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# Billboard

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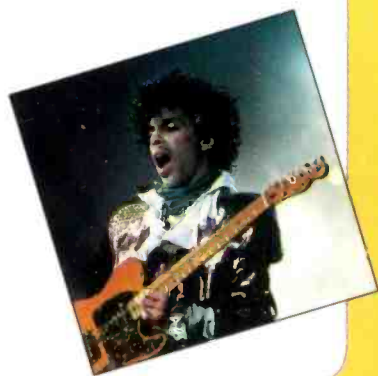
VOLUME 97 NO. 52

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

DECEMBER 28, 1985/\$6.00 (U.S.)

# 1985 THE YEAR IN

# MUSIC & VIDEO



YEAR-END CHARTS

Number One Awards

Pop ♦ Rock ♦ Black ♦ Country  
Jazz ♦ Adult Contemporary  
Dance ♦ Video ♦ Classical  
Boxscores ♦ Inspirational  
Spiritual ♦ Compact Disc  
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# Billboard

NEWSPAPER



VOLUME 97 NO. 52

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

DECEMBER 28, 1985

## Warner, Tommy Boy Link; Some Distributions Blast Move

BY BRIAN CHIN

NEW YORK Warner Bros. Records is acquiring a 50% interest in hip-hop label Tommy Boy Music, a move that may spark a court battle by Tommy Boy's independent distributors.

Under the new pact, Tommy Boy will have an atypical split distribution system, with specific album and seven-inch titles to be licensed to Warner Bros. and distributed by WEA, while all 12-inch releases and other albums and seven-inch singles remain with the indies. First release slated through WEA is "Chillin'."

## IVE Introduces First Formal Vid Returns Plan

BY TONY SEIDEMAN

NEW YORK International Video Entertainment has become the first significant video manufacturer to have a formal returns policy. This is a shift away from "stock balancing," which has been the home video industry's traditional way of dealing with unsold product.

According to IVE vice president Len Levy, "We're offering to our distributors a quarterly return privilege as opposed to a stock balancing program." Returns will be a percentage of product purchased, although Levy claims he's not in a position yet to reveal the exact percentages.

Specifically, IVE's new returns policy is geared on quarterly distributor activities, based on a credit-to-distributors formula tied to net purchase from IVE in the previous

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the new album by Force M.D.'s.

The hastily agreed upon deal, which had not been formally signed at presstime, mimics a limited distribution arrangement New York-based dance indie Emergency Records has with Mirage/Atlantic. But many wholesalers in Tommy Boy's web of independent distributors and one-stops indicate that they will fight the move in court, a strategy employed when Motown and Arista Records left the indie fold.

The cash value of the deal was not disclosed by either party. The agreement provides for the continued exclusive independent distribution for all Tommy Boy back catalog and all future 12-inch singles. Warners is to distribute and promote those albums and seven-inch

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LOS ANGELES If Michael Jackson was the hottest artist of 1983 and Prince & the New Power Generation took the crown in '84, Bruce Springsteen was the Boss in 1985.

Springsteen's "Born In The U.S.A.," which has sold more than 10 million copies since its release in mid-1984, is the No. 1 album of 1985 on Billboard's year-end chart recaps.

The New Jersey rocker was also the year's hottest draw on the concert trail. Springsteen and his E Street Band have a commanding 17 entries on a recap of the 100 top-grossing concert bookings of 1985, prepared by Billboard's sister publication, Amusement Business.

And most of Springsteen's shows rank high on the list. The Boss has

six bookings in the top 10, including both of the top two—a six-sellout stint at Giants Stadium in East Rutherford, N.J. last August and a four-night stand at Los Angeles Memorial Coliseum in September.

Prince, the only artist to top the weekly Top Pop Albums chart with

two different albums in 1985, was runner-up to Springsteen on the concert tally, with 12 listings among the top 100. Other artists with multiple appearances: Neil Diamond with eight, the Grateful Dead with six, Kenny Rogers with five and Wham!

(Continued on page 88)

## Hottest Artist on Record, in Concert BRUCE WAS THE BOSS IN '85

BY PAUL GREIN

## Boom '86 Seen for Digital More Two-Track Pop Mastering Due

BY STEVEN DUPLER

NEW YORK Significantly more pop artists and producers will make use of digital audio technology in 1986.

However, the greatest increases will be seen in two-track digital

mastering, with a notable, with a less dramatic rise in multitrack digital recordings.

Pop artists who will record digitally in 1986 run from established acts such as Madonna, Rush, Frankie Goes To Hollywood, Steve Winwood and Tears For Fears to new bands such as 8 Seconds and Emerson, Lake & Powell.

Still, the decision to utilize digital multitrack machines on pop sessions continues to be the exception rather than the rule. And two factors continue to play a major part in making those decisions: the generally higher studio costs for recording digitally, and the lack of a single, standardized digital recording format, seen by some as a hindrance to industrywide acceptance of the technology.

Recording studio owners, artist managers and label a&r executives say the rapid rise of the Compact Disc is a major impetus behind the drive to produce more digitally recorded and mixed pop albums next year. Those CDs produced from a digital multitrack and/or digital two-track recording are generally seen by consumers as more desirable than disks made from analog original recordings, despite the fact that the all-digital CDs aren't necessarily sonically superior to their analog counterparts.

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## Music Earnings Dance to TV's New Beat Benefits Include Usage, License and Fee Increases

BY SAM SUTHERLAND

LOS ANGELES Network television is moving to a hot new beat as a growing number of prime-time dramas insert contemporary pop, rock, dance and black recordings to dress up production values and attract music-conscious viewers.

Spearheaded by NBC's stylized series hit "Miami Vice," the trend is indicated through sharp increases in requests for synchronization rights to hit song copyrights and master recording licenses by program producers.

This heightened sense of contemporary music's value in programming is also prompting the creation of original series scores by recording acts new to tv and

film music. Such performers—including "Vice" composer Jar Hammer, the Police's Stewart Copeland (for CBS's "The Equalizer") and the Grateful Dead (who contribute to the new "Twilight Zone" for the same network)—are updating the style of tv scores through a heavy dose of rock, fusion and electronic elements in place of traditional orchestrations.

While "Vice" is mentioned most often as the catalyst for the trend, observers point to weekly series on all three major networks as well as tv movies in measuring this shift.

Executives in music publishing, records, network programming and tv production cite an array of factors influencing this latest media marriage:

- Contemporary music offers an expedient means of dramatizing the advent of stereo broadcast tv, which some networks and set manufacturers are promoting heavily to help combat the erosion of network tv's share of U.S. viewers. With broadcast tv's key competitors—cable and pay systems, and prerecorded home video—already offering stereo audio, network executives tout broadcast stereo as a weapon in offsetting that technological edge. Similarly, set manufacturers led by Zenith, co-developer of the U.S. broadcast stereo standard, RCA and Sony seek to use improved audio to promote their set sales to a market now comparatively saturated in terms

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THE BEST THINGS COME IN THREES.

## FINE YOUNG CANNIBALS

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## KIDVID SALES SURPASS PREDICTIONS

### Promotion and Pricing Factors Help Pick Up the Pace

BY GEOFF MAYFIELD

**NEW YORK** Children's video product figured to play a key role in this holiday's retail sales bonanza, but the genre's fourth quarter performance is exceeding most industry expectations. Label promotions, sell-through price levels, and a greater acceptance of kid-related video are accounting for exceptionally high numbers.

With the field paced by a 21-title Disney Home Video promotion, dealers are also enjoying increased sales from lower prices on children's titles from Vestron, Family Home Entertainment, Kid Stuff and RCA/Columbia Pictures.

Adding to the momentum of youth-oriented fare is the debut on videocassette of MGM/UA's "The Wizard Of Oz," and the popularity of Warner's "Looney Tunes" series—titles that enjoy attention from adults as well as youngsters.

According to Marcia Kesselman, vice president of the New York-based, 15-store Video Shack chain, much of the growth can be tied to the movement of children's video from novelty to mainstream status as a product line. "Last year," she says, "it was an unusual gift. This year, the kids are asking for it. It's expected."

The enhanced position of children's titles now accounts for 4%-5% of Video Shack's sales, up from 2%-3% a year ago. "That may not sound like much, but when you consider how much 'Beverly Hills Cop' is flying out of here, that's really quite a performance," says Kesselman.

For most video and music/video dealers, label promotions and the continued move toward lower price points amplified the sales of kid titles. In addition to generating their own sales volume, children's releases are doubly attractive since they lure adult attention to other inventories. "People go where the kids go," asserts Alan Caplan, president and owner of the 15-unit Applause Video in Omaha and Lincoln, Neb.

As expected, the leading traffic

builder in this category is Disney's series of classic titles. However, Gary Messenger complains that his nine-store North American Video chain, based in Durham, N.C., can't get reorders on sold-through titles.

"They underestimated their own product, and now it's out of stock," gripes Messenger. "It's a very serious issue, especially at the children's level."

"Now that our customers are geared toward sales, we're unable to get our hands on the product that sells through. What's the value of

hot product if you can't get hold of it?"

Still, most retailers report vigorous sales for the Disney titles, and laud the series as being the most effective of the various manufacturer buy-in programs. "They're the most prepared," says Rebecca Bazzle-Cole, video buyer for the 21-store Spec's Music chain in Florida, praising the organization and follow-through of Disney's holiday promotion. She tabs the big winners in this promotion as "Dumbo," "Pinoc-

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## 50 Tons of Disks Seized In German, Swiss Raids

BY JIM SAMPSON

**MUNICH** In what has been called the biggest seizure of pirated product in Europe to date, police last Monday (16) raided 27 locations in Germany and Switzerland, hauling off 50 tons of disks worth more than \$500,000.

The action is seen as a significant blow to one of Europe's biggest illegal disk distribution rings. Under the terms of Germany's tough new antipiracy law, the violators could face up to five years in prison if convicted.

According to Bernd Boekhoff, head of the German antipiracy unit of IFPI in Hamburg, the trade group began its investigation of Platinum Records last April, following a tip from a local newspaper reporter. The firm specialized in prime catalog reissues, featuring such artists as Van Morrison, the Who, Jethro Tull, Deep Purple and Shirley Bassey.

A company called Astan Music in Horw, near Lucerne, Switzerland, allegedly ordered the albums on the Platinum label from a pressing plant in Kaltenkirchen, north of Hamburg. From there, they were shipped throughout Europe, espe-

cially to customers in Holland and Germany. Numerous Platinum titles were offered earlier this year in an advertisement in the British trade paper Music Week.

After confirming that at least 16 of Platinum's 50 titles violated copyright law, IFPI began coordinating with police in Hamburg, Switzerland and at the German Federal Criminal Office. Attempts to raid warehouses in Holland were stymied by loopholes in Dutch copyright law.

Last Monday, some 65 policemen were sent to 26 locations in northern Germany, including printers, wholesalers, private homes and eight stores in the Membran retail chain. At the same time, Swiss police collected financial records from the group's Swiss office.

One of the German targets, a pressing plant in Lueneburg, has received regular visits from the police since 1978. Once again, pirated disks were reportedly discovered.

Some 350,000 albums were loaded by police into 16 trucks. Boekhoff predicts that the financial documentation seized, including computer diskettes, will lead to the arrest of "10 key figures," who could face

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### House Version Gaining Support

## Senate Source Licensing Bill Introduced

BY BILL HOLLAND

**WASHINGTON** As the Senate prepared to recess for the Christmas holidays last week, it introduced a companion bill to the House measure that would mandate source licensing for synchronized music aired on local television.

Author of the Senate bill was Sen. Strom Thurmond (R-S.C.), chairman of the Senate Judiciary Committee, the body that would be reporting out the proposed legislation. With four other senators adding the weight of their prestige as co-sponsors, the action sharpens the odds against performing rights organizations in their battle against broadcasters intent on scuttling the concept of blanket licensing for local tv.

At the same time, the House bill, H.R. 3521, introduced earlier by Rep. Frederick Boucher (D-Va.), gained additional sponsors, now said

to number more than 50.

One of those co-sponsors, Rep. Marvin Leath (D-Tex.), who says he is a friend of the musical artists and has actively worked for their causes, says he "wouldn't have touched" the bill if it would hurt songwriters, and maintains that "it's an issue of local businessmen, broadcasters, constituents, up against those damned monopolies"—ASCAP, BMI and SESAC.

Rep. Leath's interest in the bill became more well known after several examples of his notes to colleagues concerning the bill surfaced in the Dec. 6 issue of Communications Daily, a newsletter. The notes quoted Leath as advising fellow House members that "pleasing station managers now on issue could prove important plus during next year's Congressional elections" and urging them, "Get on this, then call your station managers and tell

them—it should help in your campaign."

Leath does not deny writing the notes, but says that "the inference drawn was not the inference intended." He also adds, "I think most Congressmen are smart enough to understand the politics of a situation without me having to explain it to them."

The Texas Democrat, who represents Waco and 13 counties, says it's his belief that songwriters are not paid royalties for tv theme music, mentioning "that whistling on 'The Andy Griffith Show'" and the theme from "Dallas."

"Lorimar [which produces 'Dallas'] would have to be foolish to be paying out" for royalties, he says, adding that most production companies own the theme songs outright and "there's a lot of poor folks out there who'd just love writing a

(Continued on page 88)

# January Hot Album Releases

Six albums are set for release in January by acts that hit gold or platinum with their last releases, or in the last 12 months. All are single-disk albums listing for \$8.98, unless otherwise noted.

ARTIST	TITLE	LABEL	DATE	PRODUCER
THE FIRM	MEAN BUSINESS	ATLANTIC	ASAP	JIMMY PAGE, PAUL RODGERS, JULIAN MENDELSON
JERMAINE JACKSON	PRECIOUS MOMENTS	ARISTA	JAN. 30	JERMAINE JACKSON, MICHAEL OMARTIAN
ANNE MURRAY	SOMETHING TO TALK ABOUT	CAPITOL	JAN. 17	DAVID FOSTER, JACK WHITE, KEITH DIAMOND
OZZY OSBOURNE	ULTIMATE SIN	CBS ASSOCIATED	ASAP	RON NEVISON
LIONEL RICHIE	(not available)	MOTOWN	ASAP	LIONEL RICHIE, JAMES ANTHONY CARMICHAEL
BRIAN SETZER	THE KNIFE FEELS LIKE JUSTICE	EMI AMERICA	JAN. 17	DON GEHMAN



Here's to Success. Toasting their new business association in Beijing (Billboard, Dec. 21) are EMI/Capitol Records chairman and chief executive Bhaskar Menon, right, and China Record Co. managing director Liu Shen-Min.

Firm, Setzer Albums on Schedule

## Richie Heads List of January Releases

BY PAUL GREIN

LOS ANGELES Lionel Richie's third solo album, featuring the current No. 1 smash "Say You, Say Me," is the top superstar album set for release in January. Also due in the month: the followup to the Firm's platinum debut release, the solo debut by Brian Setzer of the Stray Cats, and followups to gold albums by Ozzy Osbourne, Anne Murray and Jermaine Jackson.

Motown had hoped to release Richie's still-untitled album last month, to capitalize on the holiday sales period and on the broad-based airplay for "Say You, Say Me." But Richie didn't finish the album in time, and, in fact, wasn't expected to deliver it until this week. Between them, Richie's first two albums sold more than 12 million copies, generated eight top 10 singles and won three Grammy Awards.

Also due in January is the Firm's "Mean Business," the followup to the group's smash Atlantic debut. The album was co-produced by group members Jimmy Page and Paul Rodgers. Brian Setzer, who earned two gold albums with the Stray Cats, is set to step out on his own with his EMI America solo debut, "The Knife Feels Like Justice." The album was produced by Don Gehman, best known for his work with John Cougar Mellencamp.

Ozzy Osbourne, whose first two albums in 1981 both went platinum and whose last two went gold, is due to return in January with "Ultimate Sin" on CBS Associated. The album was produced by Ron Nevison, who did the honors on Heart's recent No. 1 comeback album.

Anne Murray, whose last two albums went gold, is due to return Jan. 17 on Capitol with "Something To Talk About." And Jermaine Jackson, whose 1984 Arista debut

(Continued on page 90)

## RIAA's Gortikov Answers Electronics Lobby's Attack

BY BILL HOLLAND

WASHINGTON Stan Gortikov, president of the Recording Industry Assn. of America (RIAA), has delivered a strong rebuttal to the consumer electronics industry's recent stinging criticism that record labels are enjoying all-time high revenues despite crying over supposed home taping losses.

In a 60-page document, Gortikov has told the Senate Copyright Subcommittee that such contentions are misleading and irrelevant. His response deals with subcommittee members' questions on aspects of S. 1739, the audio-only Home Recording Act.

He asserts, as he did at the October hearings on the bill, that a majority of labels, accounting for 80% of all U.S. record sales, reported losses on their domestic operations in 1984. He says that the figures quoted by critics from press and trade reports are either misleading or taken out of context.

Quoting statistics from an industry-wide audit by the firm of Touche-Ross, Gortikov says that "in each of the last four years, a majority of the seven reporting record companies lost money on their domestic operations."

Gortikov says that according to the audit, "In 1981 and 1982, all these companies lost money. In 1983, while the industry recorded a

small profit, six of the seven companies still lost money."

And, he says, in the "alleged banner year of 1984... the industry's operating profit level was still 50% below the interest rate paid on pass-book [savings] accounts [later quoted as 3.5%]," and that in that period four of the seven major labels reported losses on their domestic operations.

The response does not provide individual company data or the names of those labels in the consolidated profile. An RIAA source says that Gortikov has requested the figures, in response to a warning by Sen. Howard Metzenbaum (D-Ohio) at the hearing that the music industry's case would be "substantially weakened" if labels do not "waive confidentiality and come forward."

Instead, the RIAA chief assails the presentation of data by anti-royalty forces. The Audio Recording Rights Coalition (ARRC), he asserts, assembled its "green book" of information for the subcommittee largely from press accounts.

Calling the items "misleading anecdotal evidence," Gortikov begins with an item indicating that a Warner Communications Records Group executive had called 1984 the "biggest year ever." Actually, Gortikov points out, the article, printed in the March 16 issue of Billboard, "does not deal with Warner's do-

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## Executive Turntable

**BILLBOARD.** Geoff Mayfield is appointed assistant retail editor at Billboard magazine, based in New York. He joins from Camelot Enterprises, the parent of the Camelot Music chain in Ohio, where he was a media communications specialist handling public relations and advertising duties. Mayfield's addition will allow Fred Goodman to assume his new duties as news/financial editor. Also joining the staff is Marv Goodman as copy editor. He was general professional manager of Chrysalis Music Corp., East Coast general manager of ATV Music Group and creative director of Famous Music Corp.

**RECORD COMPANIES.** Jan Cook is named executive vice president of finance and administration at PolyGram International, based in London. He had been administering PolyGram's record organization worldwide.

Chuck Thagard is appointed video national sales manager for Capitol's Record & Video Group Services in Hollywood. He was a national sales and product manager at RKO Home Video.

Atlantic Records promotes Susan James to the newly created post of video administration coordinator in New York. She was administrative assistant.



MAYFIELD



THAGARD



LA FRANCE



SHERMAN

**DISTRIBUTION/RETAILING.** MCA Distributing elevates Jim La France to director of national accounts in Universal City, Calif. He was Boston regional branch manager.

Clayton Agent joins Sounds Good Music Co. as sales representative in Hawthorne, Calif. He was a buyer at various retail record stores throughout California.

**HOME VIDEO.** Pam Tourangeau joins Embassy Home Entertainment as manager of public relations and publicity in Los Angeles. She was director of publicity at Media Home Entertainment.

JCI Video names Richard S. Sherman vice president of sales and marketing in Los Angeles. He was senior vice president of marketing and distribution for Motown.

John Levin is appointed vice president of marketing at Active Home Video in Beverly Hills. He was a marketing executive for MCA Home Video.

Edward Ackerman is appointed vice president of international sales and broadcast television for Radio Vision International, the Los Angeles-based video licensing agency. He was vice president of marketing for Editel.

**PUBLISHING.** Belwin-Mills Publishing Corp. promotes Susan Wall to manager of music promotion in Burbank. She was assistant to the vice president and office manager.

The Zomba Group in New York names David Renzer professional manager for its U.S. publishing companies. He was an independent songwriter and producer.

**PRO AUDIO/VIDEO.** D. Drew Davis and Dr. Ennio E. Fatuzzo are named division vice president and group research and development vice president, respectively, for 3M's new Magnetic Media Division in St. Paul, Minn. Davis was division vice president of 3M's Data Recording Products. Fatuzzo served in a similar capacity for the company's Electronic & Information Technologies sector.

## Warner Music Signs Foster

LOS ANGELES Four-time Grammy winner David Foster has signed a three-year worldwide publishing agreement with Warner Bros. Music. The deal was executed by Chuck Kaye, chairman of the board of Warner Bros. Music.

Warner Bros. Music's purchase of Foster's catalog, Foster Freeze Music, was conceived and structured by Kaye, Foster's managers Ned Shankman and Ron DeBlasio, Foster's attorney Mario Gonzales, Foster's business manager Ralph Goldman, and Jay Morgenstern and Les Bider of Warner Bros. Music.

The agreement gives Warner Bros. Music ownership of songs that Foster has written for such artists as Chicago, Earth, Wind & Fire, Kenny Rogers, John Parr and Lionel Richie.



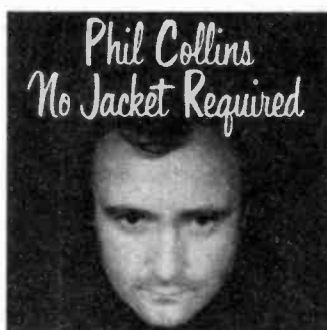
# 1985 HAS GIVEN US MANY WONDERFUL REASONS TO CELEBRATE!



**AC/DC: FLY ON THE WALL**  
GOLD  
PRODUCED BY ANGUS AND MALCOLM YOUNG,  
ALBERT PRODUCTIONS

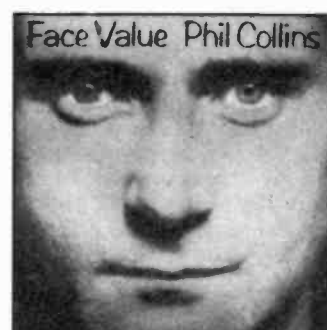


**LAURA BRANIGAN: BRANIGAN 2** GOLD  
PRODUCED BY JACK WHITE  
MANAGEMENT: SUSAN JOSEPH, GRAND TRINE  
MANAGEMENT

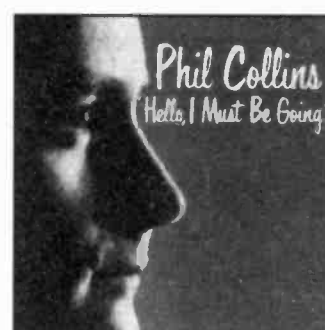


**PHIL COLLINS: NO JACKET REQUIRED**  
QUADRUPLE PLATINUM AND GOLD  
"ONE MORE NIGHT" AND  
"SUSSUDIO"  
#1 SINGLES  
PRODUCED BY PHIL COLLINS AND  
HUGH PADGHAM

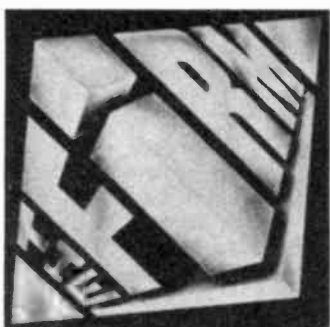
**PHIL COLLINS: NO JACKET REQUIRED VIDEO**  
GOLD  
PRODUCED BY PAUL FLATTERY  
A SPLIT SCREEN, INC. PRODUCTION



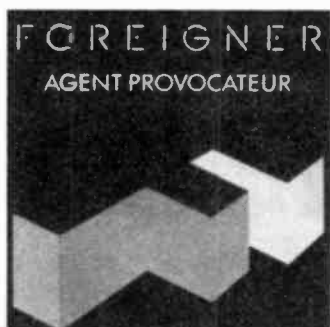
**PHIL COLLINS: FACE VALUE**  
PLATINUM  
PRODUCED BY PHIL COLLINS,  
ASSISTED BY HUGH PADGHAM



**PHIL COLLINS: HELLO, I MUST BE GOING**  
PLATINUM  
PRODUCED BY PHIL COLLINS,  
ASSISTED BY HUGH PADGHAM



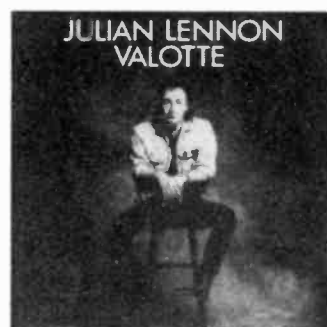
**THE FIRM: GOLD**  
PRODUCED BY JIMMY PAGE AND PAUL RODGERS



**FOREIGNER: AGENT PROVOCATEUR**  
DOUBLE PLATINUM AND GOLD  
"I WANT TO KNOW WHAT LOVE IS"  
GOLD! #1 SINGLE  
PRODUCERS: ALEX SADKIN AND MICK JONES  
MANAGEMENT: BUD PRAGER/E.S.P.  
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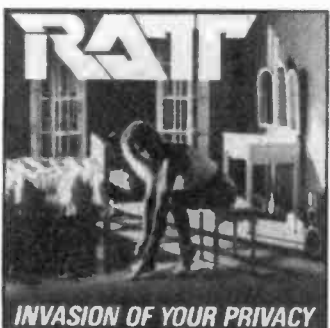
**FRANKIE GOES TO HOLLYWOOD: WELCOME TO THE PLEASURE DOME** GOLD  
PRODUCED AND ALL THAT BY TREVOR C. HORN  
ISLAND



**JULIAN LENNON: VALOTTE**  
PLATINUM AND GOLD  
PRODUCED BY PHIL RAMONE  
MANAGEMENT: DEAN GORDON/D.A.G.  
PROMOTIONS LTD., LONDON



**ROBERT PLANT: SHAKEN 'N STIRRED**  
GOLD  
PRODUCED BY: ROBERT PLANT, BENJI LEFEVRE  
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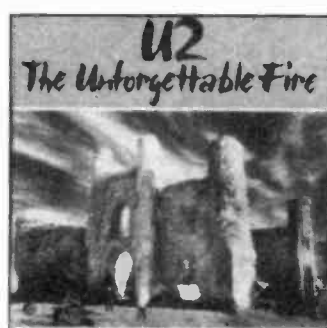
**RATT: INVASION OF YOUR PRIVACY**  
PLATINUM AND GOLD  
PRODUCED BY BEAU HILL,  
A BERLE COMPANY PRODUCTION  
**RATT: THE VIDEO** GOLD  
PRODUCED BY: ALEXIS OMETCHENKO FOR  
PENDULUM PRODUCTIONS



**ST. ELMO'S FIRE ORIGINAL MOTION PICTURE SOUNDTRACK** GOLD  
"ST. ELMO'S FIRE (MAN IN MOTION)"  
**JOHN PARR**  
#1 SINGLE  
PRODUCED AND ARRANGED BY DAVID FOSTER



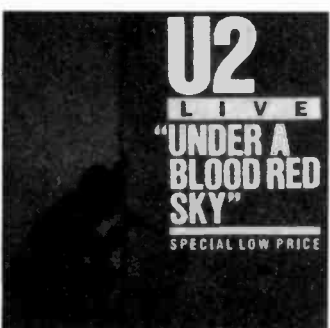
**TWISTED SISTER: STAY HUNGRY**  
DOUBLE PLATINUM  
PRODUCED BY TOM WERMAN FOR  
JULIA'S MUSIC, INC.



**U2: THE UNFORGETTABLE FIRE**  
PLATINUM  
PRODUCED AND ENGINEERED BY EMO/LANOIS  
ISLAND



**U2: WAR**  
PLATINUM  
PRODUCED BY STEVE LILLYWHITE  
ISLAND



**U2: UNDER A BLOOD RED SKY**  
PLATINUM  
PRODUCED BY JIMMY IOVINE  
MANAGEMENT: PAUL MCGUINNESS  
ISLAND

## APPROACHING PLATINUM/GOLD

**INXS: LISTEN LIKE THIEVES**  
PRODUCED BY CHRIS THOMAS

**TWISTED SISTER: COME OUT AND PLAY**  
PRODUCED BY DIETER DIERKS FOR BREEZE MUSIC

**WHITE NIGHTS ORIGINAL MOTION PICTURE SOUNDTRACK**  
"SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)"  
**PHIL COLLINS AND MARILYN MARTIN**  
#1 SINGLE  
MUSICAL SUPERVISOR: PHIL RAMONE

**PETE TOWNSHEND: WHITE CITY A NOVEL**  
PRODUCED BY CHRIS THOMAS  
ON ATCO RECORDS AND CASSETTES

**STEVIE NICKS: ROCK A LITTLE**  
ON MODERN RECORDS AND CASSETTES



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# Fantasy Meets Reality of 12-Inch Market

## California Label Made Street-Level Splash in '85

BY BRIAN CHIN

NEW YORK Pressing and distribution (p&d) underwent an economic and logistical redefinition in 1985, according to New York-based independent promoter Bill Spitalsky and Fantasy Records vice president Phil Jones. Fantasy this year stepped into the 12-inch market and distributed three of 1985's best-selling independent 12-inch singles on a project basis: Doug E. Fresh's "The Show," "Bad Boys" by the Bad Boys, and "Music Is The Key" by J.M. Silk.

The ironies are several: Fantasy had not been significantly involved in the street music category at all in the '80s until the success of Divine Sounds' "What People Do For Money" in 1984—distributed by Fantasy for Specific. In addition, Fantasy is based on the West Coast, an area of the country that had for years been a blank space for the majority of East Coast-based independent 12-inch labels. And Fantasy's stock in trade has long been its jazz catalog and reissue program—and, more recently, its "Amadeus" soundtrack and Creedence Clearwater Revival reissues.

But Fantasy's diversity of product is key, and, in fact, "the only way we could do this," according to Jones. Because Fantasy's eight distributors handle a full line of product, the label is in a far stronger account position than a new company

on its first or second release.

Representation through Fantasy offers "prompt and guaranteed payment," Spitalsky says. "So when an independent entrepreneur is looking for [an arrangement] that would give them greater market distribution with money guaranteed," Fantasy fits the bill. "We guarantee money, fast," declares Spitalsky.

The 1985 track record was impressive, according to Jones and Spitalsky: more than 400,000 units of the Reality label's "The Show," and more than 200,000 of Rock Master Scott's "Request Line," on Specific, with delayed-action sales of 80,000 when the B side, "The Roof Is On Fire," caught on.

Spitalsky is on retainer as Fantasy's independent a&r person for p&d arrangements as well, seeking out 12-inch projects that could benefit from distribution through Fantasy's network. His discoveries included the 100,000-plus-selling "Bad Boys" by Bad Boys on Starlite, which subsequently distributed two other 12-inch singles through Fantasy, and "Music Is The Key" by J.M. Silk, originating on Chicago's D.J. International label.

"We're two old warhorses," says Jones, "but we're able to react as if we were in our teens." Stores, radio requests and rap radio shows are also monitored for budding street hits.

Depending on the record, there

may be "a certain amount of promotion and expertise provided" through Spitalsky's long experience in the marketplace, but this is left to the option of the manufacturing label. Otherwise, promotion is the responsibility of the original label. But the distribution deals are struck, Spitalsky says, so that Fantasy can "lock in the followup [for distribution] and have first refusal of album rights. We expect to follow through."

The 12-inch market became "pretty much national this year," says Jones. "Los Angeles is a monster market now." Ultimately, he says, activating that area of the country was "a matter of promotion at the radio level."



The Power of Gold. Shown celebrating the gold certification of MCA Records' "Back To The Future" soundtrack album in Universal City are, from left, music supervisor Bones Howe, the film's executive producer Steven Spielberg and writer/director Robert Zemeckis, and MCA president Irving Azoff.

# Suite Beat Music Group Expands Into Pop, Rock

BY SAM SUTHERLAND

LOS ANGELES In a familiar pattern for expansion, the Suite Beat Music Group is being developed here as an umbrella label following its spinoff from Sounds Goods Music Co., a wholesaler originally specializing in import distribution.

The second half of 1985 has marked Suite Beat's establishment as a separate operation, with the fledgling indie operation already diversifying through acquisition of other domestic independent product for distribution and the creation of a second wholly-owned label, Chameleon.

Suite Beat itself began as a custom label launched by Sounds Good last year. Among its first releases were Compact Disc titles licensed for U.S. distribution from European sources, focusing on vintage jazz and classical product. But, as its parent company has shifted from its initial import distribution emphasis to a rising share of overall income from domestic product distribution, Suite Beat has been rechristened the Suite Beat Music Group.

In the process, Suite Beat's original jazz and classical orientation has been altered to embrace a dominant emphasis on dance, rock and experimental pop. Company director Bonnie Levetin and media chief Eva Sarkis say that the repertorial expansion has been spurred in part by the current shortage in CD produc-

tion, which has forced Suite Beat to tackle its earlier CD specialization to tackle all configurations.

"We're still looking into licensing," notes Levetin, "but we were stalled by the crunch in CDs."

At the same time, the Sounds Good connection has provided a natural source for product from European masters unlicensed here. Together with exclusive pressing and distribution pacts with other small U.S. indies and Suite Beat's own initial signings in the dance market, the product flow has already tilted decisively toward the pop and rock end of the spectrum.

The first signing to follow the initial six jazz and classical albums was Suite Beat's first dance project on its own label, a 12-inch single by dance-oriented vocalist Lisa, followed by p&d links with Posh Boy and Stu Yahm's American label. Yahm has since joined the company. A third outside label, Epitaph, headed by Brett Gurwitz, completed the opening array of labels.

Both Levetin and Sarkis portray the young firm as still diversifying as new lines and specific releases are courted. Thus, with Suite Beat already targetted to dance music, Chameleon has been created to handle other genres. Additional projects include distribution of a solo cassette project by Devo's Mark Mothersbaugh.

Although the Suite Beat opera-

(Continued on page 83)

# CHART BEAT



by Paul Grein

**BOB DYLAN'S** five-record set "Biograph" jumps 11 points to number 47 on this week's Top Pop Albums chart, becoming only the second album package containing as many as five records to crack the top 50. It follows RCA's eight-record set "Elvis Aron Presley," which climbed to number 27 five years ago.

Only five other albums containing five or more records have cracked Billboard's pop album chart in the past 30 years. A six-record Presley set, "Elvis—A Golden Celebration," climbed to number 80 last fall. And a six-record bicentennial collection, "Threads Of Glory—200 Years Of America In Words And Music," reached number 192 in early 1976. (Among the narrators on the album: one Ronald Reagan.)

Among five-record sets, Laurie

## Dylan's 'Biograph' cracks the top 50

Anderson's "United States Live" reached number 192 earlier this year; "The Motown Story: The First 25 Years" climbed to number 114 two years ago; and "Ella Fitzgerald Sings The George & Ira Gershwin Songbook" hit number 111 in 1964.

The Dylan collection isn't the only high-ticket album doing well on this week's chart. The \$19.98-list "Amadeus" soundtrack jumps 24 notches to number 154, the \$16.98-list "Cats" original Broadway cast album re-enters the chart at number 185, and the \$16.95-list "Television's Greatest Hits" sprints 15 notches to number 120.

**LIONEL RICHIE'S** "Say You, Say Me" holds at No. 1 on Billboard's Hot 100 for the second

straight week. That you can see by looking at the chart. But what you may not know is that it's the first No. 1 single not available on an album since Queen's "Crazy Little Thing Called Love" nearly six years ago.

It used to be fairly common for a single to be a hit on its own, without an album being released at the same time. Elton John had three No. 1 hits in '75 and '76 ("Lucy In The Sky With Diamonds," "Philadelphia Freedom" and "Don't Go Breaking My Heart") that weren't available on an album until MCA released his "Greatest Hits, Vol. 2" in October, 1977.

But in recent years, labels have been much more careful about coordinating album and single release dates, so as not to "waste" the airplay of a No. 1 single. In the last eight years, only three singles have hit No. 1 without an album in release.

The Bee Gees' "Too Much Heaven" hit No. 1 in January, 1979, six weeks before the "Spirits Having Flown" album hit the chart. M's one-shot hit "Pop Muzik" reached No. 1 in November, 1979, seven weeks in front of his album, "New York-London-Paris-Munich." And Queen's "Crazy Little Thing" hit No. 1 five months before the release of the group's album, "The Game."

**FAST FACTS:** Four of the top five hits on this week's Hot 100 are by black artists, with Lionel Richie at No. 1, Eddie Murphy at two, Dionne Warwick at four and Klymaxx at five. It's the first time black acts have accounted for four of the top five pop hits since November, 1984, when Prince, Billy Ocean, Chaka Khan and Stevie Wonder were riding high.

By jumping to number four, Warwick has her highest-charting

hit since her 1974 collaboration with the Spinners, "Then Came You," reached No. 1.

Bryan Adams this week earns his sixth consecutive top 20 hit from "Reckless," as "It's Only Love" jumps four notches to number 19. Only two other albums in pop history have generated as many as six top 20 singles: Michael Jackson's "Thriller" and Bruce Springsteen's "Born In The U.S.A.," both of which spanned seven.

Pink Floyd's 1973 album "Dark Side Of The Moon" logs its 604th week on Billboard's Top Pop Albums chart this week, which is exactly twice as many weeks as the runner-up among pop and contemporary albums, Carole King's "Tapestry." That Grammy-winning album had 302 weeks on the chart, from April, 1971 to January, 1977.

**WE GET LETTERS:** Last week we noted that Rush is the only group to earn as many as six top 10 albums without ever having scored a top 20 single. True enough, says Don Beckman of Spokane, if you're just talking about rock groups. But if you include orchestras, you have to count Enoch Light and Jackie Gleason. Light had eight top 10 albums from 1960-63, but never climbed above number 48 on the Hot 100. And Gleason had six top 10 albums from 1955-56, but never beat 50 on the singles chart.

Beckman notes that one other rock act nearly matched Rush's feat. Jimi Hendrix had seven top 10 albums from 1967-75, but never climbed above number 20 on the Hot 100. Still, that top 20 breakthrough (which came with Hendrix's 1968 single, "All Along The Watchtower") is one that has eluded Rush in more than a decade of album chart success.

Space is always tight in this column, but we'll find room to thank all of you who have written to Chartbeat in the past year. Your letters prove you to be bright, passionate about music, frighteningly well informed and just a little bit bent. In short, our kind of people.

To all of you who have written (and even those of you who haven't), our traditional Christmas wish: May you always have a star on the chart of life.





Pacific Music Enterprises Inc.

Dear Kenny,

Japan has lost its heart to you!

Both KYODO YOKOHAMA and PACIFIC MUSIC send their sincere thanks to you for your spectacular performance in Japan. You were a sensation and they loved you!

Your long awaited appearance was a dream come true for all your Japanese fans. You were one of the superstars that they HAD to see. When you finally came, you conquered - they greeted you with outstretched arms, with love and affection. Language was no barrier for you enchanted your audience with your rare talent, warmth and sensitivity. The Japanese media described you as the "American Dream."

Kenny -- thank you for making so many people happy. You were "ichiban," and we sincerely hope to have the pleasure of working with you again.

Sincerely,

*10/17*  
Tadao "Terry" Terajima  
President

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# ...newsline... PORTUGAL

**RADIO TRIUNFO**, one of the two Portuguese record companies expelled from the IFPI earlier this year, has been reinstated on the orders of the Cantonal Court in Zurich, prior to a final judgment set for publication sometime in 1986.

**WEA INTERNATIONAL** is petitioning the Portuguese Institute of Foreign Investment (IIE) for permission to operate on its own in Portugal. The U.S. multinational was represented by Radio Triunfo here for more than 20 years but now wants to follow PolyGram and CBS into separate corporate representation.

**JAZZ SINGER MARIA JOAO** played 27 concerts on a European tour which took in Denmark, Austria, Luxembourg and West Germany. Following her success in the latter territory, she has been invited to record her third album there with top German musicians of her own choice. She's also set for a one-hour television special.

**JULIO PEREIRA**, leading light in the Portuguese traditional music sphere, is moving quickly to benefit from Portugal's New Year EEC membership. With local record companies Sasseti and Transmedia, he's releasing a three-album boxed set, including such hits as "Cavaquinho" and "Braguesa," for pan-European distribution.

**ELISA BYINGTON AND OLIVIA NIME**, producers of the record "The Music In Pessoa," are in Portugal to mark the presence of Brazilian popular music at the third Fernando Pessoa Festival here. The late poet inspired many top Brazilian and Portuguese musicians, composers and intellectuals who contributed to the album, among them Arrigo Barnabe, Dori Caymi, Edgar Duvivier, Edu Lobo, Milton Nascimento, Eugenia Melo Castro, Tom Jobim, Vania Bastos and Jo Soares. **FERNANDO TENENTE**

## 8mm Video Row in Denmark Manufacturers Dispute Sony Claim

BY KNUD ORSTED

**COPENHAGEN** Sony's claim here that almost 130 electronics manufacturers worldwide are planning to market 8mm video equipment has provoked indignant reaction from the VHS camp and a sharp exchange of letters between Denmark and Japan.

Faced with a competitive, VHS-dominated VCR market with a shrinking Beta share, Sony had mounted an aggressive marketing campaign presenting Video 8 as a format of the future. "We were the first, and soon JVC, Panasonic and other manufacturers will follow us," the company alleged in press and dealer advertising.

Local VHS importers on the marketing committee of Denmark's radio and television dealers' association, including JVC, Panasonic, Akai, IIT, SABA, Nordmende, Telefunken and Hitachi, immediately protested what they termed "misleading" marketing.

In response to a call for guidance, Gregers Olsen, managing director of JVC Denmark, received a detailed rebuttal of the Sony claim from his company's video products division in Japan. He subsequently distributed this material to the media and video dealers throughout the country.

In its response, JVC says 127 manufacturers have indeed agreed on the technical parameters of 8mm with a view to ensuring compatibility in the future. However, it adds, the agreement cannot be interpreted as a statement of intent to market 8mm hardware, nor does it

imply standardization of the world VCR market to 8mm.

JVC emphasizes that it has no plans, and no reason, to manufacture 8mm equipment at this time.

Almost every electronics company other than Sony has involved itself in marketing VHS hardware. It is the most successful format, with 80 million users worldwide constituting an excellent reason to continue with it.

Sony's campaign is dismissed as an attempt to regain the market share it lost backing Beta by promoting Video 8 as the next generation of domestic VCR.

The vigor of the Danish debate reflects this country's status as an attractive test market for new hardware developments. A highly proportionate sales sampling can be made by members of the electronics dealers' community; and new equipment is frequently launched here before it goes on sale in other, larger markets.

JVC therefore saw Sony's move as the first shot in a potential global trade war between Video 8 and VHS and was anxious to suppress the Sony campaign before it could be spread to other territories. Although strongly worded letters continue to fly between Sony's Danish headquarters and the VHS importers, Sony Denmark's general manager Allan Bugge is taking the situation calmly.

"Of course we have withdrawn advertising which cites members of the VHS group as planning to market 8mm," he says, "but we still believe that Video 8 is the new world standard."

## Ariola Takes German Singles Honors EMI Electrola Tops in Albums; Good Year Overall

BY JIM SAMPSON

**MUNICH** For the eighth time in nine years, Ariola out-performed all other record companies in the year-end analysis of the German singles sales charts. EMI Electrola again nipped CBS for album honors. Germany's most charted artists in 1985 were Bruce Springsteen, Tina Turner and local band Modern Talking.

The German IFPI group confirms that the actual numbers behind this year's best sellers were better than ever. As of last week, 22 albums had qualified for platinum in Germany (500,000 units) and at least 75 had reached gold—both record numbers of qualifications for one year.

Although no single has reached the platinum (million-unit) sales plateau in nearly three years, at least 12 went gold in 1985, also a new record.

According to trade magazine *Der Musikmarkt*, Ariola's nearly 21% share of the 1985 singles action topped second place EMI by about 4%. In third place came CBS (13.1%), followed by WEA (12.1%), Teldec (8%), RCA (5.8%), DG/Polydor (5.4%), Phonogram (4.9%), Intercord (4%), Metronome (3.2%), Mikulski

(3.2%), Italo Heat (1.1%) and Bellaphon (1%).

The most popular single of the year came from Opus of Austria, whose "Live Is Life" (Polydor) broke in numerous European markets. Also successful throughout the continent was Germany's number two smash of 1985, the home grown duo Modern Talking's "You're My Heart, You're My Soul" (Ariola/Hansa), ahead of Paul Hardcastle's "19" (Chrysalis/Ariola).

On the album side, EMI Electrola's margin over CBS (19.5% to 19.2%) was the slimmest in at least 10 years. Ariola slipped slightly to 17.2%, while WEA boomed to a 13.7% share, the best in its 15-year history. Then came DG/Polydor (8.3%), RCA (5.3%), K-Tel (5.2%), Phonogram (4.2%), Intercord (2.7%), Metronome (2.3%) and Teldec (1.8%).

Bruce Springsteen's "Born In The U.S.A." (CBS), in the top 20 all year, edged Tina Turner's "Private Dancer" and Herbert Groenemeyer's "4630 Bochum" (both EMI) to be named the year's No. 1 album. But Groenemeyer, with more than 1.3 million units sold, could soon become the first domestic act to earn triple platinum certification.

And with 140,000 Compact Discs shipped, Dire Straits' "Brothers In Arms" easily tops that format. Phonogram sales chief Werner Hay says that because of the Philips CD support of the group's tour, that album received capacity priority, thus enjoying unparalleled availability worldwide.

The domestic share of the German charts appears to have increased from 20% to 27% for singles and dropped from 28% to 24% for albums. But for the first time, Musik-

markt has grouped together product from Germany, Austria and Switzerland, so that Austrians Opus and Falco bolstered the singles numbers.

A comparison of only German products would probably show slightly more than a 20% share in both formats over the past 12 months. Ariola and EMI again flexed their domestic a&r muscle. WEA Germany generated only about 10% of its hits on its own, while RCA Hamburg failed to place a single domestic production in the singles charts all year, according to Musikmarkt.

CBS Songs opened up a huge 4% lead in winning the biggest music publishing share of the German singles charts for the third year in a row. Francis, Day & Hunter, Melodie der Welt and Warner Bros. Music were grouped together at around 9% each. If combined, Chappell and Intersong would edge CBS Songs for first place.

Runners-up in overall combined single/album performance this year in Germany were Matt Bianco and Dire Straits among groups, Madonna and Jennifer Rush among female vocalists, and Herbert Groenemeyer and Phil Collins in the male vocalist category. Singer/actor Groenemeyer, who did nothing new on disk this year, won the male category last year, while Tina Turner placed second in 1984 to Nena. Despite a new album and national tour, Nena could not crack the top 10 in her field in 1985.

## U.K. Yule Sales Are Disappointing

**LONDON** The lack of strong album product from major artists is being blamed here for Christmas-period sales to the first week or so of December being 20% down on last year. Chart compilation organization Gallup describes the U.K. top 10 as "very flabby," while dealers nationwide report disappointing sales volumes.

Retailers nevertheless had some reasons to be cheerful in the festive season. Three double-album compilations, "Now That's What I Call Music 6" and "Now: The Christmas Album" from Virgin/EMI and "Hits 3" from CBS/WEA, among them accounted for more than 18% of all U.K. album sales in the second week of December, providing dealer margins greater than those for single LPs.

In the same week, television-advertised product accounted for 15 spots in the top 20, including four from Telstar and three from K-tel. Artists featured include Howard Keel, Black Lace, Barbara Dickson and George Benson. Some dealers say compilation sales have been "phenomenal," though it is thought multiples benefit more from the impact of small-screen advertising than specialist outlets.

Phenomenal demand is also reported in the pre-Christmas buildup for CD product. Says one Newcastle dealer: "Sales have gone through the roof. We ordered supplies back in September and were confident we would have enough for the Christmas period, but we were soon re-ordering." However, supply remains an acute problem, and order delays are commonplace.

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1985

## Defending the Blanket License

# SONG AID: A FIGHT FOR SURVIVAL

BY HAL DAVID

Once again our copyright system is under attack, and once again those of us who write and publish America's songs are forced to fight for our survival. Only this time we may well be facing our greatest challenge. We will need to summon all our strength and resources if we are to win. And win we must.

Our problem is a bill called H.R. 3521. This "source licensing" bill has been introduced in the House of Representatives at the urging of local television broadcasters. At this writing, a companion bill is expected shortly in the Senate.

In an obvious ploy to reverse the decision favoring creators in the recent Buffalo Broadcasting case, the broadcasters hope to gain through legislation what the courts have emphatically and repeatedly rejected.

They intend to accomplish this by shifting the licensing of music used on syndicated programs and shown on local tv from the broadcasters to the program producers (or syndicators). Under such a system, the producers who do not perform music would have to obtain the *performing* right together with the one-time *synchronization* right, absorbing the cost that should rightfully fall to the broadcasters.

The stations, therefore, would no longer need licenses from ASCAP, BMI and SESAC.

The effect of this legislation would be disastrous. It would eliminate the right of continuing payment for continuing use of one's musical work. Payment would be made only once, before the value of the work in the marketplace can be determined. Tens of millions of dollars would be lost annually, and few composers of music for tv would be able to earn a decent living.

Of course, the ultimate loser would be the public, who would eventually be deprived of the great variety of programming now available, and of great music that will never be written. Only the broadcasters stand to gain.

And yet, amazingly, the broadcasters would have us believe that they are being "squeezed" financially by our current system of blanket licensing. How can that possibly be when the 800 local tv stations gross about \$8 billion, and the percentage of revenues paid as license fees for music is only about 1%?

Another argument broadcasters put forward is that the blanket license robs them of their clout in the marketplace. If that were so, how do they explain the fact that the 1% license fee in current use has dropped from its 2% level in the '50s—hardly evidence of the composers' great market power?

In another curious anomaly, broadcasters claim that the blanket license has been "forced" on them. But if that were so, how do they explain why they have always had other alternatives available to them,

cent testimony before a House subcommittee, praised the blanket license with reference to cable transmissions. He suggested it be substituted for the compulsory license as an equitable way to "negotiate a price that correctly reflects the value of the works in the marketplace."

Obviously, the broadcasters are talking out of both sides of their mouths, lauding the blanket license when it suits them, and never letting the facts get in their way.

What is very clear is that to indulge their personal motives, the broadcasters would turn upside down the worldwide system of blanket licensing that has worked fairly and well for decades, and which has been upheld time and time again by the courts.

It should also be pointed out that

royalty system that recognizes the value of performances.

Without that brass ring to reach for, many of us will have to get off the carousel. And before long, the incentive that helped produce the likes of Gershwin, Rodgers, Richie and Springsteen will all but have disappeared.

What can we do to safeguard the future of American music? The first step is to recognize that we are at a critical crossroads. The second step is to realize that we are capable of accomplishing great things when we make up our minds to pull together.

Just look at recent examples of the many humanitarian efforts undertaken by our industry. Whether it goes under the name of "Live Aid," "Farm Aid" or "Aid for AIDS," it has to do with getting a message across and mobilizing people to rally for a good cause. The fact is that music has done more good for more people than any single force I know.

Well, right now, that prime mover—our music—is in trouble. And what I propose is "Song Aid," pooling all our knowledge, talent and energy to speak out against H.R. 3521 with any and every means at our disposal.

We must write to our congressmen and senators, making them aware of the House bill and urging them to oppose it, together with any companion bill that may be introduced in the Senate. From those who know legislators personally, a phone call or face-to-face meeting will go a long way in presenting our story and emphasizing the urgency of the issue.

Over the past few months, my ASCAP colleagues and I have been walking the halls of Congress, meeting with our legislators to present our position. Our friends at BMI and SESAC have been doing the same, and we are beginning to make an impact.

However, we still have a long way to go. Let's urge our colleagues, our audiences and the public to help us defeat this menacing bill. If we do not make our voices heard, our music may be forever silenced.



Hal David is president of the American Society of Composers, Authors & Publishers.

**'Obviously, the broadcasters are talking out of both sides of their mouth'**

such as direct licensing with the composer and source licensing negotiated with the program producer? And in addition, they may also exercise the option of a per-program agreement.

What they really want is to exclude the other options and to force upon us only one way of doing business, a way that relieves them of their obligation to pay for the music they use.

They further claim that the blanket license is unfair. However, their leader, Edward O. Fritts, president of the National Assn. of Broadcasters (in re-

the broadcasters benefit from considerable judicial protection. For example, all rates negotiated between ASCAP and the broadcasters are subject to Federal Court review, with the burden on music to show reasonableness of fees.

And what protection does the songwriter have? His income is never automatic. When a program is produced, composers and lyricists receive relatively little "up front" in the hope that the program will succeed. That is why it is so important for us to be compensated through a

## Letters to the Editor

### TOURING THE SALES ROUTE

I feel compelled to challenge Nelson George's contention in his column Dec. 7 that touring, as exemplified in the case of Aretha Franklin, is no longer necessary.

Touring and the promotional efforts that are associated with it can mean the difference between an album going platinum (as in Aretha's case) to perhaps double platinum (or higher). Touring brings fans into record stores, creates new fans (who buy records) and can result in a stream of publicity.

It is a dangerous assumption to say that Aretha need not tour/promote. Can you just imagine how many more units would have been sold had she toured or done more than just three interviews? Because she didn't come through New York, she missed the opportunity to be heard on our stations.

"Rick Dees' Weekly Top 40" alone reaches 300 stations, and we have nine other long-form CHR stations. Our "Hot Rocks" series is dedicated to one artist telling the stories behind the songs. Because Aretha chose so few places to appear, she could not be featured on this program either.

Should New Edition, the Mary Jane Girls, Billy Ocean or Freddie Jackson have taken the same attitude, I truly don't believe their sales would have been as great as they were.

Joni Silverman  
United Stations Programming Network  
New York

### PAVING THE WAY

It's pleasing to see that Kate Bush is finally receiving some well deserved recognition in the U.S. However, P.D. Fitzgerald-Morris (Let-

ters, Nov. 23), co-editor of the British fanzine Homeground, should be aware of the promotional efforts of Dale Somerville and a legion of Bush fans.

Somerville, editor of the North American fanzine Breakthrough, started many campaigns to widen the base of Kate Bush exposure. As the word spread, many fans began calling radio and cable television stations to request the play of her music and videos.

After virtually ignoring her second and third albums, EMI America did employ some innovative techniques to publicize Ms. Bush. While the label's powerful support is not to be overlooked, it came long after support from others paved the way.

Lynne Bevan  
Jamaica, N.Y.

### SUCKER AID

This business of "Live Aid," "Farm Aid," etc., etc., is getting a bit ridiculous. Every two years the American public is made sucker for the latest fad in music. In 1979, it was disco. In 1981, medleys. In 1983, Michael Jackson. And now, in 1985, "All Stars for Charity"—for whatever cause.

I guess some people forget what P.T. Barnum said.

Charles E. Everett  
Bridgewater, N.J.

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

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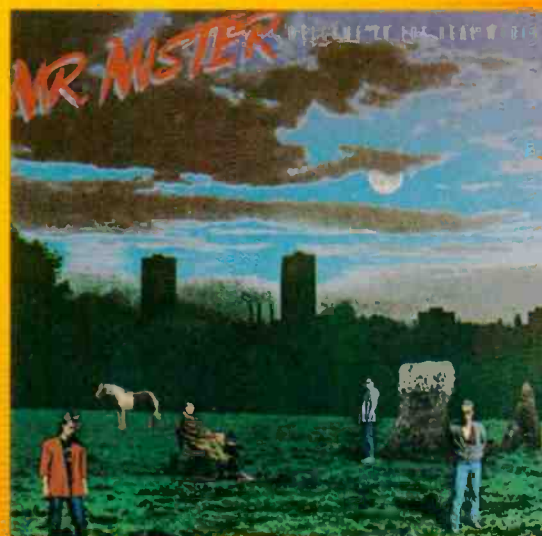
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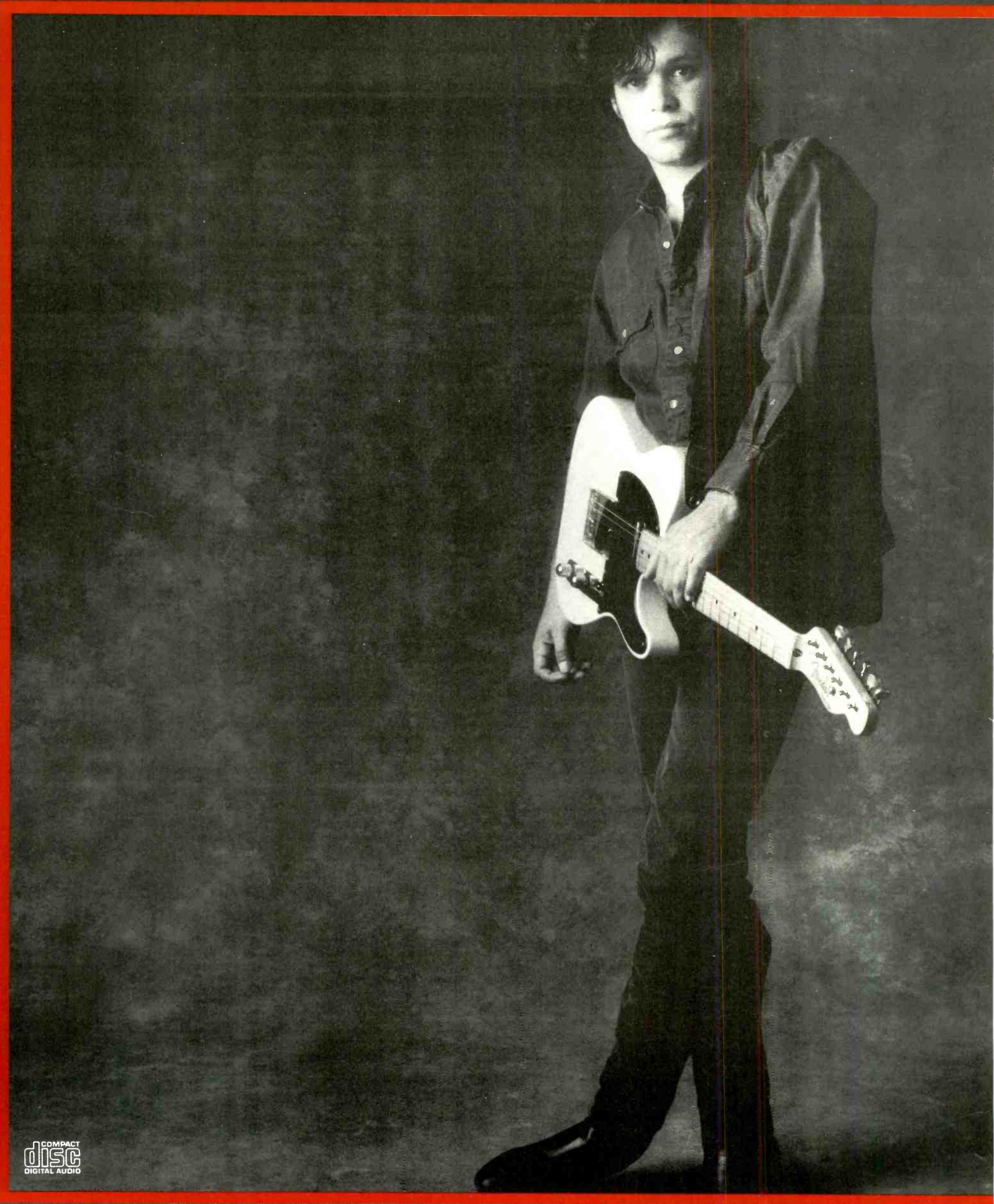
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# WLIR Embroiled in License Battle

## LIRC Accuses Phoenix of 'Sabotage and Spying'

BY KIM FREEMAN

**NEW YORK** A protracted battle over WLIR Hempstead, N.Y. became increasingly bitter last week when approved interim licensee Long Island Radio Communications Inc. accused Phoenix Media Corp. of "sabotage and spying" on the site of LIRC's yet-unused broadcasting facilities in Mineola.

The accusation further fueled the speculation that has surrounded the progressive rock outlet for several months now. Under Phoenix Media, WLIR has earned a reputation for breaking new music. The station's playlist has been a relatively eclectic one in the AOR field and well-stocked with imports. The concern among New York labels and listeners is that WLIR's format will lose its stance as a supporter of new and non-mainstream music, a notion that LIRC principals firmly deny.

Still operating WLIR at presstime, Phoenix was granted a Special

Temporary Authority (STA) permit by the FCC in January, 1983, which enabled Phoenix to run the station until an interim or permanent license was awarded. Phoenix obtained the STA when WLIR founder John Rieger, faced with challenges to his license, agreed to relinquish his operating permit to the FCC on the condition that Elton Spitzer and his newly formed Phoenix Media were granted the temporary controlling license. Spitzer joined WLIR in 1973 and purchased Rieger's broadcast equipment shortly thereafter.

After granting the STA to Phoenix, the FCC began accepting applications for the interim or permanent WLIR licensee. Per regulations, applicants could seek just one of the two licenses. According to Spitzer, Phoenix applied for the interim rather than the permanent grant in order to keep the station on the air during the typically lengthy period it takes the FCC to process

such applications.

The FCC awarded the interim WLIR license to Long Island Radio Communications in August, 1984, and affirmed that decision one year later. The FCC's decision was partially based on LIRC's pledge to enhance minority involvement.

At presstime, LIRC was awaiting final approval from the FCC's FM branch, a green light that involves technical aspects of LIRC's engineering facilities. FCC FM branch chief Ray LaForge confirms that LIRC will be completely able to take over operations once these points are ironed out. At that time, Phoenix will get word from the FCC to cease broadcasting and surrender the frequency to LIRC.

Phoenix has filed with the U.S. Court of Appeals in Washington, asking that the FCC's decision on the interim license be reconsidered. "We feel we have a very strong case," says Spitzer, although he would not elaborate. At best, he says, Phoenix hopes to be awarded the interim license for WLIR operation.

Also sitting in Washington are 10 applications for the permanent license to operate WLIR, a process that could ramble on for several years. Neither LIRC nor Phoenix can apply for that license.

LIRC president Stephen LeBow accuses Phoenix employees of "sabotage, spying, trespassing" on LIRC's broadcasting premises Monday (16) night, and attempting to damage the LIRC property.

Furthermore, LeBow alleges that WLIR's chief engineer had "pulled the station off the air periodically," and implied to listeners that LIRC was responsible for the interference.

Responding to the accusations, Spitzer says, "How do you answer something that is totally not true?" Spitzer acknowledges that WLIR's signal did suffer from interference on Saturday (14) and Monday, but says the problem was caused by a neighboring outlet's signal.

LeBow says that he expects to get the FCC's final approval "any minute now," and that LIRC will take over WLIR operations one to two days after receiving that notice.

Despite the complications, LeBow  
(Continued on page 25)

# ...newsline...

**DOUBLEDAY BROADCASTING PRESIDENT** Gary Stevens quelled much speculation (Billboard, Nov. 23) by resigning his post. As of Jan. 6, Stevens will become a first president at the Wertheim & Co. investment banking firm. Stevens joins former RCA executive and NBC president Herb Schlosser at Wertheim, where he will specialize in assessing mergers for potential funding in the radio, tv and film industries. "I didn't feel it was something I could not do," says Stevens, who acknowledges that Doubleday's shrinkage as a group owner this year was a factor in his departure. Doubleday now owns only three outlets, WHN/WAPP New York and WAVA Washington, D.C. "I build 'em," Stevens notes. "I don't take them apart." Earlier this year, Doubleday sold WMET Chicago and WLLZ Detroit. Stevens says he "never explored" any job options that would have kept him on the operations side. According to Stevens, his arrival at Wertheim represents the firm's interest in "getting a piece of what's going on out there. That's where the action in the business is right now." He continues, "They [Wertheim] have a blue-chip list of clients, and we most likely will not be looking at deals under \$5 million." Stevens says he believes Doubleday will hold onto its three existing properties, a statement confirmed by Doubleday Inc. vice chairman John O'Donnell, who also says Stevens' replacement will be named shortly.



STEVENS



SEMSKY



OWEN



PASHA

**THE RADIO NETWORK ASSN.** has installed its elected officers for 1986. Dick Brescia, senior vice president of the CBS Radio Networks, becomes chairman of the RNA board of directors, while Nick Verbitsky, president of the United Stations Radio Networks, assumes the vice chairman title. And Mutual Radio Network office of the president holder Art Kriemelman (Billboard, Dec. 21) is elected secretary-treasurer.

**ARNIE SEMSKY**, executive vice president and director of media and programming for the Batten, Barton, Durstine & Osborn Inc. (BBDO) advertising agency, is elected chairman of the Radio Advertising Bureau's media directors advisory council for 1986.

**TOBY ARNOLD & ASSOCIATES** of Dallas appoints Bill Pasha vice president of programming for its format and consultancy division. He is a three-year veteran of the firm. In addition, Danny Owen has been promoted to vice president of creative services for the company. He was Toby Arnold's creative director.

## Drew Column Set

Radio industry programming veteran Paul Drew will author a monthly column for Billboard beginning with the Jan. 11 issue.

Drew's career spans 30 years as disk jockey, newscaster, music director, program director, sales representative, producer and engineer. In his column, Drew will offer specific suggestions for today's programmer, emphasizing fundamental skills and techniques for achieving higher levels of professional performance.

Don't miss this new Billboard feature.

# OUT OF THE BOX

With most playlists frozen for the holiday season, this week's column features a recap of this year's music offered by four top programmers.

## POP

**WBBZ** Pittsburgh program director **Nick Bazoo** often refers to "B-94" as a personality, with records providing the station's clothes and image. As such, he says, the highlights in B-94's 1985 wardrobe were Starpoint's "Object Of My Desire" (Elektra), Lisa Lisa & Cult Jam's "I Wonder If I Take You Home" (Columbia) and Depeche Mode's "People Are People" (Sire). The trio of records, and their subsequent success in Pittsburgh, represent Bazoo's adventurous approach to programming. "None of them were smashes nationally," the PD notes, "but they were huge here." Meanwhile, Bazoo recalls that B-94's true dark horse of the year was John Parr's "Love Theme From St. Elmo's Fire" (Atlantic). Surprising Bazoo in the other direction was the Annie Lennox/Aretha Franklin duet "Sisters Are Doing It For Themselves" (RCA). "I really thought this would become a rally song for females," he notes, "but it just didn't do anything." As a listener, Bazoo says his personal favorite this year was "One Night In Bangkok" (RCA) by Murray Head. "It's just such an infectious novelty record. You either hated it or loved it." Projecting himself 10 years into the future, Bazoo says "We Are The World" (Columbia) will stand as 1985's hallmark song. "It's a toss-up between that and Bruce Springsteen's 'Born In The USA' (Columbia)." As far as artists go, Bazoo says the Boss will be synonymous with 1985 in his mind. "When 'CBS Morning News' does a bit on his New York concert, you know he's become a household word, even with the upper demos."

## BLACK/URBAN

In the middle of compiling **KKDA** Dallas' "Top 86 of '85" countdown when we called, music director **Terri Avory** had her year's analysis pretty close to her fingertips. The station's countdown toppers are Isley Jasper Isley's "Caravan Of Love" (CBS Associated), Whitney Houston's "You Give Good Love" (Arista) and Freddie Jackson's "Rock Me Tonight" (Capitol). Surprise hit of the year at KKDA was Doug E. Fresh's "The Show" (Dayna/Reality/Fantasy), a record that topped the playlist for several weeks—which truly came as a surprise, as Avory didn't add it out of the box. KKDA was also taken slightly unaware by the immediate popularity of Ready For The World's "Oh Sheila" (MCA). Mysterious miss of 1985, says Avory, was Rick James' "Don't Stop" (Motown), a relative flop with KKDA's listeners. Personally, Avory favors "Savin' All My Love For You" by Whitney Houston and counts the artist among the year's most memorable. And Avory echoes Bazoo's prediction that "We Are The World" will settle into memory as 1985's calling card tune.

## AOR

Dire Straits' "Brothers In Arms" (Warner Bros.) album has **WNEW-FM** New York program director **Charlie Kendall** seriously up in arms when it comes to year-end observations. Aside from being Kendall's personal choice of the year, the album falls into the top three list of most popular tracks with 'NEW's rocking corps. John Cougar Mellencamp's "Scarecrow" (Riva/PolyGram) has already earned that status, says the PD, and Tears For Fears' "Songs From The Big Chair" (Mercury/PolyGram) also stands as an WNEW champ. At the risk of sounding redundant, Kendall says the Straits' "Money For Nothing" is the song he'll automatically think of when reflecting on 1985. "I thought I'd never get that off my playlist," he jokes. Kendall says he was unhappily surprised by the public's resistance to Cheap Trick's "Standing On The Edge" (Epic). "It's an excellent album," he notes. "Possibly it's their old image, and they couldn't transcend it." Finally, Kendall says he was disappointed by this year's output from the Motels and John Waite. "I expected more from them both," he comments.

## COUNTRY

"I'm surprised that anyone could make a hit out of this song, but Rockin' Sidney did it," says **KMPS** Seattle music director **Jim Williams** of Sidney's original version of "My Toot Toot" (Epic). As far as reaction from KMPS's listeners, Williams says Ronnie Milsap's "Lost In The Fifties Tonight" (RCA), Hank Williams Jr.'s "I'm For Love" (Warner/Curb) and Lee Greenwood's "Dixie Roads" (MCA) head the list. Williams' personal favorites include Ricky Skaggs' "Country Boy" (Epic) and the Bellamy Brothers' "Old Hippie" (MCA/Curb), song titles that he jokes are "somewhat autobiographical." Meanwhile, Williams says Milsap's "Lost In The Fifties Tonight" will go down as 1985's most poignant country tune. He also figures the song will extend into 1986, "setting a nostalgic tone for next year."

KIM FREEMAN

## Promotions

### JAMMIN' IN MANHATTAN

WYNY New York (adult contemporary)

Contact: Kathy Lehrfeld

Making the best of worse-than-usual holiday traffic in New York, WYNY has instituted the "Gridley Awards." Commuters are the judges here, and the coveted awards will be presented to the six nastiest gridlocks in the city. The categories are "Worst Mess In Manhattan," "Bedlam In The Boroughs," "The Long, Long Island Crawl," "Worst Jam In Jersey" and "Worst Supporting Role By A Bridge Or Tunnel."

Listeners have two voting options: Calling WYNY's morning team of Harris & Harris, or using ballots available in the New York Post and Daily News.

The morning men opened the envelopes on the air Friday (20), and then made a personal presentation of a Gridley trophy to a random motorist at the winning Manhattan intersection. The trophies are mock-

ups of a 10-car pile-up. Those who didn't get the trophy stood a chance of picking of a WYNY commuter mug, while 10 ballot entries were selected for a four-hour gift certificate from Lifesavers Limousine Service.

As much fun as the promotion itself was, the NBC station had a secondary motive. That was to promote "Skywatch," WYNY's new traffic reports from a helicopter-bound Captain John Boyd.

**ON AN OPPOSITE TACK**, WRIF Detroit's new morning team of Joe Nipote and Ken Calvert probably caused a few traffic jams with a recent tv campaign plugging their arrival. Using a tv production crew, WRIF promotion director Dave Scott orchestrated a series of five live spots featuring the new duo in different Detroit locations. Set as a newscast, the spot was voiced by Don Pardo of game show and "Saturday Night Live" fame. The bits ran in prime time (including a football broadcast on Sunday) during the four days before Nipote and Calvert debuted on Dec. 2.

One of the locations they chose to "report" from was WRIF's broadcast tower, where the duo was filmed adorning the spire with seasonal decor. The cost for the five live spots had not been calculated exactly, but Scott says it should fall between \$5,000 and \$8,000.

**ANOTHER DJ ON THE MOVE** of late is Bobby O'Jay, early riser on legendary urban outlet WDIA-AM Memphis. On Dec. 11, the last day to fill in Arbitron diaries, O'Jay set out to make history by broadcasting from five states in one day. On the map were WJPC Chicago, KYOK Houston, WVEE Atlanta, KATZ St. Louis and, of course, WDIA. As it turns out, O'Jay had to skip KATZ, as the flights from Atlanta were delayed by uncooperative weather. Even so, the travelling talent figures he'll still set an unofficial record, as the Guinness Book of World Records hasn't yet created a category for this type of jaunt.

The impact of the promotion extends through Monday (23), at which point WDIA is awarding a listener a trip for two to one of the cities he visited. Listeners are now submitting postcard entries with their estimation of the exact time O'Jay called in to WDIA from each city.

In March, O'Jay is set break his current record, and go once again for a broadcast from five stations in one day. The weather ought to cooperate at that time, and WDIA is now plotting to bring five listeners along on the trip.

KIM FREEMAN



**KRBE-FM** Houston program director Roger Garrett stepped down last week, leaving the hit outlet with a rather foggy indication of his future plans. KRBE-AM PD Paul Cristy swings over to program the FM, creating an opening at the classic rock AM. As for his future whereabouts, Garrett told the station they were "a secret" . . . Tom Watson moves into the PD post at WASH-FM Washington, D.C. He had held the same post at KJR Seattle, and previously was executive vice president of the research firm Robert Balon & Associates. At the Metro-media AC outlet, Watson replaces John Moen.

Robb Westaby is upped from assistant PD/music director to program director at full service AC outlet WMBD Peoria. He assumes the duties of Gary Bruce, who moves on to the PD seat at WHAS-AM Louisville. Westaby's previous position has not been filled yet . . . Two NBC O&O's bring new personnel on board. In

### Garrett departs Houston's KRBE

New York, WYNY adds Madeleine Boyer as manager of advertising and promotion. She was with ProServ, an international sports marketing and management company. And KYUU San Francisco has plucked Mike Ray from KDON Monterey to prepare the hits and bits as production administrator. Happily, San Francisco State broadcasting graduate Margaret Provost lands a great entry into radio as KYUU's programming secretary.

WYRK Buffalo lures 19-year WJR Detroit personality Frank Benny to chair its morning shift. Benny joins the country outlet after a year's break from radio, having left WJR in January, 1985. WYKR program director Ken Johnson reports that no one was let go as a result of Benny's arrival; it was just a little game of musical air shifts.

**FRIDAY THE 13TH** dawned an apparently doubly unlucky day for residents of Tallahassee, Fla., a town then caught in the middle of a depressing rainstorm. To bring a heavy dose of holiday cheer to the city, WTHZ (Z-103) morning man Rich Stevens came on the air to treat listeners to 61 repetitions of Bruce Springsteen's "Santa Claus Is Coming To Town," and several opportunites for listeners to buck the date's ominous reputation. During his impromptu four-hour

"Santa Claus" marathon, Stevens asked silly questions like "What song did I play at 7:05?" and "What will I play next?" Listeners caught on fairly quickly, relays Stevens, who gave out poinsettias, cookies and other seasonal gifts to astute listeners.

Stevens says that the move garnered overwhelming listener response and that WTHZ's management was surprised, but pleasantly so. Apparently, Z-103 listeners couldn't get enough of the Springsteen classic, as the song flew to the top of the station's Friday request list. Stevens might also expect Columbia Records to send a special elf to WTHZ, as sales of the 12-inch reportedly went through the roof at Tallahassee retail outlets over the weekend. And finally, the broadcast brought Stevens and WTHZ a cover story in the Life section of USA Today.

Just for the record, "Santa Claus Is Coming To Town" is currently the flip of Springsteen's "My Hometown," the near-gold seventh single from his "Born In The U.S.A." album. Recorded in 1975, Springsteen's classic first appeared as part of the 1982 Grammy-winning album "In Harmony II," released on Columbia.

Choosing the wrong song for a similar stunt last week was WLLR Davenport, Iowa morning man Jack Daniels, who was suspended with pay Tuesday (17) for playing "Grandma Got Run Over By A Reindeer" 27 times during his shift. The jock reportedly repeated the Elmo & Patsy Christmas spoof in defiance of management orders.

**AT COUNTRY OUTLET KSOP-AM-FM** Salt Lake City, Wade Jensen returns as music director. He fills in for Joe Flint, who moves up to operations manager . . . Ron Jones assumes the PD-ship at Orlando, Fla. country outlet WHOO-FM. Jones continues as music director and, as program director, replaces Bucks Braun, who resigned to pursue other ventures. Meanwhile, former Drake-Chenault director of operations Mike Kinosian becomes director of operations for both WHOO and its sister AM, WMMA. The latter switched from country to AC in November.

At Stoner Broadcasting urban station WDAO Dayton, seven-year station staffer and morning man Michael Ecton is upped to music director. His promotion comes from program director Langford Stephens, who had been doubling up on MD duties . . . WRXV-AM Tampa/St. Petersburg, a black-oriented AC, brings J. "El Mongo" Stubbs in as program director. He had held the same post at WRBD Ft. Lauderdale. He replaces Barry O'Neil at the Rolyn Communications property.

**KZOZ "Z93FM"** San Luis Obispo, Calif., appoints D.A. Collins program director. He replaces Mike David, who slides into the operations manager seat. Collins keeps his music director and morning drive duties at the top 40 outlet . . .

(Continued on page 25)

Don't miss this week's "Hot Mover/Airplay" on the Black Singles, Country Singles and Hot 100 charts.

### RAB Records Reagan's Reach

**NEW YORK** President Reagan's Saturday radio broadcast reaches roughly 13 to 14 million people via network coverage, and equals between \$3 million and \$4 million in commercial radio time. That's the assessment of the Radio Advertising Bureau here, which was commissioned by public television's "MacNeil-Lehrer Report" to provide both estimates.

As the RAB breaks it down, an average of 33.5 million listeners tune into to network radio at 12:06 p.m. each Saturday, Reagan's normal address time. The trade group estimates that between five and six million listeners catch the live broadcast, while an additional eight million probably hear excerpts from the speech during the remainder of the weekend.

The RAB bases its estimation of the commercial value of Reagan's address on network radio advertising commitments, special political advertising rates and a 52-week schedule. The RAB's report also projects that if excerpts and news reports from his Saturday speech were bought as 30-second commercials throughout the rest of the weekend, the Presidential message would pick up an additional \$1 million to \$2 million in commercial time value, bringing the grand possible total to between \$4 million and \$6 million.

"If the radio time used by the President were valued in spot radio terms," the RAB report continues, "Mr. Reagan's radio investment would be similar to that of General Mills, Woolworth, Toyota, 7-Up, Continental Airlines, Marriot or Fotomat."

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By Jim Quirin and Barry Cohen

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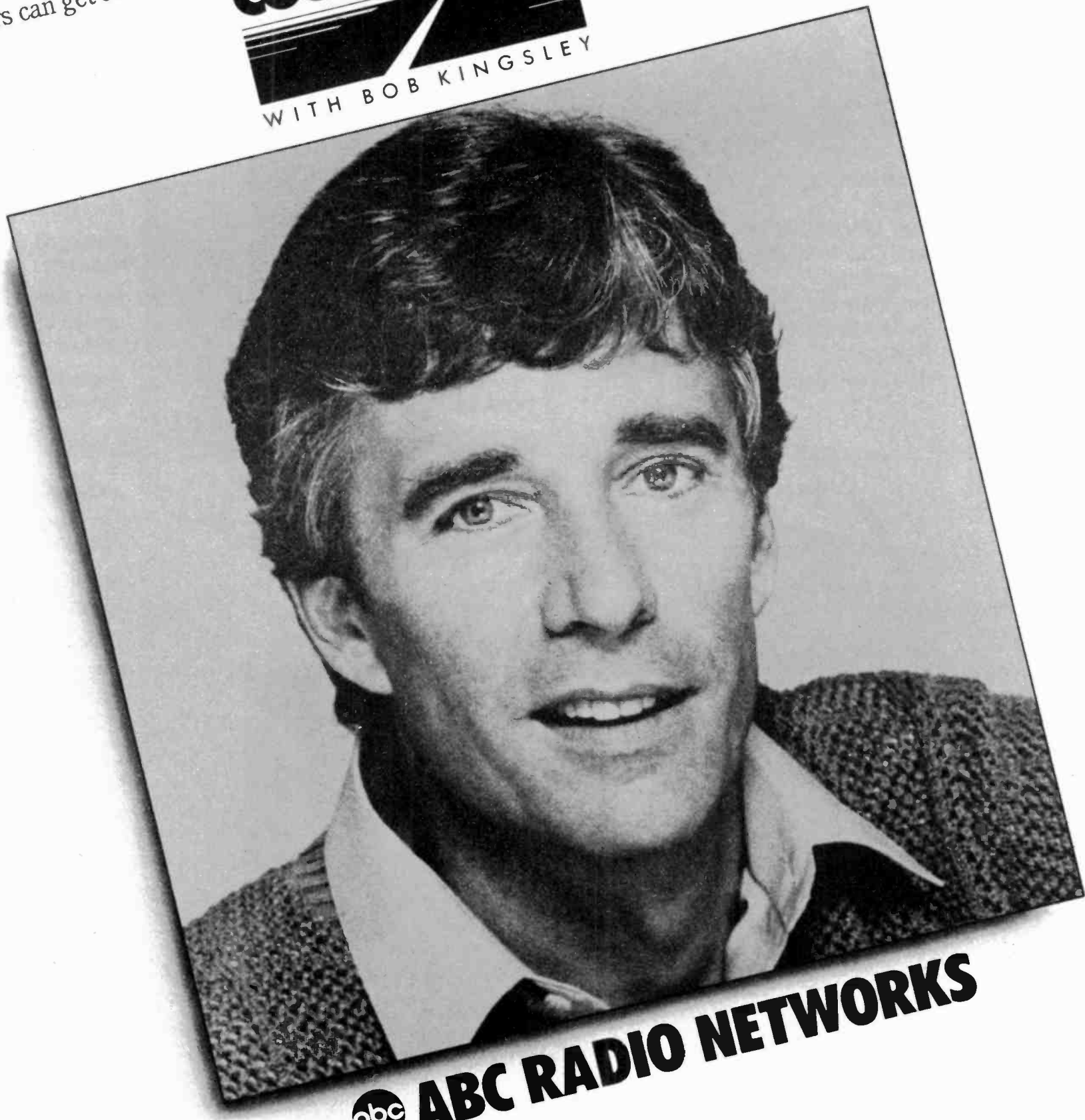
# SPEND A LITTLE MORE TIME IN OUR COUNTRY.

An extra hour, to be precise. Because American Country Countdown has just expanded from 3 to 4 hours. So now your listeners can get 33-1/3% more

of Bob Kingsley's famous behind-the-scenes stories and each week's country hits on the most popular countdown program in America.

## AMERICAN COUNTRY COUNTDOWN

WITH BOB KINGSLEY



**abc** ABC RADIO NETWORKS

# 1985: The Year That Was...

## January

1985 Superstar Concert Series exclusives announced:

Bryan Adams  
Pat Benatar  
The Cars  
The Fixx  
Foreigner  
Sammy Hagar  
Hall & Oates  
Don Henley  
Elton John  
Journey  
Huey Lewis & The News  
John Cougar Mellencamp  
Stevie Nicks  
Tom Petty & the Heartbreakers  
Pretenders  
REO Speedwagon

## February

Mary Turner scores exclusive John Fogerty interview for *Off The Record Specials*



Dr. Demento's Demented Valentine's Day

## March



Westwood One opens new building

Art Kreimelman joins Westwood One as vice president/director of marketing

Westwood One expands New York sales staff

Norm Pattiz delivers keynote speech at U.K. Radio Conference

Roger Waters live from Radio City Music Hall

## July

Hall & Oates Live From *Lady Liberty*

*That's Love* premieres



Roger Daltrey hosts Rolling Stones special

Westwood One stock brings \$40 million in second offering

Live reports from Live Aid

## August

Westwood One acquires Starfleet Communications

*Isle of Dreams Festival*



Tom Petty & The Heartbreakers' first radio concert in five years

## September

BBC signs with WW1 for exclusive USA distribution

*Dylan On Dylan* encores



Pointer Sisters simulcast (with Showtime)

Phil Collins simulcast (with HBO)

*George Thorogood Live*

*Future Hits*' 1st anniversary

John Denver/Michael McDonald *Live From Radio '85*

FOR THE BIGGEST EVENTS ON RADIO



April



Westwood One and Coca-Cola USA co-sponsor Foreigner U.S. tour  
*Radio USA For Africa* raises a half-million



May

Huey Lewis & The News simulcast (with Showtime)  
Rick Springfield simulcast (with Cinemax)  
Scott Muni's London tribute to rock 'n' roll  
Five-Star Jam: The Whispers 20th Anniversary  
Westwood One named hottest stock in show business by *Investor's Daily*



June



Westwood One and Chewels co-sponsor Rick Springfield tour  
Don Henley signs with Westwood One for exclusive concerts  
Tina Turner simulcast (with HBO)  
John Fogerty simulcast (with Showtime)  
*Grateful Dead 20th Anniversary* special  
Emmanuel launches new *Mundo Artístico* series for Radio Espanol

October

**MUTUAL**   
BROADCASTING SYSTEM

Westwood One acquires Mutual Broadcasting System  
Salute to Country Music Month  
Billy Joel two-part profile  
*Line One* premieres with Steve Perry



Thom Ferro named vice-president/general manager

November

Westwood One announces *Live From The Apollo*  
Bill Battison named executive vice president of Westwood One, Inc.



*Star Trak* profiles Barry Manilow  
Kenny Rogers pop and country specials  
*Scott Shannon's Rockin' America* —one year old!

December



Westwood One officially takes over Mutual Broadcasting  
*Star Trak* profiles Olivia Newton-John  
*The Words And Music Of John Lennon*  
*Bruce Springsteen: Born In The USA*  
Ruben Blades on *Mundo Artístico*

IT'S WESTWOOD ONE... AND ONLY!



**BMI Birthday Party.** BMI officials honor composer Otto Luening, second right, with a commendation of excellence "for long and outstanding contribution to the world of concert music," during a reception celebrating his 85th birthday. Showing off the award with Luening are, from left, BMI assistant vice president of concert music administration Barbara Petersen, Mrs. Catherine Luening and BMI president Ed Cramer.



**New Pact.** Warner Bros. artist Marshall Crenshaw meets with Screen Gems-Colgems-EMI Music executives in New York to sign an exclusive worldwide co-publishing agreement. Seated are, from left, Screen Gems vice president of talent acquisition Gerd Muller, Crenshaw, Screen Gems' professional managers Don Paccione and Chuck Rue and vice president of business affairs Jack Rosner, and Crenshaw's manager Richard Sarbin.



**Lighting Up the Beverly.** Qwest recording artist Jack Wagner is congratulated by label president Harold Childs, left, following his performance at Los Angeles' Beverly Theatre. Also pictured is Qwest's Quincy Jones, second left, and Wagner's manager Kelli Ross.



**Florida Getaway.** Jimmy Buffett spreads a little Florida sunshine in the streets of New York, while here to support his latest MCA release, "Songs You Know By Heart," and the contest that went along with it. The winners, who were recently chosen, spent a weekend sailing with the artist in Key West, Fla.



**A Piece of Musical History.** FarmAid organizer Willie Nelson, left, and Alvarez Guitars' John Maher display the autographed guitar that is serving as incentive to help continue to raise money for the nation's farmers. A drawing for the instrument takes place Christmas day.



**Honoring Talent.** ASCAP president Hal David, left, and Chappell Music Co. president Irwin Robinson, right, present a \$1,500 Gershwin scholarship to Benjamin Yarmolinski, a music major at City College in New York. Each year, ASCAP, the Jean & Louis Dreyfus Foundation, Chappell Music and City College give the award to a deserving student of words or music.



**Big Deal.** MCA Music president Leeds Levy, left, and writer/producer Tommy Faragher, second left, ham it up after Faragher signs a worldwide publishing deal with the company. Joining in the fun are MCA's West Coast director of creative services Carol Ware and West Coast vice president Rick Shoemaker.



**Live from New York.** RCA recording group Mr. Mister joins actor John Lithgow on the set of "Saturday Night Live," where they were recently performing guests. Standing are, from left, band members Pat Mastellotto and Richard Page, Lithgow, and band members Steve George and Steve Farris.



*Congratulations  
Rick!*



KIIS FM 102.7  
AM 1150

*on another  
great year!*

# THE WEEKLY COUNTRY MUSIC COUNTDOWN PLAYS ONLY THE TOP 30 IN ONLY 3 HOURS.

The Weekly Country Music Countdown is country music's most popular radio program because we play **NOTHING BUT THE HITS**. *Radio & Records'* Top Thirty—that's all. No duds. Your audience hears popular songs when they tune in at the beginning, just as they do throughout the show. And they hear the very songs your station has made popular.

We feature the **ARTISTS IN PERSON**. The stars support the show by joining host Chris Charles for personal interviews. From superstars like Willie and Kenny to newcomers like the Forester Sisters and

Kathy Mattea. Your listeners hear the stories behind the songs from the artists *themselves*.

We present a **CONCISE THREE-HOUR FORMAT**.

Our fast-paced program, filled with hit music and the artists that make it, is designed with audiences and programmers in mind. We won't stretch our program to add more national advertising at the expense of the show or at the expense of

of your listeners.

**THE WEEKLY COUNTRY MUSIC COUNTDOWN.** For over four years, the winning ingredient for winning radio stations.

## THE WEEKLY COUNTRY MUSIC COUNTDOWN



New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

## YesterHits<sup>©</sup>

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. Let's Do It Again, Staple Singers, CURTOM
2. Saturday Night, Bay City Rollers, ARISTA
3. That's The Way (I Like It), K.C. & the Sunshine Band, TK
4. Love Rollercoaster, Ohio Players, MERCURY
5. Theme From "Mahogany" (Do You Know Where You're Going To), Diana Ross, MOTOWN
6. I Write The Songs, Barry Manilow, ARISTA
7. Convoy, C.W. McCall, MGM
8. Fox On The Run, Sweet, CAPITOL
9. Fly, Robin, Fly, Silver Convention, RCA
10. I Love Music (Part I), O'Jays, PHILADELPHIA INT'L

### POP SINGLES—20 Years Ago

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

### TOP ALBUMS—10 Years Ago

1. Chicago IX—Chicago's Greatest Hits, COLUMBIA
2. Gratitude, Earth, Wind & Fire, COLUMBIA
3. America's Greatest Hits, WARNER BROS.
4. KC & the Sunshine Band, TK
5. The Hissing Of Summer Lawns, Joni Mitchell, ASYLUM
6. Still Crazy After All These Years, Paul Simon, COLUMBIA
7. Windsong, John Denver, RCA
8. Red Octopus, Jefferson Starship, GRUNT
9. Honey, Ohio Players, MERCURY
10. Helen Reddy's Greatest Hits, CAPITOL

### TOP ALBUMS—20 Years Ago

1. Whipped Cream & Other Delights, Herb Alpert's Tijuana Brass, A&M
2. The Sound Of Music, Soundtrack, RCA VICTOR
3. Welcome To The LBJ Ranch, Various Artists, CAPITOL
4. Going Places, Herb Alpert's Tijuana Brass, A&M
5. The Best Of Herman's Hermits, MGM
6. My Name Is Barbra, Barbra Streisand, COLUMBIA
7. Beach Boys Party, CAPITOL
8. December's Children, Rolling Stones, LONDON
9. The "In" Crowd, Ramsey Lewis Trio, ARGO
10. Harem Scarum, Elvis Presley, RCA

### COUNTRY SINGLES—10 Years Ago

1. Convoy, C.W. McCall, MGM
2. Easy As Pie, Billy "Crash" Craddock, ABC/DOT
3. Country Boy (You Got Your Feet In L.A.), Glen Campbell, CAPITOL
4. When The Tingle Becomes A Chill, Loretta Lynn, MCA
5. Just In Case, Ronnie Milsap, RCA
6. Warm Side Of You, Freddie Hart & the Heartbeats, CAPITOL
7. The Blind Man In The Bleachers, Kenny Starr, MCA
8. Where Love Begins, Gene Watson, CAPITOL
9. This Time I've Hurt Her More Than She Loves Me, Conway Twitty, MCA
10. Secret Love, Freddy Fender, ABC/DOT

### SOUL SINGLES—10 Years Ago

1. Love Rollercoaster, Ohio Players, MERCURY
2. Walk Away From Love, David Ruffin, MOTOWN
3. Wake Up Everybody, Harold Melvin & the Bluenotes, PHILADELPHIA INT'L
4. Sing A Song, Earth, Wind & Fire, COLUMBIA
5. Full Of Fire, Al Green, LONDON
6. Love Machine Part 1, Miracles, TAMLA
7. Let's Do It Again, Staple Singers, CURTOM
8. I Love Music (Part 1), O'Jays, PHILADELPHIA INT'L
9. You Sexy Thing, Hot Chocolate, ATLANTIC
10. Valentine Love, Norman Connors, BUDDAH



## Washington Roundup

BY BILL HOLLAND

**REMEMBER** KTTL-FM, the Dodge City, Kan., station that was broadcasting racist and anti-Semitic programming? Well, back in April, the FCC set forth an upcoming comparative renewal hearing for the station, but made it clear that however offensive the programs were, the renewal would not be based on content. While still unresolved, the case popped up in the news again last week when Commissioner Dennis S. Patrick finally issued his concurring statement. While stating that the tapes broadcast by the station were "highly offensive, indeed abhorrent," Patrick reiterated that the Commission "must apply our rules and policies fairly and neutrally." Patrick also stressed that he feels the FCC should have designated as an issue whether KTTL-FM met community needs and interests. The issues-programs list requirement, he said, is "unquestionably critical to our evaluation," and the list KTTL submitted did not specify which, if any, of the programs were responsive. The hearing is scheduled for March—in Dodge City.

**THE FCC HAS UPHELD** its Mass Media Bureau action dismissing a proposal requesting that veterans be awarded a preference in comparative licensing proceedings. The Commission noted that no evidence had been presented to show that awarding a comparative preference to vets would further diversity of ownership, and that the citing by the proposer of Title 38 of the U.S. Code guaranteeing training and employment opportunities was "not relevant to this issue."

Computer Software  
Chart  
Every Week  
In Billboard

**THE COMMISSION HAS ALSO** denied a proposal by the Paralyzed Veterans of America and others requesting modifications of the rules facilitating minority ownership to include the handicapped. The FCC found nothing in the Communications Act nor the Rehabilitation Act to require it to promote ownership and management of broadcast facilities by the handicapped, and also ruled that such an action would not promote diversity of programming by encouraging diversity of ownership.

**THE FCC HAS LIMITED** the scope of its standards for judging a broadcast applicant's character qualifications. In a unanimous vote, the Commission decided to define the long-standing misconduct rules to violations of the Communications Act, FCC rules, misrepresentations or lack of candor during Commission proceedings and already adjudicated fraud, antitrust misconduct and felony convictions. Also scratched was a rule making character qualifications an issue in comparative hearings. Still on the books, however, are some rules on FCC-related misconduct by broadcast companies' corporate parents.

**THE COMMISSION ALSO** reversed a 1982 decision to deny renewal to WVCA-FM, the Gloucester, Mass. classical station owned (and run) by individualist Simon Geller. Geller, who the FCC said was short on non-entertainment programming, took the case to the U.S. Appeals Court, which remanded the case back to the Commission. This time around, in a 3-0 vote, the FCC gave full credit to Geller for his integration and diversification credits. Geller is the station's sole employee and owns no other media interests.

**MORE FCC ACTION:** The Commission has extended the period allowed for broadcasters to construct

a station, from 12 to 18 months. The Commission cited the "inordinate number of requests for extensions" as the reason. However, the FCC now says that with the granted extra six months, it will use stricter guidelines for new construction extensions. Requests will be granted only if construction is complete and testing is underway, or if applicants can prove that lack of completion is due to reasons beyond their control and all possible steps have been taken to resolve the problems.

**HIGH MARKS FOR RADIO 85:** An NAB survey shows that a majority found the management-programming conference breakdown of seminars and discussions to be "just right," and a whopping 91% said they favored another jointly sponsored NAB-NRBA convention in 1986.

### WLIR CONTROVERSY

(Continued from page 17)

has assembled the keys in his programming plans. He says he intends to improve upon WLIR's existing rock format, broadening the scope of musical influences reflected on the playlist. Implementing this plan will be program director Jeff Barnes, recently on air at Inner City's WBSL New York, and music director Phil Barry. Most recently, Barry was program director at WNWK, a New York community-funded station formerly known as WHBI.

Former WLTW New York personality Holly Levis is slated to chair WLIR's morning shift when LIRC takes over. Barry says that the rest of the air team is already assembled. He declines to offer names, however, saying that several personalities involved have not yet left their current jobs. He adds that there is a possibility that some existing WLIR talents will stay on board.

ears" types. The opening was created when Jim Bleikamp joined sister combo KIOA/KMGK Des Moines as news director.

**WSLR-AM** Akron, Ohio, an OBC Broadcasting station, hires Willie Meyer to host its midday shift. He replaces Roger Douglas. Meyer was operations manager for KPER-FM Hobbs, N.M. . . . Country-formatted KHAK-FM Cedar Rapids, Iowa, gives promotion manager Susan Glaza additional duties as a member of the morning show, where she teams up with Don Warren.

**BISHOP WILLIS'** Willis Broadcasting is eating up stations. Willis has just set up an urban division and an inspirational division. Roshon Vance, who was program director at KXZZ Lake Charles, La., has been hired as national urban PD. In that post, he will oversee WOWI-FM Norfolk, WSAY Charlotte and, in two weeks, the

forthcoming WBLU Roanoke. Willis has also slated Don Allen as national inspirational programmer. He is responsible for WBOK New Orleans, WWCA Gary, Ind., WIMG Trenton and WSVE Jacksonville. In January, Allen will also have responsibility for new Willis acquisitions WFTH Richmond and KFTH-FM Memphis.

**RICK O'DELL** moves up the WCLR Skokie/Chicago ladder as production director and a weekend announcer. He was the station's late-night personality. O'Dell replaces Dean Richards, who joins the Satellite Music Network as an air talent for one of its national shows . . . Ed Clancy joins Price Communications outlet WTIW New Orleans as morning host. A familiar humorist and satirist in the market, Clancy replaces Denis Prior, who slips into the afternoon shift at WLOL Minneapolis.

FOR WEEK ENDING DECEMBER 28, 1985

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## TOP ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL	
1	2	5	8	MIKE & THE MECHANICS ATLANTIC	SILENT RUNNING
2	1	1	7	STEVIE NICKS MODERN	TALK TO ME
3	9	19	6	Z Z TOP WARNER BROS.	STAGES
4	3	3	8	PETE TOWNSHEND ATCO	FACE THE FACE
5	5	6	6	PAT BENATAR CHRYSALIS	SEX AS A WEAPON
6	6	4	9	THE CARS ELEKTRA	TONIGHT SHE COMES
7	15	32	3	MR. MISTER RCA	KYRIE
8	8	9	8	Z Z TOP WARNER BROS.	CAN'T STOP ROCKIN'
9	18	36	3	BRUCE SPRINGSTEEN COLUMBIA	MY HOMETOWN
10	14	18	5	PETE TOWNSHEND ATCO	GIVE BLOOD
11	11	11	8	SURVIVOR SCOTTI BROS.	BURNING HEART
12	4	2	11	SIMPLE MINDS A&M	ALIVE & KICKING
13	7	7	8	ASIA Geffen	GO
14	16	16	9	THE ALARM I.R.S.	STRENGTH
15	21	29	5	THE DREAM ACADEMY WARNER BROS.	LIFE IN A NORTHERN TOWN
16	30	—	2	THE HOOTERS COLUMBIA	DAY BY DAY
17	12	12	7	DIVINYLS CHRYSALIS	PLEASURE AND PAIN
18	24	30	4	ROGER DALTRY ATLANTIC	LET ME DOWN EASY
19	19	25	3	QUEEN CAPITOL	ONE VISION
20	20	20	6	RUSH MERCURY	MANHATTAN PROJECT
21	26	26	5	STEVIE NICKS MODERN	I CAN'T WAIT
22	10	8	16	JOHN COUGAR MELLENCAMP RIVA	SMALL TOWN
23	13	10	11	Z Z TOP WARNER BROS.	SLEEPING BAG
24	29	34	5	NIGHT RANGER MCA	GOODBYE
25	33	—	2	TOM PETTY MCA	SO YOU WANT TO BE A ROCK & ROLL STAR
26	23	23	7	LOVERBOY COLUMBIA	DANGEROUS
27	17	17	6	STEVIE RAY VAUGHAN EPIC	CHANGE IT
28	28	21	9	WANG CHUNG Geffen	TO LIVE AND DIE IN L.A.
29	22	14	11	INXS ATLANTIC	THIS TIME
30	40	—	2	CHARLIE SEXTON MCA	BEAT'S SO LONELY
31	27	15	24	DIRE STRAITS WARNER BROS.	WALK OF LIFE
32	35	41	4	TWISTED SISTER ATLANTIC	LEADER OF THE PACK
33	<b>NEW</b>			TOM PETTY MCA	NEEDLES AND PINS
34	34	40	4	BRYAN ADAMS A&M	IT'S ONLY LOVE
35	37	45	3	STARSHIP GRUNT	SARA
36	44	—	2	AEROSMITH Geffen	SHEILA
37	<b>NEW</b>			BRYAN ADAMS A&M	CHRISTMAS TIME
38	43	—	2	DOKKEN ELEKTRA	THE HUNTER
39	25	13	12	RUSH MERCURY	THE BIG MONEY
40	<b>NEW</b>			BON JOVI MERCURY	SILENT NIGHT
41	31	31	5	PAUL MCCARTNEY CAPITOL	SPIES LIKE US
42	42	38	5	JOHN COUGAR MELLENCAMP RIVA	JUSTICE & INDEPENDENCE
43	43	43	7	RUSH MERCURY	TERRITORIES
44	36	22	9	C.CLEMONS & J.BROWNE COLUMBIA	YOU'RE A FRIEND OF MINE
45	45	37	17	HEART CAPITOL	NEVER
46	46	50	15	JOHN COUGAR MELLENCAMP RIVA	RAIN ON THE SCARECROW
47	<b>NEW</b>			SIMPLE MINDS A&M	SANCTIFY YOURSELF
48	32	28	6	JONI MITCHELL Geffen	GOOD FRIENDS
49	39	27	9	AEROSMITH Geffen	LET THE MUSIC DO THE TALKING
50	41	33	7	YES ATCO	HOLD ON

### VOX JOX

(Continued from page 18)

The news anchor spot at country-formatted WGEE-AM Green Bay, Wis., is still open. Program director Randy Allen is looking for a seasoned pro with high story counts, and no "wet-behind-the-

"SANTA CLAUS IS WATCHING YOU"  
RAY STEVENS  
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## Featured Programming

**AMIDST THE BURGEONING** radio syndication field, a new team has entered the arena in a major way. LBS Radio Network, a division of LBS Communications Inc., a leading distributor of television programming, was formed to provide long and short-form programming for a variety of formats.

The company has prepared seven shows for their network debut in February. According to senior vice president/general manager Steven Saslow, "We will format specific shows to complement each program format. We don't want to be the K mart of suppliers. We simply want to fill a void in the marketplace for non-filler quality programming that coincides with the stations' current playlists." LBS also promises a commitment to innovative merchandising and promotional packaging.

"LBS is unique," Saslow says, "because of our interest in securing the most accurate indication of market and audience coverage. We plan on utilizing the services of both RADAR and Arbitron to efficiently monitor for third party verification and retrieval of performance affidavits."

LBS will take advantage of many independent and freelance production companies' programming. Already line producing for LBS are Barnett-Robbins, Radio Today, Denny Somach Productions and SAS Enterprises. Saslow indicates that LBS is extremely positive about its relationships with the independents: "We are working very closely with all of these freelancers in developing timely, well researched, format-pure programming to achieve our stature within the radio and advertising communities."

Included in the company's debut programming catalog are "Live From L.A.," a weekly one-hour live-via-satellite CHR show featuring leading personalities from the worlds of rock, tv and film, hosted by KKHR Los Angeles music director Lou Simon. The show will also feature a studio audience, as well as solicitation from listeners via a toll-free 800 number. "Superstars Of Rock" is a one-hour weekly CHR series highlighting artist profiles, chart positions, concert happenings and commentaries. "Star Call" is a 60- to 90-second daily Monday-Friday top 40 strip enabling listeners to call 1-800-STAR-CALL to personally ask their favorite stars any question they desire. "The Psychedelic Psnack" is a 6- to 10-minute weekday strip hosted by WNEW-FM New York personality Dave Herman, including retrospective actualities, music and interviews with the icons of the '60s. "Rock Stars" is a one-hour weekly AOR series of 80% music blended with interviews recorded with artists at their home or studio to give listeners a sense of eavesdropping on a private conversation. "Album Advance," a one-hour weekly AOR feature, is hosted by Cynthia Fox of KMET Los Angeles. This program professes to function as rock's "Meet The Press." And, finally, "The Weekly Elvis Show" is an hour program musically and academically devoted to Elvis Presley. Saslow says all the

shows are selling and clearing well.

**LOTS OF LUCK** to NBC Radio Entertainment's new weekly two-hour series "The Jazz Show with David Sanborn." According to NBC manager of program administration Andy Denemark, the ambitious program will be targeted to AC, CHR and AOR stations. "The music will be the star of the show," Denemark says. "There will only be three breaks per hour. The primary purpose of 'The Jazz Show' is to offer music enthusiasts the option to get a dose of jazz music in a 'Sunday brunch' atmosphere."

The show premieres Jan. 5 with special guest Andreas Vollenweider. The featured playlist will include Pat Metheny, Weather Report, Stanley Jordan, Jean-Luc Ponty, Michael Franks and Bill Evans.

JANICE GINSBERG

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

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

Dec. 27-29, Counting Up The Best of '85, CBS Radioradio, CBS Radio Network, three hours.

Dec. 27-Jan. 1, The News That Rocked '85, NBC Radio Entertainment, two hours.

Dec. 27-Jan. 1, T.G. Sheppard, Country Today, MJI Broadcasting, one hour.

Dec. 27-Jan. 3, New Year's Special, Country Today, MJI Broadcasting, one hour.

Dec. 27-Jan. 3, Randy Rhoads, Metalshop, MJI Broadcasting, one hour.

Dec. 28, Rock & Roll Super Hits, Super Gold, Transtar Radio Network, four hours.

Dec. 28-29, Linda Ronstadt, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Dec. 28-29, 1985 Year-End Countdown, Weekly Country Music Countdown, United Stations, three hours.

Dec. 28-29, Guy Lombardo, The Great Sounds, United Stations, four hours.

Dec. 28-Jan. 3, Jackson Five, Solid Gold Saturday Night, United Stations, three hours.

Dec. 28-29, Country Music's Year End Review, Creative Radio Network, three hours.

Dec. 29, 1985 Favorites, Musical Starstreams, Musical Starstreams, two hours.

Dec. 29-Jan. 4, Top LPs of '85, Rock Over London, Radio International, one hour.

Dec. 30-Jan. 5, Loverboy, Off The Record Specials with Mary Turner, Westwood One, one hour.

Dec. 30-Jan. 5, Patti Austin, Special Edition, Westwood One, one hour.

Dec. 30-Jan. 5, Glenn Miller, Encore with William B. Williams, Westwood One, two hours.

Dec. 31, New Year's Eve Oldies Party, Super Gold, Transtar Radio Network, four hours.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### Billboard® ADULT CONTEMPORARY MOST ADDED

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

	NEW ADDS	TOTAL ON
94 REPORTERS		
BRUCE SPRINGSTEEN MY HOMETOWN COLUMBIA	16	60
BILLY OCEAN WHEN THE GOING GETS TOUGH JIVE	9	47
STING LOVE IS THE SEVENTH WAVE A&M	7	49
MICHAEL FRANKS WHEN I GIVE MY LOVE TO YOU WARNER BROS.	7	28
OMD SECRETS A&M	7	15

FOR WEEK ENDING DECEMBER 28, 1985

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## HOT ADULT CONTEMPORARY

				Compiled from a national sample of radio playlists.		
RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
					LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	8		SAY YOU, SAY ME MOTOWN 1819	4 weeks at No. One ◆ LIONEL RICHIE
2	2	3	8		THAT'S WHAT FRIENDS ARE FOR ARISTA 1-9422	◆ DIONNE & FRIENDS
3	3	4	9		BROKEN WINGS RCA 14136	◆ MR. MISTER
4	4	6	7		I MISS YOU MCA/CONSTELLATION 52606/MCA	◆ KLYMAXX
5	7	10	5		GO HOME TAMLA 1817/MOTOWN	◆ STEVIE WONDER
6	6	2	12		SEPARATE LIVES (THEME FROM WHITE NIGHTS) ATLANTIC 7-89498	◆ PHIL COLLINS & MARILYN MARTIN
7	5	5	10		EVERYDAY COLUMBIA 38-05681	◆ JAMES TAYLOR
8	9	12	6		WALK OF LIFE WARNER BROS. 7-28878	◆ DIRE STRAITS
9	12	16	5		SOMEWHERE (FROM 'WEST SIDE STORY') COLUMBIA 38-05680	◆ BARBRA STREISAND
10	8	7	12		YOU BELONG TO THE CITY MCA 52651	◆ GLENN FREY
11	13	13	7		IN SEARCH OF LOVE RCA 14223	◆ BARRY MANILOW
12	14	21	5		THE SWEETEST TABOO PORTRAIT 37-05713/EPIC	◆ SADE
13	10	8	11		MORNING DESIRE RCA 14194	◆ KENNY ROGERS
14	19	23	6		SMALL TOWN RIVA 884202-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
15	15	17	6		TOO YOUNG QWEST 7-28931/WARNER BROS.	JACK WAGNER
16	16	18	6		FREEDOM RCA 14224	◆ THE POINTER SISTERS
17	20	22	4		TALK TO ME MODERN 7-99582/ATLANTIC	STEVIE NICKS
18	25	38	3		MY HOMETOWN COLUMBIA 38-05728	◆ BRUCE SPRINGSTEEN
19	11	9	13		YOU ARE MY LADY CAPITOL 5495	◆ FREDDIE JACKSON
20	23	28	4		LOVE IS THE SEVENTH WAVE A&M 2787	◆ STING
21	28	36	3		HOW WILL I KNOW ARISTA 1-9434	WHITNEY HOUSTON
22	30	37	3		WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE 1-9432/ARISTA	◆ BILLY OCEAN
23	26	31	4		THE HEART IS NOT SO SMART GORDY 1.822/MOTOWN	EL DEBARGE WITH DEBARGE
24	18	14	14		HEAD OVER HEELS MERCURY 880 899-7/POLYGRAM	◆ TEARS FOR FEARS
25	21	15	17		LOVE THEME FROM ST. ELMO'S FIRE ATLANTIC 7-89528	◆ DAVID FOSTER
26	27	29	4		I NEED YOU COLUMBIA 38-05726	MAURICE WHITE
27	22	19	11		WHO'S ZOOMIN' WHO ARISTA 1-9410	ARETHA FRANKLIN
28	17	11	13		BE NEAR ME MERCURY 880626-7/POLYGRAM	◆ ABC
29	32	40	3		I'M YOUR MAN COLUMBIA 38-05721	◆ WHAM!
30	24	20	17		PART TIME LOVER TAMLA 1808	◆ STEVIE WONDER
31	38	—	2		LIFE IN A NORTHERN TOWN WARNER BROS. 7-28841	◆ THE DREAM ACADEMY
32	33	33	4		CHAIN REACTION RCA 14244	◆ DIANA ROSS
33	31	24	13		LAY YOUR HANDS ON ME ARISTA 1-9396	◆ THE THOMPSON TWINS
34	34	34	5		DREAMLAND EXPRESS RCA 14227	JOHN DENVER
35	29	26	7		DON'T STOP THE DANCE WARNER BROS./EG 7-28887/WARNER BROS.	BRYAN FERRY
36	NEW	▶			WHEN I GIVE MY LOVE TO YOU WARNER BROS. 7-28819	MICHAEL FRANKS FEATURING BRENDA RUSSELL
37	NEW	▶			CARAVAN OF LOVE CBS ASSOCIATED 4-05611	◆ ISLEY/JASPER/ISLEY
38	NEW	▶			YOU'RE A FRIEND OF MINE COLUMBIA 38-05660	◆ CLARENCE CLEMONS & JACKSON BROWNE
39	40	—	2		TONIGHT SHE COMES ELEKTRA 7-69589	◆ THE CARS
40	35	25	16		TAKE ON ME WARNER BROS. 7-29011	◆ A-HA

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



# Raleigh-Based Music International Targets Older Customers

BY FRED GOODMAN

**NEW YORK** A new Raleigh, N.C.-based record retailer is looking to an unusual store design and product mix aimed at the over-25 consumer to launch a combination chain and franchise operation.

Music International Inc., headed by Hap Willard and Bill Weber, opened its first shop last summer as the first tenant in the newly erected Sutton Square Shopping Center in affluent North Raleigh. And while plans call for the opening of two to five more

wholly owned outlets in the coming year, the company is hoping to make its mark as a franchiser by demonstrating that its upscale store design draws a clientele that demands customized service.

"We're positioning ourselves to attract older record buyers, including baby boomers and yuppies," says Willard. "Our design approach is very intentional: a clean store that markets towards a quality selection without a discounting approach."

All Music International outlets

will utilize an oval checkout counter custom built around an original 1947 Wurlitzer jukebox. Black and white padded tile in the front of the store offsets muted gray walls.

Bins, custom constructed to the company's specifications by Cleora Sterling in Chapel Hill, employ a multi-tier approach that allows greater display of Compact Discs. The bins, along with the older demographic and jewel box display of CDs, have helped to lift that configuration to an unusually high share of the store's sales.

"CDs account for about 42% of our business," says co-manager Al Wodarski. Only the disk cover is displayed, with cartons, clam shells and the disks stored under the bin. The display system, developed by Minneapolis CD wholesaler Eastside Digital, places the artwork in a plastic resealable envelope with a Plexiglas backing. The method eliminates theft and allows easy access to titles for customer demonstration, another part of Music's approach to selling the configuration.

A listening area in the back of the shop allows customers to hear CDs before they purchase them, a system Willard says has "gone over very well" and produces a sale in the vast majority of instances. The audio system is part of a tradeout with Audio Buys, a local hardware dealer whose logo appears on the wall of the listening area. Additionally, Music sells Sony and Technics



Custom display bins for Compact Discs, built to spec for Music's by Cleora Sterling of Chapel Hill, N.C., feature multi-tier display shelves where disk artwork is displayed in reusable plastic sleeves. The shop is adding a second wall strip for displaying 30 more covers.



A 1947 Wurlitzer jukebox anchors an oval checkout counter as part of the first Music's outlet. The store's recessed ceiling lights are augmented by both spots and brass and chrome sconces.

equipment purchased from Audio Buys, and the hardware shop displays and sells 150 CD titles under a similar Music logo arrangement.

Initial expansion is keyed to the triangle market of Raleigh-Durham-Chapel Hill. Willard is confident he can make inroads despite the presence of Record Bar and School Kids.

"People in malls buy on impulse," he says of Record Bar. "And we stress service with new releases and special orders. As for School Kids, I think the name turns a lot of people off."

Music International is located between those two operations on the pricing scale. Titles are generally offered at \$1 below list price.

Open seven days a week, the store has found Sunday to be a pow-

erful selling day for its CDs. Willard describes the CD section of the store as "looking like feeding time at the goldfish bowl five minutes after we open" at 1 p.m.

Although Willard isn't specific about when the franchise package will be made available, he says the company is in the process of assembling a package that includes blueprints and fixtures. "Our intention is to protect the image of the chain," he says.

## 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

**BANGLES**  
Different Light  
LP Columbia BFC 40039/CBS/no list  
CA BCT 40039/no list

**KICK AXE**  
Welcome To The Club  
LP Pasha BFZ 40095/CBS/no list  
CA BZT 40095/no list

**LAMARCA**  
LP Scotti Brothers BFZ 40088/CBS/no list  
CA BZT 40088/no list

**LEMANS**  
LP Columbia BFC 40082/CBS/no list  
CA BCT 40082/no list

**VARIOUS ARTISTS**  
Unsigned  
LP Epic BFE 40258/CBS/no list  
CA BET 40258/no list

#### BLACK

**HAYWOOD**  
Arrival  
LP Portrait BFR 40047/CBS/no list  
CA BRT 40047/no list

#### GOSPEL

**BRANCH, FREDDIE, & THE SINGING STARS**  
Don't Throw Your Parents Away  
LP Surfline SFG-55006/\$7.98  
CA SFG-55006/\$7.98

**GATEWOOD, MAE, FEATURING TONY HULL & THE VOICES OF FRIENDLYWILL**  
Hold On Children Everyday  
LP Dab'N-D KB29/\$7.98  
CA KB29/\$7.98

**GOSPEL CAROLETTES**  
My Faith Looks Up To Thee  
LP Shurline SFG-55008/\$7.98  
CA SFG-55008/\$7.98

**GOSPEL SEEKERS**  
Gospel Train  
LP Shurline SFG-55005/\$7.98  
CA SFG-55005/\$7.98

**SISTER SADIE & THE BIBLETTES**  
Time  
LP Shurline SFG-55001/\$7.98  
CA SFG-55001/\$7.98

**SWEET SINGING DISCIPLES**  
Will You Be Ready When Jesus Comes  
LP Shurline SFG-55007/\$7.98  
CA SFG-55007/\$7.98

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

**BE MY VALENTINE, CHARLIE BROWN**  
Animated  
♠♥ Snoopy's Home Video Library M342/Media Home Entertainment/\$14.95

**BETRAYAL**  
Lesley Ann Warren, Rip Torn  
♠♥ VCL Communications VL9066/Media Home Entertainment/\$59.95

**THE BIG FIX**  
Richard Dreyfuss, Susan Anspach, Bonnie Bedelia  
♠♥ MCA Home Video 66053/\$59.95

**THE BRINK'S JOB**  
Peter Falk, Peter Boyle, Allen Goorwitz  
♠♥ MCA Home Video 80062/\$59.95

**THE COCA-COLA KID**  
Eric Roberts, Greta Scacchi  
♠♥ Vestron Video 5099/\$79.95

**DASTARDLY AND MUTLEY'S HIGH FLYING FUN**  
Animated  
♠♥ Worldvision Home Video 1069/\$19.95

**ELVIS—ONE NIGHT WITH YOU**  
♠♥ Media Home Entertainment M467/\$19.95

**THE FLINTSTONE COMEDY SHOW 2: CURTAIN CALL**  
Animated  
♠♥ Worldvision Home Video 1066/\$19.95

**JUNGLE WARRIORS**  
Nina Van Pallandt, Paul Smith, John Vernon  
♠♥ Media Home Entertainment M815/\$59.95

**JUST ME AND YOU**  
Louise Lasser, Charles Grodin  
♠♥ VCL Communications VL9067/Media Home Entertainment/\$59.95

**MAN OF FLOWERS**  
Norman Kaye, Alyson Best, Chris Haywood  
♠♥ Vestron Video 4370/\$69.95

**MASK**  
Cher, Sam Elliott, Eric Stoltz  
♠♥ MCA Home Video 80173/\$79.95

**THE OTHER SIDE OF THE MOUNTAIN**  
Marilyn Hassett, Timothy Bottoms  
♠♥ MCA Home Video 55117/\$59.95

**THE OTHER SIDE OF THE MOUNTAIN PART 2**  
Marilyn Hassett, Beau Bridges  
♠♥ MCA Home Video 55116/\$59.95

**PARADISE ALLEY**  
Sylvester Stallone, Kevin Conway, Anne Archer  
♠♥ MCA Home Video 66049/\$59.95

**THE PERILS OF PENELOPE PITSTOP IN TRIPLE TROUBLE**  
Animated  
♠♥ Worldvision Home Video 1068/\$19.95

**THE PINK ANGELS**  
♠♥ Prism Entertainment 1754/\$49.95

(Continued on page 32)

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## On the Beam

BY SAM SUTHERLAND

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

WHEN CAPITOL INDUSTRIES-EMI recently unveiled CD plans for its plant in Jacksonville, Ill. (Billboard, Dec. 14), some optical disk competitors privately expressed skepticism at chairman Bhaskar Menon's announced timetable for


startup sometime in the fall of 1986. Any newcomer to this daunting new technology hoping to launch production in less than two years had to be basking in false optimism, they said, unaware of the maze of potential problems and steep costs. That Capitol here had also been among the last majors to enter the CD software market only reinforced that response.

Menon himself may concede the latter point, but the Capitol-EMI

worldwide chief is quick to underscore the company's often overlooked links to optical disc media through both Compact Disc and the now moribund VHD videodisk format marketed abroad but withheld from the U.S. market.

"The technical collaborators in both the Swindon (U.K.) and Jacksonville facilities will be Toshiba-EMI, who have already been in production for over two years," Menon (Continued on page 29)

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FOR WEEK ENDING DECEMBER 28, 1985

# Billboard TOP COMPACT DISCS

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				<b>POP</b>									
				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	30	DIRE STRAITS	WARNER BROS. 2-25264	15 weeks at No. One	BROTHERS IN ARMS						
2	2	2	31	PHIL COLLINS	ATLANTIC 2-81240		NO JACKET REQUIRED						
3	3	3	31	BRUCE SPRINGSTEEN	COLUMBIA CK 38653		BORN IN THE U.S.A.						
4	4	4	10	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM		SCARECROW						
5	6	6	4	Z Z TOP	WARNER BROS. 2-25342		AFTERBURNER						
6	7	8	6	SOUNDTRACK	MCA 2-6150		MIAMI VICE						
7	5	5	16	BILLY JOEL	COLUMBIA C2K 40121		GREATEST HITS VOLUMES I & II						
8	8	10	22	STING	A&M CD-3750		DREAM OF THE BLUE TURTLES						
9	13	9	8	STEVIE WONDER	TAMLA 6134TD/MOTOWN		IN SQUARE CIRCLE						
10	9	11	31	PINK FLOYD	HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON						
11	10	12	20	TALKING HEADS	SIRE 2-25305/WARNER BROS.		LITTLE CREATURES						
12	11	13	15	WHITNEY HOUSTON	ARISTA ARCD 8212		WHITNEY HOUSTON						
13	12	7	31	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM		SONGS FROM THE BIG CHAIR						
14	<b>NEW</b>			BARBRA STREISAND	COLUMBIA CK40092		THE BROADWAY ALBUM						
15	14	14	31	BRYAN ADAMS	A&M CD 5013		RECKLESS						
16	18	15	10	GEORGE WINSTON	WINDHAM HILL CD 1025/A&M		DECEMBER						
17	16	17	18	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2		CHRONICLES						
18	<b>NEW</b>			MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE AGCD 1984		MANNHEIM STEAMROLLER CHRISTMAS						
19	17	21	31	SADE	PORTRAIT RK-39581/EPIC		DIAMOND LIFE						
20	15	18	6	STARSHIP	RCA PCD 1-5488		KNEE DEEP IN HOPLA						
21	19	16	7	STEELY DAN	MCA CD 5570		THE BEST OF STEELY DAN						
22	20	22	29	PINK FLOYD	COLUMBIA C2K 36183		THE WALL						
23	26	26	3	LED ZEPPELIN	ATLANTIC 2-19129		LED ZEPPELIN IV						
24	22	19	6	A-HA	GEFFEN 2-25300/WARNER BROS.		HUNTING HIGH AND LOW						
25	25	25	31	WHAM!	COLUMBIA CK 39595		MAKE IT BIG						
26	27	27	31	MADONNA	SIRE 2-25157/WARNER BROS.		LIKE A VIRGIN						
27	<b>NEW</b>			BARBRA STREISAND	COLUMBIA CK35679		GREATEST HITS VOL. II						
28	21	20	31	TINA TURNER	CAPITOL CD 46041		PRIVATE DANCER						
29	24	24	31	DON HENLEY	GEFFEN 2-24026/WARNER BROS.		BUILDING THE PERFECT BEAST						
30	28	23	31	HUEY LEWIS & THE NEWS	CHRYSALIS VK 41412		SPORTS						

				<b>CLASSICAL</b>									
				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	31	AMADEUS SOUNDTRACK	FANTASY WAM-1791	6 weeks at No. One	NEVILLE MARRINER						
2	2	2	31	BERNSTEIN: WEST SIDE STORY	DG 415-253		TE KANAWA, CARRERAS (BERNSTEIN)						
3	3	3	31	TIME WARP	TELARC 80106		CINCINNATI POPS (KUNZEL)						
4	4	4	31	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041		CINCINNATI POPS (KUNZEL)						
5	5	5	9	BLUE SKIES	LONDON 414-666		KIRI TE KANAWA (RIDDLE)						
6	6	6	31	TELARC SAMPLER #1	TELARC 80101		VARIOUS ARTISTS						
7	7	7	31	STAR TRACKS	TELARC 80094		CINCINNATI POPS (KUNZEL)						
8	8	8	31	WEBBER: REQUIEM	ANGEL DFO-38218		DOMINGO, BRIGHTMAN (MAAZEL)						
9	9	10	20	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699		MICHAEL TILSON THOMAS						
10	11	11	31	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244		NEVILLE MARRINER						
11	10	9	31	BEETHOVEN: SYMPHONY #9	DG 410-987		BERLIN PHILHARMONIC (KARAJAN)						
12	12	12	31	TELARC SAMPLER #2	TELARC 80102		VARIOUS ARTISTS						
13	13	13	31	COPLAND: APPALACHIAN SPRING	TELARC 80078		ATLANTA SYMPHONY						
14	15	16	21	STRAUSSFEST	TELARC 80098		CINCINNATI POPS (KUNZEL)						
15	14	14	31	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)						
16	16	15	31	PACHELBEL: CANON	RCA RCD1-5468		PAILLARD CHAMBER ORCHESTRA						
17	17	17	31	MOZART: REQUIEM	L'OISEAU LYRE 411-712		ACADEMY OF ANCIENT MUSIC (HOGWOOD)						
18	18	18	31	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932		BERLIN PHILHARMONIC (KARAJAN)						
19	20	21	18	PUCCINI: TOSCA	ANGEL CB-47174		MARIA CALLAS						
20	19	19	31	AVE MARIA	PHILIPS 412-629		KIRI TE KANAWA						
21	21	22	31	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058		CINCINNATI POPS (KUNZEL)						
22	27	30	3	O HOLY NIGHT	LONDON 414-044		LUCIANO PAVAROTTI						
23	23	24	11	VIVALDI: FOUR SEASONS	ARCHIV 400-045		THE ENGLISH CONCERT (PINNOCK),						
24	30	—	2	BARTOK: MIRACULOUS MANDARIN	LONDON 411-894		DETROIT SYMPHONY (DORATI)						
25	24	23	31	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS MK-39059		YO-YO MA, CLAUDE BOLLING						
26	26	26	7	BEETHOVEN: SYMPHONY #9	ANGEL CDC-47081		BAYREUTH FESTIVAL ORCH. (FURTWANGLER)						
27	25	25	19	AMERICA, THE DREAM GOES ON	PHILIPS 412-627		BOSTON POPS (WILLIAMS)						
28	28	28	10	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187		ACADEMY OF ANCIENT MUSIC (HOGWOOD)						
29	29	29	4	GERSHWIN: RHAPSODY IN BLUE	PHILIPS 412-611		PITTSBURGH SYMPHONY (PREVIN)						
30	<b>NEW</b>			TCHAIKOVSKY: THE NUTCRACKER	RCA RCD2-7005		SAINT LOUIS SYMPHONY (SLATKIN)						



## ON THE BEAM

(Continued from page 28)

observes. "It's a central and crucial point that we have a successful production history for the configuration with Toshiba-EMI."

He also reiterates the advantages obtained from EMI's VHD association when reviewing the approaching startup for the new Swindon CD operation, which is scheduled for the first quarter of the new year. "What we did in Swindon was to take the plant that Thorn-EMI had set up for the production of VHD disks, and adapt these. There's a considerable amount of interrelated technology between the two formats, and that has enabled us to make the transition at an accelerated rate."

Clean rooms had already been constructed in Swindon, for example, eliminating one of the most exacting aspects of basic facility design and construction.

No such existing framework is in place in Jacksonville, where Menon admits the planning has only begun. He indicates a separate, new facility may be built, since the acreage is ample. But the VHD and Toshiba-EMI CD episodes convince Capitol that the third quarter '86 target is attainable.

As for Capitol-EMI's early reluctance to release Compact Discs, Menon says today that the viability of the configuration itself was never an issue. "We were certainly not in the forefront of making commitments to it," he notes. "We've always been in full support of the basic carrier, but we had questions at that time as to whether the hardware manufacturers would incorporate scrambling devices into players to foil piracy."

The executive chain of command for the first U.S. digital disk operation will start with veteran Capitol-EMI manufacturing executive Dave Lawhon, vice president of technical resources, who will oversee the development and operation of the Jacksonville CD plant.



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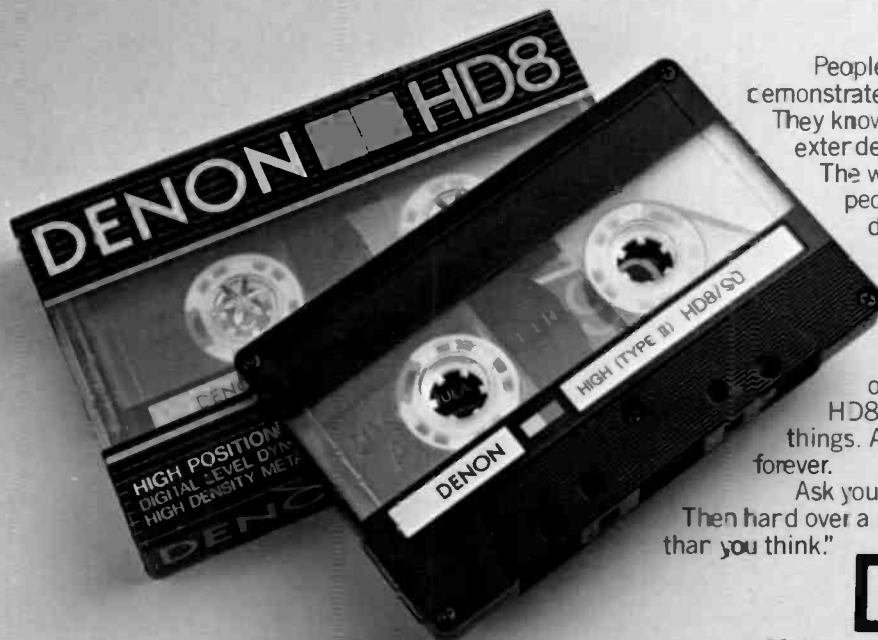
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## CD Growth Paces Radio Doctors' Expansion

BY MOIRA McCORMICK

CHICAGO Dramatic Compact Disc sales at both the wholesale and retail levels, coupled with a generally healthy economy, have resulted in major expansions over the last year for Milwaukee-based Radio Doctors.

Radio Doctors, a 56-year-old company owned by Stuart Glassman, encompasses a 15,000-square-foot one-stop and adjacent pop retail outlet, along with a nearby classical

store called Radio Doctors Classics. CD sales have increased 300% over last year, according to general manager Michael Mowers.

"Compact Discs now account for 30% of our retail volume," he says. "Business is tremendous—up 28% over last year. In 1984 it was only up 7%-8%, and from '80 to '82 there had been a downward trend."

Mowers began carrying CD three years ago, and says Radio Doctors now sports a "tremendous mailing list of 1,200 active CD customers, not counting store customers."

At the retail level, Mowers says he had to remodel the pop store to accommodate increasing CD inventory.

Last spring, he began moving Radio Doctors' entire stock of 45s from the ground floor to the basement, where the one-stop operates, leaving 30% more floor space upstairs for Compact Discs.

"We put in new racks to handle CDs," Mowers says. "We stock a lot of duplicate inventory from wholesale, so when the customer comes in, he sees 8,000 CDs on display. We try to get anything and everything—there are 3,000 titles in and out at all times."

Moving the 45 section downstairs where it's partitioned off from the one-stop operation has resulted in "sales of current and oldie 45s going up," Mowers says. Listening facilities for singles customers has also helped in that regard, he adds.

Mowers found he also had to enlarge his wholesale space to accommodate an increasing account roster which now numbers 550, up by 100 over last year. "We went through the wall and took over the 10,000-square-foot building next door," he says. "We'll be converting to an all-computerized inventory early next year."

Radio Doctors' one-stop now ser-

vices clients in Chicago and elsewhere in Illinois, Indiana and Iowa, as well as in Wisconsin, Minnesota and Michigan. "We've hired Larry Backe as Chicago sales rep," says Mowers. "With Sound Video going mostly video, there aren't many strong record wholesalers in the area."

Mowers attributes Radio Doctors' growth to "good economy, good PR for the music business, such as Live Aid, good prices—and new technology. The Compact Disc

explosion has brought in a lot of new people, and has brought back people who'd stopped buying records. They're updating their systems and buying software.

"Unfortunately," he adds, offering a familiar complaint, "there's more demand than there is product. We'd been out of Dire Straits' 'Brothers In Arms' for two months, got in 200 one day, and between wholesale and retail sold out again that same day."

### Minneapolis' Tastemaker

## Oarfolk Rising from Ashes

CHICAGO Despite an Oct. 7 fire which destroyed its inventory, Oarfolkjokeopus, one of the premier tastemaking record stores in Minneapolis, will reopen its doors during the first quarter of 1986.

In the meantime, Oarfolk, as it's known, has set up shop temporarily at 2635 Nicollet Ave. South, with a jazz-heavy inventory. "If it can sustain itself," says owner Vern Sanden, "it might stay on as a second store."

Sanden, who founded Oarfolk at 2557 Lyndale Ave. South in January, 1973, says the store will extend its previously modest stock of cassettes and Compact Discs when it reopens. "I'd never been too much into tapes," says Sanden, "but they're marketing them differently now, with extra tracks and that kind of thing."

As for CDs, Sanden says he has been special ordering them, but now plans to stock the configuration on a regular basis. "I won't start buying them for myself," he adds with

a smile, "until I see them in cutout bins. Then I'll know they're here to stay."

Sanden has his own way of doing business, and the success of his maverick Oarfolk is proof of the viability of a creative, non-mainstream approach.

He says he has never paid too much attention to the charts: "We've always tried to convey to our customers a better sensibility of rock'n'roll by prevailing upon them to listen to *our* tastes."

When Oarfolk opened its doors in 1973, Sanden recalls, album rock radio was inundated with mellow singer/songwriters. Through in-store play and staff suggestions, he says, "We turned people on to the English scene—Roxy Music, Mott The Hoople, David Bowie."

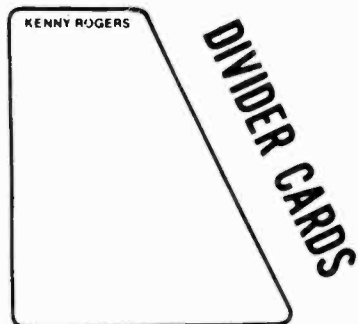
Oarfolk sold 500 copies of an album by the obscure Mike McGear (Paul McCartney's brother), solely through in-store promotion, Sanden recalls. And he claims a local United Artists Records rep's mid-'70s promotion was due in no small part to the number of records sold out of Oarfolk by then-unknown ELO, 10cc and perennial eccentric Roy Wood, all UA recording artists.

In recent years, local product from the exploding Twin Cities music scene has been among Oarfolk's top sellers.

When Oarfolk reopens, Sanden says he expects to keep constant his stock of between 10,000 and 15,000 LPs and 10,000 45s. The store itself, which he says "can fit 24 browsers," will smarten up its previous rummage-sale decor somewhat, but not so much that it will turn off the legions of Oarfolk shoppers who prefer "the dusty-old-record-store atmosphere," according to Sanden.

One thing that certainly won't change is Oarfolkjokeopus' unwieldy but fascinating name. With origins as iconoclastic as its owner, the moniker is a compendium of "obscure LP titles," according to Sanden—"Oar," by ex-Jefferson Airplane and Moby Grape drummer/guitarist Skip Spence, and "Folkjokeopus," the first American album by British folk artist Roy Harper.

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## Musicland Holiday Sales Drive

# 'Hit Wall' Marquee Highlights Price Spread

LOS ANGELES Through the current Christmas season, Musicland has attacked prerecorded video sales with unprecedented vigor. The chain is using a multi-pronged approach with visual, advertising and pricing elements to emphasize the medium.

A main physical component in the firm's approach is a custom made marquee presentation seven shelves deep and 14 feet wide mounted on the store's "hit wall." The unit accommodates 147 SKU facings.

The display has vertically positioned signs for each price category shelf—two \$30, one \$25, one \$15 and three at \$10. The marquee features transparent plexiglass shelves anchored into the chain's slatboard wall.

Prominently featured items include "Beverly Hills Cop" at \$24.99.

Other items in that range include Walt Disney Home Video and MGM/UA Home Video titles such as "Pinocchio," "Mary Poppins," "Robin Hood," "Dumbo," "The Wizard Of Oz," "A Christmas Story" and "A Christmas Carol."

A \$19.95 section offers items from Paramount Home Video including "Raiders Of The Lost Ark," "Trading Places," "White Christmas," "Death Wish," "Airplane" and "Grease."

Among the \$12.99 items are Children's Video Library and Kid Stuff Video releases. And at \$7.99 there is a strong list of public domain titles.

In the Galleria at South Bay, one of four new units opened in this market recently, Musicland is offering four price categories plus some feature priced items.

Explaining the chain's overall phi-

losophy is Bruce Jesse, vice president of advertising and promotion. Although preferring not to disclose sales figures immediately prior to Christmas, he says, "We are very pleased. We've given video good exposure in terms of space and have provided a display that offers a maximum in exposure."

As seen here in the Galleria at South Bay, the mammoth 460-unit chain is playing it safe. Higher priced videocassette product is displayed via empties, and product is VHS only.

Musicland's other new openings here are at Mall of Orange, Montebello Town Center and Montclair Plaza, all featuring the company's tubular racks with basket bins.

The chain heralded its recent inceptions with a sale of hit albums featured at \$6.99. Elton John's "Ice On Fire," A-Ha's "Hunting High & Low" and Barbra Streisand's Broadway album were included with Eddie Murphy's "How Could It Be" and Sade's "Promises." The ZZ Top "Afterburner" album sold at \$7.99.

(Continued on page 36)

## NARM Wooing Middle-Level Store Managers

NEW YORK The National Assn. of Recording Merchandisers (NARM) is encouraging manufacturers and chains to include trips to their upcoming convention as prizes in store manager contests. The move is part of a program to increase the participation of mid-level management and store managers at the annual meet, slated for March 7-11 at the Century Plaza Hotel in Los Angeles.

Mickey Granberg, executive vice president of NARM, says the trade association hopes to increase middle management's attendance this year through a combination of promotions, and by encouraging one-stops in the L.A. region to bring their customers to a special single-day program for \$25 (Billboard, Dec. 21).

"There are a lot of mom-and-pop operators that we don't see," she says. "And this is a good time to try and attract them, because we have more one-stop members in California than in any other region."

Granberg adds that NARM has written to manufacturers and chains advising them of their discounted registration fees for middle management attendees and encouraging them to offer trips to the convention as prizes in their spring and winter promotions.

Last year, when NARM first instituted discount programs to encourage broader employee attendance, it produced an increase of 60% in regular member attendance.



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## Laury's Halts CD Mail Order

BY MOIRA McCORMICK

CHICAGO Laury's Records, a retail pioneer in Compact Disc here, plans to curtail its CD mail order business, according to new general manager John Unger. "We will continue to ship CDs via United Parcel Service, but have discontinued the mail order catalog," he says.

Laury's "will continue aggressive CD buying, and CD will remain an important part of our business," states Unger. The decision to terminate mail order, he says, is partially a result of "the difficulty in getting product—and now the pricing structure is being called into question," a reference to recent and expected price hikes.

A number of changes are in store after the first of the year, notes Unger, though at this point he offers nothing more specific than "being more aggressive in the record and tape marketplace."

"This is a transitional period," he adds, "and we're waiting for the dust to clear."

Unger took over as general manager of the four-unit Laury's chain when 14-year veteran John Shulman resigned Nov. 1, along with his brother Art, who had been Laury's director of stores for a similar length of time. Unger describes the Shulmans' stepping down as "a mutually beneficial move. It was time for a change."

Unger was formerly Laury's director of purchasing for 11 years. The director of stores post was discontinued as "not necessary." Instead, Richard Carlson was named director of chain buying. In addition, says Unger, Debra Zemke became the new office manager, replacing Sandra Keafer, who left at the same time as the Shulmans.

Unger hints at the possibility of new Laury's stores opening in the future.

## NEW RELEASES

(Continued from page 27)

**PRIZZI'S HONOR**  
Jack Nicholson, Kathleen Turner  
▲♥ Vestron Video 5106/\$79.95

**PUPPET ON A CHAIN**  
Sven-Bertil Taub, Barbara Parkins  
▲♥ Prism Entertainment 2873/\$59.95

**RINGMASTERS—THE GREAT AMERICAN BASH**  
Ric Flair, Magnum T.A., Road Warriors  
▲♥ Vestron Video 3045/\$59.95

**ROYAL WEDDING**  
Fred Astaire, Jane Powell, Keenan Wynn  
▲♥ Hal Roach Studios HR 095/\$14.95

**SANDSTONE**  
▲♥ Vestron Video 4122/\$69.95

**SCREAM**  
Pepper Martin, Hank Warden, Alvy Moore  
▲♥ Vestron Video 4374/\$69.95

**SECRET SQUIRREL'S UNDERCOVER CAPERS**  
Animated  
▲♥ Worldvision Home Video 1067/\$19.95

**SKEEZER**  
Karen Valentine, Justin Lord, Leighton Greer  
▲♥ USA Home Video 213-806/IVE/\$39.95

**SLEEP OF DEATH**  
Brendan Price, Marilu Tolo  
▲♥ Prism Entertainment 2456/\$59.95

**SPACE GHOST AND DINO BOY GHOSTLY TALES**  
Animated  
▲♥ Worldvision Home Video 1070/\$19.95

**MR. SUPERINVISIBLE**  
Dean Jones  
▲♥ Simitar Entertainment 7984/\$39.95

**TANYA'S ISLAND**  
Vanity  
▲♥ Simitar Entertainment 7123/\$59.95

**THEY CAME FROM WITHIN**  
Paul Hampton, Joe Silver, Lynn Lowry  
▲♥ Vestron Video 4403/\$69.95

**TREASURE OF THE AMAZONS**  
Stuart Whitman, Donald Pleasance, Bradford Dillman  
▲♥ Vestron Video 4400/\$69.95

**THE TURN OF THE SCREW**  
Lynn Redgrave, Jasper Jacobs, Eva Griffith  
▲♥ Thriller Video 202-801/IVE/\$29.95

**TWIRL**  
Stella Stevens, Charles Haid, Lisa Wheelchel  
▲♥ USA Home Video 213-807/IVE/\$39.95

**WAIT TILL YOUR MOTHER GETS HOME**  
Dee Wallace, Paul Michael Glaser  
▲♥ Prism Entertainment 2553/\$49.95

**WHEN WOMEN HAD TAILS**  
▲♥ Simitar Entertainment 7943/\$59.95

**THE WILD AND THE FREE**  
Linda Gray, Granville Van Dusen, Frank Logan  
▲♥ USA Home Video 213-808/IVE/\$39.95

**THE WILD DUCK**  
Liv Ullmann, Jeremy Irons  
▲♥ Vestron Video 5107/\$79.95

**THE WOMAN IN GREEN**  
Basil Rathbone, Nigel Bruce  
▲♥ Hal Roach Studios HR 103/\$14.95

**WOMEN TELL THE DIRTIEST JOKES**  
La Wanda Page, Marsha Warfield, Barbara Scott  
▲♥ Vestron Video 3122/\$59.95

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



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# Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other	
EDUCATION	1	3	65	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy.	●	●	●	●					
	2	1	100	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	●		●	●					
	3	2	117	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	●	◆◆	◆◆	●	●				
	4	4	96	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	●	●	●						
	5	5	3	I AM THE C-64	Creative/Activision	Introduction to the C-64 and keyboard with basic programming language.			●						
	6	7	11	SPANISH	American Educational Computer	Foreign language program that can be used with any Spanish I course.	●								
	7	6	15	SKY TRAVEL	Commodore	An Astronomy Program.			●						
	8	8	21	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended for ages 3 to 7.	●		●	●					
	9	10	5	CHIPWITS	Epyx	Teaches the basics of computer programming. Recommended ages 8 and up.			●						
	10	9	32	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2 to 12.	●		●	●					

HOME MANAGEMENT	1	1	75	PRINT SHOP	Broderbund	At Home Print Shop	●	●	●	●					
	2	2	36	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	●		●	●					
	3	5	5	PRINT SHOP GRAPHICS LIBRARY III	Broderbund	A third disk for use with the "Print Shop". Supplies 120 more graphics.	●	●	●	●					
	4	6	38	PRINT SHOP GRAPHICS LIBRARY I	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	●	●	●	●					
	5	8	20	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.			●						
	6	9	51	PAPERCLIP	Batteries Included	Word Processing Package		●	●★						
	7	7	36	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	●	●	●	●					
	8	3	25	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop". Supplies 120 more graphics.	◆◆		●						
	9	4	22	PRINT MASTER	Unison World	At Home Print Shop				●					
	10	10	117	BANK STREET WRITER	Broderbund	Word Processing Package	●	●	●	●					

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**Coppin' in Livonia.** Gilbert Hall, the Detroit homicide inspector who was featured in "Beverly Hills Cop," recently helped promote the film's Paramount Home Video release with an appearance at Video Trend's Livonia location. The distributor's get-together, at which Hall met dealers and signed autographs, drew more than 400 people. Pictured at Video Trend are, from left, Video Trend president Gene Silverman, Hall, and Video Trend general manager Bob Tollini.

## Wherehouse Theft Warning 'Black Market' in Empty Boxes Cited

BY EARL PAIGE

LOS ANGELES In the wake of its own victimization by videocassette booster rings, Wherehouse Entertainment is warning other area dealers to beware of thefts of both videocassettes and their empty display boxes.

The chain, which laid large losses to shoplifting this fall, has recently assisted in several Southern California investigations that led to the arrests of alleged shoplifting rings. "They have a grocery list of hit titles and classics," Kenneth Leonard, vice president of loss prevention and safety for the 156-unit web, says of the booster rings.

"There is a black market in empty boxes that go for from \$3 to \$20," asserts Leonard, who claims boosters are preying on a wide variety of video stores and departments. Procuring empties is an integral step for the thieves.

Empties are not available at Wherehouse stores and the few other stores that similarly display the complete movie. This is because stores featuring complete movie display essentially destroy the box for packaging purposes when the box is cut apart and inserted under durable plastic to withstand repeated rentals.

Unsuspecting video stores are

(Continued on page 34)



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### New Merchandising Tool

## Target Stores Turn on the Monitors

MINNEAPOLIS Extensive exposure of video product through monitors, a hallmark of home entertainment specialty dynamos like Tower Records & Video, is being tried as a merchandising tool for the entertainment software sections of the 226 Target discount stores.

As a changing product mix trickles down to the mass merchandiser from specialty stores, discounters are adjusting their product presentation. And among the most dramatic shifts is a new, re-styled prototype being tested by the Minneapolis-based Target in 15 of its stores, featuring four 25-inch monitors of-

fering several hours of in-store product exposure.

George Smith, Target's national sales manager, says the monitors are placed high above the department and about eight feet inside. "Two face the main aisle," he explains, "and the other two slant so that people see them from both directions."

Two stores, one here and another in North Dallas, are still testing elements of how all the new products will be integrated and where best to locate the video monitors.

The video monitors in the Texas model store are at the rear of the de-

partment. "Right now we're programming almost entirely music videos," says Smith. "We are producing our own tape, put together with clips we obtain, plus trailers and our own voiceovers. We are running at two hours, and want to go up to four so the programming doesn't require as much attention." One VCR drives the four monitors.

Prerecorded video titles receive prominent placement in this department, but are racked in the back of the two prototypes and 13 other stores where the new concept is on line. Target's pegboard display of

(Continued on page 35)

FOR WEEK ENDING DECEMBER 28, 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	13	PINOCCHIO	Walt Disney Home Video 239	1940	29.95
2	2	13	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
3	3	8	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
4	4	13	THE CARE BEARS MOVIE ▲	Samuel Goldwyn Company Vestron 5082	1985	24.95
5	NEW ▶		A FLY IN THE PINK	Mirisch-Geoffery-D.F. MGM/UA Home Video 300541	1985	29.95
6	7	9	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
7	12	13	VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95
8	6	4	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	1977	29.95
9	14	2	IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95
10	22	13	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95
11	5	13	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE	Children's Video Library Vestron 1508	1985	29.95
12	8	13	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F 371	1983	29.95
13	13	2	A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92	1981	29.95
14	11	10	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
15	9	13	LIFE WITH MICKEY!	Walt Disney Home Video 260	1985	29.95
16	15	12	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95
17	10	13	AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95
18	16	13	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
19	20	9	SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985	24.95
20	18	13	CARE BEARS IN THE LAND WITHOUT FEELING ▲	Family Home Entertainment F357	1984	29.95
21	17	13	THE TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	1985	24.95
22	25	5	THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95
23	24	11	THE TRANSFORMERS: S.O.S. DINOBOTS	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-128	1985	14.95
24	23	9	PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Inc. Warner Home Video 11508	1985	19.98
25	19	13	SUPERMAN	DC Comics Inc. Warner Home Video 34079	1985	24.98

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

# Video retailing

## Dealer Speaks Out on Co-op Vendor Allotments Challenged

SEATTLE Veteran home video specialty retailer Ed Empey, head of a local retailer group, says he is taking the consumer advocate position in an effort to have vendors more clearly spell out co-op advertising allotments.

Empey is head of both the state Video Software Dealers Assn. (VSDA) chapter and his own Lake Stevens Video store. He also belongs to a separate buying group formed three years ago called Video West, which has 20 member stores.

In an irony he says underpins his position, Empey notes that as a buying group, Video West can combine to receive co-op funding. "In fact," he adds, "we have had cases where we were turning away funds because our advertising was all booked up." But he says the issue is not really his own co-op situation.

"What I'm fighting personally," he says, "is the position of the average VSDA chapter member who is not a member of a buying group, who cannot possibly accrue enough purchases to enjoy meaningful co-op support."

Empey says he's seen one local case where a distributor had a total co-op allocation of \$2,000. "There must be 400 dealers up here in the Puget Sound region alone," he says. "The fact is, the manufacturers are not giving the distributors enough of an allocation."

Empey says he is not coming

down on individual distributors or vendor reps. "These people are just doing their jobs. They are trying to be polite about all this."

He is encouraged by the vendor spots run on television for big titles. "On the cable channels we see the 'Beverly Hills Cop' trailer and then the local dealers tagged. That's great. But what about the lesser titles?" he asks.

What particularly vexes Empey are the instances where programs are described with wording "such as 100% co-op." Empey cites a situation where he followed through with one vendor. He placed what he thought to be a reasonable order and priced some spots. "I was able to get 100 spots on radio for \$850. These are 30-second spots. But when it all wound up, I was told I would have to place an order for 1,200 pieces to accrue \$850 in co-op.

"Why aren't the terms spelled out in the first place? Why imply there's 100% co-op?" he asks.

"I'm taking a consumer advocate position. The manufacturers should tell the retailer what the terms are. When I was told I had to purchase 1,200 pieces, I asked if there would be 100% return after the holidays. The answer was no. No guarantee.

"This whole attitude starts at the top with the vendors. I don't believe they are familiar with the reality of the smaller dealers."

## WHEREHOUSE WARNS ON THEFT

(Continued from page 33)

victimized in a number ways, Leonard asserts. "They may be purchasing the duplicated or bootlegged videocassettes and run the risk of being held accountable." By losing empties, they are losing inventory control and rental revenue, because in most video stores each empty represents a rental copy behind the counter in a library case. Moreover, without the corresponding empty, stores cannot ultimately salvage slow rental titles by marking them down for sale.

"We want the help of independent video stores because the empty box has value and is being used to undermine the industry," Leonard states, outlining how store operators can spot possible culprits.

"Be aware of who walks in off the street offering product for sale," he cautions. On another level, he says, "Teach your personnel what to look for, suspicious people who tend to hang out in the store a lot, people carrying unusually shaped personal belongings, customers dressed inappropriately—as in a raincoat on a clear day—and those who show more interest in you or your clerks than in shopping."

Leonard says the task force at Wherehouse has noted devices such as "women's purses, baby carriages and baby totes. They can pick up five to 10 empties per visit. If they are successful, they come right back in again and again," he says, adding that Wherehouse security staffers typically videotape entrances and suspects.

As for theft of the complete mov-

ies at Wherehouse, Leonard claims a new "pass-around" security gate "has slowed it down tremendously." The pass-around system requires the clerk to take possession of the "wired" movie and literally pass it around a gate the customer walks through. The rental movie remains activated and is ultimately returned to a different counter.

Wherehouse has not revealed the extent of the shoplifting losses it disclosed in September, which triggered brisk stock market activity while the chain moved rapidly to curb losses and organize a task force under Leonard.

As for the alarm gates, Leonard refutes the suggestion that certain practices and circumstances tend to blunt their effects.

At some stores, clerks are observed backing through the alarm gates, arms laden with rental returns and triggering the alarm. Also, during peak shopping periods, customers outside the rental area but passing too near the highly sensitive gates trigger the alarm.

Leonard, who urges all video stores to consider articles surveillance systems for empties or complete display copies, says even inadvertent triggering "reinforces the fact that our movies are protected. It's what the professional thief doesn't want to hear.

"Our system is electronic. You can beat it, but the risk is yours; the odds are in favor of the retailer. It's tough to beat the house."

FOR WEEK ENDING DECEMBER 28, 1985

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	7	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
2	2	8	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
3	3	3	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
4	17	3	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R
5	5	5	BREWSTER'S MILLIONS ▲	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
6	4	4	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
7	7	12	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
8	9	12	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
9	6	7	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
10	8	4	VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
11	22	3	PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R
12	10	11	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13
13	11	8	GOTCHA! ●	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13
14	12	16	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R
15	13	11	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R
16	15	16	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
17	16	3	LOST IN AMERICA ●	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R
18	14	6	BABY... SECRET OF THE LOST LEGEND	Touchstone Home Video 269	William Katt Sean Young	1985	PG
19	18	3	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR
20	21	31	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG
21	NEW ▶		FLETCH	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG
22	19	7	SECRET ADMIRER ●	Orion Pictures Thorn/EMI/HBO Video TVA2990	C. Thomas Howell Dee Wallace Stone	1985	R
23	20	7	CAT'S EYE	Key Video 4731	Drew Barrymore James Woods	1985	PG-13
24	NEW ▶		A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG
25	24	24	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
26	23	15	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13
27	35	2	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR
28	40	2	JUST ONE OF THE GUYS	RCA/Columbia Pictures Home Video 6-20493	Joyce Hyser Billy Jacoby	1985	PG-13
29	25	21	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G
30	32	22	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
31	26	11	PORKY'S REVENGE	CBS-Fox Video 1463	Dan Monahan Chuck Mitchell	1985	R
32	34	3	GIRLS JUST WANT TO HAVE FUN-THE MOVIE	Image Entertainment New World Video 8508	Sarah Jessica Parker Helen Hunt	1985	PG
33	36	22	FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R
34	28	14	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG
35	29	36	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
36	31	22	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
37	33	6	CREATURE	Media Home Entertainment M808	Klaus Kinski	1985	R
38	NEW ▶		THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR
39	27	26	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
40	38	12	FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R

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





**Lone Star Invasion.** Audio Video Plus of Houston recently used this display to take first place in a national merchandising contest in support of Sony's Voltron video series. First prize was a complete audio/video system worth over \$3,000.

## TARGET STORES

(Continued from page 33)

prerecorded movies is 12 feet wide and 10 feet tall, allowing good visibility.

Prerecorded music, especially Compact Disc, still enjoys dominant placement in the front of the department. But music is also shown throughout, and a 60-inch-tall fixture at the rear of the department displays the top 10 LPs, cassettes and CDs.

Four tables of featured items are placed near the entrance to the section. These can be children's recordings as well as one push titles in video, audio and blank tape.

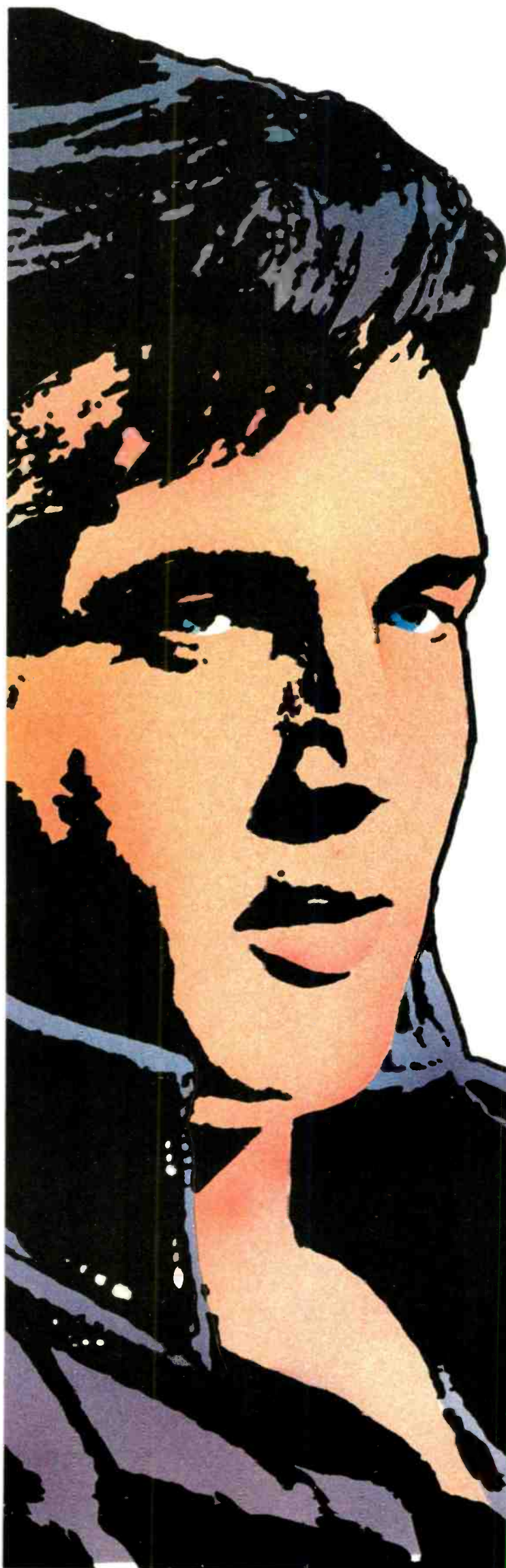
End caps at the front of the section also feature prerecorded music on LP, cassette and CD. Singles are end capped at the rear.

For prerecorded video, public domain titles still represent 30%-40% of Target's selection. Lower list titles under \$30 are also strongly featured.

Smith says Target carries somewhat more catalog than the typical huge discount chains, although "we don't try to compete with the specialty stores in terms of depth." In CD, however, there has been unusual expansion.

The direction in CD was also highlighted at the summer convention, where Farr emphasized how the company's software sections can benefit from wider consumer exposure to CD, video and other products. CD was rolled out in March, 1984. For the present Christmas season, an additional \$1 million in CD inventory was allocated, according to Jetco buyer Dwight Montjar.

In the two model stores, the home entertainment sections are positioned near books and just before electronics. The sections in 60% of Target stores are positioned near sporting goods, health and beauty aids and automotive, affording optimal traffic.



# The King. On Stage. On Video.

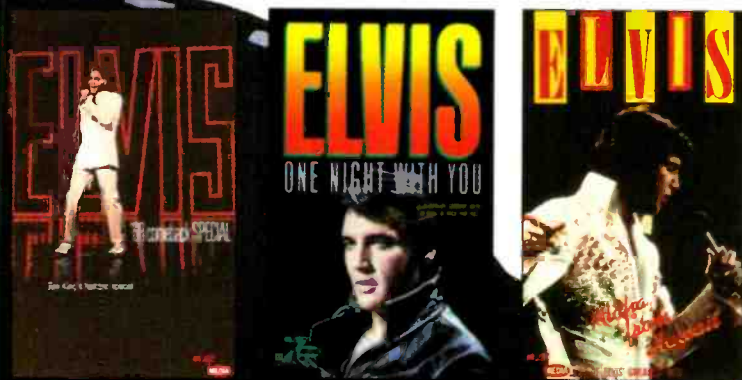
**D**ecember 3, 1968. After eight years absence from the stage, The King Of Rock 'N Roll returned to give us the greatest performance of his career. And with one historic concert, he proved to the world what most of us already knew. Elvis Presley was a legend.

Now that immortal moment in rock 'n roll history can be yours forever with these two collectable videocassettes. **ELVIS '68 COMEBACK SPECIAL** brings you this unforgettable concert for \$29.95\* And beginning in January, **ELVIS—ONE NIGHT WITH YOU** will be available for only \$19.95\*! A rare glimpse of The King at his performing peak, **ONE NIGHT WITH YOU** contains excerpts from the comeback special including additional scenes never before seen! And both of these special videocassettes are jam-packed with your favorite Elvis hits such as "Heartbreak Hotel," "Hound Dog," "Jailhouse Rock," "All Shook Up" and "Love Me Tender."

So don't let the memory of this legendary performance fade away. Bring Elvis home to stay. And watch as the legend lives on!

And be sure to look for **ELVIS—ALOHA FROM HAWAII** also available for just \$29.95\*!

\*Suggested Retail Price



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## Legislators Plan Winter CES Visit

WASHINGTON A 12-member Congressional delegation will visit the 1986 Winter Consumer Electronics Show and serve as panelists at special sessions on copyright issues and international trade. The sessions will be open to all CES attendees.

The trade panel, "Trade Legislation: What Will Congress Do?," will be held Jan. 10 from 1-2 p.m. Panelists will include Reps. Hank Brown (R-Colo.), Thomas Downey (D-N.Y.), Edward Feighan (D-Ohio), Romano Mazzoli (D-Ky.) and Richard Schultze (R-Pa.). Pete McCloskey, president of the Electronics Industries Assn., will moderate.

The copyright panel, "Audio Royalty Taxes: The Battle Continues," will be held Jan. 11 from 11 a.m. to noon. Panelists will include Sen. Charles Mathias (R-Md.), chairman of the Senate copyright subcommittee and sponsor of the audio home taping bill opposed by the consumer electronics industry, as well as Sens. Mitch McConnell (R-Ky.) and Arlen Specter (R-Pa.). Also on the panel will be Reps. Hamilton Fish (R-N.Y.), William Hughes (D-N.J.), Dan Lungren (R-Calif.) and Lawrence Smith (D-Fla.).

Organizers say they're particularly pleased that Sen. Mathias has accepted the invitation to visit the Las Vegas show. **BILL HOLLAND**

## MUSICLAND SALES DRIVE

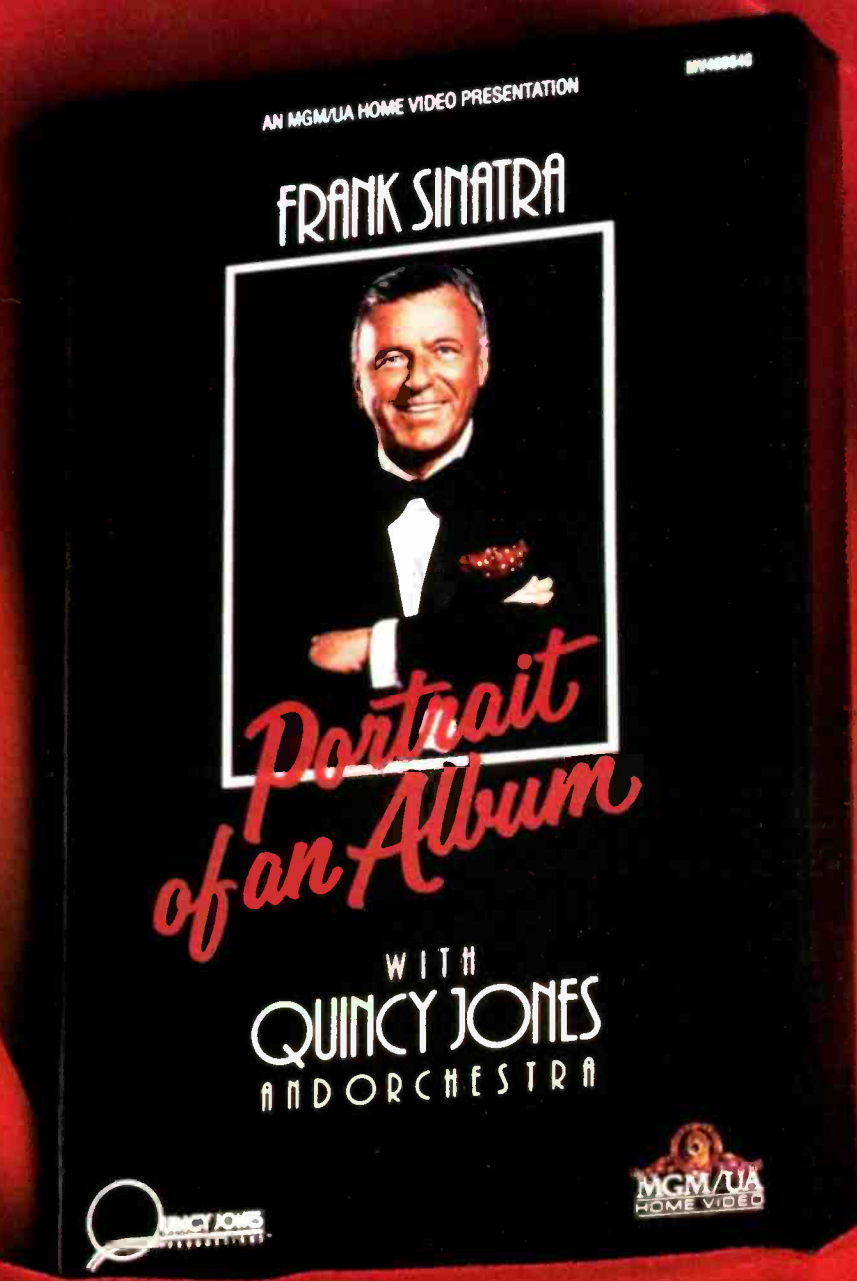
(Continued from page 31)

The new units, if South Bay is an indication, feature a large array of personal stereo and accessories along the entire length of the store and include Yamaha keyboards up front. Three staff people rove the floor constantly, offering customers individual service and distributing an eight-page advertising tabloid, with video prominently featured.

That personal stereo and accessories are a main push is seen on the flyer's cover, where two GE boom box units (models 3-5282 and 3-5450) are featured at \$49.95 with \$5 rebate. Maxell T-120s in four-packs are priced \$4.99.

Other items, shown with sale and regular price, offer broad price and brand selection. They include the Salton "shower radio," \$14.99 (\$17.99); Sanyo MG41 AM/FM cassette, \$34.95 (\$49.99); GE 7-2660 AM/FM radio, \$19.95 (everyday price); Unitech portable speaker pack ST2, \$29.99 (\$34.99); Panasonic RXFM25 boom box, \$69.99 (everyday); GE 3-6025 boom box, \$89.99 (\$99.99); Sanyo MG7 cassette, \$16.99 (\$24.99); GE 3-6210 boom box, \$99.99 (\$119.99); Sanyo M9711 detachable two-way speaker and cassette, \$79.99 (everyday).

Accessories are highlighted by six different models of audio cassette storage/carrying units from \$4.99 through Napa Valley's 64 cassette capacity unit at \$19.95. Two Yamaha instruments featured are the PSS-150 37-key, \$89.99, and the \$179.99 PS-450 and PSR-15 featuring stereo sound (PSR-15 features full size keys).



## FRANK SINATRA AND QUINCY JONES "PORTRAIT OF AN ALBUM"

Frank Sinatra and Quincy Jones at work in their natural habitat. With an orchestra comprised of the finest musicians in the country and a superb collection of songs, this *Portrait of an Album*—a video documentary of the making of the great album "LA Is My Lady" offers a

rarely seen perspective of Sinatra in session. And an equally rare sales opportunity for you with all those customers with new holiday VCRs. Get in touch with your MGM/UA Home Video distributor now to order. (And be sure to ask about all the special point-of-purchase materials.)



Available in January, warehouse ship date January 21.





# California Dealer Fern Nayer Aims to Please Individual Customers

BY JOHN SIPPEL

SOUTH PASADENA, Calif. Fern Nayer literally backed into video specialty retailing, but she's been full steam ahead ever since.

Long a school teacher, in the fall of 1981 she found she had to choose between her career in education and maintaining her husband's Video Works store in San Marino, a nearby Foothills suburb.

Shafique, her spouse, had opened a 1,600-square-foot store in an office building in April 1981, not realizing the new business would take as much of his time as it ultimately did.

Fern was torn between her love for teaching and her necessary presence at the store for the first year, she admits. "But then I realized how much easier retailing was. There's actually less pressure and I'm making new acquaintances and watching business build monthly," she says.

There were 300 poorly chosen movie titles in the community shop when she started. Now there are over 3,000. She buys 15 copies or more of a new hit movie. She stayed close to that figure when "Ghostbusters" arrived, but volunteers she bought in heavier on "Beverly Hills Cop" at \$29.95 list.

She encourages manufacturers to carefully consider the lower list. "I can sell three times as many, and my rentals go way up when the

price is under \$30 and it's a good movie. Remember, the best new movie release has a life of only three or four months," she cautions.

After she operated the neighborhood store for three months, she started developing her alphabetical catalog.

Nayer sees every movie either in the theater or on her home VCR and encourages employees to borrow movies regularly for personal viewing.

## 'My rentals go way up when the list price is under \$30'

Nayer and manager Evelyn Rubio discourage new customers from browsing the empty boxes on wall display. Instead, they suggest using the three chrome tables with matching chairs to look through a plastic sheaved loose-leaf catalog in which Fern has personally entered her analysis of the title, including movie rating, store catalog number and running time.

Indicating the influence of this catalog approach, Rubio says 80% of their volume results from the folders and only 20% from browsing.

Video Works moved to South Pasadena eight blocks away from its

prior location two weeks ago. The new shop is about the same size as the Nayers' original store.

Nayer isn't one bit worried about losing any of her 1,100 club members. She says between 80% and 90% of her rentals and sales are done with those "longtime friends."

She and Rubio loathe what they see as "the impersonal attitude of so many video stores," and both assert their desire for a strong personal relationship with customers. Nayer even hopes to put a computer in to automate her rentals, because she wants to draw a profile of the customer, especially his or her likes or dislikes.

Younger customers, she already observes, are adding greater foot traffic in the new store.

Fern also finds customers now are less knowledgeable about older movies. When she finds a pattern of rentals on the VTR screen, she hopes to be able to proffer old movie titles with which the newcomer is not acquainted, which she feels fall into his or her area of interest.

Nayer never stops advocating the personal approach, supported by knowledge of the customer. She dislikes talking daily and weekly rental fees. She does, however, volunteer that she's dropped her annual club dues from \$50 to \$20 in the new location.

She is also crusading with vendors like Sound Video Unlimited,

her principal supplier, to find a source for more French, German and Italian movies. Surprisingly, she can get loads of Spanish- and Chinese-language movies, but not continental European videocassettes. The affluent San Marino shop customers she brought along have viewed most of her hundreds of domestic titles.

Video Works does stock X-rated films, but they are never displayed. Titles are described and

## Nayer says stores should provide more how-to titles

contained in a red catalog kept under the counter and provided only to adults.

A vital link in building the strong relationship between Video Works and its customers has been Nayer's capability to provide quick, professional VCR repair. She can't see how any independent retailer can get along without such a service.

"When I was over in San Marino at the beginning," she says, "customers just brought in their machines. They didn't ask me if we had repair. They took it for granted. I went through a series of steps, sending the VCRs to the fac-

ories and trying local and regional repair services. I finally found an excellent man who does a remarkably good job of getting machines fixed quickly."

Fern has a warning for new video dealers. She maintains that a shop cannot operate with fewer than 1,500 carefully chosen movie titles. She also says many new dealers are caught in the profits squeeze that results when they try to compete with low-ballers. She sees no need for that. Good service, reservations, strong title line-ups and pertinent recommendations to customers wipe out the need for 99-cent video rentals.

The former school teacher also claims home video dealers and the industry at large are missing a great opportunity in not providing more how-to, personal improvement and basic education video. She advocates videos on math, geography and history.

Because she has a continuing good rapport with people in education, she often supplies material to the many private schools in the area. Situations result constantly wherein she will, for example, rent "Gone With The Wind" for illustration in Civil War lectures at schools.

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

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MIAMI  
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# ...newsline...

**"JEDI" DUE FOR STELLAR LAUNCH:** CBS/Fox Video has revealed the details of the marketing campaign for "Return Of The Jedi." Total expenditures for the title will approach theatrical film business levels, with a \$2 million budget set. Among the major elements: a buy of 200 tv commercials, with heavy emphasis on MTV; a large-scale print campaign designed to reach almost every household in the U.S. several times; direct marketing to many major mass merchandise accounts; and 10,000 3-D posters.

**THE NEW YORK INTERNATIONAL** Home Video Market is preparing a major promotional marketing campaign, hiring Intermedia Communications Inc. to do its advertising and Kanan, Corbin, Schupak & Aronow to handle its public relations. A big ad campaign will commence in January for the April 17-20 event, with other steps kicking in as the show's date draws nearer.

**SEA-TV IS GOING** to the New York National Boat Show. The company is going to the Jan. 10-19 event with what it claims is a first: a booth devoted solely to the sales of nautically-themed videocassettes. Both instructional and entertainment-oriented titles will be on the shelves. Two new releases will also be displayed: "Multihull Fever" (\$49.95) and "Gary Jobson's Winner's Edge" (\$99.95). Sea-TV's current best-seller is "Learn The Racing Rules," which consists of two 50-minute volumes that explain 100 common yacht-racing regulation dilemmas and how to avoid them. It lists for \$89.95.

**SPORTS IS WARNER MUSIC VIDEO'S** latest new subject category, with the release of "Pete Newell On Basketball." The program runs for one hour and 55 minutes and lists for \$59.95. It was shot on location at Newell's "Big Man's" camp at Loyola Marymount Univ. in Los Angeles.

**BELUSHI HAS BROUGHT IN** the numbers, claims Warner Home Video. Executives within the company say its videocassette compilation of John Belushi's best "Saturday Night Live" moments, "The Best Of Belushi," shipped 100,000 units on pre-order, and looks to move close to 175,000 units by the end of the year.

**ROAD SHOWS WORK** in home video, say Karl/Lorimar Home Video staffers. The company has recently put Playboy bunnies on the road to support its new \$9.95 "Video Centerfold" release. Videocassettes have moved at a pace of up to 200 units an hour when the bunnies are present, according to the Karl/Lorimar staffers, who say Jane Fonda also has a strong impact, with 150 units of her \$59.95 "Jane Fonda's New Workout," moving each hour at some of her appearances.

**LEADING ITSELF BY THE NOSE,** RKO Home Video is making "Cyrano," the first of its release of a series of performances by the Royal Shakespeare Company. RKO taped three plays: "Cyrano de Bergerac," "Tartuffe," and "Moliere." Ship date for the programs is Jan. 6. "Cyrano" was on Broadway for a brief time last year, where it got good reviews. Derek Jacobi stars, with Sinead Cusack co-starring. The nearly three-hour title lists for \$59.95; "Tartuffe" and "Moliere" each go for \$39.95.

**PACIFIC ARTS VIDEO** has moved. The company has left its offices in Carmel, Calif., and gone to Beverly Hills. Its new address and phone are: Pacific Arts Video, 50 N. La Cienega Blvd., Suite 210, Beverly Hills, Calif. 90211; (213) 657-2233.

**"HEARTS-OF-EVIL"** is the title VidAmerica has given its February promotion, which will offer two new and six re-priced horror films. The two new titles are "Heartbreak Motel" and "The Demon," both priced at \$59.95. The company is giving dealers a chance to purchase any two units of its six promotional titles at \$29.95 instead of the usual \$69.95, if they make their orders within the Feb. 4-14 order period. Retailers can only buy the two units at \$29.95 if they pick up one of the \$59.95 lead titles. The programs on sale are "Hands Of The Ripper," "Twins Of Evil," "Alison's Birthday," "Deathgames," "Stage Fright" and "Summer Of Secrets."

**GALLAGHER'S COMEDY RELEASES** continue via Paramount Home Video. Latest out is "Gallagher—Over Your Head," due for release in January with a running time of 58 minutes and a suggested list of \$39.95. As usual, the comedian's "Sledge-O-Matic" is prominently featured. Another notable release for January will be "Teen Wolf," starring Michael J. Fox. The first movie out via Paramount's distribution deal with Atlantic Releasing Corp., it bears a list price of \$79.95.

**PLAYHOUSE IS GOING WEST** with its February release schedule. The company is releasing six Westerns that month: "The Undeclared," "Big Jake," "Bandolero!," "Butch & Sundance: The Early Days," "Rio Conchos" and "When Legends Die." Suggested list price on all the titles comes to \$59.98.

TONY SEIDEMAN

## Karl/Lorimar Narrows Market Focus Company Drinks to Success of 'Mr. Boston Guide'

BY TONY SEIDEMAN

NEW YORK "Video publishing" is the phrase Karl/Lorimar Home Video executive vice president Court Shannon uses to describe the business his company is trying to create by producing narrowly targeted titles for specific market segments.

Karl/Lorimar executives report the firm is in negotiation with as many as six or more publishing houses and other companies in search of video publishing opportunities. The first of its projects to reach market is "The Mr. Boston Official Video Bartender's Guide." In the works is a series of videos from Consumer's Union (separate story, page 40).

"These are part of our next steps of diversification, of building a broad base of product in different areas," Shannon says.

Although Glenmore Distilleries Co., owner of the Mr. Boston brand name, and Karl/Lorimar aren't releasing any details, the budget for "Mr. Boston" evidently climbed well into six figures.

Producer Geoffrey Drummond notes that at least six locations were used in such locales as New York, San Francisco, Arizona, and Hawaii. "We really made it a first class commercial production value," he says.

"Mr. Boston" is being sold in three different packages: as a gift item, with a "Mr. Boston" video, book and drinking glass, for \$24.95; as a book and video package, for \$19.95; and as a video alone, for \$14.95.

According to Glenmore's Donna-



Executives from Karl/Lorimar Home Video and Glenmore Distilleries celebrate the release of the "Mr. Boston Official Video Bartender's Guide." From left: Karl/Lorimar director of development Mark Lambert and vice president of marketing Jeff Genest, Glenmore associate brand manager Pam Greenfield, Geoffrey Drummond Productions' Geoffrey Drummond, Karl president Stuart Karl and executive vice president Harold Weitzberg, Glenmore senior brand manager James McKee and director of corporate communications Donna-Ann Hayden, and Karl/Lorimar executive vice president Court Shannon.

Ann Hayden, revenues from the sale of cassettes is only one way her company looks to benefit from "Mr. Boston." Glenmore picked up all production costs on the title and will be distributing it to liquor outlets, while Karl/Lorimar is handling marketing and distribution to mainstream merchandisers and video software outlets.

All of the liquors used in "Mr. Boston" are Glenmore products, an orientation which parallels that of the print version of "Mr. Boston," which has sold a reported 10 million copies and features color photographs of the line.

The number of outlets where Glenmore's alcohol-based products can be sold are limited, Hayden notes. A video can go where these cannot, she notes, into such outlets as mass merchandisers and stores which traditionally do not carry Glenmore's line.

In addition, she notes, the video will energize to Glenmore's regular product line, with a new category giving the company's salesmen a major lever into the liquor stores they have always called upon. It's no longer "the same thing over and over again," she says. There are es-  
(Continued on page 40)

FOR WEEK ENDING DECEMBER 28, 1985

Billboard

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# TOP VIDEODISKS

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	5		GHOSTBUSTERS	RCA/Columbia Pictures Home Video 30413	Bill Murray Dan Aykroyd	1984	PG	CED Laser	29.95 29.95
2	NEW			BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	CED Laser	29.95 29.95
3	5	29		THE KARATE KID ▲	RCA/Columbia Pictures Home Video 30406	Ralph Macchio Pat Morita	1984	PG	CED Laser	39.95 34.95
4	3	11		THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	Laser	39.98
5	9	3		FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R	CED Laser	29.95 34.95
6	2	5		POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	13	Laser	39.98
7	8	19		THE RIVER ▲◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	13	Laser	39.98
8	NEW			GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	Laser	34.98
9	6	3		THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	13	CED Laser	29.95 34.95
10	4	21		STARMAN ▲	RCA/Columbia Pictures Home Video 30412	Jeff Bridges Karen Allen	1984	PG	CED Laser	29.95 29.95

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

## New Karl/Lorimar Line: Consumer's Union Programs

NEW YORK Consumer's Union, product testing lab and publisher of Consumer Reports magazine, has reached an agreement with Karl/Lorimar Home Video to create a line of videocassette properties.

"We're planning to build a library of programs to retail at \$19.95," says Karl/Lorimar's Court Shannon. "Two are currently in production."

Initial release will come in March, says Consumer's Union television director Joyce H. Newman, with the title "Cars: How To Buy A New Or Used Car And Keep It Running Almost Forever." The program will come out almost simultaneously with Consumer Reports magazine's 1986 automobile survey, she says.

Preliminary title for the other initial package is "The Complete Guide To Keeping Your Home Safe And Secure."

For cassettes in the starting series, budgets came to \$125,000-\$150,000 each. "We're going to do six such projects," Newman says.

Consumer's Union contacted a number of video manufacturers, says Newman, choosing Karl/Lorimar because "they made the best offer." Initial plans call for release of four two-title packages in the next 18 months.

A careful spacing of release dates is planned, says Karl/Lorimar's Shannon: "It's a series of four releases a year. There's a significant amount of marketing that will be needed to reach the appropriate clientele." Shannon compares the release of the video titles to magazine publishing, where product comes out at a regulated pace.

"To be piling them one on top of the other would be counter-productive," he says of the release plans. "You can't bunch them too closely."

### 'MR. BOSTON' GUIDE

(Continued from page 39)

estimated to be more than 50,000 liquor stores in the U.S.

"Mr. Boston" is "designed for easy reference," says Shannon, covering more than 50 different drinks in the space of an hour of videotape that also contains an index and still frames of the basic ingredients.

According to Hayden, putting together "Mr. Boston" took a "total of about six months from pre-production to getting it out on the shelves."

Because of all the different payoffs given by the sponsored videocassette, unit volume is not as important as it might be. Shannon projects that sales might reach 25,000 units after six months of release, and predicts that the program will be "evergreen," as strong an ongoing seller as the decades-old print version has been.

Karl/Lorimar executives see a variety of potential outlets for the sponsored video approach. Marketing vice president Jeff Genst says almost any "consumer products in general" can be utilized, and that "sports and equipment" may prove to be especially valuable venues.

Two main avenues will be used for selling the titles: the conventional retail distribution network and its sidelines; and Consumer Reports magazine along with Consumer's Union's direct mail marketing. Karl/Lorimar will handle the retail base, while Consumer's Union has retained full rights to all direct marketing revenues, says Newman: "They're going to advertise and do all the retail marketing."

Plans for a home video program have been in the works at Consumer's Union for some time, Newman says. "We started looking into this about two years ago, and we did a market analysis internally."

Putting the deal together was George Page Associates, according to Newman, "They were a sort of packager. Page had done a lot of music videos and from them he knew the programming people."

In terms of the ingredients of the program, Newman says, "It has to be something that you want to watch more than once." The first cassette, he comments, "has to be not just a car cassette on how to change your oil. It has to be a very comprehensive reference." Consumer's Union is tapping into its database to do the show. Other elements Newman is looking for include information that is generic and doesn't get dated.

As for the \$19.95 price point, "We studied things very carefully and we all mutually agreed that it looks like a good level for a how-to, and that the industry's moving that way," Newman says. "Giving good value for the money was another reason for the tag."

The Consumer's Union executive also repeats a refrain made by almost every manufacturing executive in the home video business: "We're not looking to rent, we're looking to sell." Besides, she says, "I think there's a psychological barrier above \$20."

Although Shannon says Karl/Lorimar has been given conventional home video "windows" of six months to a year, Newman says, "The programs are there on videocassette—that's going to be the only place you can get them that way," although there is a possibility "excerpts" may be seen on other media.

Consumer's Union has produced nine episodes of a cable-television series with HBO since 1979.

Videocassettes can be a far more potent way of educating consumers than print for many subjects, Shannon claims. "You can give them better information because of the visual treatment. I would understand what's on video, and not necessarily in print."

Money for the programs is coming from Karl/Lorimar, Shannon says.

A final reason for Consumer's Union's wanting to get into prerecorded video was the advertiser-free environment. "We wouldn't have to worry about the advertising on cable networks or on commercial programs. It lets us give our information pure and straight."

TONY SEIDEMAN

FOR WEEK ENDING DECEMBER 28, 1985

Billboard

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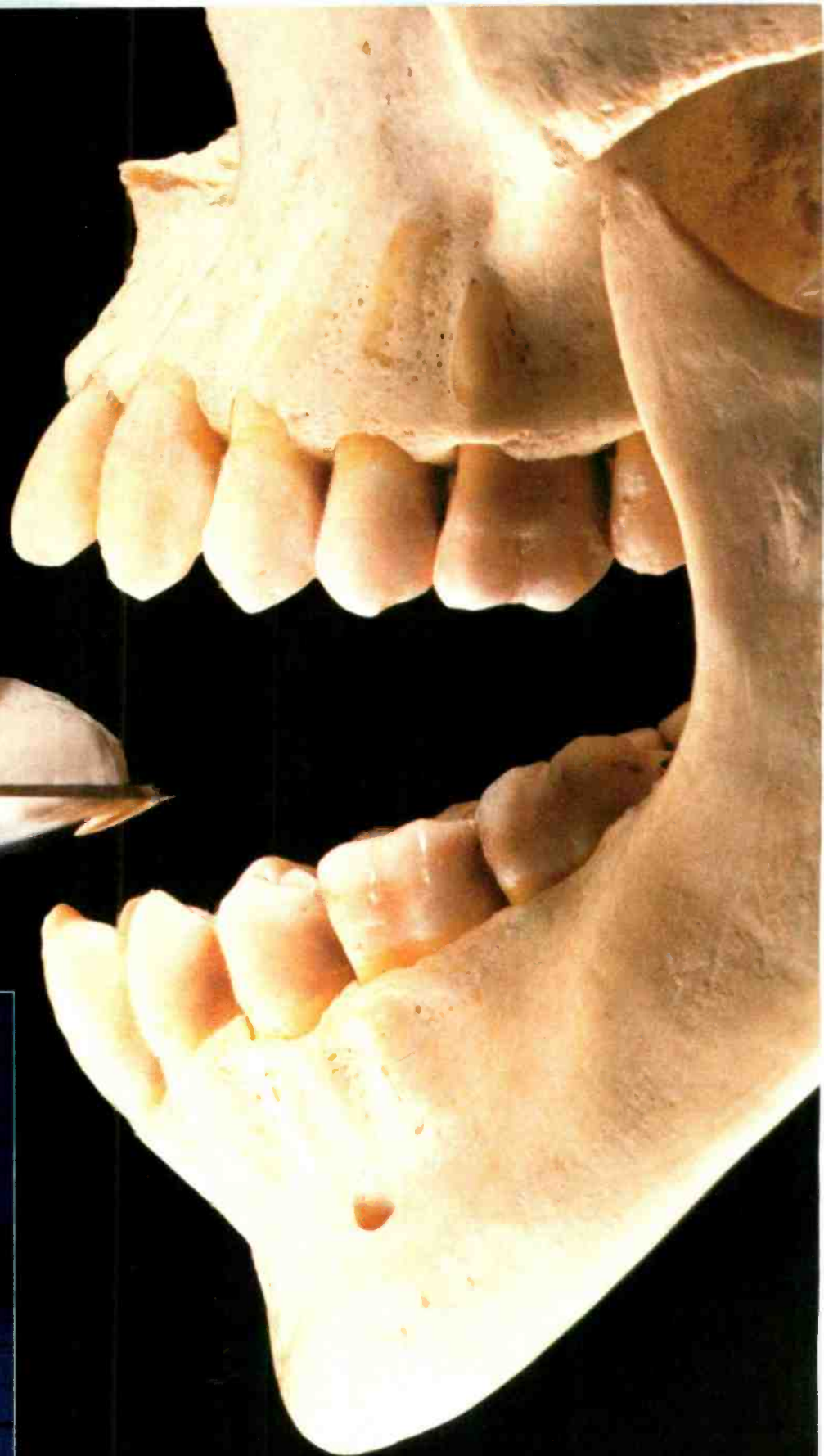
# TOP VIDEOCASSETTES SALES

				Compiled from a national sample of retail store sales reports.			Year of Release	Rating	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
1	1	7	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95	
2	4	6	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	24.95	
3	2	8	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95	
4	3	21	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	29.95	
5	6	8	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95	
6	5	4	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98	
7	10	5	MARY POPPINS ● ♦	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95	
8	9	78	DUMBO ▲ ♦	Walt Disney Home Video 24	Animated	1941	G	29.95	
9	7	189	JANE FONDA'S WORKOUT ▲ ♦	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95	
10	12	8	THE WIZARD OF OZ ▲ ♦	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95	
11	15	41	GONE WITH THE WIND ▲ ♦	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95	
12	8	3	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95	
13	11	4	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98	
14	17	7	MOTOWN 25: YESTERDAY, TODAY, FOREVER	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95	
15	13	13	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95	
16	14	56	PRIME TIME ▲ ♦	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95	
17	16	4	ROBIN HOOD ♦	Walt Disney Home Video 228	Animated	1973	G	29.95	
18	20	3	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R	79.95	
19	18	4	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	79.95	
20	NEW ▶		DURAN DURAN: ARENA	Tritec Duran Vision Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	NR	29.95	
21	19	27	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95	
22	26	29	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95	
23	30	4	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95	
24	35	2	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	79.98	
25	NEW ▶		FLETCH	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG	79.95	
26	22	19	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95	
27	29	12	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	79.95	
28	24	9	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98	
29	25	8	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	NR	16.95	
30	23	91	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95	
31	39	43	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95	
32	21	99	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95	
33	NEW ▶		PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	79.95	
34	40	25	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95	
35	NEW ▶		PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R	79.98	
36	32	59	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Aykroyd Eddie Murphy	1983	R	24.95	
37	34	3	BREWSTER'S MILLIONS ▲	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG	79.95	
38	38	25	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98	
39	28	25	MAD MAX	Orion Pictures Vestron 4030	Mel Gibson	1980	R	24.95	
40	33	5	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	29.95	

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



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ANDREA MARCOVICCI (THE FRONT)  
GARRETT MORRIS (SATURDAY NIGHT LIVE)  
PAUL SORVINO (OH GOD!)  
WRITTEN AND DIRECTED BY LARRY COHEN (IT'S ALIVE)

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Everyone's trying to get "The Stuff," but what happens when "The Stuff" gets them? Written and directed by Larry Cohen ("It's Alive").



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NOEL

Noel C. Bloom  
Chairman

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/md



## Embassy Chief Blay Speaks Out

NEW YORK Home video has made the transition from a "buff's" industry to a "lifestyle" product, according to Embassy Home Entertainment chief Andre Blay. The field has carved a permanent place for itself with the world's media.

"Lifestyle," to Blay, means a medium that has penetrated households to a degree that it's hard to encounter someone who neither is a user nor considers becoming one. Because home video has passed this barrier, in Blay's view, the industry has become a partner in the feature film business instead of a stepchild.

This position should be big enough next year to see 80 million to 85 million prerecorded units sold in the U.S. alone, he predicts. Further, Blay expects the dollar volume of the industry to surpass its theatrical antecedent within a short time.

Blay, speaking at Embassy Home Entertainment's annual press lunch at the Tavern On The Green restaurant here, noted that a number of major changes take place at Embassy in 1985, the largest being the purchase of its parent company by Coca-Cola Inc.

Other points made at the event included:

- Embassy will be mounting a major catalog promotion in January, offering the repricing of at least 20 titles. This promotion will run about two months, after which the titles will go back up to their original prices. Reflecting on this, Blay noted that two-tier pricing is no longer coming but has arrived.

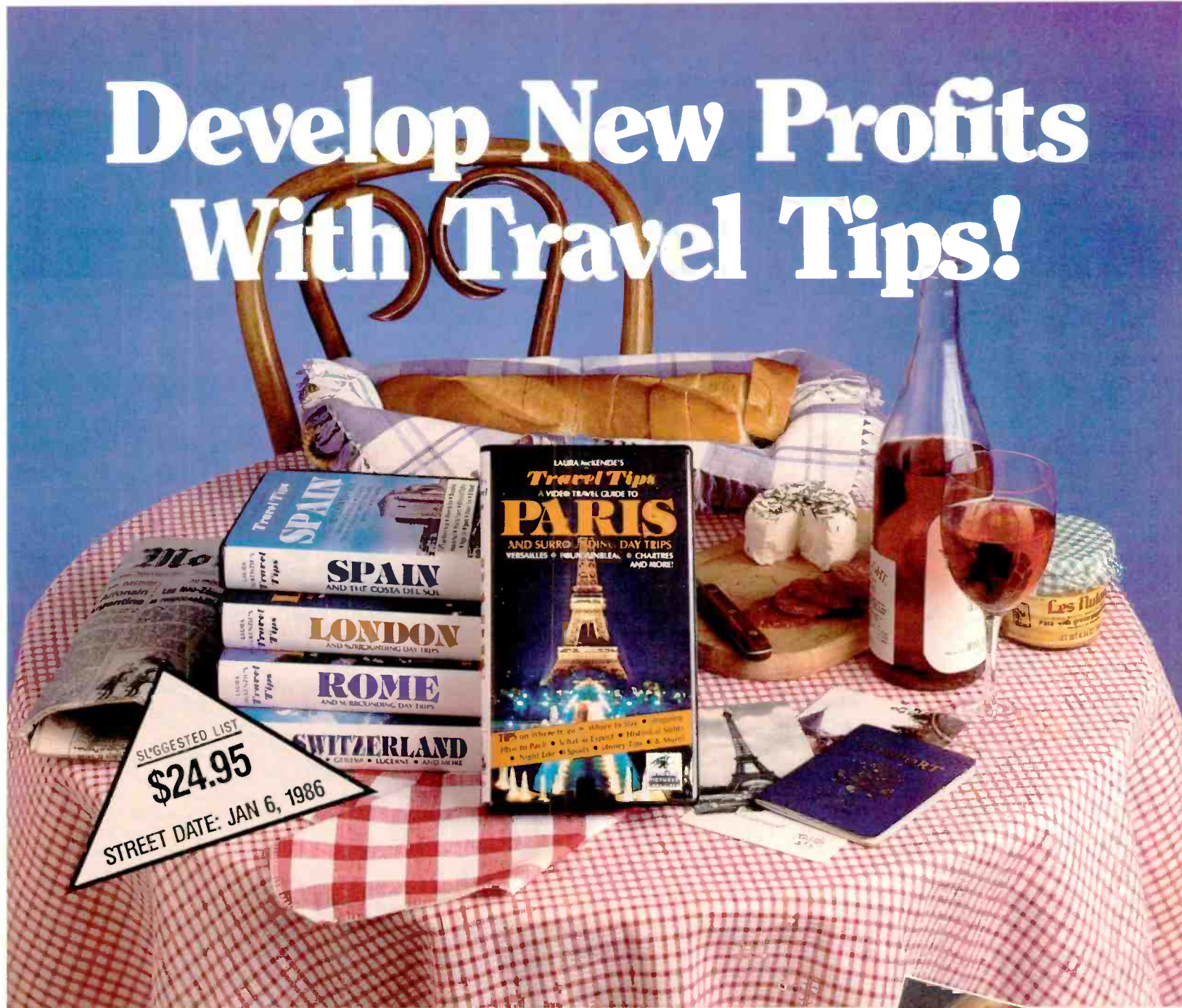
- Macrovision, the anti-copying process which Embassy first used and publicized, is being reconsidered by the firm. "There is some possibility it may be used on select titles," Blay commented, "or not at all in the future."

- Involvement with 8mm is a high probability at some time in the future, though Blay said he was uncertain about the details.

Coke, which already owns Columbia Pictures and a major share of RCA/Columbia Pictures Home Video, is by contract required to eventually sell at least 50% of Embassy Home Entertainment. Despite this, said Blay, things have been going smoothly, with virtually no rough spots encountered yet, even as he is working on increasing his ownership share of the firm.

TONY SEIDEMAN

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## Australian Band Eyes U.S. Success Divinyls Tone Down Their Attack

BY JIM BESSMAN

NEW YORK One of the most arresting new acts to ply the U.S. concert circuit in 1983, Australian rock band Divinyls nonetheless had problems establishing its critically lauded, fiercely aggressive debut Chrysalis album "Desperate" in the domestic marketplace. Even though the group expanded a four-week tour schedule to five months and 83 dates, only a relative handful of the records moved.

With the release of their follow-up album "What A Life!" Divinyls are trying a somewhat different tack. Modifications in management, production and songwriting have resulted in a tempering of the group's raw, angry attack to facilitate a U.S. breakthrough without

diluting its intense identity.

"'Desperate' was more of a live studio album," says Mark McEntee, Divinyls' guitarist/keyboardist/vocalist, who formed the band five years ago in Sydney with lead vocalist Christina Amphlett. "We needed somebody to make it a more 'recorded' album, who would open things out and experiment more."

Production of "What A Life!" began in late 1983 under the auspices of Mark Opitz, who produced "Desperate." Dissatisfied, Divinyls wrote more songs and gigged throughout Australia before returning to the studio a year later with Gary Langan, currently of Art of Noise.

When the resultant mixes weren't "rock'n'roll enough," McEntee and Amphlett flew to the U.S. to recruit Mike Chapman, who had helped land the group with Chrysalis in the first place after seeing them perform in Australia.

Chapman and Holly Knight co-wrote the first single from "What A Life!," "Pleasure And Pain," and McEntee and Amphlett added "Sleeping Beauty." Both tunes were then recorded in Australia and mixed by Chapman, who remixed the previous recordings with the same emphasis on guitars and vocals. Amphlett says she thinks the final mix, while more "studio" and less "rough-edged," should "get more people without sacrificing what we are."

What Divinyls have been is a hard rock quintet delving into life's darker recesses via the anguished, seemingly deranged performance of Amphlett, who was wont to tear out

clumps of hair and smear her face with lipstick while hoarsely screeching out heartbreaking tales of loneliness and desperation.

One such live performance in Australia so impressed Chuck Morris of Feyline that he and company head Barry Fey joined forces with Divinyls' Australia-based manager Vince Lovegrove in Across The Pacific Management, formed specifically to handle the group.

"We didn't want a big management company where we'd be one of the many, with no personalized management," explains Amphlett of the teaming with Feyline, whose only other client is the Nitty Gritty Dirt Band.

Amphlett says she hopes that this time around Divinyls will benefit from a well-coordinated promotional push from Chrysalis, which at the time of "Desperate" was undergoing a major overhaul brought on by the switch from independent to CBS distribution and from Los Angeles headquarters to New York.

Amphlett and McEntee have just completed a three-week, 10-city major market promotional trip, visiting the press, radio and retail reps that they didn't have time for during their previous heavy concert schedule. In addition, a video for "Pleasure And Pain" directed by filmmaker Philippe Mora is already getting play, with two more, including "Sleeping Beauty," on line.

"Last time we had to play live to generate interest here," concludes Amphlett, urging fellow Australian acts to make the trip when still in a "young stage." That way, adds McEntee, "They can grow up in an international way."



Foxy Palmer. It's not Michael J. Fox, but Robert Palmer, guesting on a recent segment of "American Bandstand."



Golden Oldies. Chubby Checker and Melanie perform during a recent show at the Bottom Line in New York. (Photo: Chuck Pulin)

## Variety Artists Leaving Minneapolis

CHICAGO Variety Artists of Minneapolis, heretofore the only major national booking agency located in the Midwest, is pulling up its stakes and heading for Los Angeles.

Variety, which was founded 11 years ago and opened a Los Angeles office in 1976, will be headquartered in L.A. as of Jan. 2, according to company secretary/treasurer Lloyd St. Martin. Variety's entire staff of eight is making the move, he says, including president Gordon Singer and vice president Rod Essig. Vice president Bob Engel, who has headed the L.A. office since its inception, will also be staying on.

"It was difficult," says St. Martin of Variety's decision to move. "We love it here, we're all from Minnesota; but it was a question of being out of the mainstream. And it was costly operating two different of-

fices." St. Martin says Variety plans no major changes in the way it does business, "except we hope to sign more acts and improve our roster with more contemporary artists." The company's 40 acts include "Weird Al" Yankovic, Doc Severinsen & Xebro, Gregg Allman, Beat Farmers, John Prine, Atlanta Rhythm Section, the Association, the Mamas & the Papas, Arlo Guthrie, Mink de Ville, Roy Buchanan and Edgar Winter.

With the move, Variety disbands Excelsior Talent, its regional booking subsidiary which acted as a farm system for Variety. A few of Excelsior's more promising acts, including Minneapolis artists the Wallets and Speak The Language, have been picked up by Variety.

MOIRA McCORMICK

## Live Music Boom Seen at Theme Parks

BY RUSSELL SHAW

ATLANTA With a decreasing portion of America's population falling into the 18-24 age range, theme parks need to think about a broader scope of live entertainment options that will keep older customers loyal. At the same time, park management must work harder to cultivate trust among entertainers.

These were two of the main themes expressed at the Entertainment Workshop panel discussion held on Nov. 22 at the Atlanta Hilton as part of the 67th annual convention and trade show of the 1,800-member International Assn. of Amusement Parks & Attractions, based in Alexandria, Va.

Panelists for the two-hour confab included chairman/moderator Gary Noble of Worlds Of Fun, Kansas City, Mo.; David Blackburn of Six Flags Over Georgia, Atlanta; Bob Whitaker of Opryland, USA, Nashville; Joe Peczi of Busch Entertainment Corp., Williamsburg, Va.; Bette Kaye and Dennis Hammond of Bette Kaye Productions, Sacramento, Calif.; and Sonny Anderson of Walt Disney World, Lake Buena Vista, Fla.

"There are several reasons for the in-park entertainment boom," said Noble. "The cost of hardware—such as rides—is going through the roof, and managers are looking for other forms of entertainment. Changing demos, and fewer teens than in the past, mean that we have to appeal to a wider range of audience."

"Plus, entertainment, unlike a permanent attraction, can be changed easily. It's cost-effective, and you can even do live shows without building a theatre."

The "changing demos" idea was reinforced by Six Flags' Blackburn. "We're also finding that we're not attracting the family units as we did in the past," he said. "America does not go to theme parks like a family as it once did." Offered Bette Kaye: "This may be because adults are waiting longer to have children, and smaller families are the result."

Commenting on the need of parks to be more creative with live performing attractions, Opryland USA's Whitaker said, "We're [entertainers] gonna bring people through that front gate—and are worth the effort."

Bette Kaye Productions' Ham-

mond outlined several problem areas between parks and touring acts, and suggested ways they could either be prevented or rectified: "Go through the rider when you first receive it, get a big pen and mark out what you can't live with—but explain why in the margins, and send it back." He then said that if management complains, "give it to the act and see what they say."

Another reality of theme park entertainment management was mentioned by Walt Disney World's Anderson, whose topic of discussion was, "Do you plan the show for the budget, or do you budget the show for the plan?" Said Anderson: "We do both. Annual events obviously have a realistic budget, and we make appropriate increases as needed, not across the board."

The Entertainment Workshop attracted more than 300 attendees. The three-day convention, held mainly at the Georgia World Congress Center, attracted more than 10,000 for a three-day program of 525 trade show exhibits, live and video talent showcases and other workshops.

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# BILLBOARD HOT 100

7 OF TOP 10/15 OF TOP 20  
73% OF ENTIRE YEAR-END CHART

---

# CASHBOX TOP 100 SINGLES

9 OF TOP 10/14 OF TOP 20  
71% OF ENTIRE YEAR-END CHART

---

# RADIO & RECORDS TOP 85 OF '85

7 OF TOP 10/14 OF TOP 20  
73% OF ENTIRE YEAR-END CHART

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# Talent in Action

**RUN-D.M.C.**  
The Vic, Chicago  
Tickets: \$15

THAT THESE innovative rappers from Queens make great records only intensified the disappointment of Run-D.M.C.'s substandard set here Nov. 29.

Opening the evening were Chicago hardcore heroes the Effigies, whose workmanlike performance was politely if unenthusiastically received by an uninterested crowd.

The stars of the show kept their fans waiting a full hour after the Effigies finished, and it wasn't due to an elaborate setup (a mere two turntables and a drum kit). When they finally did deign to show up, Run-D.M.C. played 40 minutes, no encore. For a \$15 admission fee, that translates as "ripoff" in any language.

The performance itself was competent enough, if uninspired. Run (Joseph Simmons) and D.M.C. (Darryl McDaniels) got the main floor to its feet, clapping along to a collection of raps presented in varying shades of funk.

Unfortunately, the turntable wizardry of DJ Jam Master Jay was all but inaudible under the voices and drums. The slashing metal guitar riffs so integral to Run-D.M.C.'s sound, exemplified by the recent hit "King Of Rock," were completely buried. Stripped of their normal supports, the pair's usually exuberant, boastful assertiveness came off as empty braggadocio.

MOIRA McCORMICK

**TOM WAITS**  
Beacon Theatre, New York  
Tickets: \$18.50, \$16.50

SOME OF THE MOST effective moments of Tom Waits' Nov. 20 concert here—the first of two sold-out shows, and his first New York appearance in five years—came when his five-piece backup band took a break and he sat at the piano to offer such wistful ballads as "Jitterbug Boy" and "On The Nickel."

But fans who came to hear Tom Waits the laid-back piano-playing balladeer must have been disappointed; the harsh, jarring side of his musical nature was far more in evidence than the gentle, romantic side. The concert was dominated by the hard-edged, often eerie, always fascinating urban nightmare music that lies at the heart of Waits' current Island album "Rain Dogs."

And, as brilliant as most of Waits' newer songs are, there were times when the high-intensity barrage seemed almost too much to take. The concert could have been better paced; a few more of the quieter songs might have increased the effectiveness of Waits' overall presentation.

Waits was also victimized by problems with the sound system. His band was so loud on some of the more raucous numbers that he literally had to shout to make himself heard—causing his raspy voice, which at its best is capable of great expressiveness and even delicacy, to stray into realms of atonality that he surely wasn't aiming for.

But the manic beauty of the new material still shone through more often than not, and Waits was never less than a compelling performer. Even when he seemed to be having trouble with his voice, he got his

points across by punctuating the songs with dramatic movements and gestures. And his band was both powerful and versatile: Guitarist Marc Ribot doubled on banjo and cornet, Ralph Carney played a variety of saxophones and violin, and Stephen Hodges and Michael Blair ably handled various percussion instruments. Greg Cohen supplied the solid bottom on *acoustic* bass—a rarity indeed at what might be called, for lack of a better description, a rock concert.

Of course, that really *isn't* an adequate description, and therein lies the secret of Waits' distinctive charm: A Tom Waits concert is part rock concert, part cabaret, part poetry recital and part standup comedy act (although he didn't offer nearly enough of his bizarre humor at this particular show). Even on what was apparently something of an off night, Waits gave the audience its money's worth simply by being unquestionably, ineffably himself.

PETER KEEPNEWS

**10,000 MANIACS**  
Club Lingerie, Los Angeles  
Tickets: \$10

ELEKTRA'S NEW DISCOVERY from upstate New York belies its name: There's nothing maniacal about 10,000 Maniacs' sophisticated folk-rock tapestry of sound, literate lyrics and intelligent presentation. The group is among the most original voices raised in years, and it was a highly charged crowd that anticipated its first Los Angeles appearance on Dec. 6.

No one was disappointed by the sextet's 75-minute show. From the first, vocalist Natalie Merchant made it clear that 10,000 Maniacs is not a group to rely on glitz or cliché. Merchant projected a startling, clear alto from her tiny frame, and her unassuming, hippie-like appearance was a pleasant change from performers who rehearse more with their hair styles than their voice coaches. Guitarist/mandolinist Robert Buck, drummer Jerry Augustyniak, bassist Steven Gustafson, guitarist John Lombardo and keyboardist Dennis Drew worked together as smoothly as a group of friends who have played for years for their own enjoyment—which is no doubt the case.

10,000 Maniacs doesn't create easy songs; the songwriters eat dictionaries for breakfast, and Merchant's odd cadences make the verses come out sounding like Chaucer. But these are *pretty* songs, lilting and melodic, and that's rare. "Arbor Day," the encore, could have been a traditional Celtic air handed down for generations, and "Can't Ignore The Train," the key track of "The Wishing Chair" album, had all the hooks of a hit single.

Less appealing are the heavy neopsychedelic influences in the material; the long, cacophonous jams in "Planned Obsolescence" and "My Mother The War" were the weakest moments of the set. Also missed were backing vocal harmonies to complement the band's tight instrumental sound.

10,000 Maniacs is a find for an audience which appreciates a Richard Thompson or a Kate Bush, and just might stretch its appeal to an audience which listens to a Fleetwood Mac.

ETHLIE ANN VARE



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
KENNY ROGERS DOLLY PARTON LEE GREENWOOD SAWYER BROWN	The Centrum Worcester, Mass.	Nov. 30-Dec. 1	\$454,650 \$17.50	25,980 two sellouts	North American Tours
KENNY ROGERS DOLLY PARTON SAWYER BROWN	Kemper Arena Kansas City, Mo.	Dec. 6	\$300,570 \$17.50/\$15.50	16,343 sellout	North American Tours
KENNY ROGERS DOLLY PARTON SAWYER BROWN	Market Square Arena Indianapolis	Dec. 7	\$272,897 \$17.50/\$15.50	15,986 sellout	North American Tours
KENNY ROGERS DOLLY PARTON	West Palm Beach (Fla.) Auditorium	Dec. 15	\$201,415 \$16.50	12,207 14,112	North American Tours
JOHN COUGAR MELLENCAMP	Baltimore Civic Center	Dec. 7	\$188,108 \$14.50	13,170 13,585	Cellar Door Prods.
GALLAGHER	Fox Theater St. Louis	Dec. 6-8	\$166,400 \$12.50	13,795 three sellouts	Contemporary Prods./Wizard of Odd
DIO ROUGH CUTT	The Forum Inglewood, Calif.	Dec. 7	\$165,322 \$16.50/\$15	11,006 sellout	Avalon Attractions
ZZ TOP HEADPINS	Ottawa (Ont.) Civic Center	Dec. 4	\$149,769 (\$187,212 Canadian) \$22.50	8,765 9,000	Bass Clef/Donald K. Donald/ Concert Prods. International
RUSH STEVE MORSE	Rochester (N.Y.) War Memorial	Dec. 10	\$135,716 \$14.50/\$13.50	10,200 sellout	Monarch Entertainment Bureau/ John Scher Presents
MOTLEY CRUE AUTOGRAPH	Charlotte (N.C.) Coliseum	Dec. 15	\$115,637 \$14.50	7,975 12,900	Kaleidoscope Prods./ Beach Club Concerts
KENNY ROGERS DOLLY PARTON LEE GREENWOOD SAWYER BROWN	Broome County Arena Binghamton, N.Y.	Dec. 2	\$113,833 \$16.50	6,889 sellout	North American Tours
MOTLEY CRUE AUTOGRAPH	Lakefront Arena New Orleans	Dec. 4	\$95,821 \$15.50	6,388 sellout	Contemporary Prods.
RATT BON JOVI	Jacksonville (Fla.) Coliseum	Dec. 8	\$89,432 \$14	6,721 10,000	Fantasma Prods.
SQUEEZE OINGO BOINGO	Spectrum Showcase Theater Philadelphia	Dec. 13	\$70,659 \$13.50	5,430 7,218	Electric Factory Concerts
RATT BON JOVI	Orange County Civic Center Orlando, Fla.	Dec. 6	\$88,620 \$14	6,506 10,000	Fantasma Prods.
RATT BON JOVI	Lee County Civic Center Fort Myers, Fla.	Dec. 10	\$70,532 \$14	5,241 7,000	Fantasma Prods.
THOMPSON TWINS ORCHESTRAL MANOEUVRES IN THE DARK	Spectrum Showcase Theater Philadelphia	Dec. 15	\$59,975 \$13.50/\$11.50	4,749 7,218	Electric Factory Concerts
GEORGE STRAIT CLAY BLAKER	Lubbock (Tex.) Civic Center	Dec. 14	\$57,343 \$12.50/\$11	5,018 6,500	C&M Prods.
GEORGE STRAIT CLAY BLAKER	Amarillo (Tex.) Coliseum	Dec. 13	\$48,431 \$12.50/\$11	4,325 7,138	C&M Prods.
RATT BON JOVI	Leon County Civic Center Tallahassee, Fla.	Dec. 5	\$46,102 \$14	3,643 5,000	Fantasma Prods.
MANHATTAN TRANSFER	Dane County Memorial Coliseum Madison, Wis.	Dec. 12	\$37,329 \$15.50/\$13.50	2,417 4,129	Riverside Theater Inc.
R.E.M. MINUTEMEN	Charlotte (N.C.) Park Center	Dec. 13	\$32,350 \$13.50/\$12.50	2,428 3,600	Kaleidoscope Prods./ Beach Club Concerts
JOHN KAY & STEPPENWOLF GUESS WHO	Orpheum Theater Memphis	Dec. 13	\$29,079 \$13.50	2,154 2,417	Mid-South Concerts/ Contemporary Presentations
JOHN KAY & STEPPENWOLF GUESS WHO	Clowes Hall Butler Univ. Indianapolis	Dec. 10	\$26,457 \$12.50	2,118 sellout	Sunshine Promotions/ New West Presentations
INXS JON BUTCHER AXIS	Bayfront Arena St. Petersburg, Fla.	Dec. 10	\$23,186 \$14.50	1,804 2,200	Fantasma Prods.
THE CULT WIRE TRAIN	The Concert Hall Toronto, Ont.	Dec. 10	\$19,680 (\$24,600 Canadian) \$15	1,650 1,640	Concert Prods. International/ Molson Music
JAY LENO	American Theater St. Louis	Nov. 30	\$19,406 \$15.50	1,416 1,853	Contemporary Prods.

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Rockin' Eve. Pictured backstage during rehearsals for "Dick Clark's New Year's Rockin' Eve '86" are Wynonna Judd, Emma Samms of "Dynasty II: The Colbys," Ted McGinley of "The Love Boat" and Naomi Judd.

## New Billing for Songwriter Awards

### Annual Music City News Show Expands Its Approach

BY KIP KIRBY

NASHVILLE The sixth annual National Songwriter Awards Show will take place live via satellite Monday, Jan. 13, from 8-10 p.m. at the Tennessee Performing Arts Center. Barbara Eden and Roy Clark will host.

Formerly known as the Music City News Top Country Hits of the Year Awards, the show's billing has been changed to reflect a more expanded musical approach. For the first time, six categories have been established from which winners will be selected through fan voting in Music City News: contemporary ballad, contemporary upbeat, traditional ballad, traditional upbeat,

country-rock and comedy-novelty. There will also be a song of the year selected from nominees in these categories.

Also new this year is an affiliation by the Songwriters Guild of America with Multimedia Entertainment, producers of the two-hour telecast. According to a five-year agreement between the Guild and Multimedia, the Guild will provide an advisory committee to help coordinate areas of categories, criteria and song selection prior to voting.

Featured during the program will be awards for most promising writer, Hall of Fame, a Songwriters Guild President's Award to Waylon Jennings for his ongoing support of writers through the Guild's Sue Brewer Fund, and a tribute to Roger Miller and his "Big River" Broadway score.

Multimedia expects the show to be aired in approximately 150 mar-

kets nationally.

The following is a list of nominees by category.

Contemporary Ballad: "Dixie Road" (written by Don Goodman, Mary Ann Kennedy, Pam Rose); "Highwayman" (Jimmy Webb); "Make My Life With You" (Gary Burr); "Seven Spanish Angels" (Troy Seals, Eddie Setser); "There's No Way" (Lisa Palas, Will Robinson, John Jarrard).

Contemporary Upbeat: "Baby's Got Her Bluejeans On" (Bob McDill); "Don't Call Him A Cowboy" (Debbie Hupp, Johnny MacRae, Bob Morrison); "Little Things" (Billy Barber); "She's Single Again" (Charlie Craig, Peter McCann); "Why Not Me" (Harlan Howard, Brent Maher, Sonny Throckmorton).

Traditional Ballad: "Does Fort Worth Ever Cross Your Mind" (Continued on page 53)

# NASHVILLE SCENE

by Kip Kirby



ORDINARILY, we present this column's annual "Nashville Scene Awards" in conjunction with CMA Week.

This year, however, we decided to move our awards to this double year-end talent issue. This way, recipients of awards can revel in the spotlight (not to mention the notoriety) for an additional week—and those not so favored this year can have more time to begin plotting next year's guaranteed-to-make-the-column strategies.

We've taken the opportunity to redesign our invisible Scene trophy as well. This year's edition is shaped like an eight-ball and features, for the first time, an "Executive Decision Maker." Winners may use their invisible awards on their desks as paperweights, then when a crisis comes around, simply push a button and let the trophy do the talking. Among the possible responses available are: "Ask Again Later," "Forget It, Your Goose Is Cooked!," "Not A Wise Choice" and "You've Got To Be Kidding!"

And now, on with the awards . . .

Our "Truth In Packaging" award goes to Hank Williams Jr. for his "I make a little audio, too" speech upon winning the CMA's first-ever video trophy.

To Chuck Morris, irreplaceable Feyline exec who opened a Nashville office here this year, goes Scene's in "Now You See Me, Now You Don't" award for his town/out of town exploits.

## Announcing the winners of this year's invisible trophies

For Gary Morris, we have our "Are You Sure Stanislavski Done It This-A-Way" award for managing, without a single operatic or acting lesson, to land an off-Broadway lead in "La Boheme" with Linda Ronstadt and a role in Aaron Spelling's predicted-to-be-hot tv series "Dynasty II: The Colbys" with Barbara Stanwyck and Charlton Heston.

To ICM, which opened and then shut its doors in Nashville without forewarning, Scene has its "Fooled You, Didn't We?" award.

Scene presents its annual "How You Gonna Keep 'Em Down On The Farm" award to soil man and FarmAid architect Willie Nelson . . . And to Sammy Hagar, whose four-letter blue streak knocked FarmAid temporarily off the air (and lost Lone Justice a chance to be heard nationally), we have a mouth-sized bar of soap and a copy of "Miss Manners' Guide To Social Etiquette."

For Motown's Jobete Music, which arrived this summer as Nashville's newest major publisher, we present Scene's "Reach Out. I'll Be There" award along with life-sized busts of Holland, Dozier and Holland to decorate its office.

The "I've Never Let Research Stand In The Way Of A Good Story" award goes to New York Times critic Robert Palmer, who made the front page with a warmed-over rehash of Nashville's woes months after the fact.

ASCAP's lovely publicity rep Eve Vaupel wins Scene's first "Bev Francis Has Nothing On Me" award, along with a personally autographed copy of "Body By Jake," a customized set of Nautilus weights, and a starring role in the sequel to "Perfect."

MCA division president Jimmy Bowen earns our "Bring The Mountain To Mohammed" award for luring the cast of Broadway's smash "Big River" to Nashville to record the first cast album ever done in Music City.

A singing version of "I'm Alabammy Bound" goes to Exile. Sawyer Brown, Restless Heart and Southern Pacific for their friendly competition with the Fort Payne Four.

Scene also has a special "We Put Our Money Where Our Mouth Is" award this year for the Oak Ridge Boys and Alabama, who are proving that fantastic lights, sound and staging are important in country music concerts.

A leather-bound set of "All In The Family" reruns on videocassette will be given to Nashville record companies who are "keeping it all in the family" with recent signings. Among these: Pake McEntire (Reba McEntire's brother) to RCA, Wayne Massey (Charly McClain's husband) to CBS, Marty Haggard (Merle Haggard's son) to MTM Records.

Scene has a package of glitter shoelaces to accompany its "The Other Shoe" award to Combine chief Bob Beckham, who finally heard it drop when Combine was sold after three years of twisting in the winds of litigation. And for Monument Records' Fred Foster—who's still waiting for the fate of his company to be determined—we have our "Waiting For Godot" award, along with a personal park bench on which to wait.

To Jim Foglesong, president of Capitol/EMI America Records in Nashville, Scene presents our "Lee Iacocca Cola Toast" for turning that label around. Along with his invisible trophy, Foglesong will receive a case of the pause that refreshes, personally hand-delivered by T. Graham Brown.

(Continued on page 52)

## Wojcik: Concert Business Is Good

### Nashville Booker Specializes in Rock

NASHVILLE Fifteen months after opening its doors, Dan Wojcik's Entertainment Artists Agency is doing 90% of its gross volume with rock promoters.

But that's not surprising, since the Nashville booking agency represents such rock-arena headliners as Bachman-Turner Overdrive, Hank Williams Jr. and Poco.

Not that there's any neglecting of country, however. In addition to signing Emmylou Harris and Billy Joe Royal last month, Entertainment Artists handles Earl Thomas Conley, Lacy J. Dalton, Dave & Sugar, Gary Stewart, Merle Kilgore and the Bama Band.

Wojcik, who formed Entertainment Artists after leaving the Shorty Lavender Agency in 1984,

says he's had no problem booking rock acts from Nashville—or in keeping his country roster active. Already-booked 1986 calendar dates are averaging 25% ahead of the same time period in 1985, and at least two of the agency's acts regularly hit percentage on their concerts.

"Hank Jr. goes into percentage at least 65% of the time, and Earl Thomas Conley hits percentage 30% of his shows," estimates Wojcik. "The average country act on the road today probably hits a percentage situation only 5% or 10% of the time."

Wojcik doesn't perceive his office's geographic location as relative to doing volume business.

(Continued on page 53)

FOR WEEK ENDING DECEMBER 28, 1985

## Billboard HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

		NEW ADDS	TOTAL ON
129 REPORTERS			
LEE GREENWOOD	DON'T UNDERESTIMATE MY LOVE MCA	36	39
T.G. SHEPPARD	IN OVER MY HEART COLUMBIA	28	42
JOHN SCHNEIDER	WHAT'S A MEMORY LIKE YOU MCA	27	91
M. GILLEY	YOUR MEMORY AIN'T WHAT IT USED TO BE EPIC	26	57
EDDY RAVEN	YOU SHOULD HAVE BEEN GONE BY NOW RCA	25	101

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

### RETAIL BREAKOUTS

		NUMBER REPORTING
57 REPORTERS		
OAK RIDGE BOYS	COME ON IN MCA	21
WAYLON JENNINGS	THE DEVIL'S ON THE LOOSE RCA	20
GLEN CAMPBELL	A MATTER OF TIME ATLANTIC/AMERICA	16
GEORGE JONES	THE ONE I LOVED BACK THEN EPIC	15
JUDY RODMAN	I SURE NEED YOUR LOVIN' MTM	10

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# Country

Shannon, Roe, Royal on the Charts

## '60s Rockers Score Nashville Hits

BY ANDREW ROBLIN

**NASHVILLE** Look out, Nashville, here come the '60s. Three of the best-known pop singers from that era have made recent showings on the Hot Country Singles chart, and two of these singers have albums on the way.

Del Shannon, famed for his '60s hits "Runaway" and "Hats Off To Larry," took his first country single, "In My Arms Again," halfway up the chart in March. Tommy Roe, who is said to have sold more than 40 million records during his days as a pop singer, fared equally well earlier this month with his "Some Such Foolishness." And Billy Joe Royal, best known for his 1965 hit "Down In The Boondocks," climbs to a bulletted 20 this week with "Burned Like A Rocket."

"I haven't changed my style," says Royal. "Today, 'Down In The Boondocks' would be a country record. The kind of music I did in the '60s is now being played country, so I think there's a place for what I want to do in country music."

In fact, two of the songs Royal made pop hits have already shown up on the country charts. Both Penny DeHaven and Freddy Weller had top 40 country hits in 1969 with "Down In The Boondocks," and Jerry Foster's version of Royal's "I Knew You When" reached number 86 in 1976.

"I started out in country, so it's not new to me," says Royal. "My uncle was in a country band, and I sang on their radio show when I

was a kid. My first club job was in a country band, too. We worked with Ray Price and Jim Reeves. It's not like all I've ever done is pop—I feel comfortable in country."

But finding Royal's place in the country music business hasn't been easy, according to his producer, Nelson Larkin. Larkin says "Burned Like A Rocket" was refused by every Nashville label he approached. Atlantic/America in New York only released the single in October after it had been independently issued on the Atlanta-based Southern Tracks label in March. The single's impressive chart performance has since earned Royal an album deal with Atlantic/America, says Larkin.

Country acceptance has also come slowly for another act Larkin produces, Tommy Roe, who is now signed to an album agreement with MCA/Curb. Roe's singles have appeared on the country charts since the '70s, but he has yet to establish a strong track record.

"The reason it didn't work then was the 'Urban Cowboy' trend started, and people thought I was hopping on the bandwagon. That diminished my acceptance," says Roe. "But I've been working hard since 1974 to get a country hit, and that's the way I'm going to keep going."

"My dad played in a country band, and I've been singing country

since I was a kid," he adds. "My favorite singers back then were Ray Price, Jim Reeves and Patsy Cline. Ernest Tubb and Roy Acuff, too—I heard them on the Grand Ole Opry when I was growing up in Atlanta."

Roe's next single, "Radio Romance," will be released in January.

Del Shannon, now signed to a single deal with Warner Bros. in Nashville, also claims a lengthy history in country music. "I grew up listening to Webb Pierce, Carl Smith and Hank Williams, so I've always been influenced by country," says Shannon.

Shannon released a country album titled "Del Shannon Sings Hank Williams" in the mid-'60s, and says he has included Williams' "Long Gone Lonesome Blues" in his show for many years.

In spite of his affection for country, Shannon says he has met with some resistance at radio. "Some of the disk jockeys put too much emphasis on what I was," he says. "But country is where my roots were in the first place."

Shannon says today's country music has moved close to the rock sound he helped popularize 20 years ago. "Country music today reminds me of '60s music," he notes. "The story lines are similar, and now country's got the beat too. Country's got to do that to attract youth."

### NASHVILLE SCENE

(Continued from page 51)

To Tree International execs Buddy Killen and Donna Hilley, Scene proudly bestows its "We're Independent And We Like It That Way" award for proving that it's possible to be successful without being bought up by a major conglomerate.

And, last but certainly not least, to David Ross, owner/publisher of Nashville's fast-growing Music Row magazine, Scene is pleased to present our valued "They Said It Couldn't Be Done" award for giving the industry a different kind of creative reporting. Along with his award, Ross receives a year's supply of Boston baked beans to counteract any residual homesickness and two free tickets to a Boston Celtics home game.

**How the 'Hot Movers' make their moves on the Billboard charts. See page 83.**

### ACTIONMART

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## NATIONAL SONGWRITER AWARDS

(Continued from page 51)

(Whitey and Darlene Shafer); "I've Been Around Enough To Know" (Dickey Lee, Bob McDill); "My Only Love" (Jimmy Fortune); "One Takes The Blame" (Don Reid); "Somebody Should Leave" (Harlan Howard, Chick Rains).

Traditional Upbeat: "Country Boy" (Tony Cotton, Raymond Smith, Albert Lee); "Everyday" (Dave Loggins, J.D. Martin); "Have I Got A Deal For You" (Michael Heaney, Jackson Lee Leap); "Hello Mary Lou" (Gene Pitney, Cayet Mangiarancina); "I'm For Love" (Hank Williams Jr.)

Country-rock: "America" (Sam-

my Johns); "The Fireman" (Mack Vickery, Wayne Kemp); "40 Hour Week" (Dave Loggins, Lisa Silver, Don Schlitz); "She's A Miracle" (J.P. Pennington, Sonny Lemaire); "Step That Step" (Mark Miller).

Comedy-novelty: "It's Me Again, Margaret" (Paul Craft); "Mama She's Lazy" (Kenny O'Dell, Sandy Pinkard, Richard Bowden); "Mississippi Squirrel Revival" (Cyrus W. Kalb Jr., Carlene Kalb); "My Toot Toot" (Sidney Simien); "Where's The Dress" (Tony Stampley, Bucky Lindsey, George Cummings).

## NASHVILLE BOOKER DAN WOJCIK

(Continued from page 51)

"We've had 'The A-Team' calling to get Hank on the show," he comments. "If a tv show wants an artist, they'll find him even if he's based in Siberia."

Sub-contracting is one way the agency fills in necessary services. On an August Merle Haggard tour in which the artist played 26 dates and grossed \$650,000, Entertainment Artists represented West Coast-based Luckenbach Productions on the series of one-nighters. For a Bachman-Turner Overdrive Canadian tv special earlier this year, Entertainment Artists enlisted the assistance of a Toronto agen-

cy.

Wojcik says he doesn't feel competitive with large agencies who maintain in-house tv and film departments. "I think Nashville is just beginning to realize that in Hollywood, it's not unusual for performers to have two or three different agents to handle specialized areas like films, commercials and concerts," he explains.

One area he does intend to pursue closely in the coming months, however, is corporate sponsorships. Wojcik says one of Detroit's big three auto manufacturers has approached him about featuring Hank

Williams Jr. in a pickup truck campaign, while a major cola company is finalizing plans for an Earl Thomas Conley endorsement.

The majority of the firm's booking business takes place with rock promoters, among them Feyline, Brass Ring, Tony Ruffino and Larry Schaeffer of Little Wing Productions. The remaining 10% is done with fairs and theme parks.

Wojcik, whose seven-person staff includes three agents, is optimistic about the economic forecast for concerts in 1986.

KIP KIRBY

FOR WEEK ENDING DECEMBER 28, 1985

# Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	3	8	8	KENNY ROGERS RCA A&L 1-7023 (8.98) (CD) 1 week at No. One	THE HEART OF THE MATTER
2	2	1	13	GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL
3	5	6	15	EXILE EPIC FE40000	HANG ON TO YOUR HEART
4	4	4	15	THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS
5	6	5	11	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
6	1	2	20	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
7	9	12	8	SOUNDTRACK MCA 6149 (8.98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
8	7	9	9	EARL THOMAS CONLEY RCA A&L 1-7032 (8.98) (CD)	GREATEST HITS
9	12	15	6	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
10	10	13	11	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
11	15	18	6	THE JUDDS RCA/CURB A&L 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
12	13	19	6	ALABAMA RCA ASL 1-7014 (8.98) (CD)	ALABAMA CHRISTMAS
13	14	16	11	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
14	11	7	45	ALABAMA ▲ RCA A&L 1-5339 (8.98) (CD)	40 HOUR WEEK
15	16	17	16	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
16	8	3	26	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
17	18	10	33	RONNIE MILSAP ● RCA A&L 1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
18	20	27	6	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
19	19	14	31	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
20	22	23	11	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
21	21	20	32	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
22	17	11	23	THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
23	28	30	13	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
24	23	22	17	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
25	26	25	40	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
26	24	21	23	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
27	30	28	58	THE JUDDS ● RCA/CURB A&L 1-5319/RCA (8.98) (CD)	WHY NOT ME
28	27	26	11	MEL MCDANIEL CAPITOL ST-12437 (8.98)	STAND UP
29	31	48	4	LEE GREENWOOD MCA 5623 (8.98)	CHRISTMAS TO CHRISTMAS
30	25	24	31	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
31	35	43	10	KENNY ROGERS AND DOLLY PARTON ▲ RCA ASL 1-5307 (9.98) (CD)	ONCE UPON A CHRISTMAS
32	29	29	5	MERLE HAGGARD EPIC 40224	AMBER WAVES OF GRAIN
33	34	34	30	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
34	37	37	5	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
35	36	35	8	CONWAY TWITTY WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
36	32	31	24	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
37	38	38	7	JOHN CONLEE MCA 5642 (8.98)	GREATEST HITS-VOL. 2
38	39	32	12	BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	59	5	THE CHARLIE DANIELS BAND EPIC 39878	ME & THE BOYS
40	40	39	89	ALABAMA ▲ RCA A&L 1-4939 (8.98) (CD)	ROLL ON
41	33	33	15	NEIL YOUNG GEFEN GHS 24068/WARNER BROS	OLD WAYS
42	43	—	2	RAY CHARLES COLUMBIA FC 40125	THE SPIRIT OF CHRISTMAS
43	44	49	33	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
44	45	50	9	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
45	49	—	2	THE STATLER BROTHERS MERCURY 824-785-1/POLYGRAM (8.98)	CHRISTMAS PRESENT
46	52	52	19	GENE WATSON EPIC FE-40076	MEMORIES TO BURN
47	47	51	198	ALABAMA ▲ RCA A&L 1-4229 (8.98) (CD)	MOUNTAIN MUSIC
48	NEW ▶	—	—	VARIOUS ARTISTS MCA 5620 (8.98)	TENNESSEE CHRISTMAS
49	46	46	4	JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)
50	48	44	32	RESTLESS HEART RCA CPL-5369 (5.98)	RESTLESS HEART
51	51	57	37	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
52	53	64	4	DAVID ALLAN COE COLUMBIA 40195	UNCHAINED
53	41	36	24	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
54	RE-ENTRY	—	—	BARBARA MANDRELL MCA 5519 (8.98)	CHRISTMAS AT OUR HOUSE
55	56	—	2	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
56	59	65	3	LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA FC 40195	SMILE
57	57	—	2	ORIGINAL BROADWAY CAST MCA 6147 (8.98)	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN
58	61	58	223	WILLIE NELSON ▲ COLUMBIA KC 237542 (CD)	GREATEST HITS
59	63	53	145	ALABAMA ▲ RCA A&L 1-4663 (8.98) (CD)	THE CLOSER YOU GET
60	62	66	10	MICKEY GILLEY EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
61	NEW ▶	—	—	THE OAK RIDGE BOYS MCA 5365 (8.98)	CHRISTMAS
62	NEW ▶	—	—	THE BELLAMY BROTHERS MCA CURB 1462 (8.98)	GREATEST HITS
63	54	47	22	SOUTHERN PACIFIC WARNER BROS. 25206 (8.98)	SOUTHERN PACIFIC
64	58	61	85	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
65	66	67	399	WILLIE NELSON ▲ COLUMBIA FC 35305 (CD)	STARDUST
66	69	41	22	JOHN ANDERSON WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
67	71	63	4	CHARLY MCCLAIN EPIC FE 40186	BIGGEST HITS
68	60	56	61	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
69	73	72	197	WILLIE NELSON ▲ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
70	74	73	21	WAYLON JENNINGS RCA A&L 1-5428 (8.98)	TURN THE PAGE
71	75	74	7	VARIOUS ARTISTS EPIC FE 40175	19 HOT COUNTRY REQUESTS-VOL.2
72	50	45	37	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
73	70	62	37	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
74	67	60	18	JIM GLASER MCA 5612 (8.98)	PAST THE POINT OF NO RETURN
75	55	54	40	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY

Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

# 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	4	13	HAVE MERCY B MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 14193/RCA 1 week at No. One
2	3	6	12	MORNING DESIRE G MARTIN (D LOGGINS)	KENNY ROGERS RCA 14194
3	7	11	10	BOP K LEHNING (J KIMBALL, P DAVIS)	DAN SEALS EMI-AMERICA 8289
4	6	9	13	NEVER BE YOU R CROWELL, D THOENIA (T PATTY, B TENCH)	ROSANNE CASH COLUMBIA 38-05621
5	8	10	13	ONLY IN MY MIND J BOWEN, R MCENTIRE (R MCENTIRE)	REBA MCENTIRE MCA 52691
6	9	12	12	HOME AGAIN IN MY HEART M MORGAN, P WORLEY (J LEO, W WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28897
7	4	7	15	SOMEBODY ELSE'S FIRE B MONTGOMERY (M A KENNEDY, P ROSE, P BUNCH)	JANIE FRICKE COLUMBIA 38-05617
8	11	14	11	MEMORIES TO BURN G WATSON, L BOOTH (W ROBB, D KIRBY)	GENE WATSON EPIC 34-05633
9	13	16	9	JUST IN CASE J L WALLACE, T SKINNER (J P PENNINGTON, S LE MAIER)	THE FORESTER SISTERS WARNER BROS. 7-28875
10	12	15	12	A WORLD WITHOUT LOVE P RAMONE (E STEVENS, E RABBITT, P GALDSTON)	EDDIE RABBITT RCA 14192
11	15	18	10	(BACK TO THE) HEARTBREAK KID T DUBOIS, S HENDRICKS (T DUBOIS, V STEPHENSON)	RESTLESS HEART RCA 14190
12	17	20	8	HURT R LANDIS (J CRANE, A JACOBS)	JUICE NEWTON RCA 14199
13	16	19	10	OLD SCHOOL B LOGAN (D SCHLITZ, R SMITH)	JOHN CONLEE MCA 52695
14	1	3	15	THE CHAIR J BOWEN (H COCHRAN, D DILLON)	GEORGE STRAIT MCA 52667
15	20	23	6	MAKIN' UP FOR LOST TIME J E NORMAN (G MORRIS, D LOGGINS)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28856
16	19	21	11	I TELL IT LIKE IT USED TO BE B LOGAN (HELLARD, GARVIN, JONES)	T GRAHAM BROWN CAPITOL 5524
17	5	8	13	BETTY'S BEIN' BAD R L SCRUGGS (M CHAPMAN)	SAWYER BROWN CAPITOL CURB 5517/CAPITOL
18	22	24	8	THERE'S NO STOPPING YOUR HEART P WORLEY (M BROOK, C KARP)	MARIE OSMOND CAPITOL/CURB 5521/CAPITOL
19	21	22	10	THE LEGEND AND THE MAN C TWITTY, D HENRY, R TREAT (C PUTNAM, R HELLARD, B JONES)	CONWAY TWITTY WARNER BROS. 7-28866
20	23	27	10	BURNED LIKE A ROCKET N LARKIN (G BURR)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99599/ATLANTIC
★★★HOT MOVER/SALES★★★					
21	24	28	7	YOU CAN DREAM OF ME T BROWN, J BOWEN (S WARINER, J HALL)	STEVE WARINER MCA 52721
22	25	30	6	COME ON IN (YOU DID THE BEST YOU COULD) R CHANCEY (R GILES, G GREEN)	THE OAK RIDGE BOYS MCA 52722
23	29	36	6	THE ONE I LOVED BACK THEN (THE CORVETTE SONG) B SHERRILL (G GENTRY)	GEORGE JONES EPIC 34-05698
24	28	33	7	THE DEVIL'S ON THE LOOSE J BRIDGE, S G SCRUGGS (L WILLOUGHBY)	WAYLON JENNINGS RCA 14215
25	31	37	7	IT'S JUST A MATTER OF TIME H SHEED (C OTIS, B BENTON, B HENDRICKS)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99600/ATLANTIC
26	14	5	16	STAND UP J KENNEDY (CHANNEL, R ECTOR, THROCKMORTON)	MEL CDANIEL CAPITOL 5513
27	35	41	7	I LOVE YOU BY HEART B MAHER (J GILLESPIE, S WEBB)	SYLVIA & MICHAEL JOHNSON RCA 14217
28	34	39	7	YOU ARE MY MUSIC, YOU ARE MY SONG N WILSON (D ERWIN, J CARTER)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05693
29	36	40	7	DOWN IN TENNESSEE J ANDERSON, L BRADLEY, J E NORMAN (W HOLYFIELD)	JOHN ANDERSON WARNER BROS. 7-28855
30	38	45	5	THINK ABOUT LOVE D MALLOY (R BRANNON, T CAMPBELL)	DOLLY PARTON RCA 14218
31	37	42	7	PERFECT STRANGER J E NORMAN, SOUTHERN PACIFIC, B HARTMAN (T GOODMAN, J MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-28870
32	39	43	6	PLEASE BE LOVE S BUCKINGHAM, M GRAY (J D MARTIN, J PHOTOLO)	MARK GRAY COLUMBIA 38-05695
33	42	49	4	I COULD GET USED TO YOU B KILLEN (S LEMAIER, J P PENNINGTON)	EXILE EPIC 34-05723
34	18	1	16	NOBODY FALLS LIKE A FOOL N LARKIN, E T CONLEY (P MCCANN, M WRIGHT)	EARL THOMAS CONLEY RCA 14172
35	41	46	6	OKLAHOMA BORDERLINE E GORDY, JR (V GILL, R CROWELL, G CLARK)	VINCE GILL RCA 14216
36	10	2	16	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
★★★HOT MOVER/AIRPLAY★★★					
37	46	53	4	FAST LANES & COUNTRY ROADS T COLLINS (R MURRAH, S DEAN)	BARBARA MANDRELL MCA 52737
38	32	25	12	IT'S TIME FOR LOVE D WILLIAMS, G FUNDIS (B MCDILL, H MOORE)	DON WILLIAMS MCA 52692
39	43	48	7	I SURE NEED YOUR LOVIN' T WEST (B AERTS, J RODMAN)	JUDY RODMAN MTM 72061/CAPITOL
40	30	32	10	SHE TOLD ME YES B ARLEDGE (R CROSSBY)	CHANCE MERCURY 884 178-7/POLYGRAM
41	47	52	6	IT'S FOUR IN THE MORNING G MILLS (J CHESNUT)	TOM JONES MERCURY 884-252-7/POLYGRAM
42	49	60	4	YOU SHOULD HAVE BEEN GONE BY NOW P WORLEY, E RAVEN (E RAVEN, F MYERS, P FRIMMER)	EDDY RAVEN RCA 14250
43	33	35	9	I DON'T WANT TO GET OVER YOU R SKAGGS, M MORGAN (B BRADDOCK, R VANHOY, D ALLEN)	THE WHITES MCA CURB 52697/MCA
44	48	54	7	SAFE IN THE ARMS OF LOVE J MORRIS (B MCDILL, T ROCCO, B JONES)	ROBIN LEE EVERGREEN 1037
45	50	61	4	EVERYDAY J TAYLOR, P ASHER, F FILIPETTI (N P ETTY, C HARDIN)	JAMES TAYLOR COLUMBIA 38-05681
46	54	71	3	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) J BOWEN, J SCHNEIDER (C QUILLLEN, J JARRARD)	JOHN SCHNEIDER MCA 52723
47	52	59	4	STILL HURTIN' ME J BOYLAN (B CADD)	THE CHARLIE DANIELS BAND EPIC 34-05699
48	27	13	18	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) J CRUTCHFIELD (J BUCKINGHAM, L YOUNG)	LEE GREENWOOD MCA 52656
49	55	70	3	DREAMLAND EXPRESS R NICHOLS (J DENVER)	JOHN DENVER RCA 14227
50	53	58	5	WHAT AM I GONNA DO ABOUT YOU N WILSON (SIMON, GILMORE, ALLISON)	CON HUNLEY CAPITOL 5525

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	26	17	16	YOU MAKE ME FEEL LIKE A MAN R SKAGGS (P ROWAN)	RICKY SKAGGS EPIC 34-05585
52	44	29	13	THEY NEVER HAD TO GET OVER YOU B LOGAN, R MCCALLISTER (B MCGUIRE, M MCGUIRE)	JOHNNY LEE WARNER BROS. 7-28901
53	45	31	19	TOO MUCH ON MY HEART J KENNEDY (J FORTUNE)	THE STALLER BROTHERS MERCURY 884-016-7/POLYGRAM
54	40	26	15	BREAK AWAY G DAVIES, L SKLAR (G NICHOLSON, W HOLYFIELD)	GAIL DAVIES RCA 14184
55	59	64	5	TIMBERLINE E HARRIS, P KENNERLEY (E HARRIS, P KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-28852
56	61	68	4	LOVELY DAYS LOVELY NIGHTS T BROWN, E GORDY, JR (K STALEY)	PATTY LOVELESS MCA 52694
57	63	82	3	SOME GIRLS HAVE ALL THE LUCK R C BANNON (J FORTANG)	LOUISE MANDRELL RCA 14251
58	67	76	3	OLD BLUE YOYLER C HARDY (R BAILEY)	RAZZY BAILEY MCA 52701
59	72	—	2	YOUR MEMORY AIN'T WHAT IT USED TO BE N WILSON (K MORRISON, M FIELDER, D BETTS)	MICKY GILLEY EPIC 34-05744
60	68	83	3	AMERICAN WALTZ M HAGGARD, B MONTGOMERY (T SEALS, J GREENBAUM, E SETSER)	MERLE HAGGARD EPIC 34-05734
61	69	80	3	BABY WHEN YOUR HEART BREAKS DOWN T CHOATE, D WILSON, M OSMOND (K BROOKS)	THE OSMOND BROTHERS EMI-AMERICA/CURB 8298/EMI-AMERICA
62	73	—	2	WHILE THE MOON'S IN TOWN F FOSTER (P MCMANUS, B DIPIERO)	THE SHOPPE MTM 72063/CAPITOL
63	65	69	4	EVERYTHING IS CHANGING T JENNINGS, M SILLIS (J SHOFNER, W KIRBY)	JOHNNY PAYCHECK AMI 1327
★★★HOT SHOT DEBUT★★★					
64	NEW	—	—	DON'T UNDERESTIMATE MY LOVE FOR YOU J CRUTCHFIELD (S DIAMOND, S DORFF, D LOGGINS)	LEE GREENWOOD MCA 52741
65	NEW	—	—	IN OVER MY HEART R HALL (W ALDRIDGE, T BRASFIELD, J RUTLEDGE)	T.G. SHEPPARD COLUMBIA 38-05747
66	56	38	17	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
67	60	47	16	ME & PAUL W NELSON (W NELSON)	WILLIE NELSON COLUMBIA 38-05597
68	NEW	—	—	ARLENE C ALLEN (C ALLEN)	MARTY STEWART COLUMBIA 38-05724
69	82	—	2	WHY YOU BEEN GONE SO LONG E GORDY, JR, D HUNGATE (M NEWBURY)	BRENDA LEE MCA 52720
70	51	34	19	I'LL NEVER STOP LOVING YOU J E NORMAN (D LOGGINS, J D MARTIN)	GARY MORRIS WARNER BROS. 7-28947
71	NEW	—	—	1982 K LEHNING (J BLACKMON, C VIPPERMAN)	RANDY TRAVIS WARNER BROS. 7-28828
72	84	—	2	FIVE FINGERS R PENNINGTON (R PENNINGTON, D KIRBY)	RAY PRICE STEP ONE 350
73	81	—	2	LOVE GONE BAD B WALKER (J CLARK)	JAY CLARK CONCORDE 301/NSD
74	58	50	17	THIS AIN'T DALLAS J BOWEN, H WILLIAMS, JR (H WILLIAMS, JR)	HANK WILLIAMS, JR. WARNER/CURB 7-28912/WARNER BROS.
75	NEW	—	—	SHE DON'T CRY LIKE SHE USED TO J KENNEDY (VAL & BIRDIE)	JOHNNY RODRIGUEZ EPIC 34-05732
76	57	44	17	DONCHA R HALL (W ALDRIDGE)	T.G. SHEPPARD COLUMBIA 38-05591
77	85	—	2	I JUST CAME BACK B MONACO (J P PENNINGTON, L CORDLE)	BRUCE HAUSER & THE SAWMILL CREEK BAND COWBOY 45-200
78	NEW	—	—	IF I DON'T LOVE YOU D TOLLE (F KNIFE)	JIM GLASER MCA/NOBLE VISION 52748/MCA
79	NEW	—	—	TRY ME R PODDOR (B BURNETTE, S CROPPER)	BILLY BURNETTE MCA/CURB 52749/MCA
80	75	79	3	WHAT A MEMORY YOU'D MAKE R BAKER (T ROCCO, C BLACK, R BOURKE)	JIM COLLINS WHITE GOLD 22251/F&L
81	66	67	5	FEEL THE FIRE SAMBURN PRODUCTIONS (R YANCEY, D HOGAN, D SINGLETON)	FAMILY BROWN RCA 50837
82	62	57	7	SOME SUCH FOOLISHNESS N LARKIN, E T CONLEY (R A WADE)	TOMMY ROE MCA/CURB 52711/MCA
83	64	55	20	HANG ON TO YOUR HEART B KILLEN (S LEMAIER, J P PENNINGTON)	EXILE EPIC 34-05580
84	77	66	19	YOU'VE GOT SOMETHING ON YOUR MIND N WILSON (N WILSON, R MURRAH, D GIBSON)	MICKY GILLEY EPIC 34-05460
85	76	65	19	CAN'T KEEP A GOOD MAN DOWN H SHEED, ALABAMA (B CORBIN)	ALABAMA RCA 14165
86	71	51	13	GET BACK TO THE COUNTRY N YOUNG, B KEITH, D BRIGGS, E MAYOR (N YOUNG)	NEIL YOUNG Geffen 7-28883/WARNER BROS.
87	70	63	6	TWO HEARTS CAN'T BE WRONG S MCQUINN, L MCBRIDE (J BARLOW, D KNUTSON)	TWO HEARTS MDJ 5831
88	87	84	8	THE PART OF ME THAT NEEDS YOU G KLEIN (M CHAPMAN, N CHINN)	B.J. THOMAS COLUMBIA 38-05647
89	83	78	6	SOME OF SHELLEY'S BLUES J KENNEDY (M NESMITH)	THE MAINES BROTHERS BAND MERCURY 884-228-7/POLYGRAM
90	74	56	13	I FEEL THE COUNTRY CALLIN' ME J BOWEN (J RICHIE, M DAVIS)	MAC DAVIS MCA 52669
91	78	72	9	HEART OF THE COUNTRY A REYNOLDS (W WALDMAN, D LOWERY)	KATHY MATTEA MERCURY 884-177-7/POLYGRAM
92	90	89	22	I WANNA HEAR IT FROM YOU P WORLEY, E RAVEN (N MONTGOMERY, R GILES)	EDDY RAVEN RCA 14164
93	88	77	5	YOU'LL NEVER KNOW L DEWITT, C YOUNG (M GORDON, H WARREN)	LEW DEWITT COMPLEAT 147/POLYGRAM
94	92	88	16	IN ANOTHER MINUTE D TOLLE (C PUTNAM, M ROSSER)	JIM GLASER MCA NOBLE VISION 52672/MCA
95	91	74	16	DESPERADOS WAITING FOR A TRAIN C MOWAN (G CLARK)	JENNINGS, NELSON, CASH, KRISTOFFERSON COLUMBIA 38-05594
96	95	94	13	AMBER WAVES OF GRAIN M HAGGARD, B MONTGOMERY (M HAGGARD)	MERLE HAGGARD EPIC 34-05659
97	93	85	9	FEED THE FIRE K LEHNING (B MASON, J JARRARD)	KEITH STEGALL EPIC 34-05643
98	86	81	4	COFFEE BROWN EYES R COCHRAN (K WESTBERRY, S FLAHERTY)	BILLY WALKER TALL TEXAN 59
99	89	86	20	I WANNA SAY YES R C BANNON (R C BANNON)	LOUISE MANDRELL RCA 14151
100	79	73	12	RUNAWAY GO HOME L GATLIN, S GATLIN, R GATLIN, C YOUNG (L GATLIN)	LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA 38-05632

Products with the greatest airplay and sales gains this week. ♦ Video clip availability. • Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.



# Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	3	MORNING DESIRE	KENNY ROGERS	2
2	2	HAVE MERCY	THE JUDDS	1
3	8	BOP	DAN SEALS	3
4	6	NEVER BE YOU	ROSANNE CASH	4
5	7	ONLY IN MY MIND	REBA MCENTIRE	5
6	4	SOMEBODY ELSE'S FIRE	JANIE FRICKE	7
7	9	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	6
8	11	MEMORIES TO BURN	GENE WATSON	8
9	13	JUST IN CASE	THE FORESTER SISTERS	9
10	12	A WORLD WITHOUT LOVE	EDDIE RABBITT	10
11	16	(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	11
12	14	HURT	JUICE NEWTON	12
13	15	OLD SCHOOL	JOHN CONLEE	13
14	5	BETTY'S BEIN' BAD	SAWYER BROWN	17
15	1	THE CHAIR	GEORGE STRAIT	14
16	18	THE LEGEND AND THE MAN	CONWAY TWITTY	19
17	19	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	16
18	24	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	15
19	22	BURNED LIKE A ROCKET	BILLY JOE ROYAL	20
20	28	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	18
21	20	STAND UP	MEL MCDANIEL	26
22	21	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	51
23	26	YOU CAN DREAM OF ME	STEVE WARINER	21
24	10	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	36
25	17	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	34
26	23	I DON'T MIND THE THORNS	LEE GREENWOOD	48
27	—	COME ON IN (YOU DID THE BEST YOU COULD)	OAK RIDGE BOYS	22
28	—	THE DEVIL'S ON THE LOOSE	WAYLON JENNINGS	24
29	—	THE ONE I LOVED BACK THEN	GEORGE JONES	23
30	—	IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	25

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	HAVE MERCY	THE JUDDS	1
2	3	MORNING DESIRE	KENNY ROGERS	2
3	6	BOP	DAN SEALS	3
4	7	NEVER BE YOU	ROSANNE CASH	4
5	8	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	6
6	9	ONLY IN MY MIND	REBA MCENTIRE	5
7	4	SOMEBODY ELSE'S FIRE	JANIE FRICKE	7
8	10	MEMORIES TO BURN	GENE WATSON	8
9	12	JUST IN CASE	THE FORESTER SISTERS	9
10	11	A WORLD WITHOUT LOVE	EDDIE RABBITT	10
11	14	(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	11
12	16	OLD SCHOOL	JOHN CONLEE	13
13	17	HURT	JUICE NEWTON	12
14	1	THE CHAIR	GEORGE STRAIT	14
15	20	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	15
16	19	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	16
17	21	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	18
18	5	BETTY'S BEIN' BAD	SAWYER BROWN	17
19	24	COME ON IN (YOU DID THE BEST YOU COULD)	OAK RIDGE BOYS	22
20	23	YOU CAN DREAM OF ME	STEVE WARINER	21
21	22	THE LEGEND AND THE MAN	CONWAY TWITTY	19
22	25	BURNED LIKE A ROCKET	BILLY JOE ROYAL	20
23	28	THE ONE I LOVED BACK THEN	GEORGE JONES	23
24	27	THE DEVIL'S ON THE LOOSE	WAYLON JENNINGS	24
25	29	IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	25
26	—	I LOVE YOU BY HEART	SYLVIA & MICHAEL JOHNSON	27
27	—	YOU ARE MY MUSIC, YOU ARE MY SONG	C.MCCLAIN/W.MASSEY	28
28	—	DOWN IN TENNESSEE	JOHN ANDERSON	29
29	—	THINK ABOUT LOVE	DOLLY PARTON	30
30	—	PERFECT STRANGER	SOUTHERN PACIFIC	31

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## COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (15)	21
MCA/Curb (4)	
MCA/Noble Vision (2)	
RCA (17)	18
RCA/Curb (1)	
EPIC	13
WARNER BROS. (10)	12
Geffen (1)	
Warner/Curb (1)	
COLUMBIA	11
CAPITOL (3)	7
Capitol/Curb (2)	
MTM (2)	
POLYGRAM	6
Mercury (5)	
Compleat (1)	
ATLANTIC	2
Atlantic/America (2)	
EMI-AMERICA (1)	2
EMI-America/Curb (1)	
AMI	1
COWBOY	1
EVERGREEN	1
F&L	1
White Gold (1)	
MDJ	1
NSD	1
Concorde (1)	
STEP ONE	1
TALL TEXAN	1

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE  
(Publisher - Licensing Org.)  
Sheet Music Dist.

71 1982 (Grand Alliance, BMI/Grand Coalition, BMI)	97 FEED THE FIRE (Dire, BMI/19 Street, BMI/Alabama Band, ASCAP)	94 IN ANOTHER MINUTE (Tree, BMI/Cross Keys, ASCAP)	32 PLEASE BE LOVE (MCA, ASCAP/Berger Bits, ASCAP)	69 WHY YOU BEEN GONE SO LONG (Acuff Rose Opryland, BMI)
96 AMBER WAVES OF GRAIN (Mt. Shasta, BMI)	81 FEEL THE FIRE (Rick Yancey, BMI/Bibo, ASCAP/Partnership, ASCAP/Vogue, BMI/Partner, BMI)	65 IN OVER MY HEART (Rick Hall, ASCAP)	100 RUNAWAY GO HOME (Larry Gatlin, BMI)	10 A WORLD WITHOUT LOVE (Briarpatch, BMI/Debbi, BMI/Kazzoom, ASCAP)
60 AMERICAN WALTZ (WB, ASCAP/Two Songs, ASCAP/Make Believe, ASCAP/Warner-Tamerlane, BMI)	72 FIVE FINGERS (Almar, BMI/Cross Keys, ASCAP)	41 IT'S FOUR IN THE MORNING (Tree, BMI)	44 SAFE IN THE ARMS OF LOVE (Half Clement, BMI/BobMcDill, BMI/Bibo, ASCAP/Cross Keys, ASCAP)	28 YOU ARE MY MUSIC, YOU ARE MY SONG (Grey Hawk, ASCAP/Sandlapper, ASCAP/Jim Carter, ASCAP)
68 ARLENE (Fruit, BMI)	86 GET BACK TO THE COUNTRY (Silver Fiddle, ASCAP)	25 IT'S JUST A MATTER OF TIME (Eden, BMI/Times Square, BMI)	75 SHE DON'T CRY LIKE SHE USED TO (Cross Keys, ASCAP)	21 YOU CAN DREAM OF ME (Steve Wariner, BMI/Siren, BMI)
61 BABY WHEN YOUR HEART BREAKS DOWN (Golden Bridge, ASCAP)	83 HANG ON TO YOUR HEART (Tree, BMI/Pacific Island, BMI)	38 IT'S TIME FOR LOVE (Hall-Clement, BMI/Hardscuff, BMI)	40 SHE TOLD ME YES (Courtland, BMI/Artin, BMI)	51 YOU MAKE ME FEEL LIKE A MAN (Hall-Clement, BMI/Ricky Skaggs, BMI)
11 (BACK TO THE) HEARTBREAK KID (WB Gold, BMI/Warner House of Music, BMI)	1 HAVE MERCY (Irving, BMI)	9 JUST IN CASE (Pacific Island, BMI/Tree, BMI)	57 SOME GIRLS HAVE ALL THE LUCK (Kirsner, ASCAP/April, ASCAP)	42 YOU SHOULD HAVE BEEN GONE BY NOW (Raven Song, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP)
17 BETTY'S BEIN' BAD (Tall Girl, BMI/Bug, BMI)	91 HEART OF THE COUNTRY (Sheddhouse, ASCAP/Screen Gems-EMI, BMI/Moon & Stars, BMI)	19 THE LEGEND AND THE MAN (Tree, BMI/Cross Keys, ASCAP)	89 SOME OF SHELLY'S BLUES (Screen Gems-EMI, BMI)	93 YOU'LL NEVER KNOW (Bergman, ASCAP/Vocco & Conn, ASCAP)
3 BOP (MHG, ASCAP/Sweet Angel, BMI/WEB IV, BMI)	6 HOME AGAIN IN MY HEART (Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	36 LIE TO YOU FOR YOUR LOVE (Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple Chase, BMI)	82 SOME SUCH FOOLISHNESS (Barnwood, BMI)	59 YOUR MEMORY AIN'T WHAT IT USED TO BE (Tapadero, BMI/Chriswood, BMI/Pangda, BMI)
54 BREAK AWAY (Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP)	12 HURT (CBS, ASCAP)	56 LONELY DAYS LONELY NIGHTS (AMR, ASCAP/Rovero, ASCAP)	7 LOVE GONE BAD (Love Wheel, BMI)	84 YOU'VE GOT SOMETHING ON YOUR MIND (Blackwood, BMI/Easy Days, BMI/Tom Collins, BMI/Silverline, BMI)
20 BURNED LIKE A ROCKET (Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP)	33 I COULD GET USED TO YOU (Tree, BMI/Pacific Island, BMI)	73 LOVE GONE BAD (NCS, ASCAP/Wijex, ASCAP)	26 STAND UP (Old Friends, BMI/Cross Keys, ASCAP)	
85 CAN'T KEEP A GOOD MAN DOWN (Sabal, ASCAP)	48 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) (Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman, BMI)	15 MAKIN' UP FOR LOST TIME (WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)	47 STILL HURTIN' ME (Fairdust, BMI)	
14 THE CHAIR (Tree, BMI/Larry Butler, BMI/Blackwood, BMI)	43 I DON'T WANT TO GET OVER YOU (Tree, BMI/Rockin'R, ASCAP/Posey, BMI)	67 ME & PAUL (Willie Nelson, BMI)	18 THERE'S NO STOPPING YOUR HEART (Mother Tongue, ASCAP/Flying Cloud, BMI)	
98 COFFEE BROWN EYES (Denny, ASCAP)	90 I FEEL THE COUNTRY CALLIN' ME (Landers-Roberts, ASCAP)	8 MEMORIES TO BURN (Tree, BMI/Cross Keys, ASCAP)	52 THEY NEVER HAD TO GET OVER YOU (Rick Hall, ASCAP)	
22 COME ON IN (YOU DID THE BEST YOU COULD) (Dejamus, ASCAP/Riva, ASCAP)	77 I JUST CAME BACK (TO BREAK MY HEART AGAIN) (Pacific Island, BMI/Careers, BMI/Jack & Bill, ASCAP)	2 MORNING DESIRE (Leeds, ASCAP/Patchworks, ASCAP)	30 THINK ABOUT LOVE (Ma Iven, ASCAP/Cottonpatch, ASCAP/Bibo, ASCAP)	
95 DESPERADOS WAITING FOR A TRAIN (Chappell, ASCAP/World, ASCAP)	27 I LOVE YOU BY HEART (Somebody's, SESAC)	4 NEVER BE YOU (Gone Gator, ASCAP)	74 THIS AIN'T DALLAS (Bocephus, BMI)	
24 THE DEVIL'S ON THE LOOSE (Granite, ASCAP/Goldline, ASCAP)	39 I SURE NEED YOUR LOVIN' (Uncle Artie, ASCAP)	34 NOBODY FALLS LIKE A FOOL (April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land O' Music, BMI)	55 TIMBERLINE (Emmylou, ASCAP/Irving, BMI)	
76 DONCHA (Rick Hall, ASCAP)	16 I TELL IT LIKE IT USED TO BE (Tree, BMI/Cross Keys, ASCAP)	35 OKLAHOMA BORDERLINE (Benefit, BMI/Cohwell, ASCAP/Granite, ASCAP/GSC, ASCAP)	53 TOO MUCH ON MY HEART (Statler Brothers, BMI)	
64 DON'T UNDERESTIMATE MY LOVE FOR YOU (MCA, ASCAP/Diamond House, ASCAP/Warner-Elektra-Asylum, BMI/Dorff, BMI/Leeds ASCAP/Patchworks, ASCAP)	92 I WANNA HEAR IT FROM YOU (Silver Rain, ASCAP/Dejamus, ASCAP)	58 OLD BLUE YODELER (Razzy Bailey, ASCAP)	79 TRY ME (Billy Beau, ASCAP/Tapadero, BMI)	
29 DOWN IN TENNESSEE (April, ASCAP/Ideas Of March, ASCAP)	99 I WANNA SAY YES (Warner-Tamerlane, BMI/Three Ships, ASCAP)	13 OLD SCHOOL (MCA, ASCAP/Don Schlitz, ASCAP)	87 TWO HEARTS CAN'T BE WRONG (First Lady, BMI/Tapage, ASCAP)	
49 DREAMLAND EXPRESS (Cherry Mountain, ASCAP)	78 IF I DON'T LOVE YOU (Southwest, BMI)	23 THE ONE I LOVED BACK THEN (THE CORVETTE SONG) (Algee, BMI)	80 WHAT A MEMORY YOU'D MAKE (Bibo, ASCAP/Chappell, ASCAP/Robinhill, ASCAP)	
45 EVERYDAY (Peer International, BMI)	66 IF THE PHONE DOESN'T RING, IT'S ME (Coral Reeler, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Coconut, ASCAP)	50 WHAT AM I GONNA DO ABOUT YOU (Tapadero, BMI/Allisongs, BMI)	46 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) (Dejamus, ASCAP/Quiltson, ASCAP/Alabama Band, ASCAP)	
63 EVERYTHING IS CHANGING (Ken Stitts, BMI/Silver Dust, ASCAP)	70 I'LL NEVER STOP LOVING YOU (Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP)	62 WHILE THE MOON'S IN TOWN (Music City, ASCAP/Combine, BMI)		
37 FAST LANES & COUNTRY ROADS (Tom Collins, 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	Betwin 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.

## DIGITAL EQUIPMENT MAKERS OPTIMISTIC

### Executives Predict Increased Demand in '86

BY STEVEN DUPLER

NEW YORK Reduced prices, an anticipated increase in worldwide Compact Disc production capacity and a continuing drive to improve audio quality in broadcasting have digital audio hardware manufacturers looking with high hopes at the coming year.

Interviews with executives at the major digital audio equipment makers, in which they outlined their plans for 1986, indicate that 1985 projections for sales and product development were, in most cases, fairly accurate.

Phil DeSantis, Sony Pro Audio's national sales director, sees digital sales growing and the market expanding next year. He says Sony has 52 of its PCM-3324 24-track digital recorders in place, with 17 of the \$104,000 (originally \$133,000) units sold in the past four months alone. He expects to see Sony's 200th PCM-3324 sold by the end of January.

Sony's Fort Lauderdale facility (formerly MCI) is now producing the new PCM-3101 (\$17,000) and 3102 (\$20,000) two-track digital machines, and DeSantis says delivery of 3202 recorders to Japanese clients has been ongoing for three months. He expects U.S. deliveries to begin in March or April. "We've already got over 100 orders in the U.S. on both machines," he notes.

DeSantis is especially optimistic about the prospects for increasing sales of digital two-track mastering systems, such as the PCM-1630, the upgraded version of the 1610, the most widely accepted digital mas-

tering format by CD production facilities. "Sales of mastering systems had been affected adversely during 1985 by the CD backlog," he says. "Where's the requirement for a digital master, if you can't get time at a CD production plant to make disks?"

"We see production increasing next year, and new facilities opening, and we expect that to have a positive impact on sales of disk mastering systems."

Another factor DeSantis sees helping to increase mastering system sales is the ever-growing importance of high quality audio in broadcasting. "A lot of tv productions now require digital masters for their archives," he says. "The big bucks in tv are in syndication. If a show gets syndicated five or seven years down the line after it's produced, it's simply too risky to have the audio stored in the analog format. We have a number of clients looking toward what a show will sound like seven to 10 years after it's recorded."

There are now 10 PCM-1630 digital mastering systems in the field, says DeSantis. They're comprised of the 1630 (\$19,500) and the accompanying DMR-4000 VTR (\$14,700).

"We've instituted a number of refinements with the 1630," he says. "Its 'read-after-read' technology functions as a differential-type device, reducing error and error-related artifacts. It also allows the audio to be previewed during recording." In addition, DeSantis says, changes in the input and output stages "greatly improve the sonic performance of the system."

He also notes that software upgrades for the DAE-1100 digital editing system will be available to Sony customers sometime in February or March.

Also in the works from Sony is a Compact Disc changer, due to arrive sometime in the fall. DeSantis expects a strong response to the unit, particularly from audio post-production facilities that make use of CD sound effects libraries, as well as the broadcast community.

A cross section of Sony digital multitrack purchasers in 1985 includes Master Sound Astoria in New York (two PCM-3324s); George Benson (one for his home studio in New Jersey); and Nashville's Standard Studio Systems and Master's Touch Studios.

As far as digital consoles go, DeSantis says Sony continues research and development in that area. "The key is, we don't want to drive the industry to have to spend a million bucks on a digital console—it must be priced realistically," he says. Meanwhile, the company is selling its MXP-3000 console, also produced in Fort Lauderdale, which DeSantis claims offers "an unreal noise floor, providing a mate in the analog domain for our digital products."

At Digital Entertainment Corp., Mitsubishi's pro audio manufacturing and marketing division, marketing manager Lou Dollenger says that 1985 has been a banner year for his company. "I know that we're out of stock right now on digital recorders," he says. "We can't build them fast enough."

Cary Fischer, director of marketing for DEC, says the firm easily

## The Year's Big Digital Developments

### MITSUBISHI (DEC):

- Opened Mitsubishi Digital U.K. division outside London. Also launched new X-850 32-track digital recorder to replace X-800. Lowered price of X-800 and X-850 from \$170,000 to \$154,000.

- Announced the creation of a new proposed digital standard, the PD (Professional Digital) format, in conjunction with Otari Corp. and AEG. First machine in PD format is Mitsubishi's X-850.

### SONY PRO AUDIO:

- PCM-3102 and 3202 two-channel DASH recorders introduced.

- PCM-1630 digital mastering system and DMR-4000 VTR debut as replacement system for PCM-1610.

- PCM-3324 24-track digital recorder price cut from \$133,600 to \$104,000.

### STUDER:

- Launched D-820 DASH format two-channel digital recorder. No deliveries in 1985.

### THE DROID WORKS:

- Introduced SoundDroid digital signal processing system.

### COMPUSONICS CORP.:

- Demonstrated long-distance digital audio transmission capabilities in a joint project with AT&T. Also showed new two-channel disk-based digital recording system, priced at \$34,000.

met the projections it made for 1985 (Billboard, Jan. 26.) He says DEC now has over 120 two-track X-80 recorders in the field, and "approximately 48 multitracks." For 1986, Fischer predicts sales of about "50 to 60 two-tracks and about 25 to 30 multitracks."

Mitsubishi had a few considerable accomplishments in 1985. In June, the company opened the door to the U.K. market with the establishment of a new support and marketing division in Greenford, a London suburb. The operation incorporates the facilities of the British Quad Eight/Westrex subsidiary, whose U.S. parent company was acquired by DEC in March (Billboard, July 6.)

DEC also launched its upgraded 32-track machine, the X-850. Positioned as the replacement for the original X-800, the new machine is

now priced at \$154,000, a significant reduction from its projected \$170,000 price tag (also the X-800's original cost).

One of the most important achievements in 1985 from DEC's point of view was the firm's pact with Otari and AEG to establish a united front in a new digital format, PD (professional digital). While AEG's Rainer Zopf says it will be at least a year before the German manufacturer begins production of its own digital recorder, Otari's John Carey has stated that his firm will present a prototype of its first digital two-track at the International AES exhibition in Montreux, Switzerland in March (Billboard, Nov. 30).

Dollenger is adamant that the PD format is not being positioned "against" the DASH configuration.

(Continued on page 59)

## BULK AUDIO TAPES FROM SUNKYONG. YOU CAN'T GET BETTER BUT YOU CAN CERTAINLY PAY MORE.

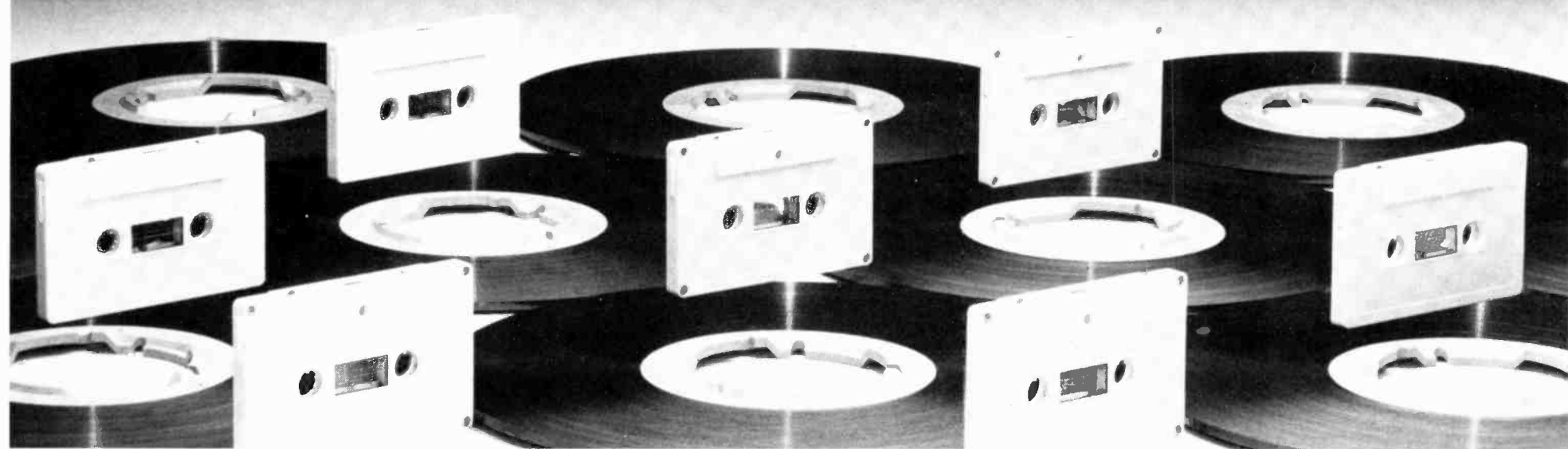
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# Video Track

## NEW YORK

**PICTURE VISION** recently wrapped up Stephanie Mills' video, "Stand Back," with director Peter Israelson and producer Jon Small. The performance piece, which is backed by choreographed dancing, was filmed in a New York night club. Note: Congratulations are in order for Israelson and Small on their gold medal win at this year's International Film & Television Festival for the best country music video, "Highwayman," featuring Willie Nelson, Kris Kristofferson, Waylon Jennings and Johnny Cash.

VCA Teletronics just completed a 30-second television commercial promoting the home video release "Motown 25—Yesterday, Today, Forever" for MGM/UA Home Video and Motown Records. The spot revolves around footage of the nine acts that appeared on the show, including Diana Ross, Stevie Wonder, Marvin Gaye and Lionel Richie.

New York's Peppermint Lounge was the setting for Profile recording artist Pete Taylor's video, "One More Heartache," a remake of the Marvin Gaye single. The clip was produced by Michael Beckman and directed by Edward Barbini. Mi-

chael Negrin was director of photography.

National Video Center/Recording Studios engineer Mac Anderson mixed and edited the Peace Corps' 25th anniversary spots, which feature Harry Belafonte, one of the founders of the organization. Joan Fennell produced for Ted Bates.

## NASHVILLE

**IN PURSUIT'S** debut video, "Losing Control," marks the first non-country project for the MTM Music Group. The clip employs candid shots and performance footage lensed at a Nashville-area club. It was directed by Coke Sams and produced by MTM chairman of the board Alan Bernard in association with Studio Productions. Jim May served as cinematographer.

## OTHER CITIES

**RCA ACT** the Blow Monkeys were on the beaches of England's Southern Coast to film their debut video, "Forbidden Fruit." According to group member Dr. Robert, the clip centers on him as a "cross between Norman Wisdom [the British comedian] and Elvis Presley." It was directed by John Scarlett-Davis and produced by Nicholas Myers for Al-

dabra Productions.

"Upon This Rock," a 30-minute feature New Jersey's U-68 has recently added to its programming, airs Christian music videos from such artists as Amy Grant, Mylon LeFevre, Philip Bailey and U2. It "attempts to present the gospel of Jesus Christ in contemporary words and music through music videos," says a spokesperson for the station. The show can be viewed on Sundays from noon to 12:30 p.m.

Boston-based Lizzie Borden & the Axes recently wrapped up a video, "How Does It Feel," to commemorate their holiday rock'n'roll (Continued on page 60)



**Digital Down Under.** Digital Audio Hire partners (from left) Peter Ryan, Gerry Nixon and Cameron Allan show off their newly acquired Sony 3324 multitrack and 1610 two-track system. (See story on page 60).

# Audio Track

## NEW YORK

**JAZZ PIANIST Keith MacDonald** was in at Classic Sound, recording a trio album with producer Helen Keane. A.T. Michael MacDonald engineered, assisted by M. Denise McGrath. Also there, vocalist Mark Murphy completed tracks and mixed an album for Muse Records. Joe Fields produced, and MacDonald engineered, again assisted by McGrath. And vibist Jan Metzger recorded a quartet project with engineer Chris Brown, assisted by Judy Elliott-Brown.

Producer Dennis Scott recently completed music for a cartoon book and record collection featuring Hanna-Barbera characters called "Paw Paws." The project, for Peter Pan Records, was done at Scott-Free Studios.

Steve Van Zandt was in at M&I Recording, working on "The Struggle Continues" for the "Sun City" project. With Van Zandt were Herbie Hancock, Tony Williams and Ron Carter. Engineering was by Peter Darmi, assisted by Steve Sharrott and Tony Viamontes. Williams was also in working on his new Blue Note album, "Foreign Intrigue." In for the sessions were Ron Carter, Mulgrew Miller, Wallace Roney and Donald Harrison. Michael Cuscuna produced, with Darmi at the board.

At Celestial Sounds, Melba Moore has been recording her new album for Capitol, with Gene McFadden and Rahni Harris producing. Ron Banks is behind the console, with Kurt Upper assisting. Also there, Suzanne Vega recorded the track "Left Of Center," for the soundtrack of "Pretty In Pink." Steve Addabbo produced. And Genobia has been in working on her album project with producer Hubert Eaves. Ron Banks is at the board, with Arthur Zarate assisting.

## LOS ANGELES

**MICHAEL OMARTIAN** has been in at Lion Share Recording's Studio B, producing Peter Cetera for Warner Bros. At the controls is John Guess, assisted by Khaliq Glover. In Studio A, Jeffrey Osborne has been working with engi-

neer Tommy Vicari and assistant engineer Larry Ferguson. Barbra Streisand has also been working in Studio A, mixing tracks with engineer Humberto Gatica for an HBO special. Other recent projects in Lion Share's Studio B include Jermaine Jackson working with various producers and Gatica at the console, and James Ingram producing his own album for Qwest, with Tommy Vicari and Laura Livingston engineering.

In Image Recording's Studio A, MCA act Giuffria has been cutting tracks with producer Pat Glasser and engineer John Van Nest. In Studio B, Hinton Battle is recording a project for Warner Bros., produced by Phil Gladston and John Van Tongren.

Rock act T-Minus is in at Skip Saylor Recording cutting tracks for Nick Lanphier Productions. Skip Saylor and John Hug are pro- (Continued on page 58)

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## AUDIO TRACK

(Continued from page 57)

ducing, with Saylor also engineering. Also there, artist **Barry McKay** has been tracking a self-produced EP for Rapid Fire Music. **Tom McCauley** is engineering, with **Joe Shay** and **Andy McCarl** assisting.

### NASHVILLE

**RECENT PROJECTS AT Hilltop Recording**, Madison, Tenn., include an album on **Porter Wagoner**, produced by **Fred Newell** and engineered by **Steve Messer**, and an album on **Stella Parton**, produced by **Randy Parton** and engineered by **Messer**.

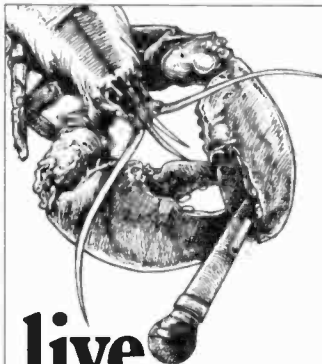
### OTHER CITIES

**STEPHANIE MILLS'** latest single, "Stand Back," was recorded at Philadelphia's **Sigma Sound**, produced by **Nick Martinelli** and engineered by **Michael Tarsia**, assisted by **Scott MacMinn** and **Randy Abrams**. **Martinelli** has also been producing an album on **Loose Ends** for Virgin. Engineering were **Mike Tarsia**, **Gene Leone** and **Arthur Stoppe**, with **Scott MacMinn**, **Randy Abrams** and **Adam Silverman** assisting.

At **Bearsville Sound** in Bearsville, N.Y., PolyGram act **Cinderella** recently wrapped its new album, with **Andy Johns** producing and engineering. **Mark McKenna** provided additional engineering services. Also there, **Joe Jackson** has finished composing and rehearsing for his upcoming A&M album. And **Craaft**, a new West German band, is working on its debut for Epic. **Peter Hauke** is producing and **Andy Lunn** is engineering, assisted by **McKenna**.

**Randy McKinnon** has been tracking at **Muscle Shoals Sound Studio** in Muscle Shoals, Ala., with producer **Nina Taylor** and engineer **Pete Green**.

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



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**'86 FORECAST**

(Continued from page 56)

"PD is really another name for the Mitsubishi digital format," he says. "Since the Mitsubishi format was around first, you could say that DASH was positioned against Mitsubishi's format."

As for the coming year, Dollinger says production of the X-850, already underway, is being increased to meet demand. He notes that "five or six" units have been sold since the AES show here last October.

Mitsubishi is also planning to begin deliveries of its new X-86 two-channel digital recorder sometime in June. That unit is intended to phase out the X-80, the firm's popular mastering recorder, which last June was reduced in price from \$27,000 to \$16,900. Dollinger points out that the X-86 will be completely plug-to-plug compatible with the X-80, to allow the sizable population of X-80 owners and users to interface with the newer machine.

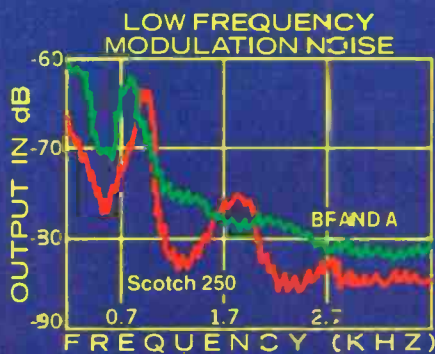
At Studer Revox America, Bruce Borgerson says that deliveries of the company's D-820 two-channel, DASH-format digital recorder have been delayed from their projected startup in June, 1985. At present, the firm's only digital studio product on the market is the DAD-16 digital delay unit, which Borgerson says is being used for preview in digital mastering facilities.

Some other notable digital developments in 1985: The Droid Works introduced at the NAB show in April its SoundDroid system, a fully digital signal processing system capable of performing editing, multi-track recording, mixing, eq-ing, panning, dynamic range control and special effects functions. And CompuSonic Corp. of Denver recently showed a two-channel disk-based digital recording system. (The firm also demonstrated its digital audio transmission system, which operates using AT&T's Accu-net Switched 56 telephone data lines.)

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## New Australian Digital Recorder Up and Running

NEW YORK Australia's second multitrack digital audio recorder is now operational. Rather than being housed full-time in a recording studio, however, the Sony PCM-3324 is being offered as a rental unit by recently formed Digital Audio Hire in Sydney.

Gerry Nixon, co-founder of DAH and operations manager of EMI's Studio 301 in Sydney, says: "Until now, the only digital machine in Australia was the 3324 at AAV's studio in Melbourne. We saw the need for total recording capability in Sydney, as well as in more remote areas."

Nixon says DAH's 3324 and PCM-1610 two-track digital mastering system are being booked not only for music projects, but also for film, tv and commercial work. The firm's first session, in fact, was a tv spot for Lan Choo tea.

Nixon's partner, Cameron Allan, an independent film score composer and record producer, admits his primary reason for buying the digital machines was selfish. "I really wanted a 3324 for my own use in soundtracks," he says, "but the economic imperative was that we would have to rent it out in between our own sessions."

"The response has been quite encouraging. Linking it with the AAV system in Melbourne means 48-channel digital capability, and the extremely robust nature of the unit means we can transport it anywhere in Australia or New Zealand for either session work or concert recording."

### VIDEO TRACK

(Continued from page 57)

benefit show to raise money for the city's youth outreach program, Bridge Over Troubled Water. Produced by Paul Ciccotelli and Donald Seaman for Alleyworks Video, the clip illustrates the difference between wanting and needing.

Another Boston-area charity event is V-66's (WVJV-TV) Toys For Tots Christmas campaign. Done in association with the U.S. Marine Corps and the Framingham Mall, the event ran through Wednesday (18). To help encourage donations of new, unwrapped toys, V-66's Susan Beauchamp broadcast live from the mall on Dec. 6 from 6-10 p.m.

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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BY FRED BRONSON

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option, in addition, is free from the delays which have plagued most MIDI systems on the market.

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## VPA Seeking Monitor Entries

NEW YORK A worldwide call for entries for the 1986 Monitor awards has been issued by the Videotape Production Assn. (VPA).

Sponsored in cooperation with the Video Facilities Assn. in Los Angeles and the Chicago Coalition, the awards presentation is set for June 9 at the New York State Theatre at Lincoln Center.

Both VPA executive director Janet Luhrs and Monitor Awards national chairman Walter Hamilton say they expect that the number of 1986 entries will be "substantially higher" than it was last year, when the judging panel made more than 3,000 categorical considerations in 300 craft areas.

In keeping with the growing recognition of the importance of audio in video production, Luhrs says a new award has been added for 1986 in the area of "audio for video." Monitor awards will be presented to audio mixers for their work in the following four production categories:

- **Entertainment:** "Sound mixing of programming in a theatrical (stage) setting, incorporating any combination of dialog, music, effects and/or audience."

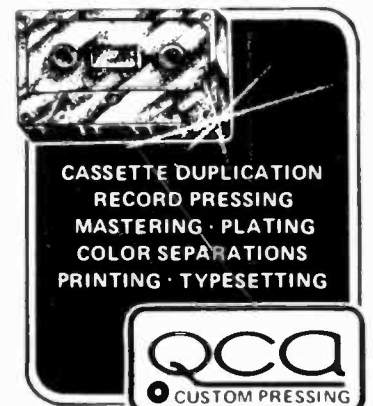
- **Music:** "Post-production mix of live musical performance or concert for video."

- **Commercials/Music Video:** "Sound mixing of prerecorded music, effects, dialog, voice-over, and/or other sources for a commercial or music video."

- **General Programming:** "Sound mixing of voice-over, dialog, music, audience, crowd, natural or background sound and/or other sound effects for the production of sports, news/documentaries or non-broadcast communications."

Monitor craft awards will be presented in appropriate categories to directors, editors, lighting directors, cameramen, directors of photography, electronic graphics designers, computer art designers, computer technical directors and special effects designers.

All Monitor entries must have been produced or post-produced on videotape between Jan. 1 and Dec. 31, 1985. Entries originating on film must have been entirely post-produced on videotape, with straight transfers of finished film to tape ineligible. All entries must be received no later than Jan. 31.



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# Julian Lennon Explains 'Stand By Me'

## Long-Form 'Biography' Paints Portrait of 'Normal Kid'

BY JIM McCULLAUGH

LOS ANGELES "When people see this video," says Julian Lennon, "I want them to think I'm really a normal kid, the kind you wouldn't mind taking home to meet your parents. There are still so many misconceptions out there. I hope this clears some of them up."

According to the 21-year-old son of the late John Lennon, "Stand By Me: A Portrait Of Julian Lennon," the newly released one-hour program from MCA Home Video, originally was meant to be strictly personal, a device to review performances during his initial U.S. tour early this year.

But as the "Valotte" (his first Atlantic album) tour began, the footage, produced and directed by Martin Lewis, evolved into what may be one of the industry's first "video music biographies," a blend of concert, documentary and candid interview material.

"I wanted to know what I was doing right and wrong on stage," Lennon says. "But then I thought it might be a nice idea to turn it into a home video project."

"I knew when we first went to Dallas for rehearsals that the project was a 'go.' I was a little unsure about the idea but, in retrospect, everyone involved did a good job."

One of the video's most arresting features, particularly during the documentary and interview footage, is that it portrays Lennon in an extremely vulnerable and personal light, one that most artists probably wouldn't allow.

"I hadn't done it before," he says, "but I didn't think anything would change if the camera crew was around or not. They showed exactly

what I was feeling at the time. And it came off.

"I still watch the first sequence which takes place in the rehearsal hall and I can still feel the tension. If you plan to be upfront about things, why not? In a sense, I think it will take me a little closer to my audience, which is good. We'll have a relationship. It shows the frustration and anger involved with being on tour.

"It turned out," he continues, "how I hoped it would be. I didn't have any special idea of what it would end up like."

Although there was initially some discussion of a theatrical release, Lennon says he preferred the home video idea, indicating it's "not being forced on people. It's a nice, subtle way of learning about me without pressure. A movie might have created different impressions and pressures. It's not a big film, just something small, sweet and in a package that explains what's going on."

Lennon maintains that he pretty much let the camera crew do what they had to do, although he says at times they were "obtrusive." All he saw were snippets of footage until he viewed a rough cut of the entire project in New York. The only creative control he exercised was to suggest a few additions.

"I wanted people to come away with a sense of knowing everything they needed to know about my work or me," he says. "And I think the audiences will understand it."

Lennon gives credit to producer/director Lewis for the idea of the interview segments. In one four-hour session, he discussed such topics as Yoko Ono and his late father; the interview was cut down and intermittently woven into the film or else

used as a voiceover element during part of the documentary material. He says he was also pleased with the way the interview material "connects" with his own music.

As far as the interview segments go, Lennon says: "For me, it was very necessary to get certain things out of the way—questions and rumors. Once they were cleared, I could get on with doing something else. It was a way of getting most of the questions I felt people would ask me out of the way.

"I could have done a hundred print interviews," he laughs. "Now I can just tell people, 'Go out and buy the video if you want to ask me questions.'"

While Lennon acknowledges that his video might be a hard act to follow, he says the next one won't be "part two" but "something different." He adds that he's anxious about working in the video music medium again.

"I don't think I'll ever do the straightforward concert video," he predicts. "I don't want anyone to sit through a hour or two of that. I'd be interested in working with some interesting visual ideas for my music later on, however, such as the kind of mix you see in A-Ha's 'Take On Me' video."

The MCA video was not Lennon's



**Stand By Three.** Celebrating at the world premiere screening of the Julian Lennon long-form "Stand By Me" are Lennon's record producer Phil Ramone, Lennon, and the film's director Martin Lewis.

first time in front of the lens. The late film director Sam Peckinpah directed the first two videos from "Valotte" (two other clips were subsequently made). Both the title track and "Too Late For Goodbyes" were top 10 singles, while the album itself was certified platinum.

Lennon is preparing a new album, expected to be released early next year, "and that's where my concentration is right now." Once the album (produced, as was "Valotte,"

by Phil Ramone) is out, Lennon adds, he will spend the balance of 1986 on a more extended global tour.

"After that," he says, "I want to do any number of things, including trying new video ideas for film. Right now I need to get the new LP out of my system."

## 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.*

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**"A CHORUS LINE"**  
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**The Promise You Made**  
Cock Robin/Columbia  
Kate Burbidge  
Derek Burbidge

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Colonel Abrams/MCA  
Jon Roseman/JRTV  
E. Arno/M. Innocenti

**DOKKEN**  
**The Hunter**  
Under Lock And Key/Elektra  
Curt Marvis/The New Company  
Wayne Isham

**FALCO**  
**Rock Me Amadeus**  
Rock Me Amadeus/A&M  
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Von Rudolf Dolegal/Hannes Rossacher

**IN PURSUIT**  
**Losing Control**  
When Darkness Falls/MTM  
Alan Bernard/Studio Productions  
Coke Sams

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**Uh All Night**  
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Jacqui Byford/MGMM  
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**STING**  
**Russians**  
The Dream Of The Blue Turtles/A&M  
Jean Baptiste Mondino/Telega Productions  
Jean Baptiste Mondino

**PHILIP-MICHAEL THOMAS**  
**Just The Way I Planned It**  
Livin' The Book Of My Life/Space Ship Records  
Michael Prager  
Philip-Michael Thomas

**VELOCITY**  
**Chic For Now**  
Chic For Now/PMI  
Carter/Paolino Films  
Greg Carter

**WATER BOYS**  
**The Hole Of The Moon**  
This Is The Sea/Island  
Midnight Films  
Meiert Avis

**YARBROUGH & PEOPLES**  
**Guilty**  
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## Clip Producers Get Recognition From Film Trade Publication

**NEW YORK** Five music video producers are named on a list of 1985's top 50 film and video producers in the year-end issue of Millimeter, the monthly motion picture/video trade publication.

Recognized for their work are Ken Kragen as executive producer for "We Are the World," Jerry Kramer for Billy Crystal's "You Look Mahvelous," Maggie Renzi and Peggy Rajski for Bruce Springsteen's "Glory Days" and "I'm On Fire," and Adam Whittaker for Dire Straits' "Money For Nothing" and A-Ha's "Take On Me."

"Producers are often not recognized," says Millimeter managing editor Diane Rafferty, who claims it's usually the directors or artists who receive credit because producers "are in the background."

The 50 leading producers were chosen by the publication's editors, with selections based on the projects' "popularity, critical acclaim and innovation," according to editor Peter Caranicas. This year marks the first time there has been a music video category.

The remaining categories were motion pictures, television programs and commercials.



# MTV PROGRAMMING

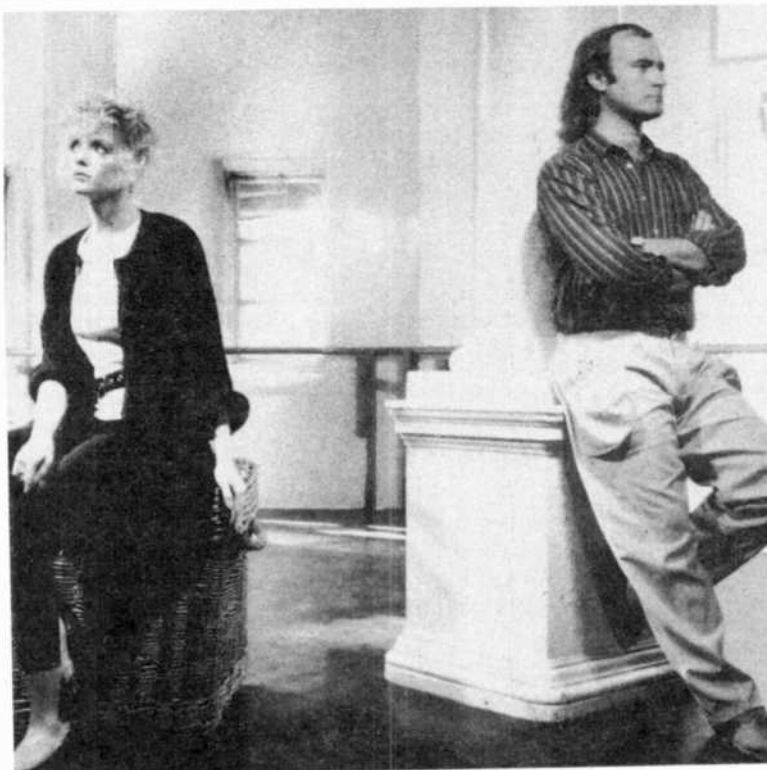
This report does not include videos in recurrent or oldie rotation.

WEEKS ON  
PLAYLIST

VIDEOS ADDED THIS WEEK		
KURTIS BLOW AMERICA	Mercury	LIGHT
JAMES BROWN LIVING IN AMERICA	Scotti Brothers/CBS	MEDIUM
CRUZADOS HANGING OUT IN CALIFORNIA	Arista	LIGHT
FISHBONE PARTY AT GROUND ZERO	Columbia	NEW
FLIRTS	Epic	LIGHT
HERMAN ZE GERMAN & FRIENDS WIPE OUT	Capitol	NEW
HUSKER DU MAKES NO SENSE AT ALL SST		NEW
IN PURSUIT LOSING CONTROL	MTM	NEW
INXS WHAT YOU NEED	Atlantic	MEDIUM
LONG RYDERS LOOKING FOR LEWIS & CLARK	Island	LIGHT
MASS DO YOU LOVE ME	RCA	LIGHT
R.O.A.R. WE GOTTA DO IT	Epic	LIGHT
STRYPYER SOLDIERS UNDER COMMAND	Enigma	NEW
RICHARD THOMPSON YOU DON'T SAY	Mercury	LIGHT
VARIOUS ARTISTS KRUSH GROOVIN'	Warner Bros.	LIGHT
STEVIE WONDER GO HOME	Motown	ACTIVE
<b>POWER ROTATION</b> <small>Sneak Preview Videos</small>		
ASIA GO	Geffen	3
CARS TONIGHT SHE COMES	Elektra	5
ROGER DALTRY LET ME DOWN EASY	Atlantic	2
DIRE STRAITS WALK OF LIFE	Warner Bros.	5
HOOTERS DAY BY DAY	Columbia	3
LOVERBOY DANGEROUS	Columbia	2
JONI MITCHELL GOOD FRIENDS	Geffen	4
NIGHT RANGER GOODBYE	Capitol/MCA	3
TOM PETTY & THE HEARTBREAKERS ROCK'N'ROLL STAR	MCA	3
STING RUSSIANS A&M		2
TWISTED SISTER LEADER OF THE	Atlantic	5
WHAM! I'M YOUR MAN	Columbia	4
<b>HEAVY ROTATION</b>		
BRYAN ADAMS/TINA TURNER IT'S ONLY LOVE	A&M	9
*CLARENCE CLEMONS/JACKSON BROWNE YOU'RE A FRIEND OF MINE	Columbia	7
ELTON JOHN WRAP HER UP	Geffen	6
PAUL McCARTNEY SPIES LIKE US	Capitol	6
*JOHN COUGAR MELLENCAMP SMALL TOWN	Riva/PolyGram	8
MIKE & THE MECHANICS SILENT RUNNING	Atlantic	6
*EDDIE MURPHY PARTY ALL THE TIME	Columbia	15
LIONEL RICHIE SAY YOU SAY ME	Motown	8
SCRITTI POLITTI PERFECT WAY	Warner Bros.	17
*SIMPLE MINDS ALIVE AND KICKING	A&M	10
BRUCE SPRINGSTEEN MY HOMETOWN	Columbia	5
*SURVIVOR BURNING HEART	Epic	7
PETE TOWNSHEND FACE THE FACE	Atco	7
WANG CHUNG TO LIVE AND DIE IN L.A.	Geffen	11
*ZZ TOP SLEEPING BAG	Warner Bros.	5
<b>ACTIVE ROTATION</b>		
A-HA THE SUN ALWAYS SHINES ON TV	Warner Bros.	6
AEROSMITH LET THE MUSIC DO THE TALKING	Geffen	4
THE ALARM STRENGTH	IRS	11
PAT BENATAR SEX AS A WEAPON	Chrysalis	2
CHARLIE SEXTON BEAT'S SO LONELY	MCA	11
SHEILA E. A LOVE BIZARRE	Paisley Park/Warner Bros.	10
WRESTLERS LAND OF 1000 DANCES	Epic	7
<b>MEDIUM ROTATION</b>		
PHIL COLLINS TAKE ME HOME	Atlantic	4
DIVINYLS PLEASURE AND PAIN	Chrysalis	7
DREAM ACADEMY LIFE IN A NORTHERN TOWN	Warner Bros.	9
COREY HART EVERYTHING IN MY HEART	EMI America	4
BILLY OCEAN WHEN THE GOING GETS TOUGH	Jive/Arista	4
QUEEN ONE VISION	Capitol	3
STEVIE RAY VAUGHAN CHANGE IT	Epic	10
DIONNE WARWICK & FRIENDS THAT'S WHAT FRIENDS ARE FOR	Arista	5
PAUL YOUNG EVERYTHING MUST CHANGE	Columbia	2
<b>BREAKOUT ROTATION</b>		
AUTOGRAPH BLONDES IN BLACK CARS	RCA	6
BIG AUDIO DYNAMITE THE BOTTOM LINE	Columbia	5
BLUES BROTHERS SOUL MAN	Warner Home Video	7
BON JOVI SILENT NIGHT	Mercury	6
JOHN CAFFERTY & THE BEAVER BROWN BAND TOUGH ALL OVER	Scotti Brothers/CBS	4
DOKKEN THE HUNTER	Elektra	2
KOOL & THE GANG EMERGENCY	De-Lite/PolyGram	3
JULIAN LENNON STAND BY ME	MCA Home Video	2
MOTLEY CRUE HOME SWEET HOME	Elektra	7
SCORPIONS NO ONE LIKE YOU	Mercury	8
WATERBOYS THE WHOLE OF THE MOON	Island	2
YES HOLD ON	Atco	7
<b>LIGHT ROTATION</b>		
ABC HOW TO BE A MILLIONAIRE	Mercury	2
BALTIMORA TARZAN BOY	Manhattan	10
BLOW MONKEYS FORBIDDEN FRUIT	RCA	2
THE CURE IN BETWEEN DAYS	Elektra	16
SHEENA EASTON DO IT FOR LOVE	EMI America	5
DARYL HALL & JOHN OATES When Something Is Wrong With My Baby	RCA	5
PAUL HARDCASTLE JUST FOR MONEY	Chrysalis	3
DINGO BOINGO JUST ANOTHER DAY	MCA	4
O.M.D. SECRETS	A&M	4
POINTER SISTERS FREEDOM	RCA	4
SADE THE SWEETEST TABOO	Portrait	2
SIMPLY RED COME TO MY AID	Elektra	3
<b>NEW</b>		
JON ANDERSON EASIER SAID THAN DONE	Elektra	4
THE DAMNED GRIMLY FIENDISH	MCA	3
MINK DEVILLE I MUST BE DREAMING	Atlantic	3
PROPAGANDA P-MACHINERY	Island	5
SAXON BROKEN HEROES	Capitol	2
SIOUXSIE & THE BANSHEES CITIES IN THE DUST	Geffen	4
WIRE TRAIN THE LAST PERFECT THING	Columbia	3

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

## video music



**Pregnant Pauses and Soulful Sighs.** Phil Collins and Marilyn Martin are captured in a moment from the clip for "Separate Lives," the tune the duo recorded for the soundtrack to the Columbia Pictures release "White Nights."

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23 00, 05.00, 11 00 Dec 31 Jan 1

### SURE SHOT - 30 PLAYS

BRUCE SPRINGSTEEN  
"My Home Town"

### HEAVY ACTION 15-24 PLAYS

- ✓ The Cars "Tonight She Comes"
- ✓ Paul McCartney "Spies Like Us"
- ✓ Clarence Clemons "You're A Friend Of Mine"
- ✓ Iron Maiden "Run To The Hills"
- ✓ Elton John "Wrap Her Up"
- ✓ Oingo Boingo "Wired Science"
- ✓ Vitamin Z "Hi Fi Friend"
- ✓ Dee C. Lee "See The Day"
- ✓ Ray Parker Jr "Girls Are More Fun"
- ✓ Midge Ure "That Certain Smile"
- ✓ Go West "Don't Look Down"
- ✓ Nik Kershaw "When A Heart Beats"
- ✓ Dire Straits "Walk Of Life"
- ✓ Lionel Richie "Say You Say Me"
- ✓ Artists United Against Apartheid "Sun City"
- ✓ Grace Jones "Slave To The Rhythm"
- ✓ Feared! Shertkey "A Good Heart"
- ✓ Wham! "I'm Your Man"
- ✓ Sting "Russians"
- ✓ Whitney Houston "Saving All My Love For You"

The one to watch . . .

LEDERNACKEN  
"Shimmy Or Shake"

## U68 Expands Programming Week

NEW YORK U68, Wometco Broadcasting's UHF music video channel based in Newark, N.J., has added eight hours to its programming week.

The station was broadcasting Monday through Sunday, from noon to midnight. The new schedule, effective Dec. 9, expands that until 1 a.m. from Monday to Thursday, and 2 a.m. on Friday and Saturday. Sunday hours remain unchanged.

According to Steve Leeds, the

channel's director of programming, viewer requests were the impetus behind the additions.

In another development, Leeds says U68 will broadcast a half-hour year-end special titled "Prince In Paris" on Friday (27) at 10 p.m. The program includes footage from a live concert in Paris of the star's single, "America," as well as an interview segment, in which Prince discusses his musical influences and responds to criticism that he has "sold out and left his black fans behind."

## V66 Plans Happy New Year

NEW YORK Boston's video rock station Channel 66 (WVJV-TV) will ring in the new year with two special events: the V66 Video Countdown 1985, and a New Year's Eve party broadcast live from the Boston-area club Metro.

The former will be a six-hour program counting down the year's top 66 videos, determined by viewer requests. V66 VJs will provide background information on the clips, with comments coming from many artists as well. It airs Dec. 31 from 4-10 p.m., and will be rebroadcast on New Year's Day from noon-6 p.m.

The New Year's Eve party, which will be hosted by VJs Mary Jo and Sunny Joe White, will feature surprise guests in addition to the year's top music videos. The event will be simulcast in stereo on Kiss 108-FM (WXKS-FM) from 10 p.m.-2 a.m.

CTP  
CASTING

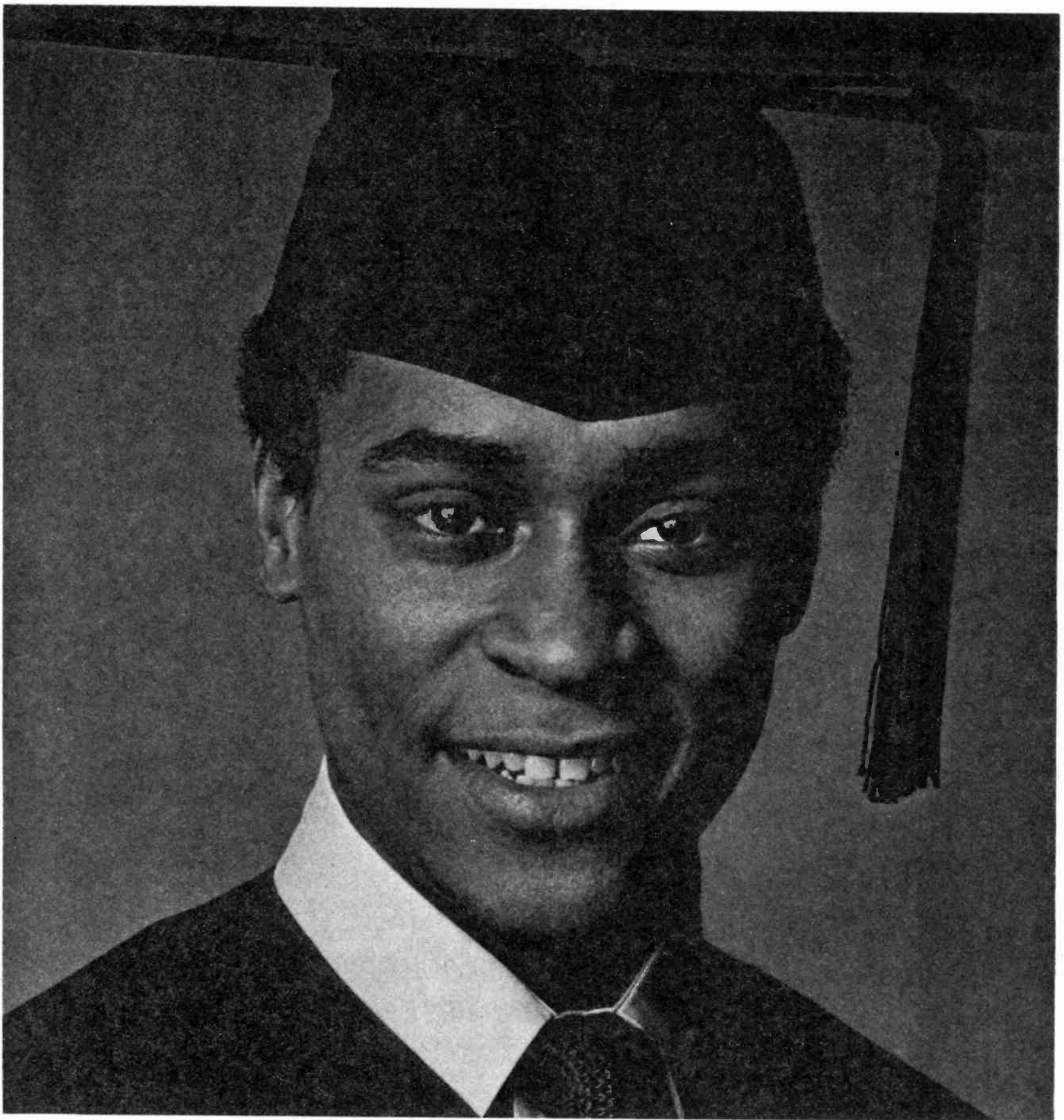
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**Alice in Musicland.** A team of black music stars was visited by author Alice Walker while working on the soundtrack for the film based on her book "The Color Purple." Seen in a Los Angeles studio are, from left, Andrae Crouch, Quincy Jones, Walker and Sandra Crouch.

## Mystery Buyer for Philly's NU-TEC Entertainment Complex Purchased for \$402,000

BY MAURIE H. ORODENKER

PHILADELPHIA At a foreclosure auction Dec. 9 in the U.S. Marshal's office, an attorney for an undisclosed buyer was the highest bidder for the New Uptown Theatre & Entertainment Center (NU-TEC).

While it took \$3.1 million in government-backed loans to purchase the 2,000-seat theatre building and renovate it to include four floors containing a disco, jazz room, restaurant and concert hall, attorney Bernard Lee purchased the complex for a mere \$402,000.

Lee indicated that the identity of the buyer and plans for the complex would be announced shortly. The \$402,000 sale price is less than half

the \$900,000 owed the Small Business Administration, which initiated the foreclosure. All other creditors, including the city, state and federal agencies that guaranteed the loans, will be left with their paper.

The NU-TEC was opened in 1983 in an attempt by local black businessman John Bowser to revive the facility. During the '50s and '60s it was known as the Uptown Theatre and, along with New York's Apollo and Washington's Howard, was one of the key stops on the "chitlin circuit," a series of venues in black

neighborhoods around the country that showcased black entertainers.

However, the theatre was a victim of changing times. With black entertainers finding it possible to play white venues beginning in the late '60s, the Uptown suffered and fell into disrepair. Bowser, with the backing of Philadelphia's city government and current Mayor Wilson Goode, attempted a revival, but Bowser's death and its failure to generate enough revenue to cover its debts eventually killed the project.

## Turner, LaBelle, Vandross Win NAACP Image Awards

BY PAUL GREIN

LOS ANGELES Tina Turner, whose nomination for a 1984 Image Award was withdrawn after the disclosure that she had performed in South Africa, won the 1985 Image Award for best performance by an actress in a motion picture for her role in "Mad Max III: Beyond Thunderdome."

The awards, given annually by the National Assn. for the Advancement of Colored People (NAACP) to honor black achievement in the media and arts, were presented Dec. 6 at the Wiltern Theatre here.

Another veteran female singer, Patti LaBelle, was named entertainer of the year and best female recording artist. Luther Vandross was named best male recording artist, and his "The Night I Fell In Love" on Epic was cited as album of the year.

Other important winners were Whitney Houston as best new recording artist, the Pointer Sisters as best vocal group, Miles Davis as best jazz artist, B.B. King as best

blues artist and Shirley Caesar as best gospel artist.

"Motown Returns To The Apollo" was named the year's best variety television special or series. In other television awards, the "Miami Vice" pilot episode, directed by black director Thomas Carter, was named best episode in a dramatic series, while the show's co-lead and recently signed Atlantic recording artist Philip Michael Thomas won for best performance by an actor. The equivalent award for an actress went to Debbie Allen of "Fame," who is cutting a vocal album for MCA.

Two of the principal organizers of USA For Africa's "We Are The World" won awards. Ken Kragen was given the President's Award and Harry Belafonte the Leonard H. Carter Humanitarian Award. Percy Sutton, chairman of Inner City Broadcasting, was the second recipient of the President's Award. Joe Williams, Dizzy Gillespie, Leontyne Price, Frances E. Williams and Little Richard were inducted into the Image Awards Hall of Fame.

FOR WEEK ENDING DECEMBER 28, 1985

## THE RHYTHM & BLUES

by Nelson George



THE NEW YEAR will present new challenges to people and institutions important to the health of black music.

The Black Music Assn. will have to find out if its involvement in black Africa, particularly Nigeria, can truly help stifle piracy there, and whether its call for divestiture from South Africa will have any impact here. Domestically, the BMA's efforts in chapter development need to increase if the organization is to survive with any grass-roots backing. A chapter in Los Angeles is essential.

The challenge of 1986 is a pleasurable one for MCA, Capitol and Arista. Can they repeat their powerful strides in the marketing and promotion of black music? The sales of New Edition, Billy Ocean, Freddie Jackson, Ready For The World, Whodini, Whitney Houston, Maze featuring Frankie Beverly, the Boogie Boys, Tina Turner, Aretha Franklin and Bobby Womack means these three are now viable contenders for the title of black music's most powerful label.

Will anybody help the mom-and-pop retailers, many of them black, survive in the era of malls and superstores, or are they doomed? This is a question that es-

### The challenges of 1986 include Nigeria, South Africa

pecially haunts black music, since these stores have been instrumental in its commercial evolution throughout the years.

**SHORT STUFF:** Junior's next single, now available on import, is a danceable ballad called "Oh, Louise" . . . Joyce Kennedy's "Hold On (For Love's Sake)" is the new 12-inch from her A&M album "Wanna Play Your Game." A whole gang worked on this edit, including Kennedy, her husband Glenn Murdock, Raymond Jones and Mitch Gibson . . . Gary, Ind.'s latest family group is Big Daddy & the Kinsey Report. Big Daddy is a mean singing, mean guitar playing (bottle-neck is his specialty) bluesman whose sons Donald and Ralph have played with Albert King and Peter Tosh. Joined on several cuts by ex-Muddy Waters pianist Pinetop Perkins, Big Daddy & the Kinseys' "Bad Situation" is loud, funky and raw. It's on Red Rooster Records, 2615 N. Wilton Ave., Chicago 60614 . . . Prince has been opening up somewhat in recent months. After the Rolling Stone interview a couple of months back, he taped a talk that was shown on MTV and is also going to be shown on BET. He's giving Ebony an interview as well . . . Guitarist Eric Clapton

takes a solo on Lionel Richie's upcoming album . . . Doug E. Fresh just got back from Europe. where he and the Get Fresh Crew, rapper Slick Rick, and spinners Barry B. and Chill Will performed on television in England and Holland. Back in the U.S.A., Fresh and company have opened for Ready For the World, Klymaxx and the Gap Band.

Look for Jellybean Benitez remixes on two Arista artists, Whitney Houston and Jermaine Jackson. For the double platinum Houston, Benitez worked on the Narada Michael Walden-produced "How Will I Know"; for Jackson, he mixed "Do You Remember Me," the first single from his January release "Precious Moments" . . . Paul Laurence Jones' new single from his debut Capitol album is "I'm Hooked" . . . Eric Mezza's Mezza Movies has just completed videos on Freddie Jackson ("He'll Never Love You") and Melisa Morgan ("Do Me"), both Capitol acts . . . "Rhythm & News" is full-size newsletter published by Cleveland's WZAK that includes a column by program director Lynn Tolliver Jr., as well as features and record reviews . . . Jocelyn Brown's debut on Jellybean Benitez's Warner Bros.-distributed label is "Love's Gonna Get You," produced by Benitez . . . A Donna Summer greatest hits package, "The Summer Collection," has been released for Christmas on Mercury. It includes "She Works Hard For The Money," "Bad Girls," "On The Radio," "Stop, Look And Listen," "Last Dance," "MacArthur Park," "Heaven Knows," "Unconditional Love," "I Love You" and "Enough Is Enough (No More Tears)." Her husband Bruce Sudano did the re-edit and sequencing . . . Dr. Jeckyll & Mr. Hyde's new single is "Yellow Panties" b/w "Freshest Rhymes In The World," on Profile.

The buzz is strong out of Washington and Baltimore on "Rock The House," a 12-inch by Double Agent Rock on Rampant Records. Apparently in go-go parlance a "double agent" is a musician who gigs with more than one band. The "double agents" here are keyboardist Ivan Goff and percussionist Ju Ju House, who have played with a number of local go-go bands, including the popular E.U. (Experience Unlimited). The record, which features go-go players from other groups as well, is doing well in go-go's natural market and may be a breakout record. Rampant Records can be reached at 606 Edmondson Ave., Suite 100, Baltimore, Md. 21228; (301) 744-2233 . . . Warp 9, makers of the popular street singles "Nunk" and "Light Years Away" on Prism, have signed with Motown. The first single is "Skips A Beat" . . . Arthur Baker's solo album is due on Epic in mid-January.

## Billboard HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

93 REPORTERS			NEW	TOTAL
			ADDS	ON
MORRIS DAY	THE COLOR OF SUCCESS	WARNER BROS.	29	52
THE FORCE MD'S	TENDER LOVE	WARNER BROS.	23	63
WHITNEY HOUSTON	HOW WILL I KNOW	ARISTA	22	45
RENE & ANGELA	YOUR SMILE	MERCURY	21	51
THE FAMILY	HIGH FASHION	PAISLEY PARK	18	56

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
BILLY OCEAN	WHEN THE GOING GETS TOUGH	JIVE	24
STEPHANIE MILLS	STAND BACK	MCA	21
TA MARA & THE SEEN	AFFECTION	A&M	14
YARBROUGH & PEOPLES	GUILTY	TOTAL EXPERIENCE	12
L.L. COOL J	I CAN'T LIVE WITHOUT MY RADIO	DEF JAM	11

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# HOT BLACK SINGLES

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	12	DON'T SAY NO TONIGHT D.R.ROBINSON (R.BROOMFIELD, M.HORTON)	2 weeks at No. One ◆ EUGENE WILDE PHILLY WORLD 7-99608/ATLANTIC
2	3	5	7	SAY YOU, SAY ME L.RICHIE, J.CARMICHAEL (L.RICHIE)	◆ LIONEL RICHIE MOTOWN 1819
3	2	2	9	COUNT ME OUT V.BRANTLEY, R.TIMAS (V.BRANTLEY, R.TIMAS)	◆ NEW EDITION MCA 52703
4	6	11	7	THAT'S WHAT FRIENDS ARE FOR B.BACHARACH, C.B.SAGER (B.BACHARACH, C.B.SAGER)	◆ DIONNE & FRIENDS ARISTA 1-9422
5	10	14	7	DIGITAL DISPLAY READY FOR THE WORLD (G.POTTS)	◆ READY FOR THE WORLD MCA 52734
6	12	21	6	GO HOME S.WONDER (S.WONDER)	◆ STEVIE WONDER TAMLA 1817/MOTOWN
7	11	16	7	SECRET LOVER D.LEWIS, W.LEWIS (D.LEWIS, W.LEWIS)	◆ ATLANTIC STARR A&M 2788
8	8	9	12	CURIOSITY D.POWELL, D.RIVKIN, J.KNIGHT, A.ZIGMAN (J.KNIGHT, A.ZIGMAN)	◆ JETS MCA 52682
9	9	7	10	EMERGENCY J.BONNEFOND, R.BELL, KOOL & THE GANG (G.BROWN, J.TAYLOR, KOOL & THE GANG)	◆ KOOL & THE GANG DE-LITE 884 199-7/POLYGRAM
10	4	4	11	A LOVE BIZARRE SHEILA E., PRINCE (SHEILA E., PRINCE)	◆ SHEILA E. WARNER BROS. 7-28890
11	5	1	15	CARAVAN OF LOVE C.JASPER, E.ISLEY, M.ISLEY (E.ISLEY, C.JASPER, M.ISLEY)	◆ ISLEY/JASPER/ISLEY CBS ASSOCIATED 4-05611/EPIC
12	18	30	5	THE SWEETEST TABOO R.MILLAR (ADU, DITCHAM)	◆ SADE PORTRAIT 37-05713/EPIC
13	14	18	9	YOUR PERSONAL TOUCH A.GEORGE, F.MCFARLANE (A.GEORGE, F.MCFARLANE)	◆ EVELYN "CHAMPAGNE" KING RCA 14201
14	15	20	9	COLDER ARE MY NIGHTS ISLEY BROTHERS (D.WILLIAMS, P.LEONARD)	◆ THE ISLEY BROTHERS WARNER BROS. 7-28860
15	7	6	13	WHO DO YOU LOVE L.WHITE, M.MILLER (B.WRIGHT, L.WHITE)	◆ BERNARD WRIGHT MANHATTAN 50011/CAPITOL
16	19	28	8	WHAT YOU BEEN MISSIN' K.DIAMOND, L.JOB (K.DIAMOND, J.SKINNER)	◆ STARPOINT ELEKTRA 7-69588
17	22	26	10	ALICE, I WANT YOU JUST FOR ME FULL FORCE, J.B.MOORE, R.FORD (FULL FORCE)	◆ FULL FORCE COLUMBIA 38-05623
18	26	33	6	DO YOU REALLY LOVE YOUR BABY M.MILLER (L.VANDROSS, M.MILLER)	◆ THE TEMPTATIONS GORDY 1818/MOTOWN
19	30	41	5	DO ME BABY P.LAURENCE (PRINCE)	◆ MELISA MORGAN CAPITOL 5523
20	20	22	9	GORDY'S GROOVE F.GORDON, J.P.EDMUND (B.STALLINGS, J.DARLING, S.DUNN, K.BAZEMORE, G.PICKETT)	CHOICE M.C.'S FEATURING FRESH GORDON TOMMY BOY 871-7
21	25	29	7	SUN CITY LITTLE STEVEN, A.BAKER (S.VAN ZANDT)	◆ ARTISTS UNITED AGAINST APARTHEID MANHATTAN 50017/CAPITOL
22	28	38	6	LET ME BE THE ONE N.MARTINELLI (I.FOSTER)	◆ FIVE STAR RCA 14229
★★★ HOT MOVER/SALES ★★★					
23	29	36	8	IF I RULED THE WORLD K.BLOW (K.BLOW, D.REEVES, AJ SCRATCH)	◆ KURTIS BLOW MERCURY 884 269-7/POLYGRAM
24	13	8	16	WHO'S ZOOMIN' WHO N.M.WALDEN (N.M.WALDEN, P.GLASS, A.FRANKLIN)	◆ ARETHA FRANKLIN ARISTA 1-9410
25	31	37	6	SLAVE TO THE RHYTHM T.HORN (B.WOOLEY, S.DARLOW, S.LIPSON, T.HORN)	◆ GRACE JONES MANHATTAN ISLAND 50020/CAPITOL
26	17	17	11	SEDUCTION R.JAMES (R.JAMES)	◆ VAL YOUNG GORDY 1812/MOTOWN
27	16	10	11	THINKING ABOUT YOU KASHIF (KASHIF, LALA)	◆ WHITNEY HOUSTON ARISTA 1-9412
28	40	53	5	GUILTY L.SIMMONS, J.HAMILTON, M.HAYES (J.HAMILTON, M.HAYES)	◆ YARBROUGH & PEOPLES TOTAL EXPERIENCE 1-2425/RCA
29	35	40	7	FREEDOM R.PERRY (D.MCHUGH)	◆ THE POINTER SISTERS RCA 14224
30	24	24	11	HONEY FOR THE BEES T.LIPUMA (S.JOLLEY, T.SWAIN, A.MOYET)	◆ PATTI AUSTIN QWEST 7-28935/WARNER BROS.
31	36	39	7	I LIKE THE WAY YOU DANCE DIMPLES (DIMPLES, B.WILSON)	9 ◆ RCA 14203
32	43	59	4	HE'LL NEVER LOVE YOU (LIKE I DO) B.EASTMOND (K.DIAMOND, B.EASTMOND)	◆ FREDDIE JACKSON CAPITOL 5535
33	46	65	4	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) W.BRATHWAITE, B.EASTMOND (W.BRATHWAITE, B.EASTMOND, R.J.LANGE, B.OCEAN)	◆ BILLY OCEAN JIVE 1-9432/ARISTA
34	47	63	3	STAND BACK N.MARTINELLI (C.STURKEN, E.ROGERS)	◆ STEPHANIE MILLS MCA 52731
35	23	15	15	EVERYBODY DANCE J.JOHNSON (J.JOHNSON, TAMARA)	◆ TA MARA & THE SEEN A&M 2768
36	32	23	16	PARTY ALL THE TIME R.JAMES (R.JAMES)	◆ EDDIE MURPHY COLUMBIA 38-05609
37	52	64	6	I CAN'T LIVE WITHOUT MY RADIO R.RUBIN (J.SMITH, R.RUBIN)	◆ L.L. COOL J DEF JAM 38-05665 COLUMBIA
38	51	61	4	CAN YOU ROCK IT LIKE THIS R.SIMMONS, L.SMITH (J.SMITH, R.RUBIN, L.SMITH)	◆ RUN-D.M.C. PROFILE 7088
39	44	49	6	WHAT A WOMAN K.GAMBLE, L.A.HUFF (W.SIGLER)	◆ THE O'JAYS P.I.R. 50021 MANHATTAN
40	41	52	8	CAN YOU FEEL THE BEAT FULL FORCE (FULL FORCE)	◆ LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA 38-05665
41	50	54	5	I NEED YOU M.WHITE, R.BUCHANAN (W.SMITH, P.COLLIDGE, M.UNOBSKY)	◆ MAURICE WHITE COLUMBIA 38-05726
42	55	62	5	THE HEART IS NOT SO SMART J.GRAYDON (D.WARREN)	◆ EL DEBARGE WITH DEBARGE GORDY 1822/MOTOWN
43	27	13	12	THIS IS FOR YOU D.FRANK, M.MURPHY (M.MURPHY, D.FRANK)	◆ THE SYSTEM MIRAGE 7-99607 ATLANTIC
44	34	34	9	CONDITION OF THE HEART KASHIF (KASHIF)	◆ KASHIF ARISTA 1-9415
45	45	42	8	LET MY PEOPLE GO M.WINANS (M.WINANS, B.HANKERSON, C.WINAN)	◆ THE WINANS QWEST 7-28874/WARNER BROS.
46	60	—	2	TENDER LOVE T.LEWIS, J.JAM (J.HARRIS, III, T.LEWIS)	◆ THE FORCE MD'S WARNER BROS. 7-28818
47	21	12	14	FALL DOWN (SPIRIT OF LOVE) R.WRIGHT (R.WRIGHT, V.BENFORD)	◆ TRAMAINE A&M 2763
48	53	58	6	LOCK AND KEY J.JAM, T.LEWIS (B.COOPER, V.SPINO)	◆ KLYMAXX MCA 52714
49	59	84	3	AFFECTION J.JOHNSON (J.JOHNSON, G.HUBBARD, JR.)	◆ TA MARA & THE SEEN A&M 2797
50	69	—	2	YOUR SMILE B.WATSON, B.SWEDIEN, RENE & ANGELA (R.MOORE, A.WINBUSH)	◆ RENE & ANGELA MERCURY 884-271-7/POLYGRAM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
★★★ HOT MOVER/AIRPLAY ★★★					
51	72	—	2	HIGH FASHION DAVID Z., THE FAMILY (ST.PAUL, JEROME)	◆ THE FAMILY PAISLEY PARK 7-28830/WARNER BROS.
52	37	27	13	SAY I'M YOUR NUMBER ONE STOCK, AITKIN, WATERMAN (STOCK, AITKIN, WATERMAN)	◆ PRINCESS NEXT PLATEAU 50035
53	82	—	2	THE COLOR OF SUCCESS M.DAY (M.DAY)	◆ MORRIS DAY WARNER BROS. 7-28809
54	54	56	7	MEMBERS ONLY T.COUGH, W.STEPHENSON (L.ADDISON)	◆ BOBBY BLAND MALACO 2122
55	65	76	3	DO YOU LOVE ME A.P.MCKAY, C.MCDONALD (A.HAMPTON, F.R.HAMILTON, III)	◆ DURELL COLEMAN ISLAND 7-99586/ATLANTIC
56	38	25	12	NEVER FELT LIKE DANCIN' D.MATKOSKY, B.NEALE, L.CREED (D.MATKOSKY, M.SEWARD)	◆ TEDDY PENDERGRASS ASYLUM 7-69595/ELEKTRA
57	61	—	2	DESIRE L.SIMMONS, J.ELLIS (J.ELLIS, L.SIMMONS)	◆ THE GAP BAND TOTAL EXPERIENCE 1-2427/RCA
58	62	70	3	NO FRILLS LOVE A.BAKER (A.BAKER, G.HENRY, TINA B.)	◆ JENNIFER HOLLIDAY Geffen 7-28845/WARNER BROS.
59	56	50	7	LET ME KISS IT WHERE IT HURTS B.WOMACK, J.GADSON (B.WOMACK)	◆ BOBBY WOMACK MCA 52709
★★★ HOT SHOT DEBUT ★★★					
60	NEW	—	—	HOW WILL I KNOW N.M.WALDEN (G.MERRILL, S.RUBICAM, N.M.WALDEN)	◆ WHITNEY HOUSTON ARISTA 1-9434
61	39	32	13	YOU LOOK GOOD TO ME J.JAM, T.LEWIS (J.HARRIS, III, T.LEWIS)	◆ CHERRELLE TABU 4-05608/EPIC
62	68	82	4	DON'T BE STUPID K.BLOW (K.BLOW)	◆ THE FAT BOYS SUTRA 148
63	64	66	4	LIPSTICK LOVER A.CYMONÉ (A.CYMONÉ)	◆ ANDRE CYMONÉ COLUMBIA 38-05710
64	73	—	2	FAIRYTALE LOVER FULL FORCE (UTFO, FULL FORCE)	◆ UTFO SELECT 1186
65	78	83	3	FUNKY LITTLE BEAT A.LARKINS, II (A.LARKINS, II, J.STONE)	◆ CONNIE SUNNYVIEW 3028
66	70	—	2	I'D RATHER BE BY MYSELF A.FELDER (A.FELDER, J.FREEMAN, L.SCHULER)	◆ EBO DOMINO 8903/ROULETTE
67	66	69	6	SISTERS ARE DOING IT FOR THEMSELVES D.A.STEWART (L.ENNOX, STEWART)	◆ EURYTHMICS AND ARETHA FRANKLIN RCA 14214
68	63	67	6	MIDDLE OF THE NIGHT B.RUSH (B.RUSH)	◆ TAKA BOOM MIRAGE 7-99628/ATLANTIC
69	84	90	3	WHAT, WHERE, WHEN, WHO E.VAN TIJN, J.FLUITSMA (E.VAN TIJN, J.FLUITSMA)	◆ MAI TAI CRITIQUE 718
70	85	—	2	LOVE ALWAYS FINDS A WAY T.LIPUMA (T.SNOW, C.WEIL)	◆ PEABO BRYSON ELEKTRA 7-69585
71	71	74	4	LEARN TO LOVE AGAIN J.GRAYDON (D.FOSTER, J.GRAYDON, R.PAGE)	◆ LOU RAWLS FEATURING TATA VEGA EPIC 34-05714
72	75	75	4	IT TAKES TWO DEODATO (K.BARNES, J.BARNES)	◆ JUICY PRIVATE 14-05694/EPIC
73	79	79	3	CONGA E.ESTEFAN (E.E.GARCIA)	◆ MIAMI SOUND MACHINE EPIC 34-05457
74	74	78	6	AIN'T THAT MUCH LOVE IN THE WORLD J.PASS, D.BOOOTH (J.PASS, D.GIVENS)	◆ THE GIVENS FAMILY SUGARHILL 92018/MCA
75	77	77	3	BABY TALK M.BERRY (G.BROWN, LOGANKOYA)	◆ ALISHA VANGUARD 35262
76	NEW	—	—	LIVING IN AMERICA D.HARTMAN (D.HARTMAN, C.MIDNIGHT)	◆ JAMES BROWN SCOTTI BROS. 4-05682/EPIC
77	86	—	2	LOVE PATROL J.ELLIS (J.ELLIS, R.B.THALL, NIECY D., LONNIE C., A.SAUNDERS)	◆ LOVE PATROL 4TH & B'WAY 7419/ISLAND
78	NEW	—	—	NO SHOW HOP, A.ARMSTRONG (M.DEERING, R.ROMAIN, L.DUZANT)	◆ SYMBOLIC THREE FEATURING D.J. DR. SHOCK REALITY 250/DANYA/FANTASY
79	81	—	2	I LIKE YOU Y.DESSA (P.NELSON)	◆ PHYLLIS NELSON CARRERE 4-05719/EPIC
80	88	—	2	NIGHTMARES S.JACOBS, SR., S.JACOBS, JR. (D.MCCLEESE, S.JACOBS, SR., S.JACOBS, JR.)	◆ DANA DANE PROFILE 7086
81	NEW	—	—	A GOOD-BYE L.BLACKMON (L.BLACKMON, N.LEFTENANT)	◆ CAMEO ATLANTA ARTISTS 804 270-7/POLYGRAM
82	NEW	—	—	JUST THE WAY I PLANNED IT G.CHUNG (P.M.THOMAS, M.ROSS)	◆ PHILIP-MICHAEL THOMAS ATLANTIC 7-99581
83	83	86	4	HELP ME OUT S.SCHELLEKENS, LABYRINTH (J.VAN T.HOF, C.ZUIDERWIJK, B.HAY)	◆ LABYRINTH FEATURING JULIE LOCO 21 RECORDS 7-99601/ATLANTIC
84	NEW	—	—	INSPECTOR GADGET C.BEVAN (C.LEVY, H.SABAN)	◆ THE KARTOON KREW PROFILE 7087
85	90	—	2	CHAIN REACTION B.GIBB, K.RICHARDSON (B.GIBB, R.GIBB, M.GIBB)	◆ DIANA ROSS RCA 14244
86	NEW	—	—	EVERLASTING LOVE L.COPE, S.HORTON, W.BRATHWAITE (W.BRATHWAITE, A.GILES)	◆ GLENN JONES RCA 14242
87	NEW	—	—	OWN THE NIGHT A.MARDIN, J.MARDIN (F.GOLDE, M.D.LAURIA, M.SHARRON)	◆ CHAKA KHAN MCA 52730
88	NEW	—	—	QUIET GUY C.CHARLEY, J.WINSTON (G.CHARLEY)	◆ KIARA WARLOCK 001
89	89	89	3	HOW CAN I GET NEXT TO YOU M.J.POWELL (P.MOTEN)	◆ CHAPTER 8 BEVERLY GLEN 2024
90	NEW	—	—	NOBODY CAN MAKE IT ON THEIR OWN M.PICCIRILLO, G.GOETZMAN (G.GOETZMAN, M.PICCIRILLO)	◆ THE STAPLE SINGERS PRIVATE 14-05737/EPIC
91	33	19	17	PART-TIME LOVER S.WONDER (S.WONDER)	◆ STEVIE WONDER TAMLA 1808/MOTOWN
92	76	72	6	HOLD ON (FOR LOVE'S SAKE) R.JONES, F.WASHINGTON (R.JONES, F.WASHINGTON, P.GRIFFIN)	◆ JOYCE KENNEDY A&M 2790
93	92	57	10	THE SHOW STOPPA HURBY, T.L.B. (C.JAMES, S.DENTON)	◆ SUPER NATURE POP ART 1413
94	91	44	18	THE SHOW D.BELL, O.COTTON (D.DAVIS, R.WALTERS)	◆ DOUG E. FRESH & THE GET FRESH CREW REALITY 242/DANYA/FANTASY
95	48	46	21	YOU ARE MY LADY B.EASTMOND (B.EASTMOND)	◆ FREDDIE JACKSON CAPITOL 5495
96	42	31	16	THE OAK TREE M.DAY (M.DAY)	◆ MORRIS DAY WARNER BROS. 7-28899
97	57	48	9	TELL ME WHAT (I'M GONNA DO) L.SMITH (C.MARTIN, V.R. REDDING, M.MADDE'N)	◆ CON FUNK SHUN MERCURY 8840189-7/POLYGRAM
98	87	87	4	KRUSH GROOVIN' R.SIMMONS, K.BLOW, R.RUBIN (R.SIMMONS, K.BLOW, R.RUBIN, J.SIMMONS, J.MORALE'S)	◆ THE KRUSH GROOVE ALL STARS WARNER BROS. 7-28843
99	67	68	4	BANGING THE WALLS A.A.JONES (A.A.JONES)	◆ THE BAR-KAYS MERCURY 884 232-7 POLYGRAM
100	49	35	13	WAIT FOR LOVE L.VANDROSS (L.VANDROSS, N.ADDERLY, JR.)	◆ LUTHER VANDROSS EPIC 34-05610

○ 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 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	3	SAY YOU, SAY ME	LIONEL RICHIE	2
2	2	COUNT ME OUT	NEW EDITION	3
3	4	DON'T SAY NO TONIGHT	EUGENE WILDE	1
4	8	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	4
5	1	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	11
6	5	A LOVE BIZARRE	SHEILA E.	10
7	6	WHO DO YOU LOVE	BERNARD WRIGHT	15
8	10	CURIOSITY	JETS	8
9	9	EMERGENCY	KOOL & THE GANG	9
10	13	DIGITAL DISPLAY	READY FOR THE WORLD	5
11	19	GO HOME	STEVIE WONDER	6
12	15	SECRET LOVER	ATLANTIC STARR	7
13	7	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	24
14	24	THE SWEETEST TABOO	SADE	12
15	12	THINKING ABOUT YOU	WHITNEY HOUSTON	27
16	22	YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	13
17	27	ALICE, I WANT YOU JUST FOR ME	FULL FORCE	17
18	25	SUN CITY	ARTISTS UNITED AGAINST APARTHEID	21
19	26	IF I RULED THE WORLD	KURTIS BLOW	23
20	16	GORDY'S GROOVE	CHOICE M.C.'S FEATURING FRESH GORDON	20
21	14	EVERYBODY DANCE	TA MARA & THE SEEN	35
22	29	WHAT YOU BEEN MISSIN'	STARPOINT	16
23	—	DO ME BABY	MELISA MORGAN	19
24	28	COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	14
25	—	SLAVE TO THE RHYTHM	GRACE JONES	25
26	17	SEDUCTION	VAL YOUNG	26
27	—	DO YOU REALLY LOVE YOUR BABY	THE TEMPTATIONS	18
28	20	PARTY ALL THE TIME	EDDIE MURPHY	36
29	11	FALL DOWN (SPIRIT OF LOVE)	TRAMAINE	47
30	—	LET ME BE THE ONE	FIVE STAR	22

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	DON'T SAY NO TONIGHT	EUGENE WILDE	1
2	3	SAY YOU, SAY ME	LIONEL RICHIE	2
3	4	DIGITAL DISPLAY	READY FOR THE WORLD	5
4	2	COUNT ME OUT	NEW EDITION	3
5	6	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	4
6	8	GO HOME	STEVIE WONDER	6
7	11	SECRET LOVER	ATLANTIC STARR	7
8	9	YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	13
9	15	THE SWEETEST TABOO	SADE	12
10	12	COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	14
11	13	WHAT YOU BEEN MISSIN'	STARPOINT	16
12	10	EMERGENCY	KOOL & THE GANG	9
13	7	CURIOSITY	JETS	8
14	20	LET ME BE THE ONE	FIVE STAR	22
15	19	DO YOU REALLY LOVE YOUR BABY	THE TEMPTATIONS	18
16	5	A LOVE BIZARRE	SHEILA E.	10
17	24	DO ME BABY	MELISA MORGAN	19
18	18	ALICE, I WANT YOU JUST FOR ME	FULL FORCE	17
19	23	I LIKE THE WAY YOU DANCE	9.9	31
20	22	SUN CITY	ARTISTS UNITED AGAINST APARTHEID	21
21	16	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	11
22	—	GUILTY	YARBROUGH & PEOPLES	28
23	—	HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	32
24	28	FREEDOM	THE POINTER SISTERS	29
25	14	WHO DO YOU LOVE	BERNARD WRIGHT	15
26	26	GORDY'S GROOVE	CHOICE M.C.'S FEATURING FRESH GORDON	20
27	—	WHEN THE GOING GETS TOUGH	BILLY OCEAN	33
28	29	IF I RULED THE WORLD	KURTIS BLOW	23
29	—	SLAVE TO THE RHYTHM	GRACE JONES	25
30	—	STAND BACK	STEPHANIE MILLS	34

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## BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
EPIC (3)	10
Private I (2)	
CBS Associated (1)	
Carrere (1)	
Portrait (1)	
Scotti Bros. (1)	
Tabu (1)	
WARNER BROS. (6)	10
Qwest (2)	
Geffen (1)	
Paisley Park (1)	
RCA (7)	9
Total Experience (2)	
MCA (7)	8
Sugarhill (1)	
ARISTA (5)	6
Jive (1)	
ATLANTIC (1)	6
Mirage (2)	
21 Records (1)	
Island (1)	
Philly World (1)	
CAPITOL (3)	6
Manhattan (2)	
Manhattan Island (1)	
COLUMBIA (5)	6
Def Jam (1)	
MOTOWN (1)	6
Gordy (3)	
Tamla (2)	
POLYGRAM	6
Mercury (4)	
Atlanta Artists (1)	
De-Lite (1)	
A&M	5
ELEKTRA (2)	3
Asylum (1)	
PROFILE	3
DANYA/FANTASY	2
Reality (2)	
BEVERLY GLEN	1
CRITIQUE	1
ISLAND	1
4th & B'Way (1)	
MALACO	1
MANHATTAN	1
P.I.R. (1)	
NEXT PLATEAU	1
POP ART	1
ROULETTE	1
Domino (1)	
SELECT	1
SUNNYVIEW	1
SUTRA	1
TOMMY BOY	1
VANGUARD	1
WARLOCK	1

## BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE  
(Publisher - Licensing Org.)  
Sheet Music Dist.

49 AFFECTION (Crazy People, ASCAP/Almo, ASCAP)	(Wayne A. Brathwaite, ASCAP)	72 IT TAKES TWO (Tricky-Trac, BMI)	91 PART-TIME LOVER (Jobete, ASCAP/Black Bull, ASCAP)
74 AIN'T THAT MUCH LOVE IN THE WORLD (Widr, ASCAP/Sugarhill, BMI)	64 FAIRYTALE LOVER (ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	82 JUST THE WAY I PLANNED IT (PMT, ASCAP)	36 PARTY ALL THE TIME (Stone City, ASCAP/National League, ASCAP)
17 ALICE, I WANT YOU JUST FOR ME (Foretful, BMI)	47 FALL DOWN (SPIRIT OF LOVE) (Almo, ASCAP/lpm, ASCAP)	98 KRUSH GROOVIN' (Del Jam, ASCAP/Kuwa, ASCAP)	88 QUIET GUY (Tonk, BMI/Voo Vee, BMI)
75 BABY TALK (Hub, ASCAP/MCA, ASCAP)	29 FREEDOM (Golden Torch, ASCAP)	71 LEARN TO LOVE AGAIN (Airbear, BMI/Garden Rake, BMI/Entente, BMI/Warner-Tamerlane, BMI)	52 SAY I'M YOUR NUMBER ONE (Terrace, ASCAP)
99 BANGING THE WALLS (Bar-Kays, BMI/Warner-Tamerlane, BMI)	65 FUNKY LITTLE BEAT (Happy Steppchild, BMI)	22 LET ME BE THE ONE (Brampton, ASCAP)	2 SAY YOU, SAY ME (Brockman, ASCAP)
40 CAN YOU FEEL THE BEAT (Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP)	6 GO HOME (Jobete, ASCAP/Black Bull, ASCAP)	59 LET ME KISS IT WHERE IT HURTS (Abkco, BMI/Ashtray, BMI)	7 SECRET LOVER (Almo, ASCAP/Jodaway, ASCAP)
38 CAN YOU ROCK IT LIKE THIS (Protoons, ASCAP/Rush Groove, ASCAP)	81 A GOOD-BYE (All Seeing Eye, ASCAP/Larry Junior, BMI)	45 LET MY PEOPLE GO (Skeco, BMI/Carjundee, BMI/Barjasha, BMI)	26 SEDUCTION (Stone City, ASCAP/National League, ASCAP)
11 CARAVAN OF LOVE (WB, ASCAP/IJ, ASCAP)	20 GORDY'S GROOVE (Tee Girl, BMI)	63 LIPSTICK LOVER (April, ASCAP/Ultrawave, ASCAP)	94 THE SHOW (Keejue, BMI/Mark Of Arnes, BMI)
85 CHAIN REACTION (Gibb Brothers, BMI/Unichappell, BMI)	28 GUILTY (Tempco, BMI)	76 LIVING IN AMERICA (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janicaps, BMI)	93 THE SHOW STOPPA (Pop Art, ASCAP)
14 COLDER ARE MY NIGHTS (Michelle, ASCAP/Johnny Yuma, BMI)	42 THE HEART IS NOT SO SMART (Edition Sunset, ASCAP/Arista, ASCAP)	48 LOCK AND KEY (Spectrum VII, ASCAP)	67 SISTERS ARE DOING IT FOR THEMSELVES (RCA, ASCAP/Blue Network, ASCAP)
53 THE COLOR OF SUCCESS (Ya D Sir, ASCAP)	32 HE'LL NEVER LOVE YOU (LIKE I DO) (Willesden, BMI/Zomba, ASCAP)	70 LOVE ALWAYS FINDS A WAY (Snow Songs, BMI/Dyad, BMI)	25 SLAVE TO THE RHYTHM (April, ASCAP/Perfect Songs, BMI/Unforgettable Songs, BMI/I-Jand, BMI)
44 CONDITION OF THE HEART (Kashif, BMI/MCA, ASCAP)	83 HELP ME OUT (Fever, ASCAP)	10 A LOVE BIZARRE (Sister Fate, ASCAP)	34 STAND BACK (Music Corp. of America, BMI/MCA, ASCAP/Bayjun Beat, BMI)
73 CONGA (Foreign Imported, BMI)	51 HIGH FASHION (Parisons, ASCAP)	77 LOVE PATROL (Milestone, BMI/Ro-Hut, BMI)	21 SUN CITY (Solidarity, ASCAP)
3 COUNT ME OUT (New Generation, ASCAP)	92 HOLD ON (FOR LOVE'S SAKE) (Zubaidah, ASCAP/WB, ASCAP/Freddie Dee, BMI/Miika Porsing, ASCAP)	54 MEMBERS ONLY (Malaco, BMI)	12 THE SWEETEST TABOO (Silver Angel, ASCAP)
8 CURIOSITY (Almo, ASCAP/Crimco, ASCAP/Irving, BMI)	30 HONEY FOR THE BEES (J&S, ASCAP/Almo, ASCAP)	68 MIDDLE OF THE NIGHT (Dangerous, ASCAP/Liedela, ASCAP)	97 TELL ME WHAT (I'M GONNA DO) (Sky Pilot, BMI/National League, ASCAP/Van Ross Redding, BMI/Platinum Gold, ASCAP)
57 DESIRE (Temp Co., BMI)	89 HOW CAN I GET NEXT TO YOU (Beverly Glen, BMI)	56 NEVER FELT LIKE DANCIN' (Walpergus, ASCAP/WB, ASCAP/Monty Seward, ASCAP)	46 TENDER LOVE (Flyte Tyme, ASCAP)
5 DIGITAL DISPLAY (Ready For The World, BMI/MCA, ASCAP/Off Backstreet, BMI/Walk On The Moon, BMI)	60 HOW WILL I KNOW (Irving, BMI)	80 NIGHTMARES (Protoons, ASCAP/Sam Jacobs, ASCAP)	4 THAT'S WHAT FRIENDS ARE FOR (Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)
19 DO ME BABY (Controversy, ASCAP)	37 I CAN'T LIVE WITHOUT MY RADIO (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	58 NO FRILLS LOVE (Unique, BMI/Shakin' Baker, BMI/Tina B. Written, BMI)	27 THINKING ABOUT YOU (Kashif, BMI/New Music Group, BMI/MCA, ASCAP)
55 DO YOU LOVE ME (Sinoda, ASCAP/Rustomatic, ASCAP/Steel Chest, ASCAP)	79 I LIKE YOU (American Summer, ASCAP/Phyllis Nelson, ASCAP)	78 NO SHOW (Keejue, BMI/Danica, BMI)	43 THIS IS FOR YOU (Science Lab, ASCAP/Green Star, ASCAP)
18 DO YOU REALLY LOVE YOUR BABY (Uncle Ronnie's, ASCAP/April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	41 I NEED YOU (Lynn-Ro, BMI/Delfern, BMI/Century City, ASCAP)	90 NOBODY CAN MAKE IT ON THEIR OWN (American League, BMI/Tongue'N'Groove, BMI)	100 WAIT FOR LOVE (Uncle Ronnie's, ASCAP/April, ASCAP/Dillard, BMI)
62 DON'T BE STUPID (Amber Pass, ASCAP/Kuwa, ASCAP)	66 I'D RATHER BE BY MYSELF (Timberlake, BMI/Top-Bound, BMI/Double Sting, BMI/Schu-Baby, BMI)	96 THE OAK TREE (Ya D Sir, ASCAP) WBM	39 WHAT A WOMAN (Assorted, BMI/Henry Suemay, BMI/Rose Tree, ASCAP)
1 DON'T SAY NO TONIGHT (Philly World, BMI)	23 IF I RULED THE WORLD (Kuwa, ASCAP/Davy D, ASCAP)	87 OWN THE NIGHT (Rightsong, BMI/Franne Golde, BMI/Welbeck, ASCAP/ATV, BMI)	69 WHAT, WHERE, WHEN, WHO (Intersong, ASCAP)
9 EMERGENCY (Delightful, BMI)	84 INSPECTOR GADGET		16 WHAT YOU BEEN MISSIN' (Willesden, BMI/Keith Diamond, BMI/Jo Skin, BMI)
86 EVERLASTING LOVE			

33 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) (Zomba, ASCAP)
15 WHO DO YOU LOVE (Bernard Wright, BMI/Mchoma, BMI)
24 WHO'S ZOOMIN' WHO (Gratitude Sky, ASCAP/Bellboy, BMI)
95 YOU ARE MY LADY (Zomba, ASCAP)
61 YOU LOOK GOOD TO ME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
13 YOUR PERSONAL TOUCH (Warner-Tamerlane, BMI/Song-A-Tron, BMI)
50 YOUR SMILE (A La Mode, ASCAP/WB, ASCAP)

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FOR WEEK ENDING DECEMBER 28, 1985

Billboard®

# TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	1	1	11	STEVIE WONDER ▲ <sup>2</sup> TAMLA 6134TL/MOTOWN (9.98) (CD) 8 weeks at No. One	IN SQUARE CIRCLE
2	2	2	32	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
3	5	6	39	WHITNEY HOUSTON ▲ <sup>2</sup> ARISTA AL-8-8212 (8.98) (CD)	WHITNEY HOUSTON
4	4	3	23	ARETHA FRANKLIN ▲ ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
5	3	5	9	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
6	6	4	54	KOOL & THE GANG ▲ DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
7	8	12	5	NEW EDITION MCA 5679 (8.98)	ALL FOR LOVE
8	16	28	3	SADE PORTRAIT FR 40263/EPIC (CD)	PROMISE
9	7	7	10	MORRIS DAY ● WARNER BROS. 25320 (8.98)	THE COLOR OF SUCCESS
10	13	11	31	READY FOR THE WORLD ● MCA 5594 (8.98)	READY FOR THE WORLD
11	11	10	27	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
12	12	13	15	SHEILA E. PAISLEY PARK 35317 (8.98) (CD)	ROMANCE 1600
13	9	8	15	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
14	14	14	9	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
15	15	16	33	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
16	10	9	11	SOUNDTRACK ▲ <sup>3</sup> MCA 6150 (9.98) (CD)	MIAMI VICE
17	17	17	19	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS
18	18	19	10	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
19	20	22	4	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
20	19	18	39	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
21	21	15	24	CAMEO ● ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE
22	24	24	11	KURTIS BLOW MERCURY 826141-1/POLYGRAM (8.98)	AMERICA
23	23	29	20	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
24	27	27	7	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
25	25	34	5	BERNARD WRIGHT MANHATTAN 53014/CAPITOL (8.98)	MR. WRIGHT
26	26	31	18	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
27	29	33	5	GRACE JONES MANHATTAN ISLAND 53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
28	32	35	5	ARTISTS UNITED AGAINST APARTHEID MANHATTAN 53019/CAPITOL (8.98)	SUN CITY
29	36	50	3	EUGENE WILDE PHILLY WORLD 90490/ATLANTIC (8.98)	SERENADE
30	22	20	9	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
31	45	—	2	DIONNE WARWICK ARISTA AL-8-8398 (8.98)	FRIENDS
32	35	51	3	KASHIF ARISTA AL-8-8385 (8.98)	CONDITION OF THE HEART
33	31	21	18	BOOGIE BOYS CAPITOL ST-12409 (8.98)	CITY LIFE
34	34	25	50	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
35	30	30	7	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK
36	39	45	6	JETS MCA 5667 (8.98)	JETS
37	37	37	20	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
38	28	26	15	THE O'JAYS P.I.R. ST-53015/MANHATTAN (8.98)	LOVE FEVER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	47	40	19	9.9 RCA NFL1-8049 (8.98)	9.9
40	58	—	2	THE TEMPTATIONS GORDY 614GL/MOTOWN (8.98)	TOUCH ME
41	33	23	13	MAURICE WHITE COLUMBIA FC 39883	MAURICE WHITE
42	44	44	16	JENNIFER HOLLIDAY GEFEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
43	51	41	7	VAL YOUNG GORDY 6147GL/MOTOWN (8.98)	SEDUCTION
44	46	48	8	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
45	57	—	2	NEW EDITION MCA 39040 (8.98)	CHRISTMAS ALL OVER THE WORLD
46	41	43	40	DEBARGE ● GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
47	48	49	20	THE FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
48	40	32	11	B.B.KING MCA 5616 (8.98)	SIX SILVER STRINGS
49	43	38	17	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
50	38	36	11	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
51	54	55	6	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
52	50	52	17	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135	LISA LISA/CULT JAM WITH FULL FORCE
53	56	46	21	THE SYSTEM MIRAGE 90281/ATLANTIC (8.98)	THE PLEASURE SEEKERS
54	42	42	42	JESSE JOHNSON'S REVUE ● A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
55	53	53	6	PATTI AUSTIN QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
56	52	54	14	DURELL COLEMAN ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN
57	<b>NEW</b>			CENTURY 22 FEATURING GEORGE SHAW TBA 208/PALO ALTO (8.98)	FLIGHT 2201
58	55	39	15	THE BAR-KAYS MERCURY 824727-1/POLYGRAM (8.98)	BANGING THE WALL
59	59	63	3	BOBBY BLAND MALACO MAL 7429 (8.98)	MEMBERS ONLY
60	49	47	33	CON FUNK SHUN MERCURY 824345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
61	67	66	45	RUN-D.M.C. ● PROFILE PRO 1205 (8.98) (CD)	KING OF ROCK
62	65	56	40	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
63	62	64	80	TINA TURNER ▲ <sup>4</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
64	<b>NEW</b>			L.L. COOL J COLUMBIA BFC 42039	RADIO
65	<b>NEW</b>			EVELYN "CHAMPAGNE" KING RCA AFL1-7015 (8.98)	A LONG TIME COMING
66	69	71	45	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
67	63	57	8	RAY PARKER JR. ARISTA AL-8-8280 (8.98)	SEX AND THE SINGLE MAN
68	66	58	38	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
69	71	60	34	PRINCE & THE REVOLUTION ▲ <sup>2</sup> PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
70	73	68	31	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
71	60	61	6	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
72	61	62	9	ANGELA BOFILL ARISTA AL-8-8396 (8.98)	TELL ME TOMORROW
73	70	72	41	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98) (CD)	ONLY FOUR YOU
74	64	65	4	LUSHUS DAIM & THE PRETTY VAIN MOTOWN/CONCEITED 6150ML/MOTOWN (8.98)	MORE THAN YOU CAN HANDLE
75	68	67	13	OSBORNE & GILES RED LABEL ST-73103/CAPITOL (8.98)	STRANGER IN THE NIGHT

○ 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.





**The Lady Who Sings the Lyrics.** Artists Kaye Ballard and Arthur Siegel, left, present an autographed copy of their new album, "The Ladies Who Wrote The Lyrics," to ASCAP public relations coordinator Michael Kerker. The project is a collection of songs by ASCAP lyricists Dorothy Fields, Carolyn Leigh and Nancy Hamilton.



**Money Talks.** Dr. Demento tries to get Epic recording artist Emo Phillips, left, to do an interview after his recent sold-out performance at the Roxy in Los Angeles.



**New Signing.** Melissa Etheridge, seated, signs an exclusive worldwide publishing deal as a staff songwriter with Almo Irving Music in Hollywood. Watching over the signing are, from left, Almo Irving's vice president Brenda Andrews, professional manager Tom Vickers, president Lance Freed, manager Bill Leopold and general manager Allen Rider.



**Job Well Done.** Capitol executives congratulate the Jon Butcher Axis band backstage after their KMET-sponsored show at the Roxy in Los Angeles. Gathered are, from left, a&r manager Stephen Powers, group members Jack Lambert and Thom Gimbel, producer Spencer Proffer, Jon Butcher, KMET's Sky Daniels, a&r vice president Ray Tusken and group member Derek Blevins.



**Tuning Up With the Mechanics.** Mike Rutherford, right, and Paul Young of Mike + the Mechanics chat with Rona Elliott of NBC's Source radio network prior to their recent interview in New York.



**Special Achievement Awards.** Peter Allen receives a pair of "Million-Air" plaques from BMI vice president of performing rights Stanley Catron, right, for writing the songs "Don't Cry Out Loud" and "Arthur's Theme." Both tunes have been performed more than a million times on U.S. radio and television.



**Pointing in the Right Direction.** RCA's top brass present the Pointer Sisters with platinum disks for their latest album, "Contact." Pictured are, from left, product manager director Basil Marshall, Anita Pointer, U.S.A. and Canada vice president John Ford, June Pointer, Ruth Pointer and vice president of marketing Mike Omansky.



**Football Fans.** Columbia recording act Full Force tries to fire up the North Carolina Central Univ. football team by playing selections from their self-titled debut album prior to a game against Grambling at New York's Yankee Stadium.

**Billboard**

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**TOP LATIN ALBUMS**

Compiled from a national sample of retail store and one-stop sales reports.

POP	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				1	2	17
2	1	19	JULIO IGLESIAS	LIBRA	CBS 50336	
3	4	13	MARISELA	COMPLETAMENTE TUYA	CBS 90439	
4	6	13	MIGUEL GALLARDO	CORAZON VIAJERO	RCA 7418	
5	14	7	CAMILO SESTO	TUYO	ARIOLA 6077	
6	3	15	JOSE FELICIANO	YA SOY TUYO	RCA 87415	
7	20	3	DANNY RIVERA	CONTROVERSIA	ALPHA 3.142	
8	8	27	JOSE JOSE	REFLEXIONES	ARIOLA 6051	
9	18	3	PIMPINELA	LUCIA Y JOAQUIN	CBS 11330	
10	12	3	JOSE LUIS RODRIGUEZ	EL ULTIMO BESO	CBS 30308	
11	7	3	DYANGO	POR AMOR AL ARTE	ODEON 7462	
12	11	27	EMMANUEL	EMMANUEL	RCA 7337	
13	17	27	ROBERTO CARLOS	ROBERTO CARLOS 85	CBS 12324	
14	19	21	BRAULIO	EN LA CARCEL DE TU PIEL	CBS 10347	
15	13	11	JULIO ANGEL, JOHNNY ALBINO, TRIO BORINQUEN	RECUERDOS TOP TEN HITS 1906		
16	15	7	YOLANDITA MONGE	LUZ DE LUNA	CBS 10379	
17	5	19	LOLITA	PARA VOLVER	CBS 60343	
18	10	13	LANI HALL	ES FACIL AMAR	A&M 37012	
19	9	27	CARLOS MATA	PORQUE TE QUIERO	SONOTONE 65108	
20	16	27	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043	
21	—	1	EASY LOVE	EASY LOVE	SONO-RODVEN 001	
22	23	27	BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PROFONO 90410	
23	—	1	DANIELA ROMO	DUENO DE MI CORAZON	EMI 1336	
24	22	27	RAPHAEL	SIGO SIENDO AQUEL	CBS 80393	
25	21	5	JORGE RIGO	JORGE RIGO	RODVEN 51	
TROPICAL/SALSA	1	1	5	EL GRAN COMBO	NUESTRA MUSICA	COMBO 2045
	2	2	9	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	3	4	5	MILLIE Y LOS VECINOS	DINASTIA	RCA 7522
	4	19	1	LA SABROSA	LOS 12 HITS DE MERENGUE	SALSOSO 1009
	5	6	5	HANSEL Y RAUL	LA MAGIA DE	RCA 7469
	6	12	3	CONJUNTO QUISQUEYA/TAVIN PUMAREJO	COMBINACION GANADORA	VIVA 142
	7	3	23	JOHNNY VENTURA	EL HOMBRE Y SU MUSICA	COMBO 2044
	8	13	7	RUBEN BLADES	ESCENAS	ELEKTRA 60432
	9	5	3	JOHNNY VENTURA	NAVIDAD SIN TI	COMBO 00798
	10	16	27	EL GRAN COMBO	INNOVATION	COMBO 2042
	11	—	1	WILFRIDO VARGAS	LA MEDICINA	KAREN 96
	12	8	7	LA CRITICA DE OSCAR D'LEON	EN NUEVA DIMENSION	TH 2373
	13	9	27	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	14	7	27	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	15	11	27	BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
	16	—	1	VARIOS ARTISTAS	AQUI ESTA EL MERENGUE VOL. 4	KAREN 93
	17	17	3	BYRON LEE/THE DRAGONAIRES	WINE MISS TINY	DYNAMIC SOUNDS 3449
	18	10	13	CONJUNTO QUISQUEYA	SIN MALA INTENCION	VIVA RECORDS 00123/VIVA
	19	—	1	TONY CROATO	MI LUCHA	VELVET 6045
	20	25	3	ARAMIS CAMILO	ARAMIS CAMILO Y LA ORGANIZACION	MUNDO 011
21	—	1	LA PATRULLA 15	NOCHE DE COPAS	RINGO 003	
22	20	27	WILLIE ROSARIO	AFINCANDO	BRONCO 134	
23	15	17	LAS CANELA	HOT STUFF	RICO RECORDS 904/RICO	
24	—	1	CELIA CRUZ/TITO PUENTE	HOMENAJE A BENNY MORE VOL. 3	VAYA 105	
25	—	1	PACHECO CON PETE "EL CONDE"	JICAMO	FAMA 638	
REGIONAL MEXICAN	1	1	27	LOS BUKIS	ADONDE VAS	PROFONO 90425
	2	3	7	LOS YONICS	LOS YONICS	PROFONO 90448
	3	2	15	LOS BONDADOSOS	POR QUE ME HACES SUFRIR	PROFONO 90437
	4	7	25	JOAN SEBASTIAN	RUMORES	MUSART 6005
	5	4	11	LOS CAMINANTES	CADA DIA MEJOR	ROCIO 1060
	6	13	23	LUCHA VILLA	INTERPRETA A JUAN GABRIEL	ARIOLA 6065
	7	5	27	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	8	10	27	RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312
	9	11	3	LAURA LEON	RITMO ARDIENTE	PROFONO 90415
	10	15	11	LOS INVASORES DE NUEVO LEON	ME ROMPIERON TU RETRATO	FREDDIE 1319
	11	9	27	LOS CAMINANTES	15 EXITOS	LUNA 1110
	12	6	13	LOS VASKEZ	EL SUPERSHOW	CBS 20748
	13	8	27	VIKKI CARR	CON MARIACHI	CBS 20744
	14	16	15	YNDIO Y LOS YONICS	16 SUPERBALADAS	MERCURIO 83104
	15	12	7	LOS PLEBEYOS	HOLA QUE TAL	DMY 026
	16	—	1	LOS TRAILEROS DEL NORTE	LOS TRAILEROS DEL NORTE	TH 2356
	17	—	1	LOS BABYS	PIENSA EN MI	VM 90426
	18	—	1	GRUPO MIRAMAR	15 EXITOS	TH 2344
	19	20	27	LOS YONICS	15 SUPER EXITOS	PROFONO 90412
	20	—	1	LOS BUKIS	12 EXITOS NORTENOS	PROFONO 90405
21	22	27	LOS CADETES DE LINARES	DESPEDIDA CON MARIACHI	RAMEX 1113	
22	23	25	LOS BUKIS	MI FANTASIA	PROFONO 3122	
23	—	1	LOS FELINOS	EN LAS GARRAS	MUSART 10965	
24	17	11	LOS CAMINANTES	15 EXITOS VOL II	LUNA 1111	
25	—	1	GERARDO REYES	LIBRO ABIERTO	CBS 20516	

(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.

**LATIN NOTAS**  
by Enrique Fernandez



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

**MERRY CHRISTMAS, EVERYBODY.** Sorry, no year-end Latin charts. Due to the new format implemented on July 13, 1985, the figures are not for the whole year. Instead, we have a little review of performances by artists and some new trends that emerged during the last five months.

On the pop charts, Jose Jose remained in the first spot during most of the year with his album "Reflexiones." He was accompanied by most of the RCA/Ariola roster, including Rocio Durcal, Emmanuel, Juan Gabriel and Lucia Mendez.

**A look at the trends and triumphs of 1985**

By the end of the year, there was an almost entirely new list, with CBS taking the lead and filling up the high places with such acts as Julio Iglesias, Miami Sound Machine, Marisela, Lolita, Braulio, Yolandita Monge, Pimpinela and Jose Luis Rodriguez. Both Rodriguez and Iglesias had new albums out in the last months of the year, which, along with Roberto Carlos and Raphael, never failed to appear on the pop charts.

The trend: duo cuts on albums, following the lead of Julio Iglesias. Among them: Lani Hall and Roberto Carlos, Jose Jose and Jose Feliciano.

Remarkable: the resurgence and definite placement of Feliciano as a Spanish pop singing star; the hit "Conga" by Miami Sound Machine in the mainstream American market; and the overall performance of Danny Rivera. And watch out for the most promising artist: Luis Miguel.

**IN THE SALSA WORLD**, the absolute winner of all the honors is El Gran Combo, the Puerto Rican orchestra that has remained in the front line for as long as this writer can remember and has no clear challenger in sight. The second winner is none other than merengue, the Dominican-originated music that has replaced traditional salsa as the main trend in Latin music. More than half of the salsa chart is now filled up with merengue artists, among them Wilfrido Vargas, Johnny Ventura, Millie y Los Vecinos and Conjunto Quisqueya.

**AS FOR THE REGIONAL Mexican format**, El Gran Combo has an equivalent in the West: Los Bukis, a group that has remained on top of the charts since the beginning, and has often appeared with more than one album, sometimes as many as three. Same thing with Los Caminantes. Probably the most interesting thing about this chart is the names of the groups, certainly a folkloric touch. Los Tigres del Norte (the Tigers of the North), Los Invasores de Nuevo Leon (the Invaders of Nuevo Leon) and Los Cadetes de Linares (The Cadets of Linares) are among the groups that keep making hits out of several albums at the same time. The company of the year in this category is Profono.

**CLASSICAL KEEPING SCORE**  
by Is Horowitz



**MEMORIAL TRIBUTE:** Noah Greenberg, whom many credit with elevating early music performance from amateur to professional status, and bringing into the public arena a degree of scholarship previously unmatched, will be honored in a memorial concert Jan. 9 at Merkin Concert Hall in New York.

The event will mark 20 years since the untimely death of the founder and director of the New York Pro Musica, and will engage the participation of former colleagues and performers influenced by his example. The Boston Camerata directed by Joel Cohen will be the performing group at the concert, and among their selections will be portions of "The Play of Daniel," a 12-Century sacred music drama that helped win an international audience for the Pro Musica via public performance and disk.

That recording, one of many the group made for Decca/MCA, as well as for CBS and some smaller labels, startled industry skeptics by outselling a clutch of classical potboilers like "Scheherazade." Released in 1958, it is still available.

The Hebrew Arts School, site of Merkin Hall, will sponsor an exhibit of Pro Musica instruments and memorabilia, opening the day of the concert and running through to the end of January. The collection is under the permanent care of the music department of New York University.

**A MASTER RETURNS:** The recital by Vladimir Horowitz in Carnegie Hall Dec. 15 predictably drew a full house, despite tickets priced as high as \$75. It also served as a magnet for professionals in the industry—artists, managers and recording executives.

In the latter group, Robert Summer of RCA Red Seal and Joseph F. Dash of CBS Masterworks, on both of whose labels Horowitz figured prominently, rubbed intermission elbows with Guenter Hensler,

president of PolyGram Classics, the pianist's new record home. Other label chiefs present, whose interest had no commercial overtones, included Seymour Solomon of Vanguard.

The performance showed Horowitz in superb form in quieter, introspective pieces, and still effective in more extrovert showstoppers. His return to the concert stage after a two-year hiatus can only sharpen the anticipation of his vast public for his new recordings, the first two already in the can at Deutsche Grammophon, with another due for studio attention in February. Tom Frost will again produce.

**PASSING NOTES:** The Leipzig Gewandhaus Orchestra under Kurt Masur will tour the U.S. and Canada for a month beginning in mid-February, and Philips will grab the promotional hook by releasing its complete set of the Beethoven Symphonies by the attrac-

**Honoring the memory of the Pro Musica's Greenberg**

tion. All configurations will be released simultaneously, with a special price incentive for the Compact Disc package. There, six disks will be sold for the price of five.

The Manhattan String Quartet, now recording the complete Shostakovich and Schubert quartets for Centaur, has returned from a series of concerts in the Soviet Union... Ruggiero Ricci, who claims more than 500 titles in his recording career—so far—will join the panel of judges making decisions at the International Violin Competition of Indianapolis next year. Josef Gingold is president of the competition, with Henryk Szering as his deputy.



# GOSPEL LECTERN

by Bob Darden

FEW GROUPS have managed to remain on the cutting edge of any kind of music over a period of 20 years or more. The Imperials have. The legendary group has seamlessly evolved from the premiere Southern gospel group in the business into an exciting, '80s-styled rock band.

Few groups have had as many No. 1 hits as the Imperials in the past two decades, either: "Praise The Lord," "Oh Buddha," "One More Song For You," "Cast Your Bread Upon The Water," "Sail On," "Eagle Song," "Higher Power," "Trumpet Of Jesus" and more than a dozen more.

And few groups have spawned as many famous alumni as the Imperials have: Russ Taff, Larry Gatlin, Paul Smith, Sherman Andrus and others.

## Danny Ward talks about life as the newest Imperial

Now meet the newest member of the Grammy-winning Imperials, Danny Ward.

"I started out as a nightclub singer," Ward says. "Then, at age 22 in 1977, I wandered into a church on Easter Sunday for the first time in many years. I was saved that day, and I've been singing for the Lord ever since, mostly in the Illinois area with a contemporary Christian singing group called Hosanna, where I stayed for about eight years.

"When Russ Taff left the Imperials, I was called in for the same audition process that called Paul Smith. The audition went well, but they chose Paul in the end.

"I understand there are some real similarities in looks and vocal approach between myself and Russ—



which I consider a high compliment—and they didn't want me to have to face those comparisons so soon. Plus, I needed a couple of years more work polishing my presentation, so it worked out well."

While Hosanna was a contemporary group in much the same vein as the Imperials—Ward says they used to perform several Imperials songs—there are important differences between Ward and his predecessors. For one, he's not a writer. For another, audiences this year really haven't heard the *real* Danny Ward in concert—yet.

"On this current tour, we're doing about 25 songs in concert," he says, "When Paul left and I joined the Imperials, I had about two months to memorize the words and music, then six hours of rehearsals with the band and six hours with the other singers.

"Vocally, I think any singer will tell you that we are a little of ourselves and a little of someone else we've heard and liked. So when I sing a song identified with Russ or Paul, I try to give at least some of the inflections of their versions in my version and help keep the listeners satisfied, as well as at least try to keep in touch with my own style."

Ward says the Imperials have such an incredible body of recorded hits that the hard part is deciding what *not* to include each year. So to include seven songs from the band's latest Myrrh Records album, "Let The Wind Blow," old favorites like "Eagle Song," "Higher Power," "One More Song For You" and "Water Grave" have been left out. Because of audience demand, those songs will be incorporated in the set again next year, at least in medley form.

Also next year, the Imperials will begin work on their first studio album with Ward, using legendary Christian producer Brown Bannister on the boards.

# JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



THE SPORTS SECTION of the New York Times is not the first place one normally looks for news of the jazz world. But it was there, last Monday (16), that official word surfaced of a long-rumored deal between Kareem Abdul-Jabbar and MCA Records.

The Times reported, in the course of a profile, that the basketball great had "signed a five-year contract with MCA Records in Los Angeles that will allow him to produce at least two albums of new jazz talent each year," adding that he "will also oversee the re-release of the vintage catalogues of jazz and blues albums produced under various labels decades ago and now in MCA's possession."

The word from Universal City is that a deal with the jazz-loving L.A. Laker has indeed been consummated. Jabbar, whose acknowledged interest in the music reportedly prompted earlier talks with A&M and other labels, will release a selected number of new projects via MCA, probably in the capacity of executive producer, under his own Cranberry Records logo.

Jabbar will also have some involvement in helping to choose reissues from MCA's considerable vault of older masters—although how his involvement in this area will be coordinated with the jazz reissue blueprint already being assembled by the revived MCA Jazz division is unclear at this time.

**MORE MERRIMENT:** Last week we told you about the gala New Year's Eve festivities being carried over National Public Radio, with live jazz emanating from four different cities. Now we're happy to report on some televised jazz planned for the same night. The only catch is that, while the NPR celebration is nationwide, you have to live in (or near) Maryland to catch

this one.

For two hours, starting at 11 p.m. on Tuesday (31), Maryland Public Television is presenting live jazz from Ethel's Place in Baltimore, and to say the lineup is impressive would be to indulge in considerable understatement.

On hand to warble "Auld Lang Syne," among other numbers, will be Joe Williams and Ethel Ennis. They'll be joined by the Ray Brown-Milt Jackson Quartet (with Cedar Walton and Mickey Roker), plus Gerry Mulligan and Phil Woods on saxophones, and

## Kareem Abdul-Jabbar's label is no tall tale

Toots Thielemans on harmonica. Bill Boggs will act as MC. Happy New Year, Maryland!

**ALSO NOTED:** Connecticut-based Greenwood Press has published "Women In Jazz: A Discography Of Instrumentalists, 1912-1968," compiled by flutist/composer Jan Leder. The 305-page volume is divided into two sections: an alphabetical listing of female jazz musicians, and a chronologically arranged list of recordings with two or more female players on them. It also includes information on where the recordings listed can be found . . . In an unusual booking befitting his unusual status in the jazz world, Wynton Marsalis opens a 15-concert stand at New York's Joyce Theatre Thursday (26). Marsalis and his quartet are being presented by Radio City Music Hall Productions.

FOR WEEK ENDING DECEMBER 28, 1985

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# TOP SPIRITUAL ALBUMS

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	21	NICHOLAS	COMMAND CRN 1003	1 week at No. One DEDICATED
2	1	37	THE WILLIAMS BROTHERS	MALACO MAL 4400	BLESSED
3	3	13	EDWIN HAWKINS	BIRTHRIGHT 5887/LEXICON	HAVE MERCY
4	8	9	SANDRA CROUCH	LIGHT LS 5855/LEXICON	WE'RE WAITING
5	5	49	WALTER HAWKINS	LIGHT LS5857/LEXICON	LOVE ALIVE III
6	NEW		THE WINANS	QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
7	4	49	THE WINANS	LIGHT LS5853/LEXICON	TOMORROW
8	NEW		SHIRLEY CAESAR	WORD WR 8299/A&M	CELEBRATION
9	11	13	CHARLES NICKS	SOUND OF GOSPEL 50G-146	COME UNTO JESUS
10	6	33	DOUGLAS MILLER	LIGHT 5876/LEXICON	UNSPEAKABLE JOY
11	14	9	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L 10099	HOLD ON
12	7	77	ANDRAE CROUCH	LIGHT 5863/LEXICON	NO TIME TO LOSE
13	9	133	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
14	13	29	THE RANCE ALLEN GROUP	WORD 8243/A&M	I GIVE MYSELF TO YOU
15	21	9	THE JACKSON SOUTHERNAIRES	MALACO 4402	GREATEST HITS
16	15	57	VANESSA BELL ARMSTRONG	ONYX RO 3825	CHOSEN
17	10	37	REV. MARVIN YANCY	NASHBORO NA 8656/MCA	HEAVY LOAD
18	20	17	THE CANTON SPIRITUALS	JAY & BEE 0069	MISSISSIPPI PO BOY
19	NEW		WILLIE NEAL JOHNSON/GOSPEL KEYNOTES	MALACO 4403	REHEARSAL
20	16	21	TIMOTHY WRIGHT	GOSPEARL PL-16021	LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.
21	19	5	VERNESSA MITCHELL	COMMAND CRV 1004	THIS IS MY STORY
22	12	33	COMMISSIONED	LIGHT 5861/LEXICON	I'M GOING ON
23	17	77	SHIRLEY CAESAR	WORD 8109/A&M	SAILIN'
24	28	49	LUTHUR BARNES & THE RED BUDD GOSPEL CHOIR	ATLANTA INT'L 10075	HE CARES
25	25	5	TOMMY ELLISON	ATLANTA INT'L AIR-10086	LET THIS BE A LESSON TO YOU
26	18	9	JAMES CLEVELAND & THE S.C.C.C.	KING JAMES KJ 8501	JAMES CLEVELAND & THE S.C.C.C.
27	27	37	DELEON RICHARDS	WORD 8173/A&M	DELEON
28	23	25	JOE LIGON	WORD 8279/A&M	OLD REVIVAL BACK HOME
29	22	61	REV. M.BRUNSON/THOMPSON COMMUNITY CHOIR	WORD 8105/A&M	MIRACLE "LIVE"
30	39	45	MATTIE MOSS CLARK	DME 7772	HUMBLE THYSELF
31	24	57	KEITH PRINGLE	HEARTWARMING 3784/ONYX	PERFECT PEACE
32	26	13	NEW JERUSELM BAPTIST CHOIR	SAVOY 14768	HIS EYE IS ON THE SPARROW
33	34	5	DOUGLAS MILLER	GOSPEARL PL16024	REDEEMING LOVE
34	30	29	JAMES CLEVELAND AND THE GMWA	SAVOY 7090	LIVE IN ATLANTA
35	31	69	REV. CLAY EVANS & THE FELLOWSHIP CHOIR	SAVOY 14762	WHAT HE'S DONE FOR ME
36	32	25	THE NEW JERSEY MASS CHOIR	PRELUDE PRL14113	I WANT TO KNOW WHAT LOVE IS
37	29	29	THE TRUTHETTES	MALACO 4397	MAKING A WAY
38	36	17	OTIS CLAY	JEWEL 1200	WHEN THE GATES SWING OPEN
39	37	61	EDWIN HAWKINS & SEMINAR MASS CHOIR	BIRTHRIGHT 4045/LEXICON	ANGELS WILL BE SINGING
40	33	33	ARETHA FRANKLIN & JAMES CLEVELAND	ATLANTIC SD-2-906	AMAZING GRACE

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# HOT DANCE/DISCO

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## CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	3	10	BABY TALK	◆ ALISHA	
2	7	17	4	GO HOME (REMIX)	◆ STEVIE WONDER	
3	1	2	10	TAKES A LITTLE TIME	◆ TOTAL CONTRAST	
4	4	6	6	LOVE'S GONNA GET YOU	JOCELYN BROWN	
5	9	11	6	SLAVE TO THE RHYTHM	◆ GRACE JONES	
6	6	7	7	TARZAN BOY	◆ BALTIMORA	
7	10	10	5	KRUSH GROOVE (LP CUTS)	VARIOUS ARTISTS	
8	5	5	8	YOUR PERSONAL TOUCH	◆ EVELYN "CHAMPAGNE" KING	
9	8	9	8	I TOUCH ROSES	BOOK OF LOVE	
10	11	14	6	CAN YOU FEEL THE BEAT	◆ LISA LISA/CULT JAM WITH FULL FORCE	
11	15	26	4	NO FRILLS LOVE (REMIX)	JENNIFER HOLLIDAY	
12	14	18	6	LET ME BE THE ONE (REMIX)	◆ FIVE STAR	
13	3	1	10	I LIKE YOU	PHYLLIS NELSON	
14	18	28	4	SISTERS ARE DOIN' IT FOR THEMSELVES	◆ EURYTHMICS AND ARETHA FRANKLIN	
15	21	41	3	DIGITAL DISPLAY (REMIX)	◆ READY FOR THE WORLD	
16	16	25	4	ONE MORE TIME (REMIX)	THIRD WORLD	
17	13	13	8	HELL IN PARADISE	◆ YOKO ONO	
18	19	24	5	DON QUICHOTTE	MAGAZINE 60	
19	20	27	5	HUNDREDS AND THOUSANDS (EP)	BRONSKI BEAT	
20	17	20	6	MY MAGIC MAN	ROCHELLE	
21	23	32	5	CURIOSITY	◆ JETS	
22	12	4	11	A LOVE BIZARRE	◆ SHEILA E.	
23	26	36	4	EXPOSED TO LOVE	EXPOSE	
24	33	47	3	ON THE PARK/INTO THE GROOVE	REGGIE	
25	25	34	5	IF I RULED THE WORLD	KURTIS BLOW	
26	36	49	3	DO IT FOR LOVE	◆ SHEENA EASTON	
27	27	33	4	THE MAGIC, THE MOMENT	SUBJECT	
28	28	46	4	LIKE THIS	CHIP E. INC. FEATURING K. JOY	
29	32	39	4	ELECTION DAY	◆ ARCADIA	
30	31	45	4	ROSES	◆ HAYWOODE	
31	39	—	2	SET ME FREE	TEEN ROCK	
32	NEW ▶	—	—	STAND BACK	◆ STEPHANIE MILLS	
33	45	—	2	ALIVE AND KICKING	◆ SIMPLE MINDS	
34	48	—	2	LISTEN LIKE THIEVES (LP CUTS)	INXS	
35	38	43	3	SUB-CULTURE (REMIX)	NEW ORDER	
36	41	—	2	CITIES IN DUST	◆ SIOUXSIE AND THE BANSHEES	
37	50	—	2	NO ONE CAN LOVE YOU MORE THAN ME	THE WEATHER GIRLS	
38	NEW ▶	—	—	JOHNNY COME HOME/BLUE	FINE YOUNG CANNIBALS	
39	NEW ▶	—	—	COLONEL ABRAMS (LP CUTS)	COLONEL ABRAMS	
40	NEW ▶	—	—	LOSE YOUR LOVE/AVE MARIA	BLANCMANGE	
41	43	50	3	EMERGENCY	◆ KOOL & THE GANG	
42	22	22	9	PARTY ALL THE TIME	◆ EDDIE MURPHY	
43	46	48	3	JOHNNY THE FOX	TRICKY TEE	
44	NEW ▶	—	—	I'VE GOT MY EYE ON YOU	BLACK IVORY	
45	NEW ▶	—	—	I WANNA BE A COWBOY	BOYS DON'T CRY	
46	NEW ▶	—	—	GOOD TO THE LAST DROP	C-BANK	
47	30	15	10	EVERYBODY DANCE	◆ TA MARA & THE SEEN	
48	NEW ▶	—	—	SUN CITY	◆ ARTISTS UNITED AGAINST APARTHEID	
49	NEW ▶	—	—	DO YOU REALLY LOVE YOUR BABY	THE TEMPTATIONS	
50	NEW ▶	—	—	SECRETS	NATALIE COLE	

**BREAKOUTS**

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

1. THE SUN ALWAYS SHINES ON T.V. (REMIX) A-HA WARNER BROS.
2. LIVING IN AMERICA JAMES BROWN SCOTTI BROS.
3. LIFE'S A PARTY KID PEOPLE POW WOW
4. HOLD ON (FOR LOVE'S SAKE) JOYCE KENNEDY A&M
5. COMIN' FROM ANOTHER PLACE STRAFE A&M
6. OWN THE NIGHT CHAKA KHAN MCA

## 12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	10	I LIKE YOU	PHYLLIS NELSON	
2	2	2	10	BABY TALK	◆ ALISHA	
3	4	10	5	LOVE'S GONNA GET YOU	JOCELYN BROWN	
4	3	4	7	SLAVE TO THE RHYTHM	◆ GRACE JONES	
5	7	12	5	FEEL THE SPIN	DEBBIE HARRY	
6	13	30	3	NO FRILLS LOVE (REMIX)	JENNIFER HOLLIDAY	
7	5	3	16	CONGA	◆ MIAMI SOUND MACHINE	
8	12	13	5	CAN YOU FEEL THE BEAT	◆ LISA LISA/CULT JAM WITH FULL FORCE	
9	9	7	11	PARTY ALL THE TIME	◆ EDDIE MURPHY	
10	6	6	11	WHO'S ZOOMIN' WHO? (REMIX)	ARETHA FRANKLIN	
11	33	—	2	GO HOME (REMIX)	STEVIE WONDER	
12	16	18	5	MY MAGIC MAN	ROCHELLE	
13	10	9	12	SO SMOOTH	KRYSTAL DAVIS	
14	32	—	2	DIGITAL DISPLAY (REMIX)	READY FOR THE WORLD	
15	11	8	10	HONEY FOR THE BEES	PATTI AUSTIN	
16	15	15	7	TARZAN BOY	◆ BALTIMORA	
17	19	29	4	IF I RULED THE WORLD	KURTIS BLOW	
18	22	26	5	SUB-CULTURE (REMIX)	NEW ORDER	
19	18	16	20	THE SHOW/LA DI DA DI	DOUG E. FRESH & THE GET FRESH CREW	
20	23	43	4	CURIOSITY	◆ JETS	
21	NEW ▶	—	—	NO ONE CAN LOVE YOU MORE THAN ME	THE WEATHER GIRLS	
22	14	11	16	FALL DOWN (SPIRIT OF LOVE)	TRAMAINÉ	
23	21	21	4	SISTERS ARE DOIN' IT FOR THEMSELVES	◆ EURYTHMICS AND ARETHA FRANKLIN	
24	42	—	2	GOOD TO THE LAST DROP	C-BANK	
25	8	5	10	PART-TIME LOVER (REMIX)	◆ STEVIE WONDER	
26	40	48	5	I TOUCH ROSES	BOOK OF LOVE	
27	30	42	4	JOHNNY THE FOX	TRICKY TEE	
28	29	40	4	EXPOSED TO LOVE	EXPOSE	
29	NEW ▶	—	—	THE SUN ALWAYS SHINES ON T.V. (REMIX)	◆ A-HA	
30	24	23	6	COUNT ME OUT	◆ NEW EDITION	
31	26	24	5	TAKES A LITTLE TIME	◆ TOTAL CONTRAST	
32	20	22	19	OBJECT OF MY DESIRE	◆ STARPOINT	
33	38	—	2	I'M YOUR MAN	◆ WHAM!	
34	36	50	3	ONE MORE TIME (REMIX)	THIRD WORLD	
35	17	14	10	MIAMI VICE THEME	◆ JAN HAMMER	
36	44	—	2	THE TRUTH	COLONEL ABRAMS	
37	50	—	2	LEGS	ART OF NOISE	
38	37	46	4	LIKE THIS	CHIP E. INC. FEATURING K. JOY	
39	25	17	11	SEDUCTION	VAL YOUNG	
40	27	19	8	PERFECT WAY (REMIX)	◆ SCRITTI POLITTI	
41	43	36	3	LET ME BE THE ONE (REMIX)	FIVE STAR	
42	45	32	5	SUN CITY	◆ ARTISTS UNITED AGAINST APARTHEID	
43	34	49	4	ALICE, I WANT YOU JUST FOR ME	◆ FULL FORCE	
44	NEW ▶	—	—	CITIES IN DUST	◆ SIOUXSIE AND THE BANSHEES	
45	46	47	5	THE HEAT IN ME (REMIX)	◆ LINDA CLIFFORD	
46	RE-ENTRY	—	—	ALIVE AND KICKING	◆ SIMPLE MINDS	
47	RE-ENTRY	—	—	SAY I'M YOUR NUMBER ONE	◆ PRINCESS	
48	NEW ▶	—	—	THIS AIN'T NO FANTASY	RAMSEY LEWIS	
49	39	31	16	I'LL BE GOOD	◆ RENE & ANGELA	
50	NEW ▶	—	—	FUNKY LITTLE BEAT	CONNIE	

**BREAKOUTS**

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

1. MY HEART GOES BANG DEAD OR ALIVE EPIC
2. LIVING IN AMERICA JAMES BROWN SCOTTI BROS.
3. ON FIRE MADLEEN KANE TSR
4. SECRET O.M.D. A&M
5. WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) BILLY OCEAN JIVE
6. STAND BACK STEPHANIE MILLS MCA





**We Built This Song.** Chappell/Intersong president Irwin Robinson, left, presents Bernie Taupin with a special chocolate "big apple" as a memento of his recent New York visit, during a reception congratulating the lyricist on the success of "We Built This City," the hit Starship single he co-wrote with three other writers. Bob Skoro, Chappell's director of professional activities, U.S., looks on.

# DANCE TRAX



by Brian Chin

**YEAR-END MEDITATIONS:** As far as year-end roundups go, a personal top 10 and general interest summary appear elsewhere in this issue; meanwhile, the 1985 12-inch sales and club play lists summarize this year's charts as reported by DJs and retailers.

Because we were restricted by tradition to 10 significant choices, we'd like to offer a supplemental 11-20 in this space to extend recognition to some of the more strictly dance- or alternative-oriented successes of the year.

11. "The Word Girl"/"Flesh And Blood," **Scritti Politti with Ranking Ann** (Virgin/U.K.). In-store hit of the year, and thanks, Warners, for finding a place in the top 20 for this unique act.

12. "Into The Groove," **Madonna** (Sire). The uncharted hit of the year; a real case study for the history books, and an eventual 600,000-plus salesmaker.

13. "Slave To The Rhythm,"

**Grace Jones** (Manhattan/Island). One of several truly dynamic go-go-influenced records; we hope to see genuine radio hits emerge from D.C. this year—but art and craft will have to permit that.

14. "I Like You," **Phyllis Nelson** (Carrere). Surprise crossover of the year, because it played in every conceivable kind of club, from rock to top 40 to underground. Also: **Skipworth & Turner's** splendid "Thinking About Your Love" (4th & Broadway), which proved again the vitality of the classic groove record.

15. The major-label debut, on Warner Bros., of **Jocelyn Brown**, one of the great disco voices since the '70s: If a crossover comes of this, it will be **John Benitez's** finest achievement.

16. The collected works of all the DJs-turned-producers, among them: **Mark Kamins** (Cheyne, Quando Quango); **Ivan Ivan** (Book of Love); **John Benitez** (Madonna, who delivered the first No. 1 production by a DJ, the ballad "Crazy For You," as well as **Debbie Harry**, **Jocelyn Brown**, **Joyce Kennedy** and **Jermaine Stewart**, not to mention **Jellybean**, a top 40 sleeper); **Steve Thompson** (Belouis Some); **Ray Velazquez** (Base); **Nick Martinelli** (Loose Ends, 52nd Street). Less heralded (or just not counted in the category for one reason or another): **Arthur Baker**, **Peter Waterman**, **Albert Cabrera & Tony Moran** (p/k/a the Latin Rascals), **Ian Levine**.

17. Mixes of the year: Sorry, guys, but, unquestionably, the two most notable were by the producers and original engineers themselves: **Lisa-Lisa & Cult Jam** with **Full Force's** "I Wonder If I Take You Home" and **Princess's** "Say I'm Your Number One," the latter in its reconstructed "alternative" remix. Both mixes grew and evolved out of the musical implications of the songs themselves, without resorting to the aural cattle prods used in the "dub" approach, which began resembling psychological warfare this year.

One interesting development bears mention, however: Mixes on non-dance product began occurring,

and some of the results indicated that remix might be useful in strengthening not only dance impact, but even narrative impact as well. Best example: **Steve Thompson's** recasting of **David Bowie's** "Loving The Alien."

18. Most valuable players: the "dance" department people and marketing consultants who continued to explain with unending patience to the "pop" department people exactly what the "dance" market was and what a 12-inch was (or wasn't) for. We sincerely hope that the most valuable player for 1986 will be the radio programmer who restores truly competitive "urban contemporary" radio to its city of origin, New York.

19. Independent labels and distributors everywhere, for sticking to it and trying to find new solutions—some of which are also documented elsewhere in this issue.

20. The fans. Which includes everyone from the dancers to the DJs to the pool people, label people, radio, retail and distribution—because this is the category in the industry in which music is made to occupy the mind and body totally, for hours at a time, yet. More than anything, dance (or—gulp—disco) is something that re-creates itself anew every weekend, and sends its devotees away better able to face the world.

To those of you who predicted another death of disco around late 1986: No way, honey—unless we ourselves lower our standards and permit this no-longer-encapsulated market to send out wrong signals and mediocre music to the rest of the world.

**HOLIDAY GREETINGS** to our DJ reporters. We sincerely congratulate all the chartmakers—the artists, producers, songwriters and promoters (nudge, nudge)—whose records appear in the top 50 club and sales charts for the year. But really! All we'd like to say is: Remember, you are setting down a key part of pop history here with each and every slot on each and every top 25 report. We (I personally) implore you: In 1986, *vote your conscience*.

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# Billboard

# BLACK

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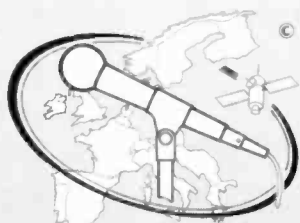
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## Soviet Tape Duping Booms Big Demand for Western Product

BY VADIM YURCHENKOV

MOSCOW Illegal cassette duplication as a means of satisfying the enormous demand for unreleased Western recordings is becoming a huge business throughout the Soviet Union, sparked by the introduction of Sony, TDK, Maxell and most recently Agfa-Gevaert blank tapes in this market.

Imports of foreign-made C-90 cassettes retailing at around \$11.75 began in 1982, matched by the advent of quality open reel and cassette hardware from Russia's fast-maturing electronics manufacturers.

State-owned record company Melodiya produces, in addition to seven million prerecorded tapes annually, around one million blank cassettes, priced at only the ruble equivalent of \$5.25. Several million more are made by other Soviet companies. But tape formulations are poor and cause damage to both imported and local hardware.

Organized duplication began with groups of young fans cooperating to acquire imported albums, duplicating machines and other equipment, and offering black market C-90s containing two Western LPs for a duplication charge of \$6.50.

This practice soon attracted the attention of small state-owned businesses in many towns and cities, mostly service enterprises, including repair shops, photography workshops and even laundries and hairdressers. Small booths signposted "Recording Studios" quickly sprang up to offer duplication of national and international recordings.

Charges vary according to the geographical area. On Georgia's Black Sea coast, one-man booths are scattered all along the seaboard, of-

fering up to 50 titles including local folk and pop, compilations by national artists like Vladimir Vysotsky, Western product from the Beatles, Chicago and others, and highly popular Italian recordings from such artists as Adriano Celentano, Pupo, Al Bano & Romino Power, Poveri & Ricci and Toto Cutugno.

Costs, strictly fixed, are \$22.35 for C-90 duplication including tape, \$12.30 for C-30, and \$7 for one hour's duplication alone.

Georgia is reportedly the most profitable area because most households own home and in-car tape players and many thousands of vacationers take duplicated recordings away with them. But big cities such as Moscow and other record areas in Latvia, Lithuania and the Ukraine also have flourishing duplication markets.

Development has been anarchic, subject only to local regulations, and nothing whatever has been said, either locally or at national level, about the copyright and royalty issues involved.

VAAP, the Soviet collection agency, has yet to address the problem of this unofficial new side to the music industry, and is not in a position to monitor or control the soaring market for illegally duplicated cassettes.

### 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.

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## Talks Seek 'Peaceful' Copyright Revision But Arguments Seen Over Compulsory License, Reserves

BY KIRK LaPOINTE

TORONTO Talks aimed at revising the 61-year-old compulsory mechanical rate are underway between the Canadian Recording Industry Assn. (CRIA) and the Canadian Musical Reproduction Rights Agency (CMRRA). These negotiations are an attempt "to bring peace to the industry," according to CMRRA general manager Paul Berry, who expects to see some bitter give-and-take.

In discussions with SODRAC, another reproduction rights group, CRIA has been attempting to abolish the principle of a compulsory rate. With CMRRA, however, the point "is not negotiable," Berry says.

CMRRA represents roughly 70% of the country's music publishers and 55% of its business. The agency collected about \$6 million in mechanicals in 1984.

Among its boldest negotiating

moves is the effort to establish a minimum mechanical rate, undercutting controlled composition clauses in recording contracts. CMRRA is also seeking a more "flexible" system for allowing individual publishers to reach terms with labels on mechanical rates for their works.

One key will be how far CMRRA can get CRIA to move on the two-cents-a-song mechanical rate, which has been in effect since 1924 when the Copyright Act was created.

The federal government will consider proposed copyright revision in the coming year. Relative to this a House of Commons subcommittee recently recommended the new law not retain the compulsory license, but did not offer an alternative to administering such rates within the industry.

CRIA president Brian Robertson, in an earlier interview relating to the SODRAC discussions, said the federal government wants record firms and rights agencies to suggest a mutually acceptable new rate.

Berry insists, though, that in return for a higher rate, the CMRRA will not "cave in and forsake the compulsory aspect of the rate. There will be a minimum," he adds, "and it will be somewhere between three-and-a-half and seven cents."

CMRRA wants to phase in the new rate over a period of time, to avoid a body blow to the business. Berry says the talks will focus on the length of the interim period.

"We're looking for respect for the songwriters," he says. "To date, we can't say that we have achieved it."

Another component of the negotiations is to reduce the delay between when recordings are made and mechanicals are paid. West Germany pays upon shipment, while France instituted advance payments which may later be adjusted. In Canada, however, there can be as long as two years between recording and payment.

"We're not trying to put it to the record industry in any way," says Berry. "But we think there will have to be a change in attitudes."

Any deal struck between the two groups would not interfere with an artist's right to negotiate his own terms under a controlled composition, Berry says. But CMRRA does want to put into place a minimum to guard against any abuses of such a clause.

CRIA has also been talking with SODRAC, which represents a small fraction of the business, for several months. Berry says he does not believe SODRAC's different approach will in any way affect his set of talks.

## Study Examines Radio Listening

TORONTO A new study sheds some light on radio listening habits among Canadians and the impact of public-owned radio on the marketplace.

"Home Entertainment In Canada," a study commissioned by the Canadian branch of the Gallup organization, polled 1,033 people and found an astonishingly high radio ownership and listenership level.

Fifty-eight percent of those surveyed said they own more than three radios in their homes, and 52% reported listening to more than 10 hours of radio each week.

Seventeen percent said they listen to between five and nine hours a week, and 26% said they tune in between one and four hours weekly.

Thirty-five percent said they listen to one station only, 33% said they listen to one or two stations, and 12% said they listen to more than three stations.

Even though a larger center would likely offer many more radio choices, there wasn't a huge difference in the number of people who listen to one station in big and small centers. In cities of more than 100,000 people, 30% said they listen to one outlet. In cities smaller than that, 39% are one-station listeners.

Seventeen percent of those polled are regular listeners of the public-owned Canadian Broadcasting Corp. networks, while another 20% are occasional listeners. The networks are commercial-free. In British Columbia, the regular listeners number 25%, a sizeable chunk of the market for private stations.

Still, even regular CBC listeners appear to switch around. Those who regularly or occasionally listen report listening to one station only much less often (26%) than do those who rarely or never listen (39%).

KIRK LaPOINTE

## Maple Briefs

**C**ONSTRUCTION SHOULD BEGIN next spring on a 58,000-seat retractable-domed stadium in Toronto. A contract for the design has been awarded to little-known architect Roderick Robbie and his firm. More than 90% of the seats will be exposed in the stadium, which is expected to be ready for business by late 1988.

**M**ICHAEL ROCK will become general manager of the Composers, Authors & Publishers Assn. of Canada (CAPAC) in January, taking over from John Mills, who remains as senior legal counsel with responsibilities for copyright matters. Rock joined CAPAC in 1969 and has been assistant manager for 12 years.

**A**N ERROR in relaying information left CILQ-FM out of a recent story on BBM fall ratings in Toronto, and that's a shame. It was Q107's best book ever, with 799,000 listeners (fourth overall) and with 6,454,000 reach in the week (first among FM rock stations).

**B**OB MUIR, the Virgin Records Canada president who recently left the firm, has formed a management company, with the Spoons as his first act. The band recently left Ready Records after a couple of unsuccessful attempts to crack the American market.

**T**HE PROGRAMMERS at CHUM and CFTR, recently slapped on the

wrist by the federal regulator for not playing Canadian material during peak hours, say they'll try to step up their programming of such material at other than off-hours. But they remain convinced there isn't a lot of airworthy material right now.

**A** FEDERAL TASK FORCE has called for the Canadianization of the distribution of home video through what it says will be fair divestiture. Sources in Ottawa, however, say such a move is too much of a shock. Tougher competition laws may be the answer to the ownership problem.


**A**NOTHER federal task force—this one on broadcasting—has been getting last-minute advice and information from interested parties and is ready to write its report. The deadline for its blueprint for broadcasting has been pushed back one month to mid-February.

**"I DID IT FOR LOVE"** by Regatta, the winner of a "Homegrown" contest by CILQ-FM Toronto, is being heavily played by rival CHUM-FM.

**R**ECENT BBMs put CKAC back atop the pack in Montreal, and placed CKLG on top in Vancouver. CHED is far ahead in Edmonton, CJOB is slightly ahead in Winnipeg, and C100 is No. 1 in Halifax. CFRA stays ahead in Ottawa, and CFFR has a small lead in Calgary.

# HITS of the WORLD

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### BRITAIN (Courtesy Music Week) As of 12/21/85

This Week	Last Week	SINGLES
1	1	SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON ARISTA
2	10	MERRY CHRISTMAS EVERYONE SHAKIN STEVENS EPIC
3	6	DO THEY KNOW IT'S CHRISTMAS? BAND AID MERCURY/PHONOGRAM
4	2	I'M YOUR MAN WHAM EPIC
5	9	WEST END GIRLS PET SHOP BOYS PARLOPHONE
6	3	SEE THE DAY DEE C LEE CBS
7	4	SEPARATE LIVES PHIL COLLINS & MARILYN MARTIN VIRGIN
8	5	DRESS YOU UP MADONNA SIRE
9	17	SANTA CLAUS IS COMIN' TO TOWN/MY HOMETOWN BRUCE SPRINGSTEEN CBS
10	32	LAST CHRISTMAS WHAM EPIC
11	8	SAY YOU, SAY ME LIONEL RICHIE MOTOWN
12	14	WE BUILT THIS CITY STARSHIP RCA
13	7	A GOOD HEART FEARGAL SHARKEY LITTLE DIVA/VIRGIN
14	37	WALKING IN THE AIR ALED JONES EMI
15	13	DON'T LOOK DOWN/THE SEQUEL GO WEST CHRYSALIS
16	16	SPIES LIKE US PAUL MCCARTNEY PARLOPHONE
17	26	HIT THAT PERFECT BEAT BRONSKI BEAT FORBIDDEN FRUIT/LONDON
18	11	THE SHOW DOUG E FRESH & THE GET FRESH CREW COOLTEMPO/CHRYSALIS
19	19	DON'T YOU JUST KNOW IT AMAZULU ISLAND
20	12	DON'T BREAK MY HEART UB40 DEP/VIRGIN
21	27	THE POWER OF LOVE JENNIFER RUSH CBS
22	24	SHE'S STRANGE CAMEO CLUB/PHONOGRAM
23	34	WRAP HER UP ELTON JOHN ROCKET/PHONOGRAM
24	15	ROAD TO NOWHERE TALKING HEADS EMI
25	39	GIRLIE GIRLIE SOPHIA GEORGE WINNER
26	33	RUN TO THE HILLS IRON MAIDEN EMI
27	40	MIR DJ THE CONCEPT FOURTH & BROADWAY/ISLAND
28	35	LEAVING ME NOW/RE MIX LEVEL 42 POLYDOR
29	31	AFTER THE LOVE HAS GONE PRINCESS SUPREME
30	20	MATED DAVID GRANT & JAKI GRAHAM EMI
31	21	THAT'S WHAT FRIENDS ARE FOR DIONNE WARWICK & FRIENDS ARISTA
32	NEW	RUSSIANS STING A&M
33	18	NIKITA ELTON JOHN ROCKET/PHONOGRAM
34	23	TAKE ON ME AHA WARNER BROS.
35	22	SUN CITY ARTISTS UNITED AGAINST APARTHEID MANHATTAN
36	NEW	RING OF ICE JENNIFER RUSH CBS
37	29	SISTERS ARE DOIN' IT FOR THEMSELVES EURYTHMICS & ARETHA FRANKLIN RCA
38	25	ONE VISION QUEEN EMI
39	NEW	THE HOKEY COKEY BLACK LACE FLAIR/PRIORITY
40	30	WHEN A HEART BEATS NIK KERSHAW MCA
		<b>ALBUMS</b>
1	2	VARIOUS NOW THE CHRISTMAS ALBUM VIRGIN/EMI
2	1	VARIOUS NOW THATS WHAT I CALL MUSIC 6 VIRGIN/EMI
3	3	VARIOUS HITS 3 CBS/WEA
4	5	DIRE STRAITS BROTHERS IN ARMS VERTIGO
5	7	SADE PROMISE EPIC
6	4	SPANDAU BALLET THE SINGLES COLLECTION CHRYSALIS
7	6	GEORGE BENSON THE LOVE SONGS K TEL
8	9	MADONNA LIKE A VIRGIN SIRE
9	8	VARIOUS GREATEST HITS OF 1985 TELSTAR
10	11	VARIOUS THE LOVE ALBUM TELSTAR
11	14	JAMES LAST LEAVE THE BEST TO LAST POLYDOR
12	13	BARBARA DICKSON GOLD K TEL
13	10	ELAJNE PAIGE LOVE HURTS WEA
14	12	RUSS ABBOT I LOVE A PARTY K TEL
15	15	ELTON JOHN ICE ON FIRE ROCKET/PHONOGRAM
16	16	CHAS & DAVE JAMBOREE BAG NUMBER 3 ROCKNEY/TOWERBELL
17	24	ALED JONES WITH THE BBC WELSH CHORUS 10/BBC
18	30	RICHARD CLAYDERMAN THE CLASSIC TOUCH DECCA/DELPHINE
19	17	JENNIFER RUSH CBS
20	20	HOWARD KEEL REMINISCING TELSTAR
21	23	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
22	18	BLACK LACE PARTY PARTY 2 TELSTAR
23	19	BILLY JOEL GREATEST HITS VOLUME I AND VOLUME II CBS
24	22	LEVEL 42 WORLD MACHINE POLYDOR
25	26	COMMODORES THE VERY BEST OF THE COMMODORES TELSTAR
26	NEW	WHITNEY HOUSTON ARISTA
27	21	LONDON SYMPHONY ORCHESTRA/ROYAL CHORAL SOCIETY THE POWER OF CLASSIC ROCK PORTRAIT
28	NEW	GO WEST CHRYSALIS
29	28	KATE BUSH HOUNDS OF LOVE EMI
30	NEW	ELVIS PRESLEY ELVIS PRESLEY BALLADS TELSTAR
31	34	PHIL COLLINS NO JACKET REQUIRED VIRGIN
32	29	VARIOUS WEST SIDE STORY DEUTSCHE GRAMMOPHON
33	25	VARIOUS ROCK ANTHEMS K TEL
34	38	SLADE CRACKERS THE SLADE CHRISTMAS ALBUM TELSTAR
35	27	LLOYD COLE & THE COMMOTIONS EASY PIECES POLYDOR
36	31	SIMPLE MINDS ONCE UPON A TIME VIRGIN
37	39	VARIOUS THE BEST OF ANDREW LYDIN WEBBER OVATION K TEL
38	32	ZZ TOP AFTERBURNER WARNER
39	NEW	KENNY ROGERS THE KENNY ROGERS STORY LIBERTY
40	33	ORIGINAL BBC TV CAST EASTENDERS SING ALONG BBC

### AUSTRALIA (Courtesy Kent Music Report) As of 12/23/85

	SINGLES
1	SPECIES DECEASES MIDNIGHT OIL CBS
2	THE POWER OF LOVE JENNIFER RUSH CBS
3	SAY YOU SAY ME LIONEL RICHIE MOTOWN/RCA
4	NIKITA ELTON JOHN ROCKET/POLYGRAM
5	WORKING CLASS MAN JIMMY BARNES MUSHROOM/FESTIVAL
6	WE BUILT THIS CITY STARSHIP GRUNT/RCA
7	DON'T GO PSEUDO ECHO EMI
8	A GOOD HEART FEARGAL SHARKEY VIRGIN/EMI
9	TAKE ON ME AHA WARNER/WEA
10	HAPPY XMAS (WAR IS OVER) INCREDIBLE PENGUINS MUSHROOM/FESTIVAL
11	NEW I'M YOUR MAN WHAM EPIC/CBS
12	8 AND WE DANCED HOOTERS CBS
13	13 ELECTION DAY ARCADIA EMI
14	NEW CAN'T WAIT TO SEE YOU EUROGLIDERS CBS
15	16 SISTERS ARE DOIN' IT FOR THEMSELVES EURYTHMICS & ARETHA FRANKLIN RCA
16	10 I GOT YOU BABE UB40 VIRGIN/EMI
17	12 CHERISH KOOL AND THE GANG MERCURY/POLYGRAM
18	15 LIKE WOW WIPOLUT HOODOO GURUS BIG TIME/EMI
19	14 ENDLESS ROAD TIME BANDITS CBS
20	11 IF I WAS MIDGE URE CHRYSALIS/FESTIVAL
	<b>ALBUMS</b>
1	1 JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
2	2 VARIOUS 1986 OUT NOW EMI
3	4 COLD STRAITS BEST OF RADIO SONGS WEA
4	3 DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
5	5 VARIOUS JUST HITS 85/86 CBS
6	6 TALKING HEADS LITTLE CREATURES EMI
7	7 INXS LISTEN LIKE THIEVES WEA
8	9 BILLY JOEL GREATEST HITS VOLUMES 1 & 2 CBS
9	10 BRYAN ADAMS RECKLESS A&M/FESTIVAL
10	8 ELTON JOHN ICE ON FIRE ROCKET/POLYGRAM
11	16 BARBRA STREISAND THE BROADWAY ALBUM CBS
12	12 ZZ TOP AFTERBURNER WARNER/WEA
13	14 WHITNEY HOUSTON ARISTA/FESTIVAL
14	17 VARIOUS A DECADE OF NUMBER 1 HITS CBS
15	13 JENNIFER RUSH CBS
16	18 SADE PROMISE EPIC/CBS
17	11 DIVINYLS WHAT A LIFE CHRYSALIS/FESTIVAL
18	19 TALKING HEADS STOP MAKING SENSE EMI
19	NEW MADONNA LIKE A VIRGIN SIRE/WEA
20	NEW HOOTERS NERVOUS NIGHT CBS

### WEST GERMANY (Courtesy Der Musikmarkt) As of 12/23/85

	SINGLES
1	1 NIKITA ELTON JOHN ROCKET/PHONOGRAM
2	2 IN THE HEAT OF THE NIGHT SANDRA VIRGIN/ARIOLA
3	3 TAKE ON ME AHA WARNER BROS/WEA
4	5 SLAVE TO THE RHYTHM GRACE JONES MANHATTAN/EMI
5	4 DESTINY JENNIFER RUSH CBS
6	8 A GOOD HEART FEARGAL SHARKEY VIRGIN/ARIOLA
7	11 I'M YOUR MAN WHAM EPIC/CBS
8	7 FOR YOU ONLY ALISON MOYET CBS
9	6 ROAD TO NOWHERE TALKING HEADS EMI
10	9 THE POWER OF LOVE JENNIFER RUSH CBS
11	12 WHEN YOUR HEART IS WEAK COCK ROBIN CBS
12	10 FAUST AUF FAUST KLAUS LAGE BAND MUSIKANT/EMI
13	17 WE BUILT THIS CITY STARSHIP RCA
14	NEW STAIRWAY TO HEAVEN FAR CORPORATION IMP/ARIOLA
15	NEW SAY YOU SAY ME LIONEL RICHIE MOTOWN/RCA
16	13 TRAPPED COLONEL ABRAMS MCA/WEA
17	NEW FACE TO FACE PETE TOWNSHEND ATCO/WEA
18	NEW BROKEN WINGS MR MISTER RCA
19	NEW SUN CITY ARTISTS UNITED AGAINST APARTHEID MANHATTAN/EMI
20	20 CLOUDBUSTING KATE BUSH EMI
	<b>ALBUMS</b>
1	1 JENNIFER RUSH MOVIN' CBS
2	3 JENNIFER RUSH CBS
3	2 SADE PROMISE EPIC/CBS
4	4 MODERN TALKING LET'S TALK ABOUT LOVE HANSA/ARIOLA
5	10 RONDO VENEZIANO ODISSEA VENEZIANA BABY/ARIOLA
6	12 ROGER WHITTAKER DU GEHOERST ZU MIR AVON/INTERCORD
7	7 ZZ TOP AFTERBURNER WARNER/WEA
8	8 KATE BUSH HOUNDS OF LOVE EMI
9	6 DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
10	5 ELTON JOHN ICE ON FIRE ROCKET/PHONOGRAM
11	9 PETER MAFFEY SONNE IN DER NACHT TELDEC
12	13 SANDRA THE LONG PLAY VIRGIN/ARIOLA
13	18 FALCO 3 FALCO GIG
14	15 PETER HOFMANN UNSER ZEIT CBS
15	11 GRACE JONES SLAVE TO THE RHYTHM MANHATTAN/EMI
16	14 KLAUS LAGE BAND HEISSE SPUREN MUSIKANT
17	16 MARILLION MISPLACED CHILDHOOD EMI
18	NEW AHA HUNTING HIGH AND LOW WARNER/WEA
19	20 MADONNA LIKE A VIRGIN SIRE/WEA
20	17 SIMPLE MINDS ONCE UPON A TIME VIRGIN/ARIOLA

### JAPAN (Courtesy Music Labo) As of 12/23/85

	SINGLES
1	NEW KAMEN BUTOHKAI SHONNENTAI WARNER PIONEER/JOHNNYS
2	1 KOI NI OCHITE AKIKO KOBAYASHI FUN HOUSE/NICHON
3	2 BE BOP HIGH SCHOOL MIHO NAKAYAMA KING/NICHON BURNING P
4	3 NANTETTATE IDOL KYOKO KOIZUMI VICTOR/BURNING P
5	5 KUHSO KISS CCB POLYDOR/NICHON
6	8 THROUGH THE WINDOW NAOKO KAWAI COLUMBIA/GEIEI
7	NEW IN SEARCH OF LOVE HIDEKI SAJO/BARRY MANILOW RVC
8	4 GLASS NO PALM TREE KIYOTAKA SUGIYAMA OMEGA TRIBE VAP/NTV M BERMUODA
9	9 APRICOT KISS MIYOKO YOSHIMOTO TEICHIKU/GEIEI
10	6 IT'S BAD TOSHIHIKO TAHARA CANYON/JOHNNYS
11	7 SUTEKI NA KOI NO WASUREKATA HIROKO YAKUSHIMARU TOSHIBA/EMI
12	7 FRIENDS REBECCA CBS SONY/SHINKO M/NTV M
13	10 JOHNETSU YUKI SAITO CANYON/FUJI PACIFIC/TOHO
14	11 HALLEY ROMANCE SHOHJOTAI PHONOGRAM/NICHON BOND
15	14 OCHIBA NO CRESCENDO SONOKO KAWAI CBS SONY/FUJI PACIFIC
16	15 KAMISAMA HELP CHECKERS CANYON/THREE STARS
17	16 CHRISTMAS TIME IN BLUE MOTOHARU SANO EPIC SONY/THUNDER M
18	19 YUME SHIZUKU HIROSHI ITSUKI T.J.C/TV ASahi M SOUND
19	13 AOI HITOMI NO ELLIS ANZENCHITAI KITTY/KITTY M
20	NEW AIJIN TERESA TENG TAURUS/JCM
	<b>ALBUMS</b>
1	NEW KIYOTAKA SUGIYAMA OMEGA TRIBE FIRST FINAL VAP
2	1 YUMI MATSUOTOYA DA DI DA TOSHIBA/EMI
3	3 AKIKO KOBAYASHI FALL IN LOVE FUN HOUSE
4	2 ANZENCHITAI ANZENCHITAI 4 KITTY
5	5 REBECCA REBECCA 4 CBS/SONY
6	4 ALFFEE THE BEST SONGS CANYON
7	7 SONOKO KAWAI SONOKO CBS/SONY
8	9 STEVIE WONDER IN SQUARE CIRCLE VICTOR
9	6 EIKICHI YAZAWA TEN YEARS AGO WARNER/PIONEER
10	NEW NAOKO KAWAI 91/2 COLUMBIA
11	8 YUTAKA OZAKI KOWARETA TOBIRA KARA CBS/SONY
12	11 SHOGU HAMADA CLUB SNOWBOUND CBS/SONY
13	17 ASIA ASTRA CBS/SONY
14	10 MINAKO HONDA M' SYNDROME TOSHIBA/EMI
15	12 TAKAKO SHIRAI PRINCESS NIGHT CBS/SONY
16	NEW CCB BOKUTACHI NO NO NO POLYDOR
17	14 SENRI OHE CHIBUSA EPIC/SONY
18	NEW TOSHIHIKO TAHARA SHITSUREN BIGAKU CANYON
19	18 SADE PROMISE EPIC/SONY
20	13 TOMOYO HARADA PAVANE CBS/SONY

### NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 12/14/85

	SINGLES
1	1 NIKITA ELTON JOHN ROCKET
2	3 SAY YOU SAY ME LIONEL RICHIE MOTOWN
3	2 TAKE ON ME AHA WARNER
4	6 I'M YOUR MAN WHAM EPIC
5	10 SUN CITY ARTISTS UNITED AGAINST APARTHEID MANHATTAN
6	7 TRAPPED COLONEL ABRAMS MCA
7	NEW ALLES WAT ADEMT ROB DE NIJS EMI/BOVEAMA
8	5 SLAVE TO THE RHYTHM GRACE JONES EMI/BOVEAMA
9	8 THE POWER OF LOVE JENNIFER RUSH CBS
10	4 ALIVE AND KICKING SIMPLE MINDS VIRGIN
	<b>ALBUMS</b>
1	1 SADE PROMISE EPIC
2	3 DIVERSEN MUSIC GALA OF THE YEAR EDISON
3	6 DIVERSEN NOW THIS IS MUSIC 3 NOW
4	4 GERARD JOLING LOVE IS IN YOUR EYES YA YA
5	9 DIVERSE KINDEREN KINDEREN VOOR KINDEREN 6 VARAGRAM
6	2 SIMPLE MINDS ONCE UPON A TIME VIRGIN
7	7 STING DREAM OF THE BLUE TURTLE A&M
8	5 KATE BUSH HOUNDS OF LOVE EMI/BOVEAMA
9	8 MADONNA LIKE A VIRGIN SIRE
10	12 ELTON JOHN ICE ON FIRE ROCKET

### ITALY (Courtesy Germano Ruscitto) As of 12/16/85

	ALBUMS
1	1 SADE PROMISE CBS
2	NEW ARCADIA SO RED THE ROSE EMI
3	12 RICCARDO COCCIANTE IL MARE DEI PAPAVERI VIRGIN/EMI
4	2 MADONNA LIKE A VIRGIN WEA
5	3 SIMPLE MINDS ONCE UPON A TIME VIRGIN/EMI
6	7 PINO DANIELE FERRY BOAT EMI
7	5 MINA FINALMENTE HO CONOSCIUTO IL CONTE DRACULA EMI
8	6 CLAUDIO BAGLIONI LA VITA E ADESSO CBS
9	4 FRANCESCO DE GREGORI SCACCHI E TAROCCHI RCA
10	NEW RONDO VENEZIANO CASANOVA BABY RECORDS/CGD MM
11	8 POOH ASIA NON ASIA CGD MM
12	NEW RICHARD CLAYDERMAN CHANSON D'AMOUR RCA
13	11 STING DREAM OF THE BLUE TURTLES A&M/CBS
14	10 STEVIE WONDER IN SQUARE CIRCLE RICORDI
15	14 VASCO ROSSI LE CANZONI DELL'AMORE TARGA/RICORDI
16	9 VASCO ROSSI COSA SUCCEDDE IN CITTA CAROSELLO/RICORDI
17	18 ROBERTO VECCHIONI BEI TEMPI CGD MM
18	NEW GIANNI MORANDI UNO SU MILLE RCA
19	16 FAUSTO PAPPETI IL MOMDO DI FAUSTO PAPPETI NO 2 DURIAM
20	13 SIMPLY RED PICTURE BOOK WEA



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B

## 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

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1515 Broadway  
New York, N.Y. 10036

Country albums should be sent to:  
Kip Kirby, *Billboard*  
14 Music Circle East  
Nashville, Tenn. 37203

## POP

### PICKS

**PAUL HARDCASTLE**  
PRODUCER: Paul Hardcastle  
Chrysalis BFV 41517

British keyboard player and synthesist is more a collagist than a composer on this album, which gathers his controversial Vietnam vignette, "19," his earlier club hit, "Rainforest," and other exercises fusing infectious r&b rhythm arrangements with occasional vocals or electronically treated dialog. "Just For Money" is the first dance record to feature Sir Laurence Olivier and character actor Bob Hoskins. Left field, offbeat—and distinctive.

**MUSIC FROM THE MOTION PICTURE SOUNDTRACK**  
*The Jewel Of The Nile*  
PRODUCERS: Various  
Jive/Artista JLS-8406

Soundtrack relies on Billy Ocean title single to replicate the radio success the film's predecessor had with Eddy Grant's "Romancing The Stone." But beyond that and Ruby Turner's "I'm In Love," there's precious little to attract attention. Look for quick initial response, but quick leveling off.

## BLACK

### PICKS

**GAP BAND**  
Gap Band VII  
PRODUCERS: Lonnie Simmons, Jonah Ellis,  
Charlie Wilson  
Total Experience TEL8-5714

The Wilsons are back in full swing, and paced by Charlie Wilson's cool vocal on the heated rock-funk "Desire," it's evident that the group has returned to conquer, not merely visit. Standouts include the funky, funny "Lil' Red Funkin' Hood," which has crossover written all over it; a set-stopping ballad, "Going In Circles," and "Ooh, What A Feeling."

**FORCE M.D.'S**  
Chillin'  
PRODUCERS: Various  
Tommy Boy/Warner Bros. TB 1010

Vocal quintet just missed last year with their solo album, but look to be in better shape this time via a new distribution pact with Warner Bros. First single, "Tender Love," from the "Krush Groove" soundtrack, was produced by Jimmy Jam and Terry Lewis and shows strong breakout action. Other strong tracks include "Tender Love" as well as the title tune and a hip-hop battle of the bands dubbed "Force M.D.'s Meet The Fat Boys."

**YARBROUGH & PEOPLES**  
Guilty  
PRODUCERS: Various  
Total Experience TEL8-5715

Sweet soul duo Yarbrough & Peoples produce music with energy, personality and tight boy-girl harmonies that break free of the everyday. "Guilty" is the climbing, dance-driven single, but there's much more to their sound in "I Wouldn't Lie," where the duo's youthful musical nuances fill the grooves with joy and freshness.

## POP

### RECOMMENDED

**MIDGE URE**  
The Gift  
PRODUCER: Midge Ure  
Chrysalis CHR 1508

Ure, vocalist with Ultravox and co-author of Band Aid's "Do They Know It's Christmas," tries a solo turn. Results are introspective but more middle-of-the-road than Ultravox. Includes a cover of Jethro Tull's "Living In The Past."

**PERSONAL EFFECTS**  
It's Different Out There  
PRODUCERS: Personal Effects, Todd Schafer  
Earring EAR3

Outstanding quartet from Rochester, known for previous release on Cachalot. Dual vocals of Peggy Fournier and Bob Martin color the delivery, while sure-handed rhythmic approach belies lyrical ambiguity. Best track: "Looking For Love." Contact: (716) 482-2065.

**THE ICONS**  
Art In The Dark  
PRODUCERS: The Icons  
Press P4008

Athens, Ga. quartet plays in the region's now familiar but still quirky acoustic-based style. Best tracks: "Number" and "Way Out West."

**THE SHARKS**  
Seven Deadly Fins  
PRODUCER: Broadway Blotto  
Blotto SLP-12

Albany outfit with tongue planted firmly in cheek plays on the cusp of pop and roadhouse rock. Album has a definite party feel, owing to band's ability to capture the spirit of live performance so frequently lost in the studio.

**LINTON KWESI JOHNSON**  
In Concert With The Dub Band  
PRODUCER: Linton Kwesi Johnson  
Shanachie 43034/5

Two-record set captures the dub poet live in front of a crack reggae horn band.

**WILLIE MURPHY**  
Piano Hits Willie Murphy/  
Willie Murphy Hits Piano  
PRODUCER: Not listed  
Atomic Theory 1001

Veteran blues stylist brings a convincing, gravel-throated verve to his vocals and raucous energy to his keyboard work; set is split between a studio session and a live performance. Contact: 2919 Como Ave. S.E., Minneapolis, Minn. 55414.

**CRITTON HOLLOW STRINGBAND**  
By And By  
PRODUCERS: Cathy Fink, Critton Hollow Stringband  
Flying Fish FF 355

Traditional mountain music from a skilled, lively quartet based in West Virginia whose style is summarized in their cover of the venerable "Ragged But Right."

## BLACK

### RECOMMENDED

**PHYLLIS NELSON**  
I Like You  
PRODUCER: Yves Dessca  
Carrera/CBS FZ40236

American vocalist gets Eurodisco treatment on these American-recorded sessions, originally produced for Europe. Best tracks: "Move Closer" and "Don't Stop The Train."

## JAZZ/FUSION

### RECOMMENDED

**BILLY HART**  
Oshumare  
PRODUCERS: David Baker, Mark Grey  
Gramvision 18-8502

In demand as a sideman, drummer Hart gets the chance to lead his own dates far too infrequently. But when he does, the results are always first rate, and this outing is no exception. Fine compositions are paired with a strong band boasting a double sax frontline of Branford Marsalis and Steve Coleman.

**ROCHESTER/VEASLEY BAND**  
One Minute Of Love  
PRODUCERS: Cornell Rochester, Gerald Veasley  
Gramvision 18-8505

Students of Ornette Coleman's electric harmolodic sound give it a go on their own. The date has a crisp, staccato sound with special cameos from Blood Umler and John Zorn.

**RUFUS REID**  
Seven Minds  
PRODUCERS: Rufus Reid, Francois Zalacain  
Sunnyside SSC 1010

Bassist Reid takes the spotlight with this trio date. Arrangements focus on the bass as a solo and melody voice, making for a unique session. Featuring pianist Jim McNeely and drummer Terry Lynne.

**MEREDITH D'AMBROSIO**  
It's Your Dance  
PRODUCERS: Ray Passman, Francois Zalacain  
Sunnyside SSC 1011

Fine jazz vocalist with a light, warm touch. Uniquely sparse presentation features D'Ambrosio without bass or drums, relying solely on the guitar of Kevin Eubanks and her own and Harold Danko's pianos.

**MEZZ MEZZROW**  
Paris 1955  
REISSUE PRODUCER: Hugh Fordin  
Disques Swing/DRG SW 8409

The great Chicago clarinetist recorded live in Paris with Peanuts Holland and Kansas Fields. Two long blues features constitute the LP, affording a chance for stretching out.

**VARIOUS ARTISTS**  
Swing Reunion  
PRODUCER: Not listed  
Book-of-the-Month Records 71-7627

Three-record boxed set captures last spring's Town Hall concert featuring Teddy Wilson, Benny Carter, Red Norvo, Louis Bellson, George Duvivier, Freddie Green and Remo Palmier. All standards, and all superior. Contact: (212) 867-4300.

**GERI ALLEN**  
Home Grown  
PRODUCER: Stephan Meyner  
Minor Music 004 (PolyGram Special Imports)

Solo set for this adventurous pianist showcases her mercurial style as both composer and player, characterized by an interplay of staccato single note fragments and dense chordal work. Vivid digital sonics. For the adventurous.

**CEDAR WALTON QUINTET**  
Cedar's Blues/Live  
PRODUCERS: A. Alberti, S. Veschi  
Red Records VPA 179 (PolyGram Special Imports)

Journeyman pianist fronts a strong concert date joined by Bob Berg (tenor sax), Curtis Fuller (trombone), David Williams (bass) and Billy Higgins (drums). Solid, swinging acoustic jazz, benefitting from crisp sonics.

**KEELY SMITH**  
I'm In Love Again  
PRODUCER: Ricard Bock  
Fantasy F-9639

Smith is the latest post-war pop syylist to return to recording in a jazz-inflected context, here buttressed by Bud Shank, Frank Collett, Bob Cooper and other West Coast vets. Her direct, smoothly controlled approach remains unchanged, and should satisfy fans of the genre.

**LENA HORNE**  
Lena Goes Latin  
PRODUCER: Not listed  
DRG MRS 510

Reissue of this 1961 session arranged by Shorty Rodgers and conducted by Lennie Hayton recasts a dozen standards with the samba pulse then prevalent; both material and performance make the return worthwhile.

## CLASSICAL

### RECOMMENDED

**SAINT-SAENS: SYMPHONY NO. 3/  
WIDOR: ALLEGRO**  
Jean Guillou, San Francisco Symphony, Waart  
Philips 412 619-2 (CD)

Philips engineers rise nobly to the challenge of full-throated organ and large orchestra in this worthy challenge to other fine recordings of the symphony. Organ buffs will relish the sound of the highly touted Ruffatti instrument, given solo attention in the Widor excerpt.

**MOZART: HORN CONCERTO NO. 3;  
BASSOON CONCERTO; OBOE CONCERTO/  
HAYDN: TRUMPET CONCERTO**  
Soloists, Chicago Symphony, Abbado  
Deutsche Grammophon 415 104-2 (CD)

First-desk men of the orchestra front their colleagues in an attractive sampling of the concerto literature. Almost 70 minutes of accessible music, beautifully played and well recorded.

**HANDEL: SOLOMON**  
English Baroque Soloists, Gardiner  
Philips 412 612-2 (CD)

A magnificent performance that rings true dramatically and musically. Soloists are uniformly fine, with a special nod to mezzo Carolyn Watkinson in the title role. The great double choruses project with uncommon clarity, a testament to the superior engineering. Period instruments, of course.

**THE ART OF BEVERLY SILLS, ALBUM 2**  
Sills, various orchestras & conductors  
Angel CDC 747332-2 (CD)

Ten showpiece arias from a wide spectrum of operas, including "Sonnambula," "Lucia," "Mignon" and "Merry Widow," provide a treat for Sills fans. Transfers from analog tapes are more than adequate to their purpose. More than 70 minutes of music on this CD-only package.

**MOZART: SINFONIA CONCERTANTES,  
K. 364 (Violin & Viola) & K.297b (Winds)**  
Soloists, Lausanne Chamber Orchestra, Jordin  
Erato ECD 88113 (CD)

An apt coupling, comfortably contained on CD. Congenial colleagues and an orchestra of modest dimensions contribute chamber quality intimacy. Soloists are excellent.

## 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

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1515 Broadway  
New York, N.Y. 10036

Country singles should be sent to:  
Kip Kirby, *Billboard*  
14 Music Circle East  
Nashville, Tenn. 37203

## POP

### PICKS

**STARSHIP**  
Sara (4:18)  
PRODUCERS: Peter Wolf, Jeremy Smith  
WRITERS: Ina Wolf, P. Wolf  
PUBLISHERS: Kikiko, BMI/Petwolf, ASCAP  
Grunt FB-14253

A slow rock ballad with a throbbing techno-pulse, by the group that's navigating a smash comeback despite never having really been away.



## MR. MISTER

Kyrie (3:38)  
 PRODUCERS: Mr. Mister, Paul De Villiers  
 WRITERS: Page, George, Lang  
 PUBLISHERS: Warner-Tamerlane/Entente, BMI  
 RCA PB-14258

Seasonally appropriate, loosely spiritual and grandly performed; quartet's followup to the chart-topping "Broken Wings" is soaring buoyantly up the Hot 100.

## BLACK

### PICKS

## ISLEY JASPER ISLEY

Insatiable Woman (4:30)  
 PRODUCERS: Marvin Isley, Chris Jasper, Ernest Isley  
 WRITERS: E. Isley, C. Jasper, M. Isley  
 PUBLISHERS: Aprill/IJI, ASCAP  
 CBS Associated Z54-05760

Behind the lusty title hides a soul ballad that's almost innocent in its romantic sense of wonder.

## CHAKA KHAN

Own The Night (4:27)  
 PRODUCERS: Arif Mardin, Joe Mardin  
 WRITERS: F. Golde, M.D. Laurie, M. Sharron  
 PUBLISHERS: Rightsong/Franne Golde/Welbeck/ATV, BMI  
 MCA 52730 (12-inch reviewed Dec. 15)

## LUTHER VANDROSS

If Only For One Night (4:06)  
 PRODUCER: Luther Vandross  
 WRITER: B. Russell  
 PUBLISHERS: Almo/Rutland, ASCAP  
 Epic 34-05751

A downtempo, intimate ballad, just a touch melancholic; fourth release from "The Night I Fell In Love."

## COUNTRY

### PICKS

## STATLER BROTHERS

Sweeter And Sweeter (3:03)  
 PRODUCER: Jerry Kennedy  
 WRITERS: Don Reid, Harold Reid  
 PUBLISHER: Statler Brothers, BMI  
 Mercury 884 317-7

The message of this powerful song is borne out by excellently-crafted lyrics and the Statlers' indelible four-part harmonies.

## RICKY SKAGGS

Cajun Moon (3:45)  
 PRODUCER: Ricky Skaggs  
 WRITER: J. Rushing  
 PUBLISHERS: Hall-Clement/Ricky Skaggs, BMI  
 Epic 34-05748

A studio-quality performance from Skaggs' "Live In London" album; solid bass, tingling steel harmonies and a dash of squeeze-box make a Cajun romance blossom.

## JOHNNY LEE

The Loneliness In Lucy's Eyes (3:27)  
 PRODUCER: Barry Beckett  
 WRITER: David Allan Coe  
 PUBLISHERS: Window/Captive, BMI  
 Warner Bros. 7-28839

The achingly honest sentiments expressed here are all the more ironic since Lee used to be married to the actress who played Lucy in "Dallas."

## JOE STAMPLEY

When You Were Blue And I Was Green (3:02)  
 PRODUCER: Jerry Kennedy  
 WRITER: E. Thomas Conley  
 PUBLISHERS: Blue Moon/Easy Listening, ASCAP  
 Epic 34-05758

This contemplative, well-crafted set of lyrics brought Kin Vassey to the Country top 30 in 1981; Stampley's version is bittersweet and effective.

## PAM TILLIS

Those Memories Of You (3:24)  
 PRODUCER: Barry Beckett  
 WRITER: Allan F. Bryant  
 PUBLISHER: Bill Monroe, BMI  
 Warner Bros. 28806-7

Tillis' keening lament has the vocal freshness and purity of the early Kendalls; dobro enhances the basic bluegrass sound.

## DANCE

### PICKS

## FALCO

Rock Me Amadeus (8:20)  
 PRODUCER: Bolland  
 WRITERS: R. & F. Bolland, Falco  
 PUBLISHERS: P.S. of Vienna, MCPS/Nada  
 A&M SP-12150 (12-inch single)

Intrepid Austrian goofs on the idea (but not the melodies) of Mozart via hip hop, New Wave and post-Hardcastle documentary.

## POP

## FOX THE FOX

Precious Little Diamond (3:34)  
 PRODUCER: William Ennes  
 WRITERS: B. Tamaela, S. Musmin  
 PUBLISHER: Colgems-EMI, BMI  
 Epic 34-05763

Fashionable European techno-dance, comparable to Go West or A-Ha.

## BLACK

### RECOMMENDED

## KIRK WHALLUM

Floopy Disk (3:35)  
 PRODUCER: Bob James  
 WRITER: G.W. King  
 PUBLISHER: Anonka, BMI  
 Columbia 38-05753

Jazz-dance instrumental.

## JOHNNIE TAYLOR

Wall To Wall (4:07)  
 PRODUCERS: Tommy Couch, Wolf Stephenson  
 WRITERS: George Jackson, Earl Forrest, Robert Miller  
 PUBLISHER: Malaco, BMI  
 Malaco MAL 2125

Label based in Jackson, Miss.

## QUEST FOR LIFE

Baby Don't Stop Me (3:30)  
 PRODUCER: Burt Conrad  
 WRITERS: L. Ware, M. Valle, L. De Olivier, P. Cetera  
 PUBLISHERS: Almo/Calunga/Quintanda/Double Virgo, ASCAP  
 Sea Bright PAL-7094 (12-inch single)

Dark, brooding dance music (a cross between Gladys Knight and Eurythmics). Contact: Loren Chaidez Promotion, New York.

## LEON HAYWOOD

Agony (5:01)  
 PRODUCER: Leon Haywood  
 WRITERS: O. Knock, L. Glenn, M. Dair  
 PUBLISHERS: Jim Edd/Knock/Emerald Eye, BMI/  
 Hami Wave, ASCAP  
 Evejim EJ1980 (12-inch single)

Contact: (213) 469-5821.

## COUNTRY

### RECOMMENDED

## LACY J. DALTON

Don't Fall In Love With Me (2:50)  
 PRODUCERS: Marshall Morgan, Paul Worley  
 WRITERS: L.J. Dalton, M. McFadden  
 PUBLISHER: Algee, BMI  
 Columbia 38-05759

A worldly-wise Dalton counsels romantic restraint to a doleful, midtempo rhythm.

## TRUX

Mexico, Missouri (3:40)  
 PRODUCERS: Richard Carpenter, Dave Gibson  
 WRITERS: Dave Gibson, Richard E. Carpenter  
 PUBLISHERS: Silverline, BMI/Richard E. Carpenter, ASCAP  
 R.C.P. 003

New group of Nashville songwriters/musicians makes a striking debut that's guaranteed to put Mexico, Mo. on the airplay map. Label based in Nashville.

## CHERYL HANDY

A Tribute To Hank (3:23)  
 PRODUCER: Stan Cornelius  
 WRITER: Steve Gibb  
 PUBLISHER: Jack & Bill, ASCAP  
 RCM 103

Contact: (615) 832-9078.

## Billboard

# POP ALBUMS

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All sales are final.

# Record World Gives Thanks For Strong Holiday Sales

NEW YORK With Compact Disc growth moving along projected lines, the Record World chain says it's assured of a prosperous holiday sales season.

This is the world from Bill Forrest, the chain's financial vice president. Forrest reports that Thanksgiving weekend sales climbed 15% over last year on a comparable store basis. The Northeast chain now has 62 units and operates recording departments in 14 TSS department stores.

Mirroring general retail experiences so far this holiday season, Forrest says Compact Disc sales now account for 15% of Record World's volume. It's likely, the executive adds, that a prediction he and Record World chief Roy Imber made earlier this year will materialize with room to spare.

At the time, they said that CDs

would account for 15% of the chain's recording volume. In November, the percentage hit 13%, a 2.5% improvement over October. December, then, could well bring the annual figure to more than 15%.

While Forrest agrees that "handling three configurations does put a greater burden on the retailer," he's not ready to surrender the LP to obsolescence. "It's still viable," he says, "and there are still many items only available on LP."

Looking to the New Year, Forrest says Record World has blueprinted seven to 10 new stores in 1986. In addition, the chain is likely to expand its video rental base, which now represents a modest commitment of five units. Video rentals, however, will remain confined to either free-standing or strip centers.

IRV LICHTMAN

## IVE INTRODUCES RETURNS POLICY

(Continued from page 1)

calendar quarter.

"You have to buy something from me," he explains. "You have to accrue purchases. And if you do, you get a percentage that you can return on a quarterly basis."

Levy's hope is that the giving of returns will allow for more sales in a very overcrowded market. It will mean, in his view, "some relief for the distributor—and hopefully he will pass it on to the retailer to make room for newer product."

Manufacturers were not startled by the IVE move. "There's been discussion for quite some time about the relative merits of stock balancing and returns privileges, so it doesn't surprise me that IVE is doing that," says Paramount Home Video's Eric Doctorow. "The difference between stock balancing and returns is really an accounting function more than anything else," Doctorow adds.

There is little chance that Paramount will change its policy any time soon, Doctorow says, because "stock balancing is working for us right now."

Initial distribution reaction to the IVE move has been positive. Says Sound/Video Unlimited's Stan Meyer: "We love it. It's common sense. The industry is changing every day, and the policy is a reflection of that. As it becomes more of a sell-through business, I predict just about every manufacturer will soon have a returns policy of some sort."

Levy, a former record business executive, says he knows of the dangers of unlimited returns. He lived through the late '70s, he says, and "we are not moving, and I don't want to move, in that same reckless direction." According to Levy, "Returns are an evil if they get out of line. If they get excessive they're a terrible evil." There must be strict limits, he says, and percentages should never get too high. "Programs or policies that allow that kind of returns are worse than the returns themselves."

The shift in returns is not the only alteration in IVE's policy that has taken place. The company is also

significantly reducing the number of defectives it will allow its distributors to claim. "We are limiting the so-called defective cassettes," Levy details, adding that both become effective Jan 1.

IVE, part of the NCB Entertainment Group, is one of the industry's largest independents. IVE's children's division releases on the Family Home Entertainment logo, while the general release division includes USA Home Video, Monterey Home Video, Thrillervideo, USA Sports Video and the soon-to-debut Sybil Danning's Adventure Video.

## SUITE BEAT

(Continued from page 8)

tion is essentially run through Sounds Good's existing staff of about 50, including regional reps in San Francisco and Cleveland and a projected additional staffer slated for the South, Sarkis notes that both firms were relocated earlier this year. Sounds Good had originally shared office and warehouse space with Rhino Records in Santa Monica, but expansion within both companies finally forced the move to a new Sounds Good/Suite Beat headquarters in Hawthorne.

"If you've seen Rhino, you can see our problems," says Levitin. "We were just tripping over each other in that facility. Now we've got four times as much space, and Rhino has all the old building."

As for Sounds Good, its swing toward a higher concentration of business in domestic distribution now finds the company handling "close to 100 labels in all," according to Sarkis. In addition to major U.S. indies including Emergency, Tommy Boy, SST, Twin/Tone and others, the company has also added new European indies as an exclusive distributor, starting with MMC, a British artists' collective likened to Windham Hill in its generic focus.

# HOT 100 SINGLES

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	8	SAY YOU, SAY ME L. RICHIE, J. CARMICHAEL (L. RICHIE)	2 weeks at No. One ◆ LIONEL RICHIE MOTOWN 1819
2	3	4	13	PARTY ALL THE TIME R. JAMES (R. JAMES)	◆ EDDIE MURPHY COLUMBIA 38-25609
3	4	7	11	ALIVE AND KICKING J. KOVINE, B. CLEARMOUNTAIN (SIMPLE MINDS)	◆ SIMPLE MINDS A&M/VIRGIN 2783/A&M
4	8	14	8	THAT'S WHAT FRIENDS ARE FOR B. BACHARACH, C. B. SAGER (B. BACHARACH, C. B. SAGER)	◆ DIONNE & FRIENDS ARISTA 1-9422
5	7	9	16	I MISS YOU K. LYMAXX, L. MALSBY (L. MALSBY)	◆ KLYMAXX MCA/CONSTELLATION 52606/MCA
6	9	12	9	SMALL TOWN LITTLE BASTARD, D. GEHMAN (J. C. MELLENCAMP)	◆ JOHN COUGAR MELLENCAMP RVA 884202-7/POLYGRAM
7	2	1	15	BROKEN WINGS P. DEVILLIERS, MR. MISTER (R. PAGE, S. GEORGE, J. LANG)	◆ MR. MISTER RCA 14136
8	5	2	13	SEPARATE LIVES (THEME FROM WHITE NIGHTS) A. MARDIN, P. COLLINS, H. PADGHAM (S. BISHOP)	◆ PHIL COLLINS/MARILYN MARTIN ATLANTIC 7-89498
9	12	16	9	TONIGHT SHE COMES CARS, M. SHIPLEY (R. OCASEK)	◆ THE CARS ELEKTRA 7-69589
10	6	6	10	ELECTION DAY A. SADKIN (S. LEBON, N. RHODES, R. TAYLOR)	◆ ARCADIA CAPITOL 5501
11	16	19	7	TALK TO ME J. IOVINE, C. SANDFORD (C. SANDFORD)	◆ STEVIE NICKS MODERN 7-99582/ATLANTIC
12	10	8	11	SLEEPING BAG B. HAM (GIBBONS, HILL, BEARD)	◆ Z Z TOP WARNER BROS. 7-28884
13	14	18	9	WALK OF LIFE M. KNOPFLER, N. DORFSMAN (M. KNOPFLER)	◆ DIRE STRAITS WARNER BROS. 7-28878
14	11	13	17	PERFECT WAY GREEN, GAMSON, MAHER (GREEN, GAMSON)	◆ SCRITTI POLITTI WARNER BROS. 7-28949
15	17	22	9	BURNING HEART F. SULLIVAN, J. PETERIK (F. SULLIVAN, J. PETERIK)	◆ SURVIVOR SCOTTI BROS. 4-05663/EPIC
16	32	44	4	MY HOMETOWN B. SPRINGSTEEN, J. LANDAU, C. PLOTKIN, S. VAN ZANDT (B. SPRINGSTEEN)	◆ BRUCE SPRINGSTEEN COLUMBIA 38-05728
17	20	23	8	LOVE IS THE SEVENTH WAVE STING, P. SMITH (STING)	◆ STING A&M 2787
18	19	21	10	EMERGENCY J. BONNEFOND, R. BELL, KOOL & THE GANG (G. BROWN, J. TAYLOR, KOOL & THE GANG)	◆ KOOL & THE GANG DE-LITE 884-199-7/POLYGRAM
19	23	28	6	IT'S ONLY LOVE B. ADAMS, B. CLEARMOUNTAIN (B. ADAMS, J. VALLANCE)	◆ BRYAN ADAMS/TINA TURNER A&M 2791
20	25	37	5	I'M YOUR MAN G. MICHAEL (G. MICHAEL)	◆ WHAM! COLUMBIA 38-05721
21	22	26	11	CONGA E. ESTEFAN (E. E. GARCIA)	◆ MIAMI SOUND MACHINE EPIC 34-05457
22	26	32	6	GO HOME S. WONDER (S. WONDER)	◆ STEVIE WONDER TAMLA 1817/MOTOWN
23	24	27	10	YOU'RE A FRIEND OF MINE N. M. WALDEN (N. M. WALDEN, J. COHEN)	◆ CLARENCE CLEMONS & JACKSON BROWNE COLUMBIA 38-05660
★★★ HOT MOVER/SALES ★★★					
24	28	31	6	SPIES LIKE US P. MCCARTNEY, P. RAMONE, H. PADGHAM (P. MCCARTNEY)	◆ PAUL MCCARTNEY CAPITOL 5537
25	13	5	16	NEVER R. NEVISON (KNIGHT, BLOCH, CONNIE)	◆ HEART CAPITOL 5512
26	15	10	17	WE BUILT THIS CITY P. WOLF, J. SMITH (B. TAUPIN, M. PAGE, D. LAMBERT, P. WOLF)	◆ STARSHIP GRUNT 14170/RCA
27	30	33	8	GOODBYE P. GLASSER (J. WATSON, J. BLADES)	◆ NIGHT RANGER CAMEL/MCA 52729/MCA
28	29	30	12	EVERYBODY DANCE J. JOHNSON (J. JOHNSON, TAMARA)	◆ TA MARA & THE SEEN A&M 2768
29	27	25	14	OBJECT OF MY DESIRE K. DIAMOND, L. JOB (K. ADEYEMO, E. PHILLIPS, K. DIAMOND)	◆ STARPOINT ELEKTRA 7-69621
30	36	43	7	SIDEWALK TALK JELLYBEAN (MADONNA)	◆ JELLYBEAN EMI-AMERICA 8297
31	39	45	5	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) W. BRATHWAITE, B. EASTMOND (W. BRATHWAITE, B. EASTMOND, R. J. LANGE, B. OCEAN)	◆ BILLY OCEAN JIVE 19432 ARISTA
32	35	40	6	SEX AS A WEAPON N. GERALDO (T. KELLY, B. STEINBERG)	◆ PAT BENATAR CHRYSALIS 4-42927
33	38	42	8	FACE THE FACE C. THOMAS (P. TOWNSHEND)	◆ PETE TOWNSHEND ATCO 7-99590/ATLANTIC
34	18	11	14	WHO'S ZOOMIN' WHO N. M. WALDEN (N. M. WALDEN, P. GLASS, A. FRANKLIN)	◆ ARETHA FRANKLIN ARISTA 9410
35	21	20	10	WRAP HER UP G. DUDGEON (E. JOHN, B. TAUPIN, D. JOHNSTONE)	◆ ELTON JOHN Geffen 7-28873/WARNER BROS.
36	42	50	4	HOW WILL I KNOW N. M. WALDEN (G. MERRILL, S. RUBICAM, N. M. WALDEN)	◆ WHITNEY HOUSTON ARISTA 1-9434
37	44	53	7	A LOVE BIZARRE SHEILA E (SHEILA E, PRINCE)	◆ SHEILA E PAISLEY PARK 7-28890/WARNER BROS.
38	46	59	6	THE SWEETEST TABOO R. MILLER (ADJ. DITCHAM)	◆ SADE PORTRAIT 37-05713/EPIC
39	43	49	5	EVERYTHING IN MY HEART P. CHAPMAN, J. ASTLEY, C. HART (C. HART)	◆ COREY HART EMI-AMERICA 8300
40	31	15	15	LAY YOUR HANDS ON ME A. SADKIN, N. RODGERS, T. BAILEY (T. BAILEY, A. CURRIE, J. LEEWAY)	◆ THE THOMPSON TWINS ARISTA 1-9396
41	40	38	9	SUN CITY LITTLE STEVEN, A. BAKER (S. VAN ZANDT)	◆ ARTISTS UNITED AGAINST APARTHEID MANHATTAN 50017/CAPITOL
42	37	24	11	SISTERS ARE DOING IT FOR THEMSELVES D. A. STEWART (LENNOX, STEWART)	◆ EURYTHMICS AND ARETHA FRANKLIN RCA 14214
43	50	55	5	THE SUN ALWAYS SHINES ON T.V. A. TARNEY (P. WAAKTAAR)	◆ A-HA WARNER BROS. 7-28846
44	54	64	4	LIVING IN AMERICA D. HARTMAN (D. HARTMAN, C. MIDNIGHT)	◆ JAMES BROWN SCOTTI BROS. 4-05682/EPIC
45	52	56	11	TARZAN BOY M. BASSI (N. HACKE TT, M. BASSI)	◆ BALTIMORA MANHATTAN 50018/CAPITOL
46	48	63	5	LIFE IN A NORTHERN TOWN N. LAIRD-CLOWES, S. D. GILMOUR, G. NICHOLSON (N. LAIRD-CLOWES, G. GABRIEL)	◆ THE DREAM ACADEMY WARNER BROS. 7-28841
47	34	17	16	YOU BELONG TO THE CITY G. FREY (G. FREY, J. TEMPCHIN)	◆ GLENN FREY MCA 52651
48	51	54	8	THE BIG MONEY P. COLLINS, RUSH (LEE, LIFESON, PEART)	◆ RUSH MERCURY 884-191-7/POLYGRAM
49	33	29	10	DO IT FOR LOVE N. RODGERS (A. BERTEL, M. KESSLER)	◆ SHEENA EASTON EMI-AMERICA 8295
★★★ HOT MOVER/AIRPLAY ★★★					
50	61	—	2	KYRIE MR. MISTER, P. DEVILLIERS (R. PAGE, S. GEORGE, J. LANG)	◆ MR. MISTER RCA 14258

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	41	41	12	TO LIVE AND DIE IN L.A. T. SWAIN, S. JOLLEY (WANG CHUNG)	◆ WANG CHUNG Geffen 7-28891/WARNER BROS.
52	62	78	6	SILENT RUNNING C. NEIL (RUTHERFORD, B. A. ROBERTSON)	◆ MIKE & THE MECHANICS ATLANTIC 7-89488
53	63	71	4	GO M. STONE, G. DOWNES (WE TTON, DOWNES)	◆ ASIA Geffen 7-28872
54	65	72	4	DIGITAL DISPLAY READY FOR THE WORLD (M. POTTS)	◆ READY FOR THE WORLD MCA 52734
55	53	51	9	COUNT ME OUT V. BRANTLEY, R. TIMAS (V. BRANTLEY, R. TIMAS)	◆ NEW EDITION MCA 52703
56	59	69	5	LEADER OF THE PACK D. DIERKS (GREENWICH, MORTON, BARRY)	◆ TWISTED SISTER ATLANTIC 7-89478
57	60	67	6	EVERYTHING MUST CHANGE L. LATHAM (P. YOUNG, I. KE WLEY)	◆ PAUL YOUNG COLUMBIA 38-05712
58	45	35	17	PART-TIME LOVER S. WONDER (S. WONDER)	◆ STEVIE WONDER TAMLA 1808/MOTOWN
59	57	57	10	TOO YOUNG C. MAGNESS, G. BALLARD (D. FOSTER, J. GRAYDON, S. KIPNER, D. OSMOND)	◆ JACK WAGNER QWEST 7-28931/WARNER BROS.
60	49	36	17	YOU ARE MY LADY B. EASTMOND (B. EASTMOND)	◆ FREDDIE JACKSON CAPITOL 5495
61	47	34	17	MIAMI VICE THEME J. HAMMER (J. HAMMER)	◆ JAN HAMMER MCA 52666
62	76	96	3	HE'LL NEVER LOVE YOU (LIKE I DO) B. EASTMOND (K. DIAMOND, B. EASTMOND)	◆ FREDDIE JACKSON CAPITOL 5535
63	71	86	3	SOMEWHERE (FROM WEST SIDE STORY) D. FOSTER (L. BERNSTEIN, S. SONNHEIM)	◆ BARBRA STREISAND COLUMBIA 38-05680
64	67	74	4	ONE VISION QUEEN, MACK (QUEEN)	◆ QUEEN CAPITOL 9546
★★★ HOT SHOT DEBUT ★★★					
65	NEW			SARA P. WOLF, J. SMITH (I. WOLF, P. WOLF)	◆ STARSHIP GRUNT 14253/RCA
66	75	85	3	DAY BY DAY R. CHERTOFF (R. HYMAN, E. BAZILIAN, R. CHERTOFF)	◆ THE HOOTERS COLUMBIA 38-05730
67	79	90	4	CARAVAN OF LOVE C. JASPER, E. ISLEY, M. ISLEY (E. ISLEY, C. JASPER, M. ISLEY)	◆ ISLEY/JASPER/ISLEY CBS ASSOCIATED 4-05611/EPIC
68	55	48	19	LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL) D. FOSTER, H. GATICA (D. FOSTER)	◆ DAVID FOSTER ATLANTIC 7-89528
69	56	46	16	HEAD OVER HEELS C. HUGHES (ORZABEL, SMITH)	◆ TEARS FOR FEARS MERCURY 880 899-7 POLYGRAM
70	69	70	7	CAN YOU FEEL THE BEAT FULL FORCE (FULL FORCE)	◆ LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA 38-05669
71	66	61	8	EVERYDAY J. TAYLOR, P. ASHER, F. FILIPE TTI (N. PETTY, C. HARDIN)	◆ JAMES TAYLOR COLUMBIA 38-05681
72	74	75	6	MORNING DESIRE G. MARTIN (D. LOGGINS)	◆ KENNY ROGERS RCA 14194
73	64	39	13	ONE OF THE LIVING M. CHAPMAN (H. KNIGHT)	◆ TINA TURNER CAPITOL 5518
74	82	93	3	BEAT'S SO LONELY K. FORSEY (C. SEXTON, K. FORSEY)	◆ CHARLIE SEXTON MCA 52715
75	68	58	17	RUNNING UP THAT HILL K. BUSH (K. BUSH)	◆ KATE BUSH EMI-AMERICA 8285
76	80	89	4	THE HEART IS NOT SO SMART J. GRAYDON (D. WARREN)	◆ EL DEBARGE WITH DEBARGE GORDY 1822 MOTOWN
77	81	91	3	SECRET S. HAGUE (O. M. D.)	◆ O. M. D. A&M/VIRGIN 2794/A&M
78	93	—	2	OWN THE NIGHT A. MARDIN, J. MARDIN (F. GOLDE, M. D. LAURIA, M. SHARRON)	◆ CHAKA KHAN MCA 52730
79	58	47	19	BE NEAR ME M. FRY, M. WHITE (M. FRY, M. WHITE)	◆ ABC MERCURY 880 626-7 POLYGRAM
80	NEW			SECRET LOVER D. LEWIS, W. LEWIS (D. LEWIS, W. LEWIS)	◆ ATLANTIC STARR A&M 2788
81	83	87	5	I KNEW THE BRIDE (WHEN SHE USE TO ROCK N' ROLL) H. LEWIS (N. LOWE)	◆ NICK LOWE COLUMBIA 38-05570
82	84	92	4	DON'T SAY NO TONIGHT D. R. ROBINSON (R. BROOMFIELD, M. HORTON)	◆ EUGENE WILDE PHILLY WORLD 7-99608 ATLANTIC
83	77	68	8	SMALL TOWN GIRL K. VANCE (J. CAFFERTY)	◆ JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 4-05668 EPIC
84	72	65	7	DANGEROUS T. ALLOM, P. DEAN (B. ADAMS, J. VALLANCE)	◆ LOVERBOY COLUMBIA 38-05711
85	NEW			LET'S GO ALL THE WAY T. CURRIER, D. SPRADLEY (G. COOPER)	◆ SLY FOX CAPITOL 5463
86	88	—	2	STACY K. BEAMISH (R. S. CRAIG, L. A. GREENE)	◆ FORTUNE CAMEL MCA 52727/MCA
87	90	—	2	BABY TALK M. BERRY (G. BROWN, LOGANKOYA)	◆ ALISHA VANGUARD 35262
88	NEW			GOOD FRIENDS J. MITCHELL, L. KLEIN, M. SHIPLEY, T. DOLBY (J. MITCHELL)	◆ JONI MITCHELL Geffen 7-28840/WARNER BROS.
89	NEW			LET ME DOWN EASY A. SHACKLOCK (B. ADAMS, J. VALLANCE)	◆ ROGER DALTRY ATLANTIC 7-89471
90	73	62	11	TEARS ARE FALLING P. STANLEY, G. SIMMONS (P. STANLEY)	◆ KISS MERCURY 884 141 7 POLYGRAM
91	NEW			STRENGTH M. HOWLETT (THE ALARM)	◆ THE ALARM IRS 52736 MCA
92	86	66	20	SAVING ALL MY LOVE FOR YOU M. MASSER (M. MASSER, G. GOFFIN)	◆ WHITNEY HOUSTON ARISTA 1-9381
93	87	80	19	LOVIN' EVERY MINUTE OF IT T. ALLOM, P. DEAN (R. J. LANGE)	◆ LOVERBOY COLUMBIA 38-05569
94	92	88	17	AND SHE WAS TALKING HEADS (D. BYRNE)	◆ TALKING HEADS SIRE 7-28917/WARNER BROS.
95	85	77	9	FREEDOM R. PERRY (D. MCHUGH)	◆ THE POINTER SISTERS RCA 14224
96	78	52	13	SOUL KISS J. FARRAR (M. GOLDENBERG)	◆ OLIVIA NEWTON-JOHN MCA 52686
97	70	60	25	TAKE ON ME A. TARNEY (P. WAAKTAAR, MAGS, N. HARKET)	◆ A-HA WARNER BROS. 7-29011
98	97	84	19	FORTRESS AROUND YOUR HEART STING, P. SMITH (STING)	◆ STING A&M 2767
99	98	73	13	GIRLS ARE MORE FUN R. PARKER, JR. (R. PARKER, JR.)	◆ RAY PARKER JR. ARISTA 1-9352
100	99	94	19	LOVELY OL' NIGHT LITTLE BASTARD, D. GEHMAN (J. C. MELLENCAMP)	◆ JOHN COUGAR MELLENCAMP RVA 880-984 7 POLYGRAM

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.



# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**B**ILLBOARD'S "HOT MOVERS"—one in sales and one in airplay—are those records already on the chart (but below the top 20) registering the greatest point gain in their respective areas for the week. The Hot Movers, introduced last week in the Hot 100 chart, are the "records to watch." Their rapid growth should make them strong contenders for the top of the chart in weeks to come.

**T**HIS WEEK the "Hot Mover/Sales" is Paul McCartney's "Spies Like Us" (Capitol), from the movie of the same name. Why does the song with the greatest sales gain move up only four notches to number 24? This is a reflection of the stiff competition in that area of the Hot 100—where a half dozen records are battling their way into the top 20.

**L**AST WEEK'S "Hot Shot Debut" becomes this week's "Hot Mover/Airplay" as Mr. Mister's "Kyrie" (RCA) jumps 11 positions after entering the chart last week at number 61. "Kyrie" picked up a big chunk of stations each week and already is being played by more than 80% of our Hot 100 reporters. Mister, that is impressive! RCA also brings good things to life for owner-to-be General Electric by nabbing the "Hot Shot Debut" for the second week in a row—this time with "Sara" by Starship at number 65.

**N**OW LET'S LOOK at some of the unusual stories on this week's chart. The first object of study is "Object Of My Desire" by Starpoint (Elektra). The black crossover tune reached the top 10 on almost every pop station that played it, but other markets have not played it at all. As a result, it peaked at 25 on the Hot 100 two weeks ago—and has slipped to 29, although it is still gaining new airplay. The record simply has not had the chance to amass the points necessary to go top 20. But look what it did in Pittsburgh, a market not traditionally strong for black crossover records. Nick Bazoo, PD of WBZZ-FM (B-94), reports: "We started testing the record because of club play and some retail sales, and it got immediate response. The record became No. 1 in teen requests and 18-24 female requests, was added at number 20 and went to No. 1 in four weeks!"

**F**OLLOWING A similar pattern, but still moving up, is "Conga" by Miami Sound Machine. Epic Records had an uphill, market-by-market struggle to get the record on radio, but it's now a smash just about everywhere it is being played. In Los Angeles, KKHR-FM PD Ed Scarborough noted instant results: "It went top 10 in less than three weeks, No. 1 in four weeks. It was No. 1 in both requests and sales. The appeal of the record is across-the-board, not limited to the Hispanic audience." The national momentum on "Conga" is rolling strongly, but it only moved up one position on the chart because of the aforementioned log jam of bulleted records from numbers 19-24. So let's conga into the New Year and hope it's loaded with hits for all.

FOR WEEK ENDING DECEMBER 28, 1985

## Billboard HOT 100 SINGLES ACTION

### RADIO MOST ADDED

221 REPORTERS				NEW	TOTAL
				ADDS	ON
STARSHIP	SARAH GRUNT/RCA			101	102
MR. MISTER	KYRIE RCA			83	186
MIKE & THE MECHANICS	SILENT RUNNING ATLANTIC			45	133
FREDDIE JACKSON	HE'LL NEVER LOVE YOU CAPITOL			44	97
BALTIMORA	TARZAN BOY MANHATTAN			36	111

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
WHITNEY HOUSTON	HOW WILL I KNOW ARISTA		35
SADE	THE SWEETEST TABOO PORTRAIT		33
JAMES BROWN	LIVING IN AMERICA SCOTTI BROS.		23
COREY HART	EVERYTHING IN MY HEART EMI-AMERICA		22
DREAM ACADEMY	LIFE IN A NORTHERN TOWN WARNER BROS.		21

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# MIKE + THE MECHANICS ARE REVVED UP FOR '86



WITH THEIR HIT SINGLE  
"SILENT RUNNING"

(7-89488)

FROM THE DEBUT ALBUM

(81287)

PRODUCED BY CHRISTOPHER NEIL

	SINGLE	LP
BB	(52)	(97)

R&R	#1	
CHR BREAKER	AOR TRACK	5



ON ATLANTIC RECORDS AND CASSETTES

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# Billboard® HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	SAY YOU, SAY ME	LIONEL RICHIE	1
2	3	PARTY ALL THE TIME	EDDIE MURPHY	2
3	5	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	4
4	6	I MISS YOU	KLYMAXX	5
5	2	BROKEN WINGS	MR. MISTER	7
6	8	ALIVE AND KICKING	SIMPLE MINDS	3
7	9	SMALL TOWN	JOHN COUGAR MELLENCAMP	6
8	7	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	8
9	4	ELECTION DAY	ARCADIA	10
10	10	SLEEPING BAG	Z Z TOP	12
11	14	PERFECT WAY	SCRITTI POLITTI	14
12	15	TONIGHT SHE COMES	THE CARS	9
13	18	TALK TO ME	STEVIE NICKS	11
14	—	MY HOMETOWN	BRUCE SPRINGSTEEN	16
15	19	BURNING HEART	SURVIVOR	15
16	12	WE BUILT THIS CITY	STARSHIP	26
17	17	EMERGENCY	KOOL & THE GANG	18
18	20	WALK OF LIFE	DIRE STRAITS	13
19	11	NEVER	HEART	25
20	21	CONGA	MIAMI SOUND MACHINE	21
21	26	IT'S ONLY LOVE	BRYAN ADAMS/TINA TURNER	19
22	22	LOVE IS THE SEVENTH WAVE	STING	17
23	25	GOODBYE	NIGHT RANGER	27
24	29	GO HOME	STEVIE WONDER	22
25	—	SPIES LIKE US	PAUL MCCARTNEY	24
26	—	I'M YOUR MAN	WHAM!	20
27	30	YOU'RE A FRIEND OF MINE	C.CLEMONS & J.BROWNE	23
28	13	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	34
29	24	OBJECT OF MY DESIRE	STARPOINT	29
30	—	EVERYBODY DANCE	TA MARA & THE SEEN	28

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	SAY YOU, SAY ME	LIONEL RICHIE	1
2	3	PARTY ALL THE TIME	EDDIE MURPHY	2
3	4	ALIVE AND KICKING	SIMPLE MINDS	3
4	6	SMALL TOWN	JOHN COUGAR MELLENCAMP	6
5	11	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	4
6	9	I MISS YOU	KLYMAXX	5
7	2	BROKEN WINGS	MR. MISTER	7
8	12	TONIGHT SHE COMES	THE CARS	9
9	13	WALK OF LIFE	DIRE STRAITS	13
10	15	TALK TO ME	STEVIE NICKS	11
11	5	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	8
12	8	SLEEPING BAG	Z Z TOP	12
13	17	BURNING HEART	SURVIVOR	15
14	7	ELECTION DAY	ARCADIA	10
15	10	PERFECT WAY	SCRITTI POLITTI	14
16	20	I'M YOUR MAN	WHAM!	20
17	18	LOVE IS THE SEVENTH WAVE	STING	17
18	22	IT'S ONLY LOVE	BRYAN ADAMS/TINA TURNER	19
19	23	YOU'RE A FRIEND OF MINE	C.CLEMONS & J.BROWNE	23
20	24	SPIES LIKE US	PAUL MCCARTNEY	24
21	29	MY HOMETOWN	BRUCE SPRINGSTEEN	16
22	25	GO HOME	STEVIE WONDER	22
23	19	EMERGENCY	KOOL & THE GANG	18
24	14	NEVER	HEART	25
25	—	WHEN THE GOING GETS TOUGH	BILLY OCEAN	31
26	26	EVERYBODY DANCE	TA MARA & THE SEEN	28
27	28	CONGA	MIAMI SOUND MACHINE	21
28	30	SIDEWALK TALK	JELLYBEAN	30
29	—	SEX AS A WEAPON	PAT BENATAR	32
30	—	OBJECT OF MY DESIRE	STARPOINT	29

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## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	12
WARNER BROS. (6)	12
Geffen (3)	
Paisley Park (1)	
Qwest (1)	
Sire (1)	
MCA (7)	11
Camel/MCA (2)	
I.R.S. (1)	
MCA/Constellation (1)	
CAPITOL (8)	10
Manhattan (2)	
ATLANTIC (5)	8
Atco (1)	
Modern (1)	
Philly World (1)	
A&M (5)	7
A&M/Virgin (2)	
ARISTA (6)	7
Jive (1)	
POLYGRAM	7
Mercury (4)	
Riva (2)	
De-Lite (1)	
RCA (5)	7
Grunt (2)	
EPIC (1)	6
Scotti Bros. (3)	
CBS Associated (1)	
Portrait (1)	
EMI-AMERICA	4
MOTOWN (1)	4
Tamla (2)	
Gordy (1)	
ELEKTRA	2
CHRYSALIS	1
GEFFEN	1
VANGUARD	1

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
3	ALIVE AND KICKING	(Colgems-EMI, ASCAP) WBM
94	AND SHE WAS	(Index, ASCAP/Blue Discque ASCAP/WB, ASCAP)
87	BABY TALK	(Hub, ASCAP/MCA, ASCAP)
79	BE NEAR ME	(Neutron, BMI/10, BMI/Nymph, BMI) CPP
74	BEAT'S SO LONELY	(Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)
48	THE BIG MONEY	(Core, CAPAC) WBM
7	BROKEN WINGS	(Warner-Tamerlane, BMI/Entente, BMI)
15	BURNING HEART	(Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) WBM/PPP
70	CAN YOU FEEL THE BEAT	(Mokojumbi, BMI) CPP
67	CARAVAN OF LOVE	(WB, ASCAP/JJI, ASCAP) CPP/ABP
21	CONGA	(Foreign Imported, BMI) CPP
55	COUNT ME OUT	(New Generation, ASCAP)
84	DANGEROUS	(Irving, BMI/Adams Communications, BMI/Calypso Toonz, BMI) CPP/ALM
66	DAY BY DAY	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)
54	DIGITAL DISPLAY	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)
49	DO IT FOR LOVE	(April, ASCAP/Tutti Ragazza, ASCAP/Maz Appeal, ASCAP) CPP/ABP
82	DON'T SAY NO TONIGHT	(Philly World, BMI)
10	ELECTION DAY	(Tritec, BMI) HL
18	EMERGENCY	(Delightful, BMI) CPP
28	EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM
71	EVERYDAY	(Peer International, BMI) CPP
39	EVERYTHING IN MY HEART	(Liesse, ASCAP)
58	EVERYTHING MUST CHANGE	(Young Songs, ASCAP/Bright, ASCAP/WB, ASCAP) WBM
33	FACE THE FACE	(Eel Pie, BMI)
98	FORTRESS AROUND YOUR HEART	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL
95	FREEDOM	(Golden Torch, ASCAP) CPP
99	GIRLS ARE MORE FUN	(Raydiola, BMI) WBM
53	GO	(WB, ASCAP/Almond Legg, ASCAP/Nosebag, ASCAP) WBM
22	GO HOME	(Jobete, ASCAP/Black Bull, ASCAP) CPP
88	GOOD FRIENDS	(Crazy Crow, BMI)
27	GOODBYE	(Kid Bird, BMI/Rough Play/BMI) HL
69	HEAD OVER HEELS	(Virgin, ASCAP) CPP
76	THE HEART IS NOT SO SMART	(Edition Sunset, ASCAP/Arista, ASCAP) CPP
62	HE'LL NEVER LOVE YOU (LIKE I DO)	(Wilkesden, BMI/Zomba, ASCAP)
36	HOW WILL I KNOW	(Irving, BMI) CPP/ALM
81	I KNEW THE BRIDE (WHEN SHE USE TO ROCK N' ROLL)	(Rock Music, BMI/Anglo Rock, BMI)
5	I MISS YOU	(Spectrum VII, ASCAP) CPP
20	I'M YOUR MAN	(Chappell, ASCAP) CHA/HL
19	IT'S ONLY LOVE	(Adams Communications, BMI/Calypso Toonz, BMI/Irving, BMI) CPP/ALM
50	KYRIE	(Warner-Tamerlane, BMI/Entente, BMI) WBM
40	LAY YOUR HANDS ON ME	(Zomba, ASCAP) CPP
57	LEADER OF THE PACK	(Screen Gems-EMI, BMI)
89	LET ME DOWN EASY	(Irving, BMI/Adams Communications, BMI/Calypso Toonz, BMI)
85	LET'S GO ALL THE WAY	(Lido, BMI)
46	LIFE IN A NORTHERN TOWN	(Cleverite, BMI/Farrowise, BMI)
44	LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janceps, BMI) CPP/ABP
100	LONELY OL' NIGHT	(Riva, ASCAP) WBM
37	A LOVE BIZARRE	(Sister Fate, ASCAP)
17	LOVE IS THE SEVENTH WAVE	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL
68	LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL)	(Gold Horizon, BMI/Airbear, BMI) CPP
93	LOVIN' EVERY MINUTE OF IT	(Zomba, ASCAP) CPP
61	MIAMI VICE THEME	(MCA, ASCAP) MCA/HL
72	MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP) MCA/HL
16	MY HOMETOWN	(Bruce Springsteen, ASCAP) CPP
25	NEVER	(Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP
29	OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keth Diamond, BMI/Wilkesden, BMI) CPP
73	ONE OF THE LIVING	(Makiki, ASCAP/Arista, ASCAP) CPP
64	ONE VISION	(Queen, BMI/Beechwood, BMI) WBM
78	OWN THE NIGHT	(Rightson, BMI/Franne Golde, BMI/Welbeck, ASCAP)
56	PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP) CPP
2	PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP) CPP
14	PERFECT WAY	(Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)
75	RUNNING UP THAT HILL	(Colgems-EMI, ASCAP)
65	SARA	(Kikiko, BMI/Petwolf, ASCAP)
92	SAVING ALL MY LOVE FOR YOU	(Prince Street, ASCAP/Screen Gems-EMI, BMI)
1	SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS)	(Brockman, ASCAP) CLM/PPP
77	SECRET	(Virgin, ASCAP) CPP
80	SECRET LOVER	(Almo, ASCAP/Jodaway, ASCAP)
8	SEPARATE LIVES (THEME FROM WHITE NIGHTS)	(Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM
32	SEX AS A WEAPON	(Billy Steinberg, ASCAP/Denise Barry, ASCAP) CLM/PPP
30	SIDEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP) CPP
52	SILENT RUNNING	(Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R./Warner Bros., ASCAP) WBM
42	SISTERS ARE DOING IT FOR THEMSELVES	(RCA, ASCAP/Blue Network, ASCAP) WBM
12	SLEEPING BAG	(Hamstein, BMI)
6	SMALL TOWN	(Riva, ASCAP) WBM
83	SMALL TOWN GIRL	(John Cafferty, BMI) WBM
63	SOMEWHERE (FROM WEST SIDE STORY)	(Chappell, ASCAP/G.schirmer, ASCAP)
96	SDUL KISS	(Music Corp. Of America, BMI/Fleedleedle, BMI) MCA/HL
24	SPIES LIKE US	(MPL Communications, ASCAP) MPL/HL
86	STACY	(Kid Bird, BMI/Errigal, BMI/Mellin-Greene, BMI)
91	STRENGTH	(Illegal, BMI)
43	THE SUN ALWAYS SHINES ON T.V.	(ATV, BMI) CLM/PPP
41	SUN CITY	(Solidarity, ASCAP)
38	THE SWEETEST TABOO	(Silver Angel, ASCAP) CPP
97	TAKE ON ME	(ATV, BMI) CLM/PPP
11	TALK TO ME	(Fallwater, ASCAP)
45	TARZAN BOY	(Screen Gems-EMI, BMI) WBM
90	TEARS ARE FALLING	(Kiss, ASCAP)
4	THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM
51	TO LIVE AND DIE IN L.A.	(Chong, BMI/Warner-Tamerlane, BMI) WBM
9	TONIGHT SHE COMES	(Lido, ASCAP) WBM
59	TOO YOUNG	(Foster Frees, BMI/Garden Rake, BMI/Oremwood, BMI/April, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP
13	WALK OF LIFE	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM
26	WE BUILT THIS CITY	(Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI) CHA/HL/PPP
31	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	(Zomba, ASCAP) HL
34	WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)
35	WRAP HER UP	(Intersong, ASCAP) HL/CHA
60	YOU ARE MY LADY	(Zomba, ASCAP) HL
47	YOU BELONG TO THE CITY	(Red Cloud, ASCAP/Night River, ASCAP)
23	YOU'RE A FRIEND OF MINE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)

**SHEET MUSIC AGENTS**  
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hai Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.



# ...newsline...

**RUDOLPH THE RED-NOSED REINDEER** is, at 36, busier than ever. Since he started making his rounds via Gene Autry's 1949 Columbia recording, his tale has been told more than 500 times in other versions. As well, in excess of seven million copies of sheet music and 25 million copies of 140 arrangements have been sold. Johnny Marks, the writer of "Rudolph," died last September at 75, but his sons, David and Michael Marks, are running his St. Nicholas Music, which holds the copyright on other Yule favorites by Marks, including "I Heard The Bells On Christmas Day," "Rockin' Around The Christmas Tree" and "A Holly Jolly Christmas."

**ONE MINUTE, PLEASE:** Caedmon Records, the spoken-word label, has signed a deal with veteran kiddie market personality Shari Lewis to produce a series of nine of her "One-Minute Bedtime Stories." The label plans first issue in March at \$8.98 list. Her own video company, the Shari Lewis Home Entertainment Library, has a release based on the story concept.

**HITMAKERS APPLAUD HIT WRITER:** Composer Jimmy Van Heusen is the honoree of a 10th anniversary celebration Jan. 18 of the Onondaga Civic Center, a three-theatre complex in Syracuse, N.Y., Van Heusen's hometown. Singing his songs will be Tony Bennett, Margaret Whiting and Sammy Cahn, lyricist on many Van Huesen melodies. His songs include "Swinging On A Star," "It Could Happen To You," "Here's That Rainy Day," "Love And Marriage," "My Kind Of Town" and on and on and on.

## Lifelines

### BIRTHS

Boy, Justin Myles, to Linda and Jeffrey Jacobson, Nov. 19. He is a partner in the law firm of Jacobson & Colfin, representing the entertainment community.

Girl, Cydnee Marie, to Ed and Marypat Traversari, Nov. 28 in Pittsburgh. He is a talent buyer for DiCesare-Engler concert promoters.

### MARRIAGES

James Taylor to Kathryn Walker, Dec. 14 in New York. He is a singer/songwriter and Columbia recording artist; she is an actress.

Patti Rosol to William Cary, Nov. 30 in Las Vegas. She is promotions director for KWIZ-AM-FM Santa Ana, Calif.

### DEATHS

E. Blake Blair Jr., 82, after a lengthy illness Nov. 21 in Chicago. Prior to his retirement, he was financial officer of John Blair & Co., the major publicly held marketing and communications firm. He was an active member and patron of the Lyric Opera Company of Chicago, the Art Institute of Chicago and the Chicago Symphony. He is survived

by his sister-in-law, Mrs. John P. Blair.

Nancy Franklin, 45, of cancer Dec. 17 in Nashville. A 17-year veteran with BMI, she served as director of special projects and handled press for the Nashville division of the performing rights society. She is survived by a sister, a brother, a daughter and three sons.

## New Companies

**Domino Productions**, formed by Scott Schuele and Gunther Gehring. Company specializes in booking, promoting and consulting dance music artists. P.O. Box 202, Sinclair, Wyo. 82334; (307) 328-0177.

**Special Talent Management**, formed by James "T" of WEDR-FM and Cravanas & Associates. Company interest is in the area of national and international promotion, artist development, artist management, contract negotiations, publishing, radio, tv, image development, public relations and marketing. P.O. Box 1915, Miami, Fla. 33055; (305) 731-1260.

**Oppix & Hider Productions**, an independent production company, formed by Bob Hider and Jim Oppenheimer. Clients include the American Bankers Assn., Paine Webber, MCI Communications, Arthur Young and the National Assn. of Letter Carriers. 1700 17th St. N.W., Washington, D.C. 20009; (202) 462-4404.

**Hardway Records**, formed by Randy Arlett. Company will distribute independent LP and cassette releases to retail outlets and will also handle a mail order operation. 36365 Haley St., Newark, Calif. 94560; (415) 795-0741.

## Calendar

*Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.*

### JANUARY

Jan. 14, International Radio & Television Society "Second Tuesday" Seminar, Television Advertising Market Dynamics, 1986-1990, Viacom Conference Center, New York. (212) 867-6650.

Jan. 15, International Radio & Television Society Newsmaker Luncheon, featuring Gene F. Janowski, Waldorf-Astoria, New York. (212) 867-6650.

Jan. 23-25, Performance Magazine Summit Conference, Fontainebleau Hilton Hotel, Miami Beach. (817) 338-9444.

Jan. 27, American Music Awards, Shrine Auditorium, Los Angeles. (213) 655-5960.

Jan. 27-31, Midem, Palais des Festivals, Cannes. (516) 364-3686.

### FEBRUARY

Feb. 1-4, Radio Advertising Bureau Managing Sales Conference, Amfac Resort & Hotel, Dallas. (212) 599-6666.

Feb. 2-5, 43rd Annual National Religious Broadcasters Convention & Exposition, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.

Feb. 6, International Radio & Television Society Seminar Newsmaker Luncheon featuring NBC's Brandon Tartikoff, ABC's Brandon Stoddard, CBS's Bud Grant, Waldorf-Astoria, New York. (212) 867-6650.

Feb. 6, 7, International Radio & Television Society Seminar, "Merger Mania," Waldorf-Astoria, New York. (212) 867-6650.

Feb. 11, International Radio & Television Society "Second Tuesday" Seminar, Viacom Conference Center, New York. (212) 867-6650.

Feb. 19-21, Winter Music Conference, Marriot Hotel, Ft. Lauderdale, Fla. (305) 563-3888.

### MARCH

March 3, Songwriters Hall of Fame Dinner, Plaza Hotel, New York. (212) 319-1444.

March 5, International Radio & Television Society Anniversary Dinner, Waldorf-Astoria, New York. (212) 867-6650.

March 11, International Radio & Television Society "Second Tuesday" Seminar, Viacom Conference Center, New York. (212) 867-6650.

March 25-27, International Trade Shows & Conferences for the Telemarketing Industry, Telemarketing/Midwest, Hyatt Regency, Chicago. (800) 368-2066.

### APRIL

April 9-13, 44th Annual Convention of Alpha Epsilon Rho, the National Broadcasting Society, Sheraton Park Central Towers, Dallas. (804) 623-8460.



**Solo Premiers.** Marilyn Martin meets with Atlantic Records' top brass to discuss her forthcoming self-titled debut album. Standing with the artist are, from left, executive vice president and general manager Dave Glew, chairman Ahmet Ertegun and president Doug Morris.

## Grass Route

BY KIM FREEMAN

*A weekly column focusing on the activities of independent labels and distributors.*

**RAS RECORDS** of Washington is rapidly locking up the world with licensing deals. The latest move in the logo's move toward infiltrating the universe with its reggae forces is a manufacturing and distribution setup that will channel Ras output throughout Canada via Toronto-based Attic Records.

The Canadian label, run by Al Mair, will now have an opportunity to tap into Toronto's significant West Indian community. The strength of that group as reggae consumers came to Attic's attention last year, when the label bought the Canadian rights to the now-famous "Ras Records Presents A Reggae Christmas" album.

The first Ras albums to be released in Canada via this deal include Peter Broggs' "Rise And Shine" and Gregory Issacs' "Private Beach Party." Then, down the line a bit, Canadians will get a taste of Black Uhuru's first album as a Ras act. The former Island group, sans lead singer Michael Rose, recently signed a one-album deal with the D.C. indie.

**PROFILE RECORDS** head Cory Robbins has been teasing us with talk of entering the heavy metal field for a long time now, and the talk was verified last week when former Arista and RCA a&r executive David Carpin brought his new Shattered logo to the Profile roost. Shattered product will be manufactured and distributed by Profile, a deal that takes effect with the late January release of the debut album by Long Island rough rockers Attila.

Across the street at Sutra, it looks like the vinyl version of the Fat Boys' "Chillin' With The Refrigerator" arrived in time for holiday sales. The rap arose when the chubsters performed during halftime at the Chicago Bears/Miami Dolphins game a while back, which put them on national tv for "about 10 seconds," jokes Sutra chief Art Kass. As you can easily guess, the 12-inch is a tribute to William Perry, with a picture and Perry's autograph on the jacket.

Adelphi Records has ended its

p&d deal with Jem. Based in Silver Spring, Md., Adelphi's line runs the gamut from traditional folk to British rock and will now be carried by a variety of indie distributors. Releases scheduled for early next year include an album by the Lenny Breau Trio and "A Chesapeake Sailor's Companion: Four Centuries of Maritime Music on the Chesapeake Bay." The latter is performed by John Townley and the Press Gang, artists in residence at the Mariner's Museum in Newport News, Va.

Speaking of Jem, the South Plainfield, N.J.-based label/distribution conglomerate is ringing in the new year with plenty of big plans. Topping the post-Christmas list is the domestic release of Asia lead singer John Wetton's solo album, "Caught In The Crossfire." Due out early next year on Jem's EG imprint, it features contributions from Bad Company's Simon Kirke and Jethro Tull's Martin Barre. Big band fans who lost their copy of "Tanuki's Night Out" by the Toshiko Akiyoshi/Lew Tabackin Big Band will soon find it reissued through Jem via Jam.

## Grammy Book Is 'Unauthorized'

**LOS ANGELES** The National Academy of Recording Arts & Science (NARAS), which owns the registered Grammy name and logo trademarks used for its annual awards, disavows any connection with a company named Platinum Productions.

That firm is reportedly planning an ad booklet tied to the Grammy Awards and other events. Inquiries to NARAS's Burbank offices have prompted an Academy statement, which refuses permission to use the Grammy name or logo. "The official Grammy Awards program book distributed to our guests at the ceremonies is the only publication authorized by NARAS and is entirely our property," a NARAS spokesperson notes.

Adding to confusion about the outside firm is the existence of a Hollywood-based video/film company, Platinum Productions.

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# TOP POP ALBUMS

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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	2	1	12	SOUNDTRACK ▲ <sup>3</sup> MCA 6150 (9.98) (CD)	MIAMI VICE
2	1	2	25	HEART ▲ <sup>2</sup> CAPITOL ST-12410 (8.98)	HEART
3	3	3	16	JOHN COUGAR MELLENCAMP ▲ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
4	5	7	6	BARBRA STREISAND COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
5	4	4	7	Z Z TOP WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
6	6	5	30	DIRE STRAITS ▲ <sup>3</sup> WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
7	7	6	11	STEVIE WONDER ▲ <sup>2</sup> TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
8	8	8	80	BRUCE SPRINGSTEEN ▲ <sup>10</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
9	15	14	13	STARSHIP ● GRUNT BXL-1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
10	11	11	40	TEARS FOR FEARS ▲ <sup>3</sup> MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
11	10	10	8	RUSH MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
12	12	15	6	THE CARS ELEKTRA 60464 (9.98)	GREATEST HITS
13	9	9	40	WHITNEY HOUSTON ▲ <sup>2</sup> ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
14	20	60	3	STEVIE NICKS MODERN 90479/ATLANTIC (9.98)	ROCK A LITTLE
15	17	17	18	MR. MISTER ● RCA NFL-1-8045 (8.98)	WELCOME TO THE REAL WORLD
16	13	13	25	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
17	19	20	58	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
18	18	23	8	SIMPLE MINDS A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
19	14	12	32	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
20	16	16	23	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
21	26	—	2	SADE PORTRAIT FR 40263/EPIC (CD)	PROMISE
22	21	18	43	PHIL COLLINS ▲ <sup>4</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
23	23	24	11	THE THOMPSON TWINS ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
24	30	35	9	SOUNDTRACK ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
25	35	—	2	ARCADIA CAPITOL ST-12428 (8.98)	SO RED THE ROSE
26	39	51	3	PAT BENATAR CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
27	27	28	12	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
28	25	25	55	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
29	22	19	7	IRON MAIDEN CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
30	24	22	24	BILLY JOEL ▲ COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
31	28	32	28	READY FOR THE WORLD ● MCA 5594 (8.98)	READY FOR THE WORLD
32	32	21	16	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
33	33	27	13	KISS MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
34	34	36	6	JAMES TAYLOR COLUMBIA FC 40052 (CD)	THATS WHY I'M HERE
35	29	29	7	SOUNDTRACK MCA 6149 (9.98)	SWEET DREAMS
36	37	39	5	AEROSMITH GEFLEN GHS 24091/WARNER BROS. (8.98)	DONE WITH MIRRORS
37	43	71	7	SOUNDTRACK SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
38	38	38	48	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
39	31	31	6	ARTISTS UNITED AGAINST APARTHEID MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
40	42	44	5	PETE TOWNSHEND ATCO 904736/ATLANTIC (8.98)	WHITE CITY - A NOVEL
41	41	30	10	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
42	47	65	5	BARRY MANILOW RCA AFL-1-7044 (8.98)	MANILOW
43	36	26	24	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
44	46	33	26	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
45	45	37	13	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
46	55	72	4	NEW EDITION MCA 5679 (8.98)	ALL FOR LOVE
47	58	87	4	BOB DYLAN COLUMBIA C5X 38830 (CD)	BIOGRAPH
48	66	117	3	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98)	PACK UP THE PLANTATION - LIVE
49	44	45	9	INXS ATLANTIC 81277 (8.98)	LISTEN LIKE THIEVES
50	50	46	30	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
51	52	52	11	KENNY ROGERS ▲ RCA AFL-1-7023 (8.98)	THE HEART OF THE MATTER
52	48	54	8	THE ALARM I.R.S./MCA 5666/MCA (8.98)	STRENGTH
53	51	55	13	SCRITTI POLITTI WARNER BROS. 25302 (8.98)	CUPID AND PSYCHE 85
54	69	—	2	DIONNE WARWICK ARISTA AL8-8398 (8.98)	FRIENDS
55	71	—	2	DOKKEN ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
56	40	40	6	SHEENA EASTON EMI-AMERICA SJ-17173 (8.98)	DO YOU
57	59	43	32	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
58	49	49	6	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
59	53	53	25	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
60	70	—	2	TWISTED SISTER ATLANTIC 81275 (9.98)	COME OUT AND PLAY
61	56	41	60	WHAM! ▲ <sup>3</sup> COLUMBIA FC39595 (CD)	MAKE IT BIG
62	60	58	9	TRIUMPH MCA 2-8020 (10.98)	STAGES
63	63	63	6	JONI MITCHELL GEFLEN GHS 24074/WARNER BROS. (8.98)	DOG EAT DOG
64	57	50	12	ROGER DALTRY ATLANTIC 81269 (CD)	UNDER A RAGING MOON
65	54	34	9	OLIVIA NEWTON-JOHN MCA 6151 (9.98) (CD)	SOUL KISS
66	67	69	5	ELTON JOHN GEFLEN GHS 24077/WARNER BROS. (8.98)	ICE ON FIRE
67	68	70	4	ASIA GEFLEN GHS 24072/WARNER BROS. (8.98)	ASTRA
68	61	47	21	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
69	84	66	25	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
70	62	42	12	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
71	75	57	57	MADONNA ▲ <sup>6</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
72	72	73	9	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
73	73	75	6	GRACE JONES MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
74	74	74	15	SHEILA E. PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
75	86	96	6	ALABAMA ▲ RCA ASL1-7014 (9.98) (CD)	CHRISTMAS
76	80	82	6	CLARENCE CLEMONS COLUMBIA BFC 40010 (CD)	HERO
77	65	67	24	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
78	64	64	32	EURHYTHMICS ▲ RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
79	89	68	13	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
80	82	61	10	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
81	81	83	5	YES ATCO 90474/ATLANTIC (6.98)	9012 LIVE - THE SOLOS
82	76	56	11	MORRIS DAY ● WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS
83	83	62	23	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
84	78	48	32	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
85	87	89	33	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
86	103	131	4	VARIOUS ARTISTS WINDHAM HILL WH-1045/A&M (9.98)	A WINTER'S SOLSTICE
87	94	94	111	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
88	90	93	6	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
89	88	88	25	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
90	93	59	13	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
91	110	95	81	TINA TURNER ▲ <sup>4</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
92	96	105	4	THE CLASH EPIC FE 40017	CUT THE CRAP
93	101	101	27	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
94	79	79	10	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
95	95	76	9	CRUZADOS ARISTA AL8-8383 (8.98)	CRUZADOS
96	77	77	9	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
97	112	129	6	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
98	97	90	19	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
99	85	85	9	WANG CHUNG GEFLEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
100	104	86	17	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98) (CD)	MARCHING OUT
101	108	118	5	THE WRESTLERS EPIC BFE 40223	THE WRESTLING ALBUM
102	109	111	29	AMY GRANT ● A&M SP-5060 (8.98) (CD)	UNGUARDED
103	106	81	18	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
104	99	84	12	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
105	105	80	14	DARYL HALL & JOHN OATES ● RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
106	113	119	5	CHARLIE SEXTON MCA 5629 (8.98)	PICTURES FOR PLEASURE
107	118	78	12	JON BUTCHER AXIS CAPITOL ST-12425 (8.98)	ALONG THE AXIS
108	92	92	7	AUTOGRAPH RCA AFL1-7009 (8.98)	THAT'S THE STUFF
109	107	97	34	PRINCE & THE REVOLUTION ▲ <sup>2</sup> PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
110	102	102	6	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98)	RIPTIDE

○ 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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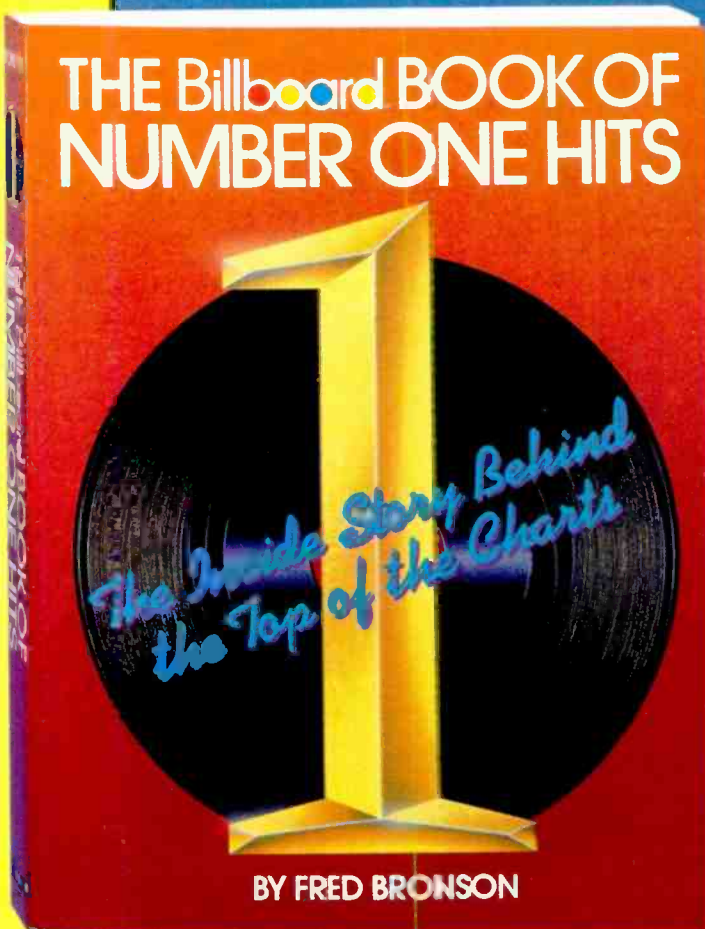
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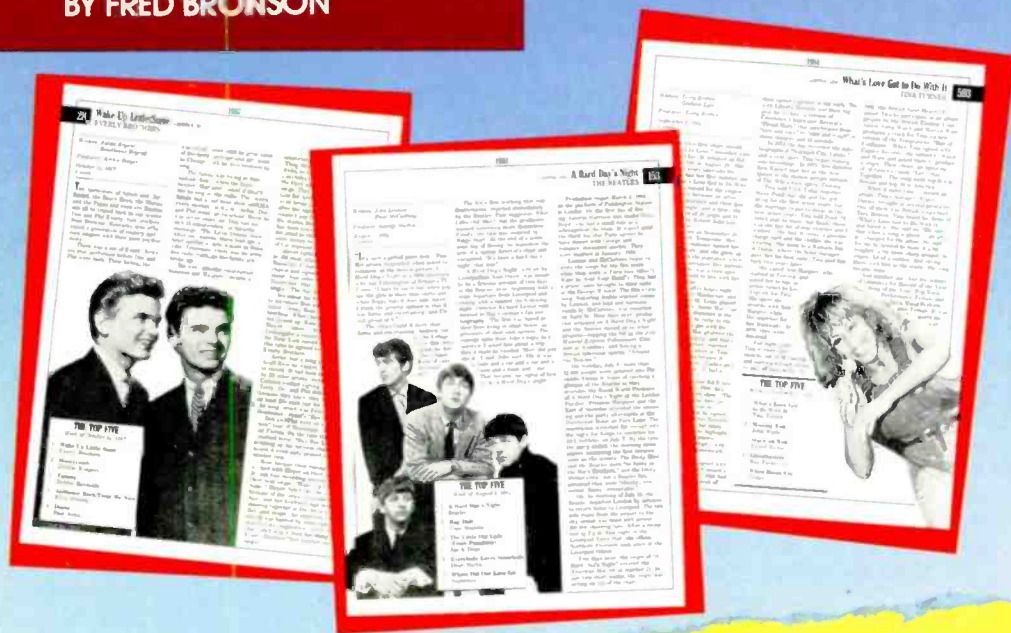
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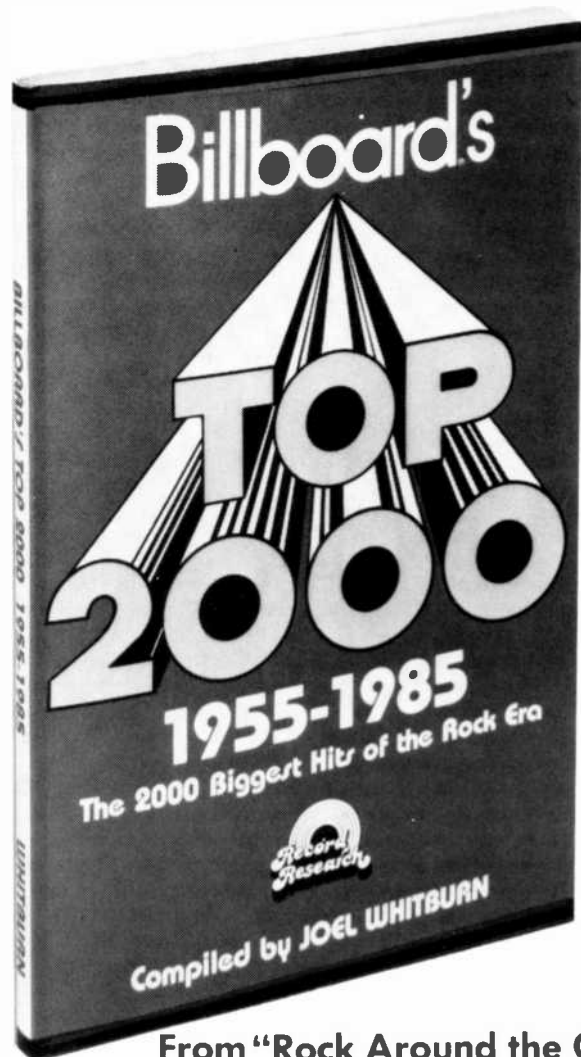
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## SENATE SOURCE LICENSING BILL INTRODUCED

(Continued from page 5)

them" for a flat fee.

However, according to George David Weiss, president of the Songwriters' Guild, who has been in Washington lobbying against the bill, "99% of writers, at the very least, receive performing rights royalties for tv themes, and most of them receive mechanical royalties as well." Weiss adds that "even work-for-hire [on salary] writers still receive performance royalties every time a show is aired."

Leath, who says he has talked to such performers as the Gatlin

Brothers and Charlie Daniels about musicians' concerns, says the Boucher bill has "absolutely nothing to do with musicians. I'm not out to hurt artists."

The Congressman describes the current blanket licensing arrangement in this manner: "It's like you go buy an expensive car, and when you leave the showroom, the salesman tells you you're going to have to buy the carburetor separately—from the Carburetor Institute—and it will cost you \$10,000. You say, 'Wait a minute here, I just spent all this money, I want a car that runs.' And he says, 'Sorry, sir, the carburetor is owned by the Carburetor Institute.'"

"Well, that's how the tv industry feels. They're willing to pay, but they want a car that runs."

## DISKS SEIZED

(Continued from page 5)

charges of copyright law violation, fraud and tax evasion.

Boekhoff says he was pleased not only with the success of the raids and the smooth coordination with the authorities, but also with the resulting coverage in all national newspapers and on the evening network news. He adds that he now hopes for tough penalties, which could put repeat violators out of business for longer than ever before, thus having a signal effect on other illegal operators, who he says do a \$25 million business in Germany annually.

Harald Mittrich, managing director of the pressing plant, issued a statement denying the piracy accusation and claiming that he has contracts authorizing him to press the product concerned, listing specifically that from Jethro Tull, Cat Stevens and the Who. Many of the titles were more than 10 years old, he said, and not involved in contractual deals with other record companies.

He claimed the German police action in various centers was all part of "very tough" competition for license deals in the EEC. He said he was convinced that he would be able to prove his point against the accusations of piracy with his own existing contracts. The pressing plant in Kaltenkirchen, with 30 employees, had a stock of 680 album titles, of which 18 had been confiscated by the police.

Mittrich further claimed that a wholesaler from a nearby city had ordered the 18 album titles. From the stock of some one million sound-carriers, the police had confiscated 45,000 allegedly illegal records.

Said Mittrich: "We registered all productions with GEMA at the start of the year and have nothing to hide."

Twenty officers of a special police department will now spend up to a year checking the confiscated files and books, with the possibility of piracy charges in 1987. Record piracy currently takes a share of just under 2% of a total German record industry turnover of some \$1 billion.

Dieter Bohlen, lyricist and singer with Modern Talking, one of Europe's most successful pop acts now, says he's angry about the low penalties for record piracy in West Germany. "These criminals should be punished so severely they won't forget it for the rest of their lives," he says.

And EMI artist Howard Carpendale says he's disappointed that so many people in authority still regard piracy as "a trivial offense."

Assistance in preparing this story provided by Wolfgang Spahr.

## BRUCE WAS THE BOSS IN '85

(Continued from page 1)

with four.

That makes Wham! the year's hottest breakthrough act both in concert and on records. The British duo has the year's No. 1 single with "Careless Whisper," and also the year's number three hit with "Wake Me Up Before You Go Go." Only two other artists in the past 30 years have placed two singles in the year-end top three: Elvis Presley in 1956 and the Beatles in 1964.

Madonna, whose "Like A Virgin" is the year's number two single and number three album, also scored with her "Virgin" tour. But since the tour focused on limited runs in mid-sized halls, none of the dates grossed enough dollars to rank among the top 100 bookings of the year.

Bryan Adams, whose "Reckless" is the number two album of the year, had two shows on the year-end concert tally.

Consistent singles success is clearly the key to an album staying high on the charts throughout the year. As of this week, Springsteen's album has generated seven top 20 singles, while Adams' album has spun off six. More detail about the year's top record achievements in pop, black, country and other areas can be found in the 1986 Talent Almanac, which follows page 48.)

Live Aid, the all-star fund-raising effort that was the year's most heavily publicized concert, generated \$3,552,800 in ticket sales. That was the greatest one-day take, and enough to make it the year's fourth highest-grossing concert engagement.

Rounding out the top five on the top 100 recap, which covered the period from Nov. 24, 1984 to Nov. 30, 1985, were a pair of dates from the Jacksons' Victory tour. A three-night stand at Dodgers Stadium in Los Angeles finished third; a two-night stint at the Orange Bowl in Miami finished fifth.

Springsteen monopolized the second five spots on the chart, except for the number eight position, which was held by Liberace's 21-show run last April at Radio City Music Hall.

Radio City was the top venue of the year, with seven engagements among the top 100. In addition to Liberace, the hall hosted Barry Manilow (number 14), Eddie Murphy (38), Sting (42), Johnny Mathis & Dionne Warwick (43), Luther Vandross (49)

According to BMI president Ed Cramer, broadcasters "have used that 'carburetor' story in the court cases for years, and they've lost. Now they're trying the legislative route and they're using the same example. I'd say to him: 'Would you settle for a flat payment for an oil well that's producing, or would you want a royalty?'"

ASCAP president Hal David also recognized a familiar line in the Leath explanation: "That 'whistling on 'The Andy Griffith Show' bit is something [the broadcasters have] going around."

and Willie Nelson & Family (52).

The Spectrum in Philadelphia was the year's second most active venue, with six bookings among the top 100. Meadowlands Arena, the Fox Theatre in St. Louis and Exhibition Stadium in Toronto each had four shows on the list.

The top concert promoters were Rainbow Over America, which handled the Prince tour, plus Bill Graham Presents, Concerts West, Monarch Entertainment and Concert Productions International, each with seven bookings in the top 100.

The Prince tour was opened by Sheila E., who was one of many developing acts to gain valuable exposure opening for a hot headliner. Among the others: Glenn Frey and John Parr (Tina Turner), Lone Justice and Red Rockers (U2), Eddie & the Tide and the Neville Brothers (Huey Lewis & the News), Ready For The World and Cheryl Lynn (Luther Vandross), Katrina & the Waves (Wham!), 'til Tuesday (Daryl Hall & John Oates) and Cock Robin (Bryan Adams).

While Farm Aid's mix of country and rock artists received more media attention, a day-long heavy metal festival generated a slightly higher gross, and finished 17th for the year. That was last August's Texas World Music Festival at the Cotton Bowl in Dallas, featuring Deep Purple, Night Ranger, Scorpions, Ted Nugent, Bon Jovi, Grim Reaper and Victory.

Another metal festival finished 26th for the year: Bill Graham's first Day On The Green of the season at Oakland Coliseum last August, featuring Ratt, Y&T, Metallica, Rising Force and Victory.

And an annual country festival finished 39th: the June Jam at Alabama's Ft. Payne High School, featuring Alabama, the Charlie Daniels Band, the Bellamy Brothers, the Judds, Bill Medley, Eddy Raven and the Forester Sisters.

Artists with three listings among the top 100 concert bookings of the year were the Jacksons, Scorpions, Phil Collins, U2, Tina Turner, Luther Vandross, Daryl Hall & John Oates and Luciano Pavarotti.



**Billboard** **TOP POP ALBUMS** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	100	100	7	<b>JIMMY BUFFETT</b> MCA 5633 (8.98) (CD)	SONGS YOU KNOW BY HEART
112	91	91	6	<b>Y&amp;T</b> A&M SP-5101 (8.98)	DOWN FOR THE COUNT
113	98	98	7	<b>OINGO BOINGO</b> MCA 5665 (8.98)	DEAD MAN'S PARTY
114	114	128	7	<b>THE JUDDS</b> RCA/CURB AHL 1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
115	115	104	114	<b>PHIL COLLINS</b> ▲ ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
116	117	120	63	<b>U2</b> ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
117	129	—	2	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE AG-1984 (12.00) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
118	119	138	112	<b>LIONEL RICHIE</b> ▲ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
119	122	145	4	<b>DEPECHE MODE</b> SIRE 25346/WARNER BROS. (8.98)	CATCHING UP WITH DEPECHE MODE
120	135	155	8	<b>VARIOUS ARTISTS</b> TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
121	121	106	14	<b>STRYPER</b> ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND
122	124	126	5	<b>ELVIS COSTELLO/THE ATTRACTIONS</b> BEST OF ELVIS COSTELLO/THE ATTRACTIONS COLUMBIA FC 40101 (CD)	
123	149	152	5	<b>HIROSHIMA</b> EPIC/BFE 39938	ANOTHER PLACE
124	125	125	45	<b>SADE</b> ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
125	116	103	27	<b>R.E.M.</b> I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
126	126	133	71	<b>BILLY OCEAN</b> ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
127	120	122	122	<b>MADONNA</b> ▲ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
128	131	143	51	<b>SOUNDTRACK</b> ▲ MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
129	111	99	15	<b>BOBBY WOMACK</b> MCA 5617 (8.98)	SO MANY RIVERS
130	132	167	4	<b>MOLLY HATCHET</b> EPIC E2 40137	DOUBLE TROUBLE LIVE
131	127	108	15	<b>FIVE STAR</b> RCA NFL1-8052 (8.98)	LUXURY OF LIFE
132	133	110	12	<b>MARSHALL CRENSHAW</b> WARNER BROS. 25319 (8.98)	DOWNTOWN
133	123	123	102	<b>PHIL COLLINS</b> ▲ ATLANTIC B0035 (8.98) (CD)	HELLO I MUST BE GOING
134	138	136	98	<b>BRUCE SPRINGSTEEN</b> ● COLUMBIA JC 33795 (CD)	BORN TO RUN
135	128	114	15	<b>SQUEEZE</b> A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
136	137	132	32	<b>STANLEY JORDAN</b> BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
137	130	116	16	<b>9.9</b> RCA NFL1-8049 (8.98)	9.9
138	140	142	6	<b>BIG AUDIO DYNAMITE</b> COLUMBIA BFC 50220 (CD)	THIS IS BIG AUDIO DYNAMITE
139	134	124	21	<b>THE MANHATTAN TRANSFER</b> ATLANTIC B1266 (8.98) (CD)	VOCALESE
140	141	146	115	<b>SOUNDTRACK</b> ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
141	139	139	23	<b>SOUNDTRACK</b> ● MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
142	147	162	4	<b>THE ISLEY BROTHERS</b> WARNER BROS. 25347 (8.98)	MASTERPIECE
143	170	194	8	<b>THE DREAM ACADEMY</b> WARNER BROS. 25265 (8.98)	THE DREAM ACADEMY
144	144	137	117	<b>HUEY LEWIS &amp; THE NEWS</b> ▲ CHRYSLIS FV 41412 (CD)	SPORTS
145	145	168	23	<b>GEORGE WINSTON</b> WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
146	150	140	39	<b>LUTHER VANDROSS</b> ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
147	152	178	4	<b>DIVINYLS</b> CHRYSLIS BFV 4151114 (8.98)	WHAT A LIFE
148	154	160	4	<b>KIRI WITH NELSON RIDDLE AND HIS ORCHESTRA</b> LONDON 414 666-1/POLYGRAM (9.98) (CD)	BLUE SKIES
149	177	184	604	<b>PINK FLOYD</b> ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
150	155	159	108	<b>U2</b> ▲ ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
151	143	134	37	<b>HOWARD JONES</b> ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
152	157	148	67	<b>TALKING HEADS</b> ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
153	153	157	9	<b>KURTIS BLOW</b> MERCURY 826 141-1/POLYGRAM (8.98)	AMERICA
154	178	183	58	<b>SOUNDTRACK</b> FANTASY 3AM 1791 (2LPS) (19.98) (CD)	AMADEUS
155	151	144	41	<b>DEBARGE</b> ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	156	151	18	<b>LISA LISA/CULT JAM WITH FULL FORCE</b> COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
157	136	115	55	<b>DON HENLEY</b> ▲ GEFEN GH5 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
158	161	165	141	<b>Z Z TOP</b> ▲ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
159	146	112	26	<b>RENE &amp; ANGELA</b> MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
160	162	158	18	<b>THE FAT BOYS</b> SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
161	148	135	13	<b>MAURICE WHITE</b> COLUMBIA FC 39883 (CD)	MAURICE WHITE
162	142	113	20	<b>UB40</b> A&M/VIRGIN SP 6-65090/A&M (6.98)	LITTLE BAGGARIDDIM
163	<b>NEW</b>			<b>SOUNDTRACK</b> CASABLANCA 826 306-1/POLYGRAM (10.98)	A CHORUS LINE-THE MOVIE
164	160	150	21	<b>PATTI LABELLE</b> P.I.R. FZ 40020/EPIC	PATTI
165	168	187	4	<b>ARMORED SAINT</b> CHRYSLIS BFV 41516 (8.98)	DELIRIOUS NOMAD
166	164	107	10	<b>RAY PARKER JR.</b> ARISTA AL8-8280 (8.98)	SEX AND THE SINGLE MAN
167	171	—	2	<b>ANTHRAX</b> ISLAND 90480/ATLANTIC (8.98)	SPREADING THE DISEASE
168	165	161	61	<b>GLENN FREY</b> ● MCA 5501 (8.98) (CD)	THE ALLNIGHTER
169	167	141	38	<b>THE POWER STATION</b> ▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION
170	172	177	6	<b>ZAPP</b> WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
171	175	180	33	<b>ATLANTIC STARR</b> A&M SP-5019 (8.98)	AS THE BAND TURNS
172	173	169	11	<b>JACK WAGNER</b> QWEST 25318/WARNER BROS. (8.98)	LIGHTING UP THE NIGHT
173	174	179	130	<b>U2</b> ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
174	169	173	59	<b>TEARS FOR FEARS</b> MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
175	<b>NEW</b>			<b>JON ANDERSON</b> ELEKTRA 60469	3 SHIPS
176	176	109	30	<b>JOHN CAFFERTY/BEAVER BROWN BAND</b> SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
177	166	163	42	<b>JESSE JOHNSON'S REVUE</b> ● A&M SP-6-5024 (6.98) (CD)	JESSE JOHNSON'S REVUE
178	<b>RE-ENTRY</b>			<b>ELVIS PRESLEY</b> RCA AFM1-5486 (8.98)	THE CHRISTMAS ALBUM
179	184	172	35	<b>YNGWIE MALMSTEEN</b> POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
180	183	171	45	<b>RUN-D.M.C.</b> ● PROFILE PRO1205 (8.98) (CD)	KING OF ROCK
181	185	—	2	<b>KASHIF</b> ARISTA AL8-8385 (8.98)	CONDITION OF THE HEART
182	187	154	101	<b>BRUCE SPRINGSTEEN</b> ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
183	179	164	9	<b>JOE LYNN TURNER</b> ELEKTRA 60449 (8.98)	RESCUE YOU
184	186	—	2	<b>BETTE MIDLER</b> ATLANTIC B1291 (8.98)	MUD WILL BE FLUNG TONIGHT
185	<b>RE-ENTRY</b>			<b>ORIGINAL BROADWAY CAST</b> ● GEFEN 2GH5 2031/WARNER BROS. (16.98)	CATS
186	182	153	17	<b>THE FAMILY</b> PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
187	159	149	11	<b>THE O'JAYS</b> P.I.R. ST 53015/MANHATTAN (8.98)	LOVE FEVER
188	191	189	64	<b>DOKKEN</b> ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
189	158	127	5	<b>CHRISTOPHER CROSS</b> WARNER BROS. 25341 (8.98) (CD)	EVERY TURN OF THE WORLD
190	195	—	2	<b>VARIOUS ARTISTS</b> WINDHAM HILL WH-1040/A&M (9.98)	PIANO SAMPLER
191	192	175	18	<b>RONNIE MILSAP</b> ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
192	188	191	31	<b>W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON</b> COLUMBIA FC 40056 (CD)	HIGHWAYMAN
193	163	147	10	<b>THE DEL FUEGOS</b> WARNER BROS. 25339 (8.98)	BOSTON, MASS.
194	<b>NEW</b>			<b>SOUNDTRACK</b> JIVE JL9-8406/ARISTA (9.98)	JEWEL OF THE NILE
195	<b>NEW</b>			<b>THE CULT</b> SIRE 25359/WARNER BROS. (8.98)	LOVE
196	<b>NEW</b>			<b>THE WHO</b> MCA 5641 (8.98)	WHO'S MISSING
197	180	182	4	<b>TEDDY PENDERGRASS</b> ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK
198	197	197	49	<b>JOHN FOGERTY</b> ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
199	198	174	24	<b>AC/DC</b> ● ATLANTIC B1263 (9.98) (CD)	FLY ON THE WALL
200	196	170	25	<b>CAMEO</b> ● ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98) (CD)	SINGLE LIFE

**TOP POP ALBUMS A-Z (LISTED BY ARTISTS)**

A-Ha 43	Phil Collins 115, 133, 22	Amy Grant 102
ABC 45	Elvis Costello/The Attractions 122	Daryl Hall & John Oates 105
AC/DC 199	Marshall Crenshaw 132	Corey Hart 77
Bryan Adams 17	Christopher Cross 189	Heart 2
Aerosmith 36	Cruzaos 95	Don Henley 157
Alabama 75	The Cult 195	Hiroshima 123
The Alarm 52	The Cure 90	The Hooters 57
Jon Anderson 175	Roger Daltrey 64	Whitney Houston 13
Anthrax 167	Morris Day 82	INXS 49
Arcadia 25	Debarge 155	Iron Maiden 29
Armored Saint 165	The Del Fuegos 193	Isley/Jasper/Isley 96
Artists United Against Apartheid 39	Depeche Mode 119	The Isley Brothers 142
Asia 67	Dio 103	Freddie Jackson 19
Atlantic Starr 171	Dire Straits 6	W.Jennings, W.Nelson, J.Cash, K.Kristofferson 192
Autograph 108	Divinyls 147	Billy Joel 30
Jon Butcher Axis 107	Dokken 188, 55	Elton John 66
Pat Benatar 26	The Dream Academy 143	Jesse Johnson's Revue 177
Big Audio Dynamite 138	Bob Dylan 47	Howard Jones 151
Kurtis Blow 153	Sheena Easton 56	Grace Jones 73
Bon Jovi 85	Eurythmics 78	Stanley Jordan 136
Jimmy Buffett 111	The Family 186	The Juds 114
Kate Bush 41	The Fat Boys 160	Kashif 181
John Cafferty/Beaver Brown Band 176	Five Star 131	Kiss 33
Cameo 200	John Fogerty 198	Klymaxx 38
The Cars 12	Aretha Franklin 20	Kool & The Gang 28
The Clash 92	Glenn Frey 168	
Clarence Clemons 76		

Patti LaBelle 164	Original Broadway Cast	SOUNDTRACKS
Huey Lewis & The News 144	Cats 185	Amadeus 154
Lisa Lisa/Cult Jam With Full Force 156	Robert Palmer 110	Back To The Future 141
Loveboy 32	Ray Parker Jr. 166	Beverly Hills Cop 128
Madonna 71, 127	Teddy Pendergrass 197	The Big Chill 140
Yngwie Malmsteen 100, 179	Tom Petty And The Heartbreakers 48	A Chorus Line-The Movie 163
The Manhattan Transfer 139	Phantom, Rocker & Slick 80	Jewel Of The Nile 194
Barry Manilow 42	Pink Floyd 149	Krush Groove 94
Mannheim Steamroller 117	The Pointer Sisters 68	Miami Vice 1
Marillion 98	The Power Station 169	Rocky IV 37
John Cougar Mellencamp 3	Elvis Presley 178	St. Elmo's Fire 89
Miami Sound Machine 88	Prince & The Revolution 109	Sweet Dreams 35
Bette Midler 184	R.E.M. 125	White Nights 24
Mike & The Mechanics 97	Ratt 93	Bruce Springsteen 8, 134, 182
Ronnie Milsap 191	Ready For The World 31	Squeeze 135
Joni Mitchell 63	Rene & Angela 159	Starpoint 79
Molly Hatchet 130	Lionel Richie 118	Starship 9
Motley Crue 59	Kiri With Nelson Riddle And His Orchestra 148	Sting 16
Mr. Mister 15	Kenny Rogers 51	Barbra Streisand 4
Eddie Murphy 27	Diana Ross 104	Strypers 121
New Edition 46	Run-D.M.C. 180	Ta Mara & The Seen 72
Olivia Newton-John 65	Rush 11	Talking Heads 44, 152
Stevie Nicks 14	Sade 124, 21	James Taylor 34
Night Ranger 50	Scorpions 69	Tears For Fears 174, 10
The O'Jays 159	Scritti Politti 53	The Thompson Twins 23
Billy Ocean 126	Charlie Sexton 106	Pete Townshend 40
Oingo Boingo 113	Sheila E. 74	Triumph 62
Orchestral Manoeuvres In The Dark 83	Simple Minds 18	Tina Turner 91

U2 150, 116, 173	U2 150, 116, 173
UB40 162	UB40 162
Luther Vandross 146	Luther Vandross 146
VARIOUS ARTISTS	VARIOUS ARTISTS
Piano Sampler 190	Piano Sampler 190
Television's Greatest Hits 120	Television's Greatest Hits 120
A Winter's Solstice 86	A Winter's Solstice 86
Stevie Ray Vaughan 70	Stevie Ray Vaughan 70
W.A.S.P. 58	W.A.S.P. 58
Jack Wagner 172	Jack Wagner 172
Wang Chung 99	Wang Chung 99
Dionne Warwick 54	Dionne Warwick 54
Wham! 61	Wham! 61
Maurice White 161	Maurice White 161
The Who 196	The Who 196
George Winston 145, 87	George Winston 145, 87
Bobby Womack 129	Bobby Womack 129
Stevie Wonder 7	Stevie Wonder 7
The Wrestlers 101	The Wrestlers 101
Y&T 112	Y&T 112
Yes 81	Yes 81
Paul Young 84	Paul Young 84
Z Z Top 5, 158	Z Z Top 5, 158
Zapp 170	Zapp 170

## TV MOVES TO CONTEMPORARY BEAT

(Continued from page 1)

of U.S. household penetration.

• The graying of the baby boom generation has transformed yesterday's rockers into an important segment of the prime-time viewing audience. Unlike their parents, this group isn't alienated by rock, black and modern pop styles; radio audience statistics and recorded music sales research have identified this most populous demographic segment as active music consumers.

• Contemporary music's potential for enhancing promotion and marketing options for major motion pictures has sensitized major movie studios—which also dominate tv program distribution and production—to the advantage of closer ties with the recording trade. Although big-screen marketers who exploit such ties typically court a younger audience than tv's broader target, the emergence of tv as a new arena for such partnerships offers a logical and, some say, inevitable extension of the movie/music equation established over the past decade.

• Music video, as established through MTV's acceptance, has influenced the look and sound of tv advertising as well as children's and teen-oriented shows. "Vice" itself has been acknowledged as a conscious emulator of this '80s fashion, and viewers and advertisers are already attuned to such an integration of the two media.

Music publishers have been first to sense the impact of this shift. Although requests for synch rights to contemporary hits began to rise during the '70s, usage was typically confined to re-recorded "sound-alike" versions excerpted for source music. In the mid-'80s, however, publishers are witnessing a dramatic surge in such requests as well as a swing toward more prominent exposure for the material. Reliance on "sound-alike" product has meanwhile diminished as producers opt for licensing rights to the original commercial recordings.

Lance Freed, president of Almo-Irving Music, estimates that synch rights requests for his copyrights have jumped by more than 200% over the past two years. Last year, such usages increased 140% over the previous year, he adds.

"'Miami Vice' has been a huge catalyst, but it's a trend that really started before that," Freed contends. "We've already added someone on staff who's exclusively involved in this area for us, contacting producers and studios. We're now sending them albums and promo mailings, bombarding them with information on our music."

Arista Music chief Billy Meshel argues that such increases stem less from a conscious review of market demographics or new technology than from television's tendency to follow the film industry's lead: "A few years ago, motion pictures started to produce soundtracks that stood up as phonograph albums. Now tv is doing the same thing. It's taken this long for tv to make it relate to their potential income."

To Meshel it seems premature to seek a formal strategy driving the trend. Instead, he suspects that "it comes down to just good old promo—from the programmers' point of view, it makes the show sexier to have hit music."

For their part, network veterans appear divided in their perceptions of the trend. Like Meshel, CBS exec-

utive Harry Heitzer downplays "a cause and effect relationship" behind the tv/music shift, arguing instead that the rise in contemporary music usage simply mirrors a natural cultural process.

"Now music is such a major part of our environment," he notes. "You walk into a clothing store, and there's music blaring out even while you shop."

As a result, Heitzer suggests, program producers have been led to music by a broader emphasis, one crossing different businesses. "Suddenly, the contemporary sound was what was desired," he explains. "That became the current trend, and one wonders how long it will last."

In his role as a vice president of business affairs for music operations, Heitzer sees many series and specials still dictating traditional scores, imposing natural limitations on how far contemporary usages may spread.

Much more enthusiastic is NBC's Michael Levine, who claims that the impact of pop styles has been considerably more dramatic than Heitzer suggests. "It's almost a revelation for the industry," says Levine, director of current drama programs, who oversees "Vice," "Hill Street Blues" and "Misfits of Science," and who mentions "Misfits" and another NBC show, "Knight Rider," as additional examples of shows with a strong music emphasis.

Not surprisingly, Levine credits "Vice" with opening up the potential for using original recordings. "Granted it's cheaper to use sound-alike performances, the public is getting more demanding and wants the originals," he asserts. "I think the studios will be doing a lot more in this area."

He also acknowledges his network's commitment to stereo as another impetus. "With stereo, television is no longer just a visual medium; it's now an audio medium," Levine says. "And what could sound better in stereo than current hits?"

Less apparent, the use of stereo master recordings to spice up program soundtracks affords a more practical solution to exploiting the new audio medium while adhering to tight shooting schedules, which essentially prohibit mixing all sound elements—dialog, sound effects and music—for stereo. "We produce 'Vice,' for example, really close to the air date, in some cases finishing an episode on Monday and airing it that Friday," Levine reports.

Universal Television's Brendan Cahill concurs, noting that the first network shows to be aired in stereo have thus far been restricted to music and selected effects for their stereo elements. But Cahill, a veteran film and tv music executive with a background in music publishing, already sees the shift toward contemporary pop and rock as altering program production in other respects.

Apart from the elevation of master usages from background source music to a more integral component of the story's development, Cahill says the use of performers such as Jan Hammer and Stewart Copeland is changing the scoring process. "Ten years ago, that type of composer was called a 'hummer,'" he notes, alluding to the traditional

film music community's disdain for composers without classical training.

"Well, the hummers' time has come," Cahill adds, "and they're using different techniques in the studio as well as different musical styles." Instead of recording their music on soundstages, this new breed of composer is using audio recording studios, since they rely on much smaller ensembles (and, in some cases, synthesizers and outboard computer instruments enabling virtual one-man "orchestras").

"Dollarwise, even though we'll use fewer musicians on these contemporary electronic scores, the balance works out about the same," Cahill notes. "The money you spent before on musicians now is being spent on the studio time they need to assemble their scores."

Cahill, vice president and director of music for Universal's tv and home video arm, can also attest to the impact of this contemporary shift on other aspects of music budgets. "Synch fees in publishing have gone up by about 50%," he reports. "Five years ago, you'd get a synch license for \$200, while today you'll pay \$300 to \$350."

"But the rights for master use are really rising. Those prices are now almost on a par with feature use in some cases."

Typical master use licenses range from \$2,000 to \$5,000, Cahill says, and "the more people who watch the show, the more you will see charged." Music publishers and record companies may be helping to keep costs from spiraling even more rapidly, however, with Cahill claiming that 99% of publishers have been cooperative in conferring rights. He also notes the tendency for some "friendly record companies who see it as great exposure for their acts" to minimize potential

snags in obtaining master use licenses.

That responsiveness is also tied to an important shift in how the music industry views television as a medium. Notes manager and label entrepreneur Miles Copeland, who oversees the careers of the Police and Adam Ant (recently a guest in an episode of "The Equalizer," scored by Copeland's brother, Stewart): "The stigma of a rock'n'roll star acting in film or tv has faded. It has a cumulative effect."

"David Bowie did a little bit, and there were a few other people who pulled it off to a degree, but basically they were looked at as freaks. Now there's much more going on. After getting MTV exposure, music acts want to be in film."

Michael Mann, executive producer for "Miami Vice," clearly agrees, since his hit series has increasingly featured musical performers in acting roles. Last season, "Vice" featured such performers as Glenn Frey and Kid Creole stalwart Andy Hernandez in dramatic slots, and this year the series has substantially expanded upon that practice with non-musical roles for such performers as Miles Davis, Eartha Kitt and Phil Collins.

Collins, whose 1981 hit "In The Air Tonight" was among the most effective recording placements used in the series' first season, even snared a starring role in the Dec. 13 episode. Mann insists that the use of musical figures on the show isn't merely a gimmick.

He also stresses that the series' success in tapping its pop and rock connection demands careful coordination between musical content and visual storytelling. "You can't just throw any pop music on the air," he warns. "But when there's a perfect counterpoint between the drama and the music, you get a tremendous bounce coming off the

screen."

In the wake of the "Vice" phenomenon, Mann says he's already developing another series with heavy music emphasis, and adds that he's planning record deals for the music from two upcoming film projects.

How much farther music and network programming will interact remains an open question. Even boosters of the current pop trend concede that specific series already firmly entrenched on network schedules may not be appropriate candidates for updated scores. And while "Miami Vice" does offer a tempting scenario in its current success as a multi-platinum, chart-topping album hit, some observers caution that the show's overall impact as a pop phenomenon has to be factored into its breakthrough as a soundtrack property.

Moreover, the current boom is still being generated by a distinct minority of series. Mark Leviton, who oversees licensing for television at Warner Special Products, thus balances his perception of a fourfold rise in requests for various WEA masters against the observation that a handful of shows is behind the surge.

"There's certain shows that use a lot of music, so they automatically jerk up the overall profile," says Leviton. "Because so little music was used before, these few shows have made a big difference." Thus, in addition to series already mentioned, Leviton lists "Moonlighting," "Hollywood Beat," "The Insiders," "Hardcastle & McCormick" and "Alfred Hitchcock Presents" as prominent users.

"If just a few of these shows are cancelled," he concludes, "we could be way down next year."

Assistance in preparing this story provided by Paul Grein.

## JANUARY RELEASE SCHEDULE

(Continued from page 6)

went gold, is due on Jan. 30 with "Precious Moments."

The Bangles, whose 1984 debut album, "All Over The Place," was a substantial hit, are set to return Jan. 13 on Columbia with "Different Light." Prince wrote the album's first single, "Manic Monday."

Several other new and developing acts with high-powered connections are slated for release in the new year. A&M will release "Feargal Sharkey," a solo album by the former member of the Undertones. The album was produced by Dave Stewart of Eurythmics; the first single, "A Good Heart," was written by Maria McKee of Lone Justice.

RCA will release an album by Clannad, whose music was played on loudspeakers before selected dates on last year's U2 tour. The first single, "In A Lifetime," features solo work by U2's Bono.

Capitol will release Melissa Morgan's "Do Me Baby," co-produced by Paul Laurence, who wrote Freddie Jackson's recent smash, "Rock Me Tonight." And Atlantic will issue the first album by Marilyn Martin, whose duet with Phil Collins, "Separate Lives," hit No. 1 last month. Martin will also be featured in a duet with John Parr on the "Quicksilver" soundtrack, also due

from Atlantic in January.

"Quicksilver" will also feature a cut by Peter Frampton, who is set to release his Atlantic debut album in January. Frampton co-produced the album, "Premonition," with Pete Solley.

Several other key soundtracks are due in January, including "Iron Eagle" on Capitol, featuring Queen, Dio and Katrina & the Waves; "Youngblood" on RCA, featuring Starship, Mickey Thomas and Mr. Mister; "Pretty In Pink" on A&M, featuring Jesse Johnson, OMD and Suzanne Vega; "Crossover Dreams" on Elektra, featuring Ruben Blades; and "Down And Out In Beverly Hills" on MCA.

The film/music connection is also evident in A&M's planned release of "Wild Child" by actress E.G. Daily. And the tv/music connection, which brought the "Miami Vice" soundtrack to No. 1, is seen in Columbia's slated release of "A House Full Of Love," featuring music from the No. 1 rated "Cosby Show." The album was co-produced by Grover Washington Jr. and Stu Gardner.

Two music greats, dead more than 15 years, will be represented with new albums in January. RCA will release Sam Cooke's "The Man And His Music," and Reprise will issue Jimi Hendrix's "Jimi Plays Mon-

terey."

Two noteworthy compilation albums are slated for release in January. Epic will release "Unsigned," billed as a compilation of "10 of America's best unsigned bands." And RCA will issue "Let Them Eat Rock," a sampler of nine past and present RCA hard rock acts, among them Judas Priest, the Scorpions, Grim Reaper and Autograph.

Three veteran acts due to return in January include the Everly Brothers, whose "Born Yesterday" is due Jan. 13 on Mercury; Black Sabbath featuring Tony Iommi, whose "Seventh Star" is due Jan. 20 on Warner Bros.; and Blue Oyster Cult, whose "Club Ninja" is due late in the month on Columbia.

The month's top country music releases include Don Williams' Capitol debut "New Moves," John Schneider's "A Memory Like You" on MCA, and Kenny Rogers' "Greatest Hits" on MCA. The latter album consists of Rogers' old First Edition hits, rights to which are owned by MCA's Nashville chief, Jimmy Bowen.



## WARNER BROS. ACQUIRES 50% OF TOMMY BOY

(Continued from page 1)

singles deemed to have greatest crossover potential. Tommy Boy also retains non-exclusive compilation rights for all product, regardless of Warners' involvement.

In that respect, the company stressed in a letter to its independent distributors, the deal represented Warners "taking an economic stake" in the independent-label system, which could conceivably benefit the 12-inch sales from Warners' pop, black and video promotion of a national hit single or album. "I'm convinced that in the long run, annual sales volume through independent distributors will be higher than it has ever been," states Tommy Boy chairman Tom Silverman in the letter.

Tommy Boy president Monica Lynch also emphasizes that Tommy Boy will retain its identity, and that most of the label's product will continue to be sold through the independent channel. "Warner Bros. is our partner," Lynch says.

No further joint projects have yet been chosen for Warners distribution and promotion. International representation is still under discussion because of standing agreements in certain territories, according to Lynch. She declines to indicate whether Warner Bros. has a complete buyout option. No staff additions are planned as a result of the acquisition, but Lynch says that Warners' support will allow Tommy Boy wider latitude in artist development.

The Force M.D.'s, first act to be targeted in the deal, has already been in the black top 20 with major label assistance, on the Atlantic-distributed single "Itchin' For A Scratch," a cut from the "Rappin'" soundtrack. The group appears on the Warner Bros. soundtrack for "Krush Groove" in the ballad "Tender Love," last week's Hot Shot Debut (on the Warner Bros. label) on the Hot Black Singles chart. Warners will fund a video clip for the single.

Independent distributors learned of the Warner/Tommy Boy agreement when WEA salespeople began soliciting one-stops for orders on the album Dec. 13, the day after details of the agreement were finalized. Tommy Boy's Silverman explained the deal in a letter received by 22 Tommy Boy distributors and one-stops around the country on the following Monday (16).

Distributors surveyed, while declining to be quoted, responded in widely divergent terms to the agreement. One distributor, citing the lean staffs necessitated by the flight of indie volume-makers Motown, Chrysalis and Arista, saturation of major label 12-inch product at radio and retail, and musical

stagnancy among independent labels, admitted that the deal was "not shocking at all," and very possibly the wave of the future.

The forerunner of Tommy Boy's deal, and a similar one between the Def Jam label and CBS, was Emergency's distribution pact with Mirage/Atlantic, covering three artists, which landed Shannon in the pop top 10. "The fact that he's maintaining independent 12-inch distribution and didn't go totally to Warner Bros. is to [Silverman's] credit," says one distributor.

But there are other rumblings, along the lines of those that followed Motown and Arista's abandonment of independent distribution.

Billy Emerson of Dallas-based Big State Distributors, George Houtt of California Record Distributors and John Salstone of Chicago's MS declined to comment, each citing possible litigation.

"Reading between the lines of the letter, it is apparent that Warner Bros. will have first right of refusal on any album product by Tommy Boy," says Emerson. "Big State is not interested in expending the time, effort and resources necessary to create saleable artists in the marketplace, knowing full well that Warner Bros. will reap the financial benefit from such efforts."

Adds Salstone: "I feel deceived. We did all the preparatory work on the Force M.D.'s album. I'm not comfortable at all with the idea of promoting Tommy Boy records so that Warners gets the sale.

"I never distributed Emergency because of their split distribution. It's a terrible precedent, and I can't condone it."

Tommy Boy, established in 1981, had previously licensed an album by the Jonzun Crew to A&M for distribution. Its second 12-inch release was a rap cover of Gwen McCrae's "Funky Sensation" by Afrika Bambaataa & the Jazzy 5, produced by Arthur Baker, who produced the label's biggest seller, Afrika Bambaataa & Soul Sonic Force's "Planet Rock," in 1982.

Since then, the Force M.D.'s had scored the label's biggest chart success, with the late 1984 ballad "Tears." Currently, the label has a top 20 single with "Gordy's Groove" by the Choice M.C.'s featuring Fresh Gordon, a hip-hop adaptation of the theme from "The Andy Griffith Show."

**Videocassette Top 40  
Sales & Rentals  
Charts  
Every Week  
In Billboard**

## Who do you have to be to join ASCAP?

Applicants for membership in the American Society of Composers, Authors & Publishers who meet the following requirements will be accepted as follows:

**Writers:** Any composer or author of a copyrighted musical composition who shall have had at least one work of their composition or writing regularly published or commercially recorded.

Any composer or author of a copyrighted musical composition who is not found to be eligible to membership in the participating class may be elected as an associated member.

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

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## BOOM '86 SEEN FOR DIGITAL

(Continued from page 1)

alog-sourced counterparts.

Says Ken Fritz, who manages George Benson and is president of the Conference of Personal Managers: "George's next Warner Bros. album will definitely be a digital recording. In fact, George is putting not only his heart but his money where his mouth is," adds Fritz, referring to Benson's recent purchase of a Sony 24-track digital recorder for his home studio, as well as a two-track DASH recorder and Sony digital mastering and editing system. Benson will also appear in Sony print ads in 1986, endorsing CD players and digital audio.

At PolyGram, a&r rep Karen Dumont says the label is "definitely more open to digitally recording pop projects," and expects to do more of them in 1986 than this past year. In fact, a number of digital pop recordings are already planned for the new year, including albums on two new acts, 8 Seconds and Emerson, Lake & Powell, as well as Tears For Fears and Rush.

However, she says, "A lot depends upon the project. 8 Seconds, for example, is clean pop music which is going to be produced by a class-one producer, and it lends itself to the digital format. On the other hand, heavy metal projects lend themselves more to analog recording."

Dumont says there is a trend at PolyGram toward more digital recording, largely because of the label's commitment to Compact Discs. "We like to record digitally because it's so much better for the CD," she says. "It's no good recording in ana-

log multitrack and converting to digital for the CD."

"There will definitely be more digital activity in 1986," says a highly placed source at RCA Records. "Still," he adds, "the decision to record in digital multitrack or simply master to digital two-track continues to be made by the artists and their management."

At RCA Studios, operations chief Larry Schnapf says that better than 50% of RCA's pop recordings in 1986 will either be recorded in digital multitrack or mixed to a digital two-track format. "The transition from analog to digital is becoming much more common," he says. "Those RCA artists using outside facilities to record are sending in more and more digital recordings all the time." Still, the decision to record digitally is still very much on a per-project basis, Schnapf admits.

One development in the latter part of 1985 that is encouraging more digital recording, says Schnapf, is that some studios who have invested in digital equipment are now offering its use to producers and artists for the same rate as analog gear. "In fact," he says, "I know of one or two studios here in New York who have done away with analog equipment, and maintain it solely as a backup to their digital recorders."

At Warner Bros., one a&r staffer says that digital activity for pop artists has been strong in 1985, and will have more emphasis next year. "I get to see the recording costs," she says, "and it's clear the trend is to bring more and more equipment, in-

cluding digital recorders, into the control room for sessions."

At MCA and Capitol, a&r sources agree that pop digital activity will be more widespread next year, but caution that a lot depends on the project and the artist, producer and manager involved.

Charles Benanty, owner of Soundworks, one of the premier digital studios in the country, says 1986 will be a "boom year" for pop digital. "We haven't done an analog date here in three years," he says. "In 1985, we worked on 12 album projects, all digital. Seven of them were originated in digital, the others were transferred from analog to digital. And all of them were mixed digitally. Our music video work is 100% digital now," he adds.

See related story on professional digital equipment sales, page 56.

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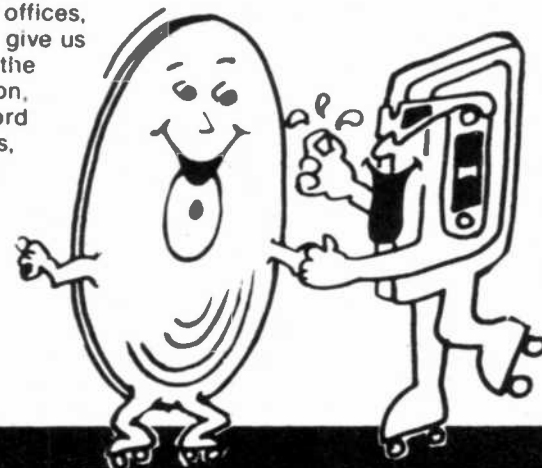
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## HOT KID VIDEO SALES PACE

(Continued from page 5)

chio" and "Mary Poppins," with dealers also citing significant sales for "Robin Hood," "Old Yeller" and "Pete's Dragon."

Others scoring big numbers are the recent "Looney Tunes" anthologies from Warner Home Video. "We're doing very well with the '24-Karat Collection,' which appeals more to adults than kids, it seems," says Carol Babeli, video buyer for the 180-store, North Canton, Ohio-based Camelot Music chain. Her observation is shared by Applause's Caplan and North American's Messenger, as well as Gene Price, movie buyer for the Atlanta-based Turtle's chain.

"I've sold quite a few to adults who are collectors wanting to own the entire set," says Price. This adult appeal of the classic cartoon series led Messenger's stores to cross-merchandise the "Looney Tunes" cassettes with "The Best of John Belushi."

Dealers across the board acclaim the sales of video titles which are based on either hot-selling toys or popularly licensed characters, including He-Man, She-Ra, G.I. Joe, Care Bears, Transformers, Heath-

cliff and My Little Pony. These related videos have prospered at lower price points.

Though newspapers continue to be the preferred medium for video advertising, chains are now exploring other avenues. Spec's has added radio to its ad menu for children's video. Meanwhile, North American Video steered away from the print and radio routes, instead placing tv buys during the "Today" show and various soap operas.

North American and Camelot utilized direct mail in their fourth-quarter attacks, and both operations developed special "club member" booklets. North American developed a Christmas catalog titled "Video Times," while Camelot offered members a special-order catalog, with an 18-page advertising supplement.

Applause Video has aggressively accented in-store campaigning. "Who else is giving away \$2,000 Shar-pei puppies as part of a children's promotion?" asks Caplan, referring to two grand prize puppies awarded in a contest to boost "Care Bears" and "Rhino" titles.

"These dogs are rare. There are

only 4,700 in the country," says Caplan, explaining how his 15 stores netted 28,000 registrations. Applause also hosted in-store appearances in recent weeks by many major children's characters, including the Care Bears, Tom & Jerry, Strawberry Shortcake, Leon The Lion and "the car from 'Ghostbusters'."

With aggressive dealer and supplier promotions, the unexpected momentum in children's product and prospects of many new VCR owners resulting from holiday gift giving, video retailers continue to be highly optimistic for continued success. Says Camelot's Babeli: "January should be a huge month."

Assistance in preparing this story provided by Earl Paige in Los Angeles.

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## NO SHORTCUT TO SUCCESS FOR THE ALARM

(Continued from page 45)

conventional, electric tone.

"The last year was one for taking a long, hard look at ourselves," says Peters. "We really had to step back, because standing in the spotlight does affect your objectivity."

"I spent a year talking to people, getting their input. They said, 'Your hair's too long; you look silly.' They said, 'Stop writing all this 'we' malarkey; make it more personal.' I took all these things into consideration."

According to Peters, "Declaration" sold 200,000 units, and "Strength" looks to exceed that. Wilson sees an encouraging amount of AOR play to complement the group's base of college and alternative radio, and is pleased that audiences for live performances are steadily increasing. The band did a brief U.S. tour in late fall, and is due to return for a more extensive jaunt in February.

"We're in the business of getting our music heard," says Wilson. "If it means targeting top 40 radio—well, that's most effective format for getting your songs heard in this country."

That kind of success, however, can sometimes trigger a backlash, especially when a band has established a reputation as an underdog act.

"Some people follow a band like ours," says Peters, "a band coming off the street and growing brick by brick. And these people are afraid of the band growing and selling lots of records and playing big concerts. I see this with U2—people who come to see us say, 'Oh, we

don't like U2 anymore. They're too big now. They've gone commercial."

"They haven't gone commercial," counters Peters. "It's just that they made such good music that more and more people got interested in them. If someone tells me they hope I never become too commercial, what do they mean? They don't want anyone to like me? They don't want to see me popular?"

"I hope everyone I meet gets to the top of their business, and I would hope they wish the same for me."

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Billboard®

# 1985 CHRISTMAS HITS

A ranking of the top albums and singles, compiled from national retail store and one-stop sales reports for the season.

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## ALBUMS

ARTIST	TITLE	LABEL & NUMBER	SUG. LIST PRICE	YEAR RELEASED
1 ALABAMA	ALABAMA CHRISTMAS	RCA ASL1-7014	9.98	1985
2 MANNHEIM STEAMROLLER	CHRISTMAS MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE AG 1984	12.00	1984
3 BARBRA STREISAND	A CHRISTMAS ALBUM	COLUMBIA CS 9557		1967
4 KENNY ROGERS AND DOLLY PARTON	ONCE UPON A CHRISTMAS	RCA ASL1-5307	9.98	1984
5 GEORGE WINSTON	DECEMBER	WINDHAM HILL WH 1024	9.98	1982
6 NAT KING COLE	THE CHRISTMAS SONG	CAPITOL SNX 1967	5.98	1963
7 CARPENTERS	CHRISTMAS PORTRAIT	A&M SP-3210	5.98	1978
8 ELVIS PRESLEY	ELVIS' CHRISTMAS ALBUM	RCA AFM1-5486	8.98	1957
9 AMY GRANT	A CHRISTMAS ALBUM	A&M SP-5057	8.98	1983
10 NEW EDITION	IT'S CHRISTMAS ALL OVER THE WORLD	MCA 39040	6.98	1985

## SINGLES

TITLE	ARTIST	LABEL & NUMBER	YEAR RELEASED
1 SANTA CLAUS IS COMING TO TOWN	BRUCE SPRINGSTEEN	COLUMBIA 38-05728	1985
2 GRANDMA GOT RUN OVER BY A REINDEER	ELMO & PATSY	EPIC 34-04703	1979
3 WHITE CHRISTMAS	BING CROSBY	MCA 15024	1942
4 CHRISTMAS TIME	BRYAN ADAMS	A&M 8651	1985
5 BLUE CHRISTMAS	ELVIS PRESLEY	RCA 447-0647	1964
6 JINGLE BELL ROCK	BOBBY HELMS	MCA 1557	1957
7 THE CHRISTMAS SONG	NAT KING COLE	CAPITOL 3561	1956
8 HAPPY XMAS (WAR IS OVER)	JOHN LENNON	CAPITOL 1842	1971
9 SILENT NIGHT	THE TEMPTATIONS	MOTOWN 690	1982
10 CHRISTMAS IN DIXIE	ALABAMA	RCA PB13664	1983

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# Truckstop Distribution Deal For Jerry Clower Cassettes

NASHVILLE Southeastern Tapes has reached an exclusive agreement with MCA Records' special products division to distribute and promote a series of Jerry Clower cassettes in truckstops throughout the U.S. The Duluth, Ga.-based rackjobber has placed an initial order for 250,000 cassettes and says it expects to have sold a million pieces by the end of 1986.

Under the three-year agreement, MCA will repackage cuts from Clower's regular albums for the label into a series of 14 tapes, each with eight cuts. The tapes will sell for \$4.99 each.

A member of the Grand Ole Opry since 1973, Clower gained his fame by telling humorous stories about his boyhood in Yazoo City, Miss. Steve Kuranoff, president of Southern Tapes, says he decided to launch the special Clower promotion when an analysis of his company's sales figures showed that Clower was one of the best-selling artists across the country. While he admits that the figure is an optimistic one, Kuranoff estimates a sale of five million units over the three years.

The joint promotion will involve—in addition to saturation racking—point-of-purchase cutout displays, interviews with Clower on the Trucker Radio Network, feature articles on the comedian in trucking industry publications, and a keynote address by Clower to the Truckstop Owners Assn.'s annual convention in Las Vegas in February.

"Jerry's relationship with the truckers of America is very special, and the all-night DJs across America have long known it," says Bruce Hinton, senior vice president and general manager of MCA's Nashville division. "We will continue to develop special markets for Jerry. In fact, a custom package is being developed for television marketing and will start in early 1986."

The repackaged truckstop albums will be available only in the cassette format and will be distributed exclusively through Southern, according to Kuranoff.

Clower is managed and booked by Tandy Rice of Top Billing International in Nashville. He has recorded for MCA since 1971.

EDWARD MORRIS

## GORTIKOV RESPONSE

(Continued from page 6)

mestic record operations, but rather deals exclusively with the performance in 1984 of the company's domestic and foreign publishing operation."

Gortikov notes that even the publishing operation's increased operating income came during "a year in which there was a decline in the domestic record label's aggregate revenue and earnings," and makes it clear that Warner Bros. Records' 1984 success "was attributable to a few major hits," and that "by definition, one cannot rely upon [exceptionally successful releases] to provide income consistently from year to year."

Gortikov also attacks the ARRC's representation of RCA, MCA and CBS as labels having record profits.

Referring to RCA, he points out that the ARRC spoke of the firm's Consumer Electronics Division "apparently without realizing that the company's recording operations were no longer within that division." He continues with the note that '84 earnings for the records and video division increased "despite, rather than because of, sales of prerecorded music."

ARRC maintained in its green book that revenues from MCA's Record & Music Group (which included some domestic home video sales) jumped to \$255 million in 1984 from the 1983 total of \$188 million, again quoting from Billboard, in the March 2 issue. Says Gortikov: "What the ARRC chooses to ignore is that even with this 36% increase in revenues, the operating margin

of MCA's records and music segment—including the contribution of home video sales—was under 3.5%. And, when the recording industry as a whole registered a slight profit, MCA's operation lost almost \$8 million"—quoting from the 1984 MCA Annual Report.

He does accede to ARRC trumpeting of CBS's profitability, but not without pointing out that the sources ARRC cites "not only include the domestic recording operation... but also the CBS Records International, Columbia House [record and tape clubs] and CBS Songs [music publishing] divisions."

He also says CBS's domestic sales were impressive because of the mega-hit albums "Thriller," "Born In The U.S.A." and "Footloose," but adds, "Surely the ARRC cannot rest the merits of its position on the fortuity of three successive blockbuster releases."

Gortikov also makes sure that Congress knows that "ARRC avoids entirely any discussion of less successful recording companies," citing Thorn EMI, "whose North American label, Capitol Records, sustained losses that put the company \$5 million in the red during the fiscal half-year ending Sept. 20, 1984. Nor does the ARRC discuss PolyGram Records—which, according to a legal brief filed in 1984, sustained losses of \$6 million in 1983 and expected to 'finish 1984 about \$15 million in the red.'"

The RIAA chief also argues with the ARRC effort to make record company profits an indication that no copyright prosecution against home taping is needed. He states: "There is no means test in American property law. In short, making copyright protection dependent on proof of a sufficiently low profit level advances what the former Register of Copyrights referred to as a 'sinister point-of-view': the idea that copyright is a mere privilege."

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Production Set for Anaheim

# Hitachi to Manufacture VCRs in U.S.

TOKYO As Japan's ministry of international trade and industry has announced it will maintain voluntary export curbs on videocassette recorders and other "sensitive" goods, Hitachi here has confirmed that it will begin VCR production in the U.S., using part of its existing television assembly plant in Anaheim, Calif.

Initial capacity at the Anaheim site will be 100,000 units annually, with production due to start in June—possibly ahead of Matsushita Electric, which plans a U.S. production startup towards the end of next year.

Although most components will at first be imported, Hitachi says trade friction with the U.S. was a factor in the decision. Company philosophy, it adds, is to produce in the largest markets, and with European VCR demand levelling out, North America currently offers the greatest potential for growth.

This strategy has been widely used by Japanese companies in Europe, where extensive investment in locally based manufacture has to some extent defused protectionist pressure applied by European firms, notably Philips.

MITI's announcement that it would continue to restrain VCR exports to Common Market countries on a voluntary basis was made ahead of an EEC Council meeting at which an increase in the import tariff on Japanese-made VCRs from 8% to 14% was expected to be agreed on.

This higher tariff is seen by the Europeans as a substitute for the EEC/MITI voluntary restraint agreements, which have been renewed annually for the last three years, restricting imports in 1985 to 2.25 million units and also setting targets for an increase in the level of local content in VCRs manufactured from 25% to 45%.

In practice, the slowdown in the European video hardware market combined with the growing output of Japanese-owned plants in Europe means that 1985 exports to the EEC are unlikely to exceed 1.8 million

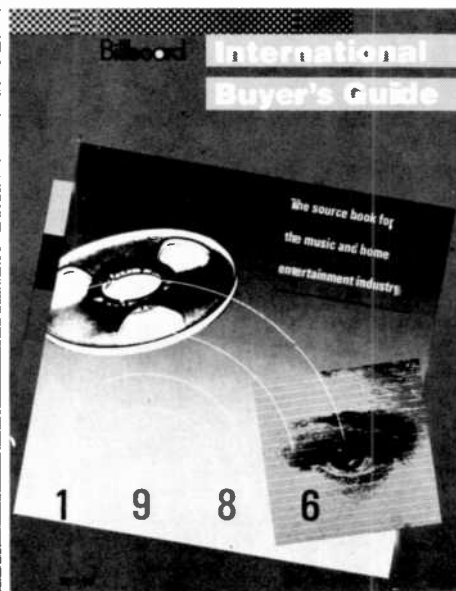
units, well within the limit set. MITI, whose unilateral decision to continue restraint has been interpreted as an attempt to head off the tariff increase, has in fact been aware for some time of the planned change, and is more concerned with being in a position to set its own voluntary ceiling on imports.

For 1986, the ministry says, 1.5 million to 1.7 million units will be "an appropriate shipment volume."



Going Crazy. PolyGram New York branch manager Joe Parker, right, entertains Crazy Eddie store staffers after an industry screening of "A Chorus Line: The Movie." The soundtrack album is on the Casablanca/PolyGram logo.

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# INSIDE TRACK



**Time for Decision.** Pianist Andre Watts reviews a playback with producer Joanna Nickrenz during sessions for his first album under a new contract with Angel Records. Co-producer Marc Aubort, left, and label vice president Tony Caronia lend support.

## RCA Raises Dealer CD Prices

NEW YORK RCA Records has become the latest manufacturer/distributor to announce a Compact Disc price hike.

Effective last Monday (16), all dealer prices on pop CDs from RCA, A&M, Arista and associated labels rose 5%, with classical titles on the Red Seal, Erato and Eurodisc imprints taking a 10% hike.

The move follows similar CD price rises by Capitol/EMI and WEA.

Price increase affects all backorders except those processed and shipped between Dec. 13-18, which are billed at the old prices. All other backorders will be filled at the new prices.

Currency fluctuations have been singled out as a factor in the recent spate of pricing changes. RCA's CDs are manufactured in Japan by Denon, but an RCA spokesman would not confirm that their price rise is the result of the dollar's recent 16% slip against the Japanese yen. Sources familiar with manufacturing arrange-

ments between Denon and RCA say that contract—with its guaranteed dollar price—expires in February.

Observers note that with consumer demand outstripping available manufacturing capabilities for CD, even a large account like RCA will find it difficult, if not impossible, to have future contracts tied to a dollar price when the dollar shows signs of further weakening against other currencies. Instead, the monetary shift is viewed as adding impetus toward building domestic CD plants.

RCA's increase moves the company's pop CDs to \$10.50 at wholesale and its classical titles to \$11. This two-tiered system is also employed by Capitol/EMI, PolyGram and CBS. WEA, at \$10.71, is currently the highest priced pop distributor, while MCA, at \$9.75, is the lowest.

FRED GOODMAN

## NBC, Viacom Links MTV Shows Set for Broadcast

NEW YORK MTV is reaching out for the first time to broadcast television audiences, with two productions scheduled for 1986.

The first, co-produced with NBC's "Friday Night Videos," is a one-hour special airing Jan. 3, titled "Friday Night Videos: The Year End Review." The second, and more ambitious, project is "MTV Top 20 Video Countdown," a weekly series produced by the cable channel and set to be distributed by parent company Viacom.

Syndication of the "Countdown" show is expected to begin on a barter basis in April.

This is the first joint sales linking of MTV and Viacom. In the effort, Viacom will work on station clear-

ances, while MTV is to sell national advertising minutes.

The "Friday Night Videos" special features "Late Night" band-leader Paul Shaffer as host, and features appearances by MTV VJs Martha Quinn and Mark Goodman. As part of its look back at the year in music video, the show will include interview segments with Madonna and Bruce Springsteen, a list of the top 10 music videos of the year, and a recap of some of the major musical fund-raisers of 1985.

The "MTV Top 20 Video Countdown," which now runs as a regular two-hour-plus weekly feature Friday evenings on MTV, will be edited down to a one-hour version for domestic distribution.

**AS BILLBOARD WENT TO PRESS,** word from MTV Networks Inc. was that Bob Pittman had been elevated to president and chief executive officer of the cable operation, which includes the MTV and VH-1 video clip channels. Pittman, a founding member of the MTV channel, succeeds David Horowitz, who has left the company. Pittman, who had served as executive vice president and chief operating officer since 1983, reports to David Lewis, chairman. Horowitz, who once ran Warner Communications Inc.'s music interests, could not be reached for comment.

**DISGRUNTLED RETAILERS** around the country say WEA's fill on CD titles has improved dramatically since they upped the price by nearly 11% a few weeks ago. As part of the price hike, WEA wiped clean its slate of backorders, meaning that all the product finally coming in is at the higher price. Dire Straits, Madonna, U2 and Bob Marley & the Wailers are among the artists mentioned by retailers as previously unobtainable but suddenly available in quantity. A source at Warner Bros. denies that the company held anything back for the higher price. He says he only wishes everything had been available all along.

**ACROSS-THE-BOARD** price hikes are rumored for early 1986, when labels announce stock replenishment programs. WEA is expected to add 1% in all categories. And word emanating from CBS's national and regional sales meetings is that price hikes are on the way. A popular scenario has all midlines going up, as well as select frontline titles and CDs. Company spokesmen could not confirm.

**ENTERPRISING RANDY DAVIDSON** of Central South Music & Rack Sales, Nashville, realizes a long-time dream when he and a group of Music City stars open the first 110 rooms of Treasure Island Resorts in the Cayman Islands April 1. Davidson, who discovered the charm of the tropical "paradise" in 1979, has acquired a realty holding that will eventually encompass 290 rooms and 96 condos on the beach there. Davidson's fellow shareholders include Conway Twitty, Larry Gatlin, Tammy Wynette, Jerry Reed, Earl Thomas Conley, Debra Allen, Ronnie Milsap, Jim Foglesong, Dave & Sugar, Helen Cornelius and others. The combine owns 21 acres on the island, a little over an hour by air from Miami.

**SCHWARTZ BROS.**, the Lanham, Md., pioneer distributing firm, thanks prerecorded video for its impressive sales and net income for the third quarter and nine months ended Oct. 31. Third quarter net income soared to \$192,252 or 24 cents a share on sales of \$17,639,268, up from \$19,352 or 2 cents a share on sales of \$10,830,427 a year earlier. For the nine months, net income ballooned to \$593,324 or 74 cents a share, up from \$156,090 or 19 cents a share in the first three quarters

## Ford to Offer JBL CD Player as Option

BY JOHN SIPPEL

LOS ANGELES In conjunction with JBL Inc., the Ford Motor Co. becomes the first U.S. auto maker to offer Compact Disc playback as optional equipment "midway through the 1986 model year."

Beginning early in the second quarter, the CD player will be offered as an option on the Lincoln Town Car. The console essentially consists of the Ford JBL Audio system, introduced earlier this year in the Lincoln Continental, at a cost of about \$500. The official price of the CD unit plus that of supportive electronics will be determined closer to its availability.

The augmented audio console contains AM/FM radio, a cassette deck and a CD unit made to Ford specifications by Sony. The CD player incorporates automatic music search, locating any track, forward or backward, at the touch of a button; a scan feature permitting

rapid play at normal pitch to select passages on a track; a dual repeat allowing replay or an individual track or entire disk, and instant return to the beginning of the disk.

The Ford CD player offers direct loading and immediate ejection, with the option that if the CD is not subsequently removed from the slot within 15 seconds, it automatically reloads. When a disk is inserted, the door locks to prevent accidental insertion of a second disk. All features are lighted, and an LED display notes track or elapsed playing time of the disk.

The system is driven by a 140-watt amplifier, consisting of four 34-watt channels, mounted on the left side wall of the trunk's interior. Don Duncan of Ford points out that the amplifier's positioning partially thwarts pilferage of the car's CD unit. No security device protects the dash-to-shift audio console in the Lincoln's front.

The Ford system boasts 12 spe-

of 1984. Sales rose 58% to \$48,091,442 from \$30,336,103 in the same period a year ago... Track recommends that RIAA members cooperate in supplying auto makers with a CD demo disk at cost. If it had not been for the car manufacturers' inclusion of eight-track and cassette playback, these important configurations would have suffered the fate of quadasonic. Audio marketing director Don Duncan of Ford, introducing the first U.S.-made car CD system around April (story, this page), says he would welcome such help in providing the right fuel for the innovation, as would other automotive entities probing CD.

**RCA**, claiming dealers are clamoring for the cast album of Broadway's "Song & Dance," is rushing it out for Monday (23) delivery. Label claims 50,000 advance orders. The CD follows in a few months... Tony Bennett, who cut some 80 albums for Columbia, reportedly returns to that fold with a London-taped session. CD may precede the album release here, a first... Zody's, the discount department store in the West, included a four-page audio/video tabloid supplement, a first for mass merchandisers, in its Christmas print campaign.

**WILLIE NELSON** lost his bid to seal documents in the \$2.2 million government tax claim that he said caused him undue embarrassment. The U.S. Tax Court has ruled that the possibility of bad publicity is not compelling enough reason to seal the records. Nelson also claimed he was irreparably damaged by news headlines indicating he was the subject of criminal prosecution. The court studied 37 newspaper articles and found they did not remotely suggest criminal prosecution... Sick Call: Mary Resnik, wife of A&M national promo chief Steve Resnik, hospitalized in a serious car accident that broke her leg. Annie Semonco, handicapped receptionist at Elektra West Coast, out for two months when an allegedly intoxicated driver hit her while she was standing on a Hollywood sidewalk. Moe Preskell, Track is glad to learn, has recovered sufficiently from brain surgery to return to his Miami Beach home.

**NARM REGIONALS:** Actual sites and dates for early 1986 are Seattle, Seatac Marriott, Jan. 13; San Francisco, Old Bayshore Drive Amfac, 14; L.A., Pacifica Hotel, 16 and San Diego, Town & Country, 17... In the works is a summit on shrinkage tentatively set for Jan. 15 in L.A., with both NARM and VSDA representation... Ex-Billboard radio editor Rollye Bornstein has formed Mediatrix, a radio information service in L.A., to publish an annual directory of data with specifics covering rated and unrated outlets in over 100 top markets... Happy to report that the Atlanta U.S. Bankruptcy Court has approved Gwen Kessler's reorganization plan for her Tara Distributing, one of the South's oldest continuous indie distrib points.

Edited by JOHN SIPPEL



# GAP BAND WIND

When the platinum-selling Gap Band make a new album, it's news. Big news. And just as sure as seven follows six, you can count on The Gap Band to live up to their chart-climbing reputation with cuts like: "Automatic Brain," "Going In Circles," "Ooh What A Feeling," "I Need Your Love" and...



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... THE HOT NEW SINGLE "DESIRE"

7" TES1-2427 12" TED1-2624



PRODUCED BY LONNIE SIMMONS AND JONAH ELLS & CHARLIE WILSON  
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## IT WAS A GREAT YEAR FOR MUSIC.

It was great for musicians, great for new music, hit music and, above all, it was a great year for the spirit of music, and the power of our stars to lead in the fight against hunger, censorship and apathy.

Twelve months ago, few people knew of Bob Geldof or his work with Band Aid. But after "Do They Know It's Christmas?" topped the British charts, the world rallied around the starving people in Ethiopia—and USA For Africa was born.

USA For Africa, Farm Aid, Sun City, Band Aid, Live Aid, America Foundation For AIDS Research and Pro-Peace raised one hundred million dollars for humanitarian causes.

Ironically, despite the social accomplishments, a Senate committee, urged on by "The Washington Wives," staged hearings examining the morality of our business under the banner of protecting the youth of America.

In hearings before this committee, Frank Zappa resorted to reciting the First Amendment (Freedom Of Speech)—"for reference." Such diverse musicians as John Denver and Dee Snider also testified in opposition to a proposed system to rate records, raising fears that it would lead to government censorship.

Meanwhile, Live Aid was witnessed by two billion people in one hundred fifty countries—one third of the people on the planet.

Historically, rock & roll has been inspired by geographic and social differences—it has marked divisions between generations, classes, races and countries. In 1985, it sprang from the world and played to the world.

Nineteen eighty-five was a year when music truly made a difference. It was a year to remember.

