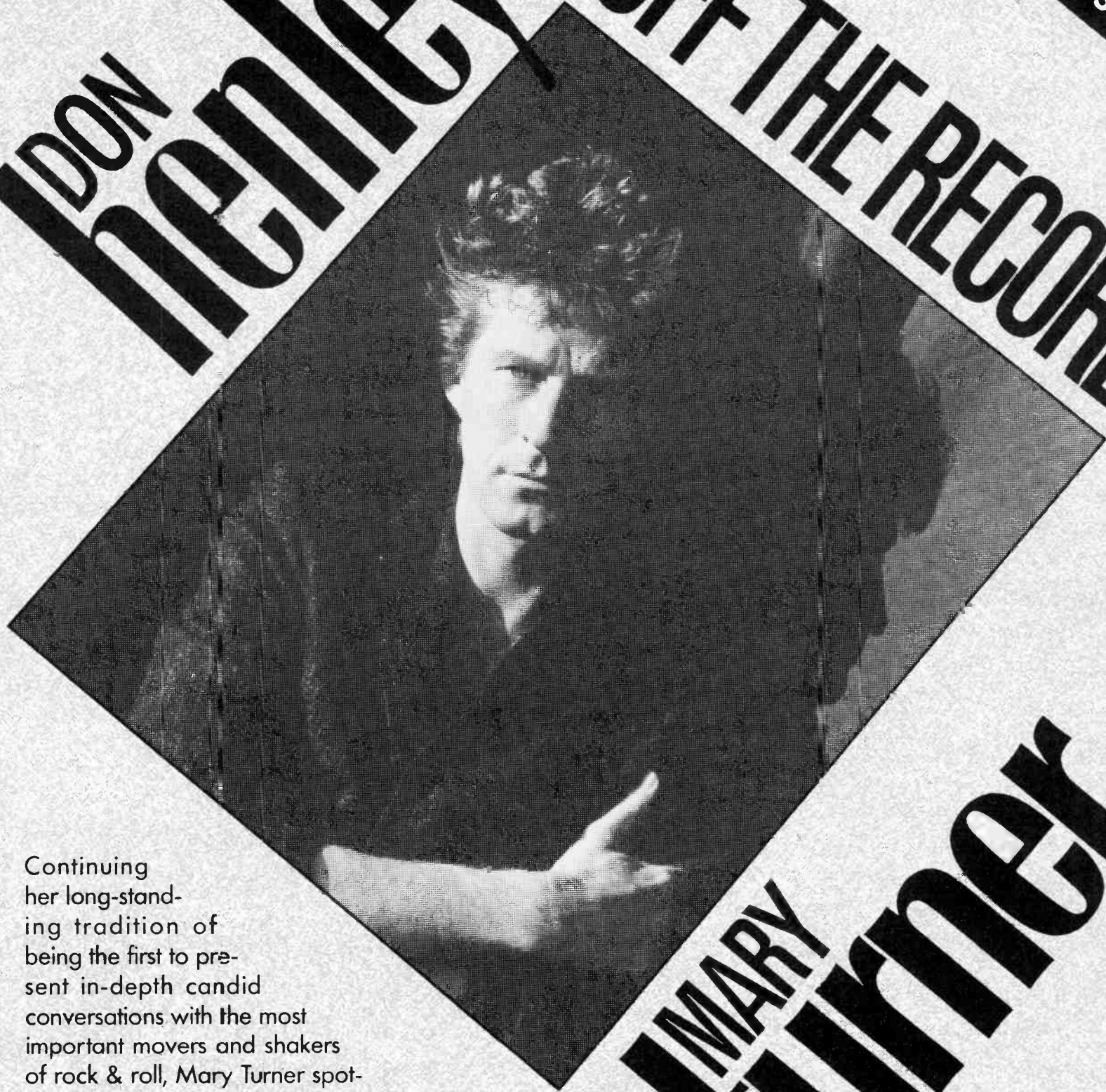
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New WHUE-FM Boston GM

SCHWARTZ READIES 'VERY HIP' AC

BOSTON "The idea of building a station from the ground up in Boston is more exciting than it is alarming," says Mark Schwartz, who as the new general manager of First Media's newest acquisition, WHUE-FM here, is running on pure adrenaline and excitement. "We got FCC approval on Friday (Dec. 28)," he says, "and we closed Monday, about four minutes before the banks closed."

Actually, at the time First Media took over the easy listening FM station from Alex Tanger, the outlet had already switched call letters to WCOZ, a set of calls long in use in the market by Blair's WZOU. "I thought this was WHUE-FM when I took the job," says Schwartz, "but it turned out we bought 'Cozy 101'."

Either way, it was academic, as Schwartz's first move was to sign the station off the air on New Year's Eve, preparing for the transition from its easy listening approach to adult contemporary.

"It will be a very hip AC format," says Schwartz, who had a similar experience transforming Broadcaststreet's KJYO Oklahoma City from its easy listening stance to top 40 two years ago. "We looked at the market, and we think we've found an isolated portion of the market

not being served. WHTT, Kiss, WBCN, Zoo all do a great job with the 12-to-24s. There's also good service to the 40-plus audience.

"But in the 20-to-40 range there's a hole. It's not 25-to-49 or even 18-to-34, but we think we've got a niche by super-serving the 25-to-34 cell."

Describing the music as "a unique blend of AC bordering on top 40," Schwartz sees the station in "significantly more of a foreground position" than Greater Media's Magic (WMJX) and WROR.

"We'll have a good news commitment and a reduced commercial load," says Schwartz, who resigned his post as executive vice president of Broadcaststreet Communications, supervising the FM division as well as the management of KJ-103 directly. He's replaced at KJ-103 by general sales manager Gary Isaacs.

"It's a contemporary adult format that Dan Mason, Al Casey, Michael O'Shea and myself came up with, and there's no way any group of people could have done this as quickly as we did," Schwartz says, having worked overnight New Year's Eve readying the station for its return to the air Thursday (3).

"Basically it will be a commercial-free month," he says. "We'll just be running huge reels of music until

the staff is in place." Targeting Feb. 1 for the actual format's debut, Schwartz—who also served as senior vice president of Lotus Communications, where he ran KLPX/KTKT Tucson for 10 years prior to joining Broadcaststreet—says the naming of a program director is imminent.

"But the music we're airing right now is close to what we'll be doing," he says. "We've done a lot of customized research for Boston and already have 700 titles. We're shooting for 1,000, so you can see we'll be broader than a top 40 station."

Also in the works is a new set of call letters ("Right now we've got three sets in mind") as well as a healthy promotion budget.



Morning Memories. John Lennon's widow Yoko Ono, left, visits WIOQ Philadelphia's Helen Leicht's "Breakfast With The Beatles" program, now in its ninth year. The anniversary was celebrated with a trip to Ono's New York apartment and a two-hour edition of Leicht's show.

Two Chiefs Named for WLS Cole, Kelly Replace Casey as PDs

CHICAGO Dallas Cole has been named program director of WLS-FM here, while WLS-AM-FM music director Tim Kelly moves to the program director slot at WLS-AM. Each will also act as music director for his respective station, according to WLS operations director John Gehron. They replace the ousted Steve Casey, who had served as program director for both outlets.

Gehron says the dual program director positions were created to give each station "the optimum individual attention they'll need in 1985."

Kelly had been program director at WLS-FM for a year when he left in 1982 to take up the position of vice president of programming at Heftel Broadcasting's WLUP-FM. He returned to WLS last February

as music director.

Cole's most recent position was operations manager for WKTI Milwaukee, a post he had held for the past two-and-a-half years. Earlier in his career, Cole had worked his way up from air personality to assistant program director under Pat Martin from 1976-79 at WSPT Steven's Point, Wis., according to WSPT's John Schuh. He then went to WOKY Milwaukee as music director.

While serving as PD at WZOK Rockford, Cole led the petition drive that resulted in the Rolling Stones appearing at the Rockford Metro Center in the fall of 1981. Cole was later employed as assistant PD and music director at Q-107 (WRQX) Washington, before moving to WKTI. **MOIRA McCORMICK**

New Identity for WEZR

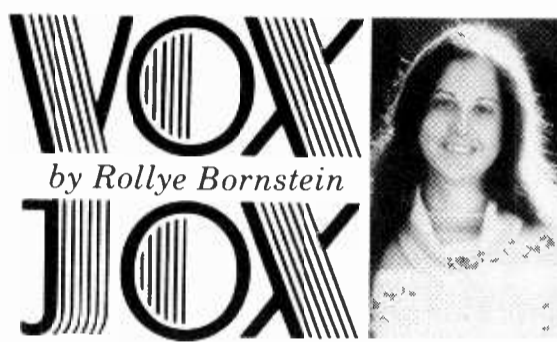
'BMW Gets in Gear in D.C.

WASHINGTON The new year brings a new BMW to the District, as WEZR becomes WBMW. But before the natural association between the favorite car of the Yuppie generation and the obviously contemporary programming usually aimed at the group is made, it should be pointed out that EZ's WBMW is referred to on the air as "B-106.7."

However, the connection there—linked with EZ's successful top 40 outlets in New Orleans (B-97, where WBMW GM Bonnie Brooks-Reich previously worked) and Pittsburgh (B-94, former home of WBMW PD Jeff Ballantine)—is also an erroneous assumption, according to EZ vice president of programming Dan Vallie.

"We're a very contemporary AC station," says Vallie. "Where WEZR and most ACs aim at the 25-to-34-year-old demographic but skew heavily 35-49, we're aimed directly at the 25-34s, and if anything we'll skew younger." In the past, WEZR was in head-to-head competition with W-Lite (WLTT), but now Vallie includes WPGC, Q-107 (WRQX) and WAVA in the mix.

"Most successful ACs share with top 40 stations," he says. "We're hoping that we'll be the station listeners turn to when they're burned on top 40." Describing the station's music as "brighter, more contemporary, and streamlined instead of appealing to the broader base," Vallie sees the change not as much in music as in positioning and promotion.



WHEN KEVIN METHENY resigned his WNBC New York PD-ship way back when to join MTV, after a while folks began to believe it would be a new year before an official PD was named. Well, it's a new year, and it's official: Dale Parsons is heading north. Parsons, as you should know, is the guiding hand behind Norfolk's adult contemporary Y-96 (WLTY, which he's been programming for several years) and its AM MOR counterpart, WTAR.

Moving into the newly created operations director post at CBS's KHTR St. Louis is WBBM-FM Chicago night jock Dave Robbins, who also served as music director at the CBS Windy City outlet. PD Buddy Scott is indeed looking for a replacement—either for both posts, or at least for Robbins' former 6 to 10 p.m. slot.

Over in Tulsa, Kelly D. Carls replaces Bill Conway as PD of Swanson's KRMG. Carls was most recently PD at Springfield, Mo.'s KWTO . . . Meanwhile, at Swanson's Texas properties, KKYY San Antonio VP/GM Bill Rohde assumes that post at the company's recently acquired KLLS-FM there as well.

Moving up in the management ranks at Shamrock Broadcasting is KABL-AM-FM station manager Mike Grisnell, who becomes GM. Grisnell replaces Shamrock radio division president Bill Clark, who now looks at things solely on a national scale, spending all his time on corporate matters.

Across town in San Jose at Ken Dowe's easy listening KLZE, Sherman Booth is upped to ops director. He replaces the resigned Joe Eick.

AND NOW for some good unproven rumor-type stuff: The way we hear it, Tom Durney will be on the Metromedia move, relinquishing his KHOW Denver GM post to transfer to the ailing WASH-FM Washington, while Bud Stiker from Portland, Me.'s WHOM heads for Durney's former seat. What all this does to WASHINGTON GM Jim Smith is unclear.

Then in Houston, it looks like John Lander, who can easily write his ticket to any locale in the world after his successful PD/morning stint at Gannett's newly acquired KKBQ-AM-FM, will not be writing "Houston." Or at least not KKBQ, as the rumor has Lander exiting as of Feb. 10. Seems he didn't sign that contract after all. He also didn't sign a non-compete, which makes things even more interesting if you're into conjuring. In any event, GM Cos Coppolino and Gannett's Jay Cook and Gerry DeFrancesco are furiously interviewing.

Speaking of Houston, if you'd like to buy a radio station, you might want to give Gulf Broadcasting a call. Now that they've picked up Dallas' Channel 21 (KTXA) and Houston's Channel 20 (KTXH)—the two outlets formerly owned by Washington tv dance

king Milt Grant—the FCC would much prefer they divest themselves of Houston's KLTR and Ft. Worth's KTXQ as soon as possible.

Sales already approved include Jefferson Pilot's acquisition of San Diego's KSON-AM-FM, and Doubleday's takeover of New York's WHN, which becomes final Monday (7) . . . Meanwhile, Dallas-based Signal Media has bought a mate for its Little Rock AM, KLRA, as it announces the purchase of KLPQ there. The Class C FM is currently owned by Multimedia. Along with the sale comes the building on Cottdale, which means Multimedia's AM, KAAY, will soon be on the move. Signal Media also owns a Tulsa couple, KELI-AM-FM.

Dale Parsons gets the WNBC PD job

LOOKING TO OWN is WFYV Jacksonville GM Vic Aderhold, who resigns his post at Rock 105 to pursue those goals. In the interim he'll consult, as Metroplex Communications, which also owns WFYV, becomes his first client.

Revised FCC regulations give the long-awaited go-ahead to Boston's WXKS-AM. The "Music Of Your Life" daytimer at 1430 will soon be heard 'round the clock . . . And to those Columbus, Ga. listeners wishing to hear country-formatted WVOC-FM, give up and change that dial—unless you like adult top 40. Then you're in for a treat, as WNKS debuts.

From out of the night and into afternoon drive stalks "The Bear," who joins WYSP Philadelphia afternoon lady Pam Merly. "The Bear," who's been holding down the 94 YSP shift for the past 11 years, does have a day name, by the way. It's Jerry Abear.

San Diego's Jerry Lee is back in action. The former KJQY VP/GM becomes GSM at "Music Of Your Life" KMLO there . . . WRXO/WKRX Roxboro, N.C. sales manager Frank Manson fills that post at Capitol Broadcasting's TN Spot Sales Retail Division.

Upgraded to director of marketing and advertising for Minneapolis' WLOL is Tom Gowan . . . Have a great news opening? How about a great newsman? Ken Cortwright comes referred heavily by KKHR L.A.'s Jack Armstrong, who says you can reach him at (904) 253-9678.

IF YOU'D LIKE to be a Kansas City Star—well, how about a country radio star?—the Country Radio Seminar wants you—on tape, that is. Airchecks, half-inch videocassettes of your tv spots, promotional materials and more are sought by Bill White, who's going to run off with this stuff. Actually, what White is soliciting is a 90-second audio aircheck and a 60-second promo for use at the upcoming CRS XVI in Nashville, set for March 7-9. You can reach him at Milwaukee's WBCS. Look up the address yourself.

Erica Farber is the lady who wants your video spots—labeled with call letters and name of campaign. And you can reach her at INTEREP, 154 E. 46th St., New York, N.Y. 10017. As for those promotional pieces, T-shirts and the like, send all that to Frank Mull at the CRS headquarters in Nashville at 50 Music Square West. That's 37203.

(Continued on page 17)



Gone Insane. Fleetwood Mac member and solo artist Lindsey Buckingham meets with Jo Interrante of Is Inc. after taping an interview for RKO Radio Networks' "The Hot Ones" in Los Angeles.

Stout Makes Easy Move to Studioline

Departs Leisure Market for Young Cable Audio Service

BY KIM FREEMAN

RESTON, Va. Phil Stout leaves the established Leisure Market Radio firm of New York to enter a developing medium after what he calls an "amicable" move this week to Studioline Cable Stereo here—the leader, if not sole competitor, in providing 24-hour stereo music programming to cable operators on a pay basis.

Stout joins the 18-month-old outfit as director of easy listening programming, one of nine channels in Studioline's yet-unveiled premium audio package. Primarily owned by Western Communications (a Chronicle Corp. subsidiary), Studioline's fare is set to air in April, according to executive vice president Jason Taylor. Prior to his Studioline gig, Taylor was founder and president of Master Broadcasting, a program supplier folded into Studioline when Western put up most of the undisclosed sum of launch money in June.

With the FCC's recent approval of stereo tv broadcasts, the demand for what Studioline plans to provide has increased. But Taylor says the feasibility of quality audio cable broadcasts was low until the development of Studioline's patented Stereo-Tracks, a 69-channel converter box that bypasses the FM band and its inherently poor sound on the cable setup. In addition, Stereo-Tracks is equipped to pick up stereo transmissions now offered on cable tv services like MTV and HBO, an added attraction to prospective buyers in both cable and home subscriber markets.

The nine-channel package will be available for \$2.50 per subscriber to

cable firms, who will have to lay out an initial \$9,000 to buy the transmitting equipment necessary to carry the service. Cable, in turn, can sell the audio package at an increased fee. While no cable outlets have committed to carrying the service yet, Taylor says Studioline is currently engaged in serious discussions with a number of pay-tv firms.

Studioline's fare consists of channels for easy listening, adult contemporary, classical, jazz, country, top 40 and urban contemporary, plus two channels that will carry a mixed bag of specialized programming from a variety of formats.

Overseer of Leisure Market's owned and MOR-formatted stations WOTB Newark, R.I. and WIVI St. Croix for the last year, Phil Stout's previous credits include 14 years

with Schulke Radio Programming, the pioneer easy listening supplier acquired last year by Bonneville Broadcasting.

At Studioline, Stout joins former WLAK Chicago PD Jack Taddeo, now the young company's director of contemporary programming, and ABC/Watermark veteran Bruce Tastory, now director of the two special channels. In addition, Studioline has recruited WYAY Atlanta PD Doug McGuire and Bonneville founder and creative director Martin Taylor as consultants to its country and classical channels respectively.

Each format will be created and produced by Studioline's in-house staff at the company's production facility and transmitted via a Satcom 3R satellite in Arlington, Va.

WVIC PD Southbound

Bill Martin To Join WBCY

CHARLOTTE WVIC-FM Lansing, Mich. PD Bill Martin returns to the South, this time as program director of WBCY here. He replaces Bob Kaghan, who left last month to program Tampa's WZNE (Billboard, Nov. 10).

"Obviously it's tough to analyze the market situation now," says Martin, who doesn't officially come on board until Jan. 21. "But 'BCY still remains the dominant top 40 outlet, although WROQ is starting to show to some extent, and Z-100 [WJZR, licensed to Kannapolis] is also a factor."

As for his plans at the Jefferson-Pilot FM flagship, Martin laughs,

"Everybody has plans, don't they? As soon as they're on the air, I'll tell you all about it, but I can say I am looking forward to the competition. They'll give me a good fight."

Before joining top 40-formatted WVIC-FM last February, the Paducah native, who "grew up listening to the great WLS/WCFL wars of the '60s," programmed Charleston, S.C.'s WSSX, which he joined in 1981 when Scornix purchased the properties, then WTMA/WPXI. He previously spent four years at Scornix's WCMF Rochester, the only AOR outlet in his 15-year career, which began at Kalamazoo's WKMI.

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Washington Roundup

IF YOU CAN'T BEAT 'EM, JOIN 'EM: Harris Corp. has decided to abandon its AM stereo system and adopt the Motorola C-Quam system instead. According to an announcement just before the holidays, Harris will manufacture and market conversion exciters and monitors for Motorola. That now shrinks the field to two: Motorola and Kahn. Feisty Leonard Kahn thinks the new odd couple might be violating antitrust laws, however, and still maintains that Sony's automatic switching, multi-system chip receiver is encouraging. Motorola, naturally, views the multi-system receiver as too expensive and, well, unnecessary.

NAB'S ANNUAL CONVENTION is scheduled for Las Vegas April 14-17, and the second joint NAB-NRBA convention is set for Sept. 11-14 in Dallas. The joint steering committee met Jan. 9 to check out the Loews Anatole Hotel and the Dallas Convention Center.

ANGRY AND DISAPPOINTED—that's the tone of several letters to President Reagan from members of Congress who are not pleased that Radio Marti is not yet on the air beaming news to Cuba. Sen. Paula Hawkins (R-Fla.) and Rep. Dante

Fascell (D-Fla.) blamed the foot-dragging on bureaucratic red tape (less than half of the staff positions have been filled, for example), and asked Reagan to take steps to get Radio Marti going.

DID IT WORK? That's the question NRBA has asked more than 4,000 GMs about industry public affairs programming, PSAs and promotions aired over the holidays

dealing with drunk driving and alcohol abuse. NRBA has asked stations to return the surveys ASAP.

QUARTERLY ISSUES/PROGRAMS LISTS are due to be filed in broadcasters' public records files Thursday (10). Future due dates: April 10, July 10 and Oct. 10. The FCC has given broadcasters those 10 extra days to allow time to provide complete filings.



Standing Tall. Recording artist Randy Newman, right, of "I Love L.A." fame, enjoys a visit from KRTH (K101 FM) Los Angeles personality Pat Evans while taping a public service announcement for the city.

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A weekly national and regional compilation of the most added records on the radio stations currently reporting to the Hot 100 Singles chart.

NATIONAL

MOST ADDED REPORTS WERE NOT AVAILABLE THIS ISSUE DUE TO HOLIDAY SCHEDULES.



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CT, MA, ME, NY State, RI, VT

WGUY Bangor, ME	WKCI (KC-101) New Haven, CT
WIGY Bath, ME	WJBQ Portland, ME
WHTT Boston, MA	WSPK Poughkeepsie, NY
WXKS-FM (KISS) Boston, MA	WPRO-FM Providence, RI
WBEN-FM Buffalo, NY	WMJQ Rochester, NY
WKBW Buffalo, NY	WPXY Rochester, NY
WNYS Buffalo, NY	WGFM Schenectady, NY
WERZ Exeter, NH	WFLY Troy/Albany, NY
WTIC-FM Hartford, CT	WRCK Utica/Rome, NY
WFEA Manchester, NH	

REGION 6

AL, AR, LA, MS, West TN, TX

KHFI Austin, TX	WTYX Jackson, MS
WFME Baton Rouge, LA	KKYK Little Rock, AR
WQID Biloxi, MS	KBFM McAllen-Brownsv, TX
WKXX (KXX-106) Birmingham, AL	WMC-FM (FM-100) Memphis, TN
KITE Corpus Christi, TX	WJDQ (Q-101) Meridian, MS
KAFM Dallas, TX	WABB-FM Mobile, AL
KAMZ El Paso, TX	WHHY-FM Montgomery, AL
KSET El Paso, TX	WWKX (KX-104) Nashville, TN
KISR Fort Smith, AR	WEZB (B-97) New Orleans, LA
WQEN (Q-104) Gadsden, AL	WTIX New Orleans, LA
KILE Galveston, TX	KITY San Antonio, TX
KKBQ (93-FM) Houston, TX	KTFM San Antonio, TX

REGION 2

DE, D.C., MD, NJ, NY Metro, PA, WV

WFBG Altoona, PA	WUSL Philadelphia, PA
WJLK-FM Asbury Park, NJ	WBZZ (B-94) Pittsburgh, PA
WBSB (B-104) Baltimore, MD	WHTX Pittsburgh, PA
WMAR-FM Baltimore, MD	WPST Trenton, NJ
WVSR Charleston, WV	WASH Washington, DC
WZYQ (Z-104) Frederick, MD	WAVA Washington, DC
WKEE Huntington, WV	WRQX (Q-107) Washington, DC
WBLI Long Island, NY	WOMP-FM Wheeling, WV
WHTZ (Z-100) New York, NY	WILK Wilkes-Barre, PA
WKTU New York, NY	WKRZ Wilkes-Barre, PA
WPLJ New York, NY	WQXA (Q-106) York, PA
WKHI Ocean City, MD	WYCR York, PA
WCAU-FM Philadelphia, PA	

REGION 4

IL, IN, KY, MI, OH, WI

WKDD Akron, OH	WDRQ Detroit, MI
WBWB Bloomington, IN	WHYT Detroit, MI
WCIL-FM Carbondale, IL	WNAP Indianapolis, IN
WBBM-FM (B-96) Chicago, IL	WZPL Indianapolis, IN
WGCI-FM Chicago, IL	WVIC Lansing, MI
WLS-AM/FM Chicago, IL	WZEE Madison, WI
WKRQ (Q-102) Cincinnati, OH	WKTI Milwaukee, WI
WDMT Cleveland, OH	WZUU Milwaukee, WI
WGCL Cleveland, OH	WKZW (KZ-93) Peoria, IL
WNCI-FM Columbus, OH	WRKR Racine, WI
WXGT-FM (92X) Columbus, OH	WZOK Rockford, IL
WCZY Detroit, MI	WSPT Stevens Point, WI

REGION 7

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KKXX Bakersfield, CA	KDZA Pueblo, CO
KIMN Denver, CO	KRSP Salt Lake City, UT
KOAQ (Q-103) Denver, CO	KSDO-FM (KS 103) San Diego, CA
KPKE Denver, CO	XTRA San Diego, CA
KLUC Las Vegas, NV	KIST Santa Barbara, CA
KIIS Los Angeles, CA	KHYT Tucson, AZ
KKHR Los Angeles, CA	KRQQ Tucson, AZ
KOPA Phoenix, AZ	KTKT Tucson, AZ
KZZP Phoenix, AZ	
KFMY Provo, UT	

REGION 3

FL, GA, NC, SC, East TN, VA

WISE Asheville, NC	WANS Greenville, SC
WQXI-FM (94-Q) Atlanta, GA	WOKI Knoxville, TN
WVEE (V-103) Atlanta, GA	WHYI (Y-100) Miami, FL
WZGC (Z-93) Atlanta, GA	WINZ-FM (I-95) Miami, FL
WBBQ-FM Augusta, GA	WKZQ-FM Myrtle Beach, SC
WSSX Charleston, SC	WNVZ Norfolk, VA
WBCY Charlotte, NC	WBJW Orlando, FL
WCKS (CK-101) Cocoa Beach, FL	WRVQ (Q-94) Richmond, VA
WNOK-FM Columbia, SC	WXLK (K-92) Roanoke, VA
WNFI (I-100) Daytona Beach, FL	WAEV Savannah, GA
WDCG (G-105) Durham/Raleigh, NC	WZAT (Z-102) Savannah, GA
WFLB Fayetteville, NC	WRBQ (Q-105) Tampa, FL
WRQK Greensboro, NC	WSEZ Winston-Salem, NC

REGION 5

IA, KS, MN, MO, NE, ND, OK, SD

KFYR Bismarck, ND	KJYO (KJ-103) Oklahoma City, OK
KFMZ Columbia, MO	KQKQ Omaha, NE
KIHK Davenport, IA	KKLS-FM Rapid City, SD
KMGK Des Moines, IA	KBEC Duluth, MN
WBCB Duluth, MN	KHTR St. Louis, MO
KQWB Fargo, ND	KDVV Topeka, KS
KKXL-FM Grand Forks, ND	KAYI Tulsa, OK
KRNA Iowa City, IA	KRAV Tulsa, OK
KBEO (Q-104) Kansas City, MO	KFMW Waterloo, IA
KDWB-AM Minneapolis, MN	KEYN-FM Wichita, KS
KDWB-FM Minneapolis, MN	
WLOL Minneapolis, MN	

REGION 8

AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

KYYA Billings, MT	KMJK Portland, OR
KBBK Boise, ID	KSFM Sacramento, CA
KTRS Casper, WY	KWOD Sacramento, CA
KMGX Fresno, CA	KSKD Salem, OR
KYNO-FM Fresno, CA	KITS San Francisco, CA
KGHO Hoquiam, WA	KWSS San Jose, CA
KOZE Lewiston, ID	KSLY San Luis Obispo, CA
KHOP Modesto, CA	KPLZ Seattle, WA
KOSO Modesto, CA	KUBE Seattle, WA
KIDD Monterey, CA	KNBQ Tacoma, WA

A weekly compilation of "breakout", i.e., singles with initial movement indicative of significant future sales potential, but not yet on the top 30 lists of the retailers and one-stops currently reporting to the Hot 100 Singles chart.

NATIONAL

BREAKOUT REPORTS WERE NOT AVAILABLE THIS ISSUE DUE TO HOLIDAY SCHEDULES.

REGION 1

CT,MA,ME,NY,State,RI,VT

Bee Gee Dist. Latham, NY
Buffalo Enterprises 1-Stop Buffalo, NY
Cambridge 1-Stop Framingham, MA
Cavages Dewitt, NY
Central Record & Tape S.Windsor, CT
Cutler's New Haven, CT
Dicks One Stop Dedham, MA
Discount Records Cambridge, MA
Easy Records 1-Stop N.Quincy, MA
Everett Music Everett, MA
Good Vibrations Boston, MA
House of Guitars Rochester, NY
Music Suppliers One-Stop Needham, MA
Northeast 1-Stop Troy, NY
Peters 1-Stop Norwood, MA
Record Giant Utica, NY
Record Theater Buffalo, NY
Rhody's Warwick, RI
Trans-World 1-Stop Latham, NY

REGION 2

DE,D.C.,MD,NJ,NY,Metro,PA,WV

A-1 One Stop New York, NY
All-Service One-Stop Union, NJ
Alpha Rack New York, NY
Alwic Records Elizabeth, NJ
Benel Dist. Bronx, NY
C&M 1-Stop Hyattsville, MD
Eastern One-Stop Philadelphia, PA
Elroy Enterprises Roslyn, NY
Gallery of Sound Wilkes-Barre, PA
Harmony Music Bronx, NY
J&R Music World New York, NY
JEK Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile One-Stop Pittsburgh, PA
Music Factory Brooklyn, NY
Musical Sales 1-Stop Baltimore, MD
Musidcn Edison, NJ
National Record Mart Pittsburgh, PA
Oasis Bethel Park, PA
Oasis Pittsburgh, PA
Peaches Rockville, MD
Record & Tape Ltd. Washington, DC
Record Bar Morgantown, WV
Richmond Bros. 1-Stop Pennsauken, NJ
Sam Goody Philadelphia, PA
Sam Goody Masapequa Masapequa, NY
Sam Goody Baltimore, MD
Seasons Four Records Hyattsville, MD
Shulman Rec. Co. Cinnaminson, NJ
Tape King One Stop Hillside, NJ
The Wiz Brooklyn, NY
Tower New York, NY
Universal One-Stop Philadelphia, PA
Waxie Maxie Washington, DC
Wee Three Philadelphia, PA
Win 1-Stop Long Island City, NY

REGION 3

FL,GA,NC,SC,East TN,VA

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Camelot Atlanta, GA
Camelot Daytona Beach, FL
Camelot Winston-Salem, NC
Coconuts Atlanta, GA
Coconuts Jacksonville, FL
Grapevine Records Charlotte, NC
Jerry Bassin's 1-Stop N.Miami Beach, FL
Nova Records 1-Stop Norcross, GA
One Stop Atlanta, GA
Oz Records Stone Mountain, GA
Peaches Clearwater, FL
Peaches Greensboro, NC
Peaches Richmond, VA
Peaches Ft. Lauderdale, FL
Q Records Miami, FL
RPM Associates Fairfax, VA
Record Bar Savannah, GA
Record Bar Durham, NC
Sounds Familiar Columbia, SC
Specs Miami, FL
Starship Records Savannah, GA
Tara Records 1-Stop Atlanta, GA
Tidewater One-Stop Norfolk, VA
Tracks Records Norfolk, VA

REGION 4

IL,IN,KY,MI,OH,WI

Ambat One-Stop/Record Theater Cincinnati, OH
Angot 1-Stop Detroit, MI
Buzzard's Nest Columbus, OH
Camelot Mt. Prospect, IL
Camelot N. Canton, OH
Centra Columbus, OH
Flipside Records Arlington Heights, IL
Gemini One Stop Cleveland, OH
Laury's Records Des Plaines, IL
Mainstream Records Milwaukee, WI
Martin & Snyder Dearborn, MI
Music Peddlers One Stop Troy, MI
Musicland Norridge, IL
Northern Record 1-Stop Cleveland, OH
Oranges Chicago, IL
Peaches Cincinnati, OH
Radio Doctors Milwaukee, WI
Rapid Sales Madison, WI
Record City Skokie, IL
Record Works Belleville Park, IL
Rose Records Chicago, IL
Scott's 1-Stop Indianapolis, IN
Sound Video One Stop Niles, IL
The Record Store Chicago, IL
Vinyl Vendors Kalamazoo, MI
Wax Works Owensboro, KY

REGION 5

IA,KS,MN,MO,NE,ND,OK,SD

Brown Bros. One-Stop Minneapolis, MN
CML-One Stop St. Louis, MO
Camelot Wichita, KS
Dart One-Stop Minneapolis, MN
Great American Music Golden Valley, MN
Hastings Lawton, OK
Music Vision St. Ann, MO
Musicland Minneapolis, MN
Musicland St. Louis, MO
Musicland Minneapolis, MN
Record Bar Norman, OK
Record Bar Cedar Rapids, IA
Streetside Records St. Louis, MO
The Record Shop Edina, MN

REGION 6

AL,AR,LA,MS,West TN,TX

Budget Corpus Christi, TX
Camelot N.Richland Hills, TX
Camelot Little Rock, AR
Camelot Plano, TX
Central-South One-Stop Nashville, TN
Disc Records El Paso, TX
Discount Records Nashville, TN
H.W. Daily Houston, TX
Hastings Arlington, TX
Hastings Austin, TX
Hastings Houston, TX
Hastings San Antonio, TX
Hastings Tyler, TX
Melody Shop Dallas, TX
Music City One-Stop Nashville, TN
Musicland Birmingham, AL
Peaches Memphis, TN
Poplar Tunes Memphis, TN
Star Records El Paso, TX
Sunbelt Music 1-Stop Dallas, TX
Texas Tapes & Records Houston, TX
Western Merch. One Stop Houston, TX
Wherehouse Records Metairie, LA

REGION 7

AZ,Southern CA,CO,HI,Southern NV,NM,UT

Abbey Road One Stop Santa Ana, CA
Alta One-Stop Salt Lake City, UT
Associated One-Stop Phoenix, AZ
Canterbury's Pasadena, CA
Circles Records Phoenix, AZ
Dan-Jay Denver, CO
Independent Records Englewood, CO
Licorice Pizza Glendale, CA
Licorice Pizza San Diego, CA
Lovell's Whittier, CA
Middle Earth Downey, CA
Music Box Fullerton, CA
Musicland Murray, UT
Odyssey Records Las Vegas, NV
Peer Records Anaheim, CA
Record Bar Colorado Springs, CO
Record Bar Salt Lake City, UT
Record Retreat Los Angeles, CA
Show Industries Los Angeles, CA
Sound Barrier Tucson, AZ
Tower Anaheim, CA
Tower El Cajon, CA
Tower Las Vegas, NV
Tower Los Angeles, CA
Tower Panorama City, CA
Tower San Diego, CA
Tower San Diego, CA
Tower Sherman Oaks, CA
Tower Tempe, AZ
Tower Records West Covina, CA
Wherehouse Mission Valley, CA
Wherehouse Entertainment Gardena, CA

REGION 8

AK,Northern CA,ID,MT,Northern NV,OR,WA,WY

Budget Boise, ID
Budget Cheyenne, WY
Dan-Jay Tuilwila, WA
Eli's Record & Tape Spokane, WA
Eucalyptus Records Napa, CA
Leopold's Berkeley, CA
Music People's 1-Stop Oakland, CA
Musicland Billings, MT
Musicland San Jose, CA
Peaches Seattle, WA
Rainbow One-Stop San Francisco, CA
Sea-Port 1-Stop Portland, OR
Tower Campbell, CA
Tower Concord, CA
Tower Sacramento, CA
Tower Portland, OR
Tower San Francisco, CA
Tower Seattle, WA
Westgate Records Boise, ID;

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	1	9	DON HENLEY Geffen	THE BOYS OF SUMMER
2	2	2	10	BRYAN ADAMS A&M	RUN TO YOU
3	3	3	5	FOREIGNER Atlantic	I WANT TO KNOW WHAT LOVE IS
4	4	4	8	THE KINKS Arista	DO IT AGAIN
5	5	6	8	GIUFFRIA CAMEL/MCA	CALL TO THE HEART
6	6	9	6	PHILIP BAILEY Columbia	EASY LOVER
7	7	5	11	PAT BENATAR Chrysalis	WE BELONG
8	8	12	9	JOHN PARR Atlantic	NAUGHTY, NAUGHTY
9	9	7	7	BRYAN ADAMS A&M	IT'S ONLY LOVE
10	11	13	6	TRIUMPH MCA	SPELLBOUND
11	12	37	3	JOHN FOGERTY Warner Bros	THE OLD MAN DOWN THE ROAD
12	10	8	14	BRUCE SPRINGSTEEN Columbia	BORN IN THE U.S.A.
13	14	18	4	DON HENLEY Geffen	SUNSET GRILL
14	13	15	8	DEEP PURPLE Mercury	PERFECT STRANGERS
15	15	19	8	DEEP PURPLE Mercury	KNOCKING AT YOUR BACK DOOR
16	21	29	5	REO SPEEDWAGON Epic	CAN'T FIGHT THIS FEELING
17	18	22	5	JULIAN LENNON Atlantic	TOO LATE FOR GOODBYES
18	19	17	13	BOB SEGER & THE SILVER BULLET BAND Capitol	UNDERSTANDING
19	17	14	10	JOHN CAFFERTY & BEAVER BROWN BAND Scotti Bros	TENDER YEARS
20	16	10	12	JULIAN LENNON Atlantic	VALOTTE
21	20	26	4	SURVIVOR Scotti Bros	HIGH ON YOU
22	24	30	8	KROKUS Arista	OUR LOVE
23	28		2	GLENN FREY MCA	THE HEAT IS ON
24	26	33	3	BRUCE COCKBURN Gold Mountain/A&M	IF I HAD A ROCKET LAUNCHER
25	25	27	8	AUTOGRAPH RCA	TURN UP THE RADIO
26	27	24	13	HONEYDRIPPERS ES-Paranza	ROCKIN' AT MIDNIGHT
27	22	16	13	RODGER HODGSON A&M	HAD A DREAM
28	23	20	5	PAT BENATAR Chrysalis	DIAMOND FIELD
29	29		2	BILLY SQUIER Capitol	EYE ON YOU
30	30	11	10	TOTO Columbia	STRANGER IN TOWN
31	31	34	5	U2 Island	WIRE
32	33	31	5	LOS LOBOS Slash/Warner Bros.	DON'T WORRY BABY
33	34	23	17	U2 Island	PRIDE (IN THE NAME OF LOVE)
34	35	43	4	MOLLY HATCHET Epic	STONE IN YOUR HEART
35	32	44	3	BAND AID Columbia	DO THEY KNOW IT'S CHRISTMAS?
36	37	32	5	DAVID BOWIE EMI-America	TONIGHT
37	36	25	6	PLANET.P.PROJECT MCA	WHAT I SEE
38	40	28	11	REO SPEEDWAGON Epic	I DO WANNA KNOW
39	39		2	CYNDI LAUPER Portrait	MONEY CHANGES EVERYTHING
40	38	21	10	EUROGLIDERS Columbia	HEAVEN (MUST BE THERE)
41	44		2	TWISTED SISTER Atlantic	THE PRICE
42	41	35	7	BILLY IDOL Chrysalis	CATCH MY FALL
43	42	45	4	BRYAN ADAMS A&M	KIDS WANNA ROCK
44	43	36	11	HONEYDRIPPERS ES-Paranza	SEA OF LOVE
45	45		2	DOKKEN Elektra	JUST GOT LUCKY
46	46	40	5	BRYAN ADAMS A&M	SUMMER OF 69'
47	47		2	FOREIGNER Atlantic	TOOTH AND NAIL
48	48	38	12	THE CARS Elektra	HELLO AGAIN
49	49	41	17	SURVIVOR Scotti Bros.	I CAN'T HOLD BACK
50	50	47	10	AC/DC Atlantic	JAIL BREAK

MYRON THE MONEY MACHINE

WASH-FM Washington (top 40)
Contact: Kathi Kolodin

Who says '60s radio is dead? Recalling the top 40 contests of the past, WASH has come up with "Myron The Money Machine."

To quote the press release: "Some might call Myron an aging tub of rust, but in the hands of the WASH air personalities, Myron turns into a character as crazy and off the wall as a real WASH-FM disc jockey." (We won't even touch that analogy.)

The idea is that any time, day or night, Myron will happen by the control room ready to pay money to lucky listeners who know exactly how many minutes Myron runs each time he visits. The idea is that listeners are to write down the time Myron starts to clunk and creak, and exactly what time he stops.

Myron also informs the audience how much money he pays per minute. The range is usually \$2 to \$10, but Myron occasionally goes into a "Cash Coma," paying up to \$100 a minute. Once Myron stops, the jock on the air takes a specified caller who, if correctly identifying the amount of cash owned (the number of minutes times the amount), wins the tally.

FRIED CHICKEN?

K92FM (WWKA) Orlando (country)
Contact: Bob Green, GSM

It all started when K92FM managed to give out a quarter of a million bumper stickers in Central Florida. The competition was apparently impressed enough to rip off the idea—literally.

GSM Bob Green says he got a call from one of the station's sponsors, a manager at the Piggly Wiggly grocery store in Union Park, who was upset because "some idiot in a chicken costume was trying to tear bumper stickers off his employees' automobiles." The police were called in, determined to find out why someone would run around in a chicken outfit and what his aversion was to K92FM.

Turns out the White Winged Wimp was the mascot of a competing station, and that was all K92FM needed to hear to go into phase two of its sticker promotion. Promos were cut offering a reward to anyone who could provide a photograph of the chicken performing his unnatural act on an unsuspecting automobile (ostensibly for legal reasons.)

Promotions

Tongue-in-cheek pleas were issued saying that the advertising community should band together and form a posse, since women, children and rear bumpers are no longer safe. The reward, by the way, is an ample supply of Popeye's Fried Chicken to feed an entire office (up to 50 deputies)—and the satisfaction that law and order will again prevail in Orlando media circles.

SPRINGSTEEN PRANK

KKBQ-AM-FM Houston (top 40)
Contact: Russ Simons,

The Summit

When Bruce Springsteen came to Houston, KKBQ-AM-FM morning personality and PD John Lander pre-promoted the show with the usual ticket giveaways (complete with listeners begging and pleading to win), front row seats and Springsteen song parodies.

Taking matters into his own hands—and taking a cue from other jocks (including Rick Dees) who pulled similar maneuvers—the morning after the concert, Lander began airing reports at 6 a.m. that Springsteen was still onstage. Seems that KKBQ's D-Jay Archer was still on hand providing a live phone-in feed which said that as patrons left the night before after Bruce's third encore, the performer felt the need to express himself further and came back onstage, where he "is doing yet another rendition of 'Dancing In The Dark' and has just pulled the 235th girl from the audience." Throughout the morning show, Archer phoned in with updates.

The news traveled like wildfire. Several stations sent reporters to The Summit, where Springsteen

was allegedly playing, while others sought to dispel the rumors on the air. But the real problems were only beginning for the Summit security force and telephone operators, who had the task of turning away people and explaining that the concert was indeed over to fans who were sure such was not the case.

The prank subsided later in the day as a weary Summit receptionist, Terry Wong, patiently continued to explain that "No, if you have a ticket for last night's show you cannot come back," and "Yes, Bruce will be onstage again tonight. No, he won't be too tired to perform," etc., as project coordinator Russ Simons vowed to get even with Lander.

"We hope John Lander has as much fun when we put his unlisted telephone number up on The Summit telescreen," notes Simons, who reminds the popular personality, "The power of the media works both ways."

BEGGING FOR BLOOD

KRXY-AM-FM Denver (top 40)

Contact: Debbie CdeBaca

Holiday time often finds blood banks running dangerously low. Aiding the usual PSA efforts, Y-108 threw in an incentive by hosting a blood drive at the station's studios last month.

Listeners were asked to phone in and sign up for the 6 a.m. to noon drive, coordinated by Belle Bonfils Memorial Blood Center and Y-108's news anchor Jon Duane, with the first 75 registered receiving complimentary ski lift tickets. Every donor (approximately 240) received a Y-108 gift pack with tokens of gratitude from the blood bank and Y-108.

ROLLYE BORNSTEIN



Upscale Boat People. Industry personnel enjoy a catered cruise courtesy of the Los Angeles-based public relations firm Jeff Pollack Communications. Trying hard to rock the boat, from left, are KRCK Portland general manager Bob Fauser, KISS San Antonio GM Jim Tiller, former KQRS Minneapolis vice president/general manager Michael Henderson, ABC Radio Networks program director Tina Press, WQFM Milwaukee PD Andy Bloom, and Beverly Padratzik, manager of special programming for ABC Radio Networks.

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Publishers: Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale, and who assumes the financial risk involved in the normal publication of musical works.

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| <input type="checkbox"/> 04. Manufacturers of records and software, including | <input type="checkbox"/> 08. Music fans |
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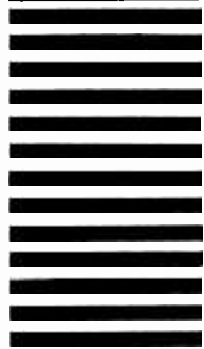
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YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Lucy In The Sky With Diamonds**, Elton John, MCA
2. **You're The First, The Last, My Everything**, Barry White, 20TH CENTURY
3. **Kung Fu Fighting**, Carl Douglas, 20TH CENTURY
4. **Junior's Farm/Sally G**, Paul McCartney & Wings, APPLE
5. **Laughter In The Rain**, Neil Sedaka, MCA
6. **Angie Baby**, Helen Reddy, CAPITOL
7. **Only You**, Ringo, APPLE
8. **Boogie On Reggae Woman**, Stevie Wonder, TAMLA
9. **Please Mr. Postman**, Carpenters, A&M
10. **Mandy**, Barry Manilow, ARISTA

POP SINGLES—20 Years Ago

1. **I Feel Fine**, Beatles, CAPITOL
2. **Come See About Me**, Supremes, MOTOWN
3. **Mr. Lonely**, Bobby Vinton, EPIC
4. **She's A Woman**, Beatles, CAPITOL
5. **Love Potion Number Nine**, Searchers, KAPP
6. **Goin' Out Of My Head**, Little Anthony & the Imperials, DCP
7. **She's Not There**, Zombies, PARROT
8. **Amen**, Impressions, ABC-PARAMOUNT
9. **The Jerk**, Larks, MONEY
10. **The Wedding**, Julie Rogers, MERCURY

TOP ALBUMS—10 Years Ago

1. **Elton John—Greatest Hits**, MCA
2. **War Child**, Jethro Tull, CHRYSALIS
3. **Serenade**, Neil Diamond, COLUMBIA
4. **Fire**, Ohio Players, MERCURY
5. **Miles Of Aisles**, Joni Mitchell, ASYLUM
6. **Back Home Again**, John Denver, RCA
7. **Verities & Balderdash**, Harry Chapin, ELEKTRA
8. **Free And Easy**, Helen Reddy, CAPITOL
9. **Goodnight Vienna**, Ringo Starr, APPLE
10. **Not Fragile**, Bachman-Turner Overdrive, MERCURY

TOP ALBUMS—20 Years Ago

1. **Roustabout**, Elvis Presley, RCA VICTOR
2. **The Beach Boys Concert**, CAPITOL
3. **12 X 5**, Rolling Stones, LONDON
4. **Mary Poppins Soundtrack**, VISTA
5. **Where Did Our Love Go**, Supremes, MOTOWN
6. **A Hard Day's Night**, Beatles, UNITED ARTISTS
7. **The Beatles' Story**, CAPITOL
8. **People**, Barbra Streisand, COLUMBIA
9. **The Door Is Still Open To My Heart**, Dean Martin, REPRISE
10. **My Fair Lady Soundtrack**, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. **The Door**, George Jones, EPIC
2. **Ruby, Baby**, Billy "Crash" Craddock, RCA
3. **Kentucky Gambler**, Merle Haggard, CAPITOL
4. **Out Of Hand**, Gary Stewart, RCA
5. **Like Old Times Again**, Ray Price, MYRRH
6. **(I'd Be) A Legend In My Time**, Ronnie Milsap, RCA
7. **Rock On Baby**, Brenda Lee, MCA
8. **My Woman's Man**, Freddie Hart, CAPITOL
9. **U.S. of A.**, Donna Fargo, ABC/Dot
10. **It's Midnight/Promised Land**, Elvis Presley, RCA

SOUL SINGLES—10 Years Ago

1. **Boogie On Reggae Woman**, Stevie Wonder, TAMLA
2. **Kung Fu Fighting**, Carl Douglas, 20TH CENTURY
3. **You're The First, The Last, My Everything**, Barry White, 20TH CENTURY
4. **Funky President (People It's Bad)**, James Brown, POLYDOR
5. **When Will I See You Again**, Three Degrees, PHILADELPHIA INTERNATIONAL
6. **From His Woman To You**, Barbara Mason, BUDDAH
7. **Without Love**, Aretha Franklin, ATLANTIC
8. **Long As He Takes Care Of Home**, Candi Staton, WARNER BROS
9. **She's Gone**, Tavares, CAPITOL
10. **I Wouldn't Treat A Dog (The Way You Treat Me)**, Bobby Blue Bland, ABC/DUNHILL

VOX JOX

(Continued from page 11)

CHANGES ON Florida's Space Coast have **Jim "Marshall In The Morning"** leaving Jacksonville's WCRJ—where he was promotion director, in addition to his a.m. drive slot on the highly successful country outlet—to take over as operations manager and morning man at similarly-formatted WAMT Titusville. Across the hall on the FM AC side of the Ogden operation, sports director **Dave Chambers** is upped to operations manager/morning personality as well.

Upped to sales manager at San Francisco's KYUU is account exec **Jim Scalise** . . . In Philly, **Bill Yeager** becomes a full-time anchor on Group W's KYW . . . Voyager Communications Inc. senior VP and WMAG High Point GM **George Francis** has been elected to the board of directors of Voyager Communications II Inc., Voyager Communications III Inc. and Voyager Tower Company Inc. Liftoff is scheduled for 6:30.

SCHEDULED FOR Sept. 11-14 is the second NRBANABRPC—or, as they like to call it, "Radio '85—Convention & Programming Conference," "they" being co-chairmen **Bernie Mann** and **Gary Stevens**. That quinella is augmented by an advisory board including **Toney Brooks**, **Kent Burkhart**, **Bill**

Clark, **Susan Dalton**, **Joe Dorton**, **Norman Goldsmith**, **Gary Grossman**, **Ron Harper**, **Sally Hawkins**, **Steven Marx**, **Paul Olson**, **Richard Oppenheimer**, **Pat Shaughnessy**, **Rick Sklar**, **Nick Verbitsky** and **Norman Wain**.

Speaking of meetings in Dallas, FairWest's got one scheduled for Jan. 25-26 at Texas Stadium, in the Stadium Club overlooking the 50 yard line. It's the first of a series of "Class Workshops" open to FairWest and Johns Co. clients hosted by **Jim West**, with presentations by **George Johns**, **Reg Johns**, **Jeff Lewis** and **Bill Yde**, whose name we spelled right this week.

The Jacksons' "Torture" video is **G. Keith Alexander's** fave, and if you'd like to know the next nine in line, you'll have to check out a video replay of the Dec. 30 "Ten O'Clock News" on New York's Channel 5, where the WRKS personality got the nod to count them down. As to why and how, you'll have to check out his zealous PR firm, David Granoff Public Relations in Manhattan.

Across town on WOR, investment broker **Kenneth F. Dolan** will save you time and money on his 11 a.m. to noon weekday call-in financial feature . . . Sex talk is the subject on WLS Chicago during a three-hour Sunday evening talk show hosted by therapist **Phyllis Levy**.

Changes in the KAAM/KAFM

Dallas news team have **Vicki Robbins** sliding from AM/FM afternoon anchor into the KAAM morning slot, making room for **Bob Johnson**, who comes on board in the afternoons from co-owned KMBZ/KMBR Kansas City. News director **Nancy Jay** now serves as morning anchor on the FM side . . . Across town at non-commercial KERA-90FM, WMFE Orlando's **Amanda Barnett** joins as news director.

EVER WONDER what happened to KLOS Los Angeles promotion ace **Steve Gaspar**? Well, he's got his own PR firm, RMC Marketing, and among his clients are former KLOS and KZLA co-worker **Cayce Butler**, who these days is president of Wavelength Video Inc.

Looking for an urban personality? **Lee Michaels** is looking for you. The former WFTC Kinston air personality is willing to go anywhere, anytime, any format, and can be reached at Apt. F-1, Chalet Apartments, New Nashville High-

way, Smyrna, Tenn. 37167.

WINA Charlottesville's "**Dean The Dream**" (Palmer) joins the staff of CAV Corp. as PD/MD of the urban-formatted cable station. We guess CAVC-FM is a cable station . . . You can find out for sure when you send him your r&b product, which he needs now. That's 324 W. Main Street, Charlottesville, Va. 22903.

If you've been dying to find out just what was the best radio spot produced in Florida, Jan. 15 is the day to do it, when the South Florida Radio Broadcasters Assn. presents the Big Mike Awards at the Pavilion Hotel there. Judges included **Stiller & Meara**, **Barry Farber**, **Bill Evans** (he's president of the CLIO Awards) and more.

Crossing the San Antonio streets is **KLLS-AM-FM VP/GM Jack Collins**. He fills that slot at KWED-FM there now that American Media has taken over the outlet, which is slated to move in an AC direction under consultant **Mary Catherine Sneed**.

WKQX Chicago's Murphy Making Newsreel News

BY MOIRA McCORMICK

CHICAGO WKQX (Q-101) morning man **Robert Murphy** has brought his straitjacketed funnyman routine to Chicagoland movie theatres.

In a joint promotion between Q-101 and the 34-unit M&R Theatre chain, Murphy will star in three 90-second public service movie trailers during the next three years as the host of "Murphytone News." Based on the old Lowell Thomas-narrated Movietone newsreels from 20th Century-Fox, the black and white trailers, designed to attract listeners to the NBC adult contemporary station, feature Murphy advising patrons on the finer points of theatre etiquette against a backdrop of actual footage from Fox newsreels.

The "Murphytone News" PSAs also feature Q-101 general manager **G. Michael Donovan** and Murphy morning team members **Peter Stacker** and **Beth Kaye** in supporting roles.

"Murphytone News" was inspired in part by WLS-AM jock **Larry Lujack's** ongoing etiquette trailers for Plitt Theatres, according to co-producer **Jim Corboy** of the Eisaman, Johns & Laws advertising firm here. He stresses, however, that WKQX's trailers do not resemble WLS's.

"Q-101 wanted Murphy to do something etiquette-related, but not just give him funny copy to stand there and read," says Corboy of the trailers, which feature cigar-smoking chimps illustrating Murphy's point about the disagreeability of that habit. Ranks of goose-stepping Germans are seen as Murphy explains that patrons must leave the

theatre in an orderly fashion if fire should break out, while footage featuring World War II mothers using gas masks on their children is accompanied by advice on how to quell a crying baby.

"We worked with Movietone exclusively," Corboy continues. "One, because they had the largest reputation among newsreel producers, and two, because we worked directly with [Movietone chief] **Jack Muth**, who produced many of the original newsreels." Corboy, co-producer **Mike Waterkotte**, **Donovan** and others "spent 40 to 50 hours looking for the right clips," he says.

Corboy says \$75,000 was budgeted for the three trailers, which bear the titles "Chicagoland Goes Movie Mad," "Moviegoing Around The World" and "Hollywood!"

According to WKQX promotion director **Gloria Hinrichs**, research shows that WKQX leads Chicago radio stations in the number of movie-going listeners. "Television has been the most effective advertising medium for radio," she says, "but there's never been a real secondary medium. We think movie theatres could fill that space."

Hinrichs says M&R Theatres, "which own six of the top 10 grossing screens in Chicago," mostly feature movies aimed at 'KQX's target audience of 18- to 34-year-olds. "We feel they'll be effective," says Hinrichs. "As much as they are public service messages and not commercials, obviously the exposure is there."

"One of the best things about the arrangements," says Corboy, "is the number of times the trailers are shown—some six times a day in 34 theatres."



Big Jack Attack. After giving the city a 10-year break, Wolfman Jack returned to New York to man the graveyard shift on WNBC. Welcoming the howler back to the Big Apple is former Ronettes leader **Ronnie Spector**.

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Telephones at Each Dining Booth

Featured Programming

LISTENERS TO the 150 outlets carrying RKO's "Night Time America" are going to have to get used to a new voice, as program host **Bob Dearborn** exits that post to enter the world of radio station ownership. Filling his well-known shoes is **Mike McKay**, who comes prepared for the task after doing weekends on the satellite-fed AC program for the past several months.

Meanwhile, **Satellite Music Network** has come up with yet another name for its top 40 offering. Originally titled "Rock America," the show became "Kent Burkhardt's Contemporary Top 40/CHR" when it became known that "Rock America" was already being used by Ed Steinberg's New York-based video company. Since "Kent Burkhardt's Contemporary Top 40/CHR" is more than a mouthful, and not terribly catchy either, we're happy to report the show, consulted by Burkhardt, has opted for a more memorable handle, "Rock 'N' Hits."

"ENTERTAINMENT COAST TO COAST" is the latest weekly offering from **CBS RadioRadio**. The one-hour program features a broad spectrum of the entertainment industry, including movies, tv, music and video, as well as top 10 count-up segment. Hosted by producer **Kris Erik Stevens** and former KRTH L.A. personality **Keri Tombazian**, the magazine-formatted show debuted the weekend of Jan. 5.

And moving into a weekly schedule from its currently monthly placement on the **CBS Radio Network** is "Newsmaker," the award-winning documentary focusing on timely issues and events compiled by the CBS news team and produced by **Frank Devine**.

IT WAS the social event of the season: **Otis Conner's** grand opening party for his new headquarters and "Studio Studio" recording complex. You can now reach the jingle magnate at 4801 Spring Valley, Suite 105B, Dallas, Tex.

It may take a little detective work on your part to find out "who," but as to "what," a new satellite radio network is scheduled to start operations this spring over RCA's new Satcom Digital Service. Currently negotiating with **Charles Michelson Inc.**, which may take over the programming chores, the network has already locked up a famous cook and national sponsor for a morning food program. The idea is a throwback to the early days when sponsors sought to identify with specific programs as opposed to targeted flights.

The programming, too, is familiar to fans of yesteryear's radio, with nightly radio dramas and daytime soaps. Already in the planning stages are re-worked versions of "The Goldbergs," "Vic and Sade," "Backstage Wife" and more. **Henny Youngman** is set to do on-the-hour inserts, and if you want to know more, you'd best contact Michelson directly at (213) 278-4546.

Okay, Trivial Pursuit fans, here's one you can't miss. Found in the **Baby Boomer's** edition under the "RPM" category is the following: "What 52-hour radio documentary narrated by **Bill Drake** in 1978 was aired by more than 400 stations worldwide?" **ROLLYE BORNSTEIN**

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

Jan. 12, **Vern Gosdin, the Judds**, Silver Eagle, DIR/ABC, 90 minutes.

Jan. 13, **Supertramp**, BBC Rock Hour, London Wavelength, one hour.

Jan. 12-13, **Duane Eddy, Robert Culp**, Music & Memories, Strand Broadcasting, one hour.

Jan. 14-20, **Jerry Reed**, Live From Gilley's, Westwood One, one hour.

Jan. 14-20, **Huey Lewis**, Off The Record Specials, Westwood One, one hour.

Jan. 14-20, **Laura Branigan**, Pop Concerts, Westwood One, one hour.

Jan. 14-20, **Herbie Hancock**, Special Edition, Westwood One, one hour.

Jan. 14-20, **Billy Eckstine**, The Music Makers, Narwood Productions, one hour.

Jan. 14-20, **Michael Martin Murphey**, Country Closeup, Narwood Productions, one hour.

Jan. 18-20, **Whispers, Teena Marie**, The Countdown, Westwood One, two hours.

Jan. 18-20, **Dionne Warwick**, The Great Sounds, United Stations, three hours.

Jan. 18-20, **Donovan**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Jan. 18-25, **Triumph**, Metalshop, MJI Broadcasting, one hour.

Jan. 19, **Volunteer Jam, Part I**, Silver Eagle, DIR/ABC, 90 minutes.

Jan. 21-27, **Nitty Gritty Dirt Band**, Live From Gilley's, Westwood One, one hour.

Jan. 21-27, **Chaka Khan**, Special Edition, Westwood One, one hour.

Jan. 21-27, **Lindsey Buckingham**, Off The Record Specials, Westwood One, one hour.

Jan. 21-27, **Jerome Kern Tribute**, The Music Makers, Narwood Productions, one hour.

Jan. 21-27, **David Frizzell**, Country Closeup, Narwood Productions, one hour.

Jan. 21-27, **Tex Beneke**, The Great Sounds, United Stations, three hours.

Jan. 25-27, **Little Richard**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Jan. 25-27, **Scandal, John Waite**, Superstars Rock Concert, Westwood One, 90 minutes.

Jan. 26, **Volunteer Jam, Part II**, Silver Eagle, DIR/ABC, 90 minutes.

Jan. 28-Feb. 4, **U2**, Off The Record Specials, Westwood One, one hour.

Jan. 28-Feb. 4, **Mickey Gilley**, Live From Gilley's, Westwood One, one hour.

Jan. 28-Feb. 4, **Dazz Band**, Special Edition, Westwood One, one hour.

Jan. 28-Feb. 4, **Herb Alpert**, The Music Makers, Narwood Productions, one hour.

Feb. 4-10, **Teresa Brewer**, The Music Makers, Narwood Productions, one hour.

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.

MOST ADDED REPORTS WERE NOT AVAILABLE THIS ISSUE DUE TO HOLIDAY SCHEDULES.

WSKY Asheville, NC
WRMM Atlanta, GA
WSB-AM Atlanta, GA
KEYI Austin, TX
WBAL Baltimore, MD
WFBR Baltimore, MD
WAFB Baton Rouge, LA
WJBC Bloomington, IL
KBOI Boise, ID
WBEN-AM Buffalo, NY
WGR Buffalo, NY
KTWO Casper, WY
WVAF Charleston, WV
WBT Charlotte, NC
WCLR Chicago, IL
WYEN Chicago, IL
WKRC Cincinnati, OH
WLLT Cincinnati, OH
WMJI Cleveland, OH
WZZP Cleveland, OH
WTVN Columbus, OH
KMGC Dallas, TX
WLAD Danbury, CT
WHIO-AM Dayton, OH
KHOW Denver, CO
KRNT Des Moines, IA
WOMC Detroit, MI
WRIE Erie, PA
WEIM Fitchburg, MA
WTIC-AM Hartford, CT
WENS Indianapolis, IN
WSLI Jackson, MS
WIVY Jacksonville, FL
KMJJ Las Vegas, NV
KOST Los Angeles, CA
WHAS Louisville, KY
WRKA Louisville, KY
WMAZ Macon, GA
WIBA Madison, WI
WRVR Memphis, TN
WVIA Miami, FL
WISN Milwaukee, WI
WTMJ Milwaukee, WI
WCCO Minneapolis, MN
WLTE Minneapolis, MN
KWAU Monterey, CA
WHYH Montgomery, AL
WLAC-FM Nashville, TN
WCTC New Brunswick, NJ
WPIX New York, NY
WVDE Norfolk, VA
KLTE Oklahoma City, OK
KOIL Omaha, NE
KKLT Phoenix, AZ
KOY Phoenix, AZ
WWSW Pittsburgh, PA
KEX Portland, OR
KGW Portland, OR
WPRO-AM Providence, RI
WPTF Raleigh, NC
WRVA Richmond, VA
WHAM Rochester, NY
KQSW Rock Springs, WY
WSGW Saginaw, MI
KSL Salt Lake City, UT
KFMB-AM San Diego, CA
KFMB-FM San Diego, CA
WGY Schenectady, NY
KIXI Seattle, WA
KKPL Spokane, WA
KSD St. Louis, MO
KKJO St. Joseph, MO
WIQI Tampa, FL
WWWM Toledo, OH
KRAV Tulsa, OK
WLTT Washington, DC

FOR WEEK ENDING JANUARY 12, 1985

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HOT ADULT CONTEMPORARY

					Compiled from national radio airplay reports.				
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	LABEL & NUMBER, DISTRIBUTING LABEL			ARTIST	Weeks at No. One: 1
1	2	4	10	ALL I NEED	QWEST 7-29238	WARNER BROS.		JACK WAGNER	
2	1	1	12	DO WHAT YOU DO	ARISTA 1-9279		◆	JERMAINE JACKSON	
3	3	5	8	YOU'RE THE INSPIRATION	FULL MOON 7-29126	WARNER BROS.		CHICAGO	
4	5	6	11	VALOTTE	ATLANTIC 7-89609		◆	JULIAN LENNON	
5	4	2	13	SEA OF LOVE	ES PARANZA 7-99701	ATCO	◆	HONEYDRIPPERS	
6	7	9	9	WHEN OCTOBER GOES	ARISTA 1-9295			BARRY MANILOW	
7	8	10	10	UNDERSTANDING	CAPITOL 5413			BOB SEGER & THE SILVER BULLET BAND	
8	9	11	8	JAMIE	ARISTA AS1 9293			RAY PARKER JR.	
9	6	3	14	NO MORE LONELY NIGHTS	COLUMBIA 38-04581		◆	PAUL MCCARTNEY	
10	11	17	7	LOVE LIGHT IN FLIGHT	MOTOWN 1769			STEVIE WONDER	
11	12	15	7	FOOLISH HEART	COLUMBIA 38-04693		◆	STEVE PERRY	
12	13	14	7	SKYLARK	ASYLUM 7-69671			LINDA RONSTADT	
13	14	16	7	MISSING YOU	RCA 13966		◆	DIANA ROSS	
14	15	23	5	MAKE NO MISTAKE, HE'S MINE	COLUMBIA 38-04695			BARBRA STREISAND WITH KIM CARNES	
15	16	21	6	IN NEON	GEFFEN 7-29111	WARNER BROS.	◆	ELTON JOHN	
16	17	20	7	TAXI DANCING	RCA 13861			RICK SPRINGFIELD WITH RANDY CRAWFORD	
17	19	25	5	I WANT TO KNOW WHAT LOVE IS	ATLANTIC 7-89596		◆	FOREIGNER	
18	21	30	4	CARELESS WHISPER	COLUMBIA 38-04691		◆	WHAM FEATURING GEORGE MICHAEL	
19	10	7	14	ALL THROUGH THE NIGHT	PORTRAIT 37 04639	EPIC		CYNDI LAUPER	
20	18	18	10	THIEF OF HEARTS	CASABLANCA 880308-7	POLYGRAM	◆	MELISSA MANCHESTER	
21	20	8	16	PENNY LOVER	MOTOWN 1762		◆	LIONEL RICHIE	
22	24	28	5	BABY COME BACK TO ME	ATLANTIC 7-85994			THE MANHATTAN TRANSFER	
23	22	12	13	AFTER ALL	WARNER BROS 7-29262		◆	AL JARREAU	
24	23	13	15	OUT OF TOUCH	RCA 13916		◆	DARYL HALL & JOHN OATES	
25	25	19	15	WAKE ME UP BEFORE YOU GO-GO	COLUMBIA 38 04552		◆	WHAM	
26	30	37	4	20/20	WARNER BROS 7-29120			GEORGE BENSON	
27	26	24	18	WHAT ABOUT ME?	RCA 13899			KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM	
28	28	—	2	YOU MAKE ME FEEL LIKE CHRISTMAS	COLUMBIA 38-04719			NEIL DIAMOND	
29	27	26	18	DESERT MOON	A&M 2666		◆	DENNIS DEYOUNG	
30	29	27	19	CARIBBEAN QUEEN	JIVE ARISTA 1-9199		◆	BILLY OCEAN	
31	32	32	7	TENDER YEARS	SCOTTI BROS 4-04682	EPIC	◆	JOHN CAFFERTY	
32	33	—	2	STARRY NIGHT	LISA 001			GEORGE FISCHOFF	
33	36	39	4	(CAN'T FALL ASLEEP TO A) LULLABY	CAPITOL 5430			AMERICA	
34	34	34	6	LIKE A VIRGIN	SIRE 7-29210	WARNER BROS.	◆	MADONNA	
35	39	—	2	MISTAKE NO. 3	VIRGIN/EPIC 34-04727			CULTURE CLUB	
36	31	22	10	TI AMO	ATLANTIC 7-89608			LAURA BRANIGAN	
37	35	35	9	WE BELONG	CHRYSALIS 4-42826		◆	PAT BENATAR	
38	37	31	22	I JUST CALLED TO SAY I LOVE YOU	MOTOWN 1745		◆	STEVIE WONDER	
39	38	29	12	CAN'T LET GO	ATLANTIC 7-89611		◆	STEPHEN STILLS	
40	40	—	2	THE GREATEST GIFT OF ALL	RCA 13945			KENNY ROGERS & DOLLY PARTON	

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

New Products

Audio-Technica of Stow, Ohio introduces AT-SP3, a pair of powered six-inch-high subminiature loudspeakers. Suggested dealer list price is \$74.95.



Wonderland Music Opens Two Stores in Alabama

NASHVILLE Wonderland Music Inc. has opened its first Tweedle's record stores in Alabama. The first opened in the fall in Auburn, where the corporation is headquartered, and the second opened shortly afterwards in Montgomery.

The Auburn outlet is based in a converted fraternity house that contains other small shops. The Montgomery store is located in a shopping center.

Wonderland's vice president Jeff Brown estimates the Montgomery inventory at \$95,000 and the other at \$65,000. Floor spaces are about 2,400 and 1,800 square feet, respectively.

Brown says he hopes to take advantage of the traffic flow at the adjacent shops—particularly the cluster of movie theatres in Montgomery—to lure browsers and buyers into his stores. Thus, store hours at both locations are from 10 a.m. to midnight, Monday through Saturday, and from 1 p.m. to 10 p.m.

on Sundays.

"We aren't selling or renting any prerecorded videos," he adds, "but we do carry blank videotapes. And we carry a large selection of 12-inch singles."

The Montgomery store features a listening room, and Brown says he intends to install a Compact Disc player there soon to promote that configuration. The Auburn location is using MTV in a stereo hookup to promote Tweedle's hot titles, now retailing at \$5.99 and \$6.99.

The Leavell Wise Turner agency in Montgomery is handling the mini-chain's advertising. "We're hitting all the college newspapers," Brown adds.

Brown says he hopes to make quick special-ordering an attraction for both stores. Orders are sent in on a daily basis, and the usual turnaround time is about two days. There is no extra charge for this service.

EDWARD MORRIS

Record Bar Profiles 'Average' Shoplifter

Chain Study Finds Male Teens Most Light-Fingered

NEW YORK Deterring shoplifters is a difficult and seemingly endless task, and retailers are always seeking new ways to slow shrinkage. At Record Bar, that search has led to a recently completed composite profile of the chain's "average" shoplifter.

The study, based on 50 observed incidents of shoplifting, was directed and compiled by Bill Shanley, the chain's loss prevention manager.

Peaches Opens in Former Big Daddy's Chicago Location

CHICAGO Peaches Records & Tapes has opened its third Chicago-area store in what was formerly Big Daddy's downtown Randolph St. outlet. The store opened Dec. 15.

Thirteen new employees have been hired to staff the 1,800 square foot store, including a store director and two managers, according to Brian Standish, manager of Peaches' Diversey Ave. unit. He says that the new outlet is expected to add video, "starting with 1,500 titles."

Gary Arnold, merchandising manager of Albany, N.Y.-based Trans World Music Corp., which bought seven Midwestern Peaches stores from Five Star Entertainment last spring, declined to comment on further plans for the new Peaches. But he did say the firm has no plans to purchase the remaining Big Daddy's stores.

MOIRA McCORMICK

New Products

Audio-Technica debuts ATH-V7 stereo headphones. Offering a frequency response range of 20 to 20,000 Hz, they carry a suggested dealer list price of \$74.95.



For shoplifting, the "average" transgressor was a white male, just under 16 years old, with males in general committing 78% of the thefts in the Record Bar stores. The average take on a theft was \$16.27, with two items per incident. The hottest theft item was cassettes, then LPs, 45s and boutique items.

The most popular method for stealing was simply to place an item in a bag. Other frequent methods were carrying product out in hand, concealing it in clothing, and giving it to a child to carry out of the store.

Shanley also reports that the greatest number of thefts take place in the afternoon between 2 and 6 p.m., except on Fridays, when most thefts occur in the evening. The worst day of the week proved to be Thursday, followed by Saturday, Tuesday, Wednesday and Friday. August and July show more incidents than any other months.

On the ticklish subject of internal theft, the Record Bar profile shows male employees accounting for a disproportionate amount of thefts. Although they make up 53% of the company's workforce, men accounted for 73% of the reported cases of

internal theft. Average age was just under 24, with slightly more than a year's service with the chain.

Although Record Bar uses electronic surveillance devices in some of its stores, the chain prefers to use employee awareness as its key deterrent. Shanley says that a knowledgeable, alert salesman who makes eye and voice contact with customers is the best way to slow loss.

With a policy of prosecuting all shoplifters, the chain trains employees in procedures for spotting, stopping and apprehending shoplifters beyond the checkout point and out of hearing of other customers. A second employee should serve as a witness to the stop, he suggests, and employees should never use the words "stole" or "steal" when confronting a suspected thief.

The subject should then be escorted to a private area, along with the second employee. Shanley adds that doors should not be locked, and the subject should not be searched or physically stopped if he attempts to leave.

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Counter Intelligence

A weekly column focusing on the concerns and suggestions of retailers.

CHECKING THE PULSE: Plenty of chains have internal house publications and newsletters to keep their store personnel informed of upcoming specials and developing product. But Tower's Pulse is an extensive magazine "freebie" aimed at customers of the superstore chain. To hear the magazine's Brian Griffith tell it, though, the publication's targeted audience is also the people behind the cash registers at Tower.

"If a clerk reads about a record and puts it on, it has a much better chance of being sold," says Griffith. "All the people in the stores are serious music fans, and we just want to turn people on to good music."

With the depth of product that Tower offers, staying on top of new releases, especially on smaller labels, is a difficult task. "The managers do their own buying," Griffith says. "I worked in the stores for four-and-a-half years, and I know how fast the budgets get eaten up."

"It's hard for some labels to get into the stores. A small indie record will have a better chance if the people in the stores find out that it's a good record."

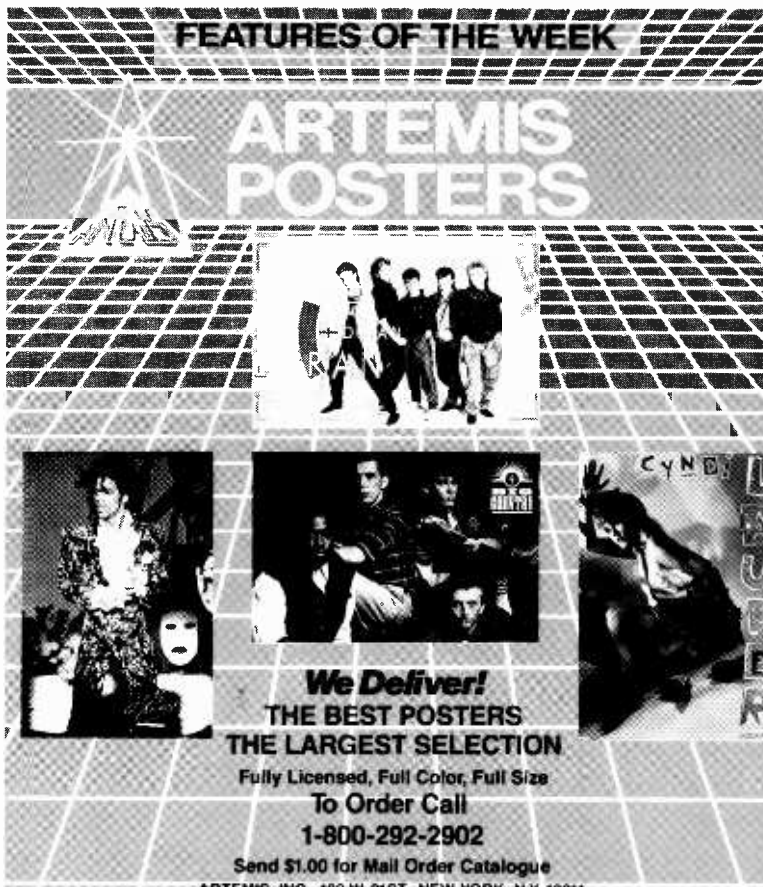
Pulse devotes a hefty percentage of its space to articles on indie titles, and special collector spotlights and other features invariably draw attention to releases on specialty labels. Additionally, the magazine is the vehicle for chainwide promotions and sales, keyed through ads.

"We push the indies to advertise with sale prices," says Griffith. "It makes the clerks notice." Editorially, he says, the magazine will continue to expand its coverage of the indies. "We want to write about a lot of labels like Twintone and db in the next year. We're trying to take the long view: Today's fringe is tomorrow's mainstream. We've got to protect those guys."

Edited by FRED GOODMAN

FEATURES OF THE WEEK

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New Releases

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.

POPULAR ARTISTS

- BERRY, CHUCK**
Chuck Berry Bio
LP Chess CH 91510/MCA/\$3.98
CA CHC 91510/\$3.98
- BERRY, CHUCK**
St. Louis To Liverpool
LP Chess CH 9186/MCA/\$5.98
CA CHC 9186/\$5.98
- BLONDE FURNITURE**
Has More Fun
EP Vinyl Siding 10-35-4905/n.a.
- DIDDLEY, BO**
Have Guitar, Will Travel
LP MCA MCA-5533/\$8.98
CA MCA-5533/\$8.98
- HARRELL, GRADY**
Mwana
LP MCA MCA-5533/\$8.98
CA MCA-5533/\$8.98
- ROUSE, MIKEL**
Quorum
EP Club Soda CSM001/\$5.98

VARIOUS ARTISTS
All Platinum Greatest Hits
LP Chess CH 9721/MCA/\$5.98
CA CHC 9721/\$5.98

BLACK
ALAIMO, STEVE
Every Day I Have To Cry
LP Chess CH 91519/MCA/\$3.98
CA CHC 91519/\$3.98

BASS, FONTELLA
The New Look
LP Chess CH 91517/MCA/\$3.98
CA CHC 91517/\$3.98

BRONSKI BEAT
The Age Of Consent
LP MCA MCA-5538/\$8.98
CA MCA-5538/\$8.98

BURKE, SOLOMON
Music To Make Love By
LP Chess CH 91512/MCA/\$3.98
CA CHC 91512/\$3.98

COLLIER, MITTY
Shades of A Genius
LP Chess CH 91520/MCA/\$3.98
CA CHC 91520/\$3.98

THE DELLS & THE DRAMATICS
The Dells vs. The Dramatics
LP Chess CH 91515/MCA/\$3.98
CA CHC 91515/\$3.98

GRANDMASTER FLASH & THE FURIOUS FIVE
The Message
LP Chess SH 91516/MCA/\$3.98
CA SHC 91516/\$3.98

HOWLIN' WOLF
LP Chess CH 9183/MCA/\$5.98
CA CHC 9183/\$5.98

JAMES, ETTA
Come A Little Closer
LP Chess CH 91509/MCA/\$3.98
CA CHC 91509/\$3.98

JAMES, ETTA
Rocks The House
LP Chess CH 9184/MCA/\$5.98
CA CHC 9184/\$5.98

KLYMAXX
Meeting In The Ladies Room
LP MCA MCA-5529/\$8.98
CA MCA-5529/\$8.98

MABON, WILLIE
Blues Roots
LP Chess CH 9189/MCA/\$5.98
CA CHC 9189/\$5.98

MOMENTS
Moments Live At New York State Women's Prison
LP Chess CH 91514/MCA/\$3.98
CA CHC 91514/\$3.98

ROSS, JACKIE
Full Blume
LP Chess CH 91507/MCA/\$3.98
CA CHC 91507/\$3.98

SHAW, GENE
Debut In Blues
LP Chess CH 9188/MCA/\$5.98
CA CHC 9188/\$5.98

TROUBLE FUNK
Drop The Bomb
LP Chess SH 91508/MCA/\$3.98
CA SHC 91508/\$3.98

VARIOUS ARTISTS
1st Annual Benefit For The Congressional Black Caucus
LP Chess CH 91518/MCA/\$3.98
CA CHC 91518/\$3.98

VARIOUS ARTISTS
Blues At Big Bill's Copacabana
LP Chess CH 9181/MCA/\$5.98
CA CHC 9181/\$5.98

VARIOUS ARTISTS
Chess Blues Rarities
LP Chess CH-2-9230/MCA/\$8.98
CA CHC-2-9230/\$8.98

WATERS, MUDDY
Rare And Unissued
LP Chess CH 9180/MCA/\$5.98
CA CHC 9180/\$5.98

WATERS, MUDDY
"Unk" In Funk
LP Chess CH 91513/MCA/\$3.98
CA CHC 91513/\$3.98

WATSON, JOHNNY
Getting Down With Johnny Guitar Watson
LP Chess CH 91511/MCA/\$3.98
CA CHC 91511/\$3.98

JAZZ
FRANK BARBER ORCHESTRA
Big Bands Are Back
LP Chess SH 9231/MCA/\$8.98
CA SHC 9231/\$8.98

RAMSEY LEWIS TRIO
The In Crowd
LP Chess CH 9185/MCA/\$5.98
CA CHC 9185/\$5.98

SAHIB SHIHAB
Summer Dawn
LP Chess CH 9182/MCA/\$5.98
CA CHC 9182/\$5.98

CLASSICAL
BEETHOVEN
Piano Concertos
Ashkenazy, Mehta
Vienna Philharmonic Orchestra
LP London 411 899-1 LH4/PolyGram/\$39.92
CA 411 899-4 LH3/\$39.92

BEETHOVEN
Symphonies Nos. 5 & 9 "Choral"
Perry, Baltsa, Cole, Van Dam
Vienna Singverein
Karajan/Berlin Philharmonic
LP Deutsche Grammophon 413 933-1 GH2/PolyGram/\$23.96
CA 413 933-4 GH2/\$23.96

BEETHOVEN
Symphony No. 6 "Pastoral"
Karajan/Berlin Philharmonic
LP Deutsche Grammophon 413 936-1 GH/PolyGram/\$11.98
CA 413 936-4 GH/\$11.98

BERLIOZ
Symphonie Fantastique
Sir Georg Solti/Chicago Symphony Orchestra
LP London 414 307-1 LJ/PolyGram/\$6.98
CA 414 307-4 LJ/\$6.98

CANTELOUBE
Songs of the Auvergne, Vol. 2
Kiri Te Kanawa
English Chamber Orchestra/Jeffrey Tate
LP London 411 730-1 LH/PolyGram/\$11.98
CA 411 730-4 LH/\$11.98

CAVATINA
Pop Guitar Favorites
Göran Söllischer
LP Deutsche Grammophon 413 720-1 GH/PolyGram/\$11.98
CA 413 720-4 GH/\$11.98

(Continued on opposite page)

FOR WEEK ENDING JANUARY 12, 1985

Billboard

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TOP MIDLINE ALBUMS

			Compiled from national retail store and one-stop sales reports.	
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL (ORIG. YEAR RELEASED)	
1	1	72	ELTON JOHN MCA 37215 (1974)	ELTON JOHN'S GREATEST HITS Weeks at No. One: 32
2	2	72	THE WHO MCA 37217 (1971)	WHO'S NEXT
3	3	70	ELTON JOHN MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
4	4	64	AEROSMITH COLUMBIA PC-36865 (1980)	GREATEST HITS
5	5	128	DAVID BOWIE RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
6	6	128	BILLY JOEL COLUMBIA PC-32544 (1974)	PIANO MAN
7	7	78	STEELY DAN MCA 37214 (1977)	AJA
8	8	112	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
9	9	70	LYNYRD SKYNYRD MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
10	10	58	JIMMY BUFFETT MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
11	13	122	THE WHO MCA 37003 (1978)	WHO ARE YOU
12	12	78	JEFF BECK EPIC PE-33409 (1975)	BLOW BY BLOW
13	14	120	THE WHO MCA 37000 (1970)	LIVE AT LEEDS
14	11	60	RICK SPRINGFIELD RCA AYL1 4767 (1982)	SUCCESS HASN'T SPOILED ME YET
15	17	124	THE MONKEES ARISTA AL5 8061 (1976)	THE MONKEES' GREATEST HITS
16	16	30	STEELY DAN MCA 37040 (1972)	CAN'T BUY A THRILL
17	15	114	JOE JACKSON A&M SP 3187 (1979)	LOOK SHARP!
18	18	34	RUSH MERCURY SRM1 1046 (1975)	CARESS OF STEEL
19	21	62	AEROSMITH COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
20	20	92	ELVIS COSTELLO COLUMBIA PC-35331 (1978)	THIS YEAR'S MODEL
21	23	72	STEELY DAN MCA 37220 (1980)	GAUCHO
22	19	112	THE PRETENDERS SIRE 3563 (1981)	EXTENDED PLAY
23	22	30	STEPPENWOLF MCA 37049 (1973)	16 GREATEST HITS
24	24	98	SPYRO GYRA INFINITY 37148 (1979)	MORNING DANCE
25	26	22	JEFF BECK EPIC PE-33849 (1976)	WIRED
26	27	18	QUINCY JONES A&M SP-3248 (1981)	THE DUDE
27	25	38	THE JACKSON FIVE MOTOWN M5 201 (1971)	GREATEST HITS
28	31	18	THE GO GO'S IRS SP-75031 (1982)	VACATION
29	33	22	THE GUESS WHO RCA AYL1 3662 (1971)	THE BEST OF THE GUESS WHO
30	34	12	STYX A&M SP-3240 (1981)	PARADISE THEATER
31	28	34	MARVIN GAYE MOTOWN M5 191 (1976)	GREATEST HITS
32	32	74	JUDAS PRIEST COLUMBIA PC-34787 (1977)	SIN AFTER SIN
33	30	128	DAN FOGELBERG EPIC PE-33137 (1974)	SOUVENIRS
34	29	38	RUSH MERCURY SRM1 1023 (1975)	FLY BY NIGHT
35	38	8	STYX A&M SP-3223 (1977)	THE GRAND ILLUSION
36	36	60	JUDAS PRIEST RCA AYL1 4747 (1983)	SAD WINGS OF DESTINY
37	40	8	ELVIS COSTELLO COLUMBIA PC-35709 (1979)	ARMED FORCES
38	35	94	BOZ SCAGGS COLUMBIA PC 36841 (1980)	HITS
39	NEW		SIMON AND GARFUNKEL COLUMBIA PC-9529 (1968)	BOOKENDS
40	39	18	MARVIN GAYE MOTOWN M5-339 (1971)	WHAT'S GOING ON

● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units
▲ RIAA seal for sales of one million units.

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NOW PLAYING

by Faye Zuckerman

A weekly column focusing on hardware and software developments in the home computer industry.

MASS MERCHANDISERS and computer specialty stores are reporting that computer sales during the holiday selling season passed

healthy sales figures. "We've been selling about 15 of those a week, and we don't even sell software for the machine," says the Montgomery Ward spokeswoman.

Both Sears and Montgomery Ward estimate they have been selling about 25 Commodore computers and 15 Atari systems weekly

Holiday computer sales figures exceed retailers' expectations

projections. Contributing to the surge is an increase in the number of consumers purchasing computers for their homes, several stores say, pointing to the popularity of **Apple's II** series of computers and **IBM's PCjr** system.

Additionally, mass merchandisers **Sears Roebuck**, **Montgomery Ward** and **Toys "R" Us** note that increased demand for **Commodore 64** computers and **Atari** home systems has caused shortages. A spokeswoman for Montgomery Ward says that most of the firm's 400 stores are out of stock on Atari 800, and a Sears spokesman says that its stores have run out of disk drives for both Commodore and Atari computers.

Even **Coleco's** ill-fated **Adam** home computer system racked up

since the end of October. "We are out of a lot of products for both computers," says the Montgomery Ward rep.

At computer specialty stores, increased demand is being attributed to new pricing structures set up for Apple and IBM computers. The L.A.-based **The Computer Store** and the 600-store **ComputerLand** chain estimate that individual stores were selling 65 computers a week through November and December, mostly for home use.

IBM's PCjr and Apple's II series and **Macintosh** system are being cited as the most popular machines this holiday season. And, according to ComputerLand, Junior is starting to outsell Apple II computers. "It used to be the other way around, but with IBM's special of-

fers on PCjr, it is becoming popular," says a company spokesman. "Also, I think customers like the IBM name."

Generally, computer stores report that customers are purchasing three or four software packages at the same time they make a hardware buy. "Clients tend to ask about home office programs," notes **Brad Matthews**, a manager at The Computer Store.

The mass merchandisers report that new Atari and Commodore owners usually buy five programs, mostly in the entertainment or educational realm.

NEW AND REVISED projections for the home computer industry peg the total number of machines that will have been shipped by 1989 at 12 million. These estimates are being reported by **Future Computing**, a Richardson, Tex. market research firm, which three years ago saw the 12 million figure being reached by 1984.

Future Computing is also reporting a marked increase in the number of modems being shipped. "Modems and software that communicate with large data base services will continue to play a critical role in the growth of the computer industry," a spokesman for the firm says. In 1982, communications soft-



NEW RELEASES

(Continued from opposite page)

CHOPIN

Piano Works, Vol. 10
Mazurkas, Polonaises, Nocturnes,
Fantaisie-Improvisation
Vladimir Ashkenazy
LP London 410 123-1 LH/PolyGram/\$11.98
CA 410 123-4 LH/\$11.98

GERSHWIN

Rhapsody No. 2/3 Preludes
Ralph Votapek, Arthur Fiedler
Boston Pops Orchestra
LP London 411 835-1 LJ/PolyGram/\$6.98
CA 411 835-4 LJ/\$6.98

HAYDN

Symphonies 94, 100
Sir Georg Solti/London Philharmonic
Orchestra
LP London 411 897-1 LH/PolyGram/\$11.98
CA 411 897-4 LH/\$11.98

HAYDN

Symphonies Nos. 88 & 92 "Oxford"
Berstein/Vienna Philharmonic
LP Deutsche Grammophon 413 777-1 GH/PolyGram/\$11.98
CA 413 777-4 GH/\$11.98

JANACEK

Glagolitic Mass
Rudolf Kempe/Royal Philharmonic
Orchestra
Teresa Kubiak, Anne Collins, Robert Tear
LP London 411 726-1 LJ/PolyGram/\$6.98
CA 411 726-4 LJ/\$6.98

MAHLER

Symphony No. 9
Sir Georg Solti/London Symphony
Orchestra
LP London 410 264-1 LJ2/PolyGram/\$13.96
CA 410 264-4 LJ/\$13.96

MARTINO, DONALD, & ROGER SESSIONS
Fantasies & Impromptus; Piano Sonata No. 2
Randall Hodgkinson, Piano
LP New World NW 320/\$9.98

MOZART

Symphonies 39 & 40
Berstein/Vienna Philharmonic
LP Deutsche Grammophon 413 776-1 GH/PolyGram/\$11.98
CA 413 776-4 GH/\$11.98

Piano Concertos Nos. 8 & 27

Serkin, Abbado/London Symphony
LP Deutsche Grammophon 410 035-1 GH/PolyGram/\$11.98
CA 410 035-4 GH/\$11.98

PUCCINI

Manon Lescaut
Chorus of Royal Opera House
Sinopoli/Philharmonic Orchestra
LP Deutsche Grammophon 413 893-1 GH3/PolyGram/\$35.94
CA 413 893-4 GH2/\$35.94

SATIE, ERIC

Through The Looking Glass
Gymnopedies; Deux Preludes;
Grossiennes
The Camerata Contemporary Chamber
Orch.
LP London 414 083-1 LJ/PolyGram/\$6.98
CA 414 083-4 LJ/\$6.98

SESSIONS, ROGER

See Donald Martino

STRAUSS

Alpine Symphony
Zubin Mehta/Los Angeles Philharmonic
Orch.
LP London 414 308-1 LJ/PolyGram/\$6.98
CA 414 308-4 LJ/\$6.98

VARIOUS ARTISTS

The Best of Domingo
Aida, Carmen, Turandot, Rigoletto
Tales of Hoffman
LP Deutsche Grammophon 2531 386/PolyGram/\$9.98
CA 3301 386/\$9.98

WILLIAMS

Star Wars/Close Encounters Of The Third Kind
Zubin Mehta/Los Angeles Philharmonic
Orch.
LP London 414 309-1 LJ/PolyGram/\$6.98
CA 414 309-4 LJ/\$6.98

(Continued on page 53)

PooBah's Specializes in the 'Obscure'

BY JOHN SIPPEL

LOS ANGELES PooBah Records is the antithesis of a typical mall record/tape chain store.

The almost 10-year-old independent retail store, buried in a Pasadena neighborhood full of auto repair facilities, is housed in an old residence and has no nearby parking facilities except side streets.

To describe the old home's interior as organized chaos wouldn't be far off the mark. When you walk through the home's front door past a weathered exterior bulletin board, you're struck by the dilapidated interior. A beat-up couch dominates an entry area near the register counter. On a beam nearby that supports the renovated living room/dining room area, a major part of the store, is another bulletin board, pincushioned with ads for local avant-garde rock gigs. Piles of local alternative periodicals litter the entrance area.

Everything but the thousands of LPs in old browsers seems antiquated. The bins enclose one of the finest selections of "obscure albums" anywhere.

"Obscure" is one of owner Jay Green's most-used words, and rightfully so. Employees like David Okuma, Richard Reese, Michael Davis and Tony Jamieson, who average more than five years with Green, are all heavily into music that ranges from today's classics to African and other imports.

From the day in 1975 when he opened a small shop in a downtown

former Masonic temple basement, Green figured he couldn't buck the chains. He opened with a sparse inventory of hits, buffered by used records he had picked up at local swap meets and thrift shops.

His first year, he recalls, was a nightmare. He estimates he did about \$5,000 in the \$150-per-month rental area. He couldn't afford help, so he ended up working noon to nine seven days a week.

An amateur musician and collector, Green got the bug those first 12 months, and when he heard about a vacant home, which had been a plant store, at Wilson and Walnut, he bid for the location and moved in late in 1976. By this time, his inventory totalled \$15,000. On opening day he was elated to find a large crowd waiting to get acquainted with the new store.

He recalls that the owners of the Masonic building paid him off to move. That money made it possible for him to put a down payment on the house. He lived in the back of the store for awhile to cut expenses. Soon he was having \$200 days and could afford to hire two part-timers.

Green and Okuma say they can't estimate the worth of present inventory or the number of different titles housed in the store, which covers less than 1,500 square feet. Overstock floods a small closet-like room in the back. Used records, traded in by Green's cult-like clientele, make moving inside the counter register area difficult.

Green has a simple formula for re-stocking. He maintains a mimeo-

graphed sheet, listing labels, near the register. When a record is sold, the clerk writes in the number under the label designation. He carries four bins of used records at 50 cents to \$4.

As has been customary for a decade, he or one of his people visit City 1-Stop daily to pick up new or refill records. "I don't have the room nor money to invest in back stock," claims Green.

Green is a jazz buff—so much so that he does a two-hour show every Friday at midnight over KPFK. He doesn't mention the store on the show. PooBah's does buy an institutional spot on KKKO, the local jazz outlet, which stresses the esoteric quality of the store's LPs. Cassettes represent less than 10% of his gross sales.

A considerable number of Billboard chart album toppers don't move well at PooBah's, where the average customer, according to Green, is a middle-class male, age 18-35, and deep into "obscure" music. Green nurtures the PooBah charisma by stocking more than 75 little-known U.S. and global music publications, lesser-known artist calendars and rare T-shirts. Two Dishwasher care kits comprise his accessories section.

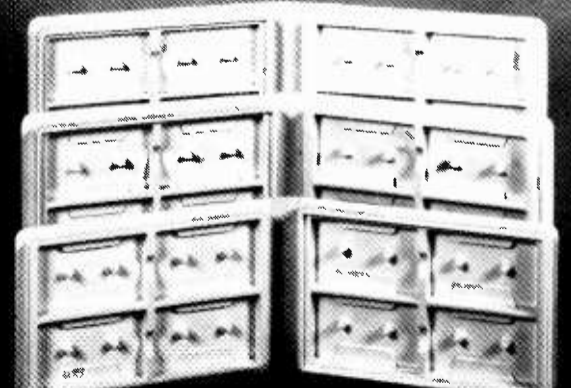
"We can't compete, but we do have three or four specials at \$5.96," Green points out. He does offer shelf LPs at \$6.95. He uses a Primark gun to sticker albums, printing a date simultaneously with the price, so he's able to estimate movement of the particular title.

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FOR WEEK ENDING JANUARY 12, 1985

Billboard TOP COMPUTER SOFTWARE

Compiled from national retail store sales reports.

ENTERTAINMENT	RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
								Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other	
1	1	52			FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•						
2	2	51			JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•						
3	5	66			EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•					
4	6	3			THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Game	•	•	•		•				
5	3	14			ZORK I	Infocom	Fantasy Adventure Strategy Game	•	•	•	•	•		•	•	
6	7	22			SARGN III	Hayden	Chess Program	•			•					
7	8	6			GHOSTBUSTERS	Activision	Strateg Arcade Game			•						
8	4	60			FLIGHT SIMULATOR	Microsoft	Simulation Package				•					
9	13	10			SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game	•	•	•	•					
10	17	6			BEYOND CASTLE WOLFENSTEIN	Muse	Arcade War Game	•	•	•						
11	19	9			KING'S QUEST	Sierra On-Line	Adventure Game	•			•					
12	10	16			RAID OVER MOSCOW	Access	Strategy Game			•						
13	9	12			SARGON II	Hayden	Chess Program	•	•*	•*				•*		
14	12	11			CUT THROATS	Infocom	Action Role Playing Game	•	•		•	•				•
15	18	32			SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•					
16	16	15			ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		•	•						
17	14	5			SPY VS. SPY	First Star	Strategy Arcade Game	•	•	•						
18	11	66			WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•								
19	15	8			TRIVIA	Mirage Concepts	Trivia Game			•						
20	20	4			LODE RUNNER	Broderbund	Arcade-Style Game	•	•			•				

EDUCATION	RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
								Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other	
1	1	67			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.	•	••	••	•	•				
2	2	48			MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•						
3	4	15			TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•					
4	3	50			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.	•		•	•					
5	5	8			SAMPLE SAT	Hayden	Sample Test Module	•	•	•	•					
6	8	17			TYPING TUTOR II	Microsoft	Typing program that teaches to type and also to build faster typing skills. Program also monitors speed.	•								
7	10	10			FRACTION FEVER	Spinaker	An educational game designed to teach people aged 7 to adult about fractions.	•	•	•	•					
8	7	22			WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.	•		•	•					
9	6	15			STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•	•	•						
10	RE-ENTRY				FACE MAKER	Spinnaker	Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.	•	•	•	•					

HOME MANAGEMENT	RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
								Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other	
1	5	67			BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•					
2	1	27			PAPER CLIP	Batteries Included	Word Processing Package			••						
3	6	59			DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•				
4	2	25			PRINT SHOP	Broderbund	At Home Print Shop	•								
5	4	25			EASY SCRIPT	Commodore	Word Processing Package			•						
6	3	6			LOTUS 1-2-3	Lotus Inc.	Programming Language				•	•				
7	7	67			PFS: FILE	Software Publishing	Information Management System	•			•	•				
8	8	5			GENERAL LEDGER	Commodore	Business oriented program designed to help set up accounts and general ledger sheets.				•					
9	9	8			NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•					
10	10	9			THINK TANK	Living Video Texts	Designed as an idea processor. Used in creating and storing report outlines.	•			•					

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COMBO DISK Compatible with the COMMODORE 64 and ATARI Home Computers and 486

WARRNER SOFTWARE INC.

SPY vs. SPY 17 Entertainment

Twenty-one-year-old Mike Riedel was not a fan of Mad magazine's popular "Spy vs. Spy" when he decided to take on the chore of designing a computer software package based on the popular comic strip characters. "But I became a fan after going through 'Spy vs. Spy' books and past comic strips," he notes.

Riedel initially programmed the software for Commodore 64 computers. Later, he took charge of converting it to run on Apple computers.

"It took me about six months to develop the game," says Riedel. "I found the cartoon seemed to lend itself to being a computer program." He is credited with taking charge of the graphics and animation included in the game version of "Spy vs. Spy."

Riedel describes his creation as a two-player game themed around a foreign embassy: "Each spy has to collect secret plans and certain objects as well as effect an escape back to their embassies." The game utilizes split screens; hence, each player can watch the other's movements.

"I feel the game is a success because it is different than most video games," he says. "In most games, it's a do-or-die situation: You kill until you mess up and then get killed. In 'Spy vs. Spy' you are free to roam around the embassy. You don't have to shoot at something, or even chase after another spy, if you don't want to."

The Mad comic strip was developed by Antonio Prohias, who was a political cartoonist in Cuba until Castro took power. Because the spies never speak, it has become popular in foreign countries as well as undergoing an easy conversion into a computer software package.

First Star Software, affiliated with Warner Communications' Warner Software Inc., distributes the title. It sells for \$29.95 on Commodore and Atari machines; the Apple Computer version is \$34.95.



Lawson "Blooms." Newly appointed as president of the NCB Entertainment Group, David S. Lawson gets together with chairman of the board Noel C. Bloom.

\$14.95 Features by Year's End? MEDIA'S SAFINICK SEES PRICE DROP

BY TONY SEIDEMAN

NEW YORK Full-length, non-public domain films will be available at retail for \$14.95 by the end of this year, says Ron Safinick, head of Heron International subsidiary Media Home Entertainment.

"I see \$19.95 as not the bottom—I see \$14.95 as the bottom," says Safinick. "I see that very easily." Rapidly dropping tape costs and rapidly rising sales volume are two of the most important forces behind the possibility, he says.

"The cost of blank tape has come down dramatically," he notes, while at the same time the industry is now

dealing in "thousands upon thousands instead of hundreds upon hundreds" of units of even a moderately selling title.

The one specific restriction brought on by the \$14.95 price, according to Safinick, will be that, for the present at least, all films released with the tag will have to run 90 minutes or less. Using a T-120 "puts costs quite differently," he says, squeezing margins too thin for longer product to be profitable with tape costs at present levels.

Last July, Media Home Entertainment became the first home video firm to put out non-public domain feature films at \$19.95. The company did "huge" numbers on the 20 titles that were released at that price, Safinick claims. Sales were so strong, he says, that distributors were soon complaining of product

shortages.

Now, although Safinick won't give out specific timing or titles, he reiterates that home video will be "starting to see [\$14.95] features by the end of 1985." Before that, he claims, the price point will be dominated by children's and music product.

The \$20-and-under category is growing strong enough so that a number of manufacturers and distributors are already expressing qualms about it. Safinick shies away from giving specific numbers, but distributors say that the wholesale price of a \$14.95 title is between \$9.50 and \$10.

Distributors usually sell those programs to retailers for about \$12, leaving them with only a \$2 gross margin to cover the whole cost of

(Continued on page 30)

Karl Steps Up Made-for Release Plans 'Protect Yourself,' 'Eat To Win' Lead '85 Schedule

NEW YORK Planning to exploit a newly receptive home video marketplace, Karl Home Video has sharply increased the number of made-for titles it will be releasing in 1985 to between one and two dozen.

Leading the 1985 issues will be "Protect Your Loved Ones, Protect Yourself," at \$39.95, in January. February will bring the release of "Eat To Win" at the same price, which will come out on video at the same time that 1.3 million paperback copies of the print version head for America's book outlets.

"We're getting through that 5,000 to 10,000-unit barrier," says Karl Home Video vice president Court Shannon. He expects to move a minimum of 25,000 units of "Eat To Win" into stores, and maintains

that shipments of 35,000 pieces out the door is a real possibility.

Key to the transformations in the marketplace that have allowed for as much as a quintupling of a category's sales are price, increased mass merchandiser presence, the booming VCR population, and heavier-than-ever marketing expenditures by almost every software firm in the business, Shannon says.

Karl has stepped up its advertising, promotional and publicity expenditures by 100% or more, he says. Giving impetus to the increased efforts, he adds, is a VCR population rising so rapidly that mass merchandisers and department stores are almost desperate to get into the business.

Because Karl is no longer ship-

ping product just to video specialty stores, the company can be more flexible and creative in its marketing efforts, looking for sales of various titles through a wide span of outlets, says Shannon.

The retail marketplace for prerecorded video has "opened up so much that we can take a broader look," says Shannon, adding that "of course price point has been a major factor"—especially in increasing sell-through, where he says the change has been explosive.

When "Jane Fonda's Workout Challenge" was released at \$59.95, Karl saw initial shipments of 32,000 units. The next month, 1000 pieces moved. Fonda's "Prime Time" was released at \$39.95, to initial sales of 42,000 units, and in the next month saw sales of 25,000 pieces.

"Prime Time" is the first Fonda title since the original "Jane Fonda's Workout" that's "keeping pace" with its record-setting ancestor.

(Continued on page 28)

MGM/UA in Buyout Offer Takeover of Home Entertainment?

NEW YORK MGM/UA Home Entertainment Group's days as an independent firm may be numbered, with parent MGM/UA Entertainment Co. offering to buy up the 15% of the company's stock it doesn't already own.

"I was surprised by the offer," says MGM/UA Home Entertainment Group chairman Cy Leslie. "We'll certainly act on it as quickly as we can."

According to Leslie, "MGM/UA [Entertainment] owns 85% of the stock and made an offer to buy out the other 15%." A first step in his response to the offer, Leslie says, was "calling a meeting of the merger committee." As for other action, he says, "It's a little too early to tell what we can possibly do."

Standard steps in such a situation are to "make a determination of its [the proposal's] merit [and] get a proxy out to the shareholders doing the voting," Leslie says.

MGM/UA Entertainment Co. is offering its home entertainment wing \$28 a share, or \$126 million. When the division first opened for business in 1982, its shares sold at about \$12 each.

The fate of MGM/UA Home Entertainment Group will be "up to the shareholders' vote," Leslie says. But he notes that if MGM/UA En-

tertainment "votes their 85%, it would certainly seem probable to me" that the takeover would occur.

The financial tool MGM/UA Entertainment is offering to achieve the \$126 million buyout is "a 10% bond due in 1993," says Leslie.

MGM/UA Home Entertainment Group was first created in 1982 as a spinoff to help the sagging financial fortunes of its parent company. A strong schedule of recent film releases has helped put MGM/UA Entertainment in a much better fiscal position recently, giving it the economic strength to offer to buy back its video-oriented offspring.

Word in the home video industry has been that MGM/UA Entertainment controlling stockholder Kirk Kerkorian has wanted to gain greater control over MGM/UA Home Entertainment Group virtually since its inception, and that pressures on Leslie to move the New York-based outlet to California have been constant and strong. Many in the industry regard it as almost inevitable that an MGM/UA Entertainment takeover would result in a quick move of the Home Entertainment Group to the West Coast.

TONY SEIDEMAN

'Family Classics'

New Line from Video Gems

LOS ANGELES Video Gems has added a new line of videocassettes, entitled "Family Classics," which contains television shows previously aired on CBS and the Disney Channel.

Priced at \$39.95, the first eight titles are "Brontosaurus," "I Wouldn't Leave Tereza For Any Other Girl," "Philip The Small," "The Little Magician," "The Lion Of Venice," "The Young Teacher," "The Trumpet And I" and "The Wishmaker."

In announcing the new product line, Joseph Infante, president of the Los Angeles company, noted that the firm's earlier success with family entertainment titles prompted Video Gems to set up the "Family Classics" series. "We are finding family entertainment to be an excellent value," he added.

Video Gems picked up the titles

from the Londonderry Co., securing the rights to market and distribute on video here and in Canada most of that firm's movie catalog.

The independent video firm gained some notoriety in November when its "Cold Sweat," starring Charles Bronson, exceeded \$1 million in sales. Infante describes the success of "Cold Sweat" as representing "a dramatic change in both product and marketing techniques used by the firm."

He says that the company placed more of an emphasis on point-of-purchase material, advertising and promotion for "Cold Sweat." Video Gems, best known for its line of children's product, is now trying to posture itself as offering a broad spectrum of programming, and taking an aggressive marketing stand.

FAYE ZUCKERMAN

FOR WEEK ENDING JANUARY 12, 1985

Billboard

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TOP VIDEODISKS

Compiled from national retail store sales reports.									
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	7	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	CED Laser	29.98 29.98
2	2	19	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
3	3	17	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
4	7	9	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	CED Laser	29.98 29.98
5	6	7	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	CED Laser	24.95 34.95
6	4	10	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	CED Laser	29.98 39.98
7	5	3	PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	CED Laser	29.98 39.98
8	9	3	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	CED Laser	29.95 29.95
9	8	4	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	CED Laser	19.98 34.98
10	10	10	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	CED Laser	29.95 29.95

▲ Recording Industry Assn. Of America (RIAA) seal for sales/licensed rentals of 37,500 units or sales/licensed rentals income of \$1.5 million. ▲ RIAA seal for sales/licensed rentals of 75,000 units or sales/licensed rental income of \$3 million. (Titles issued prior to Jan. 1, 1984 are certified under lower criteria.)
◆ International Tape Disc Assn. seal for sales and/or net rentals of \$1 million at wholesale.

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FOR WEEK ENDING JANUARY 12, 1985

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from national retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	6	PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	29.98 29.98
2	2	7	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98
3	4	49	STAR WARS	CBS-Fox Home Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
4	3	139	JANE FONDA'S WORKOUT ▲ ◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
5	5	56	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
6	6	97	STAR TREK II-THE WRATH OF KHAN ▲ ◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	24.95 24.95
7	10	61	AN OFFICER AND A GENTLEMAN ▲ ◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	24.95 24.95
8	8	55	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95 39.95
9	7	6	PRIME TIME	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95
10	13	5	THE LAST STARFIGHTER	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta	79.95 79.95
11	15	43	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
12	12	68	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95
13	14	18	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95
14	RE-ENTRY		THE JANE FONDA WORKOUT CHALLENGE ●	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
15	16	23	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman/ Robert Stack	1983	R	VHS Beta	59.95 59.95
16	18	14	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
17	22	4	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	79.95 79.95
18	9	7	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95
19	11	7	MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	Mickey Mouse	1983	G	VHS Beta	29.95 29.95
20	21	6	CONAN THE DESTROYER ▲	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta	79.95 79.95
21	20	30	STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	24.95 24.95
22	19	8	RAQUEL, TOTAL BEAUTY AND FITNESS	Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95
23	17	18	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
24	25	14	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95
25	23	16	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95
26	24	8	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta	79.95 79.95
27	29	3	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta	79.95 79.95
28	31	23	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95 79.95
29	36	10	FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	79.95 79.95
30	33	54	MAKING MICHAEL JACKSON'S THRILLER ▲ ◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
31	35	49	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
32	32	14	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	79.98 79.98
33	26	13	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	79.95 79.95
34	27	77	DURAN DURAN ●	Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
35	34	30	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	39.95 39.95
36	30	29	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ◆	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95 29.95
37	28	16	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98
38	40	12	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta	79.95 79.95
39	39	8	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta	79.95 79.95
40	37	9	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta	79.95 79.95

● Recording Industry Assn. Of America (RIAA) seal for sales/licensed rentals of 37,500 units or sales/licensed rental income of \$1.5 million. ▲ RIAA seal for sales/licensed rentals of 75,000 units or sales/licensed rental income of \$3 million. (Titles issued prior to Jan. 1, 1984 are certified under lower criteria.) ◆ International Tape Disc Assn. seal for sales and/or net rentals of \$1 million at wholesale.



Feeding the Video Boom. Technicians keep the flow of cassettes coming from Kartes Video Communications' new duplication and fulfillment center. At left is work center supervisor Kurt Noggle, while recording engineer Steve Goldstein works in the background.

New Titles, New Outlets Kartes Expanding Rapidly

NEW YORK With sales of its \$19.95 public domain titles going strong, Kartes Video Communications is adding 100 titles to its under-\$20 library, expanding its duplication and shipping facilities, and moving into powerful new retail outlets.

The new titles will bring the number of under-\$20 programs offered by Kartes up to more than 250. Several early film classics are among the new titles, including a tinted print of "Birth Of A Nation" and a two-volume set of Eisenstein's "Ivan The Terrible," as well as a \$19.95 "Potemkin," the Lon Chaney version of "The Hunchback Of Notre Dame" and Charlie Chaplin's "The Gold Rush."

Non-feature film product to be offered will include 20 Keystone Kops movies and a series of 12 hour-long programs on the big bands featuring such artists as Harry James, Lionel Hampton, Duke Ellington and Count Basie.

New York-based department store chain Macy's is the most recent addition to Kartes' retail roster, according to company president Jim Kartes, who says pipeline fill alone for Macy's came to 35,000 units, with the chain's 34th St. outlet in Manhattan moving 1,500-2,000 tapes a week.

A number of America's top bookstores, including Waldenbooks, B. Dalton, Barnes & Noble, Classic Bookstores and Doubleday, also carry the Video Film Classics line.

Although he maintains "you can deliver a high quality product at \$14.95," Kartes says he has chosen not to because consumer perceptions have already been soured by the low quality of the under-\$15 titles on the market to date.

In a test that put the same video titles into four similar Indianapolis retail outlets at the prices of \$14.95, \$19.95, \$24.95 and \$29.95, Kartes claims that "the \$24.95 product out-sold the \$14.95," while the \$19.95 titles moved so strongly their numbers could hardly be compared to those at the other figures.

Kartes ascribes the difference to consumers' current belief that "you can't put a good product out for \$14.95," an attitude he suggests Paramount Home Video's efforts at that price point may end up changing.

According to Kartes, "There's no reason you can't wholesale a product for \$9.95," which makes \$14.95 retail tags possible. All the mix needs is a \$2.50-\$3 blank T-60 cassette, a 15-cent package, labor that goes for about 50 cents a unit, and duplication costs less than \$2.

RAS Records Goes Visual Reggae Label Eyes Home Screens

WASHINGTON Independent specialty label and wholesaler RAS Records, based here, is set to debut a home video division for its reggae product.

Initial offering from the label will include two live performance videos recorded in Philadelphia last May. Label artists Freddie McGregor and Michigan & Smiley will each be featured in individual 45-minute performances.

Label president Gary Himelfarb says the videos will be marketed directly to record stores rather than video outlets. RAS plans to utilize its network of independent distributors, which includes City Hall in Cal-

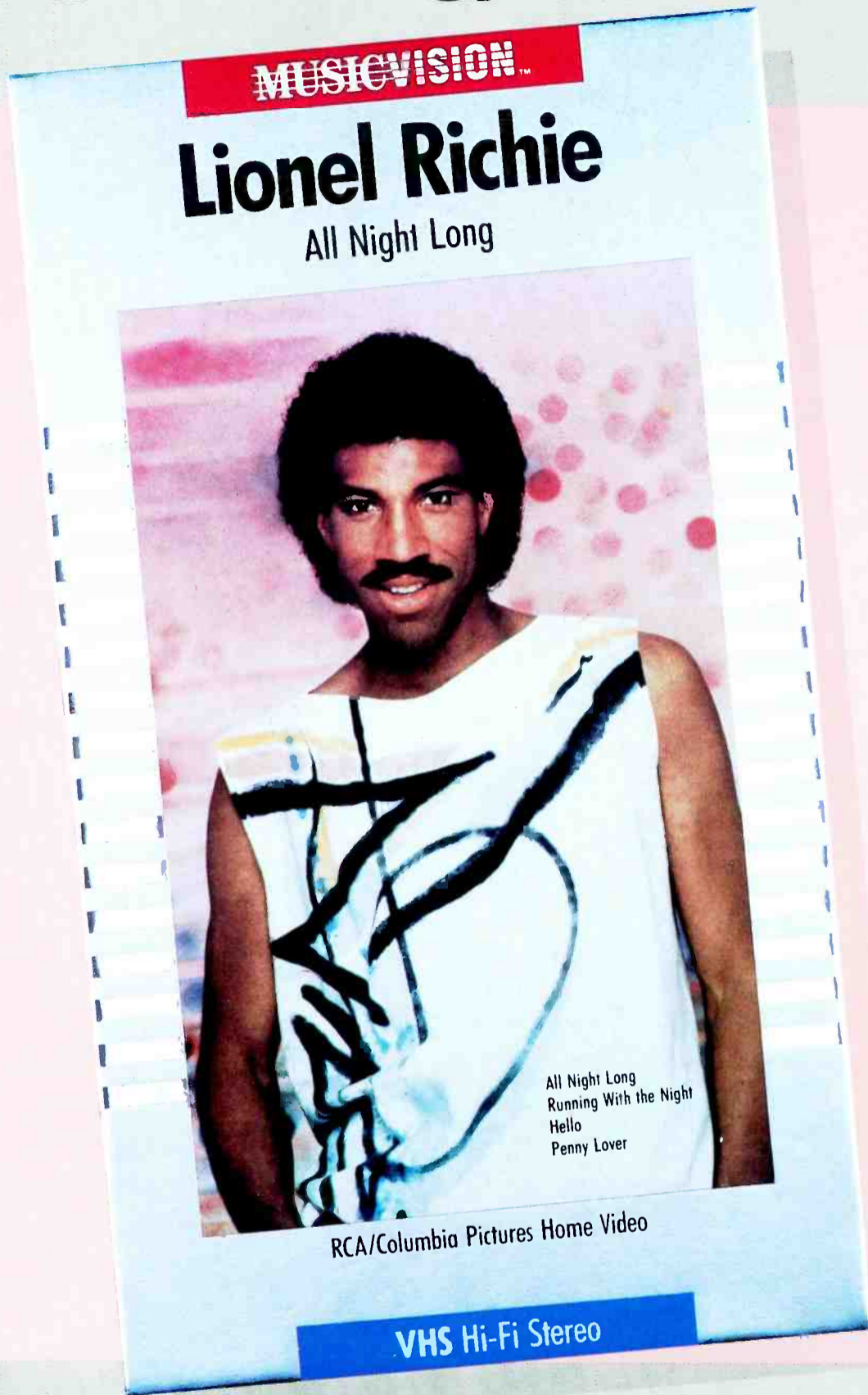
ifornia, Action in Cleveland and Rounder in the Northeast.

"Being a wholesaler, a number of stores have asked us for videos," Himelfarb notes. "We are trying to break into the video market through distributors who are more sympathetic."

Himelfarb also notes that the video packaging will emphasize quality design and presentation—important factors, he maintains, in marketing an esoteric musical genre.

Both videos list for \$34.95. They will be available on VHS only in the first production run. RAS is also planning to market a video compilation for the home market.

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TOP VIDEOCASSETTES RENTALS

			Compiled from national retail store rental reports.				Year of Release	Format	Rating
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers				
1	1	7	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	
2	2	6	PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Koteró	1984	R	VHS Beta	
3	6	4	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	
4	3	17	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	
5	4	5	THE LAST STARFIGHTER	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta	
6	5	7	CONAN THE DESTROYER	Universal City Studios MCA Dist. Corp. 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta	
7	7	16	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	
8	8	13	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta	
9	11	14	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	
10	10	9	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta	
11	9	9	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta	
12	13	11	FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	
13	20	3	DREAMSCAPE	Thorn/EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	PG	VHS Beta	
14	12	10	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta	
15	16	4	BOLERO	Cannon Films Inc. USA Home Video 217-468	Bo Derek George Kennedy	1984	NR	VHS Beta	
16	NEW ▶		POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta	
17	14	13	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	
18	15	17	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	
19	17	11	THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta	
20	18	13	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	
21	19	57	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	
22	21	16	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta	
23	NEW ▶		ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	VHS Beta	
24	26	10	BREAKIN' ▲	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta	
25	24	23	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	
26	NEW ▶		THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta	
27	31	24	TANK ▲ ◆	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta	
28	29	13	UP THE CREEK ●	Orion Pictures Vestron 5043	Tim Matheson Stephan Furst	1984	R	VHS Beta	
29	NEW ▶		TOP SECRET	Paramount Pictures Paramount Home Video 1567	Val Kilmer	1984	PG	VHS Beta	
30	25	14	ICE PIRATES ●	MGM/UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Beta	
31	23	30	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	
32	22	32	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta	
33	35	11	BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta	
34	27	10	FRIDAY THE 13TH-THE FINAL CHAPTER	Paramount Pictures Paramount Home Video 1539	Dana Kimball Paul Krata	1984	R	VHS Beta	
35	39	12	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta	
36	28	10	THIS IS SPINAL TAP	Embassy Pictures Embassy Home Entertainment 2081	Christopher Guest Michael McKean	1984	R	VHS Beta	
37	34	28	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	
38	30	13	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	
39	36	19	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta	
40	38	5	REUBEN, REUBEN	CBS-Fox Video 1435	Tom Conti Kelly McGillis	1983	R	VHS Beta	

● Recording Industry Assn. of America (RIAA) seal for sales/licensed rentals of 37,500 units or sales/licensed rental income of \$1.5 million. ▲ RIAA seal for sales/licensed rentals of 75,000 units or sales/licensed rental income of \$3 million. (Titles issued prior to Jan. 1, 1984 are certified under lower criteria.) ◆ International Tape Disc Assn. seal for sales and/or net rentals of \$1 million at wholesale.

Through CBS/Fox

Playboy Rocks with 'Girls'

NEW YORK Although the artist lineup and list price haven't been finalized, production and editing have been completed for Playboy Video's first original home video production, slated for release in mid-February through CBS/Fox Video.

The title, "Girls of Rock & Roll," is an hour-length compilation of performance and conceptual videos— together with interview material— by 10 Los Angeles- and New York-based female rockers, none of whom have major label record exposure.

The strategy behind Playboy's initial foray into original home video production is twofold, says Playboy Video's senior vice president David Lewine. "We think we've discovered the next generation of musical stars and are trying to launch their recording careers," Lewine states. But more important, he adds, is that "Girls of Rock & Roll" takes Playboy Video a step beyond its quarterly Playboy magazine format releases and similar "Playmate Review" compilations.

As for the "beautiful women" side of the equation, Lewine says that while there was no "obligatory titillation quotient," all but one of the videos will contain nudity to some degree, with the "dictating" factors here being talent and material.

Lewine says that plans for the music cassette title came about af-

ter Playboy's successful launch of its "flagship" video magazines, when it became "time to decide where to go from here." Research done with CBS/Fox showed that in order to live up to the expectations fostered by Playboy Home Video's name recognition and initial momentum, future releases should veer away from theatrical film fare and programming available on the Playboy Channel premium cable service.

"In the case of cable, subscribers pay for an entertainment package whose total value per month must equal or better the fee," he notes. "But in home video, the buyer/renter wants immediate satisfaction from a product with strong entertainment value by itself. We felt that they also wanted something new in home video, people that they'd never seen before."

"For the medium to succeed, we need to develop new material, instead of just rent theatrical movies after the Bijou disinherit them. So the fact that our girls are unknowns is a marketing hook, from our point of view."

"Girls of Rock & Roll" is a spinoff of a like-named pictorial spread in the January issue of the magazine, which was originally brought to Lewine's attention last summer by Playboy vice president and West Coast photo editor Marilyn Grabowski, who suggested that the idea could be taken further in home video. Lewine agreed, and while the videocassette's release will come too late to coincide with the magazine, Lewine reports that the April issue, on the stands in March, will run a behind-the-scenes look at the making of the video.

Lewine says that some of the women in the magazine piece have crossed over to the video release. The program was directed by David Winters, who has been involved in a wide range of television music specials and who also supplied the choreography. Carol Rosenstein, who heads Together Again Productions and has produced more than 200 music videos and almost 40 live concert presentations, was the producer. Grabowski and David Blake acted as supervising producers for Playboy Video, Sherwood Price was coordinating producer, and record producer Michael Lloyd was enlisted as music producer for the soundtrack.

Cost of the production, according to Lewine, is about \$500,000. "Frankly, it's a gamble," he concedes. "I hope the trade is ready, and that we aren't too far ahead of it." He adds that while future productions await response to this project, two "big overseas markets" have shown interest in staging potential sequels in their territories.

JIM BESSMAN

IVE Launches Promotions

NEW YORK International Video Entertainment (IVE) is launching 1985 with promotions for its USA Home Video, Thrillervideo and Monterey Home Video labels.

A "Comedy Month" promotion at USA Home Video features a pair of Jerry Lewis movies—"The Errand Boy" and "The Patsy"—and "George Burns In Concert," and offers distributors a "Comedy Three-Pak" of these titles, with an incentives program available through the end of January. The Lewis product is priced at \$59.95, and the Burns tape is \$39.95.

Monterey Home Video's new release of the Oscar-nominated documentary "On Any Sunday" is being cross-promoted with its previously released "On Any Sunday II." Distributors can obtain the latter title at reduced cost with purchases of the new title made from Jan. 14 to Feb. 28.

Distributors have also been offered 34 catalog pieces from USA and Monterey at reduced cost between Jan. 2 and Feb. 28. IVE says that it will monitor the results of the offering to determine future pricing structures based on increased sales.

KARL RELEASES

(Continued from page 23)

tor, says Shannon.

Although many mass merchandisers say they prefer to get product that sells for less than \$30, most of Karl's titles will be coming out at \$39.95. Shannon says the firm does not intend to see its process go below \$20, feeling that the \$24.95-\$39.95 range is the one which both gives distributors survivable mar-

gins and provides retailers with a sell-through price.

Besides protection, exercise and eating, Karl Home Video will be putting out a program on how to stop smoking, as well as its first music video programs, this year. Shannon won't list artists or specific programs, saying only that the videos will involve action scripted to match the songs used.

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You won't be able to hold your customers back.

MEDIA

MEDIA HOME ENTERTAINMENT, INC.
A Heron International Company
Los Angeles, California

MEDIA'S RON SAFINICK

(Continued from page 23)

shipping and selling the program.

In an industry that has a margin of \$15 or more on many of its titles, the new numbers have many manufacturers and distributors wondering whether they'll ever see profits at

the new price point.

For Media, this won't be a problem, Safinick says. His company recently moved to new space and has upped the number of machines at its

duplication facility to more than 1,000 units. Such integration of facilities allows the company to sell cassettes at a low price and still make a profit, he says.

While \$14.95 is a possible price point, Media already has considerable experience with \$19.95. The company's second batch of \$19.95 titles, released in December, "did very well," Safinick says—but, he admits, "not as well as the initial onslaught."

Titles in the second batch included "Hansel & Gretel," "The Heartbreak Kid," "Sea Devils," "The Little Princess" and "Alladin And The Wonderful Lamp." There were 10 titles in all.

Media will continue issuing \$19.95 titles. The company purchased the rights to Nostalgia Merchant's library in 1984, and, says Safinick, "of 42 Nostalgia titles, 18 will be \$19.95." The price will help retailers as well as consumers, he says: "\$19.95 is an area that allows dealers to acquire more product."

The low price point is also an "entrée into chain stores and mass merchandisers," Safinick says. Despite the low price it is selling its tapes for, Media continues to buy its blanks from TDK, he says, with most of them being medium grade.

Because of the tremendous success they're having selling hardware, mass merchandisers are almost desperate, according to Safinick, to get into the software business. "You need software to support the hardware," he says. "You supply the razor, we supply the blades."

In mass merchandising, Safinick says, "You want to increase packaging identity," because in many cases the packaging is driving the product sales rather than the other way around. Because of this, keeping the quality of the packaging high even though prices are low is critical, he claims.

Five product categories will dominate the mass-merchandised, under \$20 retail world, asserts Safinick: "mega-hits," classics, children's programming, music and how-to's.

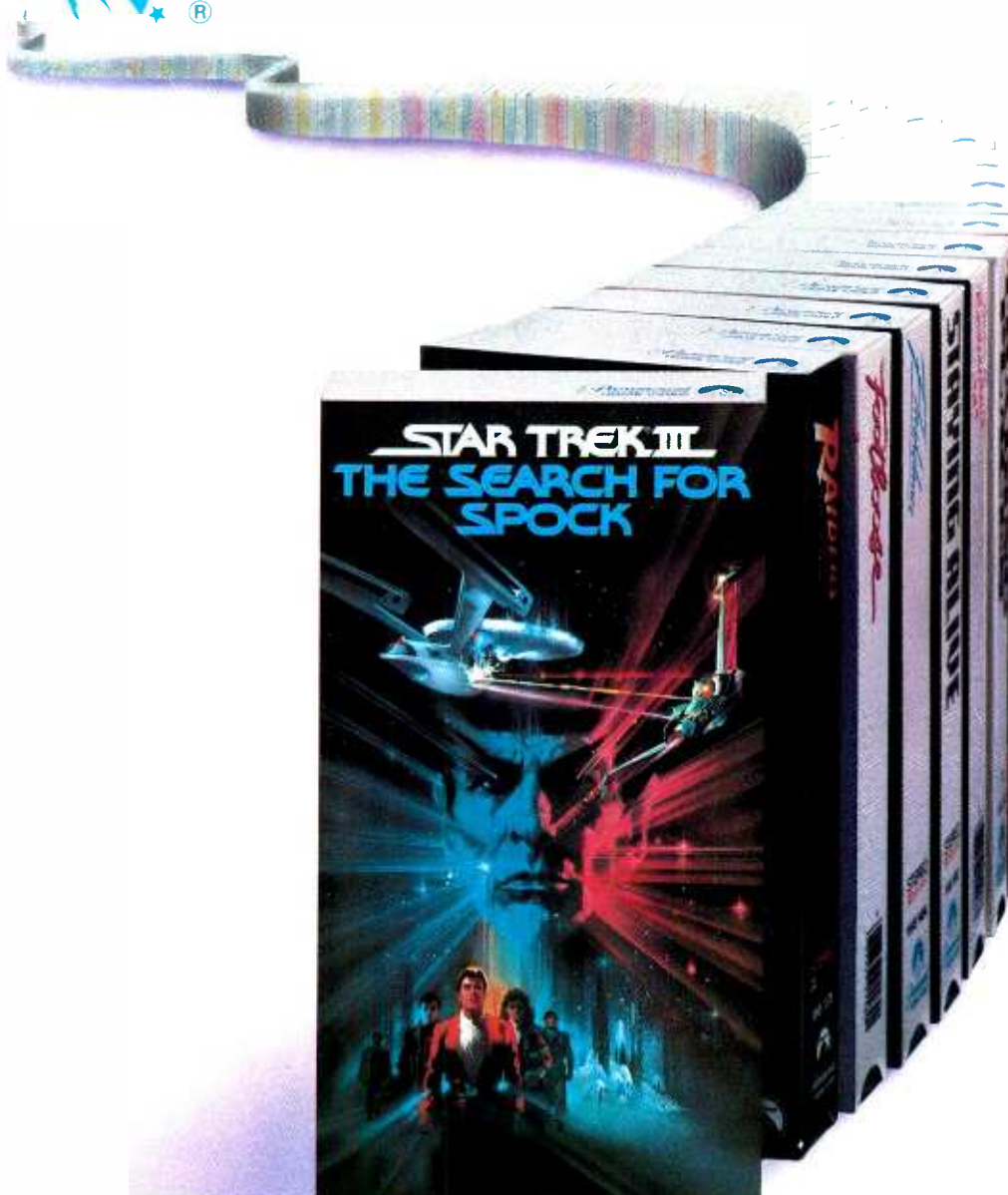
In the music area, Safinick notes that his new duplicating machines are "all hi fi and stereo, although the fact that the tape grade used is medium significantly affects the sound quality of the cassettes produced."

But this is an issue that isn't critical now, he claims, the population of high fidelity VCRs is small right now, and probably not destined to rise enough to have a significant impact upon purchasing patterns until 1986 or 1987.

New 'GI Joe' Title Is Closed Captioned

NEW YORK Family Home Entertainment's "GI Joe: A Real American Hero—The Revenge Of Cobra" will be closed captioned for the hearing-impaired.

The videocassette, which is scheduled for February release, is the second in FHE's "GI Joe" series. It's priced at \$39.95.



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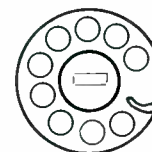
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Local Focus Pays Off for 'Video 22'

Los Angeles UHF Show Racks Up Strong Ratings



Campus Chatter. Host Meg Griffin asks David Johansen if he always hangs out at graveyards, in an interview done for the Campus Entertainment Network music video show "New Grooves."

This is another in a series of profiles of video clip outlets which will cover broadcast, cable and syndicated programmers, as well as club pools.

NEW YORK "Video 22," the four-month old rock video show airing for three hours weekday afternoons on Los Angeles UHF station KWHY-TV/Channel 22, is banking on its localization and a lack of competition during its time slot to keep the good numbers achieved in a recent Arbitron survey coming.

According to station vice president and general manager Burt Harris Jr., the survey showed a weekly viewership of 500,000 in the

Los Angeles area last October, with viewing length averaging about 90 minutes per household. Significantly, over half of this audience was composed of 12 to 24 year-olds.

"We're on right after school, what I consider the prime time available for running rock video," says Harris. "At that time, there's no other rock video on in L.A. unless it's on cable, and only 30% of the L.A. market has cable. So there's less competition from other music outlets, plus more kids around to watch."

Until six months ago, Channel 22's day was mostly made up of financial news reporting followed by the Select TV subscription service. Now, Harris says, it is worked "like a single channel cable system," broadcasting specialized audience programming up until the 2 p.m.-5 p.m. "Video 22" time slot. Harris says that each block has its own large, if separate, following.

Viewers of "Video 22" get a music video service with a heavily localized bent. "Unlike MTV, we can cater to local needs, tastes and trends, and can promote at the local level," says Harris. Lanny Ziering, the station's producer and director of programming, cites MTV's "vulnerability" in this regard as a national network.

"We can beat MTV here because we have a presence on the ground," says Ziering, who was a sales rep for MTV prior to joining KWHY a year ago. "They're more an amorphous, monolithic force out of the sky, and are vulnerable on the ground to competitors who program to local tastes and events."

"Like when they zip through 20 Hall & Oates national tour dates, it

doesn't mean much to viewers outside one specific area. But here, we had Hall & Oates in a couple weeks ago with Corey Hart and programmed both of them more heavily than MTV, since they cover the whole country. So we raised the consciousness of the community at the time, like an FM station would."

Another example of "Video 22's" tailoring of programming to Los Angeles tastes is its stronger emphasis on local groups. Ziering says that clips by such national acts from the vicinity as Berlin and the Motels get heavier and lengthier rotation than on MTV, and lesser-known, unsigned local artists are also promoted via the channel. A good case in point here is Swift Kick, whose "Long Live Rock" video has been running for three months on "Video 22" since premiering on its regular "Home Grown Videos" feature. Mail response from the initial play soon pushed it into the "L.A.'s Top 10" video countdown segment, and it later went on to win a round on MTV's "Basement Tapes."

According to Ziering, the "Video 22" programming starts at 2 p.m. with "adult contemporary, soft hot hits to get the 25-44 housewife audience not watching 'General Hospital.'" Artists for this period include Lionel Richie, Barbra Streisand, Tina Turner and Huey Lewis.

Three o'clock brings a "broader AOR and Rock of the '80s rock format" including the likes of Duran Duran, Twisted Sister and Psychedelic Furs, with "all-out rock'n'roll" taking over at 4 p.m. for the final hour. The progression matches an audience shift to after-school teens from women "who leave to do household stuff," though Ziering

(Continued on page 32)

Distinctive Look for VH-1

MTV's New Channel Gets a 'Unique' Logo

BY JIM BESSMAN

NEW YORK Fred/Alan Inc., the video production house that gave MTV its distinctive logo and on-air look, has created a video presence for MTV Network's new VH-1 channel that company president Fred Seibert claims makes "VH-1 as unique to itself as MTV is to itself."

Predicated on the notion that VH-1's functions are geared towards a laid-back "dialog" between the channel and its grown-up target audience, Fred/Alan has incorporated familiar elements of '60s radio and television into state-of-the-art video graphics designed to make the viewing audience feel at home.

"We're saying to the audience through our VJ spots, 'Hi, I'm back. Wanna have some fun today? Wanna enjoy yourself with tv? We'd love to have you over!'" says Seibert, whose firm worked closely as a consultant on the project with VH-1's senior producer of on-air promotion Eleo Kaemmerer. "Sort of the way it is with radio DJs, but pretty unique to television," he says.

This comparison with radio is manifested in the VJ spots in two other ways. First, three of the channel's four VJs—Don Imus, Frankie Crocker and Scott Shannon—double as popular New York radio personalities, while the fourth, Jon Bauman, is known for his singing career with Sha Na Na. But more important, the spots were devised, with aid from Dallas radio jingles packager JAM Productions, to have the sound and feel of radio station ID and DJ jingles.

"This channel is for people with memories of growing up, unlike MTV, which is for those who are still growing up," states Alan Goodman, Fred/Alan's executive vice president. "We'd been talking about

using video jingles for two years, and then this project came about and we went through a solid week of late-night meetings with the VH-1 people figuring out who their viewers would be and how to speak to them.

"We realized that jingles were an important element of their language, the language that we all remember from the '60s which has only recently resurfaced with the advent of hit radio. But even though the VH-1 jingles sound like the mid-'60s and have the same graphics style, it's all extremely '80s."

Graphically, the VJ spots have a mid-'60s look in their computerized clay animation technique, whereby each VJ's head is superimposed on a same-sized body. "We didn't start out to create the latest graphics, but instead discussed with our animator Drew Takashashi the idea of approximating the opening of 'Here's Lucy,' where a stick figure of Lucy with a head as big as the rest of her body came out in front of the curtain," says Goodman. "We then shot the VJs live on an Ultimatte stage in order to key head shots onto the bodies, with backgrounds created using every paintbox in town."

The VJ spots, which like the Fred/Alan-produced MTV "moon launch" station ID are up at the top of every hour, were completed on Dec. 19 after nine days of using "at least four paintboxes around the clock," according to Seibert. Takashashi flew in a nine-member production crew from San Francisco's Colossal Pictures to make the spots, which are similar in structure but allow each VJ's individual personality to emerge via personalized actions and clothing styles.

The format of the spots finds the animated VJ figures visually identifying the station and its nature before entering a paintboxed living room, into which a different tail-wagging live dog pushes an animated television set for the VJ to sit down in front of. Three versions of each spot have been produced so far, retaining the same graphic while changing the VJ voiceover. These voiceovers, like the visuals, bring out each jock's own style, and according to Seibert, will be changed frequently to maintain freshness.

In addition to the four VJ spots, a more complex "Guest VJ" spot was

also created. After an opening frame of a stationary car and rocket being driven by cartoon heads, the spot turns into a moving lineup of animated people and animals, with rapidly shifting strips juxtaposing the various heads on different bodies. "We wanted to show a changing environment as opposed to the stable one for the regular VJ spots," says Seibert.

Central to the VJ spots and accompanying station IDs is the VH-1 logo, which was created by the Lois Pitts Gershon/Pon advertising association, which handles MTV Networks' ad campaigns. The logo is made up of solid lettering and numerals, broken up by a series of horizontal lines said by Seibert to evoke both video scan lines and a musical staff.

RockAmerica, RCA in Tour Experiment

Long-Form Screenings Follow Lou Reed's Appearances

BY HARRY WEINGER

NEW YORK RockAmerica Inc., in the fashion of its "Video Nite" tie-ins with local radio and rock club video outlets, is experimenting with a series of artist-tour-video combines in conjunction with RCA Video Productions.

The firm recently coordinated screenings of an edited, chronologically sequenced version of Lou Reed's 60-minute home video, "A Night With Lou Reed," following Reed's appearances in selected cities. Screenings were scaled to 30-minutes-plus, and the event included the artist's latest clip, "I Love You, Suzanne."

Pat Creed, RockAmerica's manager of club relations/promotions, says the "Video Nites" are designed as a vehicle for wider exposure of available long-form music programming. Creed edited the tape along with RCA Video's director of marketing and public relations, Laura Foti.

"Instead of just showing a long music video all the way through, we wanted to make it something special to attract a crowd," Creed notes.

Foti sees these events as strictly promotional vehicles, as no money actually changes hands. RCA sup-

plied two complete videocassettes and 10 albums to each participating radio station as on-air and/or club giveaway items. Retailers were tied in, also, as the label made accessory materials available to stores.

"It promotes the album, and it's important to us that when you go to a club and see a video, you can buy the video," says Foti. "These nights need to be set up much more in advance, however. With the different elements—radio, retail, live and tape—there are good promotional opportunities to be coordinated."

Both companies originally intended the promotion to precede Reed's

tour dates in October and November. But the timing of the idea's creation stalled its full implementation.

Results at the club level weren't "anything smashing," Creed observes, "but business was reportedly up slightly from a regular night. Also, if you get an artist more in demand, you'd get more people, and more cooperation from radio."

While business may not have been overwhelming, the two firms were encouraged enough to plan to link up again in January, this time with the second leg of Daryl Hall & John Oates' "Big Bam Boom" tour.

MTV Programming

MTV Programming, which was to resume its weekly schedule with this issue, does not appear due to MTV's holiday schedule. By next issue, both MTV and Billboard will be operating on regular schedules, allowing adequate time to prepare this feature. Once again, we apologize for any inconvenience.

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L.A.'S 'VIDEO 22'

(Continued from page 31)

says that a major effort will be made in January to build the front-end female audience via an ad blitz in various tv guides.

Clips in heavy rotation receive four plays a week, with mediums getting two and lights a single shot per week. So-called "classics" get on every two or three weeks.

Besides the regular video programming, "Video 22" offers a variety of weekly features, beginning

Monday with the "Top 10" segment, which is based on mail response. On Tuesdays and Thursdays, "Home Grown Video" gives exposure to a clip submitted by local unsigned bands. Wednesdays brings guest VJs, who have included John Caferty, General Public and the Busboys. "Cinema Scene," on Fridays, highlights the latest movies.

"Pop Top 5" is on Tuesdays through Fridays and offers offbeat youth-oriented lifestyle reports and criticism of the local scene. Another

frequent feature is the "Video Fest," which ties together three to five clips by the same artist or with a similar theme. A new daily feature explores a specific theme in depth for the week, most recently "Prince & His Court," which included clips and information concerning Prince and his associated artists.

"Video 22" is also heavily active on the promotion end and has run postcard drawings for concert tickets, limousine service, and backstage access to a recent concert by the Fixx and for attendance at the "Starman" premiere screening and party. In addition, concert ticket, records and T-shirt giveaways take place regularly during Monday's countdown.

In November, the station launched a three-month, \$250,000 ad and promotion campaign targeted at the 12-34 rock demographic through radio, print and outdoor advertising in Los Angeles and Orange Counties using the themes "Blast Through Three Hours Of Solid Rock" and "We Cook For Three Hours Before Dinner." But Harris credits word of mouth for the Arbitron results showing a more than doubling of "Video 22's" audience. "The kids are hungry for rock video in prime time and have a terrific network amongst themselves to pass on what's out there," he says.

"The first stage of music video is coming to an end," says Ziering. "MTV started it off and did a great job, but now there's a fork in the road leading to either one major force without competition or the opportunity for strong competition from locally based broadcasters tying into their local markets, making the whole business healthy and strong. We're part of the next age, the age of the local broadcaster."

But for this age to flourish, the record industry must not "overlook the true value of broadcasters like us," says Harris. "MTV is really not that big, but it is apparently dictating 100% of the market, and record companies don't turn away from it. They're too eager to deal with MTV and close off local broadcast tv venues, which are by far most efficient in distribution of their videos."

"MTV would love to knock people like me out of business and force people to get cable. That would be great for them but bad for the rock video business."

Harris says he is willing to pay for clips as long as fees are charged on a "fair and proportionate basis which will enable us to continue, and provided that the labels don't distribute to MTV on an exclusive basis and weaken our product."

JIM BESSMAN

Study on Violence Endorsed Programmers: There's Too Much

BY ANDREW ROBLIN

NASHVILLE Many music video programmers agree in principle with the National Coalition on Television Violence's negative view of many video clips, especially those by heavy metal acts (Billboard, Dec. 22). But the president of MTV, for one, doesn't think his network's fare is excessively violent.

Says Bill Brummell, program director for WTBS's "Night Tracks:" "I hate to generalize, but in regard to the sexual degradation of women, heavy metal videos are the worst. A lot of responsibility lies in the hands of the video producers."

According to Brummell, rock videos have forced a degree of self-censorship on programmers. "Night Tracks" has refused to air clips by Twisted Sister, Frankie Goes To Hollywood and Golden Earring because of what the program considers excessively violent or sexually degrading scenes.

Tom Robbins, director of the Music Magazine Foundation, which produces "The Great Record Album Collection," reports similar experiences. "Of the videos that reach us, a gigantic number of them show exploitative sex or violence," says Robbins. "According to our standards, one out of five videos can't be played on broadcast television."

Robbins adds that different types of music videos are excessive in different ways. "As a generalization, black videos tend to be too sexy and

pop tends to be too violent," he notes. "Devil worship is prevalent in heavy metal."

Ellen Berkowitz, former director of programming for the defunct Cable Music Channel, says the report's suggestion may be a step in the right direction. "It's important for programmers to realize that they have a responsibility to children who may be watching," notes Berkowitz. "Programmers should avoid violent material during the morning and afternoon hours."

David Horowitz, president and chief executive officer of MTV Networks, questions the study's findings and proposals.

"I don't think there's an excessive amount of violence in the videos we show," says Horowitz. "A lot of the objections to the videos are based on their irreverent, wacky style, which reflects the irreverent style of rock music itself."

Horowitz notes that MTV applies a number of editorial standards before airing a clip. According to Horowitz, MTV will not run videos that include "senseless violence, explicit sexual activity, nudity, profanity, drug abuse or derogatory characterizations of ethnic or religious groups."

The MTV president rejects the NCTV's charge that videos featuring heavy metal groups are especially violent. "It's really not fair to categorize videos by music genres," he says.

As for the NCTV's call for outlets like MTV to set aside specific hours for non-violent videos, Horowitz maintains that there is no need for that in view of the network's current standards. "Some of their proposals for legislative solutions would . . . interfere with freedom of speech," he claims. "That would be censorship, which is not permitted by the constitution."

"We recognize our responsibility for what goes on the air, and we strive to balance creativity with responsibility," Horowitz adds. "The medium is improving, as all media do with experience."

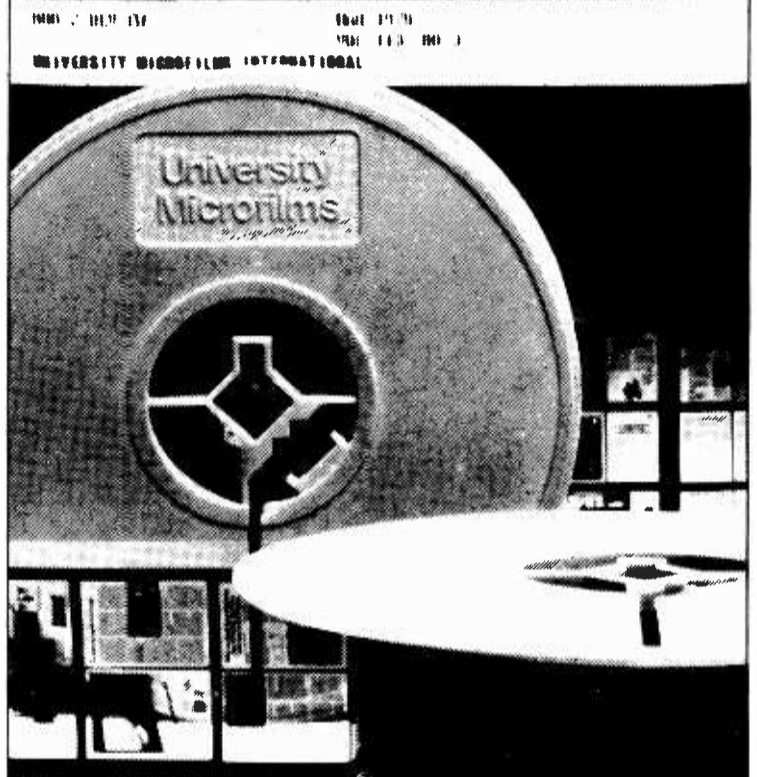
"The intense sadistic and sexual violence of a large number of rock music videos is overwhelming," says Dr. Thomas Radecki, chairman of the NCTV and a psychiatrist at the Univ. of Illinois School of Medicine. "It's shocking to see this subculture of hate and violence becoming a fast-growing element of rock music entertainment for the young."

"I'm sure these groups are only trying to have fun, not sell a worship of violence," Radecki says. "However, that's exactly what they're doing."



Strung Up. Steve Perry pleads to his production crew to put away the noose after they'd heard his performance of "Strung Out." Jack Cole directed the clip, which was a joint production of Picture Music International and CBS Records.

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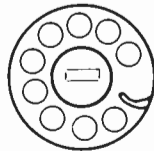
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3M: Anti-Static Treatment Boosting Sales New Manufacturing Process Aids Videocassette Quality

BY STEVEN DUPLER

NEW YORK 3M Co.'s new anti-static videocassette shell treatment, first shown by the firm at the 1983 National Assn. of Broadcasters (NAB) convention and introduced to the market about five months ago, is having a markedly positive effect on sales of Scotch pro grade half-inch videocassettes, says the firm.

"We've seen a definite effect on our sales since the introduction of this process into our manufacturing technique," says 3M marketing director Joseph Leon. "The upswing is primarily among Betacam users, but we've been seeing a good many sales from users other than M-format and Beta—people who are mas-

tering on standard half-inch as well."

3M's anti-static process is actually a chemical treatment applied to the surface of the shell during manufacturing. A patent has been applied for, and, according to Leon, 3M is not ruling out the possibility of licensing the new manufacturing process to its competition, although "that wouldn't be for some time."

Visual evidence of the anti-static treatment is easily obtainable. The demonstration given by 3M personnel uses a Monroe Electronics electrostatic voltmeter to measure the static charge on treated 3M videocassettes versus untreated samples from other manufacturers. The cassette shells are also lightly passed over a piece of fabric and then held

near a container of dust and ash to judge whether the cassette will attract these contaminants.

"The most important consideration behind the development of this treatment is the improvement of tape quality by improving the quality of the plastic shell itself," says 3M's John Hakanson, a 39-year veteran of the company's research laboratories. "That quality control is most important for the professional user, utilizing the high-speed Beta and M-format tape formulations, who is looking to eliminate attraction of airborne debris, have less dropouts, better runability and picture quality."

Leon says that capacity considerations are currently preventing the introduction of the new shell technique into 3M's consumer videotape line. But, he notes, "We are looking at adopting it across the board for our products."

There is a cost increase per unit when the anti-static treatment is applied, Leon adds, and that translates into a "premium selling price" for the professional cassettes, and presumably, the consumer line once the technique is adopted there.



Scenes From Santa Barbara. Kenny Loggins and engineer Terry Nelson pause for some theatrics while laying final tracks for Loggins' as-yet-untitled Columbia album. Recording was done at Santa Barbara Sound.

Video Track

LOS ANGELES

THE EVERLY BROTHERS' 1958 classic "All I Have To Do Is Dream" is a new single and promotional video recorded and performed by Jeff Bridges and Karen Allen, who star in John Carpenter's "Starman." The video will be used to promote the Columbia Pictures release as well as the Varese Sarabande record. Directed by Jane Ballard, the promotional piece weaves scenes from the movie together with shots of Allen and Bridges during a studio performance. Josh Stallings edited the piece; Barry Sampson lensed it.

Broyles/Garamella Advertising has created Turquoise Square Productions, which will now take charge of music video productions. "Animal" for 4-3-1 and a Michael Damian promotional piece for CBS Records are the first two music videos made by Turquoise Square Productions.

Johnathan Seay directed a music video for Dino De Laurentiis' "Dune," featuring music by Toto. Jeff Freeman edited the piece.

Seay also designed the characters Jerry and Ollie for the film and video for "Breakin' 2: Electric Boogaloo." The promotion contains such special effects as singing robots, electric birds and dancing sneakers. Vicky Lowe produced both the "Dune" and "Electric Boogaloo"

video pieces; Dominic Sena lensed the breakdance movie's video.

One day in the life of a performer is the theme behind Jim Yukich's video for Phil Collins & Philip Bailey's Columbia single "Easy Lover." The Picture Music International director shot the video on location in London. T'Boo Dalton produced the video, while Tom Grubbs acted as director of photography.

Le Studio mixed the music for Culture Club during an informal rehearsal in Los Angeles. It will be integrated into interview footage of the British band, which was produced by Harvey Sherman and directed by Fred C. Stenger.

NEW YORK

PREPPY PRODUCTIONS INC. produced a five-minute video for newcomers Heartbreak U.S.A. on Preppy Records. Michael Grunberg produced the piece, which was filmed at several locations in New York. Directed by Eleanor Gaver, it features the song "Impulse."

Michael Peters directed and choreographed the Jackson brothers, Marlon, Randy, Tito and Jackie, for a promotional video featuring the song "Body." Peters, best known for his choreography on "Thriller" and "Beat It," says
(Continued on opposite page)

Vari-Lite Signs Two Foreign Distrib Deals

NEW YORK Vari-Lite, the Dallas-based manufacturer of the Vari-Lite programmable stage lighting system first introduced during the Genesis tour of 1981, has pacted with two foreign firms for exclusive international distribution of the Vari-Lite system.

According to Vari-Lite president Rusty Brutsche, the two firms are The Samuelson Group in London, which has now formed a new entity, Samuelson Vari-Lite Europe Ltd., and Vari-Lite Asia Inc., a newly formed company headed by Yoichi Aoki. The Samuelson Group will handle distribution for all of Europe as well as the Middle East as far as Pakistan, Africa and the U.S.S.R. Vari-Lite Asia Inc. will be responsible for most of Asia, while Vari-Lite's Dallas headquarters will continue to service all other territories.

"We're gearing up our lease and service operations to satisfy this demand," says Brutsche. "By eliminating the freight costs of shipping from the U.S. to Asia or Europe, we can service these markets more efficiently."

New Rep Firm For Bose Corp.

NEW YORK Bose Corp., Framingham, Mass., has added a new rep firm for its professional line of sound reinforcement gear. Vector Corp. will now handle Bose pro audio for the entire Pacific Northwest, including Oregon, Washington, and parts of Montana and Idaho.

Vector Corp. has more than 20 years of experience in the pro sound industry. Lew Garling is president of the Seattle-based firm, and sales reps Hal Kephart and Dean Standing will handle the Bose account.

Audio Track

NEW YORK

AT BROOKLYN-BASED Platinium Factory, Omar Mesa and Joseph Armillas have been finishing tracks and mixing new tunes for the "Luna" album, produced by Claude Cave with engineer Jon Evans and assistant Derek Davis. Also there, Butch Heyward & Devotion are mixing their first gospel album, with Craig Crawford and James Eggleston producing. And Monarch is cutting his newest release for B's Records.

At Mastermind Studios, work continues after a renovation of Studio A: An automated MCI JH636 console, a Carver PM 1.5 power amplifier and a pair of new Westlake monitors have been added. Kenny Burrell was in completing work on his upcoming album on Blue Note, "Togetherness," with Grover Washington Jr. Other musicians featured on the project include Jack DeJohnette, Ralph McDonald and Ron Carter. Frank Laico and Neal Ceppos engineered. Also there, keyboardist Jorge Dalto has recently completed a new album of South American jazz with Peter Erskine, Eddie Gomez and Daniel Homer.

At Quadrasonic, B Side just finished mixing their debut album for Celluloid Records, slated for January release. Also, Rich Winter has just finished mixing his next release self-produced and engineered by Michael Golub. And singer/songwriter Barbara Kitson is working on a new single, "Blind Passion," produced by Keith Avedon and engineered by Wayne Yurgelun.

Recent goings-on at Sorcerer Sound included work on Angela Bofill's Arista album as well as recording and mixing on the new Jeff Lorber Fusion album. Both projects were produced by the System and engineered by Mario Salvati. Also, John Cage has recently completed recording a two-album set for Mode Records, with David Avidor at the board. And Eric DuFaire was in mixing this year's "Stars Of the Street" album for Cachalot Records. Salvati handled the location recording, and Avidor engineered the mix.

At Long Island City's Power Play, Stanley Turrentine was in recently laying tracks for his next al-

bum. Les McCann was in on the session, with Tony May engineering and Rick Gratz assisting. Bruce Clarke was in mixing Doris White's release, "Stay," for Brothers 3 Records. Gratz was behind the controls, with George Kerr producing.

LOS ANGELES

LOUIS JOHNSON was in recently at Capitol Studios, mixing his new album with engineer Gary Hollis. The Motels were in as well, tracking with producer Richie Zito. Michael Fondelli and David Leonard were at the console.

NASHVILLE

TERRY MANNING (ZZ Top, Molly Hatchet, George Thorogood) was recently in at Treasure Isle Recorders to produce Nashville-based act Tim Krekel & the Sluggers.

Comstock Records producer Patty Parker has just completed work on a new single for Comstock act Pegasus at Chelsea Studio. Co-producer was Jim Williamson.

Recent projects mastered at Disc Mastering Inc. by Randy Kling include: "Smokin," New Zealand artist Rhonda Jones' single for CBS, produced by Jim Williamson and Tony Migliore; "Wino The Clown," Bill Anderson's new country single on Swanee Records, produced by Walter Haynes; "Take Your Memory When You Go," a single by Margo Smith for Bermuda Dunes Records, produced by Al Henson; and two pop collections for Compleat Records: a repackaged collection of old Moody Blues tunes, entitled "Early Blues," and "The Immediate Singles Story," a collection of hits from the '60s by various artists who were then on the Immediate label, including Rod Stewart, Glyn Johns, Small Faces and Fleetwood Mac.

OTHER CITIES

AT PHILADELPHIA's Magnetik Productions, the Lewis Brothers have been working on their debut bluegrass album for Punchdrunk Records. Al Steiner and the band are producing, and Robert Wakeley is at the board.

(Continued on opposite page)

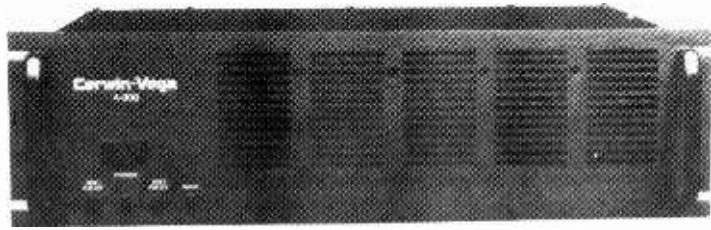
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VIDEO TRACK

(Continued from opposite page)

"Body" marks the first time he directed and choreographed a video. **Beth Broday** was the executive producer, **Alan Palmer** and **Steve Buck** produced it for Fusion Films, and **Billy Williams** edited it at **Another Direction** studios.

Video colorist **Nick D'Antona** and director **Josh Aronson** teamed up to make an unusual video for Epic group **Face To Face's** "Under The Gun." The effect places lead singer **Lori Sargent** in front of what appears to be a wall of high-technology monitors, with her picture appearing on all the screens. To get this effect, D'Antona used **Manhattan Transfer/Edit Inc.'s** Ultimate 4-R direct matte system. It was lensed on 16mm. The video mixes concert footage with the effects. **Aronson of Aronson Films Associates** lensed and wrote the video clip as well as directing it.

UNITED KINGDOM

MGMMO ACTION lately has included videos for the **Thompson**

Twins. Al Jarreau, Nena, Alison Moyet and **Meat Loaf. Dee Trammann** directed the Thompson Twins for **Arista Records** at Limehouse Studios. It was produced by **Frank Hilton**. The featured song is "Lay Your Hands On Me."

The **Wembley Arena** was the setting for **David Mallet's** live concert shoot for **Al Jarreau. Jacqui Byford** produced it for **Pat Raines & Associates**.

Brian Grant used the **Cornwall Coliseum** and **The Victoria Palace** as locations for **Meat Loaf's** "Nowhere Fast" on **Arista. Pam James** produced it.

MGMMO director **Nick Morris** took charge of "Anytime, Anyplace, Anywhere" for Epic recording artists **Nena. Morris** also filmed a video for **Alison Moyet's** CBS single "Invisible." **Fiona O'Mahoney** produced both clips for **Morris**.

Production companies and post-production facilities are welcome to submit information on current projects to Faye Zuckerman, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Sound Investment

A bi-weekly feature spotlighting noteworthy equipment acquisitions in the audio and video production, post-production and duplication industries.

APHEX SYSTEMS LTD. has been enjoying great success with its **Compellor**, in expected markets such as commercial broadcasting and unexpected ones as well. The

Unitel Video Posts Big Jump In Revenues

NEW YORK **Unitel Video Inc.** ended its fiscal 1984 with a 30% increase in revenues, from \$8.591 million in 1983 to \$11.196 million at the close of the final quarter of 1984.

Earnings from operations were up 19%, according to the video production company's annual report, from \$1.208 million to \$1.442 million. And, after reflecting a loss of \$214,000 on the sale of marketable securities in fiscal 1984, **Unitel's** net income was \$1.277 million, as compared with \$1.343 million (including an extraordinary credit of \$135,000) in 1983.

Last year marked **Unitel's** 15th anniversary, and saw the company branching out into new areas of the industry. **Unitel's** New York facilities were expanded, and are currently being used for live production for **MTV**. Also during 1984, **Unitel** entered into a lease with **Paramount Pictures Corp.** for a building on its motion picture lot in Hollywood. This month should see the opening of video post-production facilities on this site, according to **Herbert Bass**, **Unitel's** president.

Other noteworthy events for **Unitel** during 1984 were the addition of

unit, used as a leveling compressor, has been put to use by such unlikely sources as the U.S. Army and Disney's **World On Ice**.

The U.S. Army Supply Depot in **Sacramento** recently purchased a total of 13 **Compellors**, five stereo and eight mono. **Aphex** president **Marvin Caesar** says the units are actually intended for use by Navy broadcast engineers in much the same way their civilian counterparts use the devices: "To make sure their sound is consistent regardless of the levels their DJs may be running, and without tampering with the audio quality."

Westport, Conn.'s Future Sound Inc. is sound system supplier to both **Walt Disney's Magic Kingdom On Ice** and **Disney's World On Ice**. According to **Bill Lobb** of **Future Sound**, the firm is using the **Aphex Compellor** to ease considerably the job of the mixing engineer.

"Before we mixed shows with the **Compellor**, the mixer had 150 cues," explains **Lobb**. "With the **Compellor** mix, the cues were cut to three." **Lobb** says that during recording of

the production sound, no compressors or limiters are used. During transfer to the voice track of the performance tape, all voice parts are passed through the **Compellor**, which is set to provide about 15 dB of compression and leveling. This reduces the natural voice dynamic range of about 40dB to 25dB, he says, and brings all vocal parts, which were recorded in different studios by different artists, into program range automatically.

OTHER ACQUISITIONS: **Long Island City's Power Play Studios** reports it has added a new **Trident Series 70** console to its **Studio B**. This now brings the number of 24-track studios at **Power Play** to two; the other is equipped with an **MCI JH 636** board.

PCB Studios in **North Tarrytown, N.Y.** has added a collection of vintage tube microphones, including **Neumann U47s** as well as mikes by **Shure** and **AKG**. The studio will be upgrading from eight-track to 16 this year.

Edited by **STEVEN DUPLER**

AUDIO TRACK

(Continued from opposite page)

Multi-talented woodwind man **Dave Liebman** is recording solo tracks at **ERAS Studios**, **Woodcliff Lake, N.J.**, for a **Compact Disc**, with **Gene Perla** producing and **Cynthia Daniels** engineering.

At **Normandy Sound**, **Warren, R.I.**, producer **LeRoy Radcliffe** has been recording tracks for a new album by **Mark Dana**, with engineers **Phil Greene** and **Tom Soares**. Engineer **Bob Winsor** has been in mixing the new album by the **David Coate Group** for **Artist Management**. And producer **Scott Billington** has been mixing **Duke Robillard's** new album for **Rounder Re-**

ords, with engineer **Greene**.

Recent projects at **Kajem Studios**, **Gladwyne, Pa.**, included completion of a single for **CBS** artist **Tenita Jordan. Dexter Wansel** was producer and **Teddy Pendergrass** was executive producer. Mix engineer was **Mitch Goldfarb**.

London recording artists **Loose Ends** have just completed work on their second album with producer **Nick Martinelli** at **Alpha International**, **Philadelphia**.

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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Lead Singer in Solo Debut

VAN HALEN'S ROTH: MAYBE IT'S OVER

BY ETHLIE ANN VARE

LOS ANGELES Rumors have been flying lately about the imminent demise of Van Halen. Guitarist Eddie Van Halen wants to play jazz, people are saying, and singer David Lee Roth wants a solo career. Was "1984"—the album, the year and the tour—the end for Pasadena's metal monsters?

"I don't know," shrugs vocalist/spokesman Roth. "Since my very first days with the band 11 years ago, I have always had the feeling that one day I would wake up in a cold hotel, all the rooms would be empty and I would be stuck by a phone with a busy signal. From the first day. Nothing has changed."

Roth says that his solo EP, "Crazy From The Heat," is no indication that he wants a solo career. It was just something to occupy him while the band was recuperating from its recent world tour.

"We're going to start arguing again in the middle of January," he laughs. "Who knows where that will take us? I've heard some great music coming out of Ed's studio, though."

Van Halen has been the nation's hard rock leader for six of its 11 years, and has taken more than its share of criticism for its headbanging music. Roth downplays the negatives and revels in the attention. He claims to have single-handedly spawned new wave music, by giving a generation something to rebel against. And as to claims that Van Halen's "party hardy" image sets a

bad example for its teen followers, he responds:

"My message is not one of get stoned and throw it to the winds. My message is positive and care-free, but anyone who listens to Van Halen's music can hear the work that went into it. They know you can't be stoned all the time and produce that."

While fans wait for a new Van Halen album (maybe), they can latch onto Roth's first solo effort—released on New Year's Eve, simultaneous with the debut video's MTV sneak preview. Roth says the idea for the four-song EP came from his wall.

"I have a piece of wall that, should I ever move, is coming with me," he says. "It's about a yard and a half of my favorite songs. I ask people to read the wall, and tell me what they like best."

When he finally settled on four selections, Roth claims, "I went right to Lenny [Waronker, president of Warner Bros. Records] and said, 'Lenny, look at it this way. I can name you 10 albums that got no more than four good songs on them. All I've done is cut off the flab, man. You should pay me for doing you this service.'"

The EP was recorded at New York's Power Station, with instrumental backing by Edgar Winter and vocals recorded live. Roth says he walked two miles through Manhattan each day, to get "a little New York tension into the vocals." Next, he decided to co-direct the video of "California Girls" with Pete Angelus.

"People say it's tough to make videos," says Roth. "Well, we were watching a football game on television, so I turned off the sound and put on a Black Sabbath record. And it made perfect sense. My road manager walked in, I told him it was the new Black Sabbath video, and he walked out believing me."

Actually, Roth's video work requires auditioning 500 to 700 actors for each clip ("Hot For Teacher," his first, had a cast of 80), as well as all storyboarding and editing. He calls Van Halen videos "cartoons without the animation."

He waxes philosophic when considering accusations that Van Halen "wimped out" when the single "Jump" topped the pop chart. Heavy metal bands aren't supposed

to top the pop chart, according to their fans.

"Don't you think that if Van Halen wanted to sell out and play pop music, Edward and Alex can play just as well as anybody on the r&b charts or on the country charts?" he asks. "With a producer like [Ted] Templeman, don't you think we could fake it? That we could fake you out for at least two albums?"

Enigmatic as that explanation might be, Roth nonetheless has a very simple formula for the band's continued success, along with his own personal notoriety. "I sell smiles," he says. "I sell big smiles. Here, have one."



Sparks Plug. Karen Kamon gets a backstage boost from Russell and Ron Mael of Sparks at a recent taping of "American Bandstand," where she performed her Columbia single "Da Doo Ron Ron." (Photo: Ron Wolfson)

Kamon, Ramone Enjoy Studio Marriage Collaboration Extends to the 'Heart' of the Matter

BY PAUL GREIN

LOS ANGELES For years, Phil Ramone has concentrated on producing writer/artists like Billy Joel and Paul Simon. In fact, his recent experience producing Karen Kamon's Columbia album "Heart of You" marked the first time he's produced a full album by a non-writer since he supervised a still-unreleased solo album by Karen Carpenter five years ago.

"It was tough in the beginning," Ramone says. "I'd forgotten what a slugfest it is to go in every day and listen to 20 or 30 songs. I'm a spoiled brat working with Paul and Billy, always having the writer in the studio."

Ramone says he listened to between 300 and 400 songs while auditioning material for the album. "I called Quincy [Jones]," he says, "who turned me on to a great ballad. Karen was a little leery of ballads, because she didn't want to start out in that vein."

Kamon says her reluctance wasn't solely to avoid being typecast as another female ballad singer. "That was only part of it," she says. "I wasn't really secure

enough as a vocalist to sing ballads. I did what every beginning artist does, and that's compare yourself with everybody. When your best friend was Karen Carpenter, who could tear up any ballad, and your friends are people like Roberta Flack, you're bound to be reluctant."

Kamon got her start as a background singer on tours by the Carpenters and Quincy Jones. She then cut a demo which she submitted to Ramone, Jones, George Martin and Barry Beckett. Ramone produced her track "Manhunt," which was one of the most widely played cuts on the five-million-selling "Flashdance" soundtrack.

The success of that cut led to a worldwide deal with CBS. Kamon also signed a management deal with Joe Esposito, best known for his affiliation with Elvis Presley. Kamon plans no live performances, but has conducted a radio and press tour of Europe, Japan and Australia.

Another promotional vehicle is a seven-minute video featuring excerpts from four songs from the album. The trailer was directed by Ian Leech. Kamon has also made selected television appearances.

The most unique aspect of the Ramone/Kamon union is that the two are husband and wife, a fact they neither advertise nor seek to hide.

"At first I was a little hesitant about it," Kamon says, "only because I didn't want to hear, 'Oh, you're Phil Ramone's old lady.' I really wanted to be accepted on my own merits. But now I'm not hiding it. I'm proud to be his wife and proud to have him as my producer."

Ramone says he feels much the same way. "Up until now I guess we took a guarded point of view because I didn't want the People magazine spread on the happy couple living in Beverly Hills. The couple identification is cutesy; it's Debbie & Eddie."

"It's fine to let people know that we're married, but I don't want to do what Carole Bayer Sager and Burt Bacharach go through. There's no way that girl can have a career; it's too heavily loaded. It's too lovey-dovey on the air."

Ramone says he was as concerned about logistics as he was about appearances. "I never thought I could logistically figure out how to do this. It's hard: If you

(Continued on page 38)

Document of European Trek

Live Album, but No Touring Plans for Dylan

LOS ANGELES Bob Dylan's current album, "Real Live," is a document of his successful 1984 European tour. But the singer has no touring plans set for 1985.

The '84 tour began May 28 in Verona, Italy and ended July 8 at Slane Castle in Dublin. It was promoted by Bill Graham, who also promoted Dylan's "Before The Flood" tour with the Band in 1974.

That tour resulted in Dylan's first live album. It has since been followed by three others: "Hard Rain" (1976), "Live At Budokan" (1978) and now "Real Live."

The album was recorded during the tour's final five concerts in Dublin, London, Newcastle, Paris and Grenoble, France. It was produced by Glyn Johns, best known for his work with the Who, the Rolling Stones and the Eagles. The album consists of 10 songs from various phases of Dylan's career, six of

which had never been released in live versions.

The tour was opened by Santana, which is managed by Bill Graham. Graham has worked with Dylan on various projects over the years, as has Jerry Weintraub, but Dylan has had no official manager since 1971, when he ended a nine-year association with Albert Grossman.

Carlos Santana joined Dylan at the end of each concert to perform "Blowin' In The Wind" and "Tombstone Blues," the latter of which is featured on the album.

Other artists who played with Dylan include Chrissie Hynde, Eric Clapton and Van Morrison, all of whom were called on stage at the end of Dylan's July 7 show at London's open-air Wembley Stadium.

Morrison also accompanied the tour on its stops in Paris and at Slane Castle, performing a duet with Dylan on "It's All Over Now,

Baby Blue," and also performing his own "Tupelo Honey." Bono, the lead singer of U2, also joined Dylan at the Slane date.

The band which backed Dylan on the tour and album included Mick Taylor, former lead guitarist for the Rolling Stones; Ian McLagan, past Stones session keyboardist; Colin Allen on drums and Gregg Sutton on bass.

Dylan's last U.S. tour was in 1981, and his last studio album was the gold "Infidels" in 1983. But the singer has no plans at this point for either a tour or a studio album.

Dylan is said to have had final choice in the compilation of the live album, which includes "Ballad Of A Thin Man," "Girl From The North Country," "Highway 61 Revisited," "I And I," "It Ain't Me, Babe," "License To Kill," "Maggie's Farm," "Masters Of War," "Tangled Up In Blue" and "Tombstone Blues."

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LOS LOBOS

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JUDGING BY the frenzied reception Slash/Warner Bros. artists Los Lobos received on their recent swing through Chicago, 1985 could be the year of the wolf. This exuberant Chicano quartet generates some of the spiciest native rock'n'roll you'd ever have the pleasure of moving your feet to, as evidenced by the hordes of fans shoehorned into Biddy Mulligan's.

Following last year's Grammy-winning EP, "... and a time to dance," Los Lobos had returned to push their latest offering, "How Will The Wolf Survive?" If early reviews and crowd reaction were any indication, this outstanding album could push the Lobos into a much deserved spotlight.

In their sweaty, energetic set, Los Lobos served up a heady *caldo* of the Mexican *norteña* and American roots rock'n'roll they're known for. Master instrumentalist David Hidalgo on accordion, guitar and vocals and guitarist/vocalist Cesar Rosas provided much of Los Lobos' central focus, with bassist Conrad Lozano and drummer Louie Pérez contributing solid rhythmic support. Saxophonist Steve Berlin, apparently on permanent loan from the Blasters, tossed off licks and solos hotter than a bowlful of chiles.

While Los Lobos' primary focus was on American music, their Spanish-language offerings such as the peppy Mexican revolution era ditty "Anselma" (winner of the 1983 Grammy for best folk/ethnic recording) got the most enthusiastic response.

One need only observe a roomful of preppy North Siders shrieking "Ai yi yi!" and "Arriba!" to realize that, with more exposure, Los Lobos could make major inroads on the pop charts. **MOIRA McCORMICK**

SAXOPHONE SPECTACULAR

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New York
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FOR MORE THAN a decade, an energetic lawyer named Jack Kleinsinger has been presenting his "Highlights In Jazz" concerts on a regular basis—making him, despite the part-time nature of his involvement, one of New York's premier jazz promoters.

The formula for Kleinsinger's concerts seldom varies: Get a bunch of good musicians with mainstream or bebop roots and throw them together in a jam session situation,



Worth The Waite. John Waite headlines the Ritz in New York as part of his U.S. tour. (Photo: Chuck Pulin)

mixing up the personnel slightly throughout the show. It's hardly a revolutionary concept, but it works well enough if the musicians are talented and compatible, both of which they usually are, even if the lack of rehearsal time sometimes results in as much good-natured chaos as inspired spontaneity.

The Dec. 13 "Highlights" show at NYU was one of Kleinsinger's better recent efforts. Titled—with only slight hyperbole—"Saxophone Spectacular," it featured Columbia artist Paquito D'Rivera and erstwhile Columbia and Antilles artist Jimmy Heath, as well as a trio of former Duke Ellington saxophonists: Norris Turney, Harold Ashby and Joe Temperley.

Working with Heath's rhythm section of guitarist Tony Purrone, bassist Stafford James and drummer Akira Tana, augmented by pianist Dick Katz, the five saxophonists went through their paces in various combinations. Heath, who is never less than compelling, was nonetheless a touch or two less than inspired, and the Ellingtonians also had their moments of seemingly playing by rote—although they did all catch fire on "Perdido."

The star of the evening was the charismatic D'Rivera. His acidic alto sax presented an effective contrast to Heath's authoritative tenor on "Blue Bossa," he turned "The Shadow Of Your Smile" into a rousing cha-cha, and he galvanized the audience with some rapid-fire bebop clarinet playing on "Donna Lee."

PETER KEEPNEWS

PENGUIN CAFE ORCHESTRA

Brooklyn Academy of Music,
New York
Tickets: \$15

FOUNDED IN 1972 by composer Simon Jeffes, the Penguin Cafe Orchestra has, over the years, taken various incarnations. In spite of the changes in instrumentation and personnel, the ensemble retains its charm and sense of humor, combining elements of English and Irish traditional airs, South and Central American rhythms, Asian harmonic structures and European and American classical music into a unique and sophisticated sound.

Making its American debut, the PCO was booked for three shows at the BAM's "Next Wave Festival," which were surprisingly well-attended, considering the group's extremely low profile in the States. The stage set was characteristically minimalist: six folding chairs in a semi-circle, flanked by enormous, stylized golden fishes suspended from the ceiling by wire. These, presumably, had some symbolic significance, but that remains known only to the musicians and stage designer Emily Young.

The six musicians—Simon Jeffes (guitar, cuatro, ukelele and Omnichord); Neil Rennie (ukelele); Steve Nye (piano, Rhodes piano and harmonium); Helen Liebmann (cello); Marcus Beale (violin); and Geoffrey Richardson (viola, electric bass)—appeared to enjoy themselves immensely; at least in a low-key sort of way. In fact, the only attempts at showmanship were provided by Gillian McGregor, a "visual artist and dancer" who provided slow motion choreography in the background for much of the show. Her somnolent style was effective in complement-

(Continued on page 38)

AMUSEMENT BUSINESS BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEIL DIAMOND	Frank Erwin Center Univ. of Texas at Austin	Dec. 6	\$280,891 \$17/\$15	17,203 sellout	In-House/Concerts West
U2 WATERBOYS	Long Beach (Calif.) Auditorium	Dec. 16	\$179,978 \$13.50/\$11.50	13,974 sellout	Avalon Attractions/ West Coast Concerts
RUSH	NBC Arena Honolulu	Nov. 24-25	\$168,750 \$15	11,450 two sellouts	Avalon Attraction/Ken Rosene Presents
HUEY LEWIS & THE NEWS	Thomas & Mack Center Las Vegas	Dec. 16.	\$138,214 \$14.50	9,532 sellout	Beaver Prods.
REO SPEEDWAGON SURVIVOR ZEBRA	Lakeland (Fla.) Civic Center	Dec. 14	\$135,000 \$13.50	10,000 sellout	Fantasma Prods.
IRON MAIDEN TWISTED SISTER	Met Center Minneapolis	Dec. 20	\$119,287 \$12.50	9,965 (10,500)	Schon Prods.
DARYL HALL & JOHN OATES	Thomas & Mack Center Las Vegas	Dec. 14	\$118,017 \$15/\$12.50	7,887 (10,000)	Evening Star Prods.
BARRY MANILOW	Frank Erwin Center Univ. of Texas at Austin	Dec. 19	\$114,372 \$17/\$15	7,426 (13,385)	In-House/Contemporary Prods.
RATT LITA FORD	San Diego Sports Arena	Dec. 26	\$105,750 \$12.77/\$11	8,685 (14,259)	Avalon Attractions
REO SPEEDWAGON SURVIVOR ZEBRA	Jacksonville (Fla.) Coliseum	Dec. 16	\$94,325 \$12.50	7,830 (11,500)	Fantasma Prods.
KINKS TOMMY SHAW	Hartford (Conn.) Civic Center	Dec. 20	\$87,436 \$13.50/\$12.50	6,486 (11,700)	Cross Country Concerts
REO SPEEDWAGON SURVIVOR ZEBRA	Lee County Arena Fort Myers, Fla.	Dec. 17	\$77,412 \$12.50	6,432 (9,000)	Fantasma Prods.
WILLIE NELSON & FAMILY KRIS KRISTOFFERSON	Lakeland (Fla.) Civic Center	Dec. 18	\$69,885 \$15	4,659 (8,400)	Concert Promotions
KROKUS W.A.S.P. HELIX	Orange Pavilion San Bernardino, Calif.	Dec. 15	\$68,634 \$12.75/\$11.75	5,877 (6,000)	Avalon Attractions
THE BEACH BOYS SUGARCREEK	Greenville (S.C.) Memorial Auditorium	Dec. 13	\$67,808 \$13.50/\$12	5,216 (6,800)	In-House
PAUL WINTER CONSORT	Cathedral of St. John the Divine New York City	Dec. 21-22	\$56,510 \$20/\$12	4,602 two sellouts	Cathedral Prods.
AEROSMITH BLACK & BLUE	Orlando (Fla.) Civic Center	Dec. 20	\$50,637 \$12.50	4,254 (5,800)	Beach Club Prods.
KROKUS W.A.S.P. HELIX	San Diego Golden Hall	Dec. 13	\$30,584 \$13.75/\$12.75	2,461 (4,337)	Avalon Attractions
KROKUS W.A.S.P. HELIX	Warnors Theater Fresno, Calif.	Dec. 14	\$21,195 \$13.50	1,662 (2,164)	Avalon Attractions
WATERBOYS	El Macombo Toronto	Dec. 6	\$2,278 (\$2,848 Canadian) \$8	400 sellout	Concert Prods. International

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TALENT IN ACTION

(Continued from page 37)

ing the hypnotic effect of many of the PCO's compositions; the overall effect was quite otherworldly at times.

The level of musicianship all around was high, the songs fresh and original and the audience enthusiastic. While the Penguin Cafe will probably never see chart action here or abroad, one hopes that this is the first of many frequent visits to the U.S. for Mr. Jeffes and his orchestra.

STEVEN DUPLER

AKU AKU FRANK MAYA LEAP OF FAITH

Bottom Line, New York
Tickets: \$6

WHILE THE IDEA of introducing up-and-coming talent to the industry via a showcase is nothing new, it's rare and rewarding to find one as thoughtfully booked as the Bottom Line's fourth "Local Heroes"

session, which began punctually at 8 p.m. here Dec. 13. Each band on the bill shared a fondness for Euro-tech-tinged rock and had an unpretentious stage manner that provided overall continuity and an opportunity to judge each act in the company of its peers.

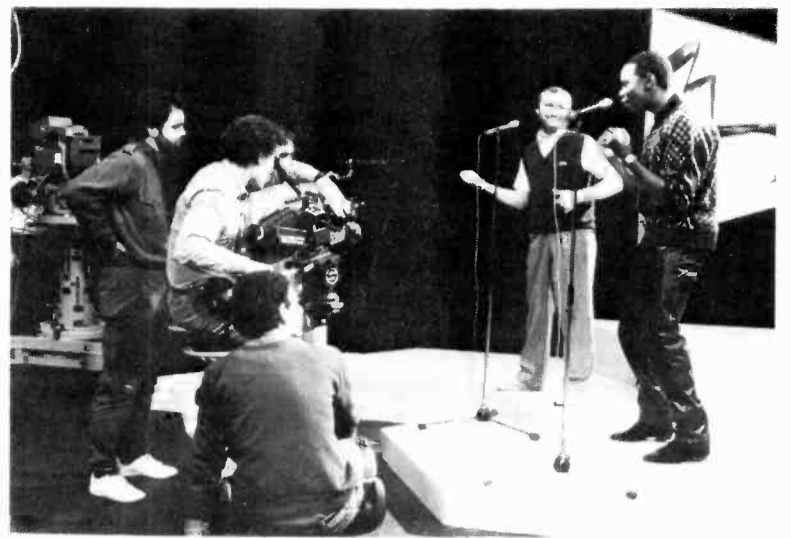
Appropriate as the program's closing act, Aku Aku showed the most polish, precision and confidence. Musically, the band's approach is akin to that of Daryl Hall & John Oates with an added dose of rock influences, and visually the seven-piece group has the made-for-video good looks of Duran Duran. Highlighted by a lanky and evocative lead singer, a propulsive drummer, a jazzy saxophonist and a funky percussionist, Aku Aku's pop product is as catchy as anything in the top 40 today, yet the group has retained enough integrity and developed enough scope to carry them over to AOR playlists with ease.

Middleman Frank Maya came off as a cross between Kid Creole and a comic poet, interspersing so-called "poetry readings" into a mix of

salsa-flavored dance tunes provided by a crack backing ensemble. Maya's youthful wit was best exemplified by "Millionaire's Rap," a tune supposedly written for and rejected by Diana Ross that parodied her trek from the Supremes to solo superstar.

Leap Of Faith offered a respectable opening set for the three-hour program and displayed potential as a punk-born rock outfit. The quartet's strength lies in its two capable vocalists and clever songwriting. While all four members were adept musicians, each appeared nervous and stiff in the early parts of the set, a factor that faded only for their closing number, the no-holds-barred "Some Fun Tonight."

KIM FREEMAN



Easy Lovers. Phil Collins and Philip Bailey, right, perform "Easy Lover" during the video shoot of Bailey's single, which is a top 20 pop hit. The video was directed by Jim Yukich and produced by Paul Flattery at Ewart Studios in London. The song was co-written by Bailey, Collins and bassist Nathan East.

San Diego's Maze Presents Problems for Punk Promoter

BY THOMAS K. ARNOLD

SAN DIEGO Punk promoter Tim Mays' two-month battle with the San Diego Police Dept. appears to be over. But it has left his three-year-old company, Tim Maze Presents, at least \$12,000 poorer and with an uncertain future.

Since early November, Mays says, police have shut down three of his shows for noise violations, disorderly conduct and/or lack of proper permits; arrested his partner, Harlan Schiffman, and refused to issue any more concert permits pending an investigation of the 450-capacity Adams Avenue Theatre.

On top of that, he adds, a day after the latest cancellation, the Normal Heights facility was severely vandalized, apparently by angry fans, thus casting even further doubt on the future of his shows there.

"I lost \$10,000 on one show alone, and several thousand more on the others," says Mays, a veteran of more than 100 productions by acts ranging from hardcore punkers Black Flag and the Circle Jerks to more popular new wave bands like Missing Persons and Public Image Ltd.

Mays says his problems with police began the second weekend in November, when he and partner

Schiffman had scheduled and Adams Avenue Theatre concert by Los Angeles punk rock band Social Distortion.

That show seemed to spark a chain reaction of problems. A week later, a heavy metal concert by local band Assassin, also at the Adams Avenue Theatre, was shut down midway by police due to alleged noise violations. A week after that, permits for two concerts by New York punk group Sam Hain and English heavy metal band Motorhead were still not approved by showtime, with no explanation from police licensing officials.

And when Mays and Schiffman decided to go ahead with both shows, police arrived shortly before the first show and threatened them with arrest if the concerts proceeded—forcing the promoters to cancel the two shows and lose upwards of \$10,000 in deposits, advertising and hall rentals.

Mays says he finally got through to the proper licensing officials and learned that the reason for the delay in granting the permits was that police had received several complaints from neighboring businesses about possible health and fire code violations inside the Adams Avenue Theatre, and needed 30 days to investigate. The investigation has since been completed and reportedly found no violations.

Mays says he believes the real reason for the police problems is that "they've been getting complaints, and whenever the pressure comes down too heavy, they feel compelled to take some sort of action—in this case, trying to force us out of business."

Lt. Ron Seden of the San Diego Police Dept. denies that the police are engaging in any kind of vendetta against Mays. "There's no reason for us to shut him down unless he's performing illegally without a permit, or the activity is creating such a disruption that we have no alternative," Seden says. "And both those things have happened in the recent past."

KAREN KAMON

(Continued from page 36)

have a bad night in the studio, normally you say good night to the artist and you go off in your own direction. Here we can't keep that all separate because we share a home together."

As for the inevitable questions of nepotism, Ramone acknowledges: "We took a big chance in doing this. That really is nepotism in its highest form. But I said to myself, 'What the hell, I do know her better and she trusts me, so why not do it?'"

"I wouldn't bother to produce Karen, whether she was my wife or not, unless I felt she could make it. There's no reason for me to go in the studio and play games. It's very exhausting—physically and emotionally—to make a good record, and I don't want to do something that doesn't get its exposure or have a chance."

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Billboard
1515 Broadway, New York, N.Y. 10036
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NO INCREASE!
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Studio Break. Producer Harold Shedd confers with singer Lane Brody during a recording session for her upcoming EMI America album.

MORE CLIPS FOR NASHVILLE NETWORK

'VideoCountry' Bows in March; 'CountryClips' Expands

BY ANDREW ROBLIN

NASHVILLE After dabbling in country videos for nearly a year, The Nashville Network (TNN) will raise the stakes this March by adding a new clip show to its schedule and by increasing the length of its existing country video program.

The new clip show, "VideoCountry," will air for 30 minutes three times daily Monday through Friday. "CountryClips," currently the network's sole country video program, will expand from 30 to 60 minutes. Shotgun Red, the puppet who attracts more fan mail than any other TNN star, will continue to host the show in its Saturday slot.

"We're expanding our video programming as a result of positive audience and advertiser reaction to

"CountryClips," says C. Paul Corbin, TNN's director of programming. Other sources at the network call video's advantage as an inexpensive source of programming an important factor in the decision to expand coverage.

Advertisers feel country video shows are likely to duplicate the success of MTV, according to Corbin. "The Madison Ave. ad buyer is generally younger," he notes. "They understand the video market better than other country programming."

"VideoCountry" will differ from "CountryClips"—which Corbin claims is rated a 2 or better in the latest Nielsen survey of television viewers—in that it will include a greater emphasis on country music news items. No host will appear on-camera, according to the network's current plans.

"We'll be able to put in a lot of recent information without being tied to video production," Corbin notes. "But we're not totally convinced that VJ-less is the way to go." He adds that TNN's shortage of open production facilities may prove to be the determining factor in whether or not the show is hosted.

But a shortage of a different kind has some music industry observers

wondering where the network will find enough new country videos to keep "VideoCountry" fresh.

"A year ago, only about 50 quality country videos were available," counters Corbin. "My understanding is that our inventory now exceeds 250, and labels are increasing production." TNN will augment its supply of record label-produced videos with performances culled from the 95 episodes of "New Country," a program that showcases concert renditions of recent releases.

Music industry figures—some of whom have been nothing short of strident in their calls for TNN to increase its country video coverage—are encouraged by the addition of "VideoCountry." "All the record companies will benefit by TNN's expansion," says PolyGram's Martha Moore. "We're looking forward to more videos this year."

Even MCA, which has adopted the most cautious attitude toward country video among the major labels, sees the development of another video show on TNN as a positive step. Notes the label's Kay Shaw: "Certainly, as the outlets increase—and if anything remotely approaching MTV comes up—we'll look into [increasing our video production]."

NASHVILLE SCENE

by Kip Kirby



MOVIEGOERS WATCHING John Carpenter's latest film "Starman"—which, for a change, is not one of the director's celebrated scary flicks—may have felt a vague sense of recognition while watching it. Especially if they've ever been to Nashville.

Well, that makes sense, considering that Carpenter filmed portions of the movie in and around Nashville. In one scene which supposedly takes place in Minnesota or Wisconsin, actors Jeff Bridges and Karen Allen are shown near a Commerce Union Bank teller machine—and Commerce Union is one of Tennessee's largest banks.

The movie also uses healthy helpings of country music in its background score. At one point, you get almost two minutes of Vern Gosdin singing "What Would Your Memories Do." No wonder the picture's closing credits include a thank you to the Tennessee Film Commission for its assistance during production.

LORETTA LYNN will be honored with the 12th annual Award of Merit during the upcoming American Music Awards Jan. 28 in Los Angeles' Shrine Auditorium. Winning this award places her in some famous company; previous winners include Bing Crosby, Irving Berlin, Ella Fitzgerald, Benny Goodman, Chuck Berry, Stevie Wonder and Michael Jackson.

Lynn isn't the first country personality to receive this special Award of Merit, though. She's preceded by Johnny Cash and Kenny Rogers.

We like the inscription that will appear on the trophy. It reads: "Because she had the courage and the spirit to rise from coal miner's daughter to country music superstar . . . Because she has enriched country music with her very special songs and sounds . . . Because she has made country music, music for the whole country . . . The American Music Award of Merit is presented to Loretta Lynn."

HANK WILLIAMS JR. may only be 35 years old, but in March he'll release a milestone 50th album. One of the songs to be included is a George Thorogood number, "I Really Really Really Really Like Girls." Williams decided to cut the tune after hanging around with Thorogood during the taping of Hank Jr.'s "All My Rowdy Friends Are Coming Over Tonight" video in Nashville a couple of months ago. And we bet you won't have to listen too hard to catch some of rocker Thorogood's electrifying guitar work on the track, either.

LINDA RONSTADT showed up with filmmaker steady George ("Star Wars") Lucas when she attended Gary Morris' surprise birthday Dec. 7 in New York. The party was thrown for Morris by the cast and crew of "La Boheme."

By the way, we caught Morris' performance as

guest host of "Nashville Now" recently and were thoroughly impressed at how smoothly he handled his first real tv hosting role. He seemed completely relaxed, full of good spirits, and handled the interview segments with ease and charm.

Morris is rapidly ascending into genuine stardom (his excellent reviews for "La Boheme" haven't hurt any); no wonder there were more than a thousand people trying to cram into the limited seating for his "Nashville Now" appearance. His Billy Idol wig certainly stole the show—though personally, we think we

Music City quietly stars in 'Starman' film

prefer his "au naturel" look ourselves.

ARTIFICIAL HEART transplant patient William Schroeder had a special visitor at the Louisville medical facility where he is recuperating from his history-making operation. Schroeder is a Ricky Skaggs fan, so Skaggs dropped by prior to a Louisville concert date to leave a copy of "Country Boy" with Schroeder's wife and children.

Columbia is releasing David Allan Coe's "Darlin', Darlin'" album later this month, produced by veteran Billy Sherrill. This album is considered to be Coe's most commercial yet, containing things like Smokey Robinson's classic "My Girl"; "She Ain't You"; "Don't Cry Darlin'" with a recitation by George Jones; and a version of Sherrill's own classic, "My Elusive Dreams." (Speaking of Sherrill, he's leaving longtime label home CBS to pursue independent projects.)

Coe is now managed by Willie Nelson's manager, Mark Rothbaum, as is Waylon Jennings. Liner notes for the album have been written by Willie and his wife Connie Nelson.

Moe Bandy will perform at and MC the 1985 Wrangler Country Showdown contests this year, sponsored by Dodge Trucks. Competitions will be held in more than 30 states between July and October.

The John Herald Band brought its uncommon blend of country and bluegrass to Nashville in December to perform on "Nashville Now" and "New Country," both Nashville Network cable shows highlighting country artists. The group lives in upstate New

SIGNINGS: Restless Heart, a new country-rock group, to RCA Nashville . . . Leon Everette, now on PolyGram, to The Media Group in Nashville for press and marketing . . . Bruce Honick Enterprises has been retained by the Shorty Lavender Talent Agency for publicity.

BTO's New Booker

Wojcik Goes Into Overdrive

BY EDWARD MORRIS

NASHVILLE It was seeing the Bachman Turner Overdrive video on MTV that convinced Dan Wojcik he should be booking the group—in spite of the fact that his new Entertainment Artists agency here has dealt exclusively with country acts. "I saw such energy on 'For The Weekend,'" Wojcik recalls. "It was like the blue-collar energy of ZZ Top."

The upshot of Wojcik's fascination is the upcoming tour, grandly titled "BTO Back Again: Half A Ton Of Rock'N'Roll." Running between Jan. 24 and Feb. 27, the tour will feature a showcase for the Western Fair Convention in Monterey, Calif., Jan. 27, but will aim primarily at cracking top club markets in the Midwest.

"Right Now," reports Wojcik, "clubs are dying for bands that do long sets and bring in the people. BTO gives almost a two-hour show."

To help launch the tour, BTO's Nashville-based label, Compleat, will release the single, "My Sugaree," on Friday (11). There will be an accompanying concert video.

In an experimental bit of packaging, Wojcik has arranged for BTO to play on the same bill with Hank Williams Jr., another of his clients, at Dayton's Hara Arena on Feb. 15. "The same people who buy Hank Jr. will like BTO," he predicts. When they go back on the road during March and April, Wojcik says, he is looking for other packaging combinations.

Among the rock promoters with



Emmylou Aids Telethon. Emmylou Harris jokes with former "WKRP in Cincinnati" cast member Gordon Jump on a Nashville telethon to benefit the Leukemia Society of America.

FOR WEEK ENDING JANUARY 12, 1985

Billboard

HOT COUNTRY SINGLES

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Compiled from national retail store and one-stop sales reports, and radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	5	15	THE BEST YEAR OF MY LIFE E RABBITT, E STEVENS, J BOWEN WARNER BROS 7-29186	EDDIE RABBITT
2	3	7	14	HOW BLUE H SHEDD MCA52468	REBA MCENTIRE
3	4	12	13	YEARS AFTER YOU B LOGAN MCA52470	JOHN CONLEE
4	5	13	12	ME AGAINST THE NIGHT J BOWEN WARNER BROS 7-29151	CRYSTAL GAYLE
5	6	14	12	A PLACE TO FALL APART M HAGGARD, R BAKER EPIC 34-04663	MERLE HAGGARD
6	7	16	10	(THERE'S A) FIRE IN THE NIGHT H SHEDD ALABAMA RCA 13926	◆ ALABAMA
7	1	4	16	DOES FORT WORTH EVER CROSS YOUR MIND J BOWEN, G STRAIT MCA 52458	GEORGE STRAIT
8	8	15	14	GOT NO REASON NOW FOR GOIN' HOME R REEDER, G WATSON MCA/CURB 52457	GENE WATSON
9	10	18	11	SOMETHING IN MY HEART R SKAGGS EPIC 34-04668	RICKY SKAGGS
10	11	19	10	AIN'T SHE SOMETHING ELSE C TWITTY, D HENRY WARNER BROS 7-29137	CONWAY TWITTY
11	12	20	10	MAKE MY LIFE WITH YOU R CHANCEY MCA52488	OAK RIDGE BOYS
12	9	1	15	WHY NOT ME B MAHER RCA CURB 13923	THE JUDDS
13	14	22	10	ONE OWNER HEART J E NORMAN WARNER CURB 7-29167	T.G. SHEPPARD
14	15	24	11	YOU TURN ME ON (LIKE A RADIO) B MEVIS RCA 13937	ED BRUCE
15	18	28	10	SHE'S GONNA WIN YOUR HEART E RAVEN, P WORLEY RCA 13939	◆ EDDY RAVEN
16	16	23	15	LEONA R SCRUGGS CAPITOL CURB 5403	SAWYER BROWN
17	17	25	13	THE GIRL MOST LIKELY TO B MONTGOMERY CLEVELAND INT L 38-04608 COLUMBIA	B.J. THOMAS
18	19	30	10	BABY'S GOT HER BLUE JEANS ON J KENNEDY CAPITOL 5418	MEL MCDANIEL
19	13	2	17	SHE'S MY ROCK B SHERRILL EPIC 04-04609	GEORGE JONES
20	20	26	12	I'D DANCE EVERY DANCE WITH YOU B MEVIS MERCURY 880-306	THE KENDALLS
21	22	31	8	BABY BYE BYE J E NORMAN, G MORRIS WARNER BROS 7-29131	GARY MORRIS
22	24	34	8	MY BABY'S GOT GOOD TIMING K LEHNING EMI-AMERICA 8245	DAN SEALS
23	25	35	10	ALL TANGLED UP IN LOVE M WRIGHT RCA 13938	GUS HARDIN
24	26	36	9	LET ME DOWN EASY D TOLLE NOBLE VISION 107	JIM GLASER
25	21	6	16	AMERICA J BRIDGES, G SCRUGGS RCA 13908	◆ WAYLON JENNINGS
26	28	39	7	A LADY LIKE YOU H SNEDD/ATLANTIC AMERICA 7 99691	GLEN CAMPBELL
27	23	3	17	I LOVE ONLY YOU M MORGAN, P WORLEY WARNER BROS 7 29203	NITTY GRITTY DIRT BAND
28	30	40	7	SLOW BURNING MEMORY B MEVIS COMPLEAT 135	VERN GOSDIN
29	31	42	6	MY ONLY LOVE J KENNEDY MERCURY 880-411-7	THE STATLER BROTHERS
30	32	41	8	SOMEONE LIKE YOU B AHERN WARNER BROS 7 29138	EMMYLOU HARRIS
31	34	45	6	CRAZY FOR YOUR LOVE B KILLEN EPIC 34-04722	EXILE
32	33	38	10	RUNNING DOWN MEMORY LANE A.D. MARTINO MOON SHINE 3034	REX ALLEN JR.
33	35	43	7	WHAT SHE WANTS J E NORMAN EMI-AMERICA 8243	MICHAEL MARTIN MURPHY
34	27	9	16	DIAMOND IN THE DUST B MONTGOMERY, S BUCKINGHAM COLUMBIA 38 04610	MARK GRAY
35	37	46	8	IF THAT AIN'T LOVE M MORGAN, P WORLEY/COLUMBIA 38 04696	LACY J. DALTON
36	38	49	6	THE MISSISSIPPI SQUIRREL REVIVAL R STEVENS MCA52492	RAY STEVENS
37	29	11	15	CROSSWORD PUZZLE T COLLINS MCA52465	BARBARA MANDRELL
38	41	48	6	EYE OF A HURRICANE J ANDERSON, L BRADLEY WARNER BROS 7-29127	JOHN ANDERSON
39	44	51	5	WHAT I DIDN'T DO T BROWN, J BOWEN MCA 52506	STEVE WARNER
40	42	47	7	I NEVER GOT OVER YOU T JENNINGS, M SILLIS AMI 1322	JOHNNY PAYCHECK
41	45	61	4	YOU'VE GOT A GOOD LOVE COMIN' J CRUTCHFIELD MCA 52509	LEE GREENWOOD
42	36	17	17	WORLD'S GREATEST LOVER D BELLAMY, H BELLAMY, S KLEIN MCA CURB 52446	THE BELLAMY BROTHERS
43	47	52	6	SHE USED TO LOVE ME A LOT B SHERRILL COLUMBIA 38-04688	DAVID ALLAN COE
44	50	57	6	TOUCHY SITUATION T BROWN, J BOWEN MCA 52500	RAZZY BAILEY
45	46	50	8	I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES B MONTGOMERY COLUMBIA 38-04670	LLOYD DAVID FOSTER
46	49	62	5	SEVEN SPANISH ANGELS B SHERRILL COLUMBIA 38-04715 CBS	RAY CHARLES (WITH WILLIE NELSON)
47	40	27	15	JAGGED EDGE OF A BROKEN HEART G DAVIES, L SKLAR RCA 13912	GAIL DAVIES
48	39	10	15	ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT J BOWEN, H WILLIAMS, JR WARNER CURB 7-29184	◆ HANK WILLIAMS, JR.
49	54	69	4	CRAZY D FOSTER RCA 13975	KENNY ROGERS
50	51	55	7	NO WAY JOSE S DORFF VIVA 7-29158	DAVID FRIZZELL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
51	48	29	13	HEARTACHE AND A HALF R VAN HOY RCA 13921	DEBORAH ALLEN
52	43	8	19	NOBODY LOVES ME LIKE YOU DO J E NORMAN/CAPITOL 5401	A. MURRAY & D. LOGGINS
53	53	58	5	THE GREATEST GIFT OF ALL D FOSTER, K. ROGERS RCA 13945	KENNY ROGERS & DOLLY PARTON
54	55	59	6	THIS BED'S NOT BIG ENOUGH E KILROY RCA 13954	LOUISE MANDRELL
55	56	60	7	HEY E STEVENS/RCA 13935	HILLARY KANTER
56	57	72	4	HALLELUJAH, I LOVE YOU SO B SHERRILL EPIC 34-04723	GEORGE JONES WITH BRENDA LEE
57	58	—	2	COUNTRY GIRLS J BOWEN/MCA 52510	JOHN SCHNEIDER
58	59	63	6	BIGGER THAN BOTH OF US J BOWEN, M UTLEY, T. BROWN MCA 52499	JIMMY BUFFETT
59	52	32	11	MISSIN' MISSISSIPPI N WILSON/RCA 13936	CHARLEY PRIDE
60	61	66	5	ALL AMERICAN COUNTRY BOY K LEHNING CAPITOL 5428	CON HUNLEY
61	63	—	2	THE FIRST WORD IN MEMORY IS ME B MONTGOMERY COLUMBIA 38-04731	JANIE FRICKE
62	64	—	2	WALKING A BROKEN HEART D WILLIAMS, F FUNDIS MCA MCA 52514	DON WILLIAMS
63	65	—	2	ROLLIN' LONELY J BOWEN FULL MOON 7-29110	JOHNNY LEE
64	60	33	19	CHANCE OF LOVIN' YOU N LARKIN, E T CONLEY/RCA 13877	EARL THOMAS CONLEY
65	62	21	17	WHATEVER TURNS YOU ON K LEHNING/EPIC 34-04590	KEITH STEGALL
66	68	—	2	HONOR BOUND N LARKIN, E T. CONLEY/RCA RCA 13960	EARL THOMAS CONLEY
67	66	44	20	YOUR HEART'S NOT IN IT B MONTGOMERY/COLUMBIA 38-04578	JANIE FRICKE
68	67	68	6	I'M AN OLD ROCK N ROLLER K MILLS/MERCURY 880 402 7	TOM JONES
69	69	78	5	SWEET LOVE, DON'T CRY J GIBSON, J. PAYNE/SOUNDWAVES 4743 NSD	CHARLESTON EXPRESS (WITH JESSE WALES)
70	75	—	2	A SIMPLE I LOVE YOU (B AHERN) WARNER BROS 7 29154	KAREN BROOKS
71	77	—	2	THE FIRST IN LINE (D EDMUNDS) MERCURY 880-423-7	THE EVERLY BROTHERS
72	70	56	21	YOU COULD'VE HEARD A HEART BREAK J BOWEN WARNER BROS. 7-29206	JOHNNY LEE
73	71	64	25	I'VE BEEN AROUND ENOUGH TO KNOW J BOWEN/MCA 52407	JOHN SCHNEIDER
74	72	37	20	TOO GOOD TO STOP NOW J BOYLAN/EPIC 34-04563	MICKEY GILLEY
75	81	—	2	HEY LADY (J MORRIS) EVERGREEN 1027	NARVEL FELTS
76	76	67	11	SHE'S GONE GONE GONE S CORNELIUS COLUMBIA 38 04647	CARL JACKSON
77	74	53	18	IT'S A BE TOGETHER NIGHT J E NORMAN VIVA 7-29187	D. FRIZZELL & S. WEST
78	NEW			HIGH HORSE M MORGAN, P WORLEY WARNER BROS 7-29099	NITTY GRITTY DIRT BAND
79	78	54	18	GOD WON'T GET YOU F POST, D PARTON/RCA 13883	DOLLY PARTON
80	73	73	4	HAVE ANOTHER DRINK B MCCracken, B YOUNG, D BLOCK REVOLVER 84-005	DOUG BLOCK
81	NEW			HURRY ON HOME D GLENN, J STROUD/BUCKBOARD 115	BROOKS BROTHERS BAND
82	NEW			GREEN EYES J DOWELL, M DANIEL PERMIAN 82008 MCA	KATHY TWITTY
83	NEW			UNTIL THE MUSIC IS GONE T MIGLIORE, J WILLIAMSON SPIRIT HORSE 102	BECKY CHASE
84	82	80	20	MAGGIE'S DREAM D WILLIAMS, G FUNDIS MCA 52448	DON WILLIAMS
85	80	70	7	LET LOVE COME LOOKING FOR YOU J CRUTCHFIELD/PERMIAN 82007 MCA	DOTTIE WEST
86	84	79	22	ONE TAKES THE BLAME J KENNEDY MERCURY 880-130-7	THE STATLER BROTHERS
87	87	84	22	FOOL'S GOLD J CRUTCHFIELD/MCA 52426	LEE GREENWOOD
88	86	77	6	WHEELS IN EMOTION B MEVIS/EMI-AMERICA 8247	BECKY HOBBS
89	79	75	23	GIVE ME ONE MORE CHANCE B KILLEN, EPIC 34-04567	◆ EXILE
90	88	76	6	WHAT'LL YOU DO ABOUT ME E GORDY, JR./EPIC 34 04666	STEVE EARLE
91	89	85	21	PINS & NEEDLES R SKAGGS MCA CURB 52432	THE WHITES
92	85	83	10	WHAT ABOUT ME K. ROGERS, D FOSTER RCA 13899	KENNY ROGERS
93	93	91	22	CITY OF NEW ORLEANS C. MOMAN/COLUMBIA 06371	WILLIE NELSON
94	91	87	5	(NOTHING LEFT BETWEEN US) BUT ALABAMA R CORNELIUS SOUTHERN TRACKS 1029	◆ GORDON DEE
95	94	89	12	SLOW NIGHTS H SHEDD/MCA 52474	MEL TILLIS WITH GLEN CAMPBELL
96	92	81	22	SHE SURE GOT AWAY WITH MY HEART J ANDERSON, L BRADLEY/WARNER BROS 7 29207	JOHN ANDERSON
97	96	82	11	HOW DO YOU FEEL ABOUT FOOLING AROUND? B T JONES/COLUMBIA 38-04652	W. NELSON & K. KRISTOFFERSON
98	83	74	17	SOME HEARTS GET ALL THE BREAKS CHUCKO II EPIC 34-04586	CHARLY MCCLAIN
99	97	65	19	P.S. I LOVE YOU J KENNEDY MERCURY 880-216-7	TOM T. HALL
100	90	71	7	I HEARD IT ON THE RADIO J MORRIS/EVERGREEN 1026	ROBIN LEE

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

Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			THE BEST YEAR OF MY LIFE	EDDIE RABBITT	1
2	3			HOW BLUE	REBA MCENTIRE	2
3	5			YEARS AFTER YOU	JOHN CONLEE	3
4	7			ME AGAINST THE NIGHT	CRYSTAL GAYLE	4
5	8			A PLACE TO FALL APART	MERLE HAGGARD	5
6	4			(THERE'S A) FIRE IN THE NIGHT	ALABAMA	6
7	1			DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	7
8	6			GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	8
9	9			SOMETHING IN MY HEART	RICKY SKAGGS	9
10	14			LEONA	SAWYER BROWN	16
11	11			AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	10
12	12			MAKE MY LIFE WITH YOU	OAK RIDGE BOYS	11
13	10			WHY NOT ME	THE JUDDS	12
14	15			ONE OWNER HEART	T.G. SHEPPARD	13
15	16			YOU TURN ME ON (LIKE A RADIO)	ED BRUCE	14
16	18			I'D DANCE EVERY DANCE WITH YOU	THE KENDALLS	20
17	17			THE GIRL MOST LIKELY TO	B.J. THOMAS	17
18	19			BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	18
19	22			SHE'S GONNA WIN YOUR HEART	EDDY RAVEN	15
20	24			ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT	HANK WILLIAMS, JR.	48
21	21			I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	27
22	13			SHE'S MY ROCK	GEORGE JONES	19
23	28			THE MISSISSIPPI SQUIRREL REVIVAL	RAY STEVENS	36
24	25			LET ME DOWN EASY	JIM GLASER	24
25	20			AMERICA	WAYLON JENNINGS	25
26	23			NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	52
27	-			ALL TANGLED UP IN LOVE	GUS HARDIN	23
28	29			BABY BYE BYE	GARY MORRIS	21
29	30			RUNNING DOWN MEMORY LANE	REX ALLEN JR.	32
30	-			CRAZY FOR YOUR LOVE	EXILE	31

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			THE BEST YEAR OF MY LIFE	EDDIE RABBITT	1
2	3			HOW BLUE	REBA MCENTIRE	2
3	1			DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	7
4	4			YEARS AFTER YOU	JOHN CONLEE	3
5	5			ME AGAINST THE NIGHT	CRYSTAL GAYLE	4
6	6			A PLACE TO FALL APART	MERLE HAGGARD	5
7	8			(THERE'S A) FIRE IN THE NIGHT	ALABAMA	6
8	9			GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	8
9	10			AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	10
10	11			SOMETHING IN MY HEART	RICKY SKAGGS	9
11	12			MAKE MY LIFE WITH YOU	OAK RIDGE BOYS	11
12	7			WHY NOT ME	THE JUDDS	12
13	13			ONE OWNER HEART	T.G. SHEPPARD	13
14	15			YOU TURN ME ON (LIKE A RADIO)	ED BRUCE	14
15	16			SHE'S GONNA WIN YOUR HEART	EDDY RAVEN	15
16	18			BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	18
17	17			THE GIRL MOST LIKELY TO	B.J. THOMAS	17
18	20			BABY BYE BYE	GARY MORRIS	21
19	19			LEONA	SAWYER BROWN	16
20	14			SHE'S MY ROCK	GEORGE JONES	19
21	21			I'D DANCE EVERY DANCE WITH YOU	THE KENDALLS	20
22	23			MY BABY'S GOT GOOD TIMING	DAN SEALS	22
23	25			ALL TANGLED UP IN LOVE	GUS HARDIN	23
24	26			A LADY LIKE YOU	GLEN CAMPBELL	26
25	27			LET ME DOWN EASY	JIM GLASER	24
26	22			AMERICA	WAYLON JENNINGS	25
27	28			SLOW BURNING MEMORY	VERN GOSDIN	28
28	29			MY ONLY LOVE	THE STATLER BROTHERS	29
29	30			SOMEONE LIKE YOU	EMMYLOU HARRIS	30
30	-			WHAT SHE WANTS	MICHAEL MARTIN MURPHY	33

COUNTRY SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA	16
RCA	16
WARNER BROS.	11
COLUMBIA	10
EPIC	10
MERCURY	6
CAPITOL	3
EMI-AMERICA	3
MCA/CURB	3
EVERGREEN	2
PERMIAN	2
VIVA	2
WARNER/CURB	2
AMI	1
ATLANTIC AMERICA	1
BUCKBOARD	1
CAPITOL/CURB	1
CLEVELAND INT'L	1
COMPLEAT	1
FULL MOON	1
MOON SHINE	1
NOBLE VISION	1
RCA/CURB	1
REVOLVER	1
SOUNDWAVES	1
SOUTHERN TRACKS	1
SPIRIT HORSE	1

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COUNTRY SINGLES A-Z—SONGWriters/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	S.LaMaire (Pacific Island, BMI/Tree, BMI) HL/CP 79	C.Black (Bibo, ASCAP/Jack & Bill, ASCAP/John Schweers, ASCAP/Chappell, ASCAP) HL/CHA 73	32	(Blackwood Music, BMI/Stegall, BMI/Sheddhouse, ASCAP) CPP
10 AIN'T SHE SOMETHING ELSE - J.Foster B.Rice (Jack & Bill, ASCAP)	8 GOT NO REASON NOW FOR GOIN' HOME - J.Russell (Vogue, BMI/Sunflower County, BMI)	47 JAGGED EDGE OF A BROKEN HEART - W.Igleheart M.Joyce (Black Note, ASCAP/Greaser, BMI)	96	90 WHAT'LL YOU DO ABOUT ME - D.Linde (Combine, BMI)
60 ALL AMERICAN COUNTRY BOY - K.Stegall C.Craig (Blackwood Music, BMI/Screen Gems-EMI, BMI)	53 THE GREATEST GIFT OF ALL - J.Jarvis (Tree, BMI)	26 A LADY LIKE YOU - J.Weatherly K.Stegall (Bright Sky, ASCAP/Charlie Monk, ASCAP/Stegall, BMI/Blackwood Music, BMI)	96	88 WHEELS IN EMOTION - R.Albright J.Greenbaum B.Hobbs (WB, ASCAP/Make Believe, ASCAP/Beckaroo, BMI)
48 ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT - H.Williams, Jr. (Bocephus Music, BMI) CPP	82 GREEN EYES - K.Morrison M.Felder (Topadero, BMI/Chriswood, BMI)	16 LEONA - B.Shore D.Wills (Royal Haven, BMI/Gid, ASCAP) CPP	43	12 WHY NOT ME - H.Howard B.Maher S.Throckmorton (Cross Keys, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Tree, BMI) HL
23 ALL TANGLED UP IN LOVE - B.McDill J.Weatherly (Hall-Clement, BMI/Bright Sky, ASCAP/Charlie Monk, ASCAP)	56 HALLELUJAH, I LOVE YOU SO - R.Charles (Rightsong, BMI)	85 LET ME DOWN EASY - J.Michael L.Lafferty (Tolliver, BMI/Jidobi, BMI)	76	42 WORLD'S GREATEST LOVER - D.Bellamy (Bellamy Brothers, ASCAP) CPP
25 AMERICA - S.Johns (Lowery, BMI/Legibus, BMI/Captain Crystal, BMI) CPP	80 HAVE ANOTHER DRINK - R.Davies (Davray, prs)	84 MAGGIE'S DREAM - D.Loggins L.Silver (Leeds, ASCAP/Patchwork, BMI)	15	3 YEARS AFTER YOU - T.Schuyler (Debdave, BMI/Briarpatch, BMI) CPP
21 BABY BYE BYE - G.Morris J.Brantley (WB, ASCAP/Gary Morris, ASCAP)	51 HEARTACHE AND A HALF - D.Allen R. Van Hoy E.Struzick (Posey, ASCAP/Van Hoy, ASCAP/Unichappell, BMI/Struzick Muzick, ASCAP/Jaseppy, ASCAP) CHA/HL	11 MAKE MY LIFE WITH YOU - G.Burr (Garwin, ASCAP/Sweet Karol, ASCAP)	70	72 YOU COULD'VE HEARD A HEART BREAK - M.Rossi (Songmaker, ASCAP)
18 BABY'S GOT HER BLUE JEANS ON - Bob McDill (Hall-Clement, BMI)	55 HEY - J.Iglesias C.Bolifioro M.Balducci R.Arcusa (April, ASCAP)	4 ME AGAINST THE NIGHT - P.Rose M.Kennedy P.Bunch (Irving, BMI/Love Wheel, BMI)	15	14 YOU TURN ME ON (LIKE A RADIO) - B.McDill J.Weatherly (Hall-Clement, BMI/Bright Sky, ASCAP)
1 THE BEST YEAR OF MY LIFE - E.Rabbitt E.Stevens (Deb Dave, BMI/Briarpatch, BMI) CPP	75 HEY LADY - T.Sharp E.Burton J.Sharp (Tapadero, BMI/Lynn Shawn, BMI)	59 MISSIN' MISSISSIPPI - B.Gallimore B.Mevis B.Shore (Royalhaven, BMI/Gid, ASCAP/Dejamus, ASCAP)	30	67 YOUR HEART'S NOT IN IT - M.Garvin B.Jones T.Shapiro (Tree, BMI/O'Lyric, BMI/Cross Keys, ASCAP) HL
58 BIGGER THAN BOTH OF US - R.Coulet (Coral Reef, BMI/Myrtle, BMI)	78 HIGH HORSE - J.Ibbotson (Unami, ASCAP)	36 THE MISSISSIPPI SQUIRREL REVIVAL - C.W.Kalb, Jr. C.Kalb (Ray Stevens, BMI)	70	41 YOU'VE GOT A GOOD LOVE COMIN' - D.Morrison J.Silbar V.Stephenson (Warner House of Music, BMI/WB Gold, ASCAP)
64 CHANCE OF LOVIN' YOU - E.T.Conley R.Scraggs (Blue Moon, ASCAP/April, ASCAP/Labor of Love, BMI/Blackwood Music, BMI)	66 HONOR BOUND - C.Black T. Rocco A. Roberts (Chappell, ASCAP/Bibo, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)	22 MY BABY'S GOT GOOD TIMING - D.Seals B.McDill (Pink Pig, BMI/Hall-Clement, BMI/BobMcDill, BMI)	9	
93 CITY OF NEW ORLEANS - S.Goodman (Buddah, ASCAP/Turnpike Tom, ASCAP) CPP	2 HOW BLUE - J.Moffat (Sonmedia, BMI/Bugshoot, BMI)	29 MY ONLY LOVE - J.Fortune (Statler Brothers, BMI)	69	
57 COUNTRY GIRLS - T.Seals E.Setser (Warner-Tamerlane, ASCAP/WB Music, ASCAP/Two Sons, ASCAP)	97 HOW DO YOU FEEL ABOUT FOOLING AROUND ? - K.Kristofferson M.Utley S.Bruton (Resaca, BMI/Music City, ASCAP)	50 NO WAY JOSE - J.C.Cunningham S.Stone (Welbeck, ASCAP/Lockhill-Selma, ASCAP)	6	
49 CRAZY - K.Rogers R.Marx (Lionsmate, ASCAP/Security Hogg, ASCAP)	81 HURRY ON HOME - C.Waters K.Stegall (Blackwood, BMI)	52 NOBODY LOVES ME LIKE YOU OO - J.Dunn P.Phillips (Ensign, BMI) CPP	54	
31 CRAZY FOR YOUR LOVE - J.P.Pennington S.LaMaire (Pacific Island, BMI/Tree, BMI)	100 I HEARD IT ON THE RADIO - D.Lee B.Cason (Hall-Clement Publications, BMI/Maplehill Music, BMI/Buzz Cason Publications, ASCAP)	94 (NOTHING LEFT BETWEEN US) BUT ALABAMA - R.Lane L.Latimer (Tree, BMI/Good Lat, BMI/Window, BMI)	74	
37 CROSSWORD PUZZLE - S.Dean F.J.Myers (Tom Collins, BMI/Collins Court, ASCAP)	27 I LOVE ONLY YOU - D.Loggins D.Schultz (MCA, ASCAP/Don Schlitz, ASCAP/Leeds, ASCAP/Patchwork, ASCAP)	13 ONE OWNER HEART - W.Aldridge T.Brasfield M.McAnally (R.Hall, ASCAP/Almost, ASCAP/Tom Brasfield, ASCAP)	44	
34 DIAMOND IN THE DUST - M.Gray S.LaMaire (Warner-Tamerlane, BMI/Daticabo, BMI) WBM	40 I NEVER GOT OVER YOU - T.Jennings (Tomtran, BMI)	86 ONE TAKES THE BLAME - D.Reid (Statler Brothers, BMI)	83	
7 DOES FORT WORTH EVER CROSS YOUR MIND - S.D.Shafer D.Shafer (Scuff-Rose, BMI)	20 I'D DANCE EVERY DANCE WITH YOU - M.Paden K.Walch (Tree, BMI/Cross Keys, ASCAP)	91 PINS & NEEDLES - R.Carnes J.Carnes C.Hardy (Elektra, BMI/Asylum, BMI/Refuge, ASCAP) WBM	62	
38 EYE OF A HURRICANE - J.Fuller (ATV, BMI/Wingtip, BMI)	35 IF THAT AIN'T LOVE - J.Harrington J.Pennig (Flowering Stone, ASCAP)	5 A PLACE TO FALL APART - M.Haggard W.Nelson F.Powers (Mount Shasta, BMI)	39	
71 THE FIRST IN LINE - P.Kennerty (Irving, BMI)	68 I'M AN OLD ROCK N ROLLER - T.Frewer C.Baker (Candy, Pro/Treatlow, BMI)	99 P.S. I LOVE YOU - G.Jenkins J.Mercer (MCA, ASCAP/WB, ASCAP) WBM	33	
61 THE FIRST WORD IN MEMORY IS ME - P.Rose M.A.Kennedy P.Bunch (Irving, BMI/Love Wheel, BMI)	45 I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES - W.Aldridge T.Brasfield (Rick Hall, ASCAP)	63 ROLLIN' LONELY - J.D. Martin G. Harrison (MCA/Dick James/BMI)	65	
87 FOOL'S GOLD - T.Tappan D.Roth (Goldsboro, ASCAP/Ronzomatic, BMI)	77 IT'S A BE TOGETHER NIGHT - T.Rocco J.Schweers			

Tulsa Honor For Thompson

TULSA Country music legend Hank Thompson was inducted into the Tulsa Songwriters Assn. Hall of Fame Dec. 7 at the Tradewinds Central Inn here. At the same ceremonies, the late Johnnie Lee Willis was honored by a special presentation.

Del Bryant, director of performing rights relations for BMI, Nashville, was a guest speaker. Terry Cline, executive vice president and chief operating officer of Halsey International, and Ellis Widner, entertainment editor of the Tulsa Tribune, also spoke.

Thompson, who resides in Sand Springs, is known as the "king of western swing" for hits such as "Wild Side of Life."

Tulsa Songwriter Assn. president Julie Anne Matlock presented a special award honoring Johnnie Lee Willis to his widow, Irene, and his son, John Thomas Willis. The award drew a standing ovation.

Lyricist John McClung of Tulsa was named songwriter of the year. He frequently collaborates with Lindy Hearne, a pop and contemporary gospel songwriter.

Following the presentation of several presidents' awards recognizing the contributions of various members of the 90-person organization, TSA held a showcase featuring 10 songs.

Widner was named recipient of the non-members Good Samaritan Award for support of the Tulsa songwriting community.

Broadcaster Group Mails Seminar Program Book

NASHVILLE The Country Radio Broadcasters group has mailed out more than 2,500 program books from last year's Country Radio Seminar, along with a questionnaire for each country station to complete and return for updating data in the 1985 program book directory.

Station listings for the upcoming 16th annual Country Radio Seminar program book are free and will include station manager, program director, music director, sales manager, chief engineer, power and frequency. Stations broadcasting country music on a part-time schedule are also eligible.

If your station has not received a program book and questionnaire, call the Country Radio Broadcasters at (615) 327-4488 or 329-4487. This year's seminar is set for March 7-9 at the Opryland Hotel.

Billboard HOT COUNTRY SINGLES RETAIL ACTION

A weekly compilation of "breakout", i.e., singles with initial movement indicative of significant future sales potential, but not yet on the top 30 lists of the retailers and one-stops currently reporting to the Hot Country Singles chart.

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NATIONAL

BREAKOUT REPORTS WERE NOT AVAILABLE THIS ISSUE DUE TO HOLIDAY SCHEDULES.

REGION 1

CT,MA,ME,NY State,RI,VT

REGION 2

DE,D.C.,MD,NJ,NY Metro,PA,WV

Peter's One Stop Norwood, MA
Record Town Latham, NY

A&C Records Pittsburgh, PA
Elkins One Stop Charleston, WV
J.E.K. Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile Record Serv Pittsburgh, PA
Musical Sales Baltimore, MD
Record Wagon Linden, NJ
Universal Record One Stop Philadelphia, PA

REGION 3

FL,GA,NC,SC,East TN,VA

Bibb Distributors Charlotte, NC
Dean's Record One Stop Richmond, VA
Franklin Music Augusta, GA
Lieberman Norcross, GA
One Stop Records Atlanta, GA
Peaches Records & Tapes Clearwater, FL
Peaches Records & Tapes West Palm Beach, FL
Record Bar Savannah, GA
Record Bar Durham, NC
Record Bar Atlanta, GA
Record Bar Chattanooga, TN
Record Bar #74 Columbus, GA
Ripete Records Fayetteville, NC
Sounds Familiar Columbia, SC
Southern Music Orlando, FL
Tracks Records Norfolk, VA
Tuckers Record Shop Knoxville, TN

REGION 4

IL,IN,KY,MI,OH,WI

Am-Bat Records Cincinnati, OH
Arc Distributing Cincinnati, OH
Arrow Dist Beachwood, OH
Gemini Record Cleveland, OH
Martin & Snyder Dearborn, MI
Music Peddlers Troy, MI
National Record Mart #74 St. Clairsville, OH
National Records Akron, OH
Northern Records Cleveland, OH
Radio Doctors Milwaukee, WI
Scott's 1-Stop Indianapolis, IN
Singer One Stop Chicago, IL
Sounds Unlimited Niles, IL
Vine Records Louisville, KY
Wax Works Owensboro, KY

REGION 5

IA,KS,MN,MO,NE,ND,OK,SD

Lee's Records & Tapes Tulsa, OK
Lieberman Kansas City, MO
Lieberman Minneapolis, MN
Music City Bismarck, ND
Musical Sales Minneapolis, MN
Phil's One Stop Oklahoma City, OK
Records & Tapes Omaha, NE
Uptown Records St. Louis, MO

REGION 6

AL,AR,LA,MS,West TN,TX

ABC One Stop San Antonio, TX
Big State Dallas, TX
Camelot Music Amarillo, TX
Camelot Music Austin, TX
Central South Dist. Nashville, TN
E&R One Stop San Antonio, TX
Floyd's Wholsler Dist. Ville Platte, LA
H.W. Daily Houston, TX
Handleman Co. Little Rock, AR
Hastings Records Abilene, TX
Lieberman Dallas, TX
Music City Nashville, TN
Poplar Tunes Memphis, TN
Record Bar New Orleans, LA
Record Bar Baton Rouge, LA
Record Bar Mobile, AL
Record Bar #66 Odessa, TX
Record Service Houston, TX
Record Shop Montgomery, AL
Sound Shop Natchez, MS
Sound Shop Meridan, MO
Sound Shop #940 Bossier City, LA
Sound Warehouse Metarie, LA
Southwest Wholesalers Houston, TX
Target/Jet Co. Maumelle, AR
The Record Shop Huntsville, AL
Top Ten Records Dallas, TX
Western Merch. Dallas, TX
Western Merchandisers Houston, TX

REGION 7

AZ,Southern CA,CO,HI,Southern NV,NM,UT

REGION 8

AK,Northern CA,ID,MT,Northern NV,OR,WA,WY

Charts Records And Tapes Phoenix, AZ
KSG Layton, UT
Mountain Coin Denver, CO
Music Operators Fullerton, CA
Pro One Stop Tempe, AZ
Smash Record Dist Phoenix, AZ
Tower El Cajon, CA
Tower El Toro, CA
Tower Records Las Vegas, NV

American Stereo Springfield, OR
Major Dist. Seattle, WA
Sea Port Records Portland, OR
Tower San Francisco, CA
Tower Sacramento, CA
Tower Fresno, CA

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983
- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

FOR INFORMATION, WRITE:
Billboard Chart Research
Attn: Debra Todd
1515 Broadway
New York NY 10036

Billboard HOT COUNTRY SINGLES RADIO ACTION

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First Word Video. Janie Fricke films a video for her newest single, "The First Word In Memory," the title cut of her latest Columbia album.

NATIONAL

MOST ADDED REPORTS WERE NOT AVAILABLE THIS ISSUE DUE TO HOLIDAY SCHEDULES.



REGION 1

CT, MA, ME, NY State, RI, VT

REGION 2

DE, D.C., MD, NJ, NY Metro, PA, WV

WPTR Albany, NY
WBOS Boston, MA
WYRK Buffalo, NY
WOKQ Dover, NH
WPOR-FM Portland, ME
WHIM Providence, RI
WSEN-FM Syracuse, NY

WCAO Baltimore, MD
WRKZ Hershey, PA
WHN New York City, NY
WXTU Philadelphia, PA
WMZQ Washington, DC
WPXK Washington, DC
WVVA Wheeling, WV

REGION 3

FL, GA, NC, SC, East TN, VA

WJAZ Albany, GA
WWNC Asheville, NC
WPLO Atlanta, GA
WGUS Augusta, GA
WXBQ Bristol, VA
WEZL Charleston, SC
WSOC-FM Charlotte, NC
WDOD Chattanooga, TN
WUSY Chattanooga, TN
WCOS Columbia, SC
WGTO Cypress Springs, FL
WFNC Fayetteville, NC
WESC Greenville, SC
WCRJ Jacksonville, FL
WIVK Knoxville, TN
WWOD Lynchburg, VA
WKQS Miami, FL
WCMS Norfolk, VA
WHOO Orlando, FL
WWKA Orlando, FL
WPAP Panama City, FL
WKIX Raleigh, NC
WRNL Richmond, VA
WSLC Roanoke, VA
WQYK St. Petersburg, FL
WIRK West Palm Beach, FL
WTQR Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

WSLR Akron, OH
WYNE Appleton, WI
WUSN Chicago, IL
WUBE Cincinnati, OH
WGAR-FM Cleveland, OH
WMNI Columbus, OH
WONE Dayton, OH
WCXI-AM/FM Detroit, MI
WWWW Detroit, MI
WAXX-FM Eau Claire, WI
WROZ Evansville, IN
WGEE Green Bay, WI
WFMS Indianapolis, IN
WIRE Indianapolis, IN
WITL Lansing, MI
WAMZ Louisville, KY
WTSO Madison, WI
WMIL Milwaukee, WI
WXCL Peoria, IL
WKKN Rockford, IL
WKLR Toledo, OH
WTOD Toledo, OH

REGION 5

IA, KS, MN, MO, NE, ND, OK, SD

KHAK Cedar Rapids, IA
KSO Des Moines, IA
KFGO Fargo, ND
KWMT Fort Dodge, IA
KFKF Kansas City, MO
WDAF Kansas City, MO
WDGY Minneapolis, MN
KEBC Oklahoma City, OK
WOW Omaha, NE
KTTS Springfield, MO
KUSA St. Louis, MO
WIL-FM St. Louis, MO
KTPK Topeka, KS
KVOO Tulsa, OK
KFDI Wichita, KS

REGION 6

AL, AR, LA, MS, West TN, TX

KEAN-AM/FM Abilene, TX
KMML Amarillo, TX
KASE Austin, TX
WYNK Baton Rouge, LA
WZZK Birmingham, AL
KOUL Corpus Christi, TX
KHEY El Paso, TX
KPLX Fort Worth, TX
KIKK-FM Houston, TX
KILT Houston, TX
KSSN Little Rock, AR
KLLL Lubbock, TX
WMC-AM Memphis, TN
WOKK Meridian, MS
KNOE Monroe, LA
WLWI Montgomery, AL
WSM-AM Nashville, TN
WNOE New Orleans, LA
KYXX Odessa, TX
WPMO Pascagoula, MS
KBUC San Antonio, TX
KKYX San Antonio, TX
KRMD Shreveport, LA
KWKH Shreveport, LA
WACO Waco, TX
KLUR-FM Wichita Falls, TX

REGION 7

AZ, Southern CA, CO, HI, Southern NV, NM, UT

REGION 8

AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

KRST Albuquerque, NM
KUZZ Bakersfield, CA
KSSS Colorado Spring, CO
KBRQ-AM/FM Denver, CO
KLZ Denver, CO
KYGO Denver, CO
KVEG Las Vegas, NV
KIKF Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt Lake City, UT
KSON-AM San Diego, CA
KCUB Tucson, AZ

KGHL Billings, MT
KGEM Boise, ID
KKBC Carson City, NV
KHSL Chico, CA
KUGN Eugene, OR
KMAK Fresno, CA
KMIX Modesto, CA
KNEW Oakland, CA
KWJJ Portland, OR
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA
KRPM Tacoma, WA;

CMA Holding First '85 Board Meeting

NASHVILLE The Country Music Assn. is holding its first board meeting of 1985 through Thursday (10) at the Royce Resort Hotel in Palm Springs, Calif.

The CMA is hosting a cocktail and dinner reception for its Southern California members, which is expected to draw more than 600 people. This event takes place Wednesday (9) at 6:30 p.m.

Among those attending the board meeting will be approximately 60 key industry executives representing all facets of the country music industry. Current directors include Charlie Daniels, Brenda Lee, Louise Mandrell and Richard Sterban of the Oak Ridge Boys.

BTO'S BOOKER

(Continued from page 39)

whom Wojcik is working for the initial tour are Little Wing, Tulsa; Feyline, Denver; Contemporary, St. Louis; and Chris Fritz, Kansas City.

Wojcik says he is slotting the band into venues that seat between 400 and 4,000, with a price tag of \$4,000 to \$6,000 a show.

Confirmed locations and dates for the tour, in addition to those already mentioned, are the Country Palace, Concord, Calif., Jan. 24; Circle Star Theatre, San Carlos, Calif., Jan. 25; the Mardi Gras Club, Denver, Jan. 28; Central Station, Colorado Springs, Jan. 29; Charlee's, Fort Smith, Ark., Jan. 31; Cotillion Ballroom, Wichita, Feb. 1; Great Escape, Tulsa, Feb. 2; Bowery Club, Oklahoma City, Feb. 3; Woodstock, Killen, Tex., Feb. 5; Rocky's Club, San Antonio, Feb. 6; Night Mover, Houston, Feb. 7-8; No Where But Texas, Fort Worth, Feb. 10.

Also: Stages Club, St. Louis, Feb. 14; Louisville Gardens Arena, Louisville, Feb. 16; Jagers Club, Gatlinburg, Tenn., Feb. 17; Front Row Theatre, Cleveland, Feb. 20; Palace Theater, Hicksville, Ohio, Feb. 21; Masonic Auditorium, Toledo, Feb. 22; Harpos Concert Theatre, Detroit, Feb. 23; and Carlton West, Minneapolis, Feb. 27.

Focus on Western Swing Master

Delta Label Has a Way with Bob Wills

NASHVILLE David Stallings says his obsession with Bob Wills' music is paying off for his Delta Records. The 11-year-old label, based in Nacogdoches, Tex., has around 70 album titles in its catalog; Stallings has now launched an ambitious Bob Wills project that will result in the release of more than 40 albums of the Western swing master's music, most of it previously unavailable.

In December, Delta unveiled a five-record boxed set, "A Tribute To Bob Wills/50th Anniversary Texas Playboy Reunion" (tagged at \$24.95 retail), "Bob Wills For Collectors, Vol. One" (\$8.98) and "Bob Wills & His Texas Playboys: Rare 1953 California Radio Broadcasts, Vol. One" (\$8.98). Subsequent volumes in the latter two album series will be released every six weeks,

Stallings says, until all 14 radio shows are out.

Delta also produced a two-hour video version of the 50th anniversary reunion and is selling it in both VHS and Beta formats for \$49.95 retail. The Aug. 11 reunion featured performances at Tulsa's Convention Center by 48 former Texas Playboys.

Recently, Stallings says, he discovered 50 15-minute radio show recordings Wills did at KVOO. All of them, he says, will find their way into Delta albums.

Delta also has on its active recording roster the Texas Playboys, under Leon McAuliffe, as well as the original Drifting Cowboys, Hank Williams' band.

Delta relies on a network of independent distributors and rackjob-

bers as well as direct dealings with record stores. In addition, the label maintains a mailing list of "five or six thousand" swing and traditional enthusiasts, and many Delta issues are sold at Playboys and Drifting Cowboys concerts.

Stallings and his father, W.D., operate Global Distributing in Nacogdoches. The company has about 350 record racks, mostly in Texas.

Delta has a \$4.98 budget cassette line in addition to its front-line offerings. The label is experimenting with direct sales through advertising on The Nashville Network. Currently being plugged are albums by Frenchie Burke and the new two-record set of cowboy songs by Red Steagall.



EDWARD MORRIS Guest Hosts Guest. Singer/comedian Jim Stafford chats with Brenda Lee on "Nashville Now."

FOR WEEK ENDING JANUARY 12, 1985

Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	1	16	EXILE EPIC FE-39424	KENTUCKY HEARTS
2	2	4	11	GEORGE STRAIT MCA FE-5518	DOES FORT WORTH EVER CROSS YOUR MIND
3	4	2	20	THE OAK RIDGE BOYS MCA 5496 (8.98)	GREATEST HITS 2
4	3	3	11	RICKY SKAGGS EPIC FE-39410	COUNTRY BOY
5	6	7	8	THE JUDDS RCA/CURB AHL1-5319	WHY NOT ME
6	5	5	24	WILLIE NELSON COLUMBIA FC-39145	CITY OF NEW ORLEANS
7	7	8	11	EARL THOMAS CONLEY RCA AHL1-5175	TREADIN' WATER
8	9	10	19	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
9	8	6	39	ALABAMA RCA AHL1-4939 (8.98)	ROLL ON
10	10	9	31	LEE GREENWOOD MCA 5488 (8.98)	YOU'VE GOT A GOOD LOVE COMIN'
11	11	11	26	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
12	13	18	4	KENNY ROGERS & DOLLY PARTON RCA ASL-15307 (9.98)	ONCE UPON A CHRISTMAS
13	14	15	31	HANK WILLIAMS, JR. WARNER/CURB 25088 (8.98)	MAJOR MOVES
14	15	14	12	KENNY ROGERS RCA AJL-5335 (8.98)	WHAT ABOUT ME
15	17	16	12	ANNE MURRAY CAPITOL SJ-12363 (8.98)	HEART OVER MIND
16	12	12	21	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
17	16	13	20	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8.98)	MEANT FOR EACH OTHER
18	20	23	9	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
19	19	20	59	JIM GLASER NOBLE VISION NV-2001	THE MAN IN THE MIRROR
20	21	21	35	THE STATLER BROTHERS MERCURY 818-652-1 (8.98)	ATLANTA BLUE
21	24	25	62	GEORGE STRAIT MCA 5450 (8.98)	RIGHT OR WRONG
22	22	26	9	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
23	23	19	30	MERLE HAGGARD EPIC FE-39364	IT'S ALL IN THE GAME
24	18	17	18	JANIE FRICKE COLUMBIA FC-39338	THE FIRST WORD IN MEMORY
25	25	22	13	EDDIE RABBITT WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE
26	30	30	9	CONWAY TWITTY WARNER BROS. 25170 (8.98)	CONWAY'S LATEST GREATEST HITS-VOL. 1
27	33	33	8	WAYLON JENNINGS RCA AHL1-5325	WAYLON'S GREATEST HITS - VOL. 2
28	39	45	46	THE JUDDS RCA/CURB MHL1-8515 (8.98)	THE JUDDS - WYNONNA & NAOMI
29	26	24	10	THE EVERLY BROTHERS MERCURY 822-431	EB84
30	32	38	62	CRYSTAL GAYLE WARNER BROS. 23958 (8.98)	CAGE THE SONGBIRD
31	28	29	12	JOHN ANDERSON WARNER BROS. 25169 (8.98)	JOHN ANDERSON'S GREATEST HITS
32	37	44	7	GENE WATSON MCA/CURB 5520 (8.98)	HEARTACHES, LOVE & STUFF
33	35	34	7	MARK GRAY COLUMBIA FC-39518	THIS OL' PIANO
34	36	36	7	T.G. SHEPPARD WARNER/CURB 25149 (8.98)	ONE OWNER HEART
35	29	28	9	GEORGE JONES EPIC FE-39272	LADIES CHOICE
36	42	48	4	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
37	27	27	10	WILLIE NELSON & KRIS KRISTOFFERSON COLUMBIA FC-39531	MUSIC FROM 'SONGWRITER'
38	38	37	12	EMMYLOU HARRIS WARNER BROS. 21561 (8.98)	PROFILES II - THE BEST OF EMMYLOU HARRIS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
39	46	53	38	GARY MORRIS WARNER BROS. 25069 (8.98)	FADED BLUE
40	47	52	78	EARL THOMAS CONLEY RCA AHL1-4713 (8.98)	DON'T MAKE IT EASY FOR ME
41	41	42	12	TOM JONES MERCURY 422-822-701 (8.98)	LOVE IS ON THE RADIO
42	43	32	14	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
43	45	39	26	JOHN ANDERSON WARNER BROS. 25099 (8.98)	EYE OF THE HURRICANE
44	31	31	6	BARBARA MANDRELL MCA 5519	CHRISTMAS AT OUR HOUSE
45	34	35	4	ANNE MURRAY CAPITOL SN-16232 (8.98)	CHRISTMAS WISHES
46	49	51	11	GEORGE JONES EPIC FE-39546	BY REQUEST
47	51	55	9	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTOINE
48	50	41	7	MERLE HAGGARD EPIC FE39545	MERLE HAGGARD'S EPIC HITS
49	44	43	30	THE BELLAMY BROTHERS MCA/CURB 5489 (8.98)	RESTLESS
50	52	47	10	DAVID FRIZZELL & SHELLY WEST GOLDEN DUETS-THE BEST OF FRIZZELL & WEST VIVA 25148 (8.98)	
51	48	49	31	DON WILLIAMS MCA 5493 (8.98)	CAFE CAROLINA
52	53	59	4	DAVID ALLAN COE COLUMBIA KC2-39585 (8.98)	FOR THE RECORD - THE FIRST 10 YEARS
53	59	62	13	JOHNNY LEE WARNER BROS. 25125 (8.98)	WORKIN' FOR A LIVIN'
54	56	57	89	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
55	62	67	173	WILLIE NELSON COLUMBIA KC 237542	GREATEST HITS
56	64	—	2	MICHAEL MARTIN MURPHY EMI-AMERICA ST-17143	THE BEST OF MICHAEL MARTIN MURPHEY
57	60	61	24	GLEN CAMPBELL ATLANTIC/AMERICA 90164 (8.98)	LETTER TO HOME
58	65	70	148	ALABAMA RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC
59	61	60	6	GAIL DAVIES RCA AHL1-5187	WHERE IS A WOMAN TO GO
60	66	69	95	ALABAMA RCA AHL 1-4663 (8.98)	THE CLOSER YOU GET
61	54	54	64	RICKY SKAGGS SUGAR HILL/EPIC FE-38954/EPIC	DON'T CHEAT IN OUR HOMETOWN
62	57	56	69	THE KENDALLS MERCURY 812-7791-1 (8.98)	MOVIN' TRAIN
63	40	40	6	CONWAY TWITTY & HIS LITTLE FRIENDS WARNER BROS. 23971	MERRY TWISMAS
64	68	63	147	WILLIE NELSON COLUMBIA FC 37951	ALWAYS ON MY MIND
65	NEW			ED BRUCE RCA AHL1-5324	HOME COMING
66	67	64	102	WILLIE NELSON & MERLE HAGGARD EPIC FE 37958	PANCHO & LEFTY
67	63	65	4	MICKEY GILLEY EPIC E2X-39867 (8.98)	TEN YEARS OF HITS
68	55	46	38	BARBARA MANDRELL MCA 5474 (8.98)	CLEAN CUTS
69	58	50	13	TOM T. HALL MERCURY 822-425-1 (8.98)	NATURAL DREAMS
70	71	74	22	MICKEY GILLEY EPIC FE-39324	TOO GOOD TO STOP NOW
71	72	71	25	KAREN BROOKS WARNER BROS. 1-25051 (8.98)	HEARTS ON FIRE
72	69	66	349	WILLIE NELSON COLUMBIA JC 35305	STARDUST
73	74	75	8	VARIOUS ARTISTS WARNER BROS. 25171	YOU AND I - CLASSIC COUNTRY DUETS
74	73	68	60	WILLIE NELSON COLUMBIA FC-39110	WITHOUT A SONG
75	75	72	32	RONNIE MILSAP RCA AHL-1-5016 (8.98)	ONE MORE TRY FOR LOVE

○ Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units. *CBS Records does not issue a suggested list price for its product.

WALT DISNEY WORLD CO. is looking for German accordion players to perform traditional, folk and modern music from the regions of Germany. Musicians will be paid at least \$433.00 for a 5 day week. One year employment contracts are available from February 28, 1985 to March 1, 1986 in the German pavilion at EPCOT Center. Musicians should have an extensive repertoire of German folk and modern music, be thoroughly familiar with the country and its regions, speak both English and German and be of German descent. Please send resume and tape to: Talent Booking Department, Entertainment Division, P.O. Box 40, Lake Buena Vista, FL 32830 by February 1, 1985.

WALT DISNEY WORLD CO. is looking for Moroccan musicians to perform on traditional Moroccan instruments including Gnaoua, Rwaia, Flute, Nakous, Tbal, Wheel Player, Andaloussian Drums, Andaloussian Violin, Cithare, Ghvat and traditional drums. Musicians should have prior performance experience and an extensive repertoire of Moroccan tribal and ceremonial music, be familiar with the tribes and regions of the country and speak some English. One year employment contracts are available from January 1, 1985 to December 31, 1985. Musicians will be paid at least \$433.00 for a 5 day week. Please send resume and tape to: Talent Booking Department, Entertainment Division, P.O. Box 40, Lake Buena Vista, FL 32830 by January 1, 1985.

WALT DISNEY WORLD CO. is looking for Italian accordion players to perform traditional, folk and modern music from the regions of Italy. One year employment contracts are available from January 1, 1985 to December 31, 1985 in the Italy pavilion at EPCOT Center. Musicians should have an extensive repertoire of Italian folk, operatic and modern music, be familiar with the country and its regions, speak both English and Italian and be of Italian descent. Each musician will be paid at least \$433.00 for a 5 day week. Please send resume and tape to: Talent Booking Department, Entertainment Division, P.O. Box 40, Lake Buena Vista, FL 32830.

WALT DISNEY WORLD CO. is looking for Japanese Taiko drum players to perform traditional ceremonial music of the Kanto region of Japan. One year employment contracts are available from January 1, 1985 to December 31, 1985 in the Japan pavilion at EPCOT Center. Musicians should have training in performance on Taiko drums and knowledge of the music of Kanto and celebration of Jin-Ja, be familiar with the country and its regions, speak both Japanese and English and be of Japanese descent. Each musician will be paid at least \$433.00 for a 5 day week. Please send resume and tape to: Talent Booking Department, Entertainment Division, P.O. Box 40, Lake Buena Vista, FL 32830 by January 15, 1985.

WALT DISNEY WORLD CO. is looking for Japanese ceremonial dancers to perform traditional stylized dance and music from the Edo Period. One year employment contracts are available from January 1, 1985 to December 31, 1985 in the Japan pavilion at EPCOT Center. Dancers should have training from traditional dance masters in the Hanayagi School, have prior performance experience, be familiar with the country and its regions, speak both English and Japanese and be of Japanese descent. Each dancer will be paid at least \$368.00 for a 5 day week. Please send resume and tape to: Talent Booking Department, Entertainment Division, P.O. Box 40, Lake Buena Vista, FL 32830 by January 15, 1985.



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Strong Market Progress Reveals Growing Power of American CD Sector

by Nick Robertshaw

Less than two years after its Spring 1983 introduction, the Compact Disc medium has reached a worldwide penetration it took prerecorded cassettes six years to achieve. Early forecasts for hardware and software sales have been met or exceeded, and the CD industry is looking confidently to at least doubling the volume of players and disks in use in each of the next two years.

Few exact statistics on the progress of this brand new market are available, but PolyGram, which currently manufactures nearly half the world's CD software, has combined figures from all sources to produce authoritative and reliable estimates. According to Peter Strooker, international marketing manager for CD, worldwide trade deliveries of players



Sony P-50 Portable Player

in 1983, the system's debut year, were around 350,000. In 1984 they reached between 800,000-900,000, and this year are expected to total 1.5 million-1.8 million.

Software sales in 1983 were 5.5 million, tripling in 1984 to 17 million. This year a further leap to some 35 million units is anticipated. Broken down by markets, the figures reveal the growing power of the American CD sector. In 1983 Europe accounted for 2.7 million disk sales, almost half the world total, and Japan for a further 1.5 million. The U.S., arriving late on the scene, managed 800,000 sales, and the Rest of the World a combined figure of 500,000.

In 1984 this pattern changed dramatically. European sales rose to seven million and Japanese volumes to 3.6 million, with a sizeable contribution from the locally popular 'karaoke' recordings. Increasing CD awareness in Australia, Hong Kong, Singapore and Canada in particular pushed the Rest of the World figure to 1.5 million, but U.S. sales soared by more than 500% to 4.9 million as the American CD market overtook West Germany as the world's hottest. With new territories opening up to Compact Disc every year—Brazil and Mexico are two of the newest—PolyGram's original prediction that CD recordings would outsell black vinyl disks by 1990 still looks well within reach.

Manufacturing capacity has more than matched this development, though not without shortfalls in the early stages. At times up to 50% of PolyGram's output has gone to meet the demands of custom pressing clients, but the figure is now typically under 35%. Before CBS/Sony's U.S. production got under way there were long periods when CBS software, even in key markets like Britain, was only obtainable as expensive imports. Nimbus, the British independent company whose CD plant came on stream last fall, was initially so snowed under by custom pressing orders that its own CD releases had to wait in the queue.

Today, however, capacity has moved ahead of demand.

Nick Robertshaw is a Billboard contributor in London. Assistance in preparing this story provided by Jim Sampson in West Germany, Pierre Haesler in Switzerland, Manfred Schreiber in Austria.

According to PolyGram, Dire Straits' 'Love Over Gold' is the world's top-selling Compact Disc, with 'Flashdance' also into six figures. According to PolyGram, average sales for an international CD release are between 3,000-5,000, though many new titles will continue to sell for years ahead as the market place expands.

PolyGram's Langenhagen plant pressed its 10 millionth Compact Disc in June 1984 and by the first week of November last year was already celebrating its 15 millionth. Last year's net output of 13 million disks is set to rise close to 20 million this year. Japanese software manufacturers now in production include CBS/Sony, with 12 million annual capacity, Matsushita-Technics (2.5 million), Sanyo (five million), JVC (four million), Denon (four million) and Toshiba-EMI (two million). Counting in independents like Nimbus (target three million disks a year) and France's MPO Discs it is possible to arrive at a worldwide CD production capacity around 50 million units annually, well above 1985 sales projections. Indeed, some observers suggest the outcome will be a significant fall in software prices.

PolyGram's head of CD technology development, Dr. Adelbert Zielasek, characterizes his research as "the battle against dust." In initial manufacturing runs air pollution led to very high rejection rates. Those problems are now largely in the past: rejection rates are no higher than for other comparable high technologies, while at consumer level fewer than one in every 100 Compact Discs is returned as faulty. Incidental to the dust question is another and more intriguing question: whether EMI, initially lukewarm to CD but with a 'clean room' facility originally designed for VHD/AHD disks ready-built in the U.K., will be tempted to join the ranks of the CD software manufacturers.

A major factor in the early software supply problems was the unexpected demand for disks among owners of CD players. It was predicted that around 16 disks per player would be sold in the first year after purchase, but in practice the figure has been over 20 and in some markets nearer 30. This in turn has increased the pressure on distributors to expand their CD catalogs. Around 150 titles were available at launch-time 22 months ago. By late 1984 PolyGram's Hannover plant alone was pressing some 2,000 and total availability, including Japanese 'karaoke' releases, was estimated close to 4,000. By the end of this year it could reach 8,000 individual titles.

Classical product dominated in the early days, as it had at

Three generations of records—the 78 rpm shellac record with its hand-wound gramophone, the vinyl LP, and now, the Compact Disc with Philips player.

Sony's CDX-5, the world's first one-piece Compact Disc player-only model, ready for UK debut.



the introduction of the LP record back in the '50s. Partly, this was a matter of demographics, those who bought CD players being older and better-off than the average pop fan; partly it was a matter of the classical enthusiast's traditional concern for sound quality. CD brought an instant quantum jump in listening pleasure, and previously undetectable nuances became magically clear. Until the end of 1983 classical CD sales outstripped all others. Now the proportions are estimated at 40% classical to 60% pop, MOR etc., but cumulative sales are still around 50% and the various versions of Vivaldi's "The Four Seasons" remain one of Compact Disc's all-time best-sellers, with some 100,000 copies sold worldwide. More important, CD is expanding the classical market permanently. By late last year Nimbus's 15 own-label classical releases were outselling its entire 85-strong album catalog in terms of value, and the company was planning an increasing output of CD-only releases.

After a relatively slow start, pop product has progressed rapidly. According to PolyGram, Dire Straits' "Love Over Gold" is the world's top-selling Compact Disc, with "Flashdance," subject of special Stateside promotions and possibly past its sales peak, also into six figures. According to PolyGram, average sales for an international CD release are between 3,000-5,000, though many new titles will continue to sell for years ahead as the marketplace expands. The pop sector shows greater regional variations than the classical sector: in West Germany MOR is extremely popular, with veteran bandleader James Last outselling most other CD art-

(Continued on page CD14)

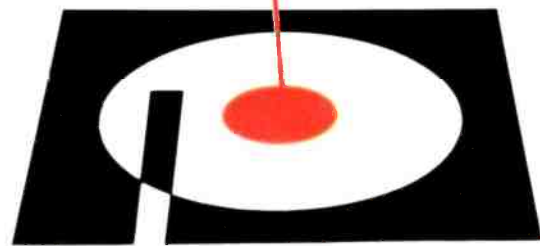


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New Year Projections Sail Euphoric Wave of Accomplishment and Promise

by Is Horowitz

Compact Disc sailed into the New Year on the crest of euphoric wave that celebrated both past accomplishment and the promise of greater things to come. This was true for manufacturers as well as merchandisers, both of software and hardware.

All the signs were there that the configuration was fast gaining new converts and that it would take its place quickly for many consumers as the album format of choice. Those who scoffed at past predictions as "pie in the sky" hyperbole

The dynamics of the supply-demand equation will keep product tight at least through the early months of 1985, seasoned observers are saying, and that isn't all that bad by any means. It's a measure of the rapidity with which market growth is taking place.

were giving new credence to the most optimistic projections.

While hard evidence was not yet at hand at year's end, few were prepared to question the sales projections voiced last November by Hans Gout, senior director of Compact Disc coordination for PolyGram. He told all who would listen that the universe of CD players in U.S. consumer households at the end of 1984 would total 250,000. This number would rise to 500,000 in 1985 and to 900,000 in 1986.

As for software, Gout projected sales of 4.3 million units to the trade in 1984, 9.9 million in 1985, and 19 million in 1986. Those who would have challenged such a rosy-hued view of the near future six months earlier, were now nodding in agreement.

There were growing pains in attempting to match supply with demand, and a controversy has been developing over the kind of packaging that would best serve production, merchandising and safety requirements, let alone the question of economics.

Packaging bottlenecks, at least with respect to the large amount of product using blisterpacks, already led to some software shortages last October. By the end of November, however, there just wasn't enough coming out of the several pressing plants in Japan, Germany and, to a very small extent, in the U.S. and England, to match the snowballing demand.

The dynamics of the supply-demand equation will keep product tight at least through the early months of 1985, seasoned observers are saying, and that isn't all bad by any means. It's a measure of the rapidity with which market growth is taking place.

Software shortages are being attributed largely to the dramatic number of CD players sold during the pre-holiday season, fueled by cost reductions that saw machines offered in satisfactory variety at \$500 or less and, in some cases being

promoted as low as \$200. Disks currently are commonly offered in the \$13 to \$15 range.

But perhaps as significant is the expansion in the number of retail outlets handling CDs. And added to that sheer number are the many outlets which felt it necessary, finally, to stock the disks in adequate inventory depth. So, at least in substantial part, the snowballing demand represents pipeline fill as well as sell-through.

Jerry Shulman of CBS Records doesn't expect shortages to ease noticeably for another several months. He, as well as other label executives, admits to returning to *de facto* allocations to keep retail accounts represented in the most desirable titles. Robbin Ahroid at RCA says that his label has had to "prioritize" pressing orders to keep the hottest titles coming, even if it means slighting less popular repertoire. Emiel Petrone of PolyGram also confirms short supply of certain titles, as does WEA's Alan Perper, in an industry-wide recital of remarkable unanimity.

But even those who note with regret losing bonus sales they would otherwise have reaped, are buoyed by the market vigor these shortages indicate. There is little inclination to relax promotional ploys to stimulate the market still further.

Much credit for the sales bulge is being given to healthy television advertising by major hardware producers such as Technics, Sony and Magnavox. Of particular note is the number of spots on such youth-oriented programs as MTV, all of which has helped attract younger buyers, gradually redrawing the early pattern of CD owners to a younger demographic profile.

A further stimulus, which was just beginning to make itself felt at year's end, was the introduction of a portable player by Sony that lists at \$299.99, and is useable, with accessory equipment, as a walkaround unit. As made clear by John Briesch of Sony, marketing of this unit is aimed at a retail complex far beyond the several thousand dealers who might normally be expected to handle CD players. A figure of some 8,000, at least double the past retail universe for hardware, is anticipated early on to showcase the unit.

The Compact Disc Group, which played a major role in coordinating early joint promotional efforts between hardware and software interests, expects to keep the promotional pot

boiling at maximum. Leslie Rosen, executive director, says that new members will be actively sought to help spread the CD message and to finance campaigns on the format's behalf. At last count the roster of manufacturers belonging to the CDG numbered about 40.

The operating budget for the association this year will be in the area of \$175,000, but will rise to \$200,000 or more if new companies sign up in strong numbers, says Rosen. The 1985 dues structure asks \$3,000 a year from firms grossing \$1 million to \$11 million, \$7,500 from firms with sales up to \$50 million, and \$10,000 from any grossing greater amounts. Non-voting associate members, a new category this year, will pay \$1,500.

The Group intends to mount a greater presence at trade shows this year, put out semi-annual catalogs listing all available product, and man an 800 telephone number to field consumer and trade queries. Through a deal with specialist firm Youngblood, Levine & Bladd, the CDG hopes to increase CD visibility through placement of players and software as props on both television and movie sets.

With all the ferment surrounding CD packaging, one constant remains: There is no intention to veer from 6-by-12 outer dimensions, a standard retailers insist upon. Within those parameters, however, there are likely to be a number of different approaches that will face the test of consumer acceptance.

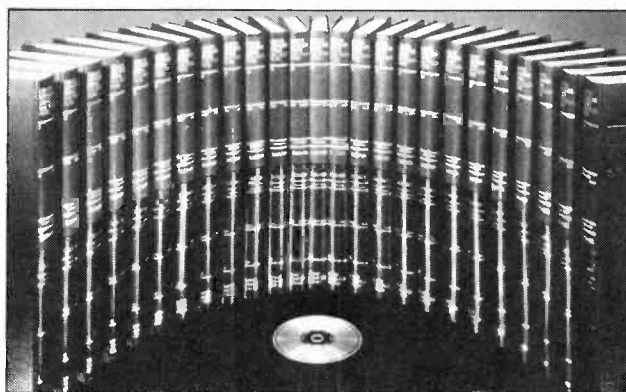
Both Shorewood and Ivy Hill, major album jacket fabricators, have put aside for the time being attempts to skirt use of a jewel box, but are soliciting reaction on a variety of paperback containers that would house the jewel box. A slimmer jewel box, already in use in Japan, figures as one option in their presentations.

Is the blisterpack doomed as an appropriate carrier of the CD? Some think so. CBS' Shulman calls it a "dead duck." But PolyGram still would like to have its disks open to patron scrutiny, and will need much more convincing before it abandons the blisterpack, says the company's Petrone.

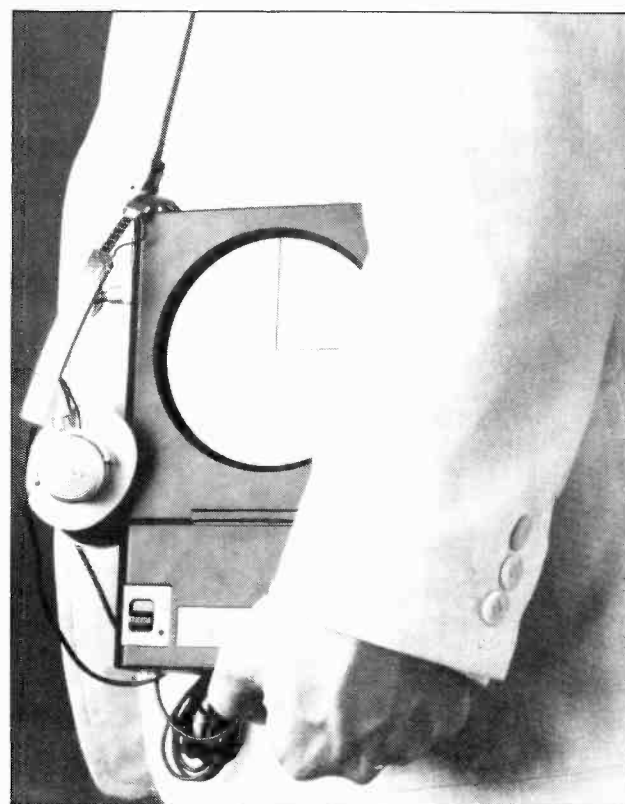


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Is Horowitz is Billboard's Executive Editor and Classical Editor.

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AT LAST!

NINO ROTA IN COMPACT DISC

14 SOUND TRACK RECORDINGS



NINO ROTA MOVIES

Worldwide CD Catalog To Explode in '85

by
Sam Sutherland

For students of home entertainment marketing, the Compact Disc offers a rare, if not unique, example of how to do things right—blessed by an unprecedented level of intra-industry accord, unimpeded by a rival digital configuration and pretested in Europe and Japan, CD software has carved out an American market with a speed and accuracy that's surprised even its most ardent boosters.

During 1984, the learning curve for CD marketing has proven spectacularly swift. Major U.S. labels were quick to adjust the overseas CD strategy, correctly perceiving a true mass market for this diminutive sound carrier. Because the audio industry had already settled any disputes over configuration before the formal introduction of the Sony/Philips digital audio format, both player manufacturers and their allies in the software manufacturing camp have succeeded in forging a level of communication and cooperation previously absent from such new configuration introductions.

That underlying harmony has translated into a comparatively smooth transition from the CD's introductory phase as an upscale, hobbyist product to a mass market commodity. Cross-marketing of CDs with players has been the rule, rather than the exception, in bold contrast to the usually distant relationship between entertainment hardware and software.

Such a close rapport enabled the CD to glide past early anxiety over insufficient player sales or inadequate software catalog. During the first quarters of '84, major labels were able to build retail confidence, establishing a market penetration that in turn drew major chains quickly into the new field. Early product sales hurdles—including specialized terms, prepack assortments and a lack of either returns privileges or co-op ad support—would likewise tumble as the year drew on.

Price, an early concern for both hardware and software interests, also witnessed bold progress. Much as electronics manufacturers were able to pass along rapid price breaks in

succeeding generations of new CD players, manufacturers began offering discounts during the Spring of '84. Summer brought WEA's bold move to reduce its entire Compact Disc catalog pricing structure to a \$15.98 list, with other majors quickly following.

Packaging, while now emerging as a new area for competition and experimentation, at least addressed initial dismay over the basic dimensions of the product, with a 6-inch by 12-inch frontal size for exterior packages established early on.

Finally, product quality has been rapidly upgraded since the CD's first, embryonic days at market. While some of the first Compact Discs derived from older analog master sources were undercut by poor transfers or inferior, second generation master copies, most vendors have since instituted tighter production controls to optimize the CD's potential for reproducing the original recording with unrivalled accuracy and fidelity.

The final quarter of '84 has buttressed the value of such measures with a virtual explosion in sales, retail penetration and catalog breadth. Yet most forecasts now argue that the coming year will prove just as breathtaking in terms of continued growth.

With an estimated 2,000 titles available in CD at the U.S. marketplace at year's end, Emiel Petrone, chairman of the Compact Disc Group and PolyGram's senior vice president for CD here, projects twice that figure a year hence, with 8,000 titles expected to be replicated worldwide by the end of '85.

That scenario for catalog growth reflects the Compact Disc's evolution toward full catalog status. Accordingly, the configuration's early concentration in classical, jazz and other idioms targeted to older buyers has already given way to a more broad-based array of material from virtually every genre. Most label executives, while allowing that current hits and best-selling catalog remain priorities, now agree that the coming year will see greater depth in CD catalog development. Anthologies are also beginning to surface as labels study how best to exploit the new format's longer playing time, as exemplified by Motown's successful Compact Command Performances series and PolyGram Classics' Silver Series jazz anthologies.

CDs aren't proving profitable only for the major corporate vendors, either. Much as the LP afforded a new generation of independent entrepreneurs with a market entry during the early '50s, the Compact Disc is helping smaller specialty firms to increase their own visibility. Such has been the experience of GRP Records, the jazz-oriented label helmed by veteran composer/performer Dave Grusin and engineer Larry Rosen, which has been among the first existing labels to commit fully to CD for all releases.

Rosen asserts that GRP's decision to aggressively push Compact Disc, and record all new masters digitally to maximize its product quality, has enabled the line to dramatically increase its clout at retail.

Other specialized CD labels, from the tiny Digital Music Products (DMP) with its all digital, hour-long CDs to Mobile



The North American Philips first generation CD ROM drive will be available to O.E.M.'s beginning this year. Stand-alone model is top-loaded.



Fidelity Sound Lab, which has successfully transferred its analog audiophile base into a line of premium CD versions of older analog masters, have likewise profited from their early belief in CD. A host of classical labels, led by Delos and Telarc, have also cashed in on that commitment.

During the coming year, Compact Discs should lead many major labels into wholly new retail environments as well. Rapid acceptance for CDs has already won the active participation not only of rack jobbers with existing record/tape businesses, but of other mass merchandisers with little or no previous stake in sound recordings.

Vendors are now beginning to include CDs in their overall marketing plans, a trend borne out in retail advertising, which now either prominently features CD, or devotes significant space exclusively to releases in that format. In the process, most majors have already retired their earlier perceptions of the Compact Disc as an audiophile product; now established as a sound carrier with the broadest market potential, the Compact Disc will thus draw increasingly from the whole spectrum of available performances. Older analog material, initially deemed inappropriate for CD release, is becoming fair game for reissue when the market acceptance for the artist or performance is there.

Indeed, the only significant obstacles during the coming months remain packaging and product flow. Leslie Rosen, executive director of the Compact Disc Group, forecasts the unveiling of several new CD package concepts soon after the New Year. As for product flow, however, the current production crunch continues to create a ceiling for the industry.

The coming year will meanwhile see bold new applications for the basic configuration as its vast data storage potential is tapped for other uses beyond audio. Introduction of CD-ROM (Read Only Memory) computer software is waiting in the wings, with key high technology companies now developing this.

Sam Sutherland is Billboard's West Coast Bureau Chief and author of the Compact Disc column, *On The Beam*.

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* digital transfers available to & from Sony 1610

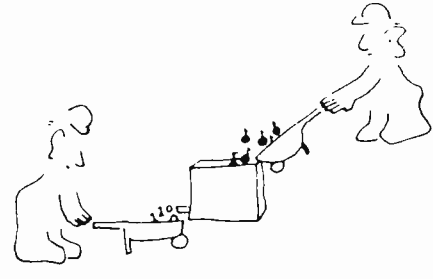
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Marketing the Laser-Based Home Entertainment System of the Future

By MIKE HENNESSEY

By the end of the year there will be three million Compact Disc players in use around the world and more than 30 million units of software will have been sold.

This is the prediction of PolyGram International president Jan Timmer, who sees the CD player as the first step toward a laser-based

home entertainment system of the future.

"We have two principal aims for 1985," Timmer says. "We need to persuade the music industry to give maximum support to our campaign to achieve the fastest possible acceptance of the new carrier by the public. And we have to make

the public at large fully aware of the system and its incomparable advantages. And by the public at large, I don't mean the people who already frequent record shops. I think there are a vast number of potential CD buyers who no longer visit record stores. We have to convince them to revive the habit and

to buy this wonderful product."

Timmer has been a stalwart champion of CD from the beginning and he remains totally convinced that we shall see the demise of the black LP by 1990.

"We are seeing the death of the conventional LP already," he maintains. And to support this contention he produces specially prepared graphs showing the rise and fall of the LP market in Europe over the last 10 years. The decline in unit sales in all major markets is dramatic. The Compact Disc, Timmer asserts, is the key to reviving mass interest in the purchase of recorded music and to restoring prosperity to the music industry.

Timmer has consistently refuted suggestions that, with its outstanding sound quality, CD is an encouragement to home taping. "On the

contrary," he says, "it is the answer to the home taping problem." He argues that with the "Walkman" and in-car versions on the way, the CD system will eliminate much of the incentive to make private cassette recordings of prerecorded music.

Reviewing the impact made by the CD system in the various major markets since its launch just over two years ago, Timmer says that, on balance, the market response has been up to expectations. He admits, however, that the U.S. and U.K. markets have been slower to develop than was hoped. He is confident, though, that acceptance can be accelerated by intensive promotion and marketing campaigns.

"One market where we expected better results than we have had is Sweden. Everybody imagines that Sweden is an innovation-minded, high-tech country—but this has not been reflected in CD sales to date.

"On the other hand, a country which has surprised us in a positive sense is Italy. We have been gratified by the rapid and widespread acceptance of the system there. There have been good results, too, in Switzerland—but that was to be expected because the consumers in that market have a strong affinity for classical music and also enjoy substantial purchasing power."

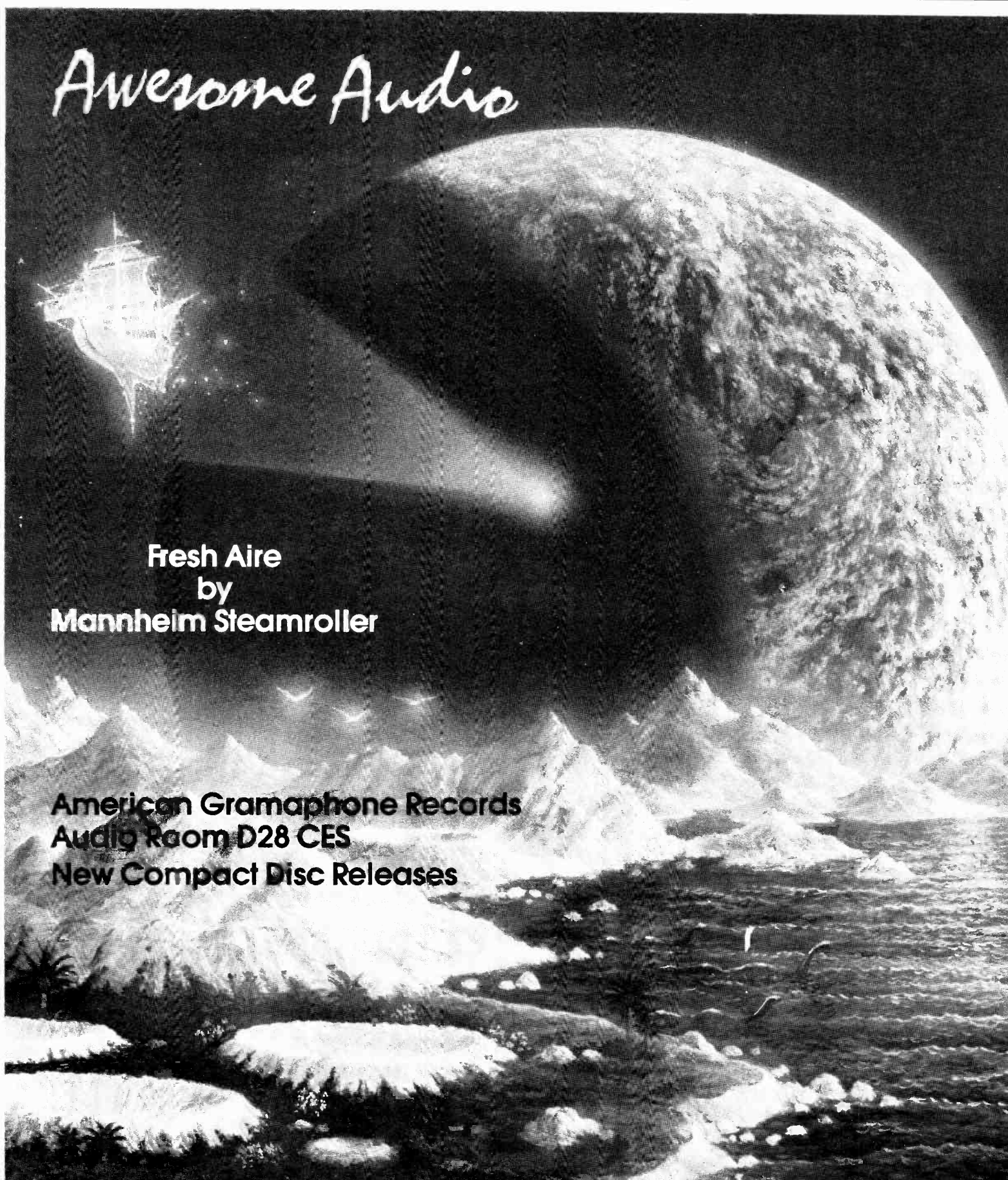
West Germany has taken to the CD system with great enthusiasm, but France, on the other hand, has been considerably more hesitant. "I think this has to do with the economic situation and I'm sure the system will take off there eventually," says Timmer.

He expects the situation in the U.K. to improve markedly this year, following the major PolyGram/Philips promotion campaign at the end of last year in which "hundreds of thousands of pounds" were invested. He claims that one reason why the U.K. market has been slow is that the software industry has under-marketed CD.

Assuming that residual consumer resistance is quickly melted away and there is an accelerating demand for software, will there be sufficient manufacturing capacity in the world to meet the consumers' needs?

Says Timmer: "I am confident that as soon as the members of the industry who have had reservations about the CD system realize how rapid and enthusiastic has been consumer acceptance, funds will be made available for the building of additional manufacturing capacity.

"Already there are several small independent companies which
(Continued on page CD16)



Mike Hennessey is Billboard's International Editorial Director in London.



Jan D. Timmer, President, PolyGram International

Classics Find Future in Software Rapport

BY IS HOROWITZ

It should come as no surprise that the young Compact Disc catalog already contains at least nine versions of the "Four Seasons," six of the "New World," five of the "Symphonie Fantastique" and a freshening flood of "Water Music." After all, much of the developing market wants to hear its favorites in the medium. These are works the industry is re-recording constantly, and there already are a large number of digitally recorded performances on hand.

But less than two years after the formal introduction of CD, classical labels are beginning to spread their repertoire nets well beyond the digital era to help satisfy the ballooning demand. In many cases they're reaching far back into the earliest days of stereo, and even into the more remote mono past, to refurbish outstanding recordings and offer them with unexpected clarity to new generations of listeners committed to the new laser technology.

Almost all record companies have set up programs to reprocess worthwhile analog recordings in digital, often returning to the original masters for greatest quality. These new digital tapes serve archival preservation purposes as well as preparing the product for quick transfer to CD.

The process goes on even as labels step up release schedules on more current recordings. Hand in hand, the old and the new are giving CD buyers a host of widening options.

Most of the CDs RCA will be releasing on its Red Seal label early in the year will be newly polished analog material. No less than seven albums will come from the Chicago Symphony under Fritz Reiner. Among these will be a set of Strauss waltzes. A "Pictures At An Exhibition" is scheduled, and Reiner will be joined by Emil Gilels in the Brahms Piano Concerto No. 2.

And with Erato becoming such a basic underpinning of the Red Seal catalog, it is no wonder that much of the label's CD product will also come from this source. RCA's Irwin Katz says that about 30 Erato CDs will be issued this year along with their imported analog disk counterparts. In addition, another 40 or so Erato titles, already released on LP, will bow here on CD during the year. Most of this material will have been recorded digitally.

Angel's new cultivation of past glories kicks off in March with a CD-only compilation of "The Art of Beverly Sills," containing some of her most popular titles recorded by Angel. None of the Sills material recently licensed from MCA is in the package. But the soprano will also be heard in the Angel diskings of Victor Herbert material and "Up In Central Park."

Gunther Schuller's hit Joplin album "Red Back Book" will bid for new shelf life on CD come April, and other early material recorded by Angel in the States will include titles by John Parkening, Angel Romero, and Leopold Stokowski with the Houston Symphony. The latter, a reading of the Shostakovich 11th Symphony, dates back about 20 years.

Angel, which came later to CD than other majors, expects to catch

up rapidly, says John Patrick, executive vice president. By the end of March there should be 90 titles in its CD catalog, and subsequent releases will be at the rate of 250 per year, he says.

CBS' look back through CD

glasses will gather steam this month when the first 10 titles from the label's "Great Performances" series moves out to market. Among these will be numbers of titles by Georges Szell and the Cleveland Orchestra, and Leonard

Bernstein and the New York Philharmonic. Rachmaninoff, Grieg and Wagner are just a few of the composers who will be represented.

In the summer, CBS will make available a series of Bruno Walter

recordings on CD, including all the Beethoven symphonies. Some of these were brought in from Japan recently on a one-shot basis, and quickly vanished into consumer hands. Also due with warm weather
(Continued on page CD16)



Sony revolutionizes the compact disc revolution.

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Today, with over 30 companies joining the revolution, Sony is starting another. The Portable Compact Disc Player,* and coming this winter, the Car Compact Disc Player.

Combine that with the fact that the CDP-111, shown above, represents another addition to the world's largest family of

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PRODUCTION STILL LEARNING TO MASTER GROWING PAINS

BY STEVE DUPLER

By all accounts, Compact Disc has taken off in even a bigger way this past year than anticipated by the software and hardware manufacturers. As 1985 begins, the CD duplication industry finds itself in the curious predicament of be-

ing unable to meet demand for a product, which only a year ago, was not that popular.

In spite of claims by various new companies throughout 1983 and 1984, the only domestic facility manufacturing Compact Discs remains the CBS/Sony plant in Terre Haute, Ind. All other CD pressing is done outside the U.S., in Japan and Europe, and while those plants are producing disks at full capacity, the Terre Haute operation has been slow in reaching its desired output. Initial predictions had called for the CBS/Sony plant to be producing 300,000 CDs per month by the end of 1984. However, that figure now stands at about 30,000, and sources say that full productivity will not be reached until further into 1985 (Billboard, Dec. 22).

The demand for CD software has grown rapidly because of a number of factors, including the unexpectedly sharp drop in the price of the players and the increase in the number of retailers now carrying CDs.

In spite of the increased demand for the product, problems continue to exist in the Compact Disc software industry in terms of the quality control of the master tapes coming into the pressing plants.

Says Scott Spector, engineering manager for Sony Digital Audio: "Our biggest problem has been the education of the mastering houses as to how to properly prepare a CD master tape. One of the things which has been hindering the Terre Haute plant from getting up to full production speed has been the amount of time wasted reviewing master tapes because the houses either didn't or weren't capable of properly reviewing them themselves."

Spector says that Sony Digital is actively involved in the education of mastering houses and engineers through a program of seminars, which "pass on documentation prepared in Japan, as well as brochures and 'cookbooks' for the proper preparation of the master tapes." According to Spector, a large part of the education process must also involve the record companies answering questions such as what types of tape to use, whether the tapes should be Dolbyized, what generation tapes should be used. He notes that it is still not unheard of for a record company to occasionally submit a fifth or sixth generation analog master tape for CD production, which accounts for the occasional substandard disk.

In addition to seminars, Sony Digital is also manufacturing specific equipment for sale to duplication houses to aid in improving the quality of the disks produced, as

Steven Dupler is Billboard's Pro Audio/Video Editor.

(Continued on page CD-15)



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JANUARY

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HEART "Little Queen"
CHOPIN: Piano Conc. No. 2
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MAHLER: Symphony No. 4
Kathleen Battle; Vienna Phil./Moazel
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SURVIVOR "Vital Signs"
BRUCE SPRINGSTEEN "The River"
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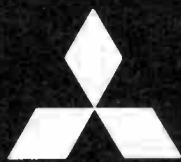
SIMON AND GARFUNKEL "Bridge Over Troubled Water"
SCHUBERT: Quintet In C Major
Yo-Yo Ma, cello; Cleveland Quartet
IVES: Symphony No. 3 Concertgebouw Orch./Thomas
REO SPEEDWAGON "Wheels Are Turnin'"
RICKY SKAGGS "Country Boy"
PAUL McCARTNEY/WINGS "Wings Over America"
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BEETHOVEN: Sonata No. 23 "Appassionata" Murray Perahia, piano
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MILES DAVIS "Bitches Brew"
TCHAIKOVSKY: Symphony No. 2 Chicago Symphony Orch./Abbado
Ensemble Wein/Berlin
ANDREAS VOLLENWEIDER "White Winds"
RAVEL: Bolero; La Valse NY Philharmonic/Bernstein
RICHARD CLAYDERMAN "Amour"
WAGNER: The Ride Of The Valkyries Cleveland Orch./Szell
SMETANA: The Moldau; DVOŘÁK: Carnival Overture Cleveland Orch./Szell
RODRIGO: Concierto de Aranjuez John Williams, guitar; English Chamber Orch./Groves
JUDAS PRIEST "Screaming For Vengeance"

GRIEG: Peer Gynt Suites NY Philharmonic/Bernstein
ELVIS COSTELLO "Armed Forces"
BEETHOVEN: Symphony No. 5; SCHUBERT: Symphony No. 8 NY Philharmonic/Bernstein
BEETHOVEN: Symphony No. 6 Columbia Symphony Orch./Walter
MICK JAGGER "She's The Boss"
OZZY OSBOURNE "Diary Of A Madman"
RAY CHARLES "Friendship"
R. STRAUSS: Don Juan Cleveland Orch./Szell
RACHMANINOFF: Piano Conc. No. 2 Gary Graffman; NY Philharmonic/Bernstein
BILLY JOEL "Songs In The Attic"
KENNY LOGGINS "Keep The Fire"
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ACCESSORY NECESSITIES

Manufacturers Waste No Time Supporting CD Boom

By FRED GOODMAN

If there was a surprise for record retailers this Christmas, it was the unexpected strength of the Compact Disc. With hardware prices coming down below the \$200 mark, the CD is no longer limited to the serious audiophile. And as retailers and software manufacturers have been discovering, those new players need titles, and CD owners are filling in their collections at a rate nobody expected. With those collections, naturally, comes the need for storage units and cleaners, and accessory manufacturers are wasting no time in assembling full lines aimed at all pocketbooks.

The initial upper-crust, Rolls Royce sell used during the introduction of the Compact Disc has continued, but the spread of the configuration through a broad price range and into the portable and auto market has also spawned a more price conscious marketplace.

In the storage marketplace, newcomer Teak Tech Design has made an impressive debut with high ticket cabinets. The Texas-based firm, part of import/export house Operations International, is interested in presenting "the highest quality merchandise in the marketplace" according to company director Richard Chalk.

Fred Goodman is Billboard's Associate Retailing Editor.

Teak Tech's first two cabinets, which hit the stores this fall, are both solid teakwood, hand-made in Thailand with a hand rubbed finish. The file-style, divider-less cabinets both have roll tops, and hold 18 and 36 discs respectively. The smaller model, which measures 7½" x 10½" x 7½", carries a suggested retail price of \$39.95. Its larger brother, at 14" x 10½" x 7½" with a ribbed center, carries a list price of \$45.00. Chalk adds that both of those prices reflect a 100% mark-up. "Most of the retailers we've been dealing with are happy with a 35 or 37 point mark-up," he says.

Teak Tech isn't the only Texas-based operation making a foray into storage cases. In San Antonio, The Rack Factory has also hit with an all-wood cabinet. Their model, the CD36, allows for the storage of three stacks of 12 CDs in either horizontal or vertical. The case, which carries a suggested list of \$27.95, was introduced a little over a month ago. "We were going to wait for the CES show," says The Rack Factory's Paul Leach, "but we were really feeling the demand from the field."

Leach predicts that his outfit will have three CD storage units within the year, pricing the new models on either side of the CD36. "We will probably need a complete price series," he says, noting the broad growth of the configuration's market.

Storage veterans Lebo, in Bloomfield, N.J., have already tak-

en a broad market approach to CDs with budget, median and higher priced units. The firm's Larry Jacobson says Lebo's interlocking 10-unit storage, which retails for approximately \$6, has been a "very hot number" for the company. They have also just come out with a 24-unit walnut cabinet that lists for \$35, and will soon unveil a three-drawer plastic unit for 45 pieces at a lower price.

In Massachusetts, Savoy is out with a solid wood unit that holds 40 discs and comes with a wall-mount. The American-made unit is packaged in corrugated cardboard with a four-color label for easy and attractive display, and carries a suggested retail price of \$24.95. Long known for their carrying cases as well as their home storage units, Savoy will be introducing 16-count and 30-count CD cases by June.

Although the storage marketplace has had a broad range of units at different prices, cleaners have tended to gravitate towards high ticket items. Those who pioneered the CD cleaner market, like Allsop and Microfidelity, began with items in the \$29.95 and \$34.95 range. But the growth of the lower-end CD hardware market means that the audiophile is not necessarily the targeted customer anymore.

Tony Marcon, U.S. marketing manager for Bib in Dallas says that many of the CD cleaners on the market now are exorbitantly priced. Consequently, his firm is hawking a cleaner for \$8.95. "We felt the demand was growing quickly for CD's and our whole approach is to recognize the volume that will be done at the mass merchandise outlets," he says. "We don't believe that a person who spent \$159 on a CD player is going to spend \$35 on a cleaner."

GLOBAL AWARENESS

(Continued from page CD-2)

ists, whereas in Britain it has meant little to date, while jazz, for instance, has proven unexpectedly popular.

The U.K. market is by no means Europe's biggest, despite Britain's reputation as a leader in adopting new technologies. Hardware sales have grown steadily to around 35,000 in 1984, giving a cumulative player population of some 50,000 machines. Philips, whose cheapest player is now listed under \$375, claims a leading 34% market share, and the company, which initially restricted distribution to key specialist hi fi outlets, now sells through some 1,000 retail points, including several High Street multiples.

Final figures for U.K. software sales are expected to exceed 750,000, three times 1983 levels, with October-December totals as high as the preceding nine months. This year a 1.5 million market is projected, and according to PolyGram record operations commercial director Clive Swan, the estimate is "probably conservative." PolyGram's own catalog numbers over 1,500 titles, including imported repertoire from Japan, France, South Africa and elsewhere. Thanks in part to its "open" distribution policy the number of CD stockists among U.K. record retailers has grown from around 200 at launch to well over 1,000, of whom perhaps half stock a full range of over 250 titles. At least one London store (60% of CD sales come from the affluent London and South East England re-

gion) is now devoting itself exclusively to CD business.

"Disk purchase was all through

the independent specialists early on," says Swan, "because of the service they offered, and will largely remain so. On the other hand the

(Continued on page CD17)



CD window display in the Virgin Megastore, Oxford Street, London. The display kits were produced in support of an extensive PolyGram/Philips tv campaign. Theme: "Compact Disc Digital Audio System—the best way to get music out of your system."

Production, Exports Soar

BY SHIG FUJITA

Compact Disc player production in Japan in 1983 added up to 290,000 units, of which 210,000 were exported, according to the country's ministry of international trade and industry.

This figure is expected to be between 650,000-800,000 units for the whole of 1984, with some half-million to 600,000 going into the export stream. The industry estimates that production in 1985 will be around 1.06-1.08 million units, around 830,000 likely to be exported, and the projection for CD hardware manufacture in 1986 is around 1.7 million, with 1.4 million going overseas.

Japanese manufacturers are in general finding that buyers are either opting for the top-end of the market units, ranging in price from \$1,100 down to roughly \$670, or going for the lowest in the price range, now down to \$370 (JVC and Pioneer) and \$290 (Yamaha). Sony also placed on sale, October 21, its D-50 CD compact player, weighing only 1.1 pounds and priced at just \$206.

Sony and Pioneer have in-car CD players on the market at around \$400, while Pioneer is having a

Shig Fujita is Billboard's correspondent in Tokyo.

hard time keeping up with orders for its videodisk/CD player at a little over \$1,000 and which Pioneer intends launching in the U.S. early in 1985.

The four major manufacturers of Compact Discs in Japan (with monthly capacity in brackets) are Sony (700,000), JVC (300,000),

Columbia (300,000) and Sanyo (250,000). CD software production in Japan this year is expected to add up to a final 10 million units tally.

Whereas there were 700 CD titles on the market in September 1983, the number was up to 2,500 as of the end of August

1984, and the figure will be nearing the 4,000 total in a month or so.

Software CD prices remain at the yen equivalent of roughly \$14.45 and \$15.75, but Sony lowered its prices to a standard \$13.25 from November 1, even dipping to \$12.40 for some releases, and it is

clear there will be a general retail price cutback "war" sooner or later.

A breakdown of the material available as of mid-fall in Japan on CD software shows 33% of the titles are classical, 30% general pop music including jazz and 19% are of traditional Japanese songs.

GROWING PAINS

(Continued from page CD-12)

well as other types of equipment designed for mastering houses.

The CDA-5000 analyzer and CDP-5000 player, which retail respectively for \$9,600 and \$6,500, are designed to help manufacturing plants check disk quality. The analyzer will give "precise histograms of block air rate and signal-to-noise ration across the disk," says Spector, and can check things like the accuracy of the table of contents.

For mastering houses, Sony manufactures the DTA-2000, a \$3,000 tape analyzer which provides computer printouts of the condition of the PCM-1610 master tape (the format most used for CD manufacturing purposes). According to Spector, the DTA-2000 will soon be "a required supplement to the master tape" when a master is submitted to Terre Haute. By using the tape analyzer, Spector points out, one can get an overall picture of the condition of the tape, and note where dropouts and glitches are most likely to occur.

While the Sony PCM-1610 remains the most widely accepted format for CD manufacturing, other mastering systems such as Mitsubishi's X-80 and the JVC system continue to grow in popularity. Studer has developed an interface box, currently in use at the Terre Haute plant, which allows digital to digital conversion of Mitsubishi and JVC tapes to the 1610 format, and some Japanese duplication facilities accept Mitsubishi masters for CD duplication.

Sony's Spector notes: "There are far fewer problems involved in the technical end of CD manufacturing than in the people end. Once the education process is completed, so much time will be saved that the problem of short supply should disappear."

PHILIPS

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**COMPACT disc
DIGITAL AUDIO**

A Billboard Spotlight

CD Future REFLECTIONS FROM THE SILVER RAINBOW

In its brief market life, the Compact Disc has already outstripped expectations at a sufficiently dizzying pace to make further forecasting a truly "blue-sky" prospect. Already a success in its original incarnation as a new medium for recorded sound, the CD's underlying optical storage technology is already reaching far beyond conventional sound recordings. Within grasp are not only audio-visual applications but a new realm of sophisticated computer applications, including database storage and true, recordable data memory usage.

In the nearer term, however, certain likely developments can be found to head the list of CD futures. Even as some labels extending the configuration's playing time beyond the 67 1/2 minute standard to capture slightly longer works, PolyGram has already unveiled plans to market cheaper, shorter CDs—dubbed "maxi-single CDs"—targeted to the dance market.

Within grasp are not only audio-visual applications but a new realm of sophisticated computer applications, including database storage and true, recordable data memory usage.

Why such a movement away from the configuration's acknowledged virtues as a true, long-playing medium? The answer lies in the now evident market trend toward true mass acceptance for the Compact Disc. The downward swing in hardware pricing, underway since the first months of the new technology's market life, is quickly opening up the prospect for a viable youth market, as dramatized by Sony's bellwether Discman personal CD player. That truly compact player augurs the Compact Disc's graduation into the consumer mainstream in terms of both utility and price.

Software price is also likely to witness further reduction. Although most major manufacturers downplay the likelihood of a trade-wide drop in CD prices during the first half of '85, they significantly open the door for possible price erosion later in the year; while expected reductions are deemed more incremental than the price slashing seen midway through '84, the long-term forecast suggests Compact Discs will gradually fall closer to analog recordings in

terms of retail value.

As more manufacturers introduce portable and automotive CD players, and software prices erode, it's likely that the CD market will sidestep any long-term rental base. At present, a fledgling group of smaller store operations are reporting viable business for CD player and software rental; unlike home video, however, the CD market is fast approaching the magic lower numbers that should tip the balance conclusively in favor of sale.

With the rise of the Compact Disc coinciding with an overall convergence of different home media, the apparent rise of newer CD applications will meanwhile take on increasing significance. Because of the configuration's vast storage capacity, computer media interests are already off and running to develop CD-ROM (Read Only Memory) and CD-WORM (Write Once Read Many) applications, with examples of the former likely to appear in the market as early as late '85.

That same capacity will also yield dividends for the existing CD marketplace. The basic CD format already incorporates the necessary subcodes to permit accessing features as yet untapped by existing machines or CD recordings. Add to these the prospect for still-frame visual data storage, and the CD of the future will be much more than just another album.

The horizon also holds such intriguing possibilities as an automotive navigation system uniting a CD drive, computer and video display to enable the driver to call up maps, find his own location through satellite signals and even learn about the best restaurant or the nearest gas station in a given area. If such a device sounds like a deft science fiction script, it's not—a system proposal is already being developed by Philips, and has been outlined to major U.S. auto manufacturers as a feasible equipment option by the end of the decade.

In short, the future for the Compact Disc appears bright indeed, marked by an unparalleled versatility in its potential applications for industry and consumers alike. As the product of a fertile new realm of recording technology, optical storage, the CD's future is already hinted at by such new products as Pioneer's combined laser video-disk/Compact Disc player and the first large capacity CD changer units. **SAM SUTHERLAND**

The horizon also holds such intriguing possibilities as an automotive navigation system uniting a CD drive, computer and video display to enable the driver to call up maps, find his own location through satellite signals and even learn about the best restaurant or the nearest gas station in a given area. If such a device sounds like a deft science fiction script, it's not—a system proposal is already being developed by Philips, and has been outlined to major U.S. auto manufacturers as a feasible equipment option by the end of the decade.

CLASSICS FIND FUTURE

(Continued from page CD9)

er, says the label's Christine Reade, is a set of Bernstein recordings of the Mahler symphonies. Selected Portrait titles will also be scheduled during the year.

These CBS titles will not, however, bear lower prices on CD because of their early origin.

With some 450 titles in its current CD catalog, PolyGram Classics is far and away the leading corporate group active in the new configuration. That should come as no surprise since they also dominate a major chunk of classical volume, regardless of format, and are a partner with Sony in the development of laser audio technology.

Gianfranco Rebulli, president of PolyGram Classics, the umbrella group for the Philips, London, Deutsche Grammophon and associated labels, says that the number of CD titles in the group will double in 1985. The overwhelming number will be of classical repertoire; some jazz titles are also marketed under this jurisdiction.

The PolyGram labels will also continue to "modernize" older prestigious titles, says Rebulli, as well as to issue, from time to time, CD albums sans tape or LP counterpart. The release of a live recording several months ago of the Mahler Ninth Symphony under Herbert von Karajan's direction on CD only is the group's most provocative example. But good reports are coming in, as well, from the concept CD-only series of pickup selections on London, a sort of "Best of . . ." assembly.

Classical CD samplers to be sold at special prices will also be coming out of the PolyGram group shortly. Strangely, PolyGram has only been represented in the CD sampler field to date on the pop side. The Philips entry is due out later this month, the London and

DG in March.

Telarc, whose CDs often precede LP counterparts in the marketplace, produced its first recordings in Europe some months ago. These, a Tchaikovsky album in London and a Mozart package in Prague, the latter in joint production with Supraphon, are to be followed by other projects in Europe, even as the label's domestic recording effort broadens.

Chamber music for the first time will play a role of some importance in Telarc's plans, and it has entered into a two-year contract with the Cleveland Quartet calling for three albums. One will couple the quartets of Debussy and Ravel; the other titles have yet to be fixed. On the orchestral side, where activity will continue strong, the Cleveland Orchestra under Christoph von Dohnanyi will be a major contributor.

Nonesuch will be drawing on earlier titles to amplify its CD catalog, and due in coming months are "Moore's Irish Melodies," Stravinsky's "Petrushka" in a four-hand piano version played by Ursula Oppens and Paul Jacobs, and Bach's "Wedding Cantata," by Joshua Rifkin and the Bach Ensemble, among others.

Denon will continue to issue a broad repertoire spectrum on CD this year, with its complete set of the Beethoven Symphonies by Otmar Suitner and the Staatskapelle Berlin on six CDs, another example in the label's exploitation of the longer-play qualities of the medium. It was the first, of course, to release CDs with running times of more than 71 minutes—Beethoven's Ninth Symphony, and the Hermann Prey performance of the Schubert "Winterreise."

Come the fall, Arabesque Records will release what may well be

one of the most prestigious oldie packages ever to be transferred to CD. This will consist of nothing less than the complete Beethoven Piano Concertos performed by Artur Schnabel, with Sir Malcolm Sargent the conductor. The three-disk set, licensed from EMI, dates back to 1932-35. Transfer of the tapes is already underway, says Arabesque's Ward Botsford.

One of the faster growing CD catalogs under a single group is that of Intersound, which already claims more than 150 titles bearing Pro Arte, Teldec and other logos marketed by the Minneapolis-based firm. Fifty more are said to be due in the first quarter of this year.

Among other labels that are looking into back catalog for suitable CD issues is Moss Music Group, although more recent digital product take precedence at this time, says Martin Bookspan, executive vice president.

Less than two years after the formal introduction of CD, classical labels are beginning to spread their repertoire nets well beyond the digital era to help satisfy the ballooning demand. In many cases they're reaching far back into the earliest days of stereo, and even into the more remote mono past, to refurbish outstanding recordings and offer them with unexpected clarity to new generations of listeners committed to the new laser technology.

JAN TIMMER

(Continued from page CD8)

have shown interest. Of course, the sad thing is that the U.S. was not the first country to set up manufacturing facilities. And it is certainly not leading the field in developing the CD system. However, I believe that as soon as record companies have overcome their initial resistance to the new system, we shall see more pressing facilities coming on stream.

"What worries me is that when awareness in the market grows and something like 50 hardware manufacturers all over the world start to push the product really strongly, we shall start to get bottlenecks in software deliveries. It is not as easy to expand software production as it is to augment player output. It requires foresight, confidence and entrepreneurial thinking. You have to invest in manufacturing capacity a couple of years before you need it.

"My recommendation would be for people to get into CD production as fast as they can."

To suggestions that his recommendation might be seen as not totally innocent of vested interest, Timmer answers:

"I accept that—but at least I have put my money where my mouth is. I invested in manufacturing capacity long before anybody

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; International Editorial Director, Mike Hennessey; International Editor, Peter Jones; Layout, Anne Richardson-Daniel; Cover, Douglas Brian Martin.

believed that CD was going to happen. So I don't mind being considered biased in this particular case. The market figures, the press stories, the consumer reactions—all have vindicated my judgement. I have not been proven wrong."

Will PolyGram give a further lead by setting up manufacturing facilities in the United States? Timmer says that at present PolyGram has no plans to set up a plant in America as a solo initiative. "But we have had several discussions with other companies about the possibility of a joint venture. We are still willing to consider that option. And, in the meantime, we have ample possibilities to expand our Hanover facilities."

In the retailing area, Timmer says that once record dealers are apprised of the system and its potential profitability as the new universal sound carrier, they respond by giving it total support.

"We have seen remarkable examples in some markets of retailers who had the foresight to invest heavily in CD and are now reaping the benefits. And retailers who have been hesitant—sometimes even hostile—to begin with, have always changed their minds when the performance of, and public enthusiasm for, the system have been revealed to them.

"Generally I am more than happy about the way in which retailers have responded to CD. The only reservation I have is that more in-store listening facilities could be provided. The experience of hearing CD is a major selling point, so we are constantly urging dealers to have demonstration facilities available. We know of no cases where customers have walked away from

the system after having listened to a CD demonstration!

"Demonstrations not only illustrate the great sound quality of CD; they also point up the system's ease of operation, which is another vital selling factor."

The implantation of the CD system's sound carrying function, according to Timmer, is simply the first phase in a continuing revolution which will culminate in the laser-based, multi-function home entertainment system of the future.

"I am confident," he says, "that no system is more versatile than this one. We shall see exciting developments in the area of lyrics and graphics being added to the sound element. Then there is the fantastic potential of CD as an information-storage system. It can do a lot more than just provide music. It can be used for all kinds of educational and training programs. In its in-car version it can be used to produce information to guide a driver through an unfamiliar city. It will be a center of education, entertainment and information."



GLOBAL AWARENESS

(Continued from page CD14)

only person going into a CD-only store is someone already interested in CD, and we want all tastes among the public to be exposed to it." Record chains HMV and Our Price adopted CD from the start. Lasky's, previously a hardware-only group, is selling CD software, and High Street multiple W.H. Smith carries CD disks in 113 outlets. Rivals Woolworth and Boots the Chemist are also conducting trials in a few stores, and the number of sales points nationally continues to grow.

In German-speaking territories the CD outlook has remained bullish since the system launch in March 1983. Switzerland boasts the highest disks-per-player ratio of any country, Austria anticipates 100% hardware and software expansion this year, and West Germany was until recently the world's biggest CD market, with a player population estimated at 150,000, or just under 1% of households. Instead of the expected 16 disks annually, German owners are typically buying more than 20 a year, with a large proportion of 'intensive' buyers.

Software availability is seen as still problematic. A Christmas sales boom caught all labels, even PolyGram, scrambling for capacity, and many best-selling titles are still not on sale in CD format. Late last year only around 25% of West Germany's Top 75 albums were immediately available to dealers. Sade's "Diamond Life" album was at No. 1 for six weeks without a CBS CD equivalent. According to the company's CD coordinator Michael Bauer: "We still have capacity problems until the Terre Haute plant starts producing more disks. We import our stocks from Japan, and the shipment was delayed."

West German software sales in 1984 were around 2.4 million, with classical product accounting for 35%. PolyGram's strength in this area helped it maintain a near 50% market share, compared with 25% for analog product. WEA, RCA and Teldec also have CD shares above those for conventional recordings. Best-selling titles, according to WEA's Stefan Michel, are: "Current album hits, previous hits such as our current CD Number One Fleetwood Mac's 'Rumours,' and artists like Donald Fagan and Ry Cooder who are noted for their good recorded sound." CBS cites sound wizard Andreas Vollenweider, EMI Electrola Pink Floyd, and DG/Polydor the ever-green James Last.

The mechanical rights pact which all companies signed with rights organization GEMA expired

Jan. 1 this year. Till then GEMA was paid as much as for comparable black disks, and labels say they will resist pressure to negotiate higher license rates for CD. As Deutsche Grammophon/Polydor

managing director Dieter Ohms notes: "We don't earn more from a CD because of the higher manufacturing cost, and the artists and composers made no investment in developing the CD system."

Ohms believes nearly 90% of German retailers have begun stocking CD, and enthusiasm for

the system is high, most complaints centering on non-availability of hit product, lack of label discounts, and the CD case, deemed prone to breakage. Open displays or wall racks have largely replaced the initially popular blister packs. Merchandising and advertising support from record companies

has been strong, with hundreds of display cases and racks supplied at little or no cost by WEA and PolyGram. Both mounted special CD campaigns last year, as did CBS and Teldec, and most labels plan further marketing assaults in the opening months of this year, in-

(Continued on page CD18)

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Lebo Peerless Corp., N.J., manufactures a Compact Disc storage unit, which holds 10 discs in four-sided cases with interlocking design.

GLOBAL AWARENESS

(Continued from page CES17)

cluding the launch of the first CD maxi-singles.

Player penetration in neighboring Switzerland is already well over 1%, totalling around 30,000 machines. Software sales were 700,000 units in 1984, representing a remarkable 11% of overall pre-recorded music sales, though total disk and cassette revenue remained steady at around \$100 million. Dealer support for CD has been strong, many retailers stocking over 1,000 titles. At CBS Andy Knecht notes: "Not only retailers but also wholesalers and rackjobbers have jumped on the CD bandwagon. Most stores have special CD displays and some are turning over up to \$400,000 annually from CD, selling perhaps 300 Compact Discs a day. Swiss consumers are not concerned about the price of hardware or

software: availability seems to be more important."

Software shortages still plague most labels, with PolyGram the sole exception, offering 30% of its LP catalog on CD and earning more from classical CD than classical cassettes. Nevertheless, many industry figures would endorse the prediction of Musikvertrieb's Lucien Monnerat that: "Within five years CD will reach more than 50% of total sales in Switzerland. They already make up 23% of Deca's classical sales, 9.5% of the entire RCA catalog and 12.5% of WEA's." Popular titles from artists including Lionel Richie, Yes, Chicago, Mike Oldfield and Laura Branigan have sold up to 3,000 units, he says.

In Austria, software sales doubled in 1984 to over 100,000 units and PolyGram, which accounts for 55% of Austrian CD

sales, predicts 250,000 will be sold this year. The modest hardware population of some 6,000 machines is expected to double, and players can now be bought for under \$500, compared with over \$1,500 at launch time.

Austria's IFPI group noted 1,450 CD titles on the market at the beginning of this year, with more than half all sales made on classical product, compared with a 13% classical share of the conventional disk and tape market. Some dealers in Vienna report opera buffs stocking up on complete CD sets even though they as yet have no player. Most explain they intend to wait for hardware prices to drop, but want to be sure of having a particular recording.

Internationally, falling hardware prices are seen as the key to the rapid development of a mass market for the CD format. Despite considerable regional disparities the overall trend is clear. In West Germany last minute Christmas specials were selling at close to \$200. In Japan low-price players like Nippon Gakki's CD-X2 are bringing prices ever closer to mid-range hi fi system levels.

New forms of CD hardware are also expected to boost consumer uptake. Sony's Compact 66 rack system, developed specially for the U.K. market, incorporates a CD player in a complete hi fi package. The first portable player, Sony's D50, is due for European launch, as are the first in-car CD machines. "The arrival of portable and in-car hardware is enormously important," says PolyGram U.K.'s Clive Swan. "It takes CD from being a self-indulgence to a rational, practical purchase, and puts it into the same realm as cassette. It's probably the most important development in the last year." RCA U.K. special projects manager Brian Atkinson adds: "Their coming must help to open up the market. Hardware pricing is still very much a problem, when you are in competition with computers, video hi fi and all the other innovations aimed at the home entertainment market. I believe that once CD player prices get down to around \$250 or \$300 the market will really take off."

Joint promotions involving both hardware and software companies are seen as essential to speed the process of educating the public. PolyGram has mounted a number of such campaigns, in Italy with both Philips and Sony, in Britain via a million dollar push with Philips under the slogan "CD: The Best Way To Get Music Out Of Your System" and involving intensive tv and radio exposure. The campaign, running just before Christmas, was weighted heavily to the London region, not only because CD sales are strongest there but because, as Clive Swan says: "We are also advertising to the artists, the managers, the producers and the record companies." The reasoning is that the surest way to establish the system is to win the commitment of those who create the music, and encourage digital recording.

On the software side many labels have already run major CD campaigns. WEA Europe, for instance, has run two bouts of its "Adventures In Modern Sound" marketing push in all European markets, distributing large numbers of promotional samples, posters and CD booklets. Arista tied in with Philips and U.K. retail chain Our Price to co-promote specific CD repertoire items.

Simultaneous release is vital in the view of many dealers and marketing heads. Says Clive Swan: "Most classical titles are released simultaneously but it's harder for

pop because of the reduced lead times." Nevertheless, most labels are making efforts in this direction and some, like EMI, have committed themselves to the policy for all top-line new releases. EMI has even tried out, with Elkie Brooks' "Screen Gems," the concept of a month-long CD-only sales window. Nor are CD-only releases unknown. One such, Deutsche Grammophon's classical recording of Mahler's Ninth Symphony, won the prestigious "Gramophone" Record of the Year award in the U.K. for 1984.

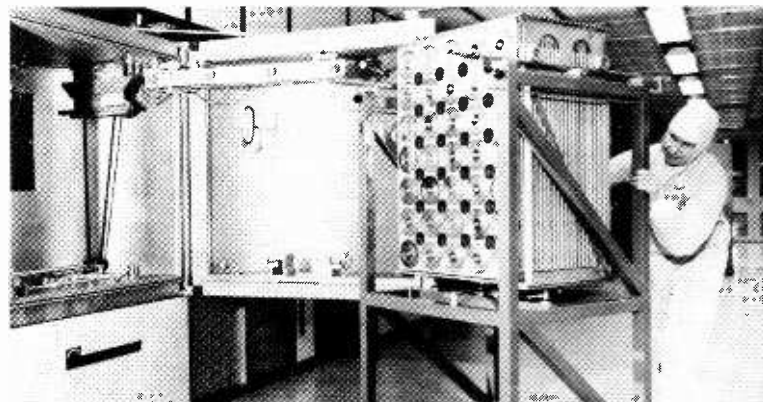
Prices are unlikely to fall dramatically, though PolyGram's custom pressing rates have dropped and retail discounting, mostly a modest 10% or so, has made its appearance in most territories. Average prices are likely to stay around the \$12.50 mark set by PolyGram (some European product retails at up to \$17), but back catalog lines at perhaps 20% less, as well as repertoire targeted at specific areas of the market such as CD equivalents of the 12-inch single, will certainly be introduced.

Says Dieter Ohms: "We hope and believe that prices will remain stable. We noticed that as LP prices dropped many dealers left the

business because profit margins were too slim." CBS's West German CD coordinator Michael Bauer adds: "We're not talking about lower prices till we have more disks coming out of Terre Haute." Main complaint among German retailers centers on the no discount, no bonus policy initiated by PolyGram and copied by all labels except CBS, seen by some as penalizing the dealers who are most successful in selling CD.

New national markets are emerging all the time. Hong Kong and Brazil are doing well according to PolyGram, likewise Australia and South Africa, despite the high import duties there. Scandinavia started slowly but is now evolving rapidly, Holland is making progress, and France and Italy are both moving forward. Lesser but still promising markets include Spain, Portugal and Greece.

"Things don't happen overnight," Clive Swan summarizes. "No matter how great or fundamental the advance. It takes time for word to spread, to introduce the product, to get the press to write about it, to overcome consumer confusion. It's the public who make the difference: they're the ones who tell their friends."



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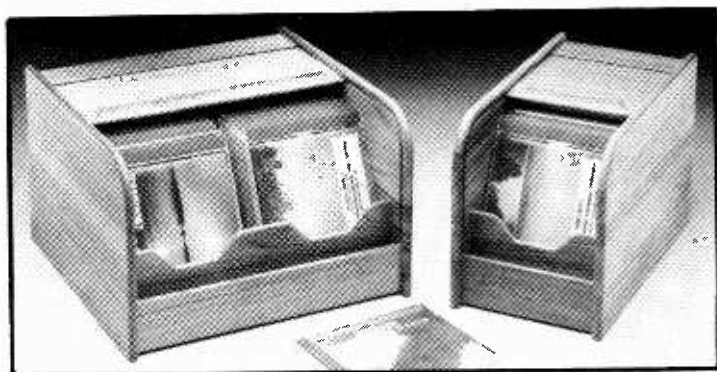
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Smaller Labels Hurt

CD Blister Shortage Cited

NEW YORK A shortage of blister-pack blanks has forced many small labels and importers to back-order Compact Disc product at a time when retailer demand is snowballing.

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"We try to keep 100,000 to 200,000 blisterpacks in inventory," says Krupa, who adds that his company can turn out more than 15 million a

year. However, with packaging that would eliminate the blisterpack in favor of paperboard options now being considered by

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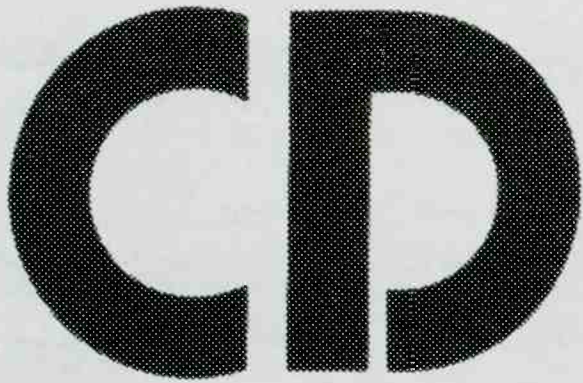
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Some complain that large labels, with favored status at suppliers, have snapped up the bulk of the available stock, leaving little for the dozens of indie accounts whose orders, though smaller, are neverthe-

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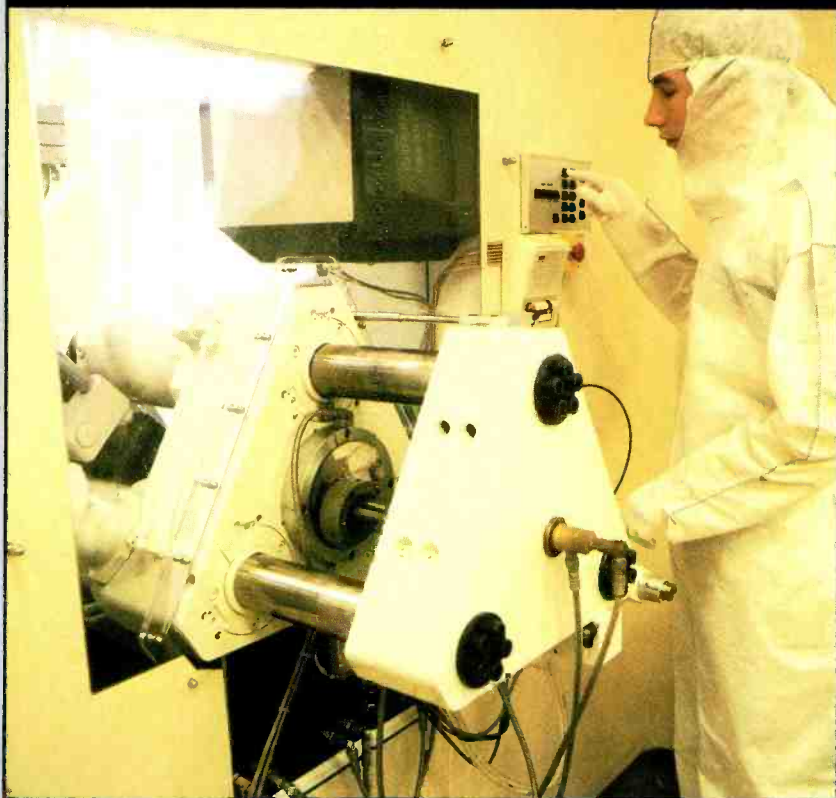
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GRP Digital Sampler/ Volume 1



GRP-D-9504

Dave Grusin/"Night-Lines"



GRP-D-9510

Diane Schuur/"Deedles"



GRP-D-9501

"Dave Grusin and the N.Y./L.A. Dream Band"



GRP-D-9507

The Glenn Miller Orchestra "In The Digital Mood"



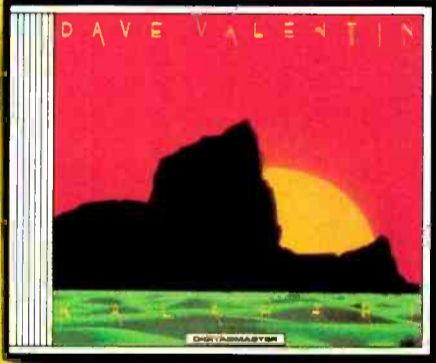
GRP-D-9507

Dave Grusin/"Mountain Dance"



GRP-D-9503

Gerry Mulligan/"Little Big Horn"



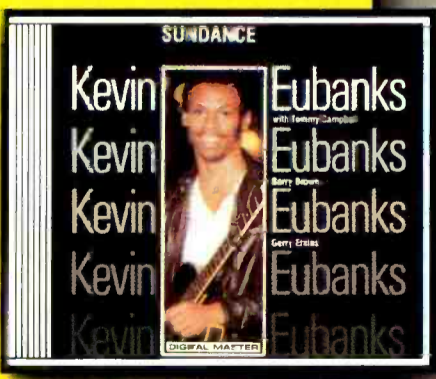
GRP-D-9508

Dave Valentin/"Kalahari"



GRP-D-9505

Special EFX/"Special EFX"



GRP-D-9506

Kevin Eubanks/"Sur dance"

COMING SOON!

- Dave Grusin/Out Of The Shadows
- Dave Valentin/The Hawk
- Tom Browne/Browne Sugar
- Dave Grusin/One Of A Kind
- Jay Hoggard/Days Like These
- Scott Jarrett/Without Rhyme Or Reason



T H E
DIGITAL MASTER
C O M P A N Y



Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	SOLID	ASHFORD & SIMPSON	3
2	3	OPERATOR	MIDNIGHT STAR	1
3	2	SHOW ME	GLENN JONES	8
4	4	TREAT HER LIKE A LADY	THE TEMPTATIONS	2
5	6	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	4
6	10	MISLED	KOOL & THE GANG	6
7	8	LOVE LIGHT IN FLIGHT	STEVIE WONDER	5
8	5	COOL IT NOW	NEW EDITION	25
9	7	I FEEL FOR YOU	CHAKA KHAN	24
10	13	RAIN FOREST	PAUL HARDCASTLE	7
11	9	LOVER GIRL	TEENA MARIE	9
12	16	JAILHOUSE RAP	FAT BOYS	21
13	12	LIKE A VIRGIN	MADONNA	12
14	11	BEEP A FREAK	GAP BAND	11
15	14	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	23
16	21	MR. TELEPHONE MAN	NEW EDITION	10
17	15	TEARS	THE FORCE MD'S	17
18	17	CONTAGIOUS	THE WHISPERS	16
19	18	THE WORD IS OUT	JERMAINE STEWART	18
20	24	DO WHAT YOU DO	JERMAINE JACKSON	14
21	23	LOVER BOY	BILLY OCEAN	22
22	19	CENTIPEDE	REBBIE JACKSON	37
23	27	THE MEN ALL PAUSE	KLYMAXX	20
24	26	YOU USED TO HOLD ME SO TIGHT	THELMA HOUSTON	13
25	20	LET IT ALL BLOW	THE DAZZ BAND	34
26	22	DON'T STOP	JEFFREY OSBORNE	45
27	30	JAMIE	RAY PARKER JR.	15
28	-	MISSING YOU	DIANA ROSS	19
29	25	BETTER BE GOOD TO ME	TINA TURNER	93
30	-	MECHANICAL EMOTION	VANITY	26

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	OPERATOR	MIDNIGHT STAR	1
2	3	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	4
3	2	TREAT HER LIKE A LADY	THE TEMPTATIONS	2
4	4	LOVE LIGHT IN FLIGHT	STEVIE WONDER	5
5	5	RAIN FOREST	PAUL HARDCASTLE	7
6	6	MISLED	KOOL & THE GANG	6
7	7	MR. TELEPHONE MAN	NEW EDITION	10
8	8	YOU USED TO HOLD ME SO TIGHT	THELMA HOUSTON	13
9	9	CONTAGIOUS	THE WHISPERS	16
10	11	LOVER GIRL	TEENA MARIE	9
11	12	JAMIE	RAY PARKER JR.	15
12	10	SHOW ME	GLENN JONES	8
13	14	BEEP A FREAK	GAP BAND	11
14	13	LIKE A VIRGIN	MADONNA	12
15	15	MISSING YOU	DIANA ROSS	19
16	16	SOLID	ASHFORD & SIMPSON	3
17	17	DO WHAT YOU DO	JERMAINE JACKSON	14
18	19	THE MEN ALL PAUSE	KLYMAXX	20
19	18	NO ONE'S GONNA LOVE YOU	THE S.O.S. BAND	30
20	20	MECHANICAL EMOTION	VANITY	26
21	21	HANG ON TO YOUR LOVE	SADE	31
22	26	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	27
23	24	LOVE IN MODERATION	GWEN GUTHRIE	29
24	22	STRONGER THAN BEFORE	JOYCE KENNEDY	36
25	27	20/20	GEORGE BENSON	35
26	23	THE WORD IS OUT	JERMAINE STEWART	18
27	25	TEARS	THE FORCE MD'S	17
28	28	REQUEST LINE	ROCK MASTER SCOTT AND THE DYNAMIC THREE	28
29	30	LOVER BOY	BILLY OCEAN	22
30	29	IN THE DARK	ROY AYERS	41

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BLACK SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
ARISTA	6
COLUMBIA	6
MCA	6
MOTOWN	6
WARNER BROS.	6
RCA	5
A&M	4
CAPITOL	4
JIVE/ARISTA	3
SOLAR	3
CATAWBA/BS ASSOCIATED	2
CBS ASSOCIATED	2
EPIC	2
MERCURY	2
PANORAMIC	2
PHILLY WORLD	2
PRIVATE I	2
TOMMY BOY	2
TOTAL EXPERIENCE	2
4TH AND BROADWAY	1
ALLEGIANCE	1
ASYLUM	1
CASABLANCA	1
CONSTELLATION	1
CNSTELLATION/MCA	1
DE-LITE	1
DREAM	1
EMI-AMERICA	1
GOLDEN BOY	1
GORDY	1
ISLAND	1
KC/PERSONAL	1
MALACO	1
MIRAGE	1
MUSIC SPECIALISTS	1
PLANET	1
POLYDOR	1
PORTRAIT	1
PROFILE	1
R&R	1
EALITY	1
RED LABEL	1
SALSOU	1
SELECT	1
SIRE	1
SOUNDTOWN	1
SUGAR HILL	1
SUNNYVIEW	1
SUTRA	1
TABU	1
URBAN SOUND	1
VIRGIN/EPIC	1

BLACK SINGLES A-Z—SONGWRITERS/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	14 DO WHAT YOU DO - R.Dino L.D.Tomaso (Unicity, ASCAP/RaRa, ASCAP/Aidente, ASCAP)	100 JUNGLE LOVE - M.Day J.Johnson (Tionna, ASCAP)	95 OUR LOVE WILL LAST FOREVER - J.Glover (RH, ASCAP)
35 20/20 - R.Goodrum S.Kipner (April, ASCAP/Random Notes, ASCAP/Stephen A.Kipner, ASCAP)	45 DON'T STOP - D.Sembello D.Batteau (No Pain No Gain ASCAP/Unicity ASCAP/David Batteau ASCAP)	98 JUST FOR THE NIGHT - K.Carter P.Leonard B.Gaitsch (Unison, ASCAP/Edge of Flake, ASCAP/Outer Snake, ASCAP/Johnny Yuma, BMI)	59 OUT OF TOUCH - D.Hall J.Oates (Hot-cha, BMI/Unichappell, BMI) CHA/HL
72 AFTER ALL - A.Jarreau J.Graydon D.Foster (Aljarreau, BMI/Garden Rake, BMI/Foster Frees, BMI)	89 DON'T STOP UNTIL YOU GET ENOUGH - T.Robinson (Island Girl, BMI/Fannymac, BMI)	90 KISS AND TELL - E.Isley C.Jasper M.Isley (April, ASCAP/II, ASCAP)	82 THE PARTY HAS BEGUN - T.butler (Not Listed)
92 AIN'T IT ALL RIGHT - N.Mundy P.Butler (Trishmun, BMI/Alfa, ASCAP)	83 DYNAMIC TOTAL CONTROL - M.Skinner F.Mayers (M.B.Cenac R.Crafton III (Wicked Stepmother, ASCAP/Wedot, ASCAP)	80 LADY MY WHOLE WORLD IS YOU - P.Kelly (ASCAP/ASCAP/II, ASCAP)	94 PENNY LOVER - L.Richie B.Harvey-Richie (Brockman, ASCAP) CLM
39 ALL OF YOU - L.Thomas L.Laurence (Bush Brunin, ASCAP/New Music, ASCAP/Music Corp. of America, BMI)	32 EASY LOVER - P.Bailey P.Collins N.East (Sir & Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP)	34 LET IT ALL BLOW - K.Harrison B.Harris (Jobete, ASCAP/DazzberryJam, ASCAP/Stone Diamond, BMI/Bedazzled, BMI)	86 PURPLE RAIN - Prince @ Revolution (Controversy, ASCAP) WBM
55 AMNESIA - G.Duke H.Hewett (Hip Trip, BMI/Lakiva, BMI/Mycenae, ASCAP)	57 EDGE OF THE RAZOR - T.snow R.Freeland (Screen Gems-EMI, BMI/Snow, BMI)	12 LIKE A VIRGIN - B.Steinberg T.Kelly (Billy Steinberg, ASCAP/Denise Barry, ASCAP)	7 RAIN FOREST - P.Hardcastle (Oval, PRS)
42 APPRECIATION - K.McCord R.Ernest (Perk's, BMI/Duchess, BMI/MCA, BMI)	51 ELECTRIC BOOGALO - O.Brown A.Giles R.Regan (Ollie Brown, ASCAP/Sugar, ASCAP/Go Glo, ASCAP)	33 LOOK THE OTHER WAY - E.Isley (April, ASCAP/II, ASCAP)	28 REQUEST LINE - C.Pettiford G.Wigfall R.Fowler (Anjue, ASCAP/Stacy & Bros., ASCAP)
65 BASKETBALL - W.Waring K.Blow R.Ford, Jr. J.Moore (Neutral Gray, BMI/Mofunk, BMI/Original J.B, BMI/Mokojumbi, ASCAP)	48 FAST GIRLS - J.Johnson (Almo, ASCAP/Crazy People, ASCAP)	68 LOOK WHATCHA DONE NOW - R.Saulsberry P.brown (Peter Brown, ASCAP/Rod Saulsborn, ASCAP)	84 SAY THAT YOU WILL - R.B.Sam (American League, BMI/Family Productions, BMI)
11 BEEP A FREAK - R.Taylor L.Simmons C.Wilson (Temp.Co., BMI)	71 FREAKS COME OUT AT NIGHT - J.Hutchins L.Smith (Zomba, ASCAP)	29 LOVE IN MODERATION - K.Barnes J.Barnes (Kenya, BMI)	77 SECRET FANTASY - M.Starr (Maurice Starr, ASCAP)
79 BELINDA - G.Harrell F.Wesley (Petitepapa, BMI/Juby Laws, ASCAP)	23 FRIENDS/FIVE MINUTES OF FUNK - J.Hutchins (Zomba, ASCAP)	5 LOVE LIGHT IN FLIGHT - S.Wonder (Jobete, ASCAP/Black Bull, ASCAP)	69 SEX O MATIC - Bar-Kays A.A.Jones (Warner-Tamerlane, BMI/BarKay, BMI)
93 BETTER BE GOOD TO ME - Knight Chinn Chapman (Chinnichap, ASCAP/Land Of Dreams, ASCAP/Arista, ASCAP) CPP	76 GET ME HOT - Xavion (Xavion, BMI/Green Mirage, BMI)	22 LOVER BOY - K.Diamond B.Ocean R.J.Lange (Zomba, BMI/Willesden, BMI)	8 SHOW ME - LaLa G.Jones (New Music Group, BMI/MCA, BMI)
99 BLACK BUTTERFLY - B.Mann C.Weil (Dyad, BMI)	4 GOTTA GET YOU HOME TONIGHT - M.Horton (Philly World, BMI/Great Alps, BMI)	9 LOVER GIRL - T.Marie (Midnight Magnet, ASCAP)	62 SNEAKING OUT - G.L.Jones (Red Label, BMI)
38 THE BORDERLINES - R.Jones (WB, ASCAP/Zubaidah, ASCAP)	31 HANG ON TO YOUR LOVE - Adu Matthewman (Adu-Matthewman, MCPS)	44 FREERIDE - R.D.Miller (Fresh Ideas, ASCAP)	3 SOLID - N.Ashford V.Simpson (Nick-O-Val, ASCAP)
61 CAN I - M.Horton M.Forte D.Robinson (Philly World, BMI/Persempre, ASCAP)	91 HAPPY - T.Robinson B.Dowse (Fanny Mac, BMI/Island Girl, BMI)	49 LOVIN' - M.Jozun (Boston International, ASCAP/T-Boy, ASCAP)	54 STEP OFF - K.gamble L.Huff A.Jackson M.glover (E.Morris K.Ward (Mighty Three, BMI)
97 CAN'T SLOW DOWN - D.Frank M.Murphy (April, ASCAP/Science Lab, ASCAP)	75 HARD TIMES - L.Hill (Hills Hideaway, BMI/Variena, BMI)	26 MECHANICAL EMOTION - Vanity B.Wolfer (Jobete, ASCAP/Wolfstones, ASCAP)	36 STRONGER THAN BEFORE - C.B.Sager B.Bacharach (B.Roberts (Fedora, BMI/Unichappell, BMI/Begonia Melodies, BMI/New Hidden Music, ASCAP)
37 CENTIPEDE - M.Jackson (Mijac, BMI/Warner-Tamerlane, BMI) WBM	24 I FEEL FOR YOU - Prince (Controversy, ASCAP) CPP	20 THE MEN ALL PAUSE - B.Cooper J.Simmons (Spectrum VII, ASCAP)	67 SUGAR WALLS - A.Nevermind (Tionna, ASCAP)
47 CHANGE YOUR WICKED WAYS - O.Scott P.Ford (TX, ASCAP/Temp, BMI)	27 I WOULD DIE 4 U - Prince (Controversy, ASCAP)	87 METHOD OF MODERN LOVE - D.Hall J.Allen (Hot-cha, BMI/Unichappell, BMI)	17 TEARS - Force MD's R.Halpin (T-Boy, ASCAP)
46 CITY GIRL - R.Laws (Colgems-EMI, ASCAP/Sweetbeat, ASCAP)	96 I'M IN LOVE WITH YOU - C.Powell R.Philmore (Jobete, ASCAP/Koko-Pop, ASCAP/Stone Diamond, BMI/Chris Powell, BMI)	6 MISLED - R.Bell J.Taylor Kool & The Gang (Delightful, BMI)	66 THIN WALLS - T.McClary S.Shifrin S.Pomerantz (Macawrite, ASCAP/Sooklooly, BMI/Pomer Rants, BMI/Rightsong, BMI)
40 C.O.D. (I'LL DELIVER) - J.Mtume Tawatha (Mtume, BMI/Do Drop, BMI)	41 IN THE DARK - R.Ayers D.Spragley J.Bedford (Yeldarps, ASCAP/Carrier, ASCAP/AFI, ASCAP/W.B.Corp.ASCAP)	19 MISSING YOU - L.Richie (Brockman, ASCAP)	52 THIS IS OUR NIGHT - G.Goetzman M.Piccirillo (Tongue'N'Groove, BMI)
16 CONTAGIOUS - B.Watson R.Calloway M.Gentry (Hip Trip, BMI/Midstar, BMI)	81 IT GETS TO ME - J.Castor (O)	10 MR. TELEPHONE MAN - R.Parker, Jr. (Raydiola, ASCAP)	60 THIS TIME - Champaign (Walkin, BMI)
25 COOL IT NOW - Brantley Times (New Generation, ASCAP)	21 JAILHOUSE RAP - K.Blow L.Smith D.Reeves (M.Morales D.Robinson S.Abbatiello (Amber Pass, ASCAP/Too-Much, BMI/Kuwa, ASCAP/Fools Prayer, BMI) WBM	50 NEUTRON DANCE - A.Wilks D.Sembello (Off Backstreet, ASCAP/Streamline Moderne, ASCAP)	74 THIS USED TO BE YOUR HOUSE - H.Banks C.Brooks (Backlog, BMI)
64 CRY LIKE A WOLF - Wiz R.Marie (Arrival, BMI/Alva, BMI)	15 JAMIE - R.Parker, Jr. (Raydiola, ASCAP)	30 NO ONE'S GONNA LOVE YOU - T.Lewis J.Harris, III (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	53 TONIGHT - M.Riley G.Strozier (Ready For The World, BMI)
56 DANCIN' TO BE DANCIN' - R.Muller (One To One, ASCAP)		88 OHHH, LOVE - Kashif (Kashif, BMI/Music Corp.Of America, BMI)	73 YOU ARE MY LOVER - D.Hart (Chrystal Eyes, ASCAP/David Hart, ASCAP)
		1 OPERATOR - B.Watson R.Calloway B.Lipscomb (Hip Trip, BMI/Midstar, BMI)	13 YOU USED TO HOLD ME SO TIGHT - J.Harris III (Flyte Tyme, ASCAP)

Billboard HOT BLACK SINGLES RADIO ACTION

A weekly national and regional compilation of the most added records on the radio stations currently reporting to the Hot Black Singles chart.

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A Lovergirl in Action. Epic artist Teena Marie performs her black chart single "Lovergirl" at a recent "Soul Train" taping.

KOOL & THE GANG

(Continued from page 47)

Dennis Thomas, as well Jody Watley, formerly of Shalamar, are the only Americans on the record made to benefit the starving people of Ethiopia.

"We had just arrived in England when I got a call from Bob Geldof," Bell recalls, "and within a few hours we were in Trevor Horn's studio. We will be doing some things on our own for Ethiopia once we return to the States; there's no question about that."

The group is making a quick return trip here for a United Negro College Fund performance Monday through Wednesday (7-9). They will then head out to Puerto Rico, Jamaica, Germany, France and Holland.

Bell says the Gang is making appearances at venues along the lines of Las Vegas and Atlantic City for the U.S. market. No major tour is scheduled here until 1986. Then, he says, the group will graduate to playing coliseums and arena-sized halls.

Bell had once hinted that individual members of the Gang were planning solo projects, and the group had hopes of releasing material reflecting their early jazz influences. He says those plans are still in mind.

"We recorded one track with George Benson and Ron Carter," he says, referring to the two players thanked but not appearing on the current album. "I hope to get a whole lineup of people to play, like Freddie Hubbard or Miles Davis. Have Ella Fitzgerald sing, too. We want to finish it and have it out sometime in 1985."

"The track we laid down so far has a fusion feel to it. It wouldn't be right to bring it out now, but with Benson and Carter so far, that's a pretty good start."

REGION 1

CT,MA,ME,NY State,RI,VT

REGION 2

DE,D.C.,MD,NJ,NY Metro,PA,WV

WILD Boston, MA
WKND Hartford, CT
WNHC New Haven, CT
WDKX-FM Rochester, NY

WWIN-FM Baltimore, MD
WXYV Baltimore, MD
WRKS New York, NY
WNJR Newark, NJ
WDAS-FM Philadelphia, PA
WUSL Philadelphia, PA
WAMO Pittsburgh, PA
WDJY Washington, DC
WHUR Washington, DC

REGION 3

FL,GA,NC,SC,East TN,VA

WAOK Atlanta, GA
WIGO Atlanta, GA
WVEE Atlanta, GA
WPAL Charleston, SC
WWWZ Charleston, SC
WGIV Charlotte, NC
WPEG Charlotte, NC
WRBD Ft. Lauderdale, FL
WJAX-AM Jacksonville, FL
WJAX-FM Jacksonville, FL
WPDQ Jacksonville, FL
WEDR Miami, FL
WOWI Norfolk, VA
WRAP Norfolk, VA
WORL Orlando, FL
WPLZ Petersburg, VA
WANT Richmond, VA
WEAS Savannah, GA
WRXB St. Petersburg, FL
WWDM Sumter, SC
WANM Tallahassee, FL
WQKS Williamsburgh, VA
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

NATIONAL

MOST ADDED REPORTS WERE NOT AVAILABLE THIS ISSUE DUE TO HOLIDAY SCHEDULES.



REGION 4

IL,IN,KY,MI,OH,WI

WBMX Chicago, IL
WGCI-FM Chicago, IL
WJPC Chicago, IL
WBLZ Cincinnati, OH
WCIN Cincinnati, OH
WDMT Cleveland, OH
WJMO Cleveland, OH
WZAK Cleveland, OH
WDAO Dayton, OH
WDRQ Detroit, MI
WGPR Detroit, MI
WJLB Detroit, MI
WKWM Grand Rapids, MI
WTLC Indianapolis, IN
WLou Louisville, KY
WLUM Milwaukee, WI
WNOV Milwaukee, WI

REGION 5

IA,KS,MN,MO,NE,ND,OK,SD

KPRS Kansas City, MO
KAEZ Oklahoma City, OK
KMJM St. Louis, MO
WESL St. Louis, MO
WZEN St. Louis, MO

REGION 6

AL,AR,LA,MS,West TN,TX

WXOK Baton Rouge, LA
WATV Birmingham, AL
WENN-FM Birmingham, AL
KNOK Ft. Worth, TX
KCOH Houston, TX
KMJQ Houston, TX
WJMI Jackson, MS
WKXI Jackson, MS
KLAZ Little Rock, AR
KRNB Memphis, TN
WDIA Memphis, TN
WHRK Memphis, TN
WLOK Memphis, TN
WBLX Mobile, AL
WQQK Nashville, TN
WVOL Nashville, TN
WYLD-AM New Orleans, LA
WYLD-FM New Orleans, LA
KHYS Port Arthur, TX
KAPE San Antonio, TX
KOKA Shreveport, LA
KZEY Tyler, TX

REGION 7

AZ,Southern CA,CO,HI,Southern NV,NM,UT

REGION 8

AK,Northern CA,ID,MT,Northern NV,OR,WA,WY

KDKO Denver, CO
KACE Los Angeles, CA
KDAY Los Angeles, CA
KGFJ Los Angeles, CA
KJLH Los Angeles, CA
KUKQ Phoenix, AZ
XHRM San Diego, CA

KSOL San Francisco, CA

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1983
- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983
- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE: Billboard Chart Research Attn: Debra Todd 1515 Broadway New York, NY 10036

Billboard HOT BLACK SINGLES RETAIL ACTION

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A weekly compilation of "breakout", i.e., singles with initial movement indicative of significant future sales potential, but not yet on the top 30 lists of the retailers and one-stops currently reporting to the Hot Black Singles chart.

NATIONAL

BREAKOUT REPORTS WERE NOT AVAILABLE THIS ISSUE DUE TO HOLIDAY SCHEDULES.

REGION 1

CT,MA,ME,NY State,RI,VT

REGION 2

DE,D.C.,MD,NJ,NY Metro,PA,WV

- Cambridge One Stop Boston, MA
- Cavages Cheektowaha, NY
- Easy One Stop N.Quincy, MA
- Mass One Stop Boston, MA
- Skippy White's Stoughton, MA
- A-1 One Stop New York, NY
- Al Wicke Records Elizabeth, NJ
- Broadway Record Museum Camden, NJ
- C&M Distributors Hyattsville, MD
- Disc-O-Mat New York, NY
- Harmony Music Bronx, NY
- J&R Music World New York, NY
- Kemp Mill Beltsville, MD
- King James Records Philadelphia, PA
- P & L Records Philadelphia, PA
- Record & Tape Ltd. Washington, DC
- Record And Tape Collector Baltimore, MD
- Record Outlet Pittsburgh, PA
- Richman Brothers Pennsauken, NJ
- Sabins Records Washington, DC
- Sam K Records Washington, DC
- Serenade Records Washington, DC
- Sound Of Market Philadelphia, PA
- Stratford Garden City, NY
- The Wiz Washington, DC
- The Wiz Brooklyn, NY
- Tower New York, NY
- Universal One Stop Philadelphia, PA
- Vogels Elizabeth, NJ
- Waxy Maxy Washington, DC
- Webb's Dept.Store Philadelphia, PA
- Wins Records Long Island City, NY
- Your Record Shop Baltimore, MD

REGION 3

FL,GA,NC,SC,East TN,VA

- Album Den Richmond, VA
- Bibb Distributors Charlotte, NC
- Cals Records Jacksonville, FL
- D.J. Records Jacksonville, FL
- Frankie's Got It Norfolk, VA
- Franklin Atlanta, GA
- Goldmine Records Atlanta, GA
- Nova Dist. Inc. Norcross, GA
- One Stop Records Atlanta, GA
- Peaches N. Miami, FL
- Peppermint Records Atlanta, GA
- Pritchetts St. Petersburg, FL
- Record Boutique Winston-Salem, NC
- Rudy's Records & Tapes Miami, FL
- Second Act Atlanta, GA
- Southern Music Orlando, FL
- Specs Music Hialeah, FL
- Tara Records Atlanta, GA
- Tidewater One Stop Norfolk, VA
- Tropical Records Miami, FL
- Tucker's Record Shop Knoxville, TN

REGION 4

IL,IN,KY,MI,OH,WI

- Angott Detroit, MI
- Barneys Chicago, IL
- Central One Stop Columbus, OH
- Cleveland One-Stop Cleveland, OH
- Color Rite Records Chicago, IL
- Damon's Detroit, MI
- Detroit Audio Oak Park, MI
- Eklund Enterprises Kansas City, MO
- Filmore Records Cleveland, OH
- Fletchers One Stop Chicago, IL
- Gemini One-Stop Cleveland, OH
- Greater Detroit Detroit, MI
- Kendricks Records Detroit, MI
- Mainstream Records Milwaukee, WI
- Metro Music Chicago, IL
- Music Master Chicago, IL
- Musicland Southfield, MI
- Northern Records Cleveland, OH
- Old Town Record Shop Hamtramck, MI
- Professionals Detroit, MI
- Radio Doctors Milwaukee, WI
- Record Center Cleveland, OH
- Record Den Cleveland, OH
- Record Rendezvous Cleveland, OH
- Singer One Stop Chicago, IL
- Sound Asylum Toledo, OH
- Sounds Good Chicago, IL

REGION 5

IA,KS,MN,MO,NE,ND,OK,SD

- CML One Stop St.Louis, MO
- Hudson's Embassy St.Louis, MO
- Musicland Minneapolis, MN
- Musicland St.Louis, MO
- Musicvision Jennings, MO
- Sound Town St. Louis, MO
- Uptown Records St. Louis, MO

REGION 6

AL,AR,LA,MS,West TN,TX

- All South Distributors New Orleans, LA
- Big State Distributors Dallas, TX
- Bowie's Records Baton Rouge, LA
- Brown Sugar New Orleans, LA
- Curly Dallas, TX
- Discount Records Nashville, TN
- H&W Records Dallas, TX
- Hastings Houston, TX
- Kings Record Mart Dallas, TX
- Mushroom New Orleans, LA
- Music Center, One Stop Birmingham, AL
- Peaches Memphis, TN
- Peaches New Orleans, LA
- Pop Tunes Memphis, TN
- Poplar Tunes Memphis, TN
- Reses Records Dallas, TX
- Sam's Records Dallas, TX
- Select-O-Hits Memphis, TN
- Sound Warehouse Metairie, LA
- Southern Records New Orleans, LA
- Stans Record Service Shreveport, LA
- Sun Belt Music Dallas, TX
- Tape City U.S.A. Metairie, LA
- United Records Houston, TX
- Warehouse Metairie, LA

REGION 7

AZ,Southern CA,CO,HI,Southern NV,NM,UT

REGION 8

AK,Northern CA,ID,MT,Northern NV,OR,WA,WY

- Circles Phoenix, AZ
- City One Stop Los Angeles, CA
- Flipside Records Los Angeles, CA
- Integrity Gardena, CA
- Jazz City Los Angeles, CA
- Malt Shop Denver, CO
- Music Brokers Los Angeles, CA
- On Target San Diego, CA
- Riverwood Music Inglewood, CA
- Sun State Los Angeles, CA
- Tower San Diego, CA
- Uncle Jam's Los Angeles, CA
- World Of Records Los Angeles, CA

- Evans House Of Music San Francisco, CA
- Leopold Berkley, CA
- Leopold Records San Jose, CA
- Music Menu Seattle, WA
- Music People Oakland, CA
- Record Factory Oakland, CA
- Tower San Francisco, CA
- Wauzi Records San Francisco, CA;

RHYTHM & BLUES

(Continued from page 47)

Prelude Records, which has talked about moving from New York street music into more mainstream r&b, hasn't been kidding. Among the acts signed to the label, with product expected soon, are LTD, Enchantment, Rose Royce and Undisputed Truth... Elly Brown's "Don't Hang Up" on Emergency, a pop hip-hop record, marks the debut of T. Bone Walk as a record producer. Walk is the fine bass player in Daryl Hall & John Oates' band—which, considering the kind of records that RCA duo specializes in, makes him one of the best white r&b bassists since Duck Dunn. Confirming his credentials is the fact that Walk is also the bassist on one of rap's biggest hits, Kurtis Blow's "The Breaks." "Don't Hang Up" was co-produced by Bob Riley.

The new rap label Def Jam has a clever tag line for its ads: "Our artists speak for themselves ('cause they can't sing)"... Grandmaster Flash's first single on Elektra is "Sign Of The Times"... Look out for Power Station on Capitol Records. Named after the popular New York recording studio, it features members of Chic, including drummer Tony Thompson, members of Duran Duran, and vocalist Robert Palmer. Some Chic members are also reportedly cutting an album with players from David Bowie's band under the title Be Louis Stone... Arista is preparing a big push for Whitney Houston's debut. Her first single is "How Will I Know"... The bubbly veteran vocalist Betty Wright has a 12-inch single, "Sinderella," on Jamaica Records... The Quincy Jones-produced soundtrack for the upcoming Sidney Poitier-directed film "Fast Forward" is due on Geffen in February. The movie will open a month or two later.

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Jackson's Essence. Columbia artists Rebbie Jackson congratulates Essence publisher Ed Lewis in Los Angeles for winning the president's award at the NAACP's Image Awards and for the debut of "Essence, The Television Program" on KTTV in Los Angeles.

FOR WEEK ENDING JANUARY 12, 1985

Billboard

TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	3	12	NEW EDITION MCA 5515 (8.98)	NEW EDITION
2	3	1	16	STEVIE WONDER ▲ MOTOWN 6108ML (8.98)	SOUNDTRACK-WOMAN IN RED
3	2	2	27	PRINCE & THE REVOLUTION ▲ WARNER BROS. 25110-1 (8.98)	PURPLE RAIN
4	4	4	9	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
5	5	6	30	TINA TURNER ▲ CAPITOL ST-12330 (8.98)	PRIVATE DANCER
6	6	5	12	CHAKA KHAN WARNER BROS. 25162-1 (8.98)	I FEEL FOR YOU
7	10	15	7	FAT BOYS SUTRA SUS 1015 (8.98)	FAT BOYS
8	8	11	4	MIDNIGHT STAR SOLAR 60384/ELEKTRA (8.98)	PLANETARY INVASION
9	9	8	12	JEFFREY OSBORNE A&M SP-5017 (8.98)	DON'T STOP
10	7	7	9	WHODINI JIVE/ARISTA JL8-8251 (8.98)	ESCAPE
11	11	14	9	THE TEMPTATIONS GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
12	12	12	8	AL JARREAU WARNER BROS. 25706-1 (8.98)	HIGH CRIME
13	13	19	4	THE WHISPERS SOLAR 60382/ELEKTRA (8.98)	SO GOOD
14	14	10	62	LIONEL RICHIE ▲ MOTOWN 6059ML (8.98)	CAN'T SLOW DOWN
15	16	17	4	KOOL & THE GANG DE-LITE 822943-M-1/POLYGRAM (8.98)	EMERGENCY
16	17	23	4	MADONNA SIRE 25157-1/WARNER BROS. (8.98)	LIKE A VIRGIN
17	15	13	25*	THE TIME ● WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
18	20	34	4	TEENA MARIE EPIC 39528	STARCHILD
19	19	9	23	BILLY OCEAN ● JIVE/ARISTA JL8-8213 (8.98)	SUDDENLY
20	18	18	13	GLENN JONES RCA NFL1-8036 (8.98)	FINESSE
21	21	16	20	THE S.O.S. BAND TABU FZ-39332/EPIC	JUST THE WAY YOU LIKE IT
22	22	20	15	DIANA ROSS RCA AFL1-5009 (8.98)	SWEPT AWAY
23	30	38	8	PHILIP BAILEY COLUMBIA FC 39542	CHINESE WALL
24	25	26	11	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
25	26	30	9	DARYL HALL & JOHN OATES RCA AFL1-5309 (9.98)	BIG BAM BOOM
26	29	29	23	THE POINTER SISTERS ▲ PLANET BXL1-4706/RCA (8.98)	BREAK OUT
27	NEW ▶			THE GAP BAND TOTAL EXPERIENCE TEL8-5705 (8.98)	THE GAP BAND VI
28	28	28	9	THE FORCE MD'S TOMMY BOY TBLP 1003 (8.98)	LOVE LETTERS
29	32	51	4	EUGENE WILDE PHILLY WORLD 90239/ATCO (8.98)	EUGENE WILDE
30	33	33	8	JERMAINE STEWART ARISTA AL8-8261 (8.98)	THE WORD IS OUT
31	36	24	17	KURTIS BLOW MERCURY 822420-1M-1/POLYGRAM (8.98)	EGO TRIP
32	34	40	4	SHALAMAR SOLAR 60385/ELEKTRA (8.98)	HEART BREAK
33	24	21	12	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98)	INSIDE MOVES
34	40	60	4	ISLEY, JASPER, ISLEY CBS ASSOCIATED FZ 39873 /EPIC	BROADWAY'S CLOSER TO SUNSET BLVD
35	35	35	20	MTUME EPIC FE-39473	YOU, ME AND HE
36	27	27	12	STEPHANIE MILLS CASABLANCA 822421-1M-1/POLYGRAM (8.98)	I'VE GOT THE CURE
37	23	22	21	LILLO CAPITOL ST-12346 (8.98)	ALL OF YOU
38	39	37	35	JERMAINE JACKSON ● ARISTA AL8-8203 (8.98)	JERMAINE JACKSON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	25	13	REBBIE JACKSON COLUMBIA 39238	CENTIPEDE
40	43	54	4	RAY PARKER JR. ARISTA AL8-8266 (8.98)	CHARTBUSTERS
41	42	39	29	SHEILA E. WARNER BROS. 25107-1 (8.98)	THE GLAMOROUS LIFE
42	31	31	15	VANITY MOTOWN 6102ML (8.98)	WILD ANIMAL
43	44	44	27	KASHIF ARISTA AL8-8205 (8.98)	SEND ME YOUR LOVE
44	38	32	20	ALICIA MYERS MCA 5485 (8.98)	I APPRECIATE
45	46	41	12	APOLLONIA 6 WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
46	47	47	20	JOYCE KENNEDY A&M SP-4996 (8.98)	LOOKIN' FOR TROUBLE
47	48	48	36	RUN-D.M.C. PROFILE PRO 1201 (8.98)	RUN-D.M.C.
48	45	43	30	TEDDY PENDERGRASS ● ASYLUM 60317-1 /ELEKTRA (8.98)	LOVE LANGUAGE
49	41	36	39	THE BAR-KAYS MERCURY 818-478-1 /POLYGRAM (8.98)	DANGEROUS
50	50	52	4	LINDA CLIFFORD RED LABEL RA10000 (8.98)	SNEAKIN' OUT
51	51	46	15	SAM HARRIS ● MOTOWN 6103ML (8.98)	SAM HARRIS
52	52	42	8	ANGELA BOFILL ARISTA AL8-8258/RCA (8.98)	LET ME BE THE ONE
53	54	50	10	Z.Z. HILL MALACO 7420 (8.98)	BLUESMASTER
54	57	—	2	ROY AYERS COLUMBIA 39422	IN THE DARK
55	55	55	4	CULTURE CLUB VIRGIN/EPIC OE39881	WAKING UP WITH THE HOUSE ON FIRE
56	62	65	8	WYNTON MARSALIS COLUMBIA FC 39539	HOT HOUSE FLOWERS
57	NEW ▶			THELMA HOUSTON MCA 5527 (8.98)	QUALIFYING HEAT
58	65	63	67	MADONNA ▲ SIRE 23867-1/WARNER BROS. (8.98)	MADONNA
59	60	62	9	PRINCE WARNER BROS. 1-23720 (10.98)	1999
60	61	61	8	DREAMBOY QWEST 25763-1/WARNER BROS. (8.98)	CONTACT
61	66	66	25	JACKSONS ▲ EPIC QE 38946	VICTORY
62	64	64	28	NEWCLEUS SUNNYVIEW SUN 4901 (8.98)	JAM ON REVENGE
63	53	45	10	EVELYN "CHAMPAGNE" KING RCA AFL1-5308 (8.98)	SO ROMANTIC
64	49	49	7	TOM BROWNE ARISTA AL8-8249 (8.98)	TOMMY GUN
65	NEW ▶			RONNIE LAWS CAPITOL ST-12370 (8.98)	CLASSIC MASTERS
66	58	58	11	EARL KLUGH CAPITOL ST-12372 (8.98)	NIGHTSONGS
67	67	—	2	HONEYDRIPPERS ES PARANZA 90220 (5.98)	HONEYDRIPPERS VOL 1
68	68	—	2	TEDDY PENDERGRASS P.I.R. FZ 39252 /EPIC	GREATEST HITS
69	69	56	34	O'BRYAN CAPITOL ST-12332 (8.98)	BE MY LOVER
70	70	72	80	MIDNIGHT STAR ▲ SOLAR 60241-1/ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR
71	71	57	20	RICK JAMES GORDY 6095GL/MOTOWN (8.98)	REFLECTIONS
72	63	68	4	THE STYLISTICS STREETWISE 3304 (8.98)	SOME THINGS NEVER CHANGE
73	75	69	25	LAKESIDE SOLAR 60355 /ELEKTRA (8.98)	OUTRAGEOUS
74	56	53	11	CHAMPAIGN COLUMBIA FC-39365	WOMAN IN FLAMES
75	59	59	17	RALPH MACDONALD POLYDOR 823323-1Y-1 /POLYGRAM (8.98)	UNIVERSAL RHYTHM

○ Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units. *CBS Records does not issue a suggested list price for its product.

By TONY SEIDEMAN

That pre-recorded video will have a minimal physical presence at this year's Jan. 5-8 Winter Consumer Electronics Show will lessen neither its impact nor its importance in keeping the hardware side of the business booming.

Timeshifting remains the main reason for consumer purchases of videocassette recorders. But manufacturers say that as the availability of low-priced rental product continues to grow, that orientation is changing rapidly.

More importantly, manufacturers are releasing videocassette recorders and videodisk players that are increasingly dependent on quality software for their survival.

Beta Hi-Fi and the high-quality sound it creates have been one of the major forces keeping the Sony format alive; in 1985 RCA executives and others in the VHS camp expect VHS Hi-Fi to account for at least 10%-15% of their sales.

Even videodisk will be going ultra-high fidelity in 1985, with Pioneer Video's shipping of its long-anticipated combination Compact Disc/LaserDisc player.

None of these music/video ma-

chines will be able to survive without the proper software to feed them; and that's where the pre-recorded industry will play one of its key roles.

But spurring sales of high-tech hardware will be only one aspect of home video software's increasing importance as a consumer product in its own right. Signs are increasingly strong that more and more consumers are buying videocassettes instead of renting them; that rental is becoming a habit with virtually all machine owners, and that, to serve the demands of the fast growing population of machine owners, video stores are buying more and more copies of individual titles for their rental libraries.

All of these elements will provide a spur to an already fast growing business, changing the basic economics of the home video industry, a field where rental income currently overshadows sale by a 90/10 ratio.

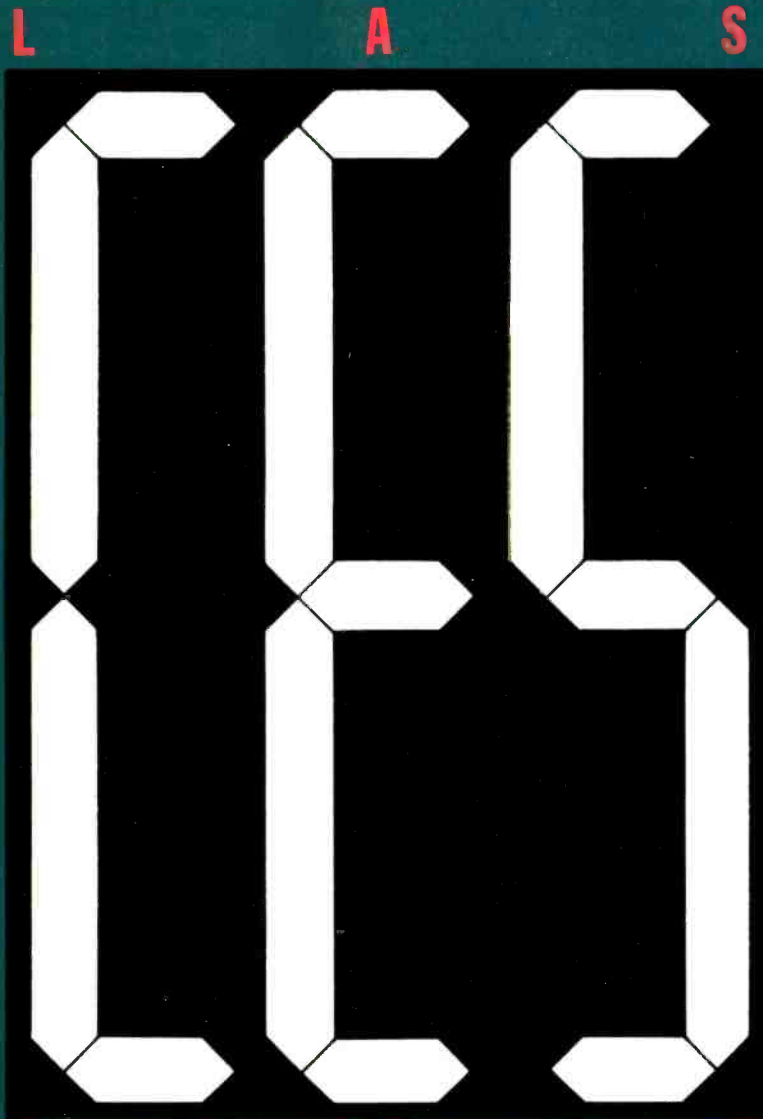
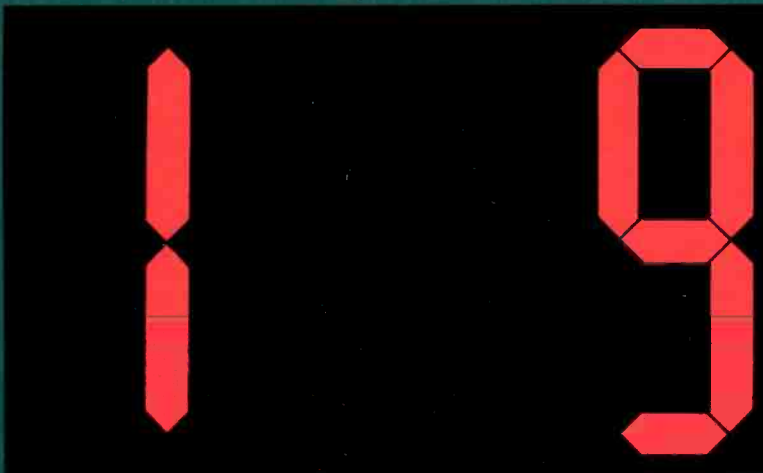
Right now the video software specialty store is the core of the home video retailing business. But that part of the industry's economic equation is changing as well, in a trend that may end up bringing back many of the software firms that have taken a pass on the current WCES.

Mass merchandisers are moving into home video. In the Video Software Dealers Assn. annual August gathering, the specialty store has created its own conference. Where the WCES once drew a spectrum of home video firms ranging from the biggest of the majors to the smallest of the indies, this year only a few software firms specializing in non-adult product will be attending, Karl Home Video chief among them.

But the WCES draws virtually all of the nation's largest mass merchandisers, and word is that many of the companies that left the show for the specialty-store haven of the VSDA may be coming back to see if they can grab some of the big guy's attention.

Few revolutions loom for home video in 1985; the emergence of mass merchandisers as a market presence will be a gradual, evolutionary process. The biggest change that could come to the industry would be a repeal of the First Sale Doctrine—a battle that will be fought in Congress, not at the sales counter.

This WCES will see the arrival of a new force in the hardware marketplace—VHS manufacturers from Japan and Korea whose licenses will allow them to export machines to the U.S. for the first time in 1985.



WINTER

CES CONVENTION AGENDA

SATURDAY, JANUARY 5

9:45 A.M.—OPENING CEREMONIES

11:00 A.M.-12 Noon—CES MINI WORKSHOPS

- "Sales Training: Measuring Your Effectiveness"

Sponsor: EIA/Consumer Electronics Group

- "Satellite Earth Stations: What To Expect From A Distributor"

Sponsor: Home Satellite Marketing

1:00 P.M.-2:00 P.M.—CES MINI WORKSHOPS

- "Store Security: How To Stop Losing Money Through Pilferage"

Sponsor: EIA/Consumer Electronics Group

- "How Computer Software Distribution Patterns Are Changing"

Sponsor: Software Publishers Assn.

1:30 P.M.-3:00 P.M.—OUTLOOK '85 CONFERENCE

Sponsor: EIA/CEG

- "The Nation's Economy: A Washington Perspective"

- "Consumer Electronics: '84 Performance; Prospects For '85"

- Consumer Electronics Technologies & Their Effect On Product Sales"

4:00 P.M.-5:30 P.M.—CES MINI WORKSHOP

- "The Changing Nature Of Entertainment Computer Software"

- 4:00 P.M.-4:45 P.M.—Panel I: "Adventure, Simulation"

- 4:45 P.M.-5:30 P.M.—Panel II: "Fantasy, Adventure"

5:00 P.M.-7:00 P.M.—SPECIALTY AUDIO WORKSHOP

- "Understanding Professional Recording Techniques: An Aid To Selling Specialty Audio"

Sponsor: Testa Communications

5:30 P.M.-7:00 P.M.—INTERNATIONAL VISITORS RECEPTION

(By Invitation Only)

SUNDAY, JANUARY 6

8:30 A.M.-10:30 A.M.—VIDEO ISSUES AND ANSWERS

Sponsor: EIA/CEG

- Panel I: Hardware

- Panel II: Software

10:30 A.M.-12 Noon—MEET THE LEGISLATORS

11:00 A.M.-12 Noon—CES MINI WORKSHOPS

- "There's Gold In Accessories. How Can You Get Your Share?"

Sponsor: Merchandising Magazine

- "How To Sell Car Security: Positive And Negative Approaches"

Sponsor: Installation News

1:00 P.M.-2:00 P.M.—CES MINI WORKSHOPS

- "Mobile Communications: The Cellular Revolution"

Sponsor: EIA/CEG

- "Private Label Credit Programs: Should Retailers Offer Their Own Credit?"

Sponsor: General Electric Credit Corp.

2:00 P.M.-4:00 P.M.—TELEPHONE EQUIPMENT ISSUES AND ANSWERS

Sponsor: EIA/CEG

4:30 P.M.-6:00 P.M.—CES RETAIL MANAGEMENT WORKSHOP

Sponsor: National Assn. of Retail Dealers of America (NARDA)

5:00 P.M.-7:00 P.M.—CAR AUDIO WORKSHOP

- "Changing Technology And Business Practices In The Car Audio Market"

Sponsor: Car Audio Specialists Assn.

MONDAY, JANUARY 7

8:00 A.M.—Complimentary Continental Breakfast

8:30 A.M.-10:30 A.M.—AUDIO ISSUES AND ANSWERS

Sponsor: EIA/CEG Audio Division

- Panel I: Home And Specialty Audio

- Panel II: Car Audio

11:00 A.M.-12 Noon—CES MINI WORKSHOPS

- "Books On Computers: Can They Be Profitable?"

Sponsor: Software Publishers Assn.

- "Sales Training: Measuring Your Effectiveness"

Sponsor: EIA/CEG

- "Positioning Adult Video In Today's Marketplace"

Sponsor: EIA/CEG

1:00 P.M.-2:00 P.M.—CES MINI WORKSHOPS

- "Selling The New Digital Audio/Video Technologies"

Sponsor: EIA/CEG

- "Home Computer Software: The Surge In How-to Programs"

Sponsor: Software Publishers Assn.

2:00 P.M.-4:00 P.M.—CES HOME AND PERSONAL COMPUTER ISSUES AND ANSWERS

Sponsor: EIA/CEG Computer Division

4:30 P.M.-6:00 P.M.—CES RETAIL ADVERTISING & PROMOTION WORKSHOP

Sponsor: National Assn. of Retail Dealers of America

(NARDA)

5:00 P.M.-7:00 P.M.—SPECIALTY AUDIO WORKSHOP

- "Audio And Video: Turning A Romance Into A Marriage"

Sponsor: Home Entertainment Magazine

TUESDAY, JANUARY 8

9:00 A.M.-11:00 A.M.—CONSUMER ELECTRONICS MARKET RESEARCH: CURRENT PROJECTS

- "The Upscale Home Computerist: Why Competition's Aiming At Apple"

- "Residential Telephones And Peripherals: Market Update And Forecast"

- "VCRs And Videotape: What's Selling, What Will Sell Tomorrow And Why"

11:00 A.M.-12 Noon—DESIGNING COMPUTER SOFTWARE

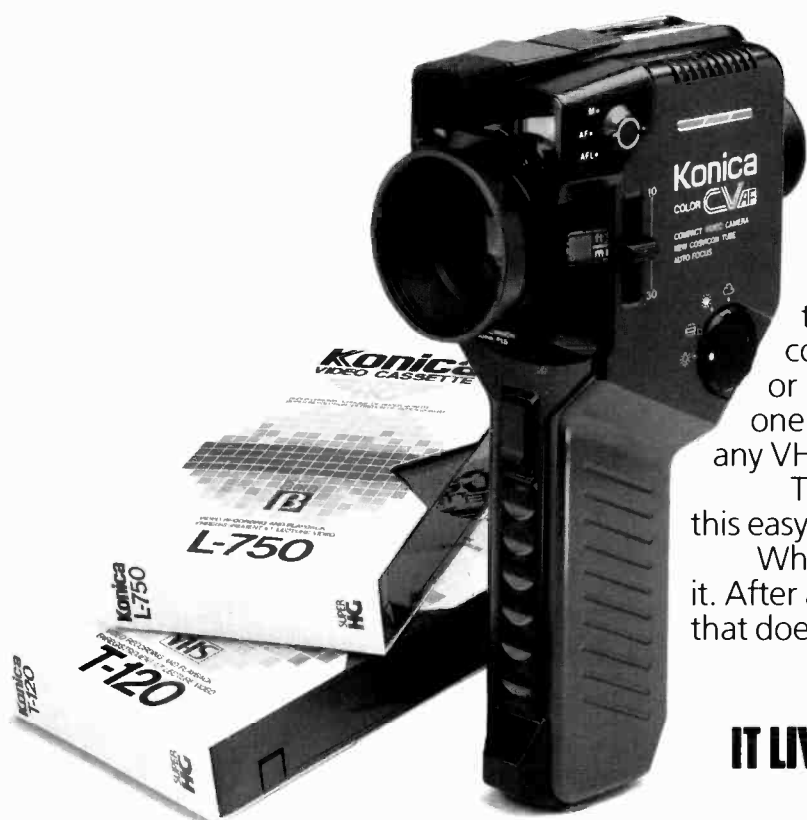
- "Our Place On The Shelf"

- "The Role Of Writers, Illustrators And Musicians In Creating Computer Software"

- "Lessons From The Bank Street Writer"

12 Noon-1:00 P.M.—TELEVISION ADVERTISING: NOT ONLY FOR BRAND NAME MANUFACTURERS

THE RESULT OF A COMPANY FULL OF SMALL-MINDED PEOPLE.



It's Konica's new auto-focus color video camera. Affectionately known as our CV-601.

You've never seen a video camera this small? Well, there's never been a color auto-focus camera this compact or lightweight (1.8 lbs. to be exact). Or one that has a special adaptor for use with any VHS or Beta recorder.

The point is, no other video camera is this easy for your customers to handle.

Which is precisely why you should handle it. After all, wouldn't it be nice to sell a camera that doesn't need much selling?

Konica
IT LIVES UP TO YOUR IMAGINATION.

COME SEE US AT BOOTH 819.

SPECS ARE AS FOLLOWS: 10-30mm. MANUAL ZOOM/OPTICAL VIEWFINDER/4 COLOR TEMPERATURE POSITIONS/HORIZONTAL RESOLUTION—MORE THAN 270 LINES VIDEO S/N MORE THAN 45dB/MINIMUM ILLUMINATION—35 LUX./KONICA AUDIO-VIDEO DIVISION, 440 SYLVAN AVENUE, ENGLEWOOD CLIFFS, NJ 07632

Selling Tape Or Rebates

BY EARL PAIGE

In contrast to a year ago when WCES blank media marketers were jolted by the entry of brand giants Kodak and Polaroid, no new such high profile players are expected. What is expected is a continuation of what 3M's Bob Burnett calls "shark frenzy" of blank videotape rebate offers as competition in blank media continues to be aggressively fought.

"Nobody is shaking out and everybody wants to play," is the way Bob Burnett, marketing director of 3M's Magnetic Audio/Video Consumer Products Division, sees things shaping up.

Looking at the entire spectrum of blank media, with possibly 60 various brands still involved, various expansion and contraction patterns are indicated.

Most of the turbulence is in floppies where, rather dramatically, Dyan and Xidex have announced agreement to merge. There are also new brand entries, including Kodak and JVC, and double marketing attacks such as 3M's offering the 3M brand to one market, the Scotch to another. "Floppies are about a year behind what's happening in videotape," says Burnett, who jarred the blank media industry this summer by announcing WCES was becoming redundant and 3M was exhibiting hereafter just at the summer event.

The maturity and stability of blank audio stands out in contrast. Of all the recent rebate competition, only Maxell extended it to audio. What continues apace is the steady upgrading to better quality audio tape as with BASF in its chrome efforts and Fuji in car stereo emphasis. At the same time, more efforts are seen to integrate audio in the video efforts, with nothing exemplifying it like Memorex's tv campaign centered on the dramatic sound possible in Walkman-type portable cassette players.

Clearly the blank media talk of this WCES is videotape and the rebate competition. "It's the torpedo that sunk the ship," says JVC's Gary Schwartz, national marketing and sales manager of the Magnetic Tape Division. "I defy anyone to convince me in cogent terms they are selling more tape because of these rebates," Schwartz challenges.

One of the more reluctant rebate players, Larry Rolla, BASF marketing manager, says BASF finally dived in "when everybody else was doing it." But he emphasizes that a rebate is a minor feature of the brand's new World Ski Cup promotion.

Most marketers are skeptical that the videotape business can pull out of the present rebate mentality. Burnett says two things must coincide. "A—the consumer develops brand preference, which is beginning to happen, and B, a supply shortfall that would force the manufacturers to belly up to the bar and come with some capitalization investment to gear up for growth."

Burnett and others note the irony of blank videotape not yet keeping pace with VCR sales, with Burnett thinking blank videotape sales will hit near 100 million units this year, 120-140 next year with a
(Continued on page CES16)



Left: The person in this picture isn't—a person that is. JVC is using a lifesize model to get across its six-pack take home idea. The p-o-p occupies just a quarter inch in depth but is 75-inches tall by 42 inches in width; Top: CBS/Fox Video Music Prime Cuts series third release is "Prime Cuts—Red Hots," which features eight music videos from six acts, including Wham!, Scandal and REO Speedwagon. It has a running time of 35 minutes and suggested list of \$19.98; Bottom: Commodore Business Machines kicks off 1985 with a new machine, the 128. It comes with 128K RAM, expandable to 512K, an 80-column color display and is fully compatible with the firm's top-selling Commodore 64 machine. Priced at less than \$1,000, the machine also carries the claim of having a "fast" disk drive.

1985 Video Software Sneak Preview

The video explosion continues... For the first 11 months of 1984 more than 6.3 million videocassette recorders were sold, doubling a sales count of 3.5 million for 1983's January-to-November time period. In the month of November, some 800,000 units were sold—the total number of VCRs purchased during 1980.

There are 84 million television homes, and less than 20% of them own VCRs. Yet if sales continue at this brisk pace, VCR penetration might actually top the 20-million benchmark in mid-'85. And, with the installed base increasing, demand for programming on prerecorded videocassettes certainly will grow.

This year, while video hardware manufacturers take center stage at CES with their latest bells and whistles for VCRs, the videocassette software community is planning a strong line-up for their 1985 releases. Many of the video software manufacturers might not be exhibiting at the massive electronics show, but the hardware makers are more than likely to be pushing their new products by demonstrating, displaying, playing and featuring several prerecorded videocassette programs.

Prerecorded videocassettes started to be sold widely in mass merchandising outlets, bookstores and record stores this year. Companies, like Sony Video Software Operations, set up special video displays in conjunction with major distributors.

In fact, Sony, which pioneered

music video sales with its line of Video 45s and LPs, has teamed up with Ingram Video to develop the first video-book display stand. The merchandising unit is a free-standing display that holds up to nine videos and 48 books. It will be available in Walden Book stores and the B. Dalton stores.

At the show, many retailers will be investigating the video software area, even though only selected companies from the video software industry will be exhibiting there. A sneak preview into 1985's prerecorded video offering however, reveals a mix of exercise tapes, music programming, top-rated motion pictures and new comedies. Even interactive video programming is being touted.

Olympic champion Bruce Jenner will make his video debut with "The Bruce Jenner Winning Workout." The videotape contains two programs, one for beginners and another for more intermediates. The easier workout is 30 minutes long while the other is 45 minutes.

Jenner's exercise tape is being distributed by Beverly Hills-based Active Home Video, a firm that specializes in marketing alternative video programming and instructional tapes. It also sells children's titles, which include the animated version of "Around The World In 80 Days" and "Flight Of The Eagle."

Another exercise videotape is being released by "king of fitness" Jack LaLanne of the legendary health spas. The one-hour workout will sell for about \$40.

Newcomer New Video, based in New York City, is planning to release a number of programs that it describes as avant-garde video. Its first release is the highly controversial "Improper Conduct," an investigation of the Castro regime and the Cuban revolution. It will be pegged to an \$80 price tag.

Newly formed independent home video firm Video Gems is feeling the growing VCR population, it says. Much to the Los Angeles firm's surprise, "Cold Sweat," a mediocre box office success starring Charles Bronson and Liv Ullman, has sold beyond projections. The 94-minute movie retails for \$64.95.

And Dial Productions is meeting with success for its premier SAT review videotape. The two-hour intensive presentation on how to take the Scholastic Aptitude Test was developed by Dr. Katherine Kendall, an educational consultant. The price on the review tape is \$89.95.

In 1985, International Video Entertainment is planning an elaborate promotion for its newly formed Monterey Home Video. The promotion involves reduced prices and a cross-promotion for its about-to-be-released motorcycle movie "On Any Sunday." The crossover is with an earlier release titled "On Any Sunday II."

Additionally, January is being called "comedy month" by the Canoga Park, Calif. video firm. It will be featuring two Jerry Lewis movies, "The Errand Boy" and
(Continued on page CES18)

Do Women Compute?

By FAYE ZUCKERMAN

Shopping the Consumer Electronics Show floor, this time around promises to reveal yet another year when computer software takes a high profile. But for the surviving computer firms of a near lethal shakeout, this year they are placing more emphasis on marketing than ever before. The fledgling high technology program makers are showing a new concern for promoting product as well as turning out quality innovations.

Additionally, computer software for 1985 will span a wide array of subject matter, from serious home banking programs to free-wheeling trivial pursuit video games. Even pro-social computer software is becoming popular.

Consider Rhiannon Software/Adventure Stories for girls only. The series of computer programs by Addison-Wesley is designed to teach girls seven to 12 basic computer skills to keep them up on technological possibilities.

"The computer revolution is breeding new generations of inequality in education—and girls are the ones being left behind," notes Jessica Kersey, a spokeswoman for the computer software developed by counseling psychologist Elizabeth Stott and programmer Lucy Ewell. "Experts agree that currently existing software learning games are male oriented."

How do these entertainment programs differ from the ones supposedly geared for males? According to Kersey, the adventure games focus on women heroes. "They feature smart, self-sufficient girls who are determined to survive in often hostile environments."

For example, in one title, "Jenny Of The Prairie," a girl becomes separated from a wagon-train in the year 1842. The adventure centers on Jenny's attempt to survive in the wilderness. Other girl-related computer programs include "Cave Girl Clair," "Chelsea Of The South Seas Islands," and "Lauren Of The 25th Century."

And while Addison-Wesley features its female-oriented packages, Mindscape, a subsidiary of the 100-year-old textbook publisher SFN Companies, will be featuring a greatly broadened product spectrum for a target audience 4 years of age and up. The Illinois high technology concern publishes four lines of educational/entertainment home computer software: "Sprout," products geared toward early learners; "Pixelwerks," programs for children eight and older; "Alert," high-level entertainment packages for teen-agers; and "Folio," a series of home productivity and utility programs.

One of Mindscape's most interesting products is "Indiana Jones In The Lost Kingdom," in which challengers control Indiana Jones who is appropriately equipped with his trusty whip. Another noteworthy title is "Mr. Pixel's Programming Paint Set," which allows youngsters to draw on the computer screen. Also, the firm's flagship products are based around children's book author Mercer Mayer's Tonk characters. The firm will be featuring "Tonk In The Land Of Buddy-Bots" at a suggested retail price of \$34.95.

(Continued on page CES15)

SOME MORE THAN

When B. Dalton decided to get into the video business it was natural for us to work with Ingram Video. We know we have a distributor we can trust.

—Bill Edwards
B. Dalton Booksellers

Ingram Video's quick response in processing multiple store location orders, teamed with their dedication to providing personal service is enabling our smooth expansion into the prerecorded video market.

—Mark Gilula
The Federated Group

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NEED OTHERS

We appreciate the extremely fast turn around, high fill rate, and promotional support that Ingram Video has delivered during the peak video season.

—Mitch Peerliss
Show Industries

The entry into the music video business is an exciting new addition to Camelot Music's expanding product mix. Our search for a good support program covering merchandising support, advertising, and marketing led us to Ingram Video.

After reviewing several programs Ingram came through with the program most suited to our needs.

—Randy Chambers and Carol Babeli
Camelot Enterprises

THEY GET IT



The Distribution Professionals

Audio Future Coming In Clearer

If last Winter's Las Vegas show signalled the long-awaited marriage of audio and video across a broad spectrum of consumer electronics products, the 1985 Winter CES should find both partners still basking in a honeymoon glow. After a long courtship, the past year has marked new progress for the convergence of component audio and video, including the first true stereo television broadcasts, significant market inroads for "hi-fi" half-inch VCRs, and a bold shift in supplier marketing strategies designed to build consumer recognition for this new

A Billboard Spotlight

The past year has marked new progress for the convergence of component audio and video, including the first true stereo tv broadcasts, significant market inroads for hi-fi half-inch VCRs, and a bold shift in supplier marketing strategies designed to build consumer recognition for this new era of truly integrated audio-video entertainment.

era of truly integrated audio-video entertainment.

Perhaps the most dramatic product on the CES horizon remained only a rumor at press time. Pioneer's new multi-format optical media player—designed to play Compact Discs, conventional laser videodisks and a new generation of videodisks boasting digitally encoded audio—has yet to be formally confirmed as a floor presence for this show. Make no mistake, however: the player is ready, having been rolled out to the home market in Japan this fall, where the first few thousand players quickly sold out.

That enthusiasm is inevitable, since the product itself is clearly a technological bellwether. By using the unit's single optical scanning assembly and spindle to read optical disks in both CD and laser videodisk modes, this system could single-handedly strike a major blow against lingering perceptions of the videodisk as primarily an industrial or videophile product. That hope is evident in Pioneer's current efforts to encourage production of new videodisk programs with digitally recorded audio tracks to dramatize the new system's performance capabilities.

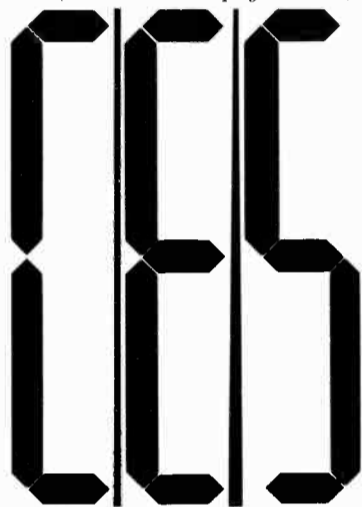
Offering more immediate mass market clout, however, is the growth for half-inch "hi-fi" video in both Beta and VHS. While the Beta camp's success in marshalling fast support from home video companies enabled the first Beta Hi-Fi machines to cause a genuine sensation, thanks to the availability of prerecorded videotapes with dazzling hi-fi sound, VHS Hi-Fi technology appeared anti-climactic as late

as last Spring's Chicago CES. Higher prices and, more crucially, a lack of available titles in that format somewhat clouded the otherwise impressive potential displayed in the players exhibited at that show.

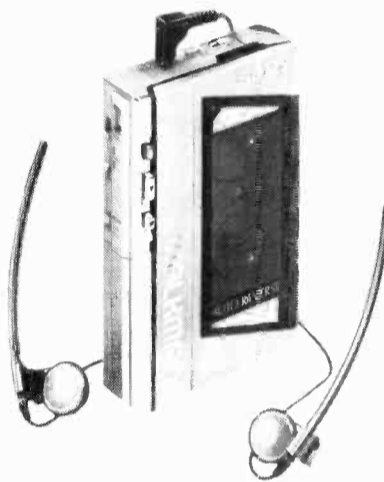
This Winter finds the rivalry heating up, however. Home video lines are now quickly upgrading to VHS Hi-Fi for new releases, and major hardware manufacturers have already added a broader price spread and alluring user features to narrow Beta's lead in hi-fi video. Recent months have seen portable VHS Hi-Fi units stirring up fresh consumer interest.

Portending an even broader potential marketplace, however, is stereo broadcast television. Stereo-ready sets, already in evidence for over a year, should proliferate even more dramatically at this CES; true stereo television receivers will crown the product lines for several top lines. Helping spark in-

(Continued on page CES21)



Sony's WM-10RV Super Walkman has auto reverse to automatically play the other side of the tape. Suggested list is \$119.95.



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1st in Premium Cases NOW...1st in Promotional Cases

SEE US AT CES
BOOTH # 1035



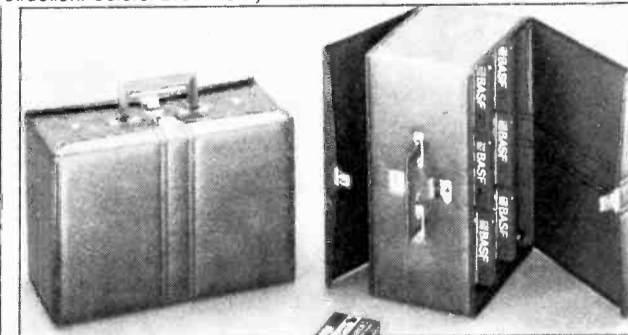
1412 Padded Vinyl Cassette Case. Holds 12 cassettes. Decorative Stitching. Heavy duty riveted construction. Colors: Brown Only



1424 Padded Vinyl Cassette Case. Holds 24 cassettes. Decorative Stitching. Heavy duty riveted construction. Colors: Brown Only

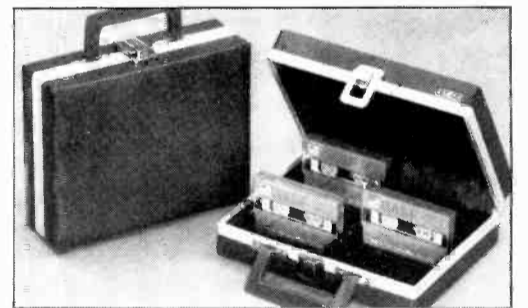


1430 Padded Vinyl Cassette Case. Holds 30 cassettes. Decorative Stitching. Heavy duty riveted construction. Colors: Brown Only

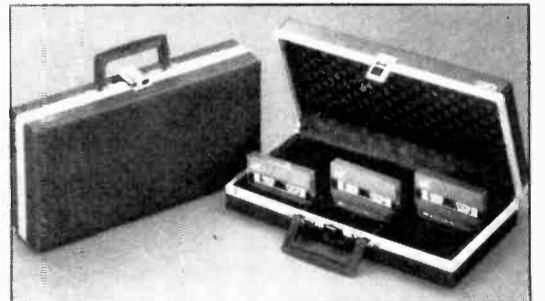


1460 Padded Vinyl Cassette Case. Holds 60 cassettes. Decorative Stitching. Heavy duty riveted construction. 2 sided access. Colors: Brown Only

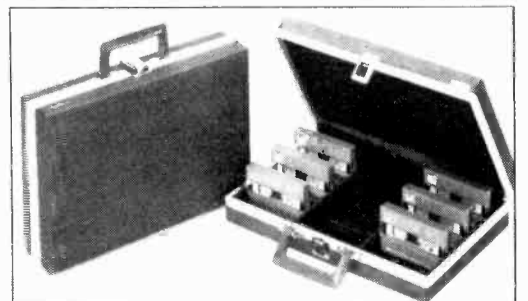
1716 Padded Cassette Case. Holds 16 cassettes. Vinyl interior. Aluminum valance. Brown Only



1724 Padded Cassette Case. Holds 24 cassettes. Vinyl interior. Aluminum valance. Brown Only



1730 Padded Cassette Case. Holds 30 cassettes. Vinyl interior. Aluminum valance. Brown Only



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Video Accessories Ride Consumer Boom

By KAREN LEVINE

Business is booming in accessory land. With 1984 sales behind them, manufacturers of audio and video accessories are optimistic about the future. Surveyed just before the Consumer Electronics Show (CES), all are enthusiastically introducing new products and marketing strategies as well as unfolding plans for another record year.

"Video is, without a doubt, the hottest area in the accessory business, this year," says Kay Black, marketing and communications manager at Nortronics. With high hopes of creating greater awareness of its products, Nortronics launches a consumer education campaign that will be visible at CES. After a market research program revealed consumer confusion as to the purpose of video head cleaners, the company developed a solution to provide end-users with a clearer understanding of the product. In their new packaging,

With high hopes of creating greater awareness of its products, Nortronics launches a consumer education campaign that will be visible at CES. After a market research program revealed consumer confusion as to the purpose of video head cleaners, the company developed a solution to provide end-users with a clearer understanding of the product. In their new packaging, Nortronics printed a detailed product description right on the box. This and a \$5 price reduction on the head cleaner should help to increase sales by another 25% in 1985.

Nortronics printed a detailed description right on the box. According to Black, this, and a five dollar price reduction on the head cleaner, itself, should help to increase sales by another 25% in 1985.

"1984 was a record year for us," says Tony Marcon, Bib Audio/Video U.S. marketing manager, "and we're looking for continued, spiraling growth in 1985." Like Nortronics, Bib reports video care products are top sellers, and the company plans to introduce a new video concept to the American market. Reluctant to discuss the concept, commenting, "I've revealed too many secrets already," Marcon did say, "the product is a VCR security system, never before seen in the U.S." He did note the product will sell for a suggested retail price of \$39.95.

Bib also debuts its new line of

consumer video luggage. "We're taking a step forward and really marketing our bags with a new consumer orientation," Marcon adds. Made out of Dupont's Tralex, a

"high sheen, high tech" material, the bags are priced between \$89.95 and \$119.95.

Keeping up with expanding video technology, Kiwi introduces Cam-

order bags. Streamlined to fit the new compact equipment from major companies such as Kodak, JVC, Toshiba and Sanyo, Mark Kerge, marketing director, says the bags

are customized with moveable partitions to fit like a glove.

"Business just exploded this year, and consumers are more
(Continued on page CES19)

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If you love YES now!

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flow of the signature mood pieces
of YES, mind-blowing favorites such as
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Dolby Stereo, VHS Hi-Fi and Beta Hi-Fi.

National Release Date: February 20

\$29⁹⁵
U.S. Suggested
Retail Price

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Beta
hi-fi
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Computer Gains Sustain Floppy Momentum

While there is evidence of a looming shakeout coming in the computer diskette or floppy end of the blank media ballgame, marketers note that the burgeoning

growth in computers sustains incredible momentum.

As a strong indication, Info Corp. researchers are reporting longtime industry pacesetter Verbatim gain-

ing in brand share from 15% in July to 17% presently, even as dozens of competitors steadily gnaw away below.

One study Info Corp. offers on

5 1/2-inch size brand purchases in 25,514 responses hints at the rather awesome dimensions of the floppy brand battle (with multiple mentions resulting in well below

100% total).

Verbatim	16.6%
3M	16.0%
Nashua	9.5%
Maxell	9.0%
Dysan	6.4%
Janus	5.2%
Dennison	5.0%
BASF	2.0%
IBM	1.3%
Fuji	1.2%
Memorex	1.0%
HP	1.0%
TDK	0.8%
Wabash	0.8%
Xidex	0.6%
CDC	0.4%
Apple	0.3%
Syncom	0.3%

Blank tape giant 3M's assault on Verbatim, pitting, as it were, a brand anchored in tape against one likewise long in floppies, typifies, as does the list itself, how the blank tape brands are aggressively moving into the computer diskette fray, JVC being one of the newest. Still to be reckoned with is Kodak and Polaroid, both now in floppies.

At the same time, with the merger of Dysan and Xidex hinting at a looming shakeout others see inevitable, the marketplace momentum

“Pfanstiehl...the kind of profits that inspired you to go into business in the first place.”

A Billboard Spotlight

I didn't take this space just to remind you of how tough it is to make a fair profit these days. It is a simple fact that dealer profits throughout the home entertainment and music industry are under heavy pressure from a multitude of economic forces...but that's not telling you anything you don't already know.

What you might *not* know is that dealer profit margins on Pfanstiehl's Replacement Phonograph Needles bear little resemblance to the low margins now being realized on the sale of most music and home entertainment products.

The difference is substantial! I'm talking in terms of Pfanstiehl needle sales returning dealer profits far exceeding any other line in your store... turn, after turn, after turn. When you sell Pfanstiehl Replacement Needles, you make the kind of profit that inspired you to go into business in the first place.

There is a lot more to be said about the Pfanstiehl approach to increasing your overall profit



than this space allows. So we have prepared an informative Program called the Pfanstiehl Replacement Needle "Program for Profit." It tells the whole story...from how easy it is to sell our replacement needles...to descriptions of pre-packed assortments especially created and priced so that you can immediately become a Pfanstiehl dealer at exactly the investment level that suits you best.

I urge you to send for this Program today. We will be pleased to send it to you free of charge. Read it carefully. Then, if you are still not convinced that selling Pfanstiehl Replacement Needles will improve your profit picture, please call me. You're just the person I want to talk to.

Sincerely,

Merle Nelson

Merle Nelson
President

Pfanstiehl
...follow the leader!

Another trend manifest at WCES will be continued emphasis in 5 1/2-inch size, with Maxell dragging out its big technological guns. Claiming it took the recent COMDEX computer trade show 'by surprise,' Maxell is bowing a metal floppy, and not taking any chances, making it available in both 5 1/2 and 3 1/3-inch size.

has other elements of sustenance. Again, Verbatim offers the example. As representative Larry Williams notes, the brand "is no longer emphasizing" its economy sub-brand Verex. The steady upgrading in computers finds Verbatim stressing instead better quality sub-brands Datalife and Optima, Williams notes.

Yet another trend manifest at WCES will be continued emphasis in 5 1/2-inch size, with Maxell dragging out its big technological guns. Claiming it took the recent COM-

(Continued on page CES20)

Pfanstiehl's New Program for Profit #5



Pfanstiehl Replacement Needles

Absolutely nobody knows more about the big and highly profitable replacement needle market than Pfanstiehl...and we have the reputation to prove it. We've been in business for more than sixty years, and most of that time in manufacturing and selling phonograph needles. This free program tells the whole story. Included are complete descriptions of three needle start-up assortments from which you can choose the one that's exactly right for your operations. Learn and profit from Pfanstiehl...the biggest and best in the business.

Please send me the Pfanstiehl Replacement Needle "Program for Profit #5."

Name _____

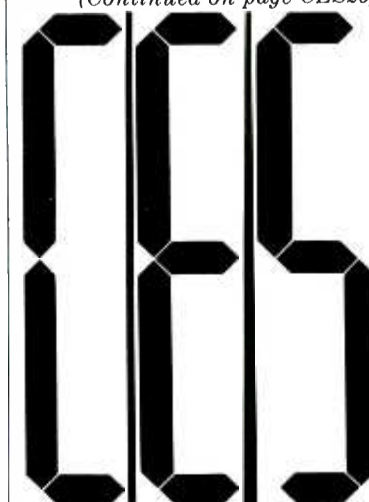
Address _____

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Audiotape Continues Quality Climb

The mature and stable audio blank tape market is being looked at anew by marketers locked in videotape rebate battles and incredible brand profusion in computer diskettes.

"It's not an orphan," says Sony

Tape Co. vice president of sales and marketing John Bermingham. "I see the prime manufacturers beginning to emphasize audio—we're going to feature a whole new line starting in January."

One factor that could be spur-

ring audio blank tape marketers is a look over their shoulder at the on-rushing Compact Disc technology. Bob Burnett, marketing director of 3M's Magnetic Audio/Video Consumer Products Division, says, "Audio has been a stable, mature

market with limited growth that will continue until new technology, perhaps CD, takes it out."

At BASF, Larry Rolla, marketing manager, Consumer & Pro Audio/Video, notes the firm is positioning its audio packaging "for a more worldwide look." Two new tapes are bowing at WCES where BASF will feature a mystery spokesperson Rolla would not identify pre-

ture. "We're strengthening our 'World's Quietest Tape' with someone who is well known but very quiet."

As BASF proves audio can have some of the pizzazz of videotape, TDK exemplifies still another trend in not sitting on its market-leading laurels. Its SA (Super Avilyn) 90 is being-upgraded to 35% more rigidity through molding and assembly precision coming out of videotape production technology. Besides a new mechanism, obviously geared to cassette's growing portability feature, improved specifications are being touted, too. The metal particle dispersion typically 26^{m2}/G is now stepped up to 31^{m2}/G with a 1.5 db improvement in MOL (maximum output level), among other TDK refinements.

ALL THE WAY UP THE LINE

ALLSOP PAYS OFF!

Stocking up on quality Allsop cleaning products is a rewarding experience. Because day after day, Allsop rings-up outstanding profits.

Historically, A Great Investment.

From the beginning, award-winning Allsop has been at the leading edge of hi-tech cleaning. Starting with the highly innovative audio cassette cleaner and specially formulated Allsop 3 solution, Allsop blazed new paths to cleaning perfection. And customers began beating a path to our dealer's doors. Ingenuity and imagination led to advancements like the revolutionary VHS and Beta recorder cleaners. Our list of endorsements by major electronics manufacturers is unsurpassed. Continuing the tradition, Orbitrac's® unique record care system has swept industry awards while Allsop's computer and data-sette cleaners are at the forefront of microcomputer cleaning. Ever the leader, Allsop's new compact disc cleaner features state-of-the-art design to satisfy the demands of a new technology. Exciting promotions, inviting displays and a sales team dedicated to your success mean outstanding profits you can count on,

year after year. In all categories, Allsop's cleaning systems mean a better bottom line for our valued network of dealers.

Success stories from some of the nation's key accounts.



Allsop is a Superstar for the Federated Group's Electronic Superstores.

"Our commitment to Allsop has really paid off. We were quite surprised by the profit dollars Allsop had generated for us. We're very pleased with the special relationship that has developed with these people."

Russ Hackley/Bobby Gregory Commtron—a \$250 Million Audio/Video Distributor Stocks Allsop— shouldn't you?

"Allsop? We've found it to be



a tremendously profitable line for us. The product has an outstanding reputation, the consumer demand makes sell-through a given. Simply put, they help us do our job."

Gary Rockhold, President Allsop—a #1 Hit on the Sales Charts for Record Bar— top music retailers.

"Allsop's cassette headcleaner continues to be our best-seller and has overwhelming field support. Strong representative support and an overall willingness to cooperate on promotions has made them an exceptional company to deal with."

Ralph King

The best demand the best. So join the leaders and watch Allsop pay-off where it counts most; at your cash register.

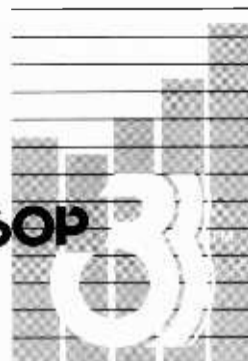
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Furnishing still further impetus to audio is the continuing upgrading in car stereo systems which finds Fuji's GT-II leading the intro into this marketing niche. Heat resistant, vibration-free construction combines with low noise and wide dynamic range; the aim, to take the quality of home systems right outside onto the freeways.

Audio is one area Gary Schwartz at JVC loves, because it lends itself to a product rebate rather than a financial one. JVC, vows the national marketing and sales manager, is moving aggressively into the audio arena offering free storage units with multiple purchase.

Says Schwartz in typical blunt style, "It's very difficult to take a bite out of TDK and Maxell's behind unless you come on strong."

One thing about audio is that it's not as brand-crowded, though one marketer is dying to get into the fray. That's George Saddler at Sunkyong, who laments, "We're still not in it. The Koreans are not letting me go, even though we have incredible capacity to produce in Korea."

Certainly, as opposed to video, blank audio lacks totally the new inroads made by photo brands like
(Continued on page CES20)



Recoton's Starter System profiles the firm's accessories and name brand blank video and audio tape. Merchandised with full-color graphics, the package is suitable for showcase or peg display and is pilfer-proof.

Security Systems Protect Investment

A popular catch phrase of the 70s was "small is beautiful," but for the prerecorded music retailer of the '80s, small can be a problem. Specifically, Compact Discs, cassettes, videocassettes, computer software and other home entertainment items that are high in value but small in size, making a comparatively easy mark for shoplifters.

Solutions are as mixed as styles of retailing, and record retailers themselves have always been split on security systems. But many manufacturers now feel that the smaller configurations and renewed vigor of the music retail marketplace can spell a noticeable increase in the amount of business they do with record retailers.

"The CD is going to stimulate business in the record business in general," says Jack Evert, marketing manager for merchandising monitoring systems in 3M's Safety and Security Division. "It has a higher value than a cassette, and there will be a greater interest in protecting it."

Towards that end, 3M touts its magnetic tape systems, which it also says is ideal for audio and video cassettes. The system includes

'Employees need to be aware. There are some good systems out there, but the employees can't rely on Big Brother. We feel that, at bottom, employee education is the best way to cut shrinkage.'

countertop desensitizer and outports that require a spacing of three feet.

The need for close spacing on electromagnetic systems has always been a bane to mall retailers of all lines, who want to utilize their open storefronts. 3M has been utilizing display panels to complement their outports, or as they've done with many of their bookstore clients, pulled the pedestals back into the store.

Like 3M, Long Island's Knogo uses an electromagnetic system with desensitizer and pedestals. Andy Suntup, director of marketing for the firm, admits that the pedestals are a problem when it comes to selling mall retailers, but he sees it as an either/or proposition: "Obviously certain retailers won't buy it because it restricts them and they'd rather have customers walking freely into the

store. But that means they will be losing merchandise."

Nor does the price tag for systems—usually between \$5,000 and \$6,500—excite retailers. But

manufacturers again point out there are long term cost effective points, and lease programs can take the sting out of it. Brad Kane, director of marketing for the Flori-

da-based Sensormatic says his firm's system costs out at about \$1 an hour and "you can't hire a security guard for that."

Retailers themselves best dem-

onstrate the wide split in use of anti-theft systems. California's Record Factory is completely wired by Sensormatic, while the Tower chain
(Continued on page CES19)

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MAGNETIC ATTRACTION.

People can't seem to keep their hands off Sony tapes and disks. Because people really get passionate about what they tape and store.

And they know they can count on Sony. In fact, they've been counting on Sony for almost 40 years.

The most passionate audiophiles count on a consistent wide dynamic range! Video enthusiasts, on picture-perfect pictures. And computer experts count on Sony's worry-free data storage.

All of which means you can count on Sony for a pretty profit picture.

So get your hands on Sony tapes and disks. And see what magnetic attraction can do.

INTRODUC NEW WORLD VI

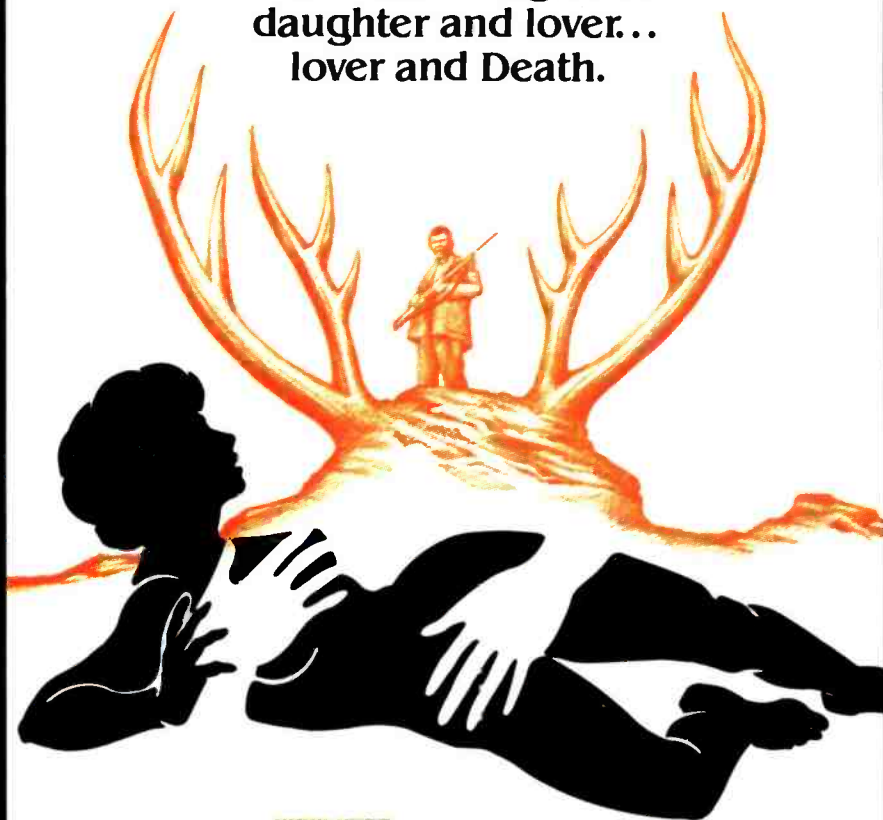
A KEN RUSSELL FILM
KATHLEEN TURNER
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Crimes of Passion

"AN
AMAZING
FILM..."
—Rex Reed



The relationship between
father and daughter...
daughter and lover...
lover and Death.



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...it touches everything
untouched.



Love. Betrayal. Suspense. Murder. The deepest recesses of the human heart and mind. These four films have the themes and content that have made New World titles some of your best sellers. They are just the first in what will be a huge variety of New World blockbusters like "Angel," "Children

of the Corn" and "The Philadelphia Experiment."

Watch for these four great new videocassettes and all the new releases from New World Video. To be shipped February and available through your distributor.

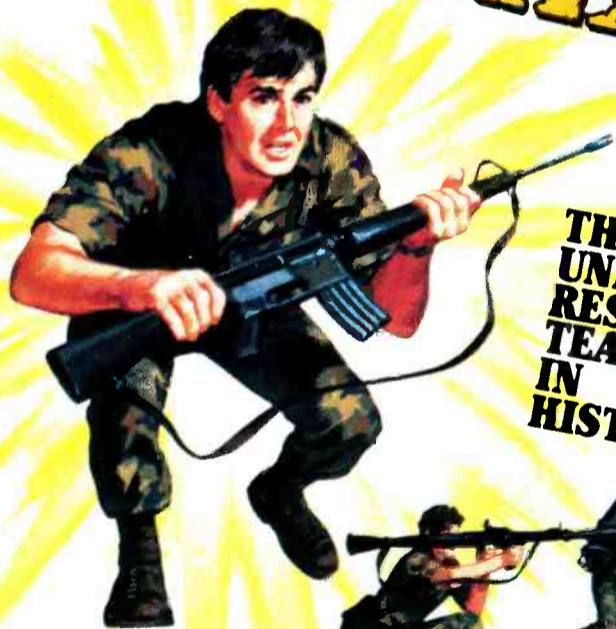
You'll see the most exciting films available.

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Don't Rescue
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Friends Do.**



TOY SOLDIERS



**THE MOST
UNEXPECTED
RESCUE
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NEW WORLD
VIDEO

ANGELES DIE HARD

THEIR BATTLE CRY

"KILL THE PIGS!"



STARRING

WILLIAM SMITH

(FALCON EDDIE
"RICH MAN, POOR MAN")



NEW WORLD
VIDEO



NEW WORLD VIDEO

CDs AT RETAIL

By EARL PAIGE

The Compact Disc, not too long ago a specialty item, is becoming

nearly totally entrenched as a full-fledged product category in U.S. retail stores. The CD's marketing patterns reflect most other prere-

corded product now: a pop-oriented repertoire skew; growing acceptance by mass merchandisers; parallels in display with CD's often in the same bins once used for vinyl; familiar discount pricing; even a developing "used" or resale mar-

ket.

Possibly the only development yet awaiting CD's complete absorption is a schlock or cut-out business and even here isolated dumps are being reported.

CD has utterly mushroomed be-

yond retailers' expectations. "We have it in about 350 stores," says Jack Eugster, president Musicland, the nation's giant web of over 450 stores. "We'd like a better fill. It's catch-up with so many stores out there getting into CD."

CD has given record/tape stores something new to promote, notes Stan Goman, division manager heading up Tower Records domestic stores. Goman and Mike Farrace, editor of Tower's consumer monthly, Pulse, were both startled at how CD took off after Pulse ran a whole issue on it in October. "It really kicked it," says Goman, with some stores reporting sales hitting 9% CD in terms of total volume, "except like in Chico (Calif.) where there are so few players," Goman notes.

With the player base building

With the player base building steadily and CD prices drifting down toward those of high-end LPs and cassettes, the stage is set for entry into the huge department stores, says David Lieberman, chairman of the giant rack firm. 'By the end of '85, we project we'll be servicing 600 CD departments, generating \$9 million at wholesale; by 1986 we'll grow to 1,500 departments generating \$22 million at wholesale.'

steadily and CD prices drifting down toward those of highend LPs and cassettes, the stage is set for entry into the huge department stores says David Lieberman, chairman of the giant rack firm. "By end of '85, we project we'll be servicing 600 CD departments, generating \$9 million at wholesale, by 1986 we'll grow to 1,500 departments generating \$22 million at wholesale."

Among some non-parallels to the regular LP and cassette business is that of packaging and display though this, too, reflects early LP days.

"At the present configuration, it is hard to recycle," continues Lieberman. (Continued on page CES17)

The King is back. On Key.

He was a phenomenon bigger than music, bigger than movies, bigger than life. He changed entertainment. In some ways, he changed the world. And millions of fans everywhere came indeed to love him tender.

Now, Key Video brings the legend of Elvis back to the screen with eleven of his best-loved films.

They're your chance to rediscover the performing genius of the King.

ROUSTABOUT

GIRLS! GIRLS! GIRLS!

KING CREOLE

PARADISE HAWAIIAN STYLE

TICKLE ME

FUN IN ACAPULCO

WILD IN THE COUNTRY

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FLAMING STAR

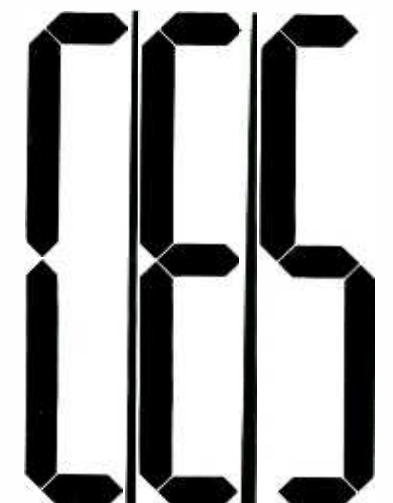
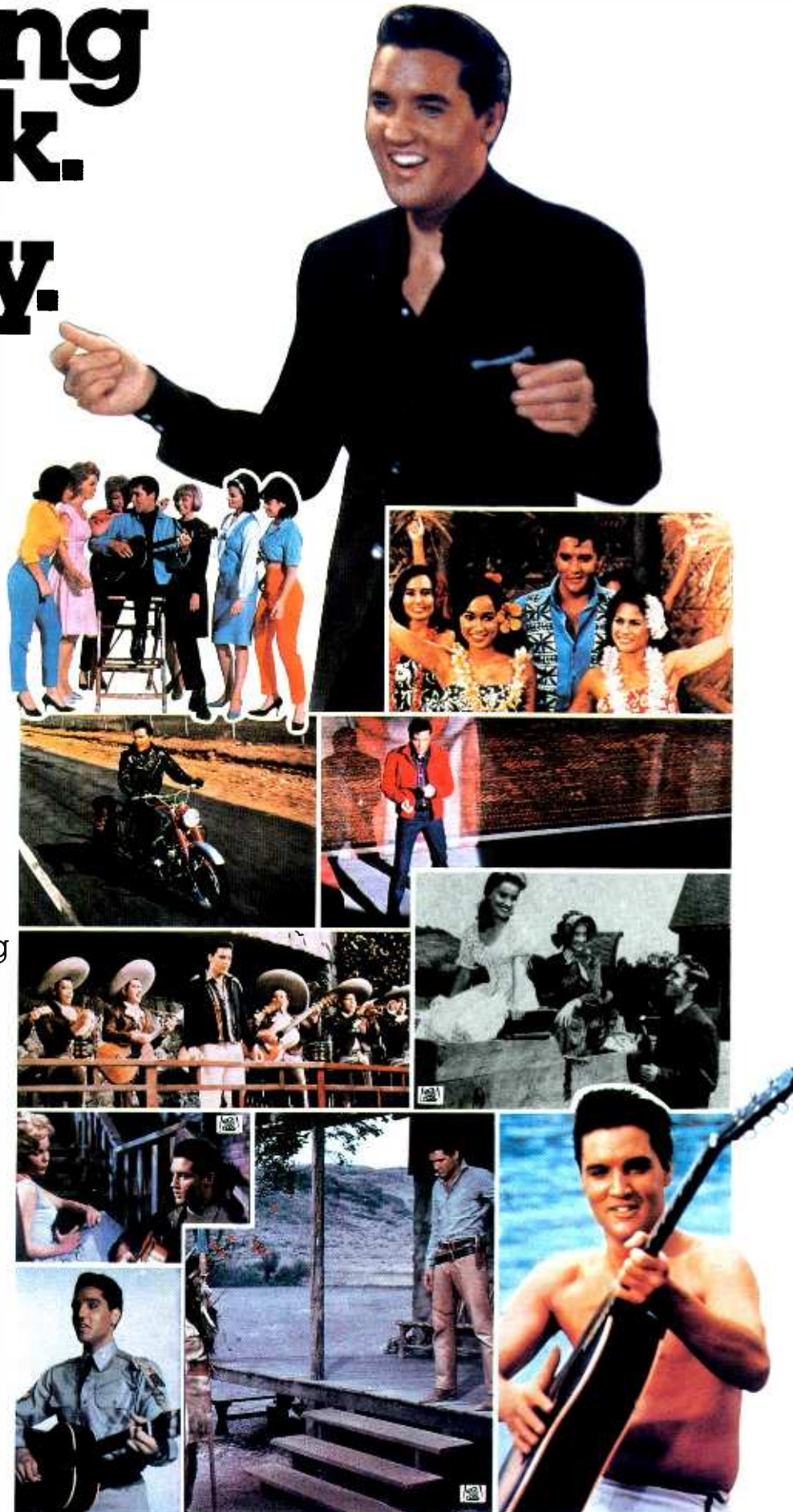
LOVE ME TENDER

BLUE HAWAII



AVAILABLE ON
VIDEOCASSETTE

KEY VIDEO™



Do Women Compute?

(Continued from page CES3)

'The computer revolution is breeding new generations of inequality in education and girls are the ones being left behind. Experts agree that currently existing software learning games are male oriented. (Adventure games focusing on women heroes) feature smart, self-sufficient girls who are determined to survive in often hostile environments.'

Music composition programs for microcomputers will also take center stage at the Consumer Electronic Show. Hayden already has announced an innovative package for Apple's Macintosh; Broderbund is hoping to get a spotlight on its "The Music Shop." Additionally, look for Mindscape's "Bank Street Music Writer," a composition tool that allows for music to be edited in three or four voices. As for Broderbund's "The Music Shop," a spokeswoman for the firm explains that "until now, music programs either had a lot of capabilities, but were intimidating to beginners, or they were too entertaining, and an accomplished musician wouldn't take them seriously."

The firm is hoping that its music composition programs will service "both worlds." The software lets users create, store and edit compositions as well as print out sheet music. Cathy Carlston of Broderbund says that the firm will be offering purchasers of the music program a free harmonica.

Additionally, the computer software concern will be featuring its highly popular "The Print Shop," which garnered 30,000-plus sales figures for 1984's fourth quarter. The top-rated "Lode Runner" for the Macintosh will also be launched during the electronics show.

Video games will also have a presence on the show floor. Activision's exhibit will focus on Apple II versions of Pitfall II: Lost Caverns, "Space Shuttle," "HERO," "The Designer's Pencil," "The Tracer Sanction" and "Mindshadow." Entertainment software maker Datasoft will be showing "Mr. Do" for Atari, Apple and Commodore computers. The arcade classic is said to have some 99 levels and about 10 screens.

Probably the show-stopper this year will be Infocom's "The Hitchhiker's Guide To The Galaxy," a text adventure based on Douglas Adams' novel. Steve Meretzkey, best known for "Planetfall," worked closely with Adams to develop software that lets users "tour the universe."

In addition to Infocom's high-level adventures, Synapse software will be introducing what it calls "Electronic Novels." These novels are said to be computer software programs packaged with books

that set the scene and story line, introduce characters and provide information related to solving the accompanying computer program.

Another line of adventure-style computer games is based on the books "Chronicles of Narnia" and include two titles, "Narnia" and "Dawntreader." A copy of the appropriate book is included in the package published by Chicago's Lifeware.

According to author Paul Gruen, "'Narnia' and 'Dawntreader' are computer games which are the most like family board games as they were designed by me, and I specialize in board games," he says. "Hence, I tried to make them vehicles for human interaction. In the 'Narnia' games, there are frequent breaks so players can stop to interact and talk over strategy."

Former video game maker Imagic will roll out interactive fiction titles as well. One, "Another Bowl," is a detective game featuring Sherlock Holmes and Dr. Watson. Another, "The Computer Adventure," is an adaptation of William Shakespeare's "Macbeth," whereby the player tries to determine if Macbeth is a murderer or hero. Finally, Imagic will introduce "Time Traveler" based on H.G. Wells "The Time Machine."

Not only entertainment software firms will underscore the mammoth electronics event, educational software offerings are being planned and will feature several programs destined for industry best-seller lists. Spinnaker Software is planning to show 20-plus new programs based on its various lines of brand-named software. Its Trillium series of interactive fiction will be highlighted.

Furthermore, Scholastic Software plans to heavily promote Guy Nouri's "Operation Frog," and its series of educational programs themed around the top-selling PFS series of computer programs from Software Publishing.

Other educational programs slated for roll outs at the show include Scarborough Systems' "Build-a-Book," Davidson & Associates' "Spell It!" and CBS Software's "Keys To Responsible Driving," as well as "Ducks Ahoy," a math learning game by Joyce Håkansson & Associates.

Avant-Garde, which recently acquired HESware, will be featuring a series of educational products. Its popular "The Magic Cash Register" is one of the few computer programs to teach youngsters about money. Additionally, the firm will be showing "Word Scrambler And Spelling Tutor," a program designed to teach basic word skills.

In addition to educational titles, the Eugene, Ore. company offers home office and personal productivity software. Of interest is its "Architectural Design" package which aids users in making basic floor plans, interior designs and landscape planning. Two other personal productivity programs from Avant Garde, "Be Your Own Coach" and "An Apple A Day . . ." focus on developing health skills.

"Be Your Own Coach" was developed by several world class runners including Alberto Salazar, Mary Decker and Joaquim Cruz. As for "An Apple A Day . . ." it is a filing system for medical records. It can keep track of insurance policies, health-related tax deductions, and physician visits.

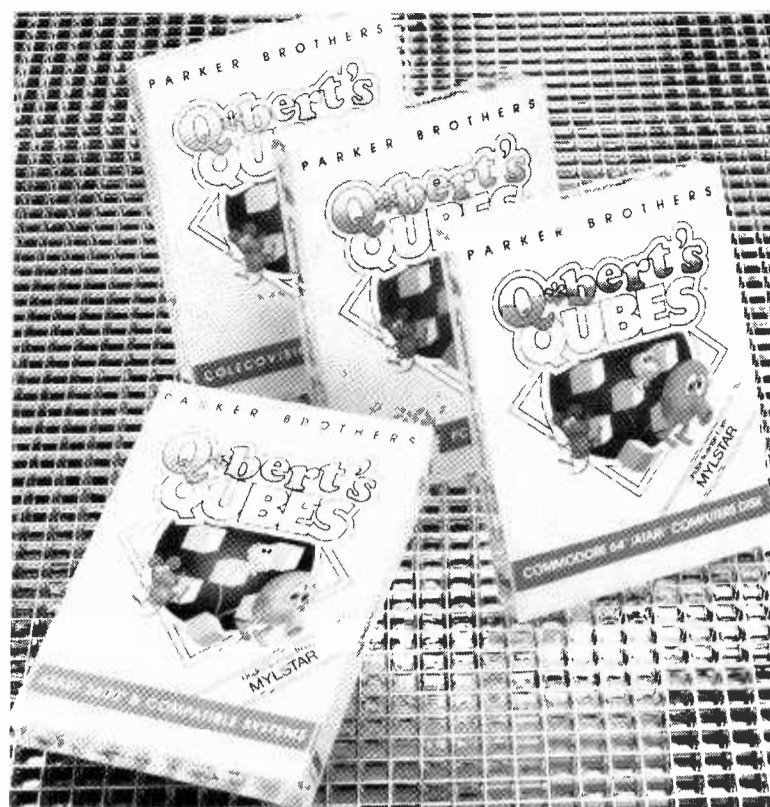
Other personal development computer programs expected to take a high profile includes Simon & Schuster's "Typing Tutor III," an advanced typing instruction package. Because of the ability to moni-

tor time response, the typing package, designed by Kriya Systems, can create customized lessons for an individual's learning needs, the New York firm says.

Warner Software Inc. will be releasing the Apple Macintosh version of its "Desk Organizer" for \$149. The program allows users to file, dial telephone numbers, retrieve telephone messages, insert access codes, calculates on-screen and contains a calendar. Additionally, Macintosh's alarm clock is tied to the calendar.

Other companies focusing on the home management area include Practicorp., Monogram, Futurehouse, MECA and Grolier Electronic Publishing. Look for Optionware to rollout "Tax Projection" and "Preparation Multi Pack" that runs with the popular Lotus 1-2-3.

Arrays Inc./Continental Software has started shipping its long-awaited "Get Rich: Strategies Vol. 1" for the Commodore Atari, IBM and Apple computers.



Parker Bros.' Q-Bert's Cubes is coming in February for the Atari 2600, Coleco, Commodore 64, Atari Computers, Apple II and IBM PC and Jr.

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<p>Tina Turner \$16.95*</p>	<p>Queen \$16.95*</p>	<p>Blancmange \$16.95*</p>	<p>The Jam \$19.95*</p>	<p>Michael Stanley Band \$29.95*</p>
<p>Missing Persons \$16.95*</p>	<p>Berlin \$16.95*</p>	<p>Tears For Fears \$16.95*</p>	<p>Beta VHS STEREO HI-FI STEREO</p> <p>*suggested list price</p> <p>Dealers: Call Your Local Distributor or 1-800-847-4164 (In NY call 1-800-522-5229)</p> <p>SONY THE MUSIC VIDEO COMPANY</p>	

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Selling Tape

(Continued from page CES3)

supply shortfall therefore looming at some point.

Further exacerbating the rebate frenzy at the show is a trend towards extending promotions. TDK

originally set expiration of its rebate at December 31 but is now extending it four months to April 30, also allowing consumers to mix standard, high standard and high grade, and additionally adding more stringent restrictions. Now a cash register receipt is required.

Not only are rebate programs onerous for the manufacturer, there is some growing doubt the consumer will continue perceiving

their value, indicates Jim Auer, consumer product manager, Magnetics Products Division, Fuji. Auer says when rebates started in 1982 "it was \$2 off on a tape just over \$10" but now just \$1 off on a \$6.50 list item. But for now, Auer says rebates find "sales skyrocketing."

Mirroring sentiments of Rolla, who favors alternative promotions to rebate, Schwartz says cash rebate "is a formula you can't bail out of. It's taking profits to an absurd level." Where John Birmingham of Sony complains rebates have created a new "artificial price," Schwartz says, "It's real now. The price was \$6.99, then \$5.99 and now \$4.99."

Birmingham, vice president sales and marketing at Sony, where the brand is now moving into Safeway in California and Hawaii, sees rebate "as almost a suicide mission. If everyone holds onto rebates in 1985, it's going to be disastrous."

Saying all the various rebate offers often extending to sweepstakes of one kind or another is confusing to the consumer, Schwartz thinks rebate "is the path of least resistance. It's part of the mentality that has typed blank tape a commodity business. We are not a commodity business when you consider the entire consumer electronics spectrum. It's not the soap business."

As if rebate isn't itself enough, a few marketers also complain that pioneer manufacturer Ampex, once a consumer brand giant and still involved importantly in professional blank tape, is "muddying the waters," as Rolla puts it.

Sparking more speculation about Ampex's role has been the move of veteran Ed Pessara from TDK to Ampex where he now is director of marketing for tape. Pessara acknowledges that "select accounts" are featuring Ampex T-120s often below \$4. "Out main thrust is not in consumer," says Pessara. "We're maintaining a certain posture in the marketplace, very low key and with select outlets."

Even while playing the rebate game, many marketers are steadily upgrading both product and pack-

aging as is Konica, one brand like JVC staying out of rebates. Konica is using what national sales manager Mitch Ravitz calls a new calendaring process and a complete new packaging obtains as well.

One other change this WCES will be relatively less talk of 8mm video, though Kodak and now Polaroid are vigorously pushing the new configuration. It's also understood TDK is operating a mini production line as it gears up for 8mm, and that Fuji, too, has 8mm plans.

As for Kodak and Polaroid's entry into blank media generally, Birmingham says, "It's not as impactful as we first thought." He says Kodak, particularly, broadened consumer awareness.

More efforts are seen towards integrating audio in the video efforts, with nothing exemplifying it like Memorex's tv campaign centered on the dramatic sound possible in Walkman-type portable cassette players.



RECOTON GOLD CONNECTION® VIDEO CABLES HAVE BECOME THE INDUSTRY STANDARD FOR HIGH PERFORMANCE VIDEO RECORDING AND HOOKUP BECAUSE

- Gold is the most conductive of all metals and, therefore, eliminates interference and improves picture and sound quality.
- Recoton offers specially designed cables for video, audio and RF application to insure optimum performance.

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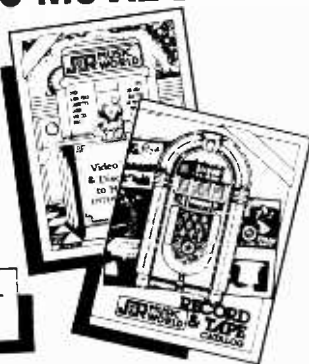
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Fuji has a variation on all the rebate offerings of late. Running through Jan. 31, it offers \$5 for the purchase of one videocassette. Households are monitored randomly so that a \$25 cash back limit is maintained.



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CDs

(Continued from page CES14)

berman. "The wrapping can deteriorate. The one question is the retention of the jewel box, whether its elimination would degrade the product psychologically if not also from a standpoint of wear. We are very positive on the 6 X 12 package," says Lieberman, believing that the LP jacket "was an outstanding form of merchandising and marketing design. "The 6 X 12 CD package cashes in on that."

Pricing of CDs is of somewhat lesser concern to U.S. retailers as the configuration steadily drifts toward the vinyl high end level of \$9.98. Already, stores are promoting CDs with price regularly. In California, Licorice Pizza commenced a \$12.99 sale two weeks prior to Thanksgiving. "We wanted to offer an ongoing bargain all during the holidays and we wanted to make a price statement," says Randy Gerston, marketing director."

Stores that feature price as their trademark are promoting CDs as low as \$9.92, as with Off The Record in West Los Angeles, a store that has long featured a mix of new and used records, the latter carefully graded and identified as previously owned. Co-owner Alan Abramowitz says a healthy "used" business is developing with prices at \$7.99-\$9.99. "A guy from Texas came in and bought every title we had," says Abramowitz noting CDs are hardly used and are brought in by customers who didn't like a selection or were otherwise disappointed.

If the consumer makes mistakes, so do retailers which sometimes leads to dumps, indicates Jack Rose, Surplus Records & Tapes, Chicago and Passaic, N.J. "I've heard of one big dump so far," he says, though he goes on to explain no real surplus market exists as yet.

"Someone made a mistake," is the way Art Shulman puts it in explaining a Telarc sale at Laury's

four stores in Chicago just prior to Christmas. "We bought thousands," he says adding the price was \$9.98 at the chain that pioneered in CD and still reports the strongest national percentage for CD at "30%, chainwide."

Not surprising perhaps, Laury's is developing a new accessory business in the CD field—empty jewel boxes. The store packages five for \$4.98.

In repertoire, perhaps the greatest parallel to the regular business can be seen. Camelot Enterprises, another huge national chain, stocks 400 pop titles and 200 in classical. "We don't have much country," says deep catalog buyer Bob Varcho, indicating every title in pop is carried.

While CD may have first made inroads in the classical repertoire area and was sought out first by audiophile-oriented consumers, its emergence into pop is seen by Armand Schaubroeck at House Of Guitars in Rochester, a pioneer rock independent store. "It shocks people that we are so into CD," he says, indicating a stock of 3,000 titles with pricing at \$12.98.

While many stores find the 6 X 12 package fitting where two LPs did formerly and that old bins can be utilized, many retail firms are

The CD's marketing patterns reflect most other prerecorded product now: a pop-oriented repertoire skew; growing acceptance by mass merchandisers' parallels in display with CDs often in the same bins once used for vinyl; familiar discount pricing; even a developing 'used' or resale market.

moving to make CD display more efficient. Camelot says Varcho now has a conversion kit for adding one divider in bins; Tower Goman notes is feverishly building new bins with 40 instead of 20 per row.

CD's theft-proneness has, on the whole, not been as much a handicap as first thought. Though Laury's still has its stock wired for Sensormatic Shulman says, other stores are relatively unconcerned about shrinkage in comparison to, say, cassettes, which Tower guardedly protects in separate sections with each cassette wired.

WCES draws virtually all of the nation's largest mass merchandisers, and word is that many of the companies that left the show for the specialty-store haven of the VSDA may be coming back to see if they can grab some of the big guy's attention.

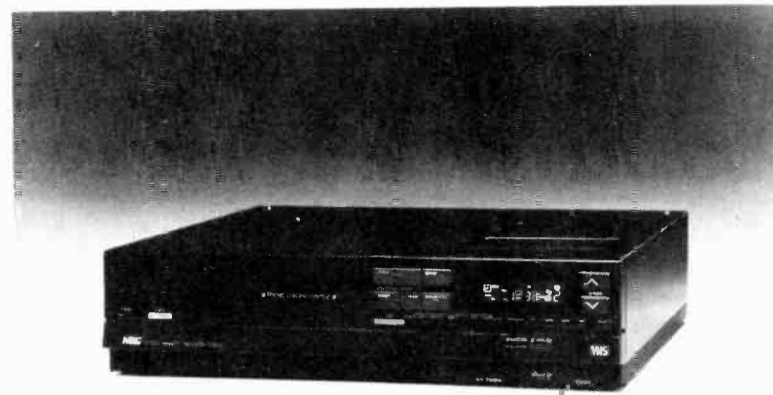
In summary, two questions among many to be resolved are first which portions of the vinyl market will CD eclipse and how many new outlets will begin selling CDs.

At Tower, Goman sees CDs cutting in first "with new classical releases," particularly noting drops in cassette. Shulman though sees CD cutting into the LP. "In our Niles store, 40% of the full price LP business is now in CD."

As for new outlets, the video specialty stores are quickly picking up on CD thinks Robert Simons, a retailer/wholesaler in Minneapolis with CD Establishment, a CD-only store inside a Northern Lights unit, and East Side, a distributor. He points to Video Unlimited, Glastonbury, Conn. where Pete Zaccagnino

notes the store has put in 500 CD titles and changed its name to Video Audio Unlimited.

Would video stores rent CDs like they do video? "We don't have any intention," says Zaccagnino. "Even if it were legal, it would be 99% sales, 5% rental," he estimates.



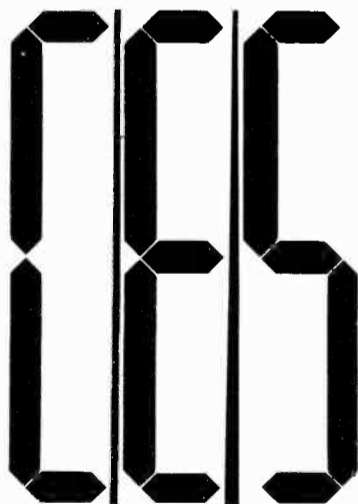
NEC's N911EU, above, and N901EU VHS VCRs feature a motorized front-loading cassette system, full-logic microprocessor controls and a redesigned built-in electronic digital clock/timer. The former retails for \$599; the latter for \$499. Both are available in April.

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DENON

THE MOST MUSICAL CASSETTE TAPE



Is it Memorex? The answer, though it's batteries and not blank tape, is yes. Like Maxell and other blank tape giants, Memtek is jumping into the \$2.3 billion annual battery market where rechargeables are anticipated to grow 45% each year.

Nippon Columbia Co., Ltd., No. 14-14, 4-Chome, Akasaka, Minato Ku, Tokyo 107, Japan

Denon America, Inc., 27 Law Drive, Fairfield, N.J. 07006
Queon Imports, 3950 Griffith St., Montreal, Quebec H4T 1A7, Canada

VidSoftware

(Continued from page CES3)

"The Patsy" as well as "George Burns In Concert." The George Burns comedy title sells for about \$40. The two Lewis features carry a suggested retail price of \$59.95.

IVE's Family Home Entertainment will be shipping the first live-on-tape children's program, the award-winning "New Zoo Revue, Vol. 1." The two episodes focus on drugs and responsibility. Carrying a \$39.95 price tag, the kiddie video stars Henrietta Hippo, Freddie the Frog, Charlie the Owl and Doug Momary.

A concert video of the original rock group Yes filmed in 1973 will be part of VidAmerica's releases in early 1985. Distributed by Vestron Video, other releases from the New York firm includes "Death-cheaters," about stuntmen offered a mission in the Philippines. Also, comedy/thriller "Touch And Go," documentary "Cass" and "Summer Of Secrets" will be released

Many of the video software manufacturers might not be exhibiting . . . but the hardware makers are more than likely to be pushing their new products by demonstrating, displaying, playing and featuring several prerecorded videocassette programs.

shortly by the video firm.

As for Prism Entertainment Corp., its January releases include "Lady Caroline Lamb," "Death At Love House" and "Girl In Room 2a." Lorimar's Karl Home Video will roll out "Ski Time," "Snow-wonder," "Ski Film Festival," "Hot Yachts/Cold Water," "Outer Reaches Of Sailing" and "Sailing Film Festival."

Newcomer Trans World Entertainment (USA) will gain a higher profile with its new releases that include the popular "The Night The Lights Went Out In Georgia" and "Dead End Street," directed by Yaky Yosha and a 1983 Cannes Film Festival entry.

"Another Country" will lead off releases from Embassy Home Entertainment, which later this year will release Francis Ford Coppola's "Cotton Club." In addition, at the beginning of 1985, the Los Angeles firm will start shipping "The Personals," a witty romantic comedy about a magazine editor.

Australia's "Weekend Of Shadows," Gary Busey in "Foolin' Around," police thriller "Confessions Of A Police Captain" and comedy/thriller "Homebodies" are slated for January release by Embassy. Also look for its children's video label to launch "The Adventures Of Huckleberry Finn" for \$29.95, and "The New Three Stooges, Vol. 5" for \$24.95.

Media Home Entertainment is planning to distribute a mix of comedies, horror films and children's titles for its initial 1985 releases. Included in its offering that numbers 10-plus videotapes will be Jim Brown's "Pacific Inferno," Vincent Price narrating "The Butterfly Ball" and "It's Your First Kiss Charlie Brown."

From major home video company RCA/Columbia comes 12 prere-

corded video titles. They include Charles Bronson in "The Evil That Men Do," "Meatballs Part II," "The Making of 2 A.M.—Paradise Cafe," "Rubik, The Amazing Cube, Vol. 1," "Beany & Cecil, Vol. VI," "Catch A Rising Star's 10th Anniversary," "You Were Never Lovelier" with Fred Astaire, Michael Caine in "The Wrong Box," "Heat Of Desire," thriller "A Pain In The A . . .," "The Incredible Journey Of Dr. Meg Laurel" and concert video from A&M Records ".38 Special—Wild Eyed and Live!"

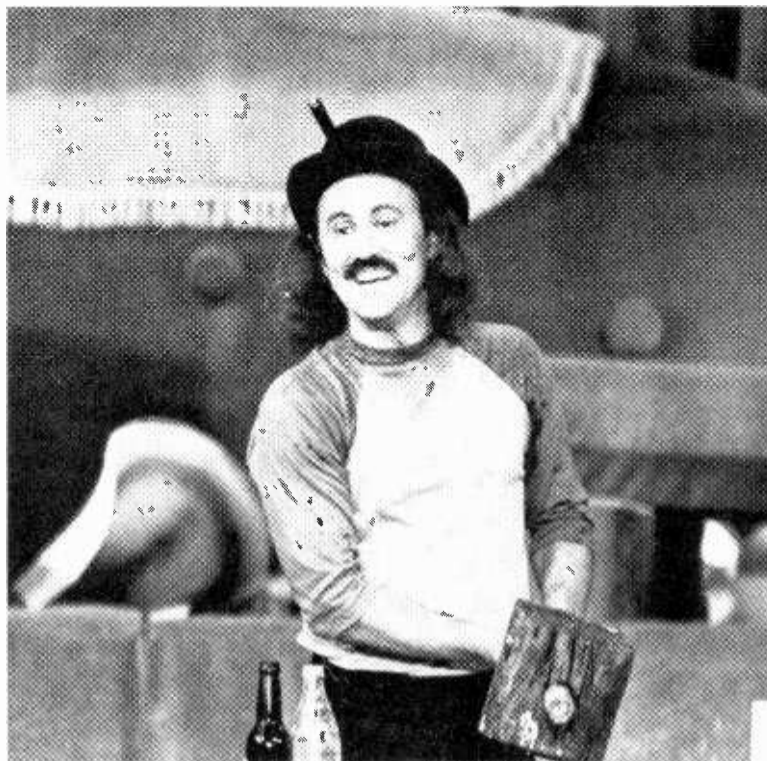
As for Disney, it will be rolling out several titles that feature its own unique brand of family entertainment. Consider its January releases—"The Prince And The Pauper," "You And Me Kid—Vol. 2" and "Five Mile Creek." Probably the firm's most interesting release this January will be comedian Steve Allen's "Music Room," "Comedy Room" and "Meeting Of Minds." The latter show, "Meeting Of Minds," is dramatic enactments of confrontations between major figures in world history.

Paramount Home Video, the company that pioneered low-cost prerecorded products, is putting a major push behind video product for the comedian Gallagher. "Gallagher—The Maddest" and "Gallagher—Stuck In The '60s" feature the performer in one-hour shows that aired earlier this year on Showtime.

Also coming from the Hollywood company will be Eddie Murphy and Dudley Moore in "Best Defense," "Wings," the first motion picture to win the Academy Award for Best Picture in 1927, as well as Sergio Leone's epic western "Once Upon A Time In The West."

Finally, CBS/Fox Video will launch Jim Henson's "The Muppets Take Manhattan," "Rhinestone" and a music compilation reel titled "Prime Cuts—Red Hots." The music video will be priced at \$19.98.

FAYE ZUCKERMAN



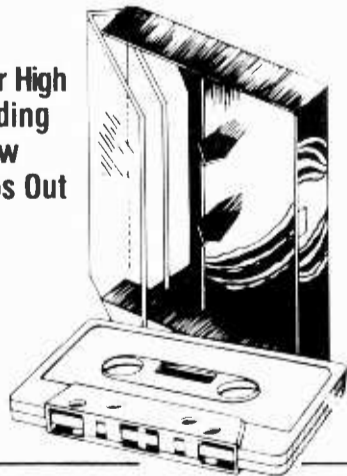
Top: Paramount Home Video introduces "Gallagher—The Maddest"; bottom: Trans World Entertainment's "The Night The Lights Went Out In Georgia"

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Security

(Continued from page CES11)

uses 3M, and Record Bar straddles the fence with Sensormatic systems in about 25% of their stores.

But whether the new configurations will really bring the overwhelming demand surveillance system manufacturers are hoping for remains to be seen. In Chicago, Art Shulman at the four-store Laury's chain—a heavy CD retailer—relies on Sensormatic. But Tower, which utilizes security devices for the cassette, isn't convinced it's as necessary for CD.

"People with CD players are in the middle to upper income areas basically," says Stan Goman, division manager for the chain. "They're not going to steal. Or we may lose one or two to kids who know a friend they can sell them to."

Instead, Tower is utilizing regular bins near the checkout counter in its Sunset Boulevard store.

Still another dichotomy is seen at Camelot, where that chain has developed its own security shoe for cassettes, but displays CDs openly.



Barry Manilow in "The Making of 2:00 A.M. At Paradise Cafe" on RCA/Columbia Pictures Home Video.

A popular catch phrase of the '70s was 'small is beautiful,' but for the pre-recorded music retailers of the '80s, small can be a problem.

"We feel the 6x12 is a safe package," says Bob Varcho, catalog buyer for the Ohio-based company.

One chain still to go with security systems is Spec's Music in Florida. But Joe Andrules, general manager, says that now that music videos are on open display in all 17 stores, and with the growing abundance of smaller items Spec's is now stocking, "we may have to consider we're getting hit enough to need a security system."

As it is, after taking cassettes out of cases two years ago, Spec's figures its staffing plus "sales that more than make up for theft" is the key. "We probably have one, maybe two more people per store than most mall outlets."

Both retailers and surveillance system manufacturers can agree that employees are the key to the success or failure of any security arrangement. Sensormatic's Kane points out that personnel have to be trained to handle alarm triggerings, and Record Bar, which has its own security director in Bill Shanley, sees people as the bottom line.

"Employees need to be aware," says Shanley. "There are some good systems out there, but the employee can't rely on big brother. We feel that, at bottom, employee education is the best way to cut shrinkage." **FRED GOODMAN**

Accessories

(Continued from page CES7)

committed to video than ever before," he reports. "I pin our success on constant change. As new technology comes out, we're constantly revising our product line to fit consumer need."

According to Kerge, Kiwi's 20-bag video line incorporates Dupont 1000 Denier cordura with Ethyfoam padding, reportedly assuring strength and twice as much shock absorptancy as competitor's products. "I think 1985 will be the year for Camcorder accessories. They're really going to take off, and we'll be right there beside them."

In the competitive audio/video world, manufacturers feel that new innovations are the key to success.

David Handler, vice-president of Hagerstown Leather Goods, believes that his audio and video tape cases offer consumers the most functional, attractive and colorful product available on the market. "Everyone makes the same basic cassette case," Handler says, "so, you have to be innovative to really make your mark." Reporting very

'Business just exploded last year, and consumers are more committed to video than ever before. I pin our success on constant change. As new technology comes out, we're constantly revising our product line to fit consumer need.'

strong sales in 84, Handler is excited about his company's new internal injection molded case, which, he says, is a "very unique product in the business. Another hot selling item, offering added incremental sales, is our innovative, cloth, story-book tape case for children." According to Handler, Hagerstown's growing success stems from its new, aggressive pricing strategy, in addition to its innovative cases.

Discwasher will not unveil any new audio or video accessories at CES, but officially debuts its Spike-Master surge suppresser line for computers, and plans a strong national advertising campaign directly following the show. Jim Hall, national sales manager agrees that video accessories are the number one seller. "I think video will continue to rise steadily. The hot selling item is the head cleaner, and we can't make them fast enough to supply the growing demand."

Predicting Recoton's The Starter System TM will be the biggest hit in accessories at CES, Marketing Director Paul Perez says it's a new way to profit by bundling best selling Recoton accessories and name brand blank audio and video tape. With six individual combinations for Beta, VHS and personal stereo, The Starter System is merchandised in full color graphics packaging, suitable for showcase or peg display.

"This was a record year for Recoton," Perez says, "with continued strong expansion in personal stereo and headphone categories." Also displayed at CES, is Recoton's new assortment of 14 headphones. "We realized both the retailer and consumer need for a

wide variety of personal stereo headphones at affordable prices. Ours sell for \$4.95 to \$19.95, instead of the usual \$80 ones that other companies offer."

Growing consumer interest in Compact Discs has prompted manufacturers to expand audio and video accessories to include CD accessories.

In addition to its new cassette and floppy disk drawers, The Rack Factory debuts its all new CD-36 Compact Disc Rack at CES. According to Paul Leach, marketing and sales manager, it holds 36 disks, either horizontally or vertically, and is made of high quality, wood grain material.

"This past year has been the best ever for us, with business up 100% from 1983," Leach says, "and our goal for '85, is another 100% increase. We've just released a new trademark, LeRac, which I think will someday be to au-

dio and video accessories what Levis is to jeans."

Bib Audio/Video also introduced a CD cleaning kit, and Discwasher is working with a Jensen research and development team with plans to market their CD cleaner in May.

On the other side of the audio/video coin are the retailers who sell the products introduced to the accessory marketplace.

Steven Goodman, president of the seven store, Atlanta-based chain, Video Warehouse, was strictly a video specialist until September, when he took in audio, as well. "We sell more video accessories than the average retailer, but audio accessories, like patch cords and record cleaners, are doing very well." Goodman reports his hottest selling video items are Ambico's video light for \$90, Kiwi's carrying cases in the \$70 price range, Bogen's tri-pods, for between \$80 and \$120.

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Audiotape

(Continued from page CES10)

Kodak, Polaroid, Cannon, Konica, and is characterized oddly enough by some brands offering basically only audio like Dennon.

One dramatic distinction in audio is the near absence of rebate marketing. Maxell did however launch a rebate for audio this fall.

Audio is also a segment of the blank media market where various approaches work well for brands that can carve out a niche. PD Magnetics, the brand offering from technological giant Dupont, is taking a market-by-market approach, explains Alan Poland. He points out that Dupont is not presently a consumer product oriented marketer. With its emphasis on high quality chromium dioxide video and audio cassettes, PD Magnetics took a direct approach into the lucrative record/tape chain channel via WEA last year.

If anything has given audio a boost it has been the Walkman phenomena, with Dennon now adding dimension to the craze. Dennon is introducing the CarryClip, a protection device for the exposed parts of a cassette but without the bulk and weight of the regular cassette case. CarryClip is being mar-

'We're strengthening our World's Quietest Tape with someone who is well known but very quiet.'

keted with the brand's two-pack all polybagged together.

As still another indication, Birmingham is on target is Memtek's use of audio to plug videotape in its dramatic tv commercial picturing a Walkman user turning on a beachfront nightmare image.

Alan Davis, audio marketing manager at Memtek, marketer of Memorex brand, offers the perspective of the evolving American tape consumer "who now not only wants to hear music, but also to see and live it."

Furnishing still further impetus to audio is the continuing upgrading in car stereo systems which finds Fuji's GT-II leading the intro into this marketing niche. Heat resistant, vibration free construction combines with low noise and wide dynamic range; the aim, to take the quality of home systems right outside onto the freeways.

EARL PAIGE



Recoton's Pro Quality Cleaner

Floppy Momentum

(Continued from page CES8)

DEX computer trade show "by surprise," Maxell is bowing a metal floppy, and not taking any chances, making it available in both 5 1/2 and 3 1/2-inch size.

Actually, Maxell's metal entry typifies still another trend in floppies, that of more and more density.

Many marketers seem convinced that to adequately embrace the floppy market all sizes need to be offered, even 8-inch, which is more or less relegated to the office and professional rather than consumer market. TDK for instance, already in with 8-inch and 5 1/2 has just added a full line of 3 1/2 size. JVC, too, while bowing in 5 1/4 intends to offer 3 1/2 and 8-inch as well.

One area where various marketing stances are seen is in how

Blank tape giant 3M's assault on Verbatim, pitting, as it were, a brand anchored in tape against one likewise long in floppies, typifies how the blank tape brands are aggressively moving into the computer diskette fray, JVC being one of the newest.

brands divide floppy and blank tape responsibilities. Again, the aim is to attack on all fronts, indicates 3M's Al Henaman, marketing communications manager of the Data Recording Products Division. The 3M brand will be marketed to the commercial and distributor channels. "Scotch is for the home consumer market," Henaman says, acknowledging that for now a 3M and a Scotch diskette would have identical "base lines."

Interestingly, he suggests that testing is ongoing to see if the consumer diskette requires all the properties of the commercial one, indicating that marketers need every edge if a more competitive price was possible without risk of quality.

At the same time, Sony's John Birmingham sees the total integration of floppy and blank tape as the way to maximize a marketing approach. Just taking over floppy from another division, Birmingham, vice president, sales and marketing for Sony Tape, says his division will not handle OEM. In duplicating, he sees an indirect responsibility: "We will not market to duplicators at this juncture."

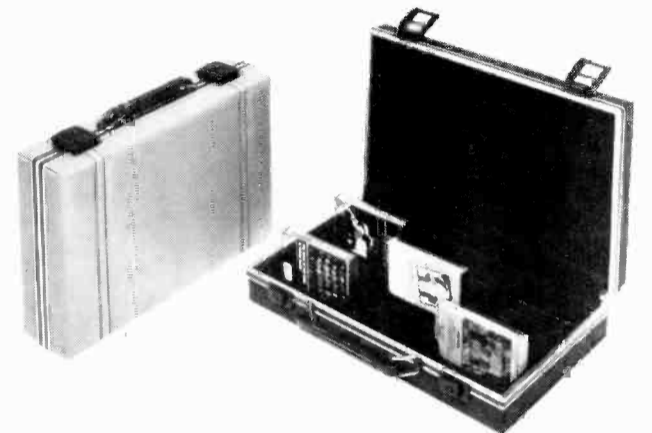
Sony tape division reps will in some cases double up and call on both floppy and tape accounts, though some will specialize, Birmingham notes.

EARL PAIGE

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; All articles by Billboard writers, except "Accessories," by N.Y. freelancer Karen Levine; Cover design, Douglas Brian Martin.



PDMagnetics' Super HG Stereo Sampler



Lebo Peerless' hand-crafted soft padded Skiver on Kudu vinyl have designer stitching, plush lining and black interior with individual Norelco box compartments. It has matching black matt hinges, a key lock and luggage handle. The case holds 30 audio or computer cassettes and comes in black or taupe.

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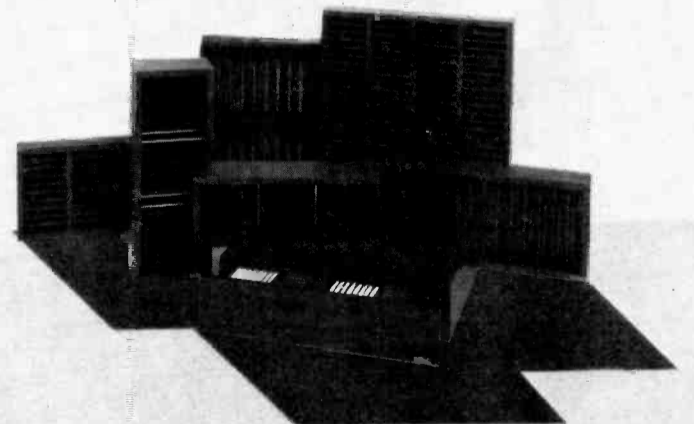
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Audio Future

(Continued from page CES6)

terest will be the first stereo broadcasts, started in some markets as early as this Fall, and now due for selected network programs.

Pragmatists have noted that it will take an entire change in consumer thinking to make such sophisticated audio-video prospects a reality in the home, however, and that logic will be reflected in new generations of audio/video components designed to make this summation considerably easier. Past shows have witnessed the emergence of audio amplifiers and receivers designed to accommodate video hookups; that trend is now travelling along both sides of the fast crumbling barrier between audio and video, as home video components and audiophile designs become nearly indistinguishable.

Underscoring that evolution is RCA's Dimensia home entertainment system, unveiled this Fall and certain to be a major element in that venerable firm's CES fare. It's worth noting that this computer-

Portending an even broader potential marketplace is stereo broadcast television. Stereo-ready set, already in evidence for over a year, should proliferate even more dramatically at this CES; true stereo receivers will crown the product lines for several top lines. Helping to spark interest will be the first stereo broadcasts, started in some markets as early as this Fall, and now due for selected network programs.

controlled home entertainment array has drawn RCA back into the audio hardware realm with a vengeance to provide turntable, cassette deck and CD player units as part of the overall system.

Overall, this media marriage should prove among the key themes mirrored on the Convention Center floor.

SAM SUTHERLAND



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(Continued from page 21)

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FILMS

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DANCE TRAX

(Continued from opposite page)

original tracks... Lorraine McKane's "Let The Night Take The Blame" (Profile 12-inch) is textbook Eurodisco, immaculately produced... Air Force I's "See The Light/Feel The Heat" (Streetwise 12-inch) makes the Reagan raps a bona fide trend; we only wish the source material made as much sense as say, "The Message." But the combination of violence and mindlessness is more than apt... Pat Benatar's "Ooh Ooh Song," pressed up on promo 12-inch by Chrysalis, is a great top 40 record and good high-energy rock.

INTERNATIONAL NOTES: Whoever finally signs Alison Moyet for the U.S. will have a formidable talent on their hands. (We've recently seen her name on a Columbia release schedule, though no title was listed.) Her third British single, "Invisible" (CBS/U.K.), is her most accomplished r&b vocal performance yet, really gutsy and rough, unlike the cooler, technically perfect sing-

ing she did earlier as half of Yazoo. The flip is a fine, self-produced cover of Marvin Gaye's "Hitch Hike."

Bronski Beat's new U.K. single is "It Ain't Necessarily So," which we like very much, but it's the flip of the 12-inch that begs for attention. "Red Dance," a non-album cut, is the hardcore dance side that the album misses; it's a slightly hip-hop production number built around a dizzying vocal break. "Close To The Edge," faster and rockier, is also interesting... Culture Club's gorgeous "Medal Song" is the new single in Britain, and is available as an extended mix, which breaks down the vocal and horn arrangements well... Frankie say never say die: Island tells us that a new remix of "Relax" will be released here in January to launch the single as a top 40 cut for the second time. Meanwhile, a four-cut Island/U.K. 12-inch includes "The Power Of Love," and a new instrumental mix of "Welcome To The Pleasuredome," which will eventually be an American single.

The latter, we've decided, is the best cross imaginable between Alec Costandinos' blustery Eurodisco and the structural complexity of "Papa Was A Rollin' Stone."

NOTES: The four-album initial release of dance compilations by Agoura Hills, Calif.-based JCI Records is notable for a well-chosen selection of top 40, street music, rock-fusion and Eurodisco, each sampler devoted to a different category. A couple of 12-inch mixes, now deleted, are re-available through these collections, including "Safety Dance," "The Look Of Love" and "Let Me Go." We're grateful that there wasn't too much razor-play at all, preserving the integrity of the originals; still, there are slight but very witty re-edits on "White Horse."

NEW RELEASES

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I Got My Mind Made Up—Instant Funk
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Come And Get Your Love—Lime
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TOP INSPIRATIONAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	45	AMY GRANT	MYRRH 7016757064 WORD	Weeks at No. One: 41 STRAIGHT AHEAD
2	3	130	AMY GRANT	MYRRH MSB 6697/WORD	AGE TO AGE
3	2	17	SANDI PATTI	BENSON RO 3884	SONGS FROM THE HEART
4	4	81	SANDI PATTI	IMPACT R3818/BENSON	MORE THAN WONDERFUL
5	5	41	LEON PATILLO	MYRRH 7016771067 WORD	THE SKY'S THE LIMIT
6	6	52	PETRA	STAR SONG 7102050860 WORD	NOT OF THIS WORLD
7	9	41	MICHAEL W. SMITH	REUNION 7010004129 WORD	MICHAEL W. SMITH 2
8	7	9	DEGARMO AND KEY	POWERDISC PWR 01073 BENSON	COMMUNICATION
9	8	33	TWILA PARIS	MILK AND HONEY MN 1048 ZONDERVAN	WARRIOR IS A CHILD
10	21	89	MICHAEL W. SMITH	REUNION 7010002126 WORD	MICHAEL W. SMITH PROJECT
11	NEW		CARMAN	MYRRH 7016807061 WORD	COMING ON STRONG
12	13	112	PETRA	STAR SONG SSR 0045/WORD	MORE POWER TO YA
13	11	12	KEITH GREEN	PRETTY GOOD RECORDS PGR 004	JESUS COMMANDS US TO GO
14	18	5	MARANATHA SINGERS	MARANATHA MUSIC 7-100-12382-8	PRAISE 7
15	NEW		AMY GRANT	MYRRH 7016768066 WORD	A CHRISTMAS ALBUM
16	24	37	STEVE TAYLOR	SPARROW SPR-1063	MELTDOWN
17	NEW		EVIE	MYRRH 7018952107	CHRISTMAS A HAPPY TIME
18	14	29	FARRELL & FARRELL	STAR SONG 710205386X WORD	CHOICES
19	26	5	SCOTT WESLEY BROWN	SPARROW SPR 1081	KINGDOM OF LOVE
20	15	45	CARMAN	PRIORITY 38713	SUNDAY'S ON THE WAY
21	17	9	NEW GAITHER VOCAL BAND	DAYSRING 7014127012 WORD	NEW POINT OF VIEW
22	16	9	STRYPHER	ENIGMA EC1064	THE YELLOW AND BLACK ATTACK
23	25	37	CRISTY LANE	ARRIVAL 9644 DOMINION	ONE DAY AT A TIME
24	27	9	THE CRUSE FAMILY	NISSI EMR 4610 SPARROW	CRUSE 2
25	12	53	DEBBY BOONE	LAMB AND LION 3001 SPARROW	SURRENDER
26	32	5	MICHELE PILLAR	SPARROW SPR 1095	LOOK WHO LOVES YOU NOW
27	20	37	WHITEHEART	MYRRH 7016782069 WORD	VITAL SIGNS
28	19	29	THE SWEET COMFORT BAND	LIGHT LS 5831 LEXICON	PERFECT TIMING
29	10	17	KATHY TROCCOLI	REUNION 7 01 000512-5 WORD	HEART AND SOUL
30	29	33	SHEILA WALSH	SPARROW SPR-1088	TRIUMPH IN THE AIR
31	33	33	STEVE CAMP	SPARROW SPR 1085	FIRE AND ICE
32	31	49	THE MARANATHA KIDS	MARANATHA 7100108829 WORD	KIDS PRAISE 4
33	39	41	HARVEST	MILK AND HONEY MH1051 ZONDERVAN	SEND US TO THE WORLD
34	28	21	ANDRAE CROUCH	LIGHT LS 5863 LEXICON	NO TIME TO LOSE
35	23	33	THE IMPERIALS	DAYSRING 7014118013 WORD	THE IMPERIALS SING THE CLASSICS
36	22	5	REZ BAND	SPARROW SPR 1099	HOSTAGE
37	37	73	RUSS TAFF	MYRRH MSB 6706/WORD	WALLS OF GLASS
38	30	29	JIMMY SWAGGART	JIM 143	LIVING WATERS
39	34	25	KERRY LIVGREN	CBS ASSOCIATED BFZ 39368	TIME LINE
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GOSPEL LECTERN

by Bob Darden



THE BEGINNING of 1985 is not a bad time to look back on 1984. In fact, it's a great time—especially because 1984 was such a good year. The caliber of Christian music continued to improve in every genre, from Southern gospel to traditional black gospel to contemporary. And with that improvement came expanded national attention—and sales.

Here's one man's unabashedly biased opinion as to what was some of the best of 1984, more or less in order:

A look back at the best of a very good year

The Call's "Scene Beyond Dreams," U2's "Unforgettable Fire," Amy Grant's "Straight Ahead," Teri DeSario's "A Call To Us All," Steve Camp's "Fire And Ice," Michele Pillar's "Look Who Loves You Now," Billy Crockett's "Carrier," Randy Stonehill's "Celebrate This Heartbeat," Bruce Cockburn's "Stealing Fire," Stryper's "The Yellow And Black Attack," Servant's "Light Maneuvers," Petra's "Not Of This World," Phil Keaggy's "Underground," Sheila Walsh's "Triumph In The Air," U2's "Under A Blood Red Sky," Sandi Patti's "Songs From The Heart," DeGarmo & Key's "Mission Of Mercy," Vern Gosdin's "If Jesus Comes Tomorrow (What Then?)" and Ron Huff's "First Thoughts."

MORE NEWS FROM Amy Grant's "Straight Ahead" tour: In addition to appearing on such tv programs as "The Today Show" and "Hee Haw," she's got appearances lined up on "Late Night With David Letterman" and "The McNeill/Lehrer Report" on PBS. News coverage has been provided by Time, Life and similar publications... It's been a good year for boys from Baylor Univ. in Waco as well. In addition to Paul Smith of the rebounding Imperials and Dennis Worley being tabbed to head Star Song's publishing, Bobby James has released his first single with Vine Records, J. Brent Edwards has been named director of music marketing for Sparrow, and Alan Green has just signed with Word Records.

PEOPLE: Producer extraordinaire Michael Omar-tian will be producing Debby Boone's next Lamb & Lion album, set for release next month... Filming of the video to accompany Scott Wesley Brown's "Kingdom Of Love" took SWB and a film crew to Indonesia, Africa and Central America. The video depicts the work of the far-flung Mission Aviation Fellowship.

Kathie Lee Johnson of ABC's "Good Morning America" was honored by Gospel Music Assn. chairman and Sparrow Records president Billy Ray Hearn for her support of gospel music through the media... The big Jackson Southernaires/Williams Brothers tour continues through February on the West Coast.

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



HE HASN'T exactly been out of the public eye all these years, so it's not quite accurate to say that Billy Eckstine is in the midst of a comeback. But the silky-voiced Mr. B—who, among other things, has the distinction of being the only man to achieve fame as a crooner and to have fronted one of the most innovative big bands in jazz history—recently released his first new U.S. album in a dozen years. We thought that was cause for both celebration and conversation.

Reached by phone in Denver recently, Eckstine reported happily that the album, "I Am A Singer," is off to a good start. "The big store here has already put in two orders for it," he said. "And radio response has been fantastic. All the good music stations are playing it."

Except for an album he cut in Brazil six years ago, Eckstine hadn't recorded since he did a session for Stax in the early '70s. And, he said, he "hadn't even bothered" to seek out a deal for himself because "I'm not interested in fitting into, quote-unquote, today's market. I had no feeling for making records if I couldn't do what I wanted to do."

With just a touch of irony in his voice, Eckstine suggested that what paved the way for his current lush, ballad-oriented album—the first non-educational project for the New Jersey-based Kimbo label—was the success of Linda

Ronstadt's "What's New." "Record companies have that cliché, 'This is what the kids are buying,'" he said. "Linda being a young artist, identified with contemporary stuff, and having a hit with the old material, helped to change things a little."

Eckstine also noted with pleasure that PolyGram is planning to release a two-record anthology of some of the classic ballads he re-

for business in Pittsburgh.

Now we hear from some folks in Charlottesville, Va., that their National Jazz Hall of Fame recently inducted Charlie Parker and Art Tatum, at ceremonies that also saw singer Maxine Sullivan honored. This Hall has been around for more than a year—in 1983, we're told, Louis Armstrong and Duke Ellington were admitted.

A \$1.5 million fund-raising cam-

Billy Eckstine returns to vinyl—and Mr. B. does it his way

corded for MGM in the '40s and '50s. "That stuff has been unavailable for years," he said. "People were always asking me, 'Where can I get 'I Apologize'?' Finally it's going to be out there again."

As for future recording projects, Mr. B had some truly tantalizing news: "I may follow this album up with a duet album with Sarah Vaughan. Sarah and I have been talking about it for years; now, all of a sudden, there's interest in it." Keep your fingers crossed, jazz vocal fans.

JUST HOW MANY Jazz Halls of Fame are there, anyway? We've told you about the one recently inaugurated, with much fanfare, in New York, and the one said to be in the planning stages in Kansas City. There's also one already open

paign is planned to build a permanent home for the Charlottesville Hall of Fame, according to its president, R.A. Rutland. Wouldn't it be great if all the various, scattered Jazz Halls of Fame pooled their resources?

ALSO NOTED: The ubiquitous Wynton Marsalis will be the on-screen narrator of "Trumpet Kings," the first in a series of jazz history programs produced by Jazz Images Inc. of New York. The show, combining new footage with material from the David Chertok jazz film archives, will feature performances by Louis Armstrong, Roy Eldridge, Dizzy Gillespie, Bix Beiderbecke, Harry James, Lee Morgan and others.

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ACTS GET VH-1 EXPOSURE

(Continued from page 1)

pop and so-called adult contemporary performers, among them Chicago, Elton John, Olivia Newton-John, Barry Manilow, Julio Iglesias, Linda Ronstadt, Stevie Nicks, Air Supply, Toto and Rick Springfield.

About one-third of the artists (33) on view were black, with styles ranging from Lionel Richie's AC-oriented "Hello," "My Love" and "You Are," to the harder r&b of Stephanie Mills ("The Medicine Song") and Isley/Jasper/Isley ("Look The Other Way"). Others programmed: Rick James & Smokey Robinson, Evelyn King, Kashif, Peabo Bryson, Jeffrey Osborne & Joyce Kennedy, Donna Summer, Deniece Williams, Melba Moore and Al Jarreau.

A much smaller percentage of the clips offered country names, via one song apiece from Alabama, Kenny Rogers, Johnny Lee and Willie Nel-

son.

Rotation during the half-day survey period ranged from one to five exposures for a single clip. The Diana Ross tune cited earlier (it's her current RCA single) secured the five, while Elton John got the most individual promos (four, from Gefen Records) programmed.

Jermaine Jackson's "Do What You Do" and Chaka Khan's "I Feel For You" received four plays each during the 12 hours, while Stevie Wonder's "I Just Called To Say I Love You" and Billy Ocean's "Caribbean Queen" benefited from three airings each.

Acts with three different videos screened included Kool & the Gang, Linda Ronstadt (two from her "What's New" album), John Lennon (all from "Milk And Honey"), Paul McCartney, Olivia Newton-John, Lionel Richie and Ray Parker

Jr.

All the major domestic record companies were represented with product, each song identified by artist, title and label in the on-screen style employed by MTV. The album source of each tune was indicated for some clips, but not all.

The on-air promotion identified no exclusive clips, sneak previews or the like; instead, the emphasis was on the channel's overall mood. Ran one spot: "Welcome to the neighborhood with nice people, big back yards and lots of fresh air; welcome to VH-1." Another proclaimed: "Finally, your music has come to television.

"Your music" included a substantial number of acts (approximately 25% of those programmed during the first 12 hours) who came to

prominence in the '60s. Among them: Carole King, Gladys Knight & the Pips, Neil Diamond, Smokey Robinson, Dionne Warwick, Crosby, Stills & Nash, Paul Simon and the Beatles, as well as Diana Ross and Marvin Gaye. Artists established in the '70s who received exposure during VH-1's debut included Kenny Loggins, Barry Manilow, Carly Simon, James Taylor and Boz Scaggs.

Contemporary hitmakers programmed on the cable music newcomer: Daryl Hall & John Oates, Chicago, Ashford & Simpson, Dennis DeYoung, Tina Turner and the Pointer Sisters. All have current singles and/or albums on Billboard's charts this week.

Brand new artists on VH-1 during the window viewed were Sade (Portrait), Jermaine Stewart (Arista),

Rebbie Jackson (Columbia), Sam Harris (Motown) and Karen Kamon (Columbia). Each had one clip aired.

For "adult music consumers" (VH-1's self-described target audience), the youngest performers on display were New Edition, whose "Cool It Now" hit was played twice. The most senior citizen with a clip aired: Francis Albert Sinatra, whose "L.A. Is My Lady" got one airing.

WNBC's Don Imus was the video jockey for two-thirds of the half-day viewed, offering an informal style that is apparently still adjusting to the camera, as opposed to the microphone (he's morning man on the New York contemporary hit radio outlet). Of his Video Hits One debut, he remarked, "This is longer than I've ever done anything in my life."

VH-1 MAKES DEBUT

(Continued from page 1)

25-to-54 age group targeted by VH-1 is not a particularly forceful factor in terms of record sales. "Actually, the 25-plus group does buy a significant number of records," he contends. "It's not the greatest number of records per capita for any age group, of course, but it is a good amount. Our task with VH-1 is to increase that number, to get these people to buy records from established artists as well as new ones."

Pittman says that VH-1 currently has no plans to pay for video programming. "We're taking the same stance with it as we did with MTV," he says. "If we help sell records, then that's worth the record companies' investments in producing clips for the channel."

At least two video executives from major labels look favorably upon the launch of the channel and the possibilities opened by VH-1 for their artists. Harvey Leeds, national director of video promotion for Epic Records, says that while his label has no plans yet to produce videos tailored exclusively for VH-1 it is looking to the channel to provide 24-hour exposure for acts who previously couldn't get it.

"We certainly don't regret having made videos for artists like Shakin' Stevens and the SOS Band, but until now, there hasn't been a 24-hour channel on which we could get them aired," Leeds says. "It's great getting exposure on Black Entertainment Television and 'Night Tracks,' but we're counting on 24-hour exposure to help acts like these even more."

While Leeds is hopeful about VH-1's ability to help sell records to its target audience, he is by no means overly expectant of results. "Hopefully, it will help sell some records, but we're not expecting too much," he says. "Traditionally, that 25-plus audience has been very passive. Our biggest hope is that VH-1 could help certain of our country-oriented, urban/black and adult contemporary artists to cross over and expand their base."

Arista Records' Peter Baron is considerably more enthusiastic. "I think it will definitely translate into record sales for us, and we see VH-1 as a very positive thing for us," Baron says. He notes that videos from

Arista artists like Air Supply and Barry Manilow will gain a "new kind of video exposure" from the channel, and adds that Arista will indeed be making videos targeted directly at VH-1's older audience.

"VH-1 gives us an outlet for more mature videos, directed at the older audience," Baron says. "It'll also definitely make some of our artists try to understand the medium a little better, and realize the impact effective video marketing can have for them."

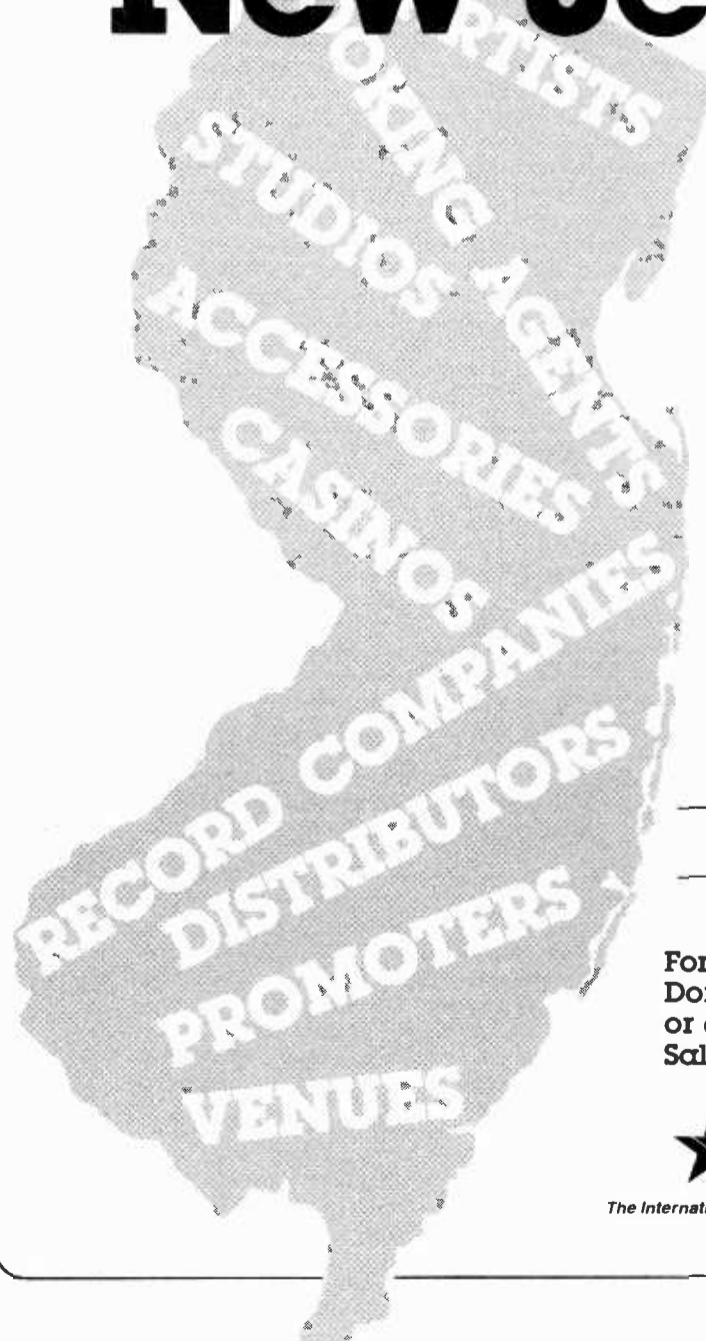
With 30-second spots selling for a reported \$300, the channel is also viewed as a potentially highly effective media buy by such advertisers as Jovan, Olympus, Ford, American Motors and Chrysler. A source close to the Olympus account says an important consideration for the firm was that the low cost of spots on VH-1 allows the company to "build an image and maintain a presence over a long period of time. On regular networks, budgets just won't allow that."

Olympus also likes the fact that VH-1 coincides with the age group the company targets for its products, and that the channel is "a very visual medium, which goes along well with photography." The source adds that, as the channel has only been on cable for less than a week, it is impossible at this time to judge the effectiveness of the ads.

At Media Basic, the advertising agency for Fairchild Publications' W magazine, account executive Sheila Hamowy says that response to a per-inquiry basis spot for W has been only fair so far. "Other systems, such as WTBS, have gotten me many more responses than we have so far seen with VH-1," she says. "Still, the deal offered by VH-1 is very good for us, as the ad we run is paid for on a per-inquiry basis and the demographic they offer is perfect for W."

A source close to the VH-1 production staff says that MTV Networks is not relying on advertising revenue generated by VH-1 to support the new service this year. "The operation is being kept small and as inexpensive as possible," the source claims. "VH-1 will continue to be supported by profits from MTV until the channel can stand on its own."

Billboard's SPOTLIGHT ON New Jersey



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The International Newsweekly of Music and Home Entertainment

TOP POP ALBUMS

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Compiled from national 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	27		PRINCE & THE REVOLUTION ▲ WARNER BROS. 25110-1 (8 98)	PURPLE RAIN Weeks at No. One: 24
2	3	2	30		BRUCE SPRINGSTEEN ▲ COLUMBIA PC 38653	BORN IN THE U.S.A.
3	2	3	7		MADONNA SIRE 25157-1 WARNER BROS. (8 98)	LIKE A VIRGIN
4	4	5	7		DURAN DURAN CAPITOL ST 12374 (9 98)	ARENA
5	5	4	31		TINA TURNER ▲ CAPITOL ST 12330 (8 98)	PRIVATE DANCER
6	6	7	13		HONEYDRIPPERS ▲ ES PARANZA 90220 ATLANTIC (5 98)	VOLUME ONE
7	8	9	33		CHICAGO ▲ FULL MOON WARNER BROS. 1 25060 (8 98)	17
8	7	6	12		DARYL HALL & JOHN OATES ▲ RCA AFL 1 5309 (9 98)	BIG BAM BOOM
9	9	13	56		CYNDI LAUPER ▲ PORTRAIT BFR 38930 EPIC	SHE'S SO UNUSUAL
10	10	12	8		BRYAN ADAMS A&M SP5013 (8 98)	RECKLESS
11	11	11	67		HUEY LEWIS AND THE NEWS ▲ CHRYSALIS FV 41412	SPORTS
12	12	10	62		LIONEL RICHIE ▲ MOTOWN 6059 ML (8 98)	CAN'T SLOW DOWN
13	13	15	6		LINDA RONSTADT ASYLUM 60387 ELEKTRA (8 98)	LUSH LIFE
14	14	14	8		PAT BENATAR CHRYSALIS FV41471	TROPICO
15	17	24	14		NEW EDITION ● MCA 5515 (8 98)	NEW EDITION
16	16	16	13		U2 ● ISLAND 90231 ATCO (8 98)	THE UNFORGETTABLE FIRE
17	19	23	10		WHAM COLUMBIA 39595	MAKE IT BIG
18	18	18	10		JULIAN LENNON ATLANTIC 80184 (8 98)	VALOTTE
19	15	8	17		STEVIE WONDER ▲ MOTOWN 6108ML (8 98)	THE WOMAN IN RED-SOUNDTRACK
20	20	20	21		BILLY OCEAN ● JIVE/ARISTA JL 8 8213 (8 98)	SUDDENLY
21	21	17	13		CHAKA KHAN ▲ WARNER BROS. 25162-1 (8 98)	I FEEL FOR YOU
22	22	22	60		THE POINTER SISTERS ▲ PLANE 1 BXL 1 4705 RCA (8 98)	BREAK OUT
23	33	—	2		FOREIGNER ATLANTIC 81999 (9 98)	AGENT PROVOCATEUR
24	24	25	13		SHEENA EASTON ● EMI-AMERICA ST 17132 (8 98)	A PRIVATE HEAVEN
25	23	19	41		THE CARS ▲ ELEKTRA 60296 (8 98)	HEARTBEAT CITY
26	26	27	7		DEEP PURPLE MERCURY 824003-1 POLYGRAM (8 98)	PERFECT STRANGER
27	27	28	15		KISS ▲ MERCURY 822495-1 POLYGRAM (8 98)	ANIMALIZE
28	25	21	20		JULIO IGLESIAS ▲ COLUMBIA QC 39157	1100 BEL AIR PLACE
29	32	37	5		DON HENLEY GEFFEN GHS 24046 WARNER BROS. (8 98)	BUILDING THE PERFECT BEAST
30	30	30	28		TWISTED SISTER ▲ ATLANTIC 80156 (8 98)	STAY HUNGRY
31	28	26	8		CULTURE CLUB VIRGIN/EPIC OE 39881	WAKING UP WITH THE HOUSE ON FIRE
32	34	34	36		JOHN CAFFERTY & THE BEAVER BROWN B. ▲ SCOTTI BROS. BFZ 38929 EPIC	EDDIE & THE CRUISERS-SOUNDTRACK
33	36	45	5		BARRY MANILOW ARISTA AL 8 8254 (8 98)	2:00 A.M. PARADISE CAFE
34	38	40	25		THE TIME ● WARNER BROS. 25109-1 (8 98)	ICE CREAM CASTLE
35	35	39	72		MADONNA ▲ SIRE 1-23867/WARNER BROS. (8 98)	MADONNA
36	37	35	10		PAUL MCCARTNEY COLUMBIA SCT 39613	GIVE MY REGARDS TO BROAD STREET
37	39	38	51		VAN HALEN ▲ WARNER BROS. 1 23985 (8 98)	1984
38	31	36	6		KENNY ROGERS AND DOLLY PARTON ▲ RCA ASL 1-5307 (9 98)	ONCE UPON A CHRISTMAS
39	29	29	12		BARBRA STREISAND ▲ COLUMBIA QC 39480	EMOTION
40	41	33	8		FRANKIE GOES TO HOLLYWOOD ISLAND 90232/ATCO (12 98)	WELCOME TO THE PLEASURE DOME
41	40	31	13		DAVID BOWIE ▲ EMI-AMERICA SJ 171138 (8 98)	TONIGHT
42	43	43	6		MIDNIGHT STAR SOLAR 60384/ELEKTRA (8 98)	PLANETARY INVASION
43	51	51	91		Z Z TOP ▲ WARNER BROS. 1-23774 (8 98)	ELIMINATOR
44	44	32	23		SAMMY HAGAR ● GEFFEN GHS24043, WARNER BROS. (8 98)	VOA
45	45	52	12		GENERAL PUBLIC IRS SP-70046-A&M (8 98)	ALL THE RAGE
46	50	54	17		JACK WAGNER QWEST 1-25214 WARNER BROS. (8 98)	ALL I NEED
47	47	47	6		TRIUMPH MCA 5537 (8 98)	THUNDER SEVEN
48	48	48	8		WHODINI ARISTA 8251 (8 98)	ESCAPE
49	61	72	10		PHILIP BAILEY COLUMBIA BFC 39542	CHINESE WALL
50	49	44	13		JEFFREY OSBORNE ● A&M SP 5017 (8 98)	DON'T STOP
51	66	61	59		BILLY IDOL ▲ CHRYSALIS FV 41450	REBEL YELL
52	71	75	6		GIUFFRIA CAMEL MCA 5524 MCA (8 98)	GIUFFRIA
53	56	62	10		ASHFORD & SIMPSON CAPITOL ST 12366 (8 98)	SOLID
54	46	46	12		ROGER HODGSON A&M SP 5004 (8 98)	IN THE EYE OF THE STORM
55	57	57	8		REO SPEEDWAGON EPIC QE 39593	WHEELS ARE TURNING

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	42	42	8		TOTO COLUMBIA QC 38962	ISOLATION
57	52	53	16		SURVIVOR SCOTTI BROS. FZ 39578 EPIC	VITAL SIGNS
58	54	56	15		DENNIS DEYOUNG A&M SP 5006 (8 98)	DESERT MOON
59	59	59	16		SAM HARRIS ● MOTOWN 6103 (8 98)	SAM HARRIS
60	60	58	8		AL JARREAU WARNER BROS. 1 25106 (8 98)	HIGH CRIME
61	65	64	27		JOHN WAITE ● EMI AMERICA ST 17124 (8 98)	NO BRAKES
62	62	67	5		KOOL & THE GANG DE LITE 822943-1 POLYGRAM (8 98)	EMERGENCY
63	74	65	43		RATT ▲ ATLANTIC 80143 (8 98)	OUT OF THE CELLAR
64	64	69	5		RAY PARKER JR. ARISTA AL 8 8266 (8 98)	CHARTBUSTERS
65	69	71	27		COREY HART EMI AMERICA ST 17117 (8 98)	FIRST OFFENSE
66	68	66	35		JERMAINE JACKSON ● ARISTA AL 8 8203 (8 98)	JERMAINE JACKSON
67	67	74	65		SOUNDTRACK ▲ MOTOWN 6062ML (8 98)	THE BIG CHILL
68	53	41	12		SOUNDTRACK ● CAPITOL SV 12371 (9 98)	TEACHERS
69	55	55	11		DAN HARTMAN MCA 5525 (8 98)	I CAN DREAM ABOUT YOU
70	76	81	75		GEORGE WINSTON ● WINDHAM HILL C 1025 A&M (9 98)	DECEMBER
71	72	77	5		THE KINKS ARISTA AL 8-8264 (8 98)	WORD OF MOUTH
72	58	49	17		KENNY ROGERS ▲ RCA AFL 1 5043 (8 98)	WHAT ABOUT ME
73	73	60	16		DIANA ROSS ● RCA AFL 1 5009 (8 98)	SWEPT AWAY
74	78	76	28		SHEILA E. WARNER BROS. 1 25107 (8 98)	THE GLAMOUROUS LIFE
75	83	83	17		TALKING HEADS SIRE 1 25186 WARNER BROS. (8 98)	STOP MAKING SENSE
76	79	87	16		IRON MAIDEN ● CAPITOL ST 12321 (8 98)	POWER SLAVE
77	70	70	8		BIG COUNTRY MERCURY 822831-1 POLYGRAM (8 98)	STEELTOWN
78	63	63	12		REBBIE JACKSON COLUMBIA BFC 39238	CENTPEDE
79	85	98	8		SOUNDTRACK FANTASY WAM-1791 (19 98)	AMADEUS
80	81	89	6		RICK SPRINGFIELD MERCURY 824107-1 POLYGRAM (8 98)	BEAUTIFUL FEELINGS
81	82	84	7		THE WHO MCA 2-8018 (10 98)	WHO'S LAST
82	84	86	113		PRINCE ▲ WARNER BROS. 1-23720 (10 98)	1999
83	77	73	13		TOMMY SHAW A&M SP-5020 (8 98)	GIRLS WITH GUNS
84	91	94	108		MICHAEL JACKSON ▲ EPIC QE 38112	THRILLER
85	89	92	74		BILLY JOEL ▲ COLUMBIA QC 38837	AN INNOCENT MAN
86	86	82	24		SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173	WARRIOR
87	88	99	5		TEENA MARIE EPIC FE 39528	STARCHILD
88	93	109	38		STEVE PERRY ▲ COLUMBIA FC 39334	STREET TALK
89	75	50	19		THE FIXX ● MCA 5507 (8 98)	PHANTOMS
90	90	93	6		SHALAMAR SOLAR 60385 ELEKTRA (8 98)	HEARTBREAK
91	106	107	66		MOTLEY CRUE ▲ ELEKTRA 60289 (8 98)	SHOUT AT THE DEVIL
92	92	95	9		THE TEMPTATIONS GORDY 6119 GL MOTOWN (8 98)	TRULY FOR YOU
93	87	68	14		RICKIE LEE JONES WARNER BROS. 25117-1 (8 98)	THE MAGAZINE
94	95	100	7		THE WHISPERS SOLAR 60382 ELEKTRA (8 98)	SO GOOD
95	97	78	10		UB 40 A&M SP-5033 (8 98)	GEFFREY MORGAN
96	100	102	9		ELVIS PRESLEY RCA CPM6-5172 (49 95)	A GOLDEN CELEBRATION
97	110	115	68		LINDA RONSTADT ▲ ASYLUM 60260 ELEKTRA (8 98)	WHAT'S NEW
98	94	91	24		BILLY SQUIER ▲ CAPITOL ST 12361 (8 98)	SIGNS OF LIFE
99	99	85	29		ROD STEWART ▲ WARNER BROS. 25095-1 (8 98)	CAMOUFLAGE
100	103	104	44		SCORPIONS ▲ MERCURY 814-98101 POLYGRAM (8 98)	LOVE AT FIRST STING
101	105	128	48		BRUCE SPRINGSTEEN ▲ COLUMBIA JC 33795	BORN TO RUN
102	80	80	8		J. GEILS BAND EMI AMERICA 17137 (8 98)	YOU'RE GETTIN' EVEN WHILE I'M GETTIN' ODD
103	101	88	61		NIGHT RANGER ▲ CAMEL MCA 5456 (8 98)	MIDNIGHT MADNESS
104	114	110	14		WYNTON MARSALIS COLUMBIA FC 29530	HOT HOUSE FLOWERS
105	108	126	7		THE JUDDS RCA CURB AHI 1 5319 (8 98)	WHY NOT ME
106	98	97	26		ELTON JOHN ● GEFFEN GHS 24031 WARNER BROS. (8 98)	BREAKING HEARTS
107	96	90	38		LAURA BRANIGAN ● ATLANTIC 80147 (8 98)	SELF CONTROL
108	151	—	2		FAT BOYS SUTRA SUS1015 (8 98)	FAT BOY'S
109	111	114	28		SOUNDTRACK ▲ ARISTA AL 8 8246 (8 98)	GHOSTBUSTERS
110	120	153	4		MANNHEIM STEAMROLLER AMERICAN GRAMOPHONE AG 1984 (12 00)	MANNHEIM

○ Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units. *CBS Records does not issue a suggested list price for its product.

HOLIDAY VIDEO SALES

(Continued from page 1)

prerecorded videocassettes. Sell-through of videocassettes to consumers was the dominant force behind the numbers surge, distributors say—although many add that there may be shadows behind the bright figures.

The increasing size of the business will mean increasing vulnerability to firms not used to handling large sums of money, some distributors say. And the distributors themselves say they face a threat in manufacturer quotas that are becoming unrealistically large, forcing wholesalers to buy more product than they need and then sell it at unprofitable prices.

For the present, though, news from the marketplace was uniformly good from manufacturers and distributors. At Ingram Video, national sales manager Megan Burrows says that for the holiday season, "sales in general were outstanding," and manufacturers and distributors agree.

But more exciting than the simple numbers was the way they were being achieved, with many of the high figures turning up because retail outlets were selling product through to consumers instead of renting it.

"Just about everything really sold through," says VTR Movie Distributors buyer Andrew Terry. But the good numbers came with a warning. Looking at both his customers and suppliers, Terry says, "This will be the year that makes or breaks a lot of people."

Home video is "beginning to be a

capital business," he says, with the sums of money large enough so that only the firms sophisticated enough to handle the money will be able to survive its often harshly competitive environment. "Those who know how to work cash flow are going to stay in it," he says.

According to manufacturers and many distributors, the boom is encompassing catalog as well as recently released product. And virtually all of those contacted say they were surprised at recent reports of a possible prerecorded video glut.

"My chin is dropping at the mention of a glut," says WEA executive vice president of marketing development Russ Bach. "We are seeing a growing market. This whole year was sensational."

Ron Safinick, head of Media Home Entertainment, agrees: "I don't see a glut. We are seeing massive expansion into outlets that only support sell-through and not rental. More than 50% of our entire catalog moves every month. That means that old titles, not only our new releases, are moving through retail outlets. If there was a glut, 'we wouldn't receive such orders.'"

Strong sales have been virtually "across the board," agrees Sound Video Unlimited vice president Stan Meyers. But, he adds, the way manufacturers may have achieved some of the figures may hold the seeds of future disaster.

Manufacturers are assigning quotas "for numbers that are outside the reach" of many distributors, Meyers says. "Unreachable

quotas can cause the demise of some distributors," he warns, and trouble even for the firms that have no problems filling theirs, as the weaker ones slash prices and sell product outside their areas in order to achieve the numbers they've been given.

Other distributors then start cutting their prices to match the desperation levels of the competition, leaving little financial room for promotions or other activities that do not immediately produce revenue.

"These are the kinds of problems that can become cancers if they're not taken care of right now," says Meyers, adding that his firm is not having problems with the quotas, but with the distributors who are taking extreme measures to sell product because they can't meet their quotas.

An increasingly important factor in the home video marketplace appears to be the used tape distributor. Such distributors seem to be acting as an economic buffer for video retailers, providing them with a sure market for product that does not sell quickly.

Used tape distributors reported a strong holiday season, saying that stores were selling them cassettes not out of a desperate need for cash, but out of a desire to rotate their titles and keep hot product on their shelves.

"It's unbelievable; it's wild," says Philadelphia Video exchange partner David Schaffer. "I can't keep cassettes in stock. It's just a boom."

TONY SEIDEMAN & FAYE ZUCKERMAN

DECEMBER RIAA CERTIFICATIONS

(Continued from page 6)

Wham's "Make It Big," Columbia. Their first.

Gold Albums

Barbra Streisand's "Emotion," Columbia. Her 23rd.

Kenny Rogers' "What About Me," RCA. His 18th.

Kenny Rogers & Dolly Parton's "Once Upon A Christmas," RCA. His 17th; her seventh.

Willie Nelson's "City Of New Orleans," Columbia. His 17th.

Paul McCartney's "Give My Regards To Broad Street," Columbia. His 15th (counting Wings).

Kiss' "Animalize," Mercury. Their 13th.

Daryl Hall & John Oates' "Big Bam Boom," RCA. Their 10th.

Culture Club's "Waking Up With The House On Fire," Virgin/Epic. Their third.

Chaka Khan's "I Feel For You," Warner Bros. Her third.

U2's "Unforgettable Fire," Island. Their third.

Krokus' "The Blitz," Arista. Their second.

Jeffrey Osborne's "Don't Stop," A&M. His second.

Honeydrippers' "Volume One," Es Paranza. Their first.

James Ingram's "It's Your Night," Qwest. His first.

New Edition's "New Edition," MCA. Their first.

Run-D.M.C.'s "Run-D.M.C.," Profile. Their first.

Wham's "Make It Big," Columbia. Their first.

George Winston's "December,"

Windham Hill/A&M. His first.

Gold Singles

Prince's "Purple Rain," Warner Bros. His fourth.

Band Aid's "Do They Know It's Christmas?," Columbia. Their first.

Wham's "Wake Me Up Before You Go Go," Columbia. Their first.

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Deutsche Grammophon soundtrack of a TELE MONDIAL video production

FOR WEEK ENDING JANUARY 12, 1985

Billboard TOP POP ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	109	101	19	KROKUS ▲ ARISTA AL 8-8243 (8.98)	THE BLITZ
112	104	96	13	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
113	107	103	10	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98)	INSIDE MOVES
(114)	119	129	26	DIO ● WARNER BROS 25100-1 (8.98)	THE LAST IN LINE
(115)	117	124	14	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
116	102	79	12	JOAN JETT & BLACKHEARTS MCA 5476 (8.98)	GLORIOUS RESULTS OF A MISSPENT YOUTH
117	115	118	22	BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO (8.98)	LEGEND
(118)	122	—	2	BOB DYLAN COLUMBIA 39944	REAL LIVE
(119)	136	108	13	VARIOUS ARTISTS WINDHAM HILL WH 1015/A&M (9.98)	SAMPLER '84
(120)	121	139	7	SOUNDTRACK WINDHAM HILL WH1039/A&M (9.98)	COUNTRY
(121)	123	125	7	ANDREAS VOLLENWEIDER CBS 37793	BEHIND THE GARDENS BEHIND THE WALL UNDER THE TREE
122	112	105	9	AC/DC ATLANTIC 80178 (6.98)	'74 JAILBREAK
123	113	113	12	ANNE MURRAY CAPITOL ST-12363 (8.98)	HEART OVER MIND
124	124	123	30	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC FE 39304	COULDN'T STAND THE WEATHER
125	125	127	117	LIONEL RICHIE ▲ MOTOWN 6007 ML (8.98)	LIONEL RICHIE
126	126	130	26	JACKSONS ▲ EPIC QE 38946	VICTORY
(127)	137	164	5	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
128	116	112	23	PETER WOLF EMI-AMERICA SJ 17121 (8.98)	LIGHTS OUT
129	118	119	20	THE S.O.S. BAND TABU FZ 39332/EPIC	JUST THE WAY YOU LIKE IT
(130)	131	136	7	PLANET P PROJECT MCA 2-8019 (10.98)	PINK WORLD
131	135	140	30	RUN-D.M.C. ● PROFILE PRO 1202 (8.98)	RUN D.M.C.
(132)	143	149	77	MIDNIGHT STAR ▲ SOLAR 60241/ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR
133	130	121	14	PAT METHENY GROUP ECM 25008-1/WARNER BROS (9.98)	FIRST CIRCLE
134	128	122	12	APOLLONIA 6 WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
135	129	131	17	VANITY MOTOWN 6102 ML (8.98)	WILD ANIMAL
136	134	117	14	QUEENSRYCHE EMI-AMERICA ST-17134 (8.98)	THE WARNING
137	133	106	14	THE EVERLY BROTHERS MERCURY 822431-1/POLYGRAM (8.98)	EB 84
138	139	135	19	NEWCLEUS SUNNYVIEW SUN 4901 (8.98)	JAM ON REVENGE
139	144	144	49	ALABAMA ▲ RCA ABL1-4939 (8.98)	ROLL ON
(140)	154	—	2	EURYTHMICS RCA ABL1-5349 (8.98)	EURYTHMICS (1984)
141	145	169	554	PINK FLOYD ● HARVEST ST-11163/CAPITOL (8.98)	DARK SIDE OF THE MOON
142	142	146	35	WHITESNAKE GEFEN GHS-4018 /WARNER BROS (8.98)	SLIDE IT IN
143	140	137	9	SHADOWFAX WINDHAM HILL WH-1038/A&M (9.98)	THE DREAMS OF CHILDREN
(144)	146	156	8	STONE FURY MCA 5522 (8.98)	BURNS LIKE A STAR
145	127	111	33	BANANARAMA LONDON 820165/POLYGRAM (8.98)	BANANARAMA
146	152	154	48	SOUNDTRACK ▲ COLUMBIA JS 39242	FOOTLOOSE
147	132	132	31	VARIOUS ARTISTS MOTOWN 6094 ML (9.98)	MORE SONGS FROM THE BIG CHILL
148	138	138	22	NEIL DIAMOND ▲ COLUMBIA QC 39199	PRIMITIVE
149	148	141	37	R.E.M. I.R.S. SP-70044/A&M (8.98)	RECKONING
150	150	151	53	PRINCE ● WARNER BROS. BSK 3601 (6.98)	CONTROVERSY
(151)	NEW ▶	—	—	SOUNDTRACK POLYDOR 823606-1/POLYGRAM (9.98)	BREAKIN' 2 ELECTRIC BOOGALOO
152	158	163	24	QUIET RIOT ▲ PASHA QZ 39516/EPIC	CONDITION CRITICAL
153	155	166	24	BANGLES COLUMBIA BFC 39220	ALL OVER THE PLACE
154	157	158	6	ELVIS PRESLEY RCA AFM1-5182 (8.98)	ROCKER
155	156	159	58	DURAN DURAN ▲ CAPITOL ST-12310 (8.98)	SEVEN AND THE RAGGED TIGER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	161	152	64	PHIL COLLINS ● ATLANTIC SD16029 (8.98)	FACE VALUE
157	149	147	14	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
158	153	157	76	JEFFREY OSBORNE ● A&M SP-4940 (8.98)	STAY WITH ME TONIGHT
(159)	170	175	5	LOS LOBOS WARNER BROS 25177-1 (8.98)	HOW WILL THE WOLF SURVIVE
(160)	164	170	16	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
161	147	120	8	MOLLY HATCHET EPIC FE39621	THE DEED IS DONE
162	162	148	24	WILLIE NELSON ● COLUMBIA FC 39145	CITY OF NEW ORLEANS
163	163	133	9	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
164	166	172	5	ANDREAS VOLLENWEIDER CBS FM 37827	CAVERNA MAGICA
(165)	167	176	16	BRUCE COCKBURN GOLD MOUNTAIN GM 80012/A&M (8.98)	STEALING FIRE
166	169	167	15	W.A.S.P. CAPITOL ST-12343 (8.98)	W.A.S.P.
167	172	178	6	THE JUDDS RCA/CURB MHL1-8515 (8.98)	THE JUDDS
168	159	143	31	LOU REED RCA AFLI-4998 (8.98)	NEW SENSATIONS
169	168	174	64	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854	THE RIVER
170	165	165	5	CAT STEVENS A&M SP-3736 (8.98)	FOOTSTEPS IN THE DARK
171	160	160	8	RICHARD CLAYDERMAN COLUMBIA BFC 39503	AMOUR
(172)	183	189	58	U2 ● ISLAND 90127/ATCO (5.98)	UNDER A BLOOD RED SKY
173	176	155	12	EARL KLUGH CAPITOL ST-12372 (8.98)	NIGHTSONGS
174	173	142	17	DONNA SUMMER GEFEN GHS 24040/WARNER BROS (8.98)	CATS WITHOUT CLAWS
175	175	134	44	THOMPSON TWINS ▲ ARISTA AL-8-8200 (8.98)	INTO THE GAP
176	181	184	8	TEXTONES GOLD MOUNTAIN 86010/A&M (6.98)	MIDNIGHT MISSION
(177)	NEW ▶	—	—	SOUNDTRACK MCA 5547 (8.98)	BEVERLY HILLS COP
178	180	183	21	GRIM REAPER RCA NFL1-8038 (6.98)	SEE YOU IN HELL
(179)	186	196	4	SOUNDTRACK POLYDOR 823770-1/POLYGRAM (9.98)	DUNE
180	182	188	4	ALPHAVILLE ATLANTIC 80166 (8.98)	FOREVER YOUNG
181	178	177	31	TEDDY PENDERGRASS ● ASYLUM 60317/ELEKTRA (8.98)	LOVE LANGUAGE
182	171	171	6	JEAN-LUC PONTY ATLANTIC 80185 (8.98)	OPEN MIND
(183)	195	—	2	AUTOGRAPH RCA NFL1-8041 (8.98)	SIGN IN PLEASE
(184)	188	194	4	EUROGLIDERS COLUMBIA 39588	THIS ISLAND
185	187	190	19	THE OAK RIDGE BOYS ● MCA 5496 (8.98)	GREATEST HITS, VOL. 2
(186)	189	195	4	ARMORED SAINT CHRYSALIS FV 41476	MARCH OF THE SAINT
(187)	191	—	2	MANHATTAN TRANSFER ATLANTIC 81233 (8.98)	BOP DOO-WOP
(188)	NEW ▶	—	—	BRUCE SPRINGSTEEN ● COLUMBIA QC 38358	NEBRASKA
189	141	116	36	SOUNDTRACK/RICK SPRINGFIELD ▲ RCA ABL1-4935 (9.98)	HARD TO HOLD
190	192	192	80	U2 ● ISLAND 90067/ATCO (8.98)	WAR
191	198	173	73	BRUCE SPRINGSTEEN ▲ COLUMBIA JC 35311	DARKNESS AT THE EDGE OF TOWN
192	194	161	10	GEORGE STRAIT MCA 5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
193	199	191	45	PRINCE ● WARNER BROS. BSK 3478 (6.98)	DIRTY MIND
194	197	162	14	STEPHANIE MILLS CASABLANCA 822421-1/POLYGRAM (8.98)	I'VE GOT THE CURE
195	200	168	10	LET'S ACTIVE I.R.S. SP-70648 /A&M (8.98)	CYPRESS
196	193	180	18	MTUME EPIC FE 39473	YOU, ME AND HE
197	184	187	66	DAVID BOWIE ▲ EMI-AMERICA ST-17093 (8.98)	LET'S DANCE
198	177	150	10	STEVE MILLER BAND CAPITOL ST-12339 (8.98)	ITALIAN X RAYS
199	179	181	4	SOUNDTRACK CASABLANCA 822942-1/POLYGRAM (9.98)	THIEF OF HEARTS
200	174	145	12	JETHRO TULL CHRYSALIS FV 41461	UNDER WRAPS

TOP 200 ALBUMS A-Z (LISTED BY ARTISTS)

AC/DC 122	Dio 114	Julio Iglesias 28	Mannheim Steamroller 110	Pointer Sisters 22	Big Chill 67	Tina Turner 5
Bryan Adams 10	Dokken 115	Iron Maiden 76	Teena Marie 87	Jean-Luc Ponty 182	Country 120	Twisted Sister 30
Alabama 139	Duran Duran 4, 155	Jermaine Jackson 66	Bob Marley & Wailers 117	Elvis Presley 96, 154	Dune 179	U2 16, 172, 190
Alphaville 180	Bob Dylan 118	Michael Jackson 84	Wynton Marsalis 104	Prince 82, 150, 193	Footloose 146	UB40 95
Apollonia 6 134	Sheila E. 84	Rebbie Jackson 78	Paul McCartney 36	Prince & the Revolution 1	Ghostbusters 109	
Armored Saint 186	Sheena Easton 24	Pat Metheny Group 133	Metallica 160	Queensryche 136	Hard To Hold 189	Van Halen 37
Ashford & Simpson 53	Eurogliders 184	Ai Jarreau 60	Motley 152	Quiet Riot 152	Stop Making Sense 75	Vanity 135
Autograph 183	Eurythmics 140	Jethro Tull 200	R.E.M. 149	Rick Springfield 80, 189	Teachers 68	VARIOUS ARTISTS
Philip Bailey 49	Everly Brothers 137	Joan Jett 116	REO Speedwagon 55	Bruce Springsteen 2, 101, 169, 188, 191	Thief Of Hearts 199	Breakin' 2 Electric Boogaloo 151
Bananarama 145	Fat Boys 108	Billy Joel 85	Ratt 53	Woman In Red 19	REO Speedwagon 80, 189	More Songs From Big Chill 147
Bangles 153	Fixx 89	Elton John 106	Lou Reed 168	Samplers '84 119	Rick Springfield 80, 189	Stevie Ray Vaughan & Double
Pat Benatar 14	Foreigner 23	Rickie Lee Jones 93	Lionel Richie 12, 125	Samplers '84 119	Bruce Springsteen 2, 101, 169, 188, 191	Trouble 124
Big Country 77	Frankie Goes To Hollywood 40	The Judds 105, 167	Kenny Rogers 72	Samplers '84 119	Bruce Springsteen 2, 101, 169, 188, 191	Andreas Vollenweider 121, 164
Kurtis Blow 157	J. Geils Band 102	Chaka Khan 21	Kenny Rogers & Dolly Parton 38	Samplers '84 119	Bruce Springsteen 2, 101, 169, 188, 191	W.A.S.P. 166
David Bowie 41, 197	General Public 45	Kinks 71	Linda Ronstadt 13, 97	Samplers '84 119	Bruce Springsteen 2, 101, 169, 188, 191	Jack Wagner 46
Laura Branigan 107	Giuffria 52	Kiss 27	Diana Ross 73	Samplers '84 119	Bruce Springsteen 2, 101, 169, 188, 191	John Waite 61
John Cafferty/Beaver Brown Band 32	Grim Reaper 178	Earl Klugh 173	Run-D.M.C. 131	Samplers '84 119	Bruce Springsteen 2, 101, 169, 188, 191	Grover Washington Jr. 113
Cars 25	Sammy Hagar 44	Kool & the Gang 62	S.O.S. Band 129	Samplers '84 119	Bruce Springsteen 2, 101, 169, 188, 191	Tham 17
Chicago 7	Daryl Hall & John Oates 8	Krokus 111	Scandal Featuring Patty Smyth 86	Samplers '84 119	Bruce Springsteen 2, 101, 169, 188, 191	The Whispers 94
Richard Clayderman 171	Sam Harris 59	Cyndi Lauper 9	John Schneider 163	Samplers '84 119	Bruce Springsteen 2, 101, 169, 188, 191	Whitesnake 142
Bruce Cockburn 165	Corey Hart 65	Let's Active 195	Scorpions 100	Samplers '84 119	Bruce Springsteen 2, 101, 169, 188, 191	The Who 81
Phil Collins 156	Dan Hartman 69	Julian Lennon 18	Shadowfax 143	Samplers '84 119	Bruce Springsteen 2, 101, 169, 188, 191	Who's Next 81
Culture Club 31	Don Henley 29	Huey Lewis & News 11	Shalamar 90	Samplers '84 119	Bruce Springsteen 2, 101, 169, 188, 191	George Winston 70
Dazz Band 112	Roger Hodgson 54	Los Lobos 159	Tommy Shaw 83	Samplers '84 119	Bruce Springsteen 2, 101, 169, 188, 191	Peter Wolf 128
Deep Purple 26	Honeydrippers 6	Madonna 3, 35	SOUNDTRACKS	Samplers '84 119	Bruce Springsteen 2, 101, 169, 188, 191	Stevie Wonder 19
Dennis DeYoung 58	Billy Idol 51	Manhattan Transfer 187	Amadeus 79	Samplers '84 119	Bruce Springsteen 2, 101, 169, 188, 191	ZZ Top 43
Neil Diamond 148		Barry Manilow 33	Beverly Hills Cop 177	Samplers '84 119	Bruce Springsteen 2, 101, 169, 188, 191	

RE: STEVE CLAYTON/DEREK SMITH



"INNER SPARK" LP

SOVEREIGN RECORDS (SOV-500)

Milt Hinton • Bobby Rosengarden



Sovereign Records wishes to thank all the many Jazz and MOR djs, music directors and program directors who responded to our recent survey concerning "INNER SPARK." We could fill up this page with all the words of praise we received from you folks about the performers, the material and the overall quality of our album—but, having to choose, we've picked the following 15 sparklers:

"Exceptional vocalist. Outstanding backup. More than pleasurable album to play again and again."—Hal A. Hill, CKQT, Weston, Ontario, Canada

"Superb material beautifully recorded. All performers are top-notch pros at their best."—Jack Ellsworth, WLIM, Patchogue, NY

"The album is a lot of fun. Very bright vocals. The album lets you know what jazz is all about."—Charles D. Vinopal, WDOM, Providence, RI

"Enjoyed entire album. Fine recording. Great trio jazz."—Stephen Matthews, WQOK, Greenville, SC

"The ballads are tremendous, as well as the instrumentals."—Skot G. Paré, WCCM, Lawrence, MA

"Very nice. Especially enjoyed the 'up' tunes. Of course, the instrumentals are great."—Jack Simpson, WMFE, Cocoa, FL

"INNER SPARK has some really good jazz vocals on it. Way to go, Steve! The band is great also."—Jeff Martin, WGVC, Allendale, MI

"This is a dynamite album deserving of prime-time airplay."—Roy B. Jorgensen ("RBJ"), WYRS, Stamford, CT

"All selections are excellent. We'll use all cuts."—Lyle Bradley, WVPA, Petersburg, VA

"It is nice to hear a swinging vocal release for a change."—Matt Elmore, KCBX, San Luis Obispo, CA

"Great band. Vocals are clean and to the point."—Chris Santiago, WMSP, Middletown, PA

"An incredibly hip disc. Keep 'em coming!"—Vinny Marino, WBCR, Bklyn, NY

"Enjoyable. Singer sounds a bit like Mel Tormé. Great instrumentals."—Kristin K. Knudson, KUOP, Stockton, CA

"Very nice material and great vocals."—John Bigus, WWSP, Stevens Pt., WI

"Good album! Interesting combination of musicians."—Betty MacDonaid, WDST, Woodstock, NY

Most Played Tracks:

- (1) Jazz At The Fair (2) The Dolphin (3) Soul Agent, Swingin' On South Street—tie (4) Fired By An Inner Spark (5) Sunday in Soho, Ski Party—tie (6) Spring Never Came.

NYC Met area dtrs: Contact Jim Eigo at Daybreak Express Records (718) 499-0487.

U.S. & Worldwide: All territories presently available for distribution. Contact Ruby Fisher at Aloft Music Enterprises, Inc., 1697 Broadway, Suite 603, New York, NY 10019, USA. (212) 247-2904

Record stores now stocking "Inner Spark" include: J&R Music World (NYC) • Tune-master Records (Wh. Plains, NY) • Gramophone Shop (New Canaan, CT) • Serendipity Records (Guilford, CT) • Birdland Records (Va. Beach, VA) • Gary's Records & Tapes (Richmond, VA) • House of Records (Erie, PA) • Southern Music (Orlando, FL) • Dirt Cheap Records (Seattle, WA) • Boo-Boo Records (San Luis Obispo, CA) • and more in our next ad.

SOVEREIGN RECORDS

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Indie Profile

Profile Label Seeking New Music Mix

BY KIM FREEMAN

NEW YORK As Run D.M.C.'s self-titled debut album makes the breakthrough to RIAA gold status, the rap act's independent home, Profile Records, is plotting a course for an expanded musical roster in the near future.

While the label came to prominence with acts like Run D.M.C. and dance songstress Vickie Sue Robinson, the logo has now hired two a&r men to "bring in various types of new music that the majors don't pick up," says Cory Robbins, who founded the label with former songwriter Steve Plotnicki in May, 1981. According to Robbins, who acts as chief talent scout and manager of international deals, the label's a&r policy is changing only in scope, not philosophy. "Run D.M.C. was turned down by every major label," says Robbins. "We got into rap when the majors didn't want it."

As for the current rap market, Robbins acknowledges, but appears undaunted by, the entrance of several other labels into the genre. "Rap was great for us in '81 and '82; then breakdancing extenuated the market," he says. "But even if rap goes back to where it was two years ago, we'll still be making a living because there's a strong audience base."

Robbins is vague as to exactly where Profile's new musical direction will go. Heavy metal is a consideration, he says, although he claims that "it's become too mainstream" in recent months. "Basically, we want to be the first in any new music," he says, "but our biggest problem is finding good new talent." Freddy Bastone and Gary Peni have

been recruited to help in the search.

Noting that Profile was approached by several major labels after the success of Run D.M.C.'s first album, Robbins is blunt in his explanation of the label's commitment to staying with the indie distribution network. "We don't have to share the profits with anyone. We make more money."

Produced for roughly \$30,000, Run D.M.C.'s first album has brought in more than \$2 million so far, says Robbins. Supported by singles like "Sucker MC/It's Like That," "Rock Box" and "30 Days," the album has maintained a consistent sales pattern, giving Profile the clout to circumvent the common indie problem of payment hassles with distributors.

Of Profile's first video venture, Run D.M.C.'s "Rock Box," Robbins says the clip's value in terms of artistic development and direct sales

was valid enough to instigate a second one on the group's next album, "King Of Rock."

In keeping with Profile's move toward an expanded musical roster, Run D.M.C.'s new album represents the merging of rock and rap incorporated on "Rock Box." According to Robbins, the album, which ships in Mid-January, sports "lots of rock guitar" and a duet with Columbia reggae artist Yellowman. The product will also be available in Compact Disc, another first for Profile, which Robbins calls a market test for CDs in the rap arena.

While the label's releases have primarily been 12-inches so far, Robbins says Profile hopes to release 10 to 12 albums during 1985. A label with a continually fluctuating artist roster, Profile's better known artists include Dr. Jeckyll & Mr. Hyde, Spider D and recent signing Master Don.

Memphis Schools Get Records

MEMPHIS Original releases by such Memphis natives as Elvis Presley, Jerry Lee Lewis and Isaac Hayes are among the 50,000 records and tapes donated by the consumer operations division of Schering-Plough to three educational facilities here.

The historic donation consisted of a collection spanning several decades of music. Tapes and records were contributed by Plough Broadcasting radio stations, including KDJK and WHRK in Memphis. Other contributing Plough stations were located in such markets as Atlanta,

Chicago, Cincinnati, Tampa and Baltimore.

Plough sold its 12 stations last year after a corporate decision to divest itself of broadcasting properties. However, the historical tapes and records were held out from the sale.

Representatives from Memphis-area colleges with broadcasting interests reviewed the extensive collection to indicate their primary concerns. Schering-Plough's consumer operations division, which oversaw the donation, wanted the collection to remain in Memphis.

RIAA '84 TOTALS

(Continued from page 1)

platinum soundtracks in 1984: "Footloose," "Hard To Hold," "Eddie & The Cruisers," "Two Of A Kind" and "Yentl." This total of 10 platinum soundtracks in one year is a record. In fact, it's better than the two previous best years for soundtracks—1978 and 1980—combined.

Columbia and Warner Bros. were the top two combined labels for both platinum and gold albums. In terms of platinum albums, Columbia had 10, followed by Warner Bros. with eight, RCA with seven, Atlantic and Epic with six each, PolyGram with five and Capitol and MCA with three. Trailing with two platinum albums each were A&M, Arista, Chrysalis, Elektra and Motown. EMI America had just one.

In combined label competition for gold albums, Columbia led with 18, followed by Warner Bros. with 17, Atlantic and Epic with 13 each, RCA with 11, PolyGram with 10, and Arista, Capitol and MCA with eight each. They were trailed by Chrysalis, Elektra and Motown with four, and A&M and EMI America with three.

In the year that both Chrysalis and Motown shifted from independent to branch distribution, indies' share of the gold album pie fell from 12 albums in 1983 to five in '84.

But all five of those albums were on different labels, showing the viability of several different lines. The albums also cover a broad range of

formats, from pop to gospel to children's records. Profile is represented by "Run-D.M.C.," Greentree/Benson by Dallas Holm & Praise's "Live," Birdwing/Sparrow by Candle's "Bullfrogs and Butterflies," Disneyland/Vista by "Best of Disney, Vol. 1" and Parker Bros. by the Cabbage Patch Kids' "Cabbage Patch Dream."

Black music's traditional strength in the singles market was reflected in the fact that 13 of the year's 23 gold singles were by black artists. Prince led all acts with three gold singles, all from his smash "Purple Rain" soundtrack. Other black acts to notch gold singles in '84 were Rockwell, Lionel Richie, Shannon, Deniece Williams, the Jacksons, Ray Parker Jr., Tina Turner, Billy Ocean, Chaka Khan and Stevie Wonder.

The year's only "country" single to be certified gold was Julio Iglesias & Willie Nelson's "To All The Girls I've Loved Before."

That was one of six Columbia singles to go gold in '84, which made Columbia the year's top combined label for singles. It was followed by Warner Bros. with five Epic with four, Motown with three, Arista and Atlantic with two and Capitol with one. Such key labels as RCA, A&M, PolyGram, MCA, EMI America and Elektra failed to earn a gold single last year.

Five artists earned two platinum

albums each in '84: the Scorpions, Julio Iglesias, Barbra Streisand (counting the "Yentl" soundtrack), Kenny Rogers (counting a Christmas album with Dolly Parton) and Robert Plant (counting his Honeydrippers EP).

And fully 15 acts earned two gold albums each: the Scorpions, Streisand, Rogers, Willie Nelson, Eddie Murphy, Paul McCartney, Billy Idol, Laura Branigan, Dio, Krokus, the Oak Ridge Boys, Sheena Easton, Elton John, Prince and Motely Crue.

DISCOUNT PLANS

(Continued from page 1)

Also at WEA, the entire Compact Disc catalog through November, 1984 is being sold with May 10 deferred billing. Cutoff date for CD buy-ins is Feb. 1, while the remainder of the program goes through Feb. 15.

The CBS program, terminating Jan. 18, covers a 10% discount and an additional 30 days billing on 45 CD titles and a 5% in free goods, along with 30 days additional billing time on 54 \$8.98 titles.

Polygram offers its entire album catalog, exclusive of classics, at 4.8% along with April 10 dating. Classics were covered in a separate program (Billboard, Jan.5).

JOHN SIPPEL

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

IN KEEPING WITH the Webster's Dictionary definition of its moniker, "an ancient Greek God of woods and shepherds," PAN (Performing Arts Network) is indeed acting as a godsend to the wayfarers in this industry's wilderness. The electronic network counts more than 300 subscribers, coming from all aspects of the music business, according to Perry Leopold, who created the computer service in 1981.

Subscribers with personal computers get the biggest return on the \$125 annual membership dues, but non-hack participants can benefit

from PAN's bi-weekly newsletter, a print-out of timely information provided and exchanged by members.

The multi-faceted system is based on several sub-networks that house bulletins from booking agencies, recording studios, radio, the press, equipment manufacturers, retailers, musicians, artists, labels and distributors. A growing core of data bases provides contact information for personnel in the above categories.

According to Leopold, the system is "user-friendly" in ways beyond its simplified operating manual. Musicians and songwriters are encouraged to submit their work for a free evaluation of talent presentation by Leopold and a committee, which also offers basic career counseling and contact suggestions.

There are approximately 100 indie labels linked to PAN, Leopold says, adding that the value of the service increases as the number of information-sharing subscribers rises. As such, Leopold points to two of many independent members who have contributed discounts on various services as an added lure to prospective clients. PAN members get a 50% cut on using Radio Trak, a service run by QL Records' Rob Burr which follows airplay on 600 AOR, progressive and/or college stations across the country. And Mark Avnet of Los Angeles-based Tropical Records and Mad Dog Studios is offering discounted recording rates to fellow PAN-ites.

PAN is accessible by any personal computer with a modem (a telephone connect device), and there is an additional 10-minute usage charge of 26 cents or 10 cents on day or night hookup times respectively. For more information, call Leopold at (215) 489-4640.

SEEDS & SPROUTS: On the heels of becoming one of just five independent labels to have a gold album in 1984 (for Run-D.M.C.'s self-titled debut album), Profile, (212) 794-1417, crosses Paul Hardcastle's "Rain Forest" to the Hot 100, where it enters at 95. Out of Hurst, Tex., the Buckboard label, (817) 595-0347, escorts the Brooks Brothers Band into the number 81 country singles slot with the two-month-old year.

tune "Hurry On Home." This coup is a nice followup to the Brooks Brothers' second collection of the entertainer of the year award from the Texas-based Country Music Revenue Association.

Out of New York, Def Jam act the Beastie Boys recently won a \$40,000 settlement in a copyright infringement case from British Airways. The out-of-court agreement came after the airline used two snatches of the band's "Beastie Revolution" in a tv commercial without authorization... Mel Fuhrman, executive vice president of the newly established New York Music Distributors, says he's anxious to recruit more clients, and promises a rundown of other distributors participating in the national network soon... Other labels looking for action include the West Germany-based IC logo. An abbreviation for Innovative Communications, IC came to prominence in the overseas market with the group Ideal, so-called founders of the new German wave in 1981. Since then, the label has developed a reputation for creative synthesizer music and is now seeking an international partner/buyer/investor, preferably from the U.S., says IC managing director Mark Sakautzky.

New York-based Spring Records gives birth to Katchit, a dance 12-inch label spearheaded as a second duty by Spring's promotion vice president Steve Rifkind. Former Emergency staffer Rich Weinman will handle the marketing and promotion of Katchit's crop, which is expected this month... Fans of the Ugly Janitors of America will be happy to learn that the band's founder, John Trubee, has established his own cassette-only label and production house, Space & Times Tapes, in Torrance, Calif. Gems on this mostly mail-order roster include "Nothing Is Worse Than The Pain Of Children" by the now-defunct Van Zelm & the Geeks, and "Drowning In A Society Of Snot" by the Ugly Janitors. Your best bet in this \$5 potpourri may be the "Time & Space Sampler" tape. Trubee retains his distribution deal through neighboring Enigma, which handles his "The Communists Are Coming To Kill Us" album last year.



Making Tracks. Atlantic's Laura Branigan lets herself go while promoting her already gold album "Self Control" during a segment of "New York Hot Tracks." Partying from left are the label's associate director of artist relations/tv Donna Kreiss, Branigan, the program's host Carlos DeJesus, and its producer Ellen Davis.

FALL ARBITRON FIGURES

(Continued from page 1)

4.4, followed by competing Bonneville outlet KBIG, up from a 4.1 to a 4.8) and soft AC Cox outlet KOST, in fifth place, which leapt from a 3.4 to 4.4.

The New York figures reflected a change in Arbitron methodology which brought four new counties into the metro: Orange (N.Y.), Hunterdon (N.J.), Sussex (N.J.) and Fairfield (Conn). The latter county also houses the independent metros of Bridgeport and Danbury, but among that group only Bridgeport's super-successful WEZN showed any inroads into the newly defined area. The Katz station came in at a 0.7 (it traditionally has a 0.3), tied with Long Island's WBAB and WALK-FM as well as Manhattan black gospel AM outlet WWRL, and ahead of Long Island's WBLI and WHLI, which both slipped to a 0.6.

It was business as usual for ABC's perennial success story, KABC, ranked second to KIIS with its talk format, which seasonally slipped from a 7.9 to a 5.9. Rounding out the top 10 were sixth-place KLOS, the current AOR top shop at 3.7, up from 3.5, which tied it with all-news KNX.

Like the AC outlets, older-targeted all-news KNX and its Group W counterpart KFVB both made gains. KNX broke the previous 2.9 tie by jumping up to a 3.7, while KFVB came in right behind at a 3.3. Mike Harrison's AOR-formatted KMET ranked ninth, up from 3.1 to 3.2, with KMPC's nostalgia fare netting the Gene Autry outlet 10th place at a 3.1.

RKO's KRTH followed with a 2.8, down one decimal point, while new music KROQ continued to slip, from

a 2.8 to a 2.5. Tied with CBS's KKHR at a 2.4 were Spanish-formatted 10-Q (KTNQ, down from a 3.2) and KMGG. For Magic, the news of a flat book was disappointing in light of the hundreds of thousands of dollars spent on promoting the station's AC sound, still sans program director.

Urban continues to show promise in L.A., even with the lack of signal strength on the part of all such programmed outlets. However, Stevie Wonder's KJLH continued to eke into the 2's. Flat at a 2.0, it tied with Spanish-language K-Love (KLVE), up from a 1.2 and country KZLA, which was also flat.

KDAY's 1.7 brought the urban AMer up a 10th of a point, tying it with Inner City's eclectic "Quiet Storm," which rose from a 1.3, and George Wilson's contemporary KIQQ, which slipped from a 2.4.

AM AC powerhouse KFI dropped from a 1.8 to a 1.6, while country KLAC landed in a three-place tie with Greater Media's KHTZ and KRLA at a 1.5. AC KHTZ had been at a 1.7, KRLA was nearly flat from a 1.6, and KLAC slipped from a 1.9.

Once again coming second in New York, behind Malrite's Z-100, was Barry Mayo's Kiss (WRKS). The urban outlet was off one decimal point at a 5.3, just ahead of MOR mainstay WOR, which rose from a 4.7 to a 5.2, ahead of fourth-place WINS. The Group W all-news outlet was up from a 4.4 to a 4.8.

WPLJ continued to show in the top five, but the Larry Berger-programmed ABC top 40 outlet lost a point, dropping from a 5.3 to a 4.3. WCBS jumped from a 3.3 to a 3.9, tying the all-news outlet with AOR-formatted WNEW-FM. The Metro-media station, benefitting from its lone status in the AOR fold, climbed up from a 3.1, ahead of Inner City's urban outlet, WBSL, which grew from a 3.5 to a 3.7.

Oldies-formatted WCBS-FM and Bonneville's easy listening WRFM rounded out the top 10, with WCBS down from a 3.3 to a 3.2 and WRFM also off, from a 3.7 to a 3.2. The soft AC sound of WLTW continued to rise; the station now leads the format at a 3.0, up from its previous 2.8, which tied the Viacom outlet with competing WYNY. This time the NBC station slipped to a 2.4.

Also at a 3.0 with WLTW were similarly targeted WNEW-AM and

WPAT-FM. WNEW's nostalgic fare dropped a 10th of a point, while WPAT's easy listening gained that much. Slipping just below the 3's, from a 3.0 to a 2.9—more of a psychological loss than a numerical one—was contemporary WNBC, while WKTU continued its decline, from a 3.1 to a 2.8.

Likewise slipping were country-formatted WHN, from a 2.9 to a 2.5, and AM talker WABC, from a 2.6 to a 2.4, tying the ABC outlet with WYNY and Spanish-language WADO, which showed an impressive one-point gain.

"Nothing But Love Songs" WPIX was seemingly flat at a 2.3. However, the real switch was a return to dominant female numbers from the station's predominantly male showing in the summer.

Spanish WKSQ was up a decimal point at a 1.9, ahead of Doubleday's recently revamped WAPP. The Apple, which has been in transition from AOR to top 40, slid from a 2.4 to a 1.8, followed by easy listening WPAT-AM at a 1.6 (from a 2.0), WMCA's talk approach at a 1.5 (from a 1.8), classical WQXR-FM at a 1.3 (from a 1.6), Spanish WLIB at a 1.1 (from a 1.0) and classical WNCN at a 1.0 (from a 1.1).

BIRTHDAY BASHES

(Continued from page 4)

gart) or through small distributors, such as Mark Foster of Champaign, Ill. Later this year, Haenssler takes on Schuetz, printing 60% of his music and producing several recordings.

To complement his cantatas, Rilling recorded Bach's liturgical works (complete except for the Lutheran Masses and motets) with the same forces for CBS. Most of these sets will be available worldwide through CBS. In Germany, there will be a special 16-disk luxury box. The CBS Berg observance is keyed to reissues, mostly the famed Pierre Boulez recording.

Orfeo in Munich continues to blaze new musical paths in the Bach year: Violinist Dimitri Sitkovetsky has arranged the Goldberg Variations for string trio, and will later tackle the complete violin sonatas and partitas.

Looking over these Bach and

Handel music offerings, EMI Electrola classical head Dr. Herfried Kier observes: "It's a bit much. We've decided to limit ourselves to a few selective contributions."

Specifically, Electrola has recorded Bach's Lutheran Masses with the Linde Consort of Basel and will also issue a "B Minor Mass" (Tavener Consort), Bach and Handel trio sonatas and Handel's "Water Music" (Linde) and "Fireworks Music" (Kapelle Coloniensis). Neville Mariner has led a German-language "Messiah" for EMI in Stuttgart. And due soon is a Schuetz "St. Matthew Passion" from the Hilliard Ensemble.

Electrola just taped one world premiere: a selection of previously unknown songs by Berg, with Fischer-Dieskau. Several of these recordings will be available on CD, assuming EMI finds capacity.

One of the great masters of Ger-

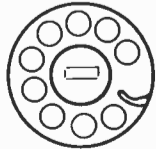
man orchestral tradition, Otto Klemperer, was born in 1885. EMI will honor its former exclusive artist with several reissues and at least five Compact Discs. Kier is also trying to get rights to several recordings Klemperer made for broadcast with the Cologne Radio Orchestra.

Also celebrating a birthday, his 300th, is Domenico Scarlatti. But in Germany, nobody seems to be taking notice. Even CBS's classical head Juergen Vorlauf, who controls the classic sonata recording by Ralph Kirkpatrick, concedes: "We're not observing this anniversary. From our contacts with dealers, we don't see that much interest."

And so Kirkpatrick's Scarlatti will remain in the vaults in Central Europe, except for a single disk collection on DG/Archiv.

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Vestron Video Spins Off 'Almost Separate' New Firm

BY TONY SEIDEMAN

NEW YORK Vestron Video has spun off an "almost separate, fully equal company," Lightning Video.

Lightning Video will be a full-spectrum home video supplier, as is Vestron, says president Jon Peisinger. The company will be making its debut on April 1. The best comparison for the new companies is that of a single firm owning multiple labels, as in CBS's Columbia and Epic, or the WEA labels, Peisinger says.

The only corporate department Vestron and Lightning will share will be acquisitions. All other functions will be completely separate, as will release dates and billings.

Lightning will be shipping its product the first Monday of every month. According to Vestron executives, the company was created so that all of the product Vestron acquires can get the proper marketing treatment.

Vestron is currently releasing 16 to 20 titles a month, Peisinger says. Creating a new wing will enable the firm to give all of its titles the "four-color treatment," he says, applying all the marketing attention they need.

Video executives from other firms view the Vestron move as a likely attempt to keep up the rapid rate of cash flow needed to pay for the large amounts of product the company has been purchasing.

Some of Vestron's strongest titles will be included in Lightning's initial release, including "Cheech And Chong's The Corsican Brothers," "Blind Date" and "Walking Tall." Heading the new wing will be Gordon Bossin, whose title is vice president, marketing and sales.

Lightning will also take on exclusive distribution of Video Corp. of America's VidAmerica line. According to VCA president Al Markim, VidAmerica will be releasing three or four titles a month in the future.

30 Recordings Nominated For Grammy Hall of Fame

NEW YORK Led by 11 pop vocals and 11 big band recordings, a total of 30 pre-1958 releases have been nominated for the Hall of Fame tribute of NARAS, the recording academy.

The final five winners, now being determined by a second round of voting by a 96-member Hall of Fame Election Committee, will be announced this month.

The oldest nominated recording is "St. Louis Blues" by Bessie Smith, accompanied by Louis Armstrong, released in 1925. The most recent is Sam Cooke's "You Send Me," released in 1957.

The remaining nominees are:

Income, Sales Up In First Quarter For Jem Records

NEW YORK Jem Records, the independent label/distribution company, reports a gain in net income for the first quarter of fiscal 1985, ending Oct. 31.

Net income for the period was \$118,566, compared to a loss of \$9,521 for the same period in fiscal 1984. Pre-tax income of \$201,460 for the quarter compared to \$47,783 a year before.

Net sales for the first quarter were \$3,919,745, compared to \$3,238,788 last year, an increase of 21%. Gross profit percentage to net sales increased to 40%, compared to 31.2% for 1983.

Jem concluded a public offering of 519,000 shares of its common stock on Aug. 7, delivering net proceeds to the company of \$1,329,239.

According to Marty Scott, president of Jem, the South Plainfield, N.J.-based company's growth is attributable to its Jem Music Video division, expansion of One World Records and new Passport releases by Al Stewart and David Johansen.

Benny Goodman's "And The Angels Sing," Count Basie's "April In Paris," Stan Kenton's "Artistry In Rhythm," Chick Webb's "A-Tisket, A-Tasket," featuring Ella Fitzgerald, Pablo Casals' "Suites for Cello" by J.S. Bach, the Andrews Sisters' "Bei Mir Bist Du Schoen," Jimmie Rodgers' "Blue Yodel (T For Texas)," Tommy Dorsey's "Boogie Woogie," sons of the Pioneers' "Cool Water," Leopold Stokowski's original soundtrack album, "Fantasia."

Also, Artie Shaw's "Frenesi," the Weavers' "Goodnight Irene" with Gordon Jenkins, Dizzy Gillespie's "Groovin' High," Tommy Dorsey's "Marie," Chuck Berry's "Maybel-line," Errol Garner's "Misty," Nat "King" Cole's "Mona Lisa," Glenn Miller's "Moonlight Serenade," Dennis Brain with Herbert von Karajan conducting Mozart's "Concerti Nos. 1, 2, 3 and 4 for Horn," Gene Autry's "Rudolph The Red-Nosed Reindeer," Les Brown's "Sentimental Journey" with Doris Day, Tennessee Ernie Ford's "Sixteen Tons," Al Jolson's original version of "Sonny Boy," Artie Shaw's "Star Dust," Glenn Miller's "A String Of Pearls," Vladimir Horowitz with Arturo Toscanini conducting Tchaikovsky's "Concerto No. 1 for Piano & Orchestra."

In another development, Leonard Bernstein, the conductor/composer/pianist, and recording pioneer Eldridge Johnson, who founded the Victor Talking Machine Co., have been awarded the Lifetime Achievement Award and Trustees Award, respectively. Both awards will be acknowledged during the Grammy telecast, Feb. 26 on CBS.

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INSIDE TRACK

THE NECK-AND-NECK race between Camelot Enterprises and The Record Bar for second-largest U.S. record/tape chain will shift strongly in favor of the Bergman clan, if present negotiations for the Bar to acquire the 34 Licorice Pizza stores work out. Longtime buddies Barrie Bergman and Jim Greenwood have been huddling over the possible takeover. Word is that Greenwood and his wife, Pattie, expecting their second child any hour now, have found their seven innovative aahs stores so fulfilling that they would sell off the Pizza stores, all located in the southern half of California. If the acquisition is consummated, Record Bar would be edging toward 200 outlets. Record Bar once had four outlets in Southern California, which were sold to Musicland about five years ago.

MCA RECORDS, at presstime, was mulling a catalog restocking program patterned after the WEA, CBS and PolyGram formulae (separate story, page 1), with details to break in the middle of this week. U.S. accounts are elated by the opportunity to replenish deep catalog at discount and with dating. Christmas 1984 was a period wherein there was no blockbuster albums, so catalog moved out the best in years . . . Koss Corp., the Milwaukee headphone/speaker maker, went Chapter XI just before Christmas, Track learns. In mid-November, the firm closed its plant in Bray, Ireland, blaming a falloff in European sales. In its initial filing for reorganization, the estimated schedule showed debts of \$14.4 million against assets of \$4.2 million.

END OF AN ERA: After 34 years on the Deuce, Ben Karol shuttered his 42nd St. King Karol store Saturday (5). The 10,000 square foot location had been the chain's flagship since moving from across the street nine years ago. He'll operate out of his 86th St. outlet . . . CDs are a-comin': Allegiance Records' Bill Valenziano skedding 15 releases at mid-year. Stan Marshall's Bainbridge Records issued two Mystic Moods Orchestra on the four-inch format last week . . . Sick Call: Stan Harris, vice president/assistant to the president of WEA, and father of Jordan, a&r topper at A&M Records, convalescing at his L.A. manse from a heart attack suffered before the holidays in Houston. Ditto for WEA director of national operations James Kent, whose heart attack occurred Dec. 29 in L.A. Track hears that Naomi Wolfberg, wife of Marvin, the PolyGram chief financial officer, has returned to her suburban NYC home after a second operation for cancer. One-time Ted Weems guitarist/whistler Elmo Tanner recovering from gall bladder surgery at his St. Petersburg digs. And Track hears that Harry Carlson, the Cincinnati photog who made Fraternity Records a factor, is seriously ailing at his Ft. Lauderdale home.

RECENTLY FORMED CD-only Ryko Disc label has pacted with Rounder Records to manufacture compilation sets, first of which come in March. They'll include an expanded version of the "New Acoustic Music Sampler," a blues compilation and a compendium of reggae tracks from Rounder's Heartbeat label . . . Watch the tube Saturday (12) for an appearance on "Puttin' On The Hits," the MCA syndicated show produced by

Chris Beard and Dick Clark, by Tommy Nast, producer of the radio series "Power Cuts"; indie promo man Kenny Ryback; Jeff Laufer, PolyGram West Coast promo chief; and songwriter Richard Woods. They'll do a record pantomime to Van Halen's "You Really Got Me."

THOUGH HE WON'T be on screen, Chuck Berry does his first tv spot ever for Volkswagen on his own song, "No Particular Place To Go." The 30-second spot was produced by former CBS Records producer John Hill, a CLIO award winner . . . If you happen to be watching a telecast of the Golden State Warriors pro basketball team and see a familiar pretty blonde, it's Kathy Droz Amstock, daughter of WEA's Henry, who's now assistant PR boss for the Bay team . . . Toy giant Coleco Industries planning to exit the home computer field, discontinuing its production of its Adam computer. Introduced nearly 18 months ago, the Adam was plagued by a high defective rate, which spurred hefty million-dollar losses by the Hartford, Conn. firm . . . Random check of some important hi fi specialists by Track finds CD hardware just about sold out over the holidays and replacement units slow in shipment.

FIRST FIRST SALE alarm may be buzzing with VSDA's urgent word to have home video store members contact local Congressional reps during the Christmas hiatus, lasting until Jan. 21. Charging "phony grassroots" efforts by Hollywood, the VSDA bulletin is reminiscent of the try last April 26, when the National Video chain got into the act. Though chain president Ron Berger denied personal knowledge, a memo from the PR firm Wexler, Reynolds, Harrison & Schule specifically mentions Berger authorizing that ultimately aborted drive to get consumers on the Hollywood team.

PUBLISHING COMMUNITY buzzing that Belwin-Mills, the publisher/print giant, may move on to the Coca-Cola family, after less than a year as a unit of Gulf & Western's Simon & Schuster. G&W acquired Belwin-Mills when it bought Esquire Inc. Coca-Cola has been an active bidder in recent years for other major catalogs.

CBS/FOX SUBSIDIARY Key Video is looking to make Elvis Presley into one of the hottest home video stars of 1985. In a special promotion tying in with the 50th anniversary of Presley's birth, the company will be releasing or re-releasing 11 Presley titles, three of which have never been on cassette before. All of the titles will have list prices of \$59.98, but, via an as-yet-undisclosed pricing structure, Key aims to enable retailers to sell the programs for as much as half off list. The newly released titles are "Love Me Tender," "Tickle Me" and "Flaming Star." The re-released programs, which were previously put out by CBS/Fox Video, are "King Creole," "Blue Hawaii," "Roustabout," "Wild In The Country," "G.I. Blues," "Paradise, Hawaiian Style," "Fun In Acapulco" and "Girls! Girls! Girls!"

Edited by JOHN SIPPEL

MTM Group Buys Monument Building

BY EDWARD MORRIS

NASHVILLE MTM Music Group, parent corporation of MTM Records here, has purchased the headquarters building of bankrupt Monument Records at 21 Music Square East. A spokesman for MTM says the purchase is separate from and does not alter its earlier proposal to pay Monument \$800,000 for the company's master recordings.

MTM's was one of the two last-minute plans filed in U.S. Bankruptcy Court here Dec. 10 for taking over and running Monument and its publishing affiliate, Combine Music. The court had set Dec. 10 as the deadline for reorganization proposals.

A joint plan by the MTM Music Group and Chris Schneider calls for

Schneider's Newco Publishing to buy Monument president Fred Foster's 70% share of Combine for \$5,600,000 and Robert Beckham's 30% for \$2,400,000. MTM, according to the document, would purchase only the master recordings.

Schneider is identified only as a resident of Louisiana with a net worth "in excess of \$4 million."

The second plan was submitted by International Holding Co., Salem Ore., and would either commit \$14 million of the company's own funds or sell \$10 million in industrial revenue bonds to finance the reorganization. The resultant operation would be headed by Joe E. Johnson, former owner and head of 4-Star Records and 4-Star Music, the latter of which went bankrupt and was subsequently purchased by Acuff-

Ross Publications.

Both proposals were in response to a plan filed Nov. 30 by Dolly Parton, Lefrak Entertainment and Lorimar to pay \$7 million for Combine's assets, and to affiliate Parton with Monument Records as an artist once her contract with RCA ended (Billboard, Dec. 15).

Two days after the MTM/Schneider and International Holding plans were submitted, Parton petitioned the court to dismiss both on the grounds that neither is by law an interested party in the proceedings. MTM/Schneider filed a response on Dec. 17 arguing that the law did not exclude them from being valid contenders.

The price for the Monument building was not disclosed.

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