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NEWSPAPER

VOLUME 97 NO. 49

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

DECEMBER 7, 1985/\$3.50 (U.S.)

Canadian CD Plant Pacts To Supply Major Labels

BY IS HOROWITZ

NEW YORK Praxis Technologies, the Compact Disc plant being set up in Canada, has contracted to begin supplying product to its first major label clients next March.

Eric Johnson, president of the Toronto-based company, says contracts are in hand with Capitol/EMI and the Warner group of labels, and that discussions have been initiated with several other U.S. majors, as well as independent record companies.

If Praxis meets its launch target, it will become the second CD factory to become operative in North America. The only other plant in production at this time is Digital Audio Disc Corp., the facility owned by Sony in Terre Haute, Ind.

More than \$20 million has been invested in the company, says Johnson, formerly with PolyGram in

Canada, whose executive team includes three vice presidents: fellow PolyGram alumnus Alun Elias, Trevor Johnson (no relation) and Gregory Hill.

Hill and Trevor Johnson leave this week for Sundbyberg, Sweden, where they will participate in a training program at Toolex-Alpha, suppliers of CD presses. The first six injection mold units are due to be delivered in January, according to Hill. Galvano equipment will be in place later this month, he says, and the Praxis timetable calls for test production to be under way in February.

Each press can deliver up to 200 CDs an hour; they will be used initially on a single shift, a pace that *(Continued on page 82)*

VIDEO MUSIC'S FUTURE

Patience Will Pay Off, Execs Agree at Billboard Meet

BY TONY SEIDEMAN

UNIVERSAL CITY, Calif. Unrealistic demands by artists and producers that have held back the growth of the video music industry are changing. When combined with a new distribution channels, changing technology and increasing marketing sophistication, this reappraisal should give new life to the music video genre.

That was the consensus of speakers at the seventh annual Billboard Video Music Conference, held here Nov. 21-23 at the Sheraton Premiere Hotel.

At a seminar titled "Video Music From Promises To Profit," John O'Donnell, president of Sony Video Music Co., said, "There is no ques-

tion that we have the potential to make this a very big business." However, he added, the creative community must be aware that "it takes time to get there."

O'Donnell, whose statement was seconded by most of the executives on the panel, noted the youth of the business: "We started three years ago with a whole new product line."

The other executives on the panel were RCA/Columbia Pictures Home Video president Robert Blattner, Paramount Home Video senior vice president Tim Clott, Capitol Records Group Distribution Services vice president Dan Davis, Wherehouse Entertainment chief executive officer Lou Kwiker, MGM/UA Home Video sales and marketing vice president Saul Mel-

nick, Vestron MusicVideo vice president Ian Ralfni, Pioneer Video vice president Ror Rich, CBS/Fox Video director of music programming Ken Ross and MCA Home Video senior vice president Jerry Sharell. Billboard home entertainment editor Jim McCullaugh moderated.

RCA/Columbia's Blattner said that in many cases "expectations are totally unrealistic on the part of the entertainment production community." People hear about the sales of the hits and don't realize that most product doesn't sell as well, Blattner and other executives said.

According to the panelists, the average music video title sells be-

(Continued on page 82)

BMA's Call for Divestiture Gets Muted Response

BY NELSON GEORGE

NEW YORK The Black Music Assn. plans to mount a more concerted campaign over the coming months to get music industry leaders to make clear their company policy regarding divestiture from South Africa.

BMA president Ewart Abner says he is disappointed at the lack of response shown by the major record labels to the trade group's call for economic and cultural sanctions to *(Continued on page 82)*

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Question: What do Chaka Khan, Robert Palmer, Annabella of Bow Wow Wow, Phil Collins, The Beverly Hills Cop Soundtrack LP and "The Pleasure Seekers" all have in common? Answer: **THE SYSTEM** "The Pleasure Seekers" (90281). On Mirage Records and Cassettes. Produced, Written and Arranged By David Frank & Mic Murphy For Science Lab Productions.



Meet **MELI'SA MORGAN**. When you hear her incredible first single, **DO ME BABY**, written by **PRINCE** and produced by **PAUL** (Freddie "Rock Me Tonight" Jackson) **LAURENCE**, you'll understand why it's rocketing up the urban charts faster than any new entry this year. **MELI'SA MORGAN. DO ME BABY**. The red hot single that's paving the way for her debut album. Coming in January. **ON CAPITOL**.

Study Cites Video Growth

BY FRED GOODMAN

NEW YORK The growth of video stores has fueled a 56% increase since 1980 in the number of consumer electronic stores, while a five-year growth pattern for record stores appears to be softening. And the growth of leisure time continues to be one of the greatest influences on retailing expansion.

These are among the findings of Audits & Surveys Inc., a private New York based research firm that employs a probability sample of more than 40,000 retail and service outlets to project national retailing trends.

"In looking at our 1985 data it seemed that information related to leisure and home entertainment generally gave us the feeling that *(Continued on page 82)*



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"Portraits of Success:
First Year...Second Decade"

An Arista Records Photo Exhibition

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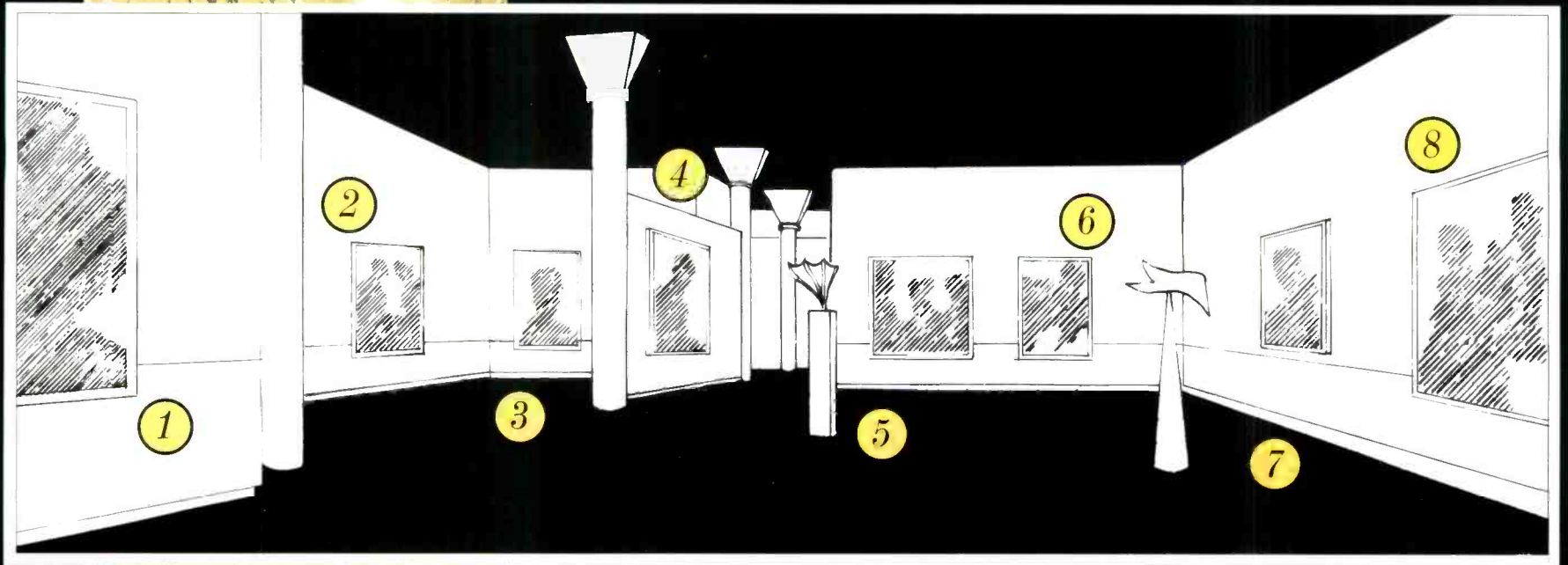


The Arista Gallery. The Faces Behind The Voices Behind The Hits.



Photograph By Steve Prezant

"Portraits Of Success: First Year...Second Decade"



*Come Face To Face With The Artists
Who Made '85 Arista's Record-Breaking Year.**

**In 1985,
Arista had more
artists with
multi-platinum,
platinum, and
gold records than
any other year in
our history...
What a way to
kick off our
second ten years!*



1 WHITNEY HOUSTON
She is the undisputed new star of '85. Her debut album is now double platinum. She's had two consecutive number one singles. This blazing young talent's star will shine for decades.



2 WHODINI
With over 900,000 album units sold of Escape, Brooklyn's own street wizards scored the biggest selling rap LP ever. Wait 'til you see what Whodini has up their sleeves for '86!



3 ARETHA FRANKLIN
God knows the woman can sing! This year her voice has been officially declared a national resource. Her Who's Zoomin' Who? album is already Aretha's all-time top-selling LP. "Free-way Of Love" hit #1. "Who's Zoomin' Who" hit #2. And there's more to come. There's nothing to say but "Whew!"



4 BILLY OCEAN
Four smash singles, a double platinum album, and in just one year this singer's singer climbed to the top of both the R&B and pop charts. Suddenly took the music world by storm, and the second Ocean wave starts with the new single from Jewel Of The Nile.



5 THOMPSON TWINS
Hands down, this is the English trio of the year, as together with the incredible Nile Rodgers the Thompson Twins created Here's To Future Days. Led by "Lay Your Hands On Me," it's well on the way to topping the sales of the platinum Into The Gap.



6 DIONNE WARWICK
The first lady of urban pop music is once again headed for #1. "That's What Friends Are For," her once-in-a-lifetime collaboration with Elton John, Gladys Knight and Stevie Wonder, is bulleting right for the top. It's featured on Dionne's brand new album, aptly titled Friends. The entire LP is Dionne at her most vibrant.



7 KASHIF
As a producer/writer he left his musical signature on a number of hot properties (including Whitney Houston), and now with his best album yet as an artist there's no stopping Kashif from going all the way. Condition Of The Heart (LP and single) is Arista's next crossover breakthrough.



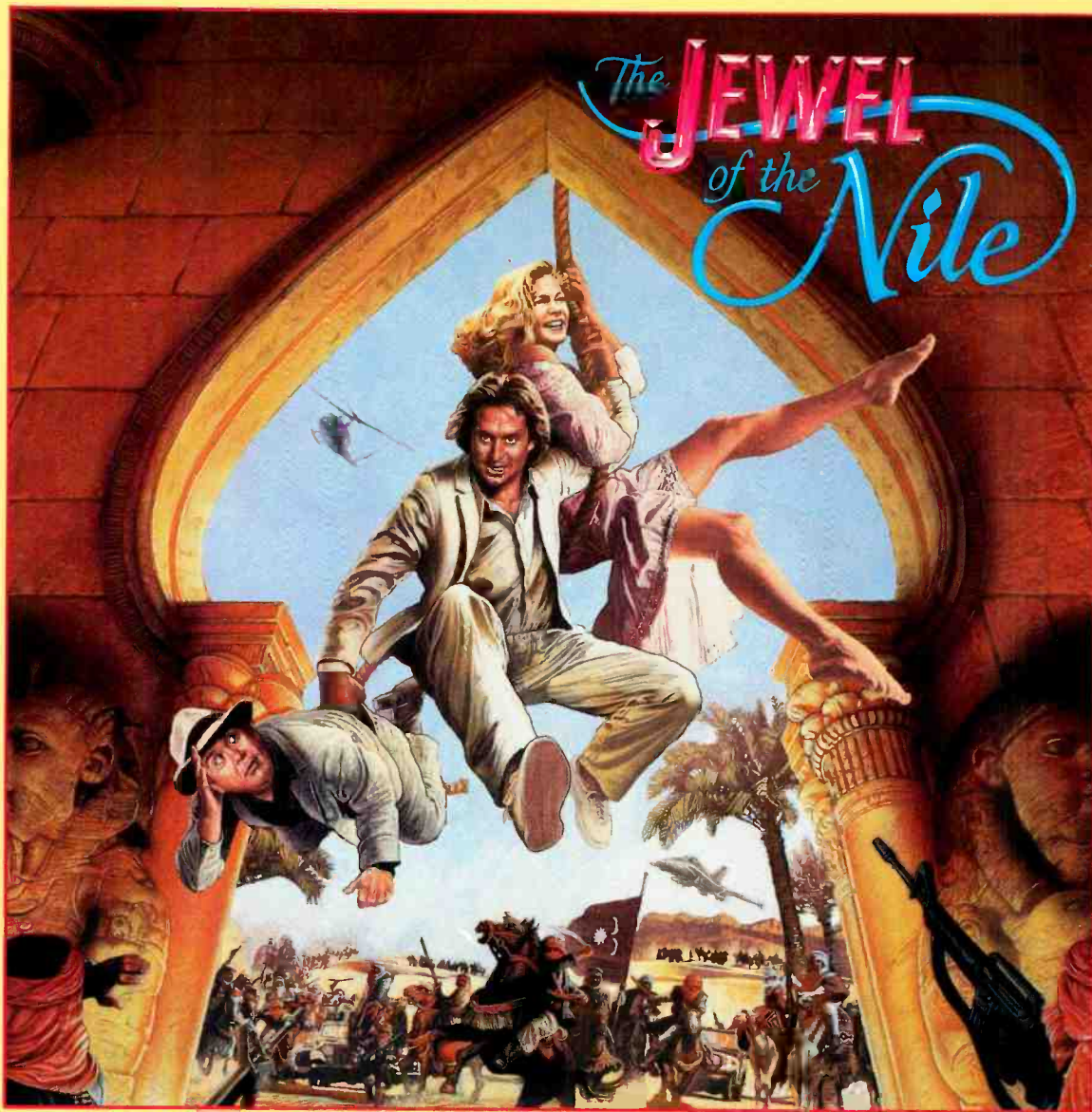
8 AIR SUPPLY
'85 was another year of milestones for Air Supply, with Greatest Hits passing the triple-platinum mark, and their latest LP Air Supply continuing in the "certified" tradition.



ARISTA

MICHAEL DOUGLAS • KATHLEEN TURNER • DANNY DeVITO


They're back again...
and Romancing a Brand New Stone.



The Original Soundtrack Album
of the 20th Century-Fox Motion Picture
Featuring The New Billy Ocean Hit,
“When The Going Gets Tough, The Tough Get Going,”
and songs by Whodini, Precious Wilson, Ruby Turner
and Hugh Masekela & Jonathan Butler.
On Jive Records and Cassettes, distributed by Arista.

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of the **Nile**

TWENTIETH CENTURY FOX Presents A MICHAEL DOUGLAS Production
 MICHAEL DOUGLAS KATHLEEN TURNER DANNY DeVITO THE JEWEL OF THE NILE
 Music by JACK NITZSCHE Director of Photography JAN DeBONT Co-Producers JOEL DOUGLAS JACK BRODSKY Written by MARK ROSENTHAL & LAWRENCE KONNER
 Produced by MICHAEL DOUGLAS Directed by LEWIS TEAGUE






Soundtrack Album and Cassettes available on Jive Records
 Released by Twentieth Century Fox Film Distributors
 © 1985 TWENTIETH CENTURY FOX



Coming December 11 to theatres and record stores near you.

ARISTA
(Album JL9-8406, Cassette JC9-8406)

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DECEMBER 7, 1985

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Top Albums	Hot Singles
22 Rock Tracks	22 Hot 100 Singles Action
30 Compact Discs	25 Adult Contemporary
46 Classical	48 Dance/Disco
56 Jazz	57 Country Singles Action
58 Country	60 Country
63 Black	62 Black Singles Action
76 Top Pop	64 Black
	72 Hot 100
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VIEW FROM ITA: VIDEO BOOM CONTINUES

Update Seminar Looks at Tape, Hardware, Accessories

BY TONY SEIDEMAN

NEW YORK VCR penetration will reach 72% of U.S. households by 1990, although there will be a leveling off of the increase in VCR sales starting early next year. This was the picture painted by 3M Magnetics audio/video marketing manager Robert Burnett at the International Tape/Disc Assn. (ITA) Update Seminar at the Sheraton Centre Hotel here, Nov. 19.

Among the other developments at the Update Seminar:

- The ITA is planning a special seminar on audiotape and Compact Disc quality, to be held sometime in early 1986. Details will be announced in the next few weeks.

- Software manufacturers are putting pressure on videocassette duplicators to reduce prices for duplicating of sell-through product, VCA/Technicolor vice president Dave Rubenstein said (separate story, page 36).

- Good news for the music video market is that hi fi VCRs are expected to increase their current 15% share of hardware sales to 25% by the end of 1986.

- Video accessories are expected to become an increasingly important part of the home video business, especially as VCR growth levels off. RCA distributor and special products division vice president and general manager Edward Boschetti said he saw a \$2 billion business coming soon.

- Pre-recorded videocassette sales by the majors will probably be about 45 to 50 million units in 1985, and 70 million in '86, according to Thorn EMI/Home Box Office Video president Nicholas Santrizos. Santrizos also described the marketplace as facing a "glut" of product, with far too many low-priced titles being released.

- Sales of 8mm and Beta-format video will probably come close to parity in the near future, 3M's Burnett said, adding that "within a few years, 8mm will achieve or exceed" the levels reached by Beta machines.

Looking at VCR penetration in the coming years, Burnett saw a level of 27.1% of households in 1985, 37.3% in '86, 46.9% in '87, 55.9% in '88, and 72% at the end of the decade.

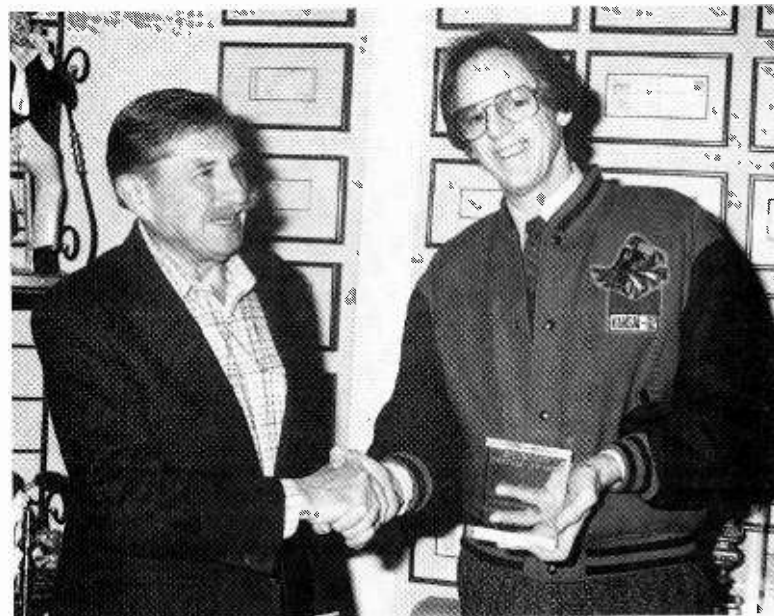
The U.S. marketplace for blank videocassettes will be worth \$1.2 billion, which makes it a major business, Burnett said, and "by 1990 the U.S. market will double in value." Worldwide, he predicted, blank

videocassettes will total 550 million units this year, and reach at least a billion by 1990, for a global market worth at least \$5 billion.

In terms of videocassette sales and growth potential for the rest of the world, Burnett saw the following numbers: U.K.: 1985, 35 million units, 1990, 41 million; France: 1985, 16 million, 1990, 31 million; Germany: '85, 36 million units, '90, 60 million; Japan: '85, 96 million, '90, 136 million; U.S.: '85, 182 million, '90, 340 million.

High Definition tv-capable VCRs will be reaching the market in two to four years, Burnett predicted.

Damaging price competition con-
(Continued on page 81)



Better Late . . . Billboard's Lee Zhitto, left, finally caught up with Ken Kragen in Los Angeles to present him with a Billboard Special Award in recognition of his efforts in launching his USA For Africa fund raiser. Kragen was scheduled to receive the award at the publication's IMIC conference in Munich, but he was called to Africa at the time. (Photo: Attila Csupo)

If Faced with Community Protests Malls Could Press Dealers on Lyrics

BY BILL HOLLAND

WASHINGTON Shopping malls could urge record stores to pull records off their shelves in response to community protests over sexually explicit or violent lyrics, according to officials of a trade group representing the malls.

"If there was a big hue or cry, management would probably try to convince the retailer to go another way, to pursue an alternative," says Jess Wolff, public relations director of the International Council of Shopping Centers (ICSC).

Ed Sachs of the ICSC legal department says public protests at shopping center locations would no doubt trigger landlords to remind shop owners of lease provisions concerning activities or practices which would harm the mall. He adds that the group has not formally studied the potential problem. "All this is a little premature," says Sachs.

While there is "no one standard lease," most mall leases contain "some catch-all phrase," he says, restricting any practice that would cause controversy in the community or would be detrimental to the

mall's reputation.

"I don't see this developing," Sachs says. "After all, book shops still carry books that some people might consider offensive."

"Unless some community group stirs up a commotion," management would probably not act on a record with a warning label, he says. "But shopping centers react to human concerns and needs."

The ICSC comments did not surprise members and officials of the National Assn. of Recording Merchandisers (NARM). "You can talk about censorship, First Amendment, all of that stuff," says Jim Bonk, president of Camelot and a member of the NARM advisory board, "but basically we'd have no choice. We'd have to pull a record if management called about it."

"It's a pure, hard business decision; no one's going to risk damaging their reputation for a couple of records," he says.

"If you're in a mall, you have to be a mass appeal business," says Bonk, who gave a talk on the matter at the NARM advisory board meeting in early October. He also says he's heard that "some landlords

have started fitting language like this—with phrases such as 'causing controversy in the community' or 'detrimental to the mall'—in their new leases," but adds that at this time, "I don't know of anyone who's been forced to sign one."

Bonk says that if there were a demonstration about a record, "and a local mall manager called the home office and we got a call, we'd have no choice. Our hands would be tied. We need to stay on good terms in order to renegotiate leases and to open new stores."

Musicland president Jack Eugster, who is also president of NARM, says that the working relationship retailers have with landlords will be an important moderating consideration, and that the worries are precipitous.

Eugster says he doesn't feel a landlord would ask a chain to pull a controversial record "unless there'd been a court opinion already about the product."

"We're all pragmatic managers, and if we treat landlords with respect and have a good relationship, they'll treat us the same," he says.

Kwiker Defends 'Superstore' Concept

Wherehouse President Addresses Financial Analysts

BY EARL PAIGE

LOS ANGELES The record/tape "superstore," a term that usually applies to larger stores offering video rental along with the more traditional merchandise, has caught the imagination of the financial community. At a recent Amex Club meeting here, participants were curious as to how the various products and services are integrated into a total marketing strategy.

In a Q&A session, featured speaker Louis Kwiker, president and CEO of Wherehouse Entertainment, defended the concept of stores of 7,000 and more square feet offering myriad products even though so much video rental activity occurs in smaller neighborhood specialty stores.

Wherehouse, he noted, extends beyond the usual superstore as seen in such examples like Tower Records/Tower Video, Sound Warehouse and soon Musicland, because Wherehouse carries computer software, too. Kwiker takes the position that stores, even though large and perhaps intimidating, are still geared for neighborhood shopping habits.

"Our revenues per square foot in the larger stores are as strong as in the smaller stores," he told the analyst group. "Our operation costs get spread over a different basis because we have different product lines.

"Selection is crucial," he went on, admitting that stores still have certain costs, such as a manager, utilities, rent and intrinsic overhead.

"When selection is limited, your growth is limited. We had stores as small as 900 square feet to 20,000 square feet, so in effect we had a laboratory to determine optimum size for video rental," along with

sufficient selection in other home entertainment software.

Going beyond video rental, he said, "People won't drive 20 miles for a Compact Disc. The factors are how many people reside in a defined radius from a store, and have access to the store. Is it on a main thoroughfare? What's the visibility? What's the parking? We've had no misses in our last 22 stores [of a batch currently being opened]."

Of two areas for which Wherehouse geared in 1983 and before, video rental and blank tape, the latter has become a volatile product. "I see price stabilizing," said Kwiker. "There is price pressure at the man-

ufacturer level. There have been no new blank tape plants built in the last two years, so the demand side of the curve is catching up.

"A second factor is the relationship of the yen and the dollar. When the Japanese companies expatriate dollars to their own country, they're paying far less yen than they did along about the first of the year. So it's costing them yen in terms of the dollar exchange.

"Prices may go up modestly," Kwiker predicted. "Regardless of what we buy it for, our points are fairly fixed. We would love to see [our margin] go up a few more pen-

(Continued on page 81)

New NAIRD Book Will Tell How to Run an Indie Label

NEW YORK Starting and running a successful independent record company is the subject of a book being prepared under the auspices of the National Assn. of Independent Record Distributors and Manufacturers (NAIRD). Tentatively scheduled for publication next summer, the book is being developed by an ad hoc committee under the leadership of Tom Silverman, chairman of Tommy Boy Records.

"There are mistakes that are made over and over whenever people start a record company," says Silverman. "We're trying to bring some order to the disorder so that newcomers won't make the mistakes we did."

Silverman also notes that independent labels and distributors are always being queried by those starting companies about how to do busi-

ness. "It takes a lot of time from us, time that we just don't have."

Plans also call for the book to include a model contract between a label and distributor, a program that Silverman has advocated first with the now-defunct Independent Label Coalition (ILC) and now as a NAIRD board member.

Complete information on label formation will include historical, financial, legal, marketing, manufacturing, physical and staffing guidelines.

The outline was conceived during a recent committee meeting in upstate New York, and will be offered to NAIRD's board for further suggestions. Plans call for private printing, although Silverman says NAIRD will also entertain any commercial publication proposals.

FRED GOODMAN

RCA's Bricker Named Chairman

ITA Elects New Officers, Board Members

NEW YORK The International Tape/Disc Assn. (ITA) has elected a new slate of officers and board members. They will all serve two-year terms.

Chairman of the board will be RCA electronic products and technology staff vice president Gordon Bricker. Succeeding Bricker as ITA president will be Sony Video Communications Products Division president and Sony Corp. of America senior vice president J. Philip Stack, who moves up from senior vice president.

VCA/Technicolor president Alfred Markim will move into the senior vice president slot. Other newly elected officers are Amaray International Corp. president and chief operating officer George Ricci, vice president of planning; Quasar Co. consumer electronics group general manager Tony Mirabelli as vice president of video; Agfa-Gevaert magnetic tape division director of sales Maria Curry as vice president, audio; and Pioneer Video president Ken Kai as vice president, laser media.

Elected as European vice president of ITA was Arnold Norregaard, managing director of Belle-

vue Studio of Copenhagen. ITA treasurer Larry Finley of Larry Finley Associates was re-elected, as was executive vice president Henry Brief.

First-time electees to ITA's board of directors were American Hoechst Corp. vice president and general manager, Polyester Products Group, Richard Stofan; Ampex Corp. vice president and general manager, tape division, Donald F. Bogue; CBS Records vice president, research and development, Howard Schwartz, TDK Electronics Corp. vice president, industrial sales, Terry Tsutsui; Thorn EMI/Home Box Office Video president Nicholas Santrizos; Egan Machinery Co. director of engineering Daniel Grynberg; and Fuji Photo Film division manager, magnetic products division, Stan Bauer.

Re-electees were: 3M Co. vice president, industry relations, memory technologies group, John Polvolny; American Sound Corp. president Frank Day; BASF Canada division manager, magnetic products, Jacques Carpentier; Data Packaging Corp. vice president of sales F.E. (Gene) Hull; DuPont Co. electronics group manager, sales devel-

opment, R. Patrick Leonard Jr.; Hercules Inc. national sales manager, recording products, Don Winquist; ICI Americas Inc. film division marketing manager Michael Upton; JVC Co. of America vice president Daniel Roberts; Maxell Corp. of America national marketing manager James Ringwood; MGM/UA Home Video vice president William Gallagher; N.V. Philips Gloeilampenfabrieken deputy director William den Tuinder; Panasonic Co. general manager, video, Stan Hametz; PDMagnetics vice president, operations and manufacturing, North America, E. Richard Buckley; Rank Video Services Ltd. group managing director Gerry Sadler; and Verbatim Corp. chairman of the board Reid Anderson.

Others on the board are RCA's Bricker, Sony's Stack, VCA/Technicolor's Markim, Amaray's Ricci, Agfa-Gevaert's Curry, Pioneer's Kai, Bellevue Studio's Norregaard, Larry Finley Associates' Larry Finley and ITA's Brief.

Re-elected to the board after a three-year absence, during which he served alternate duties at Quasar, was group general manager/consumer manager Tony Mirabelli.



Heart of Platinum. Capitol executives present the members of Heart with platinum trophies for their current, self-titled album at a recent luncheon hosted by the label. Pictured from left are group member Howard Leese, group managers Trudi Green and Howard Kaufman, group member Nancy Wilson, a&r vice president Don Grierson, group member Ann Wilson, marketing and promotion senior vice president Walter Lee, label president Don Zimmermann, and group members Denny Carmassi and Mark Andes.

Executive Turntable

RECORD COMPANIES. Warner Bros. Records appoints **Benny Medina** national director of black a&r in Burbank. He served in a similar capacity at Motown Records.

Delores Gonzales is elevated to director of black music promotion at Island Records in New York. She has been with the label's promotion department for two years.

Red Label Records in Chicago names **Wayne Lewis** national promotion director of black/urban contemporary music. He was head of his own promotion company.

PUBLISHING. **Bruno Kretchmar** is promoted to president of Chrysalis Music worldwide, based in London. He was managing director and head of publishing worldwide.

Joey Averback is named West Coast professional manager for Jobete Music Co. in Los Angeles. He was president of Window Music.

DISTRIBUTION/RETAILING. WEA's Los Angeles branch names **Richard Bennett** assistant credit manager. He joins from the Electro-Rent Corp.

Lila Goldman is appointed West Coast field representative at Sounds Good Music Co. in Hawthorne, Calif. She was an independent buyer for various retail stores in the Los Angeles area.

HOME VIDEO. **Denise Farley** is promoted to supervisor of creative services for Lightning Video in Stamford, Conn. She was coordinator for that area.

Increase Video appoints **Bob Scherl** director of sales and marketing in



GONZALES



KRETCHMAR



FRESTON



LAUER

Hollywood. He was with Mercury Records.

PRO AUDIO/VIDEO. **Ken Regan** and **Neal Preston** join Left Bank Productions as music video directors in New York. Both were Camera 5 photographers.

Jim Fisher is named vice president of sales at Academy Home Entertainment in Beverly Hills. He was director of sales for 20th Century-Fox Records.

Pickering & Co. promotes **John H. Arce** to national sales manager in Plainview, NY. He was assistant national sales manager.

Walter Bachman joins Crown International as manager of purchasing in Elkhart, Ind. He was with Brayton Chemical, where he was director of purchasing.

RELATED FIELDS. **Tom Freston** is promoted to senior vice president and general manager of MTV: Music Television and VH-1/Video Hits One in New York. He was senior vice president and general manager of affiliate sales and marketing for the company.

The Howard Bloom Organization appoints **Doreen Lauer** senior account executive in New York. She was manager of press relations at MTV Networks.

Richard Wexler is named general sales manager for U68, the music video station in Newark, NJ. He was a sales account executive for radio station WBSL there.

Dan Acree joins Solters/Roskin/Friedman in Los Angeles, handling music and tv accounts. He was an independent publicist.

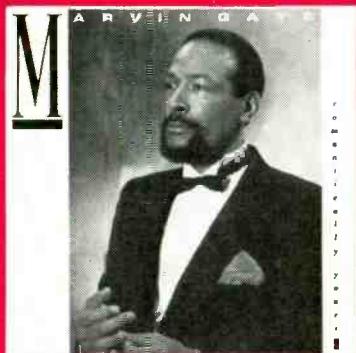
Jack Sims joins the Queens Group in Indianapolis as product manager of Compact Disc packaging. He was vice president of sales for Kentucky Printing Corp.'s CD operations.

For the first time in 21 years... an all-new Marvin Gaye album that is "Romantically Yours."

This is the album that reflects the *true* Marvin. It is a powerful album of soulful, romantic classics.



"Romantically Yours" includes astonishing new interpretations of such standards as "More," "Maria," "The Shadow Of Your Smile" and "Fly Me To The Moon (In Other Words)." Plus, for the first time on record, new romantic ballads, composed in classic tradition, by Marvin Gaye.

"Romantically Yours," and what it says about Marvin Gaye, is indeed a long-awaited release.



FC 40208

Marvin Gaye.
"Romantically Yours."
A gift of love from
a gifted singer.
On Columbia Records
and Cassettes.

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Produced by Marvin Gaye, Bobby Scott, Hal Davis, Marc Gordon and Norman Whitfield. Executive Producer: Larkin Arnold.

Two Industry Veterans Go Hollywood

Hooker, Stevens Active as Movie Music Supervisors

BY PAUL GREIN

LOS ANGELES Industry veterans Rick Stevens and Jake Hooker have banded together and become music supervisors for films, but they're loath to call themselves that. It's not for lack of success—the two have placed songs in "Rocky IV," "Fletch" and the upcoming "Iron Eagle," as well as on the No. 1 "Miami Vice" tv soundtrack.

The problem, it seems, is one of association. The two don't want to be linked with what Stevens calls the "200 out-of-work musical supervisors running around. A lot of people who are out of work in the record business have suddenly called themselves music supervisors and walked into film companies who didn't know better."

"They've burned a lot of studios," adds Hooker. "We don't even want to call ourselves music supervisors, because they have a very bad name in Hollywood. They've tended to just tack songs on that don't fit the film, go way overbudget and bring it in late. Hollywood is shying away from them."

"There are a handful of consistently successful ones," says Stevens, who served as PolyGram's senior vice president of a&r until 1981. "But a large number of others who are only peripherally involved in the record business are just cashing in on a trend."

Hooker and Stevens say what makes them different from other music supervisors is that they have an in-house stable of writers to service filmmakers. Among them is Duane Hitchings, who co-wrote two songs with Hooker that have been placed in features: "Sweetest Victory" in "Rocky IV" and "Never Say Die" in "Iron Eagle." Also in the stable: Frannie Golde, who wrote Chaka Khan's "Own The Night" on the "Miami Vice" soundtrack, and "Bit By Bit" for the Chevy Chase movie "Fletch."

Together or separately, the two also handle publishing for McFadden & Whitehead and Paul Fox, and manage Rick Derringer, Golde and Fox. They also co-manage Peter Matz in the area of contemporary record production.

"This creative workshop gives us

an in-house strength," says Hooker, perhaps best known for writing the platinum smash "I Love Rock'n' Roll." "But we also provide a one-stop shopping service for independent producers."

"We can do it all: read the script, come up with the song, shop for and negotiate the deal, help with promotion and even put the video together. We have a totally computerized operation, and we're cost-conscious. A lot of film studios have overpaid for music because of their naivete."

But Stevens says those days are ending as film studios hire music department heads with strong record industry backgrounds. Among the ones he cites: Gary LeMel at Columbia, Steve Bedell at Paramount, Tim Sexton at Tri-Star and Robin Garb at Disney.



Artists at Work. Listening to a playback of the cast album from Andrew Lloyd Webber's newest Broadway musical, "Song & Dance," in RCA Studios are, from left, RCA Red Seal vice president and producer Tom Shepard; Bernadette Peters, star of Act 1's one-woman show; director, adapter and co-lyricist Richard Maltby Jr.; musical supervisor and director John Mauceri; and production music advisor David Caddick.

Big Joe Turner Dies at 74

NEW YORK Big Joe Turner, whose earthy, uptempo blues singing made him one of the early pioneers of rock'n'roll, died Saturday, Nov. 23 in Inglewood, Calif., where he had been hospitalized for two months following a stroke. He was 74.

Turner was born in Kansas City and got his start there in the '30s as part of the same lively jazz scene that produced Count Basie and, a few years later, Charlie Parker. A powerful singer, he once described his approach as "a jumpier blues" than earlier styles.

After working in Kansas City with boogie woogie pianist Pete Johnson, Turner came to New York in 1938 and performed at Cafe Society and at the famous "Spirituals To Swing" concert at Carnegie Hall. He also performed with both Basie and Duke Ellington.

Following a few years of relative obscurity, Turner rose to new prominence in the '50s with a string of r&b hits, including "Shake, Rattle And Roll," which was later covered—with somewhat sanitized lyrics—by Bill Haley & the Comets. Other early rockers, including Elvis Presley, had success with cover versions of Turner's songs, although he himself never cracked the pop top 40.

In the late '50s, Turner attracted a new jazz audience with the Atlantic album "Boss Of The Blues." He subsequently became a fixture on the jazz festival and nightclub

scene.

Turner recorded nearly 200 albums in his career, most recently for the Pablo label, and was nominated for several Grammys.

Bantam To Bow Book Cassettes

NEW YORK Bantam Audio Publishing, a new division of Bantam Books, launches its line of audio book cassettes next spring.

Kicking off the new venture are two cassette versions of huge best-sellers: "Iacocca: An Autobiography," the life story of Lee Iacocca, chairman of Chrysler, and "Strange Pursuit" by best-selling fiction author Louis L'Amour.

The two releases initiate an author-read series of releases every other month, featuring either adaptations of books published by Bantam or original material created for the medium.

According to Jenny Kuntz Frost, manager of audio publishing at Bantam, the cassettes, listing at \$7.95 in the U.S. and \$9.95 in Canada, will be sold to book chains by Bantam's regular field sales staff with an emphasis on direct sales. Frost says Bantam research indicates that music stores now have little identity as outlets for this product among consumers. The field sales staff, however, will probe this store universe.

Four other audio releases are due May 1: "The Impostor Phenomenon" by Dr. Pauline Rose Clance, "High Blood Pressure: How To Control It," "Slim Forever For Women" and "Slim Forever For Men."

Other audio adaptations on tap are "Yeager: An Autobiography" by General Chuck Yeager with Leo Janos; "The Empire Strikes Back" by Ron Luciano; and "The Choice" by Og Mandino.

CHART BEAT

by Paul Grein

BECAUSE OF an advanced production schedule due to the Thanksgiving holiday, we haven't seen the Hot 100 at the time we're writing this. But we feel confident that **Lionel Richie's** "Say You, Say Me," will crack the top 10. (It's not such a bold prediction: Last week it leaped 10 notches to number 12.)

"Say You, Say Me" thus becomes Richie's 10th consecutive top 10 hit—which includes every single that's been released bearing his name. The string started in 1981 with "Endless Love," Richie's chart-topping duet with **Diana Ross**, and continued with three top 10 hits from his 1982 debut album and five more from his 1983 smash "Can't Slow Down."

Richie has now amassed more top 10 hits on his own than he did in more than a decade with the **Commodores**. That group collected nine top 10 hits with Richie, from 1976's "Sweet Love" to 1981's "Oh No."

Lionel Richie notches his 10th consecutive top 10 single

Richie's current string of 10 consecutive top 10 hits isn't the longest live top 10 string. That distinction is held by **Michael Jackson**, who has reached the top 10 with the last 13 singles bearing his name.

HEART'S self-titled Capitol debut album moves up to number two this week, becoming the label's highest-charting album since **Bob Seger & the Silver Bullet Band's** "Against The Wind" reached No. 1 in May, 1980. It tops **Tina Turner's** "Private Dancer," which spent 11 weeks at number three last year.

While Capitol hasn't had a No. 1

pop album in the past five years, sister label EMI America has had three: "**Kenny Rogers' Greatest Hits**," **Kim Carnes' "Mistaken Identity"** and the **J. Geils Band's "Freeze Frame."**

ISLEY/JASPER/ISLEY'S "Caravan Of Love" holds at No. 1 on this week's Hot Black Singles chart. It's the first No. 1 black hit for the CBS trio since splitting off from the **Isley Brothers**, which they had joined for 1973's "3+3" album. (They were the +3.)

In their tenure with the Isley Brothers, lead guitarist **Ernie Isley**, keyboardist **Chris Jasper** and bassist **Marvin Isley** earned five No. 1 black hits: "Fight The Power" (1975), "The Pride" (1977), "Take Me To The Next Phase" (1978), "I Wanna Be With You" (1979) and "Don't Say Goodnight" (1980).

The Isley Brothers, meanwhile, have a black hit of their own with "Colder Are My Nights," which



club chart in August, 1984.

FAST FACTS: ZZ Top this week notches the first top five album of its 13-year career as "Afterburner" jumps two points to number four. The group's previous high mark was number eight, set in August, 1974 by "Tres Hombres."

And **Freddie Jackson** cracks the top 10 this week with his Capitol debut album, "Rock Me Tonight." The album has taken 28 weeks to break into the top 10, which makes it even more of a sleeper than **Whitney Houston's** self-titled debut album on Arista. That album entered the top 10 in its 23rd week last August.

The only other debut album by a brand-new artist (omitting **Sting**, **Power Station**, et al) to hit the top 10 this year was **Sade's** "Diamond Life," which was a much more immediate success. It hit the top 10 in its ninth week last April.

WE GET LETTERS: Art Calvin of Orlando notes that **Jan Hammer's** "Miami Vice Theme" was the first single without a supporting video to reach No. 1 since **Kenny Rogers & Dolly Parton's** "Islands In The Stream" two years ago. A fact's a fact, though we tend to think you could count "Miami Vice" itself as a supporting video.

Tony L. Hill of Minneapolis notes that if you count **Tommy Dorsey's** 1940 classic "I'll Never Smile Again," on which a 24-year-old **Frank Sinatra** sang lead vocal, then Sinatra has had the longest span of No. 1 hits in chart history. Sinatra earned his last No. 1 hit in 1967, which would give him a 27-year span of top-charted hits, eclipsing **Stevie Wonder's** 22-year run.

And finally, to 24-year old **Rusty Stokes** of Mission Viejo, Calif., who's the proud father of a baby girl and would love her to be able to see his name in Billboard someday: Sorry, Rusty, we can't oblige personal requests. (Oops—too late.)

"A Love Bizarre" also holds at No. 1 for the second week on the dance/disco club play chart, matching the dance success of "The Glamorous Life," which logged two weeks at No. 1 on the

For the Record

In the Nov. 23 Executive Turntable, RCA Records' Randy Goodman's new position was listed incorrectly. Goodman is director of merchandising.

Portrait

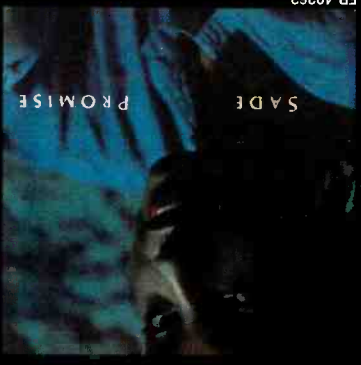


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THE UNCOMMON PHENOMENON
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...newsline... GREECE

THE PACKAGE of economic austerity measures announced by the Greek government in October has cast a pall of despair over the recording industry, becalmed by recession for three years. The devaluation of the Greek drachma by 15% against Western currencies has priced imports totally out of buyers' range. Television advertising rates, already steep, have jumped by 30%. "We're doing our utmost just to break even," says one key executive. The most optimistic forecast so far is that recovery for the Greek music business will start late 1986.

ANTIPIRACY MEASURES in Greece have spawned good news: In the first 10 months of 1985, the IFPI pirate-busting team headed by Vasilis Apostolidis nabbed 102 alleged pirates who went to trial, and confiscated 24,000 allegedly bogus cassettes. Fifteen suspected pirates were arrested in the last half of October. The year's haul thus far also includes 46 duplicating machines.

THE RISING POPULARITY of video in Greece is being compared in the media to the entertainment revolution occasioned by the advent of television. Official estimates are that by year's end 500,000 Greek families will have videocassette recorders. But press reports also talk of "uncontrolled video piracy," with most bogus tapes coming from Northern Greece and Cyprus.

MASS MEDIA, a Greek male rock duo, worked with Mai Tai of Holland on what PolyGram has billed as the most expensive local production so far, an album entitled "Pirates And Heroes." It's also said to be the first time a major foreign act has collaborated on a Greek pop album.

BELIEVED TO BE the world's youngest singing duo, Anna Maria & Tara, aged seven and eight years respectively, have a debut album, "Beauties And The Beat," released in Greece by PolyGram. The company has applied for including them in the Guinness Books of Records as the youngest pop group.

JOHN CARR

Crackdown on Bogus Live Aid Recordings IFPI, MCPS Target Audio/Video Charity Pirates

BY PETER JONES

LONDON The IFPI, along with Britain's Mechanical Copyright Protection Society (MCPS) and other industry groups, is starting a major crackdown on pirate and unlicensed audio/video exploitation of the Live Aid concerts staged this summer.

Action is being taken by MCPS against stores, clubs and restaurants nationwide here where home-taped videos of the BBC-TV telecast have been re-screened. The copyright association points out that it has granted no licenses for the broadcast of the Live Aid soundtrack, and that therefore all screenings are an infringement of copyright.

Says MCPS: "While the copyright owners we represent are very supportive of the Live Aid cause, they certainly can't allow such infringements to take place. And the owners reckon they ought not to grant the required licenses unless applicants establish they have the prior consent of both BBC-TV, for reproduction of its program, and of the artists for re-use of their performances."

Meanwhile, the IFPI says that bootleg audio tapes of the concert

are widely on sale throughout the Middle East and in parts of Asia. Manufactured in Indonesia, they are best-sellers on at least six separate labels in Saudi Arabia, according to the group.

"Some are sold in sets of eight volumes, including most of the 40-plus musicians and groups who took part in the London and Philadelphia concerts, and it's our estimate that well over a million illicit Live Aid cassettes have been sold, producing massive profits for the pirates," IFPI says.

"Obviously none of the income from the cassettes has been donated to the victims of the African famine. And it's not the first time the music pirates have stolen from artists devoting time and talent to famine relief. A year ago, our investigators in Singapore unearthed piracy of the Band Aid 'Do They Know It's Christmas?' and, following a public outcry, police there raided shops selling the pirate material."

After the worldwide success of USA For Africa's "We Are The

(Continued on page 70)

Philips Plans CD Hardware Plant in Peking Company Says Negotiations Could Start Next Year

BY WILLEM HOOS

PEKING Dutch electronics giant Philips may build a Compact Disc hardware plant in China before the end of this decade, according to Stanley Van, manager of the company's recently opened offices in this city.

Negotiations on the scheme could start early next year, says Van, who formerly headed the Chinese trade department of Philips' Hong Kong base. "Within 12 months we could be supplying CD disks and equipment to China," he says, "and the factory could be set up a few years after that, with Peking and the city of Shenzhen near Hong Kong the most suitable locations."

The project will almost certainly involve a joint venture arrangement. "The Chinese have shown themselves to be very enthusiastic about joint ventures with international companies," says Van, "and it would fit in with Philips' longterm policy on trade with China. A CD player is admittedly very much a luxury item for the average Chinese, but consumers in China have shown they are willing to save for a long time to purchase expensive articles where the running costs are not too high."

The new development follows a series of headline-making deals between Philips and the Chinese government over the past two years. The company's international vice president, Cees Van Der Klugt, has predicted that at least 10 joint venture agreements, covering a range

of products from audio and video hardware to medical equipment, will be in place before the end of 1986.

Among the deals that have already been made are a \$34 million agreement dating from last December for the supply of television re-

ceivers, radio recorders, refrigerators and scientific equipment, a further \$39 million deal for color tv sets in March, 1985, and a joint venture arrangement for the construction of an audio hardware manufacturing facility in Peking.

(Continued on page 70)

Three U.S. Radio Shows Pull Out of South Africa

BY JOHN MILLER

JOHANNESBURG While the industry mulls South African divestiture, the rise of international feeling against apartheid has already led to the cancellation of three top U.S. weekly radio shows here.

First to go was Rick Dees' "Weekly Top 40" program, broadcast by Radio Five. The station, South Africa's only national pop network, is part of the government-owned South African Broadcasting Corp., but has striven to act as independently as possible. The show was purchased from Los Angeles-based KIIS-FM, whose decision it was to terminate the contract.

In recent weeks, two further programs have been withdrawn. "American Country Countdown" and "American Top 40," both based on Billboard charts and owned by ABC Watermark (now Radio Express), have been aired on Radio 702

for the last three and five years respectively.

Says program director Gary Edwards: "Radio Express decided to terminate their regular shows because of sensitivities in the entertainment business in dealing with South Africa. They felt they would rather just withdraw."

"The Rock Chronicles," another regularly weekly program acquired from Los Angeles, is still being carried by the station.

Along with Capital, broadcasting to the Durban area, Radio 702 is one of only two independent stations in the whole of South Africa. Owing to the SABC monopoly of the country's airwaves, Radio 702 is forced to base itself in the nominally independent homeland of Bophuthatswana, though its transmissions are received through the Pretoria/Johannesburg metropolitan area, representing 70% of the entire

(Continued on page 70)



Five Million and Counting. CBS Records Group president Walter Yetnikoff, top center, and Canadian deputy consul general John Tennant, top right, present the 18th Crystal Globe award to the members of Loverboy during a recent ceremony in New York. Loverboy is the first Canadian act to receive the award, which recognizes album and tape sales of more than five million outside the act's home country. Joining Yetnikoff and Tennant are, clockwise from top left, Canadian consul official Paul Adams and band members Doug Johnson, Mike Reno, Scott Smith, Matthew Frenette and Paul Dean.

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1985

Undue Influence

DUMPING PROFITS ALONG WITH VINYL

BY AL FRANKLIN

I have a question for record store owners and retail managers across the country, those who buy product from manufacturer branches rather than from one-stops: Do you want to give up the record business *now* and replace it with the cassette and Compact Disc business alone?

This seems to be the sentiment of the big rackjobbers who service the

point in time? Can you permit these giant racks to determine the future of the record business by their decision to curtail the purchase of 33 r.p.m. records, as they concentrate almost entirely on cassette, while trying to convince the major manufacturers that LPs are virtually dead?

As one who deals exclusively in recordings and audio, I take exception to this undue influence on the

serve all the needs of consumers. Nor does it look like it will be ready to do so for years to come. When we have to get out a breaking superstar product real fast, the most efficient source of sound is still the LP.

So far, there is only one CD plant operative in the U.S. In addition to the potential problems in relying on a single domestic source of product, with the vast majority manufactured overseas, we will be compounding our country's negative trade balance.

I have read in Billboard (Oct. 12) reports that cassettes are outselling LPs by almost two to one. I can only wonder how much this statistic is influenced by tonnage purchases of cassettes by the racks, with LPs ignored except for new superhit releases.

We operate two full-line music stores in the Northeast. And we carefully track the sales of LPs, cassettes and Compact Discs, in addition to 45s and 12-inch singles. In one of our stores the sales ratio between LPs and cassettes for this year up to September was 52% to 48%, favoring LPs. In another of stores, closer to New York City, cassettes were favored 54% to 46%.

This is a far cry from two to one weighted toward cassettes. We cannot afford to give up the LP component of this ratio.

As for CDs, their sales are clocked separately. We find that the current share of total record sales attributable to CDs is between 35% and 40%.

We also stock a full line of quality audio products, selling such lines as Denon, Polk, Kenwood, NAD, Technics and Bose. And we are still selling a large number of turntables, along with tape decks and all the CD hardware we can get our hands on.

I ask you, Mr. Record Dealer, if your record sales break down like mine. Even if they show 10% less in record sales, are you prepared to give up this kind of volume? What would we handle to replace these sales? White goods or garden ware, like K-Mart or Caldor?

Years ago, record retailing kingpin Sam Goody used to say, "Retail and rack mix like oil and water." As retailers, are we going to permit the rackjobber to kill off the LP business prematurely? It may not be as strong as it once was, but it still has a good many profitable years left.

'Are we going to permit the racks to kill off the LP prematurely?'

Al Franklin operates Al Franklin's Musical World stores in Hartford and Greenwich, Conn.

major budget department store chains like K-Mart, Caldor and Bradley, just to name a few.

I ask you, record and tape retailers: Are you ready to preside over the demise of the vinyl disk—45 r.p.m., LP, or 12-inch single—at this

major labels. There are just too many turntables and record players out there, and too many millions of customers still buying records.

Although the CD is being heralded as the medium of future sound, it is not able at this time to

Letters to the Editor

GOOD RADIO RECEPTION

I've been an artist for more than 20 years, with a current release on independent label Awesome Records. To promote this record, I took off one morning earlier this month to visit some 20 reporting radio stations, driving about 2,000 miles in five days through rain, snow, and even floods in Virginia.

What was so amazing about this promotional tour was how kind all the music programming people were. I can unannounced, but not one person was rude in any way. Whether or not my record does well enough to chart, I know now that an independent still has a good chance if the product is there.

Sammy O'Banion
Martinez, Ga.

SIZING UP DATES

Concert halls seating 2,000 to 3,000 persons seem to have been used more sparingly in recent years, as backers fear they are just too costly for the artist. But they're wrong. Although the concert itself may not make money, the exposure gained by the artist is extremely valuable.

These halls are the important middle ground between clubs and arenas. They provide the proper location for bands that can draw larger audiences than can be accommodated by even a good-sized club, but who aren't yet strong enough to play an arena or stadium. Unless they are satisfied to open dates for more popular artists, the concert hall remains their logical alternative.

The increase in record sales and word-of-mouth awareness stimulated by concert hall dates helps artists enormously. I have seen this

happen in the New York store where I work when such artists as Julian Lennon, Simple Minds and Depeche Mode played local halls.

A club date last year by Frankie Goes To Hollywood generated a lot of promotional hoopla but failed to impact on sales. However, when they played the Beacon Theatre in New York, sales went up dramatically. Belouis Some, their opening act, also benefited from sales action even though they were previously unknown.

A factor that can't be neglected is the age of those attending these concerts. The only way most teenagers can get into a club is by sneaking in. Those acts with a large teenage following lose an important chunk of their potential audience when they opt for clubs rather than concert halls.

Teenagers feel it's unfair to deny them the opportunity to see a popular band because they are denied admittance to clubs.

Concerts are meant to promote records. If the artist doesn't get the right exposure, the audience can easily switch to someone else.

Tony Sachs
New York

AN UNINTENDED SLUR

We are writing to express outrage at Billboard for referring to an Indian woman as a "squaw" in a picture caption (Nov. 9). We realize that you will in all likelihood claim ignorance of this racist slur, but you should know this is not the way Indian women like to be referred to. It is downgrading.

As operators of this country's only independently run Indian radio station, we are not really surprised by this outrage, but we do feel it

shows a lamentable lack of understanding, concern and interest in Indian people. If Billboard had ever had any meaningful coverage of Indian performers or Indian radio, such ignorance would not be displayed in your pages, especially on the same page with an article about the "Sun City" album by Artists United Against Apartheid, a group of people committed to ending a racist system.

By ignoring us, you are participating in a system that keeps the Indian people out of sight and out of mind. We want to see more information about Indian musicians and Indians in the broadcasting business. We are the poorest of the poor, and the minority of the minorities. But we are making progress. We are in a struggle for the survival of our people.

Dale Means
Station Manager, KILI
Porcupine, S.D.

CHART TALK

Hello (#1, 1984). How do you do? (#8, 1972). I've got some problems (#2, 1958). On graduation day (#16, 1956) my dad (#6, 1963) and mama said (#4, 1961) get a job (#1, 1958). Since I love music (#5, 1975), all I really want to do (#15, 1965) is work with it all the time (#21, 1958).

I love (#12, 1974) Billboard and have read it for years (#35, 1980). I'd love to write a story and put it in a magazine (#40, 1983) like Billboard. Can you help me (#7, 1974)? Instead of working in the coal mine (#8, 1966), I could be working on a groovy thing (#20, 1969) like Billboard. I'll do for you anything you want me to (#40, 1975). I'll even work eight days a week (#1, 1965).

I've always had music in my life

(#3, 1978). My first words were de do do do, de de da da (#10, 1981) and nee nee na na na nu nu (#40, 1958). I dig rock and roll music (#9, 1967), sweet soul music (#2, 1967), and those oldies but goodies (#9, 1961), too.

I know (#3, 1982) I can help (#1, 1974) you (#20, 1975). I'm the one you need (#17, 1966) because (#3, 1965) you can depend on me (#6, 1961). Why not take a chance on me (#3, 1978)? Please stop and think it over (#8, 1964). Take it easy (#12, 1972) and thank you (#1, 1970).

Frank Gaertner
Frankie (#9, 1959)
Slidell, La.

SHOWING WE CARE

This is a plea to everyone in the music business, since this industry, above all others, has the greatest ability to reach young people.

The suicide rate in our country has reached catastrophic rates. Young men and women are taking their lives because they believe there is no way they can cope with their problems. They feel there is no one who can help, no one who cares.

It is time to show we do care. Live Aid and Farm Aid were wonderful efforts to help people in need. These two efforts exemplify the compassion that is in all of us.

We have to show these young people that they can cope. If we get together, there is surely something we can do to help. Again, I say, no one can reach people as effectively as the music business. Together, we can make a difference.

James W. Marsh
Soy Capital News Service
Decatur, Ill.

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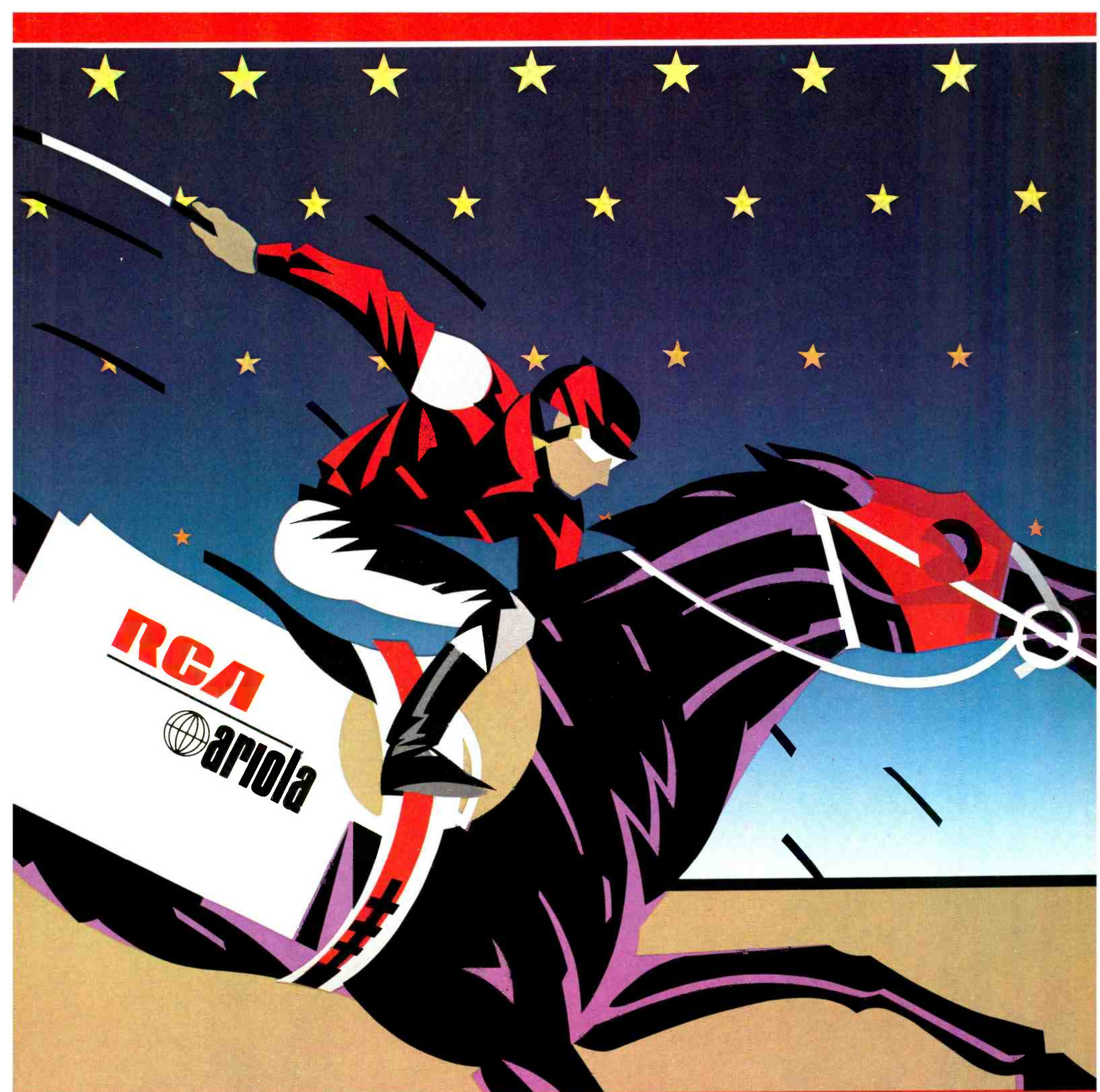
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Joke's on Randall, Cooke, Reynolds

Things Get Funny for Three Jocks in Philly

BY MAURIE ORONDENKER

PHILADELPHIA The comedy antics of disk jockeys as a means of upping their ratings didn't turn out to be so funny for some of the spinners here. For the wacky team of Kelly Randall and Dan Cooke at WZGO-FM, it meant losing their graveyard shift altogether. And for Joey Reynolds, who handles the 6-10 a.m. shift at WFIL-AM, an on-the-air gag resulted in being suspended from his spinning spot.

Randall and Cooke, whose contracts run through December, 1986, worked out settlements with top 40 WZGO. Randall sticks with the station, working solo from 10 p.m. to 2 a.m. Nancy Leigh relinquishes that spot for the all-night Dawn Patrol segment.

Cooke has decided to stay in town as a freelancer in radio, with an eye

toward television. He already does a Saturday night bit on KYW-TV here.

Cooke, who did most of the duo's weird character voices, negotiated a cash settlement with WZGO. Randall signed a new one-year contract with the station. The duo, up to five months ago, did the station's early morning segment, but were bumped at that time by station general manager Bill Phippen, who did it again this week.

At WFIL, Reynolds was suspended by general manager Bruce Holberg because his show was deemed inconsistent with station policy.

Posing as Don Cannon, a jock on WSNI-FM, Reynolds called a listener on the air and pretended to play WSNI's cash giveaway game with her. Although he later identified himself, Reynolds didn't tell the listener she was on the air, nor did he

ask her permission to be on the air. Both are violations of FCC policy. The next day, Reynolds played a tape of the gag.

The listener, contending she was humiliated, filed a complaint with the FCC, which sent a representative to the station to pick up a copy of the gag tape. Reynolds, who is reputed to draw about \$100,000 a year at WFIL and has a letter of agreement to continue with the station until next September, says he didn't do anything wrong. He says everybody knows he does a humorous show, and no malice was intended.

WFIL program director Harvey Holiday is filling in for Reynolds until Reynolds' status is resolved. Representatives of Lin Broadcasting, which owns WFIL, are due here this week to meet with Reynolds, Holberg and the station's lawyers.

Black Programmers' Meet Keys on 'Pulling Together'

NEW YORK The eight-year-old Young Black Programmers Coalition (YBPC) held its annual meeting and conference Nov. 15-17 in New Orleans, drawing roughly 550 registrants from the urban radio and record community. While the attendance figure itself is impressive, the level of executives and programmers present is the best indicator of the Coalition's growth over the years, according to member Robert Rosenthal.

Those polled offered unusually glowing reports on the Coalition's project, even though specific programming topics were not addressed during the meet's three panel discussions. The conference's tone is perhaps best described by WDPN Columbia, S.C. program director Chaz Saunders, who is also head of the YBPC's first regional chapter: "It's something I rely on to get the real scene without the camouflage of parties, posters, etc."

The conference, the theme of which was "Radio And Records: Pulling Together To Make Things Work," allotted panel discussions to the following topics: "Life After Radio And Records," "Women In Media" and "Handling Stress In Radio."

Explaining the lack of programming panels, outgoing YBPC president Brute Bailey, now PD at WDJY Washington, says the selection of topics reflects the demands of its constituency. Bailey adds that the premise of the Coalition is to promote "the growth and development of the people in this profession."

Between and after these Saturday sessions, however, some major urban radio issues were addressed in private conversations. According to consultant and WPDQ Jacksonville, Fla. PD Marc Little, much of the hallway talk dealt with the "erosion of available 25-49 black listeners" due to the inroads AC has made in adopting adult-oriented

r&b artists.

In the view of New York-based consultant Dean Landsman, several programming debates emerged both during and after the panels. Among those unresolved debates was the question of targeting an audience, and whether urban outlets have to settle for their historically teenaged listeners or can capture both adults and teens with the same format.

Landsman relays that programmers were queried by label reps seeking to grasp the crossover situation as it relates to future a&r decisions. And, in the "Women In Media" panel, KACE Los Angeles programmer Pam Robinson offered what Landsman called some very insightful comments on music mix and the heavily debated role of research in programming.

On Saturday evening, the YBPC ushered in its new officers, a lineup that includes Tommy Marshall of WKXI Jackson, Miss. as president and Patrick Manuel of KEZM Sulphur, La. as vice president. The two replace Brute Bailey and Terri Avery of KKDA Dallas respectively.

On the same night, the YBPC gave out its annual awards, as voted on by the organization's membership. Those winners are Tommy Marshall, WKXI Jackson, AM PD; Dell Spencer, WYLD New Orleans, FM PD; Al Jay Wallace, WXOK Baton Rouge, AM MD; D.L. Hayes, KMJQ Houston, FM MD; Bobby O'Jay, WDIA Memphis, AM announcer; Scott West, KKDA Dallas, FM announcer; and Dr. Rock of Dallas, Street Disk Jockey. Taking home the Coalition's Humanitarian Award was Big Daddy Griffin of KXAR Hope, Ark.

Vox Jox took Thanksgiving week off. The feature will return next week.

Washington Roundup

BY BILL HOLLAND

END RESTRICTIONS on AM-FM duplicate programming? That's what the FCC says it wants to do, ending the rule requiring stations in communities of more than 25,000 to keep duplication to 25% of the average program week. Since FM is now "fully competitive," the FCC says, "it is no longer necessary to foster separate programming." The Commission also says such duplication might result in expanded radio service, especially at night.

DESPITE CONGRESSIONAL GRUMBLING, the FCC approved waivers allowing Capital Cities and ABC to divest seven radio properties over the next 18 months after approving the \$3.5 billion Cap Cities takeover. Up for sale will be KABC and KLOS Los Angeles, KGO San Francisco, WLS-AM-FM Chicago, and WABC and WPLJ New York. The Commission also waived the duopoly rule for several television stations, adding to the House of Representatives' ire over continued waivers for Rupert Murdoch and Taft.

SLIMMED AND TRIMMED DOWN: That's the look of the new 1985 Radio Programming Survey being sent out to a random sample of 1,200 stations by the NRBA. It's the fourth such annual survey, and it has been redesigned to "glean more accurate and in-depth information" from stations, according to the trade group. Last year's response rate was 46%, with 3,513 surveys. This year's smaller slice will use telephone call-back to insure an equally high response rate, and tightened up or added questions including AM stereo usage and plans, format definition, demographic data "paralleling" Arbitron research, and the composition of "broadcast

(Continued on page 18)

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

Billy Ocean's "When The Going Gets Tough, The Tough Get Going" (Jive/Arista), from the "Jewel Of The Nile" soundtrack, is at the top of WZOU programmer **Jim Cutler's** thoughts. Already classifying it as "a smash," the Boston PD explains, "It's got a great beat, and it's the perfect CHR record." Not surprisingly, Cutler is wowed by the new Bruce Springsteen single, "My Home Town" (Columbia). "The lyrics are wonderful," he enthuses. "It's similar to 'Cat's In The Cradle.'" And 'ZOU's pick for this week's left-field achievement award is Mannheim Steamroller's "Deck The Halls"/"Silent Night" (American Gramophone), supporting the group's new "Christmas Album." Of the quasi-cult group that's beginning to develop national recognition, Cutler says, "They have about six albums out, but this one's all keyboard and synthesizers, and it's *real* interesting."

BLACK/URBAN

Tony Lye is a firm believer in paying heed to his gut reaction when it comes to WFXE's weekly adds, and Ta Mara & the Scene's "Affection" (A&M) is no exception from the Columbus, Ga. PD's selection process. "It's real nice followup to their 'Everybody Dance' cut," he says, "and we're getting heavy phones on this because of the video exposure it's getting." Meanwhile, Lisa Lisa & Cult Jam, according to Lye, could get the kind of returns with their latest, "Can You Feel The Beat" (Columbia), that their earlier release garnered: "They're real popular in this market, and sales are excellent." But more importantly, says Lye, this one will help keep the thermostat low this winter: "Its real hot beat makes it a great dance record." 'FXE's picks for stellar production efforts include Jaki Graham's "Round And Round" (Capitol) and Sade's "Sweetest Taboo" (Portrait). The latter, says Lye, "is going to be even bigger than 'Smooth Operator' was; it's produced as well as or better than the first album was, and lyric content is just excellent. Also, the English-style vocalists are real popular right now, and she's probably at the top of the list as far as mass appeal goes."

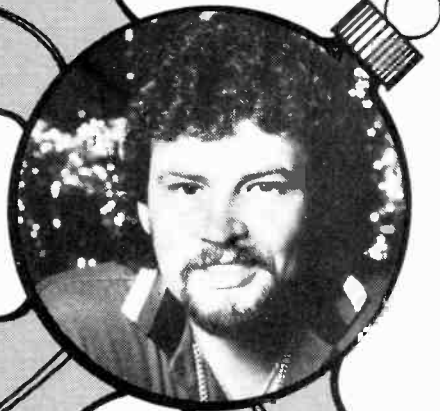
AOR

Lin Brehmer of the WXRT Chicago gives a nod to the collaboration between Mike Stipe (vocals) and Richard Thompson (guitar) on the Golden Palominos' "Boy" (Celluloid). And in another sort of equestrianism, Brehmer is playing the new 12-inch version of "Bring On The Dancing Horses" by Echo & Bunnymen (Sire). WXRT is currently having some fun hopping on the B side of Husker Du's "Makes No Sense At All," giving airtime to the group's remake of the old Mary Tyler Moore theme ditty "Love Is All Around" (SST). It's kind of a lark for the holidays, says the Windy City music director.

COUNTRY

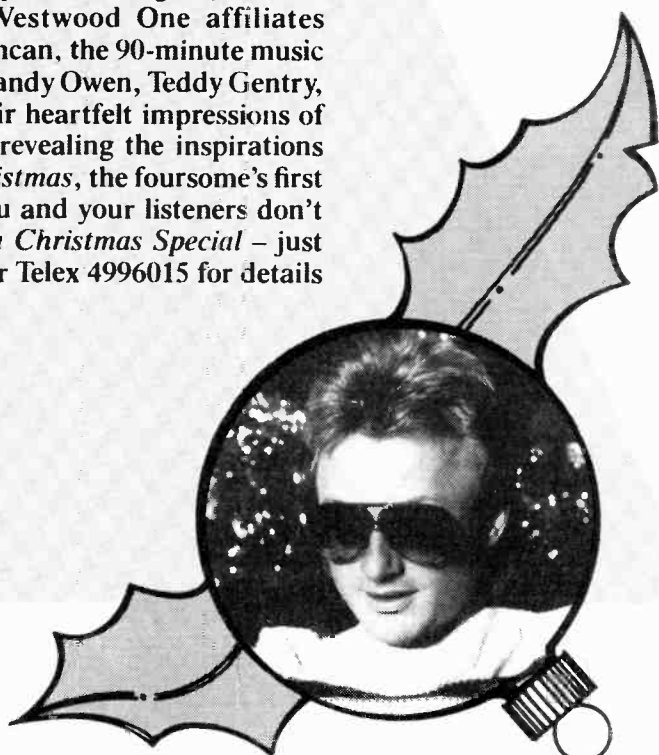
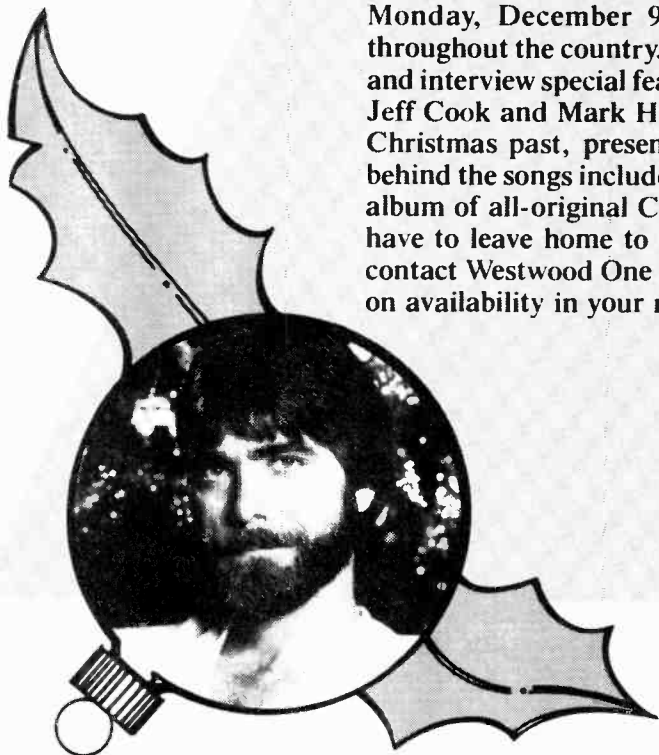
WBOS Boston's **Mark Tudor's** vote this week for John Denver's "Dreamland Express" (RCA) surprised even him. "Usually I'd never give Denver a second thought," says the program director; but, he adds, "It's got a good mellow flow to it, and it's not sickeningly sweet like most of his stuff. It's also got a good strong story line and female backup in it—she sounds like Crystal Gayle, but the record company says it's just a studio singer." Of Southern Pacific's "Perfect Stranger" (Warner Bros.), Tudor says, "Half of those guys used to be with the Doobie Brothers, and it has a good *new*-sounding country flavor. Most of the stuff they've done has really been along the lines of what Exile and some of the up-and-coming artists are doing; that's the sound we need here in Boston." Also under heavy consideration this week at 'BOS is Barbara Mandrell's "Fast Lanes And Country Roads" (MCA) "for its good production and up tempo. The only thing she didn't do," says Tudor, "was mention Boston in it, or it would've been automatically added. Everyplace else in the world is in it." ANGELA GAUDIOSO

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Phantom K-Rocker Stays Slick. EMI America's Phantom, Rocker & Slick give WXRK (K-Rock) New York staffers a little preparation for Howard Stern's arrival by delivering a copy of their "Men Without Shame." Pictured from left during an on-air interview are Earl Slick, EMI's Howard Bernstein, Lee Rocker, midday talent Meg Griffin, music director Mark DiDia and Slim Jim Phantom.

Programmer Perspective

The Fallacy of Following Research

BY FRED JACOBS

As music research techniques become more sophisticated and computerized, many stations have fallen into the trap of following their research implicitly. Often, the basic method is to set some sort of numerical threshold (above a "six," for example) and let that be the make-or-break point on which songs should stay and which should go.

Because research is being used in a blind faith fashion, programmers add whatever "tests well" and drop music that may make sense for the image of the station. Oh, if it were that simple.

This type of research was never designed to be used in a black-and-white application. Winning stations first carve out a musical position

and then use research data to confirm or deny basic decisions about which music works. As many contemporary formats continue to blur (most notably AC and CHR), music research becomes less and less effective in helping to determine what to add and what to drop.

In fact, one of the only ways to establish a musical identity or point of differentiation is to look for music that other stations are not playing. Most of this fringe material—especially when it's new—will not, initially, test at the same level as across-the-board hits, like "You Belong To The City." But new material can be valid if it enhances a station's image. For example, Bruce Springsteen rarely tested well prior to "Born In The U.S.A.," but his music was obviously being appreciated and purchased by millions of fans.

One very positive use of music research that is generally ignored is to let the data tell a program director how great the risk of adding new music is. Few new songs test exceedingly well out of the box. New material that only one station in the market is playing will take more time and airplay to establish. In these cases, songs in question can be great image material. And research will show how big a chance

PDs are taking on specific songs. And now, a word of caution. Just because music tests well, that doesn't mean it should automatically be played. Programmers should exercise extreme caution when adding new music to make sure it fits the station's image. Audiences may want to hear a certain song, but they may not want to hear it on your station.

Over-reliance on research makes radio boring and contributes to format burnout. When everyone is pounding "Money For Nothing" several times a day, how will the audience be able to differentiate stations?

There are many questions that need to be asked beyond, "How's it testing?" Stations that simply slap a ruler on the music research print-out are operating at a competitive disadvantage. Until a station has carved out a viable position and a strong marketing strategy, music research may be creating more problems than it solves.

Fred Jacobs is president of Media Strategies Inc. in Farmington Hills, Mich. He was formerly director of research for the ABC FM Radio Division and PD at WRIF Detroit.



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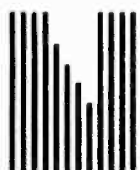
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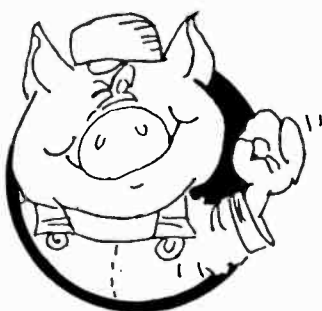
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WASHINGTON ROUNDUP

(Continued from page 16)

hour profiles" (minutes of news, talk, public affairs and commercials). Past surveys have served as accurate and sometimes surprising mirrors of what's going on in the industry.

TIGHTEN UP: That's the word from ABC Radio president Ron Hoberman, who told the Oregon Assn. of Broadcasters that the industry is bullish but that "new entries in the radio acquisitions game will have to see high appreciation in a relatively short span of time," and, as a result, "will have to cut the fat and some of the bone"—a stance for which Capital Cities, soon to take over ABC, is known.

THE FCC COULD CHANGE equal employment opportunity reporting requirements. It proposes to ease broadcaster "burdens" by exempting licensees with no more than five employees. The rule currently requires stations with more than four to file. The annual employment form, 395, would be revised to combine data on full- and part-time employees. Meanwhile, on Capitol Hill, the House telecommunications subcommittee is scrutinizing the proposed changes to make sure EEO effectiveness is not blunted by the changes.

NOT OFFICIAL POLICY: That's what FCC Commissioner James H. Quello made sure he pointed out in a Nov. 21 speech to broadcasters at Hofstra Univ. before suggesting that broadcasters pay a spectrum usage fee in return for elimination of comparative renewals, the fairness doctrine, equal time and the en-

tire "public trustee" concept. The broadcaster associations are not in favor of such fees.

SMOKELESS TOBACCO AD BAN? Not yet, but Sen. Howard Metzenbaum (D-Ohio) has said he might offer such an amendment to a Senate proposal that would mandate a strongly worded warning. There is a House proposal, introduced by Rep. Henry Waxman (D-Calif.), calling for a ban on the ads.

NO PHOTOS OF EDDIE? The NAB has announced that its veteran newsletter, "Highlights," is about to get a facelift: more hard news, separate radio and tv editions, in-depth interviews and fewer photographs up front. The new name (are you sitting?) is "NAB Today." We suggested "On The Fritts," but were rejected.

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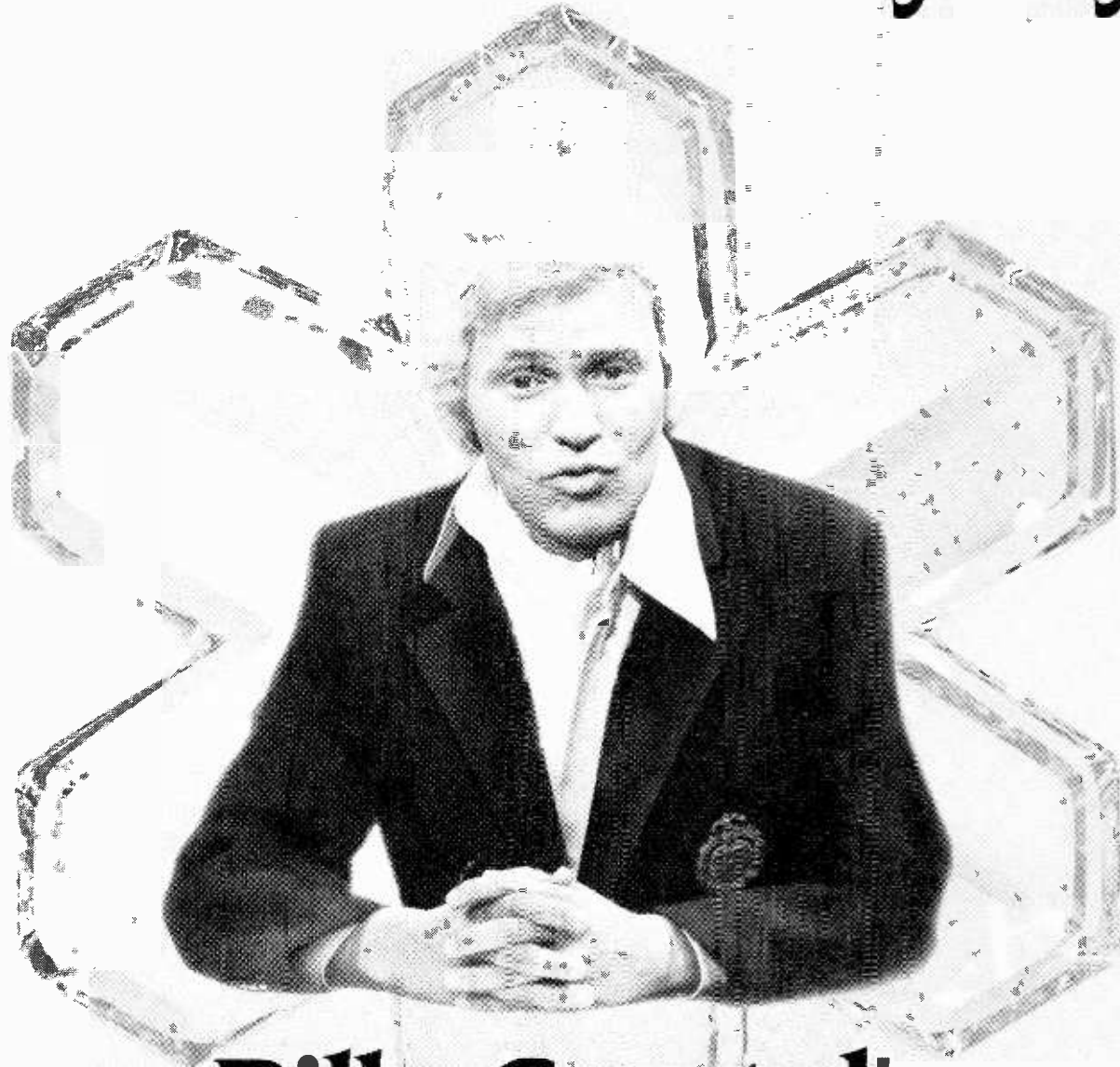
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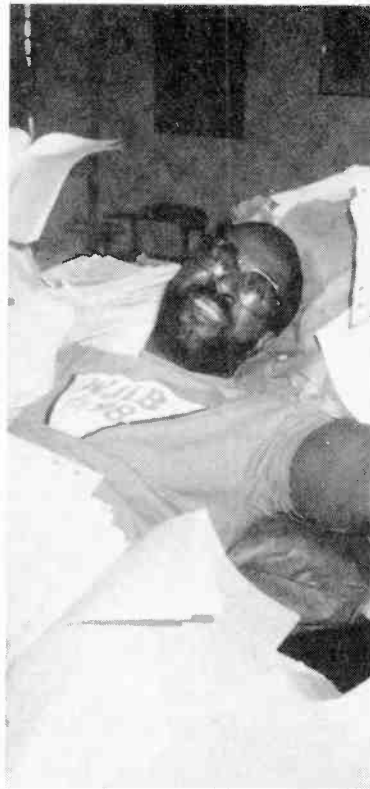
Arcadia at the Zoo. Duran Duran's Simon LeBon makes the jaunt out to WHTZ (Z-100) New York on behalf of his spinoff group Arcadia. Shown from left after previewing a copy of Arcadia's Capitol album "So Red The Rose" are LeBon, Z-100 program director and Z-Morning Zoo leader Scott Shannon, Capitol's Maureen O'Connor, Shannon's morning partner Jack Murphy, Capitol's New York promotion manager Arthur Field and Z-100 operations manager Shadow Stevens.



Man on the Run. WHN New York morning man Del De Montreux feeds a first-hand report from the New York Marathon back to the country station's studios via a cellular telephone while reporter Janet Rose locks on. De Montreux, by the way, finished the grueling race in 4:52:30, a personal best.



Lowe Over London. Columbia recording artist Nick Lowe, left, poses after an interview with Radio International's Paul Sexton, producer of "Rock Over London."



Rags in Riches. WJLB Detroit personality Jim "Rag Man" Raggs rolls in the entries for the station's recent school spirit contest. Three local high schools emerged as winners of the five-week promotion, and a total of \$5,000 was distributed among those winners.



Foggy Notions. NBC opened its New York studios to Source affiliate KFOG San Francisco recently so that visiting KFOG morning team "Scoop & M" could deliver their morning show live from across the country. Seated are participants in this very remote remote, KFOG promotion director Trish Robbins and Scoop Nisker. Standing from left are KFOG program director John Rivers, Dave Logan of Burkhardt/Abrams/Michaels/Douglas, Source ambassador Don Pardo, Source engineer Betty Torres, Little Steven Van Zandt, Source rock reporter Rona Elliot, KFOG morning man "M" and Source regional affiliate relations director Gig Barton.



'BCN Baseball Brigade. WBCN Boston staffers pose with winners in their World's Sports Weekend, a joint promotion with Stroh's Beer and Columbia Records. Keyed to Outfield's "Play Deep" album, the contest sent two listeners to the 1985 World Series opening game in Kansas City. Kneeling in the dugout from left are WBCN's local sales manager Stephen Berger, assistant creative service director Larry "Cha-Chi" Loprete, assistant program director and music director Bob Kranes and production director Tom Sandman, contest winners Maria and Ron Russo and Rich Deperro of Stroh's.



Ant on the Airwaves. Pop star Adam Ant visits new Detroit pop outlet WDTX, where he taped an edition of "DT-Expose," a half-hour celebrity interview show hosted by "99 DTX's" Jackie Kallen. Standing from left are Kallen, Ant, WDTX program director Jim Harper and promotion director Carolyn Krieger.

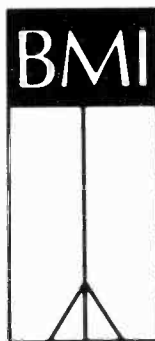


House Warming Gifts. WSM Nashville's Gerry House, left, CMA's large market personality of the year, accepts a new record from Noel Paul Stookey, of Peter, Paul & Mary fame. Stookey is now working with the contemporary gospel group Bodyworks, and is shown delivering a copy of his "For Christmas" single on NewPax/Benson.

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TOP ROCK TRACKS

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

YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Fly, Robin, Fly, Silver Convention, RCA
2. That's The Way (I Like It), K.C. & the Sunshine Band, TK
3. Sky High, Jigsaw, CHELSEA
4. Let's Do It Again, Staple Singers, WARNER BROS.
5. The Way I Want To Touch You, Captain & Tennille, A&M
6. Island Girl, Elton John, MCA
7. Low Rider, War, UNITED ARTISTS
8. Nights On Broadway, Bee Gees, ATLANTIC
9. Saturday Night, Bay City Rollers, ARISTA
10. My Little Town, Simon & Garfunkel, COLUMBIA

POP SINGLES—20 Years Ago

1. Turn! Turn! Turn!, Byrds, COLUMBIA
2. I Hear A Symphony, Supremes, MOTOWN
3. Let's Hang On, Four Seasons, PHILIPS
4. I Got You (I Feel Good), James Brown, KING
5. Over And Over, Dave Clark Five, EPIC
6. I Can Never Go Home Anymore, Shangri-Las, RED BIRD
7. 1-2-3, Len Barry, DECCA
8. A Taste Of Honey, Herb Alpert & the Tijuana Brass, A&M
9. Rescue Me, Fontella Bass, CHECKER
10. I Will, Dean Martin, REPRISE

TOP ALBUMS—10 Years Ago

1. Still Crazy After All These Years, Paul Simon, COLUMBIA
2. Red Octopus, Jefferson Starship, GRUNT
3. Windsong, John Denver, RCA
4. Rock Of The Westies, Elton John, MCA
5. Chicago IX—Chicago's Greatest Hits, COLUMBIA
6. Wind On The Water, David Crosby/Graham Nash, ABC
7. Breakaway, Art Garfunkel, COLUMBIA
8. By Numbers, The Who, MCA
9. KC & the Sunshine Band, TK
10. Alive!, Kiss, CASABLANCA

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Secret Love, Freddy Fender, ABC/DOT
2. Love Put A Song In My Heart, Johnny Rodriguez, MERCURY
3. It's All In The Movies, Merle Haggard, CAPITOL
4. Easy As Pie, Billy "Crash" Craddock, ABC/DOT
5. Love Is A Rose, Linda Ronstadt, ELEKTRA
6. Where Love Begins, Gene Watson, CAPITOL
7. Country Boy (You Got Your Feet In L.A.), Glen Campbell, CAPITOL
8. Lyin' Eyes, Eagles, ASYLUM
9. We Used To, Dolly Parton, RCA
10. Since I Met You Baby, Freddie Fender, GRT

SOUL SINGLES—10 Years Ago

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



Promotions

LET THE COMPUTER DO THE TALKING

KMEL San Francisco (contemporary)
Contact: Kenny Wardell
In this electronic age, computers are making many facets of station operation easier. Making perhaps the most unusual use of new technology is KMEL, in a joint promotion with renowned concert promotion firm Bill Graham Presents.

Dubbed the "KMEL/Bill Graham Presents Contest Hotline," the 24-hour set-up allows listeners to try their hand at a long list of trivia questions. Answers are activated via an interactive touch-tone telephone system designed by promotions director Kenny Wardell. Prizes range from concert tickets to upcoming Graham presentations, collectors' T-shirts and albums.

To keep things personal, KMEL talents London & Engleman, Howard Hoffman and Sonny Joe Fox have voiced the computerized questions. To check it out, call (415) 976-KMEL.

THE RKO GENERAL Christmas Children's Fund goes into its 41st year this season. Participating New York stations WOR, WRKS and WOR-TV will once again team up to contribute toys and clothing to 689 charity agencies in the tri-state area, an effort that touches an estimated 99,000 disadvantaged children. RKO outlets WRKO and WROR Boston are teaming up for a similar campaign for the fifth year. In addition to the contributions raised by each station, RKO General gives a generous grant to the cause.

Also preparing for its fifth annual community Christmas campaign is WBSB (B-104) Baltimore, with its Toys For Tots concert. Multi-media star Bill Cosby is set to appear in the Dec. 15 show, an event held in conjunction with the Marine Corps and the John Hopkins Hospital... At neighboring WRQX (Q-107) Washington, the station's Toys For

Tots campaign involves putting evening talent Chris Jagger's show on a shopping mall tour. From the 16th to the 20th of December, Jagger will broadcast from various mall outlets with collection boxes for toy and clothing contributions for D.C.'s needy children... Looking back for a second, we hear WMMS Cleveland created a bit of a hoopla while staging their latest Listener Appreciation Day, which featured RCA act Starship, on Nov. 26.

COUNTRY-FORMATTED KYGO Denver has finished producing its second annual benefit album. The \$6 disk features CMA song of the year "God Bless The U.S.A." by Lee Greenwood and other country hits. Proceeds from "Country Harvest," sold through the mail and at various Denver record stores, will go to the city's Children's Hospital... Congratulations to WCIL-AM Carbondale, Ill., which helped set a new collection record in a recent blood drive. According to the American Red Cross, the Nov. 4-6 push brought in 3,379 pints of blood, far surpassing the old peacetime record of 2,012 pints. KIM FREEMAN

THE BILLBOARD BOOK OF NUMBER ONE HITS

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

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

222 REPORTERS			NEW	TOTAL
			ADDS	ON
BRUCE SPRINGSTEEN	MY HOMETOWN	COLUMBIA	129	129
WHITNEY HOUSTON	HOW WILL I KNOW	ARISTA	100	100
BILLY OCEAN	WHEN THE GOING GETS TOUGH	JIVE	76	171
COREY HART	EVERYTHING IN MY HEART	EMI-AMERICA	68	134
WHAM!	I'M YOUR MAN	COLUMBIA	46	193

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

RETAIL BREAKOUTS

191 REPORTERS			NUMBER
			REPORTING
ARTISTS AGAINST APARTHEID	SUN CITY	MANHATTAN	38
BRYAN ADAMS/TINA TURNER	IT'S ONLY LOVE	A&M	29
STEVIE WONDER	GO HOME	TAMLA	21
PAUL MCCARTNEY	SPIES LIKE US	CAPITOL	20
PAT BENATAR	SEX AS A WEAPON	CHRYSALIS	19

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WESTWOOD ONE PRESENTS

SUPERTRAMP

SUPERSTAR CONCERT SERIES

proudly presents the adventurous sound of legendary British group Supertramp in an exclusive performance airing the weekend of Saturday, December 14 on more than 450 Westwood One affiliates throughout North America. Recorded by Westwood One's mobile studios during Supertramp's recent swing through Texas, the show features classics spanning the band's 15-year career, including "Cannonball" and other hot tracks from their ninth and latest LP, *Brother Where You Bound*. Make sure you and your listeners join Rick Davies, John Helliwell, Dougie Thomson and Bob Seibenberg for 90 minutes of exciting, provocative and very *live* rock 'n' roll! It's the latest exclusive from the *Superstar Concert Series*, the most-listened to concert program on radio. Call (213) 204-5000 or Telex 4996015 WWONE for details.



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HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.				
	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART
	TITLE			
	ARTIST			
	LABEL & NUMBER/DISTRIBUTING LABEL			
1	2	4	5	SAY YOU, SAY ME MOTOWN 1819 1 week at No. One ◆ LIONEL RICHIE
2	1	1	9	SEPARATE LIVES (THEME FROM WHITE NIGHTS) ATLANTIC 7-89498 ◆ PHIL COLLINS & MARILYN MARTIN
3	4	7	7	EVERYDAY COLUMBIA 38-05681 ◆ JAMES TAYLOR
4	6	11	6	BROKEN WINGS RCA 14136 ◆ MR. MISTER
5	7	12	5	THAT'S WHAT FRIENDS ARE FOR ARISTA 1-9422 ◆ DIONNE & FRIENDS
6	3	2	9	YOU BELONG TO THE CITY MCA 52651 ◆ GLENN FREY
7	5	3	10	YOU ARE MY LADY CAPITOL 5495 ◆ FREDDIE JACKSON
8	8	8	8	MORNING DESIRE RCA 14194 ◆ KENNY ROGERS
9	15	18	4	I MISS YOU MCA/CONSTELLATION 52606/MCA KLYMAXX
10	9	6	11	HEAD OVER HEELS MERCURY 880 899-7/POLYGRAM ◆ TEARS FOR FEARS
11	13	13	10	BE NEAR ME MERCURY 880626-7/POLYGRAM ◆ ABC
12	11	9	14	LOVE THEME FROM ST. ELMO'S FIRE ATLANTIC 7-89528 ◆ DAVID FOSTER
13	12	10	8	WHO'S ZOOMIN' WHO ARISTA 1-9410 ARETHA FRANKLIN
14	10	5	14	PART TIME LOVER TAMLA 1808 ◆ STEVIE WONDER
15	20	—	2	GO HOME TAMLA 1817/MOTOWN STEVIE WONDER
16	17	20	4	IN SEARCH OF LOVE RCA 14223 ◆ BARRY MANILOW
17	26	32	3	WALK OF LIFE WARNER BROS. 7-28878 ◆ DIRE STRAITS
18	30	—	2	SOMEWHERE (FROM 'WEST SIDE STORY') COLUMBIA 38-05680 BARBRA STREISAND
19	23	26	3	FREEDOM RCA 14224 ◆ THE POINTER SISTERS
20	21	30	3	TOO YOUNG QWEST 7-28931/WARNER BROS JACK WAGNER
21	14	14	10	LAY YOUR HANDS ON ME ARISTA 1-9396 ◆ THE THOMPSON TWINS
22	16	15	13	TAKE ON ME WARNER BROS. 7-29011 ◆ A-HA
23	18	16	17	SAVING ALL MY LOVE FOR YOU ARISTA 1-9381 ◆ WHITNEY HOUSTON
24	31	—	2	THE SWEETEST TABOO PORTRAIT 37-05713/EPIC ◆ SADE
25	NEW	▶	TALK TO ME MODERN 7-99582/ATLANTIC STEVIE NICKS	
26	27	31	4	DON'T STOP THE DANCE WARNER BROS./EG 7-28887/WARNER BROS. BRYAN FERRY
27	29	35	3	SMALL TOWN RIVA 884202-7/POLYGRAM ◆ JOHN COUGAR MELLENCAMP
28	28	29	5	EVERYWHERE I GO A&M 2792 AMY GRANT
29	22	22	8	SOUL KISS MCA 52666 ◆ OLIVIA NEWTON-JOHN
30	25	19	9	MIAMI VICE THEME MCA 52666 ◆ JAN HAMMER
31	19	17	8	THE NIGHT IS STILL YOUNG COLUMBIA 38-05657 ◆ BILLY JOEL
32	32	21	12	HURTS TO BE IN LOVE CBS ASSOCIATED 4-05586/EPIC ◆ GINO VANNELLI
33	NEW	▶	I NEED YOU COLUMBIA 38-05726 MAURICE WHITE	
34	36	—	2	DREAMLAND EXPRESS RCA 14227 JOHN DENVER
35	NEW	▶	LOVE IS THE SEVENTH WAVE A&M 2787 ◆ STING	
36	NEW	▶	THE HEART IS NOT SO SMART GORDY 1822/MOTOWN EL DEBARGE WITH DEBARGE	
37	38	—	2	WE BUILT THIS CITY GRUNT 14170/RCA ◆ STARSHIP
38	NEW	▶	CHAIN REACTION RCA 14244 DIANA ROSS	
39	NEW	▶	DO IT FOR LOVE EMI-AMERICA 8295 ◆ SHEENA EASTON	
40	40	—	2	LOST IN THE PARADE WARNER BROS. 7-28847 ◆ MICHAEL MCDONALD

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



Featured Programming

THE RADIO NETWORK ASSN. has yet another piece of good news, with the report that member revenues for October rose by 9% over the same month in 1984. Last October was the highest billing month of 1984, indicating that the RNA will exceed its \$320 million 1985 projections by a "comfortable margin," says RNA president Bob Lobdell. The increase represents the 13th consecutive monthly jump for RNA members' collective billings. Year-to-date revenues as of Oct. 31 totalled \$272,803,726, up 13% over 1984's 10-month billing.

The RNA member networks are **ABC, CBS, NBC, Mutual, Satellite Music, Transtar, United Stations, Westwood One** and **Sheridan Broadcasting.**

NBC MAKES three management alterations. **Kevin Cox**, former vice president of sales for the **NBC Radio Network**, becomes vice president of marketing and sales development for NBC's owned and operated stations. In this new post, Cox reports to NBC O&O chief **Bob Mounty**. Replacing Cox at the network is **Stephen Soule**, former vice president and general manager for NBC Radio Network and Talknet. Filling Soule's post is NBC's **Craig Simon.**

At the **CBS Radio Network**, **Thomas McGinn** is named director of broadcast operations. McGinn, a 27-year CBS veteran, was most recently assistant director of broadcast operations for the net... Also in New York, **DIR Broadcasting** appoints **Lauren Karasyk** talent coordinator for its "Almost Live Starring **Richard Belzer**." Prior to joining DIR and its young music/comedy program, Karasyk was director of client relations for the rock group **Kiss.**

THE CREATIVE RADIO NETWORK of Van Nuys, Calif. enters the crowded New Year's Eve competition with "A Galaxy Of Stars." The four-hour special is geared for MOR, nostalgia and light AC formats and was compiled as a simulated around-the-world broadcast. Featured on the show are performances by **Ella Fitzgerald, Sammy Davis**

Jr., **Mel Torme, Tony Bennett** and others. As host, **Don Murray** will incorporate bits from the **Rose Parade** in Pasadena and the count-down from New York's **Times Square.**

The United Stations has a special version of "Hot Rocks" slated for Dec. 14-15 entitled "**The Bryan Adams Story.**" **WAPP** New York talent **Rufus** is hosting the 90-minute look at the rocker's mind and music. The weekend following, **Pat Benatar** will get similar treatment on "Hot Rocks." **KIM FREEMAN**

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

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

Dec. 6-7, **Robert Palmer**, The Hot Ones, United Stations, one hour.

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

Dec. 6-8, **Aretha Franklin, Byrds, Carpenters, Kenny Rogers**, CBS Radioradio, CBS Radio Network, three hours.

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

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

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

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

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

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

Dec. 6-13, **Judds**, Country Today, MJI Broadcasting, one hour.

Dec. 6-13, **Dokken**, Metalshop, MJI Broadcasting, one hour.

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

Dec. 7-8, **Brenda Lee**, Gary Owens Supertracks, Creative Radio Network, three hours.

Dec. 7-8, **Rosanne Cash**, Country Music's Radio Magazine, Creative Radio Network, one hour.

Dec. 7-8, **Merle Haggard**, Weekly Country Music Countdown, United Stations, three hours.

Dec. 7-8, **Diana Ross**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Dec. 7-8, **Frank Sinatra**, The Great Sounds, United Stations, four hours.

Dec. 7-13, **Phil Collins, Lionel Richie, Elton John**, National Music Survey, Mutual Radio Network, three hours.

Dec. 7-13, **Reba McEntire, Tom T. Hall, Sawyer Brown**, Lee Arnold On A Country Road, Mutual Radio Network, three hours.

Dec. 7-14, **Rockin' Brass**, Solid Gold Saturday Night, United Stations, three hours.

Dec. 8-14, **the Alarm**, Rock Over London, Radio International, one hour.

Dec. 9-15, **Lee Greenwood**, Country Closeup, Narwood Productions, one hour.

Dec. 9-15, **Pat Benatar**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Dec. 9-15, **Triumph**, Inner-View, Interview Radio Network, one hour.

Dec. 9-15, **Olivia Newton-John, Part I**, Star Trak Profiles, Westwood One, one hour.

Dec. 9-15, **Atlantic Starr**, The Concert Hour, Westwood One, one hour.

Dec. 9-15, **Nona Hendryx**, Special Edition, Westwood One, one hour.

Dec. 12-14, **Turtles, Buckinghams**, Don & Deanna On Bleecker Street, Continuum Radio Network, one hour.

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

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

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

Billboard
ADULT CONTEMPORARY MOST ADDED

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

	94 REPORTERS	NEW ADDS	TOTAL ON
BARBRA STREISAND SOMEWHERE COLUMBIA	29	56	
STEVIE NICKS TALK TO ME MODERN	21	37	
BILLY OCEAN WHEN THE TOUGH GET GOING, THE GOING GET TOUGH ARISTA	17	17	
SADE THE SWEETEST TABOO PORTRAIT	15	44	
STEVIE WONDER GO HOME TAMLA	15	65	

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Central South Spreads the Gospel to Record Stores

BY BOB DARDEN

Gospel recordings are becoming increasingly important to those stores which seriously address the genre. In this first of a three-part survey by Billboard's gospel columnist, the changes in gospel are examined from the distribution perspective.

NEW YORK Unlike mainstream rock, country, or even jazz and classical, gospel labels have depended almost solely on a network of Christian bookstores as channels. This is now changing, sometimes dramatically. Distributors like Central South Music Sales, Spring Arbor and Sonrise Communications all have different views and approaches.

Offering the view from Central South's Christian Distribution system is vice president Mike Dixon. According to Dixon, Central South's

Christian Distribution division is one of the two giants in gospel distribution, and one of the few distributors going directly to both Christian bookstores and mainstream outlets.

Central South Music Sales Inc. began 15 years ago and later developed Central South Christian Distributors. While Central South Music Sales now has seven different divisions, it began strictly as a one-stop distributor, handling small mom-and-pop stores, providing everything from hit albums to bulk sales.

Central South eventually acquired a few music stores, which became the basis for The Sound Shop, now the 12th largest record chain in the country. Dixon projects that there will be 60 Sound Shops by the end of 1985 and more than 100 by the end of the decade. The bulk of those stores are currently located in the Southeast.

"What's interesting is that the Sound Shops sell just a ton of Christian LPs," Dixon says. "I believe we sell more contemporary Christian product than the top 11 chains combined. And Central South is virtually the only distributor selling on such a large scale to both Christian bookstores and mainstream secular record stores.

"We have, for instance, what I believe is the largest black gospel distribution system in the industry—Central South Black Gospel—which goes exclusively into r&b and gospel record stores.

"I think part of our success is that we sell everything to everybody: television sales, direct sales, black, white, retail, Christian bookstores, everybody."

Dixon says Central South has succeeded by supplying both product and information. The information part includes printouts on what's selling, free marketing ad-

vice and a rapid-fire shipping division.

Still, he says, some labels have resisted using a multi-service distributor. "The general marketplace used to be like the gospel market is now," he says. "The labels would fill hundreds of small orders for hundreds of small record stores instead of going through a distributor. Many gospel labels are still selling strictly through retailers.

(Continued on page 29)

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ON TARGET

by Mike Shalett

DOING THINGS THE WAY they've always been done can get you into trouble. When an act comes to town to play a concert, it has been traditional to run spots for the record and to merchandise record stores right before or directly after the band's appearance. Street Pulse Group information indicates that this is not the way to maximize the impact of your ad dollars.

We posed the question to a consumer sample of more than 1,000 record buyers: "How many concerts have you attended in the past six months?" Forty-seven percent, or nearly half, said they had attended one to three shows in that time period. Nearly 9% said they had attended four to six shows over the same period. Only 5% had seen more than six shows in the past six months. Surprisingly, 40% had not attended any concerts in that time.

Maximizing ads' impact around concert dates

When asked, "Of the artists seen in concert, did you purchase their latest record before seeing the show, after seeing the show, or didn't purchase at all?" 15% said they had purchased the act's latest record after seeing the show. Twenty-six percent said they hadn't bought the record at all. Close to 60% said they bought the record before seeing the show.

When I mention that figure to folks in the industry they ask, "What's so surprising about that?" It seems to me that we have traditionally advertised record

product around concert dates only after or concurrent with the appearance of the act. If the act is playing town on Friday night, the most we could expect is to find ads on the radio starting Wednesday or Thursday and continuing through Saturday. Based on our data, we would recommend that ads be run concurrently with the promoters announcing the sale of tickets for the show.

It's obvious that the concertgoer, who is plunking down quite a bit more money for a concert ticket than he is for the album, wants to be familiar with the tunes. Given the lead time for ticket sales before the show, which is usually announced after the current product has been released, there is plenty of time to buy the record and learn the songs.

Conducting as many concerts surveys as we do, we get a contemporary look at the concert attendees in relation to their record buying habits. It is surprising to see that many people attending shows have not bought the artist's current product, yet it is usually the success of that very same product, in terms of airplay on radio and video play on MTV, that is driving the folks into the venues.

At the October Tina Turner show in Los Angeles, 54% of those sampled said they owned Turner's recordings. Only 40% said they had bought the "Private Dancer" album. The highest numbers of buyers were women, and the makeup of the audience was 54% female. Overall, less than 6% of the audience was made up of people under the age of 18. Thirty-eight percent were between 18 and 26, while the majority of the audience was over the age of 27.

In taking surveys at several dif-

ferent times and venues on the recent U.S. leg of the Dire Straits tour, we see that the percentage of people who had bought the current album increased dramatically as time went by and their hit single, "Money For Nothing," received more audio and video exposure. A Sept. 17 date in Santa Barbara showed that 38% of the audience had purchased the "Brothers In Arms" album. By Oct. 13, at a date at the Meadowlands Arena in New Jersey, that number had increased to 54%!

Why the huge difference in sell-through between two artists, who were both enjoying phenomenal chart success? The suggestion here is the marketing. Once again, it pays to identify and be "on target" with your audience.

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

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

BRYAN ADAMS LOUDNESS DEAD OR ALIVE PETRA STRYPER SAGA TRIUMPH LRB LOVERBOY LRB DE BARGE FIONA WANGCHUNG OF THE FIXX JEFF BECK THE CURE APC JULIAN LENNON R.E.M. BRYAN ADAMS OR ALIVE PETRA STRYPER SAGA TRIUMPH LRB DE BARGE FIONA WANGCHUNG OF THE FIXX JEFF BECK THE CURE APC BILLY IDOL THE FIXX JEFF BECK THE CURE APOLLONIA JULIAN LENNON IS LOUDNESS TRIUMPH LRB LOVERBOY LRB JULIAN LENNON BILLY IDOL THE FIXX JEFF BECK THE CURE APOLLONIA DEAD OR ALIVE PETRA STRYPER SAGA TRIUMPH LOUDNESS LRB LOVERBOY LRB BILLY IDOL APOLLONIA LOUDNESS LRB LOVERBOY THE HUNTERS DE BARGE

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Purchasers Get Free Hotel Accommodations

London's HMV Chain in Massive CD Push

LONDON Three nights' free hotel accommodation for two people is being offered here by the HMV retail chain in a promotion that has seen the company more than double its Compact Disc software turnover.

HMV director Ian Duffell says that his only problem has been to convince the public that there's no "catch" to the campaign.

Under the terms of the scheme,

purchasers of two Compact Discs are entitled to the free hotel vouchers, valid for hundreds of hotels in Britain and continental Europe and redeemable up until October, 1986. Multiple purchasers can accumulate enough vouchers for a full-length holiday, and Duffell says there have also been many cases of people buying CDs who do not yet possess the hardware on which to play them.

"The campaign has been amazingly successful," he says. "Sales have been so phenomenal, we decided to extend the life of the scheme through to November."

"Our main aim was to increase our market share, but not by promoting CDs on price as other retailers are doing. This way it enhances the product and doesn't denigrate it through price offers."

In common with other sectors of the U.K. industry, HMV has been dismayed by the CD price rises implemented in recent weeks by several companies here, including WEA and PolyGram. "It's a great shame," says Duffell. "The CD market is going to be massive, and the hardware manufacturers are doing all they can to make it a mass market, but the record companies seem intent on edging away from it with their pricing."

"We understand that manufacturing costs go up and prices can't be held back artificially, but on the other hand prices should not be increased artificially either."

Perhaps most surprising, in view of its pioneering role in establishing the new medium and its status as the world's largest CD manufacturer, is the decision by PolyGram to lift dealer prices by nearly 20% to \$9.50, although Clive Swan, commercial director at PolyGram Record Operations (U.K.), notes: "Our prices have been kept consistently low, and they are still below the competition."

He adds that PolyGram's only previous CD price rise in the two-and-a-half years since it began marketing the disks was this March, to take account of the falling value of the pound sterling against the Deutsche Mark.

New Releases

ALBUMS

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

POP/ROCK

- ACCEPT**
Kaizoku-Ban
LP Portrait 5R 40261/CBS/no list
CA SRT 40261/no list
- CELTIC FROST**
To Mega Therion
LP Metal Blade 72096 1/Enigma/\$8.98
CA 72096 4/\$8.98
- GRISMAN, DAVID**
Acousticity
LP MCA ZEA-6153/MCA/\$9.98
CA ZEAC-6153/\$9.98
- HARDCASTLE, PAUL**
LP Chrysalis BFV 41517/CBS/no list
CA BVT 41517/no list
- HIRAX**
Raging Violence
LP Metal Blade 72058 1/Enigma/\$8.98
CA 72058 4/\$8.98
- PLAN 9**
Keep Your Cool & Read The Rules
LP Pink Dust 72034 1/Enigma/\$8.98
CA 72034.4/\$8.98
- ZADORA, PIA**
Pia & Phil
LP CBS Associated FZ 40259/CBS/no list
CA FZT 40259/no list

BLACK

- NELSON, PHYLLIS**
I Like You
LP Carrere FZ 40236/CBS/no list
CA FZT 40236/no list

COUNTRY

- STARK, DONNA**
I'll Take The Blame
LP RCI RCI-1476/\$7.98

INTERNATIONAL

- TACCA, MARIO**
Mario Tacca & Orchestra
Play Your International Favorites
LP RCI RCI-1461/\$8.98

CLASSICAL

- HAYDN**
Concertos For Flute & Oboe
Jean-Pierre Rampal,
Franz Liszt Chamber Orchestra
LP CBS Masterworks 12M 39772/no list
CA 12T 39772/no list

COMPACT DISC

- AEROSMITH**
Done With Mirrors
CD Geffen 2-24091/WEA/\$15.98
- BUFFETT, JIMMY**
Songs You Know By Heart—
Jimmy Buffett's Greatest Hits
CD MCA MCAD-5633/no list
- GLASS, PHILIP**
Einstein On The Beach
CD CBS M4K 38875/no list
- GLASS, PHILIP**
Satyagraha
CD CBS M3K 39672/no list
- JOHN, ELTON**
Madman Across The Water
CD MCA MCAD-37200/no list
- JOHN, ELTON**
Ice On Fire
CD Geffen 2-24077/WEA/\$15.98
- STEPHENWOLF**
16 Hits
CD MCA MCAD-37049/no list
- VARIOUS ARTISTS**
Sweet Dreams: Music From
The Original Motion Picture Soundtrack
CD MCA MCAD-6149/no list

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

HOME VIDEO

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

FILMS

- ASSAULT ON AGATHON**
Nico Minardos, Nina Van Pallandt
♣♥Prism Entertainment 2951/\$49.95
- BATTLE OF THE BOMBS**
♣♥Rhino RNVD 3906/\$39.98
- THE BATTLE OF EL ALAMEIN**
Michael Rennie, Robert Hossein
♣♥Prism Entertainment 2952/\$49.95
- BATTLESTAR GALACTICA:**
THE LONG PATROL
Lorne Greene, Richard Hatch,
Dirk Benedict
♣♥MCA Home Video 80233/\$19.95

(Continued on page 31)

FEATURES OF THE WEEK

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BLACK PANTHER, SPOTTED PANTHER, TRIGGER, GODZILLA, SHERIFF SPECIAL, TANK LITE, EXECUTIVE TANK, AUTOMATCH, ROBOT LITE.

Video Connection Experiment Theatre-in-a-Store Opens

LOS ANGELES Two hours of new non-theatrical home video programming is being auditioned nightly by 25 "club members" in a test run of "Viditheatre" at the Video Connection store in Malibu.

The theatre-within-a-store concept, the brainchild of Video Connection's Bert Tenzer, is intended to provide a national showcase for original home video productions similar to that provided for films in movie theatres.

Tenzer explains that a new corporate entity, Direct Broadcast Programs Inc. of Malibu, will lease 25 theatre chairs, a 6-by-10-foot screen and overhead projection equipment, along with other essential mini-theatre accessories, to a video-oriented retailer for approximately \$400 monthly on a five-year lease.

A movable partition isolates an area of approximately 400 square feet within the store for the mini-theatre, allowing the video products area of the store to continue normal operation during the nightly two-hour showings. Prior to each screening, video bingo, furnished by DBP, will be played.

The Malibu "Viditheatre's" open-

ing fare consists of three individual programs, any or all of which can be selected by a leasing store: a full-length production based on the career of Winston Churchill as British Prime Minister, starring Richard Burton, from Prism Entertainment; a two-hour performance in stereo of "Swan Lake" by the Bolshoi Ballet from Kultur International; and an independently produced 70-minute docudrama, "Look To The Sky," by Tom Tatum, as yet with no national distribution.

Participating stores will be provided with "score cards," allowing the "club member" to rate the productions on a basis of one to 10. Stores will collect the cards from viewers, returning them to the Malibu DBP base, where Tenzer says they will be professionally tabulated.

Producers who license their product for showing in national "Viditheatres" will receive ratings on their programs. Tenzer predicts DBP will eventually provide network prime time with an annual special based on the highest-scoring programs.

"Viditheatre" stores will receive
(Continued on page 34)

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The store also makes good use of AT&T International Long Distance Service, to place new orders with its many overseas suppliers. In places as



remote as Inverness. The Orkneys. And the Isle of Skye.

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FOR WEEK ENDING DECEMBER 7, 1985

Billboard TOP COMPUTER SOFTWARE

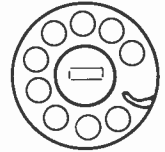
	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
ENTERTAINMENT	1	1	40	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.		•	•	•	•				
	2	5	5	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•	•			
	3	2	38	KARATEKA	Broderbund	Action Arcade Game.		•	•	•					
	4	3	13	JET	Sublogic	Flight Simulation		•	•	•					
	5	4	100	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
	6	9	9	HACKER	Activision	Mystery Adventure Game				•					
	7	10	5	SILENT SERVICE	MicroProse	Submarine Simulation Game		•		•					
	8	6	108	FLIGHT SIMULATOR	Microsoft	Simulation Package				•	•				
	9	7	32	GATO	Spectrum HoloByte Inc.	Strategic Game		•			•	•			
	10	8	11	WINTER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•				
	11	15	7	G.I. JOE	Epyx	Action Adventure Game		•		•					
	12	11	7	THE EIDOLON	Epyx	Action Adventure Game		•	•	•					
	13	13	54	GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•	•				
	14	12	5	KORONIS RIFT	Epyx	Fantasy Adventure Game			•	•					
	15	19	51	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•	•	•		•	•
	16	14	7	LODE RUNNER'S RESCUE	Broderbund	Action Arcade			•	•					
	17	16	5	ALPINE ENCOUNTER	Random House	Action Adventure Game		•		•	•				
	18	17	3	SUPERBOWL SUNDAY	Avalon Hill	Action Strategy Game				•					
	19	18	3	HEART OF AFRICA	Electronic Arts	Graphic Adventure				•					
	20	20	3	TEMPLE OF APSHAI TRILOGY	Epyx	Strategy Action Adventure		•	•	•	•	•			

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CENTRAL SOUTH

(Continued from page 26)

secular outlets. That's partly due to the fact that we always have what the customers want and when.

"And if we know one of our stores or customers needs a certain product, and if we get the order even by 3 or 4 o'clock, we'll ship it out that same day. If you have to order from the label, it'll take two weeks or more. We'll get you those same 50 albums in two or three days at most."

Dixon says a lot of the success of Central South Christian Distribution—which is the company's fastest growing music division—is due to Marlo and Judy Copeland. Marlo is the record buyer for the Christian market, and Judy is the sales supervisor for the Christian line.

"We love the Christian bookstores, don't get me wrong," Dixon says, "and we sell an awful lot of records to the stores. But too many label executives have bypassed the major distributors just to save a few extra pennies. That's short-term thinking. That's also changing somewhat now."

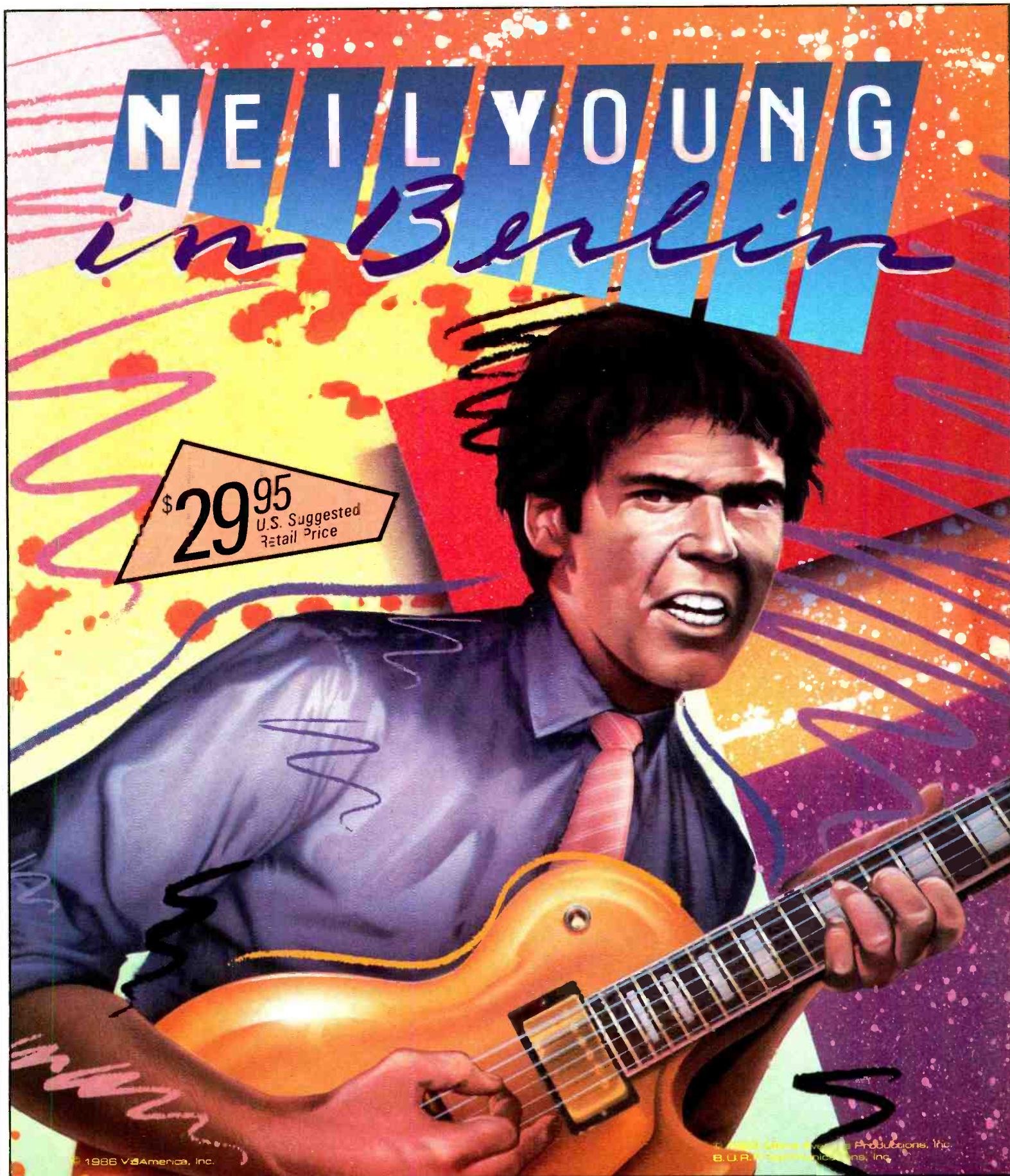
"The gospel market is different for another reason. There are so many artists out there right now clogging up the stores that most retailers have to stock pretty shallow. Marlo says there are now more small gospel labels than secular labels."

Central South's biggest headache at the moment, Dixon says, is a total disregard for a product's "street date." Some labels like to "trickle out" albums before and after the scheduled release date. This way, "album of the month" customers get first crack, then the bigger bookstores, then the distributors.

"If you're going to compete with the secular stores and artists, you need to have a more comprehensive street date," Dixon claims. "Customers should be able to walk into any store in the country on that same day and pick up a hot new album. Plus, we work with the labels better when there's a uniform street date when it comes to marketing plans, in-stores or advertising."

"Still," he concludes, "it's an exciting business. All we're really trying to do is get the records to the people. And that works better when the labels work with us. And I believe they are starting to come around."

Next: Spring Arbor.



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On the Beam

BY SAM SUTHERLAND

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

THE DUKES OF DIXIELAND, the venerable New Orleans-based traditional band, unrolled their first Compact Disc Monday (25) at Los Angeles' flagship **Tower Records**, making the **Pro Arte** CD the first known digital dixieland disk.

That's a fitting move for this lat-

est edition of the Dukes, since their 1956 incarnation claims honors as the first group to release a stereo LP, while in 1974 the band was one of the first ensembles to record digitally.

A DIGITAL CHRISTMAS is a foregone conclusion for most hardware and software dealers, whose only worry is keeping pace with demand in what's expected to be a booming holiday season for both disks and players. But, with the

software production crunch still keenly felt, it's no surprise that the array of seasonal titles available may reflect problems in taking delivery of finished software in time for the year's frenetic final weeks.

Thus, **Windham Hill** admits arrival of the CD stock for its newly released compilation, "**A Winter Solstice**," is proving suspenseful. Given the long-running chart presence of **George Winston's "December"** on the pop Compact Disc chart,

the label obviously wants to have this newer holiday set, featuring various artists, on hand to tap the seasonal tie-in. Marketing chief **Larry Hayes** now expects initial shipments in early December.

Among the other CDs likely to tap interest in a still narrow slice of available catalog is **Keith Foley's "Music For Christmas"**, an all-digital title for **Digital Music Products**, which shipped early this fall; a collection of synthesizer interpretations of seasonal pieces, the set is also one of the first non-classical titles to boast comprehensive indexing, enabling auditors to dial right into the desired songs in a given medley.

Audiophile loyalty to **American Gramophone's Mannheim Steamroller** series should hold true to form with the recently shipped CD version of their "**Christmas**" album, issued last year in audiophile analog versions.

Other perennials available in CD include **RCA's** newly restored mono version of **Elvis Presley's** classic Christmas album, which reappeared in digitally remastered analog versions earlier this fall. And classical bins, of course, should reflect a bankable source of holiday disk sales for an array of chestnuts with a traditional seasonal hook.

(Continued on page 82)

FOR WEEK ENDING DECEMBER 7, 1985

Billboard® TOP COMPACT DISCS

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				POP			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	27	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS	12 weeks at No. One	
2	2	3	28	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED		
3	3	2	28	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.		
4	5	5	7	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM	SCARECROW		
5	4	4	13	BILLY JOEL COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II		
6	7	7	28	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR		
7	6	6	19	STING A&M CD-3750	DREAM OF THE BLUE TURTLES		
8	8	10	12	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON		
9	14	23	3	SOUNDTRACK MCA 2-6150	MIAMI VICE		
10	10	9	17	TALKING HEADS SIRE 2-25305/WARNER BROS.	LITTLE CREATURES		
11	9	8	28	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON		
12	12	12	5	STEVIE WONDER TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE		
13	NEW ▶			Z Z TOP WARNER BROS. 2-25342	AFTERBURNER		
14	11	11	28	BRYAN ADAMS A&M CD 5013	RECKLESS		
15	16	16	7	GEORGE WINSTON WINDHAM HILL CD 1025/A&M	DECEMBER		
16	19	28	3	STARSHIP RCA PCD 1-5488	KNEE DEEP IN HOOPLA		
17	13	20	4	STEELY DAN MCA CD 5570	THE BEST OF STEELY DAN		
18	20	25	3	A-HA GEFFEN 2-25300/WARNER BROS.	HUNTING HIGH AND LOW		
19	17	13	28	TINA TURNER CAPITOL CD 46041	PRIVATE DANCER		
20	15	17	15	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES		
21	21	21	28	DON HENLEY GEFFEN 2-24026/WARNER BROS.	BUILDING THE PERFECT BEAST		
22	22	15	26	PINK FLOYD COLUMBIA C2K 36183	THE WALL		
23	24	19	28	MADONNA SIRE 2-25157/WARNER BROS.	LIKE A VIRGIN		
24	23	22	28	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE		
25	26	—	2	ZZ TOP WARNER BROS. 2-23774	ELIMINATOR		
26	25	18	28	WHAM! COLUMBIA CK 39595	MAKE IT BIG		
27	18	14	28	HUEY LEWIS & THE NEWS CHRYSALIS VK 41412	SPORTS		
28	29	—	2	DIRE STRAITS WARNER BROS. 2-3480	MAKING MOVIES		
29	30	24	10	THE HOOTERS COLUMBIA CK 39912	NERVOUS		
30	28	27	5	SIMON AND GARFUNKEL COLUMBIA CK 31350	GREATEST HITS		

				CLASSICAL			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	28	AMADEUS SOUNDTRACK FANTASY WAM-1791	3 weeks at No. One	NEVILLE MARRINER	
2	2	2	28	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)		
3	3	3	28	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)		
4	4	4	28	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)		
5	6	9	6	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)		
6	5	5	28	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)		
7	7	7	28	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS		
8	8	6	28	WEBBER: REQUIEM ANGEL DFO-38218	DOMINGO, BRIGHTMAN (MAAZEL)		
9	9	8	28	BEETHOVEN: SYMPHONY #9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)		
10	10	11	28	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER		
11	12	14	17	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	MICHAEL TILSON THOMAS		
12	11	12	28	TELARC SAMPLER #2 TELARC 80102	VARIOUS ARTISTS		
13	13	10	28	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY		
14	14	13	28	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS MK-37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)		
15	15	15	28	PACHELBEL: CANON RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA		
16	16	16	28	MOZART: REQUIEM L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)		
17	18	18	18	STRAUSSFEST TELARC 80098	CINCINNATI POPS (KUNZEL)		
18	17	17	28	BEETHOVEN: SYMPHONIES #5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)		
19	19	19	24	BACH: UNACCOMPANIED CELLO SUITES CBS M2K-37867	YO-YO MA		
20	20	20	28	AVE MARIA PHILIPS 412-629	KIRI TE KANAWA		
21	22	23	15	PUCCINI: TOSCA ANGEL CB-47174	MARIA CALLAS		
22	21	21	28	GERSHWIN: RHAPSODY IN BLUE TELARC 80058	CINCINNATI POPS (KUNZEL)		
23	23	22	28	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO CBS MK-39059	YO-YO MA, CLAUDE BOLLING		
24	24	25	16	AMERICA, THE DREAM GOES ON PHILIPS 412-627	BOSTON POPS (WILLIAMS)		
25	25	24	8	VIVALDI: FOUR SEASONS ARCHIV 400-045	THE ENGLISH CONCERT (PINNOCK)		
26	26	28	4	BEETHOVEN: SYMPHONY #9 ANGEL CDC-47081	BAYREUTH FESTIVAL ORCH. (FURTWANGLER)		
27	28	—	2	TCHAIKOVSKY: 1812 OVERTURE DG 415-379	ISRAEL PHILHARMONIC (BERNSTEIN)		
28	27	26	7	BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414-187	ACADEMY OF ANCIENT MUSIC (HOGWOOD)		
29	NEW ▶			GERSHWIN: RHAPSODY IN BLUE PHILIPS 412-611	PITTSBURGH SYMPHONY (PREVIN)		
30	29	27	11	KARAJAN FESTIVAL DG 415-340	HERBERT VON KARAJAN		

NEW RELEASES

(Continued from page 26)

BATTLESTAR GALACTICA: THE YOUNG LORDS

Lorne Greene, Richard Hatch,
Dirk Benedict

◆♥ MCA Home Video 80234/\$19.95

THE BEST OF NEW WAVE THEATRE VOLUME 1

Black Flag, Blasters, Dead Kennedys

◆♥ Rhino RNVD 2903/\$29.98

THE BEST OF NEW WAVE THEATRE VOLUME 2

Black Flag, Blasters, Dead Kennedys

◆♥ Rhino RNVD 2904/\$29.98

CHRISTMAS IN JULY

Dick Powell, Ellen Drew

◆♥ MCA Home Video 80207/\$59.95

COMMANDOS

Jack Kelly, Lee Van Cleef

◆♥ Prism Entertainment 2954/\$49.95

CRY OF BATTLE

James MacArthur, Rita Moreno

◆♥ Prism Entertainment 1859/\$49.95

THE FIFTH DAY OF PEACE

Richard Johnson, Franco Nero

◆♥ Prism Entertainment 1861/\$49.95

THE FINEST HOURS

◆♥ Prism Entertainment 9002/\$49.95

FIRST AND TEN

Delta Burke, Geoff Scott, Reid Shelton

◆♥ Vestron Video 4392/\$69.95

FLETCH

Chevy Chase, Richard Libertini

◆♥ MCA Home Video 80190/\$79.95

THE HARDY BOYS:

THE FLICKERING TORCH MYSTERY

Parker Stevenson, Shaun Cassidy

◆♥ MCA Home Video 80209/\$19.95

THE HARDY BOYS:

THE MYSTERY OF WITCHES HOLLOW

Parker Stevenson, Shaun Cassidy

◆♥ MCA Home Video 80208/\$19.95

HOUSE ON THE EDGE OF THE PARK

David Hess, Annie Belle

◆♥ Vestron Video 4238/\$69.95

LIFEFORCE

Steve Railsback, Peter Firth, Frank Finlay

◆♥ Vestron Video 5097/\$79.95

MEN IN WAR

Robert Ryan, Vic Morrow

◆♥ Prism Entertainment 1865/\$49.95

THE PURSUIT OF D.B. COOPER

Robert Duvall, Treat Williams

◆♥ Vestron Video 4379/\$69.95

THE RED SHOES

◆♥ MCA Home Video 80069/\$39.95

ROCK'N'ROLL WRESTLING MUSIC TELEVISION

◆♥ Rhino RNVD 3905/\$39.98

SATURDAY NIGHT SERIALS VOLUME II

◆♥ Rhino RNVD 2905/\$29.95

SKI COUNTRY

◆♥ Vestron Video 4373/\$69.95

SLEAZEMANIA

◆♥ Rhino RNVD 3907/\$39.95

STAND BY ME

Julian Lennon

◆♥ MCA Home Video 80276/\$29.95

WHEELS OF FIRE

Gary Watkins, Lynda Wiesmeier

◆♥ Vestron Video 5088/\$79.95

WILD HORSE HANK

Linda Blair, Richard Crenna,
Michael Wincott

◆♥ Vestron Video 4394/\$69.95

THE WIND IN THE WILLOWS

◆♥ MCA Home Video 80070/\$39.95

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

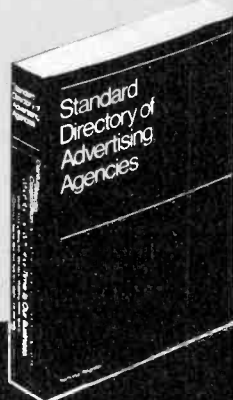


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Novice Dealers' L.A. Store

Movies & More Plays It Conservative

BY EARL PAIGE

In this second of two parts, two novice video retailers detail experiences refuting the conventional wisdom that the saturation point has been reached for independent specialty shopkeepers.

LOS ANGELES Joseph Tavakoli recalls that when he and Abi Cohen decided their West Side store here would be called Movies & More, "We were thinking about computer software as an addition to video." However, expanding too quickly would violate one of the partners' basic tenets: to play it conservative in building their business.

As it turns out, accessories and blank tape have become the "more" and represent a category the two cousins can steadily expand. Such items as signal splitters, line cords, coaxial cables and patch cords, along with blank tape, now amount to 7% of total revenues.

Meanwhile, there are many other details to take care of as they fine tune the store, among them correcting what they admit were mistakes in store planning and operation.

The first error was a natural enough one: underestimating their growth. They were using a tag system to manage inventory. An all-VHS store since its opening Feb. 9, Movies & More's size (1,040 square

feet) required a maximization of space.

Thus a scheme was devised so that every empty videocassette box remained on a wall hook, along with a tag representing the piece of product. Customers presented the tag at the counter, and the actual movie was produced from the inventory library.

"It's okay until you get up to 1,200 titles," says Tavakoli. "Then there's too many tags, and you lose control."

Another flaw of the system, Cohen agrees, is that customers will habitually pocket tags to guarantee a certain movie will be available on their next visit.

Right now, the partners are converting to a computer system that will utilize bar codes on videocassette product. Display will be changed, too. Under construction are modular shelf racks seven feet tall and four feet wide. These seven-shelf racks taper out at the bottom so customers don't have to stoop to examine the selection, maintained by genre.

"The whole design is my brother's," Tavakoli says. "He's a genius." Tavakoli credits his brother David, who operates a stereo and video hardware store in Woodland Hills, with valuable early support.

Inventory now runs at 1,500 titles and 1,750 pieces overall. The two

partners say they never considered videodisks and were convinced by David that stocking Beta was risky.

Other early experiences included the trial of various combination VCR rental offers. Initially, the fee was \$10 any day for the VCR with two tapes. Later, a coupon offer was tried. VCR rental was \$5 and one rental at \$1.50, with a second choice free Monday through Thursday.

"Now we have the VCR at \$5 and two movies for \$2," says Tavakoli. Verifying customer credit goes beyond the usual driver's license plus major credit card security deposit, employing the Video Security Check system. A computerized system, VSC allows the store to ward off risky customers.

Nine VCRs are maintained for rental. "They're almost always out," Tavakoli says.

Other learning experiences included the evolution of a club plan. In what is possibly the most competitive market in the U.S., the partners first tried a free six-month membership. "Now it's almost free," says Tavakoli.

For what is basically a maintenance fee of \$2.50, members have various benefits: free Sunday rentals, two for \$2 each Wednesday, reservations on titles, and 10% off on all accessories and blank tape.

(Continued on page 33)

Adventureland Putting More Stress on Support Services

BY KIP KIRBY

NASHVILLE Adventureland Video, one of the nation's two largest video franchisers, is undergoing a subtle shift in corporate philosophy calling for more concentration on support services for franchisees and less on random expansion.

Currently, four-year-old Adventureland has 644 franchises in 43 states (including 54 sites in the West Coast-bases Vons' grocery chain), plus 49 more stores sold and due to open by Dec. 31. But Adventureland's chairman and co-founder Martin Ehman says he is modifying his original 1985 projection of 1,000 stores chainwide to reflect a different way of thinking.

"We've always said that our franchisees are our most important asset," Ehman explains. "In the past, we've been concerned about getting a lot of stores out there wherever we could. Numbers were the name of the game: We were going out and selling all over the U.S."

"But it's hard to service stores properly when you've got one store up in South Dakota and another one over in Schenectady, N.Y. So what we're doing now is taking two or three regions and zeroing in on those with heavy emphasis on advertising, marketing and sales."

While Adventureland will continue adding 25 to 40 new stores each month, Ehman says there will be a more intensive approach to servicing and support, for both existing and newly opened sites. The chain adheres to a "cluster approach" for its franchising, preferring investors interested in multiple Adventureland outlets rather than single stores.

Canada will get its first Adventureland franchise shortly after the first of the year, according to Ehman, who says the firm will initially move into Toronto and then blanket the eastern region, with between 200 and 300 stores projected by the end of 1986.

Also under consideration for next year are Adventureland franchises in Alaska, Hawaii, New England—and Europe. Ehman shies away from revealing specifics, but confirms that the chain is looking at becoming the first U.S. video franchiser to pioneer the European market in the next 12 months.

New franchises are considerably larger in size and inventory than their predecessors, averaging between 1,500 and 2,000 square feet with 1,000 to 1,500 titles going in. The corporate focus on providing a "family-oriented atmosphere"

(Continued on page 34)

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

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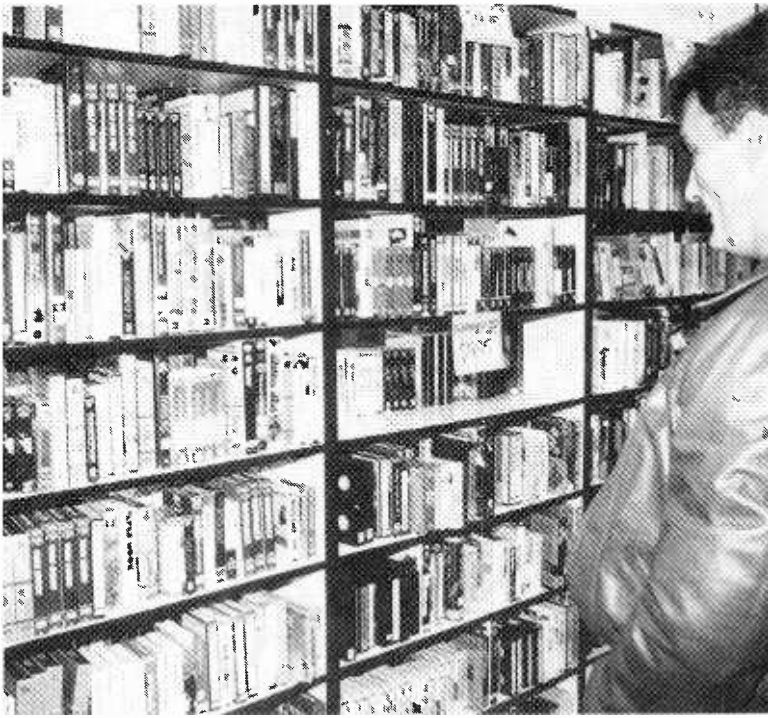
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Drawing Applause. Nebraska's Applause Video recently sold over 2,000 used video titles during a three-day sale. Product was displayed in a spine-out library style due to the breadth of product spotlighted.

Low-Price Titles in Demand At Three-Day Applause Sale

BY TONY SEIDEMAN

NEW YORK Consumers can't wait to buy cut-price used videocassettes, according to executives at the Nebraska-based franchise chain Applause Video.

Their proof, they say, came the weekend of Nov. 15-17, when consumers bought a total of 2,234 used videocassettes at prices from \$9.95 up to \$29.95. Applause also managed to sell between 300 and 400 pieces of price-promoted current-release product.

Hit titles were used as low-cost lures to draw consumers into the stores, with "The Empire Strikes Back," "The Big Chill" and "Splash" all selling at \$19.95. "We actually sold those at \$19.95 to bring people in, and then we mixed them in with other product," says Applause's Bruce Shackman. "We didn't have a fixed formula for pricing," he adds, although in most cases "the \$29.95 was really the \$79.95 stuff. The majority [of the product on sale] was \$9.95-\$19.95."

"In the first night, there was ac-

tually a frenzy around the larger racks, says Shackman. "It was incredible." The store even had trouble clearing out its customers Sunday evening when the sale ended, he says.

Over 4,000 titles were on display during the sale. "We had to go ahead and rack them library style," Shackman says.

Applause made it clear that consumers were not getting new product. Ads mentioned "pre-viewed" movies as low as \$9.95. "People knew they were used," says Shackman. "That was very clear."

Both regulars and new customers came to the sale. "We drew some new people, but we saw a lot of regular faces," says Shackman. "We think we really got people interested in buying movies here."

Applause did a goodly amount of promotion for the program, he adds: "We advertised the sale on the radio, and we advertised in print, with newspaper ads." The newspaper ads were run Friday and Sunday in local entertainment sections.

Only funds from Applause were used in buying the advertising, Shackman comments. "We didn't use any co-op whatsoever in the used sale. It was all our own funds. We just didn't want to mix it up and fight [with manufacturers] over what was new and used."

Care was also taken to make sure that the product on sale looked as good as possible. "All our movies were in the boxes," Shackman notes.

As for the new product that was on sale, "We had of course all the Paramount and Vestron stuff and Disney stuff—the new stuff. We had a long selloff of that, too."

The new product that sold, he notes, included "'Beverly Hills Cop,' the Paramount stocking stuff-

(Continued on page 34)

MOVIES & MORE

(Continued from page 32)

Rental price is now \$1.50 per day, "member or no member," says Tavakoli. "We wanted a good price that wouldn't run customers away."

Revenues run at 95% rental, but Movies & More is experiencing progressively more sales. "We've sold 15 of 'Beverly Hills Cop'," Tavakoli says, predicting that lower price points will further increase sales.

Another stimulating factor, he says, will be presentation. "If we have 15 'Beverly Hills Cop,' they'll all be out there on the rack."

One of the bitterest lessons the duo learned was in advertising. A coupon plan developed with an outside agency went sour. "Now we're using coupons that involve neigh-

boring merchants in the trip," Tavakoli says. A current coupon allows \$1 off at a submarine sandwich store, \$1 off on yogurt at another store, and two movies for \$2 or a one-year free membership.

Combining Tavakoli's background in marketing via a Cal State Northridge degree plus internship at his brother's store with Cohen's training at Gemology Institute, the partners maintain that they enjoy some advantages over other novice video dealers. At least they aren't afraid to try new ideas.

Cohen, who handles buying and inventory control, says categorization by genre pays off. Adds Tavakoli: "By categorizing, we've al-

ready made one decision for the consumer."

Rating their success thus far, Tavakoli says revenues have gone up by 10%-15% each month since opening, except for September and October. The two 22-year-old businessmen claim that blip didn't disturb them. "It was the usual slump, plus introduction of the California Lottery," Cohen says.

With new wall racks coming in, the natural question is, what about the present ones? "We'll keep them," says Tavakoli. "When we open the next store, we'll start out just like we did here, until the store proves more investment is warranted."

FOR WEEK ENDING DECEMBER 7, 1985

Billboard

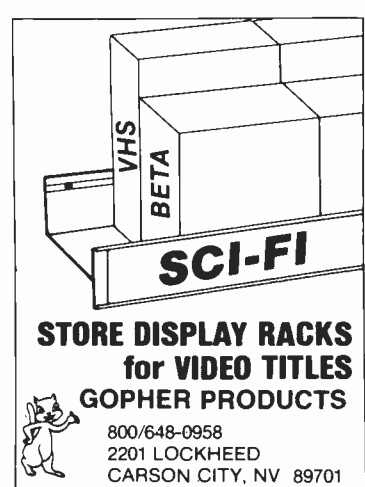
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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
1	1	10	PINOCCHIO	Walt Disney Home Video 239	1940	29.95
2	2	10	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
3	6	5	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
4	3	10	THE CARE BEARS MOVIE ▲	Samuel Goldwyn Company Vestron 5082	1985	No listing
5	4	6	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
6	NEW▶		PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977	29.95
7	7	7	DAFFY DUCK: THE NUTTINESS CONTINUES...	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
8	11	10	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE	Children's Video Library Vestron 1508	1985	29.95
9	9	10	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
10	5	10	LIFE WITH MICKEY!	Walt Disney Home Video 260	1985	29.95
11	12	6	SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985	24.95
12	8	10	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95
13	18	9	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95
14	20	8	STRAWBERRY SHORTCAKE PETS ON PARADE	Family Home Entertainment F-368	1984	29.95
15	17	10	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
16	13	10	THE TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	1985	24.95
17	25	10	VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95
18	10	10	AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95
19	NEW▶		THE TRANSFORMERS: DIVIDE AND CONQUER	Family Home Entertainment FI-130	1985	14.95
20	14	8	THE TRANSFORMERS: S.O.S. DINOBOTS	Family Home Entertainment FI-128	1985	14.95
21	21	6	PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Inc. Warner Home Video 11508	1985	19.98
22	22	10	SUPERMAN	DC Comics Inc. Warner Home Video 34079	1985	24.98
23	19	2	THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95
24	15	10	CARE BEARS IN THE LAND WITHOUT FEELING ▲	Family Home Entertainment F357	1984	29.95
25	23	2	THE HOBBIT	Sony Video Software 99H50038-1037	1978	19.95

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



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ADVENTURELAND

(Continued from page 32)

throughout the chain still extends to a contractual ban on franchisees stocking hardcore or X-rated titles.

To capitalize on the growing children's video boom, Adventureland now features "kiddie corners" where children can use special "kiddie bucks" (obtained by renting various children's titles) on candy and trinkets.

Once a franchise opens using a startup inventory pre-approved by Adventureland's corporate offices in Salt Lake City, the stores order direct from distributors. Ehman confirms that the chain has been approached by several major manufacturers about buying direct, and says he is taking a "good, hard look" at this possibility.

"We've been approached by several of the major manufacturers, such as CBS/Fox, to go direct," Ehman offers, "and certainly there are some savings to be made from that. But when I look at the cost of warehouse expansion, and new employees to work in the warehouse, plus the redelivery cost to get the titles back out to our stores across the country, it becomes a real problem."

"If the conditions become right and it would benefit our franchisees' business, then we'll do it. But our money isn't going to be made by buying direct. We won't do it as a means of pacifying manufacturers."

Titles are ordered from local distributors, but Adventureland's central warehousing facility in Salt

Lake City ships out the company's own line of accessories, peripherals such as shelving and cabinets, and hardware items such as VCRs chainwide.

Ehman says he is looking at the possibility of opening up regional satellite warehouses for the East and West Coast franchises, and will do it "if it is cost-effective for us." Meanwhile, however, he remains concerned about the issue of available co-op dollars for his franchisees.

"I don't feel good about the situation at all," he admits. "If I owned all the stores in the chain and did the purchasing for each one, then our co-op dollars would be fantastic."

"But the way manufacturers look at it, they see Adventureland Video ordering from Source Video in Tennessee, from Commtron in Iowa, from Vidcom here in Salt Lake City, from Video One up in Bellevue, Wash. Even though we're ordering their movies, they look at franchisees as independent buyers, so we're having difficulty accruing enough co-op dollars to do what we want to do."

Some distributors are good about passing along co-op dollars, according to Ehman, "But in most cases, these manufacturers are giving their money to distributors who aren't passing it on to us."

Ehman proffers a "cautious guesstimate" that this year's chain-wide gross volume will reach \$65 to \$70 million, up from last year's high of \$40 million. Also up is the cost of bankrolling new franchisees: Where an investment of \$46,000-\$61,000 was advisable only a year or two ago, increasing sophistication in store design and sheer size of inventory now suggests a startup investment of \$75,000-\$100,000.

What does Ehman see ahead for 1986? More mass merchandisers will jump into video, he predicts, while undercapitalized independent operations will be squeezed out.

"I think the summer is going to bring a shakeout," says Ehman. "Larger franchisers are going to continue being successful. I see these small independents just not making it."

APPLAUSE SALE

(Continued from page 32)

ers, Vestron's 'Mr. Mom.' That we expected. What we didn't expect was the tremendous sell-off of the used."

With the success of its recent sale, used videocassettes will now have a permanent place in Applause's stores. "We are now putting together a new fixture which is going to go into our stores chain-wide," Shackman says. This should give Applause's outlets a strong leg up over the competition, he suggests, as in most of the industry, "There's no real emphasis to go push used product, and that's what we're going to emphasize."

Despite the low prices of the product, Shackman says, Applause made money on its sale. "Any time you can freshen your stock by moving the inventory into the consumer's hands, its profitable. It had to be profitable for us, even when you move a movie at \$9.95."

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	2	5	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
2	1	4	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
3	3	9	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
4	4	9	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
5	5	4	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
6	7	8	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13
7	6	13	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R
8	8	13	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
9	11	5	GOTCHA! ●	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13
10	9	8	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R
11	13	4	CAT'S EYE	Key Video 4731	Drew Barrymore James Woods	1985	PG-13
12	14	3	BABY... SECRET OF THE LOST LEGEND	Touchstone Home Video 269	William Katt Sean Young	1985	PG
13	10	12	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13
14	16	28	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG
15	17	4	SECRET ADMIRER	Thorn/EMI/HBO Video TVA2990	C. Thomas Howell Dee Wallace Stone	1985	R
16	NEW ▶		THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
17	12	21	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
18	NEW ▶		VISION QUEST	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
19	15	8	PORKY'S REVENGE	CBS-Fox Video 1463	Dan Monahan Chuck Mitchell	1985	R
20	23	2	BREWSTER'S MILLIONS	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
21	20	11	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG
22	19	19	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
23	18	23	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
24	21	19	FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R
25	22	9	FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R
26	25	18	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G
27	26	33	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
28	NEW ▶		MOVING VIOLATIONS	CBS-Fox Video 1462	Sally Kellerman John Murray	1985	PG-13
29	32	3	CREATURE	Media Home Entertainment M808	Klaus Kinski	1985	R
30	29	13	MRS. SOFFEL	MGM/UA Home Video 800600	Diane Keaton Mel Gibson	1984	PG-13
31	24	15	STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R
32	40	10	MISCHIEF	CBS-Fox Video 1459	Doug McKeon Catherine Mary Stewart	1985	R
33	27	19	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
34	30	19	RUNAWAY ▲	Tri-Star Pictures RCA/Columbia Pictures 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13
35	36	26	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R
36	39	11	TURK 182	CBS-Fox Video 1460	Timothy Hutton Robert Urich	1985	PG-13
37	31	2	RUSTLERS' RHAPSODY	Paramount Pictures Paramount Home Video 1781	Tom Berenger Marilu Henner	1985	PG
38	33	15	BLOOD SIMPLE ●	Circle Films MCA Dist. Corp. 80139	John Getz Frances McDormand	1985	R
39	37	25	PLACES IN THE HEART ▲	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG
40	28	17	THE MEAN SEASON ▲	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R

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

C O M M I N G S O O N

STAR WARS
RETURN
OF THE
JEDI TM*



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...newsline...

VIDMARK AND REPUBLIC have entered into a home video distribution deal whereby Republic Pictures Home Video will now be handling manufacturing and distribution for the smaller firm. The chance for increased distribution and the complementary nature of the two companies' product were the reasons given by Vidmark executives for the move. Small indies have had increasing difficulties getting their product through the distribution system (Billboard, Nov. 30), but whether the Vidmark move represents a trend is as yet uncertain. First two titles out via the linkup will be "Holocaust Survivors . . . Remembrance Of Love," and "Act Of Passion (The Lost Honor Of Kathryn Beck)."

GOLF DIGEST IS MOVING into video. The publication is creating the "Golf Digest Instruction Schools Learning Library." Plans are for the series eventually to total 20 cassettes, each dealing with a specific aspect of the game and each featuring one of Golf Digest Schools' lead instructors. First tape out is "A Swing For A Lifetime," a 25-minute tape list-priced at \$39.95. The tapes will be available via Golf Digest and "sporting goods stores and golf club pro shops nationwide," says the publication. Upcoming titles will include "Driving For Distance" and "Bunker Play."

THE STATE OF VERMONT is going into the video business. An eight-minute video titled "July In Vermont" has been put together by the state's Travel Division. The public and the travel trade will be able to pick up the title for \$10. Attempting to show that there's life in Vermont without snow, the video features shots of village festivals, Independence Day parades, warm-weather mountain sports, and antiquing and collecting. Information about the tape is available from the Vermont Travel Division, Video Film, 134 State St., Montpelier, Vt. 05602; phone: (802) 828-3236.

DISTRIBUTOR ARTEC recently completed a 15%-off warehouse sale. From Nov. 18-29, "The Empire Strikes Back," "Choose Me," "1984," "A Nightmare On Elm Street," "Missing In Action" and "The Flamingo Kid" were available at \$51.99. The sale was held at the distributor's locales in Canton, Mass. and Middletown, Conn.

ACTIVE HOME VIDEO has linked with Konica USA for the release of "The Fight: Hagler Vs. Hearns." All copies of the title will be duplicated on Konica USA tape, for which the tape company will receive credit on the program's label, box, in all of its advertising, and in the credits at the end of the title. This is the first time Konica has entered into this kind of deal, and Active says sales of "Hagler Vs. Hearns." have been strong enough for the two companies to consider teaming again.

MORE KID PRODUCT is coming out from Sony Video Software. Among the titles is "Honey Honey," the first of a 12-part videocassette series about a young girl traveling through Europe. Each episode will be 30 minutes long. Other new titles are "Around The World With Willy Fog" and "Little Women," both also 30 minutes long. List price on all the product is \$19.95. Sony is also re-releasing several titles at that level: "The Hobbit," "The Snowman" and "Curious George." And the company is putting out its third Voltron title, "Voltron: The Battle For The Planet Arus," which runs for 83 minutes and lists for \$49.95.

RIGHTS TO "DEADLY SANCTUARY" have been purchased by the Monterey Movie Co., a branch of IVE's Monterey Home Video. The company has also picked up rights to "Girl On A Motorcycle," which stars Alain Delon and Marianne Faithfull.

HEAVY METAL GROUP W.A.S.P. is releasing its first videocassette for the U.S. market, "Live At The Lyceum, London," via Sony Video Software. The 26-minute program will have a suggested list of \$19.95 and contains five songs: "On Your Knees," "The Flame," "Hellion," "Sleeping (In The Fire)" and "I Wanna Be Somebody." The title has already been released in Japan as a one-hour show, and in England as a 30-minute program.

RIGHTS TO "RE-ANIMATOR" have gone to Vestron Video. The film was well received at the Cannes Film Festival, and will be released on videocassette some time next year.

TEL AVIV-BASED DOKO VIDEO has released three titles in its "Bible Video" series in the U.S. for the first time. All are approximately one hour long. "Jesus, His Life And His Land" and "The Holy Land, 5,000 Years, An Incredible Journey" list for \$29.95, while "Christmas In Bethlehem" goes for \$19.95. The programs are available for English-, Spanish- and German-speaking audiences, and have been approved and recommended by The Bible Society in Jerusalem. **TONY SEIDEMAN**

Duplicator Decries Price 'Pressure' VCA Exec Urges Manufacturers: Share in Cost-Cutting

BY TONY SEIDEMAN

NEW YORK Video manufacturers are going to have to take up much more of a share of the reduced margins needed for low-cost sell-through-targeted product, and stop trying to cut prices simply by decreasing duplication expenses, according to a speaker at the International Tape/Disc Assn. (ITA) Update Seminar here, Nov. 19.

"There has been extraordinary pressure on the duplicator," said VCA/Technicolor vice president Dave Rubenstein, "It has become extraordinarily difficult to keep up margins in the duplication business."

As for the home video business as a whole, the VCA/Technicolor executive said he sees "a strong but not spectacular fourth quarter," with a total of between 50 million and 55 million cassettes produced in 1985. In 1986, he predicted, around 70 million units will be produced.

Rubenstein cautioned that his estimates are for the home video majors and the two big tape houses, and noted that public domain product and independent video manufacturers could add considerably to that figure. Adult video product is also not included.

Estimates are that VCA/Technicolor controls about 40% of the majors' video duplicating; Bell & Howell/Columbia Pictures/Paramount Video Services is said to have a 40% share, and CBS/Fox Video about 12%. Free-standing duplication houses account for most of the rest of the remaining business.

"There is [duplication] capacity aplenty to cover the needs of the marketplace," Rubenstein said, adding that the major houses will have the ability to produce 90 million units going flat out.

Other duplicators agree that as retail prices have dropped, pressures have increased. "Nineteen eighty-five is kind of the year that

video broke out of the traditional channels into the mass merchants," says one executive from a major duplication house. "Suddenly they're being subjected to the fires of the marketplace in a selling sense rather than a rental sense."

Even companies with in-house duplication firms are experiencing problems. "Obviously," says NCB Entertainment Group chairman David Lawson, "the lower the price point, the more squeeze on margins."

Lawson says one method NCB's Creative Video Services is using to cut costs is high-speed duplication. Creative Video Services is one of the only large duplication houses to use high-speed machines; it has been using Sony's "Sprinter" machines for some time to duplicate Beta, and recently purchased a number of machines for running off VHS product as well.

NCB sister companies have re-
(Continued on page 37)

FOR WEEK ENDING DECEMBER 7, 1985

Billboard

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TOP MUSIC VIDEOCASSETTES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	15	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	C	29.95
2	2	15	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	C	29.95
3	9	5	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
4	3	37	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
5	4	31	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
6	7	3	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
7	8	15	RATT THE VIDEO	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	SF	19.98
8	NEW ▶		THE VIRGIN TOUR-MADONNA LIVE	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
9	5	21	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	D	14.95
10	15	3	FLY ON THE WALL	Atlantic Records Inc. Atlantic Video 50102	AC/DC	1985	SF	19.98
11	NEW ▶		MOTOWN 25: YESTERDAY, TODAY, FOREVER	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
12	6	9	WORLD WIDE LIVE	Scorpion GmbH MusicVision 6-20412	Scorpions	1985	C	29.95
13	11	37	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
14	10	27	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
15	NEW ▶		WINDHAM HILL'S WESTERN LIGHTS	Windham Hill Prods. Inc. Paramount Home Video 2354	Various Artists	1985	LF	29.95
16	17	5	THE HEART OF ROCK 'N' ROLL ●	HLN Prod. Warner Home Video 30409	Huey Lewis & News	1985	C	29.98
17	19	3	WINDHAM HILL'S WATER'S PATH	Windham Hill Prods. Inc. Paramount Home Video 2355	Various Artists	1985	LF	29.95
18	13	33	DANCE ON FIRE ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
19	14	37	PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
20	12	37	ALL NIGHT LONG ▲ ◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95

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DUPLICATION COSTS

(Continued from page 37)

leased product for as low as \$14.95; without the Sprinter, Lawson claims, such price points would be impossible to reach profitably. He says his company is lucky: Because it duplicates for firms owned by the same umbrella company, there is an automatic, built-in margin. Firms without such linkups have to include a profit margin in their duplication fees, increasing price pressures a step further.

Duplicators are reluctant to state specific costs, but estimates are that for very high volume product, costs of getting a tape out the door can get below \$2, not including blank tape expenses. For a company with high capital and labor expenses, duplication cost can reach \$3 a unit.

In the past, duplication costs have dropped in leaps of 50 cents and \$1; last year saw costs go down in nickle bumps. Now it's a matter of cutting fractions of a cent, according to Rubenstein: For product priced under \$29.95, companies "have to find every cost efficiency."

Lawson agrees, saying that any further sudden declines in cassette costs via new hardware developments are doubtful: "I only see savings in efficiency. I don't see any additional major breakthroughs in technology."

"We can only achieve these through the cooperation of the program producer," Rubenstein warned in his ITA speech. "The industry needs more realistic margins."

"There is a lot more to mass duplication than meets the eye," Rubenstein said, starting with a minimum investment of \$1,000 for each slave machine in a duplicator's facility. "One does not simply open up one's garage door, set up a VCR, and start playing," he commented. People trying to guess how much it costs to put out a prerecorded cassette "must look beyond the simple equation of cassette plus dub equals cost."

Even so, he added, "We get beat up constantly" by manufacturers looking to reduce costs.

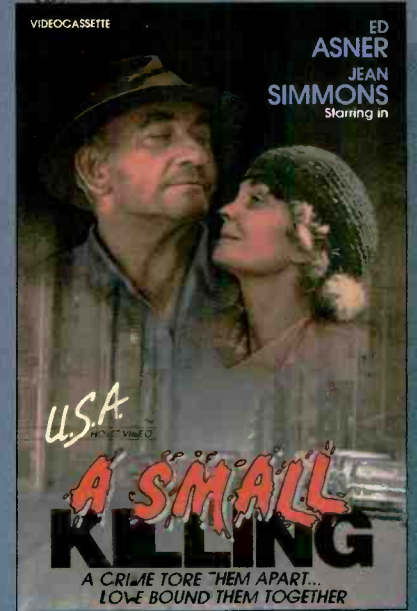
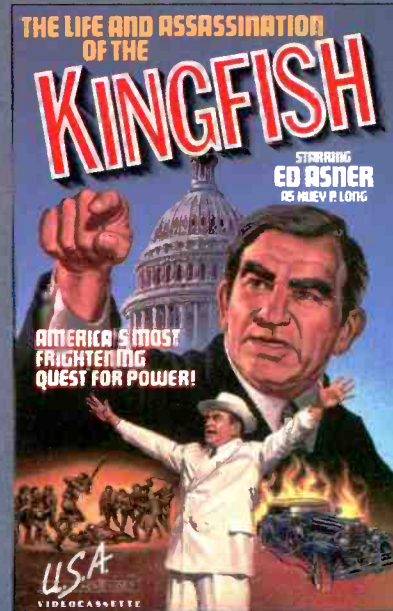
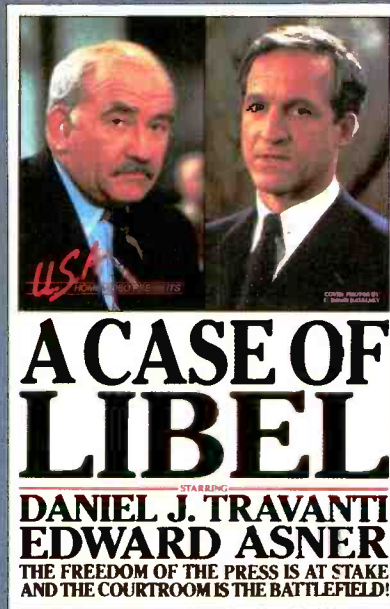
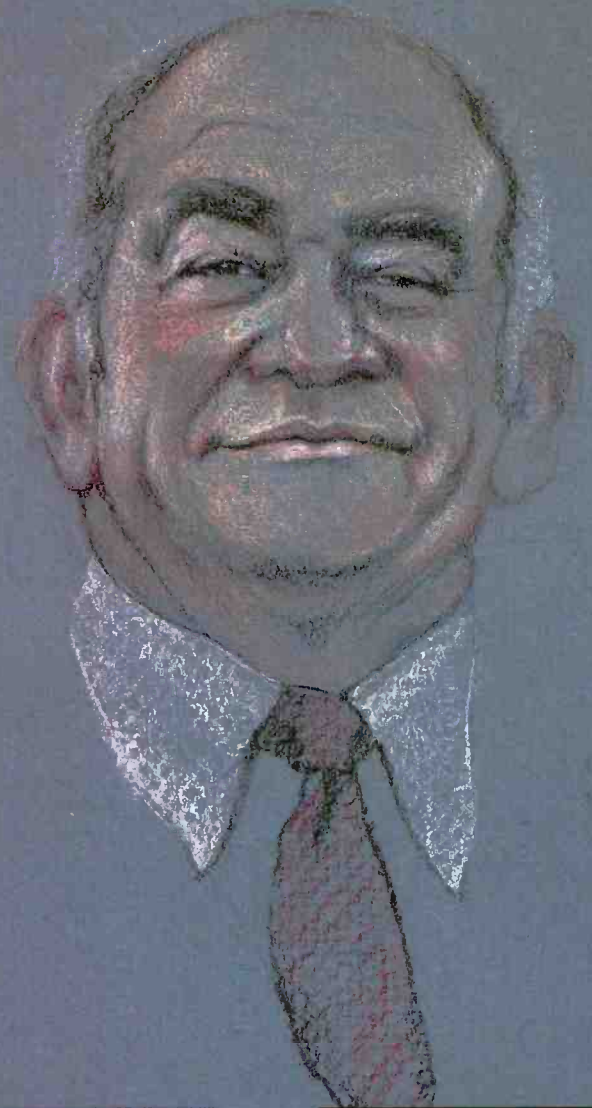
As the prerecorded video business becomes increasingly large and complex, manufacturers are demanding more and more sophisticated services from their duplicators. These make sure a duplicator's expenses "go far beyond the costs of basic duplication," according to Rubenstein.

Among the most important expense areas are those involving distribution. Duplicators have to ship videocassettes out to an increasingly tangled web of wholesaling and retailing outlets, with the "pick and pack" selection and sorting of product requiring an ongoing investment in skilled labor, according to Rubenstein.

A coming technological advance for his firm is "double speed recording," Rubenstein said. Another advance, "standardized packaging," could bring tremendous savings for the business as a whole. Companies will have to redesign most of their packaging to make it more attractive to mass merchants, Rubenstein said, including tabs via which the product can be hung from

(Continued on page 38)

The Law According To Asner.



ON VIDEOCASSETTE

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IFPI Blasts Video Ruling EEC Bill Called 'Pirates' Charter'

LONDON The European Parliament in Strasbourg has voted for a compulsory window between theatrical, broadcast and home video exploitation of feature film material. If adopted in EEC legislation, the decision would mean no movie could be released on video until after it had been shown on television.

According to Gillian Davies, associate director general of IFPI, such a move could decimate the video industry. "The window between cinema and home video release, which is already law in France, is a pirate's charter," she says. "It creates a ready-made market for illegal video copies of popular films. Similarly, to delay video release until after a film has been televised is an inducement to home taping. This again will greatly reduce the home video distributor's market."

IFPI says it will fight the ruling, which is not itself binding but would be taken into consideration by the EEC Commission and Council of Ministers in drafting any new legis-

lation. However, it has welcomed a second decision of the Strasbourg Parliament relating to the establishment of a "common market" in broadcasting.

In a debate on last year's EEC Green Paper "Television Sans Frontieres," an attempt was made to adopt the document's call for a system of compulsory licensing under which cable operators would be able to screen programs at will once they had been broadcast anywhere within the EEC.

IFPI and Europe's public broadcasters have argued that this would destroy the economic balance between the video and television industries and also make it impossible for music video producers to coordinate the timing of their marketing campaigns in different countries.

By throwing out the proposal, says IFPI, "The Parliament showed that it understood the threat posed by such a license to video production."

Health, Leisure Titles Bow Special-Interest Audiences Sought

NEW YORK The parade of special-interest video product continues with the latest releases from several manufacturers.

"Jump To It," a 50-minute workout designed for mini-trampoline owners, is being released by the Jump To It Rebound Aerobics studio of Bellflower, Calif. The market might seem small, but Debbie Smith, one of the originators of this exercise concept, says there are "several million" mini trampolines in homes across the U.S.

Smith and her partner, Dana Finnegan, put their workout on tape after potential students complained about having to travel to class.

The company is trying to line up video wholesalers and retail accounts, as well as tie-ins with trampoline manufacturers and listings in gift catalogs. The program lists for \$39.95.

Also in the physical education area, New Image Studio of Massapequa, N.Y., is kicking off a series of "Practice Makes Perfect" tapes with "The Bowling Masters." The 40-minute program, which features bowling champions Wayne Webb and Lisa Wagner, carries a \$19.95 list price.

The market for this tape consists of about 90 million bowlers, who account for 415,000 bowling leagues and nearly 9,000 bowling alleys in the U.S., according to New Image president Kevin Gast. The company will ship product direct to bowling centers and other outlets, although it has also lined up Commtron as a distributor.

Upcoming "Practice Makes Perfect" tapes include a series on soccer, baseball and football for six- to 16-year-olds.

Dealing more with fiscal than physical health is "The 1985 Paris Air Show," produced by the

McGraw-Hill trade publication Aviation Week & Space Technology. Although the two-cassette program contains advertising from major aerospace companies, it carries a hefty \$135 price tag.

The program, produced by Reeves Corporate Services in association with Aviation Week, includes interviews with U.S. astronauts, the unveiling of the Russian Transport Aircraft and China's first exhibit at the show. Aimed primarily at a business audience, the tape also should be a treat for aviation buffs.

Closer to earth, Media Video Productions is releasing "Stan Delaplaine's World Of Cruise Ships," a 45-minute program focusing on luxury ships. Shot on a number of cruise ships, the program gives information on choosing a cruise and details some popular destinations. It retails for \$29.95.

Media Video is also releasing "The Basics Of Bartending," which will retail for \$49.95. The program was shot in some of San Francisco's most famous bars, according to the company.

DUPLICATION COSTS

(Continued from page 36)

stands. In the process of doing this, boxes as a whole can be redesigned to fit a uniform design.

Using mass production methods is almost impossible when every company is using a different box and box size, Rubenstein said, with production runs on most titles far too short for cost efficiencies to kick in.

VCA/Technicolor has also set up lines to handle 8mm video.

FOR WEEK ENDING DECEMBER 7, 1985

Billboard

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TOP VIDEOCASSETTES SALES

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	4		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
2	3	5		JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
3	2	5		GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
4	4	18		PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	29.95
5	9	3		WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	24.95
6	5	186		JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
7	20	75		DUMBO ▲◆	Walt Disney Home Video 24	Animated	1941	G	29.95
8	6	10		AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
9	8	2		MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
10	7	4		MOTOWN 25: YESTERDAY, TODAY, FOREVER	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
11	11	16		PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95
12	12	53		PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
13	10	24		WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
14	NEW▶			THE VIRGIN TOUR-MADONNA LIVE	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98
15	17	9		THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	79.95
16	16	6		BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98
17	13	38		GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
18	19	22		MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
19	NEW▶			THE BEST OF JOHN BELUSHI	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
20	NEW▶			ROBIN HOOD ◆	Walt Disney Home Video 228	Animated	1973	G	29.95
21	21	40		STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
22	29	13		DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95
23	NEW▶			THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	79.95
24	14	22		WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
25	39	5		THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	NR	16.95
26	15	32		WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
27	22	96		DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
28	28	4		PHIL COLLINS NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	NR	19.98
29	36	27		THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	79.95
30	18	3		LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13	79.95
31	23	14		TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	NR	29.95
32	NEW▶			VISION QUEST	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R	79.95
33	33	3		DAFFY DUCK: THE NUTTINESS CONTINUES...	Warner Bros. Inc. Warner Home Video 11505	Daffy Duck	1985	NR	19.98
34	30	26		SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
35	37	6		ROAD RUNNER VS. WILE E. COYOTE: THE CLASSIC CHASE ●	Warner Bros. Inc. Warner Home Video 11507	Road Runner Wile E. Coyote	1985	NR	19.98
36	32	2		WINDHAM HILL'S WATER'S PATH	Windham Hill Prods. Inc. Paramount Home Video 2355	Various Artists	1985	NR	29.95
37	26	88		THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
38	27	55		RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
39	NEW▶			KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
40	24	8		MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R	79.95

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3M Launches 'Collectible Classics' Titles Licensed from Roach Studios

CHICAGO The 3M Co. of Minneapolis has entered the home entertainment market via Collectible Classics, a package of more than three dozen older feature films licensed from Hal Roach Studios.

Titles include "A Star Is Born," "The Man Who Knew Too Much," "Topper," "A Farewell To Arms"

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

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

AT BOOKSTORES NOW.

and a number of Laurel & Hardy features.

Until recently, 3M's videodisk manufacturing efforts have been concentrated on producing precision interactive laserdiscs for special-interest applications such as industrial, educational and point-of-purchase.

3M's leisure time products division previously has offered how-to videocassettes, but Collectible Classics is the company's first home entertainment product line, says 3M marketing executive Bob Barker.

According to Barker, Hal Roach Studios has added "further refinements" to selected films in the collection. The previously black-and-white "Topper," for example, is now in color, courtesy of the computer paintbox techniques that make up Roach's "Colorization" process.

Collectible Classics are at present being distributed under a non-exclusive agreement with the Disc Factory of La Habra, Calif. According to Barker, 3M is looking to expand its distribution network.

MOIRA McCORMICK

NEW YORK In an unusual cross-promotion between two record companies, Jem Records and Warner Bros. Records are teaming to promote video and record product by T. Rex, the defunct group headed by the late "glam-rock" king Marc Bolan.

Jem, which released the hour-long "Marc Bolan On Video" cassette on its Passport Music Video line in July, has supplied Warner Bros. with mail-order coupons for insertion into copies of "T. Rex-tasy—The Best Of T. Rex, 1970-1973," a compilation album just released by the latter label.

Eight of the tunes on the 14-track album overlap with the 18 video performances on the Jem cassette, including the group's biggest U.S. hit, "Get It On (Bang A Gong)." That and other segments of the videocassette are being made available to Warners by Jem to help promote the album, with both companies being tagged on any promo clips used.

Jem has used such insertions before, but only with album product also released by Jem, or, as in the case of its recently released Edi-

tions E.G. Compact Disc soundtrack to Sony's "Thursday Afternoon" long-form music videocassette, to cross-promote with a video software company.

"Since the record was going to sell more than the video, our intention was to help Warner Bros. out in such a way that would also garner interest in our video," explains Jem president Marty Scott.

Warner's a&r/special projects coordinator Kevin Laffey, who compiled the album, says that this sort of two-label tie-in is "generally not done at Warner Bros., but I felt it made sense and lobbied for it. It's like when Reprise Records used to feature 'other albums you'd enjoy' which were on other labels in its own releases.

"I like the idea of labels working together like this, but we had to include a disclaimer at the bottom of the insert page stating that the offer had nothing to do with us, for legal reasons."

Scott says that the first coupon was returned three days after the album shipped, on Sept. 30, which would have been Bolan's 38th birth-

day. "This proves that people want it, that they didn't know it existed even though it had already been out a couple months," he claims.

Scott contends that most video stores don't know about the title—or, for that matter, about music video as a genre. He maintains that such product, if merchandised properly, can be viable at retail even if it isn't a quantity sale.

"The music video genre gets underexposed and undersold in video stores," he says. "But we're finding with Bolan that, same as with his records, there are hardcore fans that are desirous of getting the video, which makes a good, solid base of sales. But they can't find the video or don't even know about it because the stores don't think that the market for it is that big."

"So we have to get dealers to understand that there's a demand for all kinds of music video, not just hit packages of Wham!, Madonna or Kiss—that they should be looking to cult product."

JIM BESSMAN

Two New Low-Priced Lines Debut Showcase, Hollywood Confidential Release First Titles

BY MOIRA McCORMICK

CHICAGO Old classics and cult films highlight the debut offerings of Showcase Video and Hollywood Confidential, two new independent home video lines.

The two new lines, launched by Sound Video Unlimited chief Noel

Gimbel and based in Northfield, Ill., bowed last month with four titles each. According to product manager Eddie Eagle, each line will release new product every 60 to 90 days.

Eagle, who also serves as product manager for the three-year-old independent company JLT Films, says the new video lines are being offered to major distributors, with secondary independent wholesalers and possibly mass merchants to follow.

He describes Showcase Video's product line as "classic movie entertainment and specialty features," while Hollywood Confidential specializes in "cult humor," particularly now-camp exploitation films of the '30s and '40s.

"We're presenting movies which for the most part aren't available elsewhere," says Eagle. "There's always a market for blockbusters, but there's now a large following for classic old movies."

"Once that market catches on to our product, sales should take off. There are a lot of film buffs out there."

Showcase Video's inaugural release includes three Sherlock Holmes titles: "A Study In Scarlet," with Reginald Owen as Holmes, and "The Triumph Of Sherlock" and "Silver Blaze" with Arthur Wontner as Holmes and Ian Fleming as Dr. Watson. All are priced at \$19.95. A fourth title, "High School Yearbook," features hits of the '50s and '60s, and retails for \$29.95.

Hollywood Confidential's releases are "Confessions Of A Vice Baron," "Wrestling Racket Girls," "Dance Hall Racket" and "Assassin Of Youth, Marihuana," all listing at \$24.95.

Both lines are "priced to sell through," says Eagle. "Nothing lists higher than \$29.95."

Hollywood Confidential's next release encompasses seven titles: "Devil's Harvest," "Test Tube Babies," "Nightmare In Red China," "Birthright," "Marijuana," "Child Bride" and "Chained For Life."

Features in Showcase Video's upcoming six-title release will be "Father's Little Dividend" and "The Last Time I Saw Paris," both featuring Elizabeth Taylor; "Suddenly" with Frank Sinatra; Harold Lloyd's "The Milky Way"; "Long John Silver's Return To Treasure Island" with Robert Newton; and "Made For Each Other," featuring James Stewart.

Eagle says Showcase Video will be offering an original Beatles feature "probably by February." He adds that the line is expected to continue to diversify into specialty areas such as demolition derbies and tractor pulls, as well as how-to's and children's videos.

In addition, the 15-title JLT Films line is expected to undergo a complete price reduction, pending approval of film lessors. "All but one video are currently priced at \$59.95," says Eagle. "We're shooting for \$19.95, but they will definitely be re-priced below \$30."

Eagle says point-of-purchase materials and premiums are being developed for Showcase Video and Hollywood Confidential. "We'll probably come out with a special T-shirt for the Beatles release," he says.

'Get Out Of My Room' Long-Form Cheech & Chong Expand

LOS ANGELES For Cheech & Chong, home video is no laughing matter. It's an art form.

The comic team has completed its first original made-for-video project, "Get Out Of My Room."

Richard "Cheech" Marin, who wrote and directed the long-form, released by MCA Home Video at \$29.95, says the program was carefully orchestrated to link with the duo's current MCA album of the same name. That album has spawned a hit single, "Born In East L.A.," as well as a popular video clip.

The program, says Marin, contains four songs from the album which translate into "video songs" on the cassette—and, in time, can be released as singles and video clips. The vehicle linking the four songs is a comedic documentary about the making of the video, a pared-down 12 hours shot over a two-week period, much of which was ad-libbed.

The program has been sold to Showtime for 15 airings beginning this month.

"I do think home video has become a new art form," says Marin. "That's exactly how I am looking at it. We designed the record and video together. That was all part of the plan."

"It's just like a guy who goes out to make a hit single. I go out to make a hit video which stands on its own. It's not meant to be a promo just to see what the bass player in the band looks like, which most videos are for bands."

"I have the vision in my mind to make them as entities unto themselves as hit singles. I think there's

going to be a market for that.

"They're comedy videos with a music base. And I like the three-to-four-minute format. It's challenging and stimulating. Every visual, for example, in 'Born In East L.A.' says something."

"Why stop at one video?" he asks. "Again, it's like making a record. You also make the album, since most people are oriented to buying the LP. Why not then make a video album that is expressly for video? There are songs on the LP that deliberately intersect with video singles on the home video."

"To me, it's still so new, the jury is still out," adds Marin's partner Tommy Chong. "My big concern was the amount of energy put into a project as opposed to the return. I wasn't opposed to the video, but I always thought movies were videos anyway in a sense."

"Our movies play on television. We won't know yet what kind of reception it will get, or financial value."

"I wanted all of these things to dovetail," says Marin. "'Born In East L.A.' broke as a record, then came the video. Now the second single, 'I'm Not Home Right Now,' has just been released, and after that the video from the long-form will be released."

"It's having the kind of effect I was hoping. I'm starting to see that more people know there's more to it than a 'Born In East L.A.' video. I think the interest is going to be more gradual and constant."

"That's been the pattern with our movies. They continually rent in home video."

JIM McCULLAUGH

CLIP PRODUCERS PROPOSE GUIDELINES

Year-Old Organization Seeks Discussions With Labels

BY STEVEN DUPLER

LOS ANGELES A little more than one year after its formation, the Music Video Producers Assn. (MVPA) has issued the first proposal for standardized guidelines for the budgeting and production of music videos. The group now plans to meet with labels to discuss the proposals.

The 31-page booklet, distributed in limited quantity at the Billboard Video Music Conference here last week, contains proposed production payment schedules, standardized bidding forms and guidelines for handling cancellation and postponement of contracts, concept fees, contingency days, non-appearance fees and other information.

Video producer Ken Walz, co-founder of the New York-based organization—which now claims about 30 members, as well as sister chapters here and in London—says the guidelines are not offered to the labels and the industry in a “combative” spirit. “We’re not attempting to force anyone to do anything,” Walz says.

“Standardizing contracts and bid

forms, as well as the procedures used in various situations, seems like the logical way to make the production of music videos more efficient,” he adds. “We didn’t want to approach the labels until we had something down on paper.” Now that they do, he notes, the MVPA will try to schedule formal meetings with record companies, beginning in January.

At presstime, the pamphlet had just been distributed at the Billboard conference, and label executives there declined comment until further examination of it. Still, Walz said he would attempt to speak informally with any label personnel who had looked the guidelines over at the convention.

If the guidelines and detailed forms seem familiar to those in the television commercial production industry, there’s a good reason. Walz says much of the foundation of the MVPA proposals is drawn from the guidelines originally devised by the Assn. of Independent Commercial Producers (AICP).

“Fifteen years ago,” recounts Walz, “the tv commercial business was in roughly the same place we

are now. Every deal was different, there were no standardized procedures from agency to agency, and things were very disorganized.” The MVPA hired the law firm of Solomon, Rosenbaum, Dreschler & Leff, the same counsel retained by the AICP in formulating its procedural guidelines.

Notes Walz: “One big difference between the AICP situation and now is that, back then, the ad agencies agreed with the producers that standardized procedures would make life easier for everyone. In the music video business, however, everyone has their own way of doing things, and they’re loath to change.” While he admits that label business affairs people are “slowly but surely” learning what the producers’ problems are, he says the process could stand some prodding.

One thing that both gratifies and concerns Walz and the MVPA is the ongoing record company negotiations with the Screen Actors Guild (SAG) and the American Federation of Television and Radio Artists (AFTRA). While Walz says that “any negotiation with the unions is
(Continued on page 41)

Cable’s ‘Max Headroom Show’ Offers a Futuristic Perspective

LOS ANGELES “The Max Headroom Show,” a futuristic music video program whose pilot premiered on Cinemax last April, has returned with a multi-part series featuring such artists as Sting, Simon LeBon, Bauhaus, Cabaret Voltaire, Wreckless Eric and others. The half-hour programs began airing last October and will run for the balance of the year.

The concept is a joint venture of Chrysalis Visual Programming, which produced, the U.K.’s Channel Four, and HBO/Cinemax. Terry Ellis is executive producer, while Peter Wagg produced and Rocky Morton and Annabelle Jankel (Cucumber Productions) directed.

The premise of the show, as detailed by the original plot, is the creation of a computer-animated character named Max Headroom who evolved from a 21st Century investigative reporter named Edison Carter. Max becomes the unusual host of his own music video show, which meshes live action with state-of-the-art video craft and technique such as computer-generated graphics. To date, according to Wagg, the series has enjoyed a good deal of critical

and ratings success in England.

Directors Morton and Jankel refer to the show as a form of “long-form music video programming,” and claim that it has broken new ground. The computer-generated Max Headroom host does not merely show rock video clips. Rather, he combines “irreverent interviews” with guests and clips.

“Most music video programming seems to be falling apart,” Jankel says. “One of the frustrations of working on the shows was continually seeing all the new videos that were being done.”

“The same old girls in the same old red dresses,” echoes Morton.

Current trends in music video, such as the “type of programming required by MTV” and the movement toward simultaneous release and similar packaging with audio and video product, is actually doing music video programming more harm than good, Jankel maintains. “Viewers are being bombarded with too many of the same images. I predict we’ll see a backlash and a return to a more basic music video production approach with respect to clips.”
JIM McCULLAUGH

New Video Clips

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

ATLANTIC STARR

Secret Lover

As The Band Turns/A&M
Fritz Goode/Masa Films
Fritz Goode

PAT BENATAR

Sex As A Weapon

Seven The Hard Way/Chrysalis
Simon Fields
Daniel Kleinman

BOBBY BLUE

Once Upon A Time

Once Upon A Time/Nite
Maya Video
Randall Kirk Nite

KATE BUSH

Cloudbusting

Hounds Of Love/EMI America
Vicki Wallace
Julian Temple

DIRE STRAITS

Walk Of Life

Brothers In Arms/Warner Bros.
Limelight Productions
Steve Johnson

COREY HART

Everything In My Heart

Boy In The Box/EMI America
Stephen Reynolds
Robert F. Quartly

ELTON JOHN

Wrap Her Up

Ice On Fire/Geffen
John Reid Enterprises
Russell Mulcahy

GRACE JONES

Slave To The Rhythm

Island Life/Island
Slave To The Rhythm/Manhattan/Island
Pac Productions
Jean-Paul Goude

D.C. LEE

See The Day

D C Lee/Columbia U.K.
Helen Langridge/N. Lee Lacy & Associates
Vaughan Arnell/Anthea Benton

EDDIE MURPHY

Party All The Time

How Could It Be/Columbia
Fay Cummins/Beth Brody/
N. Lee Lacy & Associates
Edd Griles

BILLY OCEAN

When The Going Gets Tough,

The Tough Get Going

“Jewel Of The Nile” Soundtrack/
Jive/Arista
Keller-Thornton
Maurice Philips

RED BOX

Lean On Me

Lean On Me/Sire
Helen Langridge/N. Lee Lacy & Associates
Vaughan Arnell/Anthea Benton

TRIUMPH

Mind Games

Stages/MCA
Champagne Pics
Jay D. Roberts/Rob Quartly

TOM WAITS

Downtown Train

Rain Dogs/Island
Andrea Ambandos/Island Productions
Jean-Baptiste Mondino

THE WINANS

Let My People Go

The Winans/Qwest
Jason Braunstein/The Wolfe Co.
Francis Delia

Song-Minded Producer/Director

Hackford’s Approach to Film Is Sound

BY JIM McCULLAUGH

LOS ANGELES For Taylor Hackford, representative of a new breed of music conscious film producer/directors, contemporary music and cinema will be inextricably linked from now on.

Indeed, Hackford’s own recent screen/music track record along those lines has been impressive. His films include “The Idolmaker,” “An Officer And A Gentleman,” “Against All Odds” and the current “White Nights,” starring Mikhail Baryshnikov and Gregory Hines, which he calls the strongest marriage of cinema and music he’s crafted to date.

Three of his four films have produced No. 1 singles: “Up Where We Belong” from “Officer,” “Against All Odds” and the current “Separate Lives.”

“White Nights,” Hackford says, “is not a musical, but I did set out to make a dance film in a non-performance setting with contemporary music. I try to use music in an integral way with the story and the drama.”

Hackford, who gained his initial experience with short subjects and documentaries, didn’t start the current wave of screen/music combinations. But, he says, “I suppose I did pioneer it to a degree. Contemporary music is a part of my life. I grew up listening to it. It seems only natural to me as a filmmaker to incorporate contemporary music into contemporary films.

“Don’t forget,” he continues, “young people score their lives to radio and tapes. Guys take out girls and play a song in the car on their first date. Why shouldn’t characters

in films do things to music?”

But Hackford considers himself a film director first and foremost and is quick to stress that his main priority is to make a scene or film work in terms of its drama and emotion. “But,” he observes, “if you can do that, and add contemporary music to complement the emotion of the scene, it becomes stronger.”

Of course, the real challenge, he acknowledges, is to use music without making it obtrusive. “Too often,” he says, “people without any kind of sensitivity throw music in where it doesn’t belong in order to get hit songs. I have never done that. I’ve always tried to make sure the music fits and then hopefully has a life in the marketplace.”

Interestingly, Hackford’s successful marriages of music and cinema have come out of dramatic films, not music-based films like “Flashdance.” “The fact that they have good music,” he says, “has to do with some sensitivity in putting it in there. When big hit songs come out of them, everyone says, ‘Find me a hit song, throw some music in.’”

He suggests that some recent films were actually hurt by the fact that they had music even though the songs became hits or were on hit albums, because the music didn’t “fit the movie very well.”

“‘Vision Quest,’” he says, “is a classic example of a very sensitive movie that was crammed full of pop music. The LP went platinum. That’s great, but I don’t think it did any good for the movie.

“It’s nice to be able to have a successful song from a movie that has the same title, one that gets the film into people’s minds. The producer in

you wants to do that. The director says that would be lovely. But I function as both, and I can’t destroy the integrity of a scene or characters or story in order to get a hit song. If it fits the film, fine.”

Hackford claims that many big groups now are deliberately recording extra songs, or “outtakes,” “because they think some big producer will come around and buy one. ‘It wasn’t good enough to go on our album but what the hell do the producers know? They want a hit song by us, and they will pay us a lot of money.’”

“You start to find a lot of extra cuts around that are finding their way into movies. If the cut wasn’t good enough for the album in the first place, why should it be in somebody’s movie? Too often they are tracks that did not have the integrity to make it on the LP.

“‘Vision Quest’ paid Journey an astronomical amount of money for an outtake, in my opinion. It was a good song but inappropriate for the film. That’s unconscionable. At the same time it poisons the well for everyone else.

“Everyone is getting too greedy,” Hackford maintains. “Producers will pay anything now just to get a hit song in their new film. It’s a creeping monster.”

Hackford says he prefers to work with original songs, trying to match good material with good artists. He even relishes the idea of “breaking” an artist via the film medium.

The best thing about the movie and record business, Hackford says, is that it’s still relatively critic proof. “The audience determines what is a hit. Filmmakers and rec-
(Continued on page 41)



PROGRAMMING

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

WEEKS ON
PLAYLIST

VIDEOS ADDED THIS WEEK	ARTIST	SON	RECORD LABEL	WEEKS ON PLAYLIST	
AEROSMITH	LET THE MUSIC DO THE TALKING	Geffen	ACTIVE		
	JON ANDERSON	EASIER SAID THAN DONE	Elektra	NEW	
	JOHN CAFFERTY & THE BEAVER BROWN BAND	TOUGH ALL OVER	Scotti Brothers/CBS	BREAKOUT	
	PHIL COLLINS	TAKE ME HOME	Atlantic	MEDIUM	
	COREY HART	EVERYTHING IN MY HEART	EMI America	MEDIUM	
	JONI MITCHELL	GOOD FRIENDS	Geffen	POWER	
	BILLY OCEAN	WHEN THE GOING GETS TOUGH	Jive/Arista	MEDIUM	
	OINGO BOINGO	JUST ANOTHER DAY	MCA	LIGHT	
	O.M.D.	SECRETS	A&M	LIGHT	
	POINTER SISTERS	FREEDOM	RCA	LIGHT	
SIOUXSIE & THE BANSHEES	CITIES IN THE DUST	Geffen	NEW		
	PAUL YOUNG	EVERYTHING MUST CHANGE	Columbia	MEDIUM	
	A-HA	THE SUN ALWAYS SHINES ON TV	Warner Bros.	3	
	ARCADIA	ELECTION DAY	Capitol	6	
	THE CARS	TONIGHT SHE COMES	Elektra	2	
	CLARENCE CLEMONS/JACKSON BROWNE	YOU'RE A FRIEND OF MINE	Columbia	4	
	DIRE STRAITS	WALK OF LIFE	Warner Bros.	2	
	EURYTHMICS/ARETHA FRANKLIN	SISTERS ARE DOIN' IT FOR THEMSELVES	RCA	4	
	MICK JAGGER	HARD WOMAN	Columbia	5	
	ELTON JOHN	WRAP HER UP	Geffen	3	
JOHN COUGAR MELLENCAMP	SMALL TOWN	Riva/PolyGram	5		
	YOKO ONO	HELL IN PARADISE	Polydor	6	
	ROBERT PALMER	DISCIPLINE OF LOVE	Island	5	
	BRUCE SPRINGSTEEN	MY HOMETOWN	Columbia	2	
	SURVIVOR	BURNING HEART	Epic	4	
	TWISTED SISTER	LEADER OF THE	Atlantic	2	
	WHAM!	I'M YOUR MAN	Columbia	2	
	ZZ TOP	SLEEPING BAG	Warner Bros.	5	
	BRYAN ADAMS/TINA TURNER	IT'S ONLY LOVE	A&M	6	
		ARTISTS UNITED AGAINST APARTHEID	SUN CITY	Manhattan	5
PHIL COLLINS/MARILYN MARTIN		SEPARATE LIVES	Columbia Pictures	10	
MR. MISTER		BROKEN WINGS	RCA	20	
*EDDIE MURPHY		PARTY ALL THE TIME	Columbia	12	
*NIGHT RANGER		FOUR IN THE MORNING	Camel/MCA	14	
LIONEL RICHIE		SAY YOU SAY ME	Motown	5	
RUSH		THE BIG MONEY	Mercury	7	
SCRITTI POLITTI		PERFECT WAY	Warner Bros.	14	
SIMPLE MINDS		ALIVE AND KICKING	A&M	7	
*STARSHIP	WE BUILT THIS CITY	RCA	12		
	*THOMPSON TWINS	LAY YOUR HANDS ON ME	Arista	12	
	STEVIE WONDER	PART TIME LOVER	Motown	5	
	HEAVEN	KNOCKIN' ON HEAVEN'S DOOR	Columbia	10	
	INXS	THIS TIME	Atlantic	9	
	MIKE & THE MECHANICS	SILENT RUNNING	Atlantic	3	
	PAUL McCARTNEY	SPIES LIKE US	Capitol	3	
	STING	LOVE IS THE SEVENTH WAVE	A&M	8	
	PETE TOWNSHEND	FACE THE FACE	Atco	5	
	THE ALARM	STRENGTH	IRS	8	
AUTOGRAPH		BLONDES IN BLACK CARS	RCA	3	
KATE BUSH		RUNNING UP THAT HILL	EMI America	12	
PRINCE		AMERICA	Paisley Park/Warner Bros.	4	
STING		I BURN FOR YOU	A&M	4	
JOE LYNN TURNER		ENDLESSLY	Elektra	6	
STEVIE RAY VAUGHAN		CHANGE IT	Epic	7	
WANG CHUNG		TO LIVE AND DIE IN L.A.	Geffen	10	
JEFF BECK		AMBITIOUS	Epic	7	
		BLUES BROTHERS	SOUL MAN	Warner Home Video	4
	THE CULT	SHE SELLS SANCTUARY	Warner Bros.	7	
	DIVINYLS	PLEASURE AND PAIN	Chrysalis	4	
	SCORPIONS	NO ONE LIKE YOU	Mercury	5	
	CHARLIE SEXTON	BEAT'S SO LONELY	MCA	8	
	RANDY WAYNE/CAROL SUE HILL	THAT WAS THEN, THIS IS NOW	Paramount Pictures	4	
	YES	HOLD ON	Atco	6	
	Y&T	ALL AMERICAN BOY	A&M	4	
	DIONNE WARWICK & FRIENDS	THAT'S WHAT FRIENDS ARE FOR	Arista	2	
WEIRD AL	YANKOVIC	DARE TO BE STUPID	Rock'n'Roll/CBS	4	
	BALTIMORA	TARZAN BOY	Manhattan	7	
	BIG AUDIO DYNAMITE	THE BOTTOM LINE	Columbia	2	
	BLACK 'N' BLUE	MISS MYSTERY	Geffen	8	
	BON JOVI	SILENT NIGHT	Mercury	3	
	JON BUTCHER AXIS	SOUNDS OF YOUR HEART	Capitol	3	
	DREAM ACADEMY	LIFE IN A NORTHERN TOWN	Warner Bros.	6	
	BOB DYLAN	EMOTIONALLY YOURS	Columbia	3	
	SHEILA E.	A LOVE BIZARRE	Paisley Park/Warner Bros.	7	
	SHEENA EASTON	DO IT FOR LOVE	EMI America	2	
ECHO & THE BUNNYMEN	BRING ON THE DANCING HORSES	Sire	2		
	HOODOO GURUS	BITTERSWEET	Big Time	3	
	MARILLION	LA VENDER	Capitol	4	
	NENA	IT'S ALL IN THE GAME	Epic	3	
	JOHN PARR	LOVE GRAMMAR	Atlantic	2	
	TRIUMPH	MIND GAMES	MCA	3	
	TOM WAITS	DOWNTOWN TRAIN	Island	3	
	CHRISTOPHER CROSS	CHARM THE SNAKE	Warner Bros.	2	
		FOOLS	WORLD DANCE PARTY	Jem	4
		MICHAEL McDONALD	LOST IN THE PARADE	Warner Bros.	3
OMAR & THE HOWLERS		BORDER GIRL	Austin	2	
PROPAGANDA		P-MACHINERY	Island	2	
3-SPEED		ONCE BITTEN	MCA	3	
UNTOUCHABLES		I SPY (FOR THE FBI)	MCA	4	
WIRE TRAIN		THE LAST PERFECT THING	Columbia	2	
WALL OF VOODOO		FAR SIDE OF CRAZY	IRS	4	

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



DIRECTOR TAYLOR HACKFORD

(Continued from page 40)

ord makers still enjoy the democratization of the marketplace."

With his new film, he indicates, he wanted music to fulfill various functions. "I travel with a cassette recorder," he says. "So does Baryshnikov. It's also a plot device in the movie."

"Hines has lived outside the U.S. for 10 years. He's missed 10 years of pop music's evolution and has been separated from his cultural roots. When Baryshnikov falls out of the sky and exposes Hines in Russia to this eclectic group of rock tapes, it forces Hines to reassess his culture, decision, past, where he's from, and rediscover himself. It's using music for something more than background."

"As the relationship grows, we use the music to cover a lot of their actions. There are a lot of hidden mikes in the Soviet Union, and if you don't want to be heard, you turn on the faucets or turn up the radio. It doesn't hurt the plot. It enhances it."

Although Hackford has produced several music video clips, it's not a medium in which he wants to get too involved.

"MTV is a dead end," he says. "They [clips] are like commercials. It does allow very talented technicians to do a lot of cinematic high jinx with hocus pocus and technique, and sometimes it's interesting to watch. But if you ever try to develop anything of real substance

or length, it's over.

"It's popular, sells records and serves a nice pass-the-time function. Too often my problem is that the visuals have very little to do with the music."

Hackford has done some short MTV clips, such as Phil Collins' "Against All Odds" and Lionel Richie's "Say You Say Me," "since they relate to songs in my films. It's an opportunity to promote and a wonderful opportunity to include elements from your movie in a musical context. Another 'trailer' if you will."

For clips, Hackford's approach is simple: presenting the artist in a straightforward fashion, mixing in clips from the movie.

CLIP PRODUCERS PROPOSE GUIDELINES

(Continued from page 40)

a good thing," he also notes, "We'd like to be involved with those talks, as it may be the producers who wind up ultimately paying for any agreement reached."

Should the labels agree to increase pay scales for talent used in music videos, while at the same time keeping production budgets static, the producers will be in an "impossible situation," Walz claims. "This is music video production, after all," he says. "We want to sit down with the unions, not as feature directors or commercial directors, but as video clip directors."

"We want to work out realistic budget proposals. We want to use SAG people, because nine times out of 10, they're the best, but if we have a \$50,000 budget and \$10,000 of it is going for talent, we'll have to seek other alternatives."

Some of the specific guidelines outlined by the MVPA pamphlet are:

- Production payment schedules: For a firm bid, the 50/25/25 plan calls for first billing (50% of contract price) to be made by the produc-

tion company within five days after the job has been confirmed. Second billing (25%) is to be paid upon commencement of photography. Final billing of the remaining 25% is to be paid upon delivery of the final product.

For a cost plus fixed fee situation, the 50/40/10 plan is designed to apply a fixed fee based on all approved estimates. The client has control of all production costs, which are paid according to the total actualized costs of the job.

- Concept fees and date/time stamp service: Concept fees are charges for the development of "written, original concept treatments." The MVPA is providing free of charge a date/stamp certification service similar to that offered by the Writers Guild. The stamp serves to fix a time when the treatment existed before it is sent to the client.

- Cancellation and postponement: If the client cancels or postpones a contracted job within one to five working days prior to the commencement of shooting, the client is

liable to the production company for the following: all out-of-pocket costs, full director's fee as bid and full markup on the job as bid. Within six to 10 days, client is liable for the first two items but only 50% of the markup. If notice is given prior to 10 days, client must pay all out-of-pocket costs, a service charge of no less than 15%, and the director's cost and markup will be subject to negotiation.

PLAY LIST

Dec. 1-7 1985



WATCH BRYAN FERRY IN CONVERSATION WITH SUNIE ON THE SUNDAY SPECIAL. Dec. 8, 11:00, 17:00, 23:00 (Europe am Time)

SURE SHOT - 30 PLAYS

DAVID GRANT & JAKI GRAHAM "Mate"

HEAVY ACTION 15-24 PLAYS

- ✓ Bronski Beat "Hit That Perfect Beat"
- ✓ Lloyd Cole & The Commotions "Lost Week-end"
- ✓ The Cult "Revolution"
- ✓ Eurhythmics & Aretha Franklin "Sisters Are Doin' It"
- ✓ Pete Townshend "Face The Face"
- ✓ Lionel Richie "Say You Say Me"
- ✓ Evelyn "Champagne" King "Personal Touch"
- ✓ Wham! "I'm Your Man"
- ✓ The Waterboys "The Whole Of The Moon"
- ✓ Drum Theatre "Eldorado"
- ✓ Eighth Wonder "Stay With Me"
- ✓ United Artists Against Apartheid "Sun City"
- ✓ Mick Jagger "Hard Women"
- ✓ Bonnie Tyler "Loving You Is A Dirty Job"
- ✓ Grace Jones "Slave To The Rhythm"
- ✓ Feargal Sharkey "A Good Heart"
- ✓ Elton John "Nikita"
- ✓ Madonna "Dress You Up"
- ✓ Simply Red "Holding Back The Years"
- ✓ Queen "One Vision"
- ✓ ZZ Top "Sleeping Bag"

The one to watch . . . **NEW**

IT'S IMMATERIAL "Ed's Funky Diner"

What was the first television theme song to go to Number One?

If you don't know, find out in

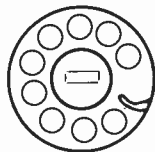
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BY FRED BRONSON

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THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST		TITLE	
								LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		WKS. ON CHART	
1	1	9	9	9	9	9	9	SOUNDTRACK	MCA 6150 (9.98) (CD)	6 weeks at No. One	MIAMI VICE
2	3	4	22	22	22	22	22	HEART	CAPITOL ST-12410 (8.98)		HEART
3	2	2	13	13	13	13	13	JOHN COUGAR MELLENCAMP	RIVA 824 865-1/POLYGRAM (8.98) (CD)		SCARECROW
4	6	10	4	4	4	4	4	Z Z TOP	WARNER BROS. 25342 (8.98) (CD)		AFTERBURNER
5	4	3	27	27	27	27	27	DIRE STRAITS	WARNER BROS. 25264 (8.98) (CD)		BROTHERS IN ARMS
6	5	5	8	8	8	8	8	STEVIE WONDER	TAMLA 6134TL/MOTOWN (9.98) (CD)		IN SQUARE CIRCLE
7	7	6	37	37	37	37	37	WHITNEY HOUSTON	ARISTA AL8-8212 (8.98) (CD)		WHITNEY HOUSTON
8	9	7	37	37	37	37	37	TEARS FOR FEARS	MERCURY 824 300/POLYGRAM (8.98) (CD)		SONGS FROM THE BIG CHAIR
9	10	9	77	77	77	77	77	BRUCE SPRINGSTEEN	COLUMBIA QC 38653 (CD)		BORN IN THE U.S.A.
10	12	11	29	29	29	29	29	FREDDIE JACKSON	CAPITOL ST-12404 (8.98)		ROCK ME TONIGHT
11	11	12	5	5	5	5	5	RUSH	MERCURY 826 098-1/POLYGRAM (8.98)		POWER WINDOWS
12	8	8	22	22	22	22	22	STING	A&M SP-3750 (8.98) (CD)		THE DREAM OF THE BLUE TURTLES
13	24	59	3	3	3	3	3	BARBRA STREISAND	COLUMBIA OC 40092 (CD)		THE BROADWAY ALBUM
14	13	16	20	20	20	20	20	ARETHA FRANKLIN	ARISTA AL8-8286 (8.98) (CD)		WHO'S ZOOMIN' WHO
15	14	18	10	10	10	10	10	STARSHIP	GRUNT BXL1-5488/RCA (8.98) (CD)		KNEE DEEP IN THE HOOPLA
16	18	36	3	3	3	3	3	THE CARS	ELEKTRA 60464 (9.98)		GREATEST HITS
17	16	13	55	55	55	55	55	BRYAN ADAMS	A&M SP5013 (8.98) (CD)		RECKLESS
18	15	15	40	40	40	40	40	PHIL COLLINS	ATLANTIC 81240 (9.98) (CD)		NO JACKET REQUIRED
19	21	21	15	15	15	15	15	MR. MISTER	RCA NFL1-8045 (8.98)		WELCOME TO THE REAL WORLD
20	20	25	4	4	4	4	4	IRON MAIDEN	CAPITOL ST-12441 (8.98)		LIVE AFTER DEATH
21	17	14	13	13	13	13	13	LOVERBOY	COLUMBIA FC 39953 (CD)		LOVIN' EVERY MINUTE OF IT
22	19	17	21	21	21	21	21	BILLY JOEL	COLUMBIA C2 40121 (CD)		GREATEST HITS VOL. I & II
23	23	23	8	8	8	8	8	THE THOMPSON TWINS	ARISTA AL8-8276 (8.98)		HERE'S TO FUTURE DAYS
24	22	19	21	21	21	21	21	A-HA	WARNER BROS. 25300 (8.98) (CD)		HUNTING HIGH AND LOW
25	27	31	5	5	5	5	5	SIMPLE MINDS	A&M/VIRGIN SP-5072/A&M (8.98)		ONCE UPON A TIME
26	26	22	10	10	10	10	10	KISS	MERCURY 826 099-1/POLYGRAM (9.98) (CD)		ASYLUM
27	30	24	52	52	52	52	52	KOOL & THE GANG	DE-LITE 822943-1/POLYGRAM (8.98) (CD)		EMERGENCY
28	25	20	25	25	25	25	25	READY FOR THE WORLD	MCA 5594 (8.98) (CD)		READY FOR THE WORLD
29	29	29	6	6	6	6	6	OLIVIA NEWTON-JOHN	MCA 6151 (9.98)		SOUL KISS
30	28	26	23	23	23	23	23	TALKING HEADS	SIRE 25305/WARNER BROS. (8.98) (CD)		LITTLE CREATURES
31	32	33	7	7	7	7	7	KATE BUSH	EMI-AMERICA ST-17171 (8.98) (CD)		HOUNDS OF LOVE
32	33	30	10	10	10	10	10	ABC	MERCURY 824 904-1/POLYGRAM (8.98) (CD)		HOW TO BE A ZILLIONAIRE
33	45	46	9	9	9	9	9	EDDIE MURPHY	COLUMBIA FC 39952 (CD)		HOW COULD IT BE
34	43	55	4	4	4	4	4	SOUNDTRACK	MCA 6149 (9.98)		SWEET DREAMS
35	53	85	3	3	3	3	3	ARTISTS UNITED AGAINST APARTHEID	MANHATTAN ST-53109/CAPITOL (8.98)		SUN CITY
36	36	28	29	29	29	29	29	THE HOOTERS	COLUMBIA BFC 39912 (CD)		NERVOUS NIGHT

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST		TITLE	
								LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		WKS. ON CHART	
56	52	43	29	29	29	29	29	EURYTHMICS	RCA AUL1-5429 (8.98) (CD)		BE YOURSELF TONIGHT
57	69	76	3	3	3	3	3	W.A.S.P.	CAPITOL ST-12435 (8.98)		THE LAST COMMAND
58	40	39	54	54	54	54	54	MADONNA	SIRE 25157-1/WARNER BROS. (8.98) (CD)		LIKE A VIRGIN
59	60	60	10	10	10	10	10	THE CURE	ELEKTRA 60435 (8.98)		THE HEAD ON THE DOOR
60	67	—	2	2	2	2	2	AEROSMITH	GEFFEN GHS 24091/WARNER BROS. (8.98)		DONE WITH MIRRORS
61	62	64	7	7	7	7	7	PHANTOM, ROCKER & SLICK	EMI-AMERICA ST-17172 (8.98)		PHANTOM, ROCKER & SLICK
62	51	44	22	22	22	22	22	SCORPIONS	MERCURY 824-344-1/POLYGRAM (11.98) (CD)		WORLD WIDE LIVE
63	55	40	11	11	11	11	11	DARYL HALL & JOHN OATES	RCA AFL1-7035 (8.98) (CD)		HALL & OATES LIVE AT THE APOLLO
64	65	48	21	21	21	21	21	COREY HART	EMI-AMERICA ST-17161 (8.98)		BOY IN THE BOX
65	70	73	3	3	3	3	3	JONI MITCHELL	GEFFEN GHS 24074/WARNER BROS. (8.98)		DOG EAT DOG
66	68	69	9	9	9	9	9	JON BUTCHER AXIS	CAPITOL ST-12425 (8.98)		ALONG THE AXIS
67	63	45	9	9	9	9	9	DIANA ROSS	RCA AFL1-5422 (8.98) (CD)		EATEN ALIVE
68	71	72	10	10	10	10	10	STARPOINT	ELEKTRA 60424 (8.98) (CD)		RESTLESS
69	64	57	16	16	16	16	16	MARILLION	CAPITOL ST-12431 (8.98) (CD)		MISPLACED CHILDHOOD
70	61	61	22	22	22	22	22	SOUNDTRACK	ATLANTIC 81261 (9.98) (CD)		ST. ELMO'S FIRE
71	140	—	2	2	2	2	2	BARRY MANILOW	RCA AFL1-7044 (8.98)		MANILOW
72	58	52	31	31	31	31	31	PRINCE & THE REVOLUTION	PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)		AROUND THE WORLD IN A DAY
73	85	—	2	2	2	2	2	ELTON JOHN	GEFFEN GHS 24077/WARNER BROS. (8.98)		ICE ON FIRE
74	75	78	6	6	6	6	6	TA MARA & THE SEEN	A&M SP6-5078 (6.98)		TA MARA & THE SEEN
75	66	66	12	12	12	12	12	BOBBY WOMACK	MCA 5617 (8.98)		SO MANY RIVERS
76	79	91	6	6	6	6	6	CRUZADOS	ARISTA AL8-8383 (8.98)		CRUZADOS
77	82	80	12	12	12	12	12	SHEILA E.	PAISLEY PARK 25317/WARNER BROS. (8.98)		ROMANCE 1600
78	81	88	6	6	6	6	6	ISLEY/JASPER/ISLEY	CBS ASSOCIATED BFZ 40118/EPIC		CARAVAN OF LOVE
79	104	115	4	4	4	4	4	SOUNDTRACK	SCOTTI BROS. SZ 40203/EPIC		ROCKY IV
80	80	82	7	7	7	7	7	SOUNDTRACK	WARNER BROS. 25295 (8.98)		KRUSH GROOVE
81	72	54	15	15	15	15	15	DIO	WARNER BROS. 25292 (8.98) (CD)		SACRED HEART
82	107	156	3	3	3	3	3	GRACE JONES	MANHATTAN ISLAND ST-53021/CAPITOL (8.98)		SLAVE TO THE RHYTHM
83	73	56	78	78	78	78	78	TINA TURNER	CAPITOL ST-12330 (8.98) (CD)		PRIVATE DANCER
84	84	86	11	11	11	11	11	STRYPER	ENIGMA 72077 (8.98)		SOLDIERS UNDER COMMAND
85	74	67	24	24	24	24	24	RATT	ATLANTIC 81257 (9.98) (CD)		INVASION OF YOUR PRIVACY
86	83	65	7	7	7	7	7	RAY PARKER JR.	ARISTA AL8-8280 (8.98)		SEX AND THE SINGLE MAN
87	77	74	14	14	14	14	14	YNGWIE MALMSTEEN	POLYDOR 825 733-1/POLYGRAM (8.98)		MARCHING OUT
88	NEW	NEW	NEW	NEW	NEW	NEW	NEW	ASIA	GEFFEN GHS 24072/WARNER BROS. (8.98)		ASTRA
89	97	99	6	6	6	6	6	WANG CHUNG	GEFFEN GHS 24081/WARNER BROS. (8.98)		TO LIVE AND DIE IN L.A.
90	94	138	3	3	3	3	3	CLARENCE CLEMONS	COLUMBIA BFC 40010 (CD)		HERO
91	86	75	24	24	24	24	24	R.E.M.	I.R.S. 5592/MCA (8.98) (CD)		FABLES OF THE RECONSTRUCTION

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Booth P-3
Billboard

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DEC. 20, 1985

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MOST WIDELY-READ WEEKLY COVERAGE OF CES IN HOME ENTERTAINMENT

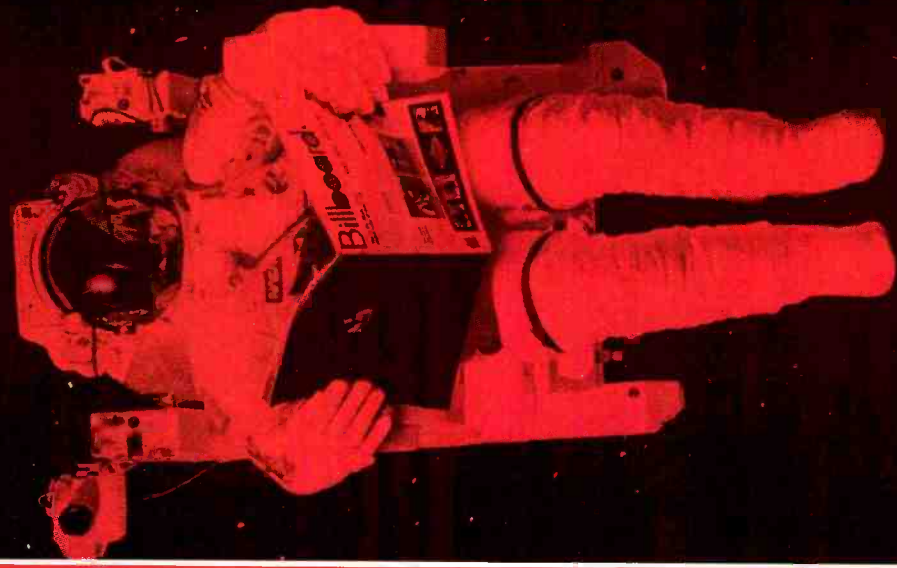
FOR WEEK ENDING DECEMBER 7, 1985

Billboard.

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TOP VIDEOCASSETTES SALES

THIS WEEK		LAST WEEK		WKS. ON CHART		Compiled from a national sample of retail store sales reports.			
Rank	Title	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price			
1	4	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95		
2	3	5	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95	
3	2	5	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95	
4	4	18	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	29.95	
5	9	3	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	24.95	
6	5	186	JANE FONDA'S WORKOUT ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95	
7	20	75	DUMBO ▲ ◆	Walt Disney Home Video 24	Animated	1941	G	29.95	
8	6	10	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95	
9	8	2	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95	
10	7	4	MOTOWN 25: YESTERDAY, TODAY, FOREVER	Motown Pictures Co. MGM/JA Home Video 300302	Various Artists	1983	NR	29.95	
11	11	16	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95	
12	12	53	PRIME TIME ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95	
13	10	24	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95	
14	NEW ▶		THE VIRGIN TOUR-MADONNA LIVE	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98	
15	17	9	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	79.95	
16	16	6	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98	
17	13	38	GONE WITH THE WIND ▲ ◆	MGM/JA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95	
18	19	22	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98	
19	NEW ▶		THE BEST OF JOHN BELUSHI	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98	

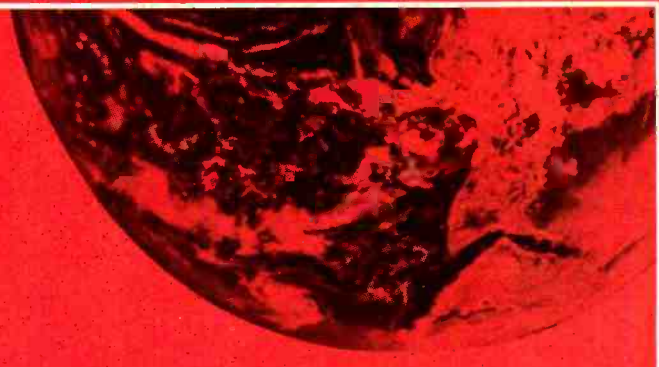


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Billboard

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20	NEW	ROBIN HOOD ♦	Walt Disney Home Video 228	Animated	1973	G	29.95
21	21	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
22	29	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95
23	NEW	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	79.95
24	14	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
25	39	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	NR	16.95
26	15	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
27	22	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
28	28	PHIL COLLINS NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	NR	19.98
29	36	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	79.95
30	18	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13	79.95
31	23	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	NR	29.95
32	NEW	VISION QUEST	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R	79.95
33	33	DAFFY DUCK: THE NUTTINESS CONTINUES...	Warner Bros. Inc. Warner Home Video 11505	Daffy Duck	1985	NR	19.98
34	30	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
35	37	ROAD RUNNER VS. WILE E. COYOTE: THE CLASSIC CHASE ●	Warner Bros. Inc. Warner Home Video 11507	Road Runner Wile E. Coyote	1985	NR	19.98
36	32	WINDHAM HILL'S WATER'S PATH	Windham Hill Prods. Inc. Paramount Home Video 2355	Various Artists	1985	NR	29.95
37	26	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
38	27	RAQUEL, TOTAL BEAUTY AND FITNESS ▲ ♦	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
39	NEW	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
40	24	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R	79.95

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

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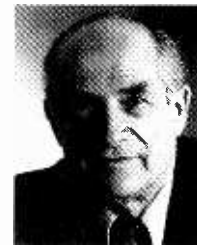
TOP CLASSICAL ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	2	8	BLUE SKIES LONDON 414-666 (CD)	3 weeks at No. One	KIRI TE KANAWA (RIDDLE)
2	1	32	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)		TE KANAWA, CARRERAS (BERNSTEIN)
3	3	24	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)		MICHAEL TILSON THOMAS
4	4	56	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)		NEVILLE MARRINER
5	5	40	WEBBER: REQUIEM ANGEL DFO-38218 (CD)		DOMINGO, BRIGHTMAN (MAAZEL)
6	6	24	MUSIC OF WOLFGANG AMADEUS MOZART ANGEL SBR-3980		VARIOUS ARTISTS
7	7	18	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)		PLACIDO DOMINGO
8	10	18	GLASS: SATYAGRAHA CBS I3M-39672		PHILIP GLASS
9	9	10	MISHIMA SOUNDTRACK NONESUCH 79113		PHILIP GLASS
10	8	10	THE DESERT MUSIC NONESUCH 79101		STEVE REICH
11	11	14	MORE MUSIC FROM AMADEUS FANTASY WAM-1205		NEVILLE MARRINER
12	12	122	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
13	13	8	WELCOME TO VIENNA ANGEL AV-34037		BEVERLY SILLS
14	18	4	ADAMS: HARMONIELEHRE NONESUCH 79115		SAN FRANCISCO SYMPHONY (DE WAART)
15	14	312	PACHELBEL: CANON/FASCIA: TRUMPET CONCERTO RCA FRL1-5468		PAILLARD CHAMBER ORCHESTRA
16	16	60	MOZART: REQUIEM L'OISEAU LYRE 411-712 (CD)		ACADEMY OF ANCIENT MUSIC (HOGWOOD)
17	19	40	TIME WARP TELARC 10106 (CD)		CINCINNATI POPS (KUNZEL)
18	20	60	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)		NEVILLE MARRINER
19	17	30	AVE MARIA PHILIPS 412-629 (CD)		KIRI TE KANAWA
20	15	20	AMERICA, THE DREAM GOES ON PHILIPS 412-627 (CD)		BOSTON POPS (WILLIAMS)
21	21	6	GERSHWIN: RHAPSODY IN BLUE PHILIPS 412-611 (CD)		PITTSBURGH SYMPHONY (PREVIN)
22	22	60	GERSHWIN: AN AMERICAN IN PARIS ANGEL DS-38130 (CD)		LABEQUE SISTERS
23	35	4	BLANCHARD: NEW EARTH SONATA CBS M-39858		HUBERT LAWS, QUINCY JONES, CHICK COREA
24	NEW		VERDI: MASQUED BALL LONDON 410-210 (CD)		LUCIANO PAVAROTTI (SOLTI)
25	23	502	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO CBS M-33233 (CD)		JEAN-PIERRE RAMPAL, CLAUDE BOLLING
26	29	8	FAURE: REQUIEM COLLEGIUM COL 101 (CD)		CITY OF LONDON SYMPHONIA (RUTTER)
27	25	18	A BACH CELEBRATION ANGEL DS-37343		CHRISTOPHER PARKENING
28	28	6	THE RECORD OF SINGING VOL. 3 SERAPHIM IM-6143		VARIOUS ARTISTS
29	NEW		VAUGHAN WILLIAMS: SINFONIA ANTARTICA ANGEL DS-38251		LONDON PHILHARMONIC (HAITINK)
30	30	20	CANADIAN BRASS LIVE CBS M-39515 (CD)		CANADIAN BRASS
31	27	50	IN THE PINK RCA CRC1-5315 (CD)		JAMES GALWAY & HENRY MANCINI
32	26	20	BERLIOZ: SYMPHONIE FANTASTIQUE LONDON 414-203 (CD)		MONTREAL SYMPHONY (DUTOIT)
33	24	34	BEVERLY SILLS SINGS VERDI ANGEL AV-34017		BEVERLY SILLS
34	32	16	MOZART: REQUIEM ANGEL DS-38216		PARIS ORCHESTRA (BARENBOIM)
35	31	12	PACHELBEL: KANON LONDON 411-973 (CD)		STUTTGART CHAMBER ORCH. (MUNCHINGER)
36	NEW		BRAHMS: SONATAS RCA 1		YO-YO MA, EMMANUEL AX
37	37	56	BIZET: CARMEN (EXCERPTS) ERATO HBC1-5302 (CD)		MIGENES-JOHNSON, DOMINGO (MAAZEL)
38	34	18	FASCINATING RAMPAL CBS FM-39700 (CD)		JEAN-PIERRE RAMPAL
39	33	22	BACH ON WOOD CBS M-39704		BRIAN SLAWSON
40	40	72	MAMMA LONDON 411-959 (CD)		LUCIANO PAVAROTTI (MANCINI)

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

CLASSICAL KEEPING SCORE

by Is Horowitz



INTERNATIONAL CONCLAVE: The focus will be on contemporary music at **Midem Classique** in January, as the annual event in Cannes again attracts industry pilgrims from the record company, publishing, radio and concert communities. A two-day seminar devoted specifically to this area has been scheduled for Jan. 28-29 under the direction of **Alain Durel** of Radio France, and **Marlos Nobre** of the International Council of Music.

Among the more intriguing topics to be explored is the status of contemporary music on records. That seminar segment will be led by **Kees Hillen** of **Done-mus**, the Dutch organization promoting that country's music. Among the remaining six topics on the agenda is one that will view the "unhappy marriage" of contemporary music and critics. **Knud Ketting** of the Dansk Information Center in Denmark will lead that discussion.

Midem will look closely at contemporary music

PASSING NOTES: As expected, **Harmonia Mundi USA** will be raising its prices come Jan. 1 (Billboard, Nov. 16). The suggested list on its own H-M label, Chandos, Hyperion, Orfeo and Unicorn goes from \$11.98 to \$12.98, according to H-M president **Rene Goiffon**. Dealer price of Compact Discs will also rise, from \$11 to \$12. It's all due to the slide in the value of the dollar as compared to European currencies. Major importers **Qualiton** and **International Book & Record** are also expected to boost their prices come the New Year.

A pair of 60-minute cassettes documenting live concerts by guitarists **Eliot Fisk**, **Eduardo Fernan-**

dez, **Mario Escudero** and the team of **Sergio & Odair Assad** are being given as premiums to new subscribers of **Guitar Review**, the quarterly based in New York. **Rose L. Augustine** is publisher of the magazine, whose advisory board chairman is **Andres Segovia**.

One of the more elaborate radio promotion prizes has listeners to **WGMS** in Washington, D.C. trying to identify all the segments of a "missing" Beethoven manuscript constructed from a montage of the composer's symphonies, concertos and sonatas. Grand prize is an Audio 5000S, no less, and other payoffs include a \$500 shopping spree and a batch of **CBS Masterworks** Beethoven recordings. Top winner is to be announced Dec. 13 at noon, followed by a broadcast of all the Beethoven symphonies to mark the composer's birthday.

Musicians of the **St. Louis Symphony**, now recording for both **RCA Records** and **Angel** under music director **Leonard Slatkin**, have ratified a new employment contract raising salaries to \$780 a week this year, and increasing to \$850 before the pact runs its course... **Joel Smirnoff**, now with the **Boston Symphony Orchestra**, joins the **Juilliard String Quartet** as second violinist next season. He replaces **Earll Carlyss**, who leaves the ensemble after 20 years to join the faculty of the **Peabody Conservatory** in Baltimore. Carlyss' predecessor with the quartet was **Isidore Cohen**, for many years now with the **Beaux Arts Trio**. The Juilliard is not a group that has had many personnel shifts during its nearly 40-year history.

S.A. (Tony) Russo will be joining **ICM Artists** Jan. 1 as director of the agency's vocal division. He was appointed by **Lee Lamont**, who herself was recently named president, replacing the late **Sheldon Gold**... **Laurence Levis** has been elevated to vice president and national sales manager at **Concert Music Broadcast Sales**.

LATIN NOTAS

by Enrique Fernandez



A TWO-HOUR Julio Iglesias radio special produced by **Radio Works** started airing this weekend throughout the country. Billed as the first national radio special in Spanish, the syndicated program will eventually be carried by 66 Spanish-language stations in the U.S. and Puerto Rico. A one-hour English-language version will hit 116 stations.

The program, "Con Julio con amor," is introduced by **Ricardo Montalban**. Otherwise it's "just Julio and his music," explains **Radio Works** president **Stacie Hunt**. Included in the show is lengthy interview mate-

A new radio special offers 'just Julio and his music'

rial with the Spanish artist, who, according to **Hunt**, sat for four and a half hours of interviews with **Radio Works**.

"We're the largest producers and distributors of Spanish-language radio," boast **Hunt**. "Our Spanish programming is on the air seven days a week." Twice a week, **Radio Works** distributes a magazine-format show hosted by **Pepe Reyes**. Titled "Conozca a las Estrellas" ("Know The Stars"), the show features two artists per program and spotlights album releases and Latin entertainment news.

Early next year, **Radio Works** plans to move into the Mexican market, with 100 stations slotted for distribution of their syndicated programs. And in '86 the

company also expects to go into the rest of Latin America and Europe.

The Hollywood-based independent company has been in business since 1979. In '81 it began producing Spanish-language shows. According to **Hunt**, the **Iglesias** special sold out immediately, and local advertisers are already asking to repeat it. show. Nationally, the special is sponsored by **Columbia Records**, **Carnation** and **K Mart**. Local sponsors include **Goya Foods** and the **Coca-Cola** bottlers.

"We provide unique services for our local clients," indicates **Hunt**, adding that many Spanish-language radio stations are wary of syndicated shows. "They've been burned more than once, so we've had to cultivate their trust." **Radio Works** provides ad slicks for local stations, as well as promos, some done by celebrities. For the **Iglesias** show, **Ricardo Montalban** and **Angie Dickinson** did the local stations' promos.

Next in line for **Radio Works** is a one-hour special with **Raphael**. The program will be part of the Spanish singer's celebration of his 25th anniversary in show business.

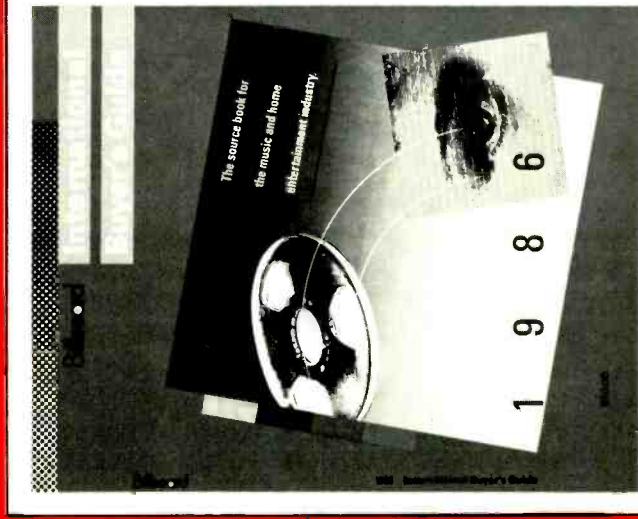
ITALIAN SINGER Nino Tello's Spanish-language single "Marta"/"Eternamente" on **Tella-Dora Records** keeps getting added on radio stations in Florida and Texas... **Roberto Lugo** has been signed by **Son-tone**... New from **TTH**: **Pedro Conga's** "Especial Delivery."

(38)	54	71	3	JAMES TAYLOR COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
39	35	35	29	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
(40)	47	50	6	SOUNDTRACK ATLANTIC 81273 (9.98)	WHITE NIGHTS
(41)	44	70	3	SHEENA EASTON EMI-AMERICA SJ-11713 (8.98)	DO YOU
42	34	34	9	STEVIE RAY VAUGHAN EPIC FEE 40036	SOUL TO SOUL
43	39	32	18	THE POINTER SISTERS ▲ PLANET J.U.I. 5487/RCA (8.98) (CD)	CONTACT
44	41	41	22	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
(45)	46	53	45	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
(46)	48	49	6	INXS ATLANTIC 81277 (8.98)	LISTEN LIKE THIEVES
47	37	37	8	MORRIS DAY WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS
(48)	76	—	2	PETE TOWNSHEND ATCO 904736/ATLANTIC (8.98)	WHITE CITY - A NOVEL
49	49	47	27	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
50	50	51	6	TRIUMPH MCA 2-8020 (10.98)	STAGES
51	42	42	9	ROGER DALTRY ATLANTIC 81269 (CD)	UNDER A RAGING MOON
(52)	57	58	8	KENNY ROGERS RCA A.J.U.I.-7023 (8.98)	THE HEART OF THE MATTER
53	38	38	20	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
(54)	59	68	5	THE ALARM I.P.S./MCA 5666/MCA (8.98)	STRENGTH
(55)	56	62	10	SCRITTI POLITTI WARNER BROS. 25302 (8.98)	CUPID AND PSYCHE 85

(93)	130	—	2	YES ATCO 90474/ATLANTIC (6.98)	9012 LIVE - THE SOLOS
94	78	63	17	UB40 A&M/VIRGIN SP 6-65090/A&M (6.98)	LITTLE BAGGARIDDIM
(95)	102	104	4	AUTOGRAPH RCA AFL1-7009 (8.98)	THAT'S THE STUFF
(96)	101	118	3	Y&T A&M SP-5101 (8.98)	DOWN FOR THE COUNT
(97)	NEW	NEW	NEW	NEW EDITION MCA 5679 (8.98)	ALL IN LOVE
(98)	127	176	3	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
99	99	100	108	GEORGE WINSTON ● WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
100	100	109	27	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
(101)	105	121	4	OINGO BOINGO MCA 5665 (8.98)	DEAD MAN'S PARTY
(102)	106	123	4	JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART
(103)	NEW	NEW	NEW	BOB DYLAN COLUMBIA C5X 38830	BIOGRAPH
(104)	125	145	3	ALABAMA ▲ RCA ASL1-7014 (9.98) (CD)	CHRISTMAS
105	95	95	111	PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
106	88	77	12	SQUEEZE A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
107	103	103	12	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
108	108	110	13	9.9 RCA NFL1-8049 (8.98)	9.9
(109)	114	147	3	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98)	RIPTIDE
(110)	113	144	9	MARSHALL CRENSHAW WARNER BROS. 25319 (8.98)	DOWNTOWN

Albums with the greatest catalog gain this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) Certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

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HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE	ARTIST
				Compiled from a national sample of dance club playlists.	
				LABEL & NUMBER	DISTRIBUTING LABEL
1	1	2	8	A LOVE BIZARRE PAISLEY PARK (PROMO)/WARNER BROS.	◆ SHEILA E.
2	2	3	7	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON
3	4	4	7	TAKES A LITTLE TIME LONDON 886 004-1/POLYGRAM	◆ TOTAL CONTRAST
4	5	6	7	BABY TALK VANGUARD SPV-89	ALISHA
5	3	1	8	WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411	ARETHA FRANKLIN
6	6	9	7	ONE OF THE LIVING CAPITOL V-15205	◆ TINA TURNER
7	9	20	4	TARZAN BOY MANHATTAN V-56011/CAPITOL	◆ BALTIMORA
8	8	14	5	YOUR PERSONAL TOUCH RCA PW-14202	◆ EVELYN "CHAMPAGNE" KING
9	10	17	7	EVERYBODY DANCE A&M SP-12149	◆ TA MARA & THE SEEN
10	22	40	3	LOVE'S GONNA GET YOU WARNER BROS. 0-20383	JOCELYN BROWN
11	14	24	5	I TOUCH ROSES I-SQUARE/SIRE 0-20381/WARNER BROS.	BOOK OF LOVE
12	12	26	5	HELL IN PARADISE POLYDOR 883 455-1/POLYGRAM	◆ YOKO ONO
13	16	19	7	COMO TU TE LLAMA? CAPITOL V-8654	SLY FOX
14	23	29	3	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	◆ LISA LISA/CULT JAM WITH FULL FORCE
15	15	22	5	HONEY FOR THE BEES QWEST 0-20361/WARNER BROS.	PATTI AUSTIN
16	26	43	3	SLAVE TO THE RHYTHM MANHATTAN ISLAND V-56012/CAPITOL	GRACE JONES
17	17	28	5	THE HEAT IN ME (REMIX) RED LABEL V-70057/CAPITOL	◆ LINDA CLIFFORD
18	20	25	6	MY OBSESSION ATLANTIC 0-86847	MERI D. MARSHALL
19	21	27	6	PARTY ALL THE TIME COLUMBIA 44-05280	◆ EDDIE MURPHY
20	29	—	2	KRUSH GROOVE (LP CUTS) WARNER BROS. 25295-1	VARIOUS ARTISTS
21	24	32	4	HIGH ABOVE THE CLOUDS (REMIX) WARNER BROS. 0-20374	NARADA MICHAEL WALDEN
22	35	47	3	MY MAGIC MAN WARNER BROS. 0-20376	ROCHELLE
23	43	49	3	LET ME BE THE ONE (REMIX) RCA PW-14230	◆ FIVE STAR
24	33	36	4	THINKING ABOUT YOU (REMIX) ARISTA AD1-9413	WHITNEY HOUSTON
25	NEW			ONE MORE TIME (REMIX) COLUMBIA 44-05290	THIRD WORLD
26	37	37	4	COME WITH ME MCA 23592	◆ SPACE MONKEY
27	18	8	11	PERFECT WAY (REMIX) WARNER BROS. 0-20362	◆ SCRITTI POLITTI
28	7	7	9	SEDUCTION GORDY 4544GG/MOTOWN	VAL YOUNG
29	46	—	2	TELL ME WHAT YOU WANT MCA 23596	LOOSE ENDS
30	49	—	2	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60
31	38	44	4	IRRESISTIBLE LOVE EMERGENCY EMOS 6555	LAUREN GREY
32	25	18	8	LOVER COME BACK TO ME (REMIX) EPIC 49-05278	◆ DEAD OR ALIVE
33	34	39	4	AND SHE WAS (REMIX)/TELEVISION MAN (REMIX) SIRE 0-20378/WARNER BROS.	◆ TALKING HEADS
34	50	—	2	HUNDREDS AND THOUSANDS (EP) MCA 39038	BRONSKI BEAT
35	31	30	5	BLUE KISS I.R.S. 23585/MCA	◆ JANE WIEDLIN
36	44	45	3	BIG NOISE PRISM PS 2005	BASE
37	48	—	2	WE BUILT THIS CITY (REMIX) GRUNT FW-14226/RCA	◆ STARSHIP
38	NEW			GO HOME (REMIX) TAMLA 4553TG/MOTOWN	STEVIE WONDER
39	11	5	10	PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN	◆ STEVIE WONDER
40	13	13	11	RUNNING UP THAT HILL EMI-AMERICA V-7865	◆ KATE BUSH
41	NEW			THE MAGIC, THE MOMENT POW WOW WOW 403	SUBJECT
42	NEW			SISTERS ARE DOIN' IT FOR THEMSELVES RCA PW-14243	◆ EURYTHMICS AND ARETHA FRANKLIN
43	47	—	2	IF I RULED THE WORLD MERCURY 884 269-1	KURTIS BLOW
44	45	—	2	CURIOSITY MCA 23586	JETS
45	NEW			ROSES PORTRAIT 4R9-05213	◆ HAYWOODE
46	NEW			NO FRILLS LOVE (REMIX) Geffen 0-20413/WARNER BROS.	JENNIFER HOLLIDAY
47	28	10	11	YOU & ME CBS ASSOCIATED 429-05284	◆ THE FLIRTS
48	NEW			LIKE THIS D.J. INTERNATIONAL D-251/FANTASY	CHIP E. INC. FEATURING K. JOY
49	NEW			ELECTION DAY CAPITOL V-15209	◆ ARCADIA
50	NEW			EXPOSED TO LOVE ARISTA AD1-9426/RCA	EXPOSE

BREAKOUTS
Titles with future chart potential, based on club play this week.

1. DIGITAL DISPLAY (REMIX) READY FOR THE WORLD MCA
2. NO ONE CAN LOVE YOU MORE THAN ME THE WEATHER GIRLS COLUMBIA
3. EMERGENCY KOOL & THE GANG DE-LITE
4. CONFUSION THE ALEEMS ATLANTIC
5. DO IT FOR LOVE SHEENA EASTON EMI-AMERICA
6. DO YOU REALLY LOVE YOUR BABY THE TEMPTATIONS GORDY
7. CITIES IN DUST SIOUXSIE AND THE BANSHEES SIRE
8. I WANNA BE A COWBOY BOYS DON'T CRY PROFILE
9. SUN CITY ARTISTS UNITED AGAINST APARTHEID MANHATTAN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE	ARTIST
				Compiled from a national sample of retail store sales reports.	
				LABEL & NUMBER	DISTRIBUTING LABEL
1	1	3	7	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON
2	2	2	13	CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE
3	4	5	7	BABY TALK VANGUARD SPV-89	ALISHA
4	3	1	7	PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN	◆ STEVIE WONDER
5	5	4	8	WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411	ARETHA FRANKLIN
6	8	6	13	FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAINÉ
7	7	14	4	SLAVE TO THE RHYTHM MANHATTAN ISLAND V-56012/CAPITOL	GRACE JONES
8	6	11	7	HONEY FOR THE BEES QWEST 0-20361/WARNER BROS.	PATTI AUSTIN
9	9	10	9	SO SMOOTH URBAN ROCK UR919	KRYSTAL DAVIS
10	10	9	7	MIAMI VICE THEME MCA 23575	◆ JAN HAMMER
11	13	17	8	PARTY ALL THE TIME COLUMBIA 44-05280	◆ EDDIE MURPHY
12	14	13	17	THE SHOW/LA DI DA DI REALITY D-242/FANTASY	DOUG E. FRESH & THE GET FRESH CREW
13	28	—	2	LOVE'S GONNA GET YOU WARNER BROS. 0-20383	JOCELYN BROWN
14	18	—	2	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	◆ LISA LISA/CULT JAM WITH FULL FORCE
15	11	12	8	SEDUCTION GORDY 4544GG/MOTOWN	VAL YOUNG
16	19	28	5	HELL IN PARADISE POLYDOR 883 455-1/POLYGRAM	◆ YOKO ONO
17	50	—	2	FEEL THE SPIN Geffen 0-20391/WARNER BROS.	DEBBIE HARRY
18	26	47	4	TARZAN BOY MANHATTAN V-56011/CAPITOL	◆ BALTIMORA
19	17	18	6	EVERYBODY DANCE A&M SP-12149	◆ TA MARA & THE SEEN
20	12	7	10	THE OAK TREE WARNER BROS. 0-20379	◆ MORRIS DAY
21	30	—	2	TAKES A LITTLE TIME LONDON 886 004-1/POLYGRAM	◆ TOTAL CONTRAST
22	21	29	5	PERFECT WAY (REMIX) WARNER BROS. 0-20362	◆ SCRITTI POLITTI
23	15	8	13	I'LL BE GOOD MERCURY 884 009-1	◆ RENE & ANGELA
24	16	15	11	STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND	VIKKI LOVE WITH NUANCE
25	32	44	3	COUNT ME OUT MCA 23595	NEW EDITION
26	22	20	16	OBJECT OF MY DESIRE ELEKTRA 0-66891	◆ STARPOINT
27	24	21	13	BE NEAR ME MERCURY 884 052 1	◆ ABC
28	23	26	8	YOU & ME CBS ASSOCIATED 429-05284	◆ THE FLIRTS
29	34	—	2	SUB-CULTURE (REMIX) QWEST 0-20390/WARNER BROS.	NEW ORDER
30	36	37	3	SOUL KISS MCA 23593	◆ OLIVIA NEWTON-JOHN
31	29	31	4	HIGH ABOVE THE CLOUDS (REMIX) WARNER BROS. 0-20374	NARADA MICHAEL WALDEN
32	40	—	2	MY MAGIC MAN WARNER BROS. 0-20376	ROCHELLE
33	38	30	7	MY HEART GOES BANG IMPORT (EPIC.UK)	DEAD OR ALIVE
34	35	22	5	ALIVE AND KICKING A&M SP-12155	◆ SIMPLE MINDS
35	25	23	5	ELECTION DAY CAPITOL V-15209	◆ ARCADIA
36	NEW			JOHNNY THE FOX SLEEPING BAG SLX-0016X	TRICKY TEE
37	NEW			SISTERS ARE DOIN' IT FOR THEMSELVES RCA PW-14243	◆ EURYTHMICS AND ARETHA FRANKLIN
38	NEW			IF I RULED THE WORLD MERCURY 884 269-1/POLYGRAM	KURTIS BLOW
39	37	35	20	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888/FANTASY	J.M. SILK
40	33	27	20	TRAPPED MCA 23568	◆ COLONEL ABRAMS
41	31	48	3	THE MAGIC, THE MOMENT POW WOW WOW 403	SUBJECT
42	47	—	2	I TOUCH ROSES I-SQUARE/SIRE 0-20381/WARNER BROS.	BOOK OF LOVE
43	46	—	2	SUN CITY MANHATTAN V-56013/CAPITOL	◆ ARTISTS UNITED AGAINST APARTHEID
44	NEW			WHO DO YOU LOVE MANHATTAN V-56007/CAPITOL	BERNARD WRIGHT
45	42	—	2	THE HEAT IN ME (REMIX) RED LABEL V-70057/CAPITOL	◆ LINDA CLIFFORD
46	NEW			CURIOSITY MCA 23586	◆ JETS
47	NEW			ALICE, I WANT YOU JUST FOR ME COLUMBIA 44-05282	◆ FULL FORCE
48	20	16	10	YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN	EL DEBARGE WITH DEBARGE
49	NEW			LIKE THIS D.J. INTERNATIONAL D-251/FANTASY	CHIP E. INC. FEATURING K. JOY
50	41	32	14	RUNNING UP THAT HILL EMI-AMERICA V-7865	◆ KATE BUSH

BREAKOUTS
Titles with future chart potential, based on sales reported this week.

1. ONE MORE TIME (REMIX) THIRD WORLD COLUMBIA
2. NO ONE CAN LOVE YOU MORE THAN ME THE WEATHER GIRLS COLUMBIA
3. HE'S NUMBER ONE FANTASY SPRING
4. THIS IS FOR YOU THE SYSTEM MIRAGE
5. OVER THE SHOULDER MINISTRY SIRE
6. I CAN'T WAIT NU SHOOZ IMPORT (ARS,HOLLAND)
7. MIDNIGHT HUNGER/HOLD MY HAND DONNA GARRAFFA ARTIST INTERNATIONAL
8. LEGION MARK SHREEVE JIVE/ELECTRO

○ Titles with the greatest sales or club play increase this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

Dance TRAX



by Brian Chin

THANK GOD for the A-to-Zed: In mid-November, a merely overcast day in London starts looking downright sunny. And locating a street sign is something like trying to finish a particularly difficult "What's Wrong With This Picture." Therefore, studying a street map becomes a survival tactic, and the "A to Z" (the most popular street guide) is like your canteen in a desert. But then again, as one London-based a&r person put it, there are ways in which London has become a lot more like New York.

Like, for example, the appearance of **Doug E. Fresh** on "Top Of The Pops," and the incessant pounding of "The Show" and "La-Di-Da-Di" all over the pirate radio stations providing London "soul" fans with the American and British black music that the almighty BBC doesn't manage. (To be fair, Radio One, the na-

tional pop station, listed "The Show" as its 10th most-played record this week. And "The Show" was number 12 on the national pop charts in its third week of release, a chart performance that was never duplicated at home, despite reported 12-inch sales of over 400,000 units.)

And after three days, three clubs and innumerable record shops in London, the overall impression is one of a scene just as complex as New York's (or, for that matter, any of the major U.S. markets)—but for different reasons.

The fact overriding everything else is that exposure of pop music on the BBC and the recently instituted local commercial radio stations remains strictly limited, making it difficult to get airplay on an underground hit when other major artists are soaking up airplay time.

That makes many of the black crossover records here seem like "rogue hits," as James Hamilton (dance club correspondent for Music Week and Record Mirror) puts it. Of course, that can also be the case in America—but here, the opportunities are slightly different.

In England, American underground hits such as "Walking On Sunshine" were major top five smashes, and that particular cut was received as a golden oldie one night by a clearly non-cult teenage crowd at London's posh Hippodrome club. **Colonel Abrams'** "Trapped" has also been in the top five here within the last month, and "Music Is The Answer," re-released independently, seems poised to succeed it in the pop chart.

Some of the other records heard on radio and in clubs: **the Winans'** "Let My People Go," **Rose Royce's** "Is It Love You're After," a new version of "One Nation Under A Groove" produced by the same British company (Streetwave) that re-did "Set It Off" as a girl group disco record, and a new mix of **Princess'** "After The Love Has Gone." The latter record, widely dismissed as a well-executed clone of "Say I'm Your Number One," was re-released promotionally in a radically changed version that tacks on a riff from the biggest club hit of the past month here, **Wally Badarou's** "Chief Inspector," and segues back suddenly into the new song. (We caught an early-morning club appearance by Princess, who showed off a strong, steady voice and sang a verse apiece of "Number One" and "Ain't Nobody" unaccompanied just to make sure everyone knew she could sing.)

But one of the biggest mysteries about London was solved for us by James Hamilton and a couple of DJs who are lobbying for a radio station license to serve part of London with "ethnic" music, meaning urban contemporary. Here, restrictions on play of recorded music on the radio has forced DJs to search out U.S. records which have no British label affiliation, since that class of product is unrestricted under "needle-time" rules. That's an important opportunity that small labels should keep in mind. And that's the reason why lots of independent label releases that get lost in the U.S. avalanche of product can wind up breaking out in England.

A still more impressive indication of the DJs' dedication here is that in order to insure that club music also gets on the radio, individual DJs have had to do that themselves, by becoming on-air announcers on the various legal and illegal radio outlets—or by applying for radio station licenses, which sort of puts them into the arena of local politics. Keepers of the music here have to see to it personally that radio picks up on their sounds—unlike their U.S. counterparts, who've been a little annoyed to see radio jump on their discoveries, and burn them out prematurely.

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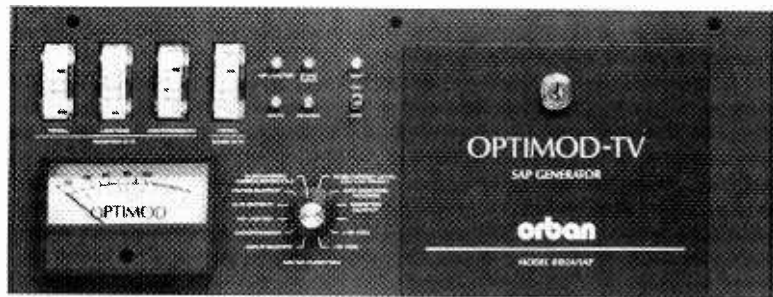
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Audio Track

NEW YORK

MIKEL ROUSE & Broken Consort have been mixing their album "Minor Scale" at **B.C. Studio** with engineer **Martin Bisi**.

Island Records act the **Bongos** are in at **RPM Sound Studios**, tracking their upcoming album. Producer/engineer is **Eric Thorngren**, assisted by **Mike Krowiak**. Also at RPM, Elektra artists the **Sharks** have been working with producer **Joey Balin** and engineer **Dom Maita**. Lending a hand at the board is **Jeffrey Lippay**.

At **Giant Sound**, **Reggie Lucas** is working on two projects: **Randy Crawford** for Warner Bros. and **Megaphase** for MCA. **Joe Ferla** is at the controls.

At **Quadrasonic Sound Systems**, reggae artist **Alex Moscow** has been producing his next album, with **Peter Lewis** engineering. Also there, Mirage/Atlantic artist **Gerard McMahon** has been overdubbing with engineer **Joel Soyffer**.

LOS ANGELES

RECENT ACTIVITY AT Interlok Production Studios: The studio's Emulator II as well as its CD-based sound effects library were used to complete 18 episodes of the comedy series "Mad Movies With The L.A. Connection." Interlok also recently worked with composer/producer **Paul Chiten** on the theme song for the film "Transylvania 6-5000," and will be working with composer **Udi Harpaz** on all music for the new animated tv series "The Centurians," premiering next year.

Producer **Ed Tree** is mixing country artist **Mark Fosson** at **Sound Image Recording** in North Hollywood. **Patrick von Weigandt** is at the board. Also there, producer **Mark Green** has been tracking with the **Movers**, with **John Henning** engineering.

NASHVILLE

WALK THE WEST have been finishing up on their debut album for Castle Productions and Greystone

Records at **The Castle** in Franklin, Tenn. Producing is **Jozef Nuyens**, while **Giles Reaves** and **Keith Odle** are at the board. Also there, Shalamar member **Delisa Davis** has been composing and recording, with **Reaves** programming and playing the Fairlight. And **Jimmy Bowen** is currently mixing tracks for **Reba McEntire's** next MCA album. **Chuck Ainlay** is engineering, assisted by **Odle**.

OTHER CITIES

AT PLANET DALLAS in Dallas, Nashville jingle ace **Joy White** has been recording backup music for an upcoming "Star Search" presentation at the studio. Also there, songwriter **Dave Guinn** has been in tracking.

Sparrow Records heavy metal act **Rez Band** were in at **Tone Zone Recording** in Chicago recently to record their eighth album, "Between Heaven And Hell." The band, **Tom Cameron** and **Dawn Herrin** produced.

A&M Canada act the **Look** has been laying rhythm tracks at **Studio A** in Dearborn Heights, Mich. **Eric Morgeson** is producing, with **John Jaszcz** engineering.

Producer **Gordon Perry** has completed the first four songs of his latest project, **Princess Tex**, at **Dallas Sound Lab**. On hand for the sessions were **Marc Benno**, **David Monday** and **Benita Atterberry**.

At **Trod Nossel Recording** in Wallingford, Conn., **Rebel Montez & the Cub Koda Band** continue pre-production work in the MIDI/sequencer studio.

Reelsound Recording of Manchaca, Tex. had its mobile unit utilized by the **Westwood One** radio syndication firm to record **AC/DC** in Dallas and Austin. Producing were **Richard Kimbal** and **Mike Scarfe**, assisted by **Mason Harlow**, **Rusty Buckner** and **Brent Campbell**.

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

Sound Investment

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

MEDIA GETS MIDI: New York's **MediaSound** has recently gone online with its new MIDI Impact room. The high-tech setup offers 64-track MIDI/SMPTE sequencing on IBM, MacIntosh and Commodore computer systems; a Synclavier with SMPTE interface capabilities; a large, custom sample sound and percussion library; a selection of various algorithm and phase distortion digital synths; MIDI guitar interface, and other features. To run the new room, Media has two in-house programmers, **Frank Doyle** and **Mark Kovach**. The pair has produced, recorded and programmed with the **Fixx**, **Rock Steady Crew**, **Evelyn "Champagne" King**, and **CBS**, **Island**, **Virgin** and **Inner City Records**. Media says it plans eventually to develop the new room for MIDI "global" interface, wherein satellite technology will enable an artist to perform live on recordings taking place in any studio around the world.

SWEET 16: Services Sound and Vision Corp. (SSVC) has ordered 16 Neve 5322 "self-op" stereo broadcast consoles, bringing the total number of Neve desks owned by the broadcast firm to 22. Four of the boards are installed in mobile units, while two have been in operation in Europe. SSVC reaches half a million British Service people and their families in various countries (as well as civilian listeners) with a mix-

ture of music, news and general information programming.

While the programs are recorded in London, the 16 new Neve desks, due to be delivered next month, will be placed in Hong Kong, Brunei, Nepal, the Falklands, Belize, Cyprus, Gibraltar and Germany. The 5322 console is said to be user-friendly enough for a DJ to operate alone, and has gained favor with radio stations in England.

FLOATING STUDIO: Chicago's **Seagrape Recording Studios** is now up and running after eight months of construction. Seagrape claims to be the only Chicago-area facility with fully-floated walls and floors. Designed by architect **Robert Jones**, the studio also features 15-foot ceilings; variable acoustics; a Neotek 50x24 console; recorders by Sony, MCI, Otari and 3M; a large complement of outboard processors, and a large control room, which accommodates 25 people.

SSL, PART II: Quadrasonic Sound Systems in New York is anxiously awaiting arrival of its second SSL console, due to arrive in January (too late for Christmas.) The 56-input board will be the centerpiece of the newly renovated Studio B suite and private client lounge. Also added to the room are a second AMS digital delay and AMS reverb, as well as a Studer Mark II A-80.

PLAYBOY OPTS FOR BBE: Barcus Berry Electronics' BBE audio technology has been incorporated into the new sound system at the **Playboy Club** in New York. Designer **Richard Long** of **RLA Interna-**

tional Ltd. says he uses the BBE in "either the loop of the mixer or at the output stage" to make the sound more "dynamic and exciting." Long's previous design achievements include **Club A**, **Chippendale's**, the **Palladium**, the **Underground**, **Regine's** and a host of other clubs. He says he plans to use BBE in upcoming constructions for the **Epic** in San Francisco, **Stringfellows'** in New York and the new **Regine's** in Kuala Lumpur, Malaysia.

MORE MODULES: New York's **Sound Ideas** has added eight additional modules to its **SSL 6000 Series E** console in Studio B. The facility has also purchased several new pieces of outboard gear, including **Roland's SRV 2000** digital reverb. Studio B is now equipped for 48-track recording, and boasts an **Adams Smith** synchronizer system.

OVER THE RAINBOW: Rainbow Bridge Recording in Libertyville, Ill. has expanded its facilities to include 24-track transformerless recording and real-time cassette duplication.

SCORE ONE FOR DALLAS: Dallas Sound Lab claims to be the first Southwest studio to record a film score in sync to 35mm projection. **Ken Sutherland** and **Phil Kelly** produced the score for **Martin Jurov's** feature "Papa Was A Preacher" in **DSL's Studio C**. The room is equipped with full film/audio/vid-eo facilities, and can handle any format and mixing to picture.

Edited by **STEVEN DUPLER**

Video Track

NEW YORK

THE POINTER SISTERS' video for "Freedom" features documentary footage of **Bishop Desmond Tutu**, **Rev. Martin Luther King**, **Anwar Sadat**, **Menachem Begin**, **President Jimmy Carter** and the **Beatles** to support the song's anti-apartheid message. Shot in an ancient Egyptian-styled setting, the project was directed by **Jerry Kramer** and **Richard Perry**. **Jerry Kramer** produced it for **Jerry Kramer and Associates**.

Video Placement International, an ambient video distribution firm, has released a new holiday program, "Christmas & New Year's Matinee." The one-hour tape features color cartoons, sing-alongs, **Howdy Doody** and **Buffalo Bob** footage, and other interesting film.

LOS ANGELES

THE VIDEO FOR Stevie Wonder's hit single "Part Time Lover" was directed by **Bill Parker** for **Bill Parker Productions**, and produced by **Karolyn Ali**. **Parker** says the performance/concept piece tells the story of a couple's "extra-curricular activities" with their part-time lov-

ers, with both of the guilty parties eventually ending up at **Stevie's** concert in New York's **Palladium** nightclub. The film was shot with two **Arriflex 35mm** cameras on **Kodak 5294** stock, and was processed and transferred to one-inch tape at **TVC Labs** in New York.

OTHER CITIES

SHEENA EASTON'S newest video, "Do It For Love," features an onstage performance by the artist. Lensed in a San Francisco rock club, the clip was directed by **Edd Griles** and produced by **N. Lee Lacy & Associates**. The song is from Easton's current **EMI America** album, "Do You."

Christian rockers **DeGarmo & Key** recently wrapped up the video for "Competition," the first single from their newly released album "Commander Sozo & the Charge of the Light Brigade." **Marius Penczer** directed a 12-man crew, as well as 60 extras, in the futuristic-type clip, which revolves around a sports battle between two gladiators. The piece was filmed in Memphis.

New Jersey's music video station **U68** will broadcast two specials this

month: "One Hour Of Dementia," hosted by rock historian **Dr. Demento**, on Friday (6) at midnight; and "The 13th Hour," featuring master of horror **John Zacherle**, on Friday the 13th. The former will showcase comedy and novelty-type videos such as "Weird Al" **Yankovic's** "Eat It." The latter will air clips of deceased artists and videos of the occult and supernatural.

Edited by **LINDA MOLESKI**

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

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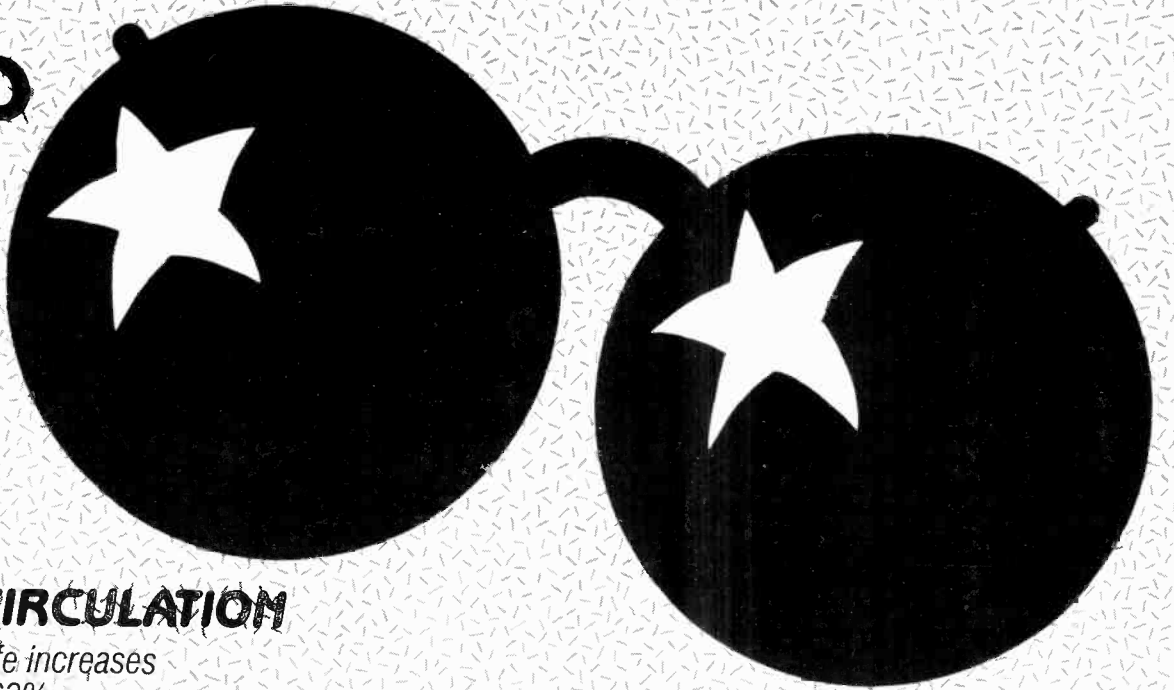
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Still Spinning. Rod Stewart and Dick Clark enjoy one of the performances on "American Bandstand's 33 1/3 Celebration," a three-hour special airing Dec. 1 on ABC-TV. (Photo: Ron Wolfson)

Ben Sidran Turns Himself On New Album Targets Fusion Audience

BY SAM SUTHERLAND

LOS ANGELES A journeyman pianist, singer and songwriter, Ben Sidran has long juggled an academic career with his musical output, starting in the late '60s when he assembled a doctoral thesis on black culture and music, "Black Talk," even as he sustained a charter membership in the Steve Miller Band.

During the '70s, Sidran recorded jazz-flavored rock albums for Capitol and Blue Thumb, then shifted the focus toward a more straight-ahead acoustic jazz style during subsequent albums for Arista. Throughout that period, he remained based in Madison, Wis.,



Still Cheap. Cheap Trick co-headlines a Halloween night concert at New York's Radio City Music Hall with John Waite. (Photo: Chuck Pulin)

teaching courses in music and the music industry at the Univ. of Wisconsin.

Now Sidran has added a growing profile as a radio personality, expanding upon the role he has developed at National Public Radio as resident jazz critic for "All Things Considered." Sidran last year bowed his own hour-long radio interview program, "Sidran On Record," focusing on top jazz players.

Even as that show doubles its output, he's completed an ambitious new fusion album that once again targets his music toward a broader crossover audience. "On The Cool Side," his first release for the Windham Hill-distributed Magenta label, veers away from the emphatic bebop orientation that dominated much of Sidran's work from the late '70s on, culminating in his last album, for Island's now dismantled Antilles jazz roster, which added his own lyrics to bop classics.

The new album finds Sidran leaping squarely into the modern fusion camp, trading his acoustic grand for synthesizers and electric piano. "A big part of jazz right now is the integration of technology," he explains. "I didn't set out to use all those synthesizers, but it was time for a change."

When Sidran was ready to record the albums, he decided to cut in Minneapolis, rather than in New York or Madison. "For years, they've been doing something special there," he notes. "I wound up using the engineer who's done Prince's records, and I learned that the 'magic' you hear in things cut there has more to do with people than machines.

"A lot of it is making do with what you've got: They don't have a high-tech studio there, so they have to use a lot of outboard electronic devices to solve problems."

Although he says his radio schedule is "killing me," Sidran does plan live dates next year, starting with small jazz club gigs that will reprise his recent practice of performing acoustic sets. But he also says he's putting together a March concert in Minneapolis that will allow him to flex his new, electronic style as well, using most of the players he employed for the album. The format

(Continued on page 55)

Copeland Blasts Industry 'Narrowness' Manager Sees Too Much Concentration on Hit Singles

By PAUL GREIN

LOS ANGELES Miles Copeland made his name in the punk revolution of the late '70s, working with such acts as the Police, Blondie and the Sex Pistols. But he acknowledges that the movement has had little lasting impact, and complains that radio playlists and record company attitudes are, if anything, even tighter now than they were before the punk upheaval.

"For groups, it was fun being punks for a while, and doing it small time," says Copeland, "but they've all grown up and they want to get paid. The punk revolution had an effect—it brought in some new blood—but now that new blood has been incorporated; it's part of the system, and there aren't many revolutionaries out there.

"In another four or five years, we'll need another revolution of some sort because it's getting stagnant right now. There aren't many people who can afford to be adventuresome because the stakes have gotten so high."

Copeland, who manages the Police, Adam Ant, Squeeze and Lords of the New Church through his London-based company First Stars, argues that the industry has become obsessed with the hit single.

"Things are very brutal at the moment," he says. "If a label runs into a little bit of resistance one week, they'll drop a record, which has a domino effect on everything else that's going with the act. It's cold-blooded. Is it so cut-and-dried that if a single doesn't happen on the fourth week, that's it?"

"It's all part of this sickness of instant gratification, having acts reduced to three minutes. You could almost say to groups, 'I don't care what's on your record as long as you've got three minutes that I can get on radio.' It's appalling. It's the tail wagging the dog."

Copeland sees this as part of a swing away from the traditional concept of artist development. "A lot of people in the record business are very narrowly focused on records," he says. "They don't think much in terms of careers—especially now.

"The days of record companies—especially big companies—being involved in artists' careers are long gone, and I think it's a tragedy. I think it's the reason companies like IRS [which Copeland owns] will become successful: We still care about artists' careers because we're management-oriented."

The 39-year-old Copeland says not much has changed in the business of management in the past decade. "The process is still the same," he notes. "It's a matter of getting an artist organized to go out and get exposed and sell his product.

"Touring is still important—a lot more important than people think. The acts we have the best time with in terms of selling records are our touring acts: the Alarm, R.E.M., the Go-Go's, the Police.

"If an act's just a studio act and the record doesn't happen, what do you do? At least a touring act can

get out there and keep the thing going."

Copeland, who co-owns the Los Angeles-based LAPD with Mike Gormley (top acts: Oingo Boingo, Wall of Voodoo, the Bangles, Stan Ridgway), notes that many of the changes that have occurred in the past decade have been in the financial end of the business.

"Merchandising has become very

big business," he says, "with lines of clothing and God-knows-what-all. Sponsorship has become a real and accepted business, and there's a lot of money in broadcast now: You can make a lot of money with services like HBO or Showtime."

But Copeland says the biggest change in the past decade has been brought by MTV and the video

(Continued on page 54)

Wolf at the Door of Success Producer Makes Name for Himself

BY ETHLIE ANN VARE

LOS ANGELES The No. 1 single "We Built This City" not only marked a dramatic comeback for the venerable Jefferson Airplane-turned-Jefferson Starship-turned-Starship. It also marked a singular achievement for songwriter/arranger/keyboardist Peter Wolf. It was the first single from the first album he produced in America, and it went right to the top.

Still, many people confuse this Peter Wolf with the one who earned his fame singing for the J. Geils Band.

Producer Peter Wolf is a native of Vienna, Austria, and was trained as a classical pianist. He became a jazz musician in his teens and moved to the U.S. in 1976. He played with Frank Zappa's eclectic outfit for three years, and worked as a sideman for such acts as Survivor, Pablo Cruise and Ted Nugent. With his wife, Ina, he formed the duo Wolf & Wolf, which released an album on Motown's pop label, Morocco.

"It was natural for me to move into production," says Wolf, "because I was always so interested in arrangement. Producers would ask me to work with them, and then Dennis Lambert made me co-producer of the Commodores' 'Night-shift,' which hit big."

To date, Wolf's greatest successes have come with older acts: Heart, Survivor, Starship and even the Commodores are veterans on the comeback trail. But Wolf thinks of himself as a new waver.

"It's not that I don't want to be associated with these types of artists," he says, "but it's also time I started producing young, new things—a Nik Kershaw, or a Howard Jones. It's easier, actually. You don't have to suggest new approaches—they come up with dozens, and you just have to sort out the weeds."

Wolf suggests that his "new music" attitude was part of Starship's newfound success. "There's a lot more r&b and new wave influence in this record," he notes, "and that's from me to quite an extent. Before, they were rock'n'roll and that was it. Pop music these days is a crossover. If you're narrow-minded, you won't reach a lot of people."

Having stretched the Starship "as far as they were stretchable," Wolf is now looking to stretch himself. In addition to producing newcomer Chris Sutton on Polydor U.K., he will be co-producing upcoming albums for Boz Scaggs and Sergio Mendes. He and Ina Wolf are also writing new songs for another Wolf & Wolf album, though the band name will probably be changed.

"I refuse to do just one kind of thing," says Wolf. "But interest in many kinds of music is probably what maintains the dignity I admire."

"My idols—Quincy Jones, Arif Mardin—are guys who have tasted every kind of music, are capable of doing every kind of music. That's why they have maintained their careers this long."

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PROFESSIONAL PAPER

Six Flags' Southern Star Amphitheater Atlanta Getting Major New Concert Venue

BY RUSSELL SHAW

ATLANTA Starting next May, the 17,000-seat Omni Coliseum won't be the only large venue in town programming attractions of arena-filling popularity. Six Flags Over Georgia, a theme park located 12 miles west of downtown Atlanta, is entering the fray with construction of the 20,000-capacity Southern Star Amphitheater.

Concert/Southern Promotions of Atlanta, one of the nation's leading concert bookers, will be handling talent acquisitions for the eight-acre, open-air plant, which will have

2,000 permanent seats and room for an additional 18,000 patrons.

Technically, the entry of the theme park into the concert wars is not new. Since 1973, such top artists as Lionel Richie, Tina Turner and the Beach Boys have performed there.

"These concerts, though, have always been done in a temporary parking lot," says Six Flags PR director John Millsaps. "These makeshift facilities can accommodate 4,500 tops, and it doesn't provide the ambience we like to present. If we're going to be in the concert business, we need to be in it—not

playing at it."

"The biggest new advantage is that there will be an added atmosphere for both the act and the patron," adds Peter Conlon, a partner at Concert/Southern Promotions. "Southern Star will be conducive to the larger acts, who will now have room to do things like rig sound and lights. Previously, they had to be stacked."

Total rigging capacity on stage will be 30,000 pounds, with an additional 25,000 pounds available for sound wings. The 3,000 square foot performing area for Southern Star will be 60 by 50 feet deep and 50 feet high. Sound wings are to be 20 by 15 feet deep and 50 feet high.

"Aesthetically, there will be advantages as well," Conlon says. "Now, people watching the show have to stand on a tarmac, but the new areas will be on lawns."

Conlon says he will be "looking at some super acts." Adds Six Flags' Millsaps: "We have had a variety of artists before, but our enhanced facilities will give us a chance to pursue groups reluctant to play a theme park."

As a further enhancement, tentative plans call for concert tickets at Southern Star to be sold for only \$2 to \$4 over the planned 1986 park admission price of \$15.55.

The attraction's steady stream of visitors, which totalled 2,270,000 in the 1985 season, is expected to provide an on-site market for the shows, which will be held in an area near several rides.

With this new marketing weapon at their disposal, Six Flags officials are jousting for a position of concert preeminence during their peak operating season, which normally extends from early May to late October.

"The Southern Star Amphitheater and our agreement with Concert/Southern Promotions position Six Flags in the forefront of Atlanta's concert venues," boasts Spurgeon Richardson, Six Flags Over Georgia's vice president/general manager. "We will be able to present any group that would appear in the metro area."

Conlon tends to downplay the competitive aspects with the Omni. "It doesn't work that way," he says. "Some shows will still play the Omni, but the summer months are traditionally their slow period."

On that point, the Omni's general manager, Robert Dhue, agrees. "We feel that Southern Star will be a competitor, but they will be open during our slowest time of the year," he says.

Other competitors, though, are looking forward to Southern Star's May arrival. Ed Neiss, general manager for the 4,700-seat Fox Theatre, notes: "It may help us positively in that some acts that used to play Six Flags but would chafe at not being able to sell out a 20,000-capacity facility might choose to play the Fox instead."

MANAGER MILES COPELAND

(Continued from page 53)

boom. He suggests that the instant national exposure provided by MTV enables acts to break much more quickly—but may also make them burn out more quickly.

"The process of careers is being speeded up," he says. "In the future it won't be in 10-year cycles; it will be in five-year cycles, and eventually it will be so fast it will happen in two-year cycles. England is in a process right now of two-year cycles."

"With services like MTV, people see it instantaneously. Before, the Police would happen in New York and Los Angeles, and three or four years later they'd happen in St. Louis, because there's no national radio. With MTV, effectively there's national radio."

This quick turnover is just the opposite of the career histories of most of Copeland's acts. Some of his groups, such as Squeeze, Wall of Voodoo, Oingo Boingo and Lords of the New Church, have had long incubation periods, taking several years to make a significant market impact.

"I believe if the act has integrity and uniqueness, eventually you'll get there—as long as you can survive long enough," Copeland says. "I don't want instant gratification; it bores me. If I wanted instant gratification, I'd go sign up acts that were already big and cash in on it while they're still big, and when they're not, I'd move on to the next."

"I like the growth process. I like the challenge of taking an unknown and making it happen. I'm very proud of what we did with the Police—an act that nobody wanted to know about, and five years later having the biggest act in the world."

If the Police is Copeland's grandest triumph, it is also an act with a clouded future. Copeland says even he doesn't know if the trio will record a followup to the 1983 smash "Synchronicity," which sold more than four million units in the U.S. alone.

Copeland had booked time for the group to begin recording a new album in January, but withdrew it when Sting decided to extend his solo tour. "Sting's very happy with this album and tour," Copeland says. "It sort of got something off his chest, and he wants to see it through."

"He won't start writing until the finish of this tour. And then his attitude is that he's got to write the material before he decides if it's going to be a Police album or another solo

album.

"When he sees how the songs lend themselves, he'll know which way he's going to go. Then of course there's always the wild card of some movie he really wants to do."

Copeland is aware that the marketplace won't wait forever for a new Police album. "We would have to do something before the end of '86, or at the latest the end of '87," he says. "After that, we'll have all lost interest. That's a little too long. That's pushing it."

The Police's last tour, in 1983, was sponsored by MTV and Yamaha, and Sting is now backed by Honda. These associations signify Copeland's belief that carefully chosen sponsorships can't hurt even serious pop artists.

"The right kind of sponsorship is important," he says. "Acts are tarnished if they actually do a commercial. If it says 'Honda Presents Sting,' that's okay. If Sting comes out and says, 'Hey, go and buy yourself a Honda,' that's bad news."

Copeland adds that motorcycles provide a "good image" for a rock act. "We turned down a beer commercial for \$500,000," he claims. "We just didn't want to be associated with that kind of product: 'So-and-so Beer rocks America.' It was tacky."

Still, for Copeland, the central issue in the music business is the tightening at radio and at record companies. "Maybe it's just that the figures have gotten so high," he says. "The cost of finding out whether you've got a hit or not right now is \$80,000."

"When the business gets to that point, how does a company take a shot? They don't. You begin to enter a period of freeze. It's just a hard business right now."

BEN SIDRAN

(Continued from page 53)

will bridge his different styles by gradually building from solo material through duo and trio songs, culminating in a full ensemble segment.

As for the swing from bebop to synthesizers, Sidran is unapologetic. "There have always been these changes in jazz," he observes. "In the '40s, everyone wanted to kill Charlie Parker because they were coming from a Dixie vantage point."



Sweet 16. Anne Murray goes over material with Jack White for her upcoming album, her 16th for Capitol, which is due in mid-January. White is one of three producers who worked on the album, along with David Foster and Keith Diamond.

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Talent in Action

WAYNE SHORTER

*The Blue Note, New York
Tickets: \$15*

THE MAIN PROBLEM with Wayne Shorter's Nov. 5-10 appearance at the Blue Note—which was, remarkably, the 52-year-old saxophonist's first New York gig with a regular working group—was that there wasn't enough Wayne Shorter.

To be sure, more of Shorter's tenor and soprano sax playing, and more of his compositional brilliance, were on display at the Blue Note than have generally been audible over the past 15 years in the context of Weather Report, where the electronic keyboards and grandiose musical vision of Joe Zawinul have tended to push Shorter into the background. But neither the repertoire he has created for himself nor the rhythm section he has chosen to work with necessarily showcased Shorter to the best possible advantage.

Shorter's sets throughout the six-night engagement consisted primarily of selections from his current Columbia album "Atlantis," his first album as a leader in more than a decade. Shorter has long been one of the most inventive composers in jazz, and the "Atlantis" pieces were impressive in performance—exhilaratingly melodic and suffused with haunting harmonies and driving rhythms. But they were so elaborately structured that, with only a few exceptions, they allowed him limited opportunities to solo at length.

When he *did* step forward to solo, Shorter was breathtaking, especially on soprano sax. Typically, he would start his improvisations with sputtering, almost hesitant phrases, then slowly build to an impassioned, ferocious peak of intensity—throughout which his tone, somehow, remained pristine. If the structure of his solos was a bit predictable, their impact was consistently powerful.

It would have been more powerful, however, if Shorter's rhythm section of keyboardist Tom Canning, electric bassist Gary Willis and drummer Tom Brechtlein had practiced a little more subtlety. In attempting to match Shorter's intensity level, they often surpassed it, at times coming close to drowning him out. And whenever Shorter stepped back and let one of them take a solo, the interest level dropped precipitously.

PETER KEEPNEWS

EVERYTHING BUT THE GIRL

*The Palace, Los Angeles
Tickets: \$12.50*

THERE WERE THREE remarkable things about Everything But The Girl's show at the Palace on Nov. 18. One, the house was all but packed—on a Monday, for a new act. Two, the Sire artists were among the most unprofessional, incompetent performers ever to play

the venue. And three, the crowd loved them anyway.

Everything But The Girl is actually a guy and a girl (guitarist Ben Watt and vocalist Tracey Thorn) who were complemented on tour with a keyboard player and a bassist. The remainder of the rhythm section was a drum track so loud and obnoxious that it smothered any vocal subtleties in Thorn's monochromatic alto. The fact that the singer stood there in her little cocktail dress, never doing more than waving her arms about, did little to emphasize her attributes.

Apparently this is a "politically correct" band, writing lyrics of great social import. Unfortunately, their sound engineer was so inept that not only couldn't one decipher the lyrics, one couldn't even hear the spoken song introductions. The only identifiable tune in the set was the encore: "Always On My Mind." Ear-piercing feedback—forgivable only for as long as it takes to get it fixed—lasted two-thirds of the show.

Yet the crowd, obviously a devoted cult following, adored the set. First-time listeners wondered aloud if there was some in-joke they were missing. Is Everything But The Girl a British Jonathan Richman, purposefully and charmingly klutzy? Can a Linn drum solo really be serious?

Sadly, the group appeared to be deadly serious. Watt was oblivious to the facts that his guitar was out of tune, his two stabs at lead vocals lagged way behind the so-called beat, and no one understood a word he was saying. Thorn was oblivious to everything around her. The entire bossa nova-cum-folk song set sounded like a radio dial mis-set between two stations, and not being able to reach out and tune it in was terribly frustrating. Everything But The Girl is everything but entertaining.

ETHLIE ANN VARE

HOODOO GURUS

*Irving Plaza, New York
Tickets: \$10*

HOOODOO GURUS are at the forefront of a new Australian invasion, and we're not talking softies like Men At Work. The Hoodoos, along with Big Time Records labelmates the Lime Spiders and Beasts of Bourbon, check in at the opposite end of the raunchiness scale from the Aussie acts most American listeners get to hear.

But along with their boundless energy, Hoodoo Gurus seem to possess a bottomless bag of pop hooks, stage command and songs that stick. And that winning combination was enough to pack Irving Plaza Nov. 15 and capture the attention of the assembled from the first chords.

Hoodoo Gurus are heavily '60s-influenced, as if their paisley shirts, beads, long hair and fringed jackets weren't a giveaway. And their influences couldn't be counted on two hands, from early Stones/Yardbirds/Animals r&b to Cramps voodoo-billy, all played with the ferocity of the Ramones. But to that base the Hoodoo quartet brought a sense of quality musicianship and songwriting, a dose of humor and charis-

ma and the lost art of rock'n'roll abandon.

Drawing on material from their current indie album, "Mars Needs Guitars," and last year's A&M debut, "Stoneage Romeos," Hoodoo Gurus managed to recall a classic '60s-style raveup while staying rooted in the sensibilities of the '80s. Vocalist/guitarist Dave Faulkner has a naturally powerful voice box, and the intricate interplay between his rhythm axe and Brad Shepherd's lead guitar rivalled the best from the book of Psychodelia's Greatest Hits without resorting to cliches. Their swirling, escalating patterns fit like a glove over the dynamic, firmly rooted bass and drums of Clyde Bramley and Mark Kingsmill, respectively.

Not all was garage grunge, however. "Hayride To Hell" could have been an outtake from a Johnny Cash album, while "(Let's All) Turn On" was the Paul Revere & the Raiders classic that never was. Ending it all with their equivalent of "Hey, hey, we're the Monkees," a song called "Be My Guru," it seemed likely that these bhagwans of bounce could have convinced many of their converts to follow them home all the way back Down Under if they'd only asked.

JEFF TAMARKIN

HELEN MERRILL

*Cafe Carlyle, New York
Tickets: \$15*

BY THE TIME jazz stylist Helen Merrill reached the fourth number of her opening set on Nov. 15, she had recovered from a shaky start and was generating goose bumps with a poignant, beautifully judged version of "What's New."

This was Merrill's first appearance in New York in two years—and it was the first stage in the plan of new manager George Avakian to rekindle U.S. interest in this highly individualistic singer. Merrill has been a major force in Japan for many years now and, following a much-acclaimed album with British pianist Gordon Beck for the French Owl label, is building a substantial following in France.

With Torre Zito on piano, John Miller on bass and Jimmy Madison on drums providing discreet and sensitive accompaniment, Merrill opened with "My Favorite Things" and was clearly nervous and unsettled. The voice was scratchy here and there, the intonation uncertain. But Merrill is a professional, and her winning smile and the disarming candor of her apologies to her pianist had the 100-strong audience with her and willing her to achieve the polished performance level with which she is normally associated.

Cole Porter's "I Love You," taken in three-quarter time, was more secure, the phrases impeccably paced and that characteristic, smoky quality in the voice endowing the lyric with commitment and feeling. "While We're Young," a lovely song, had a little too much tremolo on the sustained notes, but "Falling In Love With Love," a number which dates back to Merrill's association with Quincy Jones early in her career, was imbued with the old

Merrill magic.

By the time she got to "What's New," she was back in her mellow, mellifluous stride. This was vintage Merrill—when she sings like this she is without peer in the art of interpreting those lyrics of yearning sentimentality that are such an important element in the pantheon of American popular song.

Even when in top form, Merrill doesn't have quite the flawless accuracy of pitch that Peggy Lee possesses, but she sings with so much warmth, the quality of her voice is so seductive and her personality so appealing that technical imperfections—such as the wayward note she struck on the bridge of "I Get A Kick Out Of You"—are of minor consequence.

MIKE HENNESSEY

JOHN BLAKE

*The Point, Atlanta
Admission: \$7.50*

A VETERAN of several years with saxophone virtuoso Grover Washington Jr., violinist John Blake is a warm, effervescent performer who seems destined to be a force in jazz for many years to come. Backed by a swinging three-piece ensemble, Blake took the 135 in attendance at this comfortable East Atlanta bistro on a guided tour Nov. 17 through his first two albums for New York-based Gramavision Records—"Maiden Dance" and the just-released "Twinkling Of An Eye."

A polished performer, Blake takes compositions to their melodious limit, without straying into the tiresome funk and "fuzak" cliches that plague the medium. His tone harks back to an earlier time; its lines are harmonically rich without the crutch of special effects—more Stephane Grappelli and less Jean Luc-Ponty.

The two 65-minute sets this night provided a definitive sampler of Blake's approach. "The Other Side Of The World" exhibited his combination of fierceness and gentleness. "Song For John And Carrie" and "Caravan Of Dreams" were both soft and dreamy works, while "Genesis," with its groove-time cadence, was a playful, strutting number. Through it all, Blake maintained an almost boyish, self-effacing manner. While much of the music is both serious in mood and highly developed technically, Blake managed to sustain a light-hearted camaraderie.

Blake's band contributed greatly to the show. Electric bassist Gerald Veasley, a criminally underrated player, has the rare ability to swim in time but keep a steady beat. Drummer Pete Vinson performed unerringly, as did pianist James "Sid" Simmons. Blake's material is both accessible and resourceful enough to hold promise for a viable artistic and commercial future. Simply put, he is the best new jazz violinist of the decade.

RUSSELL SHAW

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	37	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (CD)	23 weeks at No. One MAGIC TOUCH
2	2	23	DAVE GRUSIN & LEE RITENOUR	GRP 1015 (CD)	HARLEQUIN
3	3	31	GEORGE HOWARD	TBA TB 205/PALO ALTO	DANCING IN THE SUN
4	4	21	SPYRO GYRA	MCA 5606 (CD)	ALTERNATING CURRENTS
5	5	17	THE MANHATTAN TRANSFER	ATLANTIC 82166	VOCALESE
6	7	7	WYNTON MARSALIS	COLUMBIA FC 40009 (CD)	BLACK CODES (FROM THE UNDERGROUND)
7	6	25	MICHAEL FRANKS	WARNER BROS. 25272	SKIN DIVE
8	8	11	JOE SAMPLE	MCA 5481	OASIS
9	16	7	JEAN-LUC PONTY	ATLANTIC 82176	FABLES
10	13	156	GEORGE WINSTON ●	WINDHAM HILL C-1025/A&M (CD)	DECEMBER
11	9	39	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)	WHITE WINDS
12	12	9	ANDY NARELL	HIP POCKET HP-105/A&M	SLOW MOTION
13	11	29	MILES DAVIS	COLUMBIA FC40023 (CD)	YOU'RE UNDER ARREST
14	14	9	AL DIMEOLA	MANHATTAN ST-53011/CAPITOL	SOARING THROUGH A DREAM
15	10	11	AL JARREAU	WARNER BROS. 25331	IN LONDON
16	15	31	EARL KLUGH	WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
17	17	15	AHMAD JAMAL	ATLANTIC 81258-1-G	DIGITAL WORKS
18	19	11	BILLY COBHAM	GRP A-1020	WARNING
19	18	35	RARE SILK	PALO ALTO 8086	AMERICAN EYES
20	30	5	MARK EGAN	HIP POCKET HP-104/RCA	MOSAIC
21	28	31	TANIA MARIA	MANHATTAN ST-53000/CAPITOL	MADE IN NEW YORK
22	24	60	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
23	25	43	DAVID SANBORN	WARNER BROS. 25150-1	STRAIGHT TO THE HEART
24	23	27	SKYWALK	ZEBRA ZR 5004	SILENT WITNESS
25	22	37	SADE ▲	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
26	27	66	GEORGE WINSTON ●	WINDHAM HILL C 1012/A&M (CD)	AUTUMN
27	21	17	MCCOY TYNER	PALO ALTO PA 803	JUST FEELIN'
28	NEW ▶		JEFF BERLIN & VOX HUMANA	PASSPORT JAZZ PJ 88004	CHAMPION
29	31	60	PAT METHENY GROUP	ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
30	20	31	MAYNARD FERGUSON	PALO ALTO PA 8077	LIVE FROM SAN FRANCISCO
31	NEW ▶		HIROSHIMA	EPIC BFE 39938	ANOTHER PLACE
32	36	7	WAYNE SHORTER	COLUMBIA FC 40055 (CD)	ATLANTIS
33	29	23	DAVE VALENTIN	GRP 1016 (CD)	JUNGLE GARDEN
34	40	3	B.B.KING	MCA 5616	SIX SILVER STRINGS
35	32	19	SADAO WATANABE	ELEKTRA 60431	MAISHA
36	26	43	GEORGE BENSON	WARNER BROS. 25178-1 (CD)	20/20
37	NEW ▶		VARIOUS ARTISTS	WINDHAM HILL WH-1040/A&M	PIANO SAMPLER
38	NEW ▶		VARIOUS ARTISTS	WINDHAM HILL WH-1045/A&M	A WINTER'S SOLSTICE
39	39	3	ELLA FITZGERALD	VERVE UMJ 3187/POLYGRAM	MACK THE KNIFE
40	NEW ▶		MIKE MARSHALL/DAROL ANGER	WINDHAM HILL WH-1043/A&M	CHIARUSCURO

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JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



ATLANTIC'S JAZZLORE line of reissues has swelled to 28 with the recent arrival of five more titles. The series now stands apart from the flood of reissues emanating elsewhere in that Atlantic is retaining its redesigned, generic graphic packaging; competitors, of course, have largely swung toward restorations of original art.

This latest flight of Jazzlore albums again underscores Atlantic's depth of solid '50s and '60s jazz titles; it also includes one set (Eddie Condon's "That Toddlin' Town—Chicago Jazz Revisited") lifted from the Warner Bros. vaults. Other sets focus on Atlantic's own titans, starting with "The Genius After Hours," Ray Charles' classic 1961 instrumental set ar-

Atlantic's latest reissues: from Coltrane to Fruscella

ranged by Quincy Jones.

Also included are a repackaging of the posthumous 1974 John Coltrane compilation, "Alternate Takes," now retitled "Countdown"; Milt Jackson's 1960 collaboration with Coleman Hawkins, "Bean Bags"; and Freddie Hubbard's 1967 "Backlash," an early bid for crossover action by the trumpeter.

Finally, Atlantic has reissued trumpeter Tony Fruscella's eponymous label debut recorded in 1955.

Fruscella's meager studio output, further crimped by the rather tragic details of his personal life, make this long-out-of-print set's reappearance "a minor event of major importance," as Ira Gitler notes in his updated liner comment.

Incidentally, the word is that Atlantic is considering a major jazz reissue project along the lines of the history of r&b recently released as both seven two-record sets and an elaborate 14-disk box (Billboard, Nov. 30). Keep your fingers crossed, jazz fans.

THE BENEFIT CONCERT for blues great Big Joe Turner (Blue Notes, Nov. 23) is going ahead as scheduled. The original intent of organizer Doc Pomus was both to honor Turner and to raise money to help pay the influential singer's medical expenses. Turner's death on Nov. 23 has changed the nature of the show, at New York's Lone Star Cafe, to a memorial, but as there are still bills to be paid, the concert's original intent is unchanged.

Meanwhile, a number of big names have been added to the talent lineup, ranging from such jazz stalwarts as Herbie Mann, Big Nick Nicholas, Little Jimmy Scott and the venerable Jabbo Smith to punk rock pioneer Sylvain Sylvain and ex-Jefferson Airplane guitarist Jorma Kaukonen. Pomus says he expects still more artists to sign on between now and the date of the show—which, by the way, is Dec. 9, not Dec. 6 as reported here.

GOSPEL LECTERN

by Bob Darden



THE LINER NOTES for Glen Allen Green's debut album "A Living Fire" show that we're dealing with a serious singer/songwriter/musician here. It's an exceptionally attractive package, despite mushy, pop-oriented production, and one that's drawn virtually unanimous favorable reviews.

Despite what sounds like a seasoned, polished talent, Green just sort of backed into Christian music. The son of a Baptist preacher, he attended Baylor Univ. intent on majoring in religion. He got involved in various talent shows on the side, and one day—much to his surprise—heard God's call to a musical ministry.

"I started writing songs while I was at Baylor, and slowly the doors began to open," he says. "It was always Christian music—right from the first. At one point, I had a chance to sign a secular contract with a group out of Dallas, but I really didn't feel like that's what I was supposed to do.

"I knew God had given me this gift, and it wasn't meant for secular purposes—it was for His glory. At the same time, establishing some kind of ministry was the hardest part.

"I was drawn to secular audiences. I'm not really comfortable with the private language a lot of preachers use, and I don't think I was meant to sing praise music to other believers. So I spent a lot of time trying to figure out how to incorporate my gifts and use them for the Lord. I just wasn't comfortable with the thought of writing 10 love songs without God being prominent in them."

Upon graduating, Green held down a part-time job with Word and co-founded a fine Christian rock group called Castle. With Castle, Green made a number of demos and sent them to different producers within the Christian music industry.

"But I never took one to anybody at Word," he says. "I was a real peon and didn't want to presume on anybody. Finally, one of the people I sent the tape to,

[Christian music executive] Chris Christian, showed some interest. Later, Blanton & Harrell, who handle Amy Grant, called, but I felt committed to Chris.

"We began assembling material in January, 1985, and I met with producer Keith Thomas. I wrote all but one of the songs on the finished product, and I cowrote that one with Keith. I also played some keyboards and guitars."

The music is modern techno-pop with plenty of rough edges. The strongest cuts are "Run," a dramatic top 40 rocker; the anthemic "Mirror Of My Heart," the subdued ballad "Forevermore" and the classy, catchy pop sound of "Beyond The Door." "Run" has already been covered by several artists, while two earlier songs, "We Are The Light" and "Surrender," ended up on Servant's neglected "Light Maneuvers."

Some of the songs were written by Green while recording with Castle several years ago: "Jesus Shall Reign," "Blessed Be The Lord" and "Forevermore."

Glen Allen Green tells how he backed into music

"Mirror Of My Heart" was written as early as 1981, but in substantially different form.

"The thrust of 'A Living Fire' is that we need to be involved more in personal evangelism," Green says. "The title deals specifically with that issue. 'Run' addresses problems in marriage. 'Jezebel' deals with the cost of lust. 'Beyond The Door' was written from the viewpoint of a non-Christian on the outside looking in.

"My thesis is that Christians have to be serious about evangelism. Too many contemporary Christian songs are by Christians for other Christians. If we're ever to reach the world—and that includes mainstream record buyers—we're going to have to talk to them directly."



Warner Bros.' Sisters. The Forester Sisters, Kathy, June, Christy, and Kim, perform during a recent appearance on "Nashville Now."

Country a Distant Third

Soul Leads Armed Forces Record Sales

NASHVILLE In spite of its historic identification as a cultural mainstay of American soldiers, country music is currently running a distant third in preference among the armed services. Statistics for records sold at military bases worldwide in October put country's share at 9.2%, while soul music led with 34% and pop music followed with a 33% slice. Various other formats accounted for the rest of the total.

Pete Clendenon, one of the chief record and tape buyers for the armed forces distribution center in Atlanta, says that these figures are "fairly typical" of the year-round percentages.

Last year, according to Clendenon,

the armed services sold \$77 million (retail) worth of records, tapes and prerecorded videocassettes in 749 base stores around the world. Tapes outsell by a 60/40 ratio, he says.

Like regular buyers for retail chains, Clendenon says he makes his purchases according to trade charts and other such indicators of upcoming popularity. "What we're after," he adds, "are the very best-selling records in the U.S. We tend to stay away from undeveloped product."

He's also staying away from the

purchase of cutouts in any large volume because of their generally slow movement. The army's front-line promotional pieces are usually \$5.59 for \$8.98-tagged product and \$6.29 for \$9.98 albums. Tapes and records are priced the same.

While the individual stores are not required to participate in the twice-monthly promotions, Clendenon says that about 75% regularly do.

Only albums are bought for resale, Clendenon notes: "We handle singles strictly for jukeboxes."

EDWARD MORRIS

New Bluegrass Assn. Names Art Menius Executive Director

NASHVILLE Art Menius has been named acting executive director of the recently formed International Bluegrass Music Assn. (IBMA) and has also been picked to head its Bluegrass Newsservice arm. The IBMA is seeking to promote bluegrass music in much the same way that the Country Music Assn. has boosted that form.

The group is currently operating with a temporary board of directors. Pete Kuykendall, publisher of Bluegrass Unlimited, is chairman, and John Hartin, coordinator of the bluegrass and country music curriculum at South Plains College in Levelland, Tex. is fund-raising chairman.

Like the CMA, the IBMA has set up membership categories. They are: agents and managers, artists and composers, bluegrass music associations, media and education, record companies, publishers and merchandisers, and talent buyers. There is also a non-voting "patron" category. Membership fees have been set at \$35 annually for individuals, \$100 annually for organizations and \$15 a year for patrons.

The organization says its goals are to publicize its activities and

successes; establish directories of venues, media, organizations and businesses involved in bluegrass; gather information on group health and life insurance for its voting members; develop new markets for bluegrass; create generic press and sales kits for bluegrass; help local associations, promoters and performers in their activities; act as a central communications resource for the industry; study the markets to reach more people; and encourage radio, festivals, shows and media to increase their exposure of bluegrass music.

The IBMA's address is Route 1, Box 710, Pittsboro, N.C. 27312.

NMA Taps Gillespie

NASHVILLE Lynn Gillespie, former special projects director of the Nashville Music Assn., has been named that organization's new executive director. She will take over the post, previously held by Dale Franklin Cornelius, in mid-December.

Gillespie is now employed in production and marketing by the MTM Music Group.

NASHVILLE SCENE

by Kip Kirby



This week's column was compiled by Edward Morris.

JERRY REED'S new movie, "What Comes Around," can be summarized fairly as "the A-Strings meet the A-Team," what with its good music and gratuitous mayhem. It is not a harmful picture; but to the degree that it has neither story nor character development, it certainly isn't a good one. What it is, mostly, is a reinforcement of stereotypes about the country music business—you know, dumb (but lovable) stars dominated by dumb (but sinister) managers and sustained by dumb (but succulent) women. There is not a thimbleful of normal intelligence between here and the horizon.

The same old stereotypes 'Come Around' from Reed

The way things are going, the nuclear industry will be able to clean up its radioactive wastes before country music rids itself of brain-damaged hicks. The joy and majesty of "Sweet Dreams" and "Tender Mercies," to take two country music-oriented examples, arose from the notion that what goes on in a person's head is more impelling than the frequency with which that head is smashed up against something.

Fly-by-night reporters may, indeed, paint a distorted picture of Music Row, but when it comes to real defamation of character, we do a better job on ourselves than anyone else can.

MCA's RAZZY BAILEY has signed a three-year pact to lend his name and image to a music hall at Ghost Town In The Sky in Maggie Valley, N.C. Besides the endorsement, Bailey will do around 10 concerts next season at the resort venue. Next month, he also launches his first USO tour, a 15-day sweep through Cuba, Honduras and the Panama Canal Zone.

Currently, Bailey is steaming along with his single and music video, "Old Blue Yodeler," a tribute he penned to the memory and influence of **Jimmie Rodgers**. He admits, though, that he was prompted to write the song for a more personal reason: "I was getting some flack about using horns on 'Midnight Hour' [his last single on RCA], but Jimmie Rodgers was the granddaddy of country music, and he used horns on his records."

A more recent vintage Jimmie Rodgers (he of late '50s "Honeycomb" fame) is in town shopping an album of mostly new material to the country labels. It

was produced by **Art Sparer**.

RONNIE MILSAP performed a benefit concert Nov. 14 in Detroit for the foundation he established earlier this year to assist the blind and visually impaired. From the concert proceeds, \$15,000 was distributed for scholarships to visually impaired students here and another \$1,000 to a school for the blind in Cameroon, West Africa.

Austin's **Larry Watkins** is changing the name of his Longhorn label to **Black Hat Records**. First release out under the new logo is **Rusty Weir's** "(Lover On The) Other Side Of The Hill."

ALSO NOTED: **Maggie Cavender**, executive director of Nashville Songwriters Assn. International, has left her job as administrator of Alabama's **Maypop/Alabama Band** publishing companies . . . Country Music Hall of Famer and Grand Ole Opry announcer **Grant Turner** will host the annual awards show for the **Society for the Preservation of Bluegrass Music of America**, to be held here Jan. 17-19.

Razzy Bailey, **Little Jimmy Dickens**, **Del Wood**, **Cal Smith** and **H.C. Morgan** serenaded the Future Farmers of America at the organization's annual convention in Kansas City, Nov. 16 . . . **Sugar Hill Records' Chris Hillman** is recovering at home from a broken pelvis, the result of a bicycle accident . . . **The Streetfeet Band** of Winston-Salem has completed another season of singing country music for the **NASCAR Grand National** races . . . Membership fees for the **Western States Country Music Assn.** have been reduced to \$10, plus a \$5 initiation fee, through next May 31. The group's office is at 3333 South Carson St., Carson City, Nev. 89701.

Kenny Rogers' former producer, Larry Butler, has put together "Kenny Rogers Short Stories," an album for EMI America, adding updated instrumental tracks to the singer's original vocals . . . **KYGO-FM Denver** is selling its own specially compiled album, "Country Harvest," to raise money for the city's Children's Hospital. The album has hit cuts from the **Nitty Gritty Dirt Band**, **Juice Newton**, **Tom T. Hall**, **Michael Martin Murphey**, **Ed Bruce**, **Barbara Mandrell**, **Don Williams**, **Kenny Rogers**, **Lee Greenwood** and **Dan Seals**.

SIGNINGS: **Michael Johnson** to RCA; **Merle Haggard** to the Jim Halsey Co. for exclusive booking worldwide; and the **Indian River Boys** to Bette Kaye Productions for fair and theme park bookings . . . **David Frizzell** to Gary Clawson for management and to America Records.

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

129 REPORTERS

			NEW ADDS	TOTAL ON
DOLLY PARTON	THINK ABOUT LOVE	RCA	46	75
EXILE	I COULD GET USED TO YOU	EPIC	40	51
EDDY RAVEN	YOU SHOULD HAVE BEEN GONE BY NOW	RCA	30	30
BARBARA MANDRELL	FAST LANES & COUNTRY ROADS	MCA	30	32
VINCE GILL	OKLAHOMA BORDERLINE	RCA	28	80

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

RETAIL BREAKOUTS

57 REPORTERS

			NUMBER REPORTING
T GRAHAM BROWN	I TELL IT LIKE IT USED TO BE	CAPITOL	23
JUICE NEWTON	HURT	RCA	17
JOHN CONLEE	OLD SCHOOL	MCA	17
RESTLESS HEART	(BACK TO THE) HEARTBREAK KID	RCA	16
THE FORESTER SISTERS	JUST IN CASE	WARNER BROS	14

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Changes Set for Volunteer Jam New Time, New Location in '86

NASHVILLE Charlie Daniels' annual Volunteer Jam will move to a new location and time next year.

Volunteer Jam XII is now set for July 12, 1986, at an outdoor amphitheatre now under construction on the outskirts of Nashville. Traditionally, the sellout charity concert has been staged in late January or early February at Municipal Auditorium here.

The still-unnamed amphitheatre, being built by Pace Concerts of Houston, will seat 5,000 under roof and an additional 10,000 on the hillside surrounding the stage. Ticket

prices (which include parking rights) will be \$25 each for the reserved-seat covered area and \$20 each for general admission.

THE BILLBOARD BOOK OF NUMBER ONE HITS

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



Cheers! Toasting their new booking association are Jim Halsey, chairman of the Jim Halsey Co., and artist Dottie West.

Radio Network Salutes the Opry

NASHVILLE The Music Country Radio Network aired a four-hour special Thursday (28) in observation of the Grand Ole Opry's 60th anniversary. The documentary was carried via satellite to the 80 affiliate stations that make up the network.

Included on the show were taped interviews with Roy Acuff, Eddy Arnold and former Opry executive and broadcasting pioneer Irving Waugh. There were also samplings of music from past Opry broadcasts.

FOR WEEK ENDING DECEMBER 7, 1985

Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	2	2	23	ROSANNE CASH COLUMBIA FC 39463 1 week at No. One	RHYTHM AND ROMANCE
2	1	1	30	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
3	4	6	10	GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL
4	5	5	17	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
5	3	4	42	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
6	8	9	12	THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS
7	7	7	12	EXILE EPIC FE40000	HANG ON TO YOUR HEART
8	10	11	8	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
9	14	13	20	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
10	13	14	20	THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
11	12	12	6	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
12	9	8	28	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
13	11	10	29	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
14	18	18	8	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
15	19	22	5	SOUNDTRACK MCA 6149 (8.98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
16	20	23	5	KENNY ROGERS RCA AHL1-7023 (8.98) (CD)	THE HEART OF THE MATTER
17	17	17	8	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
18	15	15	13	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
19	6	3	28	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
20	23	47	3	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
21	16	16	14	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
22	25	55	3	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
23	28	41	3	ALABAMA RCA ASL1-7014 (8.98) (CD)	ALABAMA CHRISTMAS
24	24	27	8	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
25	21	19	55	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
26	27	25	8	MEL MCDANIEL CAPITOL ST-12437 (8.98)	STAND UP
27	22	20	37	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
28	26	24	12	NEIL YOUNG GEFEN GHS 24068/WARNER BROS.	OLD WAYS
29	29	21	21	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
30	32	32	21	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
31	31	30	9	BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART
32	30	31	27	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
33	33	29	10	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
34	43	61	3	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
35	36	39	86	ALABAMA ▲2 RCA AHL1-4939 (8.98) (CD)	ROLL ON
36	35	26	38	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
37	37	42	5	CONWAY TWITTY WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
38	38	28	29	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	36	19	JOHN ANDERSON WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
40	39	37	68	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
41	34	33	19	SOUTHERN PACIFIC WARNER BROS. 25206 (8.98)	SOUTHERN PACIFIC
42	42	45	16	GENE WATSON EPIC FE-40076	MEMORIES TO BURN
43	62	—	2	MERLE HAGGARD EPIC 40224	AMBER WAVES OF GRAIN
44	45	35	34	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
45	46	46	34	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
46	44	44	4	JOHN CONLEE MCA 5642 (8.98)	GREATEST HITS-VOL. 2
47	49	50	6	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
48	48	34	30	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS
49	41	40	37	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
50	50	43	15	JIM GLASER MCA 5612 (8.98)	PAST THE POINT OF NO RETURN
51	53	—	2	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
52	52	59	142	ALABAMA ▲2 RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
53	56	49	20	REBA MCENTIRE MCA 5585	HAVE I GOT A DEAL FOR YOU
54	47	48	220	WILLIE NELSON ▲2 COLUMBIA KC 237542 (CD)	GREATEST HITS
55	51	38	28	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART
56	59	52	23	LACY J. DALTON COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
57	57	64	195	ALABAMA ▲3 RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
58	63	66	58	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
59	55	56	82	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
60	65	—	2	THE CHARLIE DANIELS BAND EPIC 39878	ME & THE BOYS
61	NEW ►			JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART
62	54	53	34	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
63	NEW ►			LEE GREENWOOD MCA 5623 (8.98)	CHRISTMAS TO CHRISTMAS
64	NEW ►			CHARLY MCCLAIN EPIC FE 40186	BIGGEST HITS
65	NEW ►			DAVID ALLAN COE COLUMBIA 40195	UNCHAINED
66	66	67	44	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
67	61	58	19	ROCKIN' SIDNEY EPIC B5E-40153	MY TOOT TOOT
68	72	54	7	MICKEY GILLEY EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
69	60	51	18	WAYLON JENNINGS RCA AHL1-5428 (8.98)	TURN THE PAGE
70	71	63	4	VARIOUS ARTISTS EPIC FE 40175	19 HOT COUNTRY REQUESTS-VOL.2
71	67	65	136	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
72	64	68	58	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
73	58	57	27	KEITH STEGALL EPIC 39892	KEITH STEGALL
74	69	62	396	WILLIE NELSON ▲3 COLUMBIA FC 35305 (CD)	STARDUST
75	68	60	194	WILLIE NELSON ▲3 COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND

Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

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HOT COUNTRY SINGLES

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Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	15	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) 1 week at No. One J.CRUTCHFIELD (J.BUCKINGHAM, L.YOUNG)	LEE GREENWOOD MCA 52656
2	3	5	13	NOBODY FALLS LIKE A FOOL N.LARKIN, E.T.CONLEY (P.MCCANN, M.WRIGHT)	EARL THOMAS CONLEY RCA 14172
3	4	6	13	LIE TO YOU FOR YOUR LOVE E.GORDY, JR., J.BOWEN (F.MILLER, D.BELLAMY, H.BELLAMY, J.BARRY)	THE BELLAMY BROTHERS MCA/CURB 52668/MCA
4	6	9	12	THE CHAIR J.BOWEN (H.COCHRAN, D.DILLON)	◆ GEORGE STRAIT MCA 52667
5	5	7	13	STAND UP J.KENNEDY (CHANNEL, RECTOR, THROCKMORTON)	MEL MCDANIEL CAPITOL 5513
6	7	10	10	HAVE MERCY B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 14193/RCA
7	8	11	13	YOU MAKE ME FEEL LIKE A MAN R.SKAGGS (P.ROWAN)	◆ RICKY SKAGGS EPIC 34-0585
8	11	17	9	MORNING DESIRE G.MARTIN (D.LOGGINS)	◆ KENNY ROGERS RCA 14194
9	12	16	12	SOMEBODY ELSE'S FIRE B.MONTGOMERY (M.A.KENNEDY, P.ROSE, P.BUNCH)	JANIE FRICKE COLUMBIA 38-05617
10	13	18	10	BETTY'S BEIN' BAD R.L.SCRUGGS (M.CHAPMAN)	SAWYER BROWN CAPITOL/CURB 5517/CAPITOL
11	15	20	10	NEVER BE YOU R.CROWELL, D.THOENER (T.PETTY, B.TENCH)	ROSANNE CASH COLUMBIA 38-05621
12	19	23	10	ONLY IN MY MIND J.BOWEN, R.MCINTIRE (R.MCINTIRE)	REBA MCENTIRE MCA 52691
13	18	22	9	HOME AGAIN IN MY HEART M.MORGAN, P.WORLEY (J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28897
14	20	24	7	BOP K.LEHNING (J.KIMBALL, P.DAVIS)	DAN SEALS EMI-AMERICA 8289
15	17	21	12	BREAK AWAY G.DAVIES, L.SKLAR (G.NICHOLSON, W.HOLYFIELD)	◆ GAIL DAVIES RCA 14184
16	1	2	16	TOO MUCH ON MY HEART J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 884-016-7/POLYGRAM
17	22	27	9	A WORLD WITHOUT LOVE P.RAMONE (E.STEVENS, E.RABBITT, P.GALDSTON)	EDDIE RABBITT RCA 14192
18	24	28	8	MEMORIES TO BURN G.WATSON, L.Booth (W.ROBB, D.KIRBY)	GENE WATSON EPIC 34-05633
19	21	25	10	THEY NEVER HAD TO GET OVER YOU B.LOGAN, R.MCCALLISTER (B.MCGUIRE, M.MCGUIRE)	JOHNNY LEE WARNER BROS. 7-28901
20	23	26	9	IT'S TIME FOR LOVE D.WILLIAMS, G.FUNDIS (B.MCDILL, H.MOORE)	DON WILLIAMS MCA 52692
21	26	35	6	JUST IN CASE J.L.WALLACE, T.SKINNER (J.P.PENNINGTON, S.LEMAIER)	THE FORESTER SISTERS WARNER BROS. 7-28875
22	27	34	7	(BACK TO THE) HEARTBREAK KID T.DUBOIS, S.HENDRICKS (T.DUBOIS, V.STEPHENSON)	◆ RESTLESS HEART RCA 14190
23	29	39	7	OLD SCHOOL B.LOGAN (D.SCHLITZ, R.SMITH)	JOHN CONLEE MCA 52695
24	30	41	5	HURT R.LANDIS (J.CRANE, A.JACOBS)	◆ JUICE NEWTON RCA 14199
25	9	1	16	I'LL NEVER STOP LOVING YOU J.E.NORMAN (D.LOGGINS, J.D.MARTIN)	GARY MORRIS WARNER BROS. 7-28947
26	31	38	8	I TELL IT LIKE IT USED TO BE B.LOGAN (HELLARD, GARVIN, JONES)	T GRAHAM BROWN CAPITOL 5524
27	32	40	7	THE LEGEND AND THE MAN C.TWITTY, D.HENRY, R.TREAT (C.PUTNAM, R.HELLARD, B.JONES)	CONWAY TWITTY WARNER BROS. 7-28866
28	16	19	14	IF THE PHONE DOESN'T RING, IT'S ME J.BOWEN, M.UTLEY, T.BROWN (J.BUFFETT, W.JENNINGS, M.UTLEY)	JIMMY BUFFETT MCA 52664
29	39	54	3	MAKIN' UP FOR LOST TIME J.E.NORMAN (G.MORRIS, D.LOGGINS)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28856
30	37	47	5	THERE'S NO STOPPING YOUR HEART P.WORLEY (M.BROOK, C.KARP)	MARIE OSMOND CAPITOL/CURB 5521/CAPITOL
31	14	8	14	DONCHA R.HALL (W.ALDRIE)	T.G. SHEPPARD COLUMBIA 38-05591
32	25	14	13	ME & PAUL W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-05597
33	38	44	7	BURNED LIKE A ROCKET N.LARKIN (G.BURR)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99599/ATLANTIC
34	10	4	14	THIS AIN'T DALLAS J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28912/WARNER BROS.
35	40	45	7	SHE TOLD ME YES B.ARLIDGE (R.CROSBY)	CHANCE MERCURY 884 178-7/POLYGRAM
36	42	53	4	YOU CAN DREAM OF ME T.BROWN, J.BOWEN (S.WARINER, J.HALL)	STEVE WARINER MCA 52721
37	28	12	17	HANG ON TO YOUR HEART B.KILLEN (S.LEMAIER, J.P.PENNINGTON)	EXILE EPIC 34-05580
38	47	60	3	COME ON IN (YOU DID THE BEST YOU COULD) R.CHANCEY (R.GILES, G.GREEN)	THE OAK RIDGE BOYS MCA 52722
39	44	51	6	I DON'T WANT TO GET OVER YOU R.SKAGGS, M.MORGAN (B.BRADDOCK, R.VANHOY, D.ALLEN)	THE WHITES MCA/CURB 52697/MCA
40	35	33	10	GET BACK TO THE COUNTRY N.YOUNG, B.KEITH, D.BRIGGS, E.MAYOR (N.YOUNG)	NEIL YOUNG Geffen 7-28883/WARNER BROS.
41	49	58	4	THE DEVIL'S ON THE LOOSE J.BRIDGES, G.SCRUGGS (L.WILLOUGHBY)	WAYLON JENNINGS RCA 14215
42	34	37	10	I FEEL THE COUNTRY CALLIN' ME J.BOWEN (J.RICHIE, M.DAVIS)	MAC DAVIS MCA 52669
43	55	62	4	IT'S JUST A MATTER OF TIME H.SHEDD (C.OTIS, B.BENTON, B.HENDRICKS)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99600/ATLANTIC
44	56	78	3	THE ONE I LOVED BACK THEN (THE CORVETTE SONG) B.SHERRILL (G.GENTRY)	GEORGE JONES EPIC 34-05698
45	33	13	16	CAN'T KEEP A GOOD MAN DOWN H.SHEDD, ALABAMA (B.CORBIN)	◆ ALABAMA RCA 14165
46	57	63	4	YOU ARE MY MUSIC, YOU ARE MY SONG N.WILSON (D.ERWIN, J.CARTER)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05693
47	54	61	4	I LOVE YOU BY HEART B.MAHER (J.GILLESPIE, S.WEBB)	SYLVIA & MICHAEL JOHNSON RCA 14217
48	59	65	4	DOWN IN TENNESSEE J.ANDERSON, L.BRADLEY, J.E.NORMAN (W.HOLYFIELD)	JOHN ANDERSON WARNER BROS. 7-28855
49	58	67	4	PERFECT STRANGER J.E.NORMAN, SOUTHERN PACIFIC, B.HARTMAN (T.GOODMAN, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-28870
50	36	15	13	DESPERADOS WAITING FOR A TRAIN C.MOMAN (G.CLARK)	JENNINGS, NELSON, CASH, KRISTOFFERSON COLUMBIA 38-05594

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	62	68	3	PLEASE BE LOVE S.BUCKINGHAM, M.GRAY (J.D.MARTIN, J.PHOTOGLD)	MARK GRAY COLUMBIA 38-05695
52	53	59	6	I'M GONNA HURT HER ON THE RADIO B.SHERRILL (M.MCANALLY, T.BRASFIELD)	DAVID ALLAN COE COLUMBIA 38-05631
53	50	43	9	RUNAWAY GO HOME L.GATLIN, S.GATLIN, R.GATLIN, C.YOUNG (L.GATLIN)	◆ LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA 38-05632
54	66	79	3	OKLAHOMA BORDERLINE E.GORDY, JR. (V.GILL, R.CROWELL, G.CLARK)	◆ VINCE GILL RCA 14216
55	60	66	4	I SURE NEED YOUR LOVIN' T.WEST (B.AERTS, J.RODMAN)	JUDY RODMAN MTM 72061/CAPITOL
56	72	—	2	THINK ABOUT LOVE D.MALLOY (R.BRANNON, T.CAMPBELL)	DOLLY PARTON RCA 14218
57	45	49	6	FEED THE FIRE K.LEHNING (B.MASON, J.JARRARD)	KEITH STEGALL EPIC 34-05643
58	65	77	3	IT'S FOUR IN THE MORNING G.MILLS (J.CHESTNUT)	TOM JONES MERCURY 884-252-7/POLYGRAM
59	68	73	4	SAFE IN THE ARMS OF LOVE J.MORRIS (B.MCDILL, T.ROCCO, B.JONES)	ROBIN LEE EVERGREEN 1037
60	NEW	—	—	I COULD GET USED TO YOU B.KILLEN (S.LEMAIER, J.P.PENNINGTON)	EXILE EPIC 34-05723
61	67	74	4	SOME SUCH FOOLISHNESS N.LARKIN, E.T.CONLEY (R.A.WADE)	TOMMY ROE MCA/CURB 52711/MCA
62	46	50	6	HEART OF THE COUNTRY A.REYNOLDS (W.WALDMAN, D.LOWERY)	KATHY MATTEA MERCURY 884-177-7/POLYGRAM
63	43	30	16	YOU'VE GOT SOMETHING ON YOUR MIND N.WILSON (N.WILSON, R.MURRAH, D.GIBSON)	MICKEY GILLEY EPIC 34-05460
64	41	36	10	RIVER IN THE RAIN J.BOWEN (R.MILLER)	ROGER MILLER MCA 52663
65	51	31	16	ANGEL IN YOUR ARMS T.COLLINS (C.IVERY, T.WOODFORD, T.BRASFIELD)	BARBARA MANDRELL MCA 52645
66	79	—	2	WHAT AM I GONNA DO ABOUT YOU N.WILSON (SIMON, GILMORE, ALLISON)	CON HUNLEY CAPITOL 5525
67	75	85	3	TWO HEARTS CAN'T BE WRONG S.MCQUINN, L.MCBRIDE (J.BARLOW, D.KNUTSON)	TWO HEARTS MDJ 5831
68	61	64	5	THE PART OF ME THAT NEEDS YOU G.KLEIN (M.CHAPMAN, N.CHINN)	B.J. THOMAS COLUMBIA 38-05647
69	NEW	—	—	FAST LANES & COUNTRY ROADS T.COLLINS (R.MURRAH, S.DEAN)	BARBARA MANDRELL MCA 52737
70	48	29	17	I WANNA SAY YES R.C.BANNON (R.C.BANNON)	LOUISE MANDRELL RCA 14151
71	52	42	13	IN ANOTHER MINUTE D.TOLLE (C.PUTNAM, M.KOSSER)	JIM GLASER MCA/NOBLE VISION 52672/MCA
72	76	83	3	SOME OF SHELLY'S BLUES J.KENNEDY (M.NESMITH)	THE MAINES BROTHERS BAND MERCURY 884-228-7/POLYGRAM
73	86	—	2	TIMBERLINE E.HARRIS, P.KENNERLEY (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-28852
74	NEW	—	—	STILL HURTIN' ME J.BOYLAN (B.CADD)	THE CHARLIE DANIELS BAND EPIC 34-05699
75	NEW	—	—	YOU SHOULD HAVE BEEN GONE BY NOW P.WORLEY, E.RAVEN (E.RAVEN, F.MYERS, PFRIMMER)	EDDY RAVEN RCA 14250
76	77	84	3	RENO & ME R.SCRUGGS (J.HADLEY, K.WELCH)	BOBBY BARE EMI-AMERICA 8296/CAPITOL
77	85	—	2	FEEL THE FIRE SAMBURN PRODUCTIONS (R.YANCEY, D.HOGAN, D.SINGLETON)	FAMILY BROWN RCA 50837
78	71	55	19	TOUCH A HAND, MAKE A FRIEND R.CHANCEY (H.BANKS, R.JACKSON, C.HAMPTON)	THE OAK RIDGE BOYS MCA 52646
79	NEW	—	—	EVERYDAY J.TAYLOR, P.ASHER, F.FILIPETTI (N.PETTY, C.HARDIN)	JAMES TAYLOR COLUMBIA 38-05681
80	87	—	2	YOU'LL NEVER KNOW L.DEWITT, C.YOUNG (M.GORDON, H.WARREN)	LEW DEWITT COMPLEAT 147/POLYGRAM
81	NEW	—	—	EVERYTHING IS CHANGING T.JENNINGS, M.SILLIS (J.SHOFNER, W.KIRBY)	JOHNNY PAYCHECK AMI 1327
82	NEW	—	—	LONELY DAYS LONELY NIGHTS T.BROWN, E.GORDY, JR. (K.STALEY)	PATTY LOVELESS MCA 52694
83	84	—	2	SHE ALMOST MAKES ME FORGET ABOUT YOU J.JOHNSON (B.MASON, L.ANDERSON)	LARRY WAYNE KENNEDY JERE 1001
84	64	46	15	TWO OLD CATS LIKE US B.SHERRILL (T.SEALS)	RAY CHARLES WITH HANK WILLIAMS, JR. COLUMBIA 38-05575
85	NEW	—	—	COFFEE BROWN EYES R.COCHRAN (K.WESTBERRY, S.FLAHARTY)	BILLY WALKER TALL TEXAN 59
86	69	48	18	I'M GONNA LEAVE YOU TOMORROW J.BOWEN, J.SCHNEIDER (T.DANIELS, G.DOBBS, J.WILSON)	◆ JOHN SCHNEIDER MCA 52648
87	63	32	20	SOME FOOLS NEVER LEARN T.BROWN, J.BOWEN (J.S.SHERRILL)	STEVE WARINER MCA 52644
88	74	57	19	I WANNA HEAR IT FROM YOU P.WORLEY, E.RAVEN (N.MONTGOMERY, R.GILES)	EDDY RAVEN RCA 14164
89	78	72	5	WOULDN'T IT BE GREAT J.BOWEN, L.LYNN (L.LYNN)	LORETTA LYNN MCA 52706
90	73	69	6	I COULD LOVE YOU IN A HEARTBEAT B.MCCracken, J.RUTENSCHROER (S.BRANNAN, T.SCHUYLER)	◆ MALCHAK & RUCKER ALPINE 001
91	70	52	18	A LONG AND LASTING LOVE M.MASSER (M.MASSER, G.GOFFIN)	CRYSTAL GAYLE WARNER BROS. 7-28963
92	90	88	13	THE HAIRCUT SONG R.STEVENS (M.NEUN, R.STEVENS, C.W.KALB, JR.)	RAY STEVENS MCA 52657
93	80	71	22	LOST IN THE FIFTIES TONIGHT (IN THE STILL) R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, T.SEALS, F.PARRIS)	◆ RONNIE MILSAP RCA 14135
94	82	76	10	AMBER WAVES OF GRAIN M.HAGGARD, B.MONTGOMERY (M.HAGGARD)	MERLE HAGGARD EPIC 34-05659
95	88	56	19	WHO'S GONNA FILL THEIR SHOES B.SHERRILL (T.SEALS, M.D.BARNES)	◆ GEORGE JONES EPIC 34-05439
96	81	75	23	MEET ME IN MONTANA P.WORLEY, K.LEHNING (P.DAVIS)	MARIE OSMOND (WITH DAN SEALS) CAPITOL/CURB 5478/CAPITOL
97	83	70	21	YOU MAKE ME WANT TO MAKE YOU MINE R.LANDIS (D.LOGGINS)	JUICE NEWTON RCA 14139
98	93	86	8	THE NIGHT HAS A HEART OF IT'S OWN M.MORGAN, P.WORLEY (L.J.DALTON, P.WORLEY)	LACY J. DALTON COLUMBIA 38-05644
99	91	87	19	THING ABOUT YOU J.E.NORMAN, SOUTHERN PACIFIC (T.PETTY)	SOUTHERN PACIFIC WARNER BROS. 7-28943
100	92	90	10	AMERICAN FARMER J.BOYLAN (C.DANIELS, T.CRAIN, T.DIGREGIO, C.HAYWARD, F.EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34-05638

○ 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	SALES		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	2	I DON'T MIND THE THORNS	LEE GREENWOOD	1
2	3	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	2
3	4	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	3
4	5	STAND UP	MEL MCDANIEL	5
5	6	THE CHAIR	GEORGE STRAIT	4
6	7	HAVE MERCY	THE JUDDS	6
7	8	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	7
8	13	BETTY'S BEIN' BAD	SAWYER BROWN	10
9	11	MORNING DESIRE	KENNY ROGERS	8
10	12	SOMEBODY ELSE'S FIRE	JANIE FRICKE	9
11	15	NEVER BE YOU	ROSANNE CASH	11
12	17	BREAK AWAY	GAIL DAVIES	15
13	1	TOO MUCH ON MY HEART	THE STATLER BROTHERS	16
14	19	ONLY IN MY MIND	REBA MCENTIRE	12
15	18	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	13
16	20	BOP	DAN SEALS	14
17	22	A WORLD WITHOUT LOVE	EDDIE RABBITT	17
18	21	MEMORIES TO BURN	GENE WATSON	18
19	26	THEY NEVER HAD TO GET OVER YOU	JOHNNY LEE	19
20	28	IT'S TIME FOR LOVE	DON WILLIAMS	20
21	9	I'LL NEVER STOP LOVING YOU	GARY MORRIS	25
22	10	THIS AIN'T DALLAS	HANK WILLIAMS, JR.	34
23	29	JUST IN CASE	THE FORESTER SISTERS	21
24	23	ME & PAUL	WILLIE NELSON	32
25	14	DONCHA	T.G. SHEPPARD	31
26	24	HANG ON TO YOUR HEART	EXILE	37
27	30	(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	22
28	16	IF THE PHONE DOESN'T RING, IT'S ME	JIMMY BUFFETT	28
29	—	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	26
30	—	OLD SCHOOL	JOHN CONLEE	23

THIS WEEK	LAST WEEK	AIRPLAY		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	2	I DON'T MIND THE THORNS	LEE GREENWOOD	1
2	3	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	2
3	4	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	3
4	5	THE CHAIR	GEORGE STRAIT	4
5	6	STAND UP	MEL MCDANIEL	5
6	7	HAVE MERCY	THE JUDDS	6
7	9	MORNING DESIRE	KENNY ROGERS	8
8	8	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	7
9	10	SOMEBODY ELSE'S FIRE	JANIE FRICKE	9
10	12	BETTY'S BEIN' BAD	SAWYER BROWN	10
11	13	NEVER BE YOU	ROSANNE CASH	11
12	16	ONLY IN MY MIND	REBA MCENTIRE	12
13	15	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	13
14	19	BOP	DAN SEALS	14
15	17	BREAK AWAY	GAIL DAVIES	15
16	1	TOO MUCH ON MY HEART	THE STATLER BROTHERS	16
17	21	THEY NEVER HAD TO GET OVER YOU	JOHNNY LEE	19
18	23	A WORLD WITHOUT LOVE	EDDIE RABBITT	17
19	24	MEMORIES TO BURN	GENE WATSON	18
20	22	IT'S TIME FOR LOVE	DON WILLIAMS	20
21	26	JUST IN CASE	THE FORESTER SISTERS	21
22	27	(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	22
23	28	OLD SCHOOL	JOHN CONLEE	23
24	29	HURT	JUICE NEWTON	24
25	30	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	26
26	—	THE LEGEND AND THE MAN	CONWAY TWITTY	27
27	11	IF THE PHONE DOESN'T RING, IT'S ME	JIMMY BUFFETT	28
28	—	MAKIN' UP FOR LOST TIME	C. GAYLE/G. MORRIS	29
29	—	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	30
30	14	I'LL NEVER STOP LOVING YOU	GARY MORRIS	25

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COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (18)	22
MCA/Curb (3)	
MCA/Noble Vision (1)	
RCA (17)	18
RCA/Curb (1)	
WARNER BROS. (11)	13
Geffen (1)	
Warner/Curb (1)	
COLUMBIA	12
EPIC	12
CAPITOL (3)	8
Capitol/Curb (3)	
EMI-America (1)	
MTM (1)	
POLYGRAM	6
Mercury (5)	
Compleat (1)	
ATLANTIC	2
Atlantic/America (2)	
AMI	1
ALPINE	1
EMI-AMERICA	1
EVERGREEN	1
JERE	1
MDJ	1
TALL TEXAN	1

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
94 AMBER WAVES OF GRAIN	(Mt.Shasta, BMI)	
100 AMERICAN FARMER	(Hat Band, BMI)	
65 ANGEL IN YOUR ARMS	(Song Tailors, BMI/I've Got The Music, ASCAP)	
22 (BACK TO THE) HEARTBREAK KID	(WB Gold, BMI/Warner House of Music, BMI)	
10 BETTY'S BEIN' BAD	(Tall Girl, BMI/Bug, BMI)	
14 BOP	(MHG, ASCAP/Sweet Angel, BMI/WEB IV, BMI)	
15 BREAK AWAY	(Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP)	
33 BURNED LIKE A ROCKET	(Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP)	
45 CAN'T KEEP A GOOD MAN DOWN	(Sabal, ASCAP)	
4 THE CHAIR	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI)	
85 COFFEE BROWN EYES	(Denny, ASCAP)	
38 COME ON IN (YOU DID THE BEST YOU COULD)	(Dejamas, ASCAP/Riva, ASCAP)	
50 DESPERADOS WAITING FOR A TRAIN	(Chappell, ASCAP/World, ASCAP)	
41 THE DEVIL'S ON THE LOOSE	(Granite, ASCAP/Goldline, ASCAP)	
31 DONCHA	(Rick Hall, ASCAP)	
48 DOWN IN TENNESSEE	(April, ASCAP/Ideas Of March, ASCAP)	
79 EVERYDAY	(Peer International, BMI)	
81 EVERYTHING IS CHANGING	(Ken Stitts, BMI/Silver Dust, ASCAP)	
69 FAST LANES & COUNTRY ROADS	(Tom Collins, BMI)	
57 FEED THE FIRE	(Dire, BMI/19 Street, BMI/Alabama Band, ASCAP)	
77 FEEL THE FIRE	(Rick Yancey, BMI/Bibo, ASCAP/Partnership, ASCAP/Vogue, BMI/Partner, BMI)	
40 GET BACK TO THE COUNTRY	(Silver Fiddle, ASCAP)	
92 THE HAIRCUT SONG	(Mike Neun, BMI/Ray Stevens, BMI)	
37 HANG ON TO YOUR HEART	(Tree, BMI/Pacific Island, BMI)	
6 HAVE MERCY		
62 HEART OF THE COUNTRY	(Shedhouse, ASCAP/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
13 HOME AGAIN IN MY HEART	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
24 HURT	(CBS, ASCAP)	
60 I COULD GET USED TO YOU	(Tree, BMI/Pacific Island, BMI)	
90 I COULD LOVE YOU IN A HEARTBEAT	(DebDave, BMI/Briarpatch, ASCAP/Mallivan, ASCAP)	
1 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)	(Warner-Tamerlane, BMI/Duck Songs, BMI/Pulman, BMI)	
39 I DON'T WANT TO GET OVER YOU	(Tree, BMI/Rockin'R, ASCAP/Posey, BMI)	
42 I FEEL THE COUNTRY CALLIN' ME	(Landers-Roberts, ASCAP)	
47 I LOVE YOU BY HEART	(Somebody's, SESAC)	
55 I SURE NEED YOUR LOVIN'	(Uncle Artie, ASCAP)	
26 I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)	
88 I WANNA HEAR IT FROM YOU	(Silver Rain, ASCAP/Dejamas, ASCAP)	
70 I WANNA SAY YES	(Warner-Tamerlane, BMI/Three Ships, ASCAP)	
28 IF THE PHONE DOESN'T RING, IT'S ME	(Coral Reefer, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Coconutley, ASCAP)	
25 I'LL NEVER STOP LOVING YOU	(Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
52 I'M GONNA HURT HER ON THE RADIO	(Rick Hall, ASCAP/Beginner, ASCAP)	
86 I'M GONNA LEAVE YOU TOMORROW	(Chappell, ASCAP/Unichappell, BMI)	
71 IN ANOTHER MINUTE	(Tree, BMI/Cross Keys, ASCAP)	
58 IT'S FOUR IN THE MORNING	(Tree, BMI)	
43 IT'S JUST A MATTER OF TIME	(Eden, BMI/Times Square, BMI)	
20 IT'S TIME FOR LOVE	(Hall-Clement, BMI/Hardscuffle, BMI)	
21 JUST IN CASE	(Pacific Island, BMI/Tree, BMI)	
27 THE LEGEND AND THE MAN		
3 LIE TO YOU FOR YOUR LOVE	(Tree, BMI/Cross Keys, ASCAP)	
82 LONELY DAYS LONELY NIGHTS	(AMR, ASCAP/Rovero, ASCAP)	
91 A LONG AND LASTING LOVE	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
93 LOST IN THE FIFTIES TONIGHT (IN THE STILL)	(Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Lee, BMI)	
29 MAKIN' UP FOR LOST TIME	(WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)	
32 ME & PAUL	(Willie Nelson, BMI)	
96 MEET ME IN MONTANA	(WEB IV, BMI)	
18 MEMORIES TO BURN	(Tree, BMI/Cross Keys, ASCAP)	
8 MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP)	
11 NEVER BE YOU	(Gone Gator, ASCAP)	
98 THE NIGHT HAS A HEART OF IT'S OWN	(Algee, BMI/Cross Keys, ASCAP)	
2 NOBODY FALLS LIKE A FOOL	(April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land Of Music, BMI)	
54 OKLAHOMA BORDERLINE	(Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/GSC, ASCAP)	
23 OLD SCHOOL	(MCA, ASCAP/Don Schlitz, ASCAP)	
44 THE ONE I LOVED BACK THEN (THE CORVETTE SONG)	(Algee, BMI)	
12 ONLY IN MY MIND	(Jack & Bill, ASCAP/Reba McEntire, ASCAP)	
68 THE PART OF ME THAT NEEDS YOU	(Arista, ASCAP)	
49 PERFECT STRANGER	(That's What She Said, BMI/Long Tooth, BMI)	
51 PLEASE BE LOVE	(MCA, ASCAP/Berger Bits, ASCAP)	
76 RENO & ME	(Tree, BMI/Cross Keys, ASCAP)	
64 RIVER IN THE RAIN	(Tree, BMI/Roger Miller, BMI)	
53 RUNAWAY GO HOME	(Larry Gatlin, BMI)	
59 SAFE IN THE ARMS OF LOVE	(Hall-Clement, BMI/Bob McDill, BMI/Bibo, ASCAP/Cross Keys, ASCAP)	
83 SHE ALMOST MAKES ME FORGET ABOUT YOU	(Old Friends, BMI/Monk Family, BMI/19th Street, BMI)	
35 SHE TOLD ME YES	(Courtland, BMI/Artin, BMI)	
87 SOME FOOLS NEVER LEARN	(Sweet Baby, BMI)	
72 SOME OF SHELLEY'S BLUES	(Screen Gems-EMI, BMI)	
61 SOME SUCH FOOLISHNESS	(Barnwood, BMI)	
9 SOMEBODY ELSE'S FIRE	(Love Wheel, BMI)	
5 STAND UP	(Old Friends, BMI/Cross Keys, ASCAP)	
74 STILL HURTIN' ME	(Fairydust, BMI)	
30 THERE'S NO STOPPING YOUR HEART	(Mother Tongue, ASCAP/Flying Cloud, BMI)	
19 THEY NEVER HAD TO GET OVER YOU	(Rick Hall, ASCAP)	
99 THING ABOUT YOU	(Gone Gator, ASCAP)	
56 THINK ABOUT LOVE	(Maliven, ASCAP/Cottonpatch, ASCAP/Bibo, ASCAP)	
34 THIS AIN'T DALLAS	(Bocephus, BMI)	
73 TIMBERLINE	(Emmylou, ASCAP/Irving, BMI)	
16 TOO MUCH ON MY HEART	(Statler Brothers, BMI)	
78 TOUCH A HAND, MAKE A FRIEND	(Irving, BMI/East Memphis, BMI)	
67 TWO HEARTS CAN'T BE WRONG	(First Lady, BMI/Tapage, ASCAP)	
84 TWO OLD CATS LIKE US	(WB, ASCAP/Two Sons, ASCAP)	
66 WHAT AM I GONNA DO ABOUT YOU	(Tapadero, BMI/Allisongs, BMI)	
95 WHO'S GONNA FILL THEIR SHOES	(WB, ASCAP/Two Sons, ASCAP/Tree, BMI)	
17 A WORLD WITHOUT LOVE	(Briarpatch, BMI/DebDave, BMI/Kazzoom, ASCAP)	
89 WOULDN'T IT BE GREAT	(Coal Miners, BMI/Sure Fire, BMI)	
46 YOU ARE MY MUSIC, YOU ARE MY SONG	(Grey Hawk, ASCAP/Sandlapper, ASCAP/Jim Carter, ASCAP)	
7 YOU MAKE ME FEEL LIKE A MAN	(Hall-Clement, BMI/Ricky Skaggs, BMI)	
97 YOU MAKE ME WANT TO MAKE YOU MINE	(Leeds, ASCAP/Patchworks, ASCAP)	
75 YOU SHOULD HAVE BEEN GONE BY NOW	(Raven Song, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP)	
80 YOU'LL NEVER KNOW	(Bergman, ASCAP/Vocco & Conn, ASCAP)	
63 YOU'VE GOT SOMETHING ON YOUR MIND	(Blackwood, BMI/Easy Days, BMI/Tom Collins, BMI/Silverline, BMI)	

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.



Cool Running. Aretha Franklin and Bobby Womack cool out backstage at Chicago's Aire Crown Theatre, where the two soul greats shared the bill.

Fat Boys Returning to Big Screen 'Krush' Director Schultz Plans 'Stooges-Like' Film

BY NELSON GEORGE

NEW YORK The Fat Boys will star in a 1986 film tentatively scheduled to begin shooting in April, according to Michael Schultz, director of "Cooley High," "The Last Dragon" and the current "Krush Groove."

Schultz, Hollywood's most active black director, says the Sutra recording artists will be showcased "in a Three Stooges-like comedy" for Warner Bros. that he will direct and co-produce through his Crystallite Productions.

Schultz says the lessons the Fat Boys learned during "Krush Groove" will be invaluable in the future. "It took them about two weeks to catch on," he says. "They had done several fine videos, but speaking dialog was a real challenge. Then one day they just had it." Schultz credits his wife Gloria, a former actress, with helping the cast of non-actors with their perfor-

mances.

Working with the Fat Boys and the other rap stars in "Krush Groove," Schultz allowed much of the dialog to be re-written into the street style with which they were most comfortable. "We had to make a balance between their speech and dialog that those not familiar with hip-hop could understand," he says. "Occasionally it was hard to convince them that it was necessary."

The film was rated "R" because of two obscenities in the film spoken by Run of Run-D.M.C. "There are certain words that if used more than once in a film automatically get an 'R,'" Schultz says. "We sought a 'PG-13' rating and were going to fight for it. But we were working so hard to get the film finished, we decided to put our energy in that."

The film was produced by Crystallite Productions, Doug McHenry and Rush Productions president Russell Simmons. Robert O. Kaplan

and George Jackson served as executive producers.

Schultz says most of the Hollywood studios turned the project down before Warner Bros., the company that distributed "Purple Rain," took a chance on it. The film was shot in 26 days on a budget of \$3 million, and going into the busy Thanksgiving-Christmas holiday season has grossed \$4 million after four weeks in release. On a similar shooting schedule, Schultz's "Cooley High" was shot in 1975 for \$750,000, which the director notes "is probably equivalent to the 'Krush Groove' budget in 1985 dollars."

Because of Schultz's role as producer and a waiver obtained from the New York unions, he was able to utilize a highly integrated film crew, including black cinematographer Ernest Dickerson, who had previously shot "Brother From Another Planet" and Bruce Spring-

(Continued on page 63)

THE RHYTHM & THE BLUES

by Nelson George



THE PLATINUM SUCCESS of Aretha Franklin's "Who's Zoomin' Who" is a textbook example of the fact that, in the age of mass communications, touring is becoming increasingly anachronistic.

Just look at the facts. With the aid of producer Narada Michael Walden, who built state-of-the-art techno-pop tracks like the title cut and "Freeway Of Love" around her surging vocals, Franklin has delivered the most commercial album of her post-soul career.

In support of the album, she has done three MTV-quality videos, "Freeway Of Love," "Who's Zoomin' Who" and "Sisters Are Doing It For Themselves," which have shown the soul queen to be in good shape and to have a great sense of humor.

But because she hates to fly, Aretha has only done sporadic dates throughout the Midwest. Instead, she has picked her media exposure carefully. There was a six-minute interview with "Entertainment Tonight," an appearance on the CBS Morning News and an interview with People magazine; otherwise, she has relied on journalist David Nathan, a good friend, to disseminate an interview she gave him.

Who needs to tour? Not the Queen of Soul

In addition, Aretha appeared in a McDonald's commercial with Jerry Butler and an American Cancer Society spot. Both have received considerable national exposure.

Basically, that's been it. There have been press releases and pictures sent out. But Aretha (and Arista, her label) have achieved major pop and black sales without her having to go through the traditional (and wearying) sales efforts associated with touring. Is there a message in there somewhere?

SHORT STUFF: Barry Eastmon, who produced the bulk of Freddie Jackson's platinum "Rock Me Tonight" album, handles production on guitarist/vocalist Jonathan Butler's self-titled U.S. debut album on Arista-distributed Jive Records. Eastmon has also

written and produced "School Girl Crush" for Disco Fever Records artist Nayobe . . . As reported earlier, Island and Manhattan will cooperate in promoting Grace Jones' "Island Life" album, which contains her lengthy Trevor Horn-produced single "Slave To The Rhythm" as well as such trademark performances by the disco diva as "La Vie En Rose," "I Need A Man," "Do Or Die," "Private Life," "I've Seen That Face Before," a cover of Roxy Music's "Love Is The Drug," "Pull Up To The Bumper," "Walking In The Rain" and "My Jamaican Guy" . . . Billy Paul's latest is "Sexual Therapy" on Total Experience, with Jonah Ellis doing the writing and producing . . . Also from Lonnie Simmons' label is the double-sided holiday single "The Christmas Song" by the Gap Band featuring Charlie Wilson b/w "Joy To The World" by Oliver Scott . . . Two new PolyGram singles of note: Ralph MacDonald's "You Need More Calypso," with Dennis Collins on lead, and Rene & Angela's "Your Smile," from their already successful "Street Called Desire."

Cameo's "Single Life" is the seventh gold album for Larry Blackmon's band, partially because the "Single Life" track has one of the year's best bass lines and partially because of two very creative videos co-directed by Blackmon and Amos Poe. The new single is "A Goodbye" . . . Arista's reissue of Gil Scott-Heron, Brian Jackson & the Midnight Band's "Johannesburg" is nicely packaged and more than timely . . . One of the best Washington-based go-go bands, Rare Essence, has signed to PolyGram. Just as significant is the fact that their album, due in January, is being produced by Patrick Adams. The veteran dance music maker, producer of Skipworth & Turner's brilliant "Thinkin' About Your Love" this year, hopefully will be able to bring the kind of aural trickery to go-go that is sorely needed to make this live music work on record . . . The Temptations' "Touch Me" contains two Marcus Miller-produced tracks, "I'm Fascinated" and the single "Do You Really Love Your Baby," the latter co-written by Luther Vandross and featuring the Epic artist on backing vocals. Alfie Silas, who previously cut an album for RCA, sings with the Temptations on "Don't Break Your Promise To Me."

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FOR WEEK ENDING DECEMBER 7, 1985

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

93 REPORTERS			NEW	TOTAL
			ADDS	ON
FREDDIE JACKSON	HE'LL NEVER LOVE YOU	CAPITOL	33	35
STEPHANIE MILLS	STAND BACK	MCA	26	29
MELISA MORGAN	DO ME BABY	CAPITOL	23	52
STEVIE WONDER	GO HOME	TAMLA	23	72
BILLY OCEAN	WHEN THE GOING GETS TOUGH	JIVE	23	26

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

RETAIL BREAKOUTS

137 REPORTERS			NUMBER
			REPORTING
BOBBY WOMACK	LET ME KISS IT WHERE IT HURTS	MCA	19
STEVIE WONDER	GO HOME	TAMLA	18
GRACE JONES	SLAVE TO THE RHYTHM	MANHATTAN ISLAND	15
THE POINTER SISTERS	FREEDOM	RCA	14
CON FUNK SHUN	TELL ME WHAT (I'M GONNA DO)	MERCURY	13

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Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	1
2	1	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	3
3	3	PART-TIME LOVER	STEVIE WONDER	9
4	14	COUNT ME OUT	NEW EDITION	4
5	12	A LOVE BIZARRE	SHEILA E.	2
6	4	EVERYBODY DANCE	TA MARA & THE SEEN	13
7	7	FALL DOWN (SPIRIT OF LOVE)	TRAMAINÉ	10
8	9	DON'T SAY NO TONIGHT	EUGENE WILDE	5
9	5	PARTY ALL THE TIME	EDDIE MURPHY	15
10	8	THE OAK TREE	MORRIS DAY	16
11	23	SAY YOU, SAY ME	LIONEL RICHIE	6
12	16	WHO DO YOU LOVE	BERNARD WRIGHT	7
13	18	EMERGENCY	KOOL & THE GANG	11
14	6	MIAMI VICE THEME	JAN HAMMER	25
15	20	THINKING ABOUT YOU	WHITNEY HOUSTON	12
16	21	CURIOSITY	JETS	14
17	17	WAIT FOR LOVE	LUTHER VANDROSS	18
18	19	THIS IS FOR YOU	THE SYSTEM	8
19	10	I'LL BE GOOD	RENE & ANGELA	35
20	13	YOU ARE MY LADY	FREDDIE JACKSON	37
21	15	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	36
22	—	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	17
23	24	SEDUCTION	VAL YOUNG	23
24	28	NEVER FELT LIKE DANCIN'	TEDDY PENDERGRASS	21
25	11	EATEN ALIVE	DIANA ROSS	38
26	—	SECRET LOVER	ATLANTIC STARR	22
27	—	GORDY'S GROOVE	CHOICE M.C.'S FEATURING FRESH GORDON	30
28	30	THE SHOW STOPPA	SUPER NATURE	55
29	26	YOU LOOK GOOD TO ME	CHERRELLE	27
30	27	OBJECT OF MY DESIRE	STARPOINT	54

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	A LOVE BIZARRE	SHEILA E.	2
2	3	DON'T SAY NO TONIGHT	EUGENE WILDE	5
3	1	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	1
4	5	COUNT ME OUT	NEW EDITION	4
5	6	THIS IS FOR YOU	THE SYSTEM	8
6	8	SAY YOU, SAY ME	LIONEL RICHIE	6
7	10	THINKING ABOUT YOU	WHITNEY HOUSTON	12
8	13	CURIOSITY	JETS	14
9	17	WHO DO YOU LOVE	BERNARD WRIGHT	7
10	4	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	3
11	18	EMERGENCY	KOOL & THE GANG	11
12	11	SAY I'M YOUR NUMBER ONE	PRINCESS	20
13	14	NEVER FELT LIKE DANCIN'	TEDDY PENDERGRASS	21
14	23	YOUR PERSONAL TOUCH	EVELYN "CHAMPAIGN" KING	24
15	17	HONEY FOR THE BEES	PATTI AUSTIN	26
16	24	DIGITAL DISPLAY	READY FOR THE WORLD	19
17	20	COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	28
18	9	FALL DOWN (SPIRIT OF LOVE)	TRAMAINÉ	10
19	26	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	17
20	19	YOU LOOK GOOD TO ME	CHERRELLE	27
21	21	SEDUCTION	VAL YOUNG	23
22	30	SECRET LOVER	ATLANTIC STARR	22
23	28	WHAT YOU BEEN MISSIN'	STARPOINT	31
24	25	ALICE, I WANT YOU JUST FOR ME	FULL FORCE	29
25	—	GO HOME	STEVIE WONDER	33
26	—	CONDITION OF THE HEART	KASHIF	34
27	7	EVERYBODY DANCE	TA MARA & THE SEEN	13
28	—	THE SWEETEST TABOO	SADE	41
29	—	SUN CITY	ARTISTS UNITED AGAINST APARTHEID	32
30	15	WAIT FOR LOVE	LUTHER VANDROSS	18

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BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
CAPITOL (6)	10
Manhattan (2)	
Manhattan Island (1)	
Red Label (1)	
COLUMBIA (9)	10
Def Jam (1)	
WARNER BROS. (7)	10
Qwest (2)	
Paisley Park (1)	
MCA (7)	8
Sugarhill (1)	
MOTOWN (1)	8
Gordy (4)	
Tamla (2)	
Motown/Conceited (1)	
ATLANTIC (1)	7
Mirage (3)	
21 Records (1)	
4th & B'Way (1)	
Philly World (1)	
EPIC (2)	7
Portrait (2)	
Tabu (2)	
Private I (1)	
POLYGRAM	7
Mercury (4)	
Atlanta Artists (1)	
De-Lite (1)	
London (1)	
RCA (6)	7
Total Experience (1)	
ARISTA (5)	6
Jive (1)	
A&M	4
ELEKTRA (2)	3
Asylum (1)	
CBS ASSOCIATED	1
DANYA/FANTASY	1
Reality (1)	
FANTASY	1
FAST FIRE	1
MALACO	1
MANHATTAN	1
P.I.R. (1)	
NEXT PLATEAU	1
POP ART	1
PROFILE	1
SUTRA	1
TOMMY BOY	1
TUCKWOOD	1
URBAN SOUND	1

BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
79 AIN'T THAT MUCH LOVE IN THE WORLD	(Widr, ASCAP/Sugarhill, BMI)	
29 ALICE, I WANT YOU JUST FOR ME	(Forceful, BMI)	
96 ALWAYS AND FOREVER	(Rodsongs, PRS/Almo, ASCAP)	
39 AMERICA	(Controversy, ASCAP)	
46 BABY I'M SORRY	(Arrival, BMI)	
78 BANGING THE WALLS	(Bar-Kays, BMI/Warner-Tamerlane, BMI)	
63 A BROKEN HEART CAN MEND	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
60 CAN YOU FEEL THE BEAT	(Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP)	
76 CAN YOU ROCK IT LIKE THIS	(Protoons, ASCAP/Rush Groove, ASCAP)	
1 CARAVAN OF LOVE	(April, ASCAP/JJI, ASCAP)	
28 COLDER ARE MY NIGHTS	(Kichelle, ASCAP/Johnny Yuma, BMI)	
34 CONDITION OF THE HEART	(Kashif, BMI/MCA, ASCAP)	
64 COULD IT BE LOVE	(Hills Hideaway, BMI/Variena, BMI)	
4 COUNT ME OUT	(New Generation, ASCAP)	
14 CURIOSITY	(Almo, ASCAP/Crimasco, ASCAP/Irving, BMI)	
19 DIGITAL DISPLAY	(Ready For The World, BMI/MCA, ASCAP/Off Backstreet, BMI/Walk On The Moon, BMI)	
65 DO ME BABY	(Controversy, ASCAP)	
40 DO YOU REALLY LOVE YOUR BABY	(Uncle Ronnie's, ASCAP/April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	
82 DON'T BE STUPID	(Amber Pass, ASCAP/Kuwa, ASCAP)	
5 DON'T SAY NO TONIGHT	(Philly World, BMI)	
38 EATEN ALIVE	(Gibb Brothers, BMI/Mijac, BMI/Unichappell, BMI)	
11 EMERGENCY	(Delightful, BMI)	
13 EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP)	
10 FALL DOWN (SPIRIT OF LOVE)	(Almo, ASCAP/lpm, ASCAP)	
48 FREEDOM		
42 GIRLS ARE MORE FUN	(Raydiola, BMI)	
33 GO HOME	(Jobete, ASCAP/Black Bull, ASCAP)	
30 GORDY'S GROOVE	(Tee Girl, BMI)	
66 GUILTY	(Tempco, BMI)	
99 HAVEN'T YOU HEARD THAT LINE BEFORE	(Cachand, BMI)	
71 THE HEART IS NOT SO SMART	(Edition Sunset, ASCAP/Arista, ASCAP)	
77 HE'LL NEVER LOVE YOU (LIKE I DO)	(Willesden, BMI/Zomba, ASCAP)	
89 HELP ME OUT	(Fever, ASCAP)	
73 HOLD ON (FOR LOVE'S SAKE)	(Zubaidah, ASCAP/WB, ASCAP/Freddie Dee, BMI/Miika Porsing, ASCAP)	
26 HONEY FOR THE BEES	(J&S, ASCAP/Almo, ASCAP)	
58 I CAN'T BELIEVE IT (IT'S OVER)	(Willesden, BMI/Zomba, ASCAP)	
74 I CAN'T LIVE WITHOUT MY RADIO	(Def Jam, ASCAP)	
51 I LIKE THE WAY YOU DANCE	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
62 I NEED YOU	(Lynn-Ro, BMI/Delfner, BMI/Century City, ASCAP)	
49 IF I RULED THE WORLD	(Kuwa, ASCAP/Davy D, ASCAP)	
35 I'LL BE GOOD	(A La Mode, ASCAP)	
100 I'LL MAKE YOU AN OFFER	(Red Writer, ASCAP/Billy Osborne, ASCAP/Captain Z, ASCAP)	
44 IT DOESN'T REALLY MATTER	(Troutman's, BMI/Saja, BMI)	
88 IT TAKES TWO	(Tricky-Trac, BMI)	
45 (KRUSH GROOVE) CAN'T STOP THE STREET	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	
87 KRUSH GROOVIN'	(Def Jam, ASCAP/Kuwa, ASCAP)	
84 LEARN TO LOVE AGAIN	(Airbear, BMI/Garden Rake, BMI/Entente, BMI/Warner-Tamerlane, BMI)	
50 LET ME BE THE ONE	(Brampton, ASCAP)	
52 LET ME KISS IT WHERE IT HURTS	(Abkco, BMI/Ashtray, BMI)	
43 LET MY PEOPLE GO	(Skeco, BMI/Carjudee, BMI/Barjoshia, BMI)	
75 LIPSTICK LOVER	(April, ASCAP/Ultrawave, ASCAP)	
67 LOCK AND KEY	(Spectrum VII, ASCAP)	
2 A LOVE BIZARRE	(Sister Fate, ASCAP)	
57 MEMBERS ONLY	(Malaco, BMI)	
25 MIAMI VICE THEME	(MCA, ASCAP)	
70 MIDDLE OF THE NIGHT	(Dangerous, ASCAP/Liedela, ASCAP)	
97 MORE THAN FRIENDS, LESS THAN LOVERS	(Duchess, BMI/MCA, ASCAP/Perk's, BMI)	
92 MORE THAN YOU CAN HANDLE	(Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP/Chappell, ASCAP/Richer, ASCAP)	
72 MR. DJ	(Extra Slick, ASCAP/Eastborn, ASCAP/Frenchy Mac, ASCAP)	
21 NEVER FELT LIKE DANCIN'	(Walpergus, ASCAP/WB, ASCAP/Monty Seward, ASCAP)	
16 THE OAK TREE	(Ya D Sir, ASCAP) WBM	
54 OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI)	
94 ONE OF THE LIVING	(Makiki, ASCAP/Arista, ASCAP)	
9 PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP)	
15 PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP)	
85 PERFECT WAY	(Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)	
20 SAY I'M YOUR NUMBER ONE	(Terrace, ASCAP)	
6 SAY YOU, SAY ME	(Brockman, ASCAP)	
22 SECRET LOVER	(Almo, ASCAP/Jodaway, ASCAP)	
23 SEDUCTION	(Stone City, ASCAP/National League, ASCAP)	
36 THE SHOW	(Keejue, BMI/Mark Of Aries, BMI)	
55 THE SHOW STOPPA	(Pop Art, ASCAP)	
91 SINGLE LIFE	(All Seeing Eye, ASCAP/Larry Jr., BMI)	
69 SISTERS ARE DOING IT FOR THEMSELVES	(RCA, ASCAP/Blue Network, ASCAP)	
53 SLAVE TO THE RHYTHM	(April, ASCAP/Perfect Songs, BMI/Unforgettable Songs, BMI/Island, BMI)	
56 SLIP N' SLIDE	(Mtume, BMI)	
98 STAND BY ME	(Rightsong, BMI/Trio, BMI/Unichappell, BMI/ADT, BMI)	
93 STOP PLAYING ON ME	(Fresh Ideas, ASCAP/MCA, ASCAP)	
32 SUN CITY	(Solidarity, ASCAP)	
41 THE SWEETEST TABOO	(Silver Angel, ASCAP)	
80 TAKES A LITTLE TIME	(Alkey, ASCAP/Chrysalis, ASCAP/Rare Blue, ASCAP)	
47 TELL ME WHAT (I'M GONNA DO)	(Sky Pilot, BMI/National League, ASCAP/Van Ross Redding, BMI/Platinum Gold, ASCAP)	
17 THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)	
12 THINKING ABOUT YOU	(Kashif, BMI/New Music Group, BMI/MCA, ASCAP)	
90 THIS AIN'T NO FANTASY	(Hit Tunes, BMI/Johnny Yuma, BMI)	
8 THIS IS FOR YOU	(Science Lab, ASCAP/Green Star, ASCAP)	
86 TILL I SEE YOU AGAIN	(Blackwood, BMI/Henry Suemay, BMI/April, ASCAP)	
81 TOMORROW	(Lexicon, ASCAP/Laura, ASCAP)	
68 URGENT	(Somerset, ASCAP/Evansongs, ASCAP)	
18 WAIT FOR LOVE	(Uncle Ronnie's, ASCAP/April, ASCAP/Dillard, BMI)	
59 WHAT A WOMAN	(Assorted, BMI/Henry Suemay, BMI/Rose Tree, ASCAP)	
31 WHAT YOU BEEN MISSIN'	(Willesden, BMI/Keith Diamond, BMI/Jo Skin, BMI)	
83 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING	(Zomba, ASCAP)	
7 WHO DO YOU LOVE	(Bernard Wright, BMI/Mchoma, BMI)	
3 WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)	
61 YOU AIN'T FRESH	(Li Fo, BMI)	
37 YOU ARE MY LADY	(Zomba, ASCAP)	
27 YOU LOOK GOOD TO ME	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
95 YOU WEAR IT WELL	(Jobete, ASCAP)	
24 YOUR PERSONAL TOUCH	(Warner-Tamerlane, BMI/Song-A-Tron, BMI)	

SHEET MUSIC AGENTS
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ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

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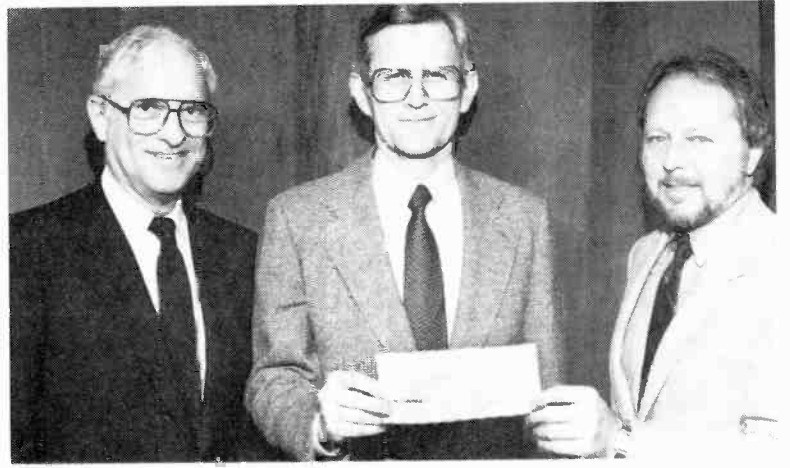
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"Unguarded Tour." Amy Grant joins friends at a reception following her recent homecoming performance in Nashville. Gathered with Grant are, from left, booking agent John Huie, "Unguarded" tour director Malcolm Greenwood, WLAC-FM program director Dave Nichols, and managers Mike Blanton and Dan Harrell.

Investing in the Future. Ron Kramer, president of the Los Angeles chapter of the National Academy of Recording Arts and Sciences (NARAS), right, presents a check for \$20,000 to Charles Stewart, principal of the Los Angeles County High School for the Arts. The money was raised for the Academy during a Greek Theatre benefit concert featuring Barry Manilow. Also pictured is Herb Eiseman, national education committee representative of the Los Angeles chapter of NARAS.



Teaching Them Well. Rupert Holmes, moderator of ASCAP's East Coast Pop Workshop, is greeted by workshop participants Andrea La Russo, left, and Peggy Stanziale after the opening of his new musical "The Mystery Of Edwin Drood" on Broadway. La Russo and Stanziale co-wrote Madonna's latest single, "Dress You Up."



Reason for Celebration. Elektra recording artist Joe Lynn Turner, left, is all smiles after signing a co-publishing agreement with Screen Gems/Colgems/EMI Music. Joining him, from left, are Screen Gems' vice president of talent acquisition Gerd Muller, general professional manager Judy Stakee and president Fred Willms.



Out of New York. Gramavision Records' president Jonathan Rose, left, and vice president and general manager Jean-Pierre Weiller, right, congratulate French violinist Didier Lockwood on his latest release, "Out Of The Blue."



A Proud Moment. British jazz musician John Dankworth, right, poses with actress Julia McKenzie and Lord Mayor of London Sir Alan Traill after being made an honorary member of the Guildhall School of Music and Drama for "his outstanding services to the world of music." The ceremony was held at the historic mansion house in London.

That's Gratitude for You. Megaforce recording act Anthrax express their appreciation to Island Records president Charly Prevost after he decided to release their newest offering, "Spreading The Disease." Surrounding Prevost are, from left, group member Scott Ian, Megaforce's Johnny Z and group member Charlie Benante.



CBS May Eclipse Its Record '84 Totals

Domestic Talent Paces Strong Year; WEA Also Hot

BY KIRK LaPOINTE

TORONTO Is CBS Records Canada, having just come off a record year, going to eclipse its performance in 1985? Eleven months through its fiscal year ending Nov. 29, sales and marketing vice president Don Oates says the company is, in fact, "a little above" last year's pace.

Even so, CBS is running neck-and-neck in the Canadian market with WEA Music of Canada, coming off a so-so year in 1984 and going gangbusters in the current year. "I wouldn't want to predict who will be No. 1 at the end of the year," Oates concedes.

Nevertheless, things are rather hunky-dory up at the firm's Leslie St. headquarters in northeast Toronto and throughout the CBS branches across the land. Where Michael Jackson was the heavy-duty retail item last year, Bruce Springsteen has come along in 1985. Where such international artists as Julio Iglesias and Judas Priest had platinum-plus releases a year ago, Paul Young and Sade have come along this year to offset those sales. And Wham!, only a year ago a lukewarm sales item, is past six-times-platinum this year.

But where everyone is most proud is in the field of domestic talent.

Although Platinum Blonde broke through last year with its debut album, and Kick Axe was a pleasant surprise with its first, 1985 has

blown the roof off by comparison. Platinum Blonde's second album, "Alien Shores," is triple platinum (300,000 unit sales) in Canada. Gow-an's second, "Strange Animal," is past double platinum (200,000). And Loverboy, returning from a short hiatus from the studio, is platinum and selling strongly only weeks after the release of its fourth album, "Lovin' Every Minute Of It."

Far and away, it's been CBS's year on the domestic front, despite Bryan Adams' unprecedented accomplishments at A&M and Corey Hart's feats at Aquarius. "Where we've fallen a little short this year," says Oates, "is in U.S.-based product."

Still, CBS expects to maintain its roughly 20% market share in Canada. When its releases sell, they seem to sell very well, as evidenced by the year's certifications from the Canadian Recording Industry Assn. (CRIA) through October.

CBS has the only diamond (one million), nine-times-platinum (900,000) and eight-times platinum (800,000) albums so far this year. It has two of five seven-times-platinum albums, one of four six-times-platinum and one of eight five-times-platinum records.

Where the figures get more meaningful, however, is away from the stratosphere. As a singles label, for example, CBS has been exceptional in 1985, garnering 14 of 54 gold (25.9%), seven of 11 platinum (63.6%), both double platinum and two of three triple platinum certifi-

cations during the year. (Stevie Wonder's "I Just Called To Say I Love You" was issued in 1984 and was certified double platinum last year, but only made the triple platinum mark in 1985.)

CBS also cashed in 26 of the 83 gold albums (31.3%), 11 of 46 platinum albums (23.9%), four of 17 double platinum albums (23.5%), two of nine triple platinum albums (22.2%) and one of eight quadruple platinum (12.5%) through the first 10 months of the year.

Part of those certifications were the three non-profit releases for African famine relief worked by the company during the year in Canada: "Do They Know It's Christmas?," the British single; "We Are The World," the single and album, from the U.S.; and "Tears Are Not Enough," the Canadian single. The latter, in particular, required a considerable amount of manpower.

And, while they accounted for roughly \$4 million in non-profit sales, and CBS is outwardly pleased that the famine cause was served, there's no telling just how the year might have gone had the firm been working on other projects instead of those.

Formal Application Filed

License Sought for French MuchMusic

TORONTO MuchMusic Network, the country's pay-cable music video service, has formally applied to amend its license so it can deliver an eight-hour-a-day French-language service by satellite to central and eastern Canada.

MuchMusique: En Francais, the new operation, could be operative shortly after the New Year, says MuchMusic vice president and general manager Dennis Fitz-Gerald. To be up and running at that time, however, it must rely on a favorable ruling by the federal broadcast regulator on both its application and a youth-related proposal by a major Quebec cable firm, Le Groupe Videotron Ltd. MuchMusique: En Francais would use down-time on the satellite Videotron intends to use for its youth service.

As for its business plan, Fitz-Gerald says it's unlikely MuchMusique: En Francais is going to make money. "To tell you the truth," he says, "we'd be thrilled if we could break even."

MuchMusic will offer the French-language service for free to cable companies and hope to recoup its estimated \$1 million-plus annual budget through advertising. Meanwhile, it expects to lose some advertising as a result of the move.

That's because MuchMusique: En Francais will displace the Much-

Music signal for eight hours a day on cable systems which pull down the satellite signal. As a result, it is expected that some advertisers will balk at buying time on MuchMusic and that MuchMusic may have to adjust its ad rate to take into account the lost viewers during those hours.

MuchMusic filed an application for amendment to its license with the Canadian Radio-Television & Telecommunications Commission. It expects a ruling shortly.

The move would be a boon for the province of Quebec's music industry, which is in considerable disarray as a result of underfinancing and underexposure of artists. While MuchMusic has been able to promote English-language artists heavily, no French-language equivalent now exists to promote French music to francophones in the province.

The Quebec video industry hasn't gotten in gear because there really isn't a broadcast outlet for its work. And, because French music is less able to compete alongside English-language music bolstered by video promotion, French releases have dwindled in recent years and sales are way down. A CRTC committee is now studying the problems of French music in Canada and may soon recommend sweeping changes

to ease the burden on broadcasters, who find themselves hard-pressed to adhere to a CRTC regulation that says 65% of vocal music must be in the station's language.

Most of the packaging for MuchMusique: En Francais would be done in Toronto, although there would be a staff "of at least five" in Montreal to gather news and enrichment, be a liaison with cable operators and the press and perform other functions, Fitz-Gerald says.

A four-hour package would be assembled at MuchMusic's \$3 million Toronto facility and then uplinked with the satellite at 8 p.m. Eastern Standard Time. The four-hour program would be repeated once at midnight.

KIRK LaPOINTE

Because of the holiday production schedule, Hits of the World does not appear in this week's issue.

THE BILLBOARD BOOK OF NUMBER ONE HITS

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

PHILIPS PLANS CD HARDWARE PLANT IN PEKING

(Continued from page 13)

Due to come on stream at the beginning of 1987, this plant will be owned 50% by Philips, 35% by the Chinese Radio & TV Industrial Corp., and 15% by the China Electronics Import & Export Corp. Covering an area of 20,000 square meters, and employing up to 1,200 Chinese, it will be one of the most advanced Philips factories in the world, according to managing director Pier Zeilstra, former head of a Philips factory in Malaysia.

Philips' trade with China is currently worth \$170 million a year, well above the \$136.5 million predicted for 1985, and will soon exceed the one billion guilders a year mark (\$340 million) according to company chiefs, despite stiff competition from Japanese manufacturers.

"What the Chinese authorities like is that Philips is willing to transmit its know-how and undertake joint ventures," says Stanley Van. "It shows them we intend to stay in the market for the long haul and are not just going to make a quick profit and then pull out."

With a population in excess of one billion, China offers practically unlimited potential for trade, particularly now that the Communist government of Deng Ziaoping has begun opening the market to Western enterprise. Economic growth is the cornerstone of current policy.

Says Van: "Everything is aimed at stability: no wars, good foreign and good business deals to benefit the Chinese people. All kinds of plans have been or are being made, including one to quadruple the gross national income by the year 2000. Some of the plans may be over-ambitious, but they all radiate a strong faith in the future."

Dealings are not always straightforward, however. "One of the ma-

for handicaps is the tempo of business. For Western companies, time means money; they like to reach an agreement in 24 hours. For the Chinese, long negotiations, sometimes with all kinds of go-between parties, are completely normal. They like to negotiate for four years."

"The difference in mentality and cultural background can produce irritations, though I expect most of the business differences to be ironed out over the next five years."

SOUTH AFRICAN RADIO

(Continued from page 13)

South African economy.

Earlier this year, Radio 702 was closely connected with the Hilton Rosenthal-organized "Operation Hunger" charity concert. The event had record industry backing, and artists performed free. The entire gate proceeds of \$185,000, plus receipts of \$115,000 from a specially recorded album, were donated to the charity, which feeds 600,000 people a month in the Southern African region.

The station has raised a further \$560,000 for Operation Hunger in two separate events in the last year.

LIVE AID PIRATES

(Continued from page 13)

World" this summer, IFPI received reports of at least 30 illegal versions circulating in Asia, the Middle East and Europe. The countries involved include Turkey, Thailand, Taiwan, Malaysia and Portugal.

This Thursday (5), IFPI is holding a press conference in London on problems created by Live Aid concert bootlegging and its efforts to counter them.

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Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	4	BROKEN WINGS	MR. MISTER	1
2	3	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	2
3	2	WE BUILT THIS CITY	STARSHIP	3
4	5	NEVER	HEART	4
5	1	YOU BELONG TO THE CITY	GLENN FREY	6
6	6	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	8
7	8	ELECTION DAY	ARCADIA	7
8	9	PARTY ALL THE TIME	EDDIE MURPHY	9
9	19	SAY YOU, SAY ME	LIONEL RICHIE	5
10	18	I MISS YOU	KLYMAXX	13
11	11	ALIVE AND KICKING	SIMPLE MINDS	11
12	7	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	12
13	14	SLEEPING BAG	Z Z TOP	10
14	22	SMALL TOWN	JOHN COUGAR MELLENCAMP	14
15	23	SISTERS ARE DOING IT . . .	EURYTHMICS/ARETHA FRANKLIN	18
16	27	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	16
17	24	PERFECT WAY	SCRITTI POLITTI	15
18	28	TONIGHT SHE COMES	THE CARS	17
19	15	YOU ARE MY LADY	FREDDIE JACKSON	24
20	17	PART-TIME LOVER	STEVIE WONDER	25
21	16	MIAMI VICE THEME	JAN HAMMER	22
22	25	OBJECT OF MY DESIRE	STARPOINT	28
23	13	ONE OF THE LIVING	TINA TURNER	26
24	10	BE NEAR ME	ABC	29
25	—	EMERGENCY	KOOL & THE GANG	21
26	12	SOUL KISS	OLIVIA NEWTON-JOHN	34
27	—	CONGA	MIAMI SOUND MACHINE	32
28	—	BURNING HEART	SURVIVOR	27
29	20	HEAD OVER HEELS	TEARS FOR FEARS	30
30	26	RUNNING UP THAT HILL	KATE BUSH	43

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	2
2	2	BROKEN WINGS	MR. MISTER	1
3	10	SAY YOU, SAY ME	LIONEL RICHIE	5
4	3	WE BUILT THIS CITY	STARSHIP	3
5	6	NEVER	HEART	4
6	8	ELECTION DAY	ARCADIA	7
7	5	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	12
8	4	YOU BELONG TO THE CITY	GLENN FREY	6
9	9	SLEEPING BAG	Z Z TOP	10
10	7	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	8
11	12	PARTY ALL THE TIME	EDDIE MURPHY	9
12	11	ALIVE AND KICKING	SIMPLE MINDS	11
13	13	PERFECT WAY	SCRITTI POLITTI	15
14	15	I MISS YOU	KLYMAXX	13
15	19	SMALL TOWN	JOHN COUGAR MELLENCAMP	14
16	23	TONIGHT SHE COMES	THE CARS	17
17	24	WALK OF LIFE	DIRE STRAITS	19
18	22	WRAP HER UP	ELTON JOHN	20
19	—	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	16
20	26	TALK TO ME	STEVIE NICKS	23
21	30	BURNING HEART	SURVIVOR	27
22	—	LOVE IS THE SEVENTH WAVE	STING	31
23	29	EMERGENCY	KOOL & THE GANG	21
24	16	MIAMI VICE THEME	JAN HAMMER	22
25	14	HEAD OVER HEELS	TEARS FOR FEARS	30
26	25	SISTERS ARE DOING IT . . .	EURYTHMICS/ARETHA FRANKLIN	18
27	—	YOU'RE A FRIEND OF MINE	CLARENCE CLEMONS & JACKSON BROWNE	33
28	18	ONE OF THE LIVING	TINA TURNER	26
29	17	PART-TIME LOVER	STEVIE WONDER	25
30	21	YOU ARE MY LADY	FREDDIE JACKSON	24

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	13
WARNER BROS. (8)	13
Geffen (2)	
Paisley Park (1)	
Qwest (1)	
Sire (1)	
ATLANTIC (6)	10
Atco (1)	
Island (1)	
Modern (1)	
Philly World (1)	
CAPITOL (7)	9
Manhattan (2)	
MCA (6)	8
Camel/MCA (1)	
MCA/Constellation (1)	
POLYGRAM	8
Mercury (4)	
De-Lite (2)	
Riva (2)	
A&M (5)	7
A&M/Virgin (2)	
ARISTA (6)	7
Jive (1)	
EPIC (1)	7
Scotti Bros. (3)	
CBS Associated (2)	
Portrait (1)	
RCA (5)	6
Grunt (1)	
EMI-AMERICA	4
MOTOWN (1)	4
Tamla (2)	
Gordy (1)	
ELEKTRA	2
CHRYSALIS	1
GEFFEN	1

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE (Publisher - Licensing Org.) Sheet Music Dist.									
99 AFTER THE FIRE (Eel Pie, ASCAP)	38 EVERYBODY DANCE (Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	51 SAVING ALL MY LOVE FOR YOU (Prince Street, ASCAP/Screen Gems-EMI, BMI)	81 THIS TIME (MCA, ASCAP)					
11 ALIVE AND KICKING (Colgems-EMI, ASCAP) WBM	63 EVERYDAY (Peer International, BMI) CPP	83 LONELY OL' NIGHT (Riva, ASCAP) WBM	5 SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS) (Brockman, ASCAP) CLM/PPP	42 TO LIVE AND DIE IN L.A. (Chong, BMI/Warner-Tamerlane, BMI) WBM					
87 AND SHE WAS (Index, ASCAP/Blue Disque ASCAP/WB, ASCAP)	54 EVERYTHING IN MY HEART (Liesse, ASCAP)	62 A LOVE BIZARRE (Sister Fate, ASCAP)	2 SEPARATE LIVES (THEME FROM WHITE NIGHTS) (Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM	17 TONIGHT SHE COMES (Lido, ASCAP) WBM					
70 AND WE DANCED (Dub Notes, ASCAP/Human Boy, ASCAP)	74 EVERYTHING MUST CHANGE (Young Songs, ASCAP/Bright, ASCAP/WB, ASCAP) WBM	31 LOVE IS THE SEVENTH WAVE (Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL	46 SEX AS A WEAPON (Billy Steinberg, ASCAP/Denise Barry, ASCAP) CLM/PPP	52 TOO YOUNG (Foster Frees, BMI/Garden Rake, BMI/Oremwood, BMI/April, ASCAP/Stephen A. Kupner, ASCAP) CPP/ABP					
29 BE NEAR ME (Neutron, BMI/10, BMI/Nymph, BMI) CPP	47 FACE THE FACE (Eel Pie, BMI)	36 LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL) (Gold Horizon, BMI/Foster Frees, BMI) CPP	48 SIDEWALK TALK (House Of Fun, BMI/Webo Girl, ASCAP)	19 WALK OF LIFE (Chariscourt, BMI/Almo, ASCAP) CPP/ALM					
61 THE BIG MONEY (Core, CAPAC) WBM	75 FORTRESS AROUND YOUR HEART (Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL	72 LOVIN' EVERY MINUTE OF IT (Zomba, ASCAP) CPP	85 SILENT RUNNING (Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R./Warner Bros., ASCAP) WBM	3 WE BUILT THIS CITY (Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI) CHA/HL/PPP					
1 BROKEN WINGS (Warner-Tamerlane, BMI/Entente, BMI)	59 FREEDOM (Golden Torch, ASCAP) CPP	22 MIAMI VICE THEME (MCA, ASCAP) MCA/HL	18 SISTERS ARE DOING IT FOR THEMSELVES (RCA, ASCAP/Blue Network, ASCAP) WBM	50 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) (Zomba, ASCAP)					
27 BURNING HEART (Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) WBM/PPP	65 GIRLS ARE MORE FUN (Raydiola, BMI) WBM	79 MONEY FOR NOTHING (Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP) CPP/ALM	10 SLEEPING BAG (Hamstein, BMI)	8 WHO'S ZOOMIN' WHO (Gratitude Sky, ASCAP/Bellboy, BMI)					
73 CAN YOU FEEL THE BEAT (Mokojumbi, BMI) CPP	86 GO (WB, ASCAP/Almond Legg, ASCAP/Nosebag, ASCAP)	78 MORNING DESIRE (Leeds, ASCAP/Patchworks, ASCAP)	14 SMALL TOWN (Riva, ASCAP) WBM	20 WRAP HER UP (Intersong, ASCAP) HL/CHA					
96 CARAVAN OF LOVE (April, ASCAP/11, ASCAP)	44 GO HOME (Jobete, ASCAP/Black Bull, ASCAP) CPP	55 MY HOMETOWN (Bruce Springsteen, ASCAP)	64 SMALL TOWN GIRL (John Cafferty, BMI) WBM	24 YOU ARE MY LADY (Zomba, ASCAP) HL					
95 CHAIN REACTION (Gibb Brothers, BMI)	40 GOODBYE (Kid Bird, BMI/Rough Play/BMI) HL	4 NEVER (Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP	71 SO IN LOVE (Virgin, ASCAP/Charisma, ASCAP/Unichappell, BMI) CPP/CHA/HL	6 YOU BELONG TO THE CITY (Red Cloud, ASCAP/Night River, ASCAP)					
84 CHERISH (Delightful, BMI) CPP	30 HEAD OVER HEELS (Virgin, ASCAP) CPP	98 THE NIGHT IS STILL YOUNG (Joel Songs, BMI) CPP/ABP	34 SOUL KISS (Music Corp. Of America, BMI/Fleedleedle, BMI) MCA/HL	33 YOU'RE A FRIEND OF MINE (Gratitude Sky, ASCAP/Polo Grounds, BMI)					
32 CONGA (Foreign Imported, BMI) CPP	93 THE HEART IS NOT SO SMART (Editon Sunset, ASCAP/Arista, ASCAP)	80 THE OAK TREE (Ya D Sir, ASCAP) WBM	94 SOUNDS OF YOUR VOICE (Unichappell, BMI/Int'l Pashatoons, BMI)						
53 COUNT ME OUT (New Generation, ASCAP)	60 HOW WILL I KNOW (Irving, BMI)	28 OBJECT OF MY DESIRE (Adekavode, BMI/Phlesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP	41 SPIES LIKE US (MPL Communications, ASCAP)						
67 DANGEROUS (Irving, BMI/Adams Communications, BMI/Calypto Toonz, BMI) CPP/ALM	100 HURTS TO BE IN LOVE (Black Keys, BMI)	66 OH SHEILA (Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)	68 THE SUN ALWAYS SHINES ON T.V. (ATV, BMI) CLM/PPP						
92 DIGITAL DISPLAY (Ready For The World, BMI/Excalibur Lace, BMI/Trixie L.u., BMI)	90 I KNEW THE BRIDE (WHEN SHE USE TO ROCK N' ROLL) (Rock Music, BMI/Anglo Rock, BMI)	57 ONE NIGHT LOVE AFFAIR (Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	39 SUN CITY (Solidarity, ASCAP)						
82 DISCIPLINE OF LOVE (Warner-Tamerlane, BMI/Haymaker, BMI/Batteau, ASCAP/Black Lion, ASCAP)	13 I MISS YOU (Spectrum VII, ASCAP) CPP	26 ONE OF THE LIVING (Makiki, ASCAP/Arista, ASCAP) CPP	69 THE SWEETEST TABOO (Silver Angel, ASCAP) CPP						
35 DO IT FOR LOVE (April, ASCAP/Tutti Ragazza, ASCAP/Maz Appeal, ASCAP) CPP/ABP	89 I'M GONNA TEAR YOUR PLAYHOUSE DOWN (Irving, BMI) CPP/ALM	88 ONE VISION (Queen, BMI/Beechwood, BMI)	49 TAKE ON ME (ATV, BMI) CLM/PPP						
97 DON'T SAY NO TONIGHT (Philly World, BMI)	45 I'M YOUR MAN (Chappell, ASCAP) CHA/HL	25 PART-TIME LOVER (Jobete, ASCAP/Black Bull, ASCAP) CPP	23 TALK TO ME (Fallwater, ASCAP)						
7 ELECTION DAY (Tri-tec, BMI) HL	37 IT'S ONLY LOVE (Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	9 PARTY ALL THE TIME (Stone City, ASCAP/National League, ASCAP) CPP	58 TARZAN BOY (Screen Gems-EMI, BMI) WBM						
21 EMERGENCY (Delightful, BMI) CPP	12 LAY YOUR HANDS ON ME (Zomba, ASCAP) CPP	15 PERFECT WAY (Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)	56 TEARS ARE FALLING (Kiss, ASCAP)						
	77 LEADER OF THE PACK (Screen Gems-EMI, BMI)	43 RUNNING UP THAT HILL (Colgems-EMI, ASCAP)	16 THAT'S WHAT FRIENDS ARE FOR (Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM						
	76 LIFE IN A NORTHERN TOWN (Cleverite, BMI/Farrowise, BMI)								
	91 LIVING IN AMERICA								

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP April Blackwood	CPP Columbia Pictures
ALM Almo	HAN Hansen
B-M Belwin Mills	HL Hal Leonard
B-3 Big Three	MM Ivan Mogull
BP Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Sam Sutherland, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210 or Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036

Country albums should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

RECOMMENDED

AEROSMITH

Done With Mirrors
PRODUCER: Ted Templeman
Geffen GHS 24091

The bad boys of '70s rock return with their first album featuring the original lineup since 1979's "Night In The Ruts." The album has the same heavy rock stance that made Aerosmith one of the best-selling album acts of the mid-'70s. "Let The Music Do The Talking," an old Joe Perry song with Steven Tyler singing lead, is the first video from the album, and is expected to be the first single. Other prime cuts include "She's On Fire" and "Sheila." The cassette features one song not contained on the album: "Darkness."

ARCADIA

So Red
PRODUCERS: Alex Sadkin, Arcadia
Capitol SV-12428

Remaining members of Duran Duran who didn't participate in the Power Station project answer that set with their own. Simon LeBon, Nick Rhodes and Roger Taylor are a formidable trio, and they get some first rate assistance, most notably from Sting and Herbie Hancock. Best tracks are the first single, "Election Day," and "The Promise." Heavy reliance on drum synth tracks sets the tone throughout for a chunky, often funky date. But let's face it: Nobody pounds a drum like Tony Thompson, and his sound had more than a little to do with the success of Power Station.

POP

RECOMMENDED

ECHO & THE BUNNYMEN

Songs To Learn & Sing
PRODUCERS: Various
Sire 25360

British quartet's early '80s albums for the label yield this 11-song compilation; includes one new track and one previously unissued in the U.S. The band's '60s-inflected guitar rock helped spur "new psychedelia" as a putative trend.

HANOVER

Hungry Eyes
PRODUCER: Stacy Heydon
MCA MCA-5536

Group is actually a studio framework for gravel-voiced rocker Frank Zirone, who plies solid if familiar midtempo material cut to traditional AOR lines; playing is likewise tight if a bit faceless, due to shifting cast.

FORTUNE

PRODUCER: Kevin Beamish
MCA/Camel MCA-5673

New pop/rock quintet debuts on the Bruce Bird label with highly commercial if standard-issue melodic rock; high-grade industrial production thanks to Beamish, who gives this a Journey-like luster.

ALBERT COLLINS, ROBERT CRAY & JOHNNY COPELAND

Showdown!
PRODUCERS: Bruce Iglauer, Dick Shurman
Alligator AL 4743

Three of the leading electric blues guitarists square off for an egalitarian go at the blues. No clear-cut winner in this showdown, but plenty of fine playing and singing.

JOHN TRUBEE & THE UGLY JANITORS OF AMERICA

Naked Teenage Girls In Outer Space
PRODUCER: John Trubee
Restless/Enigma 72042-1

One for the books. Guitarist/composer Trubee has a somewhat jaded outlook, as tracks like "Mental Illness Can Be Beautiful" and "Field Of Corpses" demonstrate, but his instrumental chops as demonstrated on the title song and "Enchanted Dance Of The Humorless Ill-Tempered Corporate Executives" are above average.

ROBYN HITCHCOCK & THE EGYPTIANS

Gotta Let This Hen Out!
PRODUCER: Uncredited
Relativity/Important EMC 8056

Live session by British foursome includes remakes of earlier tracks including "Heaven," "America" and "Listening To The Higsons." Loose, but not without direction and drive.

JIMMY JOHNSON

Bar Room Preacher
PRODUCER: Disques Black & Blue
Alligator AL 4744

Chicago blues guitarist with a stinging, ringing sound. Strong vocals (his brother is r&b singer Syl Johnson), but far from unique tune selection and sometimes sloppy performance. Licensed from France, and worth a listen.

VARIOUS ARTISTS

On This Day Earth Shall Ring . . . Songs For Christmas
PRODUCERS: Stuart Rosenberg, Shinobu Sato, Rich Warren
Hogeye Records HOG 007 (Flying Fish)

Lovely seasonal compilation offers gentle vocal and instrumental folk readings of 15 carols, hymns and ballads. Highlights include "What Child Is This," "The Holly And The Ivy."

CLAUDIA SCHMIDT

Out Of The Dark
PRODUCERS: Mike Rasfeld, Claudia Schmidt
Flying Fish FF 361

Contemporary folk songwriter and stylist flexes her alternately bluesy and piquant originals, plus two solid pop covers from prewar eras.

NEW AND NOTEWORTHY

VARIOUS ARTISTS

Elektronik
REISSUE PRODUCER: Lenny Kaye
Elektra 9 60403-1-V

Third in a series of retrospective box sets culled from the Elektra vaults, this four-record package focuses on the label's earlier rock recordings. Love, Tim Buckley, the MC5 and the Stooges all receive a side's worth of attention, while the remaining two disks include such '60s luminaries as David Peel, Ars Nova, Crabby Appleton, Rhinoceros, Nico, the Incredible String Band and the Holy Modal Rounders. Also featured are two tracks by the Byrds recording as the Beefeaters, and the Butterfield Blues Band's seminal "East-West." As with the earlier boxes, "Elektronik" includes generous and intelligent liner notes by producer Kaye.

THE GOLDEN PALOMINOS

Visions Of Excess
PRODUCER: Anton Feir
Celluloid Cell 6118

Super studio aggregate quarterbacked by drummer Anton Feir (Feelies, Lounge Lizards, Herbie Hancock) works on the fringes of the underground with challenging but commercially viable results. Artists include vocalists Michael Stipe (R.E.M.), Johnny Lydon (PIL), Jack Bruce and Syd Straw. Also on board are Richard Thompson, Carla Bley, Chris Stamey, Bernie Worrell, Bill Laswell and Arto Lindsay. Features the already released cover version of Moby Grape's "Omaha" and several other outstanding tracks, most notably those featuring Stipe and Bruce on vocals.

BLACK

RECOMMENDED

OTIS CLAY

Soul Man—Live In Japan
PRODUCER: Hiroshi Asada
rooster Blues R7609 (Flying Fish)

Singer's opening greeting may be "Konichi-wa," but this 1983 Tokyo date is deep-fried hard soul driven by the classic Hi label rhythm section and Clay's own gritty testifying; double set includes various Memphis soul classics.

COUNTRY

RECOMMENDED

HELEN CORNELIUS

Helen Cornelius
PRODUCER: Billy Strange
MCA/Dot 39034

Cornelius is a magnetic performer, not to mention a talented songwriter. This album ought to go a long way to light a firecracker under her career, with its stylish production and irresistible energy.

SAMMI SMITH

Better Than Ever
PRODUCERS: Ray Pennington, Bobby Bobo
Step One SOR-0008

When it comes to dance now/weep later music, Smith is the best there is. This collection of moody ballads seems precisely tailored for her smokey stylings.

LEW DEWITT

On My Own
PRODUCERS: Lew DeWitt, Chip Young
Compleat 671018-1

It was Lew DeWitt's tenor singing that gave the Statler Brothers their forlorn, mournful sound and his writing that gave them their first hit, "Flowers On The Wall." As a soloist here, he revives "Flowers" and contributes a gallery of '40s-sounding pieces, including "You'll Never Know" and "Wanda Glen."

JAZZ/FUSION

RECOMMENDED

CHARLIE PARKER

Charlie Parker At Storyville
PRODUCER: Bob Porter
Blue Note BT 85108

Bird's first appearance on Blue Note comes via two air shots from 1953 at Storyville in Boston. Clean but generally flat recording quality doesn't measure up to the Elektra/Musician live album, but there are some outstanding small group performances here featuring Red Garland, Roy Haynes, Kenny Clarke, Herb Pomeroy, Jimmy Woode and Sir Charles Thompson. Far from essential, but a fine footnote.

BENNIE WALLACE

Twilight Time
PRODUCERS: Bennie Wallace, Mac Rebennack, Christine Martin, Joel Dorn
Blue Note BT 85107

Blue Note debut for this outstanding tenor saxophonist could be the shot that finally gets him the serious recognition he deserves. Unusual collection is a clean departure from the dates he made for Enja, and emphasizes his Tennessee roots. Features trombonist Ray Anderson, guitarists John Scofield and Stevie Ray Vaughan, pianist Dr. John, bassist Eddie Gomez and drummers Jack DeJohnette and Bernard Purdie.

TONY WILLIAMS

Foreign Intrigue
PRODUCERS: Tony Williams, Michael Cuscuna
Blue Note BT 85119

Williams' return to the label is a vivid sextet date with new traditionalist accents that evoke the classic '60s dates he drummed on; superb ensemble includes Wallace Roney, Donald Harrison, Bobby Hutcherson, Mulgrew Miller and Ron Carter. Uncompromised but accessible jazz.

JAMES NEWTON

The African Flower
PRODUCER: Mike Berniker
Blue Note BT 85109

Subtitled "The Music of Duke Ellington & Billy Strayhorn," set finds the flutist assembles a stunning, eclectic ensemble including John Blake, Arthur Blythe, Olu Dara, Sir Roland Hanna, Jay Hoggard and others to sculpt fine new readings of classic Ellingtonia.

LARRY CORYELL/EMILY REMLER

Together
PRODUCER: Carl E. Jefferson
Concord CJ-289

Natural pairing produces fine results, although the label's tendency towards staid dates sets the tone to the duo's disadvantage. A good bet for jazz guitar fanatics.

KIRK WHALUM

Floppy Disk
PRODUCER: Bob James
Tappan Zee FC 40221 (Columbia)

Young tenor saxophonist gets a splashy assist from producer James, bassist Gary King and synthesist Michael Colina on this lively crossover debut; front man's balance of melodic phrasing and gritty timber should clinch fusion and some urban contemporary play.

EVERYMAN BAND

Without Warning
PRODUCER: Hans Wendt
ECM 825 405 (PolyGram Special Imports)

East Coast quartet's stylized blend of jazz, rock and avant-garde yields a well produced, often arresting showcase for saxophonist Marty Fogel, guitarist David Torn, bassist Bruce Yaw and drummer Michael Suchorsky.

CLASSICAL

RECOMMENDED

VERDI: DON CARLOS

Domingo, Ricciarelli,
La Scala Orchestra & Chorus, Abbado
Deutsche Grammophon 415 316-2 (CD)

Heavy publicity stressing the unique elements of this production has prepared a large public that is unlikely to be put off by price (four CDs, five LPs) this holiday season. It's the only original French version on disk, with portions normally cut provided as a final-side bonus. All this would mean very little if the quality of performance and sound weren't so high, sustaining dramatic continuity despite the 18 months that separate the first and last sessions.

BACH & HANDEL ARIAS

Arlen Auger, Mostly Mozart Orchestra, Schwarz
Deios D/CD 3026

One of the label's "Concert Length" CDs, this provides well over 73 minutes of top vocalism, capped by a spectacularly fluid performance of "Let the Bright Seraphim" from "Samson." Seven additional arias come from other Handel oratorios and operas, and six from a variety of Bach sources.

THE GALLANT TROUBADOR

Robert White
Angel DS-37312

A collection of 29 Welsh, Irish and Scottish ballads arranged by Beethoven and Weber, and programmed to keep interest fresh. White has the sound and spirit that seem just right, and he's given expert support by a star group of instrumentalists. The recording is a model of clarity and warmth.

SINGLES

PICKS new releases with the greatest chart potential

RECOMMENDED records with potential for significant chart action

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

(Continued on page 75)

POP

BRUCE SPRINGSTEEN

My Hometown (4:33)
 PRODUCERS: Bruce Springsteen, Jon Landau, Chuck Plotkin, Steven Van Zandt
 WRITER: B. Springsteen
 PUBLISHER: Bruce Springsteen, ASCAP
 Columbia 38-05728

Contemplative, insightful single is the 7th (!) from the ten-times-platinum "Born" LP; "Santa Claus Is Comin' To Town" makes a seasonal treat on the flip.

HOOTERS

Day By Day (3:29)
 PRODUCER: Rick Chertoff
 WRITERS: R. Hyman, E. Bazilian, R. Chertoff
 PUBLISHERS: Dub Notes/Human Boy/Hobblar, ASCAP
 Columbia 38-05730

Fast-rising Philly quintet delivers hard-driving energy and muscular mandolins; a singalong-style followup to their top 30 rocker "And We Danced."

QUEEN

One Vision (3:46)
 PRODUCERS: Queen, Mack
 WRITER: Queen
 PUBLISHERS: Queen/Beechwood, BMI
 Capitol B-5530

Theme is the universal brotherhood of nations; sound is ornate melodic metal; movie it accompanies is "Iron Eagle."

BLACK

RENE & ANGELA

Your Smile (3:55)
 PRODUCERS: Bobby Watson, Bruce Swedien, Rene & Angela
 WRITERS: R. Moore, A. Winbush
 PUBLISHER: A La Mode, ASCAP
 Mercury 884 271-7

Ms. Winbush takes the lead here; jazz-inclined ballad lets her swoop to the heights and depths of a remarkable range.

FORCE M.D.'S

Tender Love (4:10)
 PRODUCERS: Terry Lewis, Jimmy Jam
 WRITERS: James Harris III, Terry Lewis
 PUBLISHER: Flyte Tyme, ASCAP
 Tommy Boy TB 876 (12-inch single)

Quiet contentment set to a single keyboard's lacy arpeggios; the lone ballad from the "Krush Groove" collection. Contact: (212) 722-2211.

DANCE

STEVIE WONDER

Go Home (9:22)
 PRODUCER: Stevie Wonder
 WRITER: Stevie Wonder
 PUBLISHERS: Jobete/Black Bull, ASCAP
 Tamla 4553TG (12-inch single; 7-inch reviewed Nov. 16)

WHAM!

I'm Your Man (6:53)
 PRODUCER: George Michael
 WRITER: George Michael
 PUBLISHER: not listed
 Columbia 44-05322 (12-inch single; 7-inch reviewed Nov. 30)

ARTISTS UNITED AGAINST APARTHEID

Sun City (9:37)
 PRODUCERS: Little Steven, Arthur Baker
 WRITER: not listed
 PUBLISHER: Solidarity, ASCAP
 Manhattan V-56013 (c/o Capitol) (12-inch single; 7-inch reviewed Oct. 26)

NAYOBE

School Girl Crush (5:58)
 PRODUCER: Barry J. Eastmond
 WRITER: Barry Eastmond
 PUBLISHERS: Amber Pass/Zomba, ASCAP
 The Fever SF 807 (12-inch single)

Young singer takes a giant step toward mainstream sound and style, with the help of Freddie Jackson's producer; last spring's "Please Don't Go" established her as a new name to watch. Contact: (212) 757-0521.

AC

RANDY GOODRUM

Silhouette (3:40)
 PRODUCER: Randy Goodrum
 WRITER: Randy Goodrum
 PUBLISHERS: Random Notes/April, ASCAP
 GRP SP-3013

Hypnotic techno-pop song swirls dreamily, with a sound that's both tranquil and faintly disturbing. Label based in New York.

BLACK

JAMES BROWN

Living In America (4:08)
 PRODUCER: Dan Hartman
 WRITERS: D. Hartman, C. Midnight
 PUBLISHERS: April/Second Nature, ASCAP/Blackwood/Janiceps, BMI
 Scotti Bros. ZS4-05682 (c/o CBS)

The Godfather's unquenchable spirit animates this "Rocky IV" soundtrack cut.

WILLIE CLAYTON

Happy (4:40)
 PRODUCER: Willie Clayton
 WRITER: Willie Clayton
 PUBLISHERS: Jonia/Siegal/Redmond, BMI
 Nuance NU-7543

Low-key tune has a quiet, old-fashioned charm; similar in appeal to J. Blackfoot's "Taxi." Contact: (312) 876-0143

WILLIE HIGHTOWER

Too Many Irons In The Fire (3:17)
 PRODUCERS: Mitchell, Hightower, Cochran
 WRITERS: Willie Hightower, Jackie Ragland
 PUBLISHERS: Philtac/Too Late, BMI
 Adventure One AO-8502

Alabama-based soulman has a crystal-clear pop sound in a Philly/early-O'Jays groove. Contact: (213) 939-3959.

SYMBOLIC THREE FEATURING D.J. DR. SHOCK

No Show (6:25)
 PRODUCERS: Hop, A. Armstrong
 WRITERS: Michael Deering, Hop, Joey Moore, Wally Muhammad
 PUBLISHERS: Keejue/Danica, BMI
 Reality D-250 (12-inch single)

Frenetic comedy/novelty rap pokes fun at the state of the art. Label based in Jersey City, N.J.

XLR-8

We've Got Rythm (4:23)
 PRODUCERS: Scotti, Mark
 WRITERS: Scotti, Mark
 PUBLISHER: Tomo, ASCAP
 Automotion TOMO-1001

"White boys do have rhythm, too," claim two lads who have certainly mastered all the hip hop moves, if not the spelling. Label based in Birmingham, Mich.

COUNTRY

RANDY TRAVIS

1982 (2:58)
 PRODUCER: Kyle Lehning
 WRITERS: James M. Blackmon, Carl J. Vipperman
 PUBLISHERS: Grand Alliance/Grand Coalition, ASCAP/BMI
 Warner Bros. 7-28828

In this unequivocally country outing, Travis explores the love-lost theme with a style reminiscent of Lefty Frizzell.

JUDY LINDSAY

Once In A Blue Moon (3:24)
 PRODUCER: Joe Bob Barnhill
 WRITER: Marc Ross
 PUBLISHER: Songmaker, ASCAP
 Gypsy 83853

Label based in Ahilene, Tex.

DANCE

GREGG BURGE

Surprise, Surprise (6:04)
 PRODUCER: Brooks Arthur
 WRITERS: Marvin Hamisch, Edward Kleban
 PUBLISHERS: Wren, BMI/American Compass, ASCAP
 Casablanca 884 290-1 (c/o PolyGram) (12-inch single)

Anxiety-ridden love song from the upcoming "Chorus Line" movie goes far to sum up the restless, questing spirit of the plot.

CHRISTMAS

Following is a list of all new or reissued Christmas singles received by Billboard's review panel this week. Because of the seasonal nature of the music, the records are not rated as to chart potential.

LEE GREENWOOD Christmas To Christmas (Loving You) MCA 52733

ALABAMA Joseph And Mary's Boy RCA PB-14219

ANNE MURRAY Go Tell It On The Mountain Capitol B-5536

JUDDS Who Is This Babe RCA/Curb PB-14240

STATLER BROTHERS Christmas Eve (Kodia's Theme) Mercury 884 320-7

KEITH WHITLEY A Christmas Letter RCA PB-14238

DR. JOHN Thank You Santa Claus Maison de Soul 45-1026

AHMAD JAMAL/LARRY GOSHORN It's That Time Of Year Again Atlantic 7-89476

MICHAEL JOHNSON There's A New Kid In Town RCA PB-14239

PATSY "Kid" Santa Claus Roperry PR-2255. Contact: (212) 308-2636.

PINKARD & BOWDEN A Christmas Gift Warner Bros. 7-28837

BOBBY HELMS I Want To Go To Santa Claus Land Pretty World PW 011. Contact: P.O. Box 1254, Liberty, N.C. 27298.

KEN MARTINSON Jingle, Jangle & Joe Caloma C7851. Contact: (213) 466-4171.

GEORGE T. BOWERS Christopher The Christmas Tree C G P 101. Label based in Nashville.

WESLEY HOUSER Christmas This Year Eubank ER 3 Contact: NSD, Nashville.

MICHAEL HITCH Alone At Christmas NSD NSD212. Label based in Nashville.

JAMES CANNINGS Christmas Song - Bossa Nova J C JC-01984 (12-inch single). Contact: (212) 684-6291.

KATE SHIFFER If You See Santa Claus Katie-Did KSM-200. Contact: (301) 645-6274.

LAMP SISTERS AND LORENE DANIELS Christmas Comes But Once A Year Meda ME/C 103. Contact: (313) 933-6844.

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TOP POP ALBUMS

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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	9	SOUNDTRACK ▲ ³ MCA 6150 (9.98) (CD) 6 weeks at No. One	MIAMI VICE
2	3	4	22	HEART ▲ CAPITOL ST-12410 (8.98)	HEART
3	2	2	13	JOHN COUGAR MELLENCAMP ▲ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
4	6	10	4	Z Z TOP WARNER BROS. 25342 (8.98) (CD)	AFTERBURNER
5	4	3	27	DIRE STRAITS ▲ ³ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
6	5	5	8	STEVIE WONDER ▲ TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
7	7	6	37	WHITNEY HOUSTON ▲ ² ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
8	9	7	37	TEARS FOR FEARS ▲ ³ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
9	10	9	77	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
10	12	11	29	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
11	11	12	5	RUSH MERCURY 826 098-1/POLYGRAM (8.98)	POWER WINDOWS
12	8	8	22	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
13	24	59	3	BARBRA STREISAND COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
14	13	16	20	ARETHA FRANKLIN ● ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
15	14	18	10	STARSHIP ● GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
16	18	36	3	THE CARS ELEKTRA 60464 (9.98)	GREATEST HITS
17	16	13	55	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
18	15	15	40	PHIL COLLINS ▲ ³ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
19	21	21	15	MR. MISTER RCA NFL1-8045 (8.98)	WELCOME TO THE REAL WORLD
20	20	25	4	IRON MAIDEN CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
21	17	14	13	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
22	19	17	21	BILLY JOEL ▲ COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
23	23	23	8	THE THOMPSON TWINS ARISTA AL8-8276 (8.98)	HERE'S TO FUTURE DAYS
24	22	19	21	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
25	27	31	5	SIMPLE MINDS A&M/VIRGIN SP-5072/A&M (8.98)	ONCE UPON A TIME
26	26	22	10	KISS MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
27	30	24	52	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
28	25	20	25	READY FOR THE WORLD ● MCA 5594 (8.98) (CD)	READY FOR THE WORLD
29	29	29	6	OLIVIA NEWTON-JOHN MCA 6151 (9.98)	SOUL KISS
30	28	26	23	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
31	32	33	7	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
32	33	30	10	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
33	45	46	9	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
34	43	55	4	SOUNDTRACK MCA 6149 (9.98)	SWEET DREAMS
35	53	85	3	ARTISTS UNITED AGAINST APARTHEID MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
36	36	28	29	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
37	31	27	57	WHAM! ▲ ³ COLUMBIA FC39595 (CD)	MAKE IT BIG
38	54	71	3	JAMES TAYLOR COLUMBIA FC 40052 (CD)	THATS WHY I'M HERE
39	35	35	29	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
40	47	50	6	SOUNDTRACK ATLANTIC 81273 (9.98)	WHITE NIGHTS
41	44	70	3	SHEENA EASTON EMI-AMERICA SJ-17173 (8.98)	DO YOU
42	34	34	9	STEVIE RAY VAUGHAN EPIC FE 40036	SOUL TO SOUL
43	39	32	18	THE POINTER SISTERS ▲ PLANET AJL1-5487/RCA (8.98) (CD)	CONTACT
44	41	41	22	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
45	46	53	45	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
46	48	49	6	INXS ATLANTIC 81277 (8.98)	LISTEN LIKE THIEVES
47	37	37	8	MORRIS DAY WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS
48	76	—	2	PETE TOWNSHEND ATCO 904736/ATLANTIC (8.98)	WHITE CITY - A NOVEL
49	49	47	27	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
50	50	51	6	TRIUMPH MCA 2-8020 (10.98)	STAGES
51	42	42	9	ROGER DALTRY ATLANTIC 81269 (CD)	UNDER A RAGING MOON
52	57	58	8	KENNY ROGERS RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
53	38	38	20	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
54	59	68	5	THE ALARM I.R.S./MCA 5666/MCA (8.98)	STRENGTH
55	56	62	10	SCRITTI POLITTI WARNER BROS. 25302 (8.98)	CUPID AND PSYCHE 85

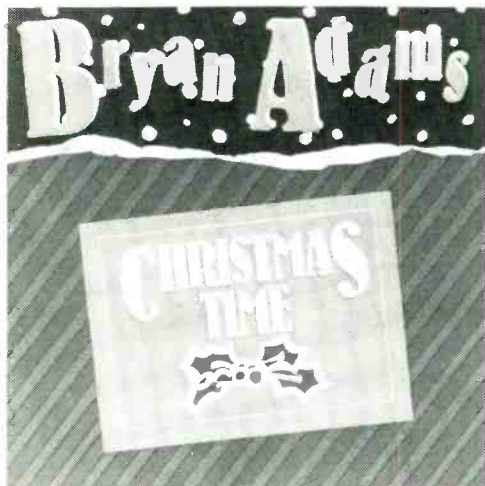
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	52	43	29	EURYTHMICS ▲ RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
57	69	76	3	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
58	40	39	54	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
59	60	60	10	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
60	67	—	2	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98)	DONE WITH MIRRORS
61	62	64	7	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
62	51	44	22	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
63	55	40	11	DARYL HALL & JOHN OATES ● RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
64	65	48	21	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
65	70	73	3	JONI MITCHELL GEFEN GHS 24074/WARNER BROS. (8.98)	DOG EAT DOG
66	68	69	9	JON BUTCHER AXIS CAPITOL ST-12425 (8.98)	ALONG THE AXIS
67	63	45	9	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
68	71	72	10	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
69	64	57	16	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
70	61	61	22	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
71	140	—	2	BARRY MANILOW RCA AFL1-7044 (8.98)	MANILOW
72	58	52	31	PRINCE & THE NEW POWER GENERATION ▲ ² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
73	85	—	2	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98)	ICE ON FIRE
74	75	78	6	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
75	66	66	12	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
76	79	91	6	CRUZADOS ARISTA AL8-8383 (8.98)	CRUZADOS
77	82	80	12	SHEILA E. PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
78	81	88	6	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
79	104	115	4	SOUNDTRACK SCOTTI BROS. SZ 40203/EPIC	ROCKY IV
80	80	82	7	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
81	72	54	15	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
82	107	156	3	GRACE JONES MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
83	73	56	78	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
84	84	86	11	STRYPER ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND
85	74	67	24	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
86	83	65	7	RAY PARKER JR. ARISTA AL8-8280 (8.98)	SEX AND THE SINGLE MAN
87	77	74	14	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98)	MARCHING OUT
88	NEW	▶	ASIA GEFEN GHS 24072/WARNER BROS. (8.98)	ASTRA	
89	97	99	6	WANG CHUNG GEFEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
90	94	138	3	CLARENCE CLEMONS COLUMBIA BFC 40010 (CD)	HERO
91	86	75	24	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
92	91	81	30	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
93	130	—	2	YES ATCO 90474/ATLANTIC (6.98)	9012 LIVE - THE SOLOS
94	78	63	17	UB40 A&M/VIRGIN SP 6-65090/A&M (6.98)	LITTLE BAGGARIDDIM
95	102	104	4	AUTOGRAPH RCA AFL1-7009 (8.98)	THAT'S THE STUFF
96	101	118	3	Y&T A&M SP-5101 (8.98)	DOWN FOR THE COUNT
97	NEW	▶	NEW EDITION MCA 5679 (8.98)	ALL IN LOVE	
98	127	176	3	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
99	99	100	108	GEORGE WINSTON ● WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
100	100	109	27	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
101	105	121	4	OINGO BOINGO MCA 5665 (8.98)	DEAD MAN'S PARTY
102	106	123	4	JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART
103	NEW	▶	BOB DYLAN COLUMBIA C5X 38830	BIOGRAPH	
104	125	145	3	ALABAMA ▲ RCA ASL1-7014 (9.98) (CD)	CHRISTMAS
105	95	95	111	PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
106	88	77	12	SQUEEZE A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
107	103	103	12	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
108	108	110	13	9.9 RCA NFL1-8049 (8.98)	9.9
109	114	147	3	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98)	RIPTIDE
110	113	144	9	MARSHALL CRENSHAW WARNER BROS. 25319 (8.98)	DOWNTOWN

Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.



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Bryan Adams



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Too Much English Music in France? Minister of Culture Blasts B'casters

PARIS France's minister of culture has denounced the preponderance of music from the U.S. and U.K. on national radio and television here.

In an angry letter to Michela Cotta, president of the High Authority on Broadcasting—written in English, presumably for emphasis—culture minister Jack Lang said: "I've tried without success at calling your attention to the plight of French domestic artists. If I write now in English, it is because I have come to believe that this language may have better chances of gaining your notice."

"After all, it is English that will soon dominate all our media, due to the laissez-faire attitude of so many of today's decision makers."

Lang's first such attack came shortly after his appointment to the French Socialist cabinet in 1981, when he warned of "cultural imperialism" visible in the motion picture business, a threat he specifically attributed to the U.S.

Superior sales of English-language music are regularly reflected in the new industry-approved French chart, published in Billboard.

What was the first Dutch song to top the Hot 100?

If you don't know, find out in

THE BILLBOARD BOOK OF NUMBER ONE HITS

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The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." At bookstores now.

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Billboard **TOP POP ALBUMS** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	90	84	34	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
112	93	83	23	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
113	98	94	10	MAURICE WHITE COLUMBIA FC 39883 (CD)	MAURICE WHITE
114	92	90	26	AMY GRANT ● A&M SP-5060 (8.98)	UNGUARDED
115	89	79	52	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
116	87	87	7	TOMMY SHAW A&M SP-5097 (8.98)	WHAT IF
117	96	92	68	BILLY OCEAN ▲ ² JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
118	111	102	18	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
119	109	111	42	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
120	120	89	20	SOUNDTRACK ● MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
121	121	124	8	THE O'JAYS P.I.R. ST 53015/MANHATTAN (8.98)	LOVE FEVER
122	117	114	36	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
123	116	105	60	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
(124)	138	—	2	CHARLIE SEXTON MCA 5629 (8.98)	PICTURES FOR PLEASURE
125	126	122	119	MADONNA ▲ ³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
126	115	112	114	HUEY LEWIS & THE NEWS ▲ ⁵ CHRYSALIS FV 41412 (CD)	SPORTS
127	118	107	38	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
128	129	128	99	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
(129)	134	—	2	CHRISTOPHER CROSS WARNER BROS. 25341 (8.98) (CD)	EVERY TURN OF THE WORLD
(130)	133	133	6	SAXON CAPITOL ST-12420 (8.98)	INNOCENCE IS NO EXCUSE
(131)	136	—	2	ELVIS COSTELLO/THE ATTRACTIONS COLUMBIA FC 40101 (CD)	BEST OF ELVIS COSTELLO/THE ATTRACTIONS
132	119	106	35	THE POWER STATION ▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION
133	122	97	17	CHEAP TRICK EPIC FE 39592 (CD)	STANDING ON THE EDGE
(134)	NEW ►	—	—	THE CLASH EPIC FE 40017	CUT THE CRAP
135	139	125	95	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
136	128	113	29	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
137	141	116	15	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
138	124	120	58	GLENN FREY ● MCA 5501 (8.98) (CD)	THE ALLNIGHTER
(139)	145	153	4	THE JUDDS RCA AHL1-7042 (8.98)	ROCKIN' WITH THE RHYTHM
(140)	174	—	2	THE WRESTLERS EPIC BFE 40223	THE WRESTLING ALBUM
141	123	117	15	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
142	110	98	39	JESSE JOHNSON'S REVUE ● A&M SP-6-5024 (6.98) (CD)	JESSE JOHNSON'S REVUE
143	143	146	6	JOE LYNN TURNER ELEKTRA 60449 (8.98)	RESCUE YOU
144	112	108	14	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
145	142	136	112	SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
(146)	151	189	3	BIG AUDIO DYNAMITE COLUMBIA BFC 50220 (CD)	THIS IS BIG AUDIO DYNAMITE
147	132	134	7	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
148	148	140	41	GEORGE THOROGOOD ● EMI-AMERICA ST-17145 (8.98)	MAVERICK
149	147	135	48	SOUNDTRACK ▲ ² MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
150	131	96	15	BOOGIE BOYS CAPITOL ST-12422 (8.98)	CITY LIFE
151	152	149	15	THE FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
152	144	126	21	AC/DC ● ATLANTIC 81263 (9.98) (CD)	FLY ON THE WALL
153	153	148	64	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
(154)	170	193	3	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
(155)	171	178	5	VARIOUS ARTISTS TEE VEE TOONS TVT 14100 (16.95)	TELEVISION'S GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	160	141	18	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
157	137	119	12	BILLY CRYSTAL A&M SP-5096 (8.98)	MAHVELOUS
158	161	165	109	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
159	150	130	22	CAMEO ● ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98) (CD)	SINGLE LIFE
160	158	162	98	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
(161)	164	168	6	KURTIS BLOW MERCURY 826 141-1/POLYGRAM (8.98)	AMERICA
(162)	NEW ►	—	—	VARIOUS ARTISTS WINDHAM HILL WH-1045/A&M (9.98)	A WINTER'S SOLSTICE
163	166	139	28	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056 (CD)	HIGHWAYMAN
(164)	194	—	2	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
165	163	152	105	U2 ▲ ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
166	146	101	24	GINO VANNELLI CBS ASSOCIATED FZ 40077	BLACK CARS
167	149	129	14	MICHAEL McDONALD WARNER BROS. 25291 (8.98) (CD)	NO LOOKIN' BACK
168	167	175	20	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
169	169	143	42	RUN-D.M.C. ● PROFILE PRO1205 (8.98) (CD)	KING OF ROCK
170	154	154	6	THE OUTFIELD COLUMBIA BFC 40027 (CD)	PLAY DEEP
171	159	150	8	JACK WAGNER QWEST 25318/WARNER BROS. (8.98)	LIGHTING UP THE NIGHT
172	177	151	138	Z Z TOP ▲ ⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
173	172	161	56	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
(174)	NEW ►	—	—	DEPECHE MODE SIRE 25346/WARNER BROS. (8.98)	CATCHING UP WITH DEPECHE MODE
175	155	132	8	WYNTON MARSALIS COLUMBIA FC 40009 (CD)	BLACK CODES (FROM THE UNDERGROUND)
176	179	171	601	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
177	182	164	32	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
178	176	170	24	BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS
179	165	173	8	JOHNNY WINTER ALLIGATOR 4742 (8.98)	SERIOUS BUSINESS
180	157	142	9	CHEECH & CHONG MCA 5640 (8.98)	GET OUT OF MY ROOM
181	181	188	4	TOM WAITS ISLAND 90299/ATLANTIC (8.98)	RAIN DOGS
182	187	157	127	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
(183)	190	195	3	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
184	135	93	15	JOHN WAITE EMI-AMERICA ST-17164 (8.98)	MASK OF SMILES
185	188	197	30	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
186	191	196	55	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
(187)	NEW ►	—	—	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK
(188)	NEW ►	—	—	KIRI WITH NELSON RIDDLE AND HIS ORCHESTRA LONDON 414 666-1/POLYGRAM (9.98)	BLUE SKIES
(189)	NEW ►	—	—	DIVINYLS CHRYSALIS BFV 4151114 (8.98)	WHAT A LIFE
(190)	NEW ►	—	—	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
191	195	—	2	KITARO GEFEN GHS 24087/WARNER BROS. (8.98) (CD)	ASIA
(192)	NEW ►	—	—	ARMORED SAINT CHRYSALIS BFV 41516 (8.98)	DELIRIOUS NOMAD
193	193	179	26	MICHAEL FRANKS WARNER BROS. 25275 (8.98)	SKIN DIVE
194	183	187	61	DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
(195)	NEW ►	—	—	MOLLY HATCHET EPIC E2 40137	DOUBLE TROUBLE LIVE
196	156	158	26	SUZANNE VEGA A&M SP 6-5072 (6.98)	SUZANNE VEGA
197	173	160	46	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
198	180	185	13	JENNIFER HOLLIDAY GEFEN 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
199	184	184	5	THE DREAM ACADEMY WARNER BROS. 25265 (8.98)	THE DREAM ACADEMY
200	162	159	12	NICK LOWE & HIS COWBOY OUTFIT COLUMBIA FC 39958	THE ROSE OF ENGLAND

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-------------------------------------|------------------------------------|---|--|--------------------------------------|----------------------------|-------------------------------|--------------------------------|
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| Asia 88 | The Cure 59 | Daryl Hall & John Oates 63 | Kitaro 191 | Night Ranger 49 | Corey Hart 64 | Starship 15 | John Waite 184 |
| Atlantic Starr 185 | Roger Daltrey 51 | Corey Hart 64 | Klymaxx 45 | The O'Jays 121 | Morris Day 47 | Sting 12 | Tom Waits 181 |
| Autograph 95 | Morris Day 47 | Heart 2 | Kool & The Gang 27 | Billy Ocean 117 | Debarge 127 | Barbra Streisand 13 | Wham! 37 |
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| | Sheena Easton 41 | Freddie Jackson 10 | Molly Hatchet 195 | The Power Station 132 | | | Z Z Top 4, 172 |
| | Eurythmics 56 | W. Jennings, W. Nelson, J. Cash, Motley Crue 44 | | | | | Zapp 183 |



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Long-Form Licensing Agent Radio Vision Takes a Global View

NEW YORK Most managers, producers, directors and even some labels are still not thinking in terms of putting together an advance, worldwide marketing plan for long-form music video. At the same time, current industry thinking still holds that more money can be obtained for those projects outside the U.S. than is typically possible, given global marketplace reality.

That's the opinion of Kevin Wall, head of three-year-old Radio Vision International here, a licensing agent for broadcast television and home video rights. The firm's primary focus is the placement of long-form music video programming; it specializes in selling worldwide rights to broadcast tv stations and home video companies in foreign territories. RVI also represents product created outside the U.S. for placement in the American market.

"The international market is almost an afterthought," says Wall, "but it represents close to 40% of what the potential income from a long-form could be. It's surprising how many producers, managers and even some record companies only think about MTV, HBO and the home video deal."

The company has already licensed more than 110 programs for American and worldwide exploitation, including "The Carpenters—Yesterday Once More," "We Are The World—The Video Event," "U2—Live At Red Rocks" and Prince's "Concert Special '85."

Two recent projects have been "Brothers In Arms—Live," a Dire Straits concert video shot last July in London now slated for a January Showtime airing; and "We Are The World—A Year Of Giving," a one-hour special broadcast this month

on CBS-TV.

Japan is also seen as a lucrative market. Wall estimates that country to represent between 15% and 20% of the worldwide market for long-form music video on a worldwide basis. Europe accounts for between 15% and 20% of advances, leaving approximately 60% that needs to be extracted from the U.S. on most projects.

"We've been attempting to educate managers and producers of these programs to the realistic value of the show on a worldwide basis," Wall says. "You have to be knowledgeable about how music videocassettes are selling in foreign markets, as well as what broadcast ratings are." He indicates the market is not nearly as large as many think.

"A year and a half ago," he says, "there were a lot of companies paying huge amounts of loss leader money to get a big music video title. Sales ultimately didn't support the kind of advances being put out. Why? Too much speculation that the market would be much bigger than it really is."

Now, indicates Wall, Radio Vision International can pinpoint the advances on most shows before a program is even produced, and thus let the client know what kind of money is available worldwide. "There's no sense budgeting a half million dollars on a show when there's only a quarter million available in advances," he cautions.

"There's been a myth generated by the large amount of dollars spent on such prior projects as David Bowie's 'Serious Moonlight' and other major artist concert videos. The amount of advance dollars now are lower, but at least they are real," he says.

Wall points out that bands can now actually earn royalties from music video sales, whereas "a lot of past projects, when money was overspent, have yet to return a dime in royalties."

Wall's plans include aligning RVI more closely with artists' management companies in order to construct long-range plans for the video development of each artist, and not merely an individual show that the company might sell for them.

"A lot of artists might make an appearance on tv show in France, but that same show won't be interested in a long-form special a month later," he says. "There's still a limited knowledge as to how it should all fit together globally."



One Down, One To Go. The members of Night Ranger gather with friends backstage to celebrate the conclusion of the first leg of their seven-month tour. From left are WLUP Chicago music director Bill Evans; MCA Distributing Chicago branch manager Jim Haldeman; B96 Chicago music director Joe Bohannon; group members Jeff Watson, Jack Blades, Kelly Keagy and Brad Gillis; MCA Records Midwest regional promotion manager Kevin Carroll; MCA Distributing sales representative Marvin Mason; and group member Alan "Fitz"gerald.

ITA UPDATE SEMINAR

(Continued from page 7)

tinues to pervade the blank videocassette marketplace, Burnett said: "Total unit sales are increasing, but the dollar volume is not keeping pace."

Making the situation worse, he said, is consumer demand, which has been so strong the low prices have probably had a minimal impact in increasing sales. "Price cutting has not increased per-capita consumption," the 3M executive said.

In terms of blank videocassette sales by format, Burnett gave the following numbers: Beta: 4.75 million units in 1980, 40.5 million units in '85, 37 million units in '90; VHS: 9.7 million in '80, 140 million in '85, 271 million in '90; 8mm: one million in '85, 32 million in '90.

Burnett described the audio-cassette business as "nine majors with a host of minors." The field has seen "stable, single-digit growth in the U.S.," he said, adding, "We expect that digital audio will emerge as a new high-end category."

Thorn EMI/HBO's Santrizos pointed to a video software marketplace that was basically stalled out in 1981 and '82, moving only five million units in each of those years. He said that the "freedom of choice" offered by the video specialty store was a great asset.

That growth will continue for quite some time, Santrizos claimed, with the business not "hitting the wall" until "a very, very long time from now, if ever." According to Santrizos, wholesale dollar volume for the prerecorded video industry should go well past the \$1.5 billion mark in 1985.

WHEREHOUSE'S KWIKER

(Continued from page 8)

nies; more dollars would find us much better off."

While Sound Warehouse and the larger Musiclands are including personal stereo in their assortment, Wherehouse is not. "We won't even sell Walkman on consignment," Kwiker said. "We think the good hardware guys would kick our teeth in. On the other hand, we are watching these companies [hardware retailers] who are selling CD [software] to see if we can reciprocate."

An obvious point of inquiry revolved around store security. Wherehouse has lately experienced unusual levels of shoplifting in its units where video rental is displayed in what the company terms "floor video"—actual product on open shelves.

Kwiker said it was his "intuition" that internal theft was not the culprit. He noted that California law prohibits lie detector testing without consent of the individual employee. He said the opportunity for internal theft existed long before a recent inventory revealed the shrinkage that some analysts have credited for sharp activity in the firm's stock.

A challenge for Wherehouse, now being felt by other chains switching to open display of video rental, was to discover a system whereby the movie did not have to be deactivated

at point of sale and then reactivated when returned.

"When we went to [Sensormatic] initially in December, 1984, they had nothing off the shelf for us," Kwiker said. "We required a device that would be permanently active. The cost of restriping [a sensory strip] after each transaction would be prohibitive [inasmuch as Wherehouse is doing \$34 million annually in rental in the 94 of 145 units with rental departments]. We were successfully testing the device by March, 1985, and showed it to the industry two months ago" (Billboard, Aug. 31).

One telling aspect of the superstore, as described by Kwiker, is that there is seemingly no limit to its competition. Describing competition in the West Coast area where the chain exists, he said, "In music in Southern California, it's Licorice Pizza, Music Plus and Tower. In Northern California, it's Record Factory and Tower. In video rental, it's far and away independent mom-and-pop stores."

"In blank tape, it's everything from supermarkets to drug stores to our kind of stores to hardware stores. In computer software, there is Computique, Computerland and some mass merchandisers. It's not the same competition, but competition across the board."

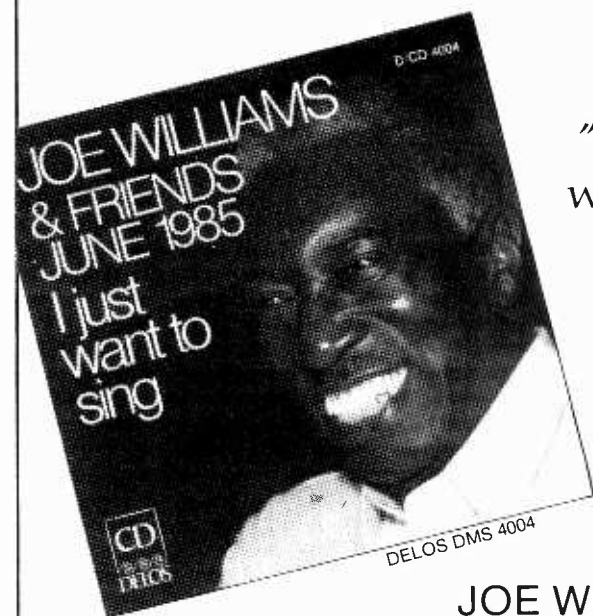
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BILLBOARD VIDEO MUSIC CONFERENCE

(Continued from page 1)

tween 5,000 and 10,000 units. Anything more than that for most titles, they suggested, is worth a self-administered pat on the back. Because of this, artists' and managers' demands for advances are frequently unrealistic.

"The problem is not only in terms of acquisition costs, but in terms of marketing," Blattner said. "People would like you to spend \$250,000 promoting a title when your revenues are going to be under \$250,000, let alone your profits."

One of the most vital elements showing improvement in the past year has been in "communications," the panelists agreed, but there is still work to be done. According to Sony's O'Donnell, "If a poster is being made of a particular album, then there should be a mention that this is available on video."

Video sales will not cannibalize record revenues in any way, O'Donnell strongly stated. Rather, he said, the genre brings profits to the record business: "We pay you money, we pay you royalties."

Cross-connecting all record and video advertising "would have a tremendous impact on the consumer level," O'Donnell stated.

Three executives with ties to record companies said the cross-connecting they have done already has proven highly effective. Blattner, Capitol's Davis and CBS/Fox's Ross all provided examples.

Another area executives said has seen tremendous progress in 1985 has been targeted video music marketing. "Our approach has been to the evergreen product," said Paramount's Clott. His company has released music titles growing out of relationships with Windham Hill Records and the Metropolitan Opera. There is no "big bang" in unit volume on initial release, Clott said, but the programs appear to have longterm strength.

Paramount and Pioneer Video, both of which have product from Windham Hill and the Met, are also working with direct mail. Initial response has been good, Clott said.

One of the most positive issues discussed at the conference was the rapidly expanding and evolving retail base. In a statement that has

been made many times before, Blattner said, "The video specialty store as it exists today may not be the best place to sell music." Panelists noted that new distribution channels are now opening up rapidly.

Of the 5,000-unit figure quoted by manufacturers, Wherehouse's Kwiker said, "That's a failure, because the pipeline fill is 5,000 units but the pipeline is getting ready to expand in leaps."

He pointed to K Mart with its 2,500 outlets, which he said could double the pipeline at a single stroke just by carrying one Beta and VHS copy of each title. Adding up all the new mass-merchandise outlets that are considering moving into the home video industry results in a pipeline of 50,000 units, Kwiker noted.

Discussing product costs, RCA Columbia's Blattner noted that producers and artists are spending hundreds of thousands of dollars to get increasing quality that doesn't necessarily increase videocassette sales by a single unit. The panelists agreed that prices of prerecorded music product are probably too high, but they said technological developments in progress now will probably change that.

It all boils down to what a consumer is willing to pay at the register, Kwiker said. Besides the increase in distribution, he characterized as "a tremendously exciting development" the announcement by Pioneer's Rich that confirmed reports his company is working on software which will combine videodisks and complete LPs.

Each laserdisk will contain "two to four videos with a complete CD on it," said Rich, referring to the fact that the laserdisks, which may hit the market as early as January, will be digitally encoded. Kwiker was also enthusiastic about laser technology that will enable CDs to be used as memory units for home computers.

Almost all manufacturers plan some increase in production of music video in 1985, although the type of product varies considerably. MCA's Sharell said his company has eight programs currently in the

works.

Sharell expressed the opinion that titles that string clips together or just show concerts do not do enough. "We don't call them just music video, we call them original programming," he said. He called for creative people to contact MCA with product that combines music with the elements that are in his titles released this year on the Doors and Julian Lennon.

Another topic discussed by panelists was simultaneous release of records and videos. The panelists said that, in most cases, simultaneous release is essential, even though it might be difficult at times, as it allows for concentrated cross-promotion programs.

One way to get around production difficulties was noted by CBS/Fox's Ross, who pointed out that

when his company can't release a video simultaneously with an album, it releases video product si-

multaneously with singles instead, allowing for continuous cross-promotion opportunities.

ON THE BEAM

(Continued from page 30)

RANDOM BITS: Digital Audio's year-end issue includes a telling claim that the specialty consumer monthly has already started showing a profit after just 12 months of publication—a feat attributed in an editorial to the runaway interest in Compact Disc as a new audio medium. Noting that most publishing timetables allow for three to five years to trigger black ink for a new magazine, editor David Vernier observes, "No one predicted the Compact Disc industry would catch on as fast as it did, either." The same

issue also includes readers' choices for the year's best CDs... **The Los Angeles Times** published a new entertainment review section last week in a daily edition opening the door to periodic CD reviews. Dubbed "Home Tech," the columnar format breaks out brief highlight reviews for top home video, audio and other home entertainment programs. The paper also saluted Compact Disc as one of the stars of home electronics in a special Nov. 22 ad pullout fueled by regional hardware chains.

BMA'S CALL FOR DIVESTITURE

(Continued from page 1)

be imposed on South Africa as a protest against apartheid.

The call to action was made at the BMA's annual meeting on Oct. 18 (Billboard, Nov. 2), but it has so far produced more declarations of support than decisive action. The apparent complexities involved in taking boycott action against South Africa make fence-sitting the most favored option at present.

Ed Eckstine, vice president of a&r at Arista, pinpoints the dilemma when he says that, while he supports divestiture "emotionally," such a policy, aimed at "oppressing the oppressor," might not necessarily have the desired effect.

"Even if the American record industry were to prevent its product being distributed in South Africa, it would still be possible to import the records from other countries," Eckstine says. "I'm not sure that divestiture would have much effect on the South African economy."

Randy Muller, producer/writer for Skyy and Brass Construction, also has a "support with reservations" reaction. "I'm for anything that could have a meaningful impact on conditions there," he says. "At some point we have to put dollars aside and take it to a more human level. We do need a unified front in this industry."

But Muller notes that the situation can be complicated by contractual commitments. He cites, as examples, international publishing deals for which a songwriter may have accepted advances. "That represents recoupable money for the publisher. You can't tell him not to collect those dollars from South Africa unless you are prepared to breach your contract."

Muller says he plans to make it clear, in any new record or publishing deals, "that South Africa is not a place where I want to do business. No new product I'm associated with will be available there." If this philosophy of preventing new product from being marketed in South Africa is pursued by artists, Muller says, "It could make things difficult for South Africa—and it would be making a statement as well."

With no major record label so far announcing plans to sever connections with South Africa or close down its affiliate operation there, it is clear that the BMA must look for an "inevitability of gradualness" re-

sponse to its campaign, with most of the agitation for disinvolvement in the South African music market coming from artists with committed anti-apartheid views.

For example, Paul Laurence, solo artist and writer/producer for Melba Moore, Freddie Jackson and others, maintains that as an industry, "We should not be allowing our music to be sold there. If our music, for whatever reasons, has to be marketed there, we should take our profits from South Africa and donate them to anti-apartheid forces." Laurence plans to investigate how much of his income has been generated by South African sales.

Hank Cauldwell, Atlantic's black music vice president, says, "Divestiture is certainly the way we should go. If we in this industry don't step out of the world of economic greed, we are justifying the enslavement of a people."

"It is very, very sad that there even has to be this discussion. We're talking about people being killed in their homeland. The attitude of the South Africans I've heard from is, 'If I have to suffer, don't feed my oppressor.'"

Capitol recording artist Melba Moore speaks of the belated awareness of American artists about South Africa. "I have been aware of apartheid for a long time and have turned down numerous lucrative offers to go to Sun City," Moore says. "Unfortunately, it took violence to make it popular, but I'm glad to see it's leading more people to speak out about it. Now there is no way an artist or anyone can go to South Africa without being conscious of conditions there."

Russell Simmons, manager of several rap acts, says he is for divestiture. "It's blood money, and we're not interested in it," he says.

Simmons' artists currently have distribution deals with all the major labels, and he says, "We're investigating our relationship with South Africa in terms of how much revenue we generate there."

Dyanna Williams, an air personality on Philadelphia's WDAS-FM, asks, "If financial service companies like Phibro-Saloman, and major colleges such as Rutgers and the Univ. of Minnesota can divest, why not the U.S. record companies?"

Williams says it's up to the artistic community to put pressure on

the labels for divestiture. "If, for example, all the artists who performed on the 'Sun City' record put pressure on their individual labels internally as well as publicly, it would have an impact."

Williams plays songs such as "Sun City" and Stevie Wonder's "Apartheid (It's Wrong)" on her program. In addition, whenever she interviews artists on the air, she questions them about their views on South Africa.

Stan Gortikov, president of the Recording Industry Assn. of America, says that the trade group is leaving it up to its member companies to determine their response to the BMA's boycott call.

Similarly, the American Federation of Musicians is allowing its 231,000 members to decide for themselves whether they should accept engagements in South Africa, according to the union's president, Victor Fuentealba.

CANADIAN CD PLANT

(Continued from page 1)

will escalate to two shifts a day after a month. Eric Johnson says the company is eyeing a production capacity of more than 25 million a year within 14 months of launch, when additional presses will be in operation. He says as many as 30 presses are projected.

Basic price being quoted by Praxis is \$2.70 (U.S.) per CD, a price which includes jewel box and insertion of graphic materials. There's an additional charge of 21 cents for blister pack, or 12 cents for longbox. No duty is currently applied against CD exports to the U.S.

The Praxis plant is located in Mississauga, near the Toronto International Airport. It provides 28,300 square feet of space, according to Johnson.

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STUDY CITES VIDEO STORE GROWTH

(Continued from page 1)

something is happening in consumer buying trends," says Alan Beyer, vice president of Audits & Surveys Inc. Along with the growth in leisure time, rising family incomes and changing social attitudes were seen as contributing to strong growth for new types of specialty and service operations despite the continuing longterm trend to larger stores and discount stores.

Audit & Survey's sample projects that consumer electronics stores, including home video outlets, experienced a 56% growth rate between 1980 and 1985 to more than 31,000 shops. The number of record stores increased 22% to 6,050. By comparison, book stores are up 55% to 15,550, and camera stores are up 35% to 6,250.

Beyer says video software dealers are lumped with consumer electronics stores because video dealers have yet to be recognized as a separate retail category by the U.S. Census Bureau.

Despite the five-year growth of record shops, Beyer says that surveys over the last two years show the expansion trend for prerecorded music retailing has been softer. And, he maintains that a weeding-out process has already begun among video software dealers.

Overall, the study projects that the total number of retail stores in the U.S. rose to 1,804,150 in 1985, a gain of 3.5% since 1980. Store growth was less than the almost 5% rise in population over the same period. The total number of retail stores in the U.S., which had been steadily declining for 10 years, reached a low point in 1975 at 1,640,000 outlets. The ratio of retail outlets to consumers is 1:130, as compared to 1:128 in 1980.

On a regional basis, today's store-to-people ratio shows wide variances ranging from 1:116 in the Northeast to 1:120 in the North Central states to 1:140 in the South and 1:145 in the West.

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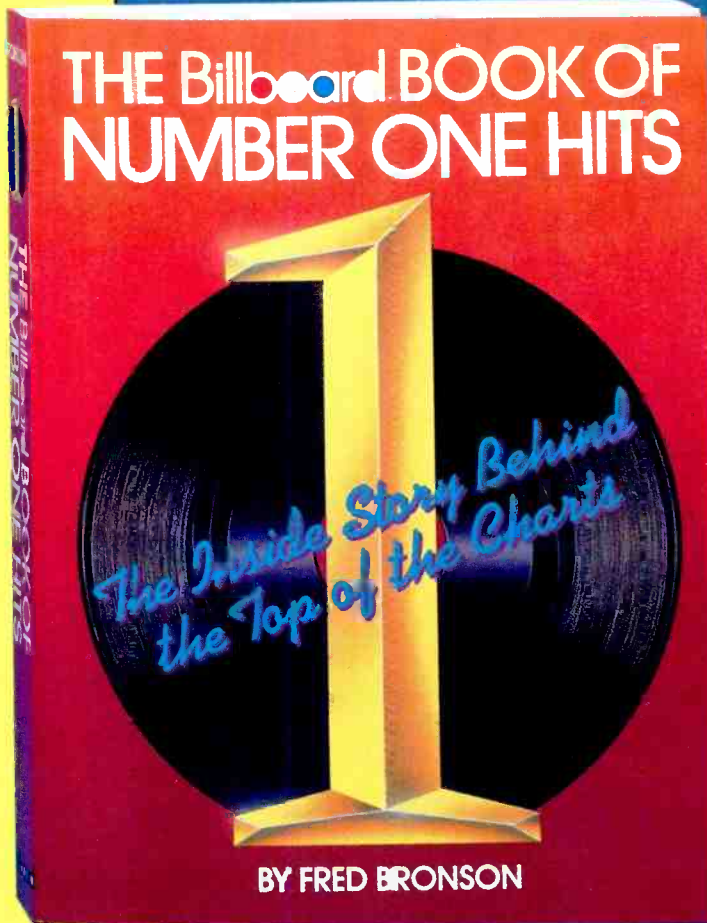
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Photographs courtesy of The Frank Driggs Collection and Ebet Roberts.



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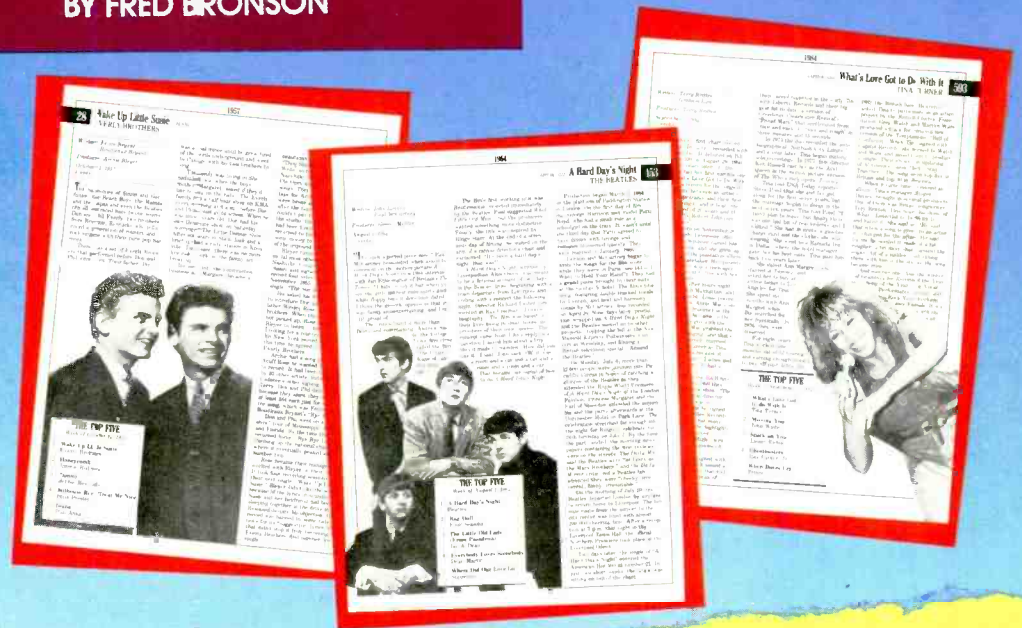
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Beatles' British Albums Will Replace U.S. Versions

BY PAUL GREIN

LOS ANGELES Capitol Records is selling off its inventories on 10 Beatles albums released in the U.S. between 1964 and 1966, and plans to issue in their place the original seven Beatles albums released on Parlophone Records in the U.K. The goal is to have uniformity in compilation, art and packaging on a worldwide basis.

"That's the original way the Beatles intended their records to be released," notes Don Zimmermann, president of Capitol. "It got kind of messed up here because the first album was on Vee Jay, and we were releasing singles that weren't released overseas."

"It got real confused and out of synch. Now we'd like to go back and fix it. As soon as inventories are down to a level where we can go ahead and re-compile, we will."

Some have speculated that the decision to make Beatles albums uniform worldwide is linked to Paul McCartney's recently announced return to Capitol Records in the U.S. The Beatles were highly vocal about their displeasure with Capitol's repackaging practices. But Zimmermann insists there's no connection.

"We made the decision to go back to the original art and compilations about three years ago," he says, "and we'd only been talking to McCartney in terms of coming back to Capitol for a few months. They weren't connected at all, and to the best of my knowledge, it wasn't even mentioned."

If Capitol made the decision to return to the original compilations three years ago, why is it only now being implemented?

"We had a lot of inventory lying around," Zimmermann responds. "We got caught in a very dramatic increase in cassette sales. Essentially our inventory is in 12-inch disks, which now account for just 35% of sales. But back then when we were making long-range projections, catalogs like the Beatles' seemed to be the safest and easiest to project out when we had slack periods in the plants. Someone misread the marketplace a little bit and made too many records."

Zimmermann says that the Beatles catalog continues to prosper, but he acknowledges a drop-off in interest among the younger audience. "I think the current teen generation isn't as dedicated to the Beatles as preceding ones were," he says, "but it's still an extremely good-selling catalog. It's probably the best-selling catalog in the history of the record business."

He adds that Capitol is continuing to negotiate with the three surviving ex-Beatles and with Yoko Ono, John Lennon's widow, in the hope of releasing Beatles albums on Compact Disc.

"There's been an ongoing negotiation, and every time we think we're pretty close to an understanding, it doesn't seem to go anywhere. Unfortunately, when you're talking to four distinct and separate entities, it's very difficult to get a consensus."

The only Beatles CD released so far, Toshiba-EMI's "Abbey Road," has been pulled from the market because final contract signings for its release apparently never took place. Imported here in unknown quantities, it's said to command up to \$200 in collector prices.

INSIDE TRACK

WARNER BROS. CAN BE THANKFUL, following confirmation last week that **Steely Dan** is being reformed by founders and co-conspirators **Walter Becker** and **Donald Fagen**. The platinum group, which in its later years comprised the duo, producer **Gary Katz**, and a rotating cast of crack studio musicians, signed to "Warner prior to the release of their 1980 MCA set, *Gaucho*," only to break up before they could deliver any product. Fagen has since issued a successful solo set for the label, and Becker has resumed studio work as a producer, but Track has learned that the pair recently decided to launch the Dan once more—this time, as a full band that would undertake the first Steely Dan tour in more than a decade.

PASTEL POP or magnum rock? No one's sure what his musical style will be, but "**Miami Vice**" heartthrob **Don Johnson** is reportedly ready to follow co-star **Philip Michael Thomas** into a recording career. Johnson is said to be huddling with **Epic** for a solo deal... One good smell leads to another, or at least that's the trend for **Don Spector**, the entrepreneur who gave the world the **Aroma Disc** and more recently a variation on that olfactory scheme called the **Scenatron**, which emits fragrances via a device resembling a car's cigarette lighter. Now Spector is offering his own "wall of odor," or something like that, via the "**Stereo Scent Pak**," which offers cartridges for a Scenatron system plus a prerecorded audiocassette.

THE VIDEO RETAILERS ASSN. (VRA), convening Monday (25) in Anaheim for its two-day conference, received tips on how to make instructional videos click from **Jack LaLanne** and **Joanie Greggains**, who proposed to an audience of dealers and independent home video producers that shorter exercise tapes could offer a new twist on their future product. The conference, held at the **Anaheim Marriott**, found the renegade group helmed by **Roger Wadley** drawing more alternative video producers than dealers—fewer than a dozen retailers were in evidence, although about 80 producers

were on hand... MCA is said to be among the labels dickering for cast album rights to the well-received off-Broadway revue "**Golden Land**," a pastiche of Yiddish musical songs from over the decades featuring singer/actress **Neva Small**... **Mort and Joyce Barnett**—he's the veteran music man who runs Baltimore's **Record & Tape Collector**—Bar Mitzvah'd son **Jason** last Saturday (30).

COUNTRY JOE McDONALD is currently serving as mentor for songwriter **Joady Guthrie**, younger brother of **Arlo Guthrie** and middle child of the late **Woody Guthrie**, whom McDonald himself has long counted as a major influence. Joady, named for Tom Joad in "**The Grapes Of Wrath**," has been based in the San Francisco area for the past 16 years; he's just released his first album, "**Spys On Wall Street**," via McDonald's **Rag Baby** label... Upcoming extension courses at the **Univ. of California, Los Angeles** campus include an intensive master class in audio recording engineering with **George Massenburg** slated to start in April; separate songwriting courses including a contemporary lyric writing program and a songwriters workshop, both taught by Motown staff writer **K.A. Parker** and starting in January; and a history of rock via a two-course package taught by historian **James Austin**, which will start in early January. More information is available at (213) 825-9064.

KANSAS CITY-BASED **Wodlinger Broadcasting**, which owns **TV5**—the low-power stereo music video channel currently involved in a \$205 million federal anti-trust suit against **MTV Networks**—is apparently not going to let inaccessibility to first-run video clips stop its expansion plans. On Dec. 16, the privately owned broadcaster plans to launch its own 24-hour music video channel via **SATCOM IV**. The channel, **Hit Video USA**, is planned as an advertiser-sponsored contemporary hit format. Wodlinger says HV USA will be offered gratis to cable, VHF or UHF operators and satellite dish owners. Edited by SAM SUTHERLAND

Kultur Video Masters Fine Art of Selling Company Bypasses Traditional Distribution Channels

BY MOIRA McCORMICK

CHICAGO Independent fine arts video manufacturer Kultur Video, based in Sea Bright, N.J., maintains a foothold in an industry dominated by major studios through bypassing traditional distribution channels, selling directly to a network of alternative dealers.

According to president Dennis Hedlund, the five-year-old company sports an inventory of 37 titles, all in the areas of ballet, opera, classical music and the performing arts. Some national distributors do handle Kultur Video product, including Ingram Video, Sound Video Unlimited, Metro Video Distributors, Schwartz Bros., Artec, Independent Video Inc. and HBS Video. However, notes Hedlund, "We're reluctant to take on a lot of distributors, because they have to be educated to sell our product."

"Only 10% of our videos are sold through video stores," Hedlund says. He cites "a certain mentality" in many video stores that he says isn't conducive to selling fine arts product, using as example a retailer who called up with a special order for "something called 'Duck Lake'... It was useless to ask whether he wanted the Kirov or Bolshoi version." However, Hedlund notes, "Many video stores are now starting sections devoted to performing arts."

A specialized marketing campaign has just gone into effect for Kultur Video's latest release, "The

Life Of Verdi." The massive 10-hour, four-cassette package retails for \$249.95 and includes a 22-page synopsis book.

Window displays for the Verdi package are being mounted at selected New York stores, including American Video Express and both Tower outlets, according to Hedlund. In addition, radio spots are being taken out on New York classical station WQXR-FM.

The push is concentrated in the East, but Hedlund says "Verdi" is available across the country. "We expect to move around 1,600 copies," he says.

Kultur Video regularly takes out full-page ads in such publications as *Opera News*, *Ballet News*, *Dance In Canada*, *Dance and Ovation*, and frequently targets special groups via mailers. Violin makers, teachers and players are being informed by flyer of the release of cassettes featuring violin greats **Jascha Heifetz**, **David Oistrakh**, **Leonid Kogan** and **Victoria Mullova**, and Hedlund says an advertisement in *Strad* magazine is being considered.

The company targeted dance schools and magazines to publicize the lowering of list price of its "Video Dictionary Of Classic Ballet" from \$495 to \$149.95. According to Hedlund, the "Dictionary" had already moved 400 copies since its 1982 release, and "sales took off" after the price reduction.

Its steep price tag, notes Hedlund, was due in part to the fact that "we used name ballet dancers, and

their participation didn't come free." Kultur Video co-produced the program, its first such venture, with backing from **Capezio**, the Metropolitan Opera Guild and **Transmedia**; it was directed by psychiatrist/balletomane **Dr. Robert Beck**.

Hedlund says Kultur Video may produce a second project next year, filming Russia's **Kirov** and **Bolshoi Ballets**. The company has already obtained first refusal rights for any video releases of both companies' ballets and operas, a result of Hedlund's repeated trips to the USSR.

Kultur's December releases include the Bolshoi's "**La Bayadere**" and "**Medea**," and the Kirov's "**Anyuta**." Also included in the December release are the 1963 cult movie "**Lovers Of Teruel**" and "**Peter Martins: A Dancer**," a documentary featuring footage with **George Balanchine** and **Jerome Robbins**. All are priced at \$59.95.

March releases include the Bolshoi's "**Boris Godunov**," "**Khovanshchina**" and "**Queen Of Spades**," featuring **Yevgeni Nesterenko** and **Irina Arkhipova**, also for \$59.95.

Kultur Video has been releasing two or three titles every 60 days, according to Hedlund, but increasing business means he expects to up that output to five or six titles. "We have 20 releases ready for next year," he says.

Fla. Firm Told: Stop That Jazz

NEW YORK A permanent injunction has been issued against a Florida company that a federal court found to have sold unauthorized recordings of jazz sessions owned by CBS, among other companies.

The injunction, issued by U.S. District Court Judge William Terrell Hodges in Tampa, follows a partial summary judgement issued against **Charles Garrod** and his family-owned companies, **Ajax Music Corp.**, **Joyce Music Corp.** and **Ajax Records**, as a result of an action by CBS. Judge Hodges found that the defendants "did intentionally and directly copy and sell records and tapes produced by CBS, which CBS is either presently selling or seeking to sell in the future." The product in question involves at least 97 releases of material from the big band era.

The defendants in the Oct. 31 order were ordered to surrender all pirated materials, and to send a copy of the injunction by certified mail/return receipt requested, to all manufacturers, distributors, record stores and all others that the defendants know to be manufacturing or selling the product.

It could not be determined at presstime whether the defendants planned to appeal.

Rhino Pushing 'New Wave Theater' Video Series

NEW YORK Rhino Video will be turning to big-city nightclubs to help promote "The Best Of New Wave Theater," a series of one-hour tapes containing highlights from the series that aired for more than three years on USA Network's "Night Flight."

"We'll be holding video nights at clubs in major markets," Rhino marketing director **Randy Freeman** says. Newspaper and radio advertising will be used to promote these events, he adds, and retailers who buy qualifying amounts of product will receive guest passes to give away to their customers.

The first two "New Wave" volumes, which list for \$29.98 each, were set to ship on Saturday (1). Hosted by the late **Peter Ivers**, the series features conceptual videos from such new wave bands as **45 Grave**, **The Blasters**, **The Dead Kennedys**, **the Circle Jerks** and **Legal Weapon**.

Although Freeman terms "New Wave Theater" "a little left of center," he says Rhino is "definitely hoping for sell-through" from record stores and "hip" video dealers.

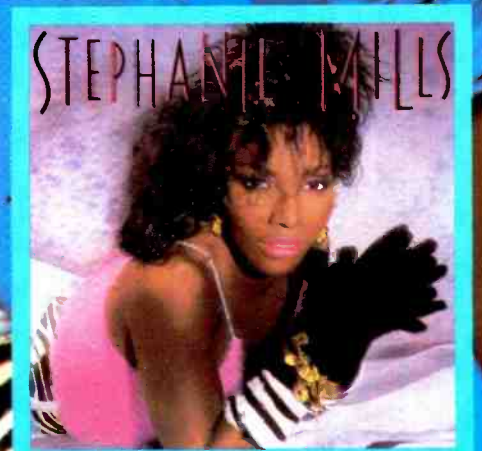
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