Maxell has always been a leader in audio and video tape. Small wonder Maxell racks are always empty. And with this year’s national advertising and promotion campaign, the job of keeping the racks full won’t be any easier. Of course, you could always hire another stock boy. Better yet, why not devote a little more space to Maxell.
Warner, Tommy Boy Link; Some Distrib 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 turf 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-distributor formula tied to net purchase from IVE in the previous

Music Earnings Dance to TV’s New Beat

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 program values and attract more conscious viewers.

Spurred on by NBC’s stylized series hit “Miami Vice,” the trend is indicated through sharp increases in requests for synchronizing 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 Jac Hammer, The Police’s Stewart Copeland (for C.C.’s “The Equalizer”) and the Grateful Dead (who contributed to the new “Twilight Zone” or 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—all 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 sets: sales to a market now comparatively saturated in terms

(Continued on page 81)

Hottest Artist on Record, in Concert

BRUCE WAS THE BOSS IN ’85

BY PAUL GREIN

LOS ANGELES If Michael Jackson was the hottest artist of 1985 and Prince & the Revolution took the crown in ’84, Bruce Springsteen was the Boss in ’85.

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 recap.

The New Jersey rocker was also the year’s hottest draw on the concert circuit. 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,阿musement 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)

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

BY STEVEN DULPER

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, if 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 B 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 aed 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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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 Christmas season's business, but the genre's fourth quarter performance is exceeding most industry expectations. Label promotions, selling high-priced buyer for the time children's video are accounting for exceptionally high numbers. When the field faced 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.

The new momentum of youth-oriented fare is the debut on videocassettes 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 Ferman, president of the New York-based, 15-store Video Shack chain, music and children's titles are tied to the movement of children's videos from novelty to mainstream status as a product line. "Last year," she says, "it was an annual gift, for the next 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," Ferman notes. "How much 'Beverly Hills Cop' is flying out of here, that's really 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 lend themselves to 35% off sales. Numerous Platinum Records and some of Europe's biggest disk distribution rings. Under the terms of Germany's tougher new antitrust law, the dealers 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 Horow, near Lucerne, Switzerland, allegedly ordered the albums and "it's out of this country," says the Swiss Federal Criminal Office. Attempts to raid warehouses in Holland were stymied by loopholes in Dutch copyright laws.

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

One of the German targets, a presssing plant in Luevenburg, has received regular visits from the police since 1978. Once again, pirated disks were reportedly discovered. Some 35,000 albums were loaded by police into 16 trucks. Boekhoff predicts that the financial documentation seized, including computer printouts, will lead to the arrest of "10 key figures," who could face up to five years in prison. (Continued on page 89)

50 Tons of Disks Seized in German, Swiss Raids

MUNICH In what has been called the biggest seizure of pirated product in Europe to date, police last year raided 26 locations in Germany and Switzerland, seizing off 50 tons of disks worth more than $500,000.

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

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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 compulsory licensing for the politics of music aired on local television. Author of the Senate bill was Sen. Sam Nunn, D-Ga., chairman of the Senate Judiciary Committee, the body that would be reporting out the proposed legislation. With the approaching deadline, "the weight of their prestige as co-sponsors, the action, sharpens the odds that the 24 senators up right 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. 3211, 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 of his notes to colleagues concerning the bill surfaced in the Dec. 6 issue of Communications Industry Report. A July 22, 1984, memo 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 charges are not the inferred," also adds, "I also think that Congressmen are smart enough to understand that there's 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 music, such as "The Andy Griffith Show," and the theme from "Dallas." "This one which produces "Dul-

lish" would have to be foolish to pay out royalties," for the industry, he says, adding that most production companies own the themes outright and "there's a lot of poor folks out there who just love writing a (Continued on page 88)
January Hot Album Releases

Stray Cats 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-digit albums listing for $8.98, unless otherwise noted.

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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-untituloed 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 Atlantite 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 Ron Geiman, best known for his work with John Cougar Mellencamp.

Ozzy Osbourne’s 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, out last year’s 1984 Arista debut (Continued on page 90).

RIAA’s Gottikov Answers Electronics Lobby’s Attack

BY BILL HOLLAND

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

In a 60-page document, Gottikov has told the Senate Copyright Subcommittee that such contentions are misleading and irrelevant. His response deals with Subcommittee members’ questions on aspects of S. 1729, the audio-only Radio 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 industrywide audit by the firm of Touche Ross, Gottikov says that “in each of the last four years, a majority of the seven reporting record companies lost money on their domestic operations.”

Gottikov 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 ban on the industry’s operating profit level was still 50% below the interest rate paid on passbook savings accounts [later “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,” Gottikov begins with an item indicating that a Warner Communications Records Group executive had called 1984 the “most successful year ever.” Actually, Gottikov points out, the article, printed in the March 16 issue of Billboard, “does not deal with Warner’s do- (Continued on page 90)

Executive Turntable

BY BILL HOLLAND

BILLY JOEL has been named president of the Recording Industry Assn. of America (RIAA), a post that he will assume Jan. 1, 1985.

Joel is the first record industry executive to hold the post in three years. Previous presidents include Maxine Schorr, executive vice president of CBS Records, who held the post until 1981; and John Esposito, senior vice president and general manager of the Epic/RCA Records division of CBS Records, who held the post from 1981 until his resignation in September 1983.

Joel has been with the company since 1970, when he joined the company as director of sales and promotion. In 1977, he was named executive vice president of Columbia Records, and in 1980, chief operating officer of the company.

In addition to his duties as president of the RIAA, Joel will continue to serve as chairman of the company’s executive committee and as a member of the company’s board of directors.

Joel is a native of New York City and a graduate of the University of Miami. He is married to singer-actress Bonnie Raitt, and they have two children.

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

Cayton Agency 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 Video 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 SMF’s new Magnetic Media Division in St. Paul, Minn. Davis was division vice president of SMF’s Data Recording Products. Fatuzzo served in a similar capacity for the company’s Electronic & Information Technologies sector.
1985 HAS GIVEN US MANY WONDERFUL REASONS TO CELEBRATE!

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

LAURA BRANIGAN: BRANIGAN 2
GOLD
PRODUCED BY JAC BLATTEL 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

THE FIRM: GOLD
PRODUCED BY JIMMY PAGE AND PAUL RODGERS

FOREIGNER
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DOUBLE PLATINUM AND GOLD
"I WANT TO KNOW WHAT LOVE IS"
GOLD #1 SINGLE
PRODUCED BY ALIX GARDIN AND NICK JONES MANAGEMENT, BUD PRAEKIE, S.R. MANAGEMENT INC.

FRANKIE GOES TO HOLLYWOOD
WELCOME TO THE PLEASURE DOME
GOLD
PRODUCED AND ARRANGED BY TIM BYRCH, C. HORN ISLAND

JULIAN LENNON: VALETTE
PLATINUM AND GOLD
PRODUCED BY PHIL RAMONE MANAGEMENT, DEAN ROSSIN, A.G. PROMOTIONS LTD., LONDON

ROBERT PLANT: SHAKEN 'N STIRRED
GOLD
PRODUCED BY ROBERT PLANT, BENJ LEEFIE AND TIM PALMER ON ESPRANZA RECORDS AND CASSETTES

RATT: INVASION OF YOUR PRIVACY
PLATINUM AND GOLD
PRODUCED BY BEAU HILL, A VESTER COMPANY PRODUCTION

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 VERHAERT FOR JUDY'S MUSIC, INC.

U2: THE UNFORGETTABLE FIRE
PLATINUM
PRODUCED AND ENGINEERED BY EMILIANOS ISLAND

APPROACHING PLATINUM/GOLD

INXS: LISTEN LIKE THIEVES
PRODUCED BY CHRIS THOMAS

TWISTED SISTER: COME OUT AND PLAY
PRODUCED BY DIETER DIERK FOR FREEZE MUSIC

WHITE NIGHTS ORIGINAL MOTION PICTURE SOUNDTRACK
"SEPARATE LIVES (LOVE THEMES 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
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ATLANTIC, ATCO AND CUSTOM LABELS RECORDS, CASSETTES AND COMPACT DISCS WISH YOU A RECORD NEW YEAR.
**Fantasy Meets Reality of 12-Inch Market**

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

**BY CHIN BRYAN**

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

"Jones are few several: Fantasy has 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 music the West Coast with an area of the country that had for years been a blank space for the majority of East Coast-based independent labels. And that even the 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 products has, in fact, been the only way we could do this," according to Jones. Because Fantasy's eight distributors handle a full line of products, the label is in a far stronger account position than a new company on its first or second release.

"Representations through Fantasy of "prompt and guaranteed payment," Spitakly 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 actually give money, fast," declares Spitakly.

The 1985 track record was impressive, according to Jones and Spitakly: more than 400,000 units of the Reality label's "The Show," and more than 200,000 of Rock Massif's "Music Is The Key." Spitakly notes, "There is a "big money" factor.

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

---

**Beat Suit 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 Good Music, which has long specialized 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 labels for distribution, creation of the second wholly-owned label, Chameleon, and the opening of a new company on its first or second release.

"It may be a "certain amount of promotion and expertise provided through Spitakly'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, Spitakly says, so that Fantasy can "lock in" the followup (p&d) and have first refusal of album rights. We expect to follow through with the 12-inch market," says Spitakly.

---

**Dylan’s ‘Biograph’ cracks the top 50**

**by Paul Grein**

BOB DYLAN’S five-record set "Biograph" jumps 11 points to number 17 on this week's Top Pop Albums chart, becoming only the second package album containing as many as five records to crack the top 50. It follows RCA's eight-record set "Elvis—A Golden Celebration," which climbed to number 27 five years ago.

Other five albums containing five or more records have cracked the Billboard top 50.

"We're still working on the four "waste" records," notes Levetin, "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.

Despite the record's success, there is no immediate plan to release additional recordings. Levetin says, "With competition this fierce, it would be a major mistake to try to do that."

---

**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 Francis Ford Coppola and writer/director Robert Zemeckis, and MCA president Irving Azoff.**
Dear Kenny,

Japan has lost its heart to you!

Both KYODO YOKOHAMA and PACIFIC MUSIC send their sincerest 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 your Japanese fans. You were one of the superstars that they HAD to see. When you finally came, you conquered them 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,

Yadao "Jerry" Terajima
President

Pacific Music Enterprises Inc.
presents

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PEGGY LEE JAPAN TOUR  MONTEREY JAZZ FESTIVAL IN JAPAN
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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 outperformed all other record companies in the year-end analysis of the German singles market. The 8mm video format provoked indignant reaction from提高 market share.

Ariola, in cooperation with PolyGram and CBS into separate corporate representation.

JAZZ SINGER MARIA JOAO played 27 concerts on a European tour which took in Denmark, Austria and Switzerland. 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 Sanneti and Transmedia, he's releasing a three-album box set, including such hits as "Cavacoquio" and "Brasquega," for Pan-European distribution.

ELISE BYNTHON AND OLIVIA HIBE, producers of the record "The Music In Pessoas," are in Portugal to mark the presence of Brazilian popular music at the third Fernando Pessoa Festival here. The late poet inspired many tracks for VHS market with a shrinking Beta share, Sony had mounted an aggressive marketing campaign presenting Video 8 as a format of letters between Denmark and Japan.

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-based VCR market with a shrinking Beta share, Sony had mounted an aggressive marketing campaign presenting Video 8 as the best choice for video enjoyment. 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 proposing Video 8, says "we are very happy with the next generation of domestic VCR.

The vigorous debate reflects this country's status as an attractive test market for new hardware developments. A highly proportionate sales sampling can be made of 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 Video 8," he says, "but we still believe that Video 8 is the new world standard."
Commentary

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 resources, both of heart and resources of our fanatics to win. And win we must.

Our problem is a bill called H.R. 6521. 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 composers 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 stations from the brewers to the program producers (or syndicators). Under such a system, the producers who do not perform music would be able to retain the performing rights together with the one-time synchronization right, absolving 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 realize a decent living. Of course, the ultimate loser would be the public, who would even be deprived of the varied and creative 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 grosses 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 in effect for decades, and which has been upheld time and time again by the courts.

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 smoothly for decades, and which has been upheld time and time again by the courts.

It should also be pointed out that the royalty system that recognizes the value of performances. Without this system to bring in royalties for all of us to get off the carousel. And before long, the incentive that helped produce the likes of Gershwin, Rodgers, Richie and Springsteen will have but dissipated.

We now 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 for a good cause. The fact is that music has done more more for more people than one single force I know. Well, right now, that prime mover, music, is in trouble. And what I propose is "Song Aid," pooling all our knowledge, talent and energy to speak out against H.R. 5251 and anything at every one of our performances.

We must write to our congressmen and senators, making aware of this legislation. We must urge our legislators to fight this bill. We must urge our legislators to fight any and every measure that reaches for any of them to sell off our music.

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

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

Letters to the Editor

"Rick Does" Weekly Top 40

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 Aretha's case) to perhaps double platinum (or higher). Touring brings new fans to record stores, creates new fans (buy records) and can result in a stream of publicity.

It is a disingenuous assumption to say Aretha need not tour/promote. Can you just imagine how many albums 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.

P. B. Fitzgerald-Morris (Letters, Nov. 23), co-editor of the British magazine 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 cannot go on without support from other paves the way.

Lynne Bevan

United Stations Programming Network

New York

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

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Lynne Bevan

United Stations Programming Network

New York

SICKER 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.

Toursing the Sales Route

I am concerned about the sales route this company is taking. The "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.

Silvor Jenner

United Stations Programming Network

New York

Articles and letters appearing on this page serve as a forum for the exchange of ideas and viewpoints of Billboard readers. Contributions should be submitted to Les Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.
PLATINUM ON THE HORIZON

Mr. Mister

The #1 single
"BROKEN WINGS" PB-14136
is sending Mr. Mister's album
"WELCOME TO THE REAL WORLD"
hurting past gold.

And now there's "KYRIE" (pronounced kir-é-é) PB-14796,
the second single timed just right to welcome Mr. Mister
to the world of platinum.
Thanks to everyone in the small towns and big cities who helped make this year a rewarding success.

John Cougar Mellencamp

Produced by Little Bastard & Don Gehman

Management: Tommy Mottola.
Champion Entertainment Org.

Manufactured and Marketed by
PolyGram Records
ROCKLINE POWER CUTS

WE'RE TALKING ROCK'N ROLL

LIVE VIA SATELLITE EVERY WEEK EXCLUSIVELY ON ABC ROCK RADIO NETWORK

PRODUCED BY GLOBAL SATELLITE NETWORK
**Radio**

**WHIZ 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 its new-used facilities.

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 press time, Phoenix was granted a Special Temporary Authority (STA) permit by the FCC in January, 1985, which enabled Phoenix to run the station until an interim or permanent license was awarded. Phoenix obtained the STA when WLIR founder John Reigiger, dealing with challenges to his license, agreed to relinquish his operating permit to the FCC on his own. When Reigiger formed his newly formed Phoenix Media were granted the temporary controlling license. Spitzer joined WLIR in 1978 and purchased Reigiger'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 challenged on the ground that due to enhancement minority involvement.

At prelistening, WLIR was awaiting final approval from the FCC's LIRC branch, a green light that involves technical aspects of LIRC's engineering facilities. FCC FM branch chief Robert LaForge expresses that LIRC will be completely able to take over operations once these points are decided. Still, Phoenix hopes to be awarded the interim license for WLIR operations.

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 states that WLIR's chief engineer had "pulled the station off the air immediately," 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 originate from interference on Saturday (14) and Monday, but says the problem was caused by a neighboring outlet's signal.

In an effort 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)

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

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

**TROY 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 director of client services for the company. He was Troy Arnold's creative director.

**WEIR, long-timeностиの経験を積んだロケーターが、新しいビルボード鶴童を創立。**

**newsline...**

**DOUBLEDAY BROADCASTING PRESIDENT** Gary Stevens quoted 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 Schlussler 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 was this year's 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 'em apart." Earlier this year, Doubleday sold WMST Chicago and WLZZ 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 into what's going on out there. That's where the money 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 Doubleday will hold onto its three Chicago outlets and its radio holdings. His experience, a statement confirmed by Doubleday Inc. vice chairman John O'Donnell, who also says Stevens' replacement will be named shortly.

**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 an on-air disc jockey, newscaster, music director, program director, sales representative, producer and engineer. In his column, Drew will focus on the developments and changes taking place in today's program director, emphasizing fundamental skills and knowledge of the market in addition to technical, higher levels of professional performance.

Don't miss this new Billboard feature.
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 Arboretum Programs, O'Jay set out to make history by broadcasting from five states in one day. On the map were WJFC Chicago, KYOK Houston, WVEE Atlanta, KATZ St. Louis, and, of course, WDIA. As it turns out, O'Jay had to skip RATZ, as the flights from Atlanta were delayed by uncooperative weather. Even so, the travelling talent figures he'll still set an unofficial record for the Guinness Book of World Records hasn't yet created a category for this type of jaunt.

The impact of the promotion extended through Monday (25), at which point WDIA is awarding a listener a trip for two to one of the cities he visited. Listeners are 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 states in one day. The weather ought to cooperate at that time, and WDIA is now plotting to bring five listeners along on the trip.

IMPROMPTU Fours

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 "Mandarin Boyer Travel Report" to provide both estimates.

As the RAB breaks it down, an average of 3.4 million tune into network radio at 12:06 p.m. each Saturday, Reagan's normal address time. The trade group estimates that about 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 audience value on 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 speeches were bought as three-minute spots, advertisers would pay $3 million to $6 million in commercial time, bringing the grand total up to between $4 million and $6 million.

"If the radio time used by the President were valued in spot radio terms," the RAB report concludes, "Mr. Reagan's radio investment would be similar to that of General Motors, McDonald's, Toyota, Continental Airlines, Marriott or Fotomat."

KRB-E FM Houston program dir-ector Roger Garrett stepped down last week, leaving the hit outlet in the air after the rela- tion of his future plans. KRB-E AM PD Paul Crusty 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 matter of speculation." The station's Zip 100, 1000 CHARTMASTERS' gridlocks the air Friday (20), or using ballots available in The IN gridlocks, the air Friday (20), or using ballots available in

“Santa Claus” marathon, Stevens asked slyly 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 all the listeners.

Stevens says that the move gav- enothing overwhelmed listener re- sponse and that WTHZ's manage- r's move was "very well received" and 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 request list. Stevens might also expect Columbia Records to send a little box of "The River" as it sold the 12-inch reportedly went through the roof at Tallahassea rel- tail outlets over the weekend. And finally, the broadcast brought Ste- vens and WTHZ a cover story in the Life section of USA Today.

Kroes-FM Tampa program di- rector Don Calvert has "made the move from an FM with a theme to another FM of the same theme.

In January, Calvert moved to his current station, WJFR Sarasota (The Blues Channel) from WHTQ Tallahassee ("Hot Mover/Airplay") as PD. The station's entry into the Tampa market was a "To Photo Call" item in Billboard, and Calvert has been on the job ever since.

Calvert's move is the latest in a string of promotions at WYRK Binghamton (adult contemporary). The station's entry into the Nashville market was a "To Photo Call" item in Billboard, and Calvert has been on the job ever since.

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

Radio

Promotions

JABBIN' IN MANHATTAN

WYNY New York (adult contemporary)

Contact: Kathy Lefeld

Making the best of worse-than-usu- al holiday traffic in New York, WYNY has instituted the "Gridley Awards." Commuters are the idea behind, and the coveted awards will be presented to the six nastiest gridlocks in the city. The categories are "Worst Mess In Man- hattan," "Bedlam In The Bor- oughs," "The Long, Long Island Crawl," "Worst Jam In Jersey" and "Worst Supporting Role By A Bridge Or Tunnel."

Listeners have two voting op- tions: 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 en- velopes on the air Friday (20), and then made a personal presentation of a Gridley trophy to a random mo- torist at the winning Manhattan in- tersection. The trophies are mock- ups of a 10-car pile-up. Those who didn't get the trophy stood a chance of picking of WYNY commuter mug, while 10 ballot entries were se- lected for a four-hour gift certifi- cate from Lifesavers Limousine Service.

As much fun as the promotion it- self was, the NBC station had a sec- ondary motive. That was to promote "Skywatch," WYNY's new traffic reports from a helicopter-bound Capitain 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 re- cent tv campaign plugging their ar- rival. 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 "Sat- urday Night Live" fame. The bit ran in prime time (including a foot- ball 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 broad- cast tower, where the duo was filmed adoring the spire with sea- sonal 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.

NOVEMBER

The authoritative book of record rankings

CHARTMASTERS’

ROCK 100

By Jim Quinlin and Barry Cohen

★ ★ ★ ★ ★ ROCK 100 ranks the top 100 songs for each year from 1956 to 1981 based on the weekly Billboard HOT 100.

★ ★ ★ ★ ★ ROCK 100 gives each hit’s title, artist, label, and number of weeks in the Top 100, Top 40, Top 10 and # 1.

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18

BILBOARD DECEMBER 28, 1985
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.
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

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

August

Westwood One acquires Starfleet Communications
- Isle of Dreams Festival

September

BBC signs with WW1 for exclusive USA distribution
- Dylan On Dylan encores

Roger Daltrey hosts Rolling Stones special

Westwood One stock brings $40 million in second offering

Live reports from Live Aid

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

FOR THE BIGGEST EVENTS ON RADIO
Westwood One and Coca-Cola USA co-sponsor Foreigner U.S. tour
Radio USA For Africa raises a half-million

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

Westwood One and Chewels Five-Star Jam: The Whispers 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 Artistico series for Radio Espanol

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

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!

Thom Ferro named vice-president/general manager

Star Trak profiles Olivia Newton-John
The Words And Music Of John Lennon
Bruce Springsteen: Born In The USA
Ruben Blades on Mundo Artistico

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.

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.

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 Paccone and Chuck Rue and vice president of business affairs Jack Rosner, and Crenshaw’s manager Richard Sarbin.

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. Farm Aid 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.

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.

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 Warn 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 Mastelotto and Richard Page, Lithgow, and band members Steve George and Steve Farris.
Congratulations Rick!
on another great year!
THE WEEKLY COUNTRY MUSIC COUNTDOWN
PLAYS ONLY THE TOP 30 IN ONLY 3 HOURS.

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 your listeners.

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

/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.

YesterHits
Hits From Billboard 10 and 20 Years Ago This Week

**TOP SINGLES—10 Years Ago**

1. Let's Do It Again, Staple Singers, COLUMBIA
2. Saturday Night, Bay City Rollers, ATLANTIC
3. That's The Way (I Like It), K.C. AND THE SUNSHINE BAND, PAPER LABEL
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, A&M
7. Convoy, C.W. McCall, MGM
8. Fox On The Run, Sweet, CANTOR
9. Fly, Robin, Fly, Silver Convention, CAPITOL
10. I Love Music (Part I), O'JAYS, PHILADELPHIA INTERNATIONAL

**TOP SINGLES—20 Years Ago**

1. Over And Over, Dave Clark Five, EMI
2. Turn! Turn! Turn!, BYRDS, COLUMBIA
3. I Got You (I Feel Good), James Brown, SAVAGE
4. Let's Hang On, Four Seasons, VARIOUS ARTISTS, CANTOR
5. Sounds Of Silence, Simon & GARFUNKEL, COLUMBIA
6. Make The World Go Away, Eddie Arnold, RCA
7. Fever, MC COYS, SING
8. England Swings, Roger Miller, CAPITOL
9. Ebb Tide, Righteous Brothers, COLUMBIA
10. I Can Never Go Home Anymore, Shangri-Las, VOGUE

**TOP ALBUMS—10 Years Ago**

1. Chicago IX—Chicago's Greatest Hits, COLUMBIA
2. Gratitude, Earth, Wind & Fire, COLUMBIA
3. America's Greatest Hits, MARVIN GAYE, MOTOWN
4. KC & The Sunshine Band, 14
5. The Hissing Of Summer Lawns, JOAN MITCHELL, AVANT
6. Still Crazy After All These Years, Paul Simon, COLUMBIA
7. Windsong, John Denver, RCA
9. Honey, Ohio Players, MERCURY
10. Helen Reddy's Greatest Hits, CANTOR

**TOP ALBUMS—20 Years Ago**

1. Whipped Cream & Other Delights, Herb Alpert And The TIPTOP TIP, RCA
2. The Sound Of Music, Soundtrack, RCA
3. Welcome To The LBK Ranch, VARIOUS ARTISTS, CANTOR
4. Going Places, Herb Alpert And The TIPTOP TIP, RCA
5. The Best Of Herman's Hermits, MGM
6. My Name Is Barbra, Barbra Streisand, COLUMBIA
7. Beach Boys Party, CANTOR
8. December's Children, Rolling Stones, LONDON
9. The "Hit" Crowd, Ramsey Lewis Trio, MCG
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
3. Country Boy (You Got Your Feet In L.A.), Glen Campbell, CAPITOL
4. When The Tingle Becomes a Chill, Loretta Lynn, RCA
5. Just In Case, Ronnie Milsap, MCA
6. Warm Side Of You, Freddie Hart & THE HEARTBEATS, CANTOR
7. Blind Man In The Bleachers, Kenny Starr, MCA
8. Where Love Begins, Gene Watson, CANTOR
9. This Time I've Hurt Her More Than She Loves Me, Conway Twitty, MCA
10. Secret Love, Freddy Fender, ABC

**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 Blue Notes, PHILADELPHIA INTERNATIONAL
4. Sing A Song, Earth, Wind & Fire, COLUMBIA
5. Full Of Fire, Al Green, LONDON
6. Love Machine Part 1, MIRACLES, TAMLA-MOTOWN
7. Let's Do It Again, Staple Singers, VOGUE
8. I Love Music (Part 1), O'JAYS, PHILADELPHIA INTERNATIONAL
9. You Sexy Thing, Hot Chocolate, MERCURY
10. Valentine Love, Norman Connors, RCA

/BILLBOARD DECEMBER 28, 1985
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 “we-bet-the-
ears” types. The opening was created when Jim Bleikamp joined sister combo KIOA/KMGM Des Moines as news director.

WLIR-AM Akron, Ohio, an OBC Broadcasting station, hires Willie Meyer to host its midday show. He replaces Roger Douglass. Meyer was operations manager for KPER-FM Hobbs, N.M. Country- formatted KHAK-AM Cedar Rapids, Iowa, gives promotion manager Susan Glaza additional duties as a member of the membership drive 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. Rosbon Vance, who was program director at KXZZ Lake Charles, La., has been hired as national urban PD. In that post, he will oversee WOWI-AM Norfolk, WSAY Charlotte and, in two weeks, the forthcoming WBLU Roanoke. Willis has also slated Don Allen as national inspirational program- mer. He is responsible for WBOK New Orleans, WWCA Gary, Ind., WIMG Trenton and WSVE Jacksonville. In January, Allen will also have responsibility for Willis acquisitions WFTK Richmond and KFPT-AM Memphis.

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

Featured Programming

AMIDST THE BURGEONING ra-
dio syndication field, a new team
has entered the arena in a major
way. LBS Radio Networks, a divi-
sion of LBS Communications Inc.,
a leading distributor of television
programming, was formed to pro-
vide long-form and short-form pro-
gramming for a variety of formats.

The company has prepared seven
shows for their network debut in
February. According to company
president/general manager Steven
Saslaw, "We will format specific
shows for our new network 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
programming."

LBS also promises a commitment
to innovative production pack-
aging and promotional packaging.

"LBS is unique," Saslaw says, "be-
because of our interest in securing
the most accurate information of
market and audience coverage. We
plan on utilizing the services of both RA-
DAR and Arbitron. We are also an off-
line monitor for third party verification
and retrieval of performance affi-
davies."

LBS will take advantage of many
independent and freelance produc-
tions companies' programming. Al-
normal line programming for LBS is
Barnett-Robbins, Radio Today,
Denny Somsach Productions and
SAS Enterprises. Saslaw indicates that
LBS is extremely positive about its
relationships with the inde-
dependents: "We are working very
closely with all of these freelancers in
developing timely, well-re-
searched, format pure programming
to achieve our status within the
radio and advertising communi-
ties."

Included in the company's debut
programming catalog are "Live From L.A.," a weekly 90-minute live in-
satellite CH CHR show featuring
leading personalities from the west
coast, film and tv, hosted by
KHHR Los Angeles music direct-
or Lou Simon. The show will also feature a studio audience, as well as solicitation from listeners.

Below is a weekly calendar of up-
coming network and syndicated
music special programs. Shows with
multiple dates indicate local stations
have option of broadcast time
and dates.

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

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

Dec. 27-Jan. 1, The News That
Rocked '86, NBC Radio Entertainment,
two days.

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

Dec. 27-Jan. 3, New Year's Spe-
cial, Country Today, MJ Broad-
casting, one hour.

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

Dec. 28, Rock & Roll Super
Hits, Super Gold, Transart 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 Mu-
sic 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
Stars, Musical Stars, two hours.

Dec. 29-Jan. 4, Top LP's of '85,
Rockin' Over London, Radio In-
ternational, one hour.

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

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

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

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

LOTS OF LUCK to NBC Entertainment's new weekly two-
hour series "The Jazz Show with
David Sanborn." According to
NBC manager of program admin-
istration Andy Denemark, the ambu-
ant program will be targeted to
AC, CHR and AOR stations. "The
music will be the star of the show,
Denemark said. "There will only be
three breaks per hour. The primary
purpose of 'The Jazz Show' is to of-
ter music fans an opportunity to
get a dose of jazz music in a 'Sunday
brunch' atmosphere."

The show premieres Jan. 5 with
special guest Andreas Vollen-
weider. The featured playlist will in-
clude Pat Metheny, Weather Re-
ports, Stanley Jordan, Jean-Luc
Ponty, Michael Franks and Bill
Evans.

JANICE GINSBERG

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

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

Jan. 3-5, Louise Mandrell,
Country Today, MJ Broadcasting,
one hour.

Jan. 3-5, Twisted Sister, Metal-
shop, MJ Broadcasting, one hour.

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

Jan. 5-12, Roger Daltrey, King
Biscuit Flower Hour, DIR Broadcast-
ing, 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, Fours
Tops, The Concert Hour, Westwood
One, one hour.

Jan. 6-12, Miami Sound Ma-
chine, 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 Radio Network,
CBS Radio Network, three hours.

Jan. 10-17, Mickey Gilley, Coun-
try Today, MJ Broadcasting, one
hour.

Jan. 10-17, Aerosmith, Metal-
shop, MJ Broadcasting, one hour.

Jan. 11-12, Golden Oldies of the
'60s, Gary Owens' Supertack,
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.

Jan. 18,000, Country Music's
Year End Review, Creative Radio
Network, three hours.

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

Dec. 29-Jan. 4, Top LP's of '85,
Rockin' Over London, Radio In-
ternational, one hour.

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

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

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

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

**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.

#### BANGLES

**Different Light**

LP: Columbia SFC 40026/CBS no list

CA: BCT 40026/9 no list

**Welcome To The Club**

LP: Parlophone BZ 40085/CBS no list

CA: BZT 40085/9 no list

#### LAMARCA

**Lamarca**

LP: Columbia BFC 40082/CBS no list

CA: BCT 40082/9 no list

#### LEEMANS

**Unsigned**

LP: Columbia BFC 40083/CBS no list

CA: BCT 40083/9 no list

#### VARIOUS ARTISTS

**Unsealed**

LP: Epic BFE 40095/CBS no list

CA: BFT 40095/9 no list

#### HAYWOOD

**Arrival**

LP: Portrait BPR 40047/CBS no list

CA: BRT 40047/9 no list

#### GOSPEL

**Charley Brown**

LP: Stax SRG 55001/97.98

**My Faith Looks Up To Thee**

LP: Stax SRG 55002/7.98

**Gospel Seekers**

Gospel Train

LP: Stax SRG 55003/97.98

**Sister Sadie & the BilleTTes**

Time

LP: Stax SRG 55004/7.98

**Sweet Singing Disciples**

Will You Be Ready When Jesus Comes

LP: Stax SRG 55005/7.98

#### HOME VIDEO

**Symbols for formats are:**

- Beta
- VHS
- OED and/or LV

Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Retail" is indicated.

#### FILMS

**BE MY VALENTINE**

**CHARLIE BROWN**

Animated

VHS: Columbia Video Library 8982/8/Media Home Entertainment/14.95

#### BETRAYAL

Lesley Ann Warren, Rip Torn

VHS: Columbia Video Library 89066/Media Home Entertainment/15.95

**The Big Fix**

Richard Dreyfuss, Susan Anspach, Bonnie Bedelia

VHS: Columbia Video Library 66053/59.95

**The Brink's Job**

Peter Falk, Peter Boyle, Allen Goorwitz

VHS: Columbia Video Library 80062/2/Media Home Entertainment/15.95

**The Coca-Cola Kid**

Eric Roberts, Greta Scacchi

VHS: Columbia Video Library 80099/2/Media Home Entertainment/17.95

**Dastardly and Muttley's High Flying Fun**

Animated

VHS: Columbia Video Library 1069/2/Media Home Entertainment/11.95

**Elvis: One Night With You**

VHS: Columbia Video Library 1057/2/Media Home Entertainment/11.95

**The Flintstone Comedy Show 2: Curtain Call**

VHS: Columbia Video Library 1065/2/Media Home Entertainment/11.95

**Jungle Warriors**

Nina Van Pallandi, Paul Smith, John Vernon

VHS: Columbia Video Library 80018/2/Media Home Entertainment/12.95

**Just Me and You**

Louise Lasser, Charles Grodin

VHS: Columbia Video Library 80007/2/Media Home Entertainment/12.95

**Man of Flowers**

Norman Kaye, Allyson Best, Chris Haywood

VHS: Columbia Video Library 4370/2/Media Home Entertainment/16.95

**Mask**

Chee, Sam Elliott, Eric Stoltz

VHS: Columbia Video Library 80173/2/Media Home Entertainment/17.95

**The Other Side of the Mountain**

Michael Ontewarah, Boltin Brothers

VHS: Columbia Video Library 5517/2/Media Home Entertainment/17.95

**The Other Side of the Mountain: Part 2**

Michael Ontewarah, Boltin Brothers

VHS: Columbia Video Library 5518/2/Media Home Entertainment/17.95

**Paradise Alley**

Siegfried and Roy, Kevin Conway, Anne Archer

VHS: Columbia Video Library 66043/2/Media Home Entertainment/17.95

**Perils of Penelope Pitstop in Triple Trouble**

Animated

VHS: Columbia Video Library 1068/2/Media Home Entertainment/11.95

**The Pink Angels**

VHS: Columbia Video Library 1754/2/Media Home Entertainment/14.95

(Continued on page 39)
FOR WEEK ENDING DECEMBER 28, 1985

BILLBOARD TOP COMPACT DISCS

Compiled from a national sample of retail sales reports.

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<thead>
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<th>ARTIST</th>
<th>LABEL, DISTRIBUTING LABEL</th>
<th>WEEKS ON CHART</th>
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<tbody>
<tr>
<td>DIRE STRAITS</td>
<td>MARNEY BROS 225264</td>
<td>15 weeks at No. One</td>
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<tr>
<td>PHILLIP ADAMS</td>
<td>ATLANTIC 218240</td>
<td>NO JACKET REQUIRED</td>
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<td>BRUCE SPRINGSTEEN</td>
<td>COLUMBIA 38563</td>
<td>BORN IN THE U.S.A.</td>
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<td>JOHN COUGAR MELLENCAMP</td>
<td>RCA 226652</td>
<td>SCARCEW</td>
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<td>Z Z TOP</td>
<td>WARNER BROS 22542</td>
<td>AFTERBURNER</td>
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<td>SOUNDTRACK</td>
<td>MCA 20150</td>
<td>MIAMI VICE</td>
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<td>BILLY JOEL</td>
<td>COLUMBIA CZD 40121</td>
<td>GREATEST HITS VOLUMES I &amp; II</td>
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<td>STING</td>
<td>A&amp;M 31790</td>
<td>DREAM OF THE BLUE TURTLES</td>
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<td>STEVE WONDER</td>
<td>SIMPLI CITY 33800</td>
<td>IN SQUARE CIRCLE</td>
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<td>PINK FLOYD</td>
<td>HARVEST CD 41559 (PROMO)</td>
<td>DARK SIDE OF THE MOON</td>
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<td>TALKING HEADS</td>
<td>SIRE 225805</td>
<td>LITTLE CREATURES</td>
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<td>WHITNEY HOUSTON</td>
<td>ARISTA AKCD 8212</td>
<td>WHITNEY HOUSTON</td>
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<td>BARBRA STREISAND</td>
<td>COLUMBIA CRG 40992</td>
<td>SONGS FROM THE BIG CHAIR</td>
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<td>BRYAN ADAMS</td>
<td>A&amp;M CD 5013</td>
<td>RECKLESS</td>
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<td>GEORGE WINSTON</td>
<td>WYCOMA HILL CD 1025/A&amp;M</td>
<td>DECEMBER</td>
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<td>CREEDENCE CLEARWATER REVIVAL</td>
<td>ANH ANH PCD 3017</td>
<td>CHRONICLES</td>
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<td>AMERICAN GIMMICKING CD 1969</td>
<td>MANNHEIM STEAMROLLER CHRISTMAS</td>
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<td>ENO</td>
<td>DIAMOND LIFE</td>
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<td>STARSHIP</td>
<td>RCA PCD 14588</td>
<td>KNEE DEEP IN HOOLGA</td>
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<td>STEEL DAN</td>
<td>MCA 40570</td>
<td>THE BEST OF STEEL DAN</td>
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<td>PINK FLOYD</td>
<td>COLUMBIA CD 38183</td>
<td>THE WALL</td>
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<td>LED ZEPPELIN</td>
<td>ATLANTIC 218129</td>
<td>LED ZEPPELIN IV</td>
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<td>A-HA GIFTER 225260 WARDER BROS</td>
<td>MANNHEIM STEAMROLLER CHRISTMAS</td>
<td>HUNTING HIGH AND LOW</td>
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<td>WHAM</td>
<td>COLUMBIA CD 39591</td>
<td>MAKE IT BIG</td>
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<td>MADONNA</td>
<td>SIRE 225157 MANNHEY BROS</td>
<td>LIKE A VIRGIN</td>
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<td>BARBRA STREISAND</td>
<td>COLUMBIA CRS 5879</td>
<td>GREATEST HITS VOL II</td>
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<td>TINA TURNER</td>
<td>CAPITOL CD 46041</td>
<td>PRIVATE DANCE</td>
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<td>DON HENLEY</td>
<td>CAPITOL 220410 WARDER BROS</td>
<td>BUILDING THE PERFECT BEAST</td>
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<tr>
<td>HUEY LEWIS &amp; THE NEWS</td>
<td>CAPITOL 41412</td>
<td>SPORTS</td>
</tr>
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TOP COMPACT DISCS

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<tr>
<td>AMADEUS SOUNDTRACK</td>
<td>FANTASY WAM 1791</td>
<td>6 weeks at No. One</td>
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<tr>
<td>BERNSTEIN: WEST SIDE STORY</td>
<td>DE 415-252</td>
<td>TE KANAWA, CARRERAS (BERNSTEIN)</td>
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<td>TIME WARP</td>
<td>TELARC 80106</td>
<td>CINCINNATI POPS (KUNZEL)</td>
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<td>TCHAIKOVSKY: 1812 OVERTURE</td>
<td>TELARC 80041</td>
<td>CINCINNATI POPS (KUNZEL)</td>
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<td>BLUE SKIES</td>
<td>WARNER BROS 416-6.666</td>
<td>KIRI TE KANAWA (RIDDLE)</td>
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<td>TELARC SAMPLER #1</td>
<td>TELARC 80101</td>
<td>VARIOUS ARTISTS</td>
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<td>STAR TRACKS</td>
<td>TELARC 80034</td>
<td>CINCINNATI POPS (KUNZEL)</td>
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<td>ANGEL OPO 3821B</td>
<td>DOMINGO, BRIGHTMAN (MAZEL)</td>
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<td>GERSHWIN: RHAPSODY IN BLUE</td>
<td>CBS MK 411499</td>
<td>MICHAEL TILSON THOMAS</td>
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<td>THE BEST OF WOLFGANG AMADEUS MOZART</td>
<td>CBS MK 412-244</td>
<td>NEVILLE MARRINER</td>
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<td>BEETHOVEN: SYMPHONY #9</td>
<td>DG 415-887</td>
<td>BERLIN PHILHARMONIC (KARAJAN)</td>
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<td>TELARC SAMPLER #2</td>
<td>TELARC 80102</td>
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<td>COPLAND: APPALACHIAN SPRING</td>
<td>TELARC 80178</td>
<td>ATLANTA SYMPHONY</td>
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<td>STRAUSSFEST</td>
<td>TELARC 80246</td>
<td>CINCINNATI POPS (KUNZEL)</td>
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<td>HAYDN/HUMMEL/L MOZART: TRUMPET CONC.</td>
<td>CBS MK 38686</td>
<td>WYNON MARSALS, NATIONAL PHILHARMONIC ORCHESTRA (LEPPARD)</td>
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<td>PABELCHEL: CANON</td>
<td>RCA MKD 5468</td>
<td>PAILLARD ORCHESTRA</td>
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<td>MOZART: REQUIEM</td>
<td>L'OJEU L 411-312</td>
<td>ACADEMY OF ANCIENT MUSIC (HOGWOOD)</td>
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<td>BEETHOVEN: SYMPHONIES #9 &amp; 6</td>
<td>DG 415-332</td>
<td>BERLIN PHILHARMONIC (KARAJAN)</td>
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<td>PUCCINI: TOSCA</td>
<td>ANGEL CD 471-74</td>
<td>MARIA CALLAS</td>
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<td>AVE MARIA</td>
<td>PHILIPS 412-829</td>
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<td>TELARC 80058</td>
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<td>O HOLY NIGHT</td>
<td>WARNER BROS 414-044</td>
<td>LUCIANO PAVAROTTI</td>
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<td>WIVALDI: FOUR SEASONS</td>
<td>ARCHIV 402-045</td>
<td>THE ENGLISH CONCERT (PINNOCK)</td>
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<tr>
<td>BARTOK, MIRACULOUS MANDARIN</td>
<td>LONDON 411-994</td>
<td>DETROIT SYMPHONY (DOBART)</td>
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<tr>
<td>BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO</td>
<td>CBS MK 38689</td>
<td>YO-YO MA, CLAIRE BOLLING</td>
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<tr>
<td>BEETHOVEN: SYMPHONY #9</td>
<td>ANGEL CD 471-74</td>
<td>BAYREUTH FESTIVAL ORCHESTRA (FURTWANGLER)</td>
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<tr>
<td>AMERICA, THE DREAM GOES ON</td>
<td>PHILIPS 412-247</td>
<td>BOSTON POPS (WILLIAMS)</td>
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<td>BACH: BRUNNENBERG CONCERTOS</td>
<td>L'OJEU L 414-187</td>
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<td>GERSHWIN: RHAPSODY IN BLUE</td>
<td>PHILIPS 412-611</td>
<td>PITTSBURGH SYMPHONY (PREVIN)</td>
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</tbody>
</table>

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 had here also been among the last majors to enter the CD software market only reinforced that response.

Menon himself can concede the latter point, but the Capitol-EMI worldwide chief is quick to underscore the company’s often overlooked links to optical 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)
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 plant.

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THE AMAZING EXHIBITIONFS INC
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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 2%-4%, 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 1,000 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. Listing 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 60, up from 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 serves clients in Chicago and elsewhere in Illinois, Indiana and Iowa, as well as in Wisconsin, Minnesota and Michigan. "We’ve hired Larry Barke 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, as well as Live Aid, good prices—and new technology. The Compact Disc explosion has brought in a lot of new people who’d stopped buying record. They’re updating their systems and buying software."

Mowers, offering a familiar complaint, "there’s more demand than there is product. We’re still 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."

CHICAGO Despite an Oct. 7 fire which destroyed its inventory, Oarfolkjeokups, 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 2535 Nicollet Ave. South, with a jazz-heavy inventory. "It can sustain itself," says owner Ver San
den, "it might stay on as a second store."

San den, who founded Oarfolk at 2527 Lyndale Ave. South in January, 1973, says the store will extend its presently modest stock of cas
ettes 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’s been special ordering them, but now plans to stock the configuration on a regular basis. "I won’t start buying for them 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’re always trying 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 sing-
er/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 Oarfolkjeokups’ unwieldy but fascinating name. With or without 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 "Folkjeokups," the first American album by British folk artist Roy Harper.

MOIRA MCCORMICK
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 $50, one $25, one $15 and three at $10. The marquee features transparent Plexiglas anchored into the chain's skateboard 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 "Pinochio," "Mary Poppins," "Robin Hood," "Dumbo," "The Wizard Of Oz," "A Christmas Story" and "A Christmas Carol.


Among the $12.99 items are Chiller Video Library and Kid Stuff VHS 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 philosophy 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 400-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 Montclaire Plaza, all featuring the company's tubular racks with baskets bins.

The chain heralded its recent inroads with a sale of hits 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)

Musicland Holiday Sales Drive

‘Hit Wall’ Marquee Highlights Price Spread

NEW YORK The National Assn. of Recording Merchandisers (NARM) is encouraging manufacturers and chains to include trips to their upcoming conventions 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 trade 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-stop in the L.A. area 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 conventions 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.

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


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(Continued on page 36)
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 disestablished 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 Keaf, 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, Patricia Parkins
Prism Entertainment 2873/$59.95

ROYAL WEDDING
Fred Astaire, Jane Powell, Keenan Wynne
Hal Roach Studios 905/$14.95

SANDSTONE
Vestron Video 4122/$69.95

SECRET SQUIRREL’s UNDERCOVER CARPERS
Animated
Worldvision Home Video 1067/$19.95

SKEEZER
Karen Valentine, Justus Lord, Leighton Greer
USA Home Video 213-806/IJE/$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
Similar Entertainment 7984/$39.95

TANYA’S ISLAND
Vanilla
Similar Entertainment 7123/$59.95

THE WILD DUCK
Liv Ullmann, Jeremy Irons
Vestron Video 5107/$79.95

THE WOMAN IN GREEN
Basil Rathbone, Nigel Bruce
Hal Roach Studios 103/$14.95

WOMEN TELL THE DIARYSTIEST STORIES
La Wanda Page, Marsha Warfield, Barbara Scott
Vestron Video 3122/$59.95

PRODUCTS

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 Molezi, Billboard, 1515 Broadway, New York, N.Y. 10036.

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<thead>
<tr>
<th>TIME WEEK</th>
<th>LAST PRICE</th>
<th>W/A/ OF COURSE</th>
<th>TITLE</th>
<th>Publisher</th>
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<tr>
<td>1 3 65</td>
<td></td>
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<td>TYPING TUTOR III</td>
<td>Simon &amp; Schuster</td>
<td>Program that develops speed, and shows progress.</td>
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<td>1 100</td>
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<td>MATH BLASTER!</td>
<td>Davidson &amp; Associates</td>
<td>Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 5 through 12.</td>
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<td>2 117</td>
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<td>NEW IMPROVED MASTER TYPE</td>
<td>Scarborough</td>
<td>Educational program that teaches touch typing to ages 7 to 18 in an exciting video game format in 18 different lessons.</td>
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<td>MUSIC CONSTRUCTION SET</td>
<td>Electronic Arts</td>
<td>Interactive music composition and learning tool enables user to work with a library of music or compose own.</td>
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<td>5 3</td>
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<td>I AM THE C-64</td>
<td>Creative/Action</td>
<td>Introduction to the C-64 and keyboard with basic programming language.</td>
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<td>6 7 11</td>
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<td>SPANISH</td>
<td>American Educational Computer</td>
<td>Foreign language program that can be used with any Spanish course.</td>
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<td>SKY TRAVEL</td>
<td>Commodore</td>
<td>An astronomy program.</td>
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<td>8 21</td>
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<td>CHARLIE BROWN’S ABC’S</td>
<td>Random House</td>
<td>An introduction to letters and words. Recommended for ages 3 to 7.</td>
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<td>10 5</td>
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<td>CHIPWITS</td>
<td>Epix</td>
<td>Teaches the basics of computer programming. Recommended ages 8 and up.</td>
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<td>BUILD A BOOK</td>
<td>Scarborough</td>
<td>Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2 to 12.</td>
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EDUCATION

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<td>PRINT SHOP</td>
<td>Broderbund</td>
<td>At Home Print Shop</td>
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<td>2 36</td>
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<td>THE NEWSROOM</td>
<td>Springboard</td>
<td>The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.</td>
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<td>PRINT SHOP GRAPHICS LIBRARY III</td>
<td>Broderbund</td>
<td>A third disk for use with the &quot;Print Shop&quot;. Supplies 120 more graphics.</td>
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<td>4 38</td>
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<td>PRINT SHOP GRAPHICS LIBRARY I</td>
<td>Broderbund</td>
<td>An additional disk for use with the &quot;Print Shop&quot;. Supplies 100 more graphics.</td>
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<td>5 20</td>
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<td>3 IN 1 BUNDLE</td>
<td>Timeworks</td>
<td>Combination of Word Processing, Data Base and Spreadsheet program.</td>
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<td>6 9 51</td>
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<td>PAPERCLIP</td>
<td>Batteries Included</td>
<td>Word Processing Package</td>
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<td>HOMEPAK</td>
<td>Batteries Included</td>
<td>Combines word processing, communications and data management in one package.</td>
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<td>PRINT SHOP GRAPHICS LIBRARY II</td>
<td>Broderbund</td>
<td>A second disk for use with the &quot;Print Shop&quot;. Supplies 120 more graphics.</td>
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<td>PRINT MASTER</td>
<td>Union World</td>
<td>At Home Print Shop</td>
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<td>10 117</td>
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<td></td>
<td>BANK STREET WRITER</td>
<td>Broderbund</td>
<td>Word Processing Package</td>
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(Continued from previous page)
**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 offering 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 stores are at the rear of the department. “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 voice overs. We are running at two hours and want to go up to four so the programming doesn’t require 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)

**Wherehouse Theft Warning**

‘Black Market’ in Empty Boxes Cited

**BY EARL PAGE**

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 arrest 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 $5 to $20,” asserts Leonard, who claims boosters are preying on a wide variety of video stores and departments. “Boosters are taking an integral step for the thieves.”

Empty cases 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 rental damage.

Suspecting video stores are (Continued on page 34)

### Billboard Top Kid Vdeo

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<th>No.</th>
<th>This Week</th>
<th>Last Week</th>
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<th>Title</th>
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<td>1</td>
<td>1 13</td>
<td>PINOCCHIO</td>
<td>Walt Disney Home Video 239</td>
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<td>2</td>
<td>2 13</td>
<td>DUMBO ♦</td>
<td>Walt Disney Home Video 24</td>
<td>29.95</td>
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<td>3 8</td>
<td>ROBIN HOOD ♦</td>
<td>Walt Disney Home Video 228</td>
<td>29.95</td>
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<td>4</td>
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<td>THE CARE BEARS MOVIE ♦</td>
<td>Samuel Goldwyn Company Vestrion 5082</td>
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<td>5</td>
<td>NEW ♦</td>
<td>A FLY IN THE PINK</td>
<td>Mixarch-Guthery D.F. MGM/UA Home Video 300541</td>
<td>29.95</td>
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<td>7</td>
<td>12 13</td>
<td>VULTRON CASTLE OF LIONS ♦</td>
<td>World Events Prod Ltd Sony Video Software 99H0019-50020</td>
<td>49.95</td>
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<td>8</td>
<td>6 4</td>
<td>PETE'S DRAGON ♦</td>
<td>Walt Disney Home Video 10</td>
<td>19.99</td>
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(Continued)
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 they were turning away funds because our "articulation 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 a local VSDA chapter member who is not a member of a buying group, who cannot possibly accrue enough money 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 manufacturer is 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 poke all about this."

He is encouraged by the vendor spota 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 title," he asks.

What particularly vexes Empey are the instances where programs discussed in with work, which "such 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 $500 in co-op."

"Why aren't the terms spelled out in the first place? Why imply there's a 100% co-op?" he asks. "I'm taking a consumer advocate position. The manufacturers should tell the retailer what the terms are."

When he 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 35)

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 copies, they are losing inventory control and rental revenue, because in most video stores each copy represents a rental profit copy being tracked down in a library case. Moreover, without the corresponding inventory, store owners 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 baskets. They can pick up five to 10 endcaps per visit. 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 has noted in September, but ganged 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 titles 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 store owners to consider alarm systems for empties or complete display copies, says even inadequate 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."
The King. On Stage. On Video.

December 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 video-cassettes. 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 video-cassettes are jam-packed with your favorite Elvis hits such as "Heartbreak Hotel," "Hound Dog," "Jailhouse Rock," "All Shook Up" and "Love Me Tender."

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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TARGET STORES

(Continued from page 32)

prerecorded movies in 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 chain, 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.

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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.
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 Schulte (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 3)

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. The 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 3-8282 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 RXFM250 boom box, $69.99 (everyday); GE 3-6025 boom box, $89.99 ($99.99); Sanyo MGT cassette, $16.99 ($24.99); Sanyo 4-3210 boom box, $99.99 ($119.99); Sanyo MFT711 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-120-37-key, $89.99, and the $179.99 PS-450 and PSR-15 featuring stereo sound (PSR-15 features full size keys).

BILLBOARD DECEMBER 28, 1985

Frank Sinatra and Quincy Jones
"PORTRAIT OF AN ALBUM"

Frank Sinatra and Quincy Jones at work in their natural habitat. With arrangements provided by the finest musicians in the country and a superb collection of songs, this "PORTRAIT OF AN ALBUM" offers a rarely seen perspective of Sinatra in session. And an equally rare sales opportunity for you with all customers with a store.

"PORTRAIT OF AN ALBUM" offers a rarely seen perspective of Sinatra in session. And an equally rare sales opportunity for you with all customers with new holiday VCR's. 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 near-by Footloils 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 "Bevery 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 90% 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 lose the what they see as the "impersonal attitude of so many video stores," and both asserted 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 her or his 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 video-cassettes. 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 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- tories 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.
INVEST IN MIAMI'S HOTTEST PROPERTY

Who said crime doesn't pay? It certainly does if you have America's hottest cops working for you. And they mean business... Big business.

_Miami Vice_ stars Don Johnson and Philip Michael Thomas as a team of undercover agents who enter the seamy underworld of South Florida where everything from drugs to political terrorism are a way of life.

Here's one movie that's too hot not to handle and one that your customers will want to get their hands on. So contact your MCA distributor today.

The movie that started it all! Now available on Videocassette from MCA.

The original television soundtrack. AVAILABLE ON MCA RECORDS AND CASSETTES.

Selection #80133
Color/1 Hr. 39 Mins.
Suggested Retail Price $29.95
Soon available on Laser Videodisc
©1985 MCA Home Video, Inc.
70 Universal City Plaza,
Universal City, 91608.
**Top Videodisks**

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*Compiled from a national sample of retail store sales reports.*

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**BY TONY SEIDMAN**

**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 Bartender’s Guide.” In the works is a series of videos of Consumer’s Union (separate story, page 4).

“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 re-releasing any details, the budget for “Mr. Boston” evidently climbed well into six figures.

Publisher George 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 $19.95.

According to Glenmore’s Donna Ann Hayden, revenues from the sale of cassette 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 liquor used in “Mr. Boston” are Glenmore products, an orientation which parallels that of the print version of “Mr. Boston,” which has sold an reported 10 million copies and features color photographs of the line.

The number of outlets where Glenmore’s alcohol-based products can be sold is 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 ex-

(Continued on page 40)

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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. Newman says “we’re going to do six such projects.” Newman says.

Consumer’s Union contacted a number of video manufacturers, says Shannon, choosing Karl/Lorimar because “they made the best offer.” Initial plans call for release of four-two-package sets in the near 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,” says the release plan. “You can’t lunch them too closely.”

TONY SEIDEMAN

‘MR. BOSTON’ GUIDE

(Continued from page 38)

iminated to be more than 50,000 li- quor 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 which 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 pay-offs given by the sponsored videotape cassette, unit volume is not as important as it might be. Shannon projects that sales might reach 20,000 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 execs 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 guidelines; and Consumer Reports magazine along with Consumer’s Union’s direct-mail magazine. Karl/Lorimar will handle the retail base, while Consumer’s Union has retained full rights to all direct mar- keting 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 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 ele- ments Newman is looking for in- clude 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 al- most every manufacturing exec- utive in the home video business: “We’re not looking to rent, we’re looking to sell.” Besides, she adds, “I think there’s a psychological bar- rier above $20.”

Although Shannon says Karl/ Lorimar has been given conven- tional home video “windows” of six months to a year, Newman says, “The programs are there on video cassette—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 channels.

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, Shan- non claims. “You can give them better information because of the visual treatment. I would understand what’s on video, and not neces- sarily 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 prere- ceded video was a desire for the 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
You are what you eat.

Are you eating it or is it eating you?

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December 10, 1985
The NCB Entertainment Group would like to thank our many friends in the industry for your support in making Billboard's salute to NCB an unqualified success and for making 1985 a year of enormous growth.

From all of us to all of you, our best wishes for a Happy Holiday Season and a Prosperous New Year.

With gratitude,

Noel C. Bloom
Chairman
NCB ENTERTAINMENT GROUP

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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

Embassy Chief
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BY JIM BESSMAN

NEW YORK One of the most arresting new acts to play the U.S. concert circuit in 1981, Australian rock band Divinyls nonetheless had problems establishing its critically lauded, fiercely aggregate debut Chrysalis album “Desperate” in the domestic marketplace. Even though the group expanded a four-week tour schedule to five months and 81 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 up and experiment more.”

Production of “What A Life!” began in late 1981 under the auspices of Mark Opitz, who produced “Desperate.” Dissatisfied, Amphlett wrote more songs and jogged 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!”, “Please 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 knowing what we are.”

What Divinyls have been is a hard rock quintet delving into life’s darker recesses via the anguish, 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 personal 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-planned promotion 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 “Please 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.”

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

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FOXY PALMER. It’s not Michael J. Fox, but Robert Palmer, guesting on a recent segment of “American Bandstand.”

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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. Variety’s 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 offices.”

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, Doe Severinenk & Xeborn, Gregg Allman, Beat Farmers, John Prine, Atlanta Rhythm Section, the Association, the Mamas & the Papas, Artie Guthrie, Mink DeVille, 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 Wellness and Speak The Language, have been picked up by Variety.

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LIVE MUSIC BOOM SEEN AT THEME PARKS

ATLANTA With a decreasing proportion of children 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 conference included chairman/moderator Gary Noble of Worlds Of Fun, Kansas City, Mo., Todd Blackburn of Six Flags Over Georgia, Atlanta; Whittaker of Opryland, USA, Nash- ville; Joe Fezzi of Busch Entertainment Corporation, St. Louis; and Bill Williamsburg, Va.; Bette Kaye and Dennis Hammond of Bette Kaye Productions, Sacramento; William Callis; and Tony 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, like rides—has gone through the roof, and managers are looking for other forms of entertainment. Changing demographics, 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 do it with or 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 remain single as a result.”

Commenting on the need of parks to be more creative with live performances, Opryland USA’s Whittaker said, “We’re [entertainers] gonna bring people through that front gate—and are worth the effort.”

Bette Kaye Productions’ Hammond 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 complies, “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 350 attendees. The three-day convention was 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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RADIO & RECORDS TOP 85 OF '85
7 OF TOP 10/14 OF TOP 20
73% OF ENTIRE YEAR-END CHART

ASCAP
American Society of Composers, Authors & Publishers
Talent in Action

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

Opening the evening were Chicago hardcore heroes the Effigies, whose workmanlike performance was possibly 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. (Darrell 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 too audible 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 support, the pair's usually exuberant, boisterous assertiveness came off as empty braggadocio.

Riffs drums.

**NEW DISCOVERY**

Rough Cutt

**THE CULT**

Tom Waits

Beacon Theatre, New York

Tickets: $15.50, $15.50

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 "Glitterbug Boy" and "On The Nickel."

But fans who came to hear Tom Waits the laid-back pro-playing balladeer must have been disappointed; the harrowing, jarring side of his musical nature was far more evident in the gentle, romantic side. The concert was dominated by the hard-edged, overly 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' new 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 Blake 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 lie the secrets of Waits' distinctive charm: A Tom Waits concert is part rock concert, part cabaret, part polka 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, ineradicably himself.

**Peter Keelner**

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 voice 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 tapestry's threads.

But fans waiting whose workmanlike performance was possibly unenthusiastically received by an uninterested crowd.

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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 a customized 5x7 "Body By Jake," a customized 5x7 "La Favorite" dress as well. And when a crisis comes around, simply push a button and the let the trophoo do the talking. Among the possible responses available are: "Ask Again Later," "Forget It, Your Goois Is Cooked," "'No, 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, impressive Eyeline exec who opened a Nashville office here this year, goes Scene's "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 to 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 Farm Aid architect Willie Nelson. And to Sammy Hagar, whose four-letter blue streak knocked Farm Aid 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 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 separate 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.

For 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 Rog- er Miller and his "Big River" Broaday score.

Multimedia expects the show to be aired in approximately 150 marke
tions 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 Morris); "Seven Spanish Angels" (Troy Seals, Eddie Setzer); "There's No Way" (Lita Palas, Will Robinson, John Jarrard).

Contemporary Upebeat: "Baby's Got Her Bluejeans On" (Bob McDill); "Don't Call Him A Cowboy" (Debbie Hupp, Johnny Mac Rae, 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)

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

Not only are any other country, however. In addition to booking Elemylou 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 concert tours.

"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 of only 5% or 10% of the time. Wojcik doesn't perceive his office's geographic location as relating to doing volume business. (Continued on page 53)
Congratulations

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Bob Lapoff • Red Neinkirchen • Bill Martin
The Staff of Straight Up Management Co.
(Snooks) • Donna and Thomas, and especially John Arezzi
(You’re going to the top)

NASHVILLE SCENE
(Continued from page 51)

To Tree International excess Bud-
dy Killen and Donna Hilley, Scene
proudly bestows its “We’re Inde-
pendent And We Like It That Way” award for proving that it’s possible to be successful without
being bought up by a major con-
glomerate.

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 very own “They Said It
Couldn’t Be Done” award for giv-
ing the industry a different kind of
creative reporting. Along with his
award, Ross receives a year’s sup-
ply of Boston baked beans to coun-
teract 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.

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"I SAW YOUR NAME ON THE MEN'S ROOM WALL" I6 7 0 0 7 7 1 2 8 8 5 BILLBOARD DECEMBER 28, 1985
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 gig in which the artist played 26 dates and grossed $650,000, Entertain-ment 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 enlist-ed the assistance of a Toronto agency.

Wojcik says he doesn’t feel competitive with large agencies who maintain in-house tv and film depart-ments. “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 three auto manufacturers has approach-ed him about featuring Hank Williams Jr. in a pickup truck cam-paign, while a major cola company is finalizing plans for an Earl Thom-son Conley endorsement.

The majority of the firm’s book-ing business takes place with rock promoters, among them Feyline, Brass Ring, Tony Ruffino and Lar-ry Schaeffer of Little Wing Produc-tions. 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 con-certs in 1986.

KIP KIRBY
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**Fast Lane's** & **Country Roads**

1. **A Long Time Ago** – Barbara Mandrell
2. **Take Me Home, Country Roads** – John Denver
3. **The Gambler** – Kenny Rogers
4. **The Night They Drove Old Dixie Down** – Waylon Jennings
5. **The Night They Drove Old Dixie Down** – Waylon Jennings
6. **The Night They Drove Old Dixie Down** – Waylon Jennings
7. **The Night They Drove Old Dixie Down** – Waylon Jennings
8. **The Night They Drove Old Dixie Down** – Waylon Jennings
9. **The Night They Drove Old Dixie Down** – Waylon Jennings
10. **The Night They Drove Old Dixie Down** – Waylon Jennings

**Hot Airplane**

1. **Ain't No Sunshine** – Elton John
2. **All My Loving** – The Beatles
3. **All Night Long (All Night)** – Lionel Richie
4. **All Night Long (All Night)** – Lionel Richie
5. **All Night Long (All Night)** – Lionel Richie
6. **All Night Long (All Night)** – Lionel Richie
7. **All Night Long (All Night)** – Lionel Richie
8. **All Night Long (All Night)** – Lionel Richie
9. **All Night Long (All Night)** – Lionel Richie
10. **All Night Long (All Night)** – Lionel Richie

**For the Week Ending December 28, 1985**

**Billboard**

**Hot Country Singles**

- **Title**: **You Make Me Feel Like A Man**
- **Artist**: **Ricky Skaggs**
- **Label**: RCA 52671

- **Title**: **They Never Had to Over You**
- **Artist**: **Johnny Lee**
- **Label**: RCA Records

- **Title**: **Too Much On My Mind**
- **Artist**: **The Statler Brothers**
- **Label**: MCA Records

- **Title**: **Break Away**
- **Artist**: **Garth Brooks**
- **Label**: Columbia

- **Title**: **Timberline**
- **Artist**: **Emmylou Harris**
- **Label**: MCA

- **Title**: **Lonely Days Lonely Nights**
- **Artist**: **Tanya Tucker**
- **Label**: MCA

- **Title**: **Some Girls Have All the Luck**
- **Artist**: **k.d. lang**
- **Label**: RCA

- **Title**: **Old Blue Yodeler**
- **Artist**: **Rascal Flatts**
- **Label**: MCA

- **Title**: **Your Memory Ain't What It Used to Be**
- **Artist**: **Mickey Gilley**
- **Label**: MCA

- **Title**: **American Waltz**
- **Artist**: **Merle Haggard**
- **Label**: EMI

- **Title**: **Baby When Your Heart Breaks Down**
- **Artist**: **The O'Jays**
- **Label**: RCA

- **Title**: **Everything Is Changing**
- **Artist**: **Barry Gibb**
- **Label**: MCA

**Still Holding On**

1. **I Won't Turn Back** – John Anderson
2. **I'm Just A Country Boy** – Mel McDaniel
3. **I'm Just A Country Boy** – Mel McDaniel
4. **I'm Just A Country Boy** – Mel McDaniel
5. **I'm Just A Country Boy** – Mel McDaniel
6. **I'm Just A Country Boy** – Mel McDaniel
7. **I'm Just A Country Boy** – Mel McDaniel
8. **I'm Just A Country Boy** – Mel McDaniel
9. **I'm Just A Country Boy** – Mel McDaniel
10. **I'm Just A Country Boy** – Mel McDaniel

**Hot Movie Sales**

1. **The Business of Love**
2. **The Rainmaker**
3. **The Rainmaker**
4. **The Rainmaker**
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**SALES**

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**COUNTY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

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DIGITAL EQUIPMENT MAKERS OPTIMISTIC

Executives Predict Increased Demand in '86

BY STEVEN DUPER

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 $135,000 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 Port Lauderdale facility (formerly MCI) is now producing the new PCM-3310 ($17,000) and 312 ($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 mastering format by CD production facilities. “Sales of mastering systems have 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 ($31,500) 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 Port 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 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 “approxi-

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---

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 to $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 designed as replacement system for PCM-1610.

SUNKYONG:
- Reduced prices, $133,000 to $104,000.

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.

The company has now priced at $145,000, 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 joint venture in a new digital format, PD (professional digital). While AEG’s Rainer Zopfy 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 Internationa" AL 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)
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 and 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. Michael 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, "Lossing 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 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 "crotch between Norman Wisdom [the British comic] 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, Nylo Leaverton and U2. It "attempts to prevent 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 Lizzy Borden & the Axes just completed a video, "How Does It Feel," to commemorate their holiday rock 'n' roll hit. (Continued 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 cowrote and performed a song, "McGrath." Also there, vocalist Mark Murphy completed tracks and mixed an album for Muse Records. Joe Fiehs produced, and MacDon-ald 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 Hannah-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 "San City" project. With Van Zandt were Herb 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 Cusumano 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 Upler assisting. Also there, Suzanne Vega recorded the track "Left Of Center," for the soundtrack of "Pretty In Pink." Steve Addabbo produced. And Genevieve had been in working on her album project with producer Hubert Eaves. Ron Banks is at the board, with Arthur Zarate assisting.

LOS ANGELES

MICHAEL O'MARTIAN has been in at Lion Share Recording's Studio B, producing Peter Cetera for Warner Bros. At the controls is John Guess, assisted by Khalid Glover. In Studio A, Jeffrey Osborne has been working with engineer Tommy Vicari and assistant engineer Larry Ferguson. Barbara 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 Guffia 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 Tongeren.

Rock act T-Minus is in at Skip Saylor Recording cutting tracks for Nick LaNghr Productions. Skip Saylor and John Hug are producers.

(Continued on page 58)
pro audio/video

AUDIO TRACK
(Continued from page 57)

ducing, with Saylor also engineer-
ing. Also there, artist Barry McKay
has been tracking a self-produced
EP for Rapid Fire Music. Tom
McCaulley is engineering, with Joe
Shay and Andy McCull assisting.

KASHVILLE

RECENT PROJECTS AT Hilltop
Recording, Madison, Tenn., include
an album on Porter Wagoner, pro-
duced by Fred Newell and engi-
neered by Steve Messer, and an al-
bum on Stella Parton, produced by
Randy Parton and engineered by
Messer.

OTHER CITIES

STEPHANIE MILLS' latest sin-
gle, "Stand Back," was recorded at
Philadelphia's Sigma Sound, pro-
duced by Nick Martinelli and engi-
neered 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 as-
sisting.

At Bearsville Sound in Bear-
sville, N.Y., PolyGram act Cinderel-
a recently wrapped its new album,
with Andy Johns producing and en-
gineering. Mark McKenna provid-
ed additional engineering services.
Also there, Joe Jackson has fin-
ished composing and rehearsing for
his upcoming A&M album. And
Craaf, 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
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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 systems 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 a 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 37)

benefit show to raise money for the city's youth outreach program, Bridge Over Troubled Water. Produced by Paul Cicciotelli and Donald Seaman for Alley Works Video, the clip illustrates the difference between wanting and needing.

Another Boston-area charity event is V-66's (WVJ-V) 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 MOLESKY

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1513 Broadway, New York, N.Y. 10036.

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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Recently, at the AES Convention in October, New England Digital made history by premiering the first tapeless recording system.

Using a combination of 16-bit polyphonic voice samples, FM synthesized timbres, and "live" instruments and vocals recorded direct-to-disk, a complete multi-track recording was made. In other words, the functionality of a modern studio at a fraction of the cost, and it's all digital!

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- Polyphonic Sampling - The first 16-bit polyphonic sampling system is still the best. The system can support up to 32 fully polyphonic voices and 32 megabytes of RAM. The polyphonic option offers 96 dB signal-to-noise ratio and a sampling rate of up to 100 kHz.

- MIDI - The Synclavier offers the most extensive MIDI system in the world. For example, control 32 different MIDI systems with one key depression. The Synclavier MIDI option, in addition, is free from the delays which have plagued most MIDI systems on the market.

- Multi-Channel - Each track of the Synclavier's 32-Track Digital Recorder can have a separate output directly connected to your recording console.

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Billboard December 28, 1985
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The first ever automated music printing gets better still, offering complete transcription of scores, parts and lead sheets. Plus, coming soon: laser printing!

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Please note: The new Direct-to-Disk™ multi-track system is available by appointment only in New York and Los Angeles.

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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 Production 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.
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 pro-
gram from MCA Home Video, originally was meant to be strictly per-
sonal, a device to review perfor-
mances during his initial U.S. tour early this year.

But as the “Valotte” this first At-
tlantic album) tour began, the foot-
age, produced and directed by Mar-
tin Lewis, evolved into what may be one of the industry’s first “video music biographies,” a blend of con-
cert, documentary and candid inter-
view material.

“I wanted to know what I was do-
ing right and wrong on stage,” Len-
non 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 proj-
et was a ‘go.’ I was a little unsure about the idea but, in retrospect, ev-
eryone 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.

“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, and which is well. We’ll have a relationship. It shows the frustra-
tion and anger involved with being on tour.”

“If 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 dis-
cussion 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 creat-
ed different impressions and pres-
ures. It’s not a big film, just some-
ting 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 cre-
tive 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 in-
terview segments. In one four-hour ses-
sion, he discussed such topics as Yoko Ono and his late father; the inter-
view was cut down and intermit-
tently woven into the film or else

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First time in front of the lens. The late film director Sam Peckinpah di-
rected the first two videos from “Valotte” (two other clips were sub-
sequently 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 concep-
tion video is coming from.” Once the al-
bum (produced, as was “Valotte,” by Phil Ramone) is out, Lennon adds, he will spend the balance of 1986 on a more extended 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

These weekly listing of new video clips generally available for pro-
gramming and/or promotional purposes includes: Artists, title, album (where applicable)/label, producer/production house, di-
rector. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10003.

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MCA

KISS
All Night
Hollywood/Grande

LOVERBOY
This Could Be The Night
Love/ Every Move Of It/Columbia

QUEEN
One Vision
Fonzy N. Pictures

DALE SEALS
Bop
Jive

DAN SEALS
Scream

STING
Russians

VICTORS
The Dream Of The Blue Turtles/EMI

ROXY MUSIC
Can't Fight It

PHILIP-MICHAEL THOMAS
Just The Way I Planned It

VELOCITY
Chic For Now

WATER BOYS
The Hole Of The Moon

YARROUGHB & PEOPLE
Guilty

Clip Producers Get Recognition From Film Trade Publication

NEW YORK — Five music video producers were named on a list of 1985’s top 50 film and video pro-
ducers in the year-end issue of Mi-
limeter, the monthly motion picture/video trade publication.

Recognized for their work are Ken Kragen as executive produc-
er for “We Are The World,” Jerry Kramer for Billy Crystal’s “The Look Mahvelous,” Maggie Renzi and Peggy Rajski for Bruce Springsteen’s “Glory Days” and “I’m On Fire,” and Adam Whitt-
kier for Dire Straits’ “Money For Nothing” and A-Ha’s “Take On Me.”

“Producers are often not recog-
nized,” says Millimeter managing editor Diane Rafferty, who claims it’s usually the directors or artists who receive credit because pro-
ducers “are in the background.”

The 50 leading producers were chosen by the publication’s edi-
tors, with selections based on the projects’ “popularity, critical ac-
claim and innovation,” according to editor Peter Caranicas. This year’s marked the first time there has been a music video category.

The remaining categories were motion pictures, television pro-
grams and commercials.
**Notes**

On December 18, 1985, Billboard classified the above as:

**PROGRAMMING**

*AS DECEMBER 18, 1985*

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

**VIDEOS ADDED TO NETWORK**

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**NEW ARTISTS**

- JON ANDERSON Easier Said Than Done Elektra
- THE DAMOZES Simply Enchanted MCA
- MINN DEVILLE I Must Be Dreaming Atlantic
- PROPAGANDA P.MACHINERY Island
- SAGAN BROWN Heroes Capricorn
- SIGUE SIGUE & THE BANSHEES Cities in the Dust Geffen
- WIRE TRAIN The Last Perfect Thing Columbia

**NEW ARTISTS**

- MUSICAL BOX NEW MEDIUM MUSIC BOX

**PLAY LIST**

- Bruce Springsteen - "My Home Town"
- HEAVY ACTION 15-24 PLAYS
- V66 PLANs
- Happy New Year

NEW YORK: V66 will broadcast a half-hour year-end special titled "Prince In Paris" (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 (WVJY-TV) will ring in the new year with two special events: the V66 Video Countdown, December 31, 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 to 10 p.m., and will be rebroadcast on New Year's Day from noon to 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.
Why General Motors, Ford and Chrysler put thousands every year toward the development of new ideas.

By giving to the United Negro College Fund, all kinds of businesses throughout America help provide education at 42 private, predominantly black colleges and universities. More than 25% of these students earn degrees in business administration, marketing, engineering and computer science. And companies like General Motors, Ford and Chrysler realize that the development of these students is an invaluable idea.

For a brochure on how to contribute, write on your company letterhead to the United Negro College Fund, Dir. of Corporations, 500 East 62nd Street, NY, NY 10021.

Give to the United Negro College Fund. A mind is a terrible thing to waste.
The challenges of 1986 include Nigeria, South Africa

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.

What is needed are help and support retailers, many of them black, survive in the era of malls and superstores, or are they doomed? This is a question that especially 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 singer, 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 Kinsey's "Bad Situation" is loud, funky and raw. It's on Red Rooster Records, 2615 N. Willow 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 Chuckie Rich, 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 Mecca Movies has just completed videos on Freddie Jackson ("He'll Never Love You") and Melissa 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 ... 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. Jekyll and Mr. Hyde's new single is "Yellow Ponies" b/w "Freshness 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 band with more than one band. The "double agents" here are keyboardist Ivan Goff and percussionist Ju Ju Ruggs, who have played with many of the city's top bands, including the popular E.L. (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 mix tape "Looking for the First Love," have signed with MCA. The first single is "Skips A Beat." ... Arthur Baker's solo album is due on Epic in mid-January.

BY MAURIE H. ORODENKER
PHILADELPHIA - At a foreclosure auction Dec. 9 in the U.S. Marshall's office, an attorney for an undisclosed buyer was the highest bidder for the New Uptown Theater, later Entertainment Center (NU-TEC). While it took $3.1 million in government-backed loans to purchase the $7 million structure, which was bought in 1977, the new buyer now has plans to 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 foreclosure proceedings last year, including the city, state and federal agencies that guaranteed the loans, will be left with their paper. This NU-TEC was opened in 1983 in an attempt by local black businessman John Bowser to revive the facility. During the '80s and '90s it was known as the Midnite Maxx and, along with New York's Apollo and Washington's Howard, was one of the keystone 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 '80s, the Uptown shed 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.

BY PAUL GREIN
LOS ANGELES - Tina Turner, whose winning performance in the "Mad Max III: Beyond Thunderdome" movie was given annual by the National Assn. for the Advancement of Colored People (NAACP) to honor black actors, was in the media and arts, were presented Dec. 6 at the Wilshire Theatre here.

Another veteran female singer, PATI LaBelle, was named entertainer of the year and best female recording artist. Luther Vandross was named best male recording artist, and his and "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," whose music producer and director Thomas Carter, was named best episode in a dramatic series, while the show's co-lead and recently signed Atlantic recording artist Freddie Jackson was given 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 for 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, Leonel Pyne, Frances E. Williams and Little Richard were inducted in the Image Awards Hall of Fame.

TINA TURNER, WHITNEY HOUSTON, LA BELLE; VANDROSS
Win NAACP Image Awards

FOR WEEK ENDING DECEMBER 28, 1985

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

NEW TOTAL
MORRIS DAY THE COLOR OF SUCCESS WARNER BROS. 29 52
THE FORCE MD'S THE TENDER LOVER WARNER BROS. 23 63
WHITNEY HOUSTON HOW WILL I KNOW ARISTA 22 45
RENE & ANGELA YOUR SMILE MERCURY 21 51
THE FAMILY SHINE LIGHT FLYTE FAX

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 which are being sold in the future, taking potential best-seller charts into the retail and one-stop reporting to Billboard. The full panel of reporters is published periodically as changes are made or is available to subscribing a self-addressed stamped envelope to Billboard, Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

NUMBER REPORTING
BILLY OCEAN WHEN THE GOING GETS TOUGH 137 REPORTERS 24 21
STEPHENA MILLIS STAND BACK MCA 13 14
TA MAE & THE SEEN AFFECTION A&M 12 11
YARBROUGH & PEOPLES GUILTY TOTAL EXCHANGE 12 L.L. COOL J I CAN'T LIVE WITHOUT MY RADIO DEF AM

INFORMATION SOURCED FROM BILLBOARD,
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<td>JETS</td>
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<td>GO HOME</td>
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<td>FALL DOWN (SIPPING LOVE)</td>
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<td>49</td>
<td>FALL DOWN</td>
<td>STEVE WONDER</td>
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<td>STEVE WONDER</td>
<td>6</td>
<td>49</td>
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</table>

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.
THANKS FOR A SUPER YEAR!

IT'S GREAT WORKING WITH . . . DAVID DIGGS . . .
CENTURY 22 (featuring George Shaw) . . . (NEW! DEBUT - #57 ●)
MAYNARD FERGUSON . . . GENERATION BAND (with Victor Feldman) . . .
GEORGE HOWARD . . . RARE SILK . . . DIANNE REEVES . . .
DAMON RENTIE . . .

BEST SELLERS!

PALO ALTO/TBA RECORDS 11026 VENTURA BLVD. #2, STUDIO CITY, CA 91604 (213) 877-5106

FOR WEEK ENDING DECEMBER 28, 1985

Billboard Top Black Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>MAILER</th>
<th>LABEL</th>
<th>DISTRIBUTING LABEL</th>
<th>(SUG. LIST PRICE)</th>
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| STEVE WONDER | R | ATLANTIC | 61347/LONDON (9.98) | (CD)
| FREDDIE JACKSON | R | CAPITOL | 51-12404 (8.98) | |
| WHITNEY HOUSTON | R | A & M | 82212/LONDON (9.98) | |
| ARETHA FRANKLIN | R | A & M | 82686/LONDON (9.98) | |
| ISLEY/ISLEY | R | CBS | 4011/EPC | |
| KOOL & THE GANG | R | D & DE | 82249/M.J./POLYGRAM | |
| SHEILA E | R | POLYGRAM | 25317/LONDON (8.98) | |
| BOBBY WOONACK | R | MCA | 567/LONDON (8.98) | |
| STREET CALLED DESIRE | R | A.R. | 25329/LONDON (8.98) | |
| ATLANTIC STARR | R | SP | 5401/F | |
| SOUNDTRACK | R | WARNER BROS. | 25359/LONDON (8.98) | |
| MIKE WILLIAM | R | MCA | 610/LONDON (8.98) | |
| STARBRIGHT | R | ELEKTRA | 60424/LONDON (8.98) | |
| EDDIE MURPHY | R | COLUMBIA | 35952/LONDON (8.98) | |
| THE ISLEY BROTHERS | R | WARNER BROS. | 25347/LONDON (8.98) | |
| LUTHER VANDROSS | R | MCA | 39862/LONDON (8.98) | |
| CAMEO | R | ATLANTIC ARTISTS | 82454/M.J./POLYGRAM | |
| KURTIS BLOW | R | EMI | 82641/LONDON (8.98) | |
| PATTI LABELLE | R | JUantasy | 40022/LONDON (8.98) | |
| ZAPP | R | WARNER BROS. | 25327/LONDON (8.98) | |
| BERNARD WRIGHT | R | CAPITOL | 51-3054/CAPITOL (8.98) | |
| FIVE STAR | R | RCA | 51-3052/CAPITOL (8.98) | |
| GRACE JONES | R | MANHATTAN | 52031/CAPITOL (8.98) | |
| ARTISTS UNITED AGAINST APARTHEID | R | MANHATTAN | 52035/CAPITOL | |
| EUGENE WILDE | R | P & O ATLANTIC | 9000/LONDON (8.98) | |
| TA MARA | R | A.R. | 52578/LONDON (8.98) | |
| DIONNE WARWICK | R | A.R. | 82399/LONDON (8.98) | |
| KASHIF | R | A.R. | 52835/LONDON (8.98) | |
| RAY PARKER JR. | R | ALLEBE | 82400/LONDON (8.98) | |
| ALEXANDER O'NEAL | R | MICROF | 9331/EPC | |
| PRINCE & THE REVOLUTION | R | QWEST | 52530/London (8.98) | |
| STANLEY JORDAN | R | BLUES | 8101/CAPITOL (8.98) | |
| BOOGIE BOYS | R | CAPITOL | 12409/LONDON (8.98) | |
| KLYMAXX | R | MCA | 5229/LONDON (8.98) | |
| MEETING IN THE LADIES ROOM | R | A.R. | 52396/LONDON (8.98) | |
| TAYLOR PEPPERDENT | R | A.R. | 52404/ELEKTRA (8.98) | |
| JETS | R | A.R. | 52405/ELEKTRA (8.98) | |
| THE POINTER SISTERS | R | RCA | 52406/LONDON (8.98) | |
| THE O'JAYS | R | RCA | 52415/LONDON (8.98) | |

Compiled from a national sample of retail stores and one-stop sales reports.

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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.

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 Tuskan and group member Derek Blevins.

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.

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Latin Motas
by Enrique Fernandez

Enrique Fernandez is on vacation. This week’s column was written by Carlos Aguado.

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 who are ogling some new trends that emerged during the last five months.

On the pop charts, Jose Jose remained in the first spot with his year-end album “Reflexiones.” He was accompanied by most of the R&B/Ariola roster, including Rocío 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, Yolanda Moncayo, Vinyeta 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.

Classical Keeping Score
by Is Horowitz

Memorial tribute: Noah Greenberg, whom many credited with elevating early music performance from amateur to professional status, and bringing into the public 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 internationally known conductor 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 the group’s best, made Decca/MCA, and also for CBS and some smaller labels, startled industry skeptics by outselling an clutch of classical potboilers like “Scherazade.” Released in 1968, it is still available.

The Hebrew Arts School, site of the concert, will sponsor an exhibit of Pro Musica instruments and memorabilia, opening the day of the concert and running through to the end of the 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 U.S. 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 newings, 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 atac...
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, '60s-styled rock band.

Few groups have had as many No. 1 hits as the Imperials in the past two decades as the number "Praise the Lord," "Oh Buddy," "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 Andersons 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 band 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. Then after we were auditioned, 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 is an important difference between Ward and his predecessor.

"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 Keenewis

**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-awaited 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 gallop new Five Feet Two, who carried over to 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. Yes, in an unusual bit of blemishing his unusual status in the jazz world, Wynton Marsalis opens a 15-concert stand at New York's Joyce Theatre Thursday (28). Marsalis and his quartet are being presented by Radio City Music Hall Productions.

(CD) Compact Disc available. © Recording Industry Assn. Of America (RRA) certification for sales of 500,000 units, & RRA certification for sales of one million units.
### HOT DANCE/DISCO

**CLUB PLAY**

Compiled from a national sample of dance club playlists.

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**12 INCH SINGLES SALES**

Compiled from a national sample of retail store sales reports.

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**FOR WEEK ENDING DECEMBER 28, 1985**

**BILLBOARD**

- Hot Dance/Disco Chart
- Club Play Chart
- 12 Inch Singles Sales Chart

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**BILLBOARD**

- Hot Dance/Disco Chart
- Club Play Chart
- 12 Inch Singles Sales Chart

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- Club Play Chart
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**BILLBOARD**

- Hot Dance/Disco Chart
- Club Play Chart
- 12 Inch Singles Sales Chart
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 co-wrote with three other writers. Bob Skoro, Chappell's director of professional activities, U.S., looks on.

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Disco—Simulation
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Buddy — Women
Tell Me — Vanessa
 Tender Heart — Leather Lace
FX Disco — Model 2001 (lim)
From Below—Leigh Lands
Both sides—New York Wax

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Ecstasy (Infty) — S. Marvin
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Ocean Eyes — Rennie
I'm A Woman — Barbara
Elton (1969)
I Find The Way — Roger
Our Revolution — Means
E 2 E (LP)
Say You Never — Lyn Ross
In My Life — Self Service
Why Can't We Live — Angela
Love
Studio 54 — 705-6 (LP)
Hold Me Tight — Night Society
Beverly - Funky
Music — Samantha Glick
Touch — Silent Cicle
I caught — Olivia Green
Tonight — Ken Lazo

GRACE JONES (Manhattan/Island)

BY BRIAN CHIN

YEAR-END MEDICATIONS: 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 chart 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.


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."

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**Tape Duping Booms Big Demand for Western Product**

BY VADIM YURCHENKOV

MOSCOW Illegal cassette duplication is 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, JVC and other recently Agfa-Gevaert blank tapes in this market.

Imports of foreign-made C-90 cassettes, totaling around $11.75 billion in 1982, matched 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 domestic tapes.

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: record 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 seashore, offering up to 50 titles including classical and folk and pop, compilations by national artists like Vladimir Vysotsky, Western product from the Beatles, Chicago and others, and highly popular international recordings from such artists as Adriano Celentano, Pupo, Al Bano & Romina Power, Alvis Perci & Ricici and Too Cugnoto.

Costs, strictly fixed, are $22.35 for C-900 duplication including tape, $12.30 for C-90 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 to play 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 tape duplicating has been said, either locally or at national level, about the copyright and royalty issues.

VAAP, the Soviet collection agency, has yet to address the problem of this unofficial new side to the music industry. But the air in a small state-owned market or monitor control or the soaring market for illegally duplicated cassettes.

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By Fred Bronson

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Ukraine—VICTOR AVETISYAN, 17 Sushko Str., 02091 Kiev, 044 361-3795.

**CONSTRUCTION SHOULD BEGIN next spring on a 5,800-seat re- tractable-domed stadium in Toronto.**

The contract for the design has been awarded to little-known archi- tect 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.

*Michael Rock* will become general manager of the Composers, Authors & Publishers Assn. of Canada (CAPAC) in January, tak- ing over from John Mills, who re- mains as senior legal counsel with responsibilities for copyright matters. Rock joined CAPAC in 1969 and has been assistant manager for 12 years.

An *ERROR* in informing informa- tion left CILQ-FM out of a recent story on BMI fall ratings in Toron- to, and that's a shame. It was Q17's best book ever, with 799,000 listeners (up from 661,000 last year) and 6,454,000 reach in the week (first among FM rock stations).

*Bob Muir,* the Virgin Records Canada president who recently left the firm, has formed a management consulting company, with himself as its first act. The band recently 4 Ready Records after a couple of un- successful attempts to crack the American market.

The *PROGRAMMERS at CHUM and CFFR, recently slapped on the writ by the federal regulator for not playing Canadian material dur- ing peak hours, say they'll try to step up the percentage of Canadian material at other off-hours. But they remain convinced there isn't a lot of airworthy material right now.

**A FEDERAL TASK FORCE** has called in to study national 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 prob- lem.

**ANOTHER federal task force— this one on broadcasting—has been getting last-minute advice and infor- mation from interested parties and is ready to write its report. The deadline for its blueprint for broad- casting has been pushed back one month to mid-February.

"I DID IT FOR LOVE" by Regat- ta, the winner of a "Homegrown" contest by CILQ-FM, Toronto, is be- ing heavily played by rival CHUM- FM.

Recent BMB puts CKAC back at the top in Montreal, and placed CKLG on top in Vancouver. CHER is far ahead in Edmonton, CJOH is slightly ahead in Winnipeg, and C106 in No. 1 in Halifax. CFRA stays ahead in Ottawa, and CFFR has a small lead in Calgary.

**Maple Briefs**

**Canada**

**Talks Seek ’Peaceful’ Copyright Revision**

But Arguments Seen Over Compulsory License, Reserves

**BY KIRK LAPointe**

**TORONTO** Talks aimed at revis- ing the 61-year-old compulsory me- chanical rights clause are underway between the Canadian Recording Industry Assn. (CRIA) and the Canadian Mu- sical Reproduction Rights Agency (CMRRA), who have agreed to an attempt "to bring peace to the in- dustry," according to CMRRA gen- eral manager Paul Robertson. who says, "to see some better give-and- take."

In discussions with SODRAC, an- other reproduction rights agency, CRIA has been attempting to abol- ish the principle of a compulsory rate. With CMRRA, however, the point "is not negotiable," Berry says.

CMRRA represents roughly 70% of the number of music publishers and about 50% of its business. The agency collected about $6 million in 1984.

Among its boldest negotiating moves is the effort to establish a minimum mechanical rate, under- cutting controlled composition clauses in recording contracts. CMRRA, is also seeking a more "flexible” system for allowing indi- vidual publishers to reach terms with labels on mechanical rates for their songs."

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 con- sider a proposal at the end of the 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 sug- gest a mutually acceptable new rate.

Berry insists, though, that in re- turn for a higher rate, the CMRRA will "not cede 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.

**BY FRED BONSON**

The inside story of every number one Single from "From Around the World" to "Crimson and Clover" at BOOKSTORES NOW.

**Mosedo**

**FOREIGN TRADE**
The listings definitively of the top singles and albums throughout the history of record charts. 30 different volumes cover all formats of recorded music. Write for details and prices:
The buzz has already started in the Music Industry. MIDEM '86. In its 20th year, the world's greatest music show is expected to top the incredible level of business achieved this year by the American Music Industry. MIDEM is the music world's largest international marketplace. To celebrate its 20th year, MIDEM '86 will be greater than ever, with over 7,500 professionals from 1,500 companies and 50 countries expected to participate. Be there to meet the top producers, record companies, music publishers, and independents. Be there to promote your records and catalogs, push your artists, or negotiate distribution rights. Be there to connect with music video service companies at MIDEM Video Clip. Be there to view the latest innovations in studio equipment. Be there to participate in the 3rd International Radio Program Market. And at MIDEM, more than 900 journalists will be there to see you. As an exhibitor, you'll find everything is done for you, including a fully furnished office with a phone and audio equipment. Just contact your local office for information about your stand and listening room. But if all the business contacts in the world aren't enough, what else does MIDEM '86 have in store for you?

CELEBRATIONS!

The 20th Anniversary is being marked by a series of glittering events including galas, concerts, live broadcasts, and pleasant surprises that we'll keep up our sleeves until you arrive. It would take months and great expense to line up the kind of international contacts you will make each day at MIDEM '86. Take a moment now and pick up the phone or fill out the coupon to take advantage of this excellent business opportunity!
RECOMMENDED Other releases predicted to hit the top half of the chart in the format listed

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

FORCE M.D.'S Gable
PRODUCERS Various
Tempt My Boy/Marvin Brax, TB 1016
Vocal quintet just missed last year with their solo album, but look to be in better shape this time with a new distribution pact with Warner Bros. First single, "Tender Love," from the "Knash Groove" soundtrack, was produced by Jimmy Jam and Terry Lewis and therefore is a strong breakout action. Other strong tracks include "Tender Love" as well as the title tune, a hot battle of the bands dubbed "Force M.D.'s Meet The Fat Boys."

YARBROUGH & PEPPLES Guilty
PRODUCERS Various
Total Experience TEL 57515
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.

WILLIE MURPHY Piano Hits Willie Murphy/Willie Murphy Hits Piano
PRODUCERS Not listed
Ataric 1001
Vocal blues stylist brings his convincing, gravel-throated verve to his vocals and raucous energy to his keyboard work; it is split between a studio session and a live performance. Contact: 2191 Como Ave. S.E., Minneapolis, Minn. 55414.

CRITTONE HOLLOW STRINGBAND By And By
PRODUCERS Cathy Feik, Crittone Hollow Stringband Frying Pan FS 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."

DAVID WEISS Versasaw
PRODUCER Gary Mandell
Cut Time CT 75
Weiss, principal obiost for the L.A. Philharmonic, gives heavy metal a new defination through his shimmering solos on his soprano Stanley and two other instruments, backed by members of the Phil. Programmages pop and classical chestnuts. Contact: P.O. Box 63081, Los Angeles, Calif. 90064.

MEZZI MEZZROW Paris 1935
PRODUCERS Hugh Fordin Diagouing SW 8499
The great Chicletan clarinetist recorded live in Paris with Bertrand Holland and Kanass Fields. Two long blues features constitute the LP, allowing a chance for stretching out.

VARIOUS ARTISTS Swing Reunion
REISSUE TG 3809
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, Lewisolland, George DuVivier, Freddie Green and Reno Palmier. All standards, and all contact: (212) 967-4300.

GERI ALLEN Hanu Satchell
PRODUCER Stephen Merrynder
MG 109 (Polygram Special Import)
Solo set for this adventurous pianist showcases her mercurial style as both composer and character, formed by an interplay of staccato single note fragments and dense chordal work. Vivid digital for the adventurous.

CEDAR WALTON QUINTET Clifford's Blues/Line
PRODUCERS A. Albert, J. Yeats
Red Records 1947 (Polygram Special Import)
Journeyman pianist frontes a strong coreducing on trio, Bob Berg (tenor sax), Curtis Fuller (tenor), David Williams (bass) and Billy Higgins (drums). Solid, swinging acoustic jazz, benefitting from crisp raps.

KEELY SMITH In Love Again
PRODUCER Herb Beck
FAME S 28197
Smith is the latest post-war pop stylist to return to recording in a jazz-inflated context, here buttressed by Bud Shank, Frank Colelli, Bob Cooper and other West Coast vets. Her direct, smoothly controlled approach remains unchanged, and should satisfy fans of the genre.

LERA HURRLE Lana Goes Latin
PRODUCERS Not noted
DMM 1519
Release of this 1961 session arranged by Shorty Rogers and conducted by Lennie Hayco return a dozen standards with the name pulse then prevalent, both material and performance make the return worthwhile.

ALBUMS

SINGLES

PICKS new releases with the highest current chart action

RECOMMENDED records with potential for significant chart action

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for new singles and old favorites considered in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to:
Nancy Eroch, Billboard
1615 Broadway
New York, N.Y. 10019

Country singles should be sent to:
Kip Kirby, Billboard
1 Music Circle East
Nashville, Tenn. 37203

CLASSICAL

RECOMMENDED

SAINT-SAENS: SYMPHONY No. 3/ WIDOR: ALLEGRO
SAINT-SAENS: SYMPHONY No. 3
SALTINI: Symphonie No. 1
WIDOR: ALLEGRO

GREAT ARTISTS

Mozart: Horn Concerto No. 3, Bassoon Concerto, Oboe Concerto
Haydn: Trumpet Concerto
Solists, Chicago Symphony, Abbado
Deutsche Grammophon 415 104-2 (2 CD)

First-dek 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 Solists, Gardiner
Philips 412 612-2 (CD)

A slow rock ballad with a thrilling techno-pulse, by the group that's navigating a smash comeback despite never having really been away.

STARBERRY

Sara Lee
PRODUCERS Peter Wolf, Jeremy Smith
Widescreen Music WSM 197

The group's second album is a significant step forward with three significant songs: "Sara Lee," "In Love Again" and "Lena Goes Latin."
**Record World Gives Thanks For Strong Holiday Sales**

New York.—With Compact Disc growth moving along projected sales vol-
umes, the Record World chain says it's assured of a prosperous holiday season.

Across the world from Bill For-
rest, the chain’s financial vice presi-
dent, Forrest reports that Thanks-
giving weekend sales climbed 15%
over the same period in a comparable store basis. The Northeast chain now has 62 units and operates recording de-
partment stores in 14 TSS department stores.

Mirroring general retail experi-
ences so far this holiday season, Forrest predicts that Compact Disc sales now account for 15% of Record World’s volume. It’s likely, the exec-
utive adds, that a prediction he and Record World chief Roy Isimer made earlier this year will material-
ize with room to spare.

At the time, they said that CDs would account for 15% of the chain’s recording volume. In No-

dember, 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 “han-
dling 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 its ongoing expansion, the chain will ex-

pand its video rental base, which now represents a modest commit-
ment of five units. Video rentals, however, will remain confined to ei-

ther free-standing or strip centers.

ICH VITLMAN
### HOT 100 SINGLES

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<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Week of Entry</th>
<th>Peak Position</th>
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<tr>
<td>1</td>
<td>On the Radio</td>
<td>Joan Jett &amp; the Blackhearts</td>
<td>1985-12-28</td>
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<td>2</td>
<td>That's What She Said</td>
<td>Twisted Sister</td>
<td>1985-12-28</td>
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<td>Ready for the World</td>
<td>Ready for the World</td>
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<td>4</td>
<td>Enjoy the Silence</td>
<td>Soundgarden</td>
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<td>Some Kind of Wonderful</td>
<td>Barry Manilow</td>
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<td>The Things We Said Today</td>
<td>The Silencers</td>
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<td>Pina Colada</td>
<td>Daryl Hall &amp; John Oates</td>
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<td>Breakin'</td>
<td>The Brothers Johnson</td>
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<td>I Love You More Than You'll Ever Know</td>
<td>James Ingram</td>
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<td>Another Best Mistake</td>
<td>T.J.TB</td>
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<td>I Just Want to Make Love to You</td>
<td>Rod Stewart</td>
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<td>For Your Love</td>
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<td>You're a Mean One</td>
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<td>It's Not Right But It's Okay</td>
<td>Z.Z. Top</td>
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<td>She's Out of My Life</td>
<td>David Ruffin</td>
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<td>The Story of My Life</td>
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<td>I'll Be Your Lover</td>
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<td>She's Not There</td>
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<td>The Boys of Summer</td>
<td>Jon Bon Jovi</td>
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<td>Cake</td>
<td>The Police</td>
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<td>Never Let Me Go</td>
<td>Pink Floyd</td>
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<td>The Truth About You</td>
<td>The Fixx</td>
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<td>The Heart of the Matter</td>
<td>Nils Lofgren</td>
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<td>Promises Promises</td>
<td>Billy Joel</td>
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<td>The Best of My Love</td>
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<td>The Last Thing on My Mind</td>
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<td>Santo &amp; Johnny</td>
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<td>The Power Of Love</td>
<td>John Farnham</td>
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<td>B.B. King</td>
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<td>The Good Old Days Are Over</td>
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<td>The Groove Is in the Heart</td>
<td>Elvis Costello</td>
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*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'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.

THIS 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.

LAST 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.

NOW LET'S LOOK at some of the unusual stories on this week's chart. The first object of study is "Objet 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!"

FOLLOWING 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 cong around the New Year and hope it's loaded with hits for all.
**Lifelines**

**Births**
Boy, Justin Myles, to Linda and Jeffrey Jacobson, Nov. 10. He is a partner in the law firm of Jacobson & Coffin, representing the entertainment community.

Girl, Cyndee Marie, to Ed and Marypat Traversari, Nov. 28 in Pittsburgh. He is a talent buyer for DeCesare-Engler concert promoters.

**Marriages**
James Taylor to Kathryn Walker, Dec. 14 in New York. He is a singer/songwriting recording artist; she is an actress.

Patti Boso 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**

**Calendar**

- **January**
  - Jan. 23-25, Performance Magazine Summit Conference, Fontainebleau Hilton Hotel, Miami Beach. (617) 338-9444.
  - Jan. 27-31, Midem, Palais des Festivals, Cannes. (312) 364-3086.

- **February**
  - Feb. 19-21, Winter Music Conference, Marriott Hotel, Ft. Lauderdale. (800) 993-3886.

- **March**
  - March 3, Songwriters Hall of Fame Dinner, Plaza Hotel, New York. (212) 319-1444.

- **April**
  - April 26-28, "Touch That Dial!" Cable Show, Convention and Trade Show, Convention, Trade Show, March 11. (800) 223-7524, and tell Jeff you want to see some action!

- **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 Gilew, 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**
  - The independent label is rapidly locking up the world with licensing deals. The latest move in the label'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 Isaacs' "Priere Beach Party." The downline, 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**
  - Chad 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 Carpman brought his new Shattered logo to the Profile roster. 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 Attica.

- **Across the street at Supra, 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 chubbers performed during halftime at the Chicago Bears/Miami Dolphins game a white back, which put on national tv for "face 10 seconds," jokes copy chief Art Kass. As you can easily guess, the 12-inch is a tribute to Willaim Perry, with a picture of Perry and Perry's autobiography on the jacket. Adelphi Records has ended its pd&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 Towsley 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. Toppling 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 "Tarkus' Night Out" by the Toshiko Akiyoshi/Lew Tabackin Big Band will well feel the needle reissuing Jem viaヤマ。
### TOP POP ALBUMS

**FOR BILLBOARD DECEMBER 28, 1985**

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<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Distributor</th>
<th>Catalog #</th>
<th>Weeks on Chart</th>
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<tr>
<td>1</td>
<td>Miami Vibe</td>
<td>Soundtrack</td>
<td>MCA 6520 (98)</td>
<td>12</td>
<td>8 weeks at #1</td>
</tr>
<tr>
<td>2</td>
<td>Heart</td>
<td>Heart</td>
<td>Capitol, ST 12412 (98)</td>
<td>25</td>
<td>25 weeks</td>
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<tr>
<td>3</td>
<td>Scarecrow</td>
<td>John Cougar Mellencamp</td>
<td>RCA 524 865-1/Polygram (98)</td>
<td>16</td>
<td></td>
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<tr>
<td>4</td>
<td>The Broadway Album</td>
<td>Barbra Streisand</td>
<td>Columbia OC 40092</td>
<td>7</td>
<td>6 weeks</td>
</tr>
<tr>
<td>5</td>
<td>Afterburner</td>
<td>ZZ Top</td>
<td>Warner Bros. 25 154-1 (98)</td>
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<tr>
<td>6</td>
<td>Brothers in Arms</td>
<td>Dire Straits</td>
<td>Warner Bros. 25 164-1 (98)</td>
<td>10</td>
<td>30 weeks</td>
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<tr>
<td>7</td>
<td>In Square Circle</td>
<td>Steve Wonder</td>
<td>A&amp;M AL 8212 (98)</td>
<td>6</td>
<td>11 weeks</td>
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<td>8</td>
<td>Bruce Springsteen</td>
<td>Born in the U.S.A.</td>
<td>Columbia QC 38693</td>
<td>8</td>
<td>8 weeks</td>
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<td>9</td>
<td>Knee Deep in the Hoopla</td>
<td>Starship</td>
<td>Capitol Bill. 5486, RCA 5486 (98)</td>
<td>14</td>
<td>14 weeks</td>
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<td>10</td>
<td>Songs from the Big Chair</td>
<td>Tears for Fears</td>
<td>Mercury 824 300-1/Polygram (98)</td>
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<td>11</td>
<td>Power Windows</td>
<td>Rush</td>
<td>EMI 6046 (98)</td>
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<td>10 weeks</td>
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<td>12</td>
<td>Greatest Hits</td>
<td>The Cars</td>
<td>Elektra 6044 (98)</td>
<td>12</td>
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<td>13</td>
<td>Whitney Houston</td>
<td>Whitney Houston</td>
<td>Arista AL 8237 (98)</td>
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<td>14</td>
<td>Rock a Little</td>
<td>Stevie Nicks</td>
<td>Modoc 4047-1/Polygram (98)</td>
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<td>3 weeks</td>
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<td>15</td>
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<td>RCA 11 (98)</td>
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<td>The Dream of the Blue Turtles</td>
<td>Sting &amp; A-Asian</td>
<td>A&amp;M 3750 (98)</td>
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<td>13 weeks</td>
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<td>17</td>
<td>Reckless</td>
<td>Bryan Adams</td>
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<td>20 weeks</td>
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<td>18</td>
<td>Once Upon a Time</td>
<td>Simple Minds</td>
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<td>23 weeks</td>
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<td>19</td>
<td>Never Gonna Rock Me Tonight</td>
<td>Freddie Jackson</td>
<td>Capitol, ST 12404 (98)</td>
<td>14</td>
<td>12 weeks</td>
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<td>20</td>
<td>Who's Zoomin Who</td>
<td>Aretha Franklin</td>
<td>ABC/RCA 6248 (98)</td>
<td>16</td>
<td>16 weeks</td>
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<td>21</td>
<td>Promise</td>
<td>Sade</td>
<td>Polydor/RCA 40350 (98)</td>
<td>26</td>
<td>2 weeks</td>
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<td>22</td>
<td>No Jacket Required</td>
<td>Phil Collins</td>
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<td>23</td>
<td>Here's to Your Future Days</td>
<td>The Thompson Twins</td>
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<td>24 weeks</td>
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<td>24</td>
<td>White Nights</td>
<td>Soundtrack</td>
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<td>39 weeks</td>
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<td>25</td>
<td>So Red the Rose</td>
<td>ARCADIA</td>
<td>Capitol, ST 12460-1 (98)</td>
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<td>51 weeks</td>
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<td>26</td>
<td>Seven the Hard Way</td>
<td>Pat Benatar</td>
<td>Chrysalis, Ch 41507 (98)</td>
<td>39</td>
<td>51 weeks</td>
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<td>27</td>
<td>Could It Be</td>
<td>Eddie Murphy</td>
<td>Columbia FC 39552</td>
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<td>78 weeks</td>
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<td>28</td>
<td>Emergency</td>
<td>Kool &amp; the Gang</td>
<td>MCA 622943-1/Polygram (98)</td>
<td>25</td>
<td>25 weeks</td>
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<td>29</td>
<td>Live After Death</td>
<td>Iron Maiden</td>
<td>Capitol, ST 12444 (98)</td>
<td>29</td>
<td>22 weeks</td>
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<tr>
<td>30</td>
<td>Greatest Hits Vol. I &amp; II</td>
<td>Billy Joel</td>
<td>Columbia 40121 (98)</td>
<td>24</td>
<td>24 weeks</td>
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<td>31</td>
<td>Ready for the World</td>
<td>MCA 5944 (98)</td>
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<td>Lovin' Every Minute of It</td>
<td>Loverboy</td>
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<td>Asylum</td>
<td>KISS</td>
<td>Mercury 826-9/1-Polygram (98)</td>
<td>33</td>
<td>23 weeks</td>
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<td>34</td>
<td>That's Why I'm Here</td>
<td>James Taylor</td>
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<td>35</td>
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<td>Soundtrack</td>
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<td>36</td>
<td>Done with Mirrors</td>
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<td>39 weeks</td>
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<td>37</td>
<td>Rocky IV</td>
<td>Soundtrack</td>
<td>Scotti Bros. 52-4024/Polygram (98)</td>
<td>43</td>
<td>71 weeks</td>
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<td>38</td>
<td>Meetings in the Ladies Room</td>
<td>Klymaxx</td>
<td>MCA/Virgin 5208-9/Elektra (98)</td>
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<td>18 weeks</td>
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<td>39</td>
<td>The Head on the Door</td>
<td>Artists United Against Apartheid</td>
<td>Manhattan ST 1253 (98)</td>
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<td>36 weeks</td>
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<td>40</td>
<td>White City - A Novel</td>
<td>Pete Townshend</td>
<td>ATCO 391478-2/Atlantic (98)</td>
<td>42</td>
<td>44 weeks</td>
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<td>41</td>
<td>Hound of Love</td>
<td>Kate Bush</td>
<td>EMI 82141 (98)</td>
<td>41</td>
<td>30 weeks</td>
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<td>42</td>
<td>Manillow</td>
<td>Barry Manilow</td>
<td>RCA 10414 (98)</td>
<td>47</td>
<td>65 weeks</td>
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<td>43</td>
<td>Hunting High and Low</td>
<td>A-HA</td>
<td>Warner Bros. 25 305-1 (98)</td>
<td>46</td>
<td>26 weeks</td>
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<tr>
<td>44</td>
<td>Little Creatures</td>
<td>Cocteau Twins</td>
<td>Warner Bros. 25 165-1 (98)</td>
<td>44</td>
<td>36 weeks</td>
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<tr>
<td>45</td>
<td>How to be a Zillionaire</td>
<td>ABC Mercury 824 904-1/Polygram (98)</td>
<td>45</td>
<td>37 weeks</td>
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<td>74 weeks</td>
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<tr>
<td>47</td>
<td>Biography</td>
<td>Bob Dylan</td>
<td>Columbia CSX 30820 (98)</td>
<td>47</td>
<td>87 weeks</td>
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<tr>
<td>48</td>
<td>Pack Up the Plantation - Live</td>
<td>Tom Petty and the Heartbreakers</td>
<td>MCA 2 90110 (98)</td>
<td>66</td>
<td>117 weeks</td>
</tr>
<tr>
<td>49</td>
<td>Listen Like Thieves</td>
<td>Inkx</td>
<td>Atlantic 82177 (98)</td>
<td>44</td>
<td>45 weeks</td>
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<tr>
<td>50</td>
<td>7 Wishes</td>
<td>Night Ranger</td>
<td>Camel 55154/MCA (98)</td>
<td>50</td>
<td>46 weeks</td>
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<tr>
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<td>The Heart of the Matter</td>
<td>Kenny Rogers</td>
<td>MCA/ATLANTIC 37023 (98)</td>
<td>52</td>
<td>52 weeks</td>
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<tr>
<td>52</td>
<td>Strength</td>
<td>The Alarm</td>
<td>MCA 54464/MCA (98)</td>
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<td>54 weeks</td>
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<td>53</td>
<td>Cupid and Psyche 85</td>
<td>Scritti Politti</td>
<td>Warner Bros. 25 302 (98)</td>
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<td>55 weeks</td>
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<tr>
<td>54</td>
<td>Friends</td>
<td>Dianne Warwick</td>
<td>Arista AL 82386 (98)</td>
<td>59</td>
<td>69 weeks</td>
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<tr>
<td>55</td>
<td>Under Lock and Key</td>
<td>Dokken</td>
<td>Elektra/EPIC 61045 (98)</td>
<td>71</td>
<td>72 weeks</td>
</tr>
</tbody>
</table>

**Notes:**
- 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.*
Some convincing reasons for not missing out any longer:

"A treasure trove of pop lore...especially rich in biographical detail on one-hit wonders."
—THE NEW YORK TIMES

"A substantial and enduring work of cultural history...The photographs, the lore and the tunes will prompt a rush of nostalgia in anyone whose poignant adolescence memories can be readily evoked by the sound of 'Runaround Sue' or 'My Boyfriend's Back.'"
—LOS ANGELES TIMES BOOK REVIEW

"A truly impressive book...The graphics are excellent (lots of rare photos), the writing solid, and the scholarship is extraordinary—I picked up a new information tidbit from nearly every entry. It's a wealth of information for anyone who has occasion to play oldies, and many of these 605 hits are prime gold...an easy-to-use reference...a classy job all around."
—R&R

"Definitely a hit. It's not only a great reference work, it's fun to read."
—DICK CLARK

"Should appeal to anyone who has ever been hooked by a song on the radio...a winning blend of useful information and trivia...some of the most lasting and important songs of the rock era and some of the most ephemeral and dubious...rich with obscure details...the research is admirable."
—NEW YORK NEWSDAY

"The perfect gift for any music lover...half as expensive as Trivial Pursuit and twice as much fun."
—JAMES S. LEACH

—HOLLYWOOD MARQUEE

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Do you know....

Which number one artist was born Arthur Andrew Kelm?

What was the first television theme song to go to number one?

Who is the only solo male artist to hit number one with his first three singles?

Who are the only mother and son to both have number one records?

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COMPLETE SONG TITLE SECTION, lists, in alphabetical order, every title from the Top 2000, with its ranking and the artist's name.

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SENIATE SOURCE LICENSING BILL INTRODUCED
(Continued from page 5)

charges of copyright law violation, fraud and tax evasion.

Boehlfuss 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 news. He adds that he now hopes for tough penalties, which could put repeat violators out of business for longer than ever before. An attorney from other illegal operators, who he says do a $25 million business in Germany, is seeking a plea bargain.

Harald Mitrich, managing director of the pressing plant, issued a statement denying the piracy accusations and arguing that he is not involved in any illegal activities. He also confirmed that they will face the courts and authorities to press their case.

Mitrich further claimed that a week after the raid, and before the plant had ordered the 20 album titles. From the stock of some one million sound carriers, the police had confiscated 45,000 allegedly illegal records.

Said Mitrich: "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 40 hours a week checking the confiscated files and books, with the possibility of prizing charges in 1987. Record piracy has skyrocketed in recent years, with the sales of pirated copies accounting for over 20% of the total German record industry turnover of some $1 billion.

Dieter Bohlen, lyricist and singer for the group "The Kinks," is also interested in the legal actions against piraters. He claims that the international piracy is roughly $1,600,000,000 per year, and that the courts and authorities should be quicker in charging violators.

According to the head of EMI Music, the measures taken by the authorities will be effective in stemming piraters, but it will take some time to see the results.

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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 New Year's No. 1 single with "Careless Whisper," and the year's number three hit with "Make 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.

Catswoman. "Like A Virgin" is the year's number two single and number three album, also scored with her "Virgin" tour. 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, has two shows on the year-end concert tally.

Consistent singles success is clearly evident for artists like Pat Benatar, who has topped the charts with "Hit Me With Your Best Shot," and "In the Heat of the Night," and Bruce Springsteen, who has been holding his own with a string of hits including "Born in the U.S.A." and "Streets of Philadelphia.

Bruce Springsteen's "Born in the U.S.A." album has been the year's top-selling album, with record sales of over 12 million copies worldwide.

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THE CREAM OF THE POP
### Top Pop Albums

#### This Week

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#### Last Week

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<td>JOHN CATLIN'S TRIO</td>
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</tbody>
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TV MOVES TO CONTEMPORARY BEAT
(Continued from page 1)

of U.S. household penetration.

- The grafting of the baby boom generation has transformed yester-
year's teen audience into today's ever-growing and ever widening
demographic of the prime-viewing audience. Unlike their parents, this
group is more actively sought by both the music and television
industries. Both have been trying to reach this audience for more
than a decade. As a result, the trend toward the household audi-
tion to the more likely adult audience is not new. However, the
emergence of this breed of young viewers has forced the networks
to alter their schedules, and the networks to alter their schedules
constants in order to reach this demographic segment as active music consumers.

m is contemporary music's potential for enhancing promotion and mar-
ket share (especially for the re-recording of older material) that is the
ture of major record companies. New marketing techniques have
led to the development of new and different advertising.

So far, the results have been as follows: an average of 11
percent for TV advertising over the trend. Instead, the
spectrum moves toward the household audience and away from
the younger, more teenage audience. As a result, Heitzer suggests,
many of the long-standing advertising techniques may be less
than effective in the current environment.

In his role as a vice president of business affairs for the major
labels of contemporary music, Heitzer sees many series and
specials now tapping traditional audiences, imposing natural limitations
on how far contemporary usages may spread.

Music publishers have been first to sense the potential of TV
audience to the impact of music. Although
requests for rights requests for their hits have jumped over
lication in the past two years. Last year, such usages increased 140% over the
two years before.

“Miami Vice” has been a huge catalyst, but it’s a trend that really started before that,” Freed con-
tinued. “We’re already engaged with a couple of
ones on who’s exclusively in-
olved in this area for us, contact-
 ing the network people. We’re
now sending them albums and pro-
mailings, bombarding them with in-
formation on our music.”

Freed also suggests that such increases stem less from a conscious view of the
kets for record companies. The
industry than from television’s tendency to follow the film industry’s lead: “A few years ago, picture studios were seeking out artists who had
standing as potential songs. Now TV is doing the same thing. It’s taking art into its own hands.”

For Meshel, it makes plenty of sense to
relate to their potential income.

To Meshel it seems premature to seek a formal strategy driving the trend to use TV: “It’s not an easy game. What you
you come down to just old good 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” be-
- hind the tv/music shift, arguing in-
deed that the music usage simply mirrors a natu-
ral cultural process.

Heitzer makes the point that “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 that decades. Suddenly, the contemporary sound was what was desired,” he explains. “We’re using music at the right place and one wonders how long it will last.”

In his role as a vice president of business affairs for the major
labels of contemporary music, Heitzer sees many series and
specials still dictating traditional scores, imposing natural limitations
on how far contemporary usages may spread.

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For their part, network veterans appear divided in their perceptions of the trend. Like Meshel, CBS exec-
}
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 Warner's involvement in the project.

In that respect, the company stressed in a letter to its independent distributors, the deal represents Warner's "taking an economic stake" in the independent-label system, which could conceivably benefit the 12-inch single title. Both Warners' pop, black and video promotion system of a national hit single or album. "I'm convinced that the long run, annual sales volume generated through independent distributors will be higher than it has ever been," said Tommy Boy's 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 Warriners distribution. A joint promotion 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 Warner's support will allow Tommy Boy to widen its 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 "Itching" For A Scratch. It's a cut from the group's upcoming soundtrack. The group appears on the Warner Bros. soundtrack for "Krush Groove" in the ballad "Pender 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 track.

Independent distributors learned of the Warner/Tommy Boy agreement when Warners sales manager solicited one-stop orders 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-stop around the country on the following Monday (16).

Distributors surveyed, while declining to be quoted, responded to a widely divergent trend in the agreement. One distributor, citing the lean staffs necessitated by the flight of indie volume-makers Motown, Chrysalis and Aristat, 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 MCA/Radio 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," one distributor says.

But there are other rumblings, along the lines of those that followed Motown and Aristat's abandonment of independent distribution.

Billy Emerson of Dallas-based Big State Distributors, George Hught of California Record Distributors and John Salstone of Chicago's M5 declined to comment, each citing possible conflict of interest.

"Reading between the lines of the letter, it is apparent that Warner Bros. will have first right of refusal on any artist owned 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 project. We didn't know it was a disaster. We can't comfort ourselves at all with the comfort of promoting Tommy Boy records so that Warners gets the sales.

"I never did my '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 Bambaata & 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 "Yours For Life." 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 Griffth Show."

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 involvement 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 labels, 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 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 analog 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 studio 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 1986, and will have more emphasis next year. "I get to see the recording costs," he says, "and it's clear the trend is to bring more and more equipment, including 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 Benaynt, 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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BILBOARD DECEMBER 28, 1985
### 1985 CHRISTMAS HITS

*A ranking of the top albums and singles, compiled from national retail store and one-stop sales reports for the season.*

#### ALBUMS

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<th>TITLE</th>
<th>LABEL &amp; NUMBER</th>
<th>SUG. LIST PRICE</th>
<th>YEAR RELEASED</th>
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<tr>
<td>1 ALABAMA</td>
<td>ALABAMA CHRISTMAS</td>
<td>RCA ASL-7014</td>
<td>$9.98</td>
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<tr>
<td>2 MANNHEIM STEAMROLLER</td>
<td>CHRISTMAS MANNHEIM STEAMROLLER</td>
<td>AMERICAN GRAMOPHONE AG 1984</td>
<td>$12.00</td>
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<tr>
<td>3 BARBRA STREISAND</td>
<td>A CHRISTMAS ALBUM</td>
<td>COLUMBIA CS 9557</td>
<td></td>
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<tr>
<td>4 KENNY ROGERS AND DOLLY PARTON</td>
<td>ONCE UPON A CHRISTMAS</td>
<td>RCA ASL-5307</td>
<td>$9.98</td>
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<td>5 GEORGE WINSTON</td>
<td>DECEMBER</td>
<td>WINDHAM HILL WH 1024</td>
<td>$9.98</td>
<td>1982</td>
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<tr>
<td>6 NAT KING COLE</td>
<td>THE CHRISTMAS SONG</td>
<td>CAPITOL SNX 1967</td>
<td>$5.98</td>
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<td>7 CARPENTERS</td>
<td>CHRISTMAS PORTRAIT</td>
<td>A&amp;M SP-3210</td>
<td>$5.98</td>
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<td>8 ELVIS PRESLEY</td>
<td>ELVIS' CHRISTMAS ALBUM</td>
<td>RCA AMI-5486</td>
<td>$8.98</td>
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<td>9 AMY GRANT</td>
<td>A CHRISTMAS ALBUM</td>
<td>A&amp;M SP-5057</td>
<td>$8.98</td>
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<td>10 NEW EDITION</td>
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<td>MCA 39040</td>
<td>$6.98</td>
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#### SINGLES

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<tr>
<td>1 SANTA CLAUS IS COMING TO TOWN</td>
<td>BRUCE SPRINGSTEEN</td>
<td>COLUMBIA 38-05728</td>
<td>1985</td>
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<tr>
<td>2 GRANDMA GOT RUN OVER BY A REINDEER</td>
<td>ELMO &amp; PATSY</td>
<td>EPIC 34-04703</td>
<td>1979</td>
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<td>3 WHITE CHRISTMAS</td>
<td>BING CROSBY</td>
<td>MCA 15024</td>
<td>1942</td>
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<td>4 CHRISTMAS TIME</td>
<td>BRYAN ADAMS</td>
<td>A&amp;M 8651</td>
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<td>5 BLUE CHRISTMAS</td>
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<td>RCA 4470647</td>
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<td>6 JINGLE BELL ROCK</td>
<td>BOBBY HELMS</td>
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<td>7 THE CHRISTMAS SONG</td>
<td>NAT KING COLE</td>
<td>CAPITOL 3561</td>
<td>1956</td>
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<td>8 HAPPY XMAS (WAR IS OVER)</td>
<td>JOHN LENNON</td>
<td>CAPITOL 1842</td>
<td>1971</td>
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<td>9 SILENT NIGHT</td>
<td>THE TEMPTATIONS</td>
<td>MOTOWN 690</td>
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<td>ALABAMA</td>
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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 "$4 earnings for the records and video division decreased "despite, rather than because of, sales of prerecorded music.

ARRC maintained in its green book that revenues from RCA's Record & Music Group (which included some domestic home video sales) jumped to $256 million in 1984 from the 1986 total of $205 million, again quoting from Billboard, in the March 2 issue. Says Gortikov: "What the ARRC chooses to ignore is that even with this 30% increase in revenues, the operating margin of RCA's records and music segment—including the contribution of home video sales—was under 15%.

And, when the recording industry as a whole registered a slight profit, MCA's operations lost almost $6 million—"more than tripled from the 1984 MCA Annual Report.

He does add 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 in VCRs, 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 "Postcards from Paris," but adds, "Surely the ARRC cannot rest the merits of its position on the fortiety 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. 29, 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 protection against home taping is needed. He states: "There is no means test in American property law. In short, making copyright protection depend on proof of a sufficiently low profit level advances what the former Register of Copyrights referred to as a 'simpler concept of the idea that copyright is a mere privilege.'\n
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INSIDE TRACK

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, Ariola 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 billed 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, while Denon, Japan’s major competitor, has not raised prices, a 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 arrangements between Denon and RCA say that contract—whose 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 disc, while MCA, at $9.75, is the lowest. FRED GOODMAN

NRC, 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 NRC’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.

Synchronization of the “Countdown” show is expected to begin in a letter box format in April.

This is the first joint sales linking of MTV and Viacom. In the effort, Viacom will work on station clearances, while MTV is to sell national advertising time.

The “Friday Night Videos” special features “Late Night” bandleader Paul Shaffer as host, and features appearances by MTV DJs 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,

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 an optional equipment package that includes a JBL CD player.

The Ford (TG) 60 series compact cars will be offered with 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 replaces the conventional radio system, introduced earlier this year in the Lincoln Continental, at a cost of $927. The CD player includes a player box (CD unit) plus that of supportive electronics which will be determined closer to its availability.

The optional 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 permits fast 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.

In addition, the CD player incorporates automatic 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 or removal of the compact disk. Security features are lighted, and an LED display indicates the track, elapsed playing time, and the system status.

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 mitigates the top of the car’s CD unit. No security device protects the dash-to-shuttle audio interface.

The system boasts 12 specially designed JBL speakers, placed in six strategic locations. Among the 12 are four high-exursion woofers specifically fashioned to reproduce very low frequencies, inverted outlets in order to keep heat away from responsive, a problem inherent in most auto sound systems. An automatic control system automatically increases or decreases volume levels to maintain proper perceived balance and prevent overloading and severe degradation of signal quality at high levels. The system must be factory-installed.

The complete remote-controlled unit is encased in covered side pockets on either side of the front seats.

A check with Mazda indicated that their previously announced intention to add a CD player to the new MX-5 as an option for the RX-7 GX-L sport car could become a reality no later than February. Price has yet to be determined. Mazda would be the first to offer such a CD player in the U.S. market.
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...

...THE HOT NEW SINGLE "DESIRE"
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.