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VOLUME 97 NO. 37

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

SEPTEMBER 14, 1985/\$3.50 (U.S.)

## Metal Mining Mounts August Yields Bumper Crop Of Gold, Platinum Albums

BY PAUL GREIN

LOS ANGELES The Recording Industry Assn. of America (RIAA) awarded an unseasonably high total of 16 gold albums in August, compared to 11 in the same month last year. For the year to date, the RIAA has certified 90 gold albums, up from 82 in the same period last year and 65 by this point two years ago.

The RIAA also awarded five platinum albums in August, bringing the year-to-date total to 45. That compares to 38 by this point last year, and 28 by this point in 1983.

Three of the five albums to top the million-unit sales mark in August were debut collections, by Whitney Houston, the Power Station and solo artist Sting. Four other debut sets have been certified platinum so far this year: first albums by Julian Lennon and Sade, and solo debuts by Mick Jagger and David Lee Roth.

## Majors Gear for Improvements in Cassette Quality

BY STEVEN DUPLER

NEW YORK New developments in high-speed cassette duplicating technology have the prerecorded music industry poised for significant improvements in the sonic quality of mass-market cassettes.

Equipment manufacturers expect that 1986 will be the year major labels begin testing new systems using higher-speed masters and faster bin loop speeds to produce cassette product said to have significantly better dynamic range and frequency response, as well as lower distortion.

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The two other albums to go platinum in August were both by repeating acts. Motley Crue's "Shout At The Devil" is the group's second straight platinum album; Dire Straits' "Brothers In Arms" is also their second platinum album, but their first since their 1979 debut.

Two albums by George Thorogood & the Destroyers were certified gold in August: "Bad To The Bone," the group's 1982 label debut for EMI America, and "Maverick," their second album for EMI, which was released this spring. The group's only previous gold album was "Move It On Over" on Rounder, which went gold in July, 1980.

"Bad To The Bone" wasn't the only catalog album to cross the (Continued on page 100)

## LYRIC ROW: NEW DEVELOPMENTS PMRC Says Beach Boys' Mike Love Gave Seed Money

BY BILL HOLLAND

WASHINGTON Part of the seed money for the Parents Music Resource Center (PMRC), the politically well-connected group of Washington mothers that has been waging a fight against so-called 'porn rock,' was a gift from Mike Love of the Beach Boys through his philanthropic Love Foundation. That revelation came last week, as the growing controversy surrounding sexually explicit and violent rock lyrics continued to gain momentum with several surprising announcements.

According to PMRC spokeswoman Pam Howar, Love contributed \$5,000 to the PMRC "just when we were starting up" last spring. Howar says that she met Love at an anti-drug benefit concert, where "we talked backstage about the

problem [of lyrics], and he was very sympathetic."

In a concurrent development, an announcement came from Capitol Hill that the witness list for the Sept. 19 Senate Commerce Committee hearing on rock lyrics will include recording artists Frank Zappa and Dee Snyder. Zappa is an outspoken critic of the PMRC's suggestions and the record industry's somewhat conciliatory stance. Snyder is the lead singer of the rock group Twisted Sister.

The two recording artists will be joined by spokespersons from both the PMRC and the National Parents/Teachers Assn.; Eddie Fritts, president of the National Assn. of Broadcasters (NAB); and Stanley Gortikov, president of the RIAA. A Committee source says that more witnesses will appear, but "no other

recording artists."

The purpose of the hearing, according to the staff source, is to "air the issue, educate the Senate and bring things out in the open." But the source admits that the hearing could "bring some slight pressure on the groups [the PMRC and the recording industry] to come to a meeting of the minds."

One of the members of the committee is freshman senator Albert Gore (D-Tenn.), whose wife, Tipper, is a PMRC co-founder. The hearing, however, was called by chairman John Danforth (R-Mo.) following a meeting with the PMRC that

(Continued on page 100)

## FARM AID Roster Grows For All-Star Benefit Concert

BY KIP KIRBY

NASHVILLE Willie Nelson met for three hours Wednesday (4) with farmers from 14 states to hear their proposals on how monies generated through FarmAid ticket sales, donations, broadcast rights and ancillary merchandising should be distributed. With Nelson at the Champaign, Ill. meeting were John Cougar Mellencamp, Neil Young, John Conlee and Gov. Jim Thompson.

Nelson held a press conference after the meeting to announce that as chairman of FarmAid Inc., he is personally ensuring that revenue from the all-star benefit concert will be funneled directly to American family farmers. Nelson has set up a separate board, including fellow artists Mellencamp, Young and Conlee and the presidents of vari-

(Continued on page 98)

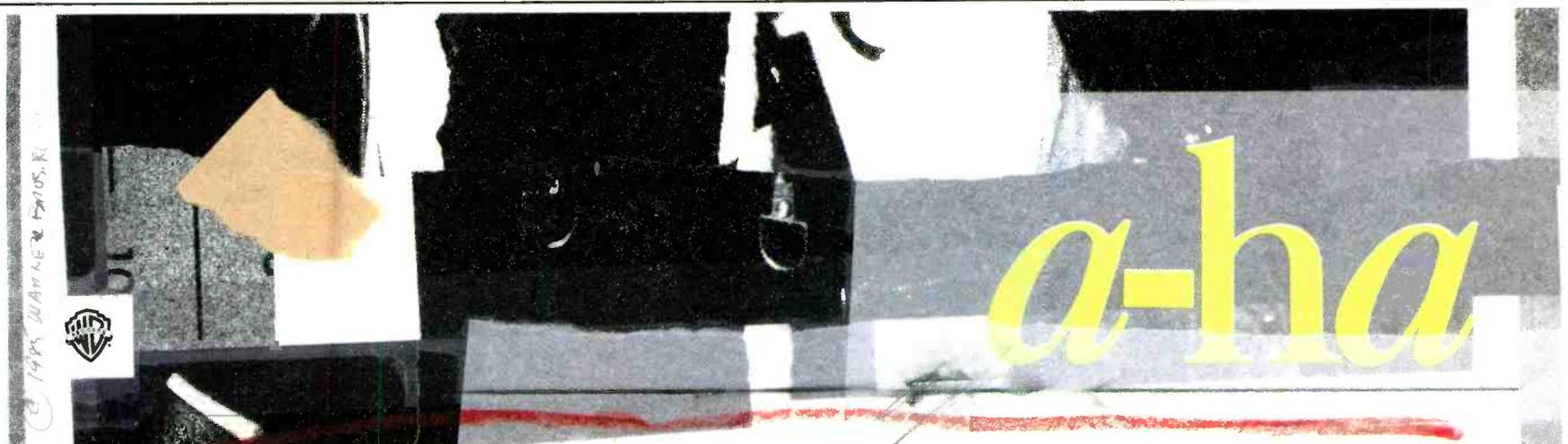
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Meet a-ha in this issue's pullout centerspread poster. *Hunting High And Low* (1/4-25300) is the debut album from Pal Waaktaar (guitar and keyboards), Morten Harket (vocals) and Mags (keyboards). "Take On Me" is the soaring hit single (7-29011) and video that has everyone talking, watching, listening and buying.



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SEPTEMBER 14, 1985

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## Despite Weather Problems

# Chains Report Good Labor Day Sales

BY EARL PAIGE

LOS ANGELES Record/tape chains were generally pleased with sales volume over Labor Day weekend, even though the weather—varying from hurricane conditions to "too beautiful and balmy"—cut traffic.

Several chains surveyed say Labor Day weekend, though ideally offering a harbinger of what the fall might bring, is nevertheless traditionally slow. In fact, several say that even a flat weekend for the summer-ending holiday is a good sign.

While such chains as Camelot Enterprises and Record Bar were hit by Southeastern hurricane-spawned storms, good weather was beamed in other parts of the U.S. One exception is San Francisco.

Commenting that the Bay Area "was locked in pea soup fog on Labor Day," Bob Tolifson at Record Factory says, "We had cops directing traffic at the Serramonte Mall—it was like Christmas." Sales already running 30%-35% ahead of

last summer spiked 38% for the holiday, Tolifson says. "And that doesn't include video rentals."

Among the numerous chains who say staying even with a year ago is good news is Atlanta-based Turtles. "We were about even with a year ago," says Joe Martin of the three-day weekend. "Our summer week to week has been up around 9%," he adds, explaining that video rental in 45 of 50 units has been "fantastic."

Video rental as a new source of revenue, and continuing volume in Compact Discs, were mentioned by Joe Andrules at Spec's Music in Miami. Like Turtles, which escaped the hurricane to the north, Spec's enjoyed hurricane-free "sunny weather," says Andrules.

"On the map you could see the hurricane cut right to the north of us," says Andrules, noting that the chain was even with a year ago despite the balmy weather. He also stresses that Spec's is coming off a summer promotion that further carries over into September, and in fact is geared to generate fall momentum.

Some chains were handicapped in terms of Labor Day because business was up so much a year ago. Says Dan Kennedy at JR's Music/Oranges in Chicago: "We were down a little over [Labor Day] because last fall was so tremendous for us."

Like many chains, JR's doesn't make an extra promotion push for Labor Day—"unless it's where a mall has an event," says Kennedy, "and then we participate. Historically, we have just never done well over Labor Day weekend. The good weather here hurt, too."

Strongly mall-oriented chains suffer a further disadvantage over Labor Day, says Geoff Mayfield from Camelot's Ohio headquarters, "because some do close and others have reduced hours." Video rental volume in 64 of Camelot's 174 units, many directly in the hurricane belt, helped overall chain volume, Mayfield says.

At Record Bar in Durham, Ron Phillips also mentions the hurricane's effect but says a promotion on personal stereo in the chain's 170 units added impetus over the weekend.

## Zappa on the Offensive in Lyric Battle Veteran Artist/Entrepreneur Raps 'Cotton Candy Issue'

BY SAM SUTHERLAND

LOS ANGELES While the majority of major record company executives have withheld public comment on the current controversy over lyric content in contemporary recordings, one label chief has opted for a brisk schedule of media interviews to condemn proposed generic warnings or content ratings systems: Frank Zappa.

Those familiar with the veteran composer, recording artist and entrepreneur and his long career of provocative music aren't surprised, of course. But Zappa's efforts in recent weeks have singled him out as perhaps the most visible opponent of the Parents Music Resource Center (PMRC), the PTA and other consumer groups determined to flag offensive lyrics through printed warnings on packages.

Appearances on network news shows, syndicated entertainment series such as "Entertainment Tonight" and numerous radio interviews have underlined Zappa's evident outrage at what he flatly deems censorship. The founding member of the Mothers of Invention lashes out at the various warnings proposals, as well as the mainstream industry, with a host of observations and anecdotes.

Zappa was also among the first industry figures to confirm plans to appear as a witness before the Senate hearing into the issue scheduled for Sept. 19, when he plans to deliver a petition opposing product warnings.

"It's a cotton candy news issue," Zappa fumes. "The whole thing was generated by a group of bored Washington housewives." Yet, if Zappa relishes spearing the PMRC founders, he takes the implications of their work quite seriously, and links it to broader issues of censorship in education and the arts.

"You have a nation of kids who

don't read," he asserts. "The bulk of information that enters their brains thus comes from television or records. So, control over one of those sources of information is rather attractive to an authoritarian mentality..."

"Since Reagan has gone into power, things have happened in [U.S.] schools that nobody's batting an eye at... Most disgusting of all is the creationists' success in forcing some schools to replace textbooks

with new ones that carry over the creationist viewpoint. To give the illusion of 'fairness,' the quality of scientific education has thus been compromised."

Zappa contends that the inhibition of free speech, which he cites as the central issue at risk, has clearly predated the PMRC and PTA initiatives. And he's also run afoul of efforts to excise controversial lyrics from his own recordings, claiming

(Continued on page 100)

## Dealers Sign for Sony Plan 28 Chains in CD Cross-Promotion

BY IS HOROWITZ

NEW YORK Sony Corp. has signed 28 record retail chains, comprising approximately 1,600 outlets, as participants in its nationwide Compact Disc cross-promotion bridging hardware and software.

Under the plan, which receives its first major consumer splash next week, buyers of Sony players receive coupon books permitting the purchase of up to 100 CDs of their choice at \$2 off regular shelf price from cooperating dealers (Billboard, Aug. 31).

Sony will introduce the promotion to consumers next Monday (16) in a full-page advertisement in USA Today which, like other ads to follow, will tag record retail participants.

Major chains that have joined in the project include Camelot, Musicland/Sam Goody, Record Bar/Licorice Pizza, Sound Warehouse, Turtles, Record World/TSS and Budget Tapes & Records, according to Sony Consumer Audio Division product communications manager Marc Finer. Smaller power chains like J&R and Vinyl Mania in New York, Lau-

ry's in Chicago and Spec's in Florida are also enrolled, says Finer.

While Sony is known to have approached some chains that passed on the deal, the company maintains that its goal of covering all markets of significance has been achieved. Finer notes that there are cooperating dealers in all 50 states as well as the territory of Puerto Rico.

Major benefit to dealer participants is the opportunity to win the initial patronage of a new CD player owner and cement an ongoing relationship. Retailers are not reimbursed directly by Sony for the \$2 discount per disk.

Significant among holdouts is the Tower chain, one of the country's most active merchandisers of CDs. Some who have passed on the deal are known to feel that they have already established themselves firmly as a source for software in their areas, and to run frequent sales that meet or surpass the \$2-off program.

Sony expects to move about 100,000 CD players during the run of the program, which terminates Dec. 31. Consumers, however, will have until next March 31 to redeem their coupons.

# Used Videotape Brokers Get Together

## Groundwork Laid for Creation of New Trade Group

BY TONY SEIDEMAN

**NEW YORK** The nation's top used videotape brokers are banding together to form an association to monitor the quality of the product they sell, police their membership, and give information and assistance to retailers.

First step in the creation was a two-hour meeting held at the recent Video Software Dealers Assn. (VSDA) convention, where several used tape brokers got together, and five of the nation's largest firms decided to take steps towards forming a group.

Companies present included Second Play Video, First National Movie Co., Discount Video, Video Tape Source, First Video Exchange and Galaxy International, all regarded as relative "majors" in the used videocassette business.

Organizing the meeting of the as-yet-unnamed group was Second Play Video of Los Angeles. Says Second Play's Paul Jacobsen: "What we are attempting to do is, first, to establish an association, and to establish some standards of operation that we publish and we make available to all the retailers, so that if they ever have a problem with one of the members, we have a

way of dealing with it."

According to First National Movie Co.'s Jim Ward, of the companies at the first meeting "there were three of them we kind of ruled out right away" because they didn't fit the fledgling organization's definition of a full-service used tape broker. Ward says that the association will initially only have five or six members.

Second Play is one of the largest firms in the business, doing an estimated annual business of between \$7 million and \$9 million. First National moved an estimated 200,000 units in 1984, and has been growing at the pace of the industry or better in 1985.

Among the aspects Ward sees the organization concentrating on are "the quality of the boxes and having some kind of returns policies on defectives."

According to Jacobsen, another purpose of the organization is to "combine our efforts to improve our image, and also as a group to explore how we can act together to solidify our position, to expand our product lines, and to explore new markets.

"One of the biggest problems we have in our business is that we don't know each other," he adds. Creation

of an organization will also help the used tape brokers deal with the future, he suggests, noting: "Nobody in the business knows where marketing is going to go in a couple of years."

Chances are good that the used videocassette business will level off as the number of new store openings drops off, Jacobsen suggests, and because of that used tape brokers will have to move into other areas of the business.

"There's no reason that used product can't be sold to consumers," he says, "and we're going to do something about it" by setting up a direct marketing program.

"Our association wants to be a true resource for the retailers," Jacobsen continues. "We see a definite need for that and see a definite opportunity to help retailers with a concrete way of doing things rather than VSDA," which he claims does more good for manufacturers than for the stores it is supposed to represent.

One name for the organization that was bandied about was the Used Software Dealers Assn. (USDA). But that title has been rejected, Jacobsen says, because the concentration will be on more than just the used tape broker's concerns.



**Fonda's Keepers.** Billboard publisher and editor-in-chief Sam Holdsworth, right, presents Jane Fonda with an award at the Video Software Dealers Assn. convention for having the longest-running No. 1 video, and for being the first non-music personality on the publication's cover. Stewart Karl of Karl-Lorimar Home Video looks on.

## Executive Turntable

**RECORD COMPANIES.** Rick Chertoff is appointed East Coast a&r vice president/executive producer for Columbia Records in New York. He was East Coast a&r director, contemporary productions/staff producer for the label.

MCA Records promotes Lance Grode to vice president of business and legal affairs in Universal City, Calif. He was director of that area.

Michael Rosenblatt joins Geffen Records' a&r staff in New York. He was East Coast director of a&r at MCA Records.

Chrysalis Records appoints Audrey B. Strahl director of national publicity in New York. She was head of Strahl, Ink!, her own press/marketing firm.

Tony Caronia is promoted to vice president of Eastern operations for Angel Records in New York. He was director of classical operations, East Coast.



CHERTOFF



GRODE



ROSENBLATT



STRAHL

CBS Masterworks promotes William J. Frohlich and Joseph "Skip" Crovo to marketing managers for the East Coast and West Coast, respectively. They were both sales reps, Frohlich for the New England branch and Crovo for the Los Angeles branch.

**RETAILING/DISTRIBUTION.** Marian Roberts joins Record Hunter in New York as general manager, in charge of both retail and wholesale operations. She was regional manager for Elroy Enterprises.

**HOME VIDEO.** Stephen Einhorn is promoted from senior vice president to executive vice president and chief financial officer of Vestron Video in Stam-



CARONIA



FROHLICH



CROVO



CASSANO

ford, Conn. In addition, Michael Karaffa is elevated to national accounts manager. He was Eastern regional sales director.

Linda Donewald is named manager of merchandising at RCA/Columbia Pictures Home Video in New York. She was manager of marketing for the company.

**PRO AUDIO/VIDEO.** Mediatech Inc. names Jim McKenney vice president of syndication and program sales in New York. He was vice president/general manager of Reeves Teletape. Also, Richard Zarro is appointed general manager of the company's Hollywood operation. He was chief operating officer for Altavideo.

Chris G. Smith joins Digital Services Recording in Houston as studio manager. He was with Inergi Recording Studios.

Technics in Secaucus, N.J. promotes Cathy Wilk to marketing and media supervisor for its products. She was marketing coordinator.

(Continued on page 94)

## BMI Honors Nashville 'Million-Airs'

BY KIP KIRBY

**NASHVILLE** BMI honored 75 new inductees into the ranks of its "Million-Airs," as area writers and publishers whose songs have achieved one million radio plays or more were honored at an awards luncheon here recently.

The event, held outdoors behind the organization's Music Row offices, was the first of three such affairs BMI is sponsoring nationally to honor its new and previous "Million-Air" members. The New York reception will take place Wednesday (11), and Los Angeles' BMI office will host its reception Sept. 17.

BMI senior vice president Frances Preston and vice president of Nashville operations Roger Sovine presented certificates of achievement to local and regional writers and publishers, representing the 40 million-play, six two-million-play and two three-million-play tunes affiliated with BMI's Nashville division.

Writer/producer Even Stevens received his seventh BMI "Million-Air" award, more than any other songwriter in the territory administered by the Nashville office.

The inducted songs join BMI's 650 other million-play tunes in the catalog. Each "Million-Air" inclusion means that a song has scored more than 50,000 hours of radio airplay. Southern writers and publishers have contributed to more than one-third of the total number of BMI "Million-Airs."

A complete list of new "Million-Air" titles announced by BMI follows:

"All Out Of Love," Clive Davis/Graham Russell (APRA), Careers Music/Nottsongs; "Another Saturday Night," Sam Cooke, Abkco Music; "Arthur's Theme," Peter Allen/Carole Bayer Sager/Burt Bacharach/Christopher Cross, Begonia Melodies/Irving Music/Unichappell / Warner - Tamerlane / Woolnough; "Bette Davis Eyes," Donna Weiss/Jackie DeShannon, Donna Weiss Music; "Boy From New York City," George Davis/John Isaac Taylor, Trio Music; "Brown Eyed Girl," Van Morrison, Web IV.

"The Closer I Get To You," Reggie Lucas/James Mtume, Ensign/Scarab; "The Closer You Get," Mark Gray/J.P. Pennington, Careers/Irving; "Could It Be I'm

Software Operations; and "Playmate Workout," "Playboy Video Vol. V" and "Playboy Video Vol. II," CBS/Fox.

Platinum theatrical winners were: "A Soldier's Story," "Mickey And Maude," "The Karate Kid," "Runaway," "Body Double," "The Razor's Edge" and "Starman," RCA/Columbia Pictures; "Tough Turf," New World Video; and "Stick," MCA Home Video; "Teachers," "Places In The Heart," "Johnny Dangerously" and "The Muppets Take Manhattan," CBS/Fox.

Gold theatrical winners were: "Tough Turf," New World Video; "Fandango," Warner Home Video; "A Soldier's Story," "Mickey And Maude," "The Karate Kid," "Songwriter," "Runaway," "Body Double," "The Razor's Edge" and "Starman," RCA/Columbia Pictures; "Blood Simple," "Stick," "Repo Man," MCA Home Video; and "Give My Regards To Broad Street," "Oxford Blues," "American Dreamer," "Night Of The Comet," "Johnny Dangerously," "Places In The Heart" and "Teachers," CBS/Fox Video.

TONY SEIDEMAN

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## Music Video Goes Platinum

### Five RIAA Certifications in August

**NEW YORK** Music dominates the monthly Recording Industry Assn. of America (RIAA) gold and platinum non-theatrical video certifications, with Prince, Tina Turner and "We Are The World" all reaching both plateaus, and Duran Duran hitting platinum.

In the theatrical area, platinum certifications continued to outrun last year's totals, while gold numbers kept on losing ground. Theatrical platinum totals for August came to 13, compared to nine in 1984, and gold totals to 16, against 17 last year.

Platinum non-theatrical winners were: "Prince & the Revolution—Live," Warner Music Video; "We Are The World, The Video Event," RCA/Columbia Pictures; "Tina Turner—Private Dancer," "Tina Live—Private Dancer Tour" and "Duran Duran—Dancing On The Valentine," Sony Video Software Operations; and "Playboy Video Vol. II," CBS/Fox.

Gold non-theatrical winners were: "Prince & the Revolution—Live," Warner Music Video; "We Are The World, The Video Event," RCA/Columbia Pictures; "Tina Live—Private Dancer Tour," Sony Video

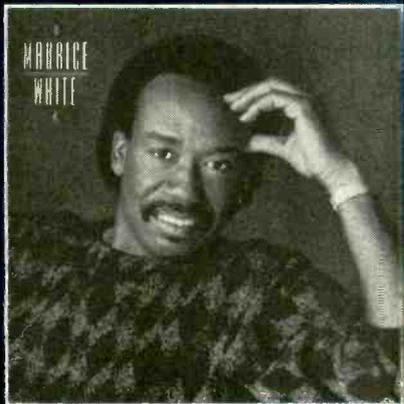
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# CBS/Fox Duplication Called Holiday Boon

## Company's Move Seen Relieving Vid Production Crunch

BY TONY SEIDEMAN

NEW YORK CBS/Fox Video's move into the duplication business for outside accounts is expected to alleviate the holiday season capacity crunch that has existed for the last couple of years, according to industry executives.

Those executives also say the company's entry into the market will boost competitive pressures in the field but probably won't dramatically alter its structure. There are currently only two "majors" in the duplication business: Bell & Howell/Columbia Pictures Home Video Services and VCA/Technicolor.

To date, CBS/Fox Video has only duplicated product for itself. But as of the fourth quarter, when its sophisticated new plant goes into operation, the company will begin soliciting outside accounts, says senior vice president Fred Fehlauer.

According to Fehlauer, the Livonia, Mich. plant is unique in several ways:

- It was built from the ground up specifically to manufacture prerecorded videocassettes.

- The plant is specially designed to produce the highest quality audio possible. Metal racks produce magnetic fields that can impact on VHS or Beta Hi-Fi sound quality, so CBS/Fox went for wood racks, according to Fehlauer. Similarly, the company used shielded cables and an isolated lighting system to avoid interference wherever possible.

- Management techniques and technologies similar to those used at the latest automotive plants will be used at the Livonia plant, Fehlauer says.

- With a total of 7,000 slaves and 240,000 square feet of floor space and a capacity of between 15 million and 18 million units a year, the Livonia facility will be the largest one ever built just for prerecorded video, Fehlauer claims.

VCA/Technicolor has a capacity of between 18 million and 20 million units. Bell & Howell has a capacity of more than 20 million units.

"In the fourth quarter, the industry can use all of the capacity it can get," says Bell & Howell/Columbia Pictures Video Services' Robert Pfannkuch. He adds that he doesn't see the CBS/Fox Video plant as a truly significant advance: "It's just more of the same equipment."

At VCA/Technicolor, Al Markim notes that his company "built" a new 100,000 square foot plant in October, 1984, and adds, in response to CBS/Fox's claim, "Apparently they don't know about our plant." Fehlauer's response is that VCA/Technicolor moved into an already created building, while CBS/Fox built its facility from scratch.

There are "in excess of 3,500 slaves" at VCA/Technicolor's new plant, and similar numbers at two other facilities, Markim says. "What they're attempting to do is to put under one roof and in one big giant kind of plant what we have in three plants."

CBS/Fox's presence will increase competitive pressures in the duplication marketplace, Markim says, "but then there's a big increase in demand," which will probably soak up the extra capacity. He sees the

level of home video business doubling in 1985 from 25 million to 50 million units.

"The duplication business has really settled down into a good industry," Markim says. "We each have our major customers to do."

As for whether CBS/Fox may move to take some of the big customers away from Bell & Howell/Columbia Pictures or VCA/Technicolor, he says, "Anything is possible—I would certainly hope not."

One aspect of the business that is leaving duplicators less optimistic right now is profit margins. Margins are getting thinner, Bell & Howell says.

(Continued on page 100)



**Convention Opener.** VSDA president Weston Nishimura of Videospace delivers his "State Of The Association" message to conventioners during this year's opening ceremonies at the Sheraton Washington Ballroom in Washington.

## Johnny Marks Dies at Age 75

NEW YORK Composer Johnny Marks, best known for his Yuletide classics "Rudolph The Red-Nosed Reindeer," "Rockin' Around The Christmas Tree" and "A Holly Jolly Christmas," died here Tuesday (3) at New York Hospital after an extended illness. He was 75.

An active songwriter since 1935, Marks also established himself as a successful writer of scores for television specials and commercials. He became a music publisher in 1949 when he formed St. Nicholas Music, a leading publisher of Christmas songs. Marks was a member of the board of directors of ASCAP, serving on the Board of Review and more recently on the Advisory Committee.

"Rudolph," which has reportedly sold in the area of 150 million records, was voted into the Songwriters Hall of Fame in 1972. Marks wrote more than 150 published songs, including "Everything I've Always Wanted" and "Address Unknown." He is survived by his three children, Michael, Laura and David.



**Keynote Speaker.** Saul Zaentz, president of Fantasy Films and producer of "Amadeus" and "One Flew Over The Cuckoo's Nest," makes his initial video presentation at the recent VSDA convention in Washington.

# CHART BEAT

by Paul Grein

**KOOL & THE GANG** this week edges past **Michael Jackson** as the act with the most No. 1 black hits so far in the '80s. "Cherish," which moves into the top spot this week, is the group's fifth No. 1 black hit in this decade, following "Celebration," "Take My Heart," "Joanna" and "Fresh."

## Kool & the Gang 'Cherish' a new black record for the '80s

Mr. Jackson has notched four No. 1 black hits since the start of the '80s: "Rock With You," "The Girl Is Mine," "Billie Jean" and "Beat It." Seven acts share third place with three No. 1 black hits since 1980: **Diana Ross**, **Stevie Wonder**, **the Gap Band**, **Chaka Khan**, **Lionel Richie**, **New Edition** and **Aretha Franklin**.

Kool & the Gang, it should be noted, also collected four No. 1 black hits in the '70s, before they became consistent crossover favorites.

"Cherish" also moves up to number four on this week's pop chart, becoming one of the four biggest crossover hits of Kool & the Gang's long and varied career. The gossamer ballad joins the raucous "Jungle Boogie," which peaked at number four in 1974; the sprightly "Celebration," which reached No. 1 in 1981; and the nostalgic "Joanna," which hit number two early last year.

Reader Becky Helme, who insists that she's the world's biggest **Ringo Starr** fan (no argument from us), notes that in the unlikely event that "Cherish" hits No. 1 on the pop chart, it would make only the fifth time in the rock era that two different songs with the exact same title reached the top.

The only four titles to have re-

peated at No. 1 in the past 30 years are "Best Of My Love" (**Eagles**, 1975, and **Emotions**, 1977), "I'm Sorry" (**Brenda Lee**, 1960, and **John Denver**, 1975), "My Love" (**Petula Clark**, 1966, and **Paul McCartney & Wings**, 1973) and "Venus" (**Frankie Avalon**, 1959, and **Shocking Blue**, 1970).

"Cherish," of course, was the title of the Association's first No. 1 hit in 1966.

"**DANCING IN THE STREET**" by **David Bowie & Mick Jagger** enters the British chart this week at No. 1, and also jumps eight points to number 25 in the U.S. It's the first time either artist has debuted at No. 1 in Britain.

That's an extraordinary feat, of course, but it isn't unheard-of, as it is in the U.S. Such transatlantic superstars as **Elvis Presley**, **the Beatles** and **the Police** have debuted at No. 1 in Britain, as have such top British acts as **Cliff Richard & the Shadows**, **Slade**, **Gary Glitter**, **the Jam** and **Adam & the Ants**.

This is, incidentally, the first time "Dancing In The Street" has reached No. 1 in Britain. **Martha & the Vandellas'** classic original version of the song peaked at number 28 in 1964, and then came back to hit number four in a 1969 re-release.

Before we leave the British charts, we'll share this letter from **Mike Connelly** of East Lansing, Mich. "I couldn't help noticing that 'The Power Of Love' has now hit No. 1 on both sides of the Atlantic—except it was **Frankie Goes To Hollywood's** song that hit No. 1 in Britain last December, not **Huey Lewis & the News'.**"

Now Connelly gives us the real nitty-gritty: "This is the only time in the '80s that different songs with the same title have hit No. 1 in England and the U.S. There was one near-miss in 1980-81, when **Dolly Parton's** '9 To 5' hit No. 1 in the U.S. in February, 1981, six months after **Sheena Easton's**

song of the same title inexplicably stalled at number three in England. Of course, it hit No. 1 here, but under a new title to avoid confusion—"Morning Train."

**FAST FACTS:** **Bruce Springsteen's** "Born In The U.S.A." holds in the top 10 for the 65th week, which is just 13 weeks shy of matching the record set by **Michael Jackson's** "Thriller" for the longest run in the top 10 since "The Sound Of Music" soundtrack 20 years ago. That collection logged 109 weeks in the top 10, from May, 1965 to January, 1968.

**Joshua Sayer** of Binghamton, N.Y. points out that "U.S.A." has hung tough in the top 10 through two **Prince** albums. Indeed, "U.S.A." entered the top 10 a full month before Prince's "Purple Rain," and is still in the top 10 a full month after his follow-up album, "Around The World In A Day," dropped out.

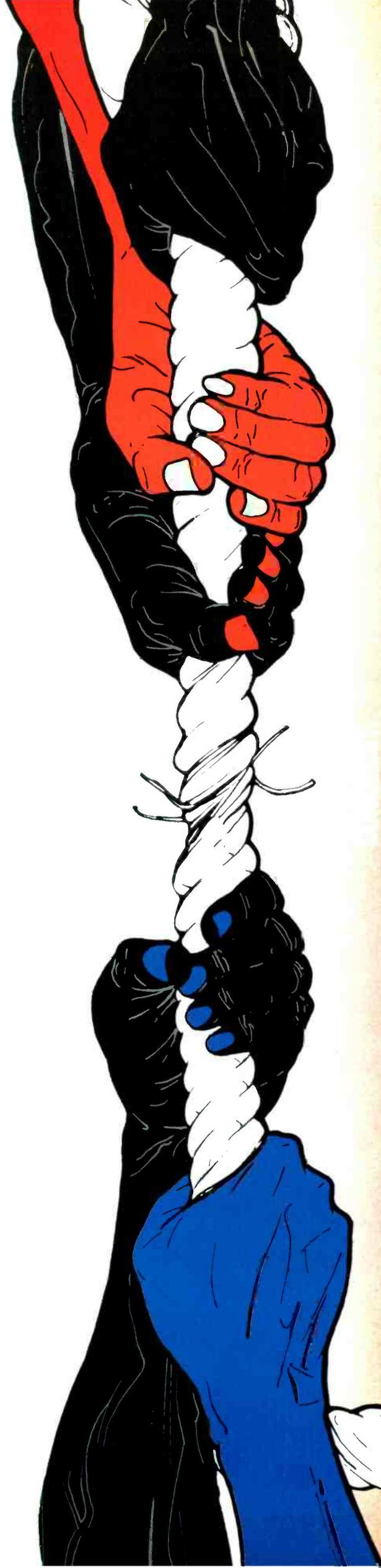
**Pat Benatar** this week collects her fourth top 10 single, as "Invincible" moves up a notch to number 10. It follows "Hit Me With Your Best Shot," "Love Is A Battlefield" and "We Belong."

But that's nothing: "Invincible" is the fifth top 10 hit for songwriter **Holly Knight** in less than two years. It follows Benatar's "Battlefield," **Tina Turner's** "Better Be Good To Me" and **Scandal** featuring **Patty Smyth's** "The Warrior." Knight also co-wrote **Heart's** "Never," which debuts on this week's Hot 100 at number 70. And she's slated to have the second Turner single from the "Mad Max" soundtrack, "One Of The Living."

Four-year-old **Palo Alto Records** this week earns its first No. 1 jazz album, as **George Howard's** "Dancing In The Sun" knocks off **Stanley Jordan's** "Magic Touch" after a 15-week run at No. 1. **Palo Alto** is independently distributed in the U.S. and is handled through **A&M** in Canada.

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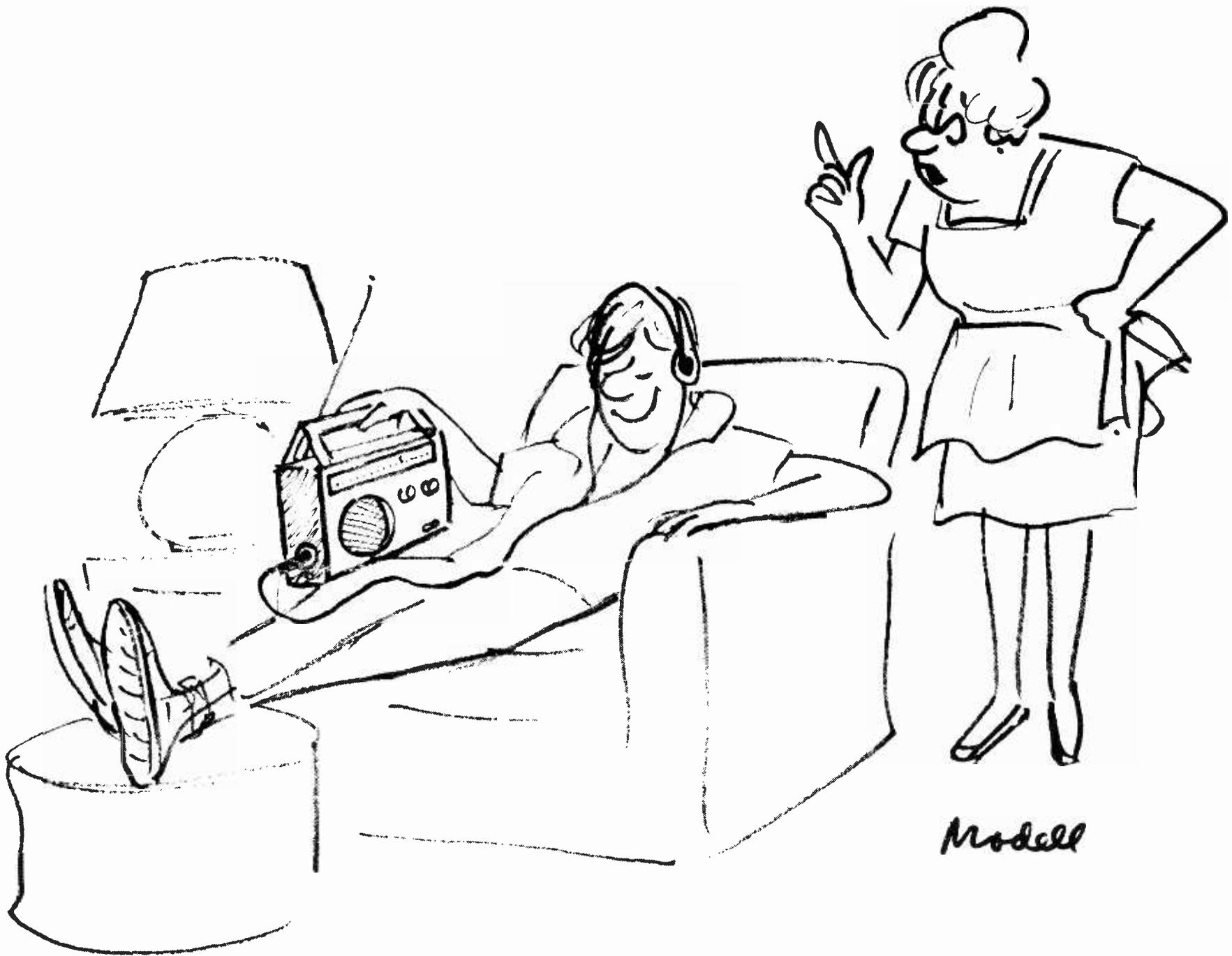
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**BFBS AND AFN**, the lively, legendary British and American military broadcasters in Germany, turned 40 this summer. Both still reach millions of Germans, though without the impact they had in the '50s and '60s. The first BFBS "Link With Home" opened July 29, 1945, in the Hamburg Musikhalle. Regional director Dick Norton's staff, now based in Cologne, covers Northern Germany with 10 FM transmitters, and also operates 45 low-power tv repeaters. AFN's German start was June 10, 1945, in Munich.

**HUNGARIAN CONCERTS** could become more attractive for international artists, thanks to Viennese promoter Jeff Maxian. Working through an unspecified "partner" in Budapest, Maxian's Vienna Concerts can book shows in Hungary and, apparently for the first time, guarantee payment in Western currency. Billboard's Manfred Schreiber says the first to exploit this Austro-Hungarian connection will be Al DiMeola, who's touring both countries this month.

**RECENT PR STATEMENTS** from RCA and Ariola put different perspectives on the new deal between the two. Bertelsmann downplayed RCA's operational control in Europe outside Germany, Austria and Switzerland, referring instead to 50/50 "participation" in those markets. RCA says little about the new RCA/Ariola European board, chaired by Monti Lueftner. The exact duties of the European and international RCA/Ariola boards are still unclear. Bertelsmann says many details are still "under study," including the status of RCA in Austria and Switzerland, now distributed by Music and Musikvertrieb respectively, but expected to switch to Ariola shortly. Austrian RCA enjoys a 5% market share.

**G/A/S LINES:** Anyone looking for research on the German sales charts should contact Taurus Press, Hebbelstrasse 8, 2000 Hamburg 76. The firm's singles book costs 39 DM, the albums one 29... Video penetration in Austria has jumped from 2% in 1979 to a current 9% now... Thomas Meisel, George Gluech and Edition Intro celebrated the firm's 25th anniversary as one of Central Europe's most important publishing houses on Aug. 31 in Berlin... Maxi-single demand is still booming in Central Europe, more than compensating for a slump in seven-inch singles. One Austrian dealer says his maxi numbers sometimes surpass regular single demand on certain titles... Polydor's James Last, dubbed the world's favorite bandleader, taped an open-air concert last week in Koblenz, Germany, for the U.S. cable tv show "Hello, This Is Germany"... Former Teldec MD Gerhard Schulze has been named head of GVU, Germany's copyright protection group.

## Detry's Rescue Mission Gives New Life to Vogue

PARIS Following the "rescue operation" set in motion three months ago to salvage Vogue, France's biggest and oldest independent record label, its parent company, Vogue France, has seen its sales rise by around 35% over initial bottom-line projections.

The "save Vogue" attempt was headed by Jean-Louis Detry, formerly deputy managing director at Carrere Records and one-time head of that firm's New York office, who bought up 98% of Vogue's shares earlier this year (Billboard, May 5).

His move followed two money-losing years by the company, which was founded in 1949 by Leon Cabat. Through the years, Vogue has been linked with many of the top names in French entertainment. As it continued its financial slide, however, Cabat ceded the presidency in late 1984, and the firm's pressing plant was closed down.

New owner Detry made it known that he would retain the two modern studios and the cassette duplicating plant at the Vogue headquarters in Villetaneuse, north of Paris, and continue distributing Vogue product. He also said he would hon-

or all of Vogue's foreign commitments, which then included distribution license deals for the Roulette, Buddah, De-Lite, Sonet, Polar, Mute, Sugarhill, Private I and Towerbell labels.

Initially, Detry laid off a number of staffers, but only in cooperation with local municipal authorities anxious to minimize unemployment. A specialist government division, CIRI, provided a longterm loan of roughly \$1 million to cover compensation costs.

It was accepted at the time that a major problem in Vogue's downfall was the acquisition of distribution rights for Motown between 1981 and 1983. Vogue paid roughly \$1.5 million a year, but that was effectively doubled because of currency exchange moves involving the U.S. dollar.

The turnaround in Vogue's fortunes, as reported by Detry, is largely due to the way the company has re-worked its catalog of more than 2,500 albums and singles, notably strong in jazz and pop.

As far as the three Vogue interests outside France are concerned, (Continued on page 89)

## Sony Maps Big German 8mm Video Push 300 Dealers Enlisted for Unprecedented Depot System

BY JIM SAMPSON

BERLIN With three of Europe's four home video systems either dead or dying, Sony has decided to bolster its new 8mm equipment in Germany by subsidizing a chain of software depots. The 300 dealers chosen by Sony will receive strong advertising and merchandising support, in addition to a package of cut-rate 8mm software.

At last week's Berlin Audio/Video Fair, Europe's largest, Sony stood almost alone among manufacturers behind the new system. Kodak has withdrawn plans for early entry into the European market with 8mm video.

Only Sanyo and Pioneer, and camera manufacturers Canon and Fuji, are marketing 8mm video in Europe this fall. All other Japanese and all European brands are staying with VHS exclusively for the near future.

Sony video marketing head Karl Hartwig asserted: "8mm is the hottest topic in the consumer electronics field. All that's needed is software. We learned our lesson with Beta. Sony has become very software-minded." He said most major German video duplicators have been given a free loan of 8mm recorders.

To ensure that adequate, attractive product actually reaches consumers, Sony is committing several hundred thousand dollars to the unprecedented 8mm video depot system and related advertising. Hartwig said the firm will provide similar, but less comprehensive, dealer support in other European markets.

Depot dealers will receive a package of 30 titles, valued around \$1,600, for \$700. Sony also provides free display and merchandising material, 10 trailer cassettes and Sony Video Club magazines. Dealers will be mentioned in local advertising, and all new Sony Video 8 buyers will be sent a computer listing of nearby depot dealers.

In Wiesbaden, Sony enlisted dealers for the depot system. Hartwig said 300 partners would be chosen by the end of the month, based on "quality and location" of the shops, with at least one in every German city whose population exceeds 50,000.

Hartwig's projection—of a 10% 8mm video market share after one year, increasing each following year by 10%—was called "wishful thinking" by some dealers in Wiesbaden, most of whom now stock only VHS cassettes. The call for in-

vestment and display space for a new system, at a time when West Germany's video software business is mired in a slump, drew a generally subdued response.

Sony also sought support from all major program suppliers, excluding those with predominantly X-rated fare. Nine firms said yes, although the initial list of 120 titles is not packed with current hits. Only three of Germany's current top 50 rental titles are available in the 8mm format.

"Many more titles were made available during the Wiesbaden Fair," claimed Sony video software manager Karl-Georg Jung. "Dealers can now order over 600 titles." He added that Sony was "very satisfied" with the new format's reception by distributors and dealers in Wiesbaden.

Pricing will be at current VHS levels. Consumers can purchase Beta and 8mm software directly through Sony's Video Club.

Among major distributors, only CIC (Universal and Paramount) turned thumbs down. "We did not give a categorical rejection," explained CIC product manager Michael Langkavel. "In the long run, 8mm looks fantastic and should (Continued on page 89)

## U.K. Survey Finds Buyers Getting Older

LONDON According to a new Yorkshire Television survey on the record and audio equipment market in the U.K., the average age of record buyers is tending to shift upwards.

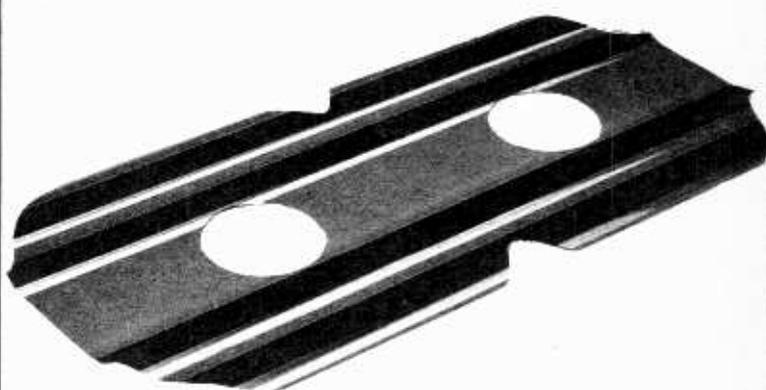
The research stresses that the young still dominate purchasing power in the prerecorded music field. But in YTV's thickly populated area, 42% of those buying albums and 38% of those buying singles were found to be 35 or older, and 10% of those buying singles were over 55.

This shows a clear trend to older consumers compared with the company's last survey, carried out in 1983. But among the young, "by far the most significant spenders," those aged 16-24 averaged purchase of more than nine singles a year, with 12% buying more than 20.

That same group also accounts for the majority of album purchases, averaging some seven a year. In total, 10 million albums were sold in the region over the past year, representing two albums per head of adult population.

And the Yorkshire Television research points to a consistent increase in the popularity of country music, the second most popular genre behind pop in the 25-54 age group and the third choice of those over 55. The increased support gained by country since the last survey is reflected in a comparative fall in popularity for MOR music.

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## Guide to Behavior

# ACTING WELL . . . ON STAGE AND OFF

BY JOSEPH RICH

It would be helpful for non-profit agencies like ours, as well as for other organizations that sponsor concerts, to have available for reference a kind of "buyers guide" to inform us what artists are prepared to do, or not do.

We have promoted country music shows for the past 12 years, with the proceeds used to assist disabled and deprived children and adults who live in the northern part of New York State.

After doing approximately 60 such shows, we have found that the general portrayal of country music stars as being down-home and friendly is true. But on a very few occasions my agency has been humiliated by the actions of some artists.

We had such a case earlier this summer. The act was one of the top groups in the country. And it did deliver what a promoter normally expects: a good show, reflecting the best abilities of the performers.

But it's not asking too much to expect more—like being cordial and helpful, as most entertainers are, particularly when a charity is involved.

This act refused any interviews with the media. They didn't spend even one minute with any of the seven newspaper, radio and television reporters who came to the concert.

This caused tremendous embarrassment to our agency, since we

rely on the media not only to inform the public how we help people, but also to assure the success of our shows by providing free promotion. Coverage after the show also suffered. But we were not the only ones hurt.

Country music itself took a step backward in our area. People heard public arguments between a very

handle the load-in and load-out chores. They also serve as stagehands and concessionaires. Meals required under contract are prepared by a local restaurant at no cost to our agency. Rooms are provided at a well-known resort, again at no cost. Mobile homes are loaned as dressing rooms. And other volunteers set up more than 1,500 folding chairs and

ta Lynn, who was extremely friendly and signed autographs for many; or like the late Marty Robbins, who spent time with one of our disabled young people. Neither did I really expect that they would be like Conway Twitty, who found time to visit a local museum and hold a press conference; or like Johnny Cash, who provided group as well as individual interviews and was more than pleased to meet with some of our disabled people.

In those cases, everyone who attended the shows went away with a good feeling. Followup stories in the press supported our agency.

When it came to X, though they had no problem finding time to promote the sale of their tapes and pictures, they couldn't spare a moment to meet with media people who had spent much of the prior five weeks promoting the concert. They did, however, devote some of their stage time to urge the audience to nominate them as the top country group in the U.S.

Thank goodness there are still many good country performers who care about how they and their sponsoring group are perceived.

Hopefully, with more objective reporting, all performers will become more accountable for their actions. With pertinent information available to us, agencies like mine across the country may be able to make judgments that will prevent situations like the one we experienced from occurring.



### 'The act refused any interviews . . . this caused tremendous embarrassment'

Joseph Rich is executive director of Disabled Persons Action Organization, based in Watertown, N.Y.

upset building manager and the act's road manager. No less heated, and just as public, was a "discussion" between their manager and me.

The act—let's call them "X"—was paid \$45,000. They made me feel that if I didn't like it, they'd be happy to take their show elsewhere. This they could easily do, since they are in such demand these days.

Our shows represent a true community effort. Volunteer firemen

act as ushers and ticket-takers.

Everything went well at the concert except for the attitude of the entertainers. On stage, they were their usual humorous and friendly selves. Off stage, they remained holed up in their bus for six hours and wouldn't see anyone. They left it to me to explain their refusal to speak to any members of the media before, after or between the two shows they performed.

I didn't expect X to be like Loret-

## Letters to the Editor

### OUT OF LINE

In a catty and defensive letter (Aug. 31), South Africa's Stephanie Luker went way out of line in her personal attack against "Little Steven" Van Zandt.

Van Zandt's musical efforts to oppose apartheid are not only within his rights as a performer, but within his duties as a citizen. His "Sun City" record project is part of a fine tradition of music as a positive force for political change, a tradition that also includes the recent Live Aid concert.

Finally, it beats me how she can possibly construe his efforts as an "excuse to generate a little attention for a career that has, so far, been less than meteoric." Come on, Stephanie, Little Steven, better known to his many fans as "Miami Steve," has literally helped shape the future of rock'n'roll as the right hand of Bruce Springsteen.

Unlike the case in Miss Luker's South Africa, we have freedom of expression here. Efforts by well-known artists to exercise these rights should be applauded, not attacked.

Al Giordano  
Ways & Means Productions  
Boston

### THE AMERICAN WAY

It appalls me that the record industry seems so ready to roll over and play dead for the forces of repression who would like to see an end to

freedom of speech and expression in this country.

To achieve this, some lobbyists are holding up their children as battering rams, claiming that "indecent" lyrics and violent images on recordings are harmful to them and therefore should be regulated and given special markings equivalent to an X rating.

The record industry, until now characterized by its sense of freedom and bravado in bringing out "Rock Around The Clock," the Stones' "Street Fighting Man," Prince's lingerie and Madonna's midriff, appears eager to pacify these self-appointed guardians of our morality.

Have you ever seen a book warning about dirty words on its cover? Books, like records, are vehicles for free expression. If you don't want your child exposed to the ideas in them, you simply don't have to buy them. That's the American way, and very capitalist at that.

Noë Goldwasser  
Editor-in-Chief, Guitar World  
New York

### ANY ANSWERS OUT THERE?

Something has been bothering me for over a year now. I have put the question to people in the industry from top executives on down. None of the answers washes with me.

The U.S. represents about 50% of the free-world market for records and tapes. Yet, with Compact Discs

taking off at a rate as fast as or faster than anyone had predicted, we only have one CD plant on stream and no other plant even in the process of being built (despite on an off rumors to the contrary). Europe and Japan, meanwhile, each have four or five in operation.

I can't believe those people who say it's because of the high cost (possibly as much as \$50 million for a large plant). While indeed high, the cost is small compared to plants that are being built all the time in other industries.

Among other reasons I hear is that we don't have the technological know-how. Come on, now. If we can send people to the moon, we can certainly build CD plants. Are they saying that England, France, Germany and Japan have this expertise and we don't?

If anyone has an answer that washes, I'd love to hear it.

Robert M. Miller, President  
Lee-Myles Associates  
New York

### CD LEADERSHIP

We are writing in reply to Geoff Burkman's letter (July 20) claiming Compact Disc retail leadership in Southwest Ohio. While we admit to being relative newcomers to CD sales, having begun to handle them only in the spring of 1984, we must stake out our own claim to be being the territory's leading CD retailer, with 2,300 pieces in stock and a mini-

mum of 1,900 titles.

In the interest of good "research," we suggest that Mr. Burkman take a 45-minute drive to visit us in Cincinnati, as do so many of our customers.

Marriane Morgan, Manager  
Patricia J. Corron, Classical Buyer  
Record Theatre  
Cincinnati

### NEGLECTING PRICE

As an avid reader, particularly of Billboard's country pages, I'm disturbed at the total lack of information about certain "established" artists such as the great Ray Price. A recent feature on the difficulties experienced by veteran acts in the current round of artist-dropping by the major labels (Aug. 24) was surely relevant to Price—yet no mention.

Press is given regularly to the new wave of acts, as well as to the same clique of evergreens, while many excellent performers no longer in vogue get nothing. Why not balance things up a bit?

Gareth Davies  
Manchester, England

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

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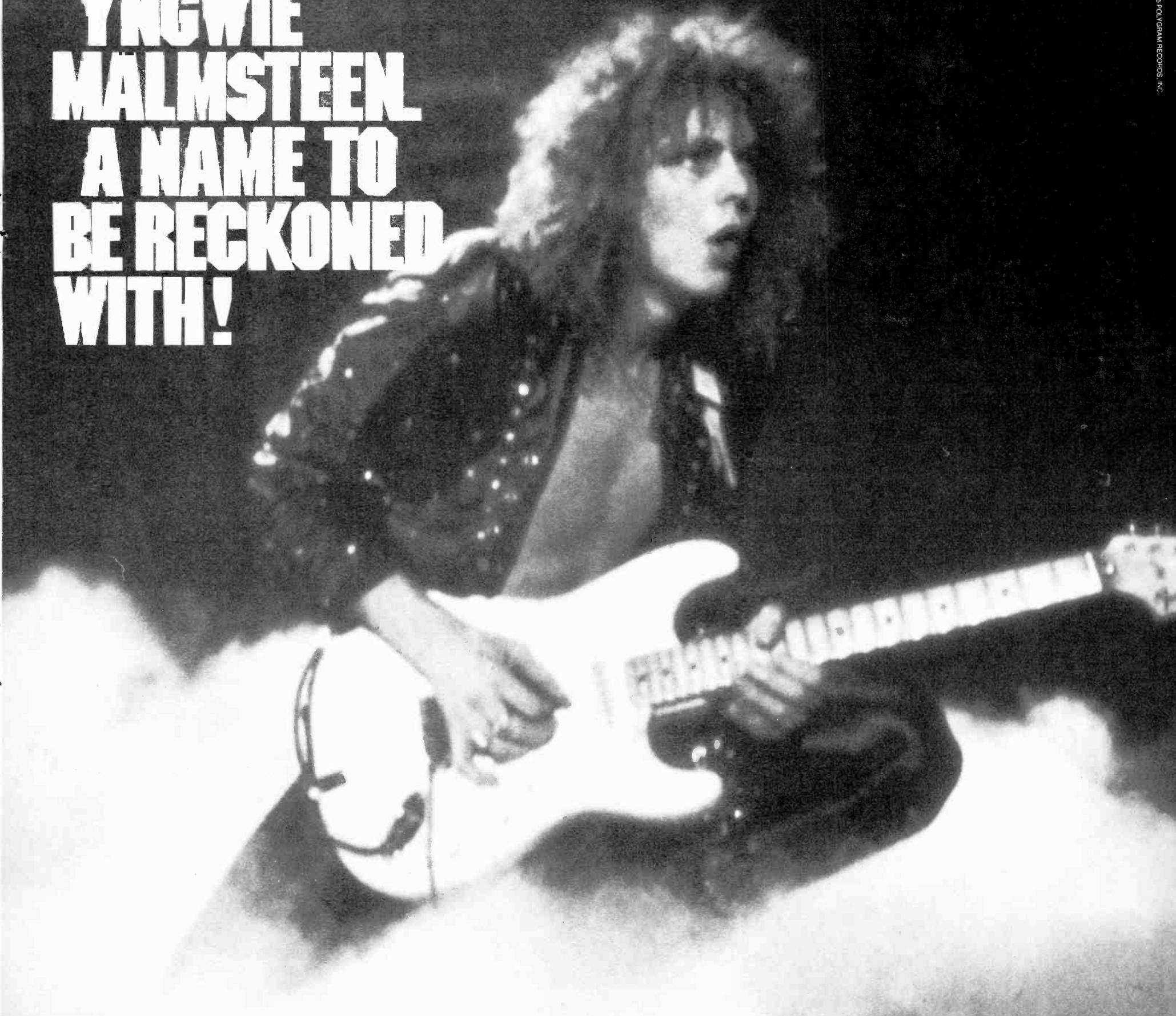
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# YNGWIE MALMSTEEN A NAME TO BE RECKONED WITH!

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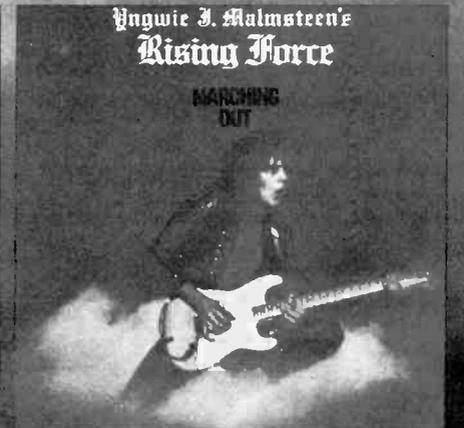


**You may not be able to pronounce his name, but rock fans have certainly proclaimed his music. The emotion-filled instrumentals of his first solo LP, *Rising Force*, were just one side of his sensational guitar work. Work for which the readers of *Guitar Player Magazine* voted him Best New Talent 1984.**

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# THE WEEKLY COUNTRY MUSIC COUNTDOWN

*Rick*  
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WEEKLY TOP 40

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SIX  
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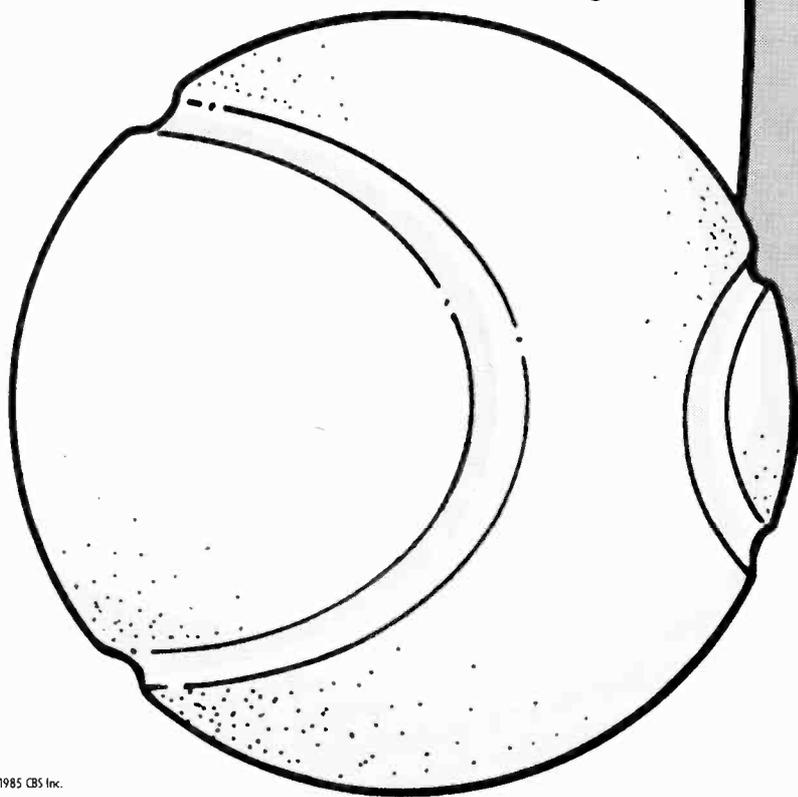
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\*Open to everyone for a fun-filled evening.



**Boss Bottleneck.** WPLJ New York morning personalities Jim Kerr and Shelli Sonstein (in car) throw a wrench into Manhattan traffic by parking a 1957 pink Cadillac in the street while promoting the station's Bruce Springsteen ticket giveaway. The mail surrounding Kerr and Sonstein is entries from listeners hoping to drive the thematic vehicle to one of the Boss' New Jersey dates.

# OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

## POP

"Wait 'til the Washington Wives get ahold of this," jokes WXKS Boston program director **Sonny Joe White** of Diana Ross' "Eaten Alive" (RCA). "I don't always like all of her stuff," White says of the supreme Supreme, "but this track fulfills what we need right now: very light, fun pop." In the same category is Tears For Fears' "Head Over Heels" (Mercury), which White calls the best song on the group's "Songs From The Big Chair" album. White's third pick this week is Corey Hart's "Boy In A Box" (EMI America), which he predicts will be especially strong with teenage boys.

## BLACK/URBAN

"You want new records?," asks WRKS New York program director **Tony Quartarone**. "You'll hear these all on Z-100 in a month." Quartarone's first fast pick is Full Force's "Alice, I Want You Just For Me" (Columbia), which he calls "a good new form of street music." Then it's Termaine's "Fall Down" (A&M), "a good-sounding dance record." The Fat Boys' "Hardcore Reggae" (Sutra) is "just what it is, a good reggae record." And Val Young's "Seduction" (Motown) fits into Quartarone's "just good music" classification.

## AOR

In a week of quality over quantity in AOR releases, KRQR San Francisco program director **Chris Miller** sounds plenty satisfied with Roger Daltrey's "Under The Raging Moon" (Atlantic). With the album in his hands a week before its Thursday (12) release, Miller is prepared to put it in the elite category of 1985's finest so far. "These are not the ballads Daltrey's been doing lately," he says. "This is back to all the old Who stuff: real rock'n'roll." With the first single, "After The Fire," already climbing the rock ladder, the PD has his eye on the album's title track, a tribute to the late Who drummer Keith Moon.

## COUNTRY

"I think they are the freshest thing to happen to country music in a long time," says KCBQ San Diego operations manager **Lee Rogers** of the group Exile. The group's latest single, "Hang On To Your Heart" (Epic), bolsters Rogers' belief in the act. Also popular in San Diego is Hank Williams Jr.'s "This Ain't Dallas" (Warner/Curb). The music tracks here are drawing the males, says Rogers, while the song's lyrics chronicle enough nighttime soap operas to catch female ears. Striking another common chord is Mel McDaniel's "Stand Up" (Capitol), "a positive, up record about things everybody can relate to." Bandana's "Lovin' Up A Storm" (Warner Bros.) is a track Rogers "doesn't want to analyze. It has great harmonies, is well produced and just sounds great." And Rogers calls Brenda Lee's "I'm Takin' My Time" (MCA) "the best thing she's done in years." KIM FREEMAN

## Florida Stations Witness Hurricane's Wrath ELENA TESTS PROGRAMMERS' METTLE

BY KIM FREEMAN

**NEW YORK** "You find out real quick who the pros are in the business, and we have a lot of them." That's the word from WSUN St. Petersburg program director **Larry Coates** on the incredible mess made last week by Hurricane Elena. And predictably, that's the overriding sentiment expressed by radio executives caught in Elena's Gulf Coast line of fire.

"We sustained several million dollars worth of damage," says WRBQ Tampa/St. Petersburg program director **Randy Kabrich**. "But we were on the air through it without a blink." Many other stations were not so fortunate.

Country-formatted WSUN, for example, left the air for a 15-hour period on Aug. 31 while transmission lines sat submerged in Elena's flooded trail. WAIZ/WQFX Biloxi

was one of the first to get knocked off the air, while WPFM Panama City was evacuated early in the game. WZNE Tampa's signal spent 16 hours of the ordeal going out over a Mardi unit, with interference from Channel 13, a tv station using the same frequency.

"It all started in the third quarter of the Buccaneers/Redskins game," recalls WSUN's Coates, who left the stadium Friday night when word of the hurricane's direction arrived. "It was a life-threatening situation," he continues. "But our entire news staff showed up without our calling them." Much of that news team was later sent to sister station WYNF.

Kabrich claims WRBQ was the first to broadcast the mandatory evacuation notices on Aug. 30, and later had listeners call in from the Clearwater and Indian Rocks beaches for damage reports. "While ev-

erybody was speculating," he says, "we were getting on-scene reports." Most businesses had closed shop by Sunday, Sept. 1, and WRBQ rescued at least one elderly area resident, Kabrich recalls.

"Someone needed her heart medicine on Sunday, and all the pharmacies were closed," he explains. The ailing woman was put on the air, and an open drug store was found in time.

In addition to the property damages Elena caused, the hurricane leaves the Gulf Coast with other problems, namely the discouragement of tourism. In Panama City, WPAP general manager **Bo Bowman** is already taking steps to remedy this.

"There have been tons of cancellations for September and October," says Bowman. "Everybody thinks we're devastated. Fortunately, we were spared from the full brunt of this storm."

The GM says he is now in the midst of a campaign to get the media to publicize the fact that "we are indeed ready to operate." As Bob Foss, executive director of the Florida Assn. of Broadcasters, puts it, "If five houses out of 5,000 houses were destroyed, you'd see the five on tv."

Last week, Bowman called all radio outlets in Panama City, urging them to contact networks for exposure of the city's survival. While he expresses a primary concern for the Panama City economy in general, Bowman notes that the projected dip in tourism could cut deeply into future radio profits.

## WIRE 'Booms' New Sound Modified Top 40 Replaces Country

**NEW YORK** Another "baby boom" outlet was born last week in Indianapolis, where well-established country station WIRE made a midweek switch to a modified top 40 format.

"We certainly don't call it 'baby boom radio' to our listeners," says newly appointed WIRE program director **Tom Hunter**, "but that's what we're using as a marketing handle."

With little advance fanfare, WIRE woke Tuesday (3) morning listeners with the sounds of Huey Lewis & the News, Wham!, John Parr, the Pointer Sisters and Howard Jones. WIRE's new music mix "is very bright," says Hunter. "You won't hear a lot of down songs here." He adds that WIRE is aimed at 27- to 40-year-old "boomers," with a heavy blend of Motown-style classics that "don't sound dated when mixed with currents."

According to Hunter, WIRE's general manager **Tom Severino** "had been toying with the idea for some time." While WIRE pulled a respectable 5.1 share in the Spring Arbitrons, Hunter says, "We didn't want to see WIRE erode as an AM country station in a market full of strong FM competition."

With that in mind, Severino hooked up with consultant **Charlie Van Dyke**, who molded the basic format and is expected to implement similar fare at KJJJ Phoenix soon. Hunter, a veteran PD most recently at WPJB Providence, was brought on board to customize the package.

In addition to the music, WIRE's new format is highlighted by "accent tracks," says Hunter. These include comments from recording artists, original dramatic bits and news actualities, all used as song lead-ins.

In the latter category, for example, is an excerpt from Robert Kennedy's "Why this senseless violence" speech following John F. Kennedy's assassination. "We used this as an intro to Buffalo Springfield's 'For What It's Worth,'" Hunter says, adding that all these

items are "linked thematically to the song. They are great attention grabbers." On a similar note, WIRE has its own 90-second theme song, performed by **John Cougar Mellencamp's** keyboard player.

To round things out, the new WIRE features a heavy emphasis on news and sports. Preceding the station's early shift is an hour-long *(Continued on page 16)*

## ...newslines...

**DON KIDWELL** and **Don Dalton** are the new executive VP/radio and VP/sales respectively for Cox Communications Radio Division. Kidwell was formerly VP/GM at WHIO-AM-FM. Dalton will stay on as VP/GM of KFI and KOST Los Angeles.

**TOM ROUNDS**, founder of Watermark and creator of "American Top 40" and "American Country Countdown," has severed most of his ABC/Watermark ties to found Radio Express, a firm designed to market syndicated American music programs overseas. Rounds continues as executive producer on those two shows for ABC—which are, along with other ABC Radio Network programs, Radio Express' first properties. Radio Express, which Rounds hopes will work with other networks as well, is based in ABC's Los Angeles office.

**BETTY PAZDERNIK** has been named VP/GSM of Detroit's WCZY-FM (Z-95.5) and AM. **Bob Osburn** joins Katz's WZZK-AM-FM as GSM, from WDIZ Orlando. And **Glenn Schiller** is appointed GSM at WKKX-FM St. Louis. He has been with Katz's K-95 Tulsa.

**SELLING ONE OF ITS** radio properties gave Multimedia Inc. an after-tax gain of \$500,000, which helped the Greenville, S.C.-based company end the second quarter with a 19% increase over last year. But Josephson International Inc. reported a June 30 fiscal year loss, reportedly due in part to writeoffs.

**HEFTEL HAS SOLD** WZPL-FM Indianapolis to World Class Communications for \$10 million. **George and Reg Johns** are among the principals.

**RESEARCH CONSULTANT** **Jhan Hiber** names **Charlie Cook**, former McVay Media VP, to the post of VP/programming services. And **Charlie Ochs** leaves KJJJ Phoenix to form his own Houston-based consultancy.

## AM Improvement Info at NAB Center

NEW YORK The National Assn. of Broadcasters has opened its AM Improvement Technical Reference Center in its Washington headquarters. Designed to assist engineers in bettering all facets of AM transmission, the center houses 250 articles on the band.

This month the NAB is issuing a bibliography of these materials. The 12 categories in this source bank cover such topics as transmission lines, phasors, broadbanding, directional antennas and reradiation.

## WIRE INDIANAPOLIS

(Continued from page 15)

"morning magazine" of news and entertainment with only three tunes. And WIRE has just secured the rights to Indiana Pacers basketball games after 10 years without them.

Then, of course, there's the stress on personalities. Dennis John Bailey left an afternoon slot on one of Satellite Music Network's programs to fill WIRE's morning shift. Otherwise, the station's country jocks all made a smooth segue into pop radio.

"We'd had a vacancy in the morning for the last three months," says Hunter. "We've kept everybody on. They are really pumped up about it."

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# WOX by Kim Freeman JJOX

**CHARLIE QUINN**, programmer of hit-formatted WHTT Boston, leaves that gig after a year to return to Phoenix as PD of soon-to-be CHR outlet KJJJ. That's the Broadcast Group station that will drop its country fare shortly after Quinn joins next Monday (16). With **Charlie Van Dyke** consulting, KJJJ's forthcoming fare is expected to be similar to that of WIRE Indianapolis' new "baby boom radio" (story, page 15). "It's an upper demo CHR format I've been touting for years," says Quinn. Having programmed Phoenix hit outlet KZZD for two years prior to joining WHTT, Quinn says, "I have a good grasp of the market there" . . . Speaking of WIRE, **Alan Furst** has vacated his PD post there for the same title at WLW Cincinnati. Overseeing WIRE's new "baby boom radio" format is **Tom Hunter**, who was shipped in from the programming seat at WPJB Providence.

**KNBQ** Seattle gets a new evening man with **Joel Block's** arrival from KCAP Helena, Mont. As a personality and program director at KCAP, Block was named one of Montana's broadcasters of the year in 1984 . . . Across town at **KRPM**, **Gary Ryan** and **Bob Ryan** arrive as the new—you guessed it—Ryan & Ryan morning team. Regulars in the Puget Sound area, the duo have been known to refer to themselves as "a couple of half-wits, who, together, make a whole"

## WHTT's Charlie Quinn is returning to Phoenix

. . . **Lee Roy Hansen** segues from the PD-ship at KSJO San Jose to the same post at KESI San Antonio. Hansen, who replaces **Bob Linden**, will navigate KESI's switch from AOR to **John Sebastian's** EOR (eclectic-oriented rock) format.

**WLS-AM** Chicago has a new music director with **Chuck Crane's** arrival. He was an afternoon talent on WZNE Tampa and had earlier been operations director/midday jock on WHTZ (Z-100) New York. Newly promoted at WLS-FM is **Ed Marcin**, who comes aboard as director of advertising and promotion. A WLS veteran, Marcin had been the combo's promotion administrator.

Great Trails outlet **WKJJ** Louisville is dropping AC fare for top 40 under the new calls, **WDJX**. . . In other AC news, **WRVR** Memphis ups **Jon Conlon** from part-time talent to evening man. **Conlon** replaces **Greg Todd**, who left the Viacom outlet a while back . . . Getting out of Memphis is **Bill Dotson**, who makes a country jump from the morning show on **WMC-AM** to the same shift at **KSJ Mobile**, where **Dotson** joins the ever-popular **Wayne Gardner**. . . Looks like **WKIX** Raleigh/Durham personality **Joe Wade Formicola** will be sticking with the Mann Media outlet for quite a while. Claiming to have passed up several offers in the past year, Formicola says the contract he and **Bernie Mann** negotiated makes him the highest-paid DJ in that market.

**IN A POINT OF FACT** that's stranger than fiction, former **WBBZ** Pittsburgh program director **Scott Alexander** returns to the EZ outlet as afternoon man under the direction of his successor, **Nick Bazoo**. . . **Diane Morales** walks across town from **KLOS** Los Angeles to **KKHR** as the ABC outlet's new promotion director . . . Taking on the same title at **WIOQ** Philadelphia is **Hope Berschler**. She simply crosses the street from an equivalent post at **WFIL/WUSL**. . . In Harrisburg, Pa., **WNNK-FM's** successful pleas for listener call-ins have really ruffled one resident's feathers. **Lloyd Williams** filed suit against the station recently, charging that he receives roughly 35 misdialled

phone calls a day, making him "nervous, irritable and unpleasant to do business with." Williams, whose phone number of 23 years differs by only one digit from **WNNK's**, is seeking compensatory and punitive damages against the station.

In the nation's capital, **Vivian Vaughn** graduates from the assistant ranks to promotion director at **WRQX** (Q-107). . . Also in D.C., 35-year **WGMS** personality **Bob Davis** is entering semi-retirement. That means he can still be heard on the classical outlet on Saturday nights . . . Jumping abruptly to Meridian, Miss., **WJDQ** program director **Tom Kelly** has left the top 40 station for an equity post at **WZYP** Athens, Ga. **Reed Cameron** is acting PD at **WJDQ**. . . In Henderson, Tex., **KGRI** slides former weekender **Alan Mayton** into the morning shift. He replaces **Don Harrell**, who is now the outlet's news director. And **KGRI's** middays are now occupied by **Tracey Mendoza**. Meanwhile, **Joel Davis** is in as new PD and afternoon talent. He was music director and evening personality at neighboring adult contemporary outlet **KYTL** Tyler.

So what if September isn't Black History Month? We'd like to pay tribute to a few of black radio's greats anyway. In Berkeley, the La Pena Cultural Center is staging a "play with records" about **Jack L. Cooper**, who is believed to have been the first black disk jockey. A pioneer at **WSBC** Chicago and later in the D.C. market, Cooper is the subject of "If We Told 'Em, You Sold 'Em," a play by **Arnie Passman**. It's being performed on Sept. 24, and admission is \$3 . . . In Detroit, **WGPR** staffers are mourning the passing of **Dr. William Banks**. He was founder and president of the station and of **WGPR-TV**, the country's first black-operated tv station.

**WVEZ-FM** Louisville program director **Mark Strauss** takes on double duty in assuming the PD post at sister station **WAKY-AM**. Strauss, who replaces **Bob Moody**, has been with the combo for five years. **WVEZ**, by the way, has two new personalities. Handling the morning shift is **Jim Bond**, who had been in Missouri developing the state's symphony orchestra. And **Scott Goettel** steps over from the oldies AM to fill the afternoon shift on the easy listening FM. This all comes courtesy of the combo's new promotion director, **A. Crickett Lee**. . . Portland, Ore. now has two **KWJJs** to choose from. That's because **KJIB-FM** will now adopt the AM's calls to take advantage of that station's strong country identity. However, each station will retain its own music blend, according to combo general manager **Ray Mirabella**.

**FORMER** **KRLA** program director and current voice-over artist **Jack Roth** has intensified his long-standing campaign against drug abuse. His latest project is a PSA campaign entitled "Get It Straight," sponsored by McDonald's in conjunction with the Entertainment Industries Council. The 30-second spots feature **Donna Summer** and Chicago's **Robert Lamm**, gymnasts **Peter Vidmar** and **Bart Conner**, and several tv stars. Roth, who produced the campaign, notes that "Get It Straight" emphasizes the positive side of living without drugs, rather than the negatives . . . Good luck to **WGCL** Cleveland, which is currently lobbying with city officials to have a Rock'n'Roll Hall of Fame created there. The first step of this worthy campaign is petition circulation, which **WGCL** launched at the recent Cleveland air show.

Those already shopping for Christmas bargains will be happy to hear that **Rick Sklar's** "Rocking America: How The All-Hit Radio Stations Took Over" is now available in a \$7.95 paperback edition . . . More in the line of how-to publications, **Michael Butts** has completed his "Air Personality Plus" manual and is selling it for \$125. The manual is full of trivia, comedy bits and specialty items designed to inspire fledgling talents and refresh veterans. **Butts** is currently doing morning drives at **KKAT** Salt Lake City and has a long list of morning show credits. Inquiries should be directed to **Butts** in care of **KKAT**. . . Good deed of the week is to put out a call to anyone who worked at **WTRY** Troy, N.Y. during the mid-'60s. **Richard DeMeis** is compiling a project on that period and would be greatly appreciative of any air checks available. Apparently, many of the station's records were lost in a recent move. If you can help out, get your weekly good deed out of the way and call **DeMeis** at (617) 449-4281.

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## POP SINGLES—10 Years Ago

1. Rhinestone Cowboy, Glen Campbell, CAPITOL
2. Fallin' In Love, Hamilton, Joe Frank & Reynolds, PLAYBOY
3. At Seventeen, Janis Ian, COLUMBIA
4. Get Down Tonight, K.C. & the Sunshine Band, TK
5. Fame, David Bowie, RCA
6. Fight The Power Part 1, Isley Brothers, T-NECK
7. Could It Be Magic, Barry Manilow, ARISTA
8. I'm Sorry, John Denver, RCA
9. Run Joey Run, David Geddes, BIG TREE
10. Wasted Days And Wasted Nights, Freddy Fender, ABC/DOT

## POP SINGLES—20 Years Ago

1. Help, Beatles, CAPITOL
2. Like A Rolling Stone, Bob Dylan, COLUMBIA
3. Eye Of Destruction, Barry McGuire, DUNHILL
4. You Were On My Mind, We Five, A&M
5. California Girls, Beach Boys, CAPITOL
6. Unchained Melody, Righteous Brothers, PHILLES
7. I Got You Babe, Sonny & Cher, ATCO
8. Papa's Got A Brand New Bag, James Brown, KING
9. It Ain't Me Babe, Turtles, WHITE WHALE
10. The "In" Crowd, Ramsey Lewis, ARGO

## TOP ALBUMS—10 Years Ago

1. The Heat Is On Featuring Fight The Power, Isley Brothers, T-NECK
2. Red Octopus, Jefferson Starship, GRUNT
3. Between The Lines, Janis Ian, COLUMBIA
4. Captain Fantastic & The Brown Dirt Cowboy, Elton John, MCA
5. One Of These Nights, Eagles, ASYLUM
6. Honey, Ohio Players, MERCURY
7. The Basement Tapes, Bob Dylan & the Band, COLUMBIA
8. Cat Stevens' Greatest Hits, A&M
9. That's The Way Of The World, Earth, Wind & Fire, COLUMBIA
10. Fandango, ZZ Top, LONDON

## TOP ALBUMS—20 Years Ago

1. Help, Beatles, CAPITOL
2. Look At Us, Sonny & Cher, ATCO
3. Out Of Our Heads, Rolling Stones, LONDON
4. The Sound Of Music, Soundtrack, RCA VICTOR
5. Summer Days (And Summer Nights), Beach Boys, Capitol
6. Herman's Hermits On Tour, MGM
7. Mary Poppins, Soundtrack, VISTA
8. Beatles VI, CAPITOL
9. Sinatra '65, Frank Sinatra, REPRISÉ
10. Bringing It All Back Home, Bob Dylan, COLUMBIA

## COUNTRY SINGLES—10 Years Ago

1. Rhinestone Cowboy, Glen Campbell, CAPITOL
2. The First Time, Freddie Hart, CAPITOL
3. Feelin's, Loretta Lynn & Conway Twitty, MCA
4. I'll Go To My Grave Loving You, Statler Brothers, MERCURY
5. Daydreams About Night Things, Ronnie Milsap, RCA
6. Blue Eyes Crying In The Rain, Willie Nelson, COLUMBIA
7. Bandy The Rodeo Clown, Moe Bandy, GRC
8. If I Could Only Win Your Love, Emmylou Harris, REPRISÉ
9. Woman In The Back Of My Mind, Mel Tillis, MGM
10. You Never Even Called Me By My Name, David Allan Coe, COLUMBIA

## SOUL SINGLES—10 Years Ago

1. How Long (Betcha' Got A Chick On The Side), Pointer Sisters, ABC/BLUE THUMB
2. It Only Takes A Minute, Tavares, CAPITOL
3. Do It Any Way You Wanna, Peoples Choice, TSOP
4. Your Love, Graham Central Station, WARNER BROS.
5. Dreaming A Dream, Crown Heights Affair, DE-LITE
6. Make Me Feel Like A Woman, Jackie Moore, KAYVETTE
7. Games People Play, Spinners, ATLANTIC
8. Get The Cream Off The Top, Eddie Kendricks, TAMLA
9. Get Down Tonight, K.C. & the Sunshine Band, TK
10. This Will Be, Natalie Cole, CAPITOL

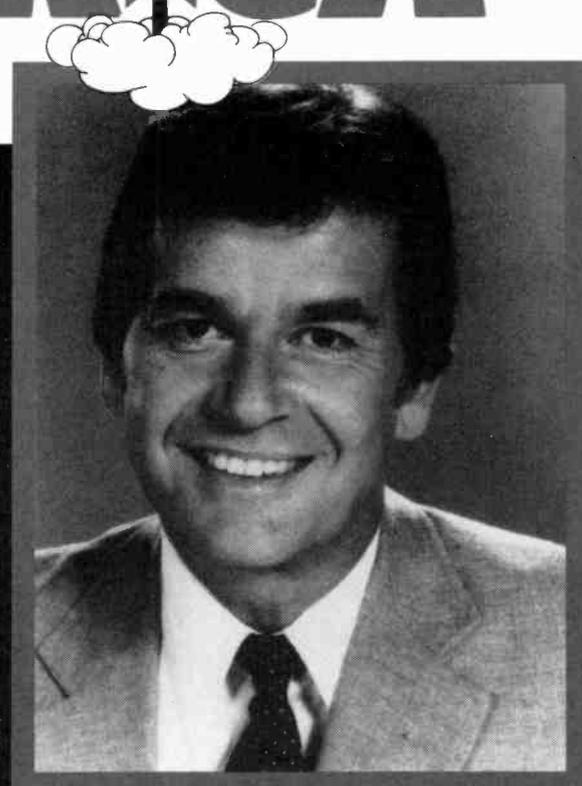
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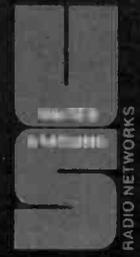
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Individual yearly lists may also be purchased separately; see coupon below. \$5.00 per list.

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New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- A-1  Number One Pop Singles @ \$50.00
- A-2  Top Ten Pop Singles @ \$50.00
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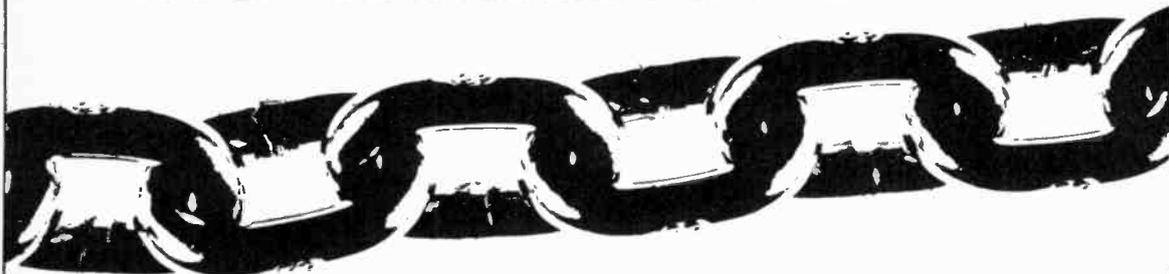
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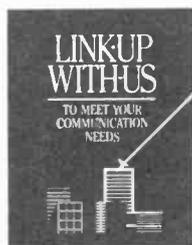
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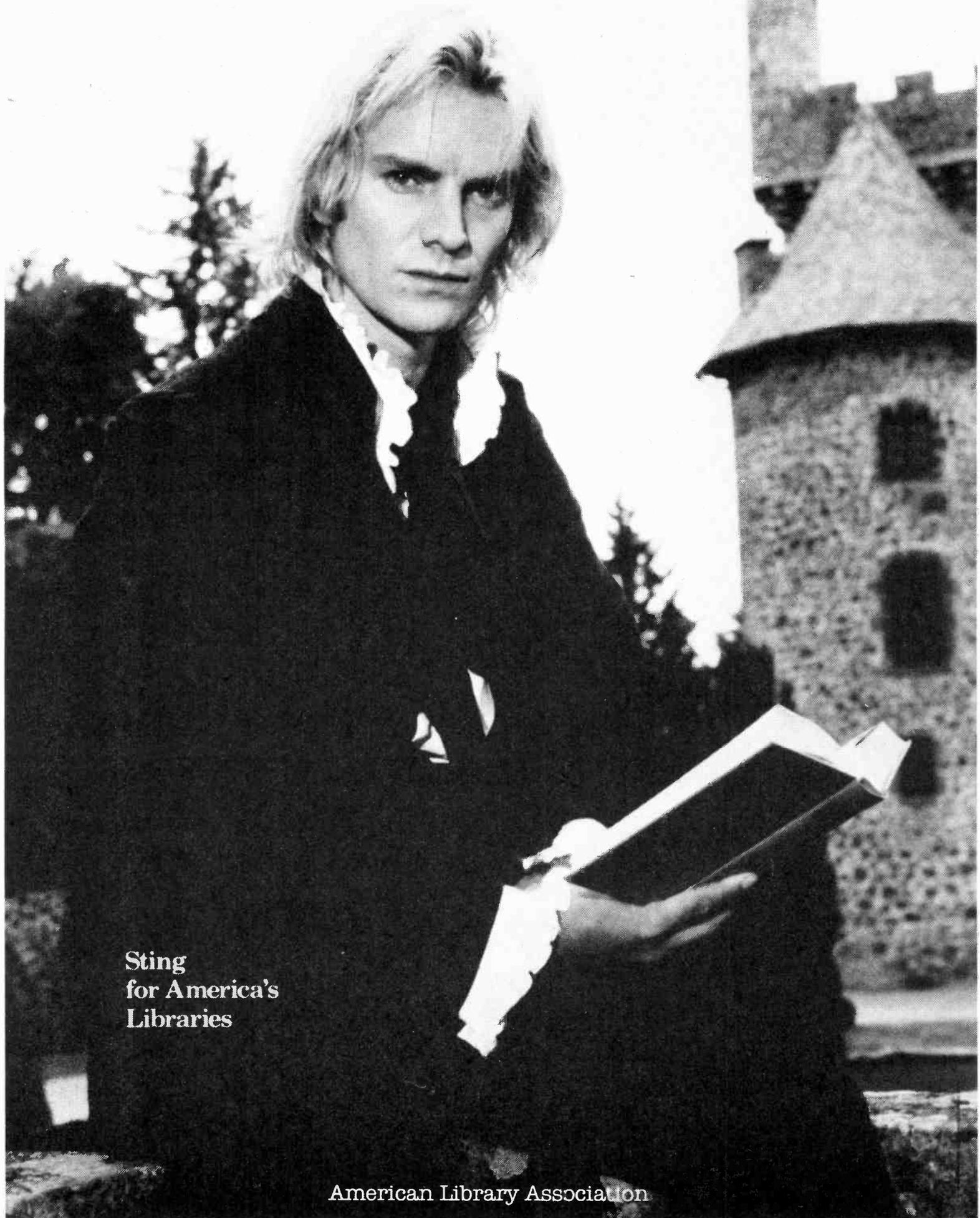
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## RETAIL BREAKOUTS



NATIONAL 180 REPORTERS			NUMBER REPORTING
NIGHT RANGER	FOUR IN THE MORNING	CAMEL/MCA	26
STING	FORTRESS AROUND YOUR HEART	A&M	20
ABC	BE NEAR ME	MERCURY	18
MICK JAGGER/DAVID BOWIE	DANCING IN THE STREET	EMI-AMERICA	18
DARYL HALL/JOHN OATES	THE WAY YOU DO THE THINGS YOU DO/MY GIRL	RCA	17

NATIONAL 181 REPORTERS			NEW ADDS	TOTAL ON
TEARS FOR FEARS	HEAD OVER HEELS	MERCURY	89	107
GLENN FREY	YOU BELONG TO THE CITY	MCA	68	68
BRYAN ADAMS	ONE NIGHT LOVE AFFAIR	A&M	66	82
BRUCE SPRINGSTEEN	I'M GOIN' DOWN	COLUMBIA	44	152
STARSHIP	WE BUILT THIS CITY	GRUNT	43	92

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

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Dicks One Stop Dedham, MA  
Discount Records Cambridge, MA  
Easy Records 1-Stop N.Quincy, MA  
Everett Music Everett, MA  
Good Vibrations Boston, MA  
House Of Guitars Rochester, NY  
Music Suppliers One-Stop Needham, MA  
Northeast 1-Stop Troy, NY  
Peters One Stop Norwood, MA  
Record Giant Utica, NY  
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Gallery of Sound Wilkes-Barre, PA  
Harmony Music Bronx, NY  
J&R Music World New York, NY  
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Kemp Mill Beltsville, MD  
Mobile One-Stop Pittsburgh, PA  
Music Factory Brooklyn, NY  
Musical Sales Baltimore, MD  
Musicden Edison, NJ  
National Record Mart Pittsburgh, PA  
Oasis Bethal Park, PA  
Oasis Pittsburgh, PA  
Record & Tape Ltd. Washington, DC  
Record Bar Morgantown, WV  
Richman Brothers Pennsauken, NJ  
Sam Goody Baltimore, MD  
Sam Goody Massapequa, NY  
Seasons Four Records Hyattsville, MD  
Shulman Records Cinnaminson, NJ  
Tape King One Stop Hillside, NJ  
The Wiz Brooklyn, NY  
Tower New York, NY  
Tower Records New York, NY  
Universal One-Stop Philadelphia, PA  
Waxie Maxie Washington, DC  
Wee Three Philadelphia, PA  
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Camelot Winston-Salem, NC  
Coconuts Atlanta, GA  
Coconuts Jacksonville, FL  
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Nova Records 1-Stop Norcross, GA  
One-Stop Records Atlanta, GA  
Oz Records Stone Mountain, GA  
Peaches Clearwater, FL  
Peaches Greensboro, NC  
Peaches Richmond, VA  
Peaches Ft. Lauderdale, FL  
Q Records Miami, FL  
RPM Associates Fairfax, VA  
Record Bar Savannah, GA  
Record Bar Durham, NC  
Sounds Familiar Columbia, SC  
Specs Records Miami, FL  
Starship Records Savannah, GA  
Tara Records Atlanta, GA  
Tracks Records Norfolk, VA

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Lauri's Records Des Plaines, IL  
Mainstream Records Milwaukee, WI  
Martin & Snyder Dearborn, MI  
Northern Record 1-Stop Cleveland, OH  
Oranges Chicago, IL  
Peaches Cincinnati, OH  
Radio Doctors Milwaukee, WI  
Record City Skokie, IL  
Rose Records Chicago, IL  
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Musicland Minneapolis, MN  
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Discount Records Nashville, TN  
H.W. Daily Houston, TX  
Hastings Arlington, TX  
Hastings Austin, TX  
Hastings Houston, TX  
Hastings San Antonio, TX  
Hastings Tyler, TX  
Melody Shop Dallas, TX  
Music City One-Stop Nashville, TN  
Musicland Birmingham, AL  
Peaches Memphis, TN  
Poplar Tunes Memphis, TN  
Star Records El Paso, TX  
Sunbelt Music Dallas, TX  
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Dan-Jay Denver, CO  
Licorice Pizza Glendale, CA  
Lovell's Whittier, CA  
Middle Earth Downey, CA  
Musicland Murray, UT  
Odyssey Records Las Vegas, NV  
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Hastings San Antonio, TX  
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Musicland San Jose, CA  
Peaches Seattle, WA  
Rainbow One-Stop S.San Francisco, CA  
Sea-Port 1-Stop Portland, OR  
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WXKS-FM (KISS) Boston, MA  
WRFI (I-100) Daytona Beach, FL  
WNYS Buffalo, NY  
WPHD Buffalo, NY  
WKPE Cape Cod, MA  
WERZ Exeter, NH  
WKSS (Kiss) Hartford, CT  
WTIC-FM Hartford, CT  
WKCI (KC-101) New Haven, CT  
WSPK Poughkeepsie, NY  
WPRO-FM Providence, RI  
WMJY Rochester, NY  
WXPY Rochester, NY  
WGFY Schenectady, NY  
WFLY Troy/Albany, NY  
WRCK Utica/Rome, NY

**REGION 2**  
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WQQQ (Q-100) Allentown, PA  
WFBG Altoona, PA  
WJLK-FM Asbury Park, NJ  
WBSB (B-104) Baltimore, MD  
WMAR-FM Baltimore, MD  
WVSR Charleston, WV  
WZYQ (Z-104) Frederick, MD  
WKEE Huntington, WV  
WBLL Long Island, NY  
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WCAU-FM Philadelphia, PA  
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WBZ (B-94) Pittsburgh, PA  
WHTX Pittsburgh, PA  
WPST Trenton, NJ  
WAVA Washington, VA  
WRQX (Q-107) Washington, DC  
WOMP-FM Wheeling, WV  
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WKRZ Wilkes-Barre, PA  
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**REGION 3**  
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WQXI-FM (94-Q) Atlanta, GA  
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WSSX Charleston, SC  
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WROQ Charlotte, NC  
WNOK-FM Columbia, SC  
WNKS (Kiss) Columbus, GA  
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WDCG (G-105) Durham/Raleigh, NC  
WQSM Fayetteville, NC  
WANS Greenville, SC  
WOKI Knoxville, TN  
WHYI (Y-100) Miami, FL  
WHZY (Q-94) Richmond, VA  
WXLK (K-92) Roanoke, VA  
WZAT (Z-102) Savannah, GA  
WRBQ (Q-105) Tampa, FL  
WZNE (Z-98) Tampa Bay, FL  
WSEZ Winston-Salem, NC

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WBWB Bloomington, IN  
WCIL-FM Carbondale, IL  
WBBM-FM (B-96) Chicago, IL  
WGC-FM Chicago, IL  
WLS-AM Chicago, IL  
WLS-FM Chicago, IL  
WKRR (Q-102) Cincinnati, OH  
WGCL Cleveland, OH  
WNMS Cleveland, OH  
WCGT-FM (92X) Columbus, OH  
WDET Detroit, MI  
WHYT Detroit, MI  
WSTO Evansville, IN  
WNAP Indianapolis, IN  
WZPL Indianapolis, IN  
WVVC Lansing, MI  
WZEE Madison, WI  
WKTI Milwaukee, WI  
WZUU Milwaukee, WI  
WKZW (KZ-93) Peoria, IL  
WRKR Racine, WI  
WZOK Rockford, IL  
WSPOT Stevens Point, WI  
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KFMZ Columbia, MO  
KHH Davenport, IA  
WDAY-FM (Y-94) Fargo, ND  
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KZCC (ZZ-99) Kansas City, KS  
KDWB-AM Minneapolis, MN  
KDWB-FM Minneapolis, MN  
WLOL Minneapolis, MN  
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KQKQ Omaha, NE  
KKLS-FM Rapid City, SD  
KKRC Sioux Falls, SD  
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KHTR St. Louis, MO  
KDVV Topeka, KS  
KAYI Tulsa, OK  
KFMW Waterloo, IA  
KEYN-FM Wichita, KS

**REGION 6**  
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WQID Biloxi, MS  
WKXX (KXX-106) Birmingham, AL  
KAFM Dallas, TX  
KTKS (Kiss-FM) Dallas, TX  
KAMZ El Paso, TX  
KSET El Paso, TX  
KISR Fort Smith, AR  
WQEN (Q-104) Gadsden, AL  
WKBQ (K3-FM) Houston, TX  
KMJQ (Magic102) Houston, TX  
KRBE-FM Houston, TX  
KEGL Irving, TX  
WTYX Jackson, MS  
KKYK Little Rock, AR  
KBFM McAllen-Brownsv, TX  
WMC-FM (FM-100) Memphis, TN  
WJDO (Q-101) Meridian, MS  
WABB-FM Mobile, AL  
WHYY-FM Montgomery, AL  
WKKX (KX-104) Nashville, TN  
WZKS (Kiss) Nashville, TN  
WEZB (B-97) New Orleans, LA  
WQUE-FM New Orleans, LA  
KITY New Antonio, TX  
KTFM San Antonio, TX  
KWTX-FM Waco, TX

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KIMN Denver, CO  
KOAQ (Q-103) Denver, CO  
KPKE Denver, CO  
KRYX-FM (Y-108) Denver, CO  
KLUC Las Vegas, NV  
KJIS Los Angeles, CA  
KKHR Los Angeles, CA  
KCAQ (Q-105) Oxnard, CA  
KOPA Phoenix, AZ  
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KFMY Provo, UT  
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KIST Santa Barbara, CA  
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**REGION 8**  
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KIYA Billings, MT  
KIYS Boise, ID  
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KMGX Fresno, CA  
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KOZE Lewiston, ID  
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KSFM Sacramento, CA  
KWOD Sacramento, CA  
KSKD Salem, OR  
KITS San Francisco, CA  
KML San Francisco, CA  
KSQL San Francisco, CA  
KEZR San Jose, CA  
KWSS San Jose, CA  
KSLB San Luis Obispo, CA  
KUBE Seattle, WA  
KNBQ Tacoma, WA

A weekly national indicator of "breakout" singles, i.e., those with significant future sales potential based on initial market reaction. These records are not yet on the top 30 lists of the retailers and one-stops reporting to Billboard's Hot 100 chart. The outlets in each region represent the entire panel in that region, not just those which are reporting the records listed.

**ADULT CONTEMPORARY SINGLES**

**CHART RESEARCH PACKAGES**

The definitive lists of the top hits year by year, through the entire history of the Adult Contemporary Singles charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

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**Top Ten Adult Contemporary Singles, 1961 through 1985.**

Lists title, artist and label of every record which reached number 10 or higher on Billboard's Adult Contemporary Singles chart. Listed alphabetically within each year. #1 records are indicated. \$30.00.

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# TOP ROCK TRACKS

				Compiled from national album-oriented radio airplay reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	2	5	JOHN COUGAR MELLENCAMP RIVA	LONELY OL' NIGHT
2	2	1	11	STING A&M	FORTRESS AROUND YOUR HEART
3	5	12	3	MICK JAGGER & DAVID BOWIE EMI-AMERICA	DANCING IN THE STREET
4	4	5	6	JOHN WAITE EMI-AMERICA	EVERY STEP OF THE WAY
5	3	3	8	HUEY LEWIS & THE NEWS MCA	BACK IN TIME
6	6	9	7	THE HOOTERS COLUMBIA	AND WE DANCED
7	10	14	4	LOVERBOY COLUMBIA	LOVIN' EVERY MINUTE OF IT
8	8	8	7	CHEAP TRICK EPIC	TONIGHT IT'S YOU
9	9	4	7	MICHAEL MCDONALD WARNER BROS.	NO LOOKING BACK
10	7	7	16	DIRE STRAITS WARNER BROS.	MONEY FOR NOTHING
11	11	11	9	TALKING HEADS SIRE	AND SHE WAS
12	12	13	6	TEARS FOR FEARS MERCURY	HEAD OVER HEELS
13	15	18	5	NIGHT RANGER MCA	FOUR IN THE MORNING
14	16	25	5	MARILLION CAPITOL	KAYLEIGH
15	29	—	2	STARSHIP GRUNT	WE BUILT THIS CITY
16	26	—	2	BRUCE SPRINGSTEEN COLUMBIA	I'M GOIN' DOWN
17	17	26	4	DIRE STRAITS WARNER BROS.	ONE WORLD
18	13	10	8	THE MOTELS CAPITOL	SHAME
19	14	6	8	GODLEY & CREME POLYDOR	CRY
20	25	43	3	BRYAN ADAMS A&M	ONE NIGHT LOVE AFFAIR
21	21	33	4	U2 ISLAND	BAD
22	22	30	4	EDDIE & THE TIDE ATCO	ONE IN A MILLION
23	32	35	4	MR. MISTER RCA	BROKEN WINGS
24	36	36	3	SAGA PORTRAIT	WHAT DO I KNOW
25	37	37	3	THE OUTFIELD COLUMBIA	SAY IT ISN'T SO
26	18	15	9	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS.	C-I-T-Y
27	30	32	6	X ELEKTRA	BURNING HOUSE OF LOVE
28	38	42	3	DIO WARNER BROS.	ROCK 'N' ROLL CHILDREN
29	31	31	5	DIRE STRAITS WARNER BROS.	SO FAR AWAY
30	<b>NEW</b>			ROGER DALTRY ATLANTIC	AFTER THE FIRE
31	23	23	12	HUEY LEWIS & THE NEWS CHRYSALIS	THE POWER OF LOVE
32	42	—	2	HEART CAPITOL	NEVER
33	19	16	9	Y&T A&M	SUMMERTIME GIRLS
34	20	20	6	JEFF BECK EPIC	GETS US ALL IN THE END
35	<b>NEW</b>			JOHN COUGAR MELLENCAMP RIVA	R.O.C.K. IN THE U.S.A.
36	24	17	12	JOHN PARR ATLANTIC	ST. ELMO'S FIRE (MAN IN MOTION)
37	27	24	11	MOTLEY CRUE ELEKTRA	SMOKIN' IN THE BOYS ROOM
38	<b>NEW</b>			JOHN COUGAR MELLENCAMP RIVA	SMALL TOWN
39	34	22	12	PAT BENATAR CHRYSALIS	INVINCIBLE
40	28	28	4	COCK ROBIN COLUMBIA	WHEN YOUR HEART IS WEAK
41	43	—	2	R.E.M. I.R.S.	DRIVER 8
42	45	—	2	RATT ATLANTIC	YOU'RE IN LOVE
43	33	19	11	R.E.M. I.R.S.	CAN'T GET THERE FROM HERE
44	44	47	3	AC/DC ATLANTIC	SINK THE PINK
45	<b>NEW</b>			NICK LOWE COLUMBIA	I KNEW THE BRIDE
46	39	27	10	BRYAN ADAMS A&M IMPORT	DIANA
47	35	21	7	NICK MASON & RICK FENN COLUMBIA	LIE FOR A LIE
48	40	29	12	COREY HART EMI-AMERICA	NEVER SURRENDER
49	41	34	16	HEART CAPITOL	WHAT ABOUT LOVE
50	46	40	5	UB40 A&M	I GOT YOU BABE

## music radio

# Promotions

**SHERIFFS SHOOT BACK**  
**KFDI-AM** Wichita (country)  
*Contact: Chris Collier*  
 KFDI-AM listeners were in for a surprise when they tuned in one Sunday last month: The station was abruptly in the hands of the local Sheriff's Dept. As a fund-raiser for

their Benefit Fund, Sedgwick's finest sheriffs took to the studio from noon to 6 p.m., getting a true taste of radio while performing all station duties. That included spinning and announcing records, delivering the news and writing and reading commercials.

Approximately 50 sheriff's officers shared in the fun, in addition to station staffers and listeners. Prior to the event, members of the department hit the streets to find sponsors for the event, which was covered by three local television outlets.

Many of the officers felt "strange" about selling, says program manager Chris Collier, but advertisers were quite receptive, and 90% of this year's participants have already signed up to sponsor next year's arresting broadcast.

"Sheriff's Super Sunday" raised \$7,500 through advertising revenue and listener donations. The money went into the officers' benefit fund, which will be used to pay for medical expenses their insurance won't cover.  
 LINDA MOLESKI



**Making It Burn.** Lohman & Barkley, the morning hosts on KFI Los Angeles, keep their adult figures very contemporary with a morning workout and live broadcast from a Jazzercise studio in Carlsbad, Calif. The fitness club won KFI's "broadcast from your business" contest, which had the well-known duo wishing KFI's next winners would be a local hot tub rental.

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## Featured Programming

**FAITHFUL NETWORK RADIO** fans attending this week's NAB/NRBA Programming Conference get a chance to cash in on their loyalties. For that group, here's a tour guide through the wonderful world of network/program suppliers' hospitality activities for Radio '85. All of them are based at the Loew's Anatole, and most are open Wednesday through Saturday nights.

NBC loyalists should find their way to Atrium Suite 1234, where talk hosts **Sally Jessy Raphael** and **Bruce Williams** will be available for casual commentary. You'll be likely to find us there on Thursday for Tex-Mex night and the margarita machine, although you may prefer to schedule an appointment with sex counselor **Dr. Ruth Westheimer**, who'll be available at the NBC suite on Friday. On a more businesslike note, NBC is co-sponsoring with RCA a teleconference between the Radio-Television News Directors Assn. convention and a programming panel on the Friday morning Radio '85 schedule.

After kicking things off with an invite-only disco at Le Mistral on Wednesday, **ABC Radio Networks** will greet affiliates and friends in the 27th floor Honeysuckle Room. On Friday, the suite will be the site of two performances by comedian **Eno Phillips** for an evening entitled "Laughs On Us" . . . CBS, meanwhile, will be based at Atrium suite 1134, with nightly parties designed around its various programs and drawings for a Honda Scooter on Friday and Saturday.

At Atrium suite 1034, **Mutual Radio Network** will be giving nightly demonstrations of its Netwriter, a satellite-delivered data service for affiliates that's slated to debut in January. On Friday and Saturday, Mutual's **Larry King** (recipient of the convention's 1985 Radio Award) will be delivering his show live from the Grand Ballroom. During the week, Mutual will announce two new music programs. One of these, says Mutual's **Chris Durney**, "will be similar to 'Dick Clark's National Music Survey' with a few twists."

As we said last week, **Westwood One** has its "Live From Radio '85" broadcast slated for Friday. The Culver City, Calif. firm will also be previewing "Line One," a weekly music and interview series for AOR affiliates. WWI is hosting the opening night cocktail party on Wednesday, and they can be thanked with a visit to suite 734.

On Thursday, **The United Stations Programming Network** is hosting Dick Clark's rock'n'roll revival, which features Del Shannon, the Shirelles, Freddie Cannon and the Drifters. Their nightly parties will go on in suite 934 . . . Encino, Calif.-based **Barnett-Robbins** has casual activities scheduled in suite 2206.

**YOU MAY WELL** stumble across a brand new network at Radio '85, as television syndicator **Lexington Broadcasting Systems** is said to be readying its entry into radio. Word is that LBS will be getting the bulk of its programming from existing networks and flex its own strong sales muscles.

KIM FREEMAN

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

Sept. 13-14, **Survivor**, On The Radio, NSBA, one hour.

Sept. 13-15, **Constance Demby**, Musical Starstreams, Musical Starstreams, one hour.

Sept. 13-15, **Diana Ross**, Top 30 USA, CBS Radioradio, three hours.

Sept. 13-15, **Paul Young**, Superstars Of Rock, Barnett-Robbins, two hours.

Sept. 13-15, **Sade**, Street Beat '85, Barnett-Robbins, two hours.

Sept. 13-15, **Kim Carnes**, Superstar Portraits, Barnett-Robbins, one hour.

Sept. 13-15, **Lee Greenwood**, American Country Portraits, Barnett-Robbins, two hours.

Sept. 13-20, **Rosanne Cash**, Country Today, MJI Broadcasting, one hour.

Sept. 13-20, **Kiss**, Metalshop, MJI Broadcasting, one hour.

Sept. 14, **Pointer Sisters** (simulcast with Showtime), Westwood One, one hour.

Sept. 14-15, **Toni Arden**, The Great Sounds, United Stations, three hours.

Sept. 14-15, **Lovin' Spoonful**, Dick Clark's Rock, Roll & Remember, United Stations, three hours.

Sept. 14-15, **Larry Gatlin**, Weekly Country Music Countdown, United Stations, four hours.

Sept. 15-21, **Wham!**, Rick Dees' Weekly Top 40, United Stations, four hours.

Sept. 15-21, **Warren Mills**, Dance Music International, Radio International, one hour.

Sept. 16-22, **Jeff Beck**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Sept. 16-22, **Moe Bandy**, Forester Sisters, Country Closeup, Narwood Productions, one hour.

Sept. 16-22, **Phil Collins**, Star Trak Profiles, Westwood One, one hour.

Sept. 16-22, **Rick James, Part II**, Special Edition, Westwood One, one hour.

Sept. 16-22, **Tommy Dorsey**, Encore with William B. Williams, Westwood One, two hours.

Sept. 20-21, **Huey Lewis**, On The Radio, NSBA, one hour.

Sept. 20-22, **Pop's Greatest Instrumental Hits**, Top 30 USA, CBS Radioradio, three hours.

Sept. 20-22, **Glen Campbell**, American Country Portraits, Barnett-Robbins, two hours.

Sept. 20-22, **Freddie Jackson**, Street Beat '85, Barnett-Robbins, two hours.

Sept. 20-22, **Sting**, Superstars Of Rock, Barnett-Robbins, two hours.

Sept. 20-22, **Bob Dylan**, Superstar Portraits, Barnett-Robbins, two hours.

Sept. 20-22, **Doors**, Rock Reunion, Barnett-Robbins, two hours.

Sept. 20-27, **John Anderson**, Country Today, MJI Broadcasting, one hour.

Sept. 20-27, **Scorpions**, Metalshop, MJI Broadcasting, one hour.

## Billboard ADULT CONTEMPORARY MOST ADDED

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

74 REPORTERS		NEW	TOTAL
		ADDS	ON
STEVIE WONDER		12	43
PART TIME LOVER TAMLA			
THE MOTELS		7	24
SHAME CAPITOL			
JIMMY BUFFET		6	11
IF THE PHONE DOESNT RING MCA			
DARYL HALL & JOHN OATES		6	14
THE WAY YOU DO THE THINGS YOU DO/MY GIRL RCA			
JOHN PARR		5	26
ST. ELMO'S FIRE (MAN IN MOTION) ATLANTIC			

WSKY	Asheville, NC
WRMM	Atlanta, GA
WSB-AM	Atlanta, GA
KEYI	Austin, TX
WFBR	Baltimore, MD
WJBC	Bloomington, IL
KBOI	Boise, ID
WBEN-AM	Buffalo, NY
WGR	Buffalo, NY
KTWO	Casper, WY
WVAF	Charleston, WV
WBT	Charlotte, NC
WCLR	Chicago, IL
WYEN	Chicago, IL
WKRC	Cincinnati, OH
WLLT	Cincinnati, OH
WLTF	Cleveland, OH
WMJI	Cleveland, OH
WIS	Columbia, SC
WTVN	Columbus, OH
KMGC	Dallas, TX
WLAD	Danbury, CT
WHIO-AM	Dayton, OH
KHOW	Denver, CO
KRNT	Des Moines, IA
WEIM	Fitchburg, MA
WENS	Indianapolis, IN
WYNN-FM	Jackson, MS
WIVY	Jacksonville, FL
KLSI	Kansas City, MO
KUDL	Kansas City, MO
KMJJ	Las Vegas, NV
KMGG	Los Angeles, CA
KOST	Los Angeles, CA
WHAS	Louisville, KY
WRKA	Louisville, KY
WMAZ	Macon, GA
WIBA	Madison, WI
WRVR	Memphis, TN
WAIA	Miami, FL
WISN	Milwaukee, WI
WTMJ	Milwaukee, WI
WLTE	Minneapolis, MN
KWAV	Monterey, CA
WHYH	Montgomery, AL
WLAC-FM	Nashville, TN
WCTC	New Brunswick, NJ
WPIX	New York, NY
WWDE	Norfolk, VA
KLTE	Oklahoma City, OK
KOIL	Omaha, NE
WIP	Philadelphia, PA
KKLT	Phoenix, AZ
KOY	Phoenix, AZ
WTAE	Pittsburgh, PA
WWSW	Pittsburgh, PA
KGW	Portland, OR
WPRO-AM	Providence, RI
WRVA	Richmond, VA
KQSW	Rock Springs, WY
WSGW	Saginaw, MI
KSL	Salt Lake City, UT
KFMB-AM	San Diego, CA
KFMB-FM	San Diego, CA
K-101	San Francisco, CA
WGY	Schenectady, NY
KKPL	Spokane, WA
KSD	St. Louis, MO
KKJO	St. Joseph, MO
WIQI	Tampa, FL
WWWM	Toledo, OH
KRAV	Tulsa, OK
WLTT	Washington, DC
WMAL	Washington D.C., MD

FOR WEEK ENDING SEPTEMBER 14, 1985

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## HOT ADULT CONTEMPORARY

					Compiled from a national sample of radio playlists.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
1	1	1	11	CHERISH	DE-LITE 880869-7/POLYGRAM	4 weeks at No. One KOOL & THE GANG		
2	2	2	10	YOU'RE ONLY HUMAN (SECOND WIND)	COLUMBIA 38-05417	◆ BILLY JOEL		
3	3	4	10	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	CAPITOL 5491	◆ TINA TURNER		
4	4	7	7	FREEDOM	COLUMBIA 38-05409	◆ WHAM!		
5	9	15	5	SAVING ALL MY LOVE FOR YOU	ARISTA 1-9381	◆ WHITNEY HOUSTON		
6	6	8	9	POWER OF LOVE	CHRYSLIS 4-42876	◆ HUEY LEWIS & THE NEWS		
7	5	5	10	MYSTERY LADY	JIVE 1-9374/ARISTA	◆ BILLY OCEAN		
8	8	10	11	NEVER SURRENDER	EMI-AMERICA 8268	◆ COREY HART		
9	7	3	16	EVERYTIME YOU GO AWAY	COLUMBIA 38-04867	◆ PAUL YOUNG		
10	13	14	7	YOUR SECRET'S SAFE WITH ME	WARNER BROS. 7-28928	MICHAEL FRANKS		
11	12	13	9	LOST IN THE FIFTIES TONIGHT	RCA 14135	RONNIE MILSAP		
12	10	6	16	WHO'S HOLDING DONNA NOW	GORDY 1793/MOTOWN	DEBARGE		
13	11	11	11	FREEWAY OF LOVE	ARISTA 1-9354	◆ ARETHA FRANKLIN		
14	16	17	7	A LITTLE BIT OF HEAVEN	MODERN 7-99630/ATLANTIC	NATALIE COLE		
15	18	21	4	JANET	MOTOWN 1802	COMMODORES		
16	17	19	5	LIFE IN ONE DAY	ELEKTRA 7-69631	◆ HOWARD JONES		
17	19	22	4	POWER OF LOVE (YOU ARE MY LADY)	ARISTA 1-9391	AIR SUPPLY		
18	24	—	2	PART TIME LOVER	TAMLA 1808/MOTOWN	STEVIE WONDER		
19	21	28	6	CRY	POLYDOR 881786-7/POLYGRAM	◆ GODLEY & CREME		
20	20	20	6	IT'S GETTING LATE	CARIBOU 4-05433/EPIC	◆ THE BEACH BOYS		
21	22	25	5	NO LOOKIN' BACK	WARNER BROS. 7-28960	◆ MICHAEL MCDONALD		
22	14	9	14	NOT ENOUGH LOVE IN THE WORLD	GEFFEN 7-29012/WARNER BROS.	◆ DON HENLEY		
23	25	27	4	ST. ELMO'S FIRE (MAN IN MOTION)	ATLANTIC 7-89541	◆ JOHN PARR		
24	15	12	16	FOREVER	COLUMBIA 38-04931	◆ KENNY LOGGINS		
25	29	35	3	DON'T LOSE MY NUMBER	ATLANTIC 7-89536	◆ PHIL COLLINS		
26	30	38	3	SHAME	CAPITOL 5497	◆ THE MOTELS		
27	23	16	12	YOUR LOVE IS KING	PORTRAIT 37-05408/EPIC	◆ SADE		
28	26	23	20	THE SEARCH IS OVER	SCOTTI BROS. 4-04871/EPIC	◆ SURVIVOR		
29	36	—	2	LOVE THEME FROM ST. ELMO'S FIRE	ATLANTIC 7-89528	DAVID FOSTER		
30	27	18	16	JUST AS I AM	ARISTA 1-9353	◆ AIR SUPPLY		
31	28	24	19	YOU GIVE GOOD LOVE	ARISTA 1-9274	◆ WHITNEY HOUSTON		
32	35	36	4	DARE ME	RCA 14126	THE POINTER SISTERS		
33	NEW	—	—	THE WAY YOU DO THE THINGS YOU DO/MY GIRL	RCA 14178	DARYL HALL & JOHN OATES		
34	37	—	2	WISE UP	A&M 2762	AMY GRANT		
35	NEW	—	—	TAKE ME ON	WARNER BROS. 7-29011	A-HA		
36	NEW	—	—	SOMEBODY TOOK MY LOVE	ISLAND 7-99605/ATLANTIC	DURELL COLEMAN		
37	32	29	6	SPANISH EDDIE	ATLANTIC 7-89531	◆ LAURA BRANIGAN		
38	34	34	19	HEAVEN	A&M 2729	◆ BRYAN ADAMS		
39	31	26	16	FIND A WAY	A&M 2734	◆ AMY GRANT		
40	33	30	22	EVERYBODY WANTS TO RULE THE WORLD	MERCURY 880659-7/POLYGRAM	◆ TEARS FOR FEARS		

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

# DALLAS/FT. WORTH MARKET OVERVIEW

## ONE MAN'S OPINION

BY MARTIN G. GREENBERG



The major radio scene in Dallas is your typically competitive one—if you take KVIL, KRLD, and KKDA-FM out of consideration. Those three stations so dominate the Dallas radio game that separate thoughts must be given to them—especially KVIL. KVIL calls itself Contemporary . . . AC . . . top 40; others call it hype . . . too commercial . . . terrible personalities . . . too many contests. I call KVIL dominant.

Simply put, KVIL sounds like the best-run radio station in Dallas, and it is. When you listen to him the first time, you are hard put to appreciate AM drive star Ron Chapman; but if you lived here, you would understand that Chapman is right on top of the market, and has been for years. If it is happening in Dallas and it involves the masses, Chapman and KVIL are either on it or are co-promoting it.

Chapman is also the "creative di-

rector" of the station, and it sounds like it. KVIL is everywhere, especially with an extremely effective bumper sticker campaign that over the past two years dominated all other radio promotions. Blair did the right thing when they bought it: KVIL (103.7) is one great station.

KRLD (Metromedia 1080) is your typical CBS-affiliated so-called all-news radio station. I say "so-called" because there are some talk programs on the air, but generally KRLD is all-news. KRLD also carries the Dallas Cowboys, and that has significant value in Dallas.

Dallas has never been a strong news radio market, and it has been unable to support more than one successful news station (Houston has KTRH and KPRC). Belo's WFAA valiantly tried to compete, but the audience doesn't seem to be there. KRLD basically is as good as it has to be—and that keeps it in the 6%-8% share range.

KKDA-FM (104.5) continues to dominate the urban contemporary field, although the competition is limited just to KNOK (107.5) and its AM sister station KKDA (730). The three above stations generally add up to 25% of the audience—needless to say, a big chunk.

Before Cap Cities gets mad and Warren Potash threatens to sue . . . WBAP almost gets into the "dominant" category. I say "almost" because the competition seems so much tougher, and the stations stay generally closer.

So, by format:

**Country**, as you would expect, does real well in Dallas/Ft. Worth. The Cap Cities combo of WBAP (820) and KSCS (96.3) usually lead the field, but every once in a while KPLX (99.5) sneaks up there. The

point is that country in Dallas is very competitive; the stations are exposed everywhere (WBAP/KSCS and KPLX/KLIF), utilizing a lot of billboards and tv. WBAP has the additional advantage of great coverage, in addition to which it carries some sports and at times is more a MOR station.

As in most markets, **CHR** is where the latest excitement is happening, with an all-out assault on the market by Gannett's newly acquired KTKS (Kiss 106.1). The short history is this: A little more than a year ago, Bonneville's KAFM (92.5) was the *only* CHR station in Dallas. Sandusky's KEGL (97.1) was AOR, and the ABC-owned KTKS was KIXK, a Denton, Tex. radio station.

In the blink of an eye—in fact, in the same week—KEGL changed to CHR, and ABC went CHR. ABC's Kiss spent what seems like more than a million dollars introducing Dallas to Kiss 106. As of this writing, KEGL stayed competitive and No. 1 in the format, and Kiss blew KAFM away.

It's hard to believe that Bonneville won't come fighting back, so the activity has kept the local tv stations and billboard companies in great shape. A good fight is going on with good AM drive personalities on Kiss and KEGL.

AOR lost a good and somewhat successful competitor when KEGL went CHR and left the AOR field to the two old enemies, KZEW (97.9) and KTXQ (102.1). These two stations have been banging heads for about as long as anyone can remember. Both stations have good on-air staffs, and both promote very aggressively and well. Rarely does a concert go on in Dallas without one station sponsoring it and the other

becoming the "unofficial" sponsor.

There are three things to watch out for in the future, though: CBS takes over KTXO (Gulf/Taft acquisition) in the fall; Jay Hoker left Belo's KZEW to start his own company; and Andy Lockridge, who has been programming KZEW for three years, is now over at KTXQ.

The **adult contemporary** field is a two-station race—once you take KVIL out of the game. Shamrock's KMGC (102.9) usually delivers a lead over KLUV (98.7). KMGC seems a little softer, and KLUV has never been able to get off the dime. You also have to remember that after KVIL and the country stations take the 25-54 audience away, there isn't much left for the ACs.

Dallas is one of the few markets where Westinghouse doesn't beat everybody's brains in **beautiful music**. KMEZ (100.3) has consistently been the winner, with KQZY (105.3) never able to really cut into the lead.

WRR (101.1) is the classical music station. KAAM (1310) is KAFM's sister AM (same format), and KRQX (570) is the sister station of KZEW, with a gold format.

The opinions expressed in this article are my own . . . and I support them with facts only when the facts support my opinions.

*Martin G. Greenberg is president/COO, Duffy Broadcasting.*



**WINNERS**  
BEGINS PAGE 28

## BIG D PROMOTION

BY SHARON WARRANTZ

In the Dallas/Ft. Worth market, advertising and promotion budgets have risen steadily and now approach and exceed the million-dollar mark for many stations.

Traditionally, the primary marketing vehicles for most of the local radio stations have been television spots and outdoor, billboard advertising. However, as the competition becomes hotter, increasing expenditures are going into more and more "exotic" promotions, with on-air contests, big-ticket prizes, cash giveaways, automobile giveaways, etc. becoming more the rule than the exception.

Leading the way is AC KVIL-FM (103.7), with the recent "KVIL Auto Show" promotion. KVIL, which is built around morning drive personality (and VP/programming) Ron Chapman, clearly dominates the market promotionally. KVIL bumper stickers, used as part of the promotion for the last three years, are seen everywhere.

The station is involved promotionally with anything that is "hot" in Dallas/Ft. Worth. To critics, it is too cluttered, too hype and "over-contested." While this may be true, the important fact is the bottom line. KVIL promotions are clever, well conceived and executed and, most important, *they do work*.

The people at KVIL have gone as far as Cairo, Egypt, where they staged a camel race, sent two sets  
*(Continued on page 25)*

# KVIL

## 103.7 FM

*all hit*  
**97.1 KEGL**  
*The Eagle*

# 98.9 KZEW

# K104 fm

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of winners to participate, and had the race simulcast over a local UHF tv station.

This past spring, KVIL gave away 12 new cars, scores of car installment payments, and a grand prize of "A New Car A Year for Life." They opened a TKTS/KVIL outlet, for half-price tickets to the popular Dallas Summer Musicals and five other local theatres. This summer, entry boxes for all KVIL contests were made available at all 7-Eleven stores to save listeners time and postage. Winners receive free concert tickets and other major prizes, plus a summer's supply of free gasoline from 7-Eleven.

KVIL's heavy community involvement stems from Chapman's 20 years in the market, both on radio (KLIF in its prime) and on tv, where he hosted a local "American Bandstand"-type show called "Something Else." Chapman kicked off this fall's promotional extravaganza with, as he puts it, "the largest single fireworks display in the Southwest," on the night before Labor Day, followed by a huge party at a local mall celebrating the 20th anniversary of the "Something Else" program. The festivities were simulcast on KVIL and WFAA-TV, the local ABC affiliate.

Also anticipated this fall is the reincarnation of the popular "KVIL Prize Catalog," a slick four-color direct mail piece featuring prizes ranging from video equipment to a \$50,000 shopping spree in Bloomingdale.

Many other stations have turned to concert ticket, record album and movie pass giveaways. Bumper sticker promotions are rampant. Luxury car giveaways are becoming more popular.

CHR-formatted KEGL (97.1) has given away Porsche 944s for the past year via a "winning song" contest. To date, 10 Porsches, valued at \$300,000 (plus \$60,000 in cash), have been given away. Prior to this, KEGL offered \$1,000 a day in another "winning song" contest, and recently held a "bed race" through downtown City Hall Plaza, to raise \$11,000 for the Muscular Dystrophy Assn.

KAFM (92.5), the first CHR station in the market, has done a direct mail giveaway, with a winning number receiving \$10,000. This yielded three or four winners in the six-week promotion. This summer, KAFM is using a Coke "Hot Tops" promotion, with its logo printed on 120 million cans of Coke and winners receiving merchandise discounts and prizes. Reports are that the promotion is going well. In addition, the station van is out looking for KAFM bumper stickers and awarding cash and prizes.

ABC's entry in the market, top 40 KTKS (Kiss 106), arrived on the scene last fall with an impressive tv campaign, and has since been giving away significant amounts of cash and prizes. Kiss, which Gannett has purchased subject to FCC approval, gave \$106 or \$212 almost every hour in April in a "Double Your Money" contest, followed by \$1,000 a day throughout May. A "Giveaway-A-Day" featured color tv sets and VCRs in June and gave "KISS Summer Switch Kits" in July.

August saw another (you guessed it) bumper-sticker promotion, the \$106,000 "Sticker Switch," which involved station vans searching for Kiss stickers and awarding cash and prizes. Kiss also displays its logo and message on 15 strategi-

cally located billboards throughout the Metroplex.

On the AOR scene, both KZEW, "The Zoo" (98FM), and KTXQ (Q102) are also strongly promotion-oriented. The latter recently celebrated its 10th anniversary with several interesting promotions and commemorative bumper stickers. It also presents many public service promotions, including an annual Blood Drive for the Wadley Blood Bank and events to benefit MDA.

KZEW's eighth annual rock'n'roll lifestyle extravaganza "Zoo World" attracted more than 400,000 people and featured stereo displays, live concerts and more. In cooperation with Sound Warehouse, a local record retail chain, it raised more than \$15,000 in its "Texas Aid" promotion, to benefit Live Aid, the Panama Foundation and the North Texas Food Bank.

The station also trucked 2,420 tons of sand in for a "beach party" in front of Dallas City Hall. This attracted more than 23,000 people, and raised \$45,000 for charity. Perhaps less exciting, but effective, are remotes by the KZEW morning team, LaBella & Rody, who take their "Breakfast Club" show to local clubs and restaurants.

Both Q102 and KZEW sponsor concerts, give away tickets and albums, and host movie premieres and private screenings. With the promotional competition so high, it's always interesting to see which stations "capture" which concerts and movies when they come to town.

The country stations, KPLX (99.5), KLIF (1190AM), WBAP (820AM) and KSCS (96), spend fairly large sums of money on tv and billboards. They (especially KPLX) also

do concert ticket and album giveaways with appropriate acts. KLIF does frequent remotes. KPLX, too, has a bumper sticker campaign with prizes in cash, trips, etc., as well as a successful discount card promotion in cooperation with record shops, movie houses and other retailers.

Urban contemporary stations K104 (KKDA-FM) and KNOK (107) are also promotionally active, with the former being more successful in its efforts. K104 has given away several cars and done a successful bumper sticker campaign (another one?), and supports its on-air promotions with billboard, bus and tv advertising.

KRLD (1080 AM), with an all-news format, is "home of the Dallas Cowboys" and, since football is king in Texas, they naturally concentrate promotions, billboard copy and other advertising on the Cowboys.

The beautiful music stations in the market, KMEZ and KQZY, are primarily oriented to tv and billboards for advertising and promotion, although both have dabbled from time to time in direct mail and sweepstakes-type promotions. Neither can be numbered among the "heavy hitters" in the promotional ballgame.

Not particularly memorable have been the efforts of AC stations KMGC (102.9) and KLUV (98.7). Both do a variety of ticket giveaways, bridal shows, balloon races, etc., as well as an occasional direct mail promotion. It remains an uphill battle to effectively compete promotionally with KVIL.

Last but not least are the two oldies (and AM stereo) stations, KAAM (1310) and KRQX (570). KAAM runs trivia contests and does remote

broadcasts of its "Oldies Road Show." It recently gave away \$10,000 in a major on-air contest, when listeners called in at specific times.

Belo's KRQX just celebrated its second anniversary with a birthday card mail-in for prizes, and has been active in promoting oldies concerts. Since April of this year, the station has exclusively promoted the Byrds Reunion, Jr. Walker & the All-Stars, Chuck Berry and the Grateful Dead. This fall, KRQX will carry SMU football and basketball, a coup for the station.

Can one drive in the Dallas/Ft. Worth area without seeing some radio station billboard? Hardly! Is there a vehicle driving in the Dallas/Ft. Worth area that does not sport one or more radio station bumper stickers? Highly unlikely! Dallas/Ft. Worth is a very competitive and lucrative market.



KZEW "Texas Aid" Remote

**Kiss**  
106.1 FM

**92½**  
**KAFM**  
Maximum Hits

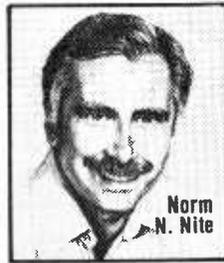
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**KROX**  
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Garry Wall Probes

# INSIDE SCOTT SHANNON'S 'Z MORNING ZOO'



Shannon with former ZOO sidekick Ross Brittain, a pensive Shannon and with Production Coordinator Anita Bonita.

## Shannon loves to make listeners co-stars. He coaches and provokes callers to be great.

Driving along the Meadowlands Parkway, it's hard to believe that America's most talked-about morning show originates from this New Jersey swamp. The combination of drizzle and fog make me feel as though I should be searching for Jimmy Hoffa. Instead, I'm off to see the Wizard of Z-100: Scott Shannon. He is the composer/arranger of the "Morning Zoo," conducting a symphonic attack on Greater New York from his imaginary pirate ship in Secaucus known as Z-100.

By 11 a.m., Shannon is finally ready to chat. He's just wrapped up another morning of Zoo madness and the taping of his weekly countdown show, "Rockin' America."

Dressed typically in baseball cap, shorts, Z-100 jacket and sockless in canvas Hush Puppies, he looks out of place sitting behind his desk.

"We're probably successful despite the fact we break the rules," Shannon begins. "We try to follow the rules, but our main goal is to entertain."

As Shannon sorts through his stack of messages, I find myself wishing my wife could see this office. Surely then I'd be reduced to the second messiest person in the world. It's as busy and crammed as Scott's life.

Ross Brittain, former Zoo sidekick and straight man, pops in to discuss which bits will be saved from this morning. It's already been a long day for Brittain, who typically arrives between 4:30 and 5:00 a.m. Sitting in front of his computer, he'll put the finishing touches to the morning's collection of past and present information—everything from birthdays to ball scores, tube highlights, and the coveted "office

of the day."

Then, copies of the "Daily Prep Sheet" are distributed to each Zoo member. Ross explains, "This stuff is really a backup in case nothing else comes up. Many days, we don't even need it."

Additionally, Brittain scans the major newspapers, razor-blading bits and pieces and arranging them on white paper in easy-to-handle storyboard fashion. The Zoo fits more "stuff" into four hours and moves faster than believable.

Brittain: "The Zoo concept revolves around the host [Shannon], but having more than two voices allows you to do more at once. We can give five pieces of information in one break [a general programming no-no] because of the texture change in voices."

"Everyone on the Zoo has a role to play. The key isn't knowing when to talk; it's knowing when to shut up."

To which Shannon adds: "Sometimes you don't want to play two records in a row 'cause you want to say something, [but] you gotta play two records in a row. We don't always do it, but we try."

This morning's show was a toughie. The one-day baseball strike had ended, dashing the plans and bits which would have made it today's theme. "All morning shows need a daily theme," says Shannon. "If there is none, I'll make one." Today, though the show was good, no central theme developed. "Our rhythm and timing were off. It was a 6 1/2 on a scale of 10."

Shannon's a tough grader. "Probably the most important thing about doing a morning show is that when I think it's bad, the lis-

tener doesn't know it," he says. It's a different story for the Zoo crew, however. Shannon gives them instant feedback and constant direction.

"I believe it's my duty to train and develop talent. I really get personal satisfaction from it. A lot of people will come in and say the station's bad, we've gotta clean house. They're wrong. You don't know whether the people have failed, or they've just had the wrong leader. Nobody at the Zoo was ever a jock before, except Ross. All they needed was a chance."

Though their backgrounds are diverse, each Zoo member complements the other.

There's Claire Stevens, who does news, the daily "Horrible-Scopes," and chooses the "office of the day" from a mountain of mail. Her rich, sexy voice fits perfectly with the Shannon-made reputation she has for wearing tight jeans.

Zoo production director J.R. Nelson, known in some circles as a "temperamental genius," has been in radio for years, including a stint in Cleveland engineering Don Imus' morning show. His presence is contained in many of the bits, songs and character voices heard every morning. The Zoo's closing credits wouldn't be complete without his booming baritone voice leading into the "Happy Trails" sign-off by Roy Rogers.

Dr. Jonathan "I-Wasn't-A-Doctor-Before-Scott-Got-Here" Bell is the Zoo public service director. He's best known for his community bulletin board on the air and his political career off. (He once ran for Mayor of Paterson, N.J.)

Sports director Captain Kevin, dubbed by Shannon "The Love Panther" (from his many adoring fan letters), pulls and files the carts in between screening phone calls, sending only the best in for final judgment by Shannon. The former Pitt receiver also organizes outside appearances for the station.

Anita Bonita is program coordinator and self-proclaimed utility infielder. She will produce, write, sing and even make coffee. A former

chemistry major with an advertising background, Anita sums herself up: "If I don't know how to do it, give me a minute, and I'll figure it out."

Other regulars include John Rio, better known as Mr. Leonard, who, along with PD John Lander, shares a starring role on the Q-Zoo at KKBQ Houston.

Both stations trade bits almost daily. They even share writer Dr. David Kolin—a real dentist, discovered by Scott and Ross while doing Michael Jackson on the "Zoo Phone." Kolin spends three days a week in New Jersey and three days in Houston collaborating with each cast.

Shannon's ability to choose the right people is uncanny. He remembers Paul Drew once saying, "Scott Shannon isn't that good—he just hires well."

Once aboard, everyone learns to do at least two jobs. "That way, if someone leaves or isn't there, the next person can step in." The bench strength at Z-100 is enviably deep.

Like most things at the Zoo, the control room isn't fancy, but it's well thought out. Everything is within easy reach and sight. The board has remotes for every possible function. A magic phone processor makes sterling quality out of the poorest calls. Six cart machines are eye-level and smartly arranged in a row. Built-in minimation provides valuable time during spot sets for phone bits and last-minute plan-

ning. To the left of the console, there are three mike positions for the Zoo crew and guests who drop in during each show.

While Shannon pilots the board, Brittain stands to his right punctuating bits with his snare drum, cowbell and various kazooes. Each personality balances the other—a perfect Yin and Yang arrangement.

Surrounded by his people and literally hundreds of carted spoof spots, novelty songs, drop-ins and custom Zoo jingles, Shannon barks commands, ask questions and cues his crew with a variety of hand gestures. It's an impressive display of teamwork and synergy.

Shannon loves to make listeners co-stars of the Zoo. He coaches and provokes callers to be great. Acknowledging the importance of timing, Scott says, "You've gotta learn to let the caller breathe. Sometimes we get too anxious to entertain."

The same goes for celebrities who frequent the show. "All of our guests must be general interest guests—or we make them that way. They're on the Zoo; we're not on their show."

It's now after 2 p.m., and the luncheon buffet at the Secaucus Hilton is closed. The chef, though, is a friend of Scott's and has saved him some potato pancakes—his favorite. Between bites, Shannon explains how simple radio should be.

"Our station may be one of the simplest-run radio stations." What makes it simple? "It's simple if management gets its ego out of the way and lets you do it properly. The problem is, too many people in upper management think they know more about programming than the PD."

So, how do you build a Zoo? "You just start make-believin' like a kid. Originally, we just made people believe that they were eavesdropping on us on the air. People said, 'You can't do that on radio... It's crazy... We've never heard anything like this.' Before long [74 days later], we were No. 1. It's almost like a daily soap opera."

The Zoo reflects Shannon's love  
(Continued on page 27)



Dean Thacker, VP/GM

**“We try to follow the rules, but our main goal is to entertain.”**

for the outrageous and the unorthodox. “Like the time I said that [NBC’s] Howard Stern could kiss my ass. A listener called in and told us that he [Stern] was belittling our playing of the National Anthem during the TWA hostage crisis. I really got angry, but I apologized after the next record.

“We are emotional and passionate about our product. If we make a mistake, we over-compensate so we can get away with it. People will accept almost anything if it’s positioned properly.”

Everything on Z-100 is carefully positioned for maximum impact. Take the classic line, “Hot Rockin’ Flame Throwin’ Z-100.” Shannon calls it “phonetic magic.” The power of certain words and phrases captures the imagination—even though they may be virtually meaningless.

If Shannon doesn’t break all the rules, he seems to hit most of them.

So why does the Zoo work? Shannon: “Just the concept of the Zoo will get you numbers, because it’s new, it sounds different, and it’s goofy.”

I suspect that Scott Shannon is a cross between the Pied Piper and Elvis—combining the persuasive qualities of one with the show biz flair of the other. He has the rare gift of making people *believe* what he *believes*. He is convincing and flamboyant—even if what he says doesn’t always add up. Just ask one of the many would-be clones of the Zoo concept.

Scott Shannon is very much aware of his image and himself. “People like me have to be right most of the time,” he says. “That’s why I don’t miss that much.”

It’s getting late, and Shannon must head on. Not to bed, but to dinner with a record company VP. Before leaving, he promises, “Tomorrow is Friday. It’ll be a great show. We never had a bad show on Fridays; it’s not allowed. We have to live with it all weekend long.” And I *believe* him.

*Garry Wall is program director of 96 WTIC-FM Hartford.*



Assistant News Director Claire Stevens with Jonathan B. Bell, Public Affairs Director

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**CONTEMPORARY/  
TOP 40**



VP/PD Gerry DeFrancesco with Wally Clark, Pres. & GM



Morning Man Rick Dees



Asst. PD Mike Schaeffer

**For the Record**

Billboard would like to thank the panel of radio industry judges that reviewed the station presentations and Rollye Bornstein for coordinating the event. Most winning stations submitted entries in December. Subsequently, the judges agreed to separate the AC and contemporary/top 40 categories, which had been combined. Additionally, a "Top 10 Market" contemporary category was added to reflect the excitement in that format. The next entry deadline will be announced soon.

Next week: "personality of the year" winners.

# BILLBOARD RADIO AWARD

## WINNERS

**KIIS Los Angeles**

**Top 10 Market  
Station of the Year**

Mass appeal top 40, 85% current hits, a consistent track record of picking the right music, great production, personalities that sound like they're having fun on air, heavy community involvement, and forceful sales, marketing and promotion. The list could keep on going. In short, the right station at the right time in the right place.

Credit goes to the KIIS team: to corporate people like Gannett president Joe Dorton, Jay Cook and Jeff Davidson; to station president/ GM Wally Clark; and, of course, to KIIS's two on-line programmers: Gerry DeFrancesco, VP of programming, and Mike Schaeffer, assistant PD of KIIS-FM and PD of KIIS-AM PD, and to music director Gene Sandblum.

What radio personality wouldn't want a similar radio environment in which to work, where superstar morning man Rick Dees has his own studio, and where the staff has been in place for three years? When you visit KIIS there is still a feeling that their guard is up. In addition to the other contemporary stations in the market, KIIS considers AC stations and AORs as competitors. DeFrancesco and Schaeffer say they never take their success for granted—and listening to the station, it "sounds" like it.

In fact, there's a whole lot of re-positioning going on in the market, with new PDs eager to do battle with the "king of the hill." But the KIIS formula has proven awesome.

From the moment the station dropped what Schaeffer terms "the old disco," it has done big promotions. From its initial Porsche 944 giveaway with \$20,000 in the glove compartment to what is considered the largest promotion budget of any station in the country. For example, the "Daily Cash Payoff" offers listeners up to \$5,000.

Billboard and R&R are the only trade publications that KIIS looks at for music information. In addition, retail sales and requests figure

in. (KIIS doesn't do call-out research.) But the great music relating factor is the incredible feel that exists among DeFrancesco, Schaeffer and Sandblum. KIIS is a dominant leader in the industry as a bellwether station for practically every other mass appeal station in the country.



Sunny Joe White, CPO

**WXKS Boston**

**Top 10 Market  
Programmer of the Year**

"I don't think I've done anything spectacular," says Sunny Joe White, the modest program director of Boston's top 40 WXKS (FM) and chief programming officer for Pyramid Broadcasting. "I pretty much guide it and make sure it doesn't get out of control."

White, who has 12 years' experience in the market, says the station's success has depended on attracting good people and encouraging them to be the best. "We hire top name talent," he explains, "and they are the ones that are doing the whole thing."

Challenges by new CHR formats in the market, White remarks, have

strengthened the character and performance of WXKS's management and on-air staff. In the most recent Arbitron book, WXKS (Kiss/108) was up a full point, while its CHR competitors leveled off. For White, that demonstrates increased listener loyalty to Kiss.

"The main thing we did," White explains, "was carve out a niche in the target audience that we wanted about two-and-a-half years ago and stayed with that. We've tried to make the station as entertaining as possible. Our people are constantly out on the streets for personal appearances. We have tv spots featuring every jock, plus billboards. We've turned our jocks into main personalities in the city."

White says WXKS's research has shown that there are only two radio stations in Boston with air personalities radio listeners know by name. The other station is WBCN (FM), a popular album rock station.

Besides being program director, White is also an air personality. He proudly proclaims that WXKS's air personalities—Matt Siegel & Lisa, Jo Jo Kinkaide, Dale Dorman and J.J. Wright—provide the best radio entertainment in Boston.

White compares his style of programming to shopping at Macy's. "You have everything possible, but you also have a progressive edge to it," he says. "When you go to Macy's, you find what you would find in every other department store, but you also find designer outfits, top-of-the-line cosmetics, the latest home furnishings—just like Kiss/108, where you have the latest and everything else."

This year, WXKS's biggest promotion was the station's anniversary celebration at Boston Garden. The promotion raised money for the city of Boston and gave Kiss/108 listeners a chance to see some of their favorite artists by listening to the station to win tickets. The artists included Cyndi Lauper, Bryan Adams, Peter Wolf, Kool & the Gang, Sheila E., John Cafferty & the Beaver Brown Band, and New Edition. More than 15,000 listeners attended. White describes the show as a miniature Live Aid for Boston.

For White, WXKS's popularity is due to the audience's "companion-

ship with the air talent, who have become part of their everyday lives." He says listeners feel they have to tune to Kiss/108 so "they don't miss anything. It's the old Gordon McClendon theory: 'If you don't turn us on, you're going to feel like you're missing something.' People have said just that about Kiss/108."



Mark Hubbard, GM



Jim Fox, OM

**WKRQ Cincinnati**

**Major Market  
Station of the Year**

"We've been able to accomplish more as a group of talented individuals than we have as individual talents." That's how Mark Hubbard describes the team effort behind the on-air sound of WKRQ-FM (Q-102), Cincinnati's best contemporary station.

Hubbard, who is the station's general manager, says Q-102 "has put together a group of people who are good at their jobs and work well together." He says he tries to foster an atmosphere in which talented people have the best possible chance for success. "They'll make you look good," he exclaims.

"I've never worked with a group of people where you think of them more as relatives," comments Jim Fox, Q-102's operations manager. For Fox, Q-102's playlist is ultimately the most important part of its programming: "I think the music is the most important part. All the personality and all the contests aren't going to bring people to listen if the music isn't right."

Community visibility and involvement is also important to the success of WKRQ, Fox says. During the past year, the station gained important publicity points when it saved a Veteran's Day parade from being cancelled when a marching band dropped out of the event at the

last minute. The station, Fox recalls, invited owners of "ghetto blasters" to march in the parade holding their radios, on which Q-102 would broadcast classic marching songs "from the 'Star Wars' theme to 'Stars And Stripes Forever.'" Nearly 200 radio owners showed up, and the parade was saved.

Q-102's evolution from a music station attracting primarily teen demos to the market's leader in overall audience share is borne out by the ratings. The station, which has been No. 1 in overall audience 12-plus in Cleveland in four of the last five ratings books, recently gained the No. 1 position for listeners 18-49.

"Overall longterm consistency has really contributed to our success," Fox says. "We have a lot of air personalities who have been with us for a number of years. It's just that now is the year that they've reached their maturity."

## KIMN Denver

### Major Market Programmer of the Year

"The really good stations pick up the tempo of their cities," says Doug Erickson, operations manager of KIMN, a top 40 station in Denver. "And KIMN has the tempo of Denver."

KIMN, which has been a top 40 station for 31 years, "is a major sponsor of almost every major event in Denver," Erickson says. Like top AM stations in other markets, KIMN promotes itself constantly. Erickson estimates that KIMN's air personalities make about three personal appearances per week.

The station, which Erickson calls "an institution," keeps pace with its market by maintaining "the biggest news department in Colorado—including all the newspapers and the local all-news station," he says. The news department is aided by several mobile units, as well as a small plane used in reporting traffic around the Denver metro.

Erickson says KIMN was the first to broadcast live while in motion. He's referring to the station's two mobile broadcast studios, custom-built buses used for remote broadcasts. Although the station carries no play-by-play coverage of professional sports in Denver, the news department includes sports editors and reporters.

Erickson concedes that listeners to AM radio expect news and information in addition to music. He says KIMN has been successful because it has consistently provided both over the years.

"We really feel proud of the radio station," he says. "These are great people to work with."

## WAVA Washington

### Special Consideration Programmer of the Year

When tapes were submitted for consideration, Randy Kabrick was PD at WAVA Washington. Subsequently he moved to WROQ Charlotte. Kabrick is now at Q105 Tampa.

Elaborating on his programming

philosophy, he stresses the importance of hiring personalities who know how to have fun on the air, and don't rely on one-liners. "I look for a fighter on his way up, someone who really wants to win," he observes. Additionally, he relies on on-air contests and promotions. "I'm always looking for something the audience can't buy as a prize."

Stressing community involvement, he says, "The challenge is keeping the station sounding fresh and sounding like part of the community. A lot of what's going on during the day should be on the radio."

He worries about contemporary music stations being faced with some "product" problems in the future. "In the last couple of months, urban product has not been crossing over, and pop superstars are showing burnout, with major resistance from listeners no matter what they sing."



New WNCI Columbus PD Bill Richards

## KLUC Las Vegas

### Medium Market Station of the Year

Bill Richards, who programmed KLUC Las Vegas until two weeks ago, commented recently on his tenure as PD: "I made the playlist a lot tighter. But I strive for a good balance and will add dance music."

Commenting on research, he said, "I brought it into the station. We've got five people now and do a lot of testing of oldies." Richards, who has taken over at contemporary WNCI Columbus, stressed caution in keeping upper demos with top 40.

Regarding talent, he said, "I want people who communicate. Pick the right people and let them go."



WINNERS



WINNERS

## WZYQ Frederick

### Small Market Station of the Year

Located about halfway between Baltimore and Washington, D.C., WZYQ/WZYQ, a CHR combo in Frederick, Md., competes with rival signals from stations in both cities. But according to program director Kemosabi Joe, WZYQ (Z-104) "is a Frederick station and proud of it. We don't make any pretense about being a D.C. station."

Joe says the station is highly rated in Frederick because it aims its promotions and programming exclusively at the listeners of Frederick County, an area of around 105,000 people that includes the presidential retreat at Camp David. "Visibility in the community" is key to the success of WZYQ, Joe adds. "Our personalities participate in local activities. That lets people know they're real."

## WCIL Carbondale

### Small Market Station of the Year

"We program for our audience. What people want to hear." That's WCIL Carbondale PD Tony Waitkus' programming philosophy. "CHR started making a comeback in recent years because other programmers like Mike Joseph demonstrated that returning to the basics works."

But the top 40 PD is critical of consultants, group PDs and corporate politicians "putting their hands in the soup." He adds, "Some stations are swinging away from playing the hits and becoming preoccupied with image songs." Finally, Tony stresses listening to callers, which he terms the station's "opinion leaders."

### ADULT CONTEMPORARY

**KVIL**  
103.7 FM

## KVIL Dallas

### Major Market Station of the Year Programmer of the Year

At adult contemporary KVIL, the highest rated station in Dallas, "everyday is like opening night," ac-



Ron Chapman, VP

ording to Ron Chapman, who has been program director and morning air personality at the station for 17 years.

Maintaining a fresh, upbeat sound every day depends on the air staff's preparation before they go on the air, Chapman says. To help its on-air staff, the station puts together a daily summary of news events around which air personalities can plan gags and on-air comments.

"If a person isn't prepared for their show, [the news summary] would get them through it," Chapman says. "But that better not be the case. Everyone should be prepared and know what they're going to say."

In addition to on-air consistency and preparation, KVIL relies on a heavy promotion strategy that includes numerous contests and charity drives, as well as television and billboard advertising. For example, Chapman says, sponsorship of Dallas' annual auto show is an opportunity for KVIL to give away cars.

The station also runs a promotion during rainy days in which listeners call the station when the first raindrops begin falling on their yards and neighborhoods. "Winners get trips to Hawaii, Walt Disney World and so on, but they must be ready to leave town by noon," Chapman explains. "They know they can listen to KVIL for fun on rainy days."

KVIL, which topped its market in the last Arbitron book with a 9.3 12-plus audience share, disdains the use of research to construct a playlist. "We play what sounds good on the radio," explains music director Chuck Rhodes. "That's what we go by."

Chapman sums up the relationship that listeners have with KVIL: "Our listeners have said, 'KVIL is like family. When you go away on vacation, we miss you.'"



Air personalities Bill Gable (left) and Janet Gibbons



Morning Man Bill Flynn and Promotion Director Janet Gibbons

## WMAG Greensboro

### Medium Market Station of the Year

When WMAG (FM) switched from beautiful music to adult contemporary and increased its transmitting power more than two-and-a-half years ago, the station's managers asked listeners what they wanted from the station. Today, the station, which serves the Greensboro/High Point/Winston-Salem market of North Carolina, is rated just behind market-leading WTQR, a country outlet.

"When we first started, we played the music and asked listeners to tell us what they wanted in a radio station," recalls Janet Gibbons, promotion director for WMAG, which is also called Magic/99.5. "We asked them what type of entertainment they were interested in."

According to Gibbons, the station's research has paid off in the form of high ratings, particularly among listeners in the 25-54 age range. "WMAG radio is very listener-oriented," she notes.

Bill Gable, WMAG's program director, describes Magic/99.5 as "a high-profile, personality AC station—and that's in all dayparts. The station is built on personalities, promotions and a team effort." But while promotions and personalities are important, Gable admits that "the music is still the main reason for tuning to Magic/99.5."

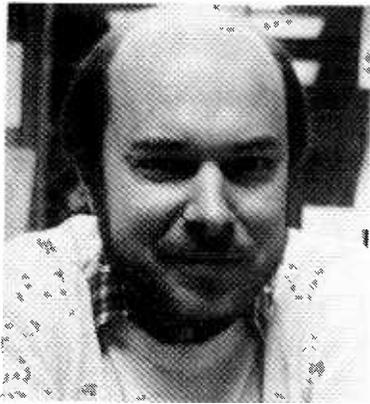


## WTVN Columbus

### Medium Market Station of the Year

"How did we do today, and how can we do better tomorrow?" That's the question program director Jack Fitzgerald poses every day at programming meetings at WTVN, an adult contemporary AM station in

(Continued on page 30)



Jack Fitzgerald, PD

Columbus, Ohio.

Daily attention to improvement, combined with a team of dedicated, veteran air personalities has elevated WTVN to the top of its market. WTVN managers estimate that the station attracts almost half of the city's AM radio audience.

"There's a team spirit here that's just so much fun," Fitzgerald says. "We virtually have no turnover. We have a staff of professionals that have a lot of fun together off the air as well as on."

The station's air staff includes Bob Connors, an 18-year WTVN veteran who has handled the morning shift for the last five years, and Dave Logan, the current midday personality, who has been with WTVN for 24 years.

Fitzgerald emphasizes to his on-air staff that their jobs continue after they go off the air. At other stations, he says, "The morning men are out the door at 10 o'clock. They don't make personal appearances, and they can't get their staffs together."

At WTVN, market visibility is maintained and reinforced by "an average of 15 personal appearances a week" by air personalities. During ratings periods, Fitzgerald says, personal appearances can number up to 30 per week.

Since WTVN competes with several FM music stations in Columbus, Fitzgerald notes, "Our music has to be twice as good as the competition just to stay even. Being an AM is a distinct disadvantage as far as the music is concerned in competing with FM stations."

For Fitzgerald, programming a successful station begins with a clear understanding of the station's goals. "I think the most important thing to strive for is a very clear idea of who the target is. Everyone at the radio station—from the receptionist on up—knows precisely who our target is: a 35-year-old man or woman."

## KTWO Casper

### Small Market Station of the Year

As the only 50,000-watt, clear-channel AM radio station in Wyoming, KTWO in Casper "serves a good percentage of the state," according to John Leader, the station's program director and midday air personality. The adult contemporary station, the oldest facility in Wyoming, "is an institution," Leader says. "It's a professional outfit."

At KTWO, according to Leader, "Our listeners come first." He says the station maintains visibility in the market by involving its air per-

sonalities in local events.

Leader says Terry Hopkins, KTWO's morning air personality, handles the station's most popular daypart. "Just last week," he notes, "we had Terry ride the lead elephant in a circus parade through downtown Casper."

## URBAN CONTEMPORARY



Michael Spears, OM & PD with Terri Avery, Asst. PD

## KKDA Dallas

### MAJOR MARKET STATION OF THE YEAR

With metaphors bordering on the violent, Michael Spears, program director of KKDA-FM Dallas/Fort Worth, describes the competition among the market's music stations. "It's fierce!" he exclaims. "Everybody is swinging with the heaviest gloves, and everybody's bloody and sweaty. You know what I mean?"

In an atmosphere characterized by aggressive competition for visibility and a share of the market's audience, KKDA is the top urban contemporary station—hovering near total leadership of the market behind personality powerhouse KVIL-AM-FM.

The station, which next spring will celebrate its 10th anniversary as a black outlet, really went to work honing its on-air sound three years ago, Spears relates, when the station was edged out in the ratings by its competitor in the market, KNOK-FM, "for the first time."

Spears, who came to KKDA from KHJ Los Angeles in 1977, recalls that the station added 20 records the first day after the ratings book came out. The station's former "supertight playlist" was deemed "inappropriate" in Dallas, which had recently sprouted several new music radio stations with varying formats. In this climate of increased competition for music listeners, KKDA management turned to a strategy that involved relentless local promotion combined with a commitment to breaking the most new records in the Dallas/Fort Worth market.

With another allusion to pugilism, Spears says KKDA's promotion strategy "is kind of like Rocky. We just keep on punching." Recent pro-

## BILLBOARD RADIO AWARD

### WINNERS

motional events included the awarding of a pink Cadillac to a lucky listener in a contest tied in with Aretha Franklin's current hit "Freeway Of Love," and the opening of Dallas' largest fountain to swimmers during a summer heat wave. The station sponsored the event, hired lifeguards and, most importantly, convinced city officials to open the fountain, which is located in front of the city's modern City Hall.

But besides promotions, Spears credits morning air personality Tom Joyner and the morning team with raising the station's profile in the market. The morning show anchors a format that Spears describes as "sparkling, loaded with real people and activity. There's always something fun going on."

## WRKS v



Tony Quartarone, PD

## WRKS New York

### Major Market Programmer of the Year

"I noticed something about him the first day I met him," recalls Barry Mayo, vice president and general manager of WRKS (Kiss FM), an urban powerhouse in New York. "He lived, he ate and he slept radio. He was totally consumed by it."

Mayo is talking about his station's 24-year-old program director, Tony Quartarone, who began working at WRKS three years ago—as music and research director—on the same day Mayo joined the station as program director. Since they had worked closely together in the programming department, Mayo had few qualms about elevating the young, Bronx-born Quartarone to program director last October.

"He has learned everything I know," Mayo declared. "I like to think he had good training."

Quartarone, who had programmed a college radio station before coming to WRKS, calls himself "lucky." For him, programming decisions require a combination of research and instinct. "I can never go by the research to tell me what to play," he says. "I listen to the sound of the station and try to judge what the audience would get into. I use the research to fine-tune my gut."

"Everybody's trying to claim who plays the music first," Quartarone says of the competition among urban stations in New York to break the freshest cuts. However, to him, "It's more important how you play the music." At WRKS, that means playing "what I think the audience wants. If they want a type of music, I have to give it to them."

One of Quartarone's personal rules for programming is, "You never question the music. You get to know your listeners like you know members of your family. I know what they like and what they don't like. I try not to question the music."

Quartarone, already a major market program director at age 24, says he wants someday to get into real estate and own a station or two. For now, though, he's content to work as program director "for a few more years at least."

He sums up his relationship with Barry Mayo, who also became program director while in his 20s: "I know what he wants, and he knows what I want—and that's to win."

## WPEG Charlotte

### Medium Market Station of the Year

"We provide listeners with answers to questions that they might have about artists." That's how Fred Graham describes the programming philosophy he follows as program director of WPEG (FM), an urban contemporary station in Charlotte, N.C. The station's listeners, Graham says, "like to know what's happening in urban music."

To Graham, one of the best things about an urban format is "that it's basically black, but it also attracts a pretty good white audience." The station has been playing urban contemporary music since 1979. Graham has been program director for four years.

"Promotions play a heck of a big part" in the overall success of WPEG, Graham says. To illustrate the intensity of the competition for listeners among Charlotte's radio stations, Graham recalls a recent promotion the station ran that used direct mail to attract listeners and contestants. The promotion, which was called "Check's In The Mail," was a success, Graham says, "even though two other stations were doing their own direct mail promotions at the same time."



## COUNTRY

## WHN 1050AM



Ruth Meyer, Station Manager

## WHN New York

### Major Market Station of the Year

Although WHN is the only country radio station in New York City, attracting a profitable share of the market's listening audience is more difficult than it might seem. The market, according to WHN station manager Ruth Meyer, "is an unusual kind of market for country. It doesn't have a lot of the background that some of the other major markets have for country music."

Meyer says many country standards "aren't very familiar to the New York audience," and the station has responded through the years with a tight playlist dominated by new or recent country hits. "If you have an oldies weekend," she explains, "your mix has to be more recent oldies."

But Meyer admits that the station is now "revamping the playlist" under the direction of its new program director, Neil "Moon" Mullins, who came to WHN in August from WDAF, a country station in Kansas City, Mo. WHN's new sound will include more oldies as well as more songs in general in an effort aimed at expanding the station's audience base, according to Meyer. "We'll be extending our oldies and adding a lot more to the playlist than we had before."

WHN, which is owned by Doubleday Broadcasting, owner of the New York Mets baseball team, has long carried the team's radio broadcasts. Meyer says the baseball broadcasts fit in "beautifully" with WHN's programming. "We hope to convert a lot of those baseball listeners to country radio. The games give us killer ratings, too."

In New York, Meyer says, "a country music station has a personality all its own." She says WHN—and AM country stations generally—should program personality radio that provides "more services" than FM stations. "Country tells a story," she says. "It's more of a foreground format than other formats."

Doubleday Broadcasting president Gary Stevens estimates that

WHN's total weekly audience makes it the biggest country station in the U.S. To Stevens, WHN is "a warm station that promotes itself well—a real unique, different station."

## WCAO Baltimore

### Major Market Programmer of the Year

When WCAO Baltimore switched from top 40 to country programming three years ago, afternoon talent Johnny Dark contemplated leaving the station. Instead of leaving, station management convinced Dark to stick around for 60 days to see if he could work in the new format. "At the end of 30 days," Dark recalls, "I was having so much fun, there was no way in the world I was going to leave."

Today, Dark, 51, is program director of WCAO, and continues to handle the station's afternoon air shift. He says WCAO competes with its more powerful FM rival in Baltimore, WPOC, by providing listeners with a balance of music and information appropriate for AM.

"It would be kind of nonsensical to go wall-to-wall music on AM," Dark reasons. "It's not what people expect. They expect information. We don't attempt to sound like an FM radio station."

Dark has spent part of the last three years solidifying his relationships within the country music business, and learning about country radio. Dark, who has spent the last 32 years in the radio business, was an air personality on WCAO for 25 years, including its top 40 heyday in the '60s and '70s. Although he had no prior experience in country radio before becoming program director, the station's managers were reluctant to part with someone who had had so much experience in the market.

These days, Dark travels to Nashville several times a year, and listens to country music at home more than he did three years ago. "My last three years as a programmer have probably been three of the most exciting years I've spent in this industry," he declares. To him, country music is emerging from a phase in which "they really watered down their sound." He says a lot of radio stations went "too mainstream and just offended the country listeners without picking up listeners from other formats."

Walt Howard, who shares WCAO's morning air shift with Ron Matz, describes Dark as "hard-working, meticulous and devoted. I've worked at too many radio stations and with enough PDs not to recognize that this guy is a jewel among a lot of rough stones."

## KWEN Tulsa

### Medium Market Station of the Year

If he were just an average radio listener, Bob Cooper would tune to Tulsa's KWEN (FM) because "it plays the songs I like to hear."

Cooper, who is KWEN's program director and morning air personality, says listeners to the country

station want to hear contemporary music from the last few years. Listeners, he says, disdain oldies and country standards because "they didn't grow up with it. Our competition refers to our format as 'Yuppie, Yi, Yo.'"

KWEN's emphasis on modern country music is aimed at competing with the AM country giant in Tulsa, KVOO, which Cooper says plays both old and new country songs. He says KWEN also competes against its more established rival through continuous promotion, which takes place "12 months a year."

Cooper says his station attracts the bulk of Tulsa's male and female country radio listeners, ages 25-44. "Urban country listeners want contemporary music. And that's what we give them," he says.

## KVOO Tulsa

### Medium Market Programmer of the Year

"We've been either No. 1 or number two in 12-plus audience share here in Tulsa since 1973," declares Jack Cresse, vice president and general manager of KVOO, an AM country station that recently celebrated its 60th year on the air.

Cresse, who has been general manager of KVOO for 10 years, says the station provides "full service" for listeners as well as a wide range of new and old country records. For Cresse, full service means broadcasting the sort of news and information expected from a high-powered AM station with a large listening audience.

But, he says, KVOO's sound is also driven by a team of experienced, energetic air personalities anchored by morning man Jack Fox, who has handled the shift for 10 years. Cresse gives much of the credit for KVOO's success to operations director Billy Parker, who Cresse says has been the "chief caretaker" of the station's on-air sound. "He's my right-hand man. I couldn't have done it without him."



## WOWW Pensacola

### Small Market Station of the Year

"Many of the people who listen to us, we have discovered, are not really big fans of country music," remarks Jay Christopher, program director and highly rated afternoon drive air personality at Pensacola's WOWW (FM). He explains that while listeners to WOWW like country music, they tune in primarily to be entertained by the station's energized air personalities.

The station, which Christopher says maintains a rigorous schedule of promotion, programs a country format developed five years ago by WOWW management that the sta-



## WINNERS



Chris Hampton, OM & PD

tion calls "Urban Country." "The original concept came from Jim Colley," who was then and still is general manager of the station, Christopher says. "But it's been refined a lot over the years to change with the market."

## KGHL Billings

### Small Market Station of the Year

"Ratings-wise," says Theresa Binon, program director of KGHL, Billings, Mont., "promotions have made us what we are today. We're out an average of twice a month promoting the station." The 59-year-old station, the oldest in Montana, switched to a country format in 1979 after programming MOR for many years.

Binon describes the AM outlet as "a full-service, personality-oriented station." She says the station's format consists of "contemporary country with a flavoring of traditional country music."

Binon adds that the popularity of older country songs among Billings listeners is demonstrated by the high ratings received by KGHL's Sunday morning oldies show. "It's one of our most popular dayparts," she says.



## WINNERS

AOR



## WNEW New York

### Major Market Station of the Year

"Heritage and history combined with consistency and great personalities" are key factors in the longevity and success of New York's premiere album rock station, WNEW-FM. That's the biased opinion of Michael Kakoyiannis, who's been vice president and general manager of the station since 1982, after serving six years as general sales manager.

Kakoyiannis, who characterizes WNEW's 18-year-old format as "almost recession-proof," proposes that "you don't become a rock station by playing rock music. There's so much more to it." To Kakoyiannis, WNEW's strength is reflected in its relationships with the entertainment and record communities—ties that go back to 1968, when the station first aired its rock programming. WNEW-FM, he observes, has become a part of rock history along with the people who make the music.

WNEW's heritage—represented by longtime air personalities Scott Muni (weekdays, 2-6 p.m.) and Dave Herman (who handles the station's most popular air shift, weekdays 10 a.m.-2 p.m.)—gives the station an image of authority in the marketplace, Kakoyiannis says. He contends that WNEW's competition in New York, newcomer WXRK, "couldn't get our personalities even if they offered them more money."

Program director Charlie Kendall credits Scott Muni's endurance and commitment to album rock with sustaining WNEW "through several management regimes." Muni, who is WNEW's operations director in addition to being its afternoon air talent, has been with WNEW for the entire lifespan of its album rock format.

Kendall, who came from Philadelphia's WMMR two years ago, says listeners like WNEW's "warmth and humor, its ability to laugh at itself." He says WNEW's stature in the marketplace is "granite-like" for having been around so long. Contributing to that stature is WNEW's playlist, which Kendall calls "the broadest in the business, a full 30-year spectrum of rock'n' roll."

Promotions that provide visibility for WNEW at local events are the type preferred by the station, according to Kendall. He adds that getting out and meeting the listeners is a great help in programming the station. "A long-standing philosophy with me is: 'Find out what the people want and give it to them.'"

# WBCN



Oedipus

## WBCN Boston

### Major Market Programmer of the Year

Radio, says Oedipus, program director of WBCN (FM) Boston, "can add other dimensions to your life, as a novel can or a great play can. It can be as mundane as video or as monumental as an opera."

Oedipus, who has been program director for four-and-a-half years, joined WBCN 10 years ago, when he volunteered to write for the station's morning show anchored by Charlie Laquidara, believing that Laquidara was the only radio practitioner in Boston who "had the ability to use radio as a total and complete entity for art."

Initially, Oedipus wrote reports on Boston nightlife for WBCN, but he soon convinced the managers of WTBS, the radio station of the Massachusetts Institute of Technology, to give him a weekly program spotlighting the burgeoning punk and new wave movement both in the U.S. and abroad. Eventually, he persuaded WBCN's managers to give him a show, and he returned to the station, which he calls a "local institution, part of Boston's fabric."

Inspired by "the rebellious nature of punk rock," Oedipus maintains that he has been given a rare chance to "champion a music that I believe in." Today, WBCN's playlist is heavy with current hits, but the rock station still plays considerable numbers of hits from the '60s, '70s and '80s, including punk, new wave, reggae and hard rock standards.

Oedipus implies that the station, whose format was born during the waning years of progressive FM radio, has, in fact, carried on that tradition. WBCN, he says, "takes a stand on issues. That's another good thing about radio: You can have a conscience. We also use jingles and talk up songs."

To Oedipus, WBCN's format "reflects the '80s." He says he objects to the use of the phrase "album-oriented rock" because "we play hits. We don't play album sides." He adds that WBCN will "go deep on an album by a great artist, but to establish new artists, you have to play one song over and over again." With WBCN's format, he adds, "CHR meets AOR."

Tustin, Calif.'s John Ridgway

## New Dealer in Town Sees Rapid Expansion

TUSTIN, Calif. Although John Ridgway has been an independent record/tape/video retailer here for less than three months, he's already envisioning five stores in the next five years.

The 24-year-old is far from an inexperienced businessman. He operates Discount Video in Orange County, a major distributor of coin-operated games, including a service and parts department. When Ridgway was a senior in high school and working at a fast-food establishment here, he borrowed money to obtain his first coin-operated video game, which he put on location in the restaurant.

Ridgway backed into retail. He has games all over this affluent Southern California county. He put several machines into the record store that he now operates.

He noted at the time that the head shop-type operation was deteriorating. "I guess it was doing \$50 a day sometimes," he recalls. "I had always been a music fan. I always wanted to get into the business."

Ridgway took not only the one storefront occupied by the former

store owner, but also an adjacent front, giving him 2,000 square feet in the strip center. Now, he says, he's having \$500 to \$700 days, and they don't just come on Saturdays.

"I decided I wanted to lose the head shop look. The shop looks almost sterile, but I want that right now. I must cultivate the young adult, the 25-to-40 customer," Ridgway asserts.

His store is totally white, except for charcoal carpeting. Album merchandising displays are carefully placed to provide lots of white wall space in between. "I hired a person from Musicland, who is good at that type of merchandising," Ridgway says. "I found out quickly that it's best to hire experienced help."

Fixtures are placed so there is plenty of room for customer movement. Ridgway Records' custom fixtured Compact Disc area is an innovative approach.

Ridgway is enthusiastic about the growth potential of CD. He doesn't like the present policy whereby Bruce Ogilvie of the Santa Ana one-stop Abbey Road, whom he considers his "guru," has to pay the same price as do the chains and rackjobbers.

"People buy price," Ridgway says. "I knocked a buck off my CD price to \$11.89 and \$12.98 three weeks ago. My volume has tripled. But I'm not making enough profit. I sell five or six CDs a day, as many as 20 some Saturdays. I want to increase my 250- to 300-title inventory, but the margin isn't there."

Ridgway says CD manufacturers are making an irreparable mistake in deleting jewel box packaging. His good CD customers, he says, disdain the soft paper packaging. "I never have sold a Motley Crue or a

Prince CD in the soft package."

He finds his specials draw new patronage. He did two weeks on the Talking Heads and got lots of new names for his mailing list. His biggest traffic builder, he says, is word-of-mouth. He did a full-page ad in a local high school weekly to kick off the store, and is studying radio and print.

The entire store inventory is on computer. So far, Ridgway doesn't use automation that much, but he says that as he finds business building, he will refer more often to the video terminal.

LP sales are thus far so negligible that Ridgway says he may soon be primarily a prerecorded cassette store. Singles, too, have shown little appeal to his customers.

Video movie rentals? Ridgway wants to stay in records and tapes, although he does stock laserdiscs and CED. He finds that other retailers' disinterest in these two fields of rental and sale assist him.

JOHN SIPPEL

## VSDA BRIEFS

A PALACE REVOLT of sorts erupted during the VSDA convention, Aug. 25-29 in Washington, spurred by impatience with the trade group's efforts on the adult video issue. The hubbub reportedly quieted only after VSDA agreed to adopt an adult video "hotline" and other measures.

"There are mechanisms within VSDA to respond to the adult video problem," said Durham retailer Gary Messenger, a newly elected VSDA board member. He added that "there was a lot of talk here" at the Sheraton and Shoreman hotels that got as far as suggesting a separate adult video trade group or committee.

VSDA suggested that members reporting prosecution activities utilize the existing "Piracy Hotline" among other measures the group hopes to adopt. These include beefing up regional chapters, continual filing of *amicus curiae* (friend of the court) briefs, a survey on adult video activity by members, monitoring laws and conducting seminars.

Paranoia exists on both sides of the adult video issue, said one candidate, who reported on threats by VSDA organizers to close an exhibit in the Shoreham that had overly explicit signs.

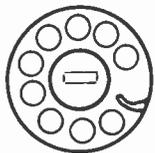
VSDA PRESIDENT-ELECT John Pough said his verbal blackout during a presentation to outgoing chief Weston Nishimura was "just a case of my not being able to read the words." However, former VSDA secretary Jack Messer said Pough deserved total empathy. "He came off great," Messer said, "because he said, 'Look up the word 'nervous' in the dictionary—you'll find my picture.'"

VSDA BYLAWS cover the contingency of an election tie, said Rudy Neely, who added that he spent some anxious moments. "If the two [tied] parties agree to a coin flip, that's what happens," Neely said. It did. Joan Weisenberger, Neely's rival and a neighboring shopkeeper, called it heads and lost the flip.

(Continued on page 34)

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# ON TARGET

by Mike Shalett

IS THERE A CORRELATION between record purchases and having cable in the home? Can cable be an efficient marketing tool for advertising concerts?

From a record retail point of view, cable offers a specific geographic market. The cost of a buy on local cable carrying MTV or VH-1 looks good. A majority of homes in a wired market have cable. With record consumers, that percentage is higher.

## Cable is seen as a useful tool for plugging concerts and records

In recent studies we conducted, we saw cable penetration consistently above 60% with record consumers, and often above 70%. Once again it is the techno-comfortable crowd.

The 18-year-old and younger crowd shows the highest cable penetration. In a recent survey where the total percentage of the sample that had cable was 69%, teens said they had cable 80% of the time. When it comes to MTV, all teens who have cable say they receive MTV. Nine out of every 10 cable subscribers who are record consumers say they have MTV. This percentage remains steady up to 40 years of age.

In the same recent survey, we found that 40% of consumers' cable-penetrated homes had VH-1. Strongest percentages were

among 19- to 30-year-olds. A multiple buy from a local operator is a possibility.

Would cable be a good buy for a concert promoter? The first variable to view would be the percentage of cable penetration in the market you draw from. At a recent Paul Young show we studied, 83% of the audience watched MTV. Numbers were higher on the younger end of the age scale, but remained high throughout.

Broadcast television is another viable marketing tool. The reason it is not used often is price. Because of the cost, it is very important to target your market. A particular act's audience, whether for concert ticket sales or for record sales, could possibly be reached through a particular type of television program.

For example, an adult contemporary act's base could be partial to game shows. Another act's fans could be reached through late night television.

What are today's most popular broadcast tv shows with record buyers? "Miami Vice" and "The Cosby Show" are neck and neck at the top of the record consumer viewing list. They have both built major following with teens. Surprisingly, "Cosby" loses steam with record buyers as we go up in age. "Vice" remains pretty strong all the way up to 40-year-old record buyers.

Our previous No. 1 show with record buyers, "Hill Street Blues," has lost audience over the past year. However, it is still a strong number three. "The Hill" scores with the 19-40 record buying

crowd. "Cheers" brings with it the same audience.

"Dynasty" is another strong show with record consumers. Its numbers are almost exclusively female.

Though all of these network shows would be expensive to buy nationally, they could be bought locally. Reach, as opposed to frequency buying, could be profitable.

Concert promoters are constantly advertising on late night television—that is, when they can afford tv at all. In general, the best buy is undoubtedly "Late Night With David Letterman." The "M\*A\*S\*H" and "Star Trek" buys seems to have outlived their usefulness.

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

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

FEATURES OF THE WEEK

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## Indiana Dealer Blows His Own Harmonica Vinson Bushnell Specializes in Hard-To-Find Albums

BY JOHN SIPPEL

LOS ANGELES Vinson Bushnell took a circuitous route into record/tape retailing 10 years ago. A music educator, he left Walla Walla College in Washington in 1972 to pursue his doctorate full-time at the Univ. of Indiana in Bloomington. He now operates Glass Harmonica there.

Bushnell took a full-time job at Alan's Audio, a hardware specialty shop, remaining three years in the hope that the retailer would embrace audio software, his longtime hobby. When Bushnell saw Alan's would remain exclusively playback equipment, he moved into a 900 square foot gutted home adjacent to the university's law school and converted its two large remaining rooms into a self-made record shop.

Bushnell estimates his 1975 opening inventory of classical and Broadway cast albums at \$30,000. His latest physical inventory last May, while his stock was at a low ebb as the 30,000-student enroll-

ment was in summer school, was \$120,000.

Bushnell emphasizes albums at his Glass Harmonica, stocking LPs exclusively in frontline goods. "We don't sell cassettes," he says. "I stock only midline and surplus cassettes. They are not that much more expensive than good blank tape."

His vertical repertoire can compete only if he stocks many different titles. "We have more than 25,000 different classical LP titles," Bushnell says. "I buy one at a time. That is why deteriorating deliveries from my major suppliers, except for Capitol, hurt my business."

"People drive all the way from Indianapolis and South Bend because I carry the titles. I also advertise in the Yellow Pages in metro areas in Indiana. I get paid long distance calls every day, asking for specific records people can't find anywhere but at the Glass Harmonica. I do 15% of my business in mail order from ads I run in 'Fan Fare.'"

Bushnell has also put components of his classical album inventory on a computer. His clerks can refer to specialized information, such as artist by label, album by composer and particular composition within an album.

Bushnell carries more than 1,000 primarily classical Compact Disc titles. He intends to get even more specific in computerizing data from his CD inventory.

"One thing hurting the progress of CDs," he says, "is the failure of manufacturers to provide us with demos. Actually, Capitol is the only label providing any demo service to us. We have 10 speakers in the store, with a Thorens turntable, SME tone arm and NADS amplifi-

ers. I hesitate to break open a CD package; it's so costly.

"We need information about new CD and new stereo album releases. We don't ever see a salesperson. Some labels call us, but we need it on time and consistently. 'New Arrivals' is a busy part of the store."

Mature music customers must be treated with sensitivity, Bushnell says. He wants clerks to maintain a low profile but a helpful attitude. He's often dismissed workers who were "too aggressive." He likes a customer to browse to his content.

The Glass Harmonica never offers specials. Bushnell tries to maintain a keystone markup on cutouts. His shelf price is from 50 cents to \$1 off list. He'll sometimes mark up something a bit above list if the vendor doesn't offer what he considers the proper profit margin and credit support.

Bushnell sees no more stores in his crystal ball. He knows he could use more space for inventory, but he hesitates to go into larger quarters than the 1,200 square feet near the music school he moved into several years ago.

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In  
Billboard

### Record Service Aiding FarmAid

NEW YORK The Illinois-based Record Service stores will donate \$1 from each album or tape sold by artists participating in the upcoming FarmAid concert to the charity's fund. The promotion runs from Sept. 16-27.

Albums that list for \$8.98 and normally sell for \$7.99 will be priced at \$6.99, with \$1 going to FarmAid.

According to the retailer, RCA, CBS and WEA have all agreed to give the outlets full-page ads in local and student newspapers in support of the charity drive.

"We expect to raise \$1,000-\$2,000 in this way," says Phil Strang, co-owner of Record Service. "We are also hoping to have an auction of poster, T-shirts and promotional albums to raise additional money."

Record Service operates stores in Champaign and Urbana.

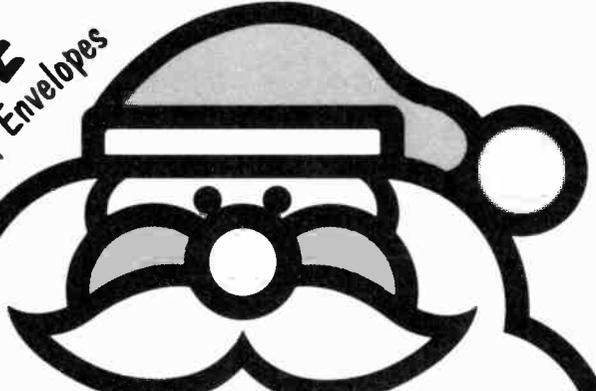
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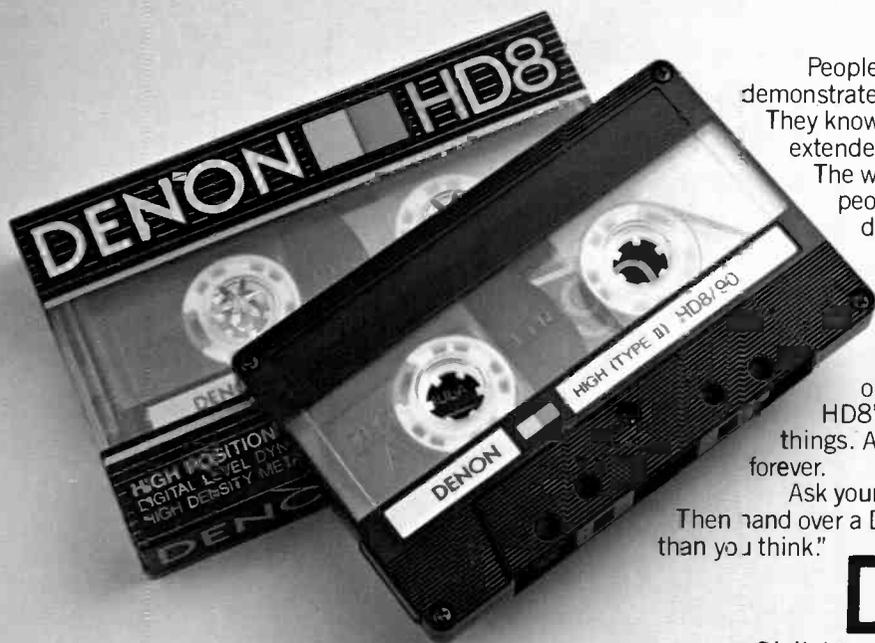
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Audio Market Sales, E33 Main St., Milton, Ont. L9T 3J2 Canada

Nippon Columbia Co., Ltd., 14-14, 4-Chome, Akasaka, Minato-ku, Tokyo, 107 Japan

**VSDA BRIEFS**

*(Continued from page 32)*

**M**AYBE IT'S a nostalgic yearning for the competition of pro football, but **Bubba Smith** announced at VSDA that he is challenging **Jane Fonda** to an aerobics exercise duel.

"She's the top," Smith told a press conference, in reference to Fonda's incredible video success via **Karl-Lorimar**. Smith has had a release on **Continental Video** for several months.

No details were announced, with Smith, along with Continental principals **Jack** and **Jim Siverman**, deferring to a response from Fonda. Smith spoke of at least a \$5,000 winner pot, which he said would go to the exercise stars' respective charities.

A former star defensive linebacker in the NFL, Smith said, "I personally admire her."

**VSDA'S FIRST USE** of traditional voting machines of the same type employed in political elections capped a furor surrounding the trade group's contest for directorships.

Among those delegates complaining that the machines were situated in an obscure location was **Rudy Neely** of **Video Show, Fullerton, Calif.** During the convention's first few days, few delegates queued up to pull levers, according to **Chuck Sonderman**, Maryland machine supplier.

Cincinnati store owner **Jack Messer**, VSDA secretary as well as a candidate, explained: "They're located right outside the room where we were scheduled to hold the election."

Establishment of procedures took candidates off the floor. "I was ready to withdraw," said Houston retailer **Lou Berg** of **Audio Video Plus**. "It's not worth all this hassle." Eleven candidates contested for five board slots.

**VSDA HAS NAMED WOMEN** to its board before, first in 1982 at Dallas (**Linda Rosser**, now with Paramount Home Video) but then a retailer in Phoenix) and a year later in San Francisco (though **Gail Pierce**, a Florida dealer, subsequently resigned). **Linda Lauer**, one of two women elected this year, campaigned unsuccessfully last summer in Las Vegas, as did **Joanie Lehman** of Ingram Distributing... VSDA president-elect **John Pough** and past two-time president **Frank**  
*(Continued on page 41)*

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# On the Beam

BY SAM SUTHERLAND

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

**CD SPECIALTY RETAILERS** are a small but growing breed, with a number of new, CD-only stores opening in recent weeks. And while the customer base and style of operation may vary from outlet to outlet, entrepreneurs behind these new ventures say that Compact Discs

are attracting consumers who have been largely inactive in the conventional disk and tape market.

In Boston, **Don Rose**, one of the principals behind the **Rykodisc** label, has taken that line's CD-only orientation into the retail front via **BCD**, a small Harvard Square operation open since July but gearing up for a grand opening week that kicks off next Monday (16). According to Rose, **BCD**—an acronym for Boston Compact Discs—is an outgrowth of his experiences developing the Ry-

kodisc catalog. He cites several key phenomena that prompted his decision to launch the Cambridge retail shop.

"First, demographics aren't the same for CD buyers as they are for record and tape customers," Rose argues, adding that a number of CD purchasers represent "lost" record/tape buyers "who haven't been in a record store in years." "The format itself," he contends, "is responsible for exciting the marketplace by creating new customers."

Rose also asserts that many buyers are frustrated by service and selection when shopping for CDs in conventional record/tape stores, where Compact Disc merchandise is eclipsed by LPs and cassettes.

**BCD** is designed to offset those problems by offering "No Records, No Tapes, All Kinds Of Music," as the store's slogan promises. The decision to postpone the grand opening push until this month stemmed both from the area's traditional dependence upon a student population during the university calendar, and from Rose's realization that current supply problems would make it difficult to reach the projected 3,000-title inventory in less than a month or

more.

Rose says he expects to hit that mark by the time the big week begins, and he notes other promotions in place. First is a novel offer to customers to bring in their "old-fashioned vinyl" LPs for store credit against "shiny new Compact Discs." Discount coupons allowing \$1 off regular prices are also being used, and the store is cross-promoting the format with the area's **Tweeters** audio chain. There's also a planned drawing for each of 10 copies of the rare "Abbey Road" CD, the only Beatles CD release to date, on Japan's **EMI/Toshiba** label.

Although the store's active sell-  
(Continued on page 36)

## Billboard® TOP COMPACT DISCS

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				<b>POP</b>					
				Compiled from a national sample of retail sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE				
				LABEL & NUMBER/DISTRIBUTING LABEL					
1	1	1	16	PHIL COLLINS	ATLANTIC 2-81240	12 weeks at No. One	NO JACKET REQUIRED		
2	2	2	16	BRUCE SPRINGSTEEN	COLUMBIA CK 38653		BORN IN THE U.S.A.		
3	3	5	15	DIRE STRAITS	WARNER BROS. 2-25264		BROTHERS IN ARMS		
4	4	4	7	STING	A&M CD-3750		DREAM OF THE BLUE TURTLES		
5	5	3	16	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM		SONGS FROM THE BIG CHAIR		
6	6	6	5	TALKING HEADS	SIRE 2-25305/WARNER BROS.		LITTLE CREATURES		
7	7	7	16	BRYAN ADAMS	A&M CD 5013		RECKLESS		
8	8	8	16	PINK FLOYD	HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON		
9	11	13	16	TINA TURNER	CAPITOL CD 46041		PRIVATE DANCER		
10	15	15	16	HUEY LEWIS & THE NEWS	CHRYSALIS VK 41412		SPORTS		
11	9	9	16	MADONNA	SIRE 2-25157/WARNER BROS.		LIKE A VIRGIN		
12	10	10	16	SADE	PORTRAIT RK-39581/EPIC		DIAMOND LIFE		
13	16	17	3	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2		CHRONICLES		
14	12	11	16	PRINCE & THE REVOLUTION	PAISLEY PARK 2-25286/WARNER BROS.		AROUND THE WORLD IN A DAY		
15	13	12	5	U2	ISLAND 2-90231/ATLANTIC		THE UNFORGETTABLE FIRE		
16	14	16	16	JOHN FOGERTY	WARNER BROS. 2-25203		CENTERFIELD		
17	17	14	8	EURHYTHMICS	RCA PCD 1-5429		BE YOURSELF TONIGHT		
18	<b>NEW</b>			BILLY JOEL	COLUMBIA C2K 40121		GREATEST HITS VOLUMES I & II		
19	19	20	16	DON HENLEY	GEFFEN 2-24026/WARNER BROS.		BUILDING THE PERFECT BEAST		
20	18	26	14	PINK FLOYD	COLUMBIA C2K 36183		THE WALL		
21	24	24	16	WHAM!	COLUMBIA CK 39595		MAKE IT BIG		
22	23	—	2	R.E.M.	I.R.S. 5592/MCA		FABLES OF THE RECONSTRUCTION		
23	20	22	13	HOWARD JONES	ELEKTRA 960390-2		DREAM INTO ACTION		
24	25	—	2	THE POINTER SISTERS	RCA PCD 1-5487		CONTACT		
25	22	19	7	PAUL YOUNG	COLUMBIA CK-39957		THE SECRET OF ASSOCIATION		
26	<b>NEW</b>			NIGHT RANGER	CAMEL/MCA D-5593/MCA		7 WISHES		
27	<b>NEW</b>			THE POWER STATION	CAPITOL CDP 46127		THE POWER STATION		
28	21	18	12	STEELY DAN	MCA D-5570		DECADE OF HITS		
29	<b>NEW</b>			FRANKIE GOES TO HOLLYWOOD	ISLAND 2-90232/ATLANTIC		WELCOME TO THE PLEASURE DOME		
30	27	29	16	LIONEL RICHIE	MOTOWN 6059 MD		CAN'T SLOW DOWN		

				<b>CLASSICAL</b>					
				Compiled from a national sample of retail sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST				
				LABEL & NUMBER/DISTRIBUTING LABEL					
1	1	1	16	BERNSTEIN: WEST SIDE STORY	DG 415-253	16 weeks at No. One	TE KANAWA, CARRERAS (BERNSTEIN)		
2	2	2	16	TIME WARP	TELARC 80106		CINCINNATI POPS (KUNZEL)		
3	3	3	16	AMADEUS SOUNDTRACK	FANTASY WAM-1791		NEVILLE MARRINER		
4	4	4	16	STAR TRACKS	TELARC 80094		CINCINNATI POPS (KUNZEL)		
5	5	5	16	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041		CINCINNATI POPS (KUNZEL)		
6	6	7	16	TELARC SAMPLER #1	TELARC 80101		VARIOUS ARTISTS		
7	7	6	16	WEBBER: REQUIEM	ANGEL DFO-38218		DOMINGO, BRIGHTMAN (MAAZEL)		
8	9	8	16	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244		NEVILLE MARRINER		
9	8	9	16	COPLAND: APPALACHIAN SPRING	TELARC 80078		ATLANTA SYMPHONY		
10	11	11	16	BEETHOVEN: SYMPHONY #9	DG 410-987		BERLIN PHILHARMONIC (KARAJAN)		
11	12	12	16	HAYDN/HUMMEL/L MOZART: TRUMPET CON.	CBS MK-37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)		
12	10	10	16	TELARC SAMPLER #2	TELARC 80102		VARIOUS ARTISTS		
13	13	13	16	PACHELBEL: CANON	RCA RCD1-5468		PAILLARD CHAMBER ORCHESTRA		
14	14	15	16	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932		BERLIN PHILHARMONIC (KARAJAN)		
15	15	14	16	MOZART: REQUIEM	L'OISEAU LYRE 411-712		ACADEMY OF ANCIENT MUSIC (HOGWOOD)		
16	16	17	12	BACH: UNACCOMPANIED CELLO SUITES	CBS M2K-37867		YO-YO MA		
17	17	18	16	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058		CINCINNATI POPS (KUNZEL)		
18	19	19	16	AVE MARIA	PHILIPS 412-629		KIRI TE KANAWA		
19	20	22	5	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699		MICHAEL TILSON THOMAS		
20	18	16	16	WITH A SONG IN MY HEART	PHILIPS 412-625		JESSYE NORMAN, BOSTON POPS (WILLIAMS)		
21	21	23	6	STRAUSSFEST	TELARC 80098		CINCINNATI POPS (KUNZEL)		
22	24	26	4	AMERICA, THE DREAM GOES ON	PHILIPS 412-627		BOSTON POPS (WILLIAMS)		
23	23	21	16	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS MK-39059		YO-YO MA, CLAUDE BOLLING		
24	22	20	16	MAMMA	LONDON 411-959		LUCIANO PAVAROTTI (MANCINI)		
25	27	29	3	PUCCINI: TOSCA	ANGEL CB-47174		MARIA CALLAS		
26	26	25	10	BAROQUE SOLOS AND DUETS	CBS MK-39061		WYNTON MARSALIS, EDITA GRUBEROVA		
27	<b>NEW</b>			RAMPAL'S GREATEST HITS	CBS MK-34561		JEAN-PIERRE RAMPAL		
28	28	27	16	THE ART OF BEVERLY SILLS	ANGEL AV-34017		BEVERLY SILLS		
29	29	28	16	BACH: GOLDBERG VARIATIONS	CBS MK-37779		GLENN GOULD		
30	30	30	16	BIZET: CARMEN (EXCERPTS)	ERATO HBC1-5302		DOMINGO (MAAZEL)		



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## ON THE BEAM

(Continued from page 35)

ing space is only about 350 square feet, Rose notes that product is displayed openly by using empty jewel boxes, rather than sealed clamshell goods. That approach, he says, eliminates theft problems, permits stocking of as little as one piece per title, and encourages consumers to handle the box and booklet.

Meanwhile, in Manhattan, the small but feisty Vinyl Mania chain, which already operates three stores on Carmine St. in the West Village, has added the Vinyl Mania Compact Disc Center there. Open about two weeks, the store is the brainchild of Steve Schechter and Charlie Grappone, arising from Schechter's enthusiasm for the format since buying a CD player last January.

Right now, the store's inventory offers about 1,000 titles, but Schechter plans to increase that array through both hits and catalog to eventually reflect virtually all available titles. A major element in product merchandising is the outlet's emphasis on in-store play, with "Listen Before You Buy" used as a tag line. At present, a single CD player handles all requests, but plans call for a rack system with multiple CD units and headphones that would enable several customers to preview purchases at the same time.

Given Vinyl Mania's local success in tapping the hot dance market, it's not surprising that Schechter is excited about the prospect of 12-inch single titles on CD via PolyGram's upcoming "Maxi-Single" line. He also maintains that the chain's identification in the dance field explains a somewhat atypical sales base favoring rock and jazz over classical, as compared to other area CD outlets.

The outlet is also noteworthy for tapping another element common to the other Vinyl Mania stores: used product. Used Compact Discs are sold for \$8.99, and Schechter claims business is already brisk in both purchases and trades for used CDs. As for pricing, product is regularly offered at \$12.99 and \$13.99 for pop, rock and jazz, \$14.99 for some classical titles, and \$10.99 for selected sales specials.

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## New Releases

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

### POP/ROCK

- ALISHA**  
I'll Be There  
LP Kiderian KRP-3339-2-LB/no list
- DECEIVOR**  
Electric Barbacue  
LP Kiderian KRP-3339-3-LB/no list
- THE DEL FUEGOS**  
Boston, Mass.  
LP Warner Bros. 1-25339/WEA/\$8.98  
CA 4-25339/\$8.98
- FIRST THINGS FIRST**  
EP Skid/Kiderian 001/no list
- KRIKOR THEE ARMENIAN**  
Seduction  
LP Kiderian KRP 3339-LA-1/no list
- MADNESS**  
Mad Not Mad  
LP Geffen GHS 24079/WEA/\$8.98  
CA M5G 24079/\$8.98
- PACK, DAVID**  
Anywhere You Go  
LP Warner Bros. 1-25336/WEA/\$8.98  
CA 4-25336/\$8.98
- PECK, RAY**  
Love Diane  
LP Kiderian KRP-3339-LB-4/no list
- T. REX**  
T. TEXTASY: THE BEST OF T. REX  
LP Warner Bros. 1-25333/WEA/\$8.98  
CA 4-25333/\$8.98
- WRIGHT, STEVEN**  
I Have A Pony  
LP Warner Bros. 1-25335/WEA/\$8.98  
CA 4-25335/\$8.98

### BLACK

- DAY, MORRIS**  
Color Of Success  
LP Warner Bros. 1-25320/WEA/\$8.98  
CA 4-25320/\$8.98

### COUNTRY

- TWITTY, CONWAY**  
Chasin' Rainbows  
LP Warner Bros. 1-25294/WEA/\$8.98  
CA 4-25294/\$8.98

### CLASSICAL

- BACH**  
Concerto Nos. 1 & 2 For Three Pianos And String Orchestra  
Rudolf & Peter Serkin, Marlboro Festival Orchestra  
LP Masterworks Portrait MP 39761/CBS/no list  
CA MPT 39761/no list
- HAYDN**  
Lord Nelson Mass; The Creation  
New York Philharmonic, Bernstein  
LP Masterworks Portrait MP 39759/CBS/no list  
CA MPT 39759/no list
- MOZART**  
The Complete Flute Quartets  
Rampal, Stern, Schneider, Rose  
LP Masterworks Portrait MP 39758/CBS/no list  
CA MPT 39758/no list
- RACHMANINOFF**  
Sonata No. 2; Prelude In G-Sharp Minor;  
Moment Musical In B Minor  
Vladimir Horowitz  
LP Masterworks Portrait MP 39757/CBS/no list  
CA MPT 39757/no list
- ROUSSEL/DUKAS**  
Symphony No. 3; Bacchas Et Ariane/La Peri  
New York Philharmonic, Boulez/  
Philadelphia Orchestra, Ormandy  
LP Masterworks Portrait MP 39760/CBS/no list  
CA MPT 39760/no list

### SOUNDTRACK

- VARIOUS ARTISTS**  
Krush Groove  
Original Motion Picture Soundtrack  
LP Warner Bros. 1-25295/WEA/\$8.98  
CA 4-25295/\$8.98
- WANG CHUNG**  
Music From The Original Motion Picture  
"To Live And Die In L.A."  
LP Geffen GHS 24081/WEA/\$8.98  
CA M5G 24081/\$8.98

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

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

### FILMS

- AND HOPE TO DIE**  
Robert Ryan, Jean-Louis Trintignant, Tisa Farrow  
♣♥ Monterey Home Video 135-629/IVE/\$59.95
- THE BEST OF CANDID CAMERA**  
Allen Funt, Woody Allen, Angie Dickinson, Loni Anderson  
♣♥ Vestron Video 3107/\$59.95
- BONGO MAN**  
Jimmy Cliff  
♣♥ VCL Communications VL 9040/Media Home/\$59.95
- CREATION OF THE HUMANOIDS**  
Don Megowan, Frances McCann, Erica Elliot  
♣♥ Monterey Home Video 133-631/IVE/\$39.95
- THE DAY AND THE HOUR**  
Simone Signoret, Stuart Whitman, Genevieve Page  
♣♥ Monterey Home Video 132-632/IVE/\$29.95
- DEADLY IMPACT**  
Bo Svenson, Fred Williamson  
♣♥ Vestron Video 4350/\$69.95
- DEPARTAMENTO COMPARTIDO (UNLIKELY ROOMMATES)**  
Alberto Olmedo, Tato Bores, Graciela Alfano  
♣♥ Media Home Entertainment SP621/\$29.95
- DOCTOR PHIBES RISES AGAIN**  
Vincent Price, Robert Quarry  
♣♥ Vestron Video 4349/\$69.95
- EL CID**  
Charlton Heston, Sophia Loren  
♣♥ Lightning Video 9506/\$69.95
- FALCON AND THE SNOWMAN**  
♣♥ Vestron Video 5073/\$29.95
- FOTOGRAFO DE SENORAS (A LADIES' PHOTOGRAPHER)**  
Jorge Porcel, Tristan, Graciels Alfano  
♣♥ Media Home Entertainment SP626/\$29.95
- GAS-S-S**  
Cindy Williams, Talia Shire, Ben Vereen  
♣♥ Lightning Video 9537/\$69.95

(Continued on page 38)

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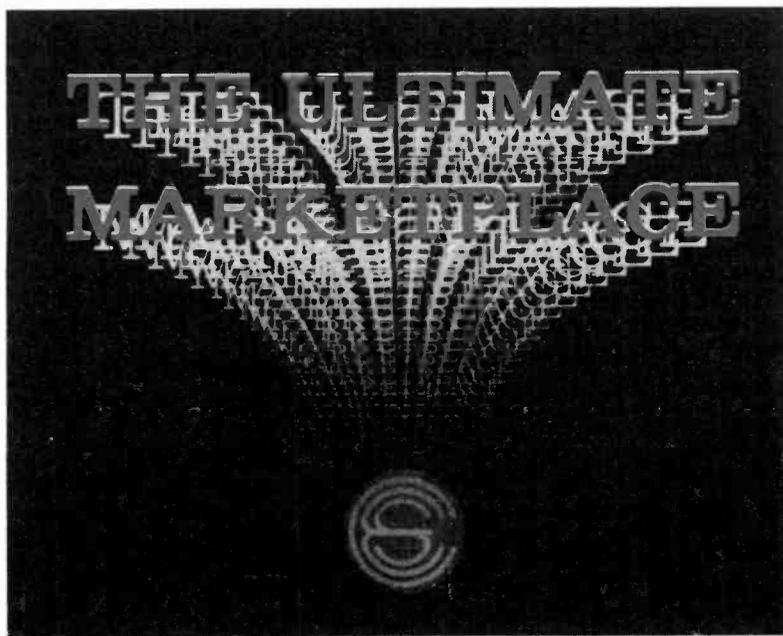
# Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
ENTERTAINMENT	1	2	88	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•						
	2	1	28	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	•	•	•	•					
	3	4	26	KARATEKA	Broderbund	Action Arcade Game.	•		•						
	4	3	20	GATO	Spectrum HoloByte Inc.	Strategic Game				•					
	5	6	39	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•	•	•			•	•
	6	7	42	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•						
	7	5	96	FLIGHT SIMULATOR	Microsoft	Simulation Package				•	•				
	8	10	29	BRUCE LEE	Datasoft	Adventure Game	•	•	•						
	9	NEW ▶		JET	Sublogic	Flight Simulation	•	•	•						
	10	12	12	WISHBRINGER	Infocom	Fantasy Adventure Game	•	•	•	•	•				•
	11	9	17	SOLO FLIGHT	MicroProse	Fun Flight Simulation	•	•	•	•					
	12	16	101	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•				
	13	11	15	BEACHHEAD II	Access	Strategy Arcade Game				•					
	14	18	8	AIRBORNE	Silicon Beach Software	Action Game					•				
	15	NEW ▶		COLONIAL CONQUEST	SSI	Strategy Simulation	•		•						
	16	NEW ▶		CAPTAIN GOODNIGHT AND THE ISLANDS OF FEAR	Broderbund	Fantasy Adventure Game	•	•							
	17	13	58	SARGON III	Hayden	Chess Game	•		•	•	•				
	18	NEW ▶		COUNTDOWN TO SHUTDOWN	Activision	Strategy Adventure Game	•		•						
	19	NEW ▶		GREAT AMERICAN CROSS COUNTRY ROADRACE		Strategy Adventure Game	•	•	•						
	20	NEW ▶		JET COMBAT	Epyx	Jet Aerial Combat Simulation								•	

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- 12  Financial/Market Analyst
- 13  Other \_\_\_\_\_

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**NEW RELEASES**

*(Continued from page 37)*

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Peter Sellers, Anthony Franciosa, Spike Milligan  
♦♥ VCL Communications VL 9054/Media Home/\$59.95

**THE GRATEFUL DEAD MOVIE**  
♦♥ Monterey Home Video 133-630/IVE/\$39.95

**GOODBYE CRUEL WORLD**  
Dick Shawn, Cynthia Sikes  
♦♥ Lightning Video 9538/\$69.95

**HOT MOVES**  
Michael Zorek, Adam Silbar, Debi Richter  
♦♥ Vestron Video 5089/\$79.95

**HUCKLEBERRY FINN**  
Animated  
♦♥ Lightning Video 9013/\$59.95

**INTERFACE**  
John Davies, Laura Lane, Matthew Sacks  
♦♥ Vestron Video 4375/\$69.95

**LAST HOUSE ON THE LEFT**  
♦♥ Vestron Video 5077/\$29.95

**LOVERBOY**  
♦♥ Vestron Musicvideo 1017/\$29.95

**MI NOVIA EL ... (IS SHE A HE?)**  
Susana Gimenez, Alberto Olmedo  
♦♥ Media Home Entertainment SP631/\$29.95

**PURPLE ROSE OF CAIRO**  
Mia Farrow, Danny Aiello  
♦♥ Vestron Video 5068/\$29.95

**DON RICKLES—BUY THIS TAPE YOU HOCKEY PUCK**  
Don Rickles, Jack Klugman, Don Adams  
♦♥ Lightning Video 9009/\$59.95

**SESSIONS**  
Veronica Hamel  
♦♥ VCL Communications VL 9056/Media Home/\$59.95

**SOLE SURVIVOR**  
♦♥ Vestron Video 5069/\$29.95

**SUPERSTITION**  
James Houghton, Albert Salmi  
♦♥ Lightning Video 9908/\$79.95

**TRULY TASTELESS JOKES**  
♦♥ Vestron Video 3077/\$29.95

**UTILITIES**  
♦♥ Vestron Video 5059/\$29.95

**WALKING TALL: FINAL CHAPTER**  
Bo Svenson, Margaret Blye  
♦♥ Lightning Video 9911/\$79.95

**WEIGHT WATCHERS GUIDE TO A HEALTHY LIFESTYLE**  
♦♥ Vestron Video 2028/\$29.95

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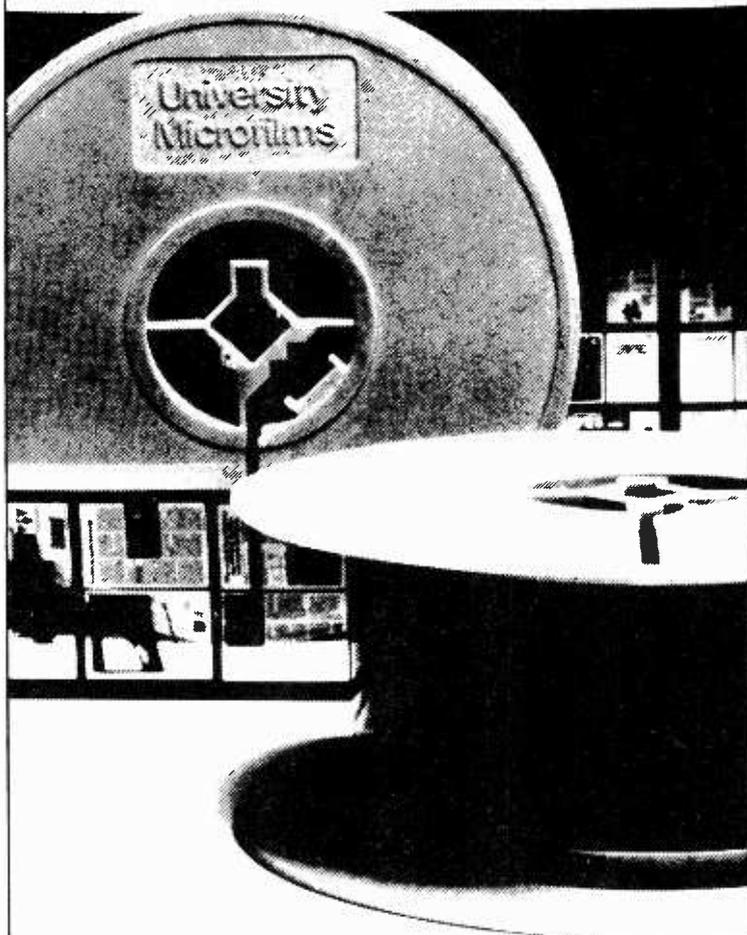
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# BIG TURNOUT FOR VSDA FINANCE PANEL

## Accountant's Lecture Provokes Intense Questioning

BY JIM McCULLAUGH

WASHINGTON One of the most crucial questions facing smaller video software specialty shops today is how to finance their own growth.

Judging by the turnout, interest and intense question-and-answer encounters, "Finance And The Video Retailer" may have been the most important panel at the Aug. 25-29 Video Software Dealers Assn. (VSDA) convention here.

The seminar essentially took the shape of a lecture by Harry F. Landsburg of the international accounting firm Laventhol & Horwath. Landsburg frequently asked for questions from the audience, and it soon became apparent that video specialty stores have a wide range of financial approaches to business and video software. Some retailers told Landsburg that their accounting cycles were calendar year, others said they closed their years Jan. 31, while still others had mid-year to mid-year cycles.

Points of view differed as to how to treat videocassettes. Landsburg told his audience, "When you buy a

tape and plan to sell it, it's inventory. If you buy a tape and plan to rent it, it's a depreciable asset."

The scope of the seminar was broken down into five basic components: understanding financial statements; financial projections; break-even analysis; dealing with lenders; and working with your accountant.

For understanding financial statements, Landsburg explained basic accounting concepts: the balance sheet, statement of income (loss), footnote disclosures and financial statement ratios.

With financial revenues, he identified the key elements as projecting revenues, projecting expenses and projecting cash flow. With break-even analysis, he cited as the essential elements fixed expenses, variable expenses, break-even defined and break-even analysis.

Landsburg told the audience that break-even is defined as "the sales required to pay for the fixed and variable expenses incurred to operate the business for a specific period of time."

A highly critical area for the growing video store is dealing with

lenders. Landsburg broke it down into a "know thyself" approach made up of personal assets (collateral), personal liabilities (debts) and "what are you willing to risk?"

A video retailer's "arsenal of weapons" for dealing with a lender, he said, include financial statements (business and personal), business plan, financial projections, track record in other businesses and his accountant.

From the lender's point of view, he indicated they are looking at the industry, the retailer's commitment, collateral, track record, financial statements and projections, and "other intangibles."

The types of accounting services offered, he indicated, are write-up work, compiled financial statement, reviewed financial statement, audited financial statement, and tax services (planning and compliance).

He concluded that an accountant's appropriate skills are analysis, technical, professional and creativity. Their most often used skills, he added, are clerical/bookkeeping. Resulting problems include underutilized capabilities and clients' view of professional fees.

### Buying, Merchandising Examined

## A Close Look at Selling Hardware

WASHINGTON Home video software specialty dealers can be effective at selling hardware if they utilize effective buying strategies and merchandising techniques.

That was a general thread running through "Selling Hardware," a seminar held during the recent VSDA convention here. Indeed, the most recent VSDA survey indicates that 30% of the gross dollar volume of the association's regular members is done in hardware.

The panel, made of retailers who have successfully combined the software and hardware business and a group of hardware manufacturers, was not without its differences of opinion.

Said Allan Caplan of the 15-store Applause Video chain in Nebraska: "I still have enough trouble explaining the differences between Beta and VHS to my customers. Now we're looking at 8mm hardware and software. It's confusing. But we can still run faster and quicker circles around the department store selling hardware. They are still essentially lazy merchandising hardware."

"The service aspect is also a problem," Caplan continued. "But you don't have to spend \$80,000-\$100,000 in maintenance support. Job it out. And you don't have to carry every piece of hardware. Decide what you want to sell and go for it."

"There's plenty of room for video specialty stores to sell hardware," Panasonic's Joe Hicks said. "True, there's a great deal happening technologically, and that store may need a hardware specialist."

Caplan agreed: "I don't use my software clerks to sell hardware. I just shop the hardware specialists,

and if I find a good salesperson, I steal them."

Added Steve Isaacson of JVC: "The video business was started by specialists. There's no reason they can't be a major hardware factor. But you have to educate your consumer, have clinics, conduct hardware demonstrations, and use display approaches the mass merchant either can't afford or doesn't have time to create."

Panasonic's Hicks suggested that the video specialist may have a real edge with the emerging 8mm format. "It's for the second-time buyer . . . to complement his system," he said. "The prime goal of the format initially is home movie making."

"There will be growing consumer acceptance. The question remaining, however, is how much the major software program suppliers will get behind it."

Canon's Alan Czieler added: "Sure, we have a vested interest in 8mm. But we got behind it because it does offer more advantages, such as size. It's opening up a new area of image making for both home movie making and prerecorded software."

"The technology is only going to get better," Czieler enthused. "The format will cross over with applications in the home for video and/or audio, as well as audio applications in the automobile. You won't have that with existing half-inch formats. We feel there's enormous potential."

JVC's Isaacson disagreed. "Our all-in-one video movie camera is compatible with the 57 million VHS machines in the world," he said. "And the video business is not be-

ing driven by audio. It's being driven by video software."

"Where is the studio support behind 8mm?" he asked. "Progress is great, but, again, this business has not been built on sleight-of-hand. The VHS format will continue to have improved picture quality and demonstrably better sound capabilities."

Applause Video's Caplan did concede that he was having some success selling 8mm for Kodak, adding, "We have seen more consumer acceptance and confidence in the format." Responding to manufacturer technology one-upmanship, he offered this footnote: "As far as I am concerned, if you want the best picture quality right now, buy the Pioneer LaserDisc."

In summation, the panel agreed on certain key points for video specialty dealers who want to increase their presence in hardware sales:

- Decide how many brands and models it makes sense to stock.
- Display hardware and make it accessible.
- Create audio/video display systems that will more effectively demonstrate and educate consumers about home video hi fi capabilities.
- Carefully position your store against the mass merchants and don't "try to slug it out with them."

JIM McCULLAUGH

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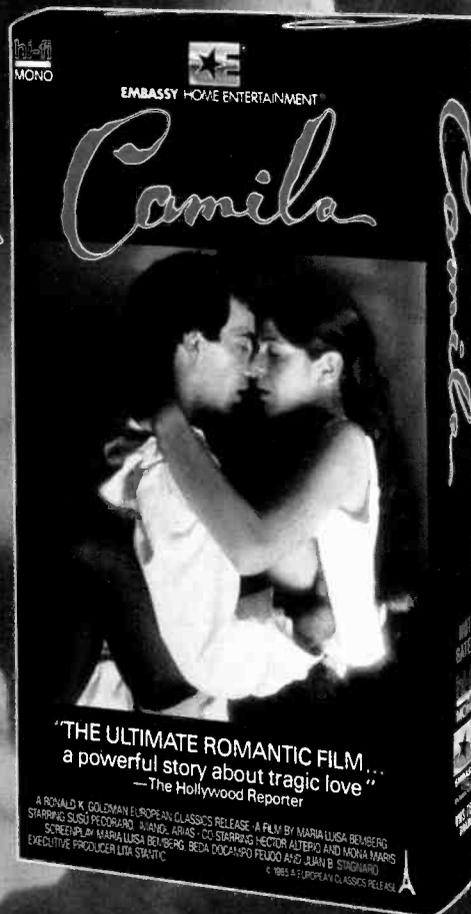
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## Newspaper Ads' Effectiveness Is Stressed

BY KIP KIRBY

WASHINGTON Newspaper advertising is the source for a whopping 61% of all unplanned purchases. This statistic—and more—buttressed a VSDA convention presentation by Pat Thavenot, vice president of retail for the New York-based Newspaper Advertising Bureau.

Thavenot addressed VSDA registrants at the Sheraton Washington Hotel in a session called "Newspaper Advertising: How To Create, How To Schedule, How To Evaluate." Her fast-paced talk mixed figures, techniques, strategies and budgets as she showed video dealers why print advertising can be their single most effective medium of publicity.

Thavenot endorsed the daily newspaper as the best outlet. "It's a selected medium," she explained. "It doesn't arrive unannounced. People make time to read it. It offers the perfect format for sales motivation, because people read ads before they shop."

Quoting research that shows 70% of all U.S. homes will have VCRs by 1995—and that 57% of survey respondents would rather wait for a movie on tv than go to a theatre to see it—Thavenot underscored video's wide potential in the consumer market.

Thavenot clarified critical components in preparing newspaper advertising, showing slides of effective (and not-so-effective) ads. She cited print ads as the best way to "talk to your regular customers, your competitor's customers and your new customers."

Musts for any ad, she said, are an attention-getting headline, product, price tag, chain or store logo, location, phone number and store hours.

"Keep copy clean, take advantage of white space in your ads, don't clutter up with too much copy or poorly reproduced film stills," she advised.

"Keep your ads consistent and constant; repeat layout design so that customers get used to seeing your ads and know they're yours. If someone accidentally dropped off the logo, would the reader still read your ad?"

Thavenot also emphasized consistency—because it "creates authority"—as well as continuity and frequency through print advertising. She suggested that stores tie sales or promotions to special events, urging customers to buy before the date to take advantage of the price point.

"Use your co-op advertising funds, because they're yours; you've earned them through your accruals," Thavenot urged. "They reduce your own expenditure while bringing you all kinds of benefits."

"Work with your newspaper's own co-op ad coordinator. You lose revenue if you don't use these accrual dollars."

She told attendees to keep track  
(Continued on page 81)

# Video retailing

## VSDA BRIEFS

(Continued from page 34)

Barnako were guests on the "Larry King Show" Aug. 29 . . . VSDA convenes next year at the MGM Grand in Las Vegas, Aug. 24-29, with exhibits at the Convention Center.

**VOTER TURNOUT AT VSDA** was estimated at 630 companies out of a possible 1,000 . . . One estimate of exhibitor and registration income at VSDA put it at between \$2 million and \$2.8 million, with 625 exhibitor increment spaces. Registration income was estimated at \$600,000.

**HOME VIDEO DISTRIBUTORS** represent one wing of VSDA experiencing phenomenal growth, while at the same time feeling threatened and frustrated, according to several convention attendees. The Washington event found many wholesalers exhibiting for the first time—and many shut out.

"We were just too late" in pushing for a booth, said Terry Woodward of Wax Works/Video Works, Owensboro, Ky., who nonetheless showed up with a contingent.

One elated distributor was Schwartz Bros., which held an open house at its Maryland site near here. "The vendors couldn't believe we had 100,000 square feet and telemarketing in addition to our street people," said Stephen Schwartz. All the same, Schwartz was among those worrying over direct branch distribution and the related loss of lines.

Especially sensitive to line losses, Schwartz noted, are those wholesalers in home video that are veterans in prerecorded audio, general merchandise manager of the 40-year-old Lanham, Md.-based distribution firm. Prior to Schwartz's entry into home video, the independent wholesaler had seen such record labels as

A&M, Arista and Motown switch to major label distribution.

"They can make us incredibly rich or pull the line in the morning," Schwartz noted of the symbiotic relationship between home video distributors and program suppliers. "We're trying to find out what they want. Do they want telemarketing or people out on the street?"

Many distributors here reflected the dizzying growth of VSDA as a major trade show event. Home Entertainment, a division of Lieberman, made its debut as an exhibitor.

Not all distributor growth is explosive or frantic. An example is the steady role being taken by Record Bar's distribution wing Mid America, now said to be closer to supplying Licorice Pizza, the West Coast retail chain acquired by Record Bar early this year.

**CELEBRITIES WERE OUT** in force at VSDA. Among the notables: Jane Fonda, Bonnie Franklin and Mary Lou Retton for Karl/Lorimar; Joan Collins, Will Ackerman, Shadowfax and Gallagher for Paramount Home Video; Jack Lemmon at the MCA Home Video dinner, where he received a president's plaque from VSDA; Charlton Heston, David Horowitz, Daphne Zuniga, Dana Andrews and composer Junior Homrich for Embassy; Shari Lewis for Worldvision; "Weird Al" Yankovic for CBS/Fox; Bruce Jenner for Active; Lena Horne for RKO Home Video; Elvira and Lou Ferrigno for IVE; Linda Blair and Father Guido Sarducci for Vestron; Sylvia Krystal for Video Gems; Bubba Smith for Continental; as well as martial arts actor Sho Kosugi, porn star Marilyn Chambers and Fulton J. Sheen.

EARL PAIGE

FOR WEEK ENDING SEPTEMBER 14, 1985

Billboard

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# TOP VIDEOCASSETTES RENTALS

			Compiled from a national sample of retail store rental reports.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	
1	1	16	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	
2	2	7	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	
3	3	7	FALCON AND THE SNOWMAN	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R	
4	6	9	THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13	
5	4	11	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	
6	5	9	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R	
7	NEW ▶		DESPERATELY SEEKING SUSAN	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	
8	7	7	RUNAWAY ▲	Tri-Star Pictures RCA/Columbia Pictures 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13	
9	9	21	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	
10	8	6	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	
11	13	13	PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG	
12	21	3	STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R	
13	12	11	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	
14	11	11	MICKY & MAUDE ▲	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13	
15	10	5	THE MEAN SEASON ▲	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R	
16	14	14	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R	
17	16	7	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R	
18	24	3	BLOOD SIMPLE ●	Circle Films MCA Dist. Corp. 80139	John Getz Frances McDormand	1985	R	
19	15	12	PROTOCOL ▲	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG	
20	19	12	THE RIVER ▲ ◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13	
21	17	9	JOHNNY DANGEROUSLY	CBS-Fox Video 1456	Michael Keaton Joe Piscopo	1984	PG	
22	22	15	DUNE ▲ ◆	Universal City Studios MCA Dist. Corp. 80161	Kyle MacLachlan Sting	1984	PG-13	
23	NEW ▶		MRS. SOFFEL	MGM/UA Home Video 800600	Diane Keaton Mel Gibson	1984	PG-13	
24	18	16	CITY HEAT ▲	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG	
25	20	18	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	
26	NEW ▶		KING DAVID	Paramount Pictures Paramount Home Video 1284	Richard Gere	1985	PG-13	
27	23	5	TUFF TURF ▲	New World Pictures New World Video 8501	Paul Mones Kim Richards	1985	R	
28	26	2	AMERICAN DREAMER	CBS-Fox Video 7082	Jo Beth Williams Tom Conti	1985	PG	
29	27	19	BODY DOUBLE ▲ ◆	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R	
30	31	10	BIRDIE	Tri-Star Pictures RCA/Columbia Pictures 6-20457	Matthew Modine Nicolas Cage	1985	R	
31	25	11	GHOULIES	Empire Pictures Vestron 5081	Lisa Pelikan Jack Nance	1985	PG-13	
32	30	5	MASS APPEAL ●	Universal City Studios MCA Dist. Corp. 80168	Jack Lemmon	1984	PG	
33	29	27	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	
34	32	7	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	
35	NEW ▶		THE KILLING FIELDS	Warner Brothers Pictures Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	
36	39	19	THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR	
37	33	22	COUNTRY ◆	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG	
38	35	26	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	
39	28	6	THE CARE BEARS MOVIE	Samuel Goldwyn Company Vestron 5082	Animated	1985	G	
40	38	7	NIGHT OF THE COMET	CBS-Fox Video 6743	Robert Beltran Catherine Mary Stewart	1984	PG-13	

◆ Recording Industry Assn. of America (RIAA) gold certification, sales of 50,000 units or suggested list price income of \$2 million (20,000 or \$800,000 for non-theatrical made-for-home product). ▲ RIAA certification for platinum, sales of 100,000 units or suggested list price income of \$4 million (40,000 or \$1.6 million for non-theatrical made-for-home product). Titles certified prior to Oct. 1, 1984 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

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# CLIP MAKERS AT A CROSSROADS

## Creativity Seen Waning as Commercial Pressures Grow

BY JIM BESSMAN

NEW YORK On the eve of the presentation of the second annual MTV Video Music Awards, many industry professionals say that music video has reached a turning point.

The bloom of the new promotional tool/art form has faded for some who are searching for new ways to make an increasingly established medium seem fresh again. Others eagerly await a new wave of creative talent to supplant the early, pioneering video directors and producers. At the same time, many of these initial clip-makers are themselves expanding, either outside music video or into new areas within the genre.

Relationships with the record labels seem to be moving toward mutual understanding, after going through the normal growing pains any young industry experiences. However, many on the creative front still question company policies. Some decry what they see as excessive caution on the part of the labels, which they say is leading not only to a lack of creativity and originality in new clips, but to a drop in quantity as well.

Director Martin Kahan is representative in his view that music video has entered "a period of transi-

tion." Says Kahan: "The nature of the medium is such that it eats its young quickly, with each clip being shown as often as five times a day, as well as being widely imitated. So we're losing creativity."

Compounding the problem, says Kahan, is a greater emphasis on getting the clip played, rather than coming up with an exciting piece. "I just handed in what I felt were two of my best treatments ever, only to be told to go out into the desert and shoot performance videos. It's not that the companies are getting cheaper; they're just afraid to take risks as much as they used to."

Kahan is hardly alone in his feelings. Producer Ken Walz says "there's a paranoia about being original," though he admits that with more clips being produced every day, it becomes more difficult to come up with something new.

Talking Heads keyboardist Jerry Harrison, who is deeply involved with the rest of the group in creating their videos, says that music video's "fascination has worn off" because of "slicker and slicker videos that look so much alike."

On the other hand, there are many who feel that music video is entering, if not continuing, a period of artistic excitement. "Look at the computer and old-fashioned anima-

tion that's coming out," says Harvey Leeds, director of video promotion for Epic Records. Seconding him is director D.J. Webster, who notes "good experimentation happening along the lines of new techniques, like those used in the Dire Straits and A-Ha videos."

Pointing to recent successful videos by Epic acts 'til tuesday, Dead Or Alive and King, Leeds castigates those who fail to find excitement in contemporary music video. Still, he agrees with some critics that record companies are becoming conservative in their production schedules. "We're certainly being more selective," he concedes.

While Leeds denies that Epic is putting out fewer videos than it used to, Walz sees a decrease in the videos-to-single ratios from last year, when three was the general rule, with a fourth clip being created for more successful product. "Now, it's one or two, and occasionally three," he says, noting that a label's confidence can be shaken after a first unsuccessful single and video, to the point where it becomes "reluctant to throw more money into a possibly sinking ship" to support the second and third singles by an act.

But Michael Pilot, executive producer of Overview Productions,



**Summertime in Venice.** Director Rick Freidberg frames a shot the old-fashioned way while working on Y&T's "Summertime Girls" clip, shot on the beach at Venice, Calif. Pictured from left are director of photography Doug O'Neons, Friedberg and Y&T vocalist Dave Meriketti. The clip was produced by Karen Bellone/Bell One Productions.

says it's only prudent "to show more patience" and gauge radio reaction to a record prior to investing in a video. "As a producer, I'd love to see more money spent on videos," he says. "But I don't think we need more video, just higher quality videos."

Lynn Healy, executive producer at N. Lee Lacy, agrees that more care should be exercised by record companies prior to video production.

She notes that radio response, especially with a second single, should be considered, as well as each artist's video image potential. But she is particularly concerned that labels take chances with new directors rather than relying on "the same ones of the last four years."

"There are a lot of eager directors out there," Healy continues, adding that artists like David Lee (Continued on page 43)

**BEST FEMALE VIDEO**  
Madonna "Material Girl"  
Sheila E "Glamorous Life"

**BEST OVERALL PERFORMANCE IN A VIDEO**  
Eurythmics "Would I Lie to You"

**BEST CHOREOGRAPHY IN A VIDEO**  
Eurythmics "Would I Lie to You"  
Madonna "Like a Virgin"  
Prince "Material Girl"  
Sheila E "When Doves Cry"  
Sheila E "The Glamorous Life"

**BEST DIRECTION IN A VIDEO**  
Bryan Adams "Run to You"  
Chris Isaak "Dancin'"  
Simple Minds "Don't You"  
Toto "Stranger in Town"

**BEST SPECIAL EFFECTS IN A VIDEO**  
Bryan Adams "Run to You"  
Lindsey Buckingham "Go Insane"  
Lindsey Buckingham "Slow Dancing"  
Culture Club "It's a Miracle"

**BEST EDITING IN A VIDEO**  
Lindsey Buckingham "Go Insane"  
Bryan Adams "Run to You"  
Lindsey Buckingham "Slow Dancing"  
Eurythmics "Would I Lie to You"

**BEST GROUP VIDEO**  
Eurythmics "Would I Lie to You"

**MOST EXPERIMENTAL VIDEO**  
Lindsey Buckingham "Go Insane"  
Lindsey Buckingham "Slow Dancing"  
Chris Isaak "Dancin'"  
Lone Justice "Ways to Be Wicked"

**BEST CINEMATOGRAPHY IN A VIDEO**  
Bryan Adams "Heaven"  
Bryan Adams "Run to You"  
Lindsey Buckingham "Go Insane"  
Madonna "Like a Virgin"

**BEST NEW ARTIST IN A VIDEO**  
Sheila E "The Glamorous Life"

**BEST ART DIRECTION IN A VIDEO**  
Bryan Adams "Run to You"  
Peter Brown "Zie Zie Won't Dance"  
Madonna "Like a Virgin"  
Simple Minds "Don't You"

**BEST STAGE PERFORMANCE IN A VIDEO**  
Eurythmics "Would I Lie to You"

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# AS OF SEPTEMBER 4, 1985 PROGRAMMING

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

WEEKS ON  
PLAYLIST

VIDEOS ADDED THIS WEEK	POWER ROTATION <small>Sneak Preview Videos</small>	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW
GIRLSCHOOL RUNNING WILD Mercury LIGHT	HEART NEVER Capitol 2	A-HA TAKE ON ME Warner Bros. 16	ABC BE NEAR ME Mercury 3	AC/DC SINK THE PINK Atlantic 3	ARMOURY SHOW CASTLES IN SPAIN EMI America 3	BLUE NILE STAY A&M 4	AMAZULU EXCITABLE Mango 2
PAUL HYDE & THE PAYOLAS IT MUST BE LOVE A&M LIGHT	JULIAN LENNON JESSE Atlantic 5	*JEFF BECK & ROD STEWART PEOPLE GET READY Epic 15	JOHN CAFFERTY & THE BEAVER BROWN BAND C.I.T.Y. Scotti Bros./CBS 10	ADVENTURES SEND MY HEART Chrysalis 7	OANSE SOCIETY SAY IT AGAIN Arista 3	MAX CARL THE CIRCLE MCA 4	BEACH BOYS IT'S GETTING LATE Caribou/CBS 4
CHRIS ISAAK GONE RIDING Warner Bros. BREAKOUT	JOHN COUGAR MELLENCAMP LONELY OL' NIGHT Riva/Mercury 6	DAVID BOWIE & MICK JAGGER DANCING IN THE STREETS EMI America 4	COCK ROBIN WHEN YOUR HEART IS WEAK Columbia 17	ADAM ANT VIVE LE ROCK Epic 3	SHEILA E. SISTER FATE Paisley Park/Warner Bros. 6	JIMMY CLIFF HOT SHOT Columbia 2	CABARET VOLTAIRE KINO Virgin 2
IAN MESSENGER LIVING IN THE NIGHT Warner Bros. LIGHT	NIGHT RANGER FOUR IN THE MORNING MCA 2	CHEAP TRICK TONIGHT IT'S YOU Epic 7	BILLY CRYSTAL YOU LOOK MARVELOUS A&M 5	BELOUIS SOME SOME PEOPLE Capitol 3	FEELABELIA FEEL IT Qwest 3	AL CORLEY COLD DRESSES Mercury 3	MEAT LOAF SURF'S UP RCA 2
PREFAB SPROUT WHEN LOVE BREAKS DOWN Epic BREAKOUT	TOM PETTY & THE HEARTBREAKERS REBELS MCA 3	*DIRE STRAITS MONEY FOR NOTHING Warner Bros. 10	EURHYTHMICS THERE MUST BE AN ANGEL RCA 7	CANDY WHATEVER HAPPENED TO FUN Mercury 5	BRYAN FERRY DON'T STOP THE DANCE Warner Bros. 2	GOON SQUAD EIGHT ARMS TO HOLD YOU Epic 5	
REZ BAND CRIMES Sparrow NEW	STING FORTRESS AROUND YOUR HEART A&M 4	*GODLEY & CREME CRY Polydor 13	JOHN FOGERTY VANZ KANT DANZ Warner Bros. 6	CHEECH & CHONG BORN IN EAST L.A. MCA 4	MATT BIANCO WHOSE SIDE ARE YOU ON Atlantic 4	IDLE EYES TOKYO ROSE Atlantic 6	
CARLY SIMON MY NEW BOYFRIEND Epic LIGHT	TEARS FOR FEARS HEAD OVER HEELS Mercury 3	HALL/OATES/KENDRICK/RUFFIN A NITE AT THE APOLLO RCA 3	HOOTERS AND WE DANCED Columbia 4	HELIX THE KIDS ARE ALL SHAKIN' Capitol 2	PROPAGANDA DUEL ZTT/Island 3	NEW REGIME SEDUCTION RCA 4	
SIMPLY RED MONEY'S TOO TIGHT Elektra MEDIUM	UB40/CHRISSE HYNDE I GOT YOU BABE A&M 5	*BILLY JOEL YOU'RE ONLY HUMAN (SECOND WIND) Columbia 8	HOWARD JONES LIFE IN ONE DAY Elektra 4	MEN AT WORK MARIA Columbia 3	SHY BRAVE THE STORM RCA 2	BILLY OCEAN MYSTERY LADY Jive/Arista 4	
THE TRUTH PLAYGROUND IRS MEDIUM	JOHN WAITE EVERY STEP OF THE WAY EMI America 2	KATRINA & THE WAVES DO YOU WANT CRYING Capitol 7	KING LOVE AND PRIDE Epic 20	MONDO ROCK COME SAID THE BOY Columbia 3		VITAMIN Z EVERY TIME THAT I SEE YOU Geffen 4	
"WEIRD AL" YANKOVIC ONE MORE MINUTE Epic LIGHT	PAUL YOUNG I'M GONNA TEAR YOUR PLAYHOUSE DOWN Columbia 4	*MADONNA DRESS YOU UP Sire 7	MARILLION KAYLEIGH Capitol 9	GARY MYRICK WHEN ANGELS KISS Geffen 2			
		MICHAEL McDONALD NO LOOKING BACK Warner Bros. 7	NICK MASON/RICK FENN LIE FOR A LIE Columbia 6	ROMANTICS TEST OF TIME Nemperor/CBS 2			
		MOTELS SHAME Warner Bros. 6	MR. MISTER BROKEN WINGS RCA 8	SCRITTI POLITTI PERFECT WAY Warner Bros. 2			
		*MOTLEY CRUE SMOKIN' IN THE BOYS' ROOM Elektra 8	O.M.D. SO IN LOVE A&M 10	SQUEEZE LAST TIME FOREVER A&M 2			
		ONGO BOINGO WEIRD SCIENCE MCA 8	OUTFIELD SAY IT ISN'T SO Columbia 4				
		REO SPEEDWAGON LIVE EVERY MOMENT Epic 13	POINTER SISTERS DARE ME RCA 3				
		*WHAM! FREEDOM Columbia 7	SAGA WHAT DO I KNOW Portrait 3				
		Y&T SUMMERTIME GIRLS A&M 9	'TIL TUESDAY LOOKING OVER MY SHOULDER Epic 7				
			URGENT RUNNING BACK Manhattan 4				
			WILLIE & THE POOR BOYS THESE ARMS OF MINE Jem/Passport 6				
			X BURNING HOUSE OF LOVE Elektra 6				

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



## CLIP MAKERS AT A CROSSROADS

(Continued from page 42)

Roth and Talking Heads are themselves proving to be top-flight directors of their own clips. "It's not healthy to keep using the same people over and over again," she says.

Talking Heads' Harrison notes that the new video cameras are lowering home recording costs, making it easier for young filmmakers to enter the marketplace. Walz recently observed fresh young talent firsthand when judging an MTV "Basement Tapes" competition, and says the quality of such work has greatly improved in quality over prior ones

he had witnessed.

Meanwhile, Kahan and other directors are increasing production of videos outside the rock genre. "In country and VH-1-type music," Kahan explains, "you're dealing with artists who aren't on their 10th video, who still find it to be a new and exciting medium."

Producer Jon Small of Picture Vision Inc., while reporting a "very healthy, busy" video music marketplace, says he is worried about about the potential effects the actors' union's prospective deals with

record labels on production costs may have on the industry. So is Walz, who predicts that budgets, while "still far below workable, businesslike levels, but slowly improving," will start escalating dramatically once agreements are reached. But Walz also looks forward to the soon-to-be-completed Music Video Producers Assn. (MVPA) guidelines, which he says will be based somewhat on the commercial industry regulations.

Whatever is contained in these guidelines, director Webster says, he hopes that directors who create videos that break new artists will be given a "piece of the action," as low production budgets have generally enabled "someone else to reap the rewards."

# ...newsline...

**MTV WILL PROBABLY** initiate two new regular features in October. One involves guest VJs, who will now be appearing regularly every Tuesday at 10 p.m. The other is the testing of a weekly heavy metal show, "Heavy Metal Mania," which will run every Thursday at 10 p.m. and be anchored by leading heavy metal artists.

**ALSO COMING IN OCTOBER** on MTV is a look at the Los Angeles music and underground scene titled "MTV Presents: Punks And Poseurs: A Journey Through The Los Angeles Underground." The show, featuring performances by GBH and the Dickies, airs on Oct. 5. Other MTV programming highlights due for October include the premiere of "The Police Synchronicity Concert" at 11 p.m. on the 19th, an Andy Warhol special at 9 p.m. on the 20th, and a Halloween special with schlock-horror queen Elvira on the 31st, from 8 p.m. to 11 p.m.

**CURRENT FEMALE ROCK ARTISTS** will be profiled by ATI Video's "Night Flight" feature in October. At 11 p.m. on Oct. 11, the show's "Take Off" feature will do a "Take Off To Women In Rock And Roll." Performers and groups whose clips will be featured include 'til tuesday, Lone Justice, Alison Moyet, Sheila E., Chrissie Hynde, Tracey Ullman and Lisa Lisa. There will also be interviews. On Oct. 25, "Take Off To Comedy" will feature "Weird Al" Yankovic, Ritch Snyder, Sandra Bernhard and Garret Morris, among others.

**REO SPEEDWAGON AND SHOWTIME** have an appointment scheduled for November, when the hour-long concert video "Wheels Are Turning" has its premiere. Tunes to be played will include "I Can't Fight This Feeling" and "Live Every Moment." **TONY SEIDEMAN**

## New Video Clips

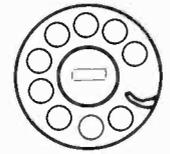
This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable)/label, producer/production house, director. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

- J.R. TV  
Jon Roseman
- SPYRO GYRA  
Shakedown  
Alternating Currents/MCA  
The New Company  
Wayne Isham
- THOMPSON TWINS  
Lay Your Hands On Me  
Here's To Future Days/Arista  
MGMM  
Dee Trattmann
- JOHN WAITE  
Every Step Of The Way  
Mask Of Smiles/EMI America  
Beth Brodsky/Fay Cummings  
Dominick Senna

- CHEECH & CHONG  
Born In East L.A.  
Get Out Of My Room/MCA  
Gillian Gordon  
Richard "Cheech" Marin
- BILL CRYSTAL  
You Look Marvelous  
You Look Marvelous/A&M  
Jerry Kramer Productions  
Jerry Kramer
- FURY  
Keep On Dreamin'  
Fury/New York Music Company  
John Weaver/John Weaver Productions  
John Jopson
- GIRLSCHOOL  
Running Wild  
Running Wild/Mercury  
Luc Roeg/Vivid  
Tony Vanden-Ende
- MADONNA  
Dress You Up  
Like A Virgin/Sire  
LimeLight Productions  
Danny Kleinman
- READY FOR THE WORLD  
Oh Sheila  
Ready For The World/MCA

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- J Blancmange "What's Your Problem"
- J Jaki Graham "Heaven Knows"
- J Glen & Claudia "When Your Heart Runs Out"
- Bowie & Jagger "Dancing In The Street"
- Thompson Twins "Don't Mess With Dr. Dream"
- Propaganda "P Machinery"
- Kate Bush "Running Up That Hill"
- Madonna "Into The Groove"
- UB40/Chrissie Hynde "I Got You Babe"
- Baltimore "Tarzan Boy"
- Marc Almond "Stories of Johnny"
- Go West "Goodbye Girl"
- Pointer Sisters "Dear Me"
- Vitamin Z "Every Time That I See You"
- Banarama "Do Not Disturb"
- Bryan Adams "Summer of '69"
- Yello "Desire"
- Nik Kershaw "Don Quixote"

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## New Projection Television System

# Panasonic Pushing PT-101 With Vidclip

BY ETHELIE ANN VARE

LOS ANGELES Panasonic Industrial Co. (PIC) this month brings to market its PT-101 projection television system, featuring 800-line resolution and a weight of 72.6 pounds. Because PIC sees video nightclubs and lounges as potential primary users of the product, the firm's Audio Visual Systems Group (AVSG) has developed a unique campaign to promote the portable projector to its dealers, involving an original rock video clip that shows the PT-101 in action.

"If you're going to demonstrate a projector, what better way to do it?" asks AVSG's Gary Kallback, producer of the Panasonic clip. "We thought we could make an entertaining video that tastefully positions the product actually doing its

job. When dealers show it, they'll stress the Panasonic equipment, but this clip can be shown everywhere without offending viewers."

Besides functioning as a sales tool for Panasonic dealers, the clip is already scheduled for airing as part of the video entertainment at Stuart Anderson's Black Angus Cattle Co. restaurant lounges. Black Angus' Burbank location was used as location for the shoot.

The clip, "Fantasy," features an original song composed by L.A. session musician Rick Conrad, and stars dancers Marine Jahan ("Flashdance") and Vince Patterson ("Beat It"). Stephen Naczinski and Michael Lichtenstein directed.

Kallback has produced seven dealer training videos for AVSG in the past, though this will be the first time an original song has been

used, as well as the first time he has shot in 35mm. In addition to the PT-101 system, "Fantasy" also demonstrates the Panasonic 19-inch color monitor, Recam camera, Ramsa WR-8216 mixer, WS-A200 studio monitors and WR-81210 power amp, as well as the Panasonic AG 6800 hi fi VCR in action. This is achieved by virtue of a plot wherein two Black Angus customers are whisked into the club's video screen, becoming rock performers on a video set.

"I felt that when people walk into a place like Black Angus, they fantasize about the performers on the video screen," says Kallback. "They want to walk out of their own workaday world."

In fact, Kallback claims that his video is sufficiently entertaining on its own that it can be shown through more conventional outlets, possibly becoming a forerunner of a new entity: corporate-sponsored music video. "If MTV can promote a Warner Bros. record with a video," he says, "why do they feel they have to put masking tape over a corporate logo?"

"In this clip, we're Warner Bros. We produced and sponsored the clip, which promotes Panasonic equipment, but in a very subtle manner."

PIC will actively market the PT-101 to restaurants and lounges. The Black Angus chain is already outfitted with Panasonic equipment. The new projector is tailored for use with remote control, and has adjustable focus lengths (50 inches to 10 feet diagonally), tilt ceiling mount and easy service access.



**Golden Licks.** Kiss, along with their producers, engineers and recording studio, were recently honored with Ampex's Golden Reel Award for their Mercury album "Lick It Up." At a ceremony held at Electric Lady Studio in New York, plaques were presented to the members of Kiss, producer Michael J. Jackson, engineers Frank Filipetti and Moira Marquis and Right Track Recording of New York. Shown are Ampex sales rep Paul Chandler with Gene Simmons (center) and Paul Stanley of Kiss.

## Video Track

NEW YORK

**ZBIG VISION LTD.**, the newly formed production company, recently completed its first two projects: Jimmy Cliff's "Hot Shot" and Propaganda's "P-Machinery." The former was filmed on a Long Island beach and features Cliff singing and dancing with two women among many "strange props." The latter, shot in an abandoned warehouse on the Hudson River, turns three of the band members into marionettes, while lead singer Claudia Brucken performs around them. Both videos were directed by

Zbigniew Rbczynski and produced by Dawn Daisley.

MTI recently color corrected and transferred 35mm color negative film to tape for Overview Productions' latest video, Simon F's "I Want You Back," a cut from his American debut album "Gun." Filmed on location in New York and directed by D.J. Webster, the clip tells the story of the artist's relationship with a woman who has left him for an older Latin man.

VCA Technicolor Center Stage and its post-production arm VCA Teletronics teamed up with director  
(Continued on page 49)

## Audio Track

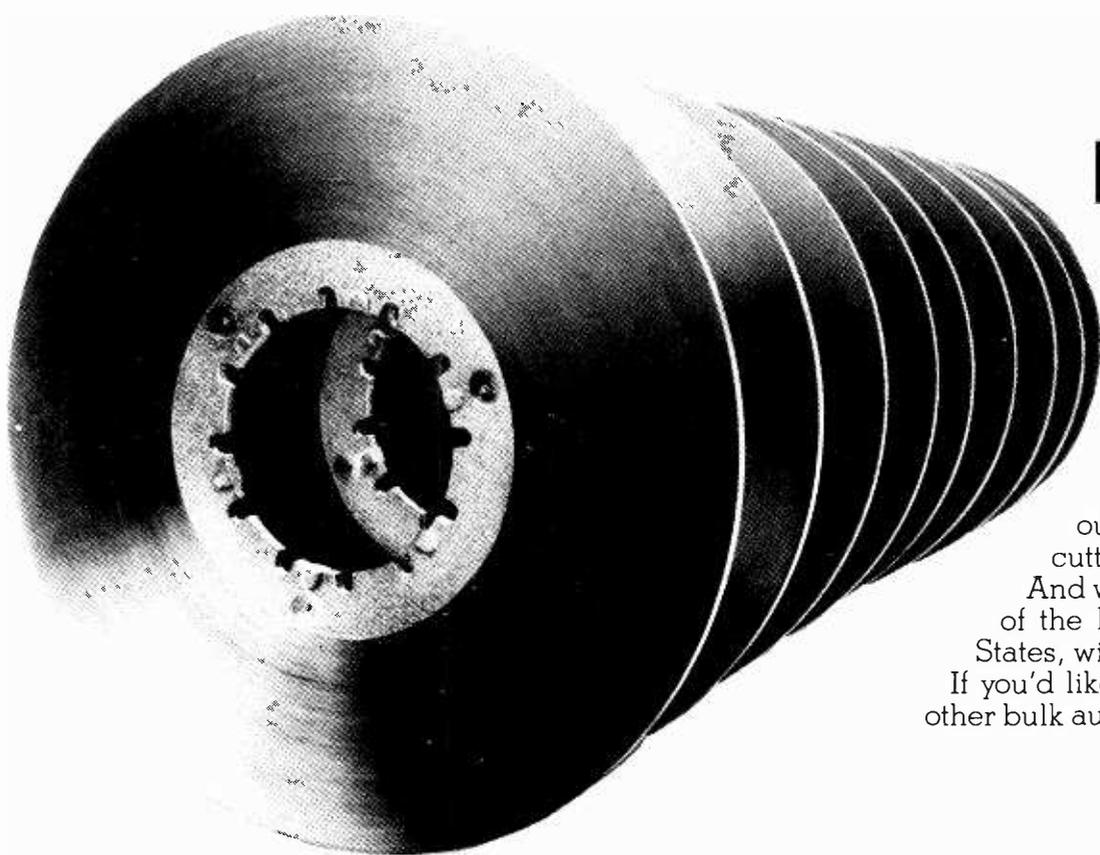
NEW YORK

**LARRY BLACKMON** has been producing vocalist Barbra Mitchell's debut PolyGram album at Quadrasonic. Engineering the sessions is Matthew Kasha. Also there, Lynn Mabry and Norman Salent are working with keyboardist extraordinaire Bernie Worrell, Earl Scooter and T.J. Tindall on their joint project. Co-producers are Tindall and Joel Webber, with Eric Calvi engineering. An update on the Tom Waits project at Quadrasonic: Keith Richards is now *not* slated to play guitar on Waits' forthcoming Island album, "Rain Dogs."

At Giant Sound, Douglas Pell is producing Billy Vits & the Natives' single, "Jam (With The Natives)." Scott James and Claude Achille engineered, with Rob Stevens doing the mix.

LOS ANGELES

**SMOKEY ROBINSON** has been working at Mama Jo's Recording in North Hollywood, tracking for his upcoming Motown release with producer Dennis Lambert and engineer Jack Joseph Puig. Also there, French producer Jean-Marc Cerone is mixing an album with MCA  
(Continued on page 45)



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**AUDIO TRACK**

(Continued from page 44)

artist **Colonel Abrams**. Engineering the mix is **Larry Brown**, assisted by **Todd Van Etten**. And **Roby Duke** has been in producing his next Good News Records release, with **Steven Bradley Ford** engineering.

**Rusty Garner** has been in at **Capitol Recording Studios** finishing production and mixing for "Boy In The Box," **Corey Hart's** followup to "Never Surrender." Engineering and mixing with Garner is **Paul Sabu**, with **Brad Buxer** performing and programming additional keyboard overdubs for the 12-inch single.

At **Group IV Recording**, engineer **Matt Hyde**, assisted by **Andy D'Addario**, was behind the board for composer **Randy Edelman**, who was scoring the "MacGyver" series for **Paramount**.

Mercury artist **Deborah Galli** has been in at **Hollywood Sound** with producer **Don Perry** and engineer "Smitty," working with charts by arranger **Bob Somers**.

**NASHVILLE**

**NASHVILLE RECORD Productions'** **John Eberlie** recently completed mastering **Johnny Burke's** new Acclaim single, "Gold In His Mind." **Stan Campbell** produced.

At **Treasure Isle Recording**, producer/engineer **Rod O'Brien** was recently in with **MTM's** first rock act, **In Pursuit**. Assisting O'Brien was second engineer **Tom Harding**. Mixes were done at **The Castle** in Franklin, Tenn., with **Keith Odle** assisting.

**OTHER CITIES**

**THE VELCROS**, a Syracuse, N.Y.-based outfit that opened for **Van Halen** on their last tour, recently completed recording six songs at **Martin Recording Studios** in El Paso. The session was produced and engineered by **Howard Steele**. Also there, country artist **Bucky Allred** is working with **Steele** and **Scott Martin**.

At **Normandy Sound** in Warren, R.I., **Ed Ashworth** has been mixing a new album with engineer **Tom Soares** for **Dog Star Records**. **Tom Keegan & Language** have also been in, recording tracks with engineer **Bob Winsor**. Producer **Hirsh Gardner** has been recording new material for **Fingerpaint**, with **Phil Greene** engineering. And **Paul Brady & the Heartbeats** have been recording new tracks with engineer **Greene**.

At **Planet Dallas Studio**, guitarist **Robert Lee Cobb** recorded a 60-second spot with engineer **Doug Hall**, assisted by **Leesa Bowman**. Independent act **Schwantz LeFantz** was also in, recording a six-song promotional demo with engineer **Rick Rooney**.

At **Russian Hill Recording** in San Francisco, **Windham Hill** producer **Dawn Atkinson** recently mixed the score for that label's first feature film release, "Attla." The score includes original music by **Buffy Ste. Marie** and early work from **Will Ackerman**. Also, **Gary Mitchell** transferred and scored his film, "Cocaine Diary," with compos-

(Continued on page 49)

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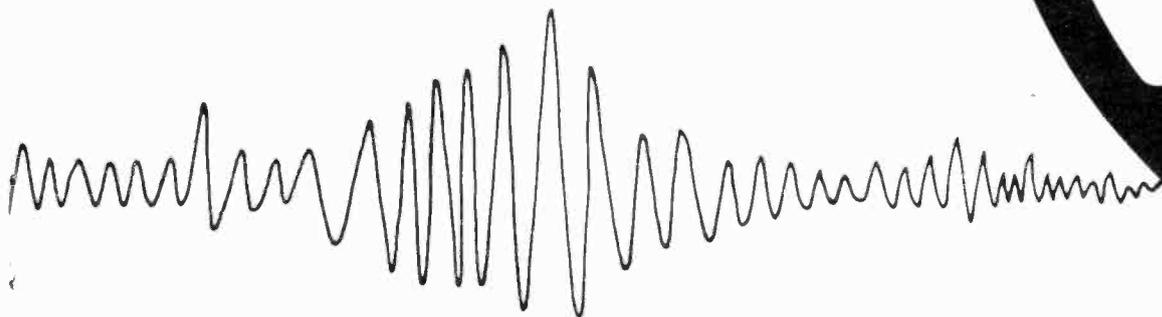
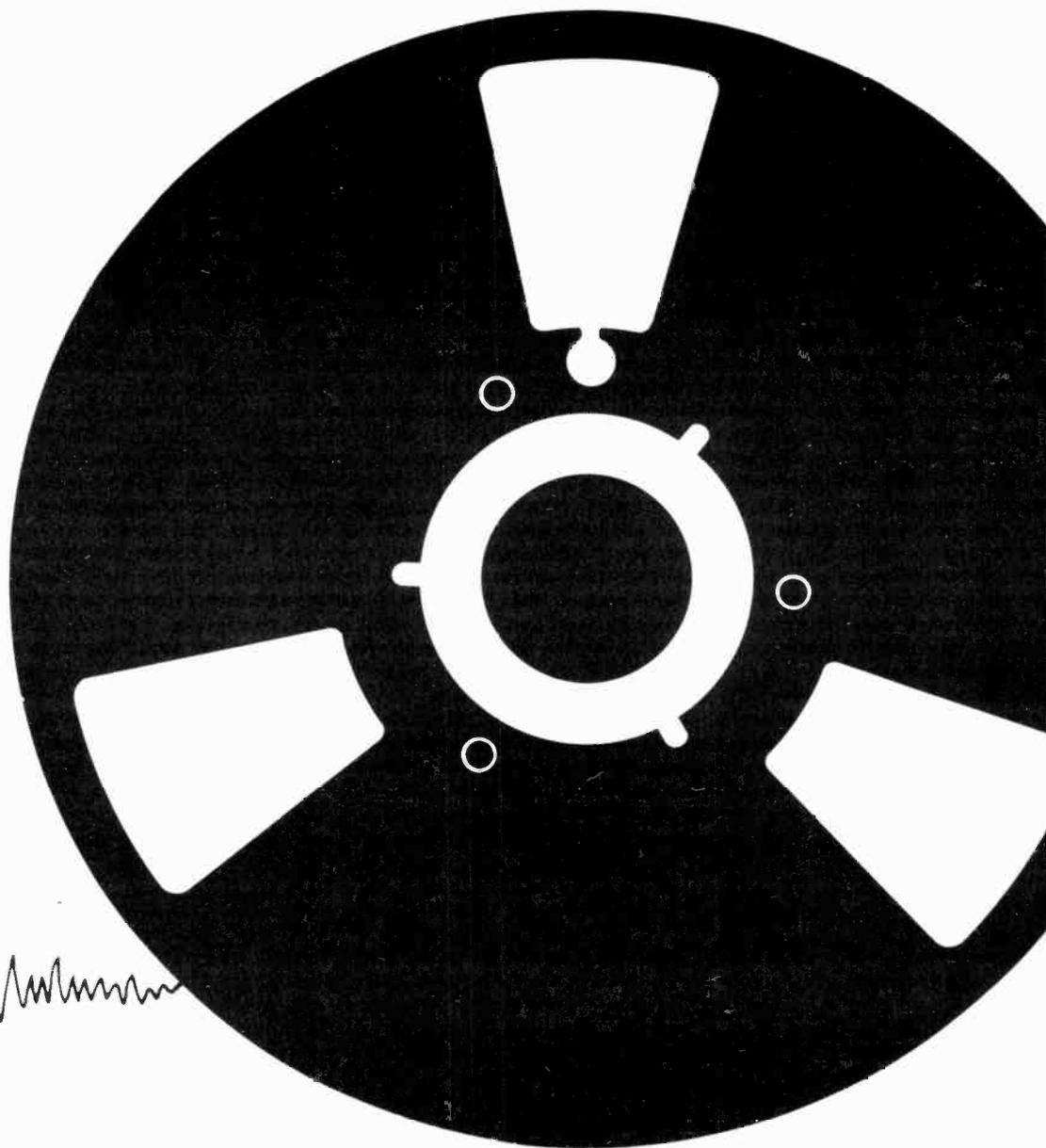
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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	15	DIRE STRAITS ▲ WARNER BROS. 25264 (8.98) (CD) 3 weeks at No. One	BROTHERS IN ARMS
2	3	10	10	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
3	2	25	25	TEARS FOR FEARS ▲ <sup>2</sup> MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
4	4	43	43	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
5	5	65	65	BRUCE SPRINGSTEEN ▲ <sup>7</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
6	6	28	28	PHIL COLLINS ▲ <sup>3</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
7	7	9	9	BILLY JOEL COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
8	9	25	25	WHITNEY HOUSTON ▲ ARISTA AL-8-8212 (8.98) (CD)	WHITNEY HOUSTON
9	8	7	10	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98)	THEATRE OF PAIN
10	10	14	10	HEART ● CAPITOL ST-12410 (9.98)	HEART
11	11	19	19	PRINCE & THE REVOLUTION ▲ <sup>2</sup> PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
12	12	10	12	RATT ATLANTIC 81257 (9.98)	INVASION OF YOUR PRIVACY
13	14	12	17	EURHYTHMICS ● RCA A&M 1-5429 (8.98)	BE YOURSELF TONIGHT
14	13	13	15	NIGHT RANGER ● CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
15	15	17	45	WHAMI ▲ <sup>3</sup> COLUMBIA FC39595 (CD)	MAKE IT BIG
16	16	16	42	MADONNA ▲ <sup>5</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
17	17	18	10	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (1.1.98) (CD)	WORLD WIDE LIVE
18	18	21	8	SOUNDTRACK MCA 6144 (9.98)	BACK TO THE FUTURE
19	19	19	17	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
20	20	20	9	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
21	21	22	10	SOUNDTRACK ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
22	24	24	8	ARETHA FRANKLIN ● ARISTA AL-8-8286 (8.98)	WHO'S ZOOMIN' WHO
23	23	23	11	TALKING HEADS ● SIRE 25305/WARNER BROS. (8.98)	LITTLE CREATURES
24	26	26	40	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
25	25	25	6	THE POINTER SISTERS RCA A&M 1-5487 (8.98)	CONTACT
26	22	15	23	THE POWER STATION ▲ CAPITOL SJ-12386 (8.98) (CD)	THE POWER STATION
27	28	29	17	FREDDIE JACKSON ● CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
28	27	28	22	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
29	29	27	56	BILLY OCEAN ▲ JIVE JL-8-8213/ARISTA (8.98) (CD)	SUDDENLY
30	30	30	12	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
31	31	31	10	DEAD OR ALIVE EPIC BFE 40119	YOUTH QUAKE
32	32	34	9	AC/DC ● ATLANTIC 81263 (8.98)	FLY ON THE WALL
33	33	39	66	TINA TURNER ▲ <sup>4</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
34	49	185	3	DIO WARNER BROS. 25292 (8.98)	SACRED HEART
35	38	40	13	READY FOR THE WORLD MCA 5594 (8.98)	READY FOR THE WORLD
36	40	57	9	A-HA WARNER BROS. 25300 (8.98)	HUNTING HIGH AND LOW
37	35	38	14	AMY GRANT A&M SP-5060 (8.98)	UNGUARDED

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	56	41	9	JEFF BECK EPIC 39483	FLASH
57	65	74	5	CHEAP TRICK EPIC FE 39592	STANDING ON THE EDGE
58	51	44	12	AIR SUPPLY ARISTA AL-8-8283	AIR SUPPLY
59	47	43	22	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
60	57	52	27	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
61	62	58	23	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
62	53	53	11	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
63	68	59	40	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
64	63	63	15	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
65	69	86	3	FAT BOYS SUITRA 1016 (8.98)	THE FAT BOYS ARE BACK
66	61	56	30	RUN-D.M.C. ● PROFILE PRO1205 (8.98)	KING OF ROCK
67	67	71	102	HUEY LEWIS & THE NEWS ▲ <sup>6</sup> CHRYSALIS FV 41412 (CD)	SPORTS
68	64	61	31	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD
69	NEW	NEW	NEW	JOHN COUGAR MELLENCAMP RVA 824 865 1/POLYGRAM (8.98)	SCARECROW
70	70	72	9	Y&T A&M SP-5076 (8.98)	OPEN FIRE
71	71	73	6	LAURA BRANIGAN ATLANTIC 81265 (8.98) (CD)	HOLD ME
72	72	75	6	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
73	73	62	10	CAMEO ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98)	SINGLE LIFE
74	79	106	3	LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135	LISA LISA & CULT JAM WITH FULL FORCE
75	75	80	10	COCK ROBIN COLUMBIA BFC 39582	COCK ROBIN
76	60	47	34	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
77	66	66	12	SPYRO GYRA MCA 5606 (8.98) (CD)	ALTERNATING CURRENTS
78	81	84	8	ORCHESTRAL MANOEUVERS IN THE DARK A&M SP-5077 (8.98)	CRUSH
79	84	—	2	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
80	80	85	99	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
81	76	67	10	"WEIRD AL" YANKOVIC ROCK 'N' ROLL FZ 40033/SCOTTI BROS.	DARE TO BE STUPID
82	110	—	2	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98)	MARCHING OUT
83	86	87	17	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
84	100	—	2	NEIL YOUNG GEFEN GHS 24068/WARNER BROS. (8.98)	OLD WAYS
85	88	101	6	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98)	VOCALESE
86	NEW	NEW	NEW	LOVERBOY COLUMBIA 39983	LOVIN' EVERY MINUTE OF IT
87	78	70	14	ROBERT PLANT ● ES PARANZA 90265/ATLANTIC (9.98) (CD)	SHAKEN 'N' STIRRED
88	82	78	107	MADONNA ▲ <sup>2</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
89	94	99	5	X ELEKTRA 60430 (8.98)	AIN'T LOVE GRAND
90	90	92	11	JOHN DENVER RCA AFL-1-5458 (8.98)	DREAMLAND EXPRESS
91	83	77	12	BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS
92	92	69	43	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING

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# HOT 100 SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports and radio playlists.		ARTIST
				TITLE	PRODUCER (SONGWRITER)	
1	2	13	2	13	ST. ELMO'S FIRE (MAN IN MOTION)	◆ JOHN PARR ATLANTIC 7-89541
2	3	4	11	11	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	◆ TINA TURNER CAPITOL 5491
3	6	10	10	10	MONEY FOR NOTHING	◆ DERE STRAITS WARNER BROS. 7-28950
4	7	8	11	11	CHERISH	◆ KOOL & THE GANG DE-LITE 880-869-7 POLYGRAM
5	2	1	12	12	THE POWER OF LOVE	◆ HUEY LEWIS & THE NEWS CHRYSALIS 4-42876
6	8	11	9	9	DON'T LOSE MY NUMBER	◆ PHIL COLLINS ATLANTIC 7-89536
7	4	3	13	13	FREEWAY OF LOVE	◆ ARETHA FRANKLIN ARISTA 1-9354
8	12	14	8	8	FREEDOM	◆ WHAMI! COLUMBIA 38-05409
9	10	13	8	8	POP LIFE	◆ PRINCE & THE NEW POWER GENERATION Paisley Park 7-28998 WARNER BROS.
10	11	12	11	11	INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)	◆ PAT BENATAR CHRYSALIS 4-42877
11	5	5	12	12	SUMMER OF '69	◆ BRYAN ADAMS A&M 2739
12	9	9	10	10	YOU'RE ONLY HUMAN (SECOND WIND)	◆ BILLY JOEL COLUMBIA 38-05417
13	15	16	10	10	DARE ME	◆ THE POINTER SISTERS RCA 14126
14	17	23	5	5	DRESS YOU UP	◆ MADONNA SIRE 7-28919 WARNER BROS.
15	18	26	7	7	OH SHEILA	◆ READY FOR THE WORLD (M. RILEY, G. STROZIER, G. VALENTINE)
16	16	17	10	10	SMOKIN' IN THE BOYS ROOM	◆ MOTLEY CRUE ELEKTRA 7-69625
17	21	28	10	10	TAKE ON ME	◆ A-HA WARNER BROS. 7-29011
18	23	31	5	5	SAVING ALL MY LOVE FOR YOU	◆ WHITNEY HOUSTON ARISTA 1-9381
19	25	30	4	4	LONELY OL' NIGHT	◆ JOHN COUGAR MELLENCAMP RIVA 880-984-7 POLYGRAM
20	24	29	9	9	CRY	◆ GODLEY & CREME POLYDOR 881-786-7 POLYGRAM
21	22	25	9	9	SHAME	◆ THE MOTELS CAPITOL 5497
22	13	6	14	14	SHOUT	◆ TEARS FOR FEARS MERCURY 880-294-7 POLYGRAM
23	14	7	15	15	NEVER SURRENDER	◆ COREY HART EMI-AMERICA 8288
24	26	27	7	7	THERE MUST BE AN ANGEL	◆ EURHYTHMICS RCA 14160
25	33	47	3	3	DANCING IN THE STREET	◆ MICK JAGGER & DAVID BOWIE EMI-AMERICA 8288
26	19	20	11	11	LIFE IN ONE DAY	◆ HOWARD JONES ELEKTRA 7-69631
27	32	42	4	4	FORTRESS AROUND YOUR HEART	◆ STING A&M 2767
28	34	39	6	6	C-I-T-Y	◆ JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 4-05452 EPIC
29	30	37	6	6	EVERY STEP OF THE WAY	◆ JOHN WAITE EMI-AMERICA 8282
30	20	15	16	16	WHAT ABOUT LOVE?	◆ HEART CAPITOL 5481
31	43	—	2	2	PART-TIME LOVER	◆ STEVIE WONDER TAMLA 1-808-1010 TOWN
32	38	44	8	8	I GOT YOU BABE	◆ UB40 A&M 2758

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports and radio playlists.		ARTIST
				TITLE	PRODUCER (SONGWRITER)	
51	73	—	2	2	WE BUILT THIS CITY	◆ STARSHIP GRUNT 14170 RCA
52	65	—	2	2	COMMUNICATION	◆ THE POWER STATION CAPITOL 5511
53	58	69	4	4	LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL)	◆ DAVID FOSTER ATLANTIC 7-89528
54	56	58	5	5	DOWN ON LOVE	◆ FOREIGNER ATLANTIC 7-89493
55	41	35	14	14	WHEN YOUR HEART IS WEAK	◆ COCK ROBIN COLUMBIA 38-04875
56	NEW	NEW	NEW	NEW	ONE NIGHT LOVE AFFAIR	◆ BRYAN ADAMS A&M 2770
57	NEW	NEW	NEW	NEW	YOU BELONG TO THE CITY	◆ GLENN FREY MCA 52651
58	60	62	8	8	TONIGHT IT'S YOU	◆ CHEAP TRICK EPIC 34-05431
59	53	54	5	5	FIRST NIGHT	◆ SURVIVOR SCOTTI BROS. 4-05579 EPIC
60	66	76	2	2	YOU WEAR IT WELL	◆ EL DEBARGE WITH DEBARGE GORDY 1-804GF MOTOOWN
61	35	22	16	16	YOU SPIN ME ROUND (LIKE A RECORD)	◆ DEAD OR ALIVE EPIC 34-04894
62	63	70	5	5	I'LL BE AROUND	◆ WHAT IS THIS MCA 52593
63	55	57	9	9	LOVE AND PRIDE	◆ KING EPIC 34-04917
64	85	—	2	2	YOU ARE MY LADY	◆ FREDDIE JACKSON CAPITOL 5495
65	51	33	17	17	ROCK ME TONIGHT	◆ FREDDIE JACKSON CAPITOL 5459
66	71	74	5	5	WISE UP	◆ AMY GRANT A&M 2762
67	70	72	4	4	ALL OF ME FOR ALL OF YOU	◆ 99 RCA 14082
68	52	36	10	10	LIVE EVERY MOMENT	◆ REO SPEEDWAGON EPIC 34-05412
69	NEW	NEW	NEW	NEW	BOY IN THE BOX	◆ COREY HART EMI-AMERICA 8287
70	NEW	NEW	NEW	NEW	NEVER	◆ HEART CAPITOL 5512
71	68	68	5	5	DANCIN' IN THE KEY OF LIFE	◆ STEVE ARRINGTON ATLANTIC 7-89535
72	57	46	17	17	PEOPLE ARE PEOPLE	◆ DEPECHE MODE SIRE 7-29221 WARNER BROS.
73	82	93	3	3	WEIRD SCIENCE	◆ OINGO BOINGO MCA 52633
74	79	90	3	3	TEST OF TIME	◆ THE ROMANTICS NEMEPOR ZS-05587 EPIC
75	45	32	16	16	GLORY DAYS	◆ BRUCE SPRINGSTEEN COLUMBIA 38-04924
76	81	86	3	3	SO IN LOVE	◆ ORCHESTRAL MANOEUVERS IN THE DARK A&M VIRGIN 2746 A&M
77	72	61	8	8	YOU LOOK MARVELOUS	◆ BILLY CRYSTAL A&M 2764
78	67	50	19	19	YOU GIVE GOOD LOVE	◆ WHITNEY HOUSTON ARISTA 1-9274
79	83	88	3	3	STAND BY ME	◆ MAURICE WHITE COLUMBIA 38-05571
80	61	66	4	4	LOOKING OVER MY SHOULDER	◆ TIL TUESDAY EPIC 34-04936
81	80	79	17	17	FOREVER	◆ KENNY LOGGINS COLUMBIA 38-04931
82	87	—	2	2	PERFECT WAY	◆ SCRITTI POLITI WARNER BROS. 7-28949

**VIDEO TRACK**

(Continued from page 44)

John Sanborn and producer Mary Perillo on a musical production, "Sister Suzie Cinema," scheduled for airing during the second season of PBS's weekly "Alive From Off Center." The half-hour video is an a cappella doo-wop fantasy about the movies, starring 14 Karat Soul and Ben Halley Jr.

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**OTHER CITIES**

**Z STREET FILMS** of San Francisco recently wrapped up production on the **Motels'** newest video, "Shame." The clip places lead singer **Martha Davis** in a gloomy desert hotel room, with her dream life projected on a billboard outside her window. The video was directed by **David Fincher** and produced by **Carol Stewart**.

HME/CBS recording artist **Gino Vannelli** recently finished the video clip for his second single, "Hurts To Be In Love," from the "Black Cars" album. The conceptual video was shot in London and produced and directed by **Derek Burbidge**.

Edited by LINDA MOLESKI

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

**Sound Investment**

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

**A REEL DONATION:** Studer Revox America recently donated a PR99 MKII open reel recorder to New York's Museum of Broadcasting. According to Revox, the museum intends to use the machine to transfer to tape old radio shows which are now stored on 16-inch transcription disks.

**THE BIGGEST YET:** Trans/Audio, the New York-based film dubbing facility, has taken delivery of a new Quad-Eight custom re-recording console, the largest board ever built by that firm. The desk is intended to be the centerpiece of a large dubbing suite in T/A's new W. 54th St. facility.

Designed specifically for six-track stereo recording, the desk was a collaboration between T/A's chief mixer **Dick Vorisek** and chief engineer **Ernie Machanic** and Quad Eight's **Bill Windsor**. It features 52 inputs, each equipped with Quad Eight's EQ-444 four-section parametric equalizer and its four dedicated six-track mixer inputs allow for predubs, bringing the input complement to a total of 76. The console is slated to be fitted next year with Quad-Eight's Compumix IV computer automation system, designed specifically for film dubbing.

**EDISON SHINES BRIGHTLY:** National Video Center/Recording Studio's Edison Hall is undergoing

the first total renovation in its 17-year history. While the facility has been regularly updated with new equipment since 1968, studio co-founder **Irving Kaufman** says the plans now include complete control room redesign and renovation by **Tom Hidley** of Sierra/Hidley Design.

New gear being installed includes a SSL SL 6000 E console, two Otari 24-track machines and Ampex ATR-100 recorders. Other changes include new offices, reception area, lounge and other facilities. Edison is one of the largest studios in New York, capable of accommodating sessions with more than 60 musicians in its 60- by 40-foot space with 22-foot ceilings.

**A SUITE SCENE:** Scene Three Inc., the Nashville-based film and television production company, recently completed construction and installation of a new computer-controlled audio suite, designed to handle a wide variety of audio production and post-production including narrative recording, original music scores, special sound effects, enhancing of existing audio and computer-controlled mixing for soundtracks, sweetening and dialog replacement, all with synchronous picture. Scene Three's board chair-

man **Marc Ball** worked with the facility's chief engineer **Mike Arnold**, chief audio engineer **Nick Palladino** and audio consultant **Tom Irby** in designing the new suite.

**CRYSTAL CLEAR CASSETTES:** Crystal City Tape Duplicators Inc., Huntington, N.Y., has added new Otari DP-85 cassette duplication slaves to its existing Otari DP 7500 duplication system. The slaves are equipped with Dolby HX Pro headroom extension circuitry, and Crystal City says the new gear will double its daily production capability.

**PROS GO TO CHICAGO:** More than 50 pro audio companies will be exhibiting their wares at the upcoming **Chicago Music Expo** at the Hotel Continental, Sept. 20-22. According to **John Loeper**, general manager of **Flanner's Pro Audio** (sponsor of the expo), more than 1,000 attendees are expected. In addition to the latest gear from Crown, AKG, dbx, Sony, Lexicon, Ramsa, Electro-Voice, DeltaLab, Amek, Beyer and other firms, there will be a program of seminars, sponsored by the Chicago chapter of NARAS and coordinated by the **Center for Music Business Studies**.

Edited by STEVEN DUPLER

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**AUDIO TRACK**

(Continued from page 45)

er Ed Bogas.

**Star Stream Productions** of Houston was in at **Omega Audio** in Dallas, sweetening and mixing a one-hour music special starring **Lou Rawls** and **Jayne Kennedy**. **Paul Killiam** produced, and **David Buell** engineered.

**James Canning** is in St. Maarten recording an album for **Tounka & Friends** at **Bronese Recording Studio**. He is now chief engineer of that facility, the first 24-track house in St. Maarten.

At **Sheffield Audio/Video Productions**, **Barry Manilow** was in recording vocals for two songs. **Michael DeLugg** engineered, assisted by **Bill Mueller**. Sheffield's digital remote truck recently recorded **Ella Fitzgerald** and **Oscar Peterson** for the PBS series "On Stage At Wolf Trap." The vehicle was also used to record the **National Symphony** for the Wolf Trap series. **Mueller** and **Don Barto** engineered. Finally, **Ed Feldman** was in finishing up the final mixes on his album, "Driving While Experienced." **Victor Giordano** engineered, and co-produced with **Feldman**.

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

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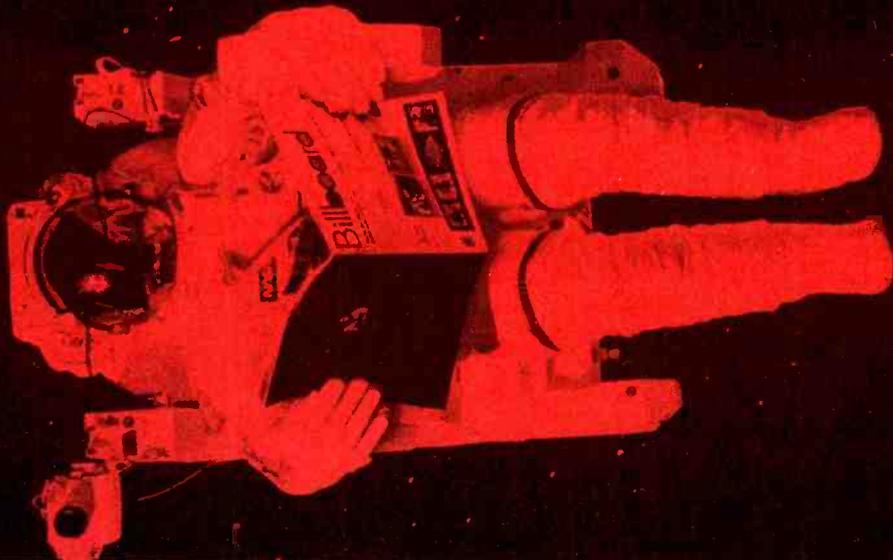
FOR WEEK ENDING SEPTEMBER 14, 1985

**Billboard.**

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# TOP VIDEOCASSETTES SALES

THIS WEEK		LAST WEEK		WKS. ON CHART		TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	2	3	4	5	6						
1	1	174				JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
2	2	6				PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	79.95
3	4	4				PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95
4	3	10				WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
5	5	12				WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
6	6	41				PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
7	7	14				SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
8	11	12				LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95
9	<b>NEW</b> ▶					DESPERATELY SEEKING SUSAN	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95
10	8	20				WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
11	10	10				MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
12	9	28				STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
13	12	26				GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
14	17	12				SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
15	13	15				THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95
16	30	16				ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95
17	16	76				THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
18	15	11				STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95
19	14	12				HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95
20	10	10				THE MERRY OLIVE BRANCH	...	Debbie Reynolds	...	...	...



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**Author! Author!** Daryl Hall joins Paul Young onstage at a recent New York show to sing "Everytime You Go Away." Hall wrote the song five years ago, and Young took it to No. 1 in July. (Photo: Chuck Pulin)

## Christian Hard Rockers Show Mettle

### Stryper's First Album Sets Sales Mark for Enigma

BY ETLIE ANN VARE

LOS ANGELES Locally based independent Enigma Records has just pressed the largest shipment in its history with the first full-length album by Stryper, "Soldiers Under Command." The advance orders are a reported 100,000, which should bring the Orange County heavy metallers into the rock mainstream.

And the element that has been most important to the young head-bangers hasn't been radio airplay or concert appearances; Stryper has made its reputation in print. After all, what journalist can resist the angle of a born-again Christian heavy metal band?

"Press has been the biggest thing to help Stryper along," says drummer and band founder Robert

Sweet, 25. "Print has just gone nuts. We didn't really do anything to solicit it. People just started writing."

"We'd be on tour, and when we'd pull into a town, there'd be talk shows and news coverage and three or four papers. Meanwhile, the bands we were touring with who had been around longer and sold more records would get no publicity."

Although the bandmates—Sweet, his younger brother Michael (guitar), Ozzie Fox (guitar) and Tim Gaines (bass and keyboards)—have been accused of using their beliefs as a gimmick, they refuse to soft-pedal their "ministry" because, they say, their mission is clear—and their rewards preordained.

"People think that when you're a Christian, you're not supposed to have money," says Robert Sweet. "The Bible states the opposite. Those who do God's will, God will bless more."

"We want to do good work with our money," adds Michael Sweet. "Throwing hundreds and thousands of Bibles into our audiences is costly, but it's kind of putting it into the ministry."

Although Stryper recently set an attendance record for a Tower Records in-store in Orange County, the group's first sales of its 1984 EP were through the Christian market, and its first real airplay on Christian radio. The record spent more than six months on Billboard's Top Inspirational Albums chart, despite the fact that the songs sound like Iron Maiden.

"Wes Hein at Enigma commented to me that the Christian market is much bigger than he ever realized," says Robert Sweet. "But when we first came out, Christian stores wouldn't stock us and Christian radio wouldn't play us because of the way we looked and sounded. Everyone was leery in the beginning, Christian and secular."

The band is currently managed by Robert and Michael's mother, Janice Sweet, and has just signed with John Huie for booking. Huie, formerly a partner in Frontier Booking International, has gone out on his own and is handling top con-

temporary Christian artist Amy Grant. Stryper, however, will play with other hard rockers on its upcoming 40-city U.S. tour. By next spring, they expect to play Europe, Japan and Australia.

"Then we release a live album for Enigma," says Robert Sweet, "probably recorded at our Universal Amphitheatre date. And then we're free contractually." The band is currently debating whether to tie its future to that of a small independent.

"Enigma has been loyal and good to us," says Robert Sweet. "And there have been many examples of small labels who have become big."

"If the group is to become big time," notes Michael Sweet, "and we really feel that's what God is doing, then Enigma will become big time, the way Island has with U2."

"But at the same time," continues Robert, "we might end up on a CBS or a Geffen. We just do what God wants."

### New York Club Marks 25th Anniversary

## Folk Is Alive and Living in Folk City

BY JEFF TAMARKIN

NEW YORK Twenty-five years ago, a Greenwich Village restaurant/bar became Folk City, started presenting such up-and-coming stars as Bob Dylan, Judy Collins, Peter, Paul & Mary and Simon & Garfunkel, and turned itself into a neighborhood landmark. This month a series of concerts reuniting many of those now-famous names—and showcasing new ones—will mark the club's anniversary and, its owners hope, draw attention to the fact that folk is not dead, just different.

"The definition of folk has changed," says Robbie Woliver, who, with Marilyn Lash and Joe Hillesum, bought the club from original owner Mike Porco in 1980. "Today folk is anything generated by a songwriter."

Veteran folkies Eric Andersen,

Odetta, Tom Paxton, Arlo Guthrie and Tom Rush are set to appear at the main anniversary event, "A Tribute To Folk City," along with more recent arrivals on the scene who conform to the Folk City definition of folk, including the Violent Femmes, the Roches, Suzanne Vega and Ferron. The show is scheduled for Saturday (14) at Pier 84 here.

Lest one wonder why the Folk City tribute is booked at another venue, Woliver explains that the club's 175-person capacity isn't equipped to handle an event of this magnitude. That's one reason that the club, currently at its third location, is seeking new quarters. Another is that, ever since Folk City began featuring rock music, some neighbors have complained.

The decision to book rock was one of the best business decisions the club has made, according to Woliver. "Before we took over, the club did have shows that weren't folk," he says. "Mike Porco had comedy, blues and country. But we began a series on Wednesday nights featuring a unique blend of rock-oriented acts and charging very little money. It's been not only an exciting series, but a way for us to show that we're in the vanguard of what's going on."

Many of today's most critically applauded underground bands have

played the Wednesday night series, currently called "Big Combo" nights. One show, recalls Woliver, featured the Replacements, the Violent Femmes and the Del-Lords. "Everyone who has played this series has gone on to get a record deal," Woliver notes proudly, "many with major labels."

To celebrate that success, a three-night stand at Irving Plaza on Sept. 17-19 will feature such popular local acts as Marshall Crenshaw, the Smithereens, the Vipers, the Clintons, the Raunch Hands, the Ben Vaughan Combo and the Mosquitos, along with such national acts as the Beau Brummels and Johnny Copeland. To cap off the anniversary, two evenings of "rising stars" and a night of comedy will be held at Folk City.

After 25 years, Woliver assures that traditional folk is still the club's top priority. "There is definitely an acoustic music resurgence, a new interest in seeing artists in an intimate venue," he says. "And the acts are just as exciting now as they ever were."

"We don't consider ourselves strictly a folk club, but we are a club that presents the best folk music around."

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# AB BOXSCORE TOP CONCERT GROSSES

Amusement Business\*

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN & THE E STREET BAND	Giants Stadium East Rutherford, N.J.	Aug. 18-19, 21-22, 31, Sept. 1	\$6,946,380 \$17.50	396,936 six sellouts	In-House
BRUCE SPRINGSTEEN & THE E STREET BAND	Exhibition Stadium Toronto	Aug. 26-27	\$2,771,257 (\$3,464,072 Canadian) \$25.25	137,171 two sellouts	CPI
TEXAS WORLD MUSIC FESTIVAL: DEEP PURPLE, SCORPIONS, NIGHT RANGER, TED NUGENT, BON JOVI, GRIM REAPER, VICTORY	Colton Bowl Dallas	Aug. 24	\$1,467,864 \$18.50	80,000 sellout	Pace Concerts
WHAM! POINTER SISTERS	Exhibition Stadium Toronto	Aug. 28	\$1,042,059 (\$1,302,548 Canadian) \$26	50,098 sellout	Concert Prods. International
DAY ON THE GREEN 1: SCORPIONS, RATT, Y&T, METALLICA, RISING FORCE, VICTORY	Oakland (Calif.) Stadium	Aug. 28	\$1,108,593 \$20	59,838 sellout	Bill Graham Presents
DAY ON THE GREEN 2: WHAM!, POINTER SISTERS, KATRINA & THE WAVES	Oakland (Calif.) Stadium	Sept. 1	\$817,897 \$17.50	46,737 sellout	Bill Graham Presents
LUTHER VANDROSS READY FOR THE WORLD JESSE JOHNSON'S REVUE	The Spectrum Philadelphia	Aug. 29-30	\$489,014 \$18.50/\$17.50	27,536 two sellouts	G Street Express
KENNY ROGERS MAC DAVIS SAWYER BROWN	The Spectrum Philadelphia	Aug. 28	\$303,437 \$18.50/\$17.50/\$15.50	17,949 19,455	North American Tours Inc.
GRATEFUL DEAD	Boreal Ridge Soda Springs, Calif.	Aug. 24	\$300,000 \$15	20,000 sellout	Music Futures Presents
FOUR TOPS TEMPTATIONS	Chastain Park Atlanta	Aug. 31-Sept. 2	\$297,170 \$18.50/\$16.50/\$13.50	17,514 19,053	Alex Cooley/Southern Promotions
STING	Greek Theatre Berkeley, Calif.	Aug. 23-24	\$280,990 \$18/\$16.50	17,000 two sellouts	Bill Graham Presents
GRAND SLAM '85: FOREIGNER, AEROSMITH, JOE WALSH, HOOTERS	Silver Stadium Rochester, N.Y.	Aug. 25	\$279,235 \$20/\$17.50	18,201 25,000	Monarch Entertainment Bureau/ Rochester Community Baseball/ WCMF
TINA TURNER GLENN FREY	Joe Louis Arena Detroit	Aug. 28	\$225,000 \$15	15,000 sellout	Brass Ring Prods.
POWER STATION NIK KERSHAW O.M.D. PAUL YOUNG	CNE Grandstand Toronto	Aug. 23	\$203,436 (\$254,295 Canadian) \$22.50	11,313 15,000	Concert Prods. International
LUTHER VANDROSS JESSE JOHNSON'S REVUE READY FOR THE WORLD	Baltimore Civic Center	Sept. 1	\$171,900 \$15	11,460 13,665	Stageright Prods.
MOTLEY CRUE LOUDNESS	Compton Terrace Phoenix	Aug. 28	\$163,627 \$15	11,779 14,918	Evening Star Prods.
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	CCE Grandstand Ottawa	Aug. 22	\$159,581 (\$199,447 Canadian) \$21.50/\$17.50	9,278 14,000	Concert Prods. International/ Donald K. Donald/Bass Clef
GEORGE THOROGOOD JOHNNY WINTER	CNE Grandstand Toronto	Aug. 24	\$157,498 (\$196,873 Canadian) \$20/\$18	10,776 15,000	Concert Prods. International
ALABAMA	St. Louis Municipal Opera	Aug. 24	\$153,415 \$17.50/\$15.50	9,025 sellout	Contemporary Prods./ Municipal Theater Assn.
FOREIGNER JOE WALSH	CCE Grandstand Ottawa	Aug. 23	\$140,644 (\$175,805 Canadian) \$17.50	10,046 14,000	Bass Clef/Concert Prods. International/Donald K. Donald
NEIL YOUNG GAIL DAVIES	Red Rocks Amphitheatre Denver	Aug. 25	\$136,377 \$15.95/\$14.85	8,913 sellout	Feyline Presents
DEEP PURPLE BLACKFOOT	Rochester (N.Y.) War Memorial	Aug. 20	\$136,350 \$14.50/\$13.50	10,200 sellout	Monarch Entertainment Bureau
BEACH BOYS DIANE BROWN	Red Rocks Amphitheatre Denver	Aug. 23	\$133,286 \$15.95/\$14.85	8,670 sellout	Feyline Presents
KENNY ROGERS MAC DAVIS SAWYER BROWN	Baltimore Civic Center	Aug. 31	\$132,580 \$17.50	7,576 13,665	North American Tours Inc.
FOUR TOPS TEMPTATIONS	Mud Island Amphitheatre Memphis	Aug. 29-30	\$128,078 \$14.50	8,833 10,000	Mid-South Concerts
REO SPEEDWAGON CHEAP TRICK	Jackson (Miss.) Coliseum	Aug. 27	\$125,982 \$13.50	9,616 sellout	Contemporary Presentations
TINA TURNER GLENN FREY	Centennial Hall Univ. of Toledo Toledo, Ohio	Aug. 21	\$121,890 \$15	8,899 9,000	Brass Ring Prods.
HANK WILLIAMS JR. SOUTHERN PACIFIC	Concord (Calif.) Pavilion	Aug. 24	\$121,818 \$16.50/\$13.50	8,278 sellout	In-House
REO SPEEDWAGON CHEAP TRICK	Kansas Coliseum Wichita	Aug. 31	\$117,872 \$14.50/\$13.50	8,961 sellout	Contemporary Presentations
OAK RIDGE BOYS EXILE	Iowa State Fair Des Moines	Aug. 24	\$113,212 \$10/\$8	12,253 20,672 two shows	In-House
GEORGE THOROGOOD JOHNNY WINTER	Starlight Theater Kansas City, Mo.	Aug. 20	\$109,762 \$13.50/\$12.50	8,492 sellout	Contemporary Prods./ New West Presentations
TINA TURNER GLENN FREY	Athletic & Convocation Center Notre Dame Univ. South Bend, Ind.	Sept. 1	\$109,005 \$15	7,267 7,482	Sunshine Promotions
OAK RIDGE BOYS EXILE	Minnesota State Fair St. Paul	Aug. 25	\$108,508 \$9/\$4.50	13,928 20,000	In-House
JIMMY BUFFETT & THE CORAL REEFER BAND	Chastain Park Atlanta	Aug. 20	\$102,004 \$18.50/\$16.50/ \$13.50	6,351 sellout	Alex Cooley/Southern Promotions
AL JARREAU DAVID SANBORN	Greek Theatre Los Angeles	Aug. 24	\$101,377 \$17.50/\$16.50/\$10	6,186 sellout	Nederlander Organization
AL JARREAU DAVID SANBORN	Greek Theatre Los Angeles	Aug. 25	\$100,307 \$17.50/\$16.50/\$10	6,187 sellout	Nederlander Organization
RICK SPRINGFIELD 'TIL TUESDAY	Concord (Calif.) Pavilion	Aug. 20	\$101,342 \$16.50/\$13.50	6,849 8,000	In-House
GEORGE BENSON	Chastain Park Atlanta	Aug. 25	\$101,080 \$18.50/\$16.50/\$13.50	6,351 sellout	Alex Cooley/Southern Promotions
MOTLEY CRUE LOUDNESS	Tuscon Community Theater	Aug. 27	\$97,659 \$13.50	7,234 9,233	Evening Star Prods.
AL JARREAU DAVID SANBORN	Greek Theatre Los Angeles	Aug. 23	\$96,638 \$17.50/\$16.50/\$10	5,884 6,187	Nederlander Organization

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## Talent in Action

**THE POWER STATION**  
Meadowlands Arena,  
East Rutherford, N.J.  
Tickets: \$16, \$13

**MOTLEY CRUE**  
The Forum, Los Angeles  
Tickets: \$15.50, \$13.50

**SCREAM! SCREAM!!** That was the dominant sound at Power Station's final show of their American tour, Aug. 28. In spite of the Duran Duran spinoff group's mega-decibel sound level, the band was no match for its audience, which not surprisingly consisted largely of junior high school-aged girls.

However, it quickly became apparent that the unrelenting din couldn't have been a reaction to the music. Power Station was competent musically and confident in its pat MTV moves and banter, but also seemed confused and annoying.

Chief heartthrob John Taylor proved to be a singularly uninventive bassist, while fellow Duran member Andy Taylor just may be the world's most frustrated heavy metal axesmith. Singer Michael Des Barres, whose previous career in several unmemorable bands was a bust, seemed happy just to be in front of thousands, despite the fact that few of the fans were interested in him. The owner of an utterly undistinctive rock voice, Das Barres made the greatest impact when he stepped back to allow a Duran center stage.

The set itself was hodgepodge. The platinum "Power Station" album comprised the bulk of the show, with several covers filling the gaps. Des Barres' compositions for Rod Stewart ("Some Guys Have All the Luck") and Animation ("Obsession") were performed, as were the Velvet Underground's "White Light White Heat" and the classic "Dancing In The Street," which many of the young fans probably knew only as the new Jagger/Bowie single. Two Duran Duran hits, "The Reflex" and "Hungry Like The Wolf," along with T. Rex's "Bang A Gong" (the Station's recent top 10 single), were highlights.

In the end, most of the applause was due to the percussion team (with ex-Chic drummer Tony Thompson) and the background singers. They really carried the show.

Openers O.M.D., formerly Orchestral Manoeuvres in the Dark, kept mentioning their 14 singles. Perhaps they should stop and think that the reason none have made it here is that they all sound basically the same. The synth-based Liverpool band elicited a few screams, too, but were quickly forgotten.

JEFF TAMARKIN

**MOTLEY CRUE** isn't the worst heavy metal band alive; hundreds of neophytes vie for that title nightly in clubs worldwide. But Motley Crue may just be the worst heavy metal band that can sell out the Los Angeles Forum.

And sell it out Elektra's glam bad boys did on Aug. 24. They say 17,000 screaming kids can't be wrong; they say that if a band leaves the customer satisfied it is, by definition, good. If that's the case, let's give the Oscar to "Friday The 13th, Part IV." Motley Crue make Ratt sound like Rachmaninoff, Def Leopard like Debussy, Van Halen like Vivaldi.

So what's wrong with this platinum-selling, top 10 mega-act? Aside from the fact that they don't play very well, haven't an original move among them, write terrible songs and have filthy mouths? (After all, that's not uncommon in the genre.) What makes Motley Crue worse than the average metal band is that they exhibit neither love nor respect for their craft—much less their art. It led to a suspicion that the only thing onstage that got a rehearsal was the lighting.

Vince Neil hasn't studied athletic stage moves like David Lee Roth; he runs back and forth, ties Steven Tyler-esque scarves to his mike stand, shouts a few obscenities and calls himself a star. Nikki Sixx has his bass striped to match his outfit, but he also has a bass solo made to match Gene Simmons—though not as good. Tommy Lee's drum kit looks fantastic as it's hoisted perpendicular to the stage in the solo before "Too Young To Fall In Love," but, cleverly strapped into his seat as he is, Lee has only one beat to fall back on. Mick Mars' guitar riffs are piercing enough to cause permanent auditory damage, but not memorable enough to make temporary mental impact.

The pyrotechnics were great throughout the 100-minute show, and a sea of fists pumped as Neil admonished the girls in the crowd to "put out" for their dates—or, failing that, for the band members. He did all this between songs like "Fight For Your Rights," "Ten Seconds Of Love," "City Boy Blues" and others too formulaic to tell one from the next. Their cover of "Hell" (Continued on page 56)

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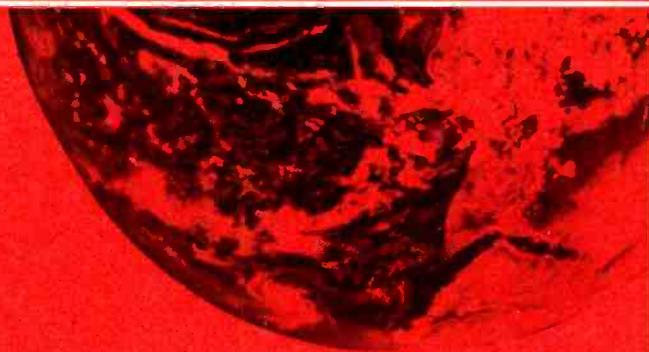
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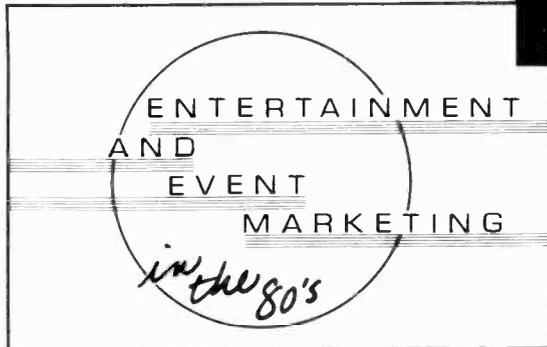
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21	NEW ▶	TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	Animated	1985	NR	24.95	
22	29	6	AN OFFICER AND A DUCK	Walt Disney Home Video 258	Donald Duck	1985	NR	29.95
23	34	2	DIAMOND LIFE VIDEO	CBS Inc. CBS-Fox Music Video 7091	Sade	1985	NR	14.95
24	26	2	TINA LIVE PRIVATE DANCER TOUR	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	NR	29.95
25	35	2	RATT THE VIDEO	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	NR	19.98
26	24	21	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
27	39	4	TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	Animated	1985	NR	24.95
28	21	7	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	79.95
29	27	20	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
30	20	41	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
31	22	12	CLOSE ENCOUNTERS OF THE THIRD KIND-SPECIAL EDITION ▲◆	RCA/Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29.95
32	NEW ▶	▲	STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R	79.95
33	18	28	TINA TURNER PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
34	28	5	FALCON AND THE SNOWMAN	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	PG-13	No listing
35	23	28	LIONEL RICHIE ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
36	36	11	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	79.95
37	40	84	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
38	31	29	ANNIE ◆	RCA/Columbia Pictures Home Video 6-20127	Andrea McArdle Albert Finney	1982	G	29.95
39	25	11	2001: A SPACE ODYSSEY ▲◆	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
40	33	43	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95

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**SPEAKERS AND PANELISTS**

**Confirmed At Press Time:**

- ▶ **Whitten Pell,**  
*Marketing Entertainment Group of America (MEGA)*
- ▶ **Rick Ungar,**  
*Attorney at Law with the law firm of Unger, A.P.C.*
- ▶ **Gregory L. Hagglund,**  
*Contemporary Marketing Inc.*
- ▶ **Robert A. Powell,**  
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Mail this form including hotel reservation to: **Gina DiPiero, Amusement Business, 14 Music Circle East, Nashville, TN 37203**

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- I wish to charge my registration to:
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CARD # \_\_\_\_\_

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**Registration fee does not include accommodations or airfare. Cancellations must be made in writing prior to October 18 and are subject to a 10% cancellation fee. Absolutely no cancellations after October 18. Registration substitutions may be made.**

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NAME \_\_\_\_\_

SHARING WITH \_\_\_\_\_

ARRIVAL DATE/TIME \_\_\_\_\_ DEPARTURE DATE/TIME \_\_\_\_\_

**TALENT IN ACTION**

*(Continued from page 54)*

ter Skelter" should be deemed a felony. The single "Smokin' In The Boys Room" was fairly close to the original, but who really wants to sound like Brownsville Station?

At no time did Neil, currently on probation for vehicular homicide, mention that the evening's concert was a benefit for the Palmer Drug Abuse Clinic. He did give his court-ordered tag line, "If you're drinking tonight, don't drive," but didn't render it with much sincerity.

Still, if it will make you feel better, there was nary a Satanic reference in the show, outside of the lyrics to "Shout At The Devil." So the PTA can breathe easy. Now if we can only get the Post Office to grab these guys for interstate fraud: posing as a rock band and collecting money under false pretenses.

ETHLIE ANN VARE



**CHARLIE SINGLETON**

Arista recording artist Charlie Singleton is making moves with his solo album "Modern Man," and its debut single, "Make Your Move On Me Baby!," has been active for several weeks on the Hot Black Singles chart.

While growing up, Singleton learned to play a number of instruments, ranging from brass to percussion. He later earned a music scholarship to Southern Univ. in Baton Rouge, where he studied jazz under noted New Orleans clarinet player Alvin Batiste.

In the late '70s, Singleton was the guitarist for Billy Cobham's group and also played with such artists as Dizzy Gillespie, Marvin Gaye and Branford Marsalis. Later, Singleton was performing with his own band, Stargazum, when he was recruited by Cameo.

Though he was a key force in Cameo, Singleton wanted to be a solo performer and began recording his own material between stints with the group. An in-house tape brought him to the attention of Arista a&r director Ed Eckstine, who signed him.

The video clip for "Make Your Move On Me Baby!" was produced by Peter Bunche and directed by Charlie Rice. Singleton plans to tour this fall and winter.

*Singleton is managed by David Franklin & Associates, Suite 1290 South, Omni International, Atlanta 30303; (404) 223-5587.*

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**For more information on the seminar, phone Gina DiPiero, Amusement Business (615) 748-8115.**

W	TU	W	TH	FR	SA	SU	NEW	WEEK	ARTIST	RECORDING				
34	36	40	8	NO LOOKIN' BACK	MCDONALD, T/TEMPLEMAN (M MCDONALD, K LOGGINS, E SANFORD)	WARNER BROS. 7 28960	◆ MICHAEL MCDONALD	84	62	49	9	HANGIN' ON A STRING	N MARTINELLI (B BLUE, R SMITH)	HCA 14100
35	44	53	3	THE WAY YOU DO THE THINGS YOU DO/MY GIRL	D HALL, J OATES, B CLEARMOUNTAIN (W ROBINSON, JR., R ROGERS)	RCA 14178	◆ DARYL HALL & JOHN OATES	85	90	—	2	A LITTLE BIT OF HEAVEN	G SKARDINA, M SHARRON (R KERR, G LYLE)	MODERN 7-99630/MCA
36	48	—	2	I'M GOIN' DOWN	B SPRINGS TEEN, J LANDAU, C PLOTKIN, S VAN ZANDT (B SPRINGS TEEN)	COLUMBIA 38-05603	BRUCE SPRINGS TEEN	86	NEW	NEW	—	I MISS YOU	KL MAXX, L MALSBY (L MALSBY)	MCA/CONSTELLATION 52606/MCA
37	37	41	8	DO YOU WANT CRYING	KATRINA & WAVES/PCOLLIER (V DELA CRUZ)	CAPTOL 5450	◆ KATRINA AND THE WAVES	87	92	—	2	MASTER AND SERVENT	D MILLER/DEPECHE MODE, G JONES (M L GORE)	DEPECHE MODE SIRE 7 28918/WARNER BROS
38	27	24	11	MYSTERY LADY	K DIAMOND (K DIAMOND, B OCEAN, J WOODLEY)	◆ BILLY OCEAN	◆ BILLY OCEAN	88	69	45	15	GET IT ON (BANG A GONG)	B EDWARDS (M BOLAN)	◆ THE POWER STATION
39	28	18	15	IF YOU LOVE SOMEBODY SET THEM FREE	STING, P SMITH (STING)	A&M 2738	◆ STING	89	94	—	2	AND SHE WAS	TALKING HEADS (D BYRNE)	TALKING HEADS SIRE 7 28917/WARNER BROS
40	40	43	8	SPANISH EDDIE	J WHITE, H FALTERMEYER (D PALMER, C COCHRAN)	A/T/LANTIC 7-89531	◆ LAURA BRANIGAN	90	95	—	2	RUNNING UP THAT HILL	K BUSH (K BUSH)	◆ KATE BUSH
41	46	52	4	FOUR IN THE MORNING (I CAN'T TAKE ANYMORE)	P GLASSER (J BLADES)	CAMEL MCA 52661/MCA	◆ NIGHT RANGER	91	74	77	5	REBELS	T PETTY, J IOVINE, M CAMPBELL (T PETTY)	◆ TOM PETTY AND THE HEARTBREAKERS
42	50	60	3	SUNSET GRILL	D HENLEY, D KORTCHMAR, G LADANYI (D HENLEY, D KORTCHMAR, T ENCH)	GEFFEN 7-28906/WARNER BROS	DON HENLEY	92	76	59	11	LAY IT DOWN	B HILL (PEARCY, DEMARTINI, CROSBY, CROUCIER)	◆ RATT
43	49	56	4	BE NEAR ME	M FRY, M WHITE (M FRY, M WHITE)	MERCURY 880-6267/POLYGRAM	◆ ABC	93	75	55	9	WILD AND CRAZY LOVE	R JAMES (R JAMES, K HAWKINS)	THE MARY JANE GIRLS
44	54	—	2	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	L LAITHAM (E RANDALL)	COLUMBIA 38-05577	◆ PAUL YOUNG	94	64	34	15	STATE OF THE HEART	R SPRINGFIELD, B DRESCHER (E MCCUSKER, R SPRINGFIELD, T PIERCE)	◆ RICK SPRINGFIELD
45	47	51	6	AND WE DANCED	R CHERTOFF (R HYMAN, E BAZILIAN)	COLUMBIA 38-05568	◆ THE HOOTERS	95	NEW	NEW	—	AFTER THE FIRE	A SHACKLOCK (P LOWNSHEND)	ROGER DALTRY
46	39	38	15	I WONDER IF I TAKE YOU HOME	◆ LISA-LISA & CULT JAM WITH FULL FORCE	COLUMBIA 38-04886	◆ LISA-LISA & CULT JAM WITH FULL FORCE	96	77	63	17	SENTIMENTAL STREET	P GLASSER (J BLADES)	◆ NIGHT RANGER
47	29	19	19	EVERYTIME YOU GO AWAY	L LAITHAM (D HALL)	COLUMBIA 38-04867	◆ PAUL YOUNG	97	78	65	10	SUMMERTIME GIRLS	K BEAMISH (Y&I)	◆ Y&I
48	59	—	2	MIAMI VICE THEME	J HAMMER (J HAMMER)	MCA 52666	JAN HAMMER	98	96	82	6	POWER OF LOVE (YOU ARE MY LADY)	P COLLINS (J RUSH, M APPLIGATE, C DEROUGE, G WENDEL)	◆ AIR SUPPLY
49	NEW	NEW	NEW	HEAD OVER HEELS	C HUGHES (C RZABEL, SMITH)	MERCURY 880-8997/POLYGRAM	◆ TEARS FOR FEARS	99	89	80	17	NOT ENOUGH LOVE IN THE WORLD	D HENLEY, D KORTCHMAR, G LADANYI (D HENLEY, D KORTCHMAR, T ENCH)	◆ DON HENLEY
50	31	21	16	WHO'S HOLDING DONNA NOW	J GRAYDON (D FOSTER, J GRAYDON, R GOODRUM)	GORDY 1793/MOTOWN	DEBARGE	100	86	78	14	STIR IT UP	K FORSEY, H FALTERMEYER (A WILLIS, D SEMBELLO)	◆ PATTI LABELLE

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.

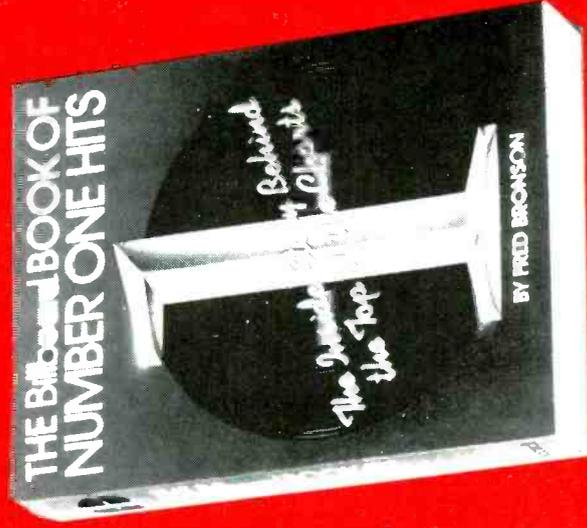
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## VSDA Panel Focuses on Co-op Funds, Defective Tapes DEALERS CONFRONT DISTRIBUTORS

BY TONY SEIDEMAN

WASHINGTON Co-op funds and compensation for defective cassettes were the topics that appeared to interest dealers most at a panel at the Video Software Dealers Assn (VSDA) convention here titled "Working With Your Distributors."

Other topics covered included getting ahold of point-of-purchase materials, handling special orders, the amount of sale-priced product on the marketplace and used videocassettes.

On the defective tapes question, Paramount Home Video's Tim Clott echoed other manufacturers in saying that his company will replace any cassettes that are legitimately defective, but commented that home video is "a rental industry, and there have been great abuses of used product being returned as newly manufactured" in the past. Manufacturers, he said, are reluctant to replace product that has already done time as a rental item.

The executives sitting on the pan-

el were, in addition to Clott, Gene Silverman of Video Trend, Gary Rockhold of Commtron, Joani Lehman of Ingram Video Distributing, Thorn EMI/Home Box Office Home Video president Nicholas Santrizos, Sound Video Unlimited's Noel Gimbel, and Paul Pasquarelli of VTR Distributors.

Numerous retailers complained to the panelists about the amount of time it had taken to get compensation for their co-op advertising expenditures.

"It's very important for you to plan an advertising campaign," said Ingram's Lehman about co-op. Retailers, she said, "should be assessing the kind of media exposure you can get in your market," and at the same time be very aware of the limitations manufacturers place upon co-op expenditures.

Some manufacturers don't provide co-op money for ads that tout rental product, the panelists noted. All the distributors said that the paperwork involved in processing co-op claims is often very complex and

time-consuming, which they claimed accounted for the time it takes to return the retail dollars.

Retailers should be aware that there are frequently ways they can tie in with their distributors in order to get advertising exposure, said Sound Video Unlimited's Gimbel. "We do a lot of dealer listing ads," he said. He also noted that his company tries to be especially prompt in returning its co-op dollars.

On the manufacturers' side, Paramount's Clott noted that "considerable co-op dollars are available." Last year, he said, 50% of the money that Paramount had set aside was left over at the end of the year.

Thorn EMI/Home Box Office's Santrizos said that video specialty dealers should make a special effort to find "a target audience for the product" they carry, drawing consumers in via advertising and promotional activities that spotlight special interests. He added that in terms of co-op expenditures, "we place very few artificial restrictions

(Continued on page 64)

# ...newslines...

**CONSUMER REPORTS** has taken a hard look at the VCR marketplace. Its conclusion: "No VCR now on the market—with the possible exception of the new Sony 'SuperBeta' machine . . . is markedly superior to another, and no VCR can deliver a picture that matches the quality of the picture that a top-notch television receiver can give." But even though the publication didn't find many differences, it did conclude that the quality in general was decent. Save for Sony's "SuperBeta," "All VCRs deliver good pictures virtually indistinguishable from one another," the publication found. Hi-Fi format sound got good marks, with machines that had it offering "superb sound quality," according to Consumer Reports.

**AT THE SAME TIME** that Consumer Reports was taking a look at the VCR marketplace, it surveyed its subscribers on their ownership and use of VCRs. Consumer Reports' sub base tends to be upscale and well educated, and the magazine's findings bode well for the home video industry. A real Christmas sales boom is coming, if the magazine's numbers are right. It reports that "by the end of the year, more than half our subscribers will probably own a VCR," even though only about a third have them now. VHS is the overwhelmingly dominant format, with Beta only getting a 20% share.

**CONSUMER REPORTS SUBSCRIBER** VCR use totals 10 hours a week, with the majority of that going for timeshifting. Viewing of prerecorded videocassettes takes up about a third of the total, the magazine says. Happy news for home video is that "the VCR doesn't seem to be a novelty whose appeal has faded." But new owners do seem to be giving their machines less attention than earlier purchasers: "Subscribers who bought a VCR in 1981 or 1982 use the machine about 12 hours a week, while those who bought a VCR last year use it only about eight hours a week," Consumer Reports says.

**JOHN BELUSHI** is one of the key ingredients in Warner Home Video's November release schedule. The company is putting out "The Best of John Belushi," a collection of the late comedian's best moments from "Saturday Night Live," for \$24.98. Bits to be found on the cassette will include the Bees, the Blues Brothers doing "B-Movie Box Car Blues," his Elizabeth Taylor impersonation and "Samurai Delicatessen."

**COMEDY WILL ALSO RULE** one of Vestron Video's releases this fall, when the company puts out "Comedy Music Videos" in October. A total of 13 clips will be in the package, including Mel Brooks' "Hitler Rap," the Shmenges' "The Last Polka," and the Blues Brothers' "Hey Bartender." Also included will be "Rap Master Ronnie," created by Garry Trudeau and Elizabeth Swados.

**THE INTERNATIONAL TAPE/DISC ASSN.** has just put out its 1985 "ITA International Source Directory." The 68-page directory covers both the audio and video marketplace, with listing categories including audio: "Tape/Blank," "Tape/Pre-recorded," "Equipment/Accessories," "Supply/Manufacturing Components" and "Facilities"; a video section that looks at both industrial and broadcast equipment and facilities; and a Home Video section that lists sources in equipment, accessories, prerecorded programming, distribution, facilities, supply and manufacturing components. The ITA has 450 member companies.

**PIONEER ARTISTS HAS CREATED** a new label, named "Signature," which will specialize in "jazz and image music" programming. Leading off Signature's release schedule will be the Windham Hill videos, which Pioneer helped produce in association with Dan Moss Productions and Windham Hill Productions.

**CREATIVE VIDEO SERVICES** is moving into 8mm duplication. The company, a member firm of the NCB Entertainment Group, has gotten 15 8mm duplication units from Sony. Creative Video Services was also the first company—and is still almost the only one—to have Sony's high-speed "Sprinter" duplication units on its production line.

**VIDEO PUBLISHING** is the subject of a seminar that will be held by The Institute For Graphic Communication. The full name of the upcoming event is "Video Publishing: Dynamics Of A Changing Market." It will be held Sept. 15-17 at the Holiday Inn in Monterey, Calif. Sony Video Software Operations head John O'Donnell will head a panel titled "The Role Of Music In Video Publishing"; Jim Kartes of Kartes Video Communications will talk on "Vertical Intergration In Video Publishing"; and consultant Seth Willenson will speak on "Video Publishing: Its Place In The Distribution Matrix." Other topics are also scheduled.

**"THE VIDEO TEACHER"** is the name Benu Productions Inc. has given itself. First of the New York City-based company's educational cassettes is "Interview Techniques And Resume Tips For The Job Applicant." Running time is 55 minutes, list price \$49.95. Right now the title can only be purchased through the mail, via (800) 942-1916 in New York State and (800) 437-0707 elsewhere.

TONY SEIDEMAN

FOR WEEK ENDING SEPTEMBER 14, 1985

Billboard

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## TOP MUSIC VIDEOCASSETTES

THIS WEEK			2 WKS. AGO			WKS. ON CHART			Compiled from a national sample of retail store sales reports.			
1	2	3	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price				
1	5	3	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	C	29.95				
2	1	19	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98				
3	3	9	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	D	14.95				
4	2	25	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98				
5	4	25	PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95				
6	6	21	DANCE ON FIRE ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95				
7	11	3	RATT THE VIDEO	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	SF	19.98				
8	7	17	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95				
9	13	3	DIAMOND LIFE VIDEO	CBS Inc. CBS-Fox Music Video 7091	Sade	1985	SF	14.95				
10	9	25	ALL NIGHT LONG ▲ ◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95				
11	10	25	SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	C	29.95				
12	18	3	TINA LIVE PRIVATE DANCER TOUR	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	C	29.95				
13	17	3	LIVE AT THE SPECTRUM	Warner Bros. Records Inc. Warner Music Video 38100	Dio	1984	C	29.98				
14	8	25	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95				
15	19	3	FIRST STING	Polygram Records Inc. Sony Video Software 97W00086-7	Scorpions	1985	SF	16.95				
16	15	3	LIKE TO GET TO KNOW YOU WELL	WEA Records Ltd. Warner Home Video 34070	Howard Jones	1984	LF	29.98				
17	NEW ▶		TONIGHT!	Polygram MusicVideo-U.S. MusicVision 6-20368	Kool & The Gang	1984	LF	24.95				
18	12	5	THE VISIONS OF DIANA ROSS	RCA Video Prod. Inc. MusicVision 6-20454	Diana Ross	1985	SF	19.95				
19	16	3	BEHIND THE IRON CURTAIN	Maiden Hell Ltd. Sony Video Software 95W00013-4	Iron Maiden	1985	SF	19.95				
20	14	3	SWEET DREAMS THE VIDEO ALBUM	RCA Video Prod. Inc. MusicVision 6-20275	Eurythmics	1984	LF	29.95				

● Recording Industry Assn. Of America (RIAA) certification for sales of 20,000 units or sales income of \$800,000. ▲ RIAA certification for sales of 40,000 units or sales income of \$1.6 million. ◆ International Tape Disc Assn. certification for sales of \$1 million at wholesale. SF short-form. LF long-form. C concert. D documentary.

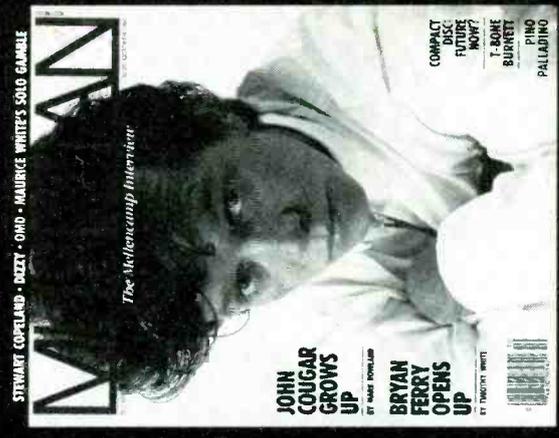
94	96	82	46	<b>GLENN FREY</b> ● MCA 5501 (8.98) (CD)	THE ALLNIGHTER
95	91	91	14	<b>SUZANNE VEGA</b> A&M SP 6-5072 (6.98)	SUZANNE VEGA
96	99	102	19	<b>LONE JUSTICE</b> GEFEN GHS 24060/WARNER BROS. (8.98) (CD)	LONE JUSTICE
97	77	65	16	<b>SUPERTRAMP</b> A&M SP-5014 (8.98) (CD)	BROTHER WHERE YOU BOUND
98	93	93	19	<b>RICK JAMES</b> GORDY 6135GL/MOTOWN (8.98)	GLOW
99	85	79	24	<b>DEPECHE MODE</b> SIRE 25124/WARNER BROS. (8.98)	PEOPLE ARE PEOPLE
100	97	98	16	<b>W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON</b> COLUMBIA FC 40056	HIGHWAYMAN
101	98	89	44	<b>TEARS FOR FEARS</b> MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
102	89	76	13	<b>BOB DYLAN</b> COLUMBIA FC 40110 (CD)	EMPIRE BURLESQUE
103	95	88	22	<b>KENNY LOGGINS</b> COLUMBIA FC 39174 (CD)	VOX HUMANA
104	107	118	4	<b>JULIO IGLESIAS</b> COLUMBIA FC 40180	LIBRA
105	105	117	87	<b>PHIL COLLINS</b> ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
106	102	94	49	<b>DOKKEN</b> ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
107	109	107	14	<b>UTFO</b> SELECT 21614 (8.98)	UTFO
108	111	105	62	<b>PRINCE &amp; THE REVOLUTION</b> ▲ <sup>9</sup> WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
109	101	104	13	<b>ROSANNE CASH</b> COLUMBIA FC 39468 (CD)	RHYTHM AND ROMANCE
110	132	145	3	<b>BOOGIE BOYS</b> CAPITOL ST-12422 (9.98)	CITY LIFE

39	37	37	30	<b>SADE</b> ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
40	36	33	51	<b>SURVIVOR</b> ▲ SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
41	42	46	4	<b>SOUNDTRACK</b> CAPITOL SWAN 12429 (9.98)	MAD MAX BEYOND THUNDERDOME
42	43	35	36	<b>SOUNDTRACK</b> ▲ MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
43	44	50	5	<b>THE MOTELS</b> CAPITOL ST 12378 (8.98)	SHOCK
44	39	36	20	<b>RICK SPRINGFIELD</b> ● RCA A&M 1-5370 (9.98)	TAO
45	45	51	24	<b>LUTHER VANDROSS</b> ▲ EPIC 39882	THE NIGHT I FELL IN LOVE
46	46	49	11	<b>LOOSE ENDS</b> MCA 5588 (8.98)	A LITTLE SPICE
47	50	45	27	<b>JESSE JOHNSON'S REVUE</b> ● A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
48	48	48	18	<b>BON JOVI</b> MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
49	41	42	23	<b>TOM PETTY AND THE HEARTBREAKERS</b> ● MCA 5486 (8.98) (CD)	SOUTHERN ACCENTS
50	54	60	3	<b>JOHN WAITE</b> EMI-AMERICA ST-171 64 (8.98)	MASK OF SMILES
51	59	64	5	<b>GODLEY &amp; CREME</b> POLYDOR 825 981-1/POLYGRAM (8.98)	THE HISTORY MIX VOL. I
52	58	68	5	<b>UB40</b> A&M SP 6-65090 (6.98)	LITTLE BAGGARIDDIM
53	74	—	2	<b>MICHAEL MCDONALD</b> WARNER BROS. 25291 (8.98)	NO LOOKIN' BACK
54	55	55	17	<b>THE HOOTERS</b> COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
55	52	54	29	<b>GEORGE THOROGOOD</b> ● EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK

Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units. with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

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"*SECRET ADMIRER* is the most consistently funny American movie since 'Beverly Hills Cop'." — *The Atlanta Journal-Constitution*

"An excellent comedy that scores on both the teen and adult level." — *Cincinnati Post*

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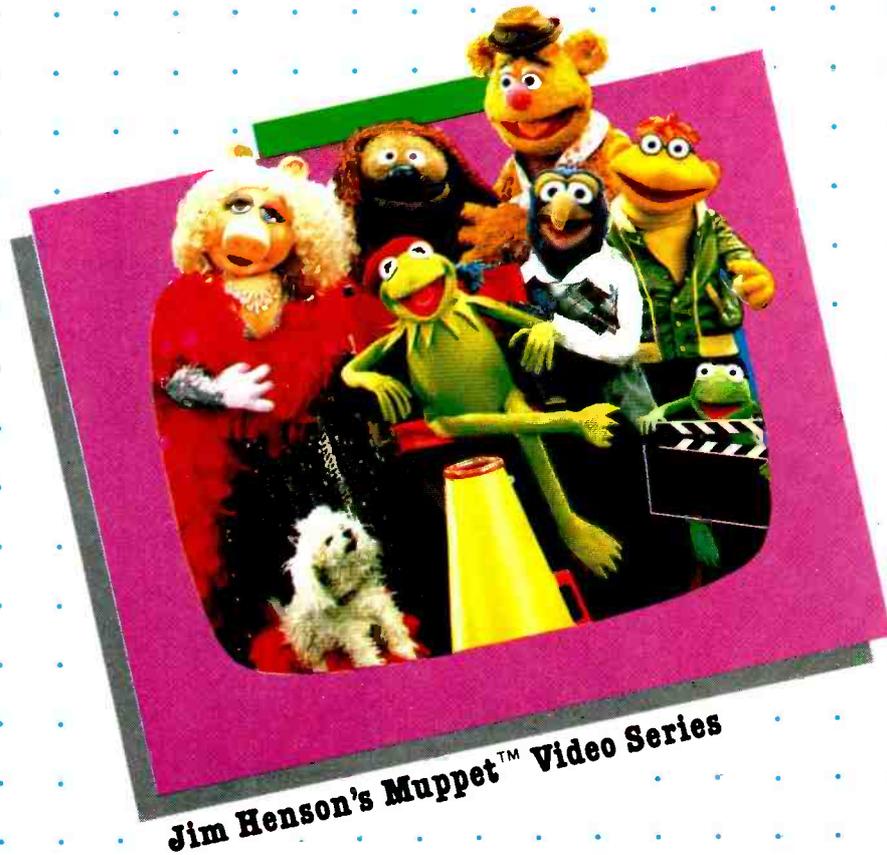


A Steve Roth Presentation

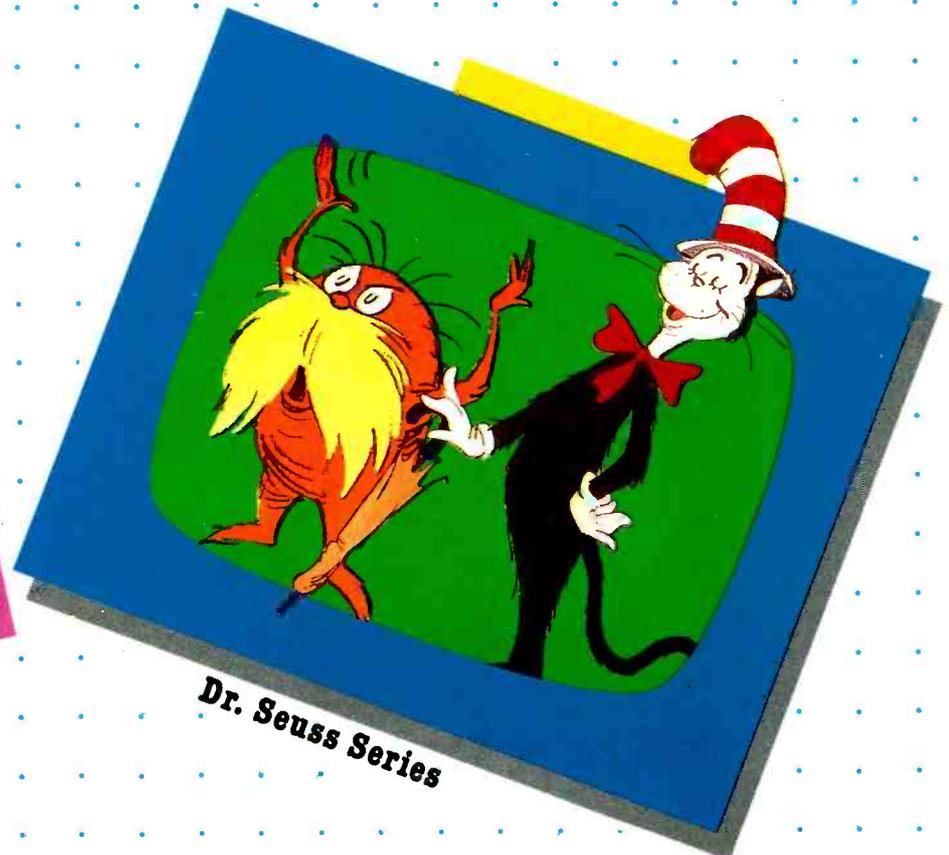
"*SECRET ADMIRER*" Starring C. THOMAS HOWELL LORI LOUGHLIN KELLY PRESTON FRED WARD DEE WALLACE STONE  
LEIGH TAYLOR-YOUNG and CLIFF DeYOUNG Music Composed and Performed by JAN HAMMER Director of Photography VICTOR J. KEMPER A.S.C.  
Executive Producer C.O. ERICKSON Written by JIM KOUF & DAVID GREENWALT Produced by STEVE ROTH Directed by DAVID GREENWALT

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## **UNCLE FRED**

**Draw and Color Your Very Own Cartoons With Uncle Fred** Catalog #6881

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In October, cross the **THRESHOLD OF EVIL**, as Prism Entertainment presents a special release of six scarifying feature films, just in time for the horror holiday, Halloween.

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**the Orphan** #1453

**NIGHT** of the Zombies #2004

Crucible of **TERROR** #1858

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And here's a hair-raising bonus. RETAILERS who buy six new horror cassettes in any combination will receive a free cassette of their choice with proof of purchase. Select from these six best-selling Prism horror classics.

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**THE FOREST** #2502

**DOMINIQUE IS DEAD** #1301

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CROSS THE  
**THRESHOLD**  
OF  
**EVIL**

Order Close September 25  
Street Date October 3



**Media Getting  
32 Films from  
Cannon Group**

WASHINGTON In a deal worth more than \$50 million, Heron Communications Inc. has purchased rights to 32 upcoming feature films from The Cannon Group for its subsidiary Media Home Entertainment.

Heron Communications president Steve Diener claims the deal is "one of the largest of the video agreements in the industry." All of the films have yet to be released. Among the titles involved are "Spider Man," "Captain America," "Invaders From Mars," "The Delta Force," "Death Wish IV," "The Texas Chainsaw Massacre II" and "Behind Enemy Lines."

Heron Communications Inc. is the entertainment arm of Heron International PLC, a U.K.-based conglomerate and one of Europe's largest privately held businesses.

The agreement will cover the next three to five years and may extend beyond that, says Diener, who notes that "Cannon has become a major supplier of extremely successful motion pictures for the home video market."

JIM McCULLAUGH

**DISTRIBUTORS AT VSDA**

(Continued from page 58)

on our co-op."

Santrizos warned against retailers accepting what he called "the seductive myth that anything can be sold."

Several of the panelists talked about the used tape issue, but VTR's Pasquarelli admitted that "all we can do as a distributor is to inform our customers as to what they can do with that used tape." He mentioned that the National Assn. of Video Distributors is planning a special campaign that will both educate dealers about selling used videocassettes to consumers and provide them with p-o-p materials to help move the product out.

Gimbel said that one method retailers could use is to "put a price sticker on the cassette box"—even on a rental title, so that consumers learn that videocassettes can be bought as well as rented. He also advised that retailers "change the layout of the store to make it more conducive to selling."

In terms of the best way retailers can deal with their distributors, VTR's Pasquarelli said, "You have to develop a relationship. If you're not getting the right assistance, then obviously you're not dealing with the right person."

Answering retailer complaints about the varying release windows on feature films, Santrizos said, "We don't grow our own product. We often can't tell you up until the last minute when we're going to have something."

Both distributors and retailers complained about shortages of catalog product. "Distributors find it difficult to get catalog product promptly," said Gimbel, who added that it is frequently "almost impossible to keep up" with the demand for some titles.

# DELIGHT YOUR CUSTOMERS BY SHOWING THEM HOW A LITTLE BOY'S DREAM CAN COME TRUE.

The Dream Chasers is a film for the entire family! Harold Gould stars as an old man still full of life, condemned by his family to a rest home for the aged. Justin Dana is the young boy facing the harsh reality of life with little time left. Apart, they're alone. But together, as "outlaws," they chase across the countryside, outwitting their pursuers.

Gould, whose credits include the Academy Award winning motion picture "The Sting" and TV's "Rhoda," is superb in his role as is newcomer Justin Dana who plays the part of the young boy whose dream must be fulfilled.



**AVAILABLE ON  
VIDEOCASSETTE**

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## THE DREAM CHASERS

# CREATURE



**For  
2000  
centuries  
it slept.**

**From  
now on  
you won't.**

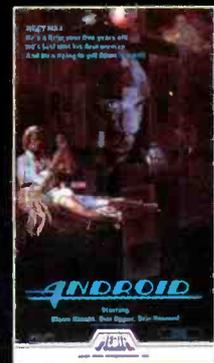
Stay up with "Creature." A science fiction nightmare, featuring Klaus Kinski. Nominated for Best Horror Film and Best Film of 1984 by the Academy of Science Fiction Fantasy and Horror Films.

Or, venture into the future with "Android," a science fiction action film also starring Klaus Kinski.

There's more excitement in these two videocassettes than in your wildest dreams.

Creature available on videocassette in October. Also available: "Day of the Triffids," "Virus," "Slithis," "A Boy and His Dog," "The Dark" and "A Force Beyond."

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



STEREO VHS Hi-Fi  
STEREO Beta hi-fi  
DOLBY STEREO  
ON LINEAR TRACKS

# TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	174	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
2	2	6	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	79.95
3	4	4	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95
4	3	10	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
5	5	12	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
6	6	41	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
7	7	14	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
8	11	12	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95
9	NEW▶		DESPERATELY SEEKING SUSAN	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95
10	8	20	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
11	10	10	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
12	9	28	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
13	12	26	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
14	17	12	SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
15	13	15	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95
16	30	16	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95
17	16	76	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
18	15	11	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95
19	14	12	HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95
20	19	12	THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95
21	NEW▶		TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	Animated	1985	NR	24.95
22	29	6	AN OFFICER AND A DUCK	Walt Disney Home Video 258	Donald Duck	1985	NR	29.95
23	34	2	DIAMOND LIFE VIDEO	CBS Inc. CBS-Fox Music Video 7091	Sade	1985	NR	14.95
24	26	2	TINA LIVE PRIVATE DANCER TOUR	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	NR	29.95
25	35	2	RATT THE VIDEO	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	NR	19.98
26	24	21	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
27	39	4	TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	Animated	1985	NR	24.95
28	21	7	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	79.95
29	27	20	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
30	20	41	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
31	22	12	CLOSE ENCOUNTERS OF THE THIRD KIND-SPECIAL EDITION ▲◆	RCA/Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29.95
32	NEW▶		STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R	79.95
33	18	28	TINA TURNER PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
34	28	5	FALCON AND THE SNOWMAN	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	PG-13	No listing
35	23	28	LIONEL RICHIE ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
36	36	11	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	79.95
37	40	84	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
38	31	29	ANNIE ◆	RCA/Columbia Pictures Home Video 6-20127	Andrea McArdle Albert Finney	1982	G	29.95
39	25	11	2001: A SPACE ODYSSEY ▲◆	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
40	33	43	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95

◆ Recording Industry Assn. Of America (RIAA) gold certification, sales of 50,000 units or suggested list price income of \$2 million (20,000 or \$800,000 for non-theatrical made-for-home product). ▲ RIAA certification for platinum, sales of 100,000 units or suggested list price income of \$4 million (40,000 or \$1.6 million for non-theatrical made-for-home product). Titles certified prior to Oct. 1, 1984 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

## Home video

### Many Repeat Winners at VSDA Awards Ceremony

WASHINGTON This year's Video Software Dealers Assn. awards were a study in the strength of catalog in the home video marketplace. Many of the top titles won awards for the second or third year in a row.

"Jane Fonda's Workout" was the prime example. The title continued its home video winning streak at this year's VSDA convention, winning for the third year in a row. RCA/Columbia Pictures Home Video won the most awards of any single manufacturer, taking home four, while Paramount Home Video took home the award for the best studio/manufacturer retail promotion for the second year in a row.

Warner Home Video came in second after RCA/Columbia, winning three awards. The awards were selected by polling a VSDA membership of 2,000, which represents a claimed 10,000 video outlets, as to their most popular titles in terms of sales and rental income combined.

Besides "Workout," the other titles turning in repeat winning performances were Vestron Video's "Making Michael Jackson's Thriller" and RCA/Columbia Pictures Home Video's "Das Boot (The Boat)."

The original Fonda cassette won as best-selling videocassette, most popular instructional program and most popular home video made-for-program.

Only one other title got more than one award: RCA/Columbia Pictures' "The Karate Kid," which won in the drama category as most popular current film and also as most popular current video program.

RCA/Columbia Pictures' other

winners were "Das Boot (The Boat)," best foreign film, and "Starman," best science fiction.

Paramount Home Video's strong-selling "25 for 25" promotion received an award as best studio/manufacturer retail promotion. Last year the company won the award in the same category for its low pricing of "Raiders Of The Lost Ark."

Other VSDA award winners were: Warner Home Video, with "Purple Rain" as best music-oriented film, "Police Academy" as best comedy film and "Neverending Story" as best children's film; CBS/Fox Video for "Romancing The Stone" and Thorn EMI/Home Box Office Home Video for "The Terminator," in a tie for best action-adventure film; Media Home Entertainment's "Nightmare On Elm Street" as best horror film; MGM/UA Home Video's "Gone With The Wind" as best classic film; Family Home Entertainment's "Care Bear" series as best non-feature film children's entertainment; Coliseum Video's "Wrestlemania" as best sports title; and VCX's "Debbie Does Dallas" as best adult title.

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 THE COMMODORES • DEBARGE  
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 MARVIN GAYE • HOWARD HESSEMAN  
 HIGH INERGY • THE JACKSONS  
 JERMAINE JACKSON • MICHAEL JACKSON  
 RICK JAMES • THE MIRACLES  
 JOHN MISCHITTA, JR. • RICHARD PRYOR  
 MARTHA REEVES • TIM REID • LIONEL RICHIE  
 SMOKEY ROBINSON • LINDA RONSTADT  
 DIANA ROSS • T.G. SHEPPARD  
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OVER 50 OF THE GREATEST HITS OF ALL TIME INCLUDING:  
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 HIGH ENOUGH" • "YOU ARE THE SUNSHINE OF MY LIFE"  
 "I CAN'T HELP MYSELF" • "MY GUY" • "SHOTGUN" • "BRICK  
 HOUSE" • "TRACKS OF MY TEARS" • "STOP IN THE NAME OF  
 LOVE" • "ALL THIS LOVE" • "BILLIE JEAN" • "FRIENDSHIP TRAIN"  
 "CRUISIN'" • "MY GIRL" • "BUSTIN' OUT"



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\*Suggested list price. All videocassettes will return to their original suggested retail prices of \$39.95 to \$69.95 after Dec. 31, 1985.  
 © 1985 MGM/UA Home Video, 1350 Ave. of the Americas, New York, NY 10019  
 Stereo sound compatible with Beta Hi-Fi. VHS Hi-Fi and Stereo VHS. **VIDEOPHONIC SOUNDS**

## IJE/Kid Stuff Launches New Low-Price Line

WASHINGTON An extensive under-\$20 line of children's home video product was launched at the VSDA convention by IJE/Kid Stuff, already a major factor in the moppet market.

Company chief Gene Settler announced the formation of a new division, The Children's Home Theater, covering a series tagged Video Edu-Tainment. The Hollywood, Fla.-based company plans to release 50 to 70 new video Edu-Tainment titles over the next 12 months.

With running times between 28 and 32 minutes, the series will complement already existing video product of an interactive educational nature. The latter includes "See & Read," "See & Learn" and "See & Sing" and features licensed characters Rainbow Brite, the Transformers, Super Powers and the Flintstones.

Settler says the Kid Stuff-produced Video Edu-Tainment product will be introduced with a major national media and marketing campaign this fall. In a pure entertainment vein, the Children's Home Theater line has made an exclusive deal to market more than 250 serials and feature films of the '30s and '40s. These include 66 chapters of "Flash Gordon," 78 "Comedy Capers," 92 "Mischief Makers," 13 "Don Winslow" episodes and 13 "Billy The Kid" feature films. With a list price below \$20 list, Settler says he expects this product to draw the interest of parents so that it can be shared as "wholesome family entertainment."

Some 15 titles overall will be introduced from September to January. Among the "See & Learn" titles are videos on the symphony orchestra, how to tell time and, looking ahead to next year, the return of Halley's Comet.

IRV LICHTMAN

## COPIES OF WEEKLY CHARTS

are available from Billboard's Chart Research Department. Pop Singles 1941 through 1984. Top LPs 1949 through 1984. \$3.50 per chart. Call or write:

Billboard Chart Research  
 1515 Broadway  
 New York, NY 10036  
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## New Name, New Emphasis

# Talent Buyers Change Focus

NASHVILLE The Country Music Assn. will switch the emphasis from instruction to involvement at its Talent Buyers Entertainment Marketplace, scheduled for Oct. 11-13 at the Hyatt Regency hotel here. The event was formerly called the Talent Buyers Seminar.

At this year's meeting, potential talent buyers will be given the opportunity to consult with agents in private rooms especially set aside for the purpose. The move, TBEM committee chairman Joseph E. Sullivan says, is meant to improve the business atmosphere by encouraging privacy. Earlier versions of this service employed small booths for the agents.

The number of discussion panels has been cut to two for the 1985 sessions. Each panel will be two hours long.

The first panel, "The Process: From First Phone Call To Curtain

Call," is set for Saturday, Oct. 12, at 1 p.m. Participants will be Don Zimmermann, president of Capitol Records; Barry Fey of Feyline Presents; Mark Rothbaum, manager of Willie Nelson and Waylon Jennings; Jim Halsey of Jim Halsey International; Phil Kaufman, road manager for Emmylou Harris; and Epic Records artist Charlie Daniels. Loris F. Smith, manager of Meadowlands/Giants Stadium in New Jersey, will moderate.

The second panel, "The Promotion: Putting Bodies In The Seats," will begin at 10 a.m. on Sunday (13). Speakers will include Vicki Krone, media buyer for Pace Concerts; Donna Jean Smith, promotion manager for the Oak Ridge Boys; Elizabeth Thiels, president of Network Ink public relations; and Steve Shafer of the Adolph Coors Co. Dick Gary of the Gary Group will MC.

(Continued on page 72)

# Performers Still Tackling Social Issues

## Recent Releases Deal With Various Relevant Topics

BY KIP KIRBY

NASHVILLE Although records with themes of social consciousness infrequently get much airplay and even more infrequently sell, country music has never turned its back on timely issues.

There's plenty of evidence that country still cares about current events. Releases in recent months have dealt with topics as diverse as the Beirut skyjacking, Coke's formula change and the 40th anniversary of the Hiroshima bomb.

When major issues are addressed on vinyl by superstars, their chances for success improve noticeably. Charley Pride and RCA re-released the singer's "Down On The Farm," a look at the tragedy of today's small family farmers; the record got widespread media coverage and airplay, though it only reached 25 on the country singles chart.

Merle Haggard has announced that he will tie in his upcoming appearance at the FarmAid concert with the release of a new single he's written called "Amber Waves Of Grain" (Billboard, Sept. 7). So committed to the cause is Haggard that he recorded the song in Nashville in the middle of his tour.

John Anderson dealt with the

evils of drinking and driving in "Let Somebody Else Drive," a top 10 hit which successfully combined timeliness, social relevance and commerciality. The song led to Anderson's current involvement with the Florida State Highway Safety Dept. in promoting public awareness.

(Continued on page 72)



**Four-Timers.** Four-time Grammy winner Anne Murray teams up with four-time Grammy winner David Foster at Toronto's Eastern Sound Studio to work on Murray's upcoming album. The two previously worked together on the Canadian hunger relief single "Tears Are Not Enough."

# NASHVILLE SCENE

by Kip Kirby



LIKE MOST THINGS connected with charity, benefit concerts tend to get taken for granted. Despite the most selfless motivation, benefits meet about the same lukewarm public receptions as door-to-door salesmen. No one doubts their sincerity; it's just that they're so persistent.

Benefits are tremendously moving experiences for those involved with them, of course. And the money they raise is vital. Yet it's difficult to keep a ticket-buying public interested when it is exposed to needy causes at every turn.

In Nashville last week, there were two benefits: a **Tammy Wynette/Johnny Cash** concert to help fund a proposed new drug rehabilitation center called Touchstone, and an **Entertainers Against Hunger** concert to raise funds for the alleviation of world hunger. Both shows took place in different halls of the Tennessee Performing Arts Center—and both shows fell disappointingly shy of the hoped-for attendance.

Despite a barrage of publicity and plenty of advance notice, not to mention a strong lineup of performers, these worthy causes had more than their

## Music City listeners are 'benefitted out'

share of empty seats available. Unfortunately, the reality of benefits is that, by their very nature, they are frequent—because important causes always need funding. And after a time, inundated as people have become these days by a sea of fund-raising efforts, they finally tune out.

It takes mega-concerts now to generate real excitement. And there aren't many **Live Aid** concerts around (though **FarmAid**, with its fine mix of rock and country superstars, is shaping up as a winner).

People are more jaded today about what acts they'll pay to see, undoubtedly influenced by the mass exposure of video, film and tv. More than that, however, it's the hands-out nature of benefits that can present a problem for those continually called upon to participate.

Said one Nashville executive frankly, when asked why he attended neither benefit event last week: "I'm just benefitted out."

It's important we don't lose sight of the substantial

contribution these artists make by their donation of time and talent. Entertainers Against Hunger, for instance, presented a fine show, well worth its admission price, with performances by **Emmylou Harris**, **John Prine**, **Vern Gosdin** any many others.

Benefits also offer something even more valuable: a chance, albeit brief, for artists and audience alike to share a sense of commitment by supporting something they mutually believe in.

By the way, for those who weren't there, here is singer **Marshall Chapman's** version of why country record sales are down (from a song she recited at the Entertainers Against Hunger concert):

"No wonder country music sales are low . . .

"Well, hell, they moved **Hank Williams' house to Music Row . . .**

"George Jones cleaned up his act,

"And **Dolly ain't never comin' back.**

"No wonder country music sales are low."

**NOW THAT Amy Grant** is escalating in pop circles as a result of her radio hit "Find A Way," she's also succumbing to a peril of performing stardom: throat trouble . . . Isn't **John Conlee** signing with CBS Records? . . . And isn't popular Chicago columnist **Jack Hurst** relocating to a farm in Nashville, from which he'll continue to write his syndicated columns?

It took singer **John Anderson** eight months to learn harmonica parts for "**Tokyo Oklahoma**," since he had never played the instrument before going into the studio. And, despite his success on the album, it took the singer another two months before he felt confident enough to debut his new prowess on stage.

**THERE'S A "NEW" ALBUM** out by the **Ozark Mountain Daredevils**, a '70s group whose biggest hit was "Jackie Blue." The previously-unheard material is being released as "**The Ozark Mountain Daredevils In The Lost Cabin Sessions**" on **Sounds Great Records**, distributed by Legend Records of Glendale, Calif. (The indie label specializes in nostalgia, big band music and specialty records.)

The unreleased selections were part of a marathon recording session one July night just before Ozark signed its first record contract in the early '70s. Says co-executive producer **Ray Herbeck Jr.:** "After first hearing the tapes, I was struck by how similar the Daredevils' early music was to the style today categorized as 'modern country.'"

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# HOT COUNTRY SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	15	MODERN DAY ROMANCE M.MORGAN, P.WORLEY (K.BROOKS, D.TYLER)	1 week at No. One ♦ NITTY GRITTY DIRT BAND WARNER BROS. 7-29027
2	4	8	12	I FELL IN LOVE AGAIN LAST NIGHT J.L.WALLACE, T.SKINNER (P.OVERSTREET, T.SCHUYLER)	THE FORESTER SISTERS WARNER BROS. 7-28988
3	3	5	15	USED TO BLUE R.SCRUGGS (F.KNOBLOCK, B.LABOUNTY)	SAWYER BROWN CAPITOL/CURB 5477/CAPITOL
4	5	7	13	DRINKIN' AND DREAMIN' J.BRIDGES, G.SCRUGGS (T.SEALS, M.D.BARNES)	WAYLON JENNINGS RCA 14094
5	6	9	10	LOST IN THE FIFTIES TONIGHT (IN THE STILL) R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, T.SEALS, F.PARRIS)	♦ RONNIE MILSAP RCA 14135
6	7	10	11	BETWEEN BLUE EYES AND JEANS C.TWITTY, D.HENRY, R.TREAT (K.MCDUFFIE)	CONWAY TWITTY WARNER BROS. 7-28966
7	11	14	10	SHE'S COMIN' BACK TO SAY GOODBYE E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS. 7-28976
8	13	16	11	MEET ME IN MONTANA P.WORLEY, K.LEHNING (P.DAVIS)	MARIE OSMOND (WITH DAN SEALS) CAPITOL/CURB 5478/CAPITOL
9	9	13	12	CRY JUST A LITTLE BIT B.MAHER (B.HEATLIE)	♦ SYLVIA RCA 14107
10	12	15	11	WITH JUST ONE LOOK IN YOUR EYES N.WILSON, SNEED BROTHERS (S.DAVIS, D.MORGAN)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05398
11	15	18	11	KERN RIVER M.HAGGARD, G.MARTIN, R.REYNOLDS (M.HAGGARD)	MERLE HAGGARD EPIC 34-05426
12	16	19	9	YOU MAKE ME WANT TO MAKE YOU MINE R.LANDIS (D.LOGGINS)	JUICE NEWTON RCA 14139
13	18	22	7	TOUCH A HAND, MAKE A FRIEND R.CHANCEY (H.BANKS, R.JACKSON, C.HAMPTON)	THE OAK RIDGE BOYS MCA 52646
14	1	3	16	I DON'T KNOW WHY YOU DON'T WANT ME D.MALLOY (R.CASH, R.CROWELL)	♦ ROSANNE CASH COLUMBIA 38-04809
15	17	20	11	BLUE HIGHWAY B.LOGAN (D.HENRY, D.WOMACK)	JOHN CONLEE MCA 52625
16	20	23	9	LOVE TALKS B.KILLEN (B.JONES, M.GARVIN, T.SHAPIRO)	RONNIE MCDOWELL EPIC 34-05404
17	21	24	10	IF IT WEREN'T FOR HIM E.GORDY, JR. (V.GILL, R.CASH)	VINCE GILL RCA 14140
18	22	26	8	SOME FOOLS NEVER LEARN T.BROWN, J.BOWEN (J.S.SHERILL)	STEVE WARINER MCA 52644
19	23	29	7	WHO'S GONNA FILL THEIR SHOES B.SHERILL (T.SEALS, M.D.BARNES)	♦ GEORGE JONES EPIC 34-05439
20	8	1	15	LOVE IS ALIVE B.MAHER (K.M.ROBBINS)	♦ THE JUDDS RCA/CURB 14093/RCA
21	26	30	7	I WANNA HEAR IT FROM YOU P.WORLEY, E.RAVEN (N.MONTGOMERY, R.GILES)	EDDY RAVEN RCA 14164
22	24	28	11	HE WON'T GIVE IN A.REYNOLDS (J.PIERCE)	KATHY MATTEA MERCURY 880-867-7/POLYGRAM
23	27	31	6	A LONG AND LASTING LOVE M.MASSER (M.MASSER, G.OFFIN)	CRYSTAL GAYLE WARNER BROS. 7-28963
24	14	6	14	HAVE I GOT A DEAL FOR YOU J.BOWEN, R.MCENTIRE (M.P.HENEY, J.LEAP)	REBA MCENTIRE MCA 52604
25	29	36	5	HANG ON TO YOUR HEART B.KILLEN (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-05580
26	30	37	4	CAN'T KEEP A GOOD MAN DOWN H.SHEDD, ALABAMA (B.CORBIN)	ALABAMA RCA 14165
27	10	12	14	PRETTY LADY K.LEHNING (K.STEGALL)	KEITH STEGALL EPIC 34-04934
28	31	34	9	HEART DON'T DO THIS TO ME J.BOWEN, L.LYNN (J.WILDE, K.VASSY)	LORETTA LYNN MCA 52621
29	32	40	6	I'M GONNA LEAVE YOU TOMORROW J.BOWEN, J.SCHNEIDER (T.DANIELS, G.DOBBS, J.WILSON)	JOHN SCHNEIDER MCA 52648
30	34	46	4	I'LL NEVER STOP LOVING YOU J.E.NORMAN (D.LOGGINS, J.D.MARTIN)	GARY MORRIS WARNER BROS. 7-28947
31	33	39	7	IF IT AIN'T LOVE B.MEVIS (M.NESLER)	ED BRUCE RCA 14150
32	35	41	7	THING ABOUT YOU J.E.NORMAN, SOUTHERN PACIFIC (T.PETTY)	SOUTHERN PACIFIC WARNER BROS. 7-28943
33	37	49	4	ANGEL IN YOUR ARMS T.COLLINS (C.IVERY, T.WOODFORD, T.BRAEFIELD)	BARBARA MANDRELL MCA 52645
34	38	47	5	I WANNA SAY YES R.C.BANNON (R.C.BANNON)	LOUISE MANDRELL RCA 14151
35	19	2	18	SHE'S SINGLE AGAIN B.MONTGOMERY (C.CRAIG, P.MCCANN)	♦ JANIE FRICKE COLUMBIA 38-04896
36	25	11	17	I NEVER MADE LOVE (TILL I MADE IT WITH YOU) J.BOWEN (B.MCDILL)	MAC DAVIS MCA 52573
37	43	55	4	TOO MUCH ON MY HEART J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 884-018-7/POLYGRAM
38	47	66	3	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) J.CRUTCHFIELD (J.BUCKINGHAM, L.YOUNG)	LEE GREENWOOD MCA 52656
39	44	56	4	YOU'VE GOT SOMETHING ON YOUR MIND N.WILSON (N.WILSON, R.MURRAH, D.GIBSON)	MICKEY GILLEY EPIC 34-05460
40	28	17	17	REAL LOVE D.MALLOY (D.MALLOY, R.BRANNON, R.MCCORMICK)	♦ DOLLY PARTON (DUET WITH KENNY ROGERS) RCA 14058
41	46	52	6	YOU'RE GONNA MISS ME WHEN I'M GONE T.WEST (H.PRESTWOOD)	♦ JUDY RODMAN MTM 72054/CAPITOL
42	39	42	8	DROWNING IN MEMORIES B.LOGAN (G.NICHOLSON, C.RAINS)	T GRAHAM BROWN CAPITOL 5499
43	36	25	17	CAROLINA IN THE PINES J.E.NORMAN (M.MURPHY)	MICHAEL MARTIN MURPHY EMI-AMERICA 8265
44	57	—	2	THIS AIN'T DALLAS J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28912/WARNER BROS.
45	49	57	6	BAR ROOM ROSES B.MEVIS (B.GALLIMORE, B.MEVIS, B.SHORE)	MOE BANDY COLUMBIA 38-05438
46	41	21	18	HIGHWAYMAN C.MOMAN (J.WEBB)	♦ W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON COLUMBIA 38-04881
47	40	27	16	I WANT EVERYONE TO CRY J.DUBOIS, S.HENDRICKS (W.NEWTON, M.NOBLE)	RESTLESS HEART RCA 14086
48	55	64	4	TOKYO, OKLAHOMA J.ANDERSON, L.BRADLEY, J.E.NORMAN (M.VICKERY)	JOHN ANDERSON WARNER BROS. 7-28916
49	54	63	4	DOWN THE ROAD (MOUNTAIN PASS) D.FOGELBERG, M.LEWIS (E.SCRUGGS, L.FLATT, D.FOGELBERG)	DAN FOGELBERG FULL MOON/EPIC 34-05446/EPIC
50	60	69	3	TWO OLD CATS LIKE US B.SHERILL (T.SEALS)	RAY CHARLES WITH HANK WILLIAMS, JR. COLUMBIA 38-05575

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL
51	52	61	6	AIN'T IT JUST LIKE LOVE R.POLODOR (B.BURNETTE, P.ROBINSON)	BILLY BURNETTE MCA/CURB 52626/MCA
52	42	32	16	THE FIREMAN J.BOWEN, G.STRAIT (M.VICKERY, W.KEMP)	GEORGE STRAIT MCA 52586
53	45	48	8	YOU COULD BE THE ONE WOMAN B.BARLEGE (J.BACON, E.TREE)	CHANCE MERCURY 880 959-7/POLYGRAM
54	50	43	8	SMOOTH SAILING (ROCK IN THE ROAD) B.MONTGOMERY, S.BUCKINGHAM (J.SLATE, S.PIPPIN, M.GRAY)	MARK GRAY COLUMBIA 338-05403
55	58	65	5	DON'T TELL ME LOVE IS KIND T.WEST (M.RAGOGNA)	ALMOST BROTHERS MTM 72053/CAPITOL
56	83	—	2	DONCHA R.HALL (W.LDRIDGE)	T.G. SHEPPARD COLUMBIA 38-05591
57	64	78	3	I KNOW THE WAY TO YOU BY HEART V.GOSDIN, R.J.JONES (T.LAILOLO)	VERN GOSDIN COMPLEAT 145/POLYGRAM
58	62	73	4	I'M TAKING MY TIME E.GORDY, JR., D.HUNGATE (R.BERESFORD, P.ALGER)	BRENDA LEE MCA 52654
59	66	74	3	DOWN IN THE FLORIDA KEYS J.KENNEDY (T.T.HALL)	TOM T. HALL MERCURY 884 017-7/POLYGRAM
60	48	33	15	YOU CAN'T RUN AWAY FROM YOUR HEART M.MORGAN, P.WORLEY (W.WALDMAN, J.PHOTOGLIO)	LACY J. DALTON COLUMBIA 38-04884
61	67	79	4	I WANNA BE A COWBOY 'TIL I DIE R.BAKER (D.ROSSON)	JIM COLLINS WHITE GOLD 55525
62	53	35	19	I'M FOR LOVE J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-29022/WARNER BROS.
63	61	45	13	MY TOOT TOOT S.SIMION, F.SOILEAU, H.MEAUX (S.SIMION)	ROCKIN' SIDNEY EPIC 34-05430
64	68	—	2	CALIFORNIA ROAD H.SHEDD (S.WEEDMAN)	MEL TILLIS RCA 14175
65	82	—	2	IF THE PHONE DOESN'T RING, IT'S ME J.BOWEN, M.UTLEY, T.BROWN (J.BUFFETT, W.JENNINGS, M.UTLEY)	JIMMY BUFFETT MCA 52664
66	NEW	▶		OESPERADOS WAITING FOR A TRAIN C.MOMAN (G.CLARK)	JENNINGS, NELSON, CASH, KRISTOFFERSON COLUMBIA 38-05594
67	70	83	3	ON THE OTHER HAND K.LEHNING, K.STEGALL (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-28962
68	NEW	▶		NOBODY FALLS LIKE A FOOL N.LARKIN, E.T.CONLEY (P.MCCANN, M.WRIGHT)	EARL THOMAS CONLEY RCA 14172
69	79	—	2	BABY'S EYES H.SHEDD (L.BRODY)	LANE BRODY EMI-AMERICA 8283
70	65	68	5	TONIGHT'S THE NIGHT R.RUFF (L.FARGO, C.RUFF)	CARLETTE LUV 109
71	NEW	▶		STAND UP J.KENNEDY (CHANNEL, R.ECTOR, THROCKMORTON)	MEL MCDANIEL CAPITOL 5513
72	NEW	▶		LIE TO YOU FOR YOUR LOVE E.GORDY, JR., J.BOWEN (F.MILLER, D.BELLAMY, H.BELLAMY, J.BARRY)	THE BELLAMY BROTHERS MCA/CURB 52668/MCA
73	56	53	6	WHEN I GET HOME R.SCRUGGS (E.RAETZLOFF, B.LITTLE)	BOBBY BARE EMI-AMERICA 8279
74	51	38	13	COLD SUMMER DAY IN GEORGIA G.WATSON, L.BOOTH (D.KNUTSON, A.L.OWENS)	GENE WATSON EPIC 34-05407
75	59	44	12	HOMETOWN GOSSIP R.SKAGGS, M.MORGAN (G.DAVIS, R.ALLEN)	THE WHITES MCA/CURB 52615/MCA
76	80	84	3	HOUSTON HEARTACHE D.SCHAFFER (J.HENDERSON, D.MITCHELL, J.MCCOLLUM)	MASON DIXON TEXAS 5508
77	84	—	2	I'LL DANCE THE TWO STEP B.BECKETT, J.E.NORMAN (J.GREENEBAUM, R.ALBRIGHT, B.HOBBS)	SHELLY WEST WARNER BROS. 7-28909
78	NEW	▶		THE HAIRCUT SONG R.STEVENS (M.NEUN, R.STEVENS, C.W.KALB, JR.)	RAY STEVENS MCA 52657
79	85	—	2	SAILING HOME TO ME J.ALLEN (D.KIRBY, D.MORRISON)	LOY BLANTON SOUNDWAVES 4760/NSD
80	NEW	▶		ME & PAUL W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-05597
81	86	—	2	OUT OF SIGHT, OUT OF MIND J.MORRIS (J.J.HUNTER, C.OTIS)	NARVEL FELTS EVERGREEN 1034
82	78	82	3	NEXT TO YOU J.CRUTCHFIELD (J.FULLER)	CRAIG DILLINGHAM MCA/CURB 52647/MCA
83	NEW	▶		YOU MAKE ME FEEL LIKE A MAN R.SKAGGS (P.ROWAN)	RICKY SKAGGS EPIC 34-05585
84	NEW	▶		I'VE GOT THE HEART FOR YOU B.MEVIS (L.BOONE, J.GREENEBAUM)	KEITH WHITLEY RCA 14173
85	81	85	3	I'M NOT LEAVING (I'M JUST GETTING OUT OF YOUR WAY) NOT LISTED (H.COCHRAN, R.PORTER, D.DILLON)	RAY PRICE STEP ONE 344
86	NEW	▶		LOVIN' UP A STORM E.PRESTIDGE, J.E.NORMAN (L.WILSON, J.FOX)	BANDANA WARNER BROS. 7-28939
87	NEW	▶		HOLDIN' THE FAMILY TOGETHER F.FOSTER (F.MYERS, P.FRIMMER)	THE SHOPPE MTM 72056/CAPITOL
88	NEW	▶		NOT ANOTHER HEART SONG G.MILLS (R.BOURKE, S.BOGARD, J.TWEEL)	TOM JONES MERCURY 884 039-7/POLYGRAM
89	NEW	▶		IN ANOTHER MINUTE D.TOLLE (C.PUTNAM, M.KOSSER)	JIM GLASER MCA/NOBLE VISION 52672/MCA
90	72	59	18	I DON'T THINK I'M READY FOR YOU J.E.NORMAN (DORFF, BROWN, REYNOLDS, GARRETT)	ANNE MURRAY CAPITOL 5472
91	73	60	18	(LOVE ALWAYS) LETTER TO HOME H.SHEDD (C.JACKSON)	♦ GLEN CAMPBELL ATLANTIC/AMERICA 7-99647/ATLANTIC
92	69	58	9	RHYTHM GUITAR E.HARRIS, P.KENNERLEY (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-28952
93	87	72	5	JUST AS LONG AS I HAVE YOU M.WRIGHT (D.LOGGINS, J.D.MARTIN)	GUS HARDIN & DAVE LOGGINS RCA 14159
94	76	50	11	LET A LITTLE LOVE COME IN B.MEVIS (B.MCDILL)	CHARLEY PRIDE RCA 14134
95	71	54	18	40 HOUR WEEK (FOR A LIVIN') H.SHEDD, ALABAMA (D.LOGGINS, L.SILVER, D.SCHLITZ)	♦ ALABAMA RCA 14085
96	63	67	6	EVERY DAY PEOPLE A.HENSON (M.D.BARNES, T.SEALS)	MARGO SMITH & TOM GRANT BERMUDA DUNES 110
97	74	51	20	OLD HIPPIE E.GORDY, JR., J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52579/MCA
98	75	77	5	WHEN YOU LEAVE THAT WAY, YOU CAN NEVER GO BACK W.HAYNES (S.CLARK, J.MACRAE)	BILL ANDERSON SWANEE 5018/DOOR KNOB
99	77	70	20	LISSO THE MOON S.DORFF, J.E.NORMAN (S.DORFF, M.BROWN)	♦ GARY MORRIS WARNER BROS. 7-29028
100	93	—	2	BREAK OUT THE GOOD STUFF S.MENDELL (M.GARVIN, R.HELLARD, B.JONES)	ROY HEAD TEXAS CRUDE 614

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.



## PERFORMERS STILL TACKLING SOCIAL ISSUES

(Continued from page 69)

On his current album, "Turn The Page," Waylon Jennings waxes eloquent on "Don't Bring It Around Anymore," which—though not written by Jennings—pointedly refers to illegal substances formerly favored by the superstar. The album also features a Kris Kristofferson-penned tribute to Johnny Cash called "Good Morning John," in which the lyrics express frank admiration for Cash's withdrawal from drugs and alcohol.

"Anything Goes," the title cut on Gary Morris' latest Warner Bros. album, is full of sociological relevance. A poignant, sometimes chilling comment on modern-day urban-

ization, it ends with an allusion to the overriding shadow of nuclear annihilation.

Patriotism has remained a favorite subject of country songs. Few red, white and blue releases have had more spectacular results than Lee Greenwood's enduring "God Bless The U.S.A.," nominated for Country Music Assn. song of the year. The record reached number seven on the country chart, and earned Greenwood several appearances with President Reagan.

The Bama Band, Hank Williams Jr.'s backup group, chose "What Used To Be Crazy" for its debut single on Compleat Records. The song

was topical in lyric, discussing everything from gender switches and prison overcrowding to a decline of values in contemporary society. Even Hank Jr.'s own recent No. 1 hit, the lighthearted "I'm For Love," touched on facets of urbanization that fall far shy of Norman Rockwell visions.

Bertie Higgins' most recent release, "The Wall," is a far cry from "Key Largo," set as it is against the stark background of the Vietnam Veterans Memorial in Washington, D.C. The song is a painful portrait of those who lived and died in that war, and of those who returned to America as misfits in society.

And, while the record never charted, the 40th anniversary of the atomic bomb's devastation of Hiroshima did not go unnoticed. "Dear World . . . I Really Love You," a plea

for nuclear disarmament published by the Joan Kroc Foundation, was presented to the people of Hiroshima in a public performance Aug. 6.

## TALENT BUYERS ENTERTAINMENT MARKETPLACE

(Continued from page 69)

Three separate showcases will be held during the seminar at the Tennessee Performing Arts Center. Acts slated to appear are Karen Brooks, Tina Carol & Nashville Satin, Clyde Foley Cummins, the Forrester Sisters, Allen Frizzell, Karen Taylor-Good, Dobie Gray, Nicolette

Larson, the Maines Brothers, Mason Dixon, Bill Monroe, Judy Rodman, Doug Swander, Pam Tillis and Williams & Ree.

Registration fee for CMA members is \$125 in advance or \$175 after Sept. 16. For non-members, the fees are \$175 or \$225.

Billboard

# HOT COUNTRY SINGLES ACTION

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## RADIO MOST ADDED



## RETAIL BREAKOUTS

NATIONAL 128 REPORTERS		NEW ADDS	TOTAL ON
EARL THOMAS CONLEY	NOBODY FALLS LIKE A FOOL RCA	41	41
THE BELLAMY BROTHERS	LIE TO YOU FOR YOUR LOVE MCA/CURB	40	40
MEL MCDANIEL	STAND UP CAPITOL	37	39
T.G. SHEPPARD	DONCHA COLUMBIA	37	62
HANK WILLIAMS, JR.	THIS AIN'T DALLAS WARNER/CURB	34	98

NATIONAL 60 REPORTERS		NUMBER REPORTING
ALABAMA	CAN'T KEEP A GOOD MAN DOWN RCA	33
LOUISE MANDRELL	I WANNA SAY YES RCA	17
LORETTA LYNN	HEART DON'T DO THIS TO ME MCA	16
EDDY RAVEN	I WANNA HEAR IT FROM YOU RCA	14
CRYSTAL GAYLE	A LONG AND LASTING LOVE WARNER BROS.	13

### REGION 1 CT, MA, ME, NY State, RI, VT

WGNA Albany, NY  
WBOS Boston, MA  
WYRK Buffalo, NY  
WOKQ Dover, NH  
WPOR-FM Portland, ME  
WHIM Providence, RI  
WSEN-FM Syracuse, NY

### REGION 2 DE, D.C., MD, NJ, NY Metro, PA, WV

WCAO Baltimore, MD  
WRKZ Hershey, PA  
WHN New York City, NY  
WXTU Philadelphia, PA  
WPXX Washington, VA  
WWVA Wheeling, WV

### REGION 3 FL, GA, NC, SC, East TN, VA

WJAZ Albany, GA  
WWNC Asheville, NC  
WPLO Atlanta, GA  
WGUS Augusta, GA  
WXBQ Bristol, VA  
WEZL Charleston, SC  
WSOC-FM Charlotte, NC  
WDOD Chattanooga, TN  
WUSY Chattanooga, TN  
WCOS Columbia, SC  
WGTO Cypress Springs, FL  
WFNC Fayetteville, NC  
WESC Greenville, SC  
WCRJ Jacksonville, FL  
WIVK Knoxville, TN  
WWOD Lynchburg, VA  
WCMS Norfolk, VA  
WWKA Orlando, FL  
WPAP Panama City, FL  
WKIX Raleigh, NC  
WRNL Richmond, VA  
WSLC Roanoke, VA  
WQYK St. Petersburg, FL  
WIRK West Palm Beach, FL  
WTQR Winston-Salem, NC

### REGION 4 IL, IN, KY, MI, OH, WI

WSLR Akron, OH  
WYNE Appleton, WI  
WUSN Chicago, IL  
WUBE Cincinnati, OH  
WGAR-FM Cleveland, OH  
WMNI Columbus, OH  
WONE Dayton, OH  
WCXI-AM/FM Detroit, MI  
WWWW Detroit, MI  
WAXX-FM Eau Claire, WI  
WROZ Evansville, IN  
WGEE Green Bay, WI  
WFMS Indianapolis, IN  
WIRE Indianapolis, IN  
WITL Lansing, MI  
WAMZ Louisville, KY  
WTSO Madison, WI  
WMIL Milwaukee, WI  
WXCL Peoria, IL  
WKKN Rockford, IL

### REGION 5 IA, KS, MN, MO, NE, ND, OK, SD

KHAK Cedar Rapids, IA  
KSO Des Moines, IA  
KLXL Dubuque, IA  
KFGO Fargo, ND  
KWMF Fort Dodge, IA  
KFKF Kansas City, MO  
WDAF Kansas City, MO  
KEBC Oklahoma City, OK  
WOW Omaha, NE  
KTTS Springfield, MO  
KUSA St. Louis, MO  
WIL-FM St. Louis, MO  
KTPK Topeka, KS  
KVOO Tulsa, OK  
KFDI Wichita, KS

### REGION 6 AL, AR, LA, MS, West TN, TX

KEAN-AM/FM Abilene, TX  
KMML Amarillo, TX  
KASE Austin, TX  
WYNK Baton Rouge, LA  
WZZK Birmingham, AL  
KQUL Corpus Christi, TX  
WTVY Dothan, AL  
KHEY-AM/FM El Paso, TX  
KPLX Fort Worth, TX  
KIKK-FM Houston, TX  
KILT Houston, TX  
KSSN Little Rock, AR  
KLLL Lubbock, TX  
WMC-AM Memphis, TN  
WOKK Meridian, MS  
WKSJ-FM Mobile, AL  
KNOE Monroe, LA  
WLWI Montgomery, AL  
WSM-AM Nashville, TN  
KYXX Odessa, TX  
WPMO Pascagoula, MS  
KBUC San Antonio, TX  
KKYX San Antonio, TX  
KRMN Shreveport, LA  
KWKH Shreveport, LA  
KJFC-FM Waco, TX  
WACO Waco, TX  
KLUR-FM Wichita Falls, TX

### REGION 7 AZ, Southern CA, CO, HI, Southern NV, NM, UT

KRST Albuquerque, NM  
KUZZ Bakersfield, CA  
KSSS Colorado Spring, CO  
KBRQ-AM/FM Denver, CO  
KLZ Denver, CO  
KYGO Denver, CO  
KQIL Grand Junction, CO  
KVEG Las Vegas, NV  
KIKF Orange, CA  
KNIX-FM Phoenix, AZ  
KSOP Salt Lake City, UT  
KCUB Tucson, AZ

### REGION 8 AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

KGHL Billings, MT  
KGEM Boise, ID  
KHSL Chico, CA  
KUGN Eugene, OR  
KMAK Fresno, CA  
KMIX Modesto, CA  
KNEW Oakland, CA  
KUPL-AM/FM Portland, OR  
KWJJ Portland, OR  
KOLo Reno, NV  
KRAK Sacramento, CA  
KGAY Salem, OR  
KMPS Seattle, WA  
KGA Spokane, WA  
KRPM Tacoma, WA

A weekly national indicator of the five most added records on the radio stations reporting to Billboard's Hot Country Singles chart. The stations in each region represent the entire panel in that region, not just those which have added the records listed.

### REGION 1 CT, MA, ME, NY State, RI, VT

Peter's One Stop Norwood, MA

### REGION 2 DE, D.C., MD, NJ, NY Metro, PA, WV

A&C Records Pittsburgh, PA  
Elkins One Stop Charleston, WV  
J.E.K. Enterprises Baltimore, MD  
Kemp Mill Beltsville, MD  
Mobile One-Stop Pittsburgh, PA  
Musical Sales Baltimore, MD  
Wee Three Lebanon, PA  
Wee Three Lancaster, PA

### REGION 3 FL, GA, NC, SC, East TN, VA

Bibb One Stop Charlotte, NC  
Dean's Record One Stop Richmond, VA  
Lieberman Norcross, GA  
One-Stop Records Atlanta, GA  
Peaches Clearwater, FL  
Peaches West Palm Beach, FL  
Record Bar Atlanta, GA  
Record Bar #116 Atlanta, GA  
Record Bar Columbus, GA  
Ripete Records Fayetteville, NC  
Sounds Familiar Columbia, SC  
Southern Music Orlando, FL  
Tucker's Record Shop Knoxville, TN

### REGION 4 IL, IN, KY, MI, OH, WI

Ambat/Record Theater Cincinnati, OH  
Arrow Dist Solon, OH  
Gemini One-Stop Cleveland, OH  
Martin & Snyder Dearborn, MI  
National Record Mart St. Clairsville, OH  
Radio Doctors Milwaukee, WI  
Singer One Stop Chicago, IL  
Wax Works Owensboro, KY

### REGION 5 IA, KS, MN, MO, NE, ND, OK, SD

Lieberman Kansas City, MO  
Lieberman Minneapolis, MN  
Musical Sales Minneapolis, MN  
Phil's One Stop Oklahoma City, OK  
Uptown Records St. Louis, MO

### REGION 6 AL, AR, LA, MS, West TN, TX

ABC One Stop San Antonio, TX  
Central South One-Stop Nashville, TN  
E&R One Stop San Antonio, TX  
Handelman Co. Little Rock, AR  
Lieberman Dallas, TX  
Music City One-Stop Nashville, TN  
Poplar Tunes Memphis, TN  
Record Bar Baton Rouge, LA  
Record Bar New Orleans, LA  
Record Service Houston, TX  
Southwest Distributing Houston, TX  
Top Ten Records Dallas, TX  
Western Merch. One Stop Dallas, TX

### REGION 7 AZ, Southern CA, CO, HI, Southern NV, NM, UT

Charts Records & Tapes Phoenix, AZ  
KSG Layton, UT  
Mountain Coin Denver, CO  
Music Operators Fullerton, CA  
Pro One Stop Tempe, AZ  
Smash Record Dist Phoenix, AZ  
Tower El Cajon, CA  
Tower Las Vegas, NV

### REGION 8 AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

American Stereo Eugene, OR  
Major Dist. Seattle, WA  
Sea Port 1-Stop Portland, OR  
Tower Fresno, CA

A weekly national indicator of "breakout" singles, i.e., those with significant future sales potential based on initial market reaction. These records are not yet on the top 30 lists of the retailers and one-stops reporting to Billboard's Hot Country Singles chart. The outlets in each region represent the entire panel in that region, not just those which are reporting the records listed.

A BILLBOARD SPOTLIGHT

# WORLD OF COUNTRY MUSIC

PLUS: "TRIBUTE TO GRAND OLE OPRY'S  
60TH ANNIVERSARY"

## BONUS DISTRIBUTION

- Country Music Association's Talent Buyer's Entertainment Market Place in Nashville: October 11-12-13
- 60th Grand Ole Opry Birthday Celebration in Nashville: October 10-11-12

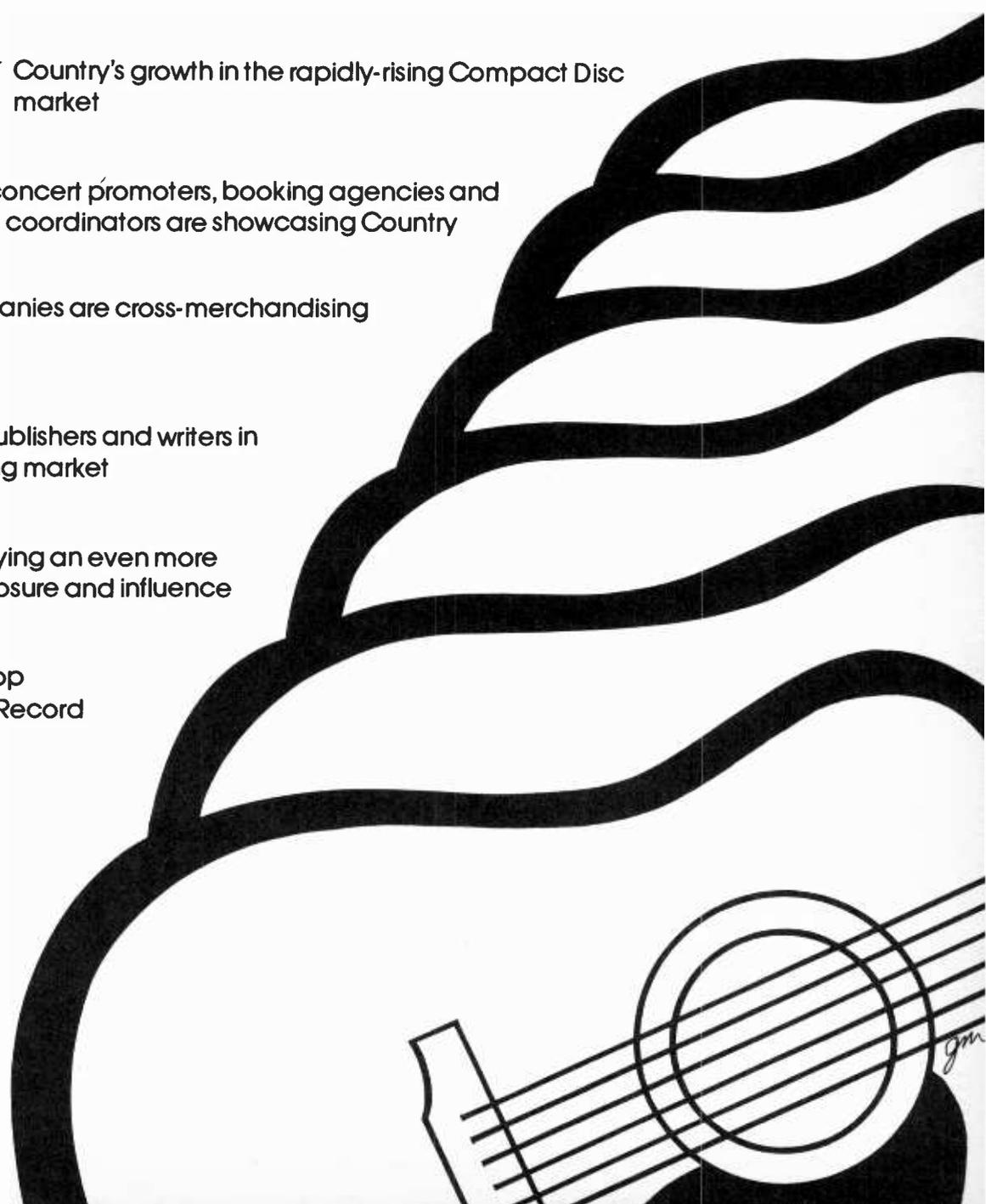
**ISSUE DATE OCTOBER 12**  
**ADVERTISING DEADLINE**  
**SEPTEMBER 20**

## IN THIS ISSUE

- ★ What's ahead for country music: new talent, new directions, new connections
- ★ Country's expansion into the video frontier
- ★ Country's growth in the rapidly-rising Compact Disc market
- ★ How concert promoters, booking agencies and talent coordinators are showcasing Country
- ★ How record companies are cross-merchandising Nashville music
- ★ The power of Nashville publishers and writers in today's international song market
- ★ How radio and retailing are playing an even more important part in Country's exposure and influence
- ★ 12-month recap charts . . . Top Artists/Top Albums/Top Publishers/Top Singles/Top Record Companies

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# TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	2	18	RONNIE MILSAP RCA AHL1-5425 (8.98) (CD) 2 weeks at No. One	GREATEST HITS VOL. 2
2	3	5	16	W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
3	2	1	16	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
4	5	6	25	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
5	4	3	26	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
6	7	9	17	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
7	6	4	30	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
8	9	12	11	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
9	10	10	22	MERLE HAGGARD EPIC FE-39602	KERN RIVER
10	8	7	18	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS
11	11	11	29	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
12	12	8	22	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
13	13	15	17	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
14	15	18	9	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
15	16	17	7	ROCKIN' SIDNEY EPIC B5E-40153	MY TOOT TOOT
16	14	13	43	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
17	18	21	8	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
18	17	14	56	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
19	19	19	16	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART
20	20	16	18	JOHN SCHNEIDER MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND
21	22	23	8	THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
22	32	39	5	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
23	24	25	46	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
24	23	24	9	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
25	25	26	51	EXILE EPIC FE-39424	KENTUCKY HEARTS
26	26	28	12	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
27	31	32	15	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
28	28	30	7	JOHN ANDERSON WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
29	27	27	8	REBA MCENTIRE MCA 5585	HAVE I GOT A DEAL FOR YOU
30	29	29	22	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
31	21	20	28	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
32	33	33	46	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
33	30	22	25	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
34	37	40	7	SOUTHERN PACIFIC WARNER BROS. 25206 (8.98)	SOUTHERN PACIFIC
35	34	31	6	WAYLON JENNINGS RCA AHL1-5428 (8.98)	TURN THE PAGE
36	38	34	22	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
37	35	35	16	VERN GOSDIN COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL
38	36	37	19	TAMMY WYNETTE EPIC 39971 (8.98)	SOMETIMES WHEN WE TOUCH

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	45	44	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
40	44	58	4	GENE WATSON EPIC BFE-40076	MEMORIES TO BURN
41	42	43	32	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
42	39	41	11	LACY J. DALTON COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
43	40	36	70	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
44	41	38	74	ALABAMA ▲ <sup>2</sup> RCA AHL1-4939 (8.98) (CD)	ROLL ON
45	46	47	130	ALABAMA ▲ <sup>2</sup> RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
46	45	42	21	THE WHITES MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
47	51	53	32	ED BRUCE RCA AHL1-5324 (8.98)	HOMECOMING
48	50	49	21	KATHY MATTEA MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
49	56	57	384	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA JC 35305 (CD)	STARDUST
50	52	50	124	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
51	54	56	208	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
52	55	62	10	MAC DAVIS MCA 5590 (8.98)	TILL I MADE IT WITH YOU
53	58	52	31	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
54	60	65	3	JIM GLASER MCA 5612 (8.98)	PAST THE POINT OF NO RETURN
55	48	48	24	BARBARA MANDRELL MCA 5566 (8.98) (CD)	GREATEST HITS
56	47	46	15	KEITH STEGALL EPIC 39892	KEITH STEGALL
57	49	44	55	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
58	61	63	182	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
59	62	—	2	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
60	59	59	75	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM	TODAY
61	65	—	2	THE 'BAMA BAND COMPLEAT 671013/POLYGRAM (8.98)	THE 'BAMA BAND
62	NEW ▶	—	—	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
63	64	—	2	LORETTA LYNN MCA 5613 (8.98)	JUST A WOMAN
64	57	51	11	EDDIE RABBITT WARNER BROS. 1-25278 (8.98)	EDDIE RABBITT #1'S
65	53	54	24	REBA MCENTIRE MERCURY 824 342-1/POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE
66	67	69	13	LEON EVERETTE MERCURY 8240309-1/POLYGRAM	WHERE'S THE FIRE
67	70	60	183	ALABAMA ▲ <sup>3</sup> RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
68	66	55	5	LANE BRODY EMI-AMERICA ST-17160 (8.98)	LANE BRODY
69	69	73	132	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	HANK WILLIAMS JR'S GREATEST HITS
70	71	66	15	JOHNNY LEE WARNER BROS. 25210 (8.98)	KEEP ME HANGIN' ON
71	63	61	26	SYLVIA RCA AHL1-5413 (8.98)	ONE STEP CLOSER
72	68	68	97	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG
73	72	67	46	EARL THOMAS CONLEY RCA AHL1-5175 (8.98) (CD)	TREADIN' WATER
74	73	64	4	EDDY RAVEN RCA AHL1-5456 (8.98)	LOVE AND OTHER HARD TIMES
75	74	72	54	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW

○ 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.

## BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1984
- Top Ten Country Singles, 1948-1984
- Top Country Singles Of The Year, 1946-1984
- Number One Country Albums, 1964-1984
- Top Ten Country Albums, 1964-1984
- Top Country Albums Of The Year, 1965-1984

FOR INFORMATION, WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036

## RADIO MOST ADDED

## RETAIL BREAKOUTS



### NATIONAL 90 REPORTERS

	NEW ADDS	TOTAL ON
MORRIS DAY THE OAK TREE WARNER BROS.	39	39
STEVIE WONDER PART-TIME LOVER TAMLA	32	78
EDDIE MURPHY PARTY ALL THE TIME COLUMBIA	26	27
GAMARA AND SEEN EVERYBODY DANCE A&M	24	25
CAMEO SINGLE LIFE ATLANTA ARTISTS	24	77

### NATIONAL 143 REPORTERS

	NUMBER REPORTING
STEVIE WONDER PART-TIME LOVER TAMLA	23
CHARLIE SINGLETON MAKE YOUR MOVE ON ME BABY ARISTA	19
RENE & ANGELA I'LL BE GOOD MERCURY	18
CAMEO SINGLE LIFE ATLANTA ARTISTS	16
CARL CARLTON PRIVATE PROPERTY CASABLANCA	14

### REGION 1

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

WILD Boston, MA  
WKND Hartford, CT  
WNHC New Haven, CT  
WDX-FM Rochester, NY

### REGION 2

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

WWIN-FM Baltimore, MD  
WXYV Baltimore, MD  
WRKS New York, NY  
WNJR Newark, NJ  
WOCQ Ocean City, MD  
WDAS-FM Philadelphia, PA  
WUSL Philadelphia, PA  
WAMO Pittsburgh, PA  
WDJY Washington DC  
WHUR Washington, DC

### REGION 3

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

WAOK Atlanta, GA  
WIGO Atlanta, GA  
WVEE Atlanta, GA  
WPAL Charleston, SC  
WWWZ Charleston, SC  
WGIV Charlotte, NC  
WPEG Charlotte, NC  
WJTT Chatanooga, TN  
WDPN Columbia, SC  
WRBD Ft. Lauderdale, FL  
WQMG Greensboro, NC  
WJAX-AM Jacksonville, FL  
WJAX-FM Jacksonville, FL  
WPDQ Jacksonville, FL  
WEDR Miami, FL  
WOWI Norfolk, VA  
WRAP Norfolk, VA  
WORL Orlando, FL  
WPLZ Petersburg, VA  
WANT Richmond, VA  
WEAS Savannah, GA  
WRXB St. Petersburg, FL  
WDDM Sumter, SC  
WANM Tallahassee, FL  
WWIL-FM Wilmington, NC  
WAAA Winston-Salem, NC

### REGION 4

IL, IN, KY, MI, OH, WI

WBMX Chicago, IL  
WGCI-FM Chicago, IL  
WJPC Chicago, IL  
WBLZ Cincinnati, OH  
WCIN Cincinnati, OH  
WDMT Cleveland, OH  
WJMO Cleveland, OH  
WZAK Cleveland, OH  
WDAO Dayton, OH  
WGPR Detroit, MI  
WJLB Detroit, MI  
WKWM Grand Rapids, MI  
WTLC Indianapolis, IN  
WJYL Louisville, KY  
WLOU Louisville, KY  
WLUM Milwaukee, WI  
WNOV Milwaukee, WI

### REGION 5

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

KPRS Kansas City, MO  
KAEZ Oklahoma City, OK  
KMJM St. Louis, MO  
WESL St. Louis, MO  
WZEN St. Louis, MO

### REGION 6

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

WXOK Baton Rouge, LA  
WATV Birmingham, AL  
WENN-FM Birmingham, AL  
KDLZ Ft. Worth, TX  
KCOH Houston, TX  
KMJQ Houston, TX  
WJMI Jackson, MS  
WKXI Jackson, MS  
KLAZ Little Rock, AR  
KRNB Memphis, TN  
WDIR Memphis, TN  
WHRK Memphis, TN  
WBLX Mobile, AL  
WQKQ Nashville, TN  
WYLD-AM New Orleans, LA  
WYLD-FM New Orleans, LA  
KHYS Port Arthur, TX  
KAPE San Antonio, TX  
KOKA Shreveport, LA  
KZEY Tyler, TX

### REGION 7

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

KDKO Denver, CO  
KACE Los Angeles, CA  
KDAY Los Angeles, CA  
KJLH Los Angeles, CA  
KUKQ Phoenix, AZ  
XHRM San Diego, CA

### REGION 8

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

KRE San Francisco, CA  
KSOL San Francisco, CA

### REGION 1

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

Cambridge 1-Stop Boston, MA  
Cavages Cheektowah, NY  
Easy Records 1-Stop N.Quincy, MA  
Hill Records E. Norwalk, CT  
Mass One-Stop Boston, MA  
Skippy White's Mattapan, MA

### REGION 2

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

A-1 One Stop New York, NY  
Al Wicke Records Elizabeth, NJ  
Broadway Record Museum Camden, NJ  
C&M 1-Stop Hyattsville, MD  
Disc-O-Mat New York, NY  
Gola Electronics Philadelphia, PA  
Harmony Music Bronx, NY  
J&R Music World New York, NY  
Kemp Mill Beltsville, MD  
King James Records Philadelphia, PA  
OisensRecord&TapeLtd. Washington, DC  
P & L Records Philadelphia, PA  
Record & Tape Collector Baltimore, MD  
Record Outlet Pittsburgh, PA  
Richman Brothers Pennsauken, NJ  
Sabins Records Washington, DC  
Sam K Records Washington, DC  
Stratford Garden City, NY  
The Wiz Washington, DC  
The Wiz Brooklyn, NY  
Tower New York, NY  
Tower Washington, DC  
Universal One-Stop Philadelphia, PA  
Vogels Elizabeth, NJ  
Waxie Maxie Washington, DC  
Webb's Dept Store Philadelphia, PA  
Win's Records Long Island City, NY  
Your Record Shop Baltimore, MD

### REGION 3

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

Album Den Richmond, VA  
Bibb One Stop Charlotte, NC  
Cals Records Jacksonville, FL  
Camelot Decatur, GA  
Camelot Atlanta, GA  
Churchill's Richmond, VA  
D.J. Records Jacksonville, FL  
Frankie's Got It Norfolk, VA  
Goldmine Records Atlanta, GA  
Jerry Bassin's 1-Stop N.Miami Beach, FL  
Nova Records 1-Stop Norcross, GA  
One-Stop Records Atlanta, GA  
Peaches N. Miami, FL  
Peppermint Records Atlanta, GA  
Pritchetts St. Petersburg, FL  
Record Boutique Winston-Salem, NC  
Second Act Atlanta, GA  
Shazada Records Charlotte, NC  
Southern Music Orlando, FL  
Specs Records Miami, FL  
Tidewater One-Stop Norfolk, VA  
Tropical Records Miami, FL  
Tucker's Record Shop Knoxville, TN

### REGION 4

IL, IN, KY, MI, OH, WI

Angott 1-Stop Detroit, MI  
Audie's One Stop Milwaukee, WI  
Barneys Chicago, IL  
Central 1-Stop Columbus, OH  
Cleveland One-Stop Cleveland, OH  
Color Rite Records Chicago, IL  
Damon's Detroit, MI  
Detroit Audio Systems Detroit, MI  
Eklund Enterprises Kansas City, MO  
Filmore Records Cleveland, OH  
Fletcher's One Stop Chicago, IL  
Gemini One-Stop Cleveland, OH  
Greater Detroit Detroit, MI  
Jimmy's Records Chicago, IL  
Kendricks Records Detroit, MI  
Metro Music Chicago, IL  
Music Master Chicago, IL  
Northern Records Cleveland, OH  
Old Town Record Shop Hamtramck, MI  
Professional Records & Tapes Detroit, MI  
Radio Doctors Milwaukee, WI  
Record Den Cleveland, OH  
Record Rendezvous Cleveland, OH  
Record Theatre N.Randall, OH  
Singer One Stop Chicago, IL  
Sound Asylum Toledo, OH  
Sounds Good Chicago, IL

### REGION 5

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

CML-One Stop St. Louis, MO  
Hudson's Embassy St. Louis, MO  
Musicland St. Louis, MO  
Musicvision Jennings, MO  
Northern Lights St. Paul, MN  
Sound Town St. Louis, MO  
Uptown Records St. Louis, MO

### REGION 6

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

All South Distributors New Orleans, LA  
Big State Distributors Dallas, TX  
Bowie's Records Baton Rouge, LA  
Brown Sugar New Orleans, LA  
Curly Dallas, TX  
Discount Records Nashville, TN  
Frankie's One Stop Inc. Shreveport, LA  
H&W Records Dallas, TX  
Hastings Records Houston, TX  
Kings Record Mart Dallas, TX  
Mushroom New Orleans, LA  
Music Center, One Stop Birmingham, AL  
Peaches Memphis, TN  
Peaches New Orleans, LA  
Pop Tunes Memphis, TN  
Poplar Tunes Memphis, TN  
Reeses Records Dallas, TX  
Sam's Records Dallas, TX  
Select-O-Hits Memphis, TN  
Sound Outlet Missouri City, TX  
Sound Warehouse New Orleans, LA  
Southern Records New Orleans, LA  
Southwest Distributing Houston, TX  
Sunbelt Music Dallas, TX  
Tape City U.S.A. Metairie, LA  
Western Merch. One Stop Houston, TX  
Wherehouse Metairie, LA

### REGION 7

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

Circles Phoenix, AZ  
City One Stop Los Angeles, CA  
Flipside Records Los Angeles, CA  
Fortune Records Inglewood, CA  
Jazz City Los Angeles, CA  
Malt Shop Denver, CO  
Mid-Cities Los Angeles, CA  
Music Brokers Los Angeles, CA  
On Target San Diego, CA  
Riverwood Music Inglewood, CA  
Sun State Los Angeles, CA  
Tower San Diego, CA  
Wherehouse Gardena, CA  
Wherehouse Los Angeles, CA  
World Of Records Los Angeles, CA

### REGION 8

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

Evans House Of Music San Francisco, CA  
Leopold's Records San Jose, CA  
Leopold's Records Berkeley, CA  
Music Menu Seattle, WA  
Music People Oakland, CA  
Record Factory Oakland, CA  
T's Wauzi Records Oakland, CA  
Tower San Francisco, CA  
Tower Seattle, WA  
Tower Records Sacramento, CA

A weekly national indicator of the five most added records on the radio stations reporting to Billboard's Hot Black Singles chart. The stations in each region represent the entire panel in that region, not just those which have added the records listed.

A weekly national indicator of "breakout" singles, i.e., those with significant future sales potential based on initial market reaction. These records are not yet on the top 30 lists of the retailers and one-stops reporting to Billboard's Hot Black Singles chart. The outlets in each region represent the entire panel in that region, not just those which are reporting the records listed.

## BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

FOR INFORMATION, WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036

# Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	CHERISH	KOOL & THE GANG	1
2	1	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	2
3	6	OH SHEILA	READY FOR THE WORLD	3
4	4	WE DON'T NEED ANOTHER HERO	TINA TURNER	4
5	5	FLY GIRL	BOOGIE BOYS	6
6	2	FREEWAY OF LOVE	ARETHA FRANKLIN	17
7	7	ALL OF ME FOR ALL OF YOU	9.9	7
8	15	YOU ARE MY LADY	FREDDIE JACKSON	5
9	9	I WANT MY GIRL	JESSE JOHNSON'S REVUE	11
10	14	I'M LEAVING BABY	CON FUNK SHUN	12
11	13	MYSTERY LADY	BILLY OCEAN	10
12	11	DARE ME	THE POINTER SISTERS	9
13	17	POP LIFE	PRINCE & THE REVOLUTION	8
14	18	HELLO STRANGER	CARRIE LUCAS	20
15	26	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	14
16	22	OBJECT OF MY DESIRE	STARPOINT	15
17	12	DANCIN' IN THE KEY OF LIFE	STEVE ARRINGTON	22
18	25	I MISS YOU	KLYMAXX	16
19	27	YOUR PLACE OR MINE	THE BAR-KAYS	18
20	23	DANCE ELECTRIC	ANDRE CYMONE	13
21	8	DISRESPECT	THE GAP BAND	24
22	21	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	40
23	—	HOT SPOT	THE DAZZ BAND	21
24	—	ALL FALL DOWN	FIVE STAR	23
25	29	SCREAMS OF PASSION	FAMILY	19
26	—	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	39
27	10	WILD AND CRAZY LOVE	THE MARY JANE GIRLS	29
28	—	MY SECRET (DIDJA GIT IT YET?)	NEW EDITION	27
29	16	WHO'S HOLDING DONNA NOW	DEBARGE	46
30	30	PLEASURE SEEKERS	THE SYSTEM	38

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	OH SHEILA	READY FOR THE WORLD	3
2	2	CHERISH	KOOL & THE GANG	1
3	1	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	2
4	4	POP LIFE	PRINCE & THE REVOLUTION	8
5	7	DARE ME	THE POINTER SISTERS	9
6	10	YOU ARE MY LADY	FREDDIE JACKSON	5
7	8	MYSTERY LADY	BILLY OCEAN	10
8	9	ALL OF ME FOR ALL OF YOU	9.9	7
9	18	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	14
10	6	WE DON'T NEED ANOTHER HERO	TINA TURNER	4
11	12	OBJECT OF MY DESIRE	STARPOINT	15
12	11	DANCE ELECTRIC	ANDRE CYMONE	13
13	5	I WANT MY GIRL	JESSE JOHNSON'S REVUE	11
14	16	I MISS YOU	KLYMAXX	16
15	19	SCREAMS OF PASSION	FAMILY	19
16	20	YOUR PLACE OR MINE	THE BAR-KAYS	18
17	15	I'M LEAVING BABY	CON FUNK SHUN	12
18	21	HOT SPOT	THE DAZZ BAND	21
19	17	FLY GIRL	BOOGIE BOYS	6
20	22	STRONGER TOGETHER	SHANNON	26
21	24	ALL FALL DOWN	FIVE STAR	23
22	28	STAND BY ME	MAURICE WHITE	25
23	23	MY SECRET (DIDJA GIT IT YET?)	NEW EDITION	27
24	—	HARD TIMES FOR LOVERS	JENNIFER HOLLIDAY	32
25	25	A LITTLE BIT OF HEAVEN	NATALIE COLE	28
26	—	I'LL BE GOOD	RENE & ANGELA	30
27	—	STAND UP	HOWARD JOHNSON	31
28	—	SINGLE LIFE	CAMEO	35
29	14	DANCIN' IN THE KEY OF LIFE	STEVE ARRINGTON	22
30	29	HELLO STRANGER	CARRIE LUCAS	20

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## BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (8)	12
MCA/Constellation (2)	
Virgin/MCA (2)	
CAPITOL	9
ATLANTIC (1)	8
Mirage (2)	
Atlantic/Tommy Boy (1)	
Garage/4th & Broadway (1)	
Island (1)	
Modern (1)	
Philly World (1)	
MOTOWN (2)	8
Gordy (5)	
Tamla (1)	
POLYGRAM	8
Mercury (4)	
Atlanta Artists (2)	
Casablanca (1)	
De-Lite (1)	
COLUMBIA	7
EPIC (3)	7
Private 1 (2)	
Portrait (1)	
Tabu (1)	
WARNER BROS. (3)	7
Paisley Park (2)	
Geffen (1)	
Sire (1)	
ARISTA (5)	6
Jive (1)	
A&M	5
RCA (4)	5
Total Experience (1)	
ELEKTRA (2)	3
Solar (1)	
PROFILE	3
DANYA/FANTASY	2
Reality (2)	
MANHATTAN	2
P.I.R. (2)	
CRC	1
CHRYSALIS	1
CRITIQUE	1
FANTASY	1
Starlite (1)	
JEM	1
Golden Boy (1)	
RED LABEL	1
SELECT	1
SUTRA	1

## BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	79 GIVE AND TAKE (One To One, ASCAP)	62 KING KUT (Promuse, BMI/Duke Bootee, BMI)	98 SERVING IT (Perk's, BMI/Duchess, BMI/MCA, ASCAP)
73 "8" BALL (Almo, ASCAP/Ram Wave, ASCAP/Omeo, BMI)	55 GLOW (Stone City, ASCAP/National League, ASCAP)	87 KRUSH GROOVE (CAN'T STOP THE STREET) (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	56 SHOUT (Nymph, BMI)
23 ALL FALL DOWN (Blue Mer, ASCAP/Virgin, ASCAP)	75 GOTTA BE A WINNER (Protoons, ASCAP/Eric Matthew, ASCAP/Hue-har, ASCAP/Jay Dub, ASCAP)	28 A LITTLE BIT OF HEAVEN (Irving, BMI/Buchanan, BMI)	39 THE SHOW (Keejue, BMI/Mark Of Aries, BMI)
7 ALL OF ME FOR ALL OF YOU (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	92 HANGIN' ON A STRING (Virgin, ASCAP/Brampton, ASCAP)	95 LOVE IS LIKE AN ITCHIN' IN MY HEART (Stone Agate, BMI)	36 SILVER SHADOW (Almo, ASCAP/Jodaway, ASCAP)
76 ARE YOU READY? (Hexagram, BMI/Modern, BMI)	32 HARD TIMES FOR LOVERS (Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	58 MAKE YOUR MOVE ON ME BABY (Wun Tun, ASCAP)	35 SINGLE LIFE (All Seeing Eye, ASCAP/Larry Jr., BMI)
52 ATTACK ME WITH YOUR LOVE (Larry Jr., BMI/King Kendrick, BMI/All Seeing Eye, ASCAP)	20 HELLO STRANGER (Cotillion, BMI/Braintree, BMI/Lovelane, BMI)	27 MY SECRET (DIDJA GIT IT YET?) (MCA, ASCAP/Bobby Hart, ASCAP)	41 SISTER FATE (Toy Box, ASCAP)
89 BABY IT'S YOU (M M & M, BMI)	100 HISTORY (Intersong, ASCAP)	10 MYSTERY LADY (Zomba, ASCAP/Willesden, BMI)	83 SO HARD (Vogue, BMI/Cottontail, BMI)
53 BAD BOY (American League, BMI/Tricky-Trac, BMI)	21 HOT SPOT (Jobete, ASCAP/Dazzberry Jam, ASCAP/Stone Diamond, BMI/Bedazzled, BMI)	84 A NITE AT THE APOLLO LIVE! (Jobete, ASCAP)	68 SOMEBODY TOOK MY LOVE (Ackee, ASCAP/Upward Spiral, ASCAP/Security Hogg, ASCAP)
69 BAD BOYS (TAP, ASCAP)	63 I CAN'T FORGET YOU (Assorted, BMI/Heart to Heart, ASCAP/Different Strokes, ASCAP)	72 THE OAK TREE (Ya D Sir, ASCAP)	57 SOMETHING THAT TURNS YOU ON (Bleuing, ASCAP)
86 BULLET PROOF (Bridgeport, BMI/Yeldarps, ASCAP)	16 I MISS YOU (Spectrum VII, ASCAP)	15 OBJECT OF MY DESIRE (Adekavode, BMI/Phileto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI)	25 STAND BY ME (Rightsong, BMI/Trio, BMI/Unichappell, BMI/ADT, BMI)
1 CHERISH (Delightful, BMI)	11 I WANT MY GIRL (Crazy People, ASCAP/Almo, ASCAP)	3 OH SHEILA (Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	31 STAND UP (Hojo, BMI/Irving, BMI/Almo, ASCAP/Crimasco, ASCAP)
49 CHOOSE ME (Virgin, ASCAP/Brampton, ASCAP)	60 I WANT TO FEEL I'M WANTED (Amazement, BMI)	33 PADLOCK (Wakefield, ASCAP)	45 STIR IT UP (Uncity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline, BMI)
67 COOLIN' OUT (Jobete, ASCAP/Wesel, ASCAP/Nannacub, ASCAP/Tuneworks, BMI)	14 I WISH HE DIDN'T TRUST ME SO MUCH (Pea Pod, ASCAP/Pass It On, ASCAP/Sknabue, ASCAP/Legs, ASCAP)	37 PART-TIME LOVER (Jobete, ASCAP/Black Bull, ASCAP)	70 STRANGER IN THE NIGHT (Red Writer, ASCAP/Billy Osborne, ASCAP/Captain Z, ASCAP)
13 DANCE ELECTRIC (Controversy, ASCAP)	40 I WONDER IF I TAKE YOU HOME (Personal, ASCAP/Mokjumbi, BMI)	90 PARTY ALL THE TIME (Stone City, ASCAP)	26 STRONGER TOGETHER (Not Fragile, BMI/Shapiro Bernstein, ASCAP/Green Star, ASCAP)
22 DANCIN' IN THE KEY OF LIFE (Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	54 IF YOU LOVE SOMEBODY SET THEM FREE (Magnetic, BMI/Reggatta, BMI/Illegal, BMI)	38 PLEASURE SEEKERS (Science Lab, ASCAP/Green Star, ASCAP)	77 SUSPICIOUS (Deele Reele, BMI/Inner Rhythm, BMI/Hip Trip, BMI/Midstar, BMI)
9 DARE ME (WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP)	34 IF YOU WERE HERE TONIGHT (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	8 POP LIFE (Controversy, ASCAP)	50 THERE'S NOTHIN' OUT THERE (Johnny Yuma, BMI/Hoodoo, BMI/Peabo, ASCAP/Outer Snake, ASCAP/Overdue, ASCAP/WB, ASCAP)
24 DISRESPECT (Temp, BMI)	30 I'LL BE GOOD (A La Mode, ASCAP)	85 POWER OF LOVE (Hexagram, BMI/Modern, BMI)	82 THIS TIME (Vinewood, BMI/Terr-Tiff, ASCAP)
74 DRESS YOU UP (House Of Fun, BMI)	12 I'M LEAVING BABY (Bee-germaine, BMI)	51 PRIVATE PROPERTY (Music Minded, BMI)	44 TRAPPED (Moonwalk, ASCAP)
80 EIGHT ARMS TO HOLD YOU (Warner-Tamerlane, BMI/WB, ASCAP)	99 ITCHIN' FOR A SCRATCH (T-girl, BMI/T-Boy, ASCAP/Go-Glo, ASCAP)	81 THE ROCK ( )	61 VICTIM OF DESIRE (Philly World, BMI)
42 THE FAT BOYS ARE BACK (Kuwa, ASCAP/Foots Prayer, BMI)	93 IT'S MADNESS (Jobete, ASCAP)	59 ROCK ME TONIGHT (Bush Bunnin', BMI)	4 WE DON'T NEED ANOTHER HERO (THUNDERDOME) (Irving, BMI/Myaxe, PRS)
6 FLY GIRL (Lifo, BMI/Yeldarps, ASCAP)	47 IT'S OVER NOW (April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	65 ROMEO PART 1 & PART 2 (Mokjumbi, BMI)	48 WHEN YOU LOVE ME LIKE THIS (Willesden, BMI)
17 FREEWAY OF LOVE (Gratitude Sky, ASCAP/Polo Grounds, BMI)	78 JAM-MASTER JAMMIN' (Protoons, ASCAP/Rush Groove, ASCAP)	94 ROMEO WHERE'S JULIET (Not Listed)	46 WHO'S HOLDING DONNA NOW (Foster Frees, BMI/Garden Rake, BMI/April,
91 GIRL IF YOU TAKE ME HOME (Forcelul, BMI)	66 JANET (Rightsong, BMI/Franne Golde, BMI/Sin-Drome, BMI/Del Zorro, ASCAP/Arista, ASCAP)	64 THE ROOF IS ON FIRE (Anjue, ASCAP)	
	43 JUST ANOTHER LONELY NIGHT	2 SAVING ALL MY LOVE FOR YOU (Prince Street, ASCAP/Screen Gems-EMI, BMI)	
		19 SCREAMS OF PASSION	

**SHEET MUSIC AGENTS**  
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

# TOP BLACK ALBUMS.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	3	24	<b>WHITNEY HOUSTON</b> ▲ ARISTA ALB-8212 (8.98) (CD) 3 weeks at No. One	WHITNEY HOUSTON
2	3	2	9	<b>CAMEO</b> ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE
3	2	1	17	<b>FREDDIE JACKSON</b> ● CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
4	4	4	8	<b>ARETHA FRANKLIN</b> ● ARISTA AL 8-8286 (8.98)	WHO'S ZOOMIN' WHO
5	6	7	39	<b>KOOL &amp; THE GANG</b> ▲ DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
6	5	6	16	<b>READY FOR THE WORLD</b> MCA 5594 (8.98)	READY FOR THE WORLD
7	7	5	24	<b>LUTHER VANDROSS</b> ▲ EPIC FE 39882	THE NIGHT I FELL IN LOVE
8	8	8	19	<b>PRINCE &amp; THE REVOLUTION</b> ▲ <sup>2</sup> PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
9	10	14	27	<b>JESSE JOHNSON'S REVUE</b> A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
10	14	10	12	<b>RENE &amp; ANGELA</b> MERCURY 824607-1M1/POLYGRAM (8.98)	STREET CALLED DESIRE
11	11	13	5	<b>FAT BOYS</b> SUTRA 1016/ROULETTE (8.98)	THE FAT BOYS ARE BACK
12	9	9	16	<b>LOOSE ENDS</b> MCA 5588 (8.98)	A LITTLE SPICE
13	12	12	25	<b>DEBARGE</b> ● GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
14	15	16	58	<b>BILLY OCEAN</b> ▲ JIVE JL8-8213/ARISTA (8.98) (CD)	SUDDENLY
15	21	36	3	<b>BOOGIE BOYS</b> CAPITOL ST-12409 (8.98)	CITY LIFE
16	16	19	14	<b>UTFO</b> SELECT 21614 (8.98)	UTFO
17	20	26	5	<b>PATTI LABELLE</b> P.I.R. FZ 40020/EPIC	PATTI
18	18	25	5	<b>THE POINTER SISTERS</b> RCA AJL1-5487 (8.98)	CONTACT
19	13	11	26	<b>THE MARY JANE GIRLS</b> ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
20	17	15	25	<b>MAZE FEATURING FRANKIE BEVERLY</b> ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
21	22	20	18	<b>CON FUNK SHUN</b> MERCURY 824345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
22	19	18	18	<b>RICK JAMES</b> GORDY 6135GL/MOTOWN (8.98)	GLOW
23	24	22	30	<b>SADE</b> ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
24	42	—	2	<b>THE FAMILY</b> PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
25	26	21	23	<b>ALEXANDER O'NEAL</b> TABU FZ 39331/EPIC	ALEXANDER O'NEAL
26	30	33	4	<b>STARPOINT</b> ELEKTRA 60424 (8.98)	RESTLESS
27	27	29	18	<b>ATLANTIC STARR</b> A&M SP-5019 (8.98)	AS THE BAND TURNS
28	28	32	6	<b>ONE WAY</b> MCA 5552 (8.98)	WRAP YOUR BODY
29	32	51	4	<b>9.9</b> RCA NFL1-8049 (8.98)	9.9
30	33	47	3	<b>THE DAZZ BAND</b> MOTOWN 6149ML (8.98)	HOT SPOT
31	23	17	9	<b>GEORGE CLINTON</b> CAPITOL ST-12417 (8.98)	SOME OF MY BEST JOKES ARE FRIENDS
32	25	24	35	<b>KLYMAXX</b> MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
33	44	—	2	<b>LISA LISA &amp; CULT JAM WITH FULL FORCE</b> COLUMBIA BFC 40135	LISA LISA & CULT JAM WITH FULL FORCE
34	34	42	47	<b>NEW EDITION</b> ▲ MCA 5515 (8.98) (CD)	NEW EDITION
35	35	35	6	<b>STING</b> A&M SP-3750 (8.98) (CD)	DREAM OF THE BLUE TURTLES
36	36	38	21	<b>STEVE ARRINGTON</b> ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
37	37	23	7	<b>DR. J.R. KOOL &amp; THE OTHER ROXANNES</b> COMPLEAT 671014-1/POLYGRAM (6.98)	THE COMPLETE STORY OF ROXANNE
38	38	30	30	<b>RUN-D.M.C.</b> ● PROFILE PRO 1205 (8.98)	KING OF ROCK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	46	36	<b>THE GAP BAND</b> TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
40	40	44	6	<b>CARRIE LUCAS</b> MCA/CONSTELLATION 5513 (8.98)	HORSIN' AROUND
41	31	27	65	<b>TINA TURNER</b> ▲ <sup>4</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
42	50	52	8	<b>DENNIS EDWARDS</b> GORDY 6148GL/MOTOWN (8.98)	COOLIN' OUT
43	46	50	4	<b>NEWCLEUS</b> SUNNYVIEW 4903 (8.98)	SPACE IS THE PLACE
44	29	28	21	<b>MELBA MOORE</b> CAPITOL ST-12382 (8.98)	READ MY LIPS
45	45	48	6	<b>THE SYSTEM</b> MIRAGE 90281/ATLANTIC (8.98)	THE PLEASURE SEEKERS
46	48	34	16	<b>STANLEY JORDAN</b> BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
47	41	41	7	<b>SPYRO GYRA</b> MCA 5606 (8.98) (CD)	ALTERNATING CURRENTS
48	54	37	30	<b>COMMODORES</b> ▲ MOTOWN 6124ML (8.98)	NIGHTSHIFT
49	43	31	14	<b>MARVIN GAYE</b> COLUMBIA FC39916	DREAM OF A LIFETIME
50	65	—	2	<b>SOUNDTRACK</b> CAPITOL 12429 (9.98)	MAD MAX BEYOND THUNDERDOME
51	62	67	3	<b>FIVE STAR</b> RCA NFL1-8052 (8.98)	LUXURY OF LIFE
52	49	40	17	<b>PHIL COLLINS</b> ▲ <sup>2</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
53	52	39	44	<b>WHODINI</b> ● JIVE JL8-8251/ARISTA (8.98)	ESCAPE
54	53	53	18	<b>EARL KLUGH</b> WARNER BROS. 25262-1 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
55	NEW	▶		<b>JENNIFER HOLLIDAY</b> GEFEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
56	47	49	18	<b>BILL WITHERS</b> COLUMBIA FC39887	WATCHING YOU, WATCHING ME
57	51	45	32	<b>GEORGE BENSON</b> WARNER BROS. 25178-1 (8.98) (CD)	20/20
58	58	61	39	<b>MADONNA</b> ▲ <sup>5</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
59	66	66	17	<b>SHANNON</b> MIRAGE 90267/ATLANTIC (8.98) (CD)	DO YOU WANNA GET AWAY
60	55	43	13	<b>DEELE</b> SOLAR 60410/ELEKTRA (8.98)	MATERIAL THANGZ
61	57	57	32	<b>WHAM!</b> ▲ <sup>3</sup> COLUMBIA FC39595 (CD)	MAKE IT BIG
62	59	55	11	<b>PEABO BRYSON</b> ELEKTRA 60427 (8.98)	TAKE NO PRISONERS
63	60	64	6	<b>GWEN GUTHRIE</b> GARAGE/ISLAND TRADING CO. 2001/ATLANTIC (8.98)	PADLOCK
64	56	58	12	<b>THE FOUR TOPS</b> MOTOWN 6130ML (8.98)	MAGIC
65	NEW	▶		<b>HOWARD JOHNSON</b> A&M SP-4982 (8.98)	THE VISION
66	64	54	13	<b>NATALIE COLE</b> MODERN 90270/ATLANTIC (8.98)	DANGEROUS
67	67	60	32	<b>SOUNDTRACK</b> ▲ MCA 5547 (8.98) (CD)	BEVERLY HILLS COP
68	61	63	39	<b>TEENA MARIE</b> ● EPIC FE39528	STARCHILD
69	63	59	22	<b>THIRD WORLD</b> COLUMBIA FC 39877	SENSE OF PURPOSE
70	68	62	18	<b>GEORGE HOWARD</b> TBA TB 205/PALO ALTO (8.98)	DANCING IN THE SUN
71	69	56	5	<b>CHERYL LYNN</b> COLUMBIA FC 40024	IT'S GONNA BE ALRIGHT
72	75	70	47	<b>CHAKA KHAN</b> ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
73	71	73	42	<b>FAT BOYS</b> ● SUTRA SUS 1015 (8.98)	FAT BOYS
74	70	68	6	<b>R.J.'S LATEST ARRIVAL</b> ATLANTIC 81260 (8.98)	R.J.'S LATEST ARRIVAL
75	72	69	58	<b>THE POINTER SISTERS</b> ▲ <sup>2</sup> PLANET BXL1-4706/RCA (8.98) (CD)	BREAK OUT

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

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# HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	7	8	<b>EIGHT ARMS TO HOLD YOU</b> EPIC 49-05247 1 week at No. One	◆ GOON SQUAD
2	1	3	8	<b>TRAPPED</b> MCA 23568	COLONEL ABRAMS
3	4	9	7	<b>DARE ME</b> RCA PD-14127	◆ THE POINTER SISTERS
4	3	4	10	<b>HISTORY</b> CRITIQUE CR 8512	◆ MAI TAI
5	8	10	7	<b>OH SHEILA</b> MCA 23572	READY FOR THE WORLD
6	12	21	4	<b>POP LIFE (REMIX)/HELLO</b> PAISLEY PARK 0-20357/WARNER BROS.	PRINCE & THE REVOLUTION
7	6	6	10	<b>ALL FALL DOWN</b> RCA PW-14109	◆ FIVE STAR
8	5	2	9	<b>I'M ONLY SHOOTING LOVE</b> COLUMBIA 44-05229	◆ TIME BANDITS
9	11	11	8	<b>PICKIN' UP PIECES</b> MIRAGE 0-96873/ATLANTIC	BRENDA K. STARR
10	14	15	5	<b>IF YOU LOVE SOMEBODY SET THEM FREE (REMIX)</b> A&M SP-12132	◆ STING
11	<b>NEW</b>			<b>BE NEAR ME</b> MERCURY 884 052-1	◆ ABC
12	15	14	6	<b>OBJECT OF MY DESIRE</b> ELEKTRA 0-66891	◆ STARPOINT
13	16	20	5	<b>SOME PEOPLE (REMIX)</b> CAPITOL V-8649	BELOUIS SOME
14	20	27	3	<b>I'LL BE GOOD</b> MERCURY 884 009-1	◆ RENE & ANGELA
15	19	32	3	<b>MONEY'S TOO TIGHT TO MENTION</b> IMPORT (ELEKTRA.UK)	SIMPLY RED
16	31	—	2	<b>DRESS YOU UP (REMIX)</b> SIRE 0-20369/WARNER BROS.	◆ MADONNA
17	10	5	9	<b>WILD AND CRAZY LOVE (REMIX)</b> GORDY 4541GG/MOTOWN	THE MARY JANE GIRLS
18	25	36	4	<b>THE SCREAMS OF PASSION/YES</b> PAISLEY PARK 0-20360/WARNER BROS.	THE FAMILY
19	23	35	4	<b>THE DANCE ELECTRIC</b> COLUMBIA 44-05249	◆ ANDRE CYMONE
20	21	24	6	<b>GOOD-BYE BAD TIMES</b> A&M SP-12141	PHILIP OAKEY & GIORGIO MORODER
21	24	29	5	<b>ENDICOTT</b> SIRE 0-20351/WARNER BROS.	◆ KID CREOLE AND THE COCONUTS
22	18	18	7	<b>BOYS WILL BE BOYS</b> MOTOWN 4542MG	◆ MAUREEN STEELE
23	29	45	3	<b>ONE LIFE/IT'S THE WAY YOU DO IT</b> SIRE 0-20358/WARNER BROS.	LAID BACK
24	9	1	9	<b>SHOUT (REMIX)</b> MERCURY 880 929-1	◆ TEARS FOR FEARS
25	37	—	2	<b>FALL DOWN (SPIRIT OF LOVE)</b> A&M SP-12146	TRAMAINÉ
26	30	37	4	<b>THE POWER OF LOVE (REMIX)</b> CHRYSALIS 4V9-42889	◆ HUEY LEWIS & THE NEWS
27	26	25	6	<b>STRONGER TOGETHER</b> MIRAGE 0-96870/ATLANTIC	SHANNON
28	28	31	5	<b>ONLY FOR LOVE</b> EMI-AMERICA V-7861	LIMAHIL
29	13	8	10	<b>FREEWAY OF LOVE</b> ARISTA ADI-9355	◆ ARETHA FRANKLIN
30	7	12	6	<b>VANITY KILLS/BE NEAR ME (REMIX)</b> IMPORT (NEUTRON.UK)	◆ ABC
31	33	41	3	<b>SHAME</b> CAPITOL (PROMO)	◆ THE MOTELS
32	35	—	2	<b>SO IN LOVE (REMIX)</b> A&M SP-12143	◆ O.M.D.
33	34	43	3	<b>HOT SPOT (REMIX)</b> MOTOWN 4543MG	THE DAZZ BAND
34	17	13	8	<b>CHECK IT OUT</b> PERSONAL P49818	FANCY
35	22	16	8	<b>BIT BY BIT</b> MCA 23564	◆ STEPHANIE MILLS
36	39	44	3	<b>WEIRD SCIENCE</b> MCA 23574	◆ OINGO BOINGO
37	32	34	6	<b>GIRL IF YOU TAKE ME HOME</b> COLUMBIA 44-05232	FULL FORCE
38	46	—	2	<b>YOU LOOK MARVELOUS</b> A&M SP-12147	◆ BILLY CRYSTAL
39	27	19	7	<b>STIR IT UP (REMIX)</b> MCA 23567	◆ PATTI LABELLE
40	50	—	2	<b>THERE MUST BE AN ANGEL/GROWN UP GIRLS</b> RCA JD-14162	◆ EURYTHMICS
41	42	—	2	<b>WHEN YOU LOVE ME LIKE THIS (REMIX)/WINNER</b> CAPITOL V-8647	MELBA MOORE
42	<b>NEW</b>			<b>SPANISH EDDIE</b> ATLANTIC 0-86868	◆ LAURA BRANIGAN
43	47	—	2	<b>MUSIC IS THE KEY</b> D.J. INTERNATIONAL DJ888	J.M. SILK
44	36	30	5	<b>YOUTHQUAKE (LP CUTS)</b> EPIC BFE40119	DEAD OR ALIVE
45	<b>NEW</b>			<b>DON'T LEAVE ME THIS WAY</b> MEGATONE MT-135	JEANIE TRACY
46	<b>NEW</b>			<b>KILLER INSTINCT</b> SILVER BLUE 429-05250	ROBEY
47	49	—	2	<b>LOVE RESURRECTION</b> COLUMBIA 44-05237	◆ ALISON MOYET
48	<b>NEW</b>			<b>GIVE AND TAKE</b> CAPITOL V-8652	BRASS CONSTRUCTION
49	44	46	4	<b>YOUR PLACE OR MINE</b> MERCURY 880 966-1	◆ THE BAR-KAYS
50	<b>NEW</b>			<b>LIMIT OF YOUR LOVING/DON'T LET IT UP</b> NEXT PLATEAU NP50032	WELL RED

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	9	<b>SHOUT (REMIX)</b> MERCURY 880 929-1 2 weeks at No. One	◆ TEARS FOR FEARS
2	2	1	8	<b>TRAPPED</b> MCA 23568	COLONEL ABRAMS
3	3	9	3	<b>POP LIFE (REMIX)/HELLO</b> PAISLEY PARK 0-20357/WARNER BROS.	PRINCE & THE REVOLUTION
4	4	3	10	<b>FREEWAY OF LOVE</b> ARISTA ADI-9355	◆ ARETHA FRANKLIN
5	6	8	5	<b>IF YOU LOVE SOMEBODY SET THEM FREE (REMIX)</b> A&M SP-12132	◆ STING
6	9	12	5	<b>THE SHOW/LA DI DA DI</b> REALITY D-242/FANTASY	DOUG E. FRESH & THE GET FRESH CREW
7	7	21	4	<b>THE SCREAMS OF PASSION/YES</b> PAISLEY PARK 0-20360/WARNER BROS.	THE FAMILY
8	10	18	5	<b>OH SHEILA</b> MCA 23572	READY FOR THE WORLD
9	13	11	7	<b>PICKIN' UP PIECES</b> MIRAGE 0-96873/ATLANTIC	BRENDA K. STARR
10	36	—	2	<b>DRESS YOU UP (REMIX)</b> SIRE 0-20369/WARNER BROS.	◆ MADONNA
11	12	13	6	<b>ALL FALL DOWN</b> RCA PW-14109	◆ FIVE STAR
12	5	5	11	<b>FUZZ DANCE (EP)</b> SIRE 25273-1/WARNER BROS.	VARIOUS ARTISTS
13	19	15	8	<b>EIGHT ARMS TO HOLD YOU</b> EPIC 49-05247	◆ GOON SQUAD
14	15	20	4	<b>THE DANCE ELECTRIC</b> COLUMBIA 44-05249	◆ ANDRE CYMONE
15	11	6	24	<b>I WONDER IF I TAKE YOU HOME</b> COLUMBIA 44-05203	◆ LISA LISA & CULT JAM WITH FULL FORCE
16	18	19	11	<b>CITY LIFE/A FLY GIRL</b> CAPITOL V-8645	BOOGIE BOYS
17	25	32	4	<b>OBJECT OF MY DESIRE</b> ELEKTRA 0-66891	◆ STARPOINT
18	22	30	4	<b>WILD AND CRAZY LOVE (REMIX)</b> GORDY 4541GG	THE MARY JANE GIRLS
19	16	16	6	<b>DARE ME</b> RCA PD-14127	◆ THE POINTER SISTERS
20	8	4	15	<b>ANGEL/INTO THE GROOVE</b> ● SIRE 0-20335/WARNER BROS.	◆ MADONNA
21	14	7	7	<b>STIR IT UP (REMIX)</b> MCA 23567	◆ PATTI LABELLE
22	20	10	9	<b>RASPBERRY BERET/SHE'S ALWAYS IN MY HAIR</b> PAISLEY PARK 0-20355/WARNER BROS.	◆ PRINCE & THE REVOLUTION
23	31	29	4	<b>THE POWER OF LOVE (REMIX)</b> CHRYSALIS 4V9-42889	◆ HUEY LEWIS & THE NEWS
24	21	25	7	<b>CRY</b> POLYDOR 881 786-1/POLYGRAM	◆ GODLEY & CREME
25	17	23	5	<b>GOOD-BYE BAD TIMES</b> A&M SP-12141	PHILIP OAKEY & GIORGIO MORODER
26	33	41	3	<b>SISTER FATE</b> PAISLEY PARK 0-20359/WARNER BROS.	SHEILA E.
27	32	44	3	<b>SPANISH EDDIE</b> ATLANTIC 0-86868	◆ LAURA BRANIGAN
28	24	27	13	<b>BAD BOYS</b> STARLITE B6000/FANTASY	BAD BOYS FEATURING K LOVE
29	29	33	6	<b>I'M ONLY SHOOTING LOVE</b> COLUMBIA 44-05229	◆ TIME BANDITS
30	27	28	10	<b>DANCIN' IN THE KEY OF LIFE (REMIX)</b> ATLANTIC 0-86874	◆ STEVE ARRINGTON
31	39	—	2	<b>INVINCIBLE</b> CHRYSALIS 4V9-42878	◆ PAT BENATAR
32	35	42	5	<b>BAD BOY</b> PRIVATE I 429-05241	JUICY
33	<b>NEW</b>			<b>FALL DOWN (SPIRIT OF LOVE)</b> A&M SP-12146	TRAMAINÉ
34	41	—	2	<b>WE DON'T NEED ANOTHER HERO (THUNDERDOME)</b> CAPITOL V-8655	◆ TINA TURNER
35	<b>NEW</b>			<b>BE NEAR ME</b> MERCURY 884 052-1	◆ ABC
36	<b>NEW</b>			<b>CONGA</b> EPIC 49-05253	MIAMI SOUND MACHINE
37	28	17	16	<b>UNEXPECTED LOVERS</b> TSR TSR 837	LIME
38	38	46	8	<b>MUSIC IS THE KEY</b> D.J. INTERNATIONAL DJ888	J.M. SILK
39	40	47	3	<b>EYE TO EYE (REMIX)</b> CHRYSALIS 4V9-42900	GO WEST
40	26	14	8	<b>BIT BY BIT</b> MCA 23564	◆ STEPHANIE MILLS
41	<b>NEW</b>			<b>I'LL BE GOOD</b> MERCURY 884 009-1	◆ RENE & ANGELA
42	<b>NEW</b>			<b>ONE LIFE/IT'S THE WAY YOU DO IT</b> SIRE 0-20358/WARNER BROS.	LAID BACK
43	37	24	27	<b>YOU SPIN ME ROUND (LIKE A RECORD)</b> EPIC 49-05208	◆ DEAD OR ALIVE
44	45	—	2	<b>BLACK KISSES (NEVER MAKE YOU BLUE)</b> RCA PD-14104	CURTIE & THE BOOM BOX
45	<b>NEW</b>			<b>WEIRD SCIENCE</b> MCA 23574	◆ OINGO BOINGO
46	23	22	12	<b>PADLOCK (EP)</b> GARAGE ITG-2001/4TH & B'WAY	GWEN GUTHRIE
47	<b>NEW</b>			<b>HOT SPOT (REMIX)</b> MOTOWN 4543MG	THE DAZZ BAND
48	49	—	2	<b>RUNNING UP THAT HILL</b> EMI-AMERICA V-7865	KATE BUSH
49	<b>NEW</b>			<b>ONE LOVE</b> SUPERTRONICS RY-009	JANICE CHRISTIE
50	<b>NEW</b>			<b>NEEDLE TO THE GROOVE</b> SLEEPING BAG SLX-00015X	MANTRONIX

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

1. WALK AWAY SATISFIED ZINO FEATURING JAYNE EDWARDS PACIFIC
2. RUNNING UP THAT HILL KATE BUSH EMI-AMERICA
3. DANCING IN THE STREET (REMIX) MICK JAGGER & DAVID BOWIE EMI-AMERICA
4. PERFECT WAY (REMIX) SCRITTI POLITTI WARNER BROS.
5. CHOOSE ME (REMIX) LOOSE ENDS MCA
6. HARD TIMES FOR LOVERS (REMIX) JENNIFER HOLLIDAY GEFFEN
7. TAKES A LITTLE TIME TOTAL CONTRAST IMPORT (LONDON, UK)
8. STOP PLAYING ON ME VIKKI LOVE 4TH & B'WAY
9. SINGLE LIFE CAMEO ATLANTA ARTISTS
10. ONE LOVE JANICE CHRISTIE SUPERTRONICS

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

1. THE GREAT DIVIDE PORTION CONTROL IMPORT (RHYTHMIC, UK)
2. SAY I'M YOUR NUMBER ONE PRINCESS NEXT PLATEAU
3. SEND MY HEART THE ADVENTURES CHRYSALIS
4. DANCING IN THE STREET (REMIX) MICK JAGGER & DAVID BOWIE EMI-AMERICA
5. DON'T STOP THE DANCE BRYAN FERRY IMPORT (EG, UK)
6. NO MORE NO WAR MIRAGE IMPORT (PROTO, UK)
7. HARD TIMES FOR LOVERS (REMIX) JENNIFER HOLLIDAY GEFFEN
8. DON'T MESS WITH DR. DREAM THE THOMPSON TWINS IMPORT (ARISTA, UK)
9. SINGLE LIFE CAMEO ATLANTA ARTISTS

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

# Dance TRAX

by Brian Chin



**T**HE HANDS-DOWN sure-shot this week is (again) a British import: Princess' "Say I'm Your Number," which was an instant hit on the U.K.'s Supreme label and out domestically on Next Plateau. The exact cloning of Minneapolis rhythm and New York vocal styles is just astounding until you notice that it was **Mike Stock, Matt Aitken** and **Pete Waterman** who produced: They were behind the hi-NRG satire by Dead Or Alive, "You Spin Me Round (Like A Record)," as well as all the recent Divine imports. The epic-length remix by **Phil Harding** is also noteworthy for its avoidance of ugly dub effects and its numerous transitions, which give the sensation of a mix into another record entirely.

It's out of the gate *very* fast at local retail, and—we have to say this—it was on Plateau within a month of British release, which is about one-sixth the time majors generally take to bring over material from their own licensees. By the way, pop radio could redeem itself by picking up this one, after having been asleep on the best indie-released import of the summer, **Mai Tai's** delightful "History."

Speaking of records that sound startlingly like **Chaka Khan**, she herself will certainly hit the kids again with "(Krush Groove) You Can't Stop The Street" (Warner Bros. 12-inch), the theme from the upcoming film. The track is a more liberal interpretation of contemporary beat than was "I Feel For You," and should be quite a flexible black and pop record. **Nile Rodgers** guests on rap... "Krush Groove" co-stars the **Fat Boys**, who also have a new single: "Hard Core Reggae" (Sutra 12-inch) is a real fusion, standing right in the spot where '80s electro-reggae meets robot rap. The text itself reminds us of the affectionate litany of soul stars on "Genius Of Love"... **Sheila E.'s** "Romance 1600" (Paisley Park/Warner Bros.) also includes a track from that film: "A Love Bizarre" is a powerful 12-minute funk groove, with prominent audible help from

**Prince**. The rest of the album shows how the whole Prince coterie has been given to making records that capture the slightest whims: This catches great ideas ("Romance 1600") and silly ones, too ("Toy Box").

More singles: **Morris Day's** "The Oak Tree" (Warner Bros. 12-inch promo) previews his first post-Time album, and is another quirky, suggestive stream of innuendos which makes the prospect of a new dance craze almost threatening... **Bernard Wright's** "Who Do You Love" (Manhattan 12-inch), a gentle beat-box ballad, has an unusual skeletal rhythm track, which is given subtle force from the **Martinelli/Todd** remix. Probably a hot one for radio and clubs, too.

**Sly Fox's** "Como Te Ti Llama (What's Your Name)" (Capitol 12-inch) crosses Latin and hip-hop inside a rhythm machine, with a surprising light pop sparkle. From the producers of the Boogie Boys' chartbusting "Fly Girl," **Ted Currier** and **David Spradley**... **Miami Sound Machine's** "Conga" (Epic 12-inch) does something like it, but approaching it from a more sugary pop direction... **The Deele's** "Suspicious" (Elektra 12-inch promo) is another great, mainstream single for the group, which should cross back into clubs that play hard funk... **Human Body's** "Cosmic Round-up" (Elektra 12-inch promo) is producer **Roger Troutman's** take on "Atomic Dog," with some additional thematic material. Among its random touches: a dueling banjo break.

Current and former imports: On the breakout list this week is the **Thompson Twins'** "Don't Mess With Doctor Dream," which is commendably different from the Twins' "Into The Gap" and any of co-producer **Nile Rodgers'** productions. Replacing "Gap's" exoticism is a straightforward beat, more aggressive vocals and a pots-and-pans break right out of "In The Name Of Love"... **Kane Gang's** "Gun Law," remixed by PolyGram for U.S. release, makes a very European kind of record more American with a pro-

nounced beat-box groove. The lyrics are still pretty obscure, but this didn't stop Tears For Fears, obviously... Another early breakout, **Total Contrast's** "Takes A Little Time" (London U.K.), will be released here by PolyGram ASAP, we're told. Like the Princess record, it's really American-sounding, with a meaty beat and rich rhythmic flow.

**ASSORTED CUTS:** **Minerva's** "Rescue Me" (Blue Chip 12-inch) has real gloss, although it's pretty much Shannon-clone material. A floating dub version is supplied on the flip... The rap "New York Breakdown" from **CSL & the Boys Next Door** (Powerhouse 12-inch, 516-621-5000) is lively and fleet; we wonder if its New York chauvinist message is one other people around the country would want to hear, though... **Kool Mo Dee's** "Turn It Up" (Sugarhill 12-inch) has the best grammatical usage we've heard on any rap record.

**REMIXES:** The **Power Station** "Communication" remix (Capitol 12-inch promo) has a great groove, though **Robert Palmer's** voice now sounds strangely retiring after witnessing the far more dynamic live version of the group. Beware the cold stop... **Carly Simon's** "My New Boyfriend" (Epic 12-inch) gets a straightforward redoing by **Arthur Baker**, with the SFX reserved for the dub version; it's surely one of the more cerebral records to get the club treatment... The **Daryl Hall & John Oates** single "A Nite At The Apollo!" should be a real seller in 12-inch format, containing the full seven-minute guest performances of **David Ruffin** and **Eddie Kendrick**. On the flip: a ferocious live version of Hall's "Everytime You Go Away."

## NEWSPAPER ADVERTISING

(Continued from page 40)

on their own of individual vendor accrual amounts and expiration dates for specific co-op funds, although many manufacturers allow for 50/50 or 75/25 unlimited co-op budgets.

"Ask for co-op funds when you attend trade shows, seasonal marketing shows and regular buying shows, too," Thavenot said. "You'd be surprised where you can get funds, and it's important to remember that co-op dollars are already owed to you for what you've bought. Use them or lose them."

Following her prepared audio/visual presentation, Thavenot fielded questions from the audience, on topics ranging from ad scheduling frequency and preferred sizes to rules of thumb for budgets, layouts and positioning.

She suggested that video retailers who want to learn more about newspaper advertising, related statistics and problem-solving techniques to help boost sales should contact the Newspaper Advertising Bureau directly.

# Billboard

# BLACK

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Rascals  
War-Vision  
Saving Myself-Oh Romeo  
Madonna's Eyes-Jayne Collins  
La Vita-Fussy Cussy  
Too Good to Go-Edwin Birdsong  
One Love-Janice Christie  
Wind Beneath My Wings-Menage  
Rap Is Here To Stay-Spyder D  
Jack the Dick-Jack Master Funk  
Boogie Girl-Lace (A Fly Girl)-Madamoselle

**Down & Out-Celi Bee**  
Dancin'-Egyptian Lover  
Computer Music-Jamie Jupiter  
Hard Act to Follow-Chities  
Bi Pushin'-Maga  
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Love-Pink Rhythm  
Starstruck Lovers-Bolling Point  
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Man-Man 2 Man  
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007-Bondettes  
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Satisfy-Soft De La Vie  
Baya Imperial-Plastic Mode  
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Don't Leave Me This Way-Gil  
Kane  
Belgian Girl-Trillion  
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Haven't Stopped Dancing-Faces  
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**TOP JAZZ ALBUMS.**

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	Compiled from a national sample of retail store and one-stop sales reports.	
						1 week at No. One	DANCING IN THE SUN
1	2	19	GEORGE HOWARD	TBA TB 205/PALO ALTO	1 week at No. One	DANCING IN THE SUN	
2	1	25	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL		MAGIC TOUCH	
3	3	11	DAVE GRUSIN & LEE RITENOUR	GRP 1015 (CD)		HARLEQUIN	
4	4	9	SPYRO GYRA	MCA 5606 (CD)		ALTERNATING CURRENTS	
5	7	23	RARE SILK	PALO ALTO 8086		AMERICAN EYES	
6	5	17	MILES DAVIS	COLUMBIA FC40023		YOU'RE UNDER ARREST	
7	11	5	THE MANHATTAN TRANSFER	ATLANTIC 82166		VOCALESE	
8	8	13	MICHAEL FRANKS	WARNER BROS. 25272		SKIN DIVE	
9	9	27	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)		WHITE WINDS	
10	6	19	EARL KLUGH	WARNER BROS. 25262-1 (CD)		SODA FOUNTAIN SHUFFLE	
11	12	19	MAYNARD FERGUSON	PALO ALTO PA 8077		LIVE FROM SAN FRANCISCO	
12	10	31	GEORGE BENSON	WARNER BROS. 25178-1 (CD)		20/20	
13	13	25	SADE	PORTRAIT BFR 39581/EPIC (CD)		DIAMOND LIFE	
14	17	48	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)		HOT HOUSE FLOWERS	
15	14	31	DAVID SANBORN	WARNER BROS. 25150-1		STRAIGHT TO THE HEART	
16	18	7	VICTOR FELDMAN'S GENERATION BAND	TBA TB 208/PALO ALTO		HIGH VISIBILITY	
17	15	19	TANIA MARIA	MANHATTAN ST-53000/CAPITOL		MADE IN NEW YORK	
18	23	15	SKYWALK	ZEBRA ZR 5004		SILENT WITNESS	
19	20	5	MCCOY TYNER	PALO ALTO PA 803		JUST FEELIN'	
20	16	11	DAVE VALENTIN	GRP 1016 (CD)		JUNGLE GARDEN	
21	21	15	KENNY G.	ARISTA AL8-8282		GRAVITY	
22	29	25	DAVID DIGGS	TBA TB 207/PALO ALTO		STREETSHADOWS	
23	37	3	AHMAD JAMAL	ATLANTIC 81258-1-G		DIGITAL WORKS	
24	22	144	GEORGE WINSTON ●	WINDHAM HILL C-1025/A&M (CD)		DECEMBER	
25	24	9	KEVIN EUBANKS	GRP 1013 (CD)		OPENING NIGHT	
26	28	48	PAT METHENY GROUP	ECM 25000-1/WARNER BROS. (CD)		FIRST CIRCLE	
27	27	27	DAVE GRUSIN	GRP 1011 (CD)		ONE OF A KIND	
28	19	11	SPECIAL EFX	GRP 1014 (CD)		MODERN MANNERS	
29	33	7	SADAO WATANABE	ELEKTRA 60431		MAISHA	
30	30	7	WYNTON MARSALIS	WHO'S WHO WWLP 21026		THE ALL AMERICAN HERO	
31	26	13	DIZZY GILLESPIE	GRP 1012 (CD)		NEW FACES	
32	32	62	DAVE GRUSIN	GRP A-1006 (CD)		NIGHT LINES	
33	35	54	GEORGE WINSTON ●	WINDHAM HILL C 1012/A&M (CD)		AUTUMN	
34	31	42	AL JARREAU	WARNER BROS. 25106-1 (CD)		HIGH CRIME	
35	39	5	KITARO	GRAMAVISION 18-7013-1/POLYGRAM		OASIS	
36	25	23	KENNY BURRELL & GROVER WASHINGTON	BLUE NOTE 85106/CAPITOL		TOGETHERING	
37	34	15	AL DIMEOLA	MANHATTAN ST-53002/CAPITOL		CIELO E TERRA	
38	NEW ▶		THE STANLEY CLARKE BAND	EPIC FE 40040		FIND OUT	
39	NEW ▶		HERB ALPERT	A&M SP-5082		WILD ROMANCE	
40	NEW ▶		DAVID BYRNE	ECM 25022/WARNER BROS.		MUSIC FOR THE KNEE PLAYS	

● Albums with the greatest sales gains during last two weeks. (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.

**JAZZ BLUE NOTES**  
by Sam Sutherland & Peter Keepnews



**AMONG THE FIRSTS** planned for the fourth **Jazz Times Convention**, which begins Wednesday (11) at New York's Roosevelt Hotel, will be a "jazz talent marketplace" at which agents and managers can pitch their clients to festival organizers, nightclub bookers and jazz society representatives.

"This is something we're not charging for," points out **Ira Sabin**, publisher of *Jazz Times* magazine and organizer of the convention. "It doesn't cost the agents and managers anything to set up shop, and you don't have to be registered to walk in and make a deal for an act." The marketplace is set for Friday at noon.

**A 'talent marketplace' is on the convention agenda**

Another convention first will be free lunchtime concerts in the hotel lobby. The attraction Thursday is the **Bill Kirchner Nonet**; Friday it's the **John McNeil Quartet**; Saturday's featured act is the intriguingly named **Scott Robinson Multiple Instruments Quartet**. The shows will start at 1:15.

Other live music will be provided at early-evening wine and cheese receptions: **Manhattan/Blue Note Records** hosts the Thursday reception, featuring the new group **Out Of The Blue**; **Columbia** is throwing the Friday bash, with music by the **Widespread Jazz Orchestra**; and the convention itself will showcase the piano playing of **Dr. Billy Taylor** on Saturday. Taylor, whose accomplishments on behalf of jazz need no reiteration here, is the convention's keynote speaker and guest of honor.

A broad spectrum of issues concerning the jazz industry will be discussed at the gathering. As was the case at last year's convention, much of the focus will be on not-for-profit jazz societies. In fact, a board meeting of the fledgling **American Federation of Jazz Societies**, which had its genesis at last year's *Jazz Times* Convention, is among the scheduled events.

According to Sabin, the pre-registration pace has been "a little ahead of last year," when an estimated 325 people attended the convention. Call (301) 588-4114 for more details.

**FUND-RAISING:** Two big names and one hot newcomer join forces Saturday (14) in the latest hunger relief concert, this one in support of the **Connecticut Food Bank**. The concert, at Hartford's **Bushnell Memorial Hall**, stars **Sarah Vaughan**, **Toshiko Akiyoshi** and young guitarist **Kevin Eubanks**. A number of Connecticut radio and tv stations, newspapers and corporations are helping out... **WBGO**, the New York area's only all-jazz radio station, holds its third annual **Jazz Record Fair** on Sept. 29 at the **Village Gate**. Proceeds will go to help keep the Newark-based **National Public Radio** outlet afloat... Another New York FM station that plays a lot of jazz and no commercials, **Columbia Univ.'s WKCR**, did some fundraising of its own when it presented 12 hours of live music at the **West End Café** on Aug. 25... In case you were wondering, a spokesperson for the **George Wein** organization says there's nothing new to report on the search for a replacement for **Kool Cigarettes** as the backer of Wein's jazz festivals in New York and other locales.

**GOSPEL LECTERN**  
by Bob Darden



**ROLAND LUNDY**, the new executive vice president of the **Word Record & Music** division, got his job the old-fashioned way: He earned it. Like his predecessor **Stan Moser**, who left earlier this summer, Lundy began in telephone sales and worked his way up.

Lundy inherits a company in the midst of sweeping changes, generated by Word's distribution agreement with **A&M Records**. While the agreement has already shown spectacular results with the **Amy Grant** album "Unguarded" (which has gone gold in just over two months), it has also raised a cloud of controversy within the Christian bookstore system. But there's more to Word—and Lundy—than the **A&M** deal.

"What's my style? I think I could describe it as very firm, very hard, but fair," Lundy says. "I'm a facts-oriented person. In a given situation, I like to have all of the facts before me before I make a decision."

"I also like to delegate responsibility to people I trust. Those people are totally responsible within their division at any given time."

Lundy, who worked his way up through the company in marketing and distribution, says he naturally feels strongly about those two divisions. "At the same time," he adds, "I have a commitment to make the product and a&r as strong as possible. I realize we have some superb distributed labels, but I want **Myrrh** execs out there beating the bushes for new talent. I can't do it; I'm more comfortable in the marketing and business ends. So I want to give the freedom to the people in a&r to get out and do it."

"We've got to keep on the cutting edge of contemporary Christian music. The artists are out there. We have to pluck the bud just before it blooms. I want

people like **Tom Willet** and **Lynn Nichols** out there listening in all markets."

For the moment, Lundy says he doesn't see any major changes at Word. "Well, I guess I'd like to see us become a well-rounded record company," he says. "We're going to pay particular attention to the **MOR-traditional church** audience, the **Sandi Patti** audience. It isn't the same as the **Servant** market, and we need to tap into it and find artists who fit that niche. That's going to be the primary thrust of our **DaySpring** label, and signing artists like **Dallas Holm & Praise** is an important step."

**Roland Lundy outlines his plans for Word**

"I think, at the same time, as a record company we're going to have to be more aware of the changes in the media, areas like video, CDs and cassettes. We're doing something like 60/40 cassettes over records, and people still think of us as a record label."

"Another thing: I'm going to continue to emphasize regional promotion. We've shown that a lot of kids are influenced by their youth ministers. Most Christian kids want an alternative to **Ratt** or **Van Halen**; they just don't know we're around. The very best contemporary Christian music, the **Amy Grants**, the **Petras**, the **Mylon LeFevres**, is just as good or better than what the world has to offer."

"There are 32 million kids out there between the ages of 12 and 18. About 15% of them belong to an active church group. We'd love to reach them."

# CLASSICAL KEEPING SCORE

by Is Horowitz



**F**OR DELOS RECORDS, the present as well as the future reads "Compact Disc." One of the first labels to move over to the new technology, Delos has said its final farewells to the LP as a carrier of classical music and pegged its entire expansion program, now including the representation of a number of foreign labels, to the new configuration.

Amelia S. Haygood, president of Delos International, admits that a few LP albums are still warehoused. But normal attrition will soon remove them from the scene, and none are being re-pressed. And no new classical titles will appear on vinyl. However, some jazz, a field Delos has recently entered, will also come out on LP—for the time being. That market, she observes, has not moved to CD as rapidly as have classical buyers.

## Delos says a final farewell to the LP

While the Delos label will have a CD catalog numbering 25 titles by mid-October, the actual number the company is now marketing has topped 150. The largest single bloc comes from *Capriccio*, the German label formerly handled in the States by Intersound. Some 70 CDs are in that catalog, says Haygood, with a heavy representation of Bach. Such artists as Hermann Prey, Peter Schreier and Arleen Auger are featured. *Capriccio's* sister label, *Delta*, devoted to lighter classical repertoire, is also in the Delos fold.

Also from Germany comes material from *Bella-phon*, the large indie that is active primarily in the Stuttgart area, and *Inakustik*, which has issued a

number of piano recordings on CD.

From Italy, Delos has taken on *Ricordi* (except for a few titles) and *Frequenz* (opera is the specialty in both cases), as well as *Excelsa Musica*, a label devoted largely to Baroque keyboard music. Japan is also contributing to the Delos pool with *Sugano*, an imprint that has released a number of titles performed by pianist Rudolf Firkusny.

There may be other foreign classical labels added later, says Haygood, but their representation here will be limited to CD product, a self-imposed discipline she apparently will observe meticulously.

Back at home, Delos is implementing its intent to make use of the longer-play potential of CD, even in diverse programs. Thus, a disk of Bach and Handel arias performed by Arleen Auger with the Mostly Mozart Orchestra under Gerard Schwarz runs almost 74 minutes. It's due out later this month.

The Auger, like others on the way, will be tagged "Concert Length" by Delos to spotlight the extended playing time. On the way is a Liszt album with John Browning that holds more than 71 minutes of music, and a Beethoven disk, also well over 70 minutes, offering the Fifth Symphony, the Fourth Piano Concerto and the "Fidelio" Overture. Schwarz conducts the London Symphony in the latter grouping, with Carol Rosenberger the soloist in the concerto.

A subsidiary label, *Arion*, has been set up by Delos to issue selected titles recorded in the analog mode, and some licensed material captured digitally.

Michael McClain, recently promoted to vice president of marketing and sales, says the company will continue to sell through certain key distributors, as well as a group of reps. Basic dealer price for Delos CDs is \$10.48; for imported labels, \$11.38.

# LATIN NOTAS

by Enrique Fernandez



"**W**HO IS BEHIND the Ruben Blades phenomenon?" a promoter looking to help a major Latin pop star cross over to American pop asked this columnist not long ago. Now that the film in which Blades stars, "Crossover Dreams," is an undisputed critical success, and a new flurry of media activity has been unleashed around the Panamanian singer/songwriter, any hard-boiled observer of the music scene might conclude that once again the hype machinery has triumphed.

Well, for those who still believe in old-fashioned pluck and luck and are wary of manufactured stardom, here's a welcome case study: There's no Svengali-like promoter, there's not even a public relations firm. There's the struggling artist, a group of even harder struggling filmmakers, and music journalists with an eye and an ear for talent. A music business romance with a happy ending.

A few years ago, when New York-based filmmakers Leon Ichaso and Manolo Arce approached Blades, the Panamanian was already a major force in Latin music and was beginning to earn a hip Anglo following. Still, there was no rush to finance a movie about a Latin musician from East Harlem, and production of "Crossover Dreams" periodically ran out of fuel. A short piece by this columnist in another publication about the film's travails was noticed by people at Elektra, who expressed interest first in the soundtrack and then in Blades himself. They signed him.

No doubt the major's press contacts were superior to those of Blades' former label, Fania, but it was the journalists themselves—at People, Time, The Daily News, The New York Times—who chose to run with this new (to Anglo audiences) star. Recently, a Blades

profile was the cover story of New York magazine, and "60 Minutes" has taped a segment on the Panamanian.

And two weeks ago the film had its commercial release in New York, receiving rave reviews. Blades' albums began selling out all over the city.

## Ruben Blades' struggle has a happy ending

There's a long road ahead. The film has to prove itself commercially, and in different markets. Blades' new Elektra album, "Escenas," hasn't been released yet, and his first English-language album is at least a year away. But for right now, it's a feel-good story.

**JIM ADAMS**, who recently left the agency he founded in 1983, Adams & Levine, has joined William Morris to work with that agency's growing involvement in Latin talent. Adams' efforts will reinforce those of Dick Alen, manager of international programs, and Jorge Pinos, West Coast agent for Hispanic clients.

**BELKIS CONCEPCION**, the Dominican merengue pianist who has pioneered women's participation in that dance genre, will tour the U.S. later this month, presented by José A. Tejeda. Concepcion is a Kubaney artist... Blue Bonnet Records, the U.S. branch of Mexico's Peerless, has released a new album by the label's leading artist, singer Prisma. A Julio Jaramillo Arenas production, the album, "Tómalo, Tómalo" includes 10 songs, all written by Prisma and arranged by Jaramillo Arenas and Jesus Ferrer.

FOR WEEK ENDING SEPTEMBER 14, 1985

Billboard

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# TOP CLASSICAL ALBUMS.

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	20	BERNSTEIN: WEST SIDE STORY TE KANAWA, CARRERAS (BERNSTEIN)	DG 415-253 (CD) 18 weeks at No. One
2	2	28	WEBBER: REQUIEM DOMINGO, BRIGHTMAN (MAAZEL)	ANGEL DFO-38218 (CD)
3	4	12	GERSHWIN: RHAPSODY IN BLUE MICHAEL TILSON THOMAS	CBS IM-39699 (CD)
4	3	44	AMADEUS SOUNDTRACK NEVILLE MARRINER	FANTASY WAM-1791 (CD)
5	5	12	MUSIC OF WOLFGANG AMADEUS MOZART VARIOUS ARTISTS	ANGEL SBR-3980
6	8	6	SAVE YOUR NIGHTS FOR ME PLACIDO DOMINGO	CBS FM-39866 (CD)
7	6	18	AVE MARIA KIRI TE KANAWA	PHILIPS 412-629 (CD)
8	7	8	AMERICA, THE DREAM GOES ON BOSTON POPS (WILLIAMS)	PHILIPS 412-627 (CD)
9	13	6	GLASS: SATYAGRAHA PHILIP GLASS	CBS IM-39672
10	10	28	WITH A SONG IN MY HEART JESSYE NORMAN, BOSTON POPS (WILLIAMS)	PHILIPS 412-625 (CD)
11	9	48	MOZART: REQUIEM ACADEMY OF ANCIENT MUSIC (HOGWOOD)	L'OISEAU LYRE 411-712 (CD)
12	11	8	BERLIOZ: SYMPHONIE FANTASTIQUE MONTREAL SYMPHONY (DUTOIT)	LONDON 414-203 (CD)
13	12	22	BEVERLY SILLS SINGS VERDI BEVERLY SILLS	ANGEL AV-34017
14	14	48	GERSHWIN: AN AMERICAN IN PARIS LABEQUE SISTERS	ANGEL DS-38130 (CD)
15	15	110	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	CBS IM-37846 (CD)
16	18	300	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO PAILLARD CHAMBER ORCHESTRA	RCA FRL1-5468
17	20	12	THE WEDDING ALBUM VARIOUS ARTISTS	RCA XRL1-5038
18	16	48	THE BEST OF WOLFGANG AMADEUS MOZART NEVILLE MARRINER	PHILIPS 412-244 (CD)
19	22	44	BIZET: CARMEN (EXCERPTS) MIGENES-JOHNSON, DOMINGO (MAAZEL)	ERATO HBC1-5302 (CD)
20	24	6	A BACH CELEBRATION CHRISTOPHER PARKENING	ANGEL DS-37343
21	21	38	IN THE PINK JAMES GALWAY & HENRY MANCINI	RCA CRC1-5315 (CD)
22	NEW		MORE MUSIC FROM AMADEUS NEVILLE MARRINER	FANTASY WAM-1205
23	17	14	BEETHOVEN: SYMPHONIES 4 & 7 BERLIN PHILHARMONIC (KARAJAN)	DG 415-121 (CD)
24	27	28	TIME WARP CINCINNATI POPS (KUNZEL)	TELARC 10106 (CD)
25	19	32	CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2 TE KANAWA, ENGLISH CHAMBER ORCH. (TATE)	LONDON 411-730 (CD)
26	26	24	BACH: BRANDENBURG CONCERTOS ACADEMY OF ANCIENT MUSIC (HOGWOOD)	L'OISEAU LYRE 414-187 (CD)
27	33	8	CANADIAN BRASS LIVE CANADIAN BRASS	CBS M-39515 (CD)
28	23	14	BERLIOZ: SYMPHONIE FANTASTIQUE PHILADELPHIA ORCHESTRA (MUTI)	ANGEL DS-38210 (CD)
29	29	10	VERDI: REQUIEM VIENNA PHILHARMONIC (KARAJAN)	DG 415-091 (CD)
30	30	10	BACH ON WOOD BRIAN SLAWSON	CBS M-39704
31	25	26	GERSHWIN: PORGY AND BESS SIMON ESTES, ROBERTA ALEXANDER	PHILIPS 412-720 (CD)
32	35	6	FASCINATING RAMPAL JEAN-PIERRE RAMPAL	CBS FM-39700 (CD)
33	38	4	MOZART: REQUIEM PARIS ORCHESTRA (BARENBOIM)	ANGEL DS-38216
34	28	10	ELGAR/WALTON: CELLO CONCERTOS YO-YO MA	CBS IM-39541
35	37	60	MAMMA LUCIANO PAVAROTTI (MANCINI)	LONDON 411-959 (CD)
36	34	14	BACH: MAGNIFICAT ENGLISH BAROQUE SOLOISTS (GARDINER)	PHILIPS 411-458 (CD)
37	31	46	BAROQUE SOLOS AND DUETS WYNTON MARSALIS, EDITA GRUBEROVA	CBS IM-39061 (CD)
38	32	32	BEETHOVEN: SYMPHONIES 5 & 9 BERLIN PHILHARMONIC (KARAJAN)	DG 413-933
39	36	12	JAPANESE MELODIES YO-YO MA	CBS FM-39703 (CD)
40	39	18	STRAVINSKY: LE SACRE DU PRINTEMPS MONTREAL SYMPHONY (DUTOIT)	LONDON 414-202 (CD)

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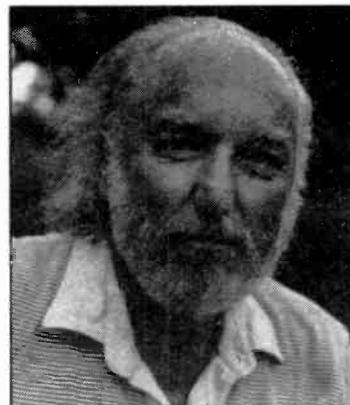
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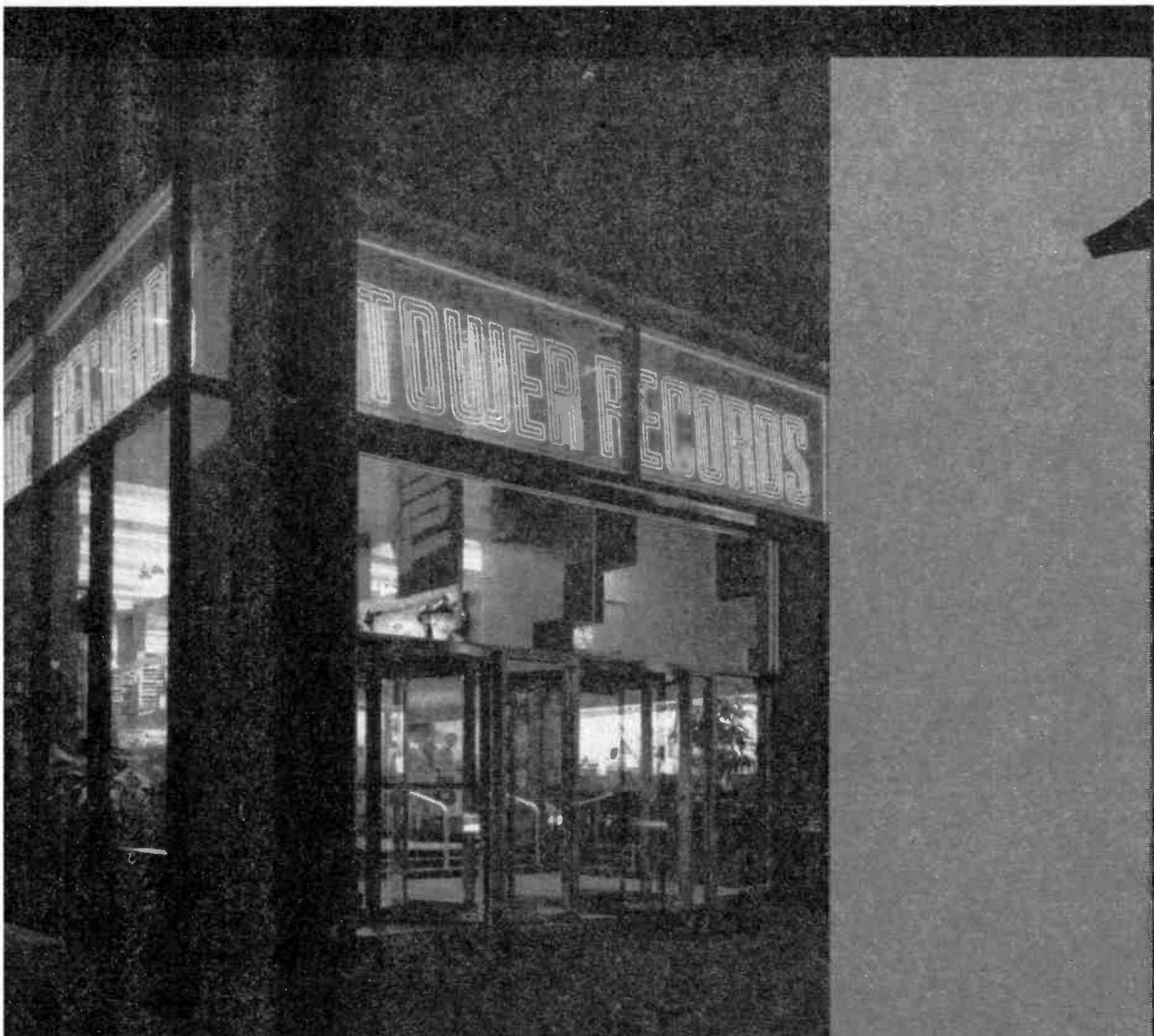
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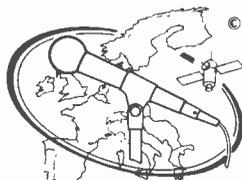
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## BRITAIN (Courtesy Music Week) As of 9/7/85

This Week	Last Week	SINGLES
1	NEW	DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI AMERICA
2	1	I GOT YOU BABE UB40 & CHRISSE HYNDE DEP INTERNATIONAL
3	5	TARZAN BOY BALTIMORA COLUMBIA
4	2	INTO THE GROOVE MADONNA SIRE
5	3	RUNNING UP THAT HILL KATE BUSH EMI
6	4	DRIVE CARS ELEKTRA
7	7	SAY I'M YOUR NUMBER ONE PRINCESS SUPREME
8	9	ALONE WITHOUT YOU KING CBS
9	8	MONEY FOR NOTHING DIRE STRAITS VERTIGO
10	34	HOLDING OUT FOR A HERO BONNIE TYLER CBS
11	18	BODY AND SOUL MAI TAI HOT MELT/VIRGIN
12	16	I CAN DREAM ABOUT YOU DAN HARTMAN MCA
13	12	I WONDER IF I TAKE YOU HOME LISA LISA & CULT JAM WITH FULL FORCE CBS
14	6	HOLIDAY MADONNA SIRE
15	22	DON'T MESS WITH DOCTOR DREAM THOMPSON TWINS ARISTA
16	33	KNOCK ON WOOD AMII STEWART SEDITON
17	11	WHITE WEDDING BILLY IDOL CHRYSALIS
18	10	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL
19	15	YOU'RE THE ONE FOR ME D TRAIN PRELUDE
20	NEW	PART-TIME LOVER STEVIE WONDER MOTOWN
21	30	YESTERDAYS MEN MADNESS ZARJAZZ
22	13	EXCITABLE AMAZULU ISLAND
23	NEW	LAVENDER MARILLION EMI
24	17	TAKES A LITTLE TIME TOTAL CONTRAST LONDON
25	14	THERE MUST BE AN ANGEL EURYTHMICS RCA
26	39	DON'T STOP THE DANCE BRYAN FERRY EG
27	23	STORIES OF JOHNNY MARC ALMOND SOME BIZZARRE
28	37	THE SHOW (THEME FROM CONNIE) REBECCA STORM TELEBELL
29	19	TAKE ME HOME PHIL COLLINS VIRGIN
30	20	CHERISH KOOL & GANG DE-LITE
31	NEW	POWER OF LOVE HUEY LEWIS & NEWS CHRYSALIS
32	21	DON QUIXOTE NIK KERSHAW MCA
33	24	LIVE IS LIFE OPUS POLYDOR
34	40	DO NOT DISTURB BANANARAMA LONDON
35	26	ROCK 'N' ROLL CHILDREN DIO VERTIGO/PHONOGRAM
36	25	AXEL F HAROLD FALTERMEYER MCA
37	27	GOODBYE GIRL GO WEST CHRYSALIS
38	NEW	BODY ROCK MARIA VIDAL EMI AMERICA
39	28	IN BETWEEN DAYS CURE FICTION
40	29	LET ME BE THE ONE FIVE STAR TENT
		<b>ALBUMS</b>
1	1	VARIOUS NOW, THAT'S WHAT I CALL MUSIC 5 VIRGIN
2	2	MADONNA LIKE A VIRGIN SIRE
3	3	DIRE STRAITS BROTHERS IN ARMS VERTIGO
4	NEW	DIO SACRED HEART VERTIGO
5	9	THE KENNY ROGERS STORY LIBERTY
6	7	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
7	NEW	CURE THE HEAD ON THE DOOR FICTION
8	4	PHIL COLLINS NO JACKET REQUIRED VIRGIN
9	6	MADONNA THE FIRST ALBUM SIRE
10	5	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
11	NEW	SPEAR OF DESTINY WORLD SERVICE EURNING ROME
12	12	U2 THE UNFORGETTABLE FIRE ISLANU
13	8	EURYTHMICS BE YOURSELF TONIGHT RCA
14	10	TINA TURNER PRIVATE DANCER CAPITOL
15	18	QUEEN GREATEST HITS EMI
16	14	U2 LIVE "UNDER A BLOOD RED SKY" ISLAND
17	11	U2 WIDE AWAKE IN AMERICA ISLAND
18	23	BRYAN ADAMS RECKLESS A&M
19	21	BRYAN FERRY BOYS AND GIRLS EG
20	19	STING THE DREAM OF THE BLUE TURTLES A&M
21	13	GO WEST CHRYSALIS
22	16	POGUES RUM, SODOMY & THE LASH STIFF
23	22	BILLY IDOL VITAL IDOL CHRYSALIS
24	20	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
25	27	CARS HEARTBEAT CITY ELEKTRA
26	17	BILLY JOEL GREATEST HITS VOLUME I AND VOLUME II CBS
27	15	VARIOUS NIGHT BEAT STYLUS
28	25	ALED JONES WITH BBC WELSH SYMPHONY ORCHESTRA & CHORUS ALL THROUGH THE NIGHT BBC
29	32	VARIOUS DISCO BEACH PARTY STYLUS
30	28	MARILLION MISPLACED CHILDHOOD EMI
31	NEW	SQUEEZE COSI FAN TUTTI FRUTTI A&M
32	30	SADE DIAMOND LIFE EPIC
33	31	PHIL COLLINS FACE VALUE VIRGIN
34	26	BBC WELSH CHORUS VOICES FROM THE HOLY LAND BBC
35	24	ZZ TOP ELIMINATOR WARNER BROS.
36	36	BILLY OCEAN SUDDENLY JIVE
37	35	ALISON MOYET ALF CBS
38	34	U2 WAR ISLAND
39	38	SCRITTI POLITTI CUPID & PSYCHE 85 VIRGIN
40	37	FIVE STAR LUXURY OF LIFE TENT

## CANADA (Courtesy The Record) As of 8/29/85

SINGLES		
1	2	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL
2	3	CRYING OVER YOU PLATINUM BLONDE COLUMBIA/CBS
3	1	NEVER SURRENDER COREY HART AQUARIUS/CAPITOL
4	6	THE POWER OF LOVE HUEY LEWIS & THE NEWS MCA
5	4	EVERYTIME YOU GO AWAY PAUL YOUNG COLUMBIA/CBS
6	5	YOU SPIN ME ROUND DEAD OR ALIVE COLUMBIA/CBS
7	7	INVINCIBLE (THEME FROM "THE LEGEND OF BILLIE JEAN") PAT BENATAR CHRYSALIS/CBS
8	8	ST. ELMO'S FIRE JOHN PARR WEA
9	9	FREeway OF LOVE ARETHA FRANKLIN RCA
10	10	CRY GODLEY & CREME MERCURY/POLYGRAM
11	13	HEAD OVER HEELS TEARS FOR FEARS VERTIGO/POLYGRAM
12	18	FREEDOM WHAM! CBS
13	14	SUMMER OF '69 BRYAN ADAMS A&M
14	NEW	CHERISH KOOL & THE GANG DE-LITE/POLYGRAM
15	19	IT HURTS TO BE IN LOVE GINO VANNELLI POLYDOR/POLYGRAM
16	16	DON'T LOSE MY NUMBER PHIL COLLINS WARNER BROS.
17	11	WHAT ABOUT LOVE HEART CAPITOL
18	15	PEOPLE ARE PEOPLE DEPECHE MODE SIRE/WEA
19	12	WHO'S HOLDING DONNA NOW DEBARGE MOTOWN/QUALITY
20	20	YOU'RE ONLY HUMAN (SECOND WIND) BILLY JOEL COLUMBIA/CBS
		<b>ALBUMS</b>
1	1	COREY HART BOY IN A BOX AQUARIUS/CAPITOL
2	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
3	6	PLATINUM BLONDE ALIEN SHORES COLUMBIA/CBS
4	4	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
5	5	TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM
6	7	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
7	3	STING THE DREAM OF THE BLUE TURTLES A&M
8	8	PAUL YOUNG THE SECRET OF ASSOCIATION COLUMBIA/CBS
9	9	BRYAN ADAMS RECKLESS A&M
10	10	EURYTHMICS BE YOURSELF TONIGHT RCA
11	11	MADONNA LIKE A VIRGIN SIRE/WEA
12	13	BILLY JOEL'S GREATEST HITS VOL. I & II COLUMBIA/CBS
13	17	POINTER SISTERS CONTACT PLANET/RCA
14	14	DEAD OR ALIVE YOUTHQUAKE EPIC/CBS
15	15	ARETHA FRANKLIN WHO'S ZOOMIN' WHO ARISTA/RCA
16	12	MOTLEY CRUE THEATRE OF PAIN WEA
17	16	BACK TO THE FUTURE SOUNDTRACK MCA
18	NEW	ST. ELMO'S FIRE SOUNDTRACK ATLANTIC/WEA
19	19	TALKING HEADS LITTLE CREATURES SIRE/WEA
20	20	GOWAN STRANGE ANIMAL COLUMBIA/CBS

## WEST GERMANY (Courtesy Der Musikmarkt) As of 9/9/85

SINGLES		
1	1	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL/EMI
2	2	MARIA MAGDALENA SANDRA VIRGIN
3	3	INTO THE GROOVE MADONNA GEFENEN/CBS
4	6	THERE MUST BE AN ANGEL EURYTHMICS RCA
5	4	ROCK ME AMADEUS FALCO GIG/TELDEC
6	5	BLUE NIGHT SHADOW TWO OF US BLOW UP/INTERCORD
7	8	CHERISH KOOL & GANG DELITE/METRONOME
8	12	SHANGHAI LEE MARROW CHIC/TELDEC
9	9	FRANKREICH, FRANKREICH BLAELC FOOESS EMI
10	7	TARZAN BOY BALTIMORA EMI
11	11	MY TOOT TOOT DENISE LASALLE EPIC/CBS
12	NEW	CENERENTOLA (CINDERELLA) MARTINELLI CHIC/TELDEC
13	10	ROCKY-RIVAL MIX ROUNDO ONE ITALO HEAT
14	13	YOU'RE A WOMAN BAD BOYS BOUE COCONUT/ARIOLA
15	17	VERLIEBTE JUNGS PURPLE SCHULZ EMI
16	19	AN DER NORDSEEKUESTE KLAUS U. KLAUS TELDEC
17	NEW	MEIN TUUT TUUT LEINEMANN MERCURY/PHONOGRAM
18	NEW	A VIEW TO A KILL DURAN DURAN PARLOPHONE/EMI
19	15	FRANKIE SISTER SLEDGE ATLANTIC/WEA
20	14	KAYLEIGH MARILLION EMI
		<b>ALBUMS</b>
1	1	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
2	2	MADONNA LIKE A VIRGIN SIRE/WEA
3	3	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
4	4	SAGA BEHAVIOUR POLYDOR
5	5	MARILLION MISPLACED CHILDHOOD EMI
6	6	TINA TURNER PRIVATE DANCER CAPITOL/EMI
7	7	RICK SPRINGFIELD TAO RCA
8	8	SOUNDTRACK MAD MAX/BEYOND THUNDERDOME CAPITOL/EMI
9	9	BE YOURSELF TONIGHT EURYTHMICS RCA
10	11	THE DREAM OF THE TURTLES STING A&M/DGG
11	10	NENA FEUER UND FLAMME CBS
12	NEW	DIO SACRED HEARTS VERTIGO/PHONOGRAM
13	18	CHRIS REA SHAMROCK DIARIES MAGNET/DGG
14	14	SCORPIONS WORLD WIDE LIVE EMI
15	12	MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
16	16	BILLY IDOL VITAL IDOL CHRYSALIS/ARIOLA
17	13	MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA
18	15	PHIL COLLINS NO JACKET REQUIRED WEA
19	NEW	BRYAN ADAMS RECKLESS A&M/DGG
20	17	BRYAN FERRY BOYS AND GIRLS EG/EGG

## NETHERLANDS

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## AUSTRALIA (Courtesy Kent Music Report) As of 9/9/85

SINGLES		
1	2	OUT OF MIND OUT OF SIGHT MODELS MUSHROOM
2	1	WE DON'T NEED ANOTHER HERO TINA TURNER INTERFUSION
3	3	THERE MUST BE AN ANGEL EURYTHMICS RCA
4	4	LIFE IN A NORTHERN TOWN DREAM ACADEMY WEA
5	NEW	WHAT YOU NEED INXS WEA
6	9	MONEY FOR NOTHING DIRE STRAITS VERTIGO/POLYGRAM
7	5	CRAZY FOR YOU MADONNA GEFENEN
8	8	ALL YOU ZOMBIES HOOTERS CBS
9	6	YOU'RE ONLY HUMAN BILLY JOEL CBS
10	20	POWER OF LOVE HUEY LEWIS & NEWS (CHRYSALIS)
11	7	ANGEL MADONNA SIRE
12	11	AXEL F. HAROLD FALTERMEYER MCA
13	13	FREeway OF LOVE ARETHA FRANKLIN ARISTA
14	12	TOO YOUNG FOR PROMISES KOO DE TAH MERCURY
15	10	LIVE IT UP MENTAL AS ANYTHING WEA
16	14	FRANKIE SISTER SLEDGE ATLANTIC
17	15	RASPBERRY BERET PRINCE WARNER BROS.
18	17	BITTERSWEET HOODOO GURUS BIG TIME
19	18	HEAVEN BRYAN ADAMS A&M
20	19	LIKE A SURGEON "WEIRD AL" YANKOVIC EPIC
		<b>ALBUMS</b>
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	2	VARIOUS 1985 ON FIRE FESTIVAL
3	4	TURN IT UP '85 VARIOUS POLYSTAR
4	3	MODELS OUT OF MIND OUT OF SIGHT MUSHROOM
5	5	EURYTHMICS BE YOURSELF TONIGHT RCA
6	6	TALKING HEADS LITTLE CREATURES EMI
7	7	BILLY JOEL GREATEST HITS VOLS. 1 & 2 CBS
8	8	HOODOO GURUS MARS NEED GUITARS BIG TIME
9	9	PHIL COLLINS NO JACKET REQUIRED WEA
10	10	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
11	11	DO RE MI DOMESTIC HARMONY VIRGIN
12	12	STING THE DREAM OF THE BLUE TURTLES A&M
13	14	MADONNA LIKE A VIRGIN SIRE
14	13	STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR
15	15	MENTAL AS ANYTHING FUNDAMENTAL REGULAR
16	17	RECKLESS BRYAN ADAMS A&M
17	18	DREAM INTO ACTION HOWARD JONES WEA
18	NEW	TALKING HEADS STOP MAKING SENSE EMI
19	NEW	UNCANNY X-MEN "COS LIFE HURTS MUSHROOM
20	NEW	LIONEL RITCHIE CAN'T SLOW DOWN MOTOWN

## JAPAN (Courtesy Music Labo) As of 9/9/85

SINGLES		
1	2	KANASHIMI NI SAYONARA ANZENCHITAI KITTY/KITTY M
2	3	MELODY SOUTHERN ALL STARS VICTOR/AMUSE-FUJI PACIFIC
3	1	HATSUKOI YUKI SAITOH CANYON/TOHO-FUJI PACIFIC
4	4	ANATAO MOTTO SHIRITAKUTE HIROKO YAKUSHIMARU TOSHIBA-EMI OFFICE MEL
5	5	LUCKY CHANCE O MOHICHIDO C-C-B POLYDOR/NICHION
6	8	NATSUZAKARI HONJIGUMI TOSHI V AOKO CANYON/TANABE/JOHNNY'S
7	12	METROPOLIS NO KATASUMIDE YUMI MATSUTOYA TOSHIBA-EMI/KIRARA
8	6	TSUBASA NO ORETA ANGEL AYUMI NAKAMURA HAMMING BIRD/NICHION-JCM
9	7	KAREI NARU KAKE TOSHIHIKO TAHARA CANYON/JOHNNY'S
10	9	ORETACHI NO ROCKABILLY NIGHT CHECKERS CANYON/YAMAHA THREE STARS
11	11	SAILOR FUKU O NUGASANAIDE ONYANKO CLUB CANYON/FUJI-PMP
12	10	SAND BEIGE AKINA NAKAMORI WARNER-PIONEER/KENON
13	13	SHININ' ON KIMI GA KANASHIMI LOOK EPIC/SONY/PMP/LOOK CONNECTION
14	14	BYE BYE GIRL SHOHJOTAI PHONOGRAM/NICHION/BOND
15	17	BESTSELLER SUMMER TUBE CBS-SONY/WHITE
16	NEW	ROPPONGI SHINJUH ANN LOUIS VICTOR/WATANABE
17	19	SOHSHUN MONOGATARI TOMOYO HARADA CBS-SONY
18	15	PASSION YOU HAYAMI TAURUS/SUN M-JCM-YUI
19	16	MIZU NO HOSHI E AIO KOMETE HIROKO MORIGUCHI KING
20	NEW	RENAI SHOKKOHGUN MASASHI SADA FREE FLIGHT/JCM-MASASHI
		<b>ALBUMS</b>
1	1	CHECKERS MAINICHI CHECKERS CANYON
2	2	AKINA NAKAMORI D404 ME WARNER-PIONEER
3	3	SEIKO SOUND OF MY HEART CBS-SONY
4	5	BILLY JOEL BILLY THE BEST CBS-SONY
5	4	HIROKO YAKUSHIMARU YUME JUHWA TOSHIBA-EMI
6	6	JUNICHI INAGAKI COMPLETE TOSHIBA-EMI
7	8	AYUMI NAKAMURA BE TRUE HUMMING BIRD
8	7	TSUYOSHI NAGABUCHI HUNGRY TOSHIBA-EMI
9	13	MASAYOSHI TAKANAKA TRAUMATIC TOSHIBA-EMI
10	NEW	USA FOR AFRICA WE ARE THE WORLD CBS-SONY
11	NEW	HOUND DOG SPIRITS CBS-SONY
12	11	KIYOTAKA SUGIYAMA OMEGA TRIBE ANOTHER SUMMER VAP
13	NEW	OFF COURSE BEST COLLECTION TOSHIBA-EMI
14	9	OFF COURSE BACK STREET OF TOKYO FUN HOUSE
15	10	EIKICHI YAZAWA YOKOHAMA HATACHI MAE WARNER-PIONEER
16	12	MIHO NAKAYAMA C KING
17	14	MADONNA INTO THE GROOVE WARNER-PIONEER
18	16	YUKI SAITO AXIA/CANYON
19	15	STING THE DREAM OF THE BLUE TURTLES ALPHA
20	NEW	TULIP I LIKE PARTY FUN HOUSE

## ITALY (Courtesy Germano Ruscitto) As of 9/3/85

SINGLES		
1	7	L'ESTATE STA FINENDO RIGHIERA CGD MM
2	NEW	INTO THE GROOVE MADONNA WEA
3	1	A VIEW TO A KILL DURAN DURAN EMI
4	3	19 PAUL HARDCASTLE ARIOLA
5	13	L'ULTIMA POESIA MARCELLA E GIANNI BELLA CBS
6	16	TARZAN BOY BALTIMORA EMI
7	14	GIRL'S GOT A BRAND NEW TOY TXT CBS
8	2	DUEL PROPAGANDA RICORDI
9	11	MOVIES ON AIR CGD MM
10	15	SLAVE TO LOVE BRYAN FERRY POLYGRAM
11	NEW	MI PIACEREBBE ANDARE AL MARE TOTO CUTUGNO/EMI
12	4	SAMURAI MICHAEL CRETU VIRGIN/EMI
13	6	DON'T YOU SIMPLE MINDS VIRGIN
14	5	YOU SPIN ME ROUND DEAD OR ALIVE EPIC/CBS
15	9	WE ARE THE WORLD USA FOR AFRICA CBS
16	8	TOGETHER AMII STEWART & MIKE FRANCIS RCA
17	NEW	ACQUA LOREDANA BERTE CBS
18	NEW	THE GOONLES CINDY LAUPER CBS
19	12	SE NASCO UN'ALTRA VOLTA POOH CGD MM
20	17	FUTURE BRAIN DAN HARROW BABY RECORDS

**SONY MAPS BIG GERMAN 8MM VIDEO PUSH**

(Continued from page 9)

take a significant chunk of market share from VHS. But Sony refused to give us projected hardware sales, figures and, in the short run, camcorder applications are more attractive than stationary use."

The initial Sony 8mm line includes two camcorders, a tiny unit not including a built-in monitor, playback or autofocus, for \$1,070; a larger deluxe model with those features retailing at \$1,500; a basic home recorder for \$640, and the 8mm flagship with PCM digital audio capability priced at \$1,070. Blank tapes will cost around \$410, playing 90 minutes of video or nine hours of digital audio at standard speed, twice as long without noticeable quality loss at slow speed.

In Berlin, Sony president Norio Ohga called the deluxe 8mm recorder "the best audiocassette system in the world." The firm noted that it

can be used "exclusively as a digital audio recording deck, with up to 18 hours on a single cassette."

While that time is not continuous but rather the total of all six stereo paths, it does mean Wagner's "Ring" cycle of operas could be taped on a single 8mm cassette, just slightly larger than a standard audio tape.

There are several reasons why record companies are not dealing with 8mm as a potential prerecorded medium. The capacity is too great, and the system's rotating head technology does not seem suitable for car stereo and would require duplication at real-time speeds.

"The technology is mind-blowing," admitted WEA Europe head Siegfried Loch, "but its practicability must be proven. There's been such a war between Sony and the rest that, from the software producer's point of view, we'll just stay cool and see how it develops."

While the initial 8mm launch does not include audio-only recorders, a source at Sony concedes that the firm is developing such units, and they could be marketed as early as next year.

**FRANCE'S VOGUE LABEL**

(Continued from page 9)

Detry has decided that the Belgium and Netherlands subsidiaries will continue in full activity. But Vogue Switzerland (Compagnie de Publications Sonores et Audiovisuelles) has been closed down in its present form, with some 10 redundancies reported.

However, according to Detry, it's his intention to start a "new and profitable distribution" arm in Switzerland within a few weeks.

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**BRYAN ADAMS LEADS THE JUNO PACK**

*Singer Notches Four Nominations; New Acts Dominate*

BY KIRK LaPOINTE

TORONTO Bryan Adams, rapidly becoming the Canadian music success story of the '80s, leads the pack with four nominations for the annual Juno Awards, to be presented here Nov. 4.

The 25-year-old Vancouver native, whose "Reckless" last month became the first album by a Canadian since 1974 to top the Billboard album chart, is up for Canadian album ("Reckless"), Canadian single ("Run To You"), male vocalist and composer (with co-writer Jim Vallance) honors.

The Canadian Academy of Recording Arts & Sciences (CARAS) last week issued a partial list of the nominees for the music industry awards, and it's evident from the list that a new generation of Canadian performers has emerged.

While Anne Murray continues strong with two nominations, 1985 marks the first time in recent memory that such artists as Joni Mitchell, Rush, Neil Young and Gordon Lightfoot haven't made the list. In their places are the likes of Luba, Corey Hart, Gowan, Honeymoon Suite and Helix.

The Juno Awards, to be telecast nationally by CBC-TV, will be the focus of what is shaping up as an intense period of Canadian music industry promotion. The industry is hammering out final plans to stage a six-week binge of touting domestic product that will see most of the country's retailers set aside a Canadian "corner" of their outlets for a promotional blitz.

The campaign, run in conjunction with CARAS and the Canadian Independent Record Producers Assn. (CIPRA), will include heavy point-of-purchase material, bag stuffers and disk stickers identifying and promoting home-grown artists. "We want to show that Canadian music has a real identity," says Bill Ott, A&M Canada's sales and marketing VP, who heads the campaign.

Wham! leads the international nominees. The British group's

"Make It Big" album and "Careless Whisper" and "Wake Me Up Before You Go-Go" singles are up for Junos.

And Canadian Prime Minister Brian Mulroney is scheduled to attend the awards ceremony and pick up a special Juno, being given to the Canadian people for their support of the all-star famine-relief single "Tears Are Not Enough." The single has reportedly sold more than 250,000 copies, and producer David Foster convinced CARAS that it should be honored differently than the other award-winning records. Copies of the special Juno will be given to each province to be displayed in their legislatures.

Performers have yet to be firmed up for the ceremony. It's rumored that Tina Turner and Bryan Adams will sing a duet on the show.

Here is a partial list of Juno nominees:

**Canadian album:** "Reckless," Bryan Adams; "Boy In The Box," Corey Hart; "Honeymoon Suite"; "Strange Animal," Gowan; "Walkin' The Razor's Edge," Helix.

**Canadian single:** "A Criminal Mind," Gowan; "Black Cars," Gino Vannelli; "Let It Go," Luba; "Never Surrender," Corey Hart; "Run To You," Bryan Adams.

**International album:** "Born In The U.S.A.," Bruce Springsteen; "Like A Virgin," Madonna; "Make It Big," Wham!; "Private Dancer," Tina Turner; "Purple Rain," Prince & The Revolution.

**International single:** "Careless Whisper" and "Wake Me Up Before You Go-Go," Wham!; "I Just Called To Say I Love You," Stevie Wonder; "I Want To Know What Love Is," Foreigner; "Shout," Tears For Fears.

**Composer:** Bryan Adams/Jim Vallance, David Foster, Corey Hart, Luba, Eddie Schwartz.

**Female vocalist:** Lee Aaron, Dalbello, Luba, Anne Murray, Carole Pope.

**Male vocalist:** Bryan Adams, Bruce Cockburn, Gowan, Corey Hart, Kim Mitchell.

*Adams' Sales Mark Almost Official*  
**'Reckless' Nears Record**

TORONTO It will soon be official: Bryan Adams' "Reckless" is the top-selling album of all time by a Canadian artist.

The Canadian Recording Industry Assn. (CRIA) is expected to bestow six-times-platinum honors on "Reckless" for its solid showing through August, when the album also hit the top of the Billboard chart for two weeks. But the 600,000 plateau in Canada is old news.

"Reckless" keeps chewing up 30,000-plus sales each week at retail and now has surpassed "Anne Murray's Greatest Hits" as the all-time Canadian best-seller. Last week, A&M officials said the album was beyond 675,000 units, well ahead of the 600,000-plus sales racked up by Murray's album a couple of years

ago.

The single "Summer Of '69" is pushing the album farther, and there are bold (but still private) claims being made by A&M executives that "Reckless" will be the next million-seller in Canada. That would, of course, be a first for a Canadian.

Ticket sales were brisk as Adams announced a Sept. 21 Toronto concert date. It will be his second concert in Toronto this year, but the first in a major setting: the 20,000-plus Canadian National Exhibition Grandstand.

Confirmation of Adams' accomplishment won't truly be official until CRIA hands over a seven-times-platinum honor. That should come by the end of September.

**Group:** Helix, Honeymoon Suite, Parachute Club, Strange Advance, Triumph.

**Country female vocalist:** Carroll Baker, Marie Bottrell, Anne Murray, Anne Lord, Laura Vinson.

**Country male vocalist:** Terry Carisse, Ronnie Hawkins, Murray MacLauchlan, Terry Sumsion, Vally.

**Country group:** C-Weed Band, Family Brown, Kelita Haverland & Gilles Godard, Anita Perris & Tim Taylor, the Midnite Rodeo Band.

**Instrumental artist:** Canadian Brass, Hagood Hardy, Frank Mills, Spitfire Band, Zamfir.

**Most promising group:** the Arrows, the Box, Idle Eyes, Images In Vogue, Rational Youth.

**Most promising female vocalist:** Connie Kaldor, K.D. Lang, Belinda Metz, Liberty Silver, Vanity.

**Most promising male vocalist:** Claude Dubois, Paul Janz, Daniel Lavoie, Johnnie Lovesin, Johnny MacLeod.

**R&B/soul recording:** "Hit And Run Lover," Yvonne Moore; "Mega-mix," Something Extra; "Memories Of Moments," Demo Cates; "Two Can Play," Wayne St. John; "Love Somewhere Inside Your Love," Silver.

**Reggae/calypso recording:** "Camboulay Dub," Mohjah; "Higher Love," Siren; "Satellites"; "Trade Winds '84"; "Heaven Must Have Sent You," Liberty Silver & Otis Gayle.

The craft and special music nominees will be announced by CARAS in a few weeks.

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## POP

### PICKS

**SHEILA E.**  
Romance 1600  
PRODUCER: Sheila E.  
Paisley Park/Warner Bros. 25317

Strong followup to the multi-talented Sheila Escovedo's gold debut as a leader on "The Glamorous Life" features a commercial contender in "Sister Fate," an extended, soundtrack tie-in collaboration with Prince on "A Love Bizarre," and two outstanding compositions—"Yellow" and "Toy Box"—that will never get any radio play as long as the current lyrical backlash continues.

**AL JARREAU**  
Live In London  
PRODUCER: Tommy LiPuma  
Warner Bros. 25331

Live album with a superb band whose energies never lag. Jarreau is in fine form, exhibiting a diversity of delivery and breadth of material with which he's not normally credited. Best tracks: "High Crime," "Roof Garden" and "We're In This Love Together."

### RECOMMENDED

**GRAHAM PARKER**  
Look Back In Anger  
PRODUCERS: Various  
Arista ALB6-8391

Nine Arista tracks plus three released on Mercury comprise this "hits" package. Some great stuff, but the need to include the earlier tracks is indicative of the inertia which gripped Parker's work at the end of his Arista stint. It's even sadder considering the brilliant start that period had with "Squeezing Out Sparks."

**LOU REED**  
City Lights/Classic Performances By Lou Reed  
PRODUCERS: Lou Reed, Michael Fonfara,  
Richard Robinson  
Arista ALB6-8390

A retrospective of Reed's Arista years, with the first side culled from the out-of-print live "Take No Prisoners" album.

**APRIL WINE**  
Walking Through Fire  
PRODUCER: Lance Quinn  
Capitol ST-12433

Canadian hard rock outfit has bigger-than-ever sound, leading to positive results. Most noteworthy cuts are "Rock Myself To Sleep" and "Wanted

Dead Or Alive."

**MUSIC FROM THE ORIGINAL SOUNDTRACK**  
Amadeus, Vol. 2  
PRODUCERS: Erik Smith, John Fraser  
Fantasy WAM-1205

Second compilation of excerpts from the Oscar-winning movie, again performed by the Academy of St. Martin-in-the-Fields under the baton of Sir Neville Marriner, is a single-disk set likely to top classical charts and pick up pop converts.

**VANDBERG**  
Alibi  
PRODUCER: Jaap Eggermont  
Atco 90295

Dutch hard rock quartet built around guitarist Adrian Vandenberg again taps the anthemic vein of power-chorded songs best equipped to withstand the metal backlash and capture play on harder AOR outlets; choral work and keyboards sweeten the best songs for possible pop attention.

**FRANKIE VALLI & THE FOUR SEASONS**  
Streethigher  
PRODUCERS: Sandy Linzer, Bob Gaudio, Bob Crewe,  
Jerry Corbetta  
MCA/Curb MCA-5632

Valli and the latest incarnation of the Seasons, dominated by well seasoned studio players, update their attack with electronics and dance accents; old choral glory is downplayed here, however, possibly curbing interest from the group's fans.

**CIRCUIT II**  
Can't Tempt Fate  
PRODUCERS: Arthur Baker, Michael Baker  
Elektra 60407

Sleekly arranged, dance-oriented pop'n'soul from trio of vocalist/keyboardists; deep-dish production and often silky vocal work should pose mainstream pop and black airplay options.

**ALAN VEGA**  
Just A Million Dreams  
PRODUCERS: Chris Lord-Alge, Ric Ocasek, Howard  
Thompson  
Elektra/Ze 60434

Beantown pop/rocker pursues a somewhat more accessible path in this second solo set, which frames his growling, declamatory vocals in often infectious uptempo rock arrangements.

**THE CURE**  
The Head On The Door  
PRODUCERS: Robert Smith, Dave Allan, Howard Gray  
Elektra 60435

British quintet which helped define the early decade's "gloom boom" brings a livelier, if not exactly cheerful, thrust to this label debut; best track is the recent U.K. hit, "In Between Days (Without You)."

**RIO**  
Borderland  
PRODUCER: Steve Rodford  
Elektra 60446

English pop/rock duo brings a spirited, melodic verve to these originals, fusing urgent solo work and layered background harmonies against arrangements that likewise mix hard-hitting rock elements with intricate pop accents. Definite prospects at CHR and melodic AOR outlets.

**VECTOR**  
Please Stand By  
PRODUCER: Chuck Wild  
Exit/A&M WR 8296

New label gets off to a promising start with this debut by a techno-pop trio with an ambitious writing and arranging style clearly influenced by English and European models; should click first with college and post-rock pop fans.

**ALEX CHILTON**  
Feudalist Tarts  
PRODUCER: Alex Chilton  
Big Time BTA 005 (EP)

Former Box Tops singer and singer/songwriter behind the early '70s cult

## NEW AND NOTEWORTHY

**ERIC MARTIN**  
PRODUCERS: Danny Kortchmar, Greg Ladanyi  
Capitol ST-12424

Bay Area power pop stylist and his Eric Martin Band were unceremoniously dropped when a new regime took over Elektra, but his subsequent involvement in a gold soundtrack ("Teachers") prompted new confidence and a new label. This solo debut profits from producers Kortchmar and Ladanyi (Don Henley, among others) and from tight mainstream pop/rock songs. Add the front man's soaring, gritty tenor and blue chip session support, and this should pick up admirers at radio and retail.

Favorite Big Star returns with a modest mini-album that shelves his pop/rock gifts to focus more on his own musical backyard, Memphis; disappointing, but still worth a listen for fans.

**FEELABELIA**  
East To West  
PRODUCERS: Brock Walsh, Glen Ballard  
Qwest 25324

British trio with strong vocals of Mark Price, good instrumentation and fine tunes. The end result here just misses, but Feelabelia may very well be a band to be reckoned with.

**NEW MODEL ARMY**  
No Rest For The Wicked  
PRODUCER: Mark Freegard  
Capitol ST-12432

British rockers with a hard edge play it sweet 'n' dirty on their American debut. Highly charged and rough hewn.

## BLACK

### PICKS

**CHARLIE SINGLETON**  
Modern Man  
PRODUCER: Charlie Singleton  
Arista ALB-8389

Guitarist and driving wheel of funk vets Cameo steps out with a one-man-band solo album. Very stylish and very strong, "Modern Man" boasts several promising tracks that should catapult Singleton into the limelight. Best: "Make Your Move On Me Baby" and "When I Drive."

**BRASS CONSTRUCTION**  
Conquest  
PRODUCER: Randy Muller  
Capitol ST-12423

New York veterans look to have a hit on their hands. Several strong cuts should keep the album in steady black radio rotation, most notably "Give And Take," "Goodnews" and "Startin' All Over Again."

**DAYTON**  
This Time  
PRODUCER: Rahni P. Harris Jr.  
Capitol ST-12412

Band mixes uptempo and ballad numbers, with most vocals handled by Rahni Harris Jr. Strongest bet for airplay is the title track, a ballad.

### RECOMMENDED

**CURTIS MAYFIELD**  
We Come In Peace With A Message Of Love  
PRODUCERS: Curtis Mayfield, Norman Harris, Ron Tyson  
CRC Records CRC 2001

The soul master's willowy falsetto, liquid guitar vamps and inspirational message are intact on this well produced return; style and sensibility, while somewhat updated, will still meet friction amid black pop's current, lighter mood. Contact: (318) 459-3751.

**THE WOOTENS**  
PRODUCERS: Wayne Brathwaite, Jeff Smith,  
Ira Siegel  
Arista AL6-8242

Fraternal quintet fuses rich vocal harmonies with rap and dance elements that should augur black and club play; style is outlined on the opening "Do I Do," which sets a crisp, engaging pace.

## JAZZ-FUSION

### PICKS

**AZYMUTH**  
Spectrum  
PRODUCER: Jose Roberto Bertrami  
Milestone M-9134

The Brazilian trio's easy-going fusion style is by now a familiar and distinctive fixture with crossover fans, and this latest album, coming on the heels of solo projects, is a predictably smooth sequel to their durable past outings. New originals are augmented by a breezy adaptation of the late Marvin Gaye's "What's Goin' On."

### RECOMMENDED

**RUBY BRAFF & SCOTT HAMILTON**  
A First  
PRODUCER: Carl E. Jefferson  
Concord Jazz CJ-274

Overdue studio collaboration between trumpeter Braff and tenor saxophonist Hamilton's group mirrors years of concert meetings; veteran Braff and young but seasoned Hamilton have no generation gap in these elegant, straight-ahead standards.

**LES McCANN'S MUSIC BOX**  
PRODUCER: Les McCann  
Jam JAM 019 (Jem)

Soulful keyboardist's long absence from recording doesn't dampen a lively crowd reaction in this live club set, which showcases his current quartet on a mostly jazz-flavored program. Solid production, too.

**PHIL UPCHURCH**  
Companions  
PRODUCER: Phil Upchurch  
Jam JAM 021 (Jem)

Upchurch's latest foray into crossover stylings is distinguished by two duets with the late guitarist Lenny Breau, whose rounded style mixes well with Upchurch's own mellow guitar work; varied guests also include Jimmy Witherspoon, whose lone track eclipses the other vocals by Mike Baker.

## GOSPEL

### PICKS

**THE LEWIS FAMILY**  
The Best Of...  
PRODUCERS: Marvin Norcross, Herman Harper  
Canaan SPCN 7-01-4013-7

There is no one quite like the Lewis Family, with their feet in both the bluegrass and gospel worlds. This is a collection of some of their best songs and two new ones, with the playing of Little Roy shining brightly through all cuts. Best are "Hallelujah Turnpike," "Slippers With Wings," "They're Holding Up The Ladder" and Little Louis' rendition of "God's Little People."

### RECOMMENDED

**VARIOUS**  
Ever Call Ready  
PRODUCER: Al Perkins  
Maranatha SPCN-7-100-13984-8

Noted pickers Chris Hillman, Bernie Leadon, Al Perkins, David Mansfield and Jerry Scheff join forces on this all-gospel release featuring some old and some new. These gentlemen combine a love for bluegrass with a Christian commitment to make a musical mark on the gospel target.

**LAMB**  
The Year Of Jubilee  
PRODUCER: Lamb  
Maranatha SPCN-7-100-14182-6

This collection of "messianic praise" features the prominent Jews For Jesus group Lamb, who celebrate Christianity from their Jewish roots. Those roots add a depth many gentiles don't possess and lend an authenticity to the gospel message with their Jewish-sounding melodies.

## SINGLES

**PICKS** new releases with the greatest chart potential

**RECOMMENDED** records with potential for significant chart action

**NEW & NOTEWORTHY** highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

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1515 Broadway  
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Kip Kirby, Billboard  
14 Music Circle East  
Nashville, Tenn. 37203

## POP

### PICKS

**DIANA ROSS**  
Eaten Alive (3:48)  
PRODUCERS: Barry Gibb, Michael Jackson, Karl  
Richardson, Alby Galuten  
WRITERS: B. Gibb, M. Gibb, M. Jackson  
PUBLISHERS: Gibb Brothers/Mijac, BMI  
RCA PB-14181 (12-inch version also available, RCA  
PD-14183)

Extraordinary lineup of writers and producers should ensure instant action on this title track from her forthcoming LP; high-tech, high-pressure paranoia for the modern age.

**THOMPSON TWINS**  
Lay Your Hands On Me (3:44)  
PRODUCERS: Alex Sadkin, Nile Rodgers, Tom Bailey  
WRITERS: Tom Bailey, Alannah Currie, Joe Leeway  
PUBLISHER: Zomba, ASCAP  
Arista AS1-9396

Colorful trio reprises the tone and tempo of "Hold Me Now," adds a choir of thousands (or thereabouts); preview of the album "Here's To Future Days."

**HEART**  
Never (4:05)  
PRODUCER: Ron Nevison  
WRITERS: Knight, Bloch, Connie  
PUBLISHERS: Makiki/Strange Euphoria/Know, ASCAP  
Capitol B-5512

Crisply buoyant power rock; follows their top 10 comeback with "What About Love."

**COREY HART**  
Boy In The Box (3:53)  
PRODUCERS: Phil Chapman, Jon Astley, Corey Hart  
WRITER: Corey Hart  
PUBLISHER: Liesse, ASCAP  
EMI America B-8287

Fighting spirit and weird imagery in a hot techno-dance setting; fourth single from the album of the same name.

### RECOMMENDED

**CARLY SIMON**  
My New Boyfriend (4:01)  
PRODUCER: Paul Samwell-Smith  
WRITER: C. Simon  
PUBLISHER: C'est, ASCAP  
Epic 34-05596

# Billboard® HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	1
2	2	FREEWAY OF LOVE	ARETHA FRANKLIN	7
3	3	WE DON'T NEED ANOTHER HERO	TINA TURNER	2
4	6	MONEY FOR NOTHING	DIRE STRAITS	3
5	7	CHERISH	KOOL & THE GANG	4
6	4	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	5
7	5	SUMMER OF '69	BRYAN ADAMS	11
8	8	YOU'RE ONLY HUMAN (SECOND WIND)	BILLY JOEL	12
9	9	INVINCIBLE	PAT BENATAR	10
10	11	DON'T LOSE MY NUMBER	PHIL COLLINS	6
11	16	FREEDOM	WHAM!	8
12	13	DARE ME	THE POINTER SISTERS	13
13	14	POP LIFE	PRINCE & THE REVOLUTION	9
14	18	OH SHEILA	READY FOR THE WORLD	15
15	17	SMOKIN' IN THE BOYS ROOM	MOTLEY CRUE	16
16	10	SHOUT	TEARS FOR FEARS	22
17	21	DRESS YOU UP	MADONNA	14
18	12	WHAT ABOUT LOVE?	HEART	30
19	15	NEVER SURRENDER	COREY HART	23
20	25	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	18
21	27	THERE MUST BE AN ANGEL	EURYTHMICS	24
22	28	TAKE ON ME	A-HA	17
23	22	SHAME	THE MOTELS	21
24	24	CRY	GODLEY & CREME	20
25	—	LONELY OL' NIGHT	JOHN COUGAR MELLENCAMP	19
26	—	DANCING IN THE STREET	MICK JAGGER/DAVID BOWIE	25
27	20	LIFE IN ONE DAY	HOWARD JONES	26
28	19	MYSTERY LADY	BILLY OCEAN	38
29	—	I GOT YOU BABE	UB40	32
30	23	IF YOU LOVE SOMEBODY SET THEM FREE	STING	39

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	2	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	1
2	5	MONEY FOR NOTHING	DIRE STRAITS	3
3	3	WE DON'T NEED ANOTHER HERO	TINA TURNER	2
4	4	DON'T LOSE MY NUMBER	PHIL COLLINS	6
5	1	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	5
6	7	CHERISH	KOOL & THE GANG	4
7	10	FREEDOM	WHAM!	8
8	8	POP LIFE	PRINCE & THE REVOLUTION	9
9	12	INVINCIBLE	PAT BENATAR	10
10	13	DRESS YOU UP	MADONNA	14
11	6	SUMMER OF '69	BRYAN ADAMS	11
12	11	YOU'RE ONLY HUMAN (SECOND WIND)	BILLY JOEL	12
13	16	DARE ME	THE POINTER SISTERS	13
14	19	TAKE ON ME	A-HA	17
15	9	FREEWAY OF LOVE	ARETHA FRANKLIN	7
16	17	SMOKIN' IN THE BOYS ROOM	MOTLEY CRUE	16
17	20	OH SHEILA	READY FOR THE WORLD	15
18	21	LONELY OL' NIGHT	JOHN COUGAR MELLENCAMP	19
19	23	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	18
20	24	CRY	GODLEY & CREME	20
21	29	DANCING IN THE STREET	MICK JAGGER/DAVID BOWIE	25
22	22	SHAME	THE MOTELS	21
23	26	FORTRESS AROUND YOUR HEART	STING	27
24	14	NEVER SURRENDER	COREY HART	23
25	18	LIFE IN ONE DAY	HOWARD JONES	26
26	25	THERE MUST BE AN ANGEL	EURYTHMICS	24
27	28	C-I-T-Y	JOHN CAFFERTY/BEAVER BROWN BAND	28
28	15	SHOUT	TEARS FOR FEARS	22
29	30	EVERY STEP OF THE WAY	JOHN WAITE	29
30	—	PART-TIME LOVER	STEVIE WONDER	31

## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	12
MCA (7)	11
Camel/MCA (2)	
MCA/Constellation (1)	
Virgin/MCA (1)	
WARNER BROS. (4)	11
Sire (4)	
Geffen (2)	
Paisley Park (1)	
A&M (8)	9
A&M/Virgin (1)	
ATLANTIC (8)	9
Modern (1)	
CAPITOL	9
EPIC (5)	8
Scotti Bros. (2)	
Nemperor (1)	
RCA (6)	7
Grunt (1)	
POLYGRAM	6
Mercury (3)	
De-Lite (1)	
Polydor (1)	
Riva (1)	
ARISTA (4)	5
Jive (1)	
EMI-AMERICA	5
MOTOWN	4
Gordy (3)	
Tamla (1)	
CHRYSALIS	2
ELEKTRA	2

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## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
95 AFTER THE FIRE	(Eel Pie, ASCAP)	
83 ALL FALL DOWN	(Blue Mer, ASCAP/Virgin, ASCAP)	
67 ALL OF ME FOR ALL OF YOU	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
89 AND SHE WAS	(Index, ASCAP/Blue Disque ASCAP/WB, ASCAP)	
45 AND WE DANCED	(Dub Notes, ASCAP/Human Boy, ASCAP)	
43 BE NEAR ME	(Neutron, BMI/10, BMI/Nymph, BMI)	
59 BOY IN THE BOX	(Liesse, ASCAP)	
4 CHERISH	(Delightful, BMI) CPP	
28 C-I-T-Y	(John Cafferty, BMI)	
52 COMMUNICATION	(Tritec, BMI/Ackee, ASCAP/Virgin, ASCAP)	
20 CRY	(Man-Ken, BMI)	
71 DANCIN' IN THE KEY OF LIFE	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	
25 DANCING IN THE STREET	(Jobete, ASCAP/Stone Agate, BMI)	
13 DARE ME	(WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP) WBM	
37 DO YOU WANT CRYING	(Screen Gems-EMI, BMI/Megasongs, BMI) WBM	
6 DON'T LOSE MY NUMBER	(Phil Collins, ASCAP/Pun, ASCAP/Warner Bros., ASCAP) WBM	
54 DOWN ON LOVE	(Somerset, ASCAP/Evansongs, ASCAP/Stray Notes, ASCAP) WBM	
14 DRESS YOU UP	(House Of Fun, BMI) WBM	
29 EVERY STEP OF THE WAY	(House Of Cards, BMI/Walk On The Moon, BMI)	
17 EVERYTIME YOU GO AWAY	(Unichappell, BMI/Hot-cha, BMI) CHA/HL	
39 FIRST NIGHT	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	
11 FOREVER	(Milk Money, ASCAP/Foster Frees, BMI) WBM/PPP	
27 FORTRESS AROUND YOUR HEART	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI)	
41 FOUR IN THE MORNING (I CAN'T TAKE ANYMORE)	(Kid Bird, BMI/Rough Play/BMI)	
8 FREEDOM	(Chappell, ASCAP) HL	
7 FREEWAY OF LOVE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	
88 GET IT ON (BANG A GONG)	(TRO-Essex, ASCAP) MSC	
75 GLORY DAYS	(Bruce Springsteen, ASCAP) CPP	
84 HANGIN' ON A STRING	(Virgin, ASCAP/Brampton, ASCAP) CPP	
49 HEAD OVER HEELS	(Virgin, ASCAP)	
32 I GOT YOU BABE	(Cotillion, BMI/Chris Marc, BMI) WBM	
86 I MISS YOU	(Spectrum VII, ASCAP)	
46 I WONDER IF I TAKE YOU HOME	(Personal, ASCAP/Mokajumbi, BMI) CPP	
39 IF YOU LOVE SOMEBODY SET THEM FREE	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL	
62 I'LL BE AROUND	(Assorted, BMI/Bellboy, BMI/Cookie Box, BMI)	
36 I'M GOIN' DOWN	(Bruce Springsteen, ASCAP)	
44 I'M GONNA TEAR YOUR PLAYHOUSE DOWN	(Irving, BMI)	
10 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)	(Makiki, ASCAP/Arista, ASCAP/Rare Blue, ASCAP) CPP/CLM	
92 LAY IT DOWN	(Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI) CHA/HL	
26 LIFE IN ONE DAY	(Howard Jones, BMI/Warner Bros., ASCAP/Warner-Tamerlane, BMI) WBM	
85 A LITTLE BIT OF HEAVEN	(Irving, BMI/Buchanan, BMI)	
68 LIVE EVERY MOMENT	(Fate, ASCAP) WBM	
19 LONELY OL' NIGHT	(Riva, ASCAP)	
80 LOOKING OVER MY SHOULDER	(Intersong, ASCAP/Til Tunes, ASCAP)	
63 LOVE AND PRIDE	(April, ASCAP) CPP/ABP	
53 LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL)	(Gold Horizon, BMI/Foster Frees, BMI)	
33 LOVIN' EVERY MINUTE OF IT	(Zomba, ASCAP)	
87 MASTER AND SERVENT	(Emile, ASCAP)	
48 MIAMI VICE THEME	(MCA, ASCAP)	
3 MONEY FOR NOTHING	(Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP) CPP/ALM	
38 MYSTERY LADY	(Zomba, ASCAP/Willesden, BMI) CPP	
70 NEVER	(Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP)	
23 NEVER SURRENDER	(Liesse, ASCAP) CPP	
34 NO LOOKIN' BACK	(Genevieve, ASCAP/Milk Money, ASCAP/Edspose, ASCAP)	
99 NOT ENOUGH LOVE IN THE WORLD	(Cass County, ASCAP/Kortchmar, ASCAP) WBM	
15 OH SHEILA	(Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)	
56 ONE NIGHT LOVE AFFAIR	(Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI)	
31 PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP)	
72 PEOPLE ARE PEOPLE	(Sonet, BMI/Warner-Tamerlane, BMI) WBM	
82 PERFECT WAY	(Jouissance, ASCAP/WB, ASCAP)	
9 POP LIFE	(Controversy, ASCAP) WBM	
5 THE POWER OF LOVE	(Hulex, BMI/Red Admiral, BMI) CLM/PPP	
98 POWER OF LOVE (YOU ARE MY LADY)	(April, ASCAP)	
91 REBELS	(Gone Gator, ASCAP)	
65 ROCK ME TONIGHT	(Bush Burnin', BMI)	
90 RUNNING UP THAT HILL	(Colgems-EMI, ASCAP)	
18 SAVING ALL MY LOVE FOR YOU	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
96 SENTIMENTAL STREET	(Kid Bird, BMI/Rough Play/BMI) HL	
21 SHAME	(Clean Sheets, BMI) CPP	
22 SHOUT	(Nymph, BMI) CPP	
16 SMOKIN' IN THE BOYS ROOM	(Big Leaf, ASCAP) WBM	
76 SO IN LOVE	(Virgin, ASCAP/Charisma, ASCAP/Unichappell, BMI)	
40 SPANISH EDDIE	(Glory, ASCAP)	
1 ST. ELMO'S FIRE (MAN IN MOTION)	(Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP	
79 STAND BY ME	(Rightsong, BMI/Trio, BMI/ADT, BMI)	
94 STATE OF THE HEART	(Chappell, ASCAP) CHA/HL	
100 STIR IT UP	(Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline Moderne, BMI) MCA/HL	
11 SUMMER OF '69	(Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	
97 SUMMERTIME GIRLS	(Facamelting, BMI) CPP/ALM	
42 SUNSET GRILL	(Cass County, ASCAP/Kortchmar, ASCAP)	
17 TAKE ON ME	(ATV, BMI) CLM/PPP	
74 TEST OF TIME	(Forever Endeavor, ASCAP)	
24 THERE MUST BE AN ANGEL	(RCA, ASCAP/Blue Network, ASCAP) WBM	
58 TONIGHT IT'S YOU	(Adult, BMI/April, ASCAP) CPP/ABP/WBM	
35 THE WAY YOU DO THE THINGS YOU DO/MY GIRL	(Jobete, ASCAP)	
51 WE BUILT THIS CITY	(Little Mole, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI)	
2 WE DON'T NEED ANOTHER HERO (THUNDERDOME)	(Irving, BMI/Myaxe, PRS) CPP/ALM	
73 WEIRD SCIENCE	(MCA, ASCAP/Little Maestro, BMI)	
30 WHAT ABOUT LOVE?	(Welbeck, ASCAP/Irving, BMI/Calypto Toonz, PROC) CPP/ALM/CLM	
55 WHEN YOUR HEART IS WEAK	(Edwin Ellis, BMI/Nurk Twins, BMI)	
50 WHO'S HOLDING DONNA NOW	(Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP) CPP/ABP	

**SHEET MUSIC AGENTS**  
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

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## Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### SEPTEMBER

Sept. 11-14, **Jazz Times Convention**, Roosevelt Hotel, New York. (301) 588-4114.

Sept. 11-15, **NAB/NRBA Radio Convention & Programming Conference (RCPC)**, Dallas Convention Center.

Sept. 13, **Second Annual MTV Music Awards**, Radio City Music Hall, New York.

Sept. 14, **Nashville Songwriters Assn. International Annual Mini-Seminar**, Realtors Midwest Conference Center, Marriott Hotel, Chicago. (312) 771-9588.

Sept. 15-22, **Eighth Annual Georgia Music Festival**, Atlanta. (404) 656-3551.

Sept. 20-22, **Chicago Music Expo**, Hotel Continental, Chicago. (312) 279-8388.

Sept. 21, **Anti-Defamation League of B'nai Brith Human Rights Dinner**, Plaza Hotel, New York.

Sept. 21, **Georgia Music Hall of Fame Awards**, Georgia World Congress Center, Atlanta. (404) 325-0832.

Sept. 24, **International Radio & Television Society Newsmaker Luncheon**, Waldorf-Astoria, New York. (212) 867-6650.

Sept. 25-28, **New Music Seminar**, Marriott Marquis Hotel, New York. (212) 722-2115.

Sept. 30-Oct. 3, **National Assn. of Recording Merchandisers (NARM) Retail/Manufacturer Advisory Committee Meeting**, Sheraton Harbor Island, San Diego. (609) 424-7404.

### OCTOBER

Oct. 5, **Music Law Symposium, 1985**, Mandalay Four Seasons, Dallas. (312) 988-5580.

Oct. 10, **American Jewish Congress Cultural Achievement Award Dinner**, Pierre Hotel, New York.

Oct. 10-11, **Electronic Accessories Show**, Atlantic City (N.J.) Convention Center. (215) 675-7562.

Oct. 10-12, **Fourth Annual NARM Independent Distributors Conference**, Sheraton Bal Harbour, Bal Harbour, Fla.

Oct. 11-13, **Country Music Assn. Talent Buyers Seminar**, Hyatt Regency, Nashville. (615) 244-2840.

Oct. 11-13, **21st Annual Retail Advertising Seminar**, Westin Hotel, Chicago. (212) 244-8780.

Oct. 12-16, **Audio Engineering Society (AES) Show**, New York Hilton, New York. (212) 661-2355.

## ACTIONMART

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## Lifelines

### BIRTHS

Boy, Philip David, to **Tim and Mary Wipperman**, Aug. 27 in Nashville. He is vice president and general manager of Warner Bros. Music.

### MARRIAGES

**James D. Steele to Tania Nalle**, Aug. 10 in Peterborough, N.H. He is head of Steele Productions. She is an entertainment and corporate publicist.

**Sarah Sherrill to Jim Brosmer**, Aug. 31 in Nashville. She is national publicity and promotion director for Compleat Records. He works for Kimball International.

### DEATHS

**Johnny Marks**, 75, the composer of "Rudolph The Red-Nosed Reindeer," after a lengthy illness Sept. 3 in New York. (Separate story, page 6.)

**Stan Marshall**, 51, Sept. 1 in Los Angeles. A veteran industry marketing executive and founder/president of Bainbridge Records, Marshall was sales chief of Elektra/Asylum for a decade before starting Bainbridge a few years ago. He is survived by his wife, Harlene, and a daughter, Rebecca.

**Jo Jones**, 73, of pneumonia Sept. 3 in New York. Jones, the original

drummer with the Count Basie band, helped redefine the role of the drums in jazz with a light, relaxed style that put new emphasis on the use of the cymbal. After being part of the Basie rhythm section, considered one of the greatest in jazz history, from 1935 to 1948, Jones went on to work with Illinois Jacquet, Lester Young, Ella Fitzgerald and numerous other jazz artists. He also led his own groups and recorded sporadically as a leader, most recently for Pablo. He was recently inducted, along with other members of the original Basie band, into the new International Jazz Hall of Fame in Kansas City, Mo. Jones is survived by his sister Lilian Jordan, four children, nine grandchildren and eight great-grandchildren.

**Philly Joe Jones**, 62, of a heart attack Aug. 30 in Philadelphia. One of the most influential drummers in modern jazz, Jones was best known for his work with Miles Davis in the middle and late '50s. He recorded extensively as a sideman, primarily for the Riverside label, before moving to Europe in 1967. He returned to the U.S. in 1972 and in recent years had recorded as a leader for Galaxy and Uptown Records. He is survived by his wife Eloise, his son Chris, his sister Geraldine and his brother Ellis.

## New Companies

**Hollywood Hitline**, an independent publicity agency exclusively for songwriters, formed by Dan Friedman. 8033 Sunset Blvd., #378, West Hollywood, Calif. 90046; (213) 273-TUNE.

**Extra Sensory Promotion**, a company specializing in promotion and marketing for independent labels, formed by John Enrico. The company will focus on jazz, blues and progressive rock. 7144 Fulton Ave., #11, North Hollywood, Calif. 91605; (818) 765-8707.

**Jacobson & Colfin**, a general law practice representing the entire creative community with special emphasis on entertainment and sports law, copyrights, trademarks and intellectual property, formed by the law offices of Jeffery E. Jacobson Esq. and Bruce E. Colfin Esq. 150 Fifth Ave., New York, N.Y. 10011;

(212) 691-5630.

**Horowitz Associates Inc.**, a new venture in research, marketing and management consulting services in the television, communications and entertainment fields, formed by Howard Horowitz. 42 Stuyvesant Ave., Larchmont, N.Y. 10538; (914) 834-1042.

**Vivid Sound Records**, an independent label, formed by Carl Jon Haasis. First release is the album "Loud And Clear" by Even/Odd. P.O. Box 796, Sierra Madre, Calif. 91024; (818) 355-8158.

**Kresh**, a consulting firm specializing in management-client relations, image marketing, tour planning, publicity and merchandising, formed by Debra Kresh. 83 Riverside Drive, New York, N.Y. 10024; (212) 877-0400.

## EXECUTIVE TURNTABLE

(Continued from page 4)

**Allen L. Haushalter** joins In Motion Productions in Mequon, Wis. as general sales manager. He has been involved in broadcast television programming and production for many years.

**PUBLISHING.** MCA Music names **Carol Cassano** director of creative services, West Coast, in Los Angeles. She joins from CBS Songs, where she served in a similar capacity.

**RELATED FIELDS.** **Dede Whiteside** is appointed to the newly created post of executive director of talent marketing and operations at Ford/Conti/Alec Artist Management in San Francisco. She was national album and video director for Fantasy Records.

JLM Public Relations names **Teri Munt** account executive in New York. She was press coordinator at Capitol Records.

Attorney **Ronni Sander** joins the law office of Martin J. Bluestein in New York, specializing in entertainment and related matters. She was manager of contracts at RCA Records.

## SINGLES REVIEWS

(Continued from page 91)

**KOOL MO DEE** Turn It Up  
Sugarhill SH-32049 (c/o MCA) (12-inch single)

**JAMIE JUPITOR** Computer Power  
Egyptian Empire DMSR-00666 (12-inch single).  
Contact: (213) 469-5821.

**JAZZY D** A Wack Girl  
Techno Hop THR-5 (12-inch single). Contact:  
(213) 469-5821.

**BOBBY JIMMY AND THE CRITTERS** Fresh Guys  
Rapsur RP 10015 (12-inch single). Contact:  
(213) 469-5821.

**IVY** Hold Me  
Heat HS 12 2028 (12-inch single; 7-inch reviewed  
July 27). Contact: (216) 836-7918.

**RENEE DAYE** No More Rockin'  
Prime Time PT 3310. Contact: (919) 375-4088.

**POWER JAM** N.Y.C.  
Mega MGA-1-2281 (12-inch single). Contact:  
(212) 302-1178.

**DOCTOR ROCK AND CO. FEATURING KYDD**  
FRESHM Tak'in It To The Floor  
Slice SR-904 (12-inch single). Contact:  
(609) 456-0119.

**ALVIN** Nothing Heavy  
Devon D-7747. Label based in Demarest, N.J.

**TINA HARRIS** While The City Sleeps  
Shanachie SH-6700 (12-inch single). Contact:  
(201) 445-5561.

**GERALD RAULK AND THE RETURN OF THE FLAMES**  
Want You Back  
Lanor 590. Label based in Church Point, La.

**FLOYD DIXON** Fine, Fine Thing  
Cottontail Music West CMW 4501. Contact: P.O. Box  
191041. Los Angeles, Calif. 90019.

**EL ESPADA** Apartheid Man  
Triple M Sound U-14147 M. Contact:  
(901) 274-6820.

**ELTON WHITE** Club Party  
United Voice 111. Contact: (409) 736-1836.

### COUNTRY

**FERNANDO 100% MARVELOUS AND HALF**  
NELSON What Happened To The Girls  
NLT-FL 1987. Contact: (615) 329-2278.

**RUSTY WEIR** Other Side Of The Hill  
Longhorn 101. Contact: P.O. Box 4088. Austin, Tex.  
78765.

**ROBERTO GREIGO** Learn How To Love  
RJG GL-2141. Contact: NSD, Nashville.

**GALE DAVIS** How Is Everything In California  
Jodi-Con 005. Contact: P.O. Box 390. Panguitch, Ut.  
84759.

**BUDDY EMMONS AND THE SWING SHIFT** Steppin' Up  
Step One 345. Contact: (615) 255-3009.

**DEBBIE DAVIS** Hiding A Heartache  
Jodi-Con 001. Contact: P.O. Box 390. Panguitch, Ut.  
84759.

**JEREMIAH** Gone  
Chariot 1000. Label based in Nashville.

**PAT GARRETT** Cruisin'  
Golddust 108. Contact: (215) 488-1782.

**LYN CHILDRESS** Stepping Aside  
Step One 346. Contact: (615) 255-3009.

**J.J. MERIDETH-ROBERT COUCH** Woke Up In Love  
BFI C-132. Contact: NSD, Nashville.

**BOBBI LACE** All Day Singing  
GBS 724. Contact: (615) 242-5001.

**GEARY HANLEY** Late Movies And Memories  
Kansa 624. Label based in Nashville.

**BILLY WAGNER** A Drunkards Prayer  
B.R.W. 100. Contact: P.O. Box 386. Waldo, Fla.  
32694.

**SHANE PHILLIPS** Holding On  
Fiddle & Bow 1224. Label based in Nashville.

**DON CASPER AND PLANKROAD MUSIC** Miss USA  
Sea Side B-061-021/04. Contact: Southern Sound  
Prod., Tabor City, N.C. 28463.

**BOBBY JENKINS** Please Don't Feel That Way  
Zone-7 80185. Contact: (512) 654-8773.

**JESSIE RENFROE** It Takes A Fool  
Norman 8501. Contact: (214) 561-7419.

**DEBI VINYARD** Hate Myself In The Morning  
Randu 101

**LINDSAY ALLYNN** My Love's On The Brink  
Rudini 103. Label based in Woodland Hills, Calif.

**JOHNNY TRAVIS** Ode To Murphy's Law  
Tip TRSS-385. Label based in Lubbock, Tex.

**DENNIS BACON & THERESA STREET** Tennessee Flower  
A.M.I. 1932. Contact: (615) 822-6786.

**MARTY CRAWFORD** Real Soon  
Spectrum Of Sound 005. Contact: (615) 327-1171.

**JOHNNY KOONSE** Feel In Me  
Rampart 1001. Label based in Nashville.

**MUSICIANS MENDING MUSCLES** Give Them Strength  
Chaton CR-50710. Contact: (602) 265-8720.

**BOBBY HELMS** I Feel You, I Love You So Much  
Pretty World 005. Label based in Liberty, N.C.

**DOTTIE MARIE** Did I Ever Care  
Kiderian 45118. Contact: (312) 253-6175.

**SCOTT FOSTER** Don't Stir Up The Ashes  
CBT 6215. Contact: (214) 586-1828.

**CINDY DEE** Country Lullabye  
Buzy Bee S.C. 121. Contact: (704) 453-8096.

**TONY OPRY** I Am Too Young  
Opry 001. Label based in Morgan City, La.

**KELLI** Bye, Bye Love  
Le Cam 8385. Contact: (817) 738-8843.

**MAJOR BILL SMITH & BRUCE CHANNEL** Requiem For  
Elvis (Love Me)  
Le Cam 56. Contact: (817) 736-8843.

### DANCE/DISCO

**LEA** Fingers  
Oh My! OM4014 (12-inch single). Contact:  
(212) 246-5520.

**KLYMAXX** I Miss You  
Constellation 23587 (c/o MCA) (12-inch single)

**SLY FOX** Como Tu Te Llamo? (What Is Your Name)  
Capitol V-8654 (12-inch single)

**STARSHIP** We Built This City  
Grunt JR-14171 (c/o RCA) (12-inch single; 7-inch  
reviewed Aug. 31)

**MCN** Fletch Theme  
Mega MGA-1-2282 (12-inch single). Contact:  
(212) 302-1178.

**NAPOLEON** Why  
Man KR 101 (12-inch single). Contact:  
(718) 729-5800.

**ELECTRO-BOP** John D.  
25 West TFW 1015 (12-inch single). Contact:  
Northcott Prod., New York.

**TOPAZ** You Only Want Me  
25 West TFW 1014 (12-inch single). Contact:  
Northcott Prod., New York.

**UNCLE JAMM'S ARMY AND THE CALIFORNIA CAT**  
CREW The Roach Is On The Wall  
Freak Beat UJA-1003 (12-inch single). Contact:  
(213) 469-5821.

**ILLUSION OF A BAND** Work Me  
Jas Star JS-1006 (12-inch single; 7-inch reviewed  
June 8). Contact: (201) 246-4701.

**BECKET** Celebration  
Cocoa PC 21 (12-inch single). Contact:  
(718) 756-5308.

**GRATITUDE** I Wanna Rock You  
Cocoa PI 18 (12-inch single). Contact:  
(718) 756-5308.

### ADULT CONTEMPORARY

**ARMOUR** Mia, Solo Mia  
LVR\$ LVRS-001 (12-inch single). Contact:  
(702) 642-7183, Ext. 12.

**T.C. WATERS** Helpless  
MNF MS-8402. Contact: (212) 564-6542.

**ROBERT ARMES** Whatever It Takes  
Cruise CRS-005. Contact: P.O. Box 262, Lewiston,  
N.Y. 14092.

**WAYNE COPELAND** Girl  
Torchlite STL-011. Contact: (714) 491-8546.

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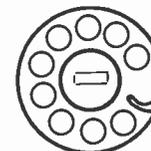
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# TOP POP ALBUMS

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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	15	DIRE STRAITS ▲ WARNER BROS. 25264 (8.98) (CD) 3 weeks at No. One	BROTHERS IN ARMS
2	2	3	10	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
3	3	2	25	TEARS FOR FEARS ▲² MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
4	4	4	43	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
5	5	5	65	BRUCE SPRINGSTEEN ▲⁷ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
6	6	6	28	PHIL COLLINS ▲³ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
7	7	8	9	BILLY JOEL COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
8	9	9	25	WHITNEY HOUSTON ▲ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
9	8	7	10	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98)	THEATRE OF PAIN
10	10	14	10	HEART ● CAPITOL ST-12410 (9.98)	HEART
11	11	11	19	PRINCE & THE REVOLUTION ▲² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
12	12	10	12	RATT ATLANTIC 81257 (9.98)	INVASION OF YOUR PRIVACY
13	14	12	17	EURHYTHMICS ● RCA AJL1-5429 (8.98)	BE YOURSELF TONIGHT
14	13	13	15	NIGHT RANGER ● CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
15	15	17	45	WHAM! ▲³ COLUMBIA FC39595 (CD)	MAKE IT BIG
16	16	16	42	MADONNA ▲⁵ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
17	17	18	10	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
18	18	21	8	SOUNDTRACK MCA 6144 (9.98)	BACK TO THE FUTURE
19	19	19	17	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
20	20	20	9	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
21	21	22	10	SOUNDTRACK ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
22	24	24	8	ARETHA FRANKLIN ● ARISTA AL8-8286 (8.98)	WHO'S ZOOMIN' WHO
23	23	23	11	TALKING HEADS ● SIRE 25305/WARNER BROS. (8.98)	LITTLE CREATURES
24	26	26	40	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
25	25	25	6	THE POINTER SISTERS RCA AJL1-5487 (8.98)	CONTACT
26	22	15	23	THE POWER STATION ▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION
27	28	29	17	FREDDIE JACKSON ● CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
28	27	28	22	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
29	29	27	56	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
30	30	30	12	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
31	31	31	10	DEAD OR ALIVE EPIC BFE 40119	YOUTH QUAKE
32	32	34	9	AC/DC ● ATLANTIC 81263 (8.98)	FLY ON THE WALL
33	33	39	66	TINA TURNER ▲⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
34	49	185	3	DIO WARNER BROS. 25292 (8.98)	SACRED HEART
35	38	40	13	READY FOR THE WORLD MCA 5594 (8.98)	READY FOR THE WORLD
36	40	57	9	A-HA WARNER BROS. 25300 (8.98)	HUNTING HIGH AND LOW
37	35	38	14	AMY GRANT A&M SP-5060 (8.98)	UNGUARDED
38	34	32	26	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
39	37	37	30	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
40	36	33	51	SURVIVOR ▲ SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
41	42	46	4	SOUNDTRACK CAPITOL SWAN 12429 (9.98)	MAD MAX BEYOND THUNDERDOME
42	43	35	36	SOUNDTRACK ▲ MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
43	44	50	5	THE MOTELS CAPITOL ST 12378 (8.98)	SHOCK
44	39	36	20	RICK SPRINGFIELD ● RCA AJL1-5370 (9.98)	TAO
45	45	51	24	LUTHER VANDROSS ▲ EPIC 39882	THE NIGHT I FELL IN LOVE
46	46	49	11	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
47	50	45	27	JESSE JOHNSON'S REVUE ● A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
48	48	48	18	BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
49	41	42	23	TOM PETTY AND THE HEARTBREAKERS ● MCA 5486 (8.98) (CD)	SOUTHERN ACCENTS
50	54	60	3	JOHN WAITE EMI-AMERICA ST-17164 (8.98)	MASK OF SMILES
51	59	64	5	GODLEY & CREME POLYDOR 825 981-1/POLYGRAM (8.98)	THE HISTORY MIX VOL. I
52	58	68	5	UB40 A&M SP 6-65090 (6.98)	LITTLE BAGGARIDDIM
53	74	—	2	MICHAEL MCDONALD WARNER BROS. 25291 (8.98)	NO LOOKIN' BACK
54	55	55	17	THE HOOTERS COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
55	52	54	29	GEORGE THOROGOOD ● EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	56	41	9	JEFF BECK EPIC 39483	FLASH
57	65	74	5	CHEAP TRICK EPIC FE 39592	STANDING ON THE EDGE
58	51	44	12	AIR SUPPLY ARISTA AL8-8283	AIR SUPPLY
59	47	43	22	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
60	57	52	27	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
61	62	58	23	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
62	53	53	11	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
63	68	59	40	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
64	63	63	15	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
65	69	86	3	FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
66	61	56	30	RUN-D.M.C. ● PROFILE PRO1205 (8.98)	KING OF ROCK
67	67	71	102	HUEY LEWIS & THE NEWS ▲⁶ CHRYSALIS FV 41412 (CD)	SPORTS
68	64	61	31	DEPECHE MODE SIRE 25194-1 WARNER BROS. (8.98)	SOME GREAT REWARD
69	NEW			JOHN COUGAR MELLENCAMP RIVA 824 865 1/POLYGRAM (8.98)	SCARECROW
70	70	72	9	Y&T A&M SP-5076 (8.98)	OPEN FIRE
71	71	73	6	LAURA BRANIGAN ATLANTIC 81265 (8.98) (CD)	HOLD ME
72	72	75	6	PATTI LABELLE PIR FZ 40020 EPIC	PATTI
73	73	62	10	CAMEO ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98)	SINGLE LIFE
74	79	106	3	LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135	LISA LISA & CULT JAM WITH FULL FORCE
75	75	80	10	COCK ROBIN COLUMBIA BFC 39582	COCK ROBIN
76	60	47	34	JOHN FOGERTY ▲ WARNER BROS. 1 25203 (8.98) (CD)	CENTERFIELD
77	66	66	12	SPYRO GYRA MCA 5606 (8.98) (CD)	ALTERNATING CURRENTS
78	81	84	8	ORCHESTRAL MANOEUVERS IN THE DARK A&M SP-5077 (8.98)	CRUSH
79	84	—	2	THE FAMILY PAISLEY PARK 25322 WARNER BROS. (8.98)	THE FAMILY
80	80	85	99	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
81	76	67	10	"WEIRD AL" YANKOVIC ROCK'N'ROLL FZ 40033 SCOTTI BROS	DARE TO BE STUPID
82	110	—	2	YNGWIE MALMSTEEN POLYDOR 825 733-1 POLYGRAM (8.98)	MARCHING OUT
83	86	87	17	STANLEY JORDAN BLUE NOTE BT 85101 CAPITOL (8.98)	MAGIC TOUCH
84	100	—	2	NEIL YOUNG GEFEN GHS 24068 WARNER BROS. (8.98)	OLD WAYS
85	88	101	6	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98)	VOCALESE
86	NEW			LOVERBOY COLUMBIA 39983	LOVIN' EVERY MINUTE OF IT
87	78	70	14	ROBERT PLANT ● ES PARANZA 90265 ATLANTIC (9.98) (CD)	SHAKEN 'N STIRRED
88	82	78	107	MADONNA ▲² SIRE 1-23867 WARNER BROS. (8.98) (CD)	MADONNA
89	94	99	5	X ELEKTRA 60430 (8.98)	AIN'T LOVE GRAND
90	90	92	11	JOHN DENVER RCA AFL1-5458 (8.98)	DREAMLAND EXPRESS
91	83	77	12	BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS
92	92	69	43	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
93	87	83	48	U2 ▲ ISLAND 90231 ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
94	96	82	46	GLENN FREY ● MCA 5501 (8.98) (CD)	THE ALLNIGHTER
95	91	91	14	SUZANNE VEGA A&M SP 6-5072 (6.98)	SUZANNE VEGA
96	99	102	19	LONE JUSTICE GEFEN GHS 24060/WARNER BROS. (8.98) (CD)	LONE JUSTICE
97	77	65	16	SUPERTRAMP A&M SP-5014 (8.98) (CD)	BROTHER WHERE YOU BOUND
98	93	93	19	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
99	85	79	24	DEPECHE MODE SIRE 25124/WARNER BROS. (8.98)	PEOPLE ARE PEOPLE
100	97	98	16	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
101	98	89	44	TEARS FOR FEARS MERCURY 811 039 1/POLYGRAM (8.98) (CD)	THE HURTING
102	89	76	13	BOB DYLAN COLUMBIA FC 40110 (CD)	EMPIRE BURLESQUE
103	95	88	22	KENNY LOGGINS COLUMBIA FC 39174 (CD)	VOX HUMANA
104	107	118	4	JULIO IGLESIAS COLUMBIA FC 40180	LIBRA
105	105	117	87	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
106	102	94	49	DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
107	109	107	14	UTFO SELECT 21614 (8.98)	UTFO
108	111	105	62	PRINCE & THE REVOLUTION ▲⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
109	101	104	13	ROSANNE CASH COLUMBIA FC 39468 (CD)	RHYTHM AND ROMANCE
110	132	145	3	BOOGIE BOYS CAPITOL ST-12422 (9.98)	CITY LIFE

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

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"Of all the highpoints that night—from Hall's powerful performance of his self-penned song 'Everytime You Go Away' to the rousing Sam and Dave classic 'When Something Is Wrong With My Baby,' one moment stood out from all the rest..."

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(The Way You Do The Things You Do / My Girl.)  
Single PB-14178 12" PW-14179

Produced by Daryl Hall, John Oates and Bob Clearmountain  
Management and Direction: Tommy Mottola, Champion Entertainment Organization, Inc.



## MAJORS GEAR FOR IMPROVEMENTS IN CASSETTE QUALITY

(Continued from page 1)

tion and noise than standard high-speed duped cassettes.

One highlight of the upcoming Audio Engineering Society (AES) show, to be held here Oct. 12-16, is certain to be the unveiling of high-speed (64:1) cassette duplicating systems that claim to eliminate many of the problems preventing the use of seven-and-a-half i.p.s. masters and bin speeds of 480 i.p.s.

The major problem with running a seven-and-a-half i.p.s. master through the bin at 480 i.p.s. is the occurrence of a phenomenon called "air film," which pushes the tape away from the head and causes instability at the higher speed. At least two companies will show systems at AES that deal with air film in different ways: Otari Electric Co.'s DP-80, which uses an iso loop, or differential capstan design; and American Multimedia Inc. (AMI)'s modified Electro Sound 8000 bin, which adapts various existing technologies and a series of vacuums throughout the bin. Other companies are said to be experimenting with similar systems.

At the recent Electro Sound seminar on cassette quality in San Francisco, the general consensus of the attendees, including top quality control executives from the major labels, was that the industry is ready to accept a seven-and-a-half/480 i.p.s. system, but only if it can be proven reliable and effective. So far, attendees noted, that has not been the case.

The Otari DP-80 system is not

new, although it has undergone several changes over the past year to perfect its design. When it was introduced about two years ago, Otari claimed it had the ability to run seven-and-a-half i.p.s. masters through the bin at 480 i.p.s. However, notes Otari's marketing director John Carey, "The 480 i.p.s. speed didn't work as well as we had hoped at first, but we knew the idea was valid and the problems could be solved."

Carey says several modifications were made to the original DP-80 design, the most recent coming about six months ago, and purchasers of the original system were able to have their equipment modified.

"We're pleased that the industry is interested in equipment that we already have the capability to build," says Carey. "As far as cassette quality goes, the majors have been able to rest on their laurels for years, and not have to worry much about investing in new equipment. Now that the pressure is on, I think they're going to be seriously looking at 480 i.p.s."

Three major duplicators are currently running the DP-80 with seven-and-a-half i.p.s. masters and 480 i.p.s. bin loop speeds: Music Annex, Sound Arts and Charlie & Co.

Although the Electro Sound conference was not intended as an equipment exhibition, Burlington, N.C.-based AMI showed up with its adapted ES 8000 bin—which, according to president Richard Clark, solves two of the most nagging problems duplicators encounter

when running seven-and-a-half i.p.s. masters at 480 i.p.s.: maintaining a constant tension configuration and constant tape position across the head. AMI achieves this largely by incorporating an "ultra-high-speed" Harris 2540 computer chip and an "ultra-stable tape transport, which maintains intimate contact with the heads even at high speeds," according to Clark.

Electro Sound vice president Dave Bowman points out that the AMI system makes use of vacuum chamber isolation techniques, such as those already used in mainframe computers, to achieve "remarkable tape stability. He's proved that, in reality, the cassette tape being manufactured today can take more signal than can be delivered to it by currently available master systems.

"It's definitely an interesting application of existing technology," Bowman continues, "and something that needed to be done." He adds that Electro Sound itself is working on a seven-and-a-half/480 i.p.s. system as well.

AMI offered a gutsy demonstration of the quality of the cassettes yielded by its hybrid bin: Clark A/B'd the cassettes (duplicated with Dolby B noise reduction and HX Pro headroom extension) against the same material on Compact Disc to an audience dotted with high-level label quality control executives.

Said Jim Roe, head of WEA manufacturing: "It's certainly a valid concept, and the cassettes sounded excellent. What they've done is say, 'Okay, we know there's an air film,

and it can't be gotten rid of, but if we can stabilize it, make it even all the way across, it can be controlled.'"

Marv Bornstein, head of quality assurance at A&M, said that the cassettes sounded "very good," but noted that any new duplication system needs to undergo extensive testing in the field, before any real judgments regarding its efficacy could be reached.

Ed Outwater, Warner Bros. Records' director of quality assurance, had a cautious response to the seven-and-a-half/480 i.p.s. systems, though he remains open. "As far as we're concerned, if we could do it and see an improvement in end product quality, we'd test the format," he said. "But my concern is that the quality for a system using the seven-and-a-half i.p.s. masters at the higher 480 i.p.s. bin loop speed still might not match the quality we can now get at three-and-three-fourths i.p.s. with the bin run-

ning at 240."

Outwater mentioned the familiar demons of air film losses and shorter bin loop tape life, as well as increased down time due to tape mishaps. But he agreed that practical solutions to those problems, such as those claimed by AMI and Otari, could make the higher speeds viable.

On the manufacturing end, Otari's Carey has some doubts about AMI's ability to produce more than just an estoteric one-off product. "It's an extremely interesting design," he says, "but it looked as if it would be difficult to manufacture at a reasonable price.

"AMI is a small, very high-tech duplicating company that is not a duplicating equipment manufacturer," he continues. "They spent a lot of money over the past year adapting the Electro Sound bin, and it'll be tough for them to amortize the engineering costs, should they try to manufacture the system."

## ROSTER GROWS FOR ALL-STAR FARM BENEFIT

(Continued from page 1)

ous U.S. farm organizations, to oversee financial disbursement.

More details are expected prior to the Sept. 22 event, to be held at the Univ. of Illinois' Memorial Stadium.

With the addition last week of Carole King, John Denver, Kris Kristofferson, Glen Campbell and actresses Jessica Lange and Sissy Spacek, the talent lineup for the 12-hour event is basically complete.

They join previously announced acts Alabama, Billy Joel, Tom Petty & the Heartbreakers, Randy Newman, Bob Dylan, Don Henley, Lone Justice, the Beach Boys, Rickie Lee Jones, the Blasters, Neil Young & International Harvester, Joni Mitchell, Waylon Jennings, John Cougar Mellencamp, Delbert McClinton, Bonnie Raitt, Kenny Rogers, Lou Reed, Charley Pride, Johnny Rodriguez, David Allan Coe, Southern Pacific, the Winter Brothers, John Schneider, Brian Setzer, X, John Conlee, Ry Cooder, the Charlie Daniels Band, Lacy J. Dalton, the Nitty Gritty Dirt Band, Daryl Hall, George Jones, B.B. King, Loretta Lynn and Merle Haggard.

"We've already got as many acts scheduled for one site as Live Aid had on two stages in two different countries," says FarmAid co-coordinator Tony Conway. As a result, Conway says that half of the show's 40 musical acts will work with their own groups, while the other half will perform solo or with other artists' bands.

All 78,000 seats for the event sold out in two and a half days, generating \$1.3 million. Mail donations and phone contributions through the event's 1-800-FARM AID number are expected to raise the bulk of the anticipated income.

According to Conway, who is vice president of Buddy Lee Attractions in Nashville, FarmAid now has six major corporate sponsors, in addition to "offers from at least 25 more corporations who want to be involved." Merchandising rights were still in negotiation at week's end.

While an event of FarmAid's magnitude would normally cost in excess of \$1 million to stage, Con-

way estimates that donated services and equipment should keep production budget costs in the \$400,000-\$500,000 range.

FarmAid will be broadcast live by satellite feed via cable's The Nashville Network (TNN), with an audience reach of 24 million homes. Radio station WSM is putting together a network of more than 400 multi-format stations to simulcast the 12-hour event (separate story-page 100).

Gaylord Syndicom, another division of Opryland USA Inc., has signed up more than 70 tv stations—many in major markets—which will air a prime time segment of FarmAid from 8-11 p.m. EST. This syndication is expected to clear 90% of all U.S. homes, with a projected viewership of 73 million tv households.

TNN programming director Paul Corbin says he expects production costs to exceed \$500,000, excluding publicity and promotion. All broadcast/syndication rights are being sold to commercial advertisers, and Opryland USA Inc. plans to donate a portion of any profits to FarmAid, based on a yet-to-be-determined formula arranged with Willie Nelson.

It was Nelson himself who approached Corbin about TNN carrying FarmAid. At the time, the talent lineup was primarily country; however, after Mellencamp became involved and rock acts started joining the roster, the concert took on a decidedly less country flavor. Nonetheless, Corbin doesn't see this as a problem for TNN's country viewers.

"The problem of the farmers is an American problem, and we want people to pay attention to it," he explains. "It's true some of the music on FarmAid may represent a departure from our usual country programming, but we are very pleased to be working with Willie on the project."

Promoting FarmAid is Buddy Lee, who represents Nelson in the area of special events and fairs. Corbin and Nelson are co-executive producers of FarmAid's broadcast coverage.

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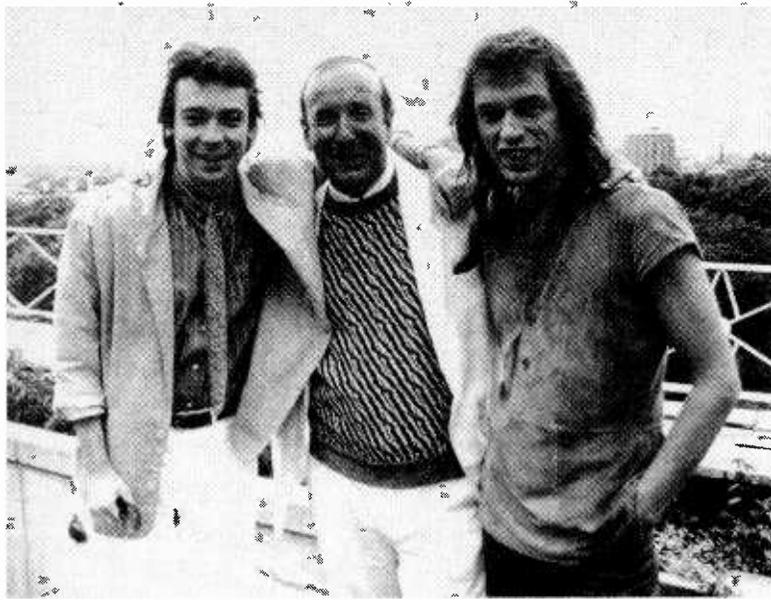
**Billboard** **TOP POP ALBUMS** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	116	96	11	RENE & ANGELA	MERCURY 824 607-1M-1 POLYGRAM (8.98) STREET CALLED DESIRE
112	108	100	31	COMMODORES ▲	MOTOWN 6124ML (8.98) (CD) NIGHTSHIFT
113	103	97	37	FOREIGNER ▲ <sup>2</sup>	ATLANTIC 81999 (9.98) (CD) AGENT PROVOCATEUR
114	117	125	5	THE DAZZ BAND	MOTOWN 6149 ML (8.98) HOT SPOT
115	112	95	95	THE POINTER SISTERS ▲ <sup>2</sup>	PLANET BEL 1-5410/RCA (9.98) (CD) BREAK OUT
116	123	110	33	KLYMAXX	MCA/CONSTELLATION 5529/MCA (8.98) MEETING IN THE LADIES ROOM
117	125	130	100	SOUNDTRACK ▲	MOTOWN 6062ML (8.98) (CD) THE BIG CHILL
118	126	124	78	BRYAN ADAMS ▲	A&M SP-4919 (8.98) (CD) CUTS LIKE A KNIFE
119	114	112	11	GRIM REAPER	RCA AFL1-5431 (8.98) FEAR NO EVIL
120	120	113	43	WHODINI ●	JIVE JL-8251 ARISTA (8.98) ESCAPE
121	113	114	9	DR. J.R. KOOL & THE OTHER ROXANNES	COMPLEAT 671 014-1/POLYGRAM (6.98) THE COMPLETE STORY OF ROXANNE
122	115	90	12	SOUNDTRACK	CAPITOL ST-12413 (8.98) A VIEW TO A KILL
123	121	126	93	U2 ▲	ISLAND 90127/ATLANTIC (5.98) UNDER A BLOOD RED SKY
124	119	109	26	GO WEST	CHRYSALIS FV 41495 (8.98) (CD) GO WEST
125	130	136	83	BRUCE SPRINGSTEEN ●	COLUMBIA JC 33795 (CD) BORN TO RUN
126	104	81	12	THE BEACH BOYS	CARIBOU BFZ 39946 EPIC (CD) THE BEACH BOYS
127	140	184	3	SOUNDTRACK	MCA 6146 (9.98) WEIRD SCIENCE
128	122	129	52	TALKING HEADS ●	SIRE 1-25186/WARNER BROS. (8.98) (CD) STOP MAKING SENSE
129	127	119	12	HELIX	CAPITOL ST-12411 (8.98) LONG WAY TO HEAVEN
130	135	139	97	LIONEL RICHIE ▲ <sup>8</sup>	MOTOWN 6059 ML (8.98) (CD) CAN'T SLOW DOWN
131	106	108	18	CON FUNK SHUN	MERCURY 824 345-1M-1 POLYGRAM (8.98) (CD) ELECTRIC LADY
132	139	134	20	YNGWIE MALMSTEEN	POLYDOR 825 324-1 POLYGRAM (8.98) RISING FORCE
133	137	131	49	NEW EDITION ▲	MCA 5515 (8.98) (CD) NEW EDITION
134	124	111	24	ERIC CLAPTON	DUCK WARNER BROS. 1-25166/WARNER BROS. (8.98) (CD) BEHIND THE SUN
135	118	115	9	CARLY SIMON	EPIC 39970 SPOILED GIRL
136	136	143	98	MOTLEY CRUE ▲ <sup>2</sup>	ELEKTRA 60289 (8.98) (CD) SHOUT AT THE DEVIL
137	141	141	15	NEW ORDER	QWEST 25289/WARNER BROS. LOW LIFE
138	133	138	115	U2 ▲	ISLAND 90067/ATLANTIC (8.98) (CD) WAR
139	128	123	16	JOE WALSH	FULL MOON/WARNER BROS. 1-25281/WARNER BROS. (8.98) (CD) THE CONFESSOR
140	153	189	3	MR. MISTER	RCA NFL1-8045 (8.98) WELCOME TO THE REAL WORLD
141	147	149	30	ALABAMA ▲	RCA AHL1-5339 (8.98) (CD) 40 HOUR WEEK
142	142	120	19	DAN FOGELBERG	FULL MOON/EPIC FE 39616/EPIC HIGH COUNTRY SNOWS
143	150	155	29	ANDREAS VOLLENWEIDER	CBS FM 39963 (CD) WHITE WINDS
144	148	147	39	GEORGE THOROGOOD ●	EMI-AMERICA ST-17076 (8.98) BAD TO THE BONE
145	144	122	29	THE FIRM ●	ATLANTIC 81239 (8.98) (CD) THE FIRM
146	138	128	30	DAVID LEE ROTH ▲	WARNER BROS. 1-25222 (5.99) CRAZY FROM THE HEAT
147	159	178	5	KING	EPIC BFE 40061 STEPS IN TIME
148	179	—	86	BRUCE SPRINGSTEEN ▲	COLUMBIA PC 2-36854 (CD) THE RIVER
149	149	142	18	ATLANTIC STARR	A&M SP-5019 (8.98) AS THE BAND TURNS
150	131	103	12	KIM CARNES	EMI-AMERICA SO 17159 (8.98) BARKING AT AIRPLANES
151	155	172	4	HERB ALPERT	A&M SP 5082 (8.98) WILD ROMANCE
152	160	161	14	MICHAEL FRANKS	WARNER BROS. 25275 (8.98) SKIN DIVE
153	165	170	4	MARILLION	CAPITOL ST-12431 (8.98) MISPLACED CHILDHOOD
154	186	191	3	NICK MASON & RICK FENN	COLUMBIA FC 10576 PROFILES
155	161	168	29	THE SMITHS	SIRE 1-25269/WARNER BROS. (8.98) MEAT IS MURDER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	134	137	17	MENUDO	RCA AFL1-5420 (8.98) MENUDO
157	129	121	47	DARYL HALL & JOHN OATES ▲ <sup>2</sup>	RCA AFL1-5309 (9.98) (CD) BIG BAM BOOM
158	158	169	589	PINK FLOYD ●	HARVEST SMAS11163/CAPITOL (8.98) (CD) DARK SIDE OF THE MOON
159	143	140	11	PEABO BRYSON	ELEKTRA 60427 (8.98) (CD) TAKE NO PRISONERS
160	151	132	27	MICK JAGGER ▲	COLUMBIA FC 39940 (CD) SHE'S THE BOSS
161	145	144	91	CYNDI LAUPER ▲ <sup>4</sup>	PORTRAIT BFR 38930/EPIC (CD) SHE'S SO UNUSUAL
162	162	162	7	ROY BUCHANAN	ALLIGATOR 4741 (8.98) WHEN A GUITAR PLAYS THE BLUES
163	168	171	43	SOUNDTRACK	FANTASY 3AM-1791 (2LPS) (19.98) (CD) AMADEUS
164	152	151	65	RUN-D.M.C. ●	PROFILE PRO 1202 (8.98) RUN D.M.C.
165	172	179	14	LONNIE MACK	ALLIGATOR AL-4739 (8.98) STRIKE LIKE LIGHTNING
166	166	166	4	ROCKIN' SIDNEY	EPIC BFE 40153 MY TOOT TOOT
167	169	175	91	BRUCE SPRINGSTEEN ▲	COLUMBIA JC 35311 (CD) DARKNESS AT THE EDGE OF TOWN
168	170	150	68	CHICAGO ▲ <sup>3</sup>	FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD) 17
169	171	176	18	HANK WILLIAMS, JR.	WARNER/CURB 25267/WARNER BROS. (8.98) (CD) FIVE-O
170	167	174	18	AMY GRANT ●	A&M SP-5058 (8.98) STRAIGHT AHEAD
171	157	157	17	LEONARD BERNSTEIN	DEUTSCHE GRAMMOPHON 415 2531/POLYGRAM (19.98) (CD) WEST SIDE STORY
172	164	133	37	FAT BOYS ●	SUTRA SUS1015 (8.98) FAT BOYS
173	181	186	109	BILLY JOEL ▲ <sup>4</sup>	COLUMBIA QC 38837 (CD) AN INNOCENT MAN
174	183	159	54	MOTLEY CRUE	ELEKTRA 60174 (8.98) TOO FAST FOR LOVE
175	154	127	24	ALISON MOYET	COLUMBIA BFC 39956 (CD) ALF
176	RE-ENTRY			WHAM!	COLUMBIA BFC 38911 FANTASTIC
177	156	156	6	ONE WAY	MCA 5552 (8.98) WRAP YOUR BODY
178	146	116	12	SOUNDTRACK	ARISTA AL9-8278 (9.98) PERFECT
179	174	158	12	GINO VANNELLI	HME BFW 40077/CBS ASSOCIATED BLACK CARS
180	195	—	2	STEWART COPELAND	A&M SP-50B4 (8.98) THE RHYTHMOTIST
181	187	194	241	LED ZEPPELIN ●	ATLANTIC 19129 (6.98) (CD) LED ZEPPELIN IV
182	173	177	148	PRINCE ▲ <sup>3</sup>	WARNER BROS. 1-23720 (2LPS) (12.98) (CD) 1999
183	194	180	126	Z Z TOP ▲ <sup>5</sup>	WARNER BROS. 1-23774 (8.98) (CD) ELIMINATOR
184	188	173	25	MAZE FEATURING FRANKIE BEVERLY ●	CAPITOL ST-12377 (8.98) CAN'T STOP THE LOVE
185	NEW ▶			9.9	RCA NFL1-8049 (8.98) 9.9
186	175	135	13	MEN AT WORK	COLUMBIA FC 40078 (CD) TWO HEARTS
187	176	146	22	USA FOR AFRICA ▲ <sup>3</sup>	COLUMBIA USA 40043 (CD) WE ARE THE WORLD
188	178	167	40	HOWARD JONES	ELEKTRA 60346 (8.98) (CD) HUMAN'S LIB
189	163	163	6	GEORGE CLINTON	CAPITOL ST-12417 (8.98) SOME OF MY BEST JOKES ARE FRIENDS
190	NEW ▶			JENNIFER HOLLIDAY	GEFFEN 24073/WARNER BROS. (8.98) SAY YOU LOVE ME
191	192	195	3	RONNIE MILSAP	RCA AHL1-5425 (8.98) (CD) GREATEST HITS VOL. 2
192	193	154	11	TWISTED SISTER	ATLANTIC 81256 (8.98) UNDER THE BLADE
193	185	165	45	JULIAN LENNON ▲	ATLANTIC 80184-1 (8.98) (CD) VALOTTE
194	180	153	30	ANIMOTION	MERCURY 822580-1/POLYGRAM (8.98) (CD) ANIMOTION
195	NEW ▶			WHAT IS THIS	MCA 5598 (8.98) WHAT IS THIS?
196	189	200	48	CHAKA KHAN ▲	WARNER BROS. 25162-1 (8.98) (CD) I FEEL FOR YOU
197	177	183	61	SCORPIONS	MERCURY 814 981-1/POLYGRAM (8.98) (CD) LOVE AT FIRST STING
198	182	148	15	MARVIN GAYE	COLUMBIA FC 39916 DREAM OF A LIFETIME
199	198	160	12	BARRY MANILOW	ARISTA AL9-8274 (9.98) THE MANILOW COLLECTION/20 CLASSIC HITS
200	190	197	32	DAVID SANBORN	WARNER BROS. 25150-1 (8.98) (CD) STRAIGHT TO THE HEART

**TOP POP ALBUMS A-Z (LISTED BY ARTISTS)**

- |                                   |                           |                             |                                      |                                      |                                    |                          |
|-----------------------------------|---------------------------|-----------------------------|--------------------------------------|--------------------------------------|------------------------------------|--------------------------|
| -Ha 36                            | George Clinton 189        | John Fogerty 76             | W.Jennings, W.Nelson, J.Cash, 82.132 | Pink Floyd 158                       | The Big Chill 117                  | Gino Vannelli 179        |
| C/DC 32                           | Cock Robin 75             | Foreigner 113               | K.Kristofferson 100                  | Robert Plant 87                      | Mad Max Beyond Thunderdome 41      | Suzanne Vega 95          |
| ryan Adams 118.4                  | Phil Collins 80, 105, 6   | Aretha Franklin 22          | Billy Joel 7, 173                    | The Pointer Sisters 115, 25          | Perfect 178                        | Andreas Vollenweider 143 |
| ir Supply 58                      | Commodores 112            | Michael Franks 152          | Jesse Johnson's Revue 47             | The Power Station 26                 | St.Elmo's Fire 21                  | John Waite 50            |
| labama 141                        | Con Funk Shun 131         | Glenn Frey 94               | Howard Jones 28, 188                 | Prince 182                           | A View To A Kill 122               | Joe Walsh 139            |
| erb Alpert 151                    | Stewart Copeland 180      | Marvin Gaye 198             | Stanley Jordan 83                    | Prince & The Revolution 11, 108      | Weird Science 127                  | Wham! 176, 15            |
| ermination 194                    | The Dazz Band 114         | Go West 124                 | Katrina And The Waves 61             | R.E.M. 30                            | Rick Springfield 44                | What Is This 195         |
| flantic Starr 149                 | Dead or Alive 31          | Godley & Creme 51           | Chaka Khan 196                       | REO Speedwagon 92                    | Bruce Springsteen 5, 125, 167, 148 | Whodini 120              |
| he Beach Boys 126                 | Debarge 38                | Amy Grant 170, 37           | Chak Khan 196                        | Ratt 12                              | Spyro Gyra 77                      | Hank Williams, Jr. 169   |
| ff Beck 56                        | John Denver 90            | Grim Reaper 119             | King 147                             | Ready For The World 35               | Sting 2                            | X 89                     |
| onard Bernstein 171               | Depeche Mode 99, 68       | Daryl Hall & John Oates 157 | Klymaxx 116                          | Rene & Angela 111                    | Supertramp 97                      | Y&T 70                   |
| on Jovi 48                        | Dio 34                    | Corey Hart 20               | Kool & The Gang 24                   | Lionel Richie 130                    | Survivor 40                        | "Weird Al" Yankovic 81   |
| ogie Boys 110                     | Dire Straits 1            | Heart 10                    | Patti LaBelle 72                     | Rockin' Sidney 166                   | Talking Heads 23, 128              | Neil Young 84            |
| aura Branigan 71                  | Dokken 106                | Helix 129                   | Cyndi Lauper 161                     | David Lee Roth 146                   | Tears For Fears 101, 3             | Paul Young 19            |
| eoab Bryson 159                   | Dr. J.R. Kool & The Other | Don Henley 63               | Motley Crue 136, 9, 174              | Run-D.M.C. 66, 164                   | George Thorogood 144, 55           | Z Z Top 183              |
| oy Buchanan 162                   | Roxxanes 121              | Jennifer Holliday 190       | Alison Moyet 175                     | Mr. Mister 140                       | "Til Tuesday 59                    |                          |
| ymmy Buffett 62                   | Bob Dylan 102             | The Hooters 54              | Mr. Mister 140                       | New Order 137                        | Tina Turner 33                     |                          |
| ohn Cafferty/Beaver Brown Band 64 | Eurythmics 13             | Whitney Houston 8           | Orchestral Manoeuvres In The Dark 78 | New Edition 133                      | Twisted Sister 192                 |                          |
| ameo 73                           | The Family 79             | Freddie Jackson 27          | Tom Petty And The Heartbreakers 49   | Night Ranger 14                      | U2 123, 93, 138                    |                          |
| im Carnes 150                     | Fat Boys 65, 172          | Mick Jagger 160             |                                      | One Way 177                          | UB40 52                            |                          |
| osanne Cash 109                   | Bryan Ferry 91            | Madonna 16, 88              |                                      | Orchestral Manoeuvres In The Dark 78 | USA For Africa 187                 |                          |
| eady Trick 57                     | The Firm 145              |                             |                                      | Orchestral Manoeuvres In The Dark 78 | UFTO 107                           |                          |
| icago 168                         | Dan Fogelberg 142         |                             |                                      | Orchestral Manoeuvres In The Dark 78 | Luther Vandross 45                 |                          |
| ric Clapton 134                   |                           |                             |                                      | Orchestral Manoeuvres In The Dark 78 |                                    |                          |



**GTR Heroes.** Arista president Clive Davis, center, celebrates the recent signing of the newly formed group GTR in London with members Steve Hackett, left, and Steve Howe. The band's lineup also includes Max Bacon, Phil Spalding and Jonathan Mover. Their debut album is scheduled to be released this winter.

## 150 Stations Lined Up FarmAid Radio Coverage Set

NASHVILLE Radio station WSM here has concluded agreements with more than 150 other stations to carry the 12-hour FarmAid benefit concert, set for Sunday, Sept. 22, in Champaign-Urbana, Ill. (separate story, page 1). According to WSM spokesman Jeff Lyman, "We're just a few shy of locking up the top 100 markets."

Lyman says WSM is not charging the radio affiliates to carry the concert. "If there's any money to be made," he says, "it will be from advertising." He notes that WSM will make its own unspecified contributions to the farm cause.

John Padgett, WSM's national sales manager, says that no national advertisers have yet been lined

up for the broadcast. Christal is WSM's national rep.

The concert will be broadcast from noon until midnight, central time. Lyman reports that the six-hour Music Country Radio Network program, normally originating from WSM studios seven nights a week and carried to approximately 90 stations by AP News satellite, will be suspended the evening of the concert.

Willie Nelson and The Nashville Network's C. Paul Corbin are executive producers of the show. Bill Turner is producer, with Bayron Binkley and Joe Hostettler serving as directors. **EDWARD MORRIS**

## AUGUST GOLD, PLATINUM CERTIFICATIONS

(Continued from page 1)

500,000 sales threshold in August. "Vanity 6," also released in 1982, did the trick last month, as did three 1984 releases: Glenn Frey's "The Allnighter," Dokken's "Tooth And Nail" and Ray Parker Jr.'s "Chartbusters."

"The Allnighter" is Frey's second straight gold album as a solo act, but it took more than a year—and several singles—to reach that level.

Aretha Franklin collected her ninth gold album in August with "Who's Zoomin' Who," which features the comeback hit "Freeway Of Love." It's her first gold album since 1982's "Jump To It."

While Franklin's comeback has stimulated more media attention than Heart's, that group had been out of the gold and platinum picture even longer. "Heart," their current top 10 album, is their first gold al-

bum since "Greatest Hits/Live," released five years ago.

Two acts that made their first headway in the American market in 1984 broke through to their first gold albums in August. Paul Young scored with "The Secret Of Association," featuring the No. 1 single "Everytime You Go Away," and Corey Hart triumphed with "Boy In The Box," featuring the top three hit "Never Surrender."

Here's the complete list of August certifications.

### Multi-Platinum Albums

**Huey Lewis & the News'** "Sports," Chrysalis. Six million.

**Phil Collins'** "No Jacket Required," Atlantic. Three million.

**Tears For Fears'** "Songs From The Big Chair," Mercury. Two million.

## FRANK ZAPPA

(Continued from page 3)

that as early as 1967 he found his works edited by his distributing label, MGM, without his consent or knowledge.

More recently, Zappa quietly moved his pressing and distribution for his Barking Pumpkin label from MCA to Capitol, following what he claims was a potentially litigious refusal by MCA to press product. "MCA was already pressing a three-record boxed set for a play called 'Thingfish,' which dealt with AIDS," he claims, when "a little lady at the quality control room in the plant" heard the lyrics and was outraged by them.

When a plant manager then refused to finish manufacturing the disks, Zappa decided to terminate his MCA deal and moved to the new vendor. But, he adds, he also ran afoul of "a Christian printer that refused to print the lyrics for the set, so I had to go find another printer who would

actually print the lyrics."

Ironically, Zappa notes, he has included his own oversized "warning" sticker on label releases during the past year, well in advance of the current public furor. Dubbed a "warning/guarantee," the brightly colored sticker "warns" purchasers that the contents include "material which a truly free society would neither fear nor suppress," going on to charge that "in some socially retarded areas, religious fanatics and ultra-conservative political organizations violate your First Amendment rights by attempting to censor rock'n'roll albums."

As for his "Guarantee," Zappa's sticker then assures readers that the recordings won't "cause eternal torment in the place where the guy with the horns and the pointed stick conducts his business."

### Platinum Albums

**Dire Straits'** "Brothers In Arms," Warner Bros. Their second.

**Motley Crue's** "Theatre Of Pain," Elektra. Their second.

**"Whitney Houston,"** Arista. Her first.

**"The Power Station,"** Capitol. Their first.

**Sting's** "The Dream Of The Blue Turtles," A&M. His first.

### Gold Albums

**AC/DC's** "Fly On The Wall," Atlantic. Their 10th.

**Aretha Franklin's** "Who's Zoomin' Who," Arista. Her ninth.

**"Heart,"** Capitol. Their seventh.

**Ray Parker Jr.'s** "Chartbusters," Arista. His sixth (counting Raydio).

**Scorpions'** "Worldwide Live," Mercury. Their fourth.

**Talking Heads'** "Little Creatures," Sire. Their fourth.

**Motley Crue's** "Theatre Of Pain," Elektra. Their third.

**George Thorogood & the Destroyers'** "Bad To The Bone," EMI America. Their third.

**Glenn Frey's** "The Allnighter," MCA. His second.

**George Thorogood & the Destroyers'** "Maverick," EMI America. Their second.

**Dokken's** "Tooth And Nail," Elektra. Their first.

**Corey Hart's** "Boy In The Box," EMI America. His first.

**"Jesse Johnson's Revue,"** A&M. His first.

**Sting's** "The Dream Of The Blue Turtles," A&M. His first.

**"Vanity 6,"** Warner Bros. Their first.

**Paul Young's** "The Secret Of Association," Columbia. His first.

## LYRIC CONTROVERSY

(Continued from page 1)

"sparked the interest of the members," according to the source.

The PMRC wants all new records and tapes to carry specific warning labels to identify records whose lyrics are sexually explicit, violent or profane (X), dabble in the occult (O) or glorify drugs and alcohol (D/A). The group also wants lyric sheets included, and wants an industry panel to screen possible offenders.

The PMRC would also like the companies to "reassess" certain artists, as well as having the labeled records and tapes placed in separate store racks. And the group has called for similar ratings of concerts.

The RIAA and some member companies have turned down these suggestions as either impractical or unacceptable, but have said they might agree on a general "generic" warning label on some product.

Other members of the PMRC include Nancy Thurmond, wife of Sen. Strom Thurmond (R-S.C.); Georgie Packwood, wife of former Commerce Committee chairman Bob Packwood (R-Ore.), now chairman of the Finance Committee; and Susan Baker, wife of Treasury Secretary James Baker III, along with the wives of several prominent local Washington leaders and businessmen.

A spokesperson for the PMRC also announced that the group will have a "very surprising announcement" to be unveiled Thursday (12) at a panel on "porn rock" at the Radio '85 convention in Dallas.

## CBS/FOX VIDEO

(Continued from page 6)

Howell/Columbia Pictures' Pfannkuch says.

"There's a great deal of pressure to reach certain price points," he says, "and the one they beat up most is the duplicator."

Markim agrees that margins are getting thinner, but he doesn't see the results as being that damaging. "Nobody likes to see margins reduced," he says, "but the volume

has increased so much that that's the compensating factor."

Bell & Howell/Columbia Pictures, CBS/Fox and VCA/Technicolor are not the only duplicators in the marketplace. There are a number of mid-sized firms, such as International Video Entertainment's Creative Video Services. There are also "hundreds" of smaller duplicators, Fehlauer says.

These small companies won't change the situation for the three majors, Bell & Howell/Columbia Pictures' Pfannkuch maintains. "They can't handle success," he says. The smaller outfits, he notes, don't have the capacity to run off enough copies if a program becomes an unexpected hit.

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# Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

**W**ith Compact Discs pulling growing numbers of new or long-dormant consumers into record stores, the format is definitely one worth exploring for indies. And there's no reason to wait until the high-tech format acquires the do-it-yourself feasibility of the vinyl medium—not if Rykodisc finds your material a viable commercial commodity.

Having already issued several CD compilations on independent acts, including two from **Rounder**, the Boston-based CD-only firm is stepping up its search for material to license for CD release.

Fairly open about the style of music he'd consider licensing, Rykodisc's **Don Rose** is the person to whom to submit material. Pointing out that labels like Deutsche Grammophon and Windham Hill are selling at least as many CDs as LPs, if not more, Rose says album sales are not the only criterion for the potential of CD sales.

"You can't assume that people buying records today, or in the past, are the same people buying CDs," he says. One of the format's biggest draws, says Rose, is 60-minute playing time, making CDs a particularly intriguing avenue for catalog labels or those with longterm rosters.

On the technological side, Rose says, "Digital recordings or mixes are the best to start with, but we never want technology to distract us from the music. Many analogs make beautiful CD transfers."

A label licensing product to Rykodisc stands to profit from royalties. Rose warns, however, that "the profit margins are slimmer" because manufacturing costs are often four times those incurred in al-

bum manufacturing. Because one of Rykodisc's partners is located in Tokyo, the label's manufacturing setup is reliable, a unique situation in this demand-intense field. Rose can be reached at (617) 744-7678.

A possibility we'd like to throw out is a collective indie compilation. It's unfortunate that the Independent Label Coalition didn't gel, as it would have been a good way of coordinating such a project. As it stands, Rose is interested in the idea, although he's understandably unwilling to cope with the administrative aspects it would entail. In theory, Rose says a sampler with "thematic or conceptual continuity that would appeal to the same audience" might fly. With the exception of a Dead Kennedys CD floating around Europe, Rose points out that hardcore is an untapped genre for the configuration and one he'd like to try.

**SEEDS & SPROUTS:** Bay Area residents have a folky treat in store for them this Sunday (15): the **Redwood Records '85 Music Festival**. It's scheduled for the Greek Theatre in Berkeley and will feature many of Redwood's finest. The lineup includes **Holly Near**, **Arlo Guthrie**, **Ronnie Gilbert**, **Linda Tillery** and **Inti Illimani**. . . For geographical reasons, that event will have to be put in the "sorry-we-missed-it" category. A big event for the Seattle-based **Satin** logo sadly falls in the same category. That was the **Slamhound Hunters'** opening gig for **Stevie Ray Vaughan** last weekend at the city's coliseum. Happily, the label has eked out an LP called "4/1 Mind," which is bringing the Hunters to a wider audience. **Rounder** is distributing the disk Stateside, while **Important** has grabbed it for worldwide release. The **Slamhound Hunters** are led by former **Mink Deville** guitarist **Louis**

**X. Erlanger.**

At least we caught one indie act last week, when **Raven Records** artist **Paul Metsa** performed at the **Speakeasy**. Self-described as the loudest folk singer around, Metsa has material that is indeed folk in content, although the context is decidedly rock. Metsa previewed his strong new single "59 Coal Mines," and reports that his next album should arrive around Thanksgiving. Curious types should call **Raven** at (612) 874-1340 for his last album, "Paper Tigers."

Also on Sept. 15, fans of the **Chilites** will have a new album to gloat over, courtesy of Chicago-based **Nuance Records**. The group is currently making the radio rounds with the lead single "Hard Act To Follow," and Illinois residents may catch a glimpse of them in the state's friendly **Ma Bell** telephone commercials.

Also boosted by tube exposure is **Stewart Brodian** of **Mountain Records** in Mountainside, N.J. He's the man behind a new African aid single called "Why Wait For Christmas," performed by the **New Jersey Gang**. Like "We Are The World," the Brodian-penned tune is comprised of members of various Jersey bands, singing one line each. Those interested in carrying the single should call **Brodian** at (201) 232-0081. **Mountain**, by the way, recently signed the **Double "O" Zeros**, the band behind disk jockey **Howard Stern's** jingle on **WNBC** New York.

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#### BMI HONORS NASHVILLE 'MILLION-AIRS'

(Continued from page 4)

Falling In Love," **Melvin Steals/Mervin Steals**, **Mighty Three Music**; "Crazy," **Willie Nelson**, **Tree Publishing**; "Daddy's Home," **William Henry Miller/James Sheppard**, **Big Seven**; "Deja Vu," **Adrienne Anderson/Isaac Hayes**, **Angela Music/Rightsong**; "Don't Cry Out Loud," **Peter Allen/Carole Bayer Sager**, **Begonia Melodies/Irving/Unichappell/Woolnough**; "Don't Let Me Be Lonely Tonight," **James Taylor**, **Blackwood Music/Country Road**.

"Every Breath You Take," **Gordon Sumner (PRS)**, **Illegal Songs/Reggatta Music Ltd**; "Grease," **Barry Gibb**, **Gibb Brothers Music**; "Hard To Say I'm Sorry," **David Foster/Peter Cetera**, **Foster Frees**; "Help Me Rhonda," **Brian Wilson**, **Irving Music**; "I Believe In You," **Roger Cook/Sam Hogin**, **Cookhouse/Roger Cook**; "I Go Crazy," **Paul Davis**, **Web IV**; "I Love," **Tom T. Hall**, **Hallnote Music**; "I Will Always Love You," **Dolly Parton**, **Velvet Apple**; "Islands In The Stream," **Barry Gibb/Maurice Gibb/Robin Gibb**, **Gibb Brothers**; "It's A Miracle," **Barry Manilow/Marty Panzer**, **Kamakazi Music Corp**; "Kentucky Rain," **Eddie Rabbitt/Dick Heard**, **Bri-Deb/Elvis Presley Music**; "Key Largo," **Sonny Limbo/**

**Bertie Higgins**, **Lowery Music**; "Kiss And Say Goodbye," **Winfred Lovett**, **Blackwood/Nattaham**.

"Lady," **Graham Goble (APRA)**, **American Tumbleweed**; "Let Me Love You Tonight," **George D. Greer/Jeffrey Langdon Wilson/Stgug Woodard**, **Kentucky Wonder**; "Little More Love," **John Farrar**, **John Farrar Music**; "Love Will Turn You Around," **David Malloy/Thom Schuyler/Even Stevens/Kenny Rogers**, **Briarpatch/DebDave/Lionscub**; "Mary In The Morning," **Michael Charles Rashkow/Johnny Cymbal**, **Duchess**; "More Than I Can Say," **J.I. Allison/Sonny Curtis**, **Warner-Tamerlane**; "My Little Town," **Paul Simon**, **Paul Simon**; "Oh Girl," **Eugene Record**, **Unichappell**; "Patricia," **Perez Prado**, **APRS**; "Personally," **Paul Kelly**, **Five Of A Kind/Tree**; "Piano Man," **Billy Joel**, **Blackwood**; "Quiet Nights Of Quiet Stars," **Antonio Carlos Jobim/Gene Less (CAPAC)**, **Duchess**.

"Sara," **Stevie Nicks**, **Welsh Witch**; "Sea Of Love," **Philip Bap-tiste/George Khoury**, **Fort Knox/Tek/Trio**; "She Thinks I Still Care," **Dickey Lee**, **Glad Music/Jack Music**; "Someone Could Lose A Heart Tonight," **David Malloy/Eddie Rab-**

**bitt/Even Stevens**, **Briarpatch/Deb-Dave**; "Stagger Lee," **Harold Logan/Lloyd Price**, **CBS Unart Catalog**; "Stop In The Name Of Love," **Lamont Dozier/Brian Holland/Ed-die Holland**, **Stone Agate**; "Sugar Foot Rag," **Hank Garland/George Vaughn**, **Hollis Music**; "Sugar Pie Honey Bunch (I Can't Help Myself)," **Lamont Dozier/Brian Holland/Ed-die Holland**, **Stone Agate**.

"Take Me Down," **Mark Gray/J.P. Pennington**, **Careers/Irving**; "Through The Years," **Steve Dorff/Marty Panzer**, **Peso/Swanebravo**; "Together Again," **Buck Owens**, **Screen Gems-EMI**; "Too Late To Turn Back Now," **Eddie Cornileus**, **CBS Unart Catalog/Stage Door**; "Waterloo," **John D. Loudermilk/Marijohn Wilkin**, **Cedarwood**; "We'll Never Have To Say Goodbye Again," **Jeffrey Michael Comanor**, **Dawnbreaker Music**; "Where Did Our Love Go," **Lamont Dozier/Brian Holland/Ed-die Holland**, **Stone Agate**; "Woman," **John Lennon (PRS)**, **Lenono**; "Woman In Love," **Barry Gibb/Robin Gibb**, **Gibb Brothers Music**; "Woman Woman," **Jim Glaser/Jimmy Payne**, **Ensign**; "You Won't See Me," **John Lennon (PRS)/Paul McCartney (PRS)**, **Mac-Len**.

# Appeals Court Won't Grant Stay of 'Must Carry' Ruling

BY BILL HOLLAND

WASHINGTON The nation's broadcasters last week suffered another defeat in their attempts to put the brakes on a July 19 decision by the U.S. Court of Appeals striking down the FCC's cable television "must carry" rule. The court denied a request for a stay from the National Assn. of Broadcasters (NAB).

The Monday (2) denial means that under the court's ruling, the must carry rules are unconstitutional as of Tuesday (10). The NAB has asked the Supreme Court for a stay, and says it will also ask the High Court to review the case in a Sept. 18 filing.

If the Supreme Court denies the stay, the must carry rules will be unlawful between Sept. 10 and Sept. 18; after that date, the rules will be in legal limbo until the High Court decides whether to re-hear the case, a process that could take at least two months.

Cable television producers and satellite-transmitted networks such as MTV and CNN have called the jury decision by the Court of Appeals for the District of Columbia a victory. They have long maintained that the 20-year-old rules forced

them to carry local station fare their customers don't wish to see, or restricted their access to more saleable programming by the cable tv networks.

The appellate court, in its July ruling, found the rules "grossly overinclusive" and said that they seemed to protect "local broadcasters rather than local broadcasting." The rules, originally adopted to give viewers a chance to view broadcast signals which otherwise might not reach their antennae, required pioneer cable systems to carry all local television signals.

In a statement on the denial, NAB said it was "disappointed" and announced its plans to pursue a High Court stay and review. There are also indications that the broadcaster group will take the issue to the Congress.

Also affected—and threatened—by the decision are the 10 UHF stations that primarily broadcast music videos, as well as the equal number of companies planning to go on the air soon with similar types of programming. These stations are concerned about the "exclusivity of access" cable system operators have with their customers.

## PolyGram Starts Stickers Bar-Kays Album Carries Warning

NEW YORK PolyGram Records is the first company to place a warning sticker regarding lyric content on an album in the wake of recent discussions between the Recording Industry Assn. of America (RIAA) and the Parents Music Resource Center (PMRC).

"Banging The Wall," the newest album on the Mercury label by the Memphis-based Bar-Kays, carries a sticker warning that "this album contains lyrics which may be considered objectionable by some listeners."

The RIAA recently told the PMRC that its members are willing to adopt an industrywide common text in response to PMRC's request that records be rated. The RIAA suggested the shorter "PARENTAL GUIDANCE: Explicit Lyrics" as a catch-all, a response the parent group says is not sufficient (Billboard, Aug 24).

## Manhattan Releasing 'Sun City' Anti-Apartheid Single Due in Oct.

NEW YORK Manhattan Records will release "Sun City," an anti-apartheid benefit recording conceived by Little Steven and co-produced with Arthur Baker. The all-star recording, featuring more than three dozen artists, will be released in seven- and 12-inch configurations in early October, with all proceeds going to fight apartheid.

The 12-inch release features four versions of the composition, including the single, an instrumental, a rap, and a special spoken-word version that includes speeches by anti-apartheid leaders Desmond Tutu

and Nelson Mandela. Among the artists appearing on the recordings are Afrika Bambaataa, Ray Barretto, Pat Benatar, Ruben Blades, Bono, Jackson Browne, George Clinton, Miles Davis, Gil Scott-Heron, Kashif, Malopoets, Bonnie Raitt, Joey Ramone, Run-D.M.C., Bruce Springsteen and Bobby Womack.

A spokesman for Manhattan says the producers have also petitioned the Nigerian government for release of African pop star and politico Fela Kuti in hopes of having him participate in the project.

# INSIDE TRACK

**DEAL TIME:** PolyGram offers three-shots between now and Oct. 18 on its pop albums except for **Tears For Fears**, **John Cougar Mellencamp** and **Scorpions**, with January dating and a 4.8% discount. **Classics:** \$3.98s at 9.1% discount, \$6.98s at 6.5% discount and frontline at 4.8% discount, with January dating. **Compact Disc:** pop product only, with one-stops getting 9.1% and remaining customers 4.8% with no dating. Is the extra discount to one-stops a portent of things to come? ... **Windham Hill** excludes CDs from its deal, effective through Sept. 30, with 6% off and December payables, ... **MCA** offers its charted albums on cassette at one free with 10 cassettes through Oct. 11 ... **CBS** has notified customers that the basic price of its **IM** classical series of digitally recorded albums has been dropped from \$6.70 to \$6.

**LOTS A SMOKE ABOUT** Lieberman Enterprises and Schwartz Bros. talking a merger. Both sides deny emphatically ... **A major label is eyeballing the kiddie record field** ... At presstime, **Guenter Hensler**, president of **PolyGram Records U.S.**, was rumored readying for a move that would return him to a top European or Asiatic post with the same firm. No comment could be obtained ... **"Three Three O,"** a live afternoon show on **KABC-TV** in L.A., is adding more emphasis on live music with the appointment of **Bonnie Tiegel** as associate producer, to concentrate on lip synch appearances on the daytimer ... **Track** erred. **Brian Lane** manages the new **Arista** act, **GTR**, and **Geoff Downes** is producing ... **Motown** acquired rights to the **Marvin Gaye** life story for \$101,000, \$36,000 more than first offered (Billboard, Aug. 31).

**KOUNTRY KORNER:** Watch for announcement soon of the 20th anniversary of the **Academy of Country Music**. **Track** hears that plans call for a prime time tv special, which would corral many of the oldtimers with newer acts honored at annual Academy awards functions ... **Merle Haggard** has split with personal manager **Tex Whitson**. Chances are excellent that he'll wind up with the **Luckenbach Agency** of San Marcos, Calif., not only handling his bookings as they do now, but also counselling his career moves ... **Track** found **Rex Allen Sr.**, living temporarily in Thousand Oaks, Calif., waiting for his home in Arizona to complete construction. Allen is an Arizona native ... **Fred Foster**, under the aegis of **CBS's Rick Blackburn**, is blueprinting a distaff version of the **Highwaymen**, with four standout females among the country vocalists on a single album.

**JAY BOBERG**, president of **IRS Records**, keynotes the **Chicago Music Expo**, Sept. 20 at the Continental Hotel there ... **Eric Paulson** of **Navarre Distributing**, Minneapolis, has sewn up international distribution rights for a hot new football computer game, "**NFL Challenge**." Present intention is for Navarre to distribute directly in the U.S. Game is officially licensed from **NFL Properties**, the first such game from that source in years. ... **John Denver** headlines the **U.N. Ambassadors'** benefit dinner at the Waldorf Astoria on Sept. 18 ... The heart in the business is exemplified by the ap-

proval of **Tina Turner's** manager **Roger Davies**, who okayed **John Parr's** leaving the Turner tour for several days to do a CNE stop with **Bryan Adams**. **Turner** and **Parr** expect to work Australia and Japan after the U.S. **hejira** ... **Whitney Houston** plays herself Sunday (15) when she debuts in prime time on NBC-TV's "**Silver Spoons**." She'll do her current hit, "**Saving All My Love For You**."

**WINNERS OF THE Most Valuable Player** awards, presented Sunday (8) by L.A. **NARAS**, are: **Israel Baker**, violin; **Pam Goldsmith**, viola; **Armand Kaproff**, cello; **Jim Hughart**, bass; **Susan Greenberg**, flute; **Earle Dumler**, oboe; **Abe Most**, clarinet; **Bob Tricarico**, bassoon; **Pete Christlieb**, saxophone; **Richard Perissi**, French horn; **Gary Grant**, trumpet; **Bill Reichenbach**, trombone; **Dick Hyde**, tuba/bass trombone; **Greg Philinganes**, keyboards; **Tim May**, guitar; **Nathan East**, electric bass; **Harvey Mason**, drums; **Larry Bunker**, mallet percussion; **Dorothy Remsen**, harp; **Ian Underwood**, synthesizer; **Andy Narell**, steel drums; **Clydene Jackson** and **Richard Page**, background singers.

**TIM HAUSER** of **Manhattan Transfer** will be announcing the date for his splicing with **Marna Fenwick** soon. The MH cog does a great vintage jazz show over **KCRW-FM** Sundays at 11 a.m. ... **Gary LeMel**, senior vice president for music at **Columbia Pictures**, will soon be announcing that **Atlantic Records** has snared the soundtrack albums for "**White Knights**" and "**Quicksilver**," and a plumb track to **Motown Records** ... Now that **Norm Weiser** has relinquished a full-time link with **Largo Music**, expect the publishing vet to extend to a consultancy that will include **Norman Granz's** publishing and the **Grand Ole Opry** ... **Sheena Easton's** new album producer is **Nile Rodgers** ... Anticipate a network of global affiliates for the new **Barry White** label, now that he and marketing consultant **Al Bergamo** have returned from their global swing.

**SICK CALL:** **Alshire Records'** general manager **Dick Ceja** undergoes second heart surgery this week at Pasadena Memorial Hospital ... **Frank Zappa** addresses the **California Copyright Conference** Tuesday (10) at the Sportsmen's Lodge. Call (818) 848-6783 for reservations to hear his comments on "**Sex And Violence In Lyrics And Graphics**" ... The date of the **New York UJA** fete for **Russ Solomon**, which **Track** noted last week, is Oct. 26 at the Sheraton Centre ... **Mulholland Tomorrow** and the **William O. Douglas Outdoor Classroom**, environmental groups, stage a \$125-per soiree Sept. 17 at the Universal Amphitheatre, with **Don Henley** assisted by **Jackson Browne**, **Stevie Nicks**, **Tom Petty** and **Linda Ronstadt**. **Irving Azoff** is a board member of **MT**. Call (213) 653-2966 for information and reservations ... **Don Johnson** has acquired full control of **Intersound**, the Minneapolis-based distributor of many esoteric labels. He bought out former principals **Chuck Smith** and **Larry Goldberg**.

Edited by JOHN SIPPEL

## Eight Arrested, 6,000 Records and Tapes Seized Piracy Crackdown in California, Arkansas

NEW YORK In three unrelated raids within a three-week period in California and Arkansas, Recording Industry Assn. of America (RIAA) antipiracy officials and various law enforcement agencies confiscated more than 6,000 allegedly counterfeit records and cassettes and arrested eight individuals on charges ranging from conspiracy and criminal copyright infringement to misrepresentation of product.

On July 19, federal charges were filed in U.S. District Court against operators of the Record Vault in San Francisco. **Pamela Smith**, **Zary Smith** and **Gregory Smith** were charged in an 11-count indictment with conspiracy and criminal copyright infringement, the culmination of a joint FBI/RIAA investigation that had been ongoing over the past several years.

In April and June, 1984, the FBI seized 1,036 allegedly illicit records and cassettes by artists including the Beatles, **Ozzy Osbourne** and **Bob Dylan**. The three indicted face a maximum penalty of 11 years in prison and a \$275,000 fine if convicted.

The next day, five persons were arrested by the Los Angeles County Sheriff at the Paramount Swap Meet in Paramount, Calif. Charged with misrepresentation of product were: **Bernabe Garcia**, **Salvador Ramirez Avina**, **Carlos Fuentes Monreal**, **Jose Del Carmen Vazquez** and **Estanilao Mandrigal Cervantes**. The raid and consent searches resulted in the seizure of 2,613 allegedly counterfeit cassettes.

Finally, on Aug. 8, **Zen-R Studios** in **Drasco, Ark.** was raided by the Little Rock office of the Secret Ser-

vice. The facility was allegedly operating as a counterfeit cassette tape manufacturing plant for at least a one-year period. In the raid, about 3,000 allegedly counterfeit cassettes were seized, along with almost 10,000 allegedly counterfeit labels from 130 different recording companies, two printing presses, a studio camera and assorted recording equipment.

Among the seized product were 700 "We Are The World" labels and cassettes containing material by such artists as **Bryan Adams**, the Firm, **David Lee Roth**, **Billy Ocean** and **Don Henley**. No arrests have been made as yet, pending indictment.

STEVEN DUPLER

**THE NEW MUSIC SEMINAR  
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who gave so selflessly on behalf of famine relief. Your efforts have rekindled the flames of social consciousness the world over.

In the same spirit, we must turn our attention to another area of major concern:

**SOUTH AFRICA'S BRUTAL APARTHEID SYSTEM**

In South Africa, skin color determines every facet of human life and death.

- ▶ Blacks comprise 72% of the population but cannot vote.
- ▶ 87% of the land is reserved for whites only; since 1960, close to 4 million blacks have been forcibly removed from these "white" areas.
- ▶ Blacks must carry passes wherever they go and are subject to police search at any time.
- ▶ Police are permitted to detain people without charge and to hold them incommunicado indefinitely. Political detainees are frequently tortured.
- ▶ The press and the arts are censored. When Stevie Wonder dedicated his Oscar to imprisoned Black leader Nelson Mandela, the South African government banned his music.

Meanwhile, the international music industry remains an active force in South Africa, directly or indirectly supporting apartheid.

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