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NEWSPAPER

THE WORLD OF
Country Music
 &
**ELECTRONIC
 Accessories**
 IN THIS ISSUE

VOLUME 97 NO. 41

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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

At NARM Conference Camelot's Bonk Lashes Out Against Rating Stickers

This story prepared by Jim McCullaugh and Earl Paige.

SAN DIEGO The National Assn. of Recording Merchandisers (NARM) Retailer Advisory/Manufacturer Advisory Conference, held here Sept. 30-Oct. 4, heard stinging opposition to record ratings.

Lost revenues, forced censorship and a "witch hunt" atmosphere could be the result of some of the proposed solutions surrounding the heated controversy, according to Jim Bonk of Camelot Enterprises in North Canton, Ohio.

At NARM's fourth annual retail/

label event, held at the Hyatt Islandia, Bonk warned: "From an economic standpoint, this is a hell of a time for our business to suffer from negative attention, with the holiday season and so many potential 'Gift Of Music' dollars lying just around the corner."

Of further economic severity, Bonk alluded to mall leases, which leave stores vulnerable to a landlord's "right to ask the tenant to pull any merchandise that is deemed to be morally objectionable." A worst-case scenario, which could include picketing and boycotting, would make it "quite possible that the entire industry will miss out on literally millions of dollars in
(Continued on page 83)

Urban Outlets Big Winners in Latest Arbitrons

This story prepared by Michael Ellis and Jonathan Hall.

NEW YORK Although offering evidence supporting gains for the urban format, the Summer Arbitron radio rating advances show no big upsets, with various formats leading in different markets.

The biggest winners were urban outlets WBMX-FM Chicago and WHUR-FM Washington, along with several AM giants helped by summer baseball broadcasts, most notably KABC Los Angeles.

In New York, the seesaw battle between top 40 WHTZ (Z-100) and urban outlet WRKS (Kiss) tilted back toward Kiss, which nudged Z-
(Continued on page 82)

FBI AGENTS RAID 30 N.C. VIDEO STORES

This story prepared by Tony Seideman and Lisa Lilienthal.

RALEIGH, N.C. North Carolina became the latest video pornography battleground last Monday (30) when FBI agents raided 30 video retailers, subpoenaing sales, rental and purchase records under federal statutes.

In a parallel development, the state has also enacted a strict new obscenity law which a group of retailers fear may ban such popular R-rated features as "Risky Business" and "Animal House."

Sections of the U.S. Code prohibiting the interstate sale and transportation of obscene materials were the main spur for the FBI's involvement in the case. The sections, from Title 18 of the U.S. Code, also fig-

ured prominently in FBI raids against 24 video stores in Memphis earlier this year (Billboard, May 4). The FBI reportedly had a list of 39 titles, all hard-core pornography, when it hit the retail outlets.

The new state statute, which is titled "An Act To Strengthen The Obscenity Laws Of This State And The Enforcement Of These Laws To Protect Minors From Harmful Material That Does Not Rise To The Level Of Obscenity And To Stop The Sexual Exploitation And Prostitution Of Children," is a Class J felony. Conviction carries a possible
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CD CRUNCH Hardware Firms See Shortages For Christmas

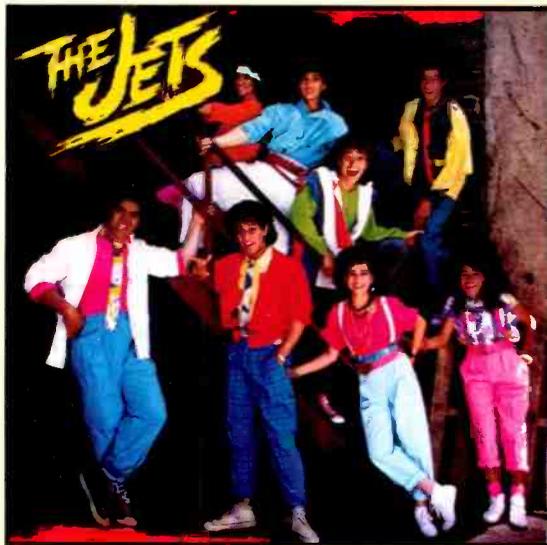
BY STEVEN DUPLER

NEW YORK The Compact Disc hardware story for the upcoming holiday season is widespread manufacturer inventory shortages.

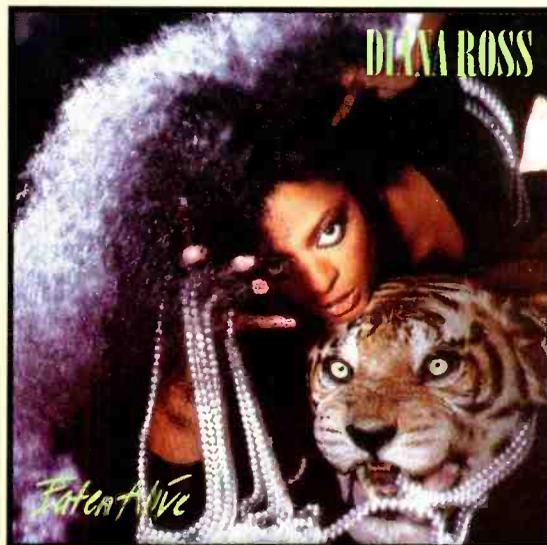
With the exception of only one or two hardware producers, consumer and retail demand for CD players this Christmas has again been underestimated, and some hot new units, among them Technics' new portable player, will be in particularly short supply.

In spite of this, most major manufacturers are still planning at least some degree of Christmas promotion for CD players, though the emphasis has been shifted from consumer education about the laser
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ADVERTISEMENTS



TONGA?? The Jets' danceable confection of pop, rock and hot R&B is a long way from their Polynesian roots. The 8 siblings who comprise the group travelled the 7,500 miles from Tonga in the South Seas to the home of pop/funk, Minneapolis, to record this debut LP (MCA-5667) co-produced by David Rivkin of Prince fame. The radio reception for their debut single, "Curiosity" (MCA-52682) has already made them feel right at home.



DIANA ROSS "EATEN ALIVE" The Single PB-14181, The 12" PD-14183, The Video, The brand new Album AFL1-5422, The Cassette AFK1-5422, The Compact Disc PCD1-5422—A MAJOR MUSICAL EVENT on RCA Records and Cassettes.

Sony Reported Buying CBS Out Of CD Plant

This story prepared by Fred Goodman and Is Horowitz.

NEW YORK Negotiations are reportedly well advanced for Sony to buy CBS Inc. out of their joint Digital Audio Disc Corp. (DADC) Compact Disc manufacturing operation in Terre Haute, Ind.

Although Sony would not elaborate on any details of the anticipated buyout or how close a final agreement is, sources familiar with the talks suggest that CBS Records will still be guaranteed first crack at available pressing time.

CBS also declined direct comment on any aspect of the negotiations, but it is speculated that the move is related to the company's stated intent to raise cash to pay off costs incurred during its recent defense of
(Continued on page 83)



JUICE NEWTON

Old Flame

AHL1/AHK1-5493

- ★ "You Make Me Want To Make You Mine", 1st single
- ★ Solid Gold, "You Make Me Want To Make You Mine"; performance
- ★ Today Show, 10/11 ★ CMA TV Show, 10/14, presenter
- ★ 2nd single, "Hurt", 10/25 arrival
- ★ Radio Star Lp Premiere World Special, beginning 10/26
- ★ Lp arrival, 10/28 ★ "Hurt" video, October
- ★ Two additional singles ★ Major 1986 tour

Produced by Richard Landis
 for Outlandis Productions
 Associate Producer: Otha Young

THANKS TO RADIO & RETAIL
 FOR THE TREMENDOUS SUCCESS OF "YOU MAKE ME WANT TO MAKE YOU MINE"!

RCA

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Music From The Original Warner Bros. Motion Picture Sound Track.

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by **CHAKA KHAN**

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FAT BOYS • LL COOL J • GAP BAND •
BEASTIE BOYS • FORCE M.D.'S • and RUN-D.M.C.**



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Top Albums	Hot Singles
18 Rock Tracks	14 Hot 100 Singles Action
26 Compact Discs	19 Adult Contemporary
42 Classical	55 Black Singles Action
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©Copyright 1985 by Billboard Publications, Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$148.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from Kraus Microform, One Water Street, White Plains, N.Y. 10601 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

CBS Survey Documents LP Erosion

CASSETTES TAKE TWO-TO-ONE LEAD

SAN DIEGO Prerecorded cassettes are currently outselling LPs by almost two to one, market research by CBS Records indicates, with cassette players outselling record players by growing margins.

In a report delivered at the National Assn. of Recording Merchandisers (NARM) retail/manufacture meet here last week by CBS sales executive Paul Smith, shipments of cassette players were reported to have exceeded disk player shipments by a seven-to-one margin last year.

The report, based on research gathered from a consumer panel of 7,500, in addition to telephone and in-store interviews, provided insight into demographic preferences in software configurations and repertoire. It also probed perceptions of cassette quality and purchase plans.

The largest age group favoring

cassettes over LPs is 18 and under, with the cassette percentage at 75, according to Smith. Buyers from 18 to 35 divide their purchases evenly among both configurations, and consumers 35 and older favor tapes over disks by 65% to 35%.

Overall, he reported, the breakdown of purchases by whites leans to cassettes by 60% to 40%. Blacks, on the other hand, still buy more LPs, 55% to 45%.

Jazz is the only major music category in which LP sales still lead over cassettes (65% to 35%), according to the study. The breakdown for country music, on the other hand, shows the largest percentage favoring cassettes (70% to 30%). In other music groups, the cassette lead over LPs is 55% to 45% in black music, and 60% to 40% in both rock/pop and classical.

Cassette buyers, by a margin of

85% to 15%, believe that the quality of prerecorded tapes has improved over the past few years, according to the survey. Most (65% to 35%) find browsing through LP bins useful in deciding what to buy on cassette.

As might be anticipated, the study shows that LP-only buyers consider cassettes inferior in sound, less durable and of less value. They're in no hurry to switch to the format. Only 25% say they'll "probably start buying cassettes in the next year."

In a companion survey on Compact Disc, the CBS research finds that only 1% of the population own players, but more than half over the age of 11 are aware of the format. Owners are "highly satisfied" with both players and disks, but they still buy LPs and prerecorded cassettes, although CD purchases predominate.

PolyGram Execs: Things Are Looking Up Hensler, Dalhuisen See 20% Upturn in U.S. Sales

BY MIKE HENNESSEY

NEW YORK The revival in the U.S. market of the fortunes of PolyGram Records Inc., which is expected to achieve a 20% increase in sales this calendar year, could well dispel the company's image as the poor relation of the worldwide PolyGram family. That, at least, is the hope of chief executive officer Guenter Hensler.

And among the hierarchy of the group, there is cautious optimism that the enthusiasm of the shareholders to continue the search for a partner may well evaporate in the face of excellent global trading figures. They are expected to yield a profit this year of more than \$30 million.

Aart Dalhuisen, PolyGram's London-based president of a&r and the architect of the \$30 million deal which captured the European license of A&M Records from CBS, says, "I believe we are no longer in need of a partner. I think we have shown this year that we can go it alone."

The merger issue will certainly surface at a group shareholders meeting in November, and PolyGram's top executives are hopeful that the project will finally be shelved. Says Dalhuisen: "I make no secret of the fact that I regretted the failure of the Warner deal, because there was some beauty in it. We had the strength in Europe, and Warner had the strength in the U.S."

"It would have made a lot of sense, not least because it would have cut our distribution costs significantly. But that's over now, and I think we can make it on our own."

The uncertainty provoked by the merger negotiations certainly had an adverse effect on both parties. After a good year in 1983, spearheaded by "Flashdance," PolyGram had a troubled 1984. "But today we are profitable all around the world, including the U.S.A.," says Dalhuisen.

In New York to discuss with Hensler the consolidation of the company's gains and a reorganization of the a&r operation "to elimi-

nate weaknesses," Dalhuisen says he is confident that PolyGram is on course to augment its U.S. market share still further in the years ahead.

"Outside confidence is returning to the American company," he says, "and it now has a very positive image." Dalhuisen is emphatic that, from now on, all European acts signed by the group will be released in America through PolyGram.

"We want to make a strong a&r commitment in the U.S. and to build the roster," says Dalhuisen, who is a staunch advocate of in-house discovery and development of acts and the need for a sustained commitment to them. "In the past, doubts about the future of the U.S. company meant that acts we had for the

rest of the world were handled here by other labels. There were also some previously existing split deals. But that is now going to stop."

Hensler notes that the top five records on Billboard's album chart in a recent week had PolyGram affiliations, "bearing in mind our European licensing deal with A&M. And we are continuing to strengthen our roster. We now have Kiss, John Cougar Mellencamp and the Scorpions [after one more split deal album] on a worldwide basis. We have considerable strength in the area of urban black music [three albums in the top 10], which is increasingly important in the U.K. market, and Maurice Oberstein of PolyGram U.K. is strongly committed to devel-

(Continued on page 83)

IFPI's Ertegun Calls for More Industry Antipiracy \$\$

NEW YORK A call on the industry to provide a further \$3 million annually "to secure the virtual elimination of record and audio cassette piracy before the end of the '80s" has been made by Nesuhi Ertegun, chairman of WEA International and president of the International Federation of Phonogram and Videogram Producers (IFPI).

Admitting that his campaign to persuade major recording artists to help the antipiracy fight by contributing .5% of their record royalties has so far produced a disappointing response, Ertegun says he plans to persist in seeking artist support for the lead taken in June by George Benson (Billboard, June 29).

Ertegun says he will renew his appeal to recording artists at press conferences he plans to stage in Los Angeles and London early in November, at which he hopes to have artists participating.

"I want to get the cooperation of important artists out on the West Coast and also in London," he says. "When the George Benson story

broke, we got good coverage and were on television coast to coast. But once is not enough—we have to maintain a high level of awareness if we are to generate the resources that we must have to beat the pirates."

According to Ertegun, annual turnover from record and tape piracy worldwide is \$1.2 billion. Every second cassette sold is a pirate product, and unit sales of pirate albums and tapes annually are in excess of 540 million—one fourth of the total world market.

A dedicated campaigner against piracy for more than 15 years, Ertegun has lost none of his zeal for the cause and intends to give it high priority during his term as president of IFPI. He plans coalition conferences in the U.S. and Europe at which record company executives, music publishers, artist managers and artists will meet to examine the latest piracy statistics, assess the scale of the problem and discuss the most effective ways of dealing with it.

MIKE HENNESSEY

Federated Mounts Arresting Vid Campaign

Chain Offers Free Delivery of 'Beverly Hills Cop'

BY JIM McCULLAUGH

LOS ANGELES In a novel home video sell-through ploy, the giant West Coast Federated Group chain is telling customers here it will guarantee free home delivery of "Beverly Hills Cop" one day after release if the \$29.95 title is purchased prior to that.

Moreover, the 50-store chain pledges to pay any customer the difference in price, plus 10%, if a competitive store offers it for less up to 30 days after a customer receives the Paramount Home Video title.

Federated hit the Southern California market Sunday (29) with a full-page, two-color ad in the main sections of The Los Angeles Times and Herald Examiner and The Orange County Register announcing the promotion. The ad informed customers that they could either order via a toll-free number or else make a pre-purchase in person and receive free home delivery Oct. 31.

"I believe in taking risks," says Gary Tobey, senior vice president of Federated, who adds that the ad reflected a major statement from the predominantly hardware-oriented home electronics chain about longterm commitment to home video. Additionally, he points out, he is sending out a signal to other area retailers.

"This is the first of a number of aggressive, different and unique promotions in home video we plan," Tobey says. "We will be working with numerous vendors on ideas."

Ads were deliberately placed in newspaper main sections and not in entertainment departments "because we did not want to address rental customers," he says. During the next several weeks, the promotion will be referenced in regular advertising.

Tobey adds that he is using a lo-

cal fulfillment house for the promotion, and that customers will receive the cassette via UPS. He guarantees total delivery the day after release.

The idea for the promotion came from Federal, explains Tobey, and is not part of a larger Paramount campaign. Several years ago, while at Platt Music, the company that has the consumer electronics concessions at the May Co. department stores in Southern California, he

utilized a similar idea for the video game "Pac-Man."

In video for less than a year, Federated, being serviced increasingly as a direct account, continues to flex its muscle in that direction. The 50-store, publicly held company now has video in all stores in Southern California, a few outlets in Northern California and Phoenix, and stores in the Dallas/Houston markets, a result of a recent acquisition of the Videoland chain.

Disney in Direct Mail Blitz

Chains Offer Help in Holiday Push

BY LISA LILIENTHAL

NEW YORK In what is probably the first marketing test of its kind, Walt Disney Home Video is mounting a direct mail campaign for its Christmas catalog promotion—with the help of a select group of video chains.

In mid-October, the company will mail catalogs listing its 21 promotionally priced holiday titles to one million names from the mailing lists of "less than 20" retailers, according to vice president of consumer products Ben Tenn. Each direct mail piece will advise the customer to buy the tapes at the participating video store or to obtain them directly from Disney.

"This is not intended to compete with retailers," Tenn emphasizes. "It's our experience that direct mail enhances retail sales." Besides participating in the campaign "at no risk and at no cost," each chain will receive an undisclosed percentage of each tape sold by mail to its customers.

The selection of the dealers was "fairly random," Tenn says, adding

that "they are all strong supporters of Disney and strong supporters of sales in addition to rentals."

As in any direct mail campaign, a 1% response to Disney's would be "a major success," Tenn says. Aside from convenience, mail order customers will receive no extra benefits, since product will only be sold at list price during the November-January promotion.

Tenn says the direct mail project has nothing to do with the fact that significantly more low-priced children's and catalog product will be available this Christmas than last year. Direct mail "is just another chance to see if the consumer will buy," he says. "There are few, if any, businesses where the dealers have the addresses of all their customers, so it's a wasted opportunity if we don't use them."

The Christmas promotion consists of 21 top titles, including "Pinocchio," "Robin Hood," "Dumbo" and "Mary Poppins," at \$29.95. Product is slated to reach stores Nov. 6, and orders will be cut off when the promotion ends in January.



Heavy Promotion. From left, Ron Delsener, Bill Graham, Ian Copeland, Bob Pittman, Alan Grubman and Miles Copeland gather at the AMC Cancer Research Center's kickoff party at MTV Studios in New York. Miles, Ian and Stewart Copeland are this year's AMC Cancer Research Center honorees. They'll be feted at a dinner at the New York Hilton on Dec. 7.

Executive Turntable

RECORD COMPANIES. Al Teller is appointed president of CBS Records Division in New York. He had been senior vice president and general manager of Columbia Records since 1981. (Separate story, this page.)

PolyGram Records promotes Ted Green to senior vice president of business affairs and Beverly Katz to senior vice president of legal affairs in New York. Both were vice presidents of their respective areas.

John McClain is elevated to vice president of black a&r at A&M Records in Hollywood. He was national director of that division.

Don Burkheimer is appointed to the International Operations staff of RCA/Ariola International, based in London. He was managing director of RCA Records U.K. Succeeding him is John Preston, who served in a similar capacity at Polydor U.K.

The record division of Capitol Records/EMI of Canada Limited makes the following appointments: Al Andruchow as vice president of sales; Peter Gourley, director of marketing; Sarah Norris, product manager for the national marketing division; Rob Brooks, marketing services manager; and Rhonda Ross, national artist and media relations manager.

WEA Manufacturing promotes three to senior vice president posts in Olyphant, Pa.: David L. Brown, marketing; Joseph J. Helminski, manufacturing operations; and Frank E. Apostolico, finance. Brown is upped from vice president of sales and services. Helminski was executive vice president and general manager for Specialty Records. Apostolico has been with the company since 1979.



TELLER



GREEN



KATZ



McCLAIN

New CBS Records President

Teller Sees 'Exciting Time' for Industry

BY STEVEN DUPLER

NEW YORK Al Teller, the newly appointed president of CBS Records, sees good times and another strong year ahead for the record industry.

According to the industry veteran, who has served in a number of positions within the CBS/Records Group (most recently as senior vice president and general manager of Columbia Records), as well as with United Artists and Windsong Records, "We're looking at a very exciting time for the music industry. Music is so woven into the fabric of contemporary culture, there's no question it will continue to remain that way. What will make a difference is how we as an industry take advantage of that."

Teller's appointment was announced late last week by CBS/Records Group president Walter Yetnikoff. In his new role, Teller assumes complete responsibility for overseeing U.S. a&r, marketing and other functions of Columbia and Epic/Portrait/Associated labels, as well as business affairs, sales and

distribution and finance for CBS Records.

Under Teller's direction, Columbia scored such successes as Bruce Springsteen's "Born In The U.S.A.," the best selling album in the label's history, as well as the soundtrack to "Footloose," the best selling soundtrack in CBS's history. Other achievements while Teller was at the helm include "Toto IV," which garnered eight Grammy awards, as well as the most RIAA platinum certifications of any label during the period he served.

Teller foresees no major changes within the company. He says he is looking to the expansion of the Compact Disc as a major growth opportunity for CBS, although he foresees a "period of coexistence for quite some time" between black vinyl and CDs. Teller would not comment on the reported CBS departure from the Terre Haute CD plant it has been sharing with Sony Corp. (Separate story page 1.)

"There are still an awful lot of turntables out there, and a demand for 12-inch records and singles," he notes. On the record industry's ability

to withstand any potential competition from new home entertainment media, such as music video, he says firmly, "Music video as a form of saleable home entertainment is still a gleam in the industry's eye more than a reality. Other than 'Thriller,' very few titles have reached any substantial sales levels."

As to the possibility of any downward shift in the record business, Teller is a pragmatist. "You have to look at a whole range of factors," he says. "The last down period in the industry was caused by a combination of factors that were beyond the industry's control, as well as some that were. For instance, we were in a period of economic recession; there was a period of overnight growth in the video game business, which siphoned off growth from the record industry."

"Of course, there were also the cost excesses of the record business in the '70s, combined with a stagnant situation at radio. Whether a combination like that will happen again is anybody's guess, but it's up to us to do what we can so that it won't."

7th ANNUAL



Billboard Video Music Conference

November 21-23, 1985
Sheraton Premiere Hotel, Universal City, California

PARTICIPANTS
INCLUDE

- Marc Ball Scene Three
- Richard Blade Video Beat / KROQ
- Robert Blattner RCA / Columbia Pictures
- Tim Clott Home Entertainment
- Paul Corbin Paramount Home Video
- Kevin Cronin The Nashville Network
- Dan Davis REO Speedwagon
- Kevin Dole Capitol Records Group
- Laura Foti Distribution Services
- Shari Friedman Cinesong Corporation
- Jim Gianopolis RCA Video Productions
- Tom Hayes Atlantic Records
- Celia Hirschman RCA / Columbia Pictures
- Steve Hopkins Music Motions
- Jackie Jackson Visibility
- Greg Kihn Director
- Lou Kwiker The Jacksons
- Harvey Leeds EMI Recording Artist
- Charles Levinson Warehouse
- Kitty Moon Entertainment
- Dan Moss Epic Records
- John O'Donnell The Music Channel Ltd. / Music Box
- Steven Priest Scene Three
- Ian Ralfini Dan Moss Productions
- Ken Ross Sony Video Software
- Pat Weatherford Operations
- ...others to be announced...

A G E N D A

Thursday, November 21st:

12 noon to 8:00 PM Registration
8:30 PM to 10:30 PM Welcome to the Conference Party
10:30 PM to ??? Hospitality Suites

Friday, November 22nd:

9:00 AM to 6:00 PM Registration
9:30 AM to 10:00 AM Continental Breakfast
9:45 AM to 10:00 AM Welcoming Remarks
SAM HOLDSWORTH, Publisher, Billboard Magazine
JIM McCULLAUGH, Conference Director & Home Entertainment Editor
— Billboard Magazine

10:00 AM to 11:15 AM **"Video Music: From Promises To Profits"** Leading home video companies, distributors and retailers discuss the facts, figures, myths and realities of how music video product is fairing in the world consumer market place.

11:15 AM to 11:30 AM Break
11:30 AM to 12:45 PM **"The Multi-Channel Matrix"** A status report on cable, broadcast television, pay-per-view, syndication and other mushrooming transmission avenues for music video.

12:45 PM to 2:30 PM Buffet Lunch
Exhibits & Hospitality Suites
Independent Productions Screenings

2:30 PM to 3:45 PM **"RPM To Frames Per Second"** The continuing evolution of record label video activity is examined.

3:45 PM to 4:00 PM Break
4:00 PM to 5:15 PM **"Rolling The Credits"** Producers, directors and other behind-the-scenes creative contributors discuss state-of-the-art video craft.

5:15 PM to 5:30 PM Break
5:30 PM to 7:00 PM

"Movies And Music"
Sponsored by A.F.I.
Leading motion picture directors discuss video music.
Exhibits & Hospitality Suites

7:00 PM to ???

Saturday, November 23rd:

9:00 AM to 6:00 PM Registration
9:30 AM to 10:00 AM Continental Breakfast
10:00 AM to 11:00 AM **"Releasing The Final Print"** Legal issues, unions, licensing and everything else you wanted to know about negotiating the music video deal.

11:00 AM to 11:15 AM Break
11:15 AM to 12:30 PM **"Programming For The Depth Of Field"** New vistas in music video programming... clips... short form... long form... experimental.

12:30 PM to 2:30 PM Buffet Luncheon
Exhibits & Hospitality Suites
Foreign Productions Screenings

2:30 PM to 3:45 PM **"Cutting Room Floor To Cutting Edge"** The progressive advancement of music video marketing, promotion and exploitation.

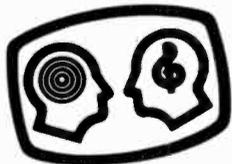
3:45 PM to 4:00 PM Break
4:00 PM to 5:15 PM **"On Your Mark"** Artists discuss the growing importance of music video and their role in it.

5:15 PM to 5:30 PM Break
5:30 PM to 6:45 PM **"Listening To The Screen"** The increasing significance of music in film and television.

6:45 PM to 9:00 PM Break
9:00 PM to 11:00 PM **Video Music Awards Presentation**

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Billboard

Hearing Time Sought for Taping Bill

Copyright Subcommittee Faces Scheduling Hassle

BY BILL HOLLAND

WASHINGTON Following the introduction of the recording industry's audio-only home taping bill last Friday (4), the Senate copyright subcommittee now faces the administrative challenge of finding space in an already crowded hearing schedule so that the proposal can begin the legislative process toward passage.

Copyright subcommittee staffers say they are trying to find a hole in the schedule so that a hearing on the bill, introduced by Sen. Charles McC. Mathias (R-Md.), can be set up later this fall, hopefully in November.

Also requiring space in the

crammed hearing schedule is a bill of vital interest to songwriters and publishers, introduced in July by Sen. Arlen Specter (R-Pa.), that clarifies the operation of the so-called "derivative works" exception of the Copyright Act. That bill, S. 1384, favors songwriters and their heirs over publishers as beneficiaries of derivative works royalties in cases where authors have terminated publishers' grants and reacquired copyrights.

If the bill passes, it would topple a sharply divided Jan. 8 decision of the Supreme Court that music publishers can continue to receive mechanical royalties in termination cases. The Court decision made it clear that present Copyright Act

language in the termination section is murky.

The High Court decision, according to Specter, has been "roundly criticized as favoring non-creative middlemen [publishers] at the expense of authors."

One hearing date on S. 1384 has already been scheduled—during the recent Congressional recess—but Specter was not able to attend because of conflicts.

The Mathias home taping bill, which has still not been assigned a number, is similar to the House version, H.R. 2911, introduced in July by Rep. Bruce Morrison (D-Conn.) and a number of co-sponsors. It differs slightly in the amount of royalty fees placed on tape recorders used for music use. In draft form, the Mathias proposal would levy a fee of 5% of the wholesale price for

(Continued on page 80)



Europact. Meeting in New York to discuss plans for future collaboration between Billboard and Eurotipsheet, the Amsterdam-based weekly covering radio and tv programming and the music industry in Europe, are, from left, Sam Holdsworth, publisher and editor-in-chief of Billboard; Theo Roos, president of EMR, the company that publishes Eurotipsheet; and Mike Hennessey, managing director of Billboard Ltd., U.K. The joint venture between Billboard and EMR (Billboard, Oct. 5) is aimed at expanding the operations of both publications in Europe. (Photo: Chuck Pulin)

House Home Taping Bill Gets Five New Sponsors

WASHINGTON House Majority Leader James O. Wright (D-Tex.) is one of five new co-sponsors of the recording industry's audio-only home taping bill, H.R. 2911, introduced last July by Rep. Bruce Morrison (D-Conn.). There are now 16 House members, including Morris, who have signed on the proposed legislation.

The other new co-sponsors are Barton Gordon (D-Tenn.), Matthew Martinez (D-Calif.), Charles Schumer (D-N.Y.) and Edolphus Towns (D-N.Y.). They join 10 other Congressmen who signed on soon after introduction of the bill last summer.

The early co-sponsors are Don Edwards (D-Calif.), author of the home taping bill in the last Congress; Howard Berman (D-Calif.), Howard Coble (R-N.C.), Carlos Moorhead (R-Calif.), Thomas Kinness (R-Ohio), Vic Fazio (D-Calif.), Hamilton Fish Jr. (R-N.Y.), David Bonier (D-Minn.), Julian Dickson (D-Calif.) and Thomas J. Downey (D-N.Y.).

Rep. Downey, in addition to being head of the Congressional Arts Caucus, is also a past recipient of the Recording Industry Assn. of America's annual cultural award. Interestingly, Downey's wife was a signatory of a letter sent to the RIAA last May from the Parents Music Resource Center (PMRC) protesting sexually explicit and violent lyrics in some rock lyrics (Billboard, Oct. 5).

Five of the co-sponsors are members of the House subcommittee on courts, civil liberties and the administration of justice, which would schedule hearings on the bill.

However, there are indications that the subcommittee chairman, Robert W. Kastenmeier (D-Wis.), is in no hurry to hold hearings, and he is not a co-sponsor of H.R. 2911.

While a Kastenmeier spokesperson makes it clear that "he has taken no position one way or the other," it is becoming apparent from talking to sources close to the Morrison bill that they expect no help from Kastenmeier, and have turned to the Senate, where chances of action are greater, since Senate copyright subcommittee chairman

Charles McC. Mathias (R-Md.) has authored a similar bill himself, and is planning hearings later this fall.

The seven co-sponsors of the Mathias version are Edward Kennedy (D-Mass.), Alan Cranston (D-Calif.), Orrin Hatch (R-Utah), Jim Sasser (D-Tenn.), Alphonse D'Amato (R-N.Y.), Pete Wilson (R-Calif.) and Albert Gore (D-Tenn.) Mathias' office says more co-sponsors are expected.

Sen. Gore's wife, Tipper, is the spokesperson for the PMRC in its battle to have record companies rate records and tapes.

BILL HOLLAND

'Star Trek' Deal For GNP/Crescendo

LOS ANGELES After pioneering a series of science fiction music albums that encompasses 10 albums over seven years, Neil Norman of GNP/Crescendo Records here has acquired rights to the "Star Trek" series from Paramount Pictures.

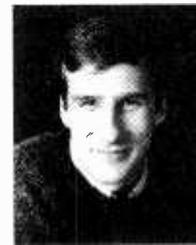
The first album, which contains music by Alexander Courage from the original 1965 pilots, "The Cage" and "Where No Man Has Gone Before," lists for \$9.98. All prior albums, which were also produced by Norman, are \$8.98 list.

The album, currently in release, is the result of more than two years of negotiation between Norman and executives on the tv and music side of Paramount.

"Star Trek" has become a cult series since it played a full three seasons on television in the late '60s. Norman intends to support the release with consumer print and tv advertising as well as print advertising in periodicals related to sci-fi and electronic music.

Sales on prior sci-fi music albums by GNP/Crescendo have ranged from 10,000 units to more than 75,000 units, Norman says. He claims that the long-requested "Star Trek" album is expected to sell well into six figures. GNP/Crescendo's deal with Paramount enables it to release other "Star Trek" albums.

CHART BEAT



by Paul Grein

READY FOR THE WORLD'S "Oh Sheila" jumps to No. 1 on this week's Hot 100, becoming the first No. 1 pop hit by a black act—discounting USA For Africa's "We Are The World"—since Billy Ocean's "Caribbean Queen" nearly a year ago.

It's not that black artists have fared poorly on the pop chart in the past year. In fact, six hits by black acts have climbed to number two pop since "Caribbean" reached No. 1 last November: Prince's "Purple

ing the desired effect on Ready For The World's album, which leaps 10 notches this week to number 17.

We might add that "Oh Sheila" is MCA's first No. 1 pop hit since Olivia Newton-John's "Physical" logged 10 weeks on top four years ago. The label has had several near misses this year: Glenn Frey's "The Heat Is On" peaked at two, Harold Faltermeyer's "Axel F" at three and New Edition's "Cool It Now" at four.

Ready or not, 'Oh Sheila' hits the top of the Hot 100

Rain" and "Raspberry Beret," Philip Bailey's "Easy Lover," Ocean's "Loverboy," Tina Turner's "We Don't Need Another Hero" and Kool & the Gang's "Cherish."

"Oh Sheila" also jumps to No. 1 on this week's dance/disco club play chart, matching the dance peak of Sheila E.'s 1984 hit "The Glamorous Life," which would seem to have been its inspiration. But "Glamorous" failed to hit No. 1 on the pop and black charts, a feat accomplished by the Ready For The World smash.

That makes "Oh Sheila" the first single of 1985 to top the pop, black and dance charts. Last year, four hits attained this triple crown: Deniece Williams' "Let's Hear It For The Boy," Prince's "When Doves Cry" and "Let's Go Crazy" and Ocean's "Caribbean Queen."

This broad-based airplay is hav-

MCA SEEMS TO BE on the verge of an even bigger hit with the music from NBC-TV's "Miami Vice." The "Vice" soundtrack enters the Top Pop Albums chart at number 28, and seems likely to become the hottest tv soundtrack since Henry Mancini's "The Music From Peter Gunn" in 1959. That album logged 10 weeks at No. 1, and went on to win the Grammy for album of the year.

"Vice" is being boosted by two hot singles: Jan Hammer's "Miami Vice Theme," which jumps four points to number nine, and Glenn Frey's "You Belong To The City," which leaps eight notches to number 24. "Vice" is the first tv theme to crack the top 10 since Mike Post's "Theme From Hill Street Blues," which peaked at 10 in November, 1981.

The last tv theme to climb higher than "Vice" was Joey Scarbury's "Theme From The Greatest American Hero," produced by Post, which peaked at two in August, 1981.

FAST FACTS: Dire Straits' "Brothers In Arms" holds at No. 1 for the seventh straight week, tying Phil Collins' "No Jacket Re-

quired" for the longest run at No. 1 of any album so far this year. The last album to spend more weeks at No. 1 was Prince's "Purple Rain"; the last album by a British act to be out front for more weeks was the Police's "Synchronicity."

Marie Osmond this week scores her second No. 1 country hit, "Meet Me In Montana," nearly 12 years after notching her first, "Paper Roses." That smash, which also cracked the top five on the pop chart, was on MGM Records. The new hit is on Capitol/Curb, following less successful stints by Osmond on Elektra and RCA.

The songwriting team of Michael Masser and Gerry Goffin may have set a record last week when they were listed in the top 10 on the pop, black and adult contemporary charts with Whitney Houston's "Saving All My Love For You" and in the top 10 on the country chart with Crystal Gayle's "A Long And Lasting Love." Adding to the achievement is the fact that Masser produced both hits.

Houston's debut album, meanwhile, advances to number four this week, tying Cyndi Lauper's "She's So Unusual" as the highest-charting debut album since Quiet Riot's "Metal Health" hit No. 1 two years ago.

WE GET LETTERS: Steve Pagari of Grooveyard Records indicates that Madonna is only the fourth artist in the rock era to collect as many as six top five hits in a 12-month period. She follows Elvis Presley, the Beatles and Donna Summer.

And Aaron Heinsman, a 13-year-old from Scottsdale, Ariz., notes that each of the acts in the top 10 on the Hot 100 on Sept. 7 has topped that chart at least once: John Parr, Huey Lewis & the News, Tina Turner, Aretha Franklin, Bryan Adams, Dire Straits, Kool & the Gang, Phil Collins, Billy Joel and Prince.

Kate Bush



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*On the occasion of the
50th Anniversary
of
Internationale Musikverlage Hans Sikorski
Hamburg, West Germany,*

Dr. Hans W. Sikorski and Dagmar R. Sikorski

wish to extend warm greetings and to express cordial feelings of gratitude towards all authors, composers, publishers, partners and licensing organizations overseas with whom they are directly or indirectly affiliated.

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...newsline... ITALY

THE FIRST Italian CD factory is confirmed to go on stream in January, 1987, according to most media sources. However, there's still an official "no comment" reaction from the parties involved, notably STET (a state-owned firm dealing with electronics), Philips, PolyGram and Brazilian company Globo, all part of a joint venture called Italcompact. The factory will be located in Pomezia, near Rome, with an eventual annual output of 12 million units.

CGD VIDEOSUONO, the CGD/MM division dealing with non-record items such as home video and musical instruments, has signed a music shop distribution deal with CineHollywood, one of the top Italian home video firms. The catalog includes some 250 titles, among them feature films, music videos and documentaries.

SIM-HI FI IVES, the annual music, hi fi and consumer electronics show, was a major success, according to statistics just released. The event, staged in Milan, Sept. 5-9, drew 162,000 registrants, 32,000 of them professionals, and 439 exhibitors representing 756 manufacturers. But the home computer section failed to match overall interest, confirming a general lack of public enthusiasm.

POPULAR DUO RIGHEIRA, which found major stardom two years ago with the hit "Vamos A La Playa," won the Festivalbar event this year with "L'estate Sta Finendo," produced by the brothers Carmelo and Michelangelo La Bionda for CGD Dischi. Festivalbar is a contest in which the winning results are based on actual jukebox plays nationwide during the summer holiday months. **VITTORIO CASTELLI**

British Home Video Survey Finds Decline in Rentals

LONDON Only 28% of VCR owners in Britain rent videocassettes once a week or more; 23% rent once every two months or less, and 22% never rent at all.

These findings emerge from a \$45,000 survey commissioned from the MORI research organization by the British Videogram Assn. The BVA says the survey uncovers problems "which must be overcome if we are to build a longterm business."

MORI interviewed 105 dealers and 1,029 video users to prepare the report. More than half of the users polled said they rented less frequently than they did a year ago. Only 13% said they rented more frequently. Among the reasons cited were that insufficient good new titles were released on video, that dealers did not carry enough family-viewing material, and that the novelty of the medium had worn off.

Says the survey: "Sufficient provision of family films and entertainment was thought to be lacking by some renters. This indicated that dealers perhaps lay too much emphasis on the 'thrills-and-spills' type of films and did not stock, display or publicize enough types of video film to cater for all the family."

Some clear disparities in the perceptions of consumers and dealers support this analysis. While 39% of consumers named feature films as the most commonly rented category of product, only 25% of dealers agreed. One in five consumers cited children's material, but only one in 50 dealers took the same view. Conversely, while 43% of dealers said horror/thriller films were the most popular rental items, among consumers that figure was no more than 36%.

The cost of rental appears to be no disincentive to the video public, according to the report. Only 10% of those respondents who had stopped renting said it was because the price was too high, even though more than half of those who did rent said they paid more than one pound sterling (\$1.40) for overnight hire.

Nor are U.K. video outlets the problem. As the BVA notes, with perhaps more honesty than tact: "One of the least expected results to emerge from the survey was the very positive image by most consumers of their local video rental outlet. No more than 3% of all respondents had a spontaneously negative impression of their local video shop."

In choosing which dealer to rent from, the three most important factors for consumers were the sound and picture quality of the tapes available (92%), the range and selection of titles (76%), and some indication on each film of the suitability for children (62%).

The BVA, which commissioned the survey at the beginning of this year on behalf of 21 member companies, sees it as "the first step towards some form of generic promotion campaign to persuade consumers back into rental outlets." A promotion working party, comprising representatives of CBS/Fox, CIC, Disney, MGM/UA, Rank, RCA/Columbia, Thorn EMI and Warner, will examine the report's implications before any decision is taken.

Says BVA chairman David Rozzalla: "The reasons given for the decline in rental frequency are particularly disturbing and highlight the need to present video as a much more vibrant industry."

Sky Channel Expands Its Audience Tele Monte Carlo Deal Adds Three Million Viewers

BY NICK ROBERTSHAW

LONDON Tele Monte Carlo, a broadcast television station that reaches three million viewers in Southern France and Monaco, has begun screening more than 12 hours weekly of "Sky Trax," the pop music strand of the pan-European satellite service Sky Channel.

TMC will extend its weekday transmission hours to accommodate the programming. Says director general Gerard Amery: "We reach the youngest section of the broadcast audience in the South of France, and this agreement will give us two-and-a-half hours of very attractive programming Mondays to Fridays."

For Sky Channel, the one-year deal is part of a new push to secure exposure for its original productions beyond the 4.5 million cable homes in 13 European countries currently reached by its satellite transmissions.

In recent months, deals have been struck with 24-hour pop music broadcast station Videomusic in Ita-

ly, where piracy problems discourage satellite entry, and with the Singapore Broadcasting Corp. Similar deals with ATV in Hong Kong and MuchMusic in Canada are close to being finalized, and Sky's assistant managing director David Ciclitira says further agreements are "imminent."

Copyright clearances are negotiated through an international video clearance committee set up following an IFPI meeting in mid-year, and headed by Barlo Beckerleg, director of business affairs for CBS International in Paris. Represented are IFPI national groups from the main European cable markets, including the U.K., France, West Ger-

many, Austria and Holland, and major music video producers CBS, PolyGram, WEA, RCA and Picture Music International (EMI).

The committee operates a flexible negotiating team, currently comprising Beatrice von Silva Tarouca Wagner of IFPI, PMP managing director Geoff Kempin and Video Performance Ltd. consultant Roger Drage. Licenses are granted subject to considerations of release timing, and rights are cleared locally by the purchasing broadcaster.

Says an IFPI spokesman: "What's important to us is that the local record industry has the opportunity to OK or veto what's being
(Continued on page 71)

von Friedberg Elected

New Chief for Austrian IFPI

VIENNA Stephan von Friedberg, managing director of Ariola/RCA, has been elected president of the Austrian national IFPI branch, following the sudden and unexpected resignation of Wolfgang Arming, president of PolyGram Austria.

Says the new industry watchdog group head: "For more than 15 years, and during the time of four previous presidents, I've been general secretary of the group. During this long spell, I defined Austrian IFPI aims, which were accepted."

"There will, therefore, be no changes now. Our main aims are to force official acknowledgement of sound carriers as a cultural medium, as are books, and to amend the copyright situation to follow the short, sharp principle of 'no use without money'."

Regarding his surprise retirement from the presidency, Arming says: "I've resigned all my IFPI functions

simply because I could see no real prospect of constructive work according to my personal reading of the situation.

"But additionally, it's now vital for me to be more involved internationally in supporting PolyGram's national talent, such as the pop group Opus, which has made virtually all European charts. I've also succeeded in getting a separate division at PolyGram in West Germany for Austrian artists, with Rainer Schmidt-Walk given exclusive responsibility for our domestic productions."

The vote for von Friedberg was almost unanimous, with just one vote against and one abstention. Other members of the Austrian IFPI executive board are Holger Muller, general manager of EMI Columbia, and Franz J. Wallner, Musica general manager.

Vidclips Help WEA Push

'Madonna Month' in Europe

LONDON A special "mini-movie" consisting of the "Material Girl" and "Dress You Up" video clips is credited by WEA Europe with helping to fuel the success of its "Madonna Month" campaign here, undertaken jointly with the Orion film company. "Dress You Up" has never before been screened.

According to Juergen Otterstein, WEA Europe marketing head, the campaign set an industry first, with the two clips being transferred to 35mm and attached to the master reels of the Madonna movie "Desperately Seeking Susan," currently a boxoffice success across Europe.

European release dates of the single "Into The Groove," featured in the movie, were synchronized to generate maximum airplay as the film opened in each territory, while footage from the film was used in the promotional video for the single.

Individual WEA and Orion companies in Europe collaborated on marketing and promotional moves,

including media screenings, joint consumer and trade advertising, dealer competitions, joint merchandising and Madonna "look-alike" contests for the public.

The outcome of "Madonna Month" has been a string of top chart positions for both "Into The Groove" and the "Like A Virgin" album, whose sales during September reportedly topped 800,000 units, while "Desperately Seeking Susan" has become Orion's biggest movie to date. "Into The Groove" reached No. 1 in Britain, Ireland, Holland and Italy and made the top three in West Germany, Belgium, Sweden and Switzerland.

"Like A Virgin" has topped charts in Britain, West Germany, Holland, Belgium and Ireland, and made the top three in Spain, Sweden, Switzerland and Austria. With the 55-minute "Virgin Tour" video due out from WEA Music Video this month, Madonna's European progress looks set to continue.

De Facto Apartheid

RAPPIN' FOR EQUAL ACCESS TO RADIO

BY RUSSELL SIMMONS

I've made my living for almost 10 years with rap music, a "fad" which, like the twist, was supposed to have come and gone in one season.

Some fad! My management firm currently represents 30 acts, of which 24 are rap acts. Two of our top acts (Run-DMC and Kurtis Blow) and several of our lesser-known artists are featured in "Krush Groove," a motion picture to be released by Warner Bros. later this month. We have acts that tour major venues and perform on television. My partner Rick Rubin and I have a distribution deal with Columbia Records for Def Jam, a rap/hardcore label we founded less than six months ago.

Modesty aside, these are not inconsiderable achievements. And in all fairness, I must admit we couldn't have done any of it without the support of black radio.

But the odd truth is that despite rap's many successes, some radio programmers remain hostile to rap, while others pretend to ignore it in the hope that it'll just go away.

This has led to a terrible impasse. We rap producers and artists are convinced that we're the standard-bearers of the next revolution in American pop music; some radio programmers, by contrast, are convinced that if rap has any place on radio at all, it must be subject to severe quotas and restrictions.

Personally, I'd like to see a little more love and understanding between the two tribes. To that end, I've got some suggestions—for black radio, pop radio and rock radio.

But first, a few general points. Rap is an art form, not a *music*. Its boundary-jumping variety includes

rap/heavy metal (Run-DMC), rap/r&b/pop (Whodini and Kurtis Blow), rap/punk (the Beastie Boys), and rap/bubblegum (the Fat Boys). Thus, it makes no sense to pigeonhole rap as one would heavy metal, or go-go music.

To Black Radio

We feel nothing but the greatest respect and gratitude for those programmers who took a chance and helped develop the audience for rap to its present size. But despite the success of many individual rap rec-

ords, we have not been able to establish even one rap star. What we're looking to achieve is that level of brand name recognition and appreciation where what counts (in the immortal words of Mick Jagger and the Rolling Stones) is "the singer, not the song."

Unfortunately, we've been stymied in this quest by black radio's tendency to ghetto-ize rap. Musically, all rap records are not alike and shouldn't be forced to compete against each other.

•Don't daypart rap; daypart individual records. If your playlist calls for 15 teen/young adult records during the day, you're going to have



'It makes no sense to pigeonhole rap as one would heavy metal or go-go'

Russell Simmons is president of Rush Productions, based in New York.

to admit that 12 of those 15 might be raps—that is, unless you're determined to ignore your teen/young adult audience.

And please, be consistent. You can't logically daypart Whodini and then play New Edition around the clock. It is New Edition, after all, which has the younger audience.

•Don't underestimate rap's appeal to post-teens. The demographics definitely include young adults. Whodini wouldn't be on the verge of earning platinum for their Jive/

Arista album "Escape" if their fans didn't include many older album-buying music lovers.

•Understand that rap is not a novelty. The success of UTFO's "Roxanne Roxanne," for instance, was not a fluke. It was one of the biggest CHR smashes of the year in New York, yet when the group released its second single it wasn't even given a test. It was as if pop programmers had decided that the success UTFO had achieved and the audience they were developing were both worthless.

By contrast, every pop programmer in the city will give the next

Tears For Fears single a test. This kind of discrimination is racism, pure and simple.

One of the great things about AM radio in the '60s was that a *hit was a hit*—regardless of the artist's color. Coarse, democratic and utterly American, the final criterion for radio play was record sales. What this meant was that when the Beatles and Wilson Pickett were in the top 10 at the same time, you'd find them programmed back-to-back on radio.

Not any more. AOR radio has rolled back the revolution Alan Freed touched off 30 years ago. Now, with the occasional exception of Prince, you're about as likely to hear contemporary black talent on rock radio as you are to find Bishop Tutu seated in the South African congress.

This de facto apartheid is shameful, of course, but for rock radio to ignore rock-oriented rap in 1985 is particularly scandalous. Then again, we do manage to find some humor in the fact that much-disdained MTV has been far more open to rap than any of the "progressive, new music-oriented" AOR giants.

This begs the question, of course: How is it that MTV can afford to be so "liberal" in this regard? It's because they judge each artist and each video on its own merits, not by the level of success achieved in other formats.

•From now on, when it comes time to judge records by the makers of new music, I suggest you close your eyes to differences in color, and open them to similarities in music and overall audience appeal. Your listeners will thank you, and history will end up judging you less harshly.

Letters to the Editor



Mikel Sittason
Camelot Music
Decatur, Ala.

EXTENDING CREDIT
All types of awards are given to *this* song or *that* video, but I have yet to read anywhere about session musicians being recognized for their support. Regardless of who sings it, it's no go unless the musicians play it well. They should receive some credit along the line.
Sam Pruitt
Ridgefield Park, N.J.

AWARDING BLAME
What was wrong with the MTV Music Awards? *Boring, vulgar Eddie Murphy.*

What was missing? *Bette Midler and Dan Aykroyd, and Madonna.*

Why did it seem that the same five videos were up for every award? *Because they were.*

What was good about it? *Annie Lennox and Sting.*

Michael Khan
New York

IN DEFENSE OF 'WEIRD AL'
I am a bit bewildered by Russell Shaw's review of "Weird Al" Yankovic's live performance (Billboard, Sept. 28). Although I did not see Yankovic in Atlanta, I did see him at

the Greek Theatre in Los Angeles this summer, and I can hardly believe that the delightful show I experienced disintegrated into what Shaw described by the time it reached Atlanta.

Regardless, one of Shaw's statements is simply false: "Yankovic's... inability or unwillingness to write his own material." His albums consist half of parodies, with lyrics by Yankovic, and half of original songs, written totally by the Weird One. Although I wasn't keeping exact track, at least one third of the live show I saw consisted of original material.

I recommend this show to anyone who likes to laugh and is tired of taking rock'n'roll so seriously.

Joan Manners
Encino, Calif.

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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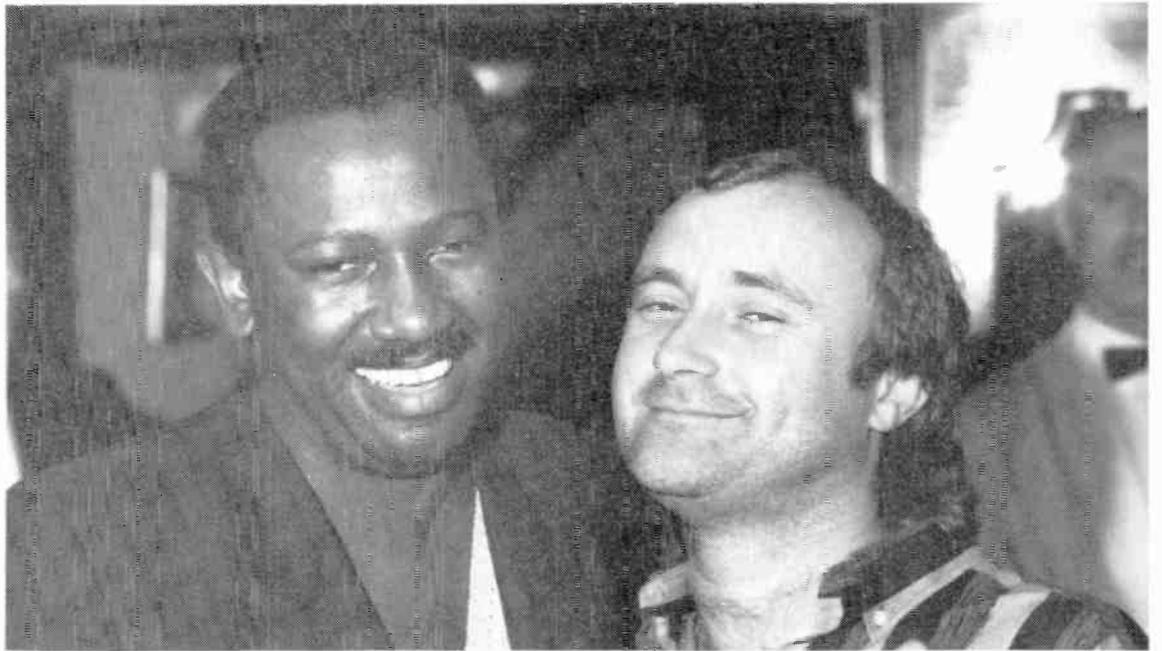
Jermaine Jackson with Karen Sherry, ASCAP Assistant to the President/Director of Public Relations, in New York City during the Jackson's Victory Tour.



Smokey Robinson with Hal David, ASCAP President, backstage at Broadway's Gershwin Theatre.



ASCAP Membership Representative Vivian Scott (left) with Heart's Ann Wilson and Nancy Wilson at Radio City Music Hall in New York City.



Phil Collins (right) with Rick Morrison, ASCAP Communications Coordinator, following Collins' Radio City Music Hall performance.



Todd Brabec, ASCAP Western Regional Executive Director (left) and Ilan Bailer, ASCAP Western Regional Director of Business Affairs (right) with Elton John (second from left) and Davey Johnstone at the Forum in Los Angeles.



John Briggs, ASCAP Membership Representative (left) with Don Henley and Merlin Littlefield, ASCAP Southern Regional Associate Director (right) at the Greek Amphitheater in Los Angeles.

'Dirty Howie' Gets Walking Papers WNBC Management Cites 'Disagreements' With Stern

BY KIM FREEMAN

NEW YORK Usually the one to generate controversy during his WNBC afternoon shift, Howard Stern saw the tables turn on him last week when he arrived Monday (30) to find his services no longer needed by the AC outlet here.

Stern's brand of entertainment often included offensive and/or controversial comments. By all accounts, however, that element had little to do with his termination.

Predictably, Stern did not go quietly. On Wednesday (2), he and his agent Don Buchwald held a press conference, which Stern prefaced by saying, "I have a reputation for nobody knowing how I feel. I am genuinely upset over this, mostly because I didn't know it was coming."

The three-year WNBC talent's basic premise was that his walking papers came without warning or just cause. "It came out of the blue," he said. "Had I known it

was in the works, I could have sat down with management and worked things out."

Stern continued, "The last directive I got [from management] was about two months ago concerning not getting to a traffic report on time." He said he complied on that point and all other directives he had been given.

The story from WNBC is quite different. According to the station's vice president/general manager John Hayes Jr., Stern's firing "had nothing to do with any one instance. Over the course of time, it became obvious that there were a number of areas where we disagreed on the direction of his show."

Hayes declines to clarify the direction in which management wanted Stern to take his show, but says, "There were plenty of opportunities [for Stern] to understand our position on different elements."

In the Spring '85 quarter-hour Arbitron results, Stern's 3-7 p.m. shift was the highest-rated afternoon show in New York among 18-plus and 25-54 listeners. It was the latter demographic, Stern said, that he was brought in from WDC Washington to deliver when he joined WNBC in August, 1982.

Hayes does not contest Stern's statement that he had "doubled the audience" since coming on board. According to Stern, WNBC had revised his contract six months ago to include a "significant" salary increase and a bonus program based on Stern's ability to continue pulling a large 25-54 demo.

In addition to the ratings he garnered for WNBC, Stern drew substantial advertising revenues dur-

(Continued on page 14)



Park 'n' Rock. WNEW-FM New York program director Charlie Kendall passes out goodies to listeners in the parking lot of New Jersey's Giants Stadium before one of Bruce Springsteen's concerts. WNEW bought all of the lot's 20,000 slots for \$3 a pop, allowing fans to park free, and provided a number of live concert reports. These came from a Goodyear Blimp-bound Scott Muni, Marty Martinez in the AOR outlet's Rock Copter, and a lucky listener in the coveted press box.

...newsline...

KKBQ HOUSTON president/general manager Pete Shulte has resigned that post to join Summit Communications as executive vice president of its radio division. Summit owns 10 stations in five markets, including the recently acquired KCMO combo in Kansas City. Prior to last December, Shulte was senior vice president of Harte & Hanks Broadcasting, and a group manager of its properties in Birmingham, Tampa and Houston. Shulte left H&H when the firm sold KKBQ to Gannett Broadcasting. After a brief stint with Mainstream Communications, Shulte returned to KKBQ in June of this year. His new post with Summit begins in November.

RKO IS QUICK to find KFRC San Francisco a new vice president/general manager with the recruit of Jim Smith. For the past year, Smith was president of Alta Broadcasting. He replaces Pat Norman, who switched to the VP/GM post at RKO's KRTH Los Angeles two weeks ago.

LINDA ROE O'CONNOR takes on station manager duties at Amatore Group outlet KMJM St. Louis. A three-year "Magic 108" veteran, O'Connor was most recently general sales manager.

WEZW MILWAUKEE general manager Robert J. Lind receives an additional post as vice president of sales for the radio division of Multimedia Inc. He will remain based in Milwaukee.

JOSEPHSON INTERNATIONAL has finalized the sale of its Herzfeld & Stern's brokerage firm to Gruntal Financial Corp. Completed last month was Josephson's sale of WNIC-AM-FM Detroit to Price Communications.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

"Generally," says WKZL Winston-Salem program director **Chuck Finney**, "we make our programming decisions by feel." Finney's criteria in the process are characterized, he says, by "uptempo songs, with good beat or intensity. That real ear-catching quality." Finney graciously credits WKZL music director **Don Joseph** with having an especially keen pair of ears. "For example," notes Finney, "Don was pushing Dire Straits' 'Money For Nothing' three weeks before it broke. We all thought he was crazy." At any rate, the PD/MD picking team has found three new records that fit WKZL's music mold this week. First is OMD's "So In Love" (A&M). "It has a real bouncy feel that we're excited about," says Finney of the veteran act's strongest pop contender to date. Falling into the same category is Scritti Politti's "Perfect Way" (Warner Bros.). And Mr. Mister's "Broken Wings" (RCA) is also a favorite at WKZL. "The tempo is a little slower than we're used to," says Finney, "but it's a real strong record." From a more familiar field, Finney says he's fond of but frustrated by Huey Lewis' "Back In Time." The track is from MCA's "Back To The Future" soundtrack, and Finney is annoyed that Lewis' logo, Chrysalis, can't release it as a single. While the track is getting plenty of airplay across the country, Finney notes that "the whole cycle" is interrupted because retail can't sell it as a single.

BLACK/URBAN

With the phenomenal success of the Boogie Boys' rap record "Fly Girl" under their belts, Capitol Records may be on the verge of spawning another surprise black hit very soon—at least if other urban PDs follow the lead of WDMT Cleveland's **Dean Dean Rufus**, who's thrilled with the label's latest release, Jackie Graham's "Round & Around." Rufus explains that Graham had a top 10 British hit recently with the Spinners' "Could It Be I'm Falling In Love," and likens the artist's sound on "Round & Around" to that of Atlantic Starr. Also from the up-and-coming ranks, Rufus picks out Heywood's "Roses" (Portrait). Content-wise, Rufus says it's a "perfect female record," while the vocal is comparable to Evelyn King's work. Meanwhile, Doug E. Fresh & the Get Fresh Crew's "The Show" b/w "La Dee Da" (Reality/Danya/Fantasy) are getting added life thanks to a master mix from WDMT's in-house DJ team. The two-sided single, says Rufus, is the biggest-selling, most requested record in Cleveland these days. Finally, Rufus predicts that Aretha Franklin's "Who's Zoomin' Who" (Arista) will be a bigger smash than her last single, "Freeway Of Love."

KIM FREEMAN

At New Music Seminar

Urban Programmers Tackle Hot Issues

BY RUSTY CUTCHIN

NEW YORK The ongoing lyric question, tight playlists and their effect on new artists, and the accessibility of programmers to label and indie promotion men were the hot topics at the New Music Seminar's Sept. 26 "Rhythm Radio" panel.

A number of PDs on the panel reacted to the frustration of being the first to catch the heat from consumers when lyric controversies arise. "Radio has a responsibility to edit music," said James Alexander of Detroit's WJLB. "But it's not the sole responsibility of the radio industry. It's a shared responsibility, the primary responsibility being on the artist, the producer and the record companies for what they put out in the first place."

Tony Quartarone of WRKS (Kiss) New York added, "In my mind radio is responsible to give the listeners what they want, and I

don't think at any time we should really question that.

"We at Kiss have never broken a record that had any obscenities, but we didn't keep the record back either after they asked for it. You give the people what they want. They're gonna go out and buy the record anyway."

Responding from the audience, WRKS general manager Barry Mayo addressed the potential threat of advertiser pullout over questionable lyrics. "Honestly speaking," he said, "it would probably depend on how much money it was. I might very well consider walking on the business."

"To me it sets a dangerous precedent. If the word ever got out that an advertiser had coerced my station to drop a record, where would it stop? That's what I'd be concerned about. If I were a new station, building, I probably would make them take the record off. But I don't think my station is in the position now where we would

succumb to advertisers."

On the subject of playlists, WDMT Cleveland program director Dean Rufus attributed limits to record company pressures. "If we don't put a record on the playlist," he said, "or if we don't at least give it light exposure, we're going to lose record company support, promotions and time buys which are essential for the radio station to survive."

As a result, Rufus said, record companies "seem to be serving us with the things they want us to program. If one company services us with only their two superstar acts, there's no way the new product can be exposed. We can break new groups, but it has to come with support from the record companies."

Panelists appeared unanimous in their frustration over multiple visits by promo persons to support the same record. Jeff Wyatt, PD at Philadelphia's WUSL, said, "If

(Continued on page 14)

WESTWOOD ONE

PRESENTS

Line One

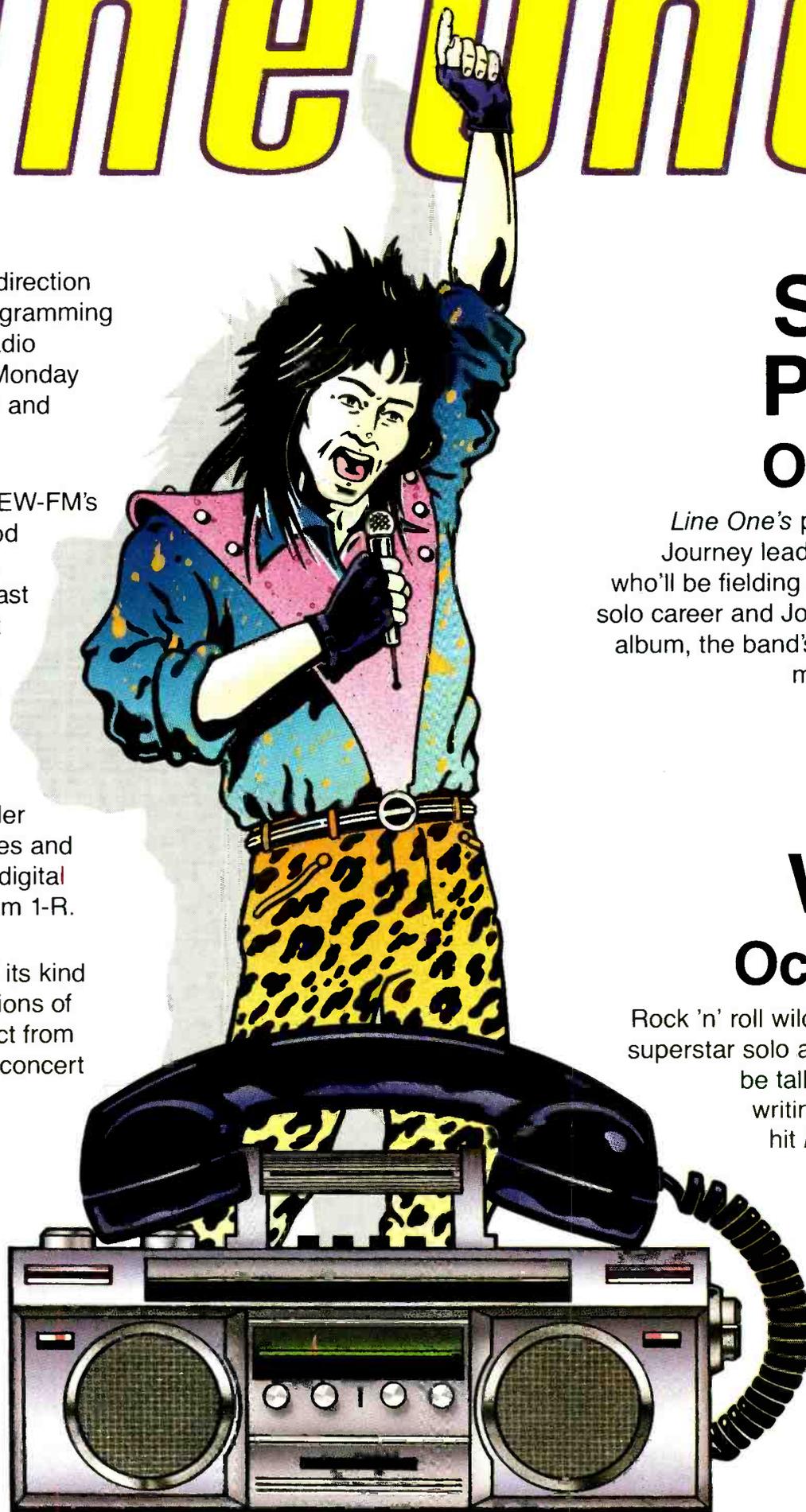
Line One, the exciting new direction in live rock 'n' roll call-in programming from the Westwood One Radio Network, is now on the air Monday evenings at 11 p.m./Eastern and 8 p.m./Pacific.

Hosted in New York by WNEW-FM's Carol Miller and in Hollywood by KMET-FM's Sky Daniels, *Line One* is the coast-to-coast connection to rock's biggest record-makers and record-breakers. And it's toll-free – 1-800-ROCKERS.

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STEVE PERRY October 7

Line One's premiere show stars Journey lead singer Steve Perry, who'll be fielding questions about his solo career and Journey's forthcoming album, the band's first new project in more than two years!

JOHN WAITE October 14

Rock 'n' roll wildman and emerging superstar solo artist John Waite will be talking with fans about writing and recording his hit *Mask Of Smiles* LP!

1-800-ROCKERS

FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY!

WNBC FIRES HOWARD STERN

(Continued from page 12)

ing his program. "It was \$200 a minute when I joined the station," he claimed. "Someone told me that a particular advertiser" had paid \$850 for a 60-second spot recently, he continued.

According to Hayes, "It's fair to say that it [ad rates for Stern's show] have doubled since he joined the station." But the VP/GM says he "has no knowledge" of a one-minute spot selling for \$850. He calls the average ad rate for Stern's show "probably half that" and says that Stern's ad rate was "absolutely not even close to [WNBC morning man] Don Imus'."

"It's not always a dollars and cents decision," says Hayes of the move to fire Stern. "From that standpoint alone, this would not make a lot of sense, at least in the short term."

WNBC's afternoon shift will rely on more music and be hosted by weekenders for the time being, according to Hayes. Of WNBC's post-Stern afternoon shift, Hayes says, "We are still examining the direction we want it to take." He notes that Stern's yet-unnamed successor will "be very high-profile," and that his/her show "will be consistent with our other shows."

In his press meeting, Stern allowed that on-air colleague Imus had "toned down his show" and that fellow WNBC personality Soupy Sales "is a completely different act," an admission that seems to weaken his stance of being unaware of management's desires. Along with his claims of being an accommodating employee, Stern said, "I believe what we did pleased a lot of people."

Asked whether a listener cam-

paign of any size could reinstate Stern on WNBC, Hayes offered an adamant "no." Nonetheless, the listener groundswell, both pro and con, is already in motion.

"As of day two," relays Hayes, WNBC had received "some 500 calls congratulating us for removing Howard Stern." Roughly 400 calls came in complaining about Stern's dismissal and another "30 saying that I should be fired," he adds.

Stern is still under contract to WNBC for roughly two years. At presstime, neither side had approached the other to negotiate a settlement of, or release from, the contract. Until some settlement is reached, Stern cannot work for another station. As Stern's agent Buchwald put it, "NBC controls his life right now."

Stern stressed that he was anxious to return to the Gotham airwaves. "The doors are open," he said, adding that that statement applied to WNBC and any other market outlet. Stern said his immediate plans included writing a diet book, possibly to be titled "Dirty Howie."

URBAN PROGRAMMERS

(Continued from page 12)

you have the independents coming in on top of the guy who reps the record company, you're now double-talked about the same record, and you've got double the number of phone calls coming in. It's a tremendous headache."

"I've talked to four or five people in one day about the same record," added Rufus. "I could see it if they were people working the same label and had a few different records to talk about. But how can we spend all of our working day calling everybody back when it's about the same thing?"

An independent promotion person in the audience countered that every independent label needs its own representation, and that jobs would be lost if PDs restricted their audiences to one promotional visit per record.

"With all due respect," responded Wyatt, "that has nothing to do with our work. When all these people come in and talk to you about the same record, it becomes a wasted day, and we're trying to control it."

Quartarone emphasized the importance of the target audience. "I think the problem with most stations across the country is they don't have a core audience. They just throw records on without having any kind of focus."

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Sticking With a Good Thing. WCAU-AM Philadelphia vice president/general manager Allan Serxner, center, poses with CBS Radio Network vice president/general manager Michael Ewing, left, and senior vice president Richard Brescia during the network's annual affiliate convention, held last week in New York. Serxner accepted special recognition for WCAU, CBS's first affiliate, now entering its 58th year of partnership.

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

198 REPORTERS

			NEW ADDS	TOTAL ON
TINA TURNER	ONE OF THE LIVING	CAPITOL	55	167
PHIL COLLINS/MARILYN MARTIN	SEPARATE LIVES	ATLANTIC	54	171
RAY PARKER JR.	GIRLS ARE MORE FUN	ARISTA	52	113
MR. MISTER	BROKEN WINGS	RCA	45	141
BILLY JOEL	THE NIGHT IS STILL YOUNG	COLUMBIA	43	112

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

RETAIL BREAKOUTS

176 REPORTERS

			NUMBER REPORTING
MR. MISTER	BROKEN WINGS	RCA	40
ARETHA FRANKLIN	WHO'S ZOOMIN' WHO	ARISTA	38
HEART	NEVER	CAPITOL	27
EDDIE MURPHY	PARTY ALL THE TIME	COLUMBIA	23
ROGER DALTRY	AFTER THE FIRE	ATLANTIC	18

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THE BIG NEWS from California last week was the announcement of the state's first four official lottery stations. Announced Thursday (3), they are **KIIS-FM** Los Angeles, **KCBS** San Francisco, **KFMB** San Diego and **KFBK** Sacramento. Meanwhile, outlets in 13 other California markets are now being sorted out for the new designation.

ALONZO MILLER was released from his longtime post as **KACE** Los Angeles program director last week. A well-respected member of the West Coast urban radio community, Miller could not be reached for comment. Music director **Pam Robinson** is acting PD and looks likely to get the promotion... North a bit, **Tony Kilbert** gets promoted to PD for Inner City's **KBLX** Berkeley, where he replaces **Clifford Brown Jr.** In addition, **Kim Hughes** gets upped to the **KBLX** music director chair and retains her programming assistant duties.

Former **KMET** Los Angeles PD **George Harris** picked an opportune time to officially announce his consulting agreement with **Metro-media's WMMR** Philadelphia. Harris had programmed the AOR outlet before moving to the company's

California gets its first lottery outlets

West Coast rocker, and announced his new duties just a few days before **WMMR's** jump up to a 9.4 share in the Summer Arbs... In other **Metro-media** AOR news, **WNEW-FM** New York adds **Ray White** to the weekend 8 p.m.-1 a.m. slot. Most recently a talent at neighboring **WAPP** and **WLIR** Long Island, White is the voice behind **Perrier** and other commercials. Meanwhile, **WNEW** is in the midst of a month-long celebration of its 18th birthday, commonly known there as "Rocktober." The festivities are numerous, and we wish **WNEW** another successful 18 years. Also from **WNEW**, **Scott "The Professor" Muni** has taken on announcing duties for **NBC-TV's "Friday Night Videos."**

CLEVELAND QUIPS: Little did we know that our mention of the market's effort to bring a rock'n'roll museum to the city would generate such nastiness. **Robert Conrad**, PD at "fine art" outlet **WCLV** Cleveland, wrote to clarify the fact that his station has *nothing* to do with that effort. He calls the term "rock'n'roll museum" an "oxymoron" or self-contradicting statement. "Museum," writes Conrad, "implies saving something worthwhile that has significance for fu-

ture generations." Excepting a few Beatles tunes, he questions what such a museum could offer of "artistic value," suggesting "Twisted Sister T-Shirts and a collection of **WMMS** bumper stickers."

WKXX JERSEYVILLE/ST. LOUIS debuted Sept. 22 with an interesting campaign. The contemporary country outlet played 2,104 tunes straight through to Saturday, Sept. 28, at which point **Kix 104's** first advertiser, **McBride & Son Companies**, heard its \$500, 60-second spot. The station claims that's the highest-priced local minute ever sold in the St. Louis market.

Back in the Big Apple, **Howard Stern's** departure sort of overshadows the the arrival of veteran sports announcer **Don Criqui**, who joins **WNBC** to offer weekday commentary during **Don Imus'** morning show and **Jack Spector's** evening program.

MARTY BENDER gets promoted to PD at **WSKS-FM** Cincinnati, representing a commendable rise in the ranks. He joined the outlet in 1982 as an air talent, then moved to music director. What's next? **WSKS**, by the way, is one of a growing number of contemporary rockers making a big deal out of weekdays. Like New York's **K-Rock**, Cincinnati's **WSKS "96 Rock"** has christened Thursdays "no-repeat days." Meanwhile, Mondays on **96 Rock** are commercial-free... At Cincinnati country station, 14-year **WUBE**, **Larry B** swings from the morning shift to 7-midnight. **WUBE's** new morning team consists of **Bill Whyte**, **Steve Harrison** and local comedian **Roger Naylor**.

WQPO HARRISONBURG, VA. makes a number of personnel changes. Midday talent **Adam Stubbs** is upped to research and music director. **Jay Nolan** steps over from **WQPO's** sister outlet, **WSVA**, to do nights. And **Lee Koblenz** joins from neighboring **WMRA** as a part-timer... **WHDH** Boston beefs up its afternoon shift, with **Tom Doyle** coming on board as **Mike Addams'** cohort. Doyle is a regular in the market, having done shifts for **WCOZ** and **WAAF** Worcester... At country-formatted **KPLX** Dallas/Ft. Worth, evening anchor **Mac Daniels** takes on additional tasks as music director.

At "Quality Hits" outlet **KQ96** Seattle, **Rick Austin** joins as morning host. He's fresh from **KQ96's** sister station, **KWFM** Tucson, where he was also the early talent... In Tampa, **Charlie Davis** takes his talents to **Gannett's AC** outlet, **WQI**, as afternoon driver man. A 15-year personality, Davis comes direct from the same shift at **WMJJ-FM** Birmingham... To close with another piece of news from Los Angeles, **KNOB** becomes the first client for **Ron Cutler Productions'** new 24-hour format, "For Lovers Only." As the title suggests, the format showcases love songs from the last 25 years, with a special emphasis on romantic rock and pop hits. The service features views on romance from top tv and film stars, jingles and theme music composed exclusively for "For Lovers Only" by Alan O'Day.

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Call	Format	Spring '85	Summer '85	Call	Format	Spring '85	Summer '85	Call	Format	Spring '85	Summer '85	Call	Format	Spring '85	Summer '85	Call	Format	Spring '85	Summer '85
NEW YORK				DETROIT				SEATTLE											
WRKS	urban	5.4	6.0	WJLR	MOR	10.4	11.5	KILT-AM	country	1.3	1.5	KIRO	news/talk	10.2	10.1	KLAT	Spanish	1.4	1.2
WHTZ	contemporary	6.0	5.9	WJLB	urban	6.3	8.3	KLAT	Spanish	1.0	1.2	KUBE	contemporary	7.5	6.9	KXYZ	Spanish	—	—
WPLJ	contemporary	5.1	5.6	WRIF	AOR	6.0	7.0	KYST	Tex-Mex	—	1.1	KISW	AOR	6.1	7.3	KOMO	AC	5.9	6.3
WOR	talk	5.0	4.0	WJOI	easy listening	6.1	6.1	KSEA	easy listening	5.3	4.5	KBRD	easy listening	5.0	4.8	KWRY	AC/variety	1.3	1.5
WINS	news	4.2	4.0	WCZY-AM-FM	contemporary	5.5	5.5	KJAZZ	contemporary	5.4	6.3	KLSY-FM	AC	4.1	2.9	KWZZ	contemporary	3.6	3.1
WBLS	urban	3.3	3.8	WJWJ	news	4.9	5.0	KLZL	contemporary	4.0	2.8	KXII-AM	oldies/AC	3.5	5.1	KWZZ	contemporary	3.8	3.1
WCBS-AM	news	3.5	3.6	CKLW	nostalgia	5.2	4.8	KXII-AM	oldies/AC	3.5	5.1	KING-FM	classical	3.4	2.5	KRPM	country	3.3	3.8
WNEW-FM	AOR	4.3	3.5	WHYT	contemporary	5.5	4.5	KJRM	contemporary	3.2	2.4	KMP5-AM	country	3.2	2.4	KJR	AC	2.5	1.8
WRFM	easy listening	3.0	3.5	WVIC-FM	AC	4.1	4.3	KZOK	AOR	2.3	2.6	KJZZ	contemporary	2.3	2.6	KZOK	AOR	2.3	2.6
WCBS-FM	oldies	3.3	3.3	WLLZ	AOR	3.8	3.6	KEZK	AC	2.2	1.6	KEZK	AC	2.2	1.6	KEZK	AC	2.2	1.6
WLTW	AC	3.1	3.0	WOMC	AC	3.7	3.4	KVI	oldies	2.2	2.3	KVI	oldies	2.2	2.3	KVI	oldies	2.2	2.3
WNBC	AC	3.0	2.9	WXYT	talk	3.4	3.4	KMGI	AC	2.0	2.5	KMGI	AC	2.0	2.5	KMGI	AC	2.0	2.5
WNEW-AM	nostalgia	2.7	2.9	WWWV	country	3.6	2.6	KING-AM	news	1.9	1.8	KING-AM	news	1.9	1.8	KING-AM	news	1.9	1.8
WABC	talk	2.8	2.8	WCXI-AM	country	1.8	2.5	KCMS	religion	1.6	2.6	KCMS	religion	1.6	2.6	KCMS	religion	1.6	2.6
WHN	country	3.1	2.8	WCLS	AC	1.8	2.5	KIXI-FM	AC	1.6	1.5	KIXI-FM	AC	1.6	1.5	KIXI-FM	AC	1.6	1.5
WPAT-FM	easy listening	3.6	2.6	WKSG	oldies	2.5	2.3	KKFX	urban	1.2	1.6	KKFX	urban	1.2	1.6	KKFX	urban	1.2	1.6
WXRK	AOR	2.0	2.5	WGPR	urban	2.9	2.2	KHIT	contemporary	—	1.9	KHIT	contemporary	—	1.9	KHIT	contemporary	—	1.9
WYNY	AC	2.4	2.1	WJZZ	jazz	2.6	2.0	BOSTON				DALLAS							
WADO	Spanish	1.4	1.7	WCXI-FM	country	1.6	2.0	WBCN	AOR	8.8	9.4	KKDA-FM	urban	7.4	8.3	KKDA-FM	urban	7.4	8.3
WAPP	contemporary	1.6	1.6	WLTI	AC	1.8	1.8	WBZ	AC	8.3	7.4	KVIL-FM	AC	9.3	7.5	KVIL-FM	AC	9.3	7.5
WPIX	AC	1.6	1.6	WMJC	AC	2.4	1.5	WHDH	AC	7.5	6.9	KRLD	news	6.8	6.7	KRLD	news	6.8	6.7
WQXR-AM-FM	classical	1.6	1.6	WCHB	urban	1.4	1.2	WHDH	AC	7.5	6.9	KEGL	AOR	5.8	6.6	KEGL	AOR	5.8	6.6
WPAT-AM	easy listening	1.8	1.5	WQRS	classical	1.2	1.2	WXSX-FM	contemporary	7.4	6.0	WBAP	country	7.4	6.1	WBAP	country	7.4	6.1
WALK-AM-FM	AC	—	1.1	WJZZ	jazz	2.6	2.0	WRKO	talk	6.7	5.3	KPLX	country	5.3	6.1	KPLX	country	5.3	6.1
WBAB	AOR	—	1.1	WJZZ	jazz	2.6	2.0	WHTT	contemporary	4.8	5.0	KTXQ	AOR	5.2	6.1	KTXQ	AOR	5.2	6.1
WEZN	MOR	—	1.1	WJZZ	jazz	2.6	2.0	WEEI	news	4.4	5.0	KMEZ-FM	easy listening	5.3	5.4	KMEZ-FM	easy listening	5.3	5.4
WNCN	classical	1.1	1.0	WJZZ	jazz	2.6	2.0	WJIB	easy listening	4.5	4.6	KSCS	country	4.6	5.0	KSCS	country	4.6	5.0
WMCA	talk	1.0	1.0	WJZZ	jazz	2.6	2.0	WROR	AC	3.6	4.2	KTKS	contemporary	4.0	4.2	KTKS	contemporary	4.0	4.2
WSKQ	Spanish	—	1.0	WJZZ	jazz	2.6	2.0	WVBF	AC	2.8	3.7	KZEW	AOR	4.3	4.1	KZEW	AOR	4.3	4.1
WWRL	Inspirational	—	1.0	WJZZ	jazz	2.6	2.0	WAAF	AOR	3.6	3.6	KMGC	AC	2.6	3.5	KMGC	AC	2.6	3.5
LOS ANGELES				SAN FRANCISCO				CLEVELAND											
KHS	contemporary	9.7	9.4	KGO	news/talk	8.2	7.8	WMMS	contemporary	11.0	12.2	WMTF	AC	7.3	7.1	WMTF	AC	7.3	7.1
KABC	talk	6.3	8.3	KCBS	news	5.2	4.8	WLTF	AC	7.3	7.1	WGCL	contemporary	6.2	7.1	WGCL	contemporary	6.2	7.1
KBIG	easy listening	4.1	4.2	KIDJ	AC	3.3	4.0	WQAL	easy listening	7.7	6.9	WQAL	easy listening	7.7	6.9	WQAL	easy listening	7.7	6.9
KLOS	AOR	3.6	4.4	KYUU	AC	3.8	3.9	WWWE	AC	3.1	6.6	WWWE	AC	3.1	6.6	WWWE	AC	3.1	6.6
KMPC	nostalgia	33.5	4.2	KSOL	urban	4.4	3.8	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KOST	AC	3.8	4.0	KNBR	MOR	3.4	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KJOI	easy listening	4.1	3.6	KABL-FM	easy listening	3.5	3.4	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KMET	AOR	3.3	3.3	KMEL	contemporary	2.7	3.4	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KNX	news	3.2	3.1	KSAN	country	3.2	3.2	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KROQ	AOR	3.1	3.1	KFOG	AOR	2.7	3.0	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KFWB	news	3.2	2.7	KSFO	easy listening	2.1	2.9	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KKHR	contemporary	2.7	2.6	KBAY	easy listening	2.0	2.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KRTH	AC	2.5	2.5	KITS	contemporary	2.5	2.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KJLH	urban	2.1	2.5	KBLX	urban	2.7	2.6	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KMGH	AC	2.3	2.4	KOME	AOR	1.8	2.6	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KTNQ	Spanish	2.0	2.3	KOIT-FM	easy listening	1.8	2.5	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KZLA	country	2.1	2.1	KNEW	country	2.7	2.2	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KSKQ	Spanish	—	2.1	KRQR	AOR	2.1	2.2	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KRLA	oldies	2.4	2.0	KWSS	contemporary	1.7	2.2	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KACE	urban	1.6	1.7	KLOK-FM	AC	1.9	1.9	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KFI	AC	1.6	1.7	KKHI-AM-FM	classical	1.4	1.8	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KLAC	country	1.5	1.6	KFRC	contemporary	1.9	1.5	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KLVE	Spanish	1.3	1.6	KDFC-AM-FM	classical	1.5	1.4	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KHTZ	AC	2.1	1.5	KSJO	AOR	—	1.3	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KUTE	Quiet Storm	1.9	1.5	KYA	oldies	1.0	1.2	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KDAY	urban	1.9	1.5	KLOK-AM	AC	1.1	1.1	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KWKW	Spanish	1.7	1.4	KJAZ	jazz	1.1	1.1	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KIQQ	contemporary	1.5	1.4	KJAZ	jazz	1.1	1.1	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KKGO	jazz	1.1	1.3	KARA	AC	1.1	1.0	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KNOB	AC	1.4	1.2	KRE	black	—	1.1	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KALI	Spanish	1.1	1.2	KIQI	Spanish	—	1.0	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
KFAC-FM	classical	1.0	1.2	KLIV	nostalgia	1.1	1.0	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7	WVBF	AC	2.8	3.7
CHICAGO				PHILADELPHIA				WASHINGTON											
WGN	talk	9.6	9.9	WMMR	AOR	8.8	9.4	WGAY	easy listening	9.0	8.6	WGAY	easy listening	9.0	8.6	WGAY	easy listening	9.0	8.6
WBMX-FM	urban	5.3	7.0	WEAZ	easy listening	7.9	6.2	WHUR	urban	5.6	7.8	WHUR	urban	5.6	7.8	WHUR	urban	5.6	7.8
WLOO	easy listening	6.5	5.1	WUOL	urban	7.5	7.9	WKYS	urban	7.1	7.5	WKYS	urban	7.1	7.5	WKYS	urban	7.1	7.5
WBBM-AM	news	4.8	4.9	KYW	news	6.5	7.0	WMAL	MOR	6.4	6.7	WMAL	MOR	6.4	6.7	WMAL	MOR	6.4	6.7
WGCI-FM	urban	5.4	4.8	WCAU-FM	contemporary	5.7	4.7	WWDC-FM	AOR	6.8	6.5	WWDC-FM	AOR	6.8	6.5	WWDC-FM	AOR	6.8	6.5
WLS-AM	contemporary	2.8	4.2	WDAS-FM	urban	5.4	5.0	WRQX	contemporary	5.7	5.7	WRQX	contemporary						

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Presents



The 1985 Silver Eagle CMA / Horizon Award Special starring



Ricky Skaggs



Terri Gibbs



John Anderson



Mel McDaniel



The Judds



Eddy Raven



Ray Charles



Sawyer Brown



John Schneider

The Silver Eagle Cross Country Music Show is proud to be part of the excitement of the CMA Awards.

This year's second annual Horizon Award Special features a spectacular array of talent with performances by former Horizon Award winners, Ricky Skaggs, Terri Gibbs, John Anderson, and The Judds. This year's nominees: Mel McDaniel, Eddy Raven, Ray Charles, Sawyer Brown, and John Schneider.

The Silver Eagle prides itself in showcasing new stars on the country music horizon and is very honored to have been chosen by The Country Music Association to produce this program.

Don't miss it on **OCTOBER 12th**. It's on over 400 of America's top country stations via **The ABC Entertainment Network**.



**OCTOBER IS
COUNTRY MUSIC MONTH**

**MDI abc
Networks**

Produced by
DIR Broadcasting

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TOP ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL	
1	2	6	6	STARSHIP GRUNT	WE BUILT THIS CITY
2	8	18	4	GLENN FREY MCA	YOU BELONG TO THE CITY
3	4	4	11	THE HOOTERS COLUMBIA	AND WE DANCED
4	5	8	5	ROGER DALTRY ATLANTIC	AFTER THE FIRE
5	1	1	9	JOHN COUGAR MELLENCAMP RIVA	LONELY OL' NIGHT
6	3	3	8	LOVERBOY COLUMBIA	LOVIN' EVERY MINUTE OF IT
7	7	10	7	BRYAN ADAMS A&M	ONE NIGHT LOVE AFFAIR
8	14	20	6	HEART CAPITOL	NEVER
9	12	15	8	MR. MISTER RCA	BROKEN WINGS
10	10	13	8	DIRE STRAITS WARNER BROS.	ONE WORLD
11	6	2	15	STING A&M	FORTRESS AROUND YOUR HEART
12	18	25	5	JOHN COUGAR MELLENCAMP RIVA	R.O.C.K. IN THE U.S.A.
13	11	7	10	TEARS FOR FEARS MERCURY	HEAD OVER HEELS
14	22	27	5	JOHN COUGAR MELLENCAMP RIVA	SMALL TOWN
15	23	31	3	THE THOMPSON TWINS ARISTA	LAY YOUR HANDS ON ME
16	9	9	6	BRUCE SPRINGSTEEN COLUMBIA	I'M GOIN' DOWN
17	17	17	9	MARILLION CAPITOL	KAYLEIGH
18	21	23	7	THE OUTFIELD COLUMBIA	SAY IT ISN'T SO
19	16	14	9	NIGHT RANGER MCA	FOUR IN THE MORNING
20	30	40	3	STEVIE RAY VAUGHAN EPIC	LOOK AT LITTLE SISTER
21	13	5	7	MICK JAGGER & DAVID BOWIE EMI-AMERICA	DANCING IN THE STREET
22	24	29	6	R.E.M. I.R.S.	DRIVER 8
23	15	11	12	HUEY LEWIS & THE NEWS MCA	BACK IN TIME
24	32	42	3	KISS MERCURY	TEARS ARE FALLING
25	40	—	2	ROGER DALTRY ATLANTIC	UNDER A RAGING MOON
26	19	19	8	U2 ISLAND	BAD
27	27	32	5	NICK LOWE COLUMBIA	I KNEW THE BRIDE
28	20	12	11	CHEAP TRICK EPIC	TONIGHT IT'S YOU
29	NEW ▶			RUSH MERCURY	THE BIG MONEY
30	25	21	13	TALKING HEADS SIRE	AND SHE WAS
31	31	39	4	JON BUTCHER AXIS CAPITOL	STOP
32	39	47	3	JAN HAMMER MCA	MIAMI VICE THEME
33	35	36	4	JOHN COUGAR MELLENCAMP RIVA	RAIN ON THE SCARECROW
34	42	—	2	CRUZADOS ARISTA	MOTORCYCLE GIRL
35	NEW ▶			PHANTOM, ROCKER & SLICK EMI-AMERICA	MEN WITHOUT SHAME
36	33	33	9	DIRE STRAITS WARNER BROS.	SO FAR AWAY
37	45	—	2	STING A&M	LOVE IS THE SEVENTH WAVE
38	26	26	7	DIO WARNER BROS.	ROCK 'N' ROLL CHILDREN
39	29	24	7	SAGA PORTRAIT	WHAT DO I KNOW
40	28	16	10	JOHN WAITE EMI-AMERICA	EVERY STEP OF THE WAY
41	NEW ▶			TOMMY SHAW A&M	REMO'S THEME (WHAT IF)
42	44	—	2	MOTLEY CRUE ELEKTRA	HOME SWEET HOME
43	48	—	2	SQUEEZE A&M	HITS OF THE YEAR
44	38	38	4	MICHAEL MCDONALD WARNER BROS.	BAD TIMES
45	41	41	4	QUARTERFLASH GLENN	TALK TO ME
46	NEW ▶			TALKING HEADS SIRE	STAY UP LATE
47	37	28	20	DIRE STRAITS WARNER BROS.	MONEY FOR NOTHING
48	34	34	6	RATT ATLANTIC	YOU'RE IN LOVE
49	43	43	3	HALL & OATES RCA	THE WAY YOU DO THE THINGS
50	36	22	11	MICHAEL MCDONALD WARNER BROS.	NO LOOKING BACK

YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Bad Blood, Neil Sedaka, ROCKET
2. I'm Sorry, John Denver, RCA
3. Fame, David Bowie, RCA
4. Mr. Jaws, Dickie Goodman, CASH
5. Miracles, Jefferson Starship, GRUNT
6. Ballroom Blitz, Sweet, CAPITOL
7. Dance With Me, Orleans, ASYLUM
8. Ain't No Way To Treat A Lady, Helen Reddy, CAPITOL
9. Rocky, Austin Roberts, PRIVATE STOCK
10. Lyin' Eyes, Eagles, ASYLUM

POP SINGLES—20 Years Ago

1. Yesterday, Beatles, CAPITOL
2. Hang On Sloopy, McCoys, BANG
3. Treat Her Right, Roy Head, BACK BEAT
4. Eye Of Destruction, Barry McGuire, DUNHILL
5. The "In" Crowd, Ramsey Lewis Trio, ARGO
6. Catch Us If You Can, Dave Clark Five, EPIC
7. You've Got Your Troubles, Fortunes, PRESS
8. Baby Don't Go, Sonny & Cher, REPRISE
9. You Were On My Mind, We Five, A&M
10. Do You Believe In Magic, Lovin' Spoonful, KAMA SUTRA

TOP ALBUMS—10 Years Ago

1. Wish You Were Here, Pink Floyd, COLUMBIA
2. Windsong, John Denver, RCA
3. Born To Run, Bruce Springsteen, COLUMBIA
4. One Of These Nights, Eagles, ASYLUM
5. Win, Lose Or Draw, Allman Brothers Band, A&M
6. Red Octopus, Jefferson Starship, GRUNT
7. Between The Lines, Janis Ian, COLUMBIA
8. Pick Of The Litter, Spinners, ATLANTIC
9. Prisoner In Disguise, Linda Ronstadt, ASYLUM
10. Minstrel In The Gallery, Jethro Tull, CHRYSALIS

TOP ALBUMS—20 Years Ago

1. Help, Beatles, CAPITOL
2. Look At Us, Sonny & Cher, ATCO
3. The "In" Crowd, Ramsey Lewis Trio, ARGO
4. The Sound Of Music, Soundtrack, RCA VICTOR
5. Out Of Our Heads, Rolling Stones, LONDON
6. Bringing It All Back Home, Bob Dylan, COLUMBIA
7. Mary Poppins, Soundtrack, VISTA
8. More Hits By The Supremes, MOTOWN
9. Herman's Hermits On Tour, MGM
10. Summer Days (And Summer Nights), Beach Boys, CAPITOL

COUNTRY SINGLES—10 Years Ago

1. Blue Eyes Crying In The Rain, Willie Nelson, COLUMBIA
2. Hope You're Feelin' Me (Like I'm Feelin' You), Charley Pride, RCA
3. San Antonio Stroll, Tanya Tucker, MCA
4. Don't Cry Joni/Touch The Hand, Conway Twitty, MCA
5. Say Forever You'll Be Mine, Porter Wagoner & Dolly Parton, RCA
6. I'm Sorry, John Denver, RCA
7. If I Could Only Win Your Love, Emmylou Harris, REPRISE
8. (Turn Out The Light And) Love Me Tonight, Don Williams, ABC/DOT
9. Are You Sure Hank Done It This Way/Bob Wills Is Still The King, Waylon Jennings, RCA
10. Daydreams About Night Things, Ronnie Milsap, RCA

SOUL SINGLES—10 Years Ago

1. This Will Be, Natalie Cole, CAPITOL
2. They Just Can't Stop It (Games People Play), Spinners, ATLANTIC
3. I Get High On You, Sly Stone, EPIC
4. Money, Gladys Knight & the Pips, BUDDAH
5. Give It What You Got/Peace Pipe, B.T. Express, ROADSHOW
6. It Only Takes A Minute, Tavares, CAPITOL
7. Music In My Bones, Joe Simon, SPRING
8. To Each His Own, Faith, Hope & Charity, RCA
9. The Agony And The Ecstasy, Smokey Robinson, MOTOWN
10. What A Difference A Day Makes, Esther Phillips, KUDU

Radio



Pieces of the Rock. Members of the New Music Seminar's album radio promotion panel discuss their efforts, successes and concerns. Fielding audience questions from left are Island's Phil Quartararo, Atlantic's Judy Libow and Chrysalis' Daniel Glass.

Appeal to Labels, Managers AOR PDs Seek Support

BY ADAM BUCKMAN

NEW YORK AOR outlets would be more willing to add records by little-known artists if they could receive more promotional support from record labels and artists' managers. That was one of the conclusions reached at two New Music Seminar panels concerning AOR's role in promoting new music.

AOR stations "don't get a fair shake from record companies," complained panelist Charlie Kendall, program director at WNEW-FM New York. He suggested that a disproportionate amount of promotional support from labels is directed to CHR stations. "What Shannon wants, Shannon gets," Kendall said, referring to Scott Shannon, PD at New York top 40 powerhouse WHYZ.

"I love finding new talent," said Kendall, a participant in the first discussion group, entitled "Album Radio Programming." However, Kendall noted that competition from top CHRs in New York makes it "difficult to take a new record all the way" from relative obscurity to the top of the AOR charts.

But representatives of two other rock stations, WBCN Boston and WLIR Long Island, pointed out that it's easier to play new records when the audience expects it. "WBCN has always moved in and out of exposing and playing new music," said the station's general manager Tony Berardini. WBCN's "16 years of loyalty to local bands" has conditioned its audience to expect unusual, lesser-known tracks as well as current hits, he said.

Berardini said the station's programming staff "goes to great pains to decide how new music should be presented" on the air. He warned against inserting new records between established cuts just to seem unusual or different. At WBCN, Berardini noted, programmers decide in advance when a new cut should be aired during an hour, and how the record and artist should be introduced by the air talent.

He claimed that WBCN's audience, which includes a large portion

of the Boston metro's estimated 300,000 college students, is more willing than AOR audiences in other markets to sample new music. He also urged independent labels to promote to record stores while seeking airplay, as sales carry significant weight in playlist decisions.

"Since we're positioned as 'the station that dares to be different,' it's easy for me to sit here and say that breaking new music doesn't faze us," said WLIR PD Denis McNamara. He admonished AOR stations that are reluctant to play records from lesser-known artists until some more daring outlets have laid the foundation, and asked why the Cure, Simple Minds and Depeche Mode took so long to break at AOR.

At WMMR Philadelphia, cuts from major artists dominate the playlist, said PD Ted Utz. But Utz, along with WMMR music director Erin Riley, said the station is willing to expose local acts, like the Hooters, that have earned a following at local college radio and clubs.

Riley said she "enjoys listening to new music," but added that independent labels "fall short in the promotional support area." She said it was difficult for WMMR to break new, non-local bands without major-label-level support. In detailing this support, Riley urged professionalism in dealing with programmers, trade sheets and retail.

AL DI MEOLA

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'85-'86

Featured Programming

WHILE THE SHOPPING MALLS have yet to launch their December campaigns, several radio producers are already on the ball with Yuletide programming gifts.

Out of Chicago, **Public Interest Affiliates** is offering its 20-hour "The Joy Of Christmas" music package, a set of traditional and contemporary Christmas recordings supplied by **Malrite Communications**. Last year, the service was targeted towards beautiful music outlets and carried by 130 stations. According to PIA's **Christine Trent**, this year's package sports more of a contemporary flair, featuring tracks from Kenny Rogers, John Denver, the Beach Boys and the Carpenters. The market-exclusive, barter program is expected to be used by more than 200 stations this year, says Trent.

Hosted by **WDGY/KEYY** St. Paul's **Dave Malmberg**, the program comes with a customized promotional package, sales kit and newspaper slits for local use. In addition, "The Joy Of Christmas" is available in a pre-programming 30-hour continuous rotation. The national advertisements on the program are usable on a time-banking system of 45 units, to be aired Nov. 18 through Dec. 20.

Out of Richardson, Tex., **The Jim West Co.** is offering the 18-hour "A Christmas State Of Mind." Another mix of contemporary and traditional songs, the show was created for airing from 6 p.m. Christmas Eve to noon Christmas day. Performers include Paul McCartney, Barbra Streisand, Anne Murray, Johnny Mathis and Frank Sinatra.

Jumping ahead to New Year's, **Cinema Sound Ltd.** of New York is once again offering its annual top 40/AC retrospective, this year dubbed "Playback '85." The five-hour program features 50 hits from 1985 mingled with bits of news, sports and entertainment actualities, personality profiles and trivia. Forty minutes of this show are available for local spots, while **SFM Holiday Network** is underwriting the show and retains 10 minutes.

A GOOD INDICATOR of the **Mutual Radio Network's** confidence in **Westwood One** as its pending parent (Billboard, Oct. 5) can be seen in expansion plans for its contemporary programming wing. With **Bill St. James** slated to take over the "National Music Survey" in November, a new look is promised for the show. Part of it entails Beach Boy **Mike Love**, who will host a five-minute "Looking Back With Love" piece during each hour of the weekly, three-hour program. And, starting next year, Mutual will be offering a series of 26 specials for contemporary outlets. Created in conjunction with **Drake Chenault**, the specials are specially designed for station customization and will include both seasonal and topical themes. Prospective titles include "The Grammy Winners," "The British Invasion" and "Motown Memories."

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.

Oct. 11-12, **Stevie Wonder**, Rick Dees' Weekly Top 40, United Stations, four hours.

Oct. 11-12, **Phil Collins**, On The Radio, NSBA, one hour.

Oct. 11-13, **The Legend Of Pink Floyd**, Legends Of Rock, NBC Radio Entertainment, two hours.

Oct. 11-13, **Loverboy**, Superstars Of Rock, Barnett-Robbins, two hours.

Oct. 11-13, **Daryl Hall & John Oates**, Superstar Portraits, Barnett-Robbins, two hours.

Oct. 11-13, **Stevie Wonder**, Street Beat '85, Barnett-Robbins, two hours.

Oct. 11-13, **Daryl Hall & John Oates**, Superstar Concert Series, Westwood One, 90 minutes.

Oct. 11-13, **Jane Powell**, Musical, Westwood One, three hours.

Oct. 11-14, **Four Tops**, Top 30 USA, CBS Radioradio, three hours.

Oct. 11-17, **Oak Ridge Boys**, Country Today, MJI Broadcasting, one hour.

Oct. 11-17, **Yngwie Malmsteen**, Metalshop, MJI Broadcasting, one hour.

Oct. 12, **Aretha Franklin**, Solid Gold Saturday Night with Dick Bartley, United Stations, three hours.

Oct. 12-13, **Gene Watson**, Weekly Country Music Countdown, United Stations, three hours.

Oct. 12-13, **Barry Manilow**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Oct. 12-13, **Brenda Lee**, The Great Sounds, United Stations, four hours.

Oct. 13-20, **Roger Daltrey**, Rock Over London, Radio International, one hour.

Oct. 13-20, **Michael Rother**, Musical Starstreams, Musical Starstreams, two hours.

Oct. 14-20, **The Firm, Part II**, In-Review, Inner-View Radio Network, one hour.

Oct. 14-20, **Oak Ridge Boys, Emmylou Harris, Exile, Mark Gray**, Country Music Month Special/Country Closeup, Narwood Productions, one hour.

Oct. 18-19, **Julian Lennon**, On The Radio, NSBA, one hour.

Oct. 18-19, **Bryan Adams**, Rick Dees' Weekly Top 40, United Stations, four hours.

Oct. 18-20, **Commercial Jingles: Songs Used In Television Jingles**, Top 30 USA, CBS Radioradio, three hours.

Oct. 18-20, **Dire Straits, Loverboy**, Superstars Of Rock, Barnett-Robbins, 90 minutes.

Oct. 18-20, **Freddie Jackson**, Street Beat, Barnett-Robbins, two hours.

Oct. 19, **Teen Idols**, Solid Gold Saturday Night with Dick Bartley, United Stations, three hours.

Oct. 19-20, **Guess Who**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Oct. 19-20, **Janie Fricke**, Weekly Country Music Countdown, United Stations, three hours.

Billboard

ADULT CONTEMPORARY MOST ADDED

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

74 REPORTERS		NEW	TOTAL
		ADDS	ON
PHIL COLLINS		31	44
SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)	ATLANTIC		
KENNY ROGERS		15	19
MORNING DESIRE	RCA		
FREDDIE JACKSON		12	27
YOU ARE MY LADY	CAPITOL		
MAURICE WHITE		11	38
STAND BY ME	COLUMBIA		
THE BEACH BOYS		9	10
SHE BELIEVES IN LOVE AGAIN	EPIC		

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
WLTT	Cincinnati, OH
WLTF	Cleveland, OH
WMJI	Cleveland, OH
WIS	Columbia, SC
WTYN	Columbus, OH
KMGK	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
KMGJ	Los Angeles, CA
KOST	Los Angeles, CA
WHAS	Louisville, KY
WRKA	Louisville, KY
WMAZ	Macon, GA
WIBA	Madison, WI
WRVR	Memphis, TN
WVIA	Miami, FL
WISN	Milwaukee, WI
WTMJ	Milwaukee, WI
WLTE	Minneapolis, MN
KWAV	Monterey, CA
WHHY	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
WQI	Tampa, FL
WWWM	Toledo, OH
KRAV	Tulsa, OK
WLTT	Washington, DC
WMAL	Washington D.C., DC

FOR WEEK ENDING OCTOBER 12, 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	ARTIST
				LABEL & NUMBER DISTRIBUTING LABEL	
1	1	2	9	SAVING ALL MY LOVE FOR YOU	ARISTA 1-9381 2 weeks at No. One ◆ WHITNEY HOUSTON
2	3	5	6	PART TIME LOVER	TAMLA 1808 STEVIE WONDER
3	2	1	15	CHERISH	DE-LITE 880869-7/POLYGRAM ◆ KOOL & THE GANG
4	4	6	11	YOUR SECRET'S SAFE WITH ME	WARNER BROS. 7-28928 MICHAEL FRANKS
5	10	12	10	CRY	POLYDOR 881786-7/POLYGRAM ◆ GODLEY & CREME
6	5	4	11	FREEDOM	COLUMBIA 38-05409 ◆ WHAM!
7	12	23	5	TAKE ON ME	WARNER BROS. 7-29011 ◆ A-HA
8	8	9	8	JANET	MOTOWN 1802 COMMODORES
9	7	7	14	YOU'RE ONLY HUMAN (SECOND WIND)	COLUMBIA 38-05417 ◆ BILLY JOEL
10	6	3	14	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	CAPITOL 5491 ◆ TINA TURNER
11	14	25	6	LOVE THEME FROM ST. ELMO'S FIRE	ATLANTIC 7-89528 DAVID FOSTER
12	9	8	13	POWER OF LOVE	CHRYSALIS 4-42876 ◆ HUEY LEWIS & THE NEWS
13	13	15	8	POWER OF LOVE (YOU ARE MY LADY)	ARISTA 1-9391 AIR SUPPLY
14	17	26	4	HURTS TO BE IN LOVE	CBS ASSOCIATED 4-05586/EPIC ◆ GINO VANNELLI
15	15	24	5	THE WAY YOU DO THE THINGS YOU DO/MY GIRL	RCA 14178 ◆ DARYL HALL & JOHN OATES
16	18	20	8	ST. ELMO'S FIRE (MAN IN MOTION)	ATLANTIC 7-89541 ◆ JOHN PARR
17	26	31	4	STAND BY ME	COLUMBIA 38-05571 ◆ MAURICE WHITE
18	NEW			SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)	ATLANTIC 7 89498 ◆ PHIL COLLINS
19	27	40	3	HEAD OVER HEELS	MERCURY 880 899-7/POLYGRAM ◆ TEARS FOR FEARS
20	19	19	9	LIFE IN ONE DAY	ELEKTRA 7-69631 ◆ HOWARD JONES
21	11	11	11	A LITTLE BIT OF HEAVEN	MODERN 7-99630/ATLANTIC NATALIE COLE
22	16	10	20	EVERYTIME YOU GO AWAY	COLUMBIA 38-04867 ◆ PAUL YOUNG
23	20	14	13	LOST IN THE FIFTIES TONIGHT	RCA 14135 RONNIE MILSAP
24	24	16	15	NEVER SURRENDER	EMI AMERICA 8268 ◆ COREY HART
25	25	17	15	FREEWAY OF LOVE	ARISTA 1-9354 ◆ ARETHA FRANKLIN
26	35	—	2	YOU ARE MY LADY	CAPITOL 5495 ◆ FREDDIE JACKSON
27	21	13	14	MYSTERY LADY	JIVE 1 9374 ARISTA ◆ BILLY OCEAN
28	31	33	3	SUNSET GRILL	GEFFEN 7-28906 WARNER BROS DON HENLEY
29	29	29	7	DON'T LOSE MY NUMBER	ATLANTIC 7 89536 ◆ PHIL COLLINS
30	23	18	9	NO LOOKIN' BACK	WARNER BROS. 7-28960 ◆ MICHAEL MCDONALD
31	NEW			THEME FROM MIAMI VICE	MCA 52666 JAN HAMMER
32	NEW			YOU BELONG TO THE CITY	MCA 52651 GLENN FREY
33	34	34	4	DRESS YOU UP	SIRE 7-28919 WARNER BROS ◆ MADONNA
34	33	28	20	FOREVER	COLUMBIA 38 04931 ◆ KENNY LOGGINS
35	30	30	5	SOMEBODY TOOK MY LOVE	ISLAND 7-99605 ATLANTIC DURELL COLEMAN
36	40	—	2	LAY YOUR HANDS ON ME	ARISTA 1-9396 THE THOMPSON TWINS
37	39	—	2	FORTRESS AROUND YOUR HEART	A&M 2767 ◆ STING
38	38	—	2	BE NEAR ME	MERCURY 880626-7 POLYGRAM ◆ ABC
39	22	22	7	SHAME	CAPITOL 5497 ◆ THE MOTELS
40	28	27	18	NOT ENOUGH LOVE IN THE WORLD	GEFFEN 7-29012 WARNER BROS ◆ DON HENLEY

○ 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.

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And watch what it does for your business.

Because, with AT&T 800 Service, your customers outside

your state will have a toll free number to call any time they need to get in touch with you.

So they can place orders on the spot. Get buying information immediately.

Ask questions and get answers. Or even share their opinions with you on your products.

It all adds up to better customer relations. And in the long run, increased sales and expanded market coverage.

What's more, as your business

needs grow we'll keep pace with them. With our AT&T Advanced 800 Service features. To give you further control of your call load.

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Or we can offer you our AT&T 800 Service for calls made within most states.

In short, we'll customize AT&T 800 Service to fit your business needs.

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The results: within a period of ten years, we helped Specialized Bicycle Components grow from

a one-man operation to a business that today supports 67 employees. With their annual growth averaging 40%.

\$36.80 per month. It's a small price to pay considering how hard it can work for you.

Of course, that doesn't include a charge for the calls that come into your business. But each one of those calls brings a potential prospect

or buyer you might not have reached before.

And you can't put a price on that.

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RECORD WORLD MAPS NEW EXPANSION Plans for New Outlets Unveiled at Chain's Convention

BY LINDA MOLESKI

KIAMESHA LAKE, N.Y. Continued expansion in its product mix and number of outlets were the key topics for the Long Island-based Record World chain during its annual convention, held at the Concord Hotel here, Sept. 26-29.

With the recent opening of three more stores in Bricktown, N.J., Potomac Mills, Va., and South Plainfield, N.J., Record World/TSS now has 63 outlets. The pace will pick up slightly next year, according to chain president Roy Imber, who said between five and 10 outlets are slated to open.

Among the future openings is a 6,000 square foot store located in Staten Island, the chain's largest outlet to date. "The size will allow us to experiment with other things," said Imber. "We may put in a stage for personal appearances and get into artist promotions."

Also under way is a restructuring of the company's Roosevelt Field Mall store in New Jersey. Moving to larger space, the outlet will house a separate classical department. "It will be a store-within-a-store concept," said Imber.

Though classical releases only account for 5% of the chain's volume, Imber said that product area can be built on. "We never paid

enough attention to the classics," he admitted, "and we want to develop that area." Like the Roosevelt Field outlet, the new Staten Island store will also contain a classical section.

Compact Discs are a top priority on the chain's product expansion list. Last month, the configuration accounted for 9% of the company's total prerecorded music sales, according to director of merchandising Tom Pettit. However, with the format's rapid growth, that figure is expected to rise to 15% by year's end and to 25% next year, he said.

CDs have reduced sales on classical LPs dramatically, according to Pettit, with some stores dropping their classical catalog from 2,000 titles to 1,000. Though catalog is the "bread and butter" of the chain, Pettit said, a reduction in product is necessary because floor space is becoming a major problem.

"We don't have the space to accommodate all new releases," Pettit said. He told managers it's essential to trim down stock and "take out the garbage."

Despite the rapid strides being made by the CD format, Pettit assured store managers that "we're going to be in the LP business for a while," adding that he doesn't expect a dramatic change for another five or six years. At present, the

chain's yearly sales are approximately \$50 million, with \$35 million in tapes and records.

Pettit also noted that blank tape sales have exploded for the company, and that Record World "doubled its [blank tape sales] figure a month ago."

The chain also plans to expand its prerecorded video rentals. "It's not a big part of our business at this point," Pettit said. Record World currently has four outlets in non-regional malls with video rental departments, grossing a total average of \$2,500 a week.

Also discussed was the use of in-store computers for breakouts and new releases, which will go into effect. (Continued on page 23)



Leader of the Pack. Jack Eugster, president of the Musicland Group, motors his way to the podium to kick off the chain's recent convention in Minneapolis.

ON TARGET

by Mike Shalett

CAN THE AUDIENCE makeup for an act or group change in a short period of time? The answer is most definitely yes!

When an act first releases an album, whether it's a debut or another in a series of releases, the impact of the type of airplay the artist garners, or the support he receives on tour in respect to size of halls, headlining or support, seasonality and percentage of capacity, can have a direct impact on who the audience is at a given point in time.

The act we will use for this column released its current record late last fall. It was not a debut album. The first opportunity we had to survey an audience for the act occurred around the first of the year.

matic shifts. Under-15-year-olds constituted 8.5% of the audience, quadrupling their previous total. Fifteen- to 17-year-olds were also multiplied between four- and five-fold, making up 46% of the audience. The drops took place slightly between 18- and 20-year-olds, and gathered significance over the age of 23. The split in sex had become 59/41 female to male.

The act's new audience favored soft rock. Fifty percent named it as their favorite type of music. Hard rock fell by 8%.

How had this audience found out about the show as compared to our earlier date? While radio as a stimulus fell to 45% from 55%, word of mouth doubled to 30%. The differ-

ence was also felt in the change of favorite radio format. In line with the hits came more top 40 listeners.

Previously, 43% of the sample said they bought their records in a record store located in a mall. By this second show that figure had risen to nearly 75%. For the first time, we polled the audience as to whether they had bought any of the act's previous records and if they had bought the act's current product, now more than six months old. Seventy-two percent had bought a record by the artist. Fifty-three percent had bought the current product.

Three months later—only a few weeks ago—we sampled again. In between, the act had enjoyed more Hot 100 chart success and a two-week ride at the top of the album chart. We're talking big time! Could there be more changes, or was it status quo?

Sub-teens had grown a little. The under-15 crowd grew by 2%. While the 15- to 17-year-olds remained the core, and remained rock steady in number, 18- to 20-year-olds in-

Watching an act's audience change as its chart success grows

At that time, the audience makeup for the act was 52% male and 48% female. The age breakdown showed 2% under 15 years old, 10% between 15 and 17, 37% between 18 and 20, 16% between 23 and 26 and a little bit more than 11% 27 or older. The act was playing in a 3,500-plus-seat venue and had previously received most of its airplay from AOR, with top 30 chart success for two or three singles.

How had the audience learned of the show? A majority, 55%, had found out through the radio. Another 16% learned through a friend. Hard rock was the favorite type of music for 35%, with 38% favoring soft rock and 18% favoring new music/new wave. Sixty percent attended or had graduated from college.

Over the course of the next few months, our act began having great chart success with singles from its current album. The next time we caught up with the act, it was in a 17,000-plus-seater in late spring/early summer.

What a difference hits can make! The age of our sample showed dra-

creased by 9%. The act had brought some males back to the fold: The ratio had come back to 55/45 female to male.

Soft rock was now the favorite music type of 60% of the sample. Hard rock had bumped up to 31.5%, but new wave was nowhere to be found. The radio stimulus for finding out about the show was echoed by 54% of the sample, while word of mouth rose slightly to 38%.

Another indication that the act was reaching different concert-goers was that in the first show in a major venue, 22% of the audience said they went to more than six shows a year. Come the second show, only 13% of the audience said they were heavy concert-goers.

The most important stat must be the percentage of concert-goers who had bought the current record. The biggest increase in those who had bought that album occurred with those who were 17 or younger. In early summer, less than half, 48.6% of that demo, said they had bought the record. A few weeks ago, 70% said they had purchased it.

"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.

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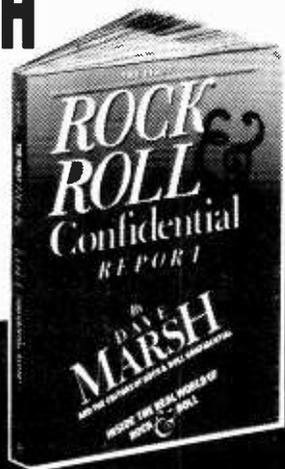
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by **DAVE MARSH**

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PANTHEON

1. Robert Christgau, Village Voice
2. John Sayles
3. Joyce Millman, Boston Phoenix
4. The Metro Times

New Releases

ALBUMS

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

POP/ROCK

THE REPLACEMENTS
Tim
LP Sire 1-25330/WEA/\$8.98
CA 4-25330/\$8.98

BLACK

AUSTIN, PATTI
Gettin' Away With Murder
LP Qwest 1-25276/WEA/\$8.98
CA 4-25276/\$8.98

SIR JAMMA
Money Back
EP Voyager VR-101/no list

COUNTRY

CROSS, MIKE
Solo At Midnight
LP Sugar Hill SH-1007/\$8.98
CA SH-C-1007/\$8.98

SHEPPARD, T.G.
Greatest Hits, Vol. II
LP Warner Bros. 1-25329/WEA/\$8.98
CA 4-25329/\$8.98

WILLIAMS, HANK, JR.
Greatest Hits, Vol. II
LP Warner Bros. 1-25328/WEA/\$8.98
CA 4-25328/\$8.98

FOLK

METAMORA
LP Sugar Hill SH/PS-1131/\$8.98
CA SH/PS-C-1131/\$8.98

JAZZ

SEVENTH AVENUE
Heads Up
LP ITI/Allegiance JL 022/\$8.98

SLIDER, GLENN
A Whispered Warning
LP ITI/Allegiance JL 031/\$8.98

COMEDY

WRIGHT, STEVEN
I Have A Pony
LP Warner Bros. 1-25335/WEA/\$8.98
CA 4-25335/\$8.98

CLASSICAL

LOEFFLER, CHARLES MARTIN
La Mort de Tintagiles;
Five Irish Fantasies
Indianapolis Symphony Orchestra, John Nelson
LP New World NW 332/\$9.98

VARIOUS ARTISTS
Works by
John Corigliano, Arthur Shepherd,
Conrad Susa and Ben Weber
Henry Herford, Robin Bowman
LP New World NW 327/\$9.98

COMPACT DISC

DIRE STRAITS
Making Movies
CD Warner Bros. 2-3480/WEA/\$15.98

JARREAU, AL
In London
CD Warner Bros. 2-25331/WEA/\$15.98

KITARO
Astral Voyage
CD Geffen 2-24082/WEA/\$15.98

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

HOME VIDEO

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

FILMS

BARN BURNING
Tommy Lee Jones, Diane Kagan,
Shawn Whittington
♠♥ Monterey Home Video 133-677/IVE/
\$39.95

CHARLIE BOY
Leigh Lawson, Angela Bruce
♠♥ Thriller Video 202-603/IVE/\$29.95

CHILD BRIDE OF SHORT CREEK
Diane Lane, Christopher Atkins
♠♥ Prism Entertainment 1930/\$59.95

(Continued on page 24)

Two-Month Training Program 'Camelot Tech' Schools Future Managers

NEW YORK In a break with traditional in-store training programs for managers, Camelot Music has debuted a two-month classroom training program dubbed "Camelot Tech." Now in its first term with eight initial trainees, the program covers all phases of store management and systems for the 173-store North Canton, Ohio-based chain.

"We're just getting a bit too big and complex to rely on someone to train a new manager and run a store at the same time," says Dan Denino, director of retail operations for Camelot and an architect of the training program. "We need 35 to 40 new managers a year, and we feel we can be more consistent than we have been with the in-store training."

The two-month classroom program is augmented by a pre-course in-store period where the manager-in-training (MIT) learns the basics of store operation, such as operating a cash register. Almost every

other aspect of being a manager is taught at the newly constructed 4,000 square foot classroom in Camelot's home office, and there are also lab sessions. "We also use five of our local stores to allow the MITs to apply what they've learned," says Denino.

That includes everything from the company's history and procedures to customer relations, security and financial procedures. And to make them more aware of home office operations, MITs spend time working in Camelot's distribution center processing orders, invoices, billing and returns.

"We've involved our executive staff in the training as well," says Denino, "and the MITs get to see how each department operates. The ice is broken right from the start, and when they get into the stores they're a little more sensitive to our

problems."

Designed "completely in-house," the program is expected to train 50 new managers in its first year of operation, Denino says. "We batted around hiring pros," says Denino, who is on loan to the program and works with training manager Doug Holder. "But in the final analysis, we discovered that nobody knows our company as well as we do." An outside training consultant did approve the final plan for the program, though.

Trainees are flown into North Canton, where their food, lodging and general expenses are covered by Camelot. Denino estimates the cost of training at \$5,000-7,000 per MIT, a reduction of approximately one-third from the previous cost of six to nine months of on-the-job training. A mid-session break is also provided, and MITs are flown home at the company's expense.

MIT candidates come both from within the ranks and from outside recruitment. The chain's four regional directors make campus recruitment trips twice a year.

Close monitoring of MIT progress is also an advantage of the new program. "There are assessment evaluations each week," says Denino. "They're not tests; we just want to make sure they're absorbing what we teach them and make sure that we're teaching them right. Thus far the MITs have done extremely well and are much more studious than we expected." There are also midterm and final assessments.

Sessions, which are expected to include 12 to 15 MITs in the future, also include role playing on difficult store situations such as security and customer and employee problems.



A Touch of Class. Camelot Records' new in-house training program for managers, Camelot Tech, is in the midst of its first sessions. Pictured at the chain's home office classroom are, from left, managers-in-training Mike Raynor, Renzi Smith and Jeff Sowers.

RECORD WORLD

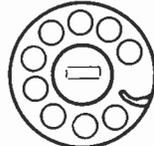
(Continued from page 22)

fact within the next few weeks. Though the inventory is done manually, director of purchasing Steve Lerner said, "It's getting harder for the warehouse to monitor what sells in each store's market because of the growth of the chain."

New ventures for the chain include mail order catalogs and Compu-Serve, an on-line computer network that allows subscribers to purchase merchandise through a home computer. Claiming to be the only full-line record retail chain currently in the system, Record World is looking for \$350,000 in sales next year on Compu-Serve. The chain also plans to expand its number of Ticket Master outlets.

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NEW RELEASES

(Continued from page 23)

CYCLOPS
Tom Drake, Gloria Talbot, Lon Chaney
▲♥ Thriller Video 202-462/IVE/\$29.95

DEATH SENTENCE
Cloris Leachman, Nick Nolte
▲♥ Prism Entertainment 1915/\$49.95

DEATH WEEKEND
Brenda Vaccaro, Don Stroud
▲♥ Vestron Video 4359/\$69.95

DRACULA
Jack Palance, Simon Ward, Fiona Lewis
▲♥ Thriller Video 202-633/IVE/\$29.95

DRAGON FROM SHAOLIN
Brute Lee
▲♥ Master Arts Video 3008/n/a

ENDLESS LOVE
Brooke Shields, Martin Hewitt
▲♥ Vestron Video 5104/\$79.95

THE HOUSE THAT DRIPPED BLOOD
Christopher Lee, Peter Cushing
▲♥ Prism Entertainment 2851/\$59.95

WEA Honors Cleveland Branch

LOS ANGELES WEA's Cleveland office maintained its status as branch of the year for the second consecutive year in WEA's annual national awards, presented at the company's convention, Sept. 7-10 in Florida.

Other awards for top branch representation included: manager, Al Abrams, Chicago; music sales manager, Ray Milanese, Philadelphia; district sales manager, Jack Shue, Seattle; marketing coordinator, Rob Black, Dallas; singles specialist, Mike Smith, Los Angeles; warehouse manager, Gordon Holland, Los Angeles; credit manager, Jules Dapin, Chicago; operations manager/controller, Bob Berglund, Philadelphia; and field manager, Joey Quarles, Cleveland.

Named outstanding music sales representatives were: David Moore, Atlanta; Tony Niemczyk, Boston; Peter Knitch, Chicago; Ray Rusnak, Cleveland; Guy Masterson, Dallas; Jim Evans, Los Angeles; Paul DeGennaro, New York; and Fred Barsuglia, Philadelphia.

Toppers for video sales were Marc Weiselberg, Atlanta, East; Sue Shue, Los Angeles, West; and Ed Korte, Chicago, Midwest.

Warner Bros. promotion awards went to Greg Lee, Los Angeles, pop; Willie Smith, Cleveland, black; and Craig Diable, Cleveland, country. Elektra/Asylum promotion bests were Beau Siegel, Chicago, pop, and Joyce Straws, Atlanta, black. Atlantic promotion awards were given to Kim Stevens, Dallas, pop, and Richard Nash, Cleveland, black.

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William Swetland
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Gil Gerard, Jim Davis
▲♥ Prism Entertainment 2552/\$49.95

LEGS
Shanna Reed, Deborah Geffner,
Maureen Teefy
▲♥ Prism Entertainment 2702/\$59.95

MACHOMAN
Araujo, Enyaw Liew, Jerry Rages
▲♥ Master Arts Video 3009/n/a

THE MIND SNATCHERS
Christopher Walken, Ronny Cox
▲♥ Prism Entertainment 2853/\$59.95

**THE MAN THAT CORRUPTED
HADLEYBURG**
Robert Preston, Fred Gwynne,
Frances Sternhagen
▲♥ Monterey Home Video 133-677/IVE/
\$39.95

MESSAGE YOUR MATE
Rebecca Klinger
▲♥ Ozman Inc. 831-100/\$45.00

ONCE UPON A FRIGHTMARE
Rupert Davies, Sheila Keith
▲♥ Monterey Home Video 135-635/IVE/
\$59.95

THE PICTURE OF DORIAN GRAY
Nigel Davenport, Charles Aidman,
Fionnula Flanagan
▲♥ Thriller Video 202-634/IVE/\$29.95

RAPPACCINI'S DAUGHTER
Kathleen Beller, Kristoffer Tabori,
Michael Egan
▲♥ Monterey Home Video 133-675/IVE/
\$39.95

TRANCERS
Tim Thomerson, Helen Hunt
▲♥ Vestron Video 5086/\$79.95

**WELCOME TO POOH CORNER—
VOLUME 6**
Animated
▲♥ Walt Disney Home Video 311/\$49.95

WHO AM I THIS TIME?
Christopher Walken, Susan Sarandon
▲♥ Media Home Entertainment CC8003/
\$39.95

**THE WORLD OF STRAWBERRY
SHORTCAKE**
Animated
▲♥ Family Home Entertainment F3-155/IVE/
\$29.95

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

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FOR WEEK ENDING OCTOBER 12, 1985

Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
ENTERTAINMENT	1	2	32	F-15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.	•	•	•	•						
	2	1	24	GATO	Spectrum HoloByte Inc.	Strategic Game	•			•	•					
	3	4	92	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	4	5	100	FLIGHT SIMULATOR	Microsoft	Simulation Package			•	•						
	5	3	30	KARATEKA	Broderbund	Action Arcade Game.	•	•	•							
	6	8	5	JET	Sublogic	Flight Simulation	•	•	•							
	7	NEW ▶		HACKER	Activision	Mystery Adventure Game			•							
	8	16	3	WINTER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
	9	9	46	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•	•						
	10	6	43	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•	•	•		•	•		
	11	10	16	WISHBRINGER	Infocom	Fantasy Adventure Game	•	•	•	•	•					•
	12	NEW ▶		HALLEY PROJECT	Mindscape	Simulation Package	•	•	•	•						
	13	NEW ▶		DECISION IN THE DESERT	MicroProse	Combat Simulation Game	•	•	•	•						
	14	12	21	SOLO FLIGHT	MicroProse	Fun Flight Simulation	•	•	•	•						
	15	13	33	BRUCE LEE	Datasoft	Adventure Game	•	•	•							
	16	11	12	AIRBORNE	Silicon Beach Software	Action Game					•					
	17	17	5	GREAT AMERICAN CROSS COUNTRY ROADRACE	Activision	Strategy Adventure Game	•	•	•							
	18	7	62	SARGON III	Hayden	Chess Game	•		•	•	•					
	19	19	5	COUNTDOWN TO SHUTDOWN	Activision	Strategy Adventure Game	•		•							
	20	20	3	DAVE WINFIELDS BATTER UP	Avant-Garde	Baseball Training Simulation	•		•	•						

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●—DISK ◆—CARTRIDGE ★—CASSETTE

More Disc Jockey Stores Opening

OWENSBORO, KY. WaxWorks president Terry Woodward says his company will add six more Disc Jockey record stores to the chain's current roster of 31 locations by Nov. 1. Three of the new stores have been built specifically as Disc Jockey units, and three have been taken over from other record operations.

Disc Jockey will make its first forays into the West with stores in Colorado Springs and in Santa Fe and Gallup, N.M. Two more stores will open in Louisville, and the sixth in nearby Elizabethtown, Ky.

Disc Jockey store managers met here during the recent WaxWorks/VideoWorks dealer trade show (separate story, page 27). Their sessions included meetings with label reps to discuss fall promotions.

WaxWorks has also taken over the WaxWorks record store in Owensboro, formerly owned by Woodward's brother, and turned it into a prototype Disc Jockey store and management training center. This new facility has been in operation for about a month, according to Woodward.

To keep the chain's employees in touch with each other, WaxWorks has just launched a monthly newsletter, "Inside Track."

EDWARD MORRIS

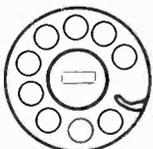
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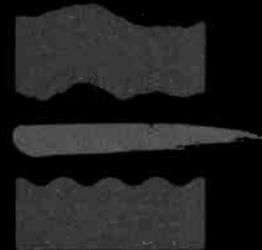
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On the Beam

CHART CLUES to the Compact Disc's emergence as a full-fledged mainstream configuration have surfaced in recent weeks, as the overlap between both the Top Pop Album listings and the Top Pop Compact Disc rankings has broadened.

Although this week's final CD positions won't be available until after this column closes, the trend of late has been toward an increasing presence for CDs on the top 200 pop albums. With 99 of those titles avail-

able in the configuration, it's evident that CD sales are part of the big picture—and it's that much more apparent that dealers' demands for hits over catalog are indeed driven by their own sales patterns.

Meanwhile, Billboard's own CD chart increasingly resembles the regular album listings across the very top rungs. Recent weeks have seen seven of the top CDs placing within the top eight positions on the pop album chart. Also significant: Fewer

left-field titles are capturing slots among the top 30 Compact Discs, with the only titles not appearing on the top 200 all on major labels.

AMONG SPECIALIZED CD LABELS, the London-based MMC is now being distributed in the U.S. by **Sounds Good Music** of Santa Monica, Calif. An audiophile line built around direct-to-disk cutting for its conventional albums, MMC is already offering a number of Com-

compact Disc counterparts reportedly garnering approving notices from the British audio press.

Such kudos have compared the label's musical approach to Windham Hill, an analogy that follows through to MMC's formation by musicians rather than business folk. In the English label's case, it's a collective of jazz/rock performers, notably including several members of **Van Morrison's** late '70s studio and stage bands. Among players appearing on the various titles in the line (which also takes a leaf from the Windham Hill and ECM blueprints by utilizing a generic graphic look) are **Mark**

Isham, Pee Wee Ellis, Peter Van Hooke, Herbie Armstrong, Mo Foster and Simon Phillips.

ARISTA RECORDS is the latest major to test four-color board packaging for Compact Discs, marking yet another swing away from the plastic clamshell packs so ubiquitous in the format's early days.

The label's first release to carry the more vivid printed board box will be the CD version of the new **Thompson Twins** album, "**Here's To Future Days**," with other Arista releases expected to add the box soon.

FOR WEEK ENDING OCTOBER 12, 1985

Billboard® TOP COMPACT DISCS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP	
				ARTIST	TITLE
				Compiled from a national sample of retail sales reports.	
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	19	DIRE STRAITS WARNER BROS. 2-25264	4 weeks at No. One BROTHERS IN ARMS
2	2	2	20	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.
3	3	3	20	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
4	5	4	11	STING A&M CD-3750	DREAM OF THE BLUE TURTLES
5	4	6	5	BILLY JOEL COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II
6	6	5	20	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR
7	7	9	20	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
8	9	7	20	BRYAN ADAMS A&M CD 5013	RECKLESS
9	8	8	9	TALKING HEADS SIRE 2-25305/WARNER BROS.	LITTLE CREATURES
10	10	11	7	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
11	11	10	20	HUEY LEWIS & THE NEWS CHRYSALIS VK 41412	SPORTS
12	18	22	4	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON
13	15	16	20	TINA TURNER CAPITOL CD 46041	PRIVATE DANCER
14	14	14	12	EURHYTHMICS RCA PCD 1-5429	BE YOURSELF TONIGHT
15	13	15	20	MADONNA SIRE 2-25157/WARNER BROS.	LIKE A VIRGIN
16	23	19	9	U2 ISLAND 2-90231/ATLANTIC	THE UNFORGETTABLE FIRE
17	12	12	20	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE
18	16	17	20	WHAM! COLUMBIA CK 39595	MAKE IT BIG
19	19	27	11	PAUL YOUNG COLUMBIA CK-39957	THE SECRET OF ASSOCIATION
20	20	20	18	PINK FLOYD COLUMBIA C2K 36183	THE WALL
21	21	24	20	DON HENLEY GEFEN 2-24026/WARNER BROS.	BUILDING THE PERFECT BEAST
22	27	18	20	JOHN FOGERTY WARNER BROS. 2-25203	CENTERFIELD
23	17	13	20	PRINCE & THE REVOLUTION PAISLEY PARK 2-25286/WARNER BROS.	AROUND THE WORLD IN A DAY
24	26	—	2	ARETHA FRANKLIN ARISTA ARCD 8286	WHO'S ZOOMIN' WHO
25	25	—	2	THE HOOTERS COLUMBIA CK 39912	NERVOUS
26	22	29	5	THE POWER STATION CAPITOL CDP 46127	THE POWER STATION
27	30	23	6	THE POINTER SISTERS RCA PCD 1-5487	CONTACT
28	NEW			MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD 365	FRESH AIRE # 3
29	28	26	17	HOWARD JONES ELEKTRA 960390-2	DREAM INTO ACTION
30	NEW			GLENN FREY MCA MCAD 5501	THE ALLNIGHTER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL	
				TITLE	ARTIST
				Compiled from a national sample of retail sales reports.	
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	20	BERNSTEIN: WEST SIDE STORY DG 415-253	20 weeks at No. One TE KANAWA, CARRERAS (BERNSTEIN)
2	3	3	20	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
3	2	2	20	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
4	4	4	20	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
5	5	5	20	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
6	6	7	20	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
7	7	6	20	TELARC SAMPLER # 1 TELARC 80101	VARIOUS ARTISTS
8	9	9	20	BEETHOVEN: SYMPHONY # 9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
9	8	8	20	WEBBER: REQUIEM ANGEL DFO-38218	DOMINGO, BRIGHTMAN (MAAZEL)
10	11	11	20	PACHELBEL: CANON RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA
11	10	10	20	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS MK-37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
12	12	12	20	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
13	13	13	20	TELARC SAMPLER # 2 TELARC 80102	VARIOUS ARTISTS
14	14	15	16	BACH: UNACCOMPANIED CELLO SUITES CBS M2K-37867	YO-YO MA
15	15	14	20	MOZART: REQUIEM L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
16	16	16	20	BEETHOVEN: SYMPHONIES # 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
17	17	17	20	AVE MARIA PHILIPS 412-629	KIRI TE KANAWA
18	19	19	20	GERSHWIN: RHAPSODY IN BLUE TELARC 80058	CINCINNATI POPS (KUNZEL)
19	18	18	8	AMERICA, THE DREAM GOES ON PHILIPS 412-627	BOSTON POPS (WILLIAMS)
20	20	21	10	STRAUSSFEST TELARC 80098	CINCINNATI POPS (KUNZEL)
21	21	20	9	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	MICHAEL TILSON THOMAS
22	22	23	20	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO CBS MK-39059	YO-YO MA, CLAUDE BOLLING
23	23	22	20	WITH A SONG IN MY HEART PHILIPS 412-625	JESSYE NORMAN, BOSTON POPS (WILLIAMS)
24	24	24	20	MAMMA LONDON 411-959	LUCIANO PAVAROTTI (MANCINI)
25	27	29	3	KARAJAN FESTIVAL DG 415-340	HERBERT VON KARAJAN
26	25	25	7	PUCCINI: TOSCA ANGEL CB-47174	MARIA CALLAS
27	26	26	4	BERLIOZ: SYMPHONIE FANTASTIQUE ANGEL CDC-47278	PHILADELPHIA ORCHESTRA (MUTI)
28	28	27	14	BAROQUE SOLOS AND DUETS CBS MK-39061	WYNTON MARSALIS, EDITA GRUBEROVA
29	29	28	5	RAMPAL'S GREATEST HITS CBS MK-34561	JEAN-PIERRE RAMPAL
30	30	30	20	THE ART OF BEVERLY SILLS ANGEL AV-34017	BEVERLY SILLS



Dealers Turning Attention To Children's Promotions

BY CATHY CICCOLELLA

MIAMI Children's programming currently represents between 10% and 15% of the video business and is showing steady growth, especially on the sales side according to retailers around the country. But many video dealers are just beginning to recognize the category as an area deserving of special promotional attention, slightly different from the kind of merchandising support they give to general feature films and other programming that appeals to adults.

Some of the most successful video retailers in the country, in fact, acknowledge that they may not have tapped the full potential of the kidvid market yet—although most say they plan to rectify that situation.

"Children's video lends itself to promotion as much as, if not more than, most other video categories," advises Bob Tollini, general manager of Video Trend, the large Detroit-based video distributor. "And this is a product that tends to be purchased as opposed to rented—a parent will come into a store to rent the same title for his or her child for the fourth weekend in a row, see that it only costs \$30, and buy it.

"These titles are the perfect 'sale' material: They have low retail price points, and they're repeatable by definition, because children like to watch the same thing over and over again."

And, Tollini adds, "The point-of-purchase material for kids' titles, especially the Disney stuff, is every bit as good as, if not better than, what's available for theatrical films."

Since many children's titles feature readily recognizable characters—at least to their young audiences—bringing these characters to life in the store is a favorite technique of video retailers, and one that is proving effective as a traffic-builder.

When "The Empire Strikes Back" was released on video, for example,

Captain Video, the eight-store San Francisco operation, brought "Darth Vader" into its stores, "and we had kids lined up around the block to see him," reports co-owner Nathan Nayman. Alerted by newspaper ads and radio spots, area children came in to have a Polaroid picture taken with the "Star Wars" villain. "We saw a discernible increase in both sales and rentals of children's titles after that," Nayman says.

Captain Video consistently appeals to the younger customer in a special section of its customer newsletter devoted just to children's videos. Inside the stores, the acrylic plastic shelves that hold the videocassettes have been cut down to children's-eye level in the section featuring children's titles.

"Children feel comfortable browsing in that area while their parents are looking for their own titles," Nayman says. "They have a great time."

About 20% of the stores' current inventory is children's titles, Nayman adds, and he expects that share to increase to as much as 30% or 40%. "I also see the possibility of instructional videos for kids being a successful offshoot," he says.

Across the country, the New York-based Video Shack chain recently added a twist to the character-appearance promotional gambit when the "Strawberry Shortcake" videos were released. In addition to having someone appear dressed as the title character, a Video Shack store in suburban Long Island served an actual strawberry shortcake to its young customers.

"It was a mess. We had cake on the walls, in the carpets . . . but we drew a huge crowd of from 300 to 500 people," says Video Shack vice president Marcia Kesselman. The promotion also involved a coloring contest, with a Strawberry Shortcake cassette as the prize.

The event was advertised beforehand in the local daily newspaper, but Kesselman says the longterm

(Continued on page 28)

WaxWorks Stages a Truly Super Market Company's Dealer Trade Show Racks Up Big Numbers

BY EDWARD MORRIS

OWENSBORO, KY. WaxWorks/VideoWorks turned its fifth annual dealer trade show, held here Sept. 23-25, into a bustling videocassette supermarket that rang up cash sales of more than \$600,000 in 12 hours of operation. The event drew between 900 and 1,000 representatives of 400 to 500 small retail stores, about 85% of which deal in video only.

WaxWorks president Terry Woodward says that the atten-

dance at this year's show was triple last year's, leading him to book double the display space for the 1986 meet. "We tried to create an opportunity for the small retailer who can't attend VSDA," Woodward explains. "But this year, we let informal intermingling take the place of workshops."

The supermarket consisted of displays by 43 major prerecorded videocassette companies, store fixture suppliers, computer software firms and blank tape manufacturers—as well as WaxWorks' own

display of records, Compact Discs and budget-priced prerecorded audiotapes. Buyers were required to pay cash for their purchases.

Shopping hours were from 9 to 5 on Tuesday (24) and from 9 to 1 on Wednesday, the final day of the show. Buyers were provided shopping carts and a price list of the video titles on sale, arranged by company name. Each video was color-coded to indicate prices, which ranged on a 10-tier schedule from \$10.90 to \$62.50.

(Continued on page 29)

FOR WEEK ENDING OCTOBER 12, 1985

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
1	1	2		PINOCCHIO	Walt Disney Home Video 239	1940	79.95
2	2	2		LIFE WITH MICKEY!	Walt Disney Home Video 260	1985	29.95
3	4	2		CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment MGM/UA Home Video F371	1983	29.95
4	3	2		TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	1985	24.95
5	5	2		THE CARE BEARS MOVIE ▲	Samuel Goldwyn Company Vestron 5082	1985	No listing
6	9	2		MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95
7	7	2		AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95
8	8	2		FROM PLUTO WITH LOVE	Walt Disney Home Video 261	1985	29.95
9	6	2		TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
10	14	2		VOLTRON BATTLES PLANET DOOM	World Events Prd Ltd Sony Video Software 99H50030-10029	1985	49.95
11	10	2		RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE	Children's Video Library Vestron 1508	1985	29.95
12	16	2		RAINBOW BRITE-PERIL IN THE PITS ▲	Children's Video Library Vestron 1507	1985	29.95
13	11	2		CARE BEARS IN THE LAND WITHOUT FEELING ▲	Family Home Entertainment MGM/UA Home Video F357	1984	29.95
14	NEW ▶			CHARLOTTE'S WEB	Paramount Pictures Paramount Home Video 8099	1973	19.95
15	12	2		DONALD'S BEE PICTURES	Walt Disney Home Video 255	1985	29.95
16	25	2		BATMAN	DC Comics Inc. Warner Home Video 34080	1985	24.98
17	22	2		SUPERMAN	DC Comics Inc. Warner Home Video 34079	1985	24.98
18	19	2		LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ◆	Walt Disney Home Video 198	1984	29.95
19	NEW ▶			THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	1984	79.95
20	18	2		DUMBO ▲ ◆	Walt Disney Home Video 24	1941	39.95
21	NEW ▶			G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95
22	20	2		VOLTRON-CASTLE OF LIONS ●	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95
23	23	2		G.I. JOE: RED ROCKET'S GLARE	Family Home Entertainment FI-124	1985	14.95
24	NEW ▶			THE FURTHER ADVENTURES OF SUPERTED	Walt Disney Home Video 751	1984	49.95
25	15	1		STRAWBERRY SHORTCAKE MEETS THE BERRYKINS	Family Home Entertainment F3-96	1985	29.95

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

Sherman Oaks' Dave Lukas

Dealer Sticks to Laserdisks

BY RONNIE GUNNERSON

LOS ANGELES Dave Lukas believes there is a business out there in laser videodisks. That's why his Dave's Video The Laser Place stocks around 1,500 laser titles exclusively, plus a small amount of hardware.

Starting two and a half years ago, Lukas first leased space in another store, with an inventory of just 100 disks. Early this year he moved into his own store in Sherman Oaks, Calif.

All software is discounted 10%. The store stocks a Surround Sound decoder, and three models of Pioneer disk players are also discounted. The PR-8210 sells for \$229, the LD-700 for \$650 and the CLD-900

for \$999.

The CLD-900, regularly priced at \$1,200, is Lukas' best-selling machine. But hardware accounts for only 10% of his business.

The rest, of course, is software, and Lukas both sells and rents all titles. He charges a rental fee of \$3 a day per title and \$1.50 for club members, with annual membership dues of \$50.

"We push rentals a little more than sales just to get people in here," says Lukas, who advertises primarily in small local papers and has had his best results from The Recycler, a shopper's weekly.

"A lot of customers rent only," he says, "but many rent first to see if they'll like something and then buy

(Continued on page 32)

CHILDREN'S PROMOTIONS

(Continued from page 27)

effects were felt long afterward. "Any time you do a promotion like this," she explains, "the word-of-mouth really helps. The kids find out the cassette exists, and sales go up. We've found sales of children's titles in general bigger than sales of feature films—the kids ask to own them, because they like to watch them over and over again."

A coloring contest was also a significant element in a recent promotion by the Adventureland Video franchise chain, based in Utah. According to Adventureland's Carolyn Fisher, "We reproduced a picture from the 'Care Bears' video for the kids to color, and each time they rented a movie they got a coloring page. Then we displayed the entries in the stores; the walls were covered with them. And this encouraged the children to come in and rent again to get another page to color."

The top prize in the coloring contest was a "Care Bears" cassette. Balloons, candy and free movie passes were also awarded.

The Adventureland stores have also established "Kiddie Corners," in which children who rent movies get coupons for special buys on toys or stuffed animals, or "Adventure Rental Bucks," for future discount rentals.

Fisher says the stores are also looking ahead to Halloween, a big holiday for children, by developing a specially designed plastic bag, to be given away with movie rentals, that can be used for trick-or-treating.

This Halloween will mark the first children's video promotion for the giant Tower Records store in New York, according to newly named video manager Susie Leydensrost. "We haven't done much to promote kids' titles yet," she says, "but we expect to in the future."

Another video operation planning its first children's video promotion in October is the five-store Video Warehouse chain in Atlanta. With the "Spiderman" titles highlighted, the promotion will include visits by the character in two of the Video Warehouse stores, along with window displays and p-o-p spotlighting the event.

"We feel in-store promotion is more effective than advertising for something like this," says Karen Yokel, software buyer for the chain. However, she notes, Video Warehouse will also mention the Spiderman promotion in its regular newspaper advertising.

"We run our ads in the Weekend Preview section rather than the regular electronics section," Yokel says. "We put them where parents would be looking for weekend entertainment ideas."

Children's titles currently represent from 8% to 10% of Video Warehouse's sales and rentals, but Yokel predicts that share will increase, especially on the sales side. "Our sales of children's titles have increased tremendously in the past six months," she says, "because children like to watch the same thing over and over."

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Ingram Video—the fastest growing distributor of prerecorded video cassettes—has the largest selection of video titles in the industry! We offer you more so you can offer your customers more—more major new movie releases, more classics, more exercise, family-oriented, self-help, music, and children's video cassettes. And the more we offer, the more our competitors are turning green.

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Order any of our more than 5,000 prerecorded video tape titles and you'll receive immediate stock verification. No maybes—just a clear and simple yes or no. Then your order will be shipped the same day, if you order before

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POP materials boost profits, too!

Ingram Video warehouses POP materials which are

WAXWORKS TRADE SHOW
(Continued from page 27)

At the height of the sale on Tuesday afternoon, some buyers found themselves facing a 30- to 45-minute wait in the checkout line. To make the most of this potentially dead time, WaxWorks assigned each waiting cart a number and an employee to move it along in the line, and encouraged the buyers to roam around and talk to suppliers or each other. WaxWorks also brought in a cash bar to relieve the tedium.

Once buyers checked out, they were directed to a room filled with free point-of-purchase material.

Woodward says many of the video dealers were interested in adding Compact Discs to their product mix. To promote this, WaxWorks put its CD lines on sale for the duration of the show at prices ranging from \$9.74 for WEA titles that normally retail for \$15.98 to \$24.28 for classical titles that retail for \$33.98.

Other WaxWorks prerecorded music deals held out to retailers included 50 assorted Disney children's cassettes for \$2.35 each, intended to retail at \$3.98, and a 150-cassette prepack of pop and country titles for \$472.50, with a retail value of \$748.50.

Video reps said that their horror titles were selling best at the show. WaxWorks does not distribute X-rated video.

Most of the booths were stocked with titles from the WaxWorks/VideoWorks warehouse in Owensboro, but some of the suppliers brought in additional videos.

In November, WaxWorks will open a warehouse in Memphis to provide one-day service on videos to western Tennessee, Arkansas and Mississippi. It will be linked to the Owensboro mainframe computer and will employ 12 to 14 workers, according to Woodward. Unlike the Owensboro warehouse, the one in Memphis will not handle records and tapes.

In addition to the supermarket segment of the convention, registrants were invited to a number of entertainment functions sponsored by the video and record suppliers. CBS/Fox gave the welcoming reception; Disney provided a show; and IVE/USA/Monterey/Thriller picked up the tab for a boat ride on the Ohio River on Monday night.

On Tuesday evening, Warner Bros. Records and RCA sponsored a free concert that featured Pinkard & Bowden and Eddy Raven, and Embassy Home Entertainment followed the concert with a "casino" party.

The Mason Dixon Theater Owners group scheduled its convention to coincide with the WaxWorks event. Woodward says that many of their venues sell videocassettes purchased from his company.

ompetitors green with envy.

available for same day shipment and immediate, sales-generating impact in your store. We also offer a complete array of in-store merchandising materials, produced exclusively for Ingram Video dealers.

And you'll get advance notice on big profit makers.

Ingram Video knows that with so many new titles being released each month, you don't have time to keep track of them all. We have a specialist on staff who monitors hot new video releases. We'll share this information with you, so you can then pre-order fast moving releases and have them in your store when your customers ask for them!

We're in the business of service.

When you do business with Ingram Video, you'll be assigned your own personal telemarketing representative who can be reached toll-free whenever you place an order or need product information. Others may promise large title selection, rapid delivery, immediate stock confirmation, high fill rates, POP materials, and timely information. We deliver, with personal service.

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Adult Issue: Action Mulled Ballstadt Heads VSDA Committee

MINNEAPOLIS The explosive adult video issue is so inextricably linked to local community standards and statutes that the Video Software Dealers Assn. (VSDA) has formed a separate committee to address member concerns, says local retailer David Ballstadt.

Ballstadt, who was elected to VSDA's board at the Aug. 25-29 convention, was appointed to head the trade group's First Amendment Rights Committee Sept. 21. With two partners, Ballstadt operates seven-unit Adventures in Video here, which was founded in 1981.

So diverse are the opinions of VSDA members on how to move on the adult video issue and what to do that a separate organization was discussed during the August convention in Washington.

Still somewhat reeling from his appointment by new VSDA president John Pough, Ballstadt says he is weighing a "whole spectrum of

opinion."

On the "hawk" side, he mentions Linda Lauer, also a newly elected VSDA board member and principal in Phoenix-based Starlite Video. "Linda has mentioned forming a lobbying organization, a defense staff. There are those who want VSDA to initiate trial cases, and who feel VSDA has not gone far enough fast enough with its activity, such as filing an *amicus curiae* in the Phoenix prosecutions."

There are two chief reasons why VSDA's direct involvement is difficult, Ballstadt contends: "Pornography is such a local issue. It makes it difficult to bring in defense lawyers from the outside. Another reason: There are dealers who are just stupid; they become emotionally involved, they blatantly rent adult movies to minors, or blatantly display adult [titles].

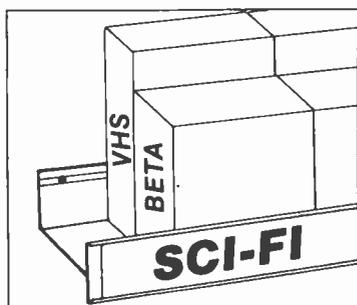
"If you're across the street from a church," he concludes, "don't go looking for trouble." Ballstadt says the committee will issue guidelines, including how to display adult video.

Also on Ballstadt's list is advising dealers how to handle arrests. Of the 800 number for dealers to alert VSDA to prosecutions, Ballstadt says, "We don't want just calls from a dealer telling us he's been busted. We rather want to educate the VSDA members."

VSDA especially wants to suggest such tactics as "substitute arrests." Ballstadt says this is a maneuver to avoid the arrest of innocent clerks "because they are the ones behind the counter.

"Dealers shouldn't let these people working for \$3.50-\$5 an hour to be hanged out in front of the store. They have families. Why should

(Continued on page 32)



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**TO ADVERTISE IN THE SHOW PROGRAM CALL
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TOP VIDEOCASSETTES RENTALS

			Compiled from a national sample of retail store rental reports.				Year of Release	Rating
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers			
1	2	5	DESPERATELY SEEKING SUSAN	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	
2	1	5	THE KILLING FIELDS ▲	Warner Brothers Pictures Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	
3	3	20	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	
4	4	11	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	
5	6	4	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13	
6	7	15	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	
7	5	11	FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R	
8	8	13	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R	
9	10	7	STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R	
10	18	3	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG	
11	13	25	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	
12	9	5	MRS. SOFFEL	MGM/UA Home Video 800600	Diane Keaton Mel Gibson	1984	PG-13	
13	15	11	RUNAWAY ▲	Tri-Star Pictures RCA/Columbia Pictures 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13	
14	14	13	THE FLAMINGO KID ▲	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13	
15	NEW ▶		THE BREAKFAST CLUB	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	
16	16	17	PLACES IN THE HEART ▲	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG	
17	11	9	THE MEAN SEASON ▲	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R	
18	NEW ▶		FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R	
19	NEW ▶		AMADEUS	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	
20	17	10	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	
21	12	7	BLOOD SIMPLE ●	Circle Films MCA Dist. Corp. 80139	John Getz Frances McDormand	1985	R	
22	23	3	TURK 182	CBS-Fox Video 1460	Timothy Hutton Robert Urich	1985	PG-13	
23	21	18	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R	
24	24	16	PROTOCOL ▲	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG	
25	22	15	MICKI & MAUDE ▲	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13	
26	26	2	THE SLUGGER'S WIFE	Rastar Prod. RCA/Columbia Pictures 6-20486	Michael O'Keefe Rebecca de Mornay	1985	PG	
27	20	11	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R	
28	29	2	MISCHIEF	CBS-Fox Video 1459	Doug McKeon Catherine Mary Stewart	1985	R	
29	32	3	PURPLE ROSE OF CAIRO	Orion Pictures Vestron 5068	Mia Farrow Jeff Daniels	1985	PG	
30	19	15	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	
31	25	22	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	
32	27	16	THE RIVER ▲ ◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13	
33	28	2	PARIS, TEXAS	CBS-Fox Video 1457	Harry Dean Stanton Natassja Kinski	1984	PG	
34	36	9	TUFF TURF ▲	New World Pictures New World Video 8501	Paul Mones Kim Richards	1985	R	
35	30	20	CITY HEAT ▲	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG	
36	35	14	BIRDIE	Tri-Star Pictures RCA/Columbia Pictures 6-20457	Matthew Modine Nicolas Cage	1985	R	
37	38	5	KING DAVID	Paramount Pictures Paramount Home Video 1284	Richard Gere	1985	PG-13	
38	40	4	LUST IN THE DUST	New World Pictures New World Video 8513	Tab Hunter Divine	1985	R	
39	33	15	GHOULIES ▲	Empire Pictures Vestron 5081	Lisa Pelikan Jack Nance	1985	PG-13	
40	34	19	DUNE ▲ ◆	Universal City Studios MCA Dist. Corp. 80161	Kyle MacLachlan Sting	1984	PG-13	

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

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.

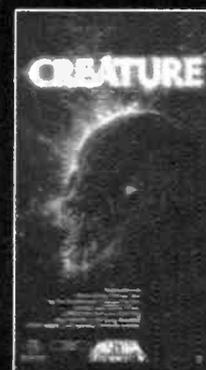
Or, venture into the future with "Android," a science fiction action film also starring Klaus Kinski.

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 Home International Company
Los Angeles, California



DAVID BALLSTADT
(Continued from page 30)

they go through all the court hassle? The dealer can arrange to be arrested—that's substitute arrest."

Ballstadt's committee is also interested in such statutes as the one in Maryland which, he says, "is the only one I've heard of that is black and white. The others are grey. In Maryland, they've set a criterion—separate room, adults only, suggestions on display—a model statute."

In urging a committee of diverse people, including experts outside the home video field, Ballstadt says a perplexing plethora of actions is occurring around the U.S. "We need to understand what has happened in Memphis and why the FBI has jurisdiction in that case. The activity in Phoenix, I think, is politically based."

The spectrum of opinion within VSDA, Ballstadt says, is very diverse. "There are those like Arthur Morowitz, who contends cases can be won," says Ballstadt of the popular VSDA vice president.

"But the average video dealer cannot afford to go into a possibly lengthy appeals court case."

LASERDISK DEALER
(Continued from page 27)

it." Rentals account for only 40% of Lukas' software business. Customers are not necessarily flush, however. He says they range all the way "from blue collar to high-echelon white collar." But unlike the videotape business, where rentals far outweigh sales, his customers don't need deep pockets in order to buy. Software prices start at \$10 for music shorts, run to about \$20 for full-length concerts, and top out at \$30 to \$40 for feature films.

As Lukas says, "Why pay \$80 for 'Pinocchio' on tape when you can have it on disk for \$35?"

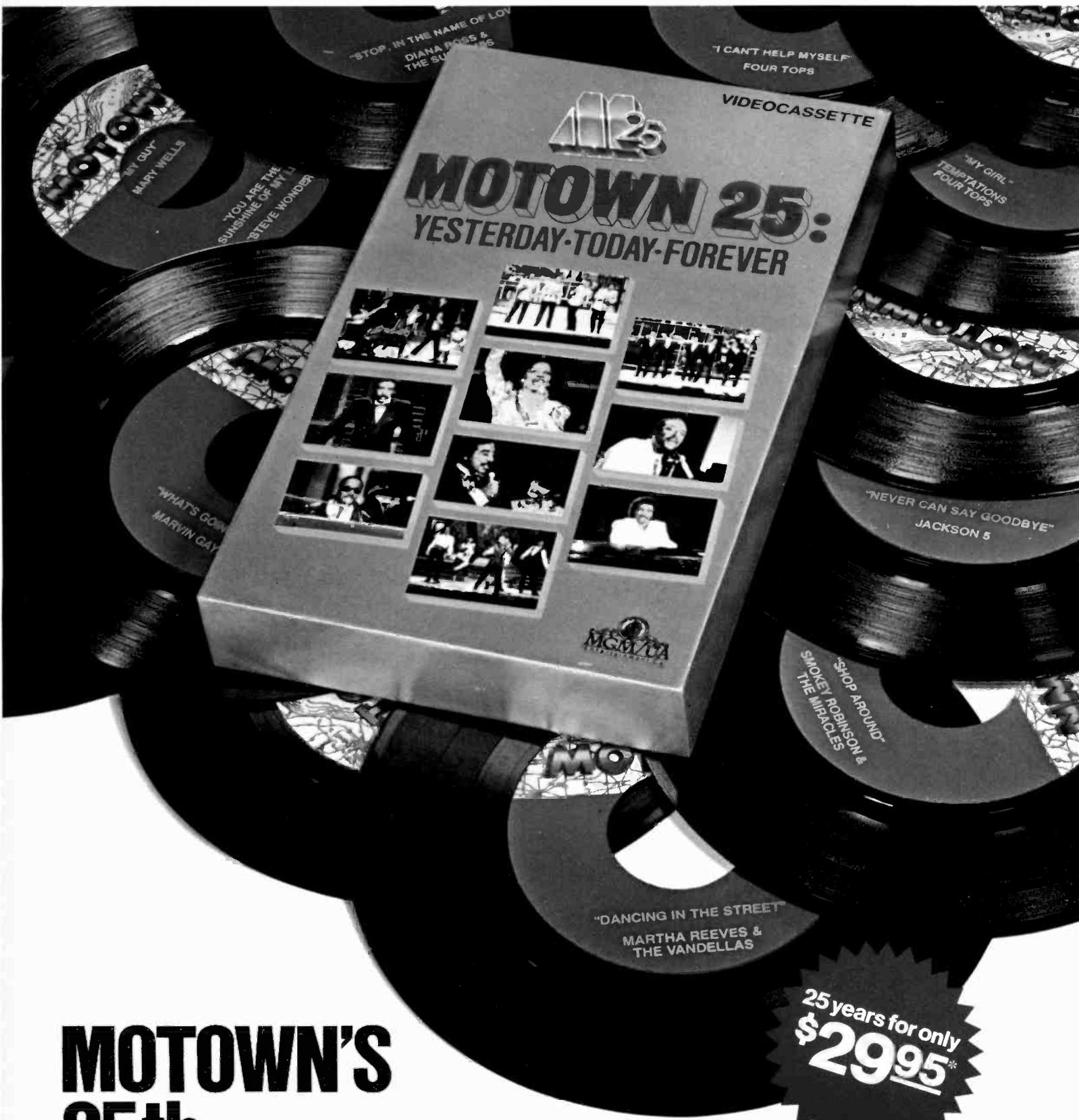
"Pinocchio" sales have been phenomenal, Lukas reports, and "Gone With The Wind" is another big seller. Cult films like "Night Of The Living Dead" sell well, too.

Other categories are gradually seeping into the mix, particularly education. The National Gallery of Art, for example, describes some 3,000 paintings on video laserdisk, and Grolier is putting its entire encyclopedia on disk. Prices climb a bit higher in such esoteric areas: The National Gallery sells for \$95 and Grolier's for \$85.

Lukas is intent on selling every type of laser videodisk there is—and eventually, Compact Discs as well. "Ultimately, I want to provide full service for video and music," he says.

For now he's concentrating on video and building one step at a time. Although he won't divulge his dollar volume, Lukas will say it has grown about 500% in the last year, and "it's definitely growing and growing and growing." However, as much as he's working toward building a viable presence in laser videodisk retail, he's not anticipating untold riches.

"Home video is not a high-profit category," says Lukas matter-of-factly, and laserdisk is not that much better than videotape. Profit margins hover at about 25%.



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One of Several New Deals

CBS/Fox Plans Release of BBC Programs

...newsline...

THE NEW EXECUTIVE VICE PRESIDENT of the Academy of Home Video Arts & Sciences (AHVAS) is industry veteran Joe Cohen. Among his past affiliations, Cohen has served simultaneously as executive vice president of the Video Software Dealers Assn. and the National Assn. of Recording Merchandisers. Cohen was selected for his position by the AHVAS board of directors, of whom Vestron Video's Jon Peisinger is chairman.

RODEO IS COMING to videocassette via the Rent-a-Flik chain of Snowflake, Ariz. First title due out is "National Finals Rodeo, Volume 1," which features performances from 60 cowboys. The production company established for the titles is named Cowpoke Video. Executives at the firm say the strength of pro wrestling videos helped spur them to get into rodeo production, and they claim pro rodeo sold more tickets than pro wrestling in 1984.

SOME MAJOR PRODUCT is coming to Kultur. The company has picked up the Academy Award-nominated feature film "The Children Of Theatre Street," and will be releasing the title at \$59.95. "The Life Of Verdi," the company's other title, is a 10-hour, \$10 million-budgeted mini-series filmed in Italy, Leningrad, London and Paris. Opera stars in the program include Luciano Pavarotti, Maria Callas, Renata Tebaldi and Birgit Nilsson. Packaging and pricing for the title will also be epic. Suggested list is \$249.95; the four-cassette program will come complete with an imitation-leather case and a 22-page color synopsis booklet.

SOME VERDI ACTION is also due from Thorn EMI/Home Box Office Video. Due in November from the company is the ballet "Romeo And Juliet" and "The Verdi Requiem." The latter, filmed at the Edinburgh International Festival, features soloists Margaret Price, Jose Carreras and Ruggero Raimondi. Suggested list is \$39.95. "Romeo And Juliet" will also have a \$39.95 list price.

WORLDVISION HOME VIDEO will be going European this fall, taking its product to the Oct. 8-12 Mifed and the Oct. 14-18 Mifed. Titles to be spotlighted will include "The Flintstones Comedy Show," "Shari Lewis' One Minute Bedtime Stories," "Senior Trip," "Sam's Son," "Jack Nicklaus Golf My Way" and "Holocaust."

PRODUCTIONS OF LOS ANGELES is staging the first annual Video & Electronics Expo at the Santa Monica Civic Auditorium, Nov. 8-10. Organizers hope to have consumer electronics and home video manufacturers, along with distributors and retailers, exhibiting at the show. Seminars are also planned.

THE PRESCHOOL EXPRESS is a new series of interactive children's video from Simitar Entertainment Inc. of Blomington, Minn. A follow-along educator-designed activity book is included with each of the \$19.95 cassettes in the 24-title line. The series was created in association with Creative Teaching Press.

RCA/COLUMBIA PICTURES HOME VIDEO is going to try and "Stop Making Sense" soon. The company is putting out the Talking Heads concert film on cassette via its MusicVision line at a list price of \$79.95. The film gained considerable critical notice, and did well at the boxoffice for a feature of its type. Two songs not included in the movie will be contained in the home video version.

COLORIZATION comes to the Frank Capra classic "It's A Wonderful Life," starring James Stewart and Donna Reed, with Hal Roach Studios doing the tinting. This is the third feature the company has Colorized. "It's A Wonderful Life" is one of the most popular titles in the public domain marketplace. Hal Roach's Colorization of the title enables it both to add a selling point for the program and to copyright its new version of the feature. Ship date of the 130-minute film is Nov. 7; suggested retail is \$39.95.

PACIFIC ARTS VIDEO RECORDS is putting out Parts III, IV and V of its "The Huberman Festival" series in November. Coming in December is a behind-the-scenes visit to a zoo titled "Zoo-opolis," priced at \$39.95, and "Power Raquetball," for \$19.95, which features one-on-one lessons with Marty Hogan.

CULINARY VIDEO FANS are due for a treat from Kartes Video Communications. The company is adding eight titles to its "Video Cooking Library." Topics covered will include food for kids, brown-bagging and munchable gifts. With the additions, there are now a total of 39 titles in the Kartes series. Wholesale price for each cassette is \$7.99. Also due out from Kartes is a mix of titles which will include documentaries and the company's "Video Film Classics." Among the offerings: "The Hollywood Rebels," two-hour documentaries on James Dean, Montgomery Clift and Marlon Brando; "Patti Page Video Songbook," featuring 18 songs; and Sergei Eisenstein's renowned silent "The Battleship Potemkin."

JIM McCULLAUGH/TONY SEIDEMAN

NEW YORK The U.S. video market is going to get a heavy dose of British product soon, as the result of a new rights deal between CBS/Fox Video and the BBC.

The BBC deal was only one of several concluded by CBS/Fox. Other signings include:

- A pact with Family Communications for the rights to the PBS tv character Mr. Rogers.

- Continuation of a relationship with Shelley Duval, which will involve the actress/producer's new cable tv series, "Tall Tales."

- The co-production of a videocassette on back pain starring Shelley Hack.

- A deal with Marvel Comics that will see video footage of a new animated character premiering on home video for the first time instead of on network or syndicated television.

- The acquisition from noted television production firm Goldcrest International of the rights to the company's "Robin Hood" series, from

which four 90-minute episodes will be released.

According to CBS/Fox Video director of programming, special projects and acquisitions Anne Upson, the purchases represent a general move by the company towards boosting its involvement in non-theatrical product. "I want producers to know they can come to us and work with us on a long-run basis," Upson says.

CBS/Fox is looking to become the home video industry leader in terms of releases of non-theatrical titles, she says, with five more major deals due for announcement shortly and at least 30 programs currently in production.

Direct involvement in the production process is CBS/Fox's goal, says Upson, from the idea level to the completion of a program.

The "Robin Hood" series will also be appearing on the pay-cable network Showtime. But Upson does not see this as detrimental, because it "increases the visibility" of the

show. The Showtime series will also be in a completely different format than the CBS/Fox home video release, which Upson claims will further help boost sales.

As for the arrival of the BBC titles, CBS/Fox executives are not yet in a position to say which programs are directly involved, due to the complex rights situations the network is only now working out.

However, word is that shows involved in the deal will include "Fawly Towers," "All Creatures Great And Small" and "Dr. Who." The deal reportedly encompasses past, present and future BBC product. The BBC produces 5,000 hours of programming a year.

All of the deals CBS/Fox has made are for the long term, with the Mr. Rogers agreement running for 10 years. There are nine "Mr. Rogers" programs scheduled for release, Upson says, with no dates yet determined for when the programs will hit the market. Making up the

(Continued on page 36)

FOR WEEK ENDING OCTOBER 12, 1985

Billboard

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TOP MUSIC VIDEOCASSETTES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	7	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	C	29.95
2	2	23	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
3	3	13	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	D	14.95
4	4	7	RATT THE VIDEO	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	SF	19.98
5	5	29	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
6	6	29	PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
7	7	25	DANCE ON FIRE ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
8	8	7	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	C	29.95
9	9	29	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
10	10	21	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
11	11	29	ALL NIGHT LONG ▲ ◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
12	12	29	SING BLUE SILVER ●	Tri-tec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	C	29.95
13	13	7	DIAMOND LIFE VIDEO	CBS Inc. CBS-Fox Music Video 7091	Sade	1985	SF	14.95
14	16	3	WORLD WIDE LIVE	Scorpion GmbH MusicVision 6-20412	Scorpions	1985	C	29.95
15	17	3	THE BEAT OF THE LIVE DRUM	RCA Video Prod. Inc. MusicVision 6-20467	Rick Springfield	1985	C	29.95
16	19	3	THROUGH THE CAMERA EYE	Polygram Records Inc. MusicVision 6-20466	Rush	1985	LF	29.95
17	14	9	THE VISIONS OF DIANA ROSS	RCA Video Prod. Inc. MusicVision 6-20454	Diana Ross	1985	SF	19.95
18	NEW ▶		JUDAS PRIEST LIVE	Music Media Media Home Entertainment M450	Judas Priest	1984	C	29.95
19	18	7	BEHIND THE IRON CURTAIN	Maiden Hell Ltd. Sony Video Software 95W00013-4	Iron Maiden	1985	SF	19.95
20	NEW ▶		BEST OF REGGAE SUNSPASH PART 1	Scny Video Software 96W00067-8	Various Artists	1984	LF	29.95

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

Fast Forward

BY FRANK LOVECE

AS AUDIOPHILES will debate the relative merits of Compact Discs versus half-speed masterings, or of such-and-such record label's lousy pressing facilities, so now are videophiles beginning to examine video software quality.

The current RCA/Columbia cross-promotion with TDK—which put "Ghostbusters" on high-grade rather than the usual standard-grade tape—indicates that the video industry isn't just catering to videophiles, but may actually be trying to breed them.

Videophiles will inevitably emerge regardless, just as general consumers will become more discerning. In response, video store staffs may have to become versed in the ways and whys of prerecorded videocassettes' reproduction quality. Already many consumers are beginning to ask why different labels' versions of the same old movie vary so much in quality, or whether audio glitches inflict all copies of a particular title or just their own.

The answers lie in the important step between software suppliers and software distributors: the video duplication facility. This is where prerecorded tapes get "pre"-recorded.

There are about three dozen sizeable duplication facilities in the U.S. The most prominent are Bell & Howell/Columbia/Paramount Video Services, based in Northbrook, Ill., and with four plants around the country and in Mexico; CBS/Fox Video, based in Farmington Hills, Mich.; and VCA/Technicolor, headquartered in New York City and with plants around the country.

The CBS/Fox plant duplicates mainly for CBS/Fox Video (by market share the country's largest software programmer) and its affiliate labels. VCA duplicates for Embassy, MCA, MGM/UA, Sony, Vestron, Walt Disney and Warner, among others. B&H's clients include RCA/Columbia, Paramount and Thorn/EMI. Together, the three facilities produce more than 90% of this country's non-"adult" prerecorded tapes.

The process of turning a film into a prerecorded cassette involves three basic steps: the initial "transfer" from film to a videotape "master"; the making of a videotape "sub-master"; and the duplication from this sub-master to hundreds or thousands of industrial-quality VCRs, called "slaves." From these slaves emerge "prerecorded" cassettes that are quality-control checked, and eventually boxed and shrink-wrapped for shipment to distributors.

The first step is the film-to-tape transfer. VCA/Technicolor (through its VCA/Teletronics subsidiary) and CBS/Fox do their own in-house transfers. B&H works from videotape masters transferred elsewhere.

Invariably, large facilities transfer from a movie's negative rather than from actual prints. This is very important. If you consider the film negative as the base, then the master is a first-generation copy, the sub-master is a second-generation

copy, and what consumers get from the duplicating slaves are third-generation copies.

Transferring from a print means starting off one generation down the road, with a resultant decrease in audio/video fidelity. Imagine photocopying a photocopy rather than an original document.

The transfer is done on a device called a "telecine" or "film chain." The most common type is the Rank Cintel "flying-spot scanner." Much of the process is computerized, yet aesthetic decisions still have to be made regarding "panning-and-scanning" and the two steps of "color correction."

Panning-and-scanning is the process of taking a wide-screen movie image and plucking from it a smaller, squarer image that will fit a tv screen. (Most movies since the '50s have a height-to-width "aspect ratio" of around 1:2.35, meaning the picture is nearly two and a half times as wide as it is high. The tv screen has an aspect ratio of just 1:1.33.) Color-correction and secondary color-correction involve fine-tuning the primary and secondary colors, respectively.

Panning-and-scanning is a critical step. Occasionally, filmmakers will have representatives overlooking the procedure. But mostly, say the duplicating firms, cinema-savvy transfer technicians make the decisions. Predictably, though seldom, a filmmaker will reject a panned-and-scanned video master and have it redone.

The major duplicators each lay the video master itself on one-inch open-reel videotape. This is stored away for safe keeping after at least one sub-master has been recorded, also on one-inch videotape. This sub-master (sometimes called a "dub-master") then plays on a one-inch videotape machine connected to anywhere from a few dozen to a few hundred VCR slaves.

The big three firms all use industrial Sony Beta Hi-Fi VCRs, and either the JVC model 7000UR or Panasonic model 6800 VHS Hi-Fi VCR. In addition, VCA has a few 8mm VCRs on-line, with plans to have at least 100 shortly.

The analog audio track(s) is in most cases recorded simultaneously with the video. Since the VHS slave VCRs all have two longitudinal tracks (as well as helical Hi-Fi tracks), the movies recorded in stereo come out with stereo longitudinal tracks. Mono movies come out as two-channel mono. (Beta's longitudinal track is mono-only.)

The three major duplicators each have digital-audio capabilities, however. Generally, this means using PCM or some smaller digital tape recording process and striking a digitally encoded, audio-only master tape from a movie's original sound elements. This separate tape is then synced with the sub-master, and the two—the digital-audio master and the video sub-master—are simultaneously recorded onto the slaves. Megabudget films such as "The Empire Strikes Back" as well as many much videos are among those with analog audio recorded from digital masters.

Occasionally—and never admit—*(Continued on page 82)*

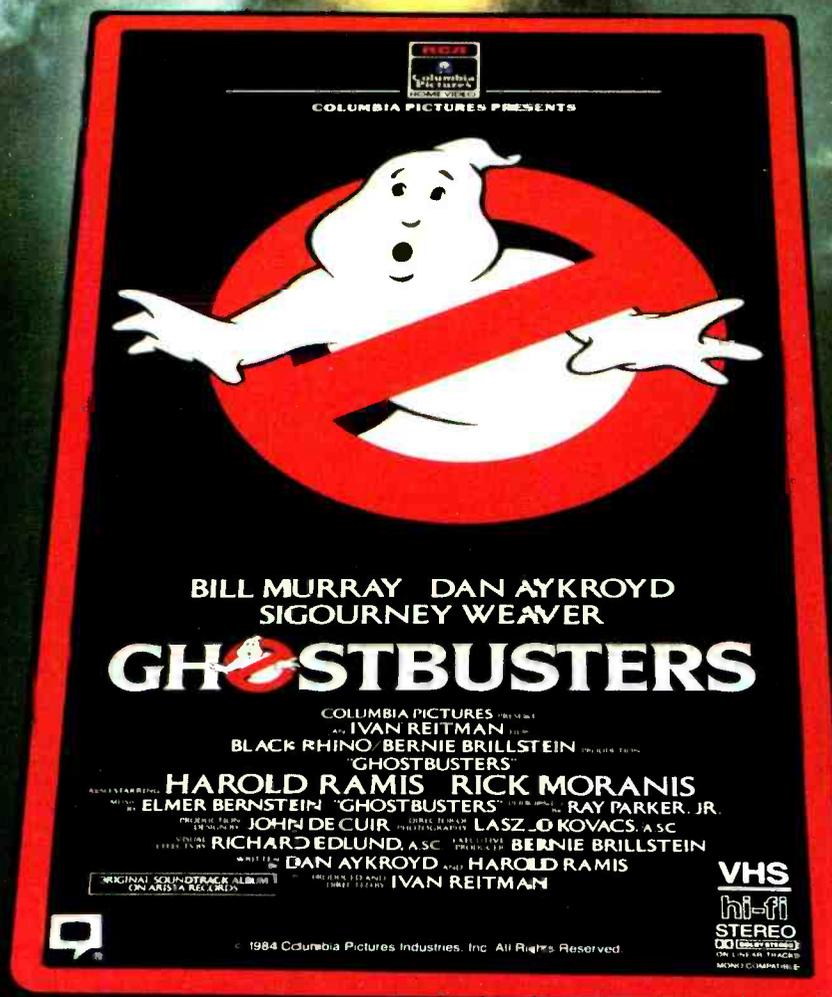
TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	178		JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
2	2	8		PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95
3	3	14		WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
4	4	45		PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
5	7	24		WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
6	8	5		DESPERATELY SEEKING SUSAN	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95
7	5	16		WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
8	6	18		SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
9	9	10		PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	79.95
10	11	80		THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
11	10	32		STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
12	21	30		GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
13	12	6		TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	NR	29.95
14	13	4		THE KILLING FIELDS ▲	Warner Brothers Pictures Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	79.95
15	14	14		MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
16	20	3		THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13	79.95
17	22	25		THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
18	36	2		AMADEUS	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
19	26	2		A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG	79.95
20	18	16		LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95
21	15	16		HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95
22	NEW▶			THE BREAKFAST CLUB	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	79.95
23	17	19		THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	79.95
24	16	47		RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
25	19	8		TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	Animated	1985	NR	24.95
26	27	32		LIONEL RICHIE ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
27	32	16		CLOSE ENCOUNTERS OF THE THIRD KIND-SPECIAL EDITION ▲◆	RCA/Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29.95
28	39	16		THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95
29	30	15		STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95
30	24	16		SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
31	23	6		DIAMOND LIFE VIDEO	CBS Inc. CBS-Fox Music Video 7091	Sade	1985	NR	14.95
32	37	2		FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R	79.95
33	25	5		TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	Animated	1985	NR	24.95
34	28	45		PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
35	35	6		RATT THE VIDEO	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	NR	19.98
36	40	33		ANNIE ◆	RCA/Columbia Pictures Home Video 6-20127	Andrea McArdle Albert Finney	1982	G	29.95
37	29	32		TINA TURNER PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
38	38	11		A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	79.95
39	33	88		DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
40	34	10		AN OFFICER AND A DUCK	Walt Disney Home Video 258	Donald Duck	1985	NR	29.95

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

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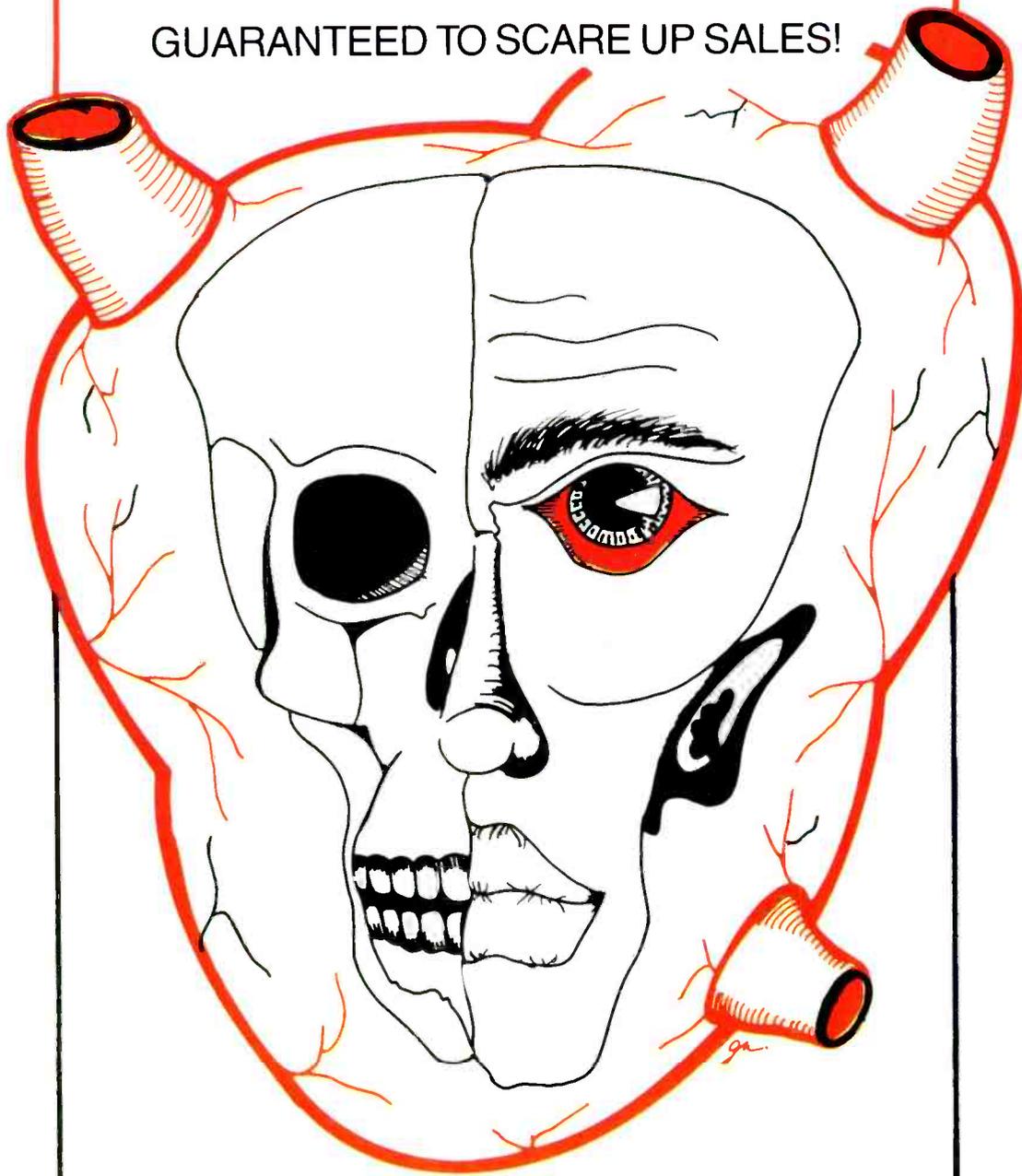
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CBS/FOX PACTS WITH BBC

(Continued from page 33)

programs will be segments of the Mr. Rogers show, new material and combinations of both.

The Marvel Comics series CBS/Fox is releasing will center on new characters called "The Activators." Marvel will be announcing the toy line at next January's toy show; the animated CBS/Fox feature will be released in the spring, with the series premiering on broadcast television in the fall.

"It's an experiment," says Upson of the project, noting that the length of the CBS/Fox release will be at least 50 minutes.

CBS/Fox's back pain program, a co-production with Shelley Hack

and Jack Willis, will attempt to entertain viewers as it teaches them exercises and other methods to relieve their distress.

Another project CBS/Fox is looking to initiate will be to give television producers a chance to introduce characters who will be in network or syndicated series before they actually appear on the air.

CBS/Fox executives say 50% of the titles released by the company in 1984 were non-theatrical. The company's Key Video subsidiary has diluted this portion to 25% in 1985, but Key will shortly begin re-releasing non-theatrical titles, they say.

TONY SEIDEMAN

CBS Records Wing Studying Release Patterns for Music

BY TONY SEIDEMAN

NEW YORK As the number of programs it releases grows and the market for them steadily increases, CBS Music Video Enterprises is re-considering the release patterns for some of its titles.

Sales results for some of the company's hottest titles seem to bely conventional home video wisdom that musical titles are best released simultaneously with record albums, according to Gerry Durkin, vice president of video music enterprises for CBS, and Debbie Newman, vice president of programming and sales for CBS Music Video.

CBS Music Video Enterprises is the video exploitation wing of CBS Records. The release which most spurred Newman and Durkin's doubts about simultaneous release was "Wham!," one of the hottest video music titles this year.

"The video came out concurrent with the [group's] third single," says Newman, at which time the group and its Columbia album "Make It Big" were at their highest visibility. Riding the sales and air-play strength of the record album, Newman and Durkin say, the video achieved potent numbers.

This doesn't mean CBS Music Video won't closely tie together the release of an album with one by its home video cousin, CBS/Fox Video. A recent example of that is "Weird Al" Yankovic's "The Compleat Al." The company is doing a promotional tie-in with 45 CHR radio stations across the country that is linked with the current single off the comedian's "Dare To Be Stupid" record album, "One More Minute." Copies of "The Compleat Al" will be given to radio station listeners who win contests based on a 60-second theme.

"That record's been out for a couple of months, but it's working out great in terms of optimum timing," says Newman. "If we'd had the video going out with the 'Weird Al' album, the life of the video could have been lost in the process."

"Each case is different," she says, adding, "optimally, this does not really mean, and in most cases would not mean, simultaneous release with a given album."

In terms of the artists whose

work CBS Music Video will be releasing to the home video market, Durkin says, "You're talking about the gold- and platinum-selling acts—and once in a while you're talking about taking a shot at the new act that has an album out."

Examples of both of these will be coming from CBS Music Video in November. On the new act front, the company will be releasing a comedy video by Emo Philips, whose first album was recently released by Epic. The video will not go to the prerecorded market, but to Cinemax, as a half-hour "Comedy Experiment." CBS Music Video is looking to help "build a career" by taking this route, says Newman.

In the home video marketplace, November will see the release of "The Best Of Elvis Costello," a compilation containing 22 of the singer/songwriter's clips—compared to 16 songs on Costello's album of that name, and 19 on the Compact Disc.

Only half of the 22 Costello videos have been seen on tv, the CBS executives say. The clips, made between 1977 and 1984, include "Watching The Detectives," "Pump It Up" and "Radio Radio." The Costello video title will be priced at \$24.98 and run for 70 minutes.

Other projects in which the company is currently involved include Billy Joel's "Marking Time," which will tie in with the artist's "Greatest Hits" album. Produced by Picture Vision, the title will contain clips, programming produced for the cassette itself and animation. The company is also readying "REO Speedwagon," a concert program starring the group that was taped in Kansas City's Kemper Arena, to be aired by MTV and Showtime this fall; and "Ricky Skaggs," a program featuring a London concert and original material by the country artist.

"We're looking to do programming with artists who are on the CBS roster," says Durkin, who adds that he sees the music marketplace growing at a 10%-15% pace right now.

Investment in music video productions will depend on the size of the business, Durkin says. "We're not going to see a big increase in the budgets until the home video market [for music] really is expanding."



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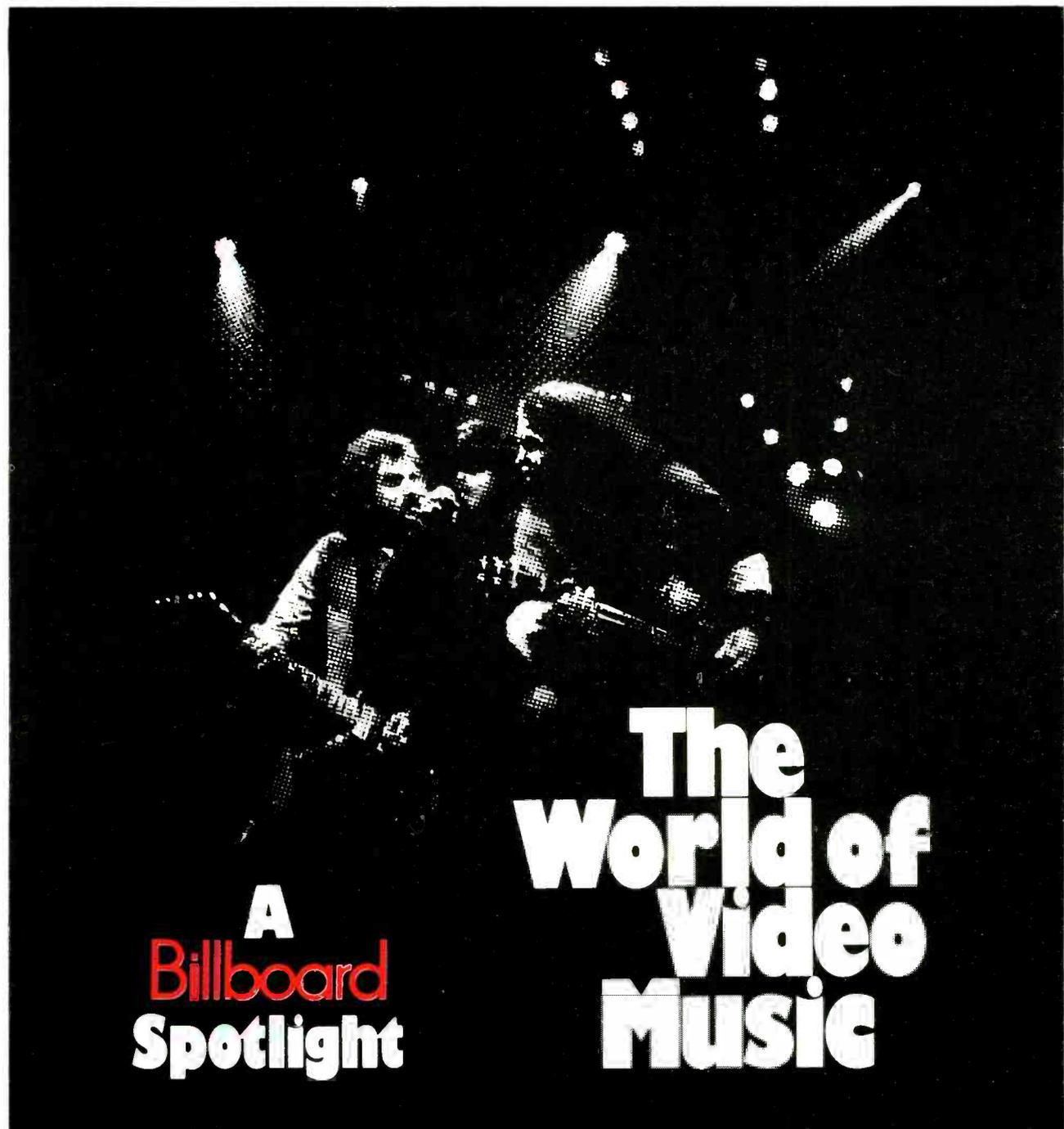
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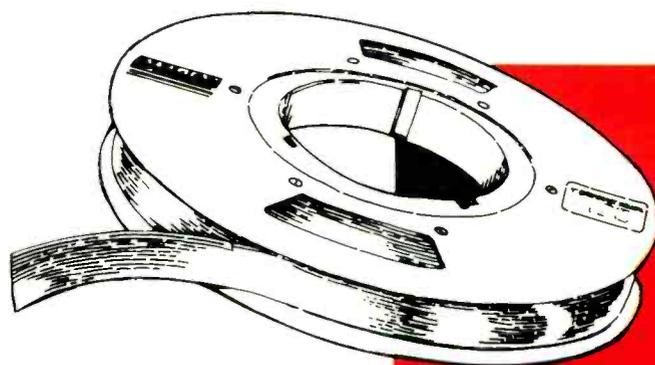


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Verbal Mobility. Omega Audio's 24/46-track mobile unit was recently involved in completing a television special for Word Records' contemporary Christian artist Carman. Pictured inside the mobile are, from left: engineer Jeff Baldwin, Carman, Word Video producer Eric Wyse, and Omega crew members Pam Irwin and Ken Pelic.

'SHORT-SIGHTED' LABELS ATTACKED

Payment Policies Inflamm New Music Seminar Panel

BY STEVEN DUPLER

NEW YORK It began as a mild-mannered discussion of the legal vagaries of rights, clearances and licensing involved in the various forms of music video production. Somehow, it turned into an assault on record companies for their reticence in charging for clips, the "short-sightedness" of the ones who do charge for charging so little, and their policy of recouping production costs from artists' record royalties.

Sparking the action at the "Music Video Exploitation: Rights, Clearances And Payments" panel, Sept. 26 during the New Music Seminar here at the Marriott Marquis, was

the inevitably outspoken David Benjamin, producer of NBC's "Friday Night Videos." "Music video is in a bad state," Benjamin said. "Anyone in this room who's here to earn a living at it should go downstairs and sell umbrellas on the street. You'll do a lot better."

The unfortunate state of affairs to which Benjamin alluded centers on what he termed the record companies' refusal to allow music video producers and directors to make a realistic living at what they do. "Producers and directors eventually have to be paid on a royalty basis for their work, because they can't make money charging labels \$40,000 to \$50,000 a clip," Benjamin said. "They come out with only a few thousand in profit, and eventually they'll leave the industry to work elsewhere."

Equally problematic, in Benjamin's view, is the issue of cost recoupment by record companies on their artists' clips. Rather than charging the artists' royalty accounts to pay for the ever-increasing production costs, Benjamin said, labels should be charging "realistic fees" to all the markets making use of promo clips as programming.

"They're bringing in advertising revenue for these programs," he said, "and the clips should be recognized as programming which should be paid for."

Benjamin was even blunter when discussing specific labels' charging policies. "CBS has screwed it up," he asserted. "They're charging 24-hour-per-day, seven-day-a-week channels just \$2,000 a month. That's ridiculous." Warner Bros. Records' even lower fee scale of \$2,000 for the whole year, Benjamin said, amounts to just "eight cents per

commercial" on MTV.

Benjamin's own show has been paying \$1,000 per clip for the past two years. "We're now lowering that by 20%," he said. "And that's ridiculous, too. NBC should be paying more, not less. The only ones who can do anything about it are the artists, but I think they're too afraid of MTV to say anything."

More moderate in his approach to the royalty payments question was RCA Home Video's Arnie Holland. According to Holland, whose division makes both video clips and long-form productions for RCA Records, "Clips aren't a business yet. What we're doing is trying to find ways to gather every bit of potential income from all the different sources we can—home video, video jukebox, theatrical release, and so on."

"The unions come to us about about royalties," Holland continued, "and we tell them, 'Look, we haven't passed the 5% mark on recoupment, so to us they're still promo clips.' He said he felt it was "healthy" that CBS and Warner Bros. were charging for clips, and that RCA should do the same, noting that the label was "still trying to come up with an effective plan." He predicted that other labels will all be charging for clips "very soon."

"We're looking forward to video clip home sales kicking in," Holland said. "Currently, 15,000 units are a lot for a clip compilation. The market for music home video sales will slowly get bigger, but it may be 10 years before we see decent sales from clip compilations."

The panel also touched briefly on another sore point: the long-running debate over whether the use of fea-

(Continued on page 40)

Record Companies Taken to Task

Club Jocks Bemoans Lack of Attention

BY JIM BESSMAN

NEW YORK Club video jockeys speaking at the New Music Seminar's "Video Clubs" panel on Sept. 28 agreed that record companies aren't cognizant of their needs as programmers to video club patrons, who come to watch as well as dance. The lack of longer videos for 12-inch singles and the need for labels to recognize clubs as promotional outlets were the primary topics covered.

Moderator Steve Sukman, vice president for program relations of Manhattan video club Private Eyes, stressed the dance clubs' needs for "breaks, intros and outros" as "in-

tegral parts of programming requirements," and noted the club VJs' common needs for "12-inch videos." With so few of these available, he said, many club VJs have been creating their own video mixes out of the supplied three-minute versions, with or without ambient video material.

"Record companies aren't recognizing the needs of clubs," stated Ross Bostwick, a VJ at the Vogue club in Seattle, who agreed that "enhancing" of the short promotional clips was necessary to satisfy dance floor patrons. However, Stefan, VJ at The Stone in San Francisco, alluded to the illegality of tampering with original video clips by

asking why audio remixers such as John "Jellybean" Benitez "get praised when we get threatened with lawsuits for doing the same thing with videos."

Stefan also noted that the most successful club videos currently are the extended versions of King's "Love And Pride," Cabaret Voltaire's "Kino" and Depeche Mode's "People Are People," which were provided by the labels. Pat Creed, manager of club relations at the Rockamerica video pool, suggested that labels commit more strongly to "videos for club play instead of just broadcast."

From the floor, Stacy Banet, IRS

(Continued on page 40)

Clip Promotion Examined in Detail

Panelists View Impact of Radio Play, Other Factors

NEW YORK Effective music video promotion requires both well-timed internal and external record company planning and video music outlet support. That seemingly obvious point was the primary one made at the New Music Seminar's "Music Video Promotion" panel, Sept. 28.

However, coordination between the supplier and programming sides was shown to be dependent upon a host of variables, ranging from production and duplication schedules to local outlet formats and influencing factors, such as radio play.

According to the label video promotion executives on the panel, the biggest obstacle to successful video promotion is concurrent programming of the video with the single. After Nancy Glucksman, former video promotion manager for Chrysalis, mentioned her two recent video "broadcast profile" advance programs on behalf of clips by Simon F and the Adventures, she stated that it takes "quite a bit longer" to promote a music video without strong radio airplay than one properly supported.

Because video show production schedules vary so much, said

Glucksman, it can take up to three months for a video to "get out there," despite the fact that Chrysalis product is free of a blanket MTV exclusivity lockup. Her solution, she said, was to send out information on her upcoming clips, if not full-blown video profiles, well in advance of release.

In return for alerting programmers in this fashion, and for freeing up the bulk of Chrysalis videos, she requested "support right away. The whole promotion plan becomes disjointed when the video doesn't get added right away, and that makes it hard to develop new artists."

Atlantic's Curt Creager voiced similar frustrations. "I try to develop video play with the single release," Creager said, "but if I get the video a week or two late, it takes a few weeks to overcome that."

Creager also noted the detrimental effect of local video shows' "production lag." For a video to work as a marketing tool, he said, "it has to work in conjunction with radio, and that's hard to coordinate."

Roxy Myzal, music director of Boston's V-66 music channel, complained of not always getting

enough support from the labels in terms of clip programming aids. She requested that extensive information be provided with each clip, including where it was shot, the storyline, anecdotes from the shoot—"something the jocks can talk about." Other useful materials that are often lacking, she said, are the album itself, artist bios and press clips.

Myzal added that artists should be available when in Boston, either for taped interviews or for live talks in the studio. She also suggested that coordination of the video with the single could be optimized by ensuring that the record is available at retail.

While Myzal and the label video reps spoke strongly of the need to time the video with the record release, Tom Andrews, national manager of broadcast promotion for Columbia Pictures, said he was especially concerned with getting soundtrack singles and videos out simultaneously in order to optimize boxoffice performance. To this end, Andrews detailed a two-pronged single and video promotion in sup-

(Continued on page 40)

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'SHORT-SIGHTED' LABELS ATTACKED

(Continued from page 39)

ture film footage in video clips for home sale promotes the film or the video project. According to Screen Actors Guild (SAG) representative Joseph Santi, that question will be addressed via arbitration during the first week of December in Los Angeles. "They'll attempt to decide whether it can be permitted under the SAG agreement," Santi said. Currently, no home video music projects with film footage are available for home sale.

On the licensing, rights and permissions side, attorney Ronald Gertz of Clearing House Ltd. stressed the importance of obtaining any needed publishing clearances up front, as "once it's in the can, you've lost your bargaining position," Gertz offered a procedural rundown of the steps one should take in locating copyright holder(s), and outlined the various types of rights one needs to clear in order to legally use someone else's song in a video.

For producers who require more specific information on this area, Clearing House Ltd. provides a booklet entitled "Producers' Guide To Music Clearance," which may be obtained by calling (213) 469-4611.

SAG representative Santi talked about the current system (and pro-

posals) of payments for various artists involved in music video projects, noting that, at this time, such agreements are in negotiation. The American Federation of Musicians (AFM) has prepared an agreement that requires a payment of a percentage of revenues from exploitation of the video, above a break-even point of \$50,000 to \$60,000, he said. For non-musician performers, he noted, there is a current union scale salary rate, and the "structure and amount

of additional compensation is being negotiated right now."

Santi said five labels are talking with SAG at this time concerning performers' pay rates. He identified them as RCA, CBS, Capitol, PolyGram and Warner Bros.

Also on the panel were Judith McHale, legal counsel for MTV Networks; Rand Hoffman of CBS Songs; independent producer Jo Manuel, and moderator Fred Goldring.

CLUB JOCKS BEMOAN LACK OF ATTENTION

(Continued from page 39)

Records' director of dance club promotion, reported that some IRS artists had shot extra footage during the making of their videos, which could conceivably be edited into the broadcast versions of the clips for use in the clubs.

The use of ambient video footage in clubs was further explored, with Sukman noting the wealth of ambient, or "wallpaper," software available. Dave DiRocco, VJ of the Metro club in Boston, stressed the importance of creativity in using such material to "make a point," sometimes aiming for "shock value to wake people up."

Tima Surmelioglu, a VJ at Manhattan's Palladium as well as head

of the Sound & Vision clip pool, said her organization had once commissioned Laurie Anderson to produce an ambient tape, which while "roughly associated" with a theme, still managed to "stand on its own."

Several pool representatives also discussed the effects of record company charges on their clip selection criteria. Surmelioglu said that payments would likely cause her to choose chart hits first for her reels.

As for label promotional muscle, Telegenics president Chris Russo said he resented the record companies "telling us what to use when we're paying for it," though Rockamerica's Creed said he'd like to see a greater amount of promotion.

CLIP PROMOTION EXAMINED IN DETAIL

(Continued from page 39)

will open Dec. 6, with an accompanying soundtrack on Atlantic.

Just out now, he said, is "Separate Lives," the first single and video from Phil Collins and Marilyn Martin. That will be followed in three weeks by Lionel Richie's single and clip for "Say You Say Me," which is not on the soundtrack album but will appear on Richie's next Motown release.

While Andrews said he was pleased with his "head start" on "White Nights," he did note the many problems inherent in the "new synergy" between movie soundtracks and music videos. These include setting up screenings, ad campaigns and radio promotions, all of which must be accomplished well in advance of a film's release.

Coordination can also be difficult to structure within the record company itself. Warner Bros.' Laurel Sylvanus was one label video promoter who noted that, in order to clear artist interviews on video outlets, she must go through the pub-

licity department. For record giveaways, she said, the promotion department must be approached.

Several panelists lamented the tendency of many video programmers to wait for radio activity before adding the clip. Among them were Arista's Peter Baron, who observed, "Too many shows program only hit songs instead of good strong videos."

JIM BESSMAN

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MUSIC TELEVISION PROGRAMMING		WEEKS ON PLAYLIST	
This report does not include videos in recurrent or oldie rotation.			
VIDEOS ADDED THIS WEEK	NONA HENDRYX IF LOOKS COULD KILL RCA	BREAKOUT	
	RUPERT HINE/CY CURNIN WITH ONE LOOK (WILDEST DREAMS) A&M	LIGHT	
	INXS THIS TIME Atlantic	BREAKOUT	
	HOWARD JONES LIKE TO GET TO KNOW YOU WELL Elektra	POWER	
	KING WON'T YOU HOLD MY HAND Epic	BREAKOUT	
	KISS TEARS ARE FALLING Mercury	POWER	
	PRODUCERS DEPENDING ON YOU Marathon	NEW	
	TOMMY SHAW REMO'S THEME (WHAT IF?) A&M	ACTIVE	
	SMITHS THE BOY WITH A THORN IN HIS SIDE Warner Bros.	BREAKOUT	
	WHAT IS THIS I'LL BE AROUND MCA	BREAKOUT	
POWER ROTATION <small>Sneak Preview Videos</small>	ROGER DALTRY AFTER THE FIRE Atlantic	3	
	COREY HART BOY IN THE BOX EMI America	3	
	LOVERBOY LOVIN' EVERY MINUTE OF IT Columbia	3	
	RATT YOU'RE IN LOVE Atlantic	2	
	STARSHIP WE BUILT THIS CITY RCA	4	
	TALKING HEADS AND SHE WAS SIRE	2	
	THOMPSON TWINS LAY YOUR HANDS ON ME Arista	4	
	TINA TURNER ONE OF THE LIVING Warner Bros.	3	
	HEAVY ROTATION	ABC BE NEAR ME Mercury	7
		A-HA TAKE ON ME Warner Bros.	20
DAVID BOWIE & MICK JAGGER DANCING IN THE STREET EMI America		8	
CHEAP TRICK TONIGHT IT'S YOU Epic		11	
HALL/OATES/KENDRICK/RUFFIN A NITE AT THE APOLLO RCA		7	
HEART NEVER Capitol		6	
HOOTERS AND WE DANCED Columbia		8	
HOWARD JONES LIFE IN ONE DAY Elektra		8	
MARILLION KAYLEIGH Capitol		13	
MICHAEL McDONALD NO LOOKING BACK Warner Bros.		11	
*JOHN COUGAR MELLENCAMP LONELY OL' NIGHT Riva/Mercury		10	
MR. MISTER BROKEN WINGS RCA		12	
EDDIE MURPHY PARTY ALL THE TIME Columbia		4	
NIGHT RANGER FOUR IN THE MORNING Camel/MCA		6	
POINTER SISTERS DARE ME RCA		7	
*STING FORTRESS AROUND YOUR HEART A&M	8		
*TEARS FOR FEARS HEAD OVER HEELS Mercury	7		
*JOHN WAITE EVERY STEP OF THE WAY EMI America	6		
*PAUL YOUNG I'M GONNA TEAR YOUR PLAYHOUSE DOWN Columbia	8		
ACTIVE ROTATION	ADAM ANT VIVE LE ROCK Epic	7	
	ADVENTURES SEND MY HEART Chrysalis	11	
	BELOUIS SOME SOME PEOPLE Capitol	9	
	KATE BUSH RUNNING UP THAT HILL EMI America	4	
	EDDIE & THE TIDE ONE IN A MILLION Atco	3	
	NICK LOWE I KNEW THE BRIDE Columbia	3	
	MONDO ROCK COME SAID THE BOY Columbia	7	
	O.M.D. SO IN LOVE A&M	14	
	OUTFIELD SAY IT ISN'T SO Columbia	8	
	*TOM PETTY & THE HEARTBREAKERS REBELS MCA	7	
	PREFAB SPROUT WHEN LOVE BREAKS DOWN Epic	5	
	READY FOR THE WORLD OH SHEILA MCA	4	
	ROMANTICS TEST OF TIME Nemperor/CBS	7	
	SAGA WHAT DO I KNOW Portrait	7	
	SCRITTI POLITTI PERFECT WAY Warner Bros.	6	
SIMPLY RED MONEY'S TOO TIGHT Elektra	5		
TALKING HEADS STAY UP LATE SIRE	2		
*TIL TUESDAY LOOKING OVER MY SHOULDER Epic	11		
MEDIUM ROTATION	APRIL WINE ROCK MYSELF TO SLEEP Capitol	3	
	CHEECH & CHONG BORN IN EAST L.A. MCA	7	
	PHIL COLLINS/MARILYN MARTIN SEPARATE LIVES Columbia Pictures	2	
	RONNIE JAMES DIO ROCK'N'ROLL CHILDREN Warner Bros.	4	
	BOB DYLAN WHEN THE NIGHT COMES FALLING FROM THE SKY Columbia	3	
	NICK GILDER LET ME IN RCA	3	
	HELIX THE KIDS ARE ALL SHAKIN' Capitol	6	
	GARY MYRICK WHEN ANGELS KISS Geffen	6	
	OINGO BOINGO WEIRD SCIENCE MCA	12	
	GREGG ROLIE YOUNG LOVE Columbia	4	
	RICK SPRINGFIELD DANCE THIS WORLD AWAY RCA	2	
	SQUEEZE LAST TIME FOREVER A&M	6	
	THE TRUTH PLAYGROUND IRS	5	
	WANG CHUNG TO LIVE AND DIE IN L.A. Geffen	2	
	BREAKOUT ROTATION	DANSE SOCIETY SAY IT AGAIN Arista	7
BRYAN FERRY DON'T STOP THE DANCE Warner Bros.		6	
HEAVEN KNOCKIN' ON HEAVEN'S DOOR Columbia		2	
CHRIS ISAAK GONE RIDING Warner Bros.		5	
KAJA SHOULDN'T DO THAT EMI America		2	
PLATINUM BLONDE CRYING OVER YOU Epic		2	
SIMON F I WANT YOU BACK Chrysalis	4		
LIGHT ROTATION	THE CURE IN BETWEEN DAYS Elektra	4	
	DEAD OR ALIVE LOVER COME BACK Epic	3	
	DREAM ACADEMY THIS WORLD Warner Bros.	3	
	FURY KEEP ON DREAMIN' New York Music Co.	3	
	GIRLSCHOOL RUNNING WILD Mercury	5	
	PAUL HYDE & THE PAYOLAS IT MUST BE LOVE A&M	5	
	KANE GANG GUN LAW Mercury	2	
	ERIC MARTIN INFORMATION Capitol	2	
	IAN MESSENGER LIVING IN THE NIGHT Warner Bros.	5	
	KIM MITCHELL ALL WE ARE Atco	3	
"WEIRD AL" YANKOVIC ONE MORE MINUTE Rock'n'Roll/CBS	5		
NEW	AMAZULU EXCITABLE Mango	6	
	MORRIS DAY THE OAK TREE Warner Bros.	2	
	REZ BAND CRIMES Sparrow	5	
	TNT SEVEN SEAS Mercury	4	

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

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- ✓ Total Contrast "Takes A Little Time"
- ✓ Cameo "Single Life"
- ✓ Madonna "Angel"
- ✓ Lloyd Cole & The Commotions "Brand New Friend"
- ✓ Matt Bianco "Yeh Yeh"
- ✓ Roberto Jacketti & The Scooters "Brand New Friend"
- ✓ The Alarm "Strength"
- ✓ Style Council "The Lodgers"
- ✓ Midge Ure "If I Was"
- ✓ Bryan Ferry "Don't Stop The Dance"
- ✓ Chris Isaak "Dancin'"
- ✓ Marillion "Lavender"
- ✓ Red Box "Lean On Me"
- ✓ Erasure "Who Needs Love Like That"
- ✓ Baltimore "Tarzan Boy"

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A Retailer's Guide to **ELECTRONIC ACCESSORIES**



AN ALL-STORES BULLETIN...

With home entertainment software accessories generating \$2 billion annually in the U.S., it's a wonder there hasn't been a separate trade show for the category before now. That's how Al Rosenthal, developer of the Electronic Accessories Show, sees things as he looks at a category of merchandise growing so explosively that the term accessories hardly is adequate.

Just prior to the first EAS Oct. 10-12 to be held in Atlantic City, Rosenthal took time to analyze accessories and advise how retailers can get a grip on merchandising them. Unlike some trade show producers, Rosenthal has had years of

Hartzell
Dyna-
sound
Orga-
nizer



Stanton
record
cleaner



Kodak VCR Pro Care Kit

hands on experience as head of a large accessories wholesale firm doing business worldwide, A.I. Rosenthal Associates in Warminster, Pa.

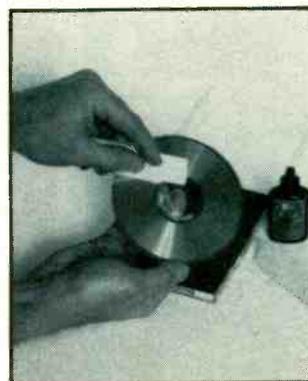
BILLBOARD: How do you arrive at the \$2 billion figure?

ROSENTHAL: We're extremely low, I feel. If you throw in floppy computer disks, audio and video blanktape, I feel we're really conservative. We had no hard figures to work with so we considered that it would be best to be conservative.

BILLBOARD: When you look at accessories there is such a mesmerizing variety. How do you categorize accessories?

ROSENTHAL: In our catalog, we break them down into eight categories. (1) Audio Recording; (2) Audio Care; (3) Video Recording; (4) Video Care; (5) Floppy Disks/Computer Accessories; (6) Carrying/Storage Cases; (7) Needles/Phono Cartridges; (8) Batteries, Headphones, Microphones, Telephones, Musical Instruments.

BILLBOARD: That last cate-



Bib CD cleaning kit

gory is really varied.

ROSENTHAL: It's kind of a catch-all and I didn't mention Compact Discs. CDs are catching on so fast that there is a tremendous growth in accessories just for CD.

BILLBOARD: Are there sub-categories?

ROSENTHAL: There are. Also don't forget that some (home entertainment software) products represent a total cat-

(Continued on page A-10)

The Power
System and
Power Stick



Most Still Separate
Audio, Video

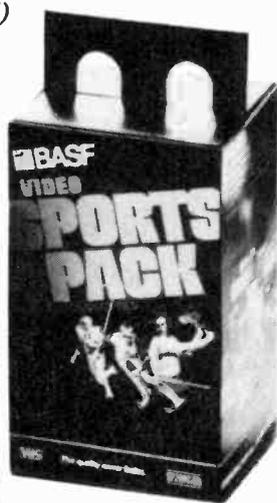
RECORD RETAILERS ADDING VIDEO ENTER RANKS OF 'DUAL DEALERSHIPS'

As they add blank and pre-recorded video tape to their shelves, more record retailers are entering the ranks of "dual dealerships."

In taking on the identity of combination audio/video store rather than record store-only, many stock full lines of accessories in both categories to complement their software inventories. The two accessory groups may account for the same square-footage of shelf space, but only a few retailers are merchandising them together—subscribing instead to the "separate but equal" code of accessory marketing.

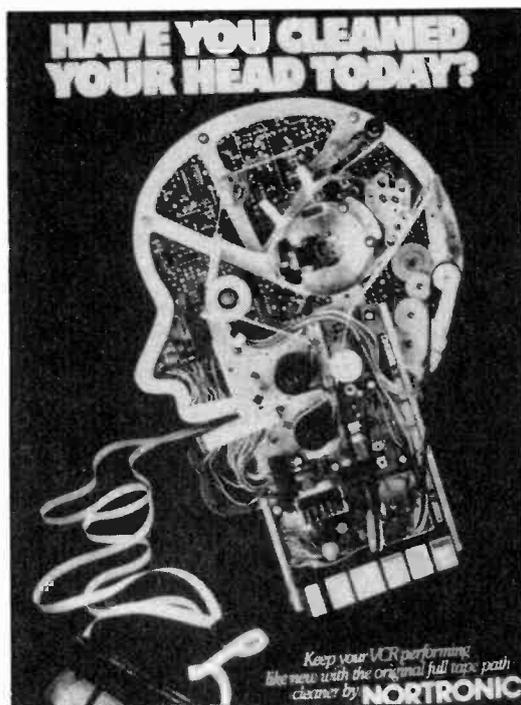
In the Record Bar chain, 86 of 162 stores, nationwide, now carry pre-recorded and blank video tape, as well as a complete line of video accessories, reports Paul Fussell, manager of special products.

(Continued on page A-7)



Nortronics
P.O.P. kit

BASF Sports Pack
videocassettes



Dramatic Six-Month Rise in Inventories

VIDEO DEALERS TURN TO ACCESSORIES TO RECLAIM LOST HARDWARE PROFITS

Selling video accessories is no easy task. Hundreds exist from a myriad manufacturers, and keeping track of them can seem overwhelming. Accessories may be the video dealer's life blood in months to come, however. Margins on hardware, never anything to write home about, are getting even worse as more and more manufacturers enter the fray. Rental prices have been driven down as competition mounts and everyone from grocery stores to bicycle shops gets into the act.

Accessories, however, continue to yield 35% to 50% and, in a few cases, 100% margins. With price points often falling in the \$1 to \$10 range, volume becomes critical, though. As Jimmy Gillman,

general manager of Port of Sound in Milwaukee points out, "Do you know how many head cleaners you'd have to sell to make \$1,000?"

He only allocates about 10% of his inventory to video since hardware margins are deplorable and accessories a hassle. As an audio/video dealer, he has that option. Video dealers aren't as lucky, and they've been turning to accessories to compensate for lost profits.

Jerry Friedrich of J.H. Fagan Co., a Midwestern distributor, has seen a dramatic rise over the past six months in the number of his accounts stocking accessories.

Troy Cooper, national director of field operations of National Video, Inc., reports that

the 560-store Portland, Ore.-based chain has recently placed new emphasis on accessories in light of current market conditions. Despite its own Royale line of small accessories like cables, connectors and switchers which it's been selling for years, National Video's accessories account for only 5% to 8% of its gross revenues. Cooper is hoping to see the stores double that volume over the next year. National's first step in its new direction is a 20-plus page countertop manual graphically explaining how to hook up various systems, all requiring accessories.

While National Video is focusing on low-end accessories, Continental Video Center is Overland Park, Kan., carries

AN ALL-STORES BULLETIN... FOR

Audio Audio/Video Video/Audio Video

Packaging Revolution Readies Accessories for Crossover Connection

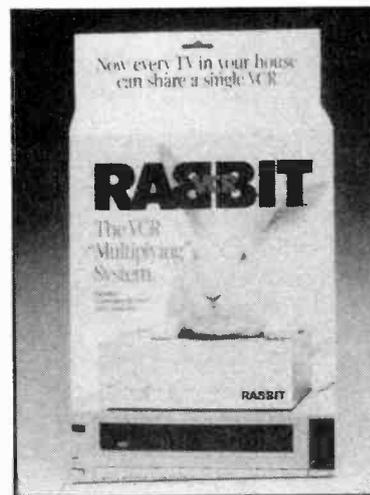
Storage, Not Cleaning, Main Demand

CD CATCH-22: ACCESSORY SALES HAMPERED BY SOFTWARE'S REPUTATION FOR TOUGHNESS

Compact Disc player accessories are the audio add-on industry's problem child.

Audio accessories have traditionally been a strong profit center for most retailers. The small and sometimes easy-to-overlook cleaners and cables come with proportionately high margins built-in. And in the highly competitive audio hardware and software business,

The VCR-Rabbit
multiplying system



the addition of a half dozen cables or a head-cleaning kit to a dozen tapes or dual cassette deck can mean the difference between a marginally profitable sale and one with "room to breathe."

CD player accessories, however, do not carry the same money-making weight. Why? The big problem seems to be a marketing error (only for accessories) on the part of CD hardware and software manufacturers.

To boost consumer acceptance of the CD category, manufacturers heavily promoted the system's virtually indestructible software. Unlike traditional records, you could manhandle the Compact Discs, wash them with soap and water—even squeeze them between two fingers... and still they could be played.

These promotions paid off handsomely in CD player and disk sales. But they put the "kabosh" on CD accessories. Why buy a cleaner for a disk (Continued on page A-8)



Recoton
VCR
fashion
cover

Recoton's Starter System for
home audio equipment



Recoton's
VCR battery
power level
monitor

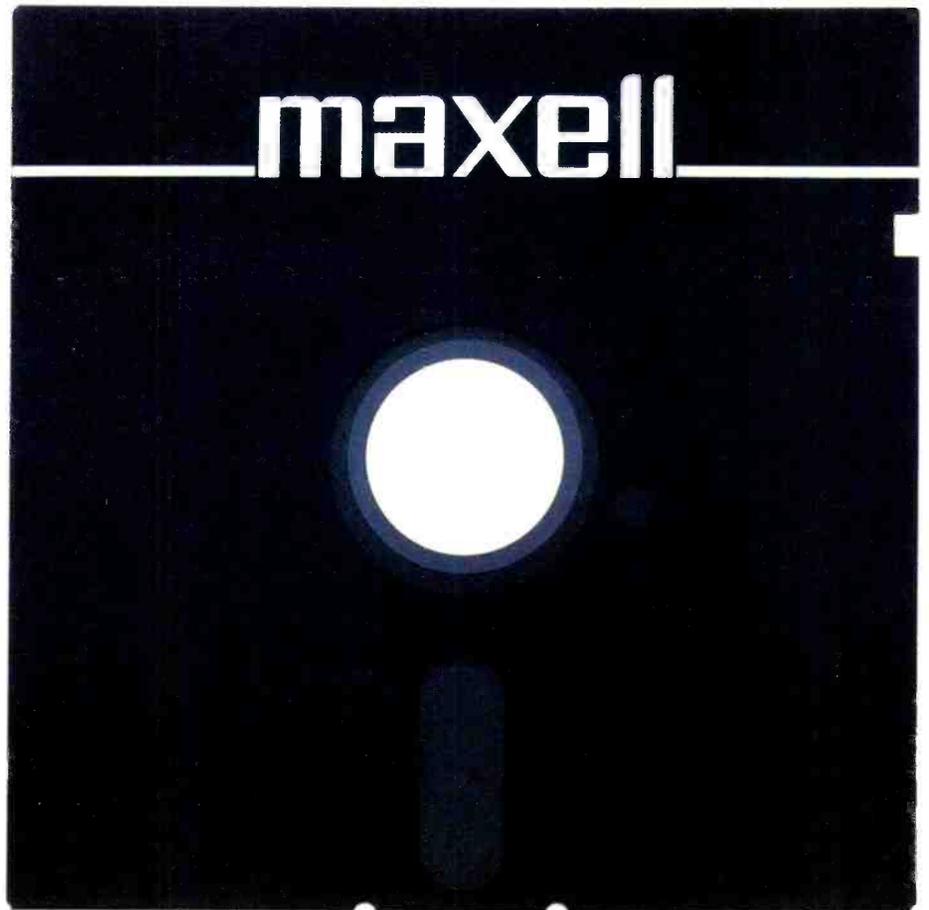


every kind of accessory imaginable from the \$1.50 bubble-packaged variety to \$1,100 professional light kits for video cameras. A commercial as well as consumer dealer, Continental has been selling accessories since it opened 10 years ago. Even so, it recently strengthened its position in accessories. As of last year, about 10% of the store's business (Continued on page A-6)

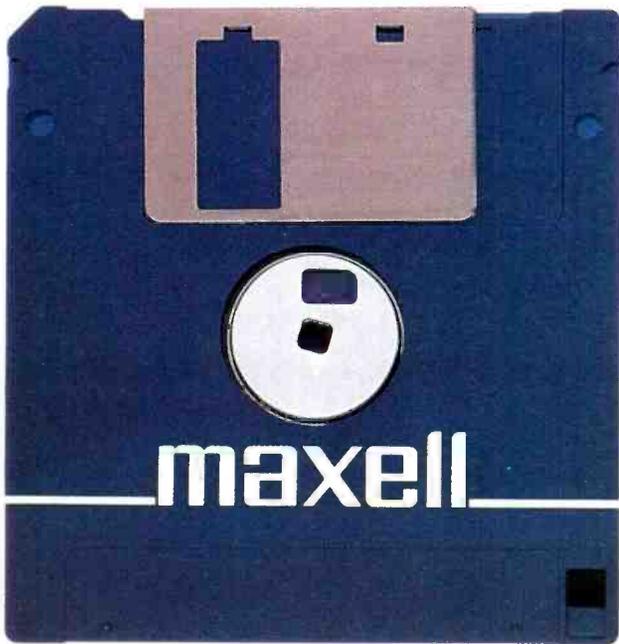
WHAT GOES INTO SOPHISTICATED EQUIPMENT?



Maxell Audio Tape. Because it's built to standards 60% higher than the industry calls for.



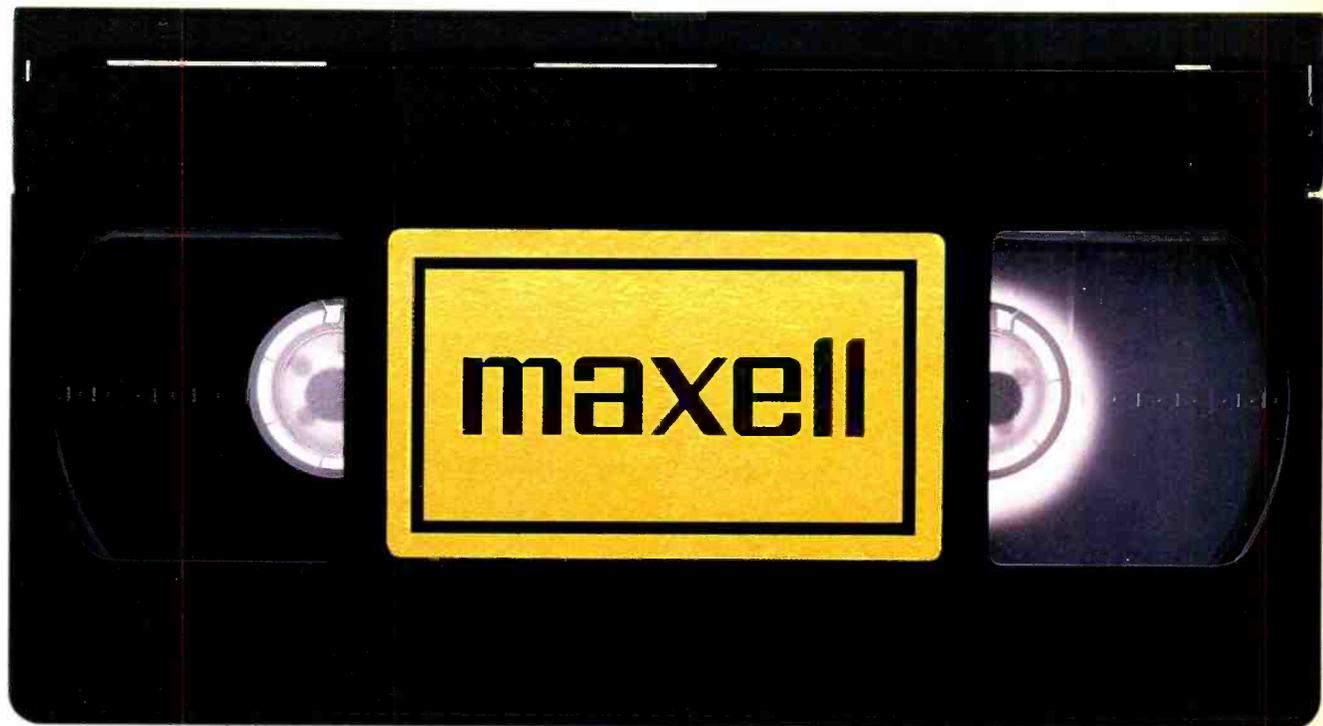
Maxell Floppy Disks. Because they're letting computer people drop the term 'dropout' from their vocabulary.



Maxell Microdisks. Because these 3 1/2" floppys hold as much or more information than standard 8" floppy disks.



Maxell Batteries. Because Maxell's exclusive sealing technology protects better against the leakage that weakens other batteries.



Maxell Videotape. Because it can help a VCR deliver a sharp, vivid picture up to ten times longer than ordinary videotape.

Maxell has always been a high priority for people with sophisticated high-end equipment. But these days, the high-end isn't the only end that's sophisticated. Today's humblest personal computer has nearly ten times the capacity of yesterday's mainframe. Dolby™ systems, graphic equalizers and automatic programming have become commonplace on boom boxes. And the \$200 multi-function VCR is not far off. This year, manufacturers will come out with over 2,000 sophisticated new products. Which means there will be over 2,000 new opportunities for Maxell to fit right in.

Unraveling the Role of Blank Tape

Blank media vendors are looking with perhaps more than usual anticipation toward the Electronics Accessories Show (EAS). With a technological intensive product that requires careful explanation, blank media exhibitors appreciate EAS is a few months removed from Summer Consumer Electronics Show and the hub-bub of that event.

Few blank media exhibitors claim to be adding new items for EAS. The emphasis rather is on elements in the line introduced in Chicago this past June and on programs that have by now generated good feedback.

As one example of being able to focus intensified attention on a new product, 3M will exhibit "Freeviews" in the booth along with blank media. Unveiled at SCES, Freeviews is a "cake and eat it, too" concept.



Stanton Microwafer 15V

Trailers of upcoming home video programming are grouped on a blank tape the consumer can view, then erase, and use as a blank tape.

Launching of Freeviews came at VSDA in Washington Aug. 25 providing 3M with that much more feedback direction in time for EAS.

Also sure to receive focus at EAS by 3M and other blank media firms are the increasing number of accessory items blank media firms are adding. 3M has what it claims is an exclusive type of head cleaner. The item, available in both VHS and Beta, is claimed as the only head cleaner with a patented "beep" that indicates when the head is clean.

New technological entries are being emphasized at EAS by Sony Tape Sales, particularly 8mm according to John Hollands, president. He notes that at the recent Record Bar convention the Sony 8mm exhibit "was a sensation."

In contrast to some exhibitors, EAS comes at the most opportune time for Maxell which is launching two programs. The "Audio Challenge" will run through October-November. As in other brand challenges, consumers will have a chance to win a XLI-S, XLII-S or MX 90-minute cassette if they agree Maxell blank audio tape has a superior quality. Those not agreeing still win—a \$2 check for participating. A store display contest is also being used.

Maxell additionally has a

Christmas season promotion, "Maxell-e-brate." This promotion, offering dealers counter cards, shelf takers, dump-bin headers, danglers and self-shippers, will have a consumer sweepstakes as well.

Among exhibitors who see EAS as more relaxed and intimate is Larry Rolla, BASF. Familiar with the regional shows sponsored annually by A.I. Rosenthal Associates that led to EAS, Rolla says, "We're giving it head office representation. It's a good atmosphere for talks with dealers and there are some constructive seminars planned. It's not CES and it's not VSDA, it's out of that spotlight, and in that sense it's going to be a good place to do some business."

BASF is coming to EAS with emphasis on its new philosophy of impact promotion. "Offering a cash prize and other incentives" rather than focusing on rebates is the newest trend in blank media, Rolla affirms. "We've got to do something to develop incentives, a reason to promote, to feature the brand, to increase advertising and frequency of advertising, to excite the consumer."

In terms of trends at EAS, Rolla, like others surveyed, sees the likely bottoming out of price on T-120, the leader length in price promotion. "Hopefully, price has bottomed out. How much more can you reduce cost?"

Yet another trend is toward simplification of blank tape grades. "There are entirely too

many grades. It's confusing the consumer. We have stuck to three tapes. We have the Regular Grade, and we are coming with an extra quality addition to regular grade in October.

"We have a Super High Grade and then the third grade is our High Grade Hi Fi. The International Tape/Disc Assn. is moving ahead," adds Rolla, "in its efforts to seek standardization of grades in blank media. This is really needed."

Another manufacturer eager to simplify the grade confusion is Fuji, according to Tom Shay. "We have to get away from three-letter designations." Fuji has a Standard grade, Super High Grade and an XG series.

Fuji is moving away from rebate, too, as the focus on blank media. The emphasis rather, is on cross-promotion with value added sweepstakes overlay, a combination "that has enjoyed a lot of success over the years in our other divisions, such as the film division," Shay notes.

Blank media firms will also utilize EAS to position floppy disks, an adjunct of the blank media category that is still in a state of growth according to people like Frank Kramer, national product manager, TDK.

What TDK finds exciting is the healthy sales for ultra-thin, high-density disks. IBM's "AT" system has helped boost demand. TDK's M2HD-S high-density disk, for comparison sake, has a coercivity of 640 oerstads. This compares with 300 oerstads for the normal floppy disk. **EARL PAIGE**

RECORD RETAILERS

(Continued from page A-2)

From dubbing cables to head cleaners, accessory merchandising is determined by each individual store manager, "In general," Fussell explains, "we put the video accessories right next to the video tape, and the audio accessories right next to the audio tape."

"Each store, however, has a different philosophy about merchandising," he adds. "Some put all the video, accessories and tape, in one place, and all the music care accessories in another. Other stores integrate all accessory categories throughout the store."

A standard accessory marketing technique throughout the Record Bar chain, Fussell emphasizes, "is good, clean merchandising. Most of our stores have slat wall displays which let each product stand out on its own. On these displays, we've found it beneficial to put all the accessory categories together."

True cross-merchandising of audio and video accessories occurs frequently at the front counter, and sometimes in dump bins throughout the store. The dump bins generally are filled with a particular product with plenty of room above each to display complementary accessories.

No standardized accessory sales training for store personnel has been implemented at Record Bar's stores, but as (Continued on opposite page)

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(Cont'd from opposite page)

with the individual store accessory merchandising program, each store manager is responsible for directing his or her own employees, Fussell says. "We are coming out with a Plan-O-Gram, around the first of the year—a suggested store layout which all managers will receive. We think it will be especially effective for new stores, and for unpacking new merchandise. Instead of pulling an accessory out of the box and having to decide where the best spot is to put it, the manager can just look at the plan, and see the best suggested location."

According to Fussell, three buyers, including himself, are responsible for purchasing all accessories for the chain. "The three of us work together on buying decisions, taking presentations from the manufacturers, and discussing among ourselves how to proceed. We always take into consideration customer demand, comments and questions, and use this input to develop our buying strategy. Sometimes we have trouble deciding exactly what to buy, and may use our 18 sample stores as a test market."

Unlike the Record Bar, Licorice Pizza doesn't "do too much audio and video accessories cross-merchandising," reports Kimley Maretzo, shift manager. "In fact," she adds, "we don't do any all."

According to Maretzo, all pre-recorded and blank video tape is displayed on one side of the store, while the audio equipment is on the other side.

Although most retailers surveyed feel it would benefit their store's accessory sales if some sort of formal employee training was initiated, the majority have no more than an informal "get-acquainted" period.

As far as special promotions on accessories at Licorice Pizza, (besides frequent blank tape sales), store management frequently runs employee incentive programs.

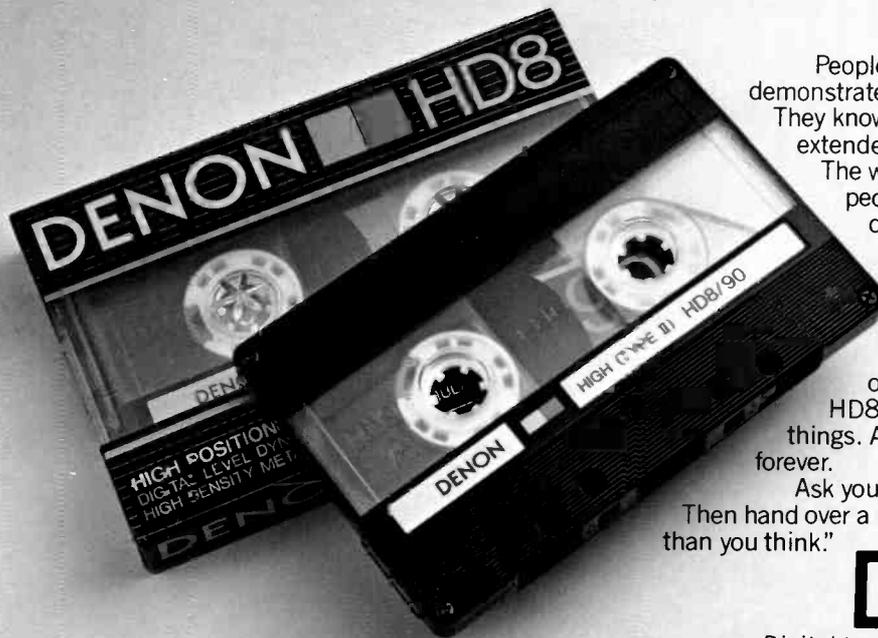
As do a number of other retailers surveyed, Ira Schwartz, accessory buyer for the Turtles chain, says his stores use separate dump tables to display both audio and video accessories. "Our dump tables are all set up to hit customers right when they walk in the door."

Turtles runs frequent accessory promotions, but Schwartz says there is no cross-promoting between audio and video.

(Continued on page A-7)



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VIDEO DEALERS (Continued from page A-2)

was in accessories says Barbara Borders, administrator.

"About this time last year, however, we took stock of the market situation and changed our strategy," says Borders.

Now accessories represent 20% of Continental's business, and they should hit 25% by year end, according to Borders. The store expanded its product line and, consequently, its price points, giving customers more choices.

Once a year, Continental slashes prices on accessories to as low as a penny as a come-on, and it also sponsors an annual clinic called The Video Doctor that entitles customers to VCR "tune-ups" for \$19. An entire section of the store is devoted to accessories and all equipment on the floor is displayed with accessories attached. A camera will be on a tripod with a bag hanging from it, for example.

Customers often buy bags and tripods with a camera purchase, but most accessories are sold on return visits after the initial purchase. For VCRs, a usual sale includes blank tapes and a head cleaner.

Unfortunately, blank tape has become such a price leader

that profit is virtually nonexistent on them. Head cleaners have maintained their high margins, but as Gillman points out, margins on low-priced items are hardly cause for celebration. Profits are at least a little more appealing at price points of \$40, however, and a few manufacturers have begun marketing prepackaged starter kits, says Tom Barr, executive vice president of Marketing Plus, Inc., an Illinois firm that reps such prominent lines as Allsop, Recoton and Kiwi. Allsop's ingenious package that includes taped segments of Jane Fonda's Workout series has really sparked dealers' interest in starter kits, says Barr.

Savvy dealers, in turn, are doing a lot on their own to generate consumer interest in accessories. Bob Skidmore of Media Concepts, Inc./Video Corner of St. Petersburg, puts kits together for \$30 to \$35 that combine an A/V switch from RCA or Recoton, a cable from Video Link or Comprehensive Video and splitters from Video Link or T.U.S.A. Such a package enables consumers to keep up with an increasingly popular trend to feed cable systems into VCRs while something different is playing on the tv.

Skidmore sees "a hunger out

there for accessories" and is meeting it with a broad selection (20% to 25% of inventory) and product expertise. Employees take turns learning everything they can about new products and sharing their knowledge with the remaining staff. Annually he runs a clinic similar to Continental's Video Doctor and occasionally he promotes accessories with 20% markdowns.

Lou Berg, owner/manager of Audio/Video Plus in Houston on the other hand, tries not to run sales on accessories.

"No one has ever complained about the prices. Why cut the margins?" he asks, especially since "people always ask for hardware discounts."

Although dealers register few complaints about accessory manufacturers, agreeing instead that most service them well. Berg is concerned about marketing mishaps, not among old-guard accessory suppliers, but among hardware manufacturers who have been getting ever more involved in accessories as VCR market penetration grows. RCA, for example, announced a character generator in May that didn't become available until the first week in September, and JVC introduced two cameras that can be coupled for fading from one to

the other but not the sync generator necessary to connect them, says Berg. As a result, they don't work together.

The best defense against such a faux pas is knowledge, and education is a key factor in selling both hardware and accessories. Ron Bryant, vice president/franchise marketing of Discount Video, Inc., is so committed to educating his dealers that the 40-store Michigan chain is working in conjunction with the Society of Audio and Video Consultants to certify them. The Society offers a self-study course in preparation for its qualifying exam, but Bryant is putting together tutorial classes to supplement the book for his franchisees.

Video Discount is also on the verge of launching its own brand of accessories, beginning with external battery packs, bags and tripods. Presently, franchisees invest about \$6,000 in accessories when they open a Video Discount store, says Bryant, illustrating the hefty investment accessories require.

High-end accessories are especially costly to get into, but they also yield the greatest return on investment, Chuck McCauley of Video Ventures in Hingham, Mass., points out. He has recently increased his

stock of gold-plated connectors because of increasing customer demand, but the hottest trend in video over the next 12 months is in stereo tv, says Tom Barr, and McCauley anticipates a big push in accessories as a result. Recoton is releasing a stereo decoder in November that will fit any tv for a price point between \$129 and \$149, which should in turn fit any dealer's budget.

Now may be the time for non-committed dealers to take a second look at accessories. The best way to start is with visits to Consumer Electronics Shows, or at least perusal of its directory, advises Borders. Dealers can also build inventory at the outset by working with rack-jobbing distributors, she says. Manufacturers reps can help too, suggests Bryant, adding that their knowledge of local cable systems and the accessories that fit them should be questioned up front.

Adding accessories may be burdensome at first, but market indications dictate the necessity. As Barr says, "Without accessories and other items they can make money on, video dealers will fall by the wayside, and the industry can't afford to lose dealers."

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RECORD RETAILERS

(Continued from page A-5)

"The audio business is very brand loyal, and the customer who buys Maxell audio tape, will probably buy Maxell video tape, as well. Video's not really at that point, yet, so we don't promote the two together."

Schwartz feels that educating store personnel about accessories is critical because more and more customers are asking detailed questions that the employees must answer correctly. "We're very fortunate to be based in Atlanta because almost all of the big tape companies have offices here," Schwartz says. "The companies often set up seminars to educate the store employees about the different kinds of tape, etc., and they give out posters and booklets. It's not required to attend these meetings, but a lot of times the store manager will say to a salesperson, 'Listen, come back at around six or seven, we'll have some pizza and Coke, and we'll go over some of the new accessories in the store.' It's hard to get everyone together for a class because the record business depends a lot on part-timers with irregular schedules. But as accessories become a much bigger part of sales, it's more important."

Although he doesn't rely on a particular strategy when buying accessories, Schwartz says that attractive packaging, good product mix and popular brand names are generally his purchasing guidelines. "Anything made by Discwasher is an automatic seller, and really sticks out. The name is so closely associated with record cleaning, people will buy almost anything made by them."

Although he sells all kinds of audios and video accessories, from auxiliary audio equipment to video headcleaners, dust covers and carrying bags, Wall to Wall Sound Outlet's store manager, Russell Toppman, says there is a distinct separation in the merchandising programs for the two categories.

"The average customer can't always tell the difference between an audio accessory and a video accessory, and sometimes they're not armed with a great understanding of what they really need. So, they'll rely on a company like Recoton, which color codes all its accessories. Green packaging is for video; red for audio."

MARCIA R.GOLDEN

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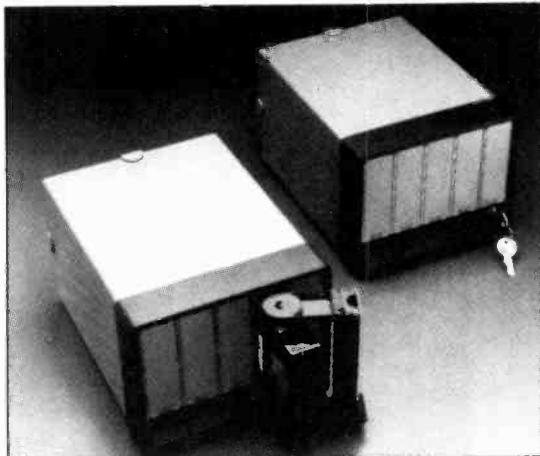
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CD CATCH-22 (Continued from page A-2)

that doesn't need cleaning?

Still, this doesn't mean that CD accessories are a category without hope—just one off to a slow start—for while the current market is sluggish, many retailers surveyed believe potential sales equal those of record and tape accessories.

So says Mike Stephenson, special products buyer for the 175 store Camelot Records chain. "Sales on CDs are nothing like LP or tape sales at this point. Although when CD software becomes more readily available, I think the accessories will evolve into the kind of profit makers that tape and record accessories are for us."

Stephenson, who buys CD accessories for all Camelot's stores to complement existing disk inventories, believes that the need for accessories will definitely grow as people become more attuned to CD technology.

According to Stephenson, all of the Camelot stores carry four to five CD storage cases, ranging in price from \$5.99 to \$19.99; Koss and Allsop CD cleaners, priced at \$14.99 and \$19.99 and jewel boxes (cleaners, plastic disk cases) at \$1.49 each. "There are a lot more storage cases on the market, priced much higher than \$19.99," he notes, "but we've elected to level off at just under \$20. Prices for the jewel boxes should come down, too."

Competition in the market has made it difficult for one CD accessory brand name to rise above another, reports Stephenson. "All of the major manufacturers have introduced CD accessories, and it's hard to tell if any one is leading in sales. More and more manufacturers are getting into things like cloths, brushes and storage units, though. And once CD players make their way into cars and Walkman-type products, portable carrying cases will also be big sellers. But right now, there's no real demand for them."

With no real demand at the consumer level, Record Bar special products manager Paul Fussell finds himself basing his CD accessory lineup on anticipated customer need, rather than actual requests. "Right now, people aren't really seeing a need for most CD accessories, so I've had no real requests to stock specific items. As a result, we have to use our own judgement."

According to Fussell, the chain has reported only marginal success nationally with Allsop's \$24.95 CD cleaner, and sells some wooden home

storage cases. This fall, the stores will be adding paper-sleeve jewel boxes. Prices are expected to be \$4.99 for a package of four.

Like other retailers, Fussell agrees that the initial publicity touting the CD's indestructibility may be the reason accessory sales are so slow now. "Initially, the press promoting CDs said they didn't need to be cleaned. Something like this stays in people's minds especially when they're faced with spending \$20 for a disk-cleaning kit—something they'd been told they didn't need."

"I think manufacturers might be smart to start re-educating both consumers and sales people, because most people are probably successfully wiping off their disks with a wet cloth."

But, despite its problems, even more manufacturers are jumping on the CD accessory band wagon. "I was really amazed at this past CES," Fussell recalls. "Everybody had a cleaning kit and was trying to prove theirs was the best or the only one with true radial design. But no brand or manufacturer is leading the pack yet."

"I don't think CD accessories will ever take off to where record and tape accessories are," says Dan Kennedy, vice president and controller of Yorktown Music Shops, parent company of the Oranges and J.R. Music Shops stores. "The main reason for this is that CDs' greatest selling point is that they're very durable and don't need much care."

Yorktown's stores carry Allsop's CD cleaner, priced at \$23.99, and Discwasher's priced at \$19.99. Kennedy thinks his "Discwasher kit is the bigger seller—not really because of the name—but because it's a much more compact unit. You can also buy replacement pads and fluids."

Yorktown also stocks a single storage unit, a wood library system capable of holding 45 CDs, it sells for \$14.99. "We tried a much nicer CD rack which sold for \$29.99, but it didn't go over well at all."

So far Kennedy reports no real requests for additional ac-

(Continued on opposite page)



Allsop's CD cleaner

(Cont'd from opposite page)

cessories, but, he predicts Christmas will be a "good season for storage cases. As people get bigger disk collections, they'll be more concerned where to put the CDs."

Kennedy stocks a full CD accessory lineup of accessories and plans to add jewel boxes in the coming months.

"I think the CD accessory market will really take off when a lot more product is available, but it's not at that point yet," says Pud Charters, accessory buyer, Oasis chain.

He currently stocks his stores with the \$19.99 Discwasher cleaning kit, and three storage racks; Savoy's 40 disk capacity wood rack priced at \$24.99; Dinasound's 12-capacity plastic rack, retailing for \$6.99 and, the Lebo 10 capacity stackable, interlocking plastic unit priced at \$4.99.

As for cleaning kits, Charters believes he can't go wrong with a "top name" brand, hence the Discwasher. He will also add Lebo's double packaged jewel box in the next few months, retailing for \$2.99.

Charters also feels the CD accessory market will warrant new add-on's "somewhere down the road. When I read in the trades about what's happening with CDs and how manufacturers can't keep the shelves stocked, I have to think some manufacturers will come up with something else to produce. It's called 'Made In Japan' American ingenuity."

John Pinckney, co-owner of the two-month old Boston Compact Disc store, stocks some 2,500 CD titles, but reports that accessories are just not a big item in his store. "I don't think accessories are necessary, except maybe storage cases," he says. "We do sell some kind of cleaner, but I don't even know which one it is. I don't pay much attention to those things, because cleaning can be done effectively with nothing more than a tissue."

The store does stock a Sound Accessories CD organizer retailing for \$6 and Philips' Disc Box for \$3.99. Both units are 12 capacity interlocking, plastic cases.

KAREN LEVINE

CREDITS: Ed Ochs, Special Issues Editor; Robyn Wells, Assistant Editor; Earl Paige is Billboard's Retail Editor; Marcia R. Golden and Karen Levine are writers in N.Y.; Ronnie Gunneron is in L.A.; Cover and design, Anne Richardson-Daniel.



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AL ROSENTHAL
(Continued from page A-1)

category like video games, which I didn't mention in the above groupings.

BILLBOARD: In terms of a store buyer plunging into accessories, will the EAS be set up in these same categories, one aisle for needles and phono cartridges, another for carrying/storage cases?

ROSENTHAL: It will be more of a hodge-podge because we didn't want to have competitive

products right across from one another. Were we as large as the CES (Consumer Electronics Show), there would be more separate categories.

BILLBOARD: Do you see CD as the fastest accessory growth area?

ROSENTHAL: It's one of the fastest. We're seeing stores that sell nothing but CDs. There are storage cases, which are very important for such a sensitive product, and cleaners. Also there is a growing business in the jewel box itself.

We have just added jewel boxes in our catalog.

BILLBOARD: Is there a category also just for stores, that is products that are not re-sold?

ROSENTHAL: There definitely is a category of what we call store display. It's a whole new category. There are display racks and cases and even signing, all kinds of signs that are used in the stores.

BILLBOARD: Of all categories, what is the toughest for store buyers to plan for—storage and carrying cases?

ROSENTHAL: It's one of the most popular categories and most profitable. But it does require a store to make a commitment in terms of merchandising space requirements. There is a certain video cassette drawer accessory that fits under a VCR. Now that requires some space I grant you, but it's a very popular item.

BILLBOARD: Considering the dizzying variety of accessory items, where does a store buyer look in terms of budgeting not only space but inventory allocation?

ROSENTHAL: You don't want to go wildly astream. A video specialty store, for example, would possibly do some business in audio prerecorded cassettes. We see that as a trend. But the same store wouldn't feature a lot of audio accessories. Of course, there is lot of cross-over.

BILLBOARD: You mean where the record/tape chain is moving into video, that type of store might carry nearly every item at EAS, right?

ROSENTHAL: Yes, there is lot of cross-over as stores broaden their approach (to home entertainment software).

BILLBOARD: What is the single most significant factor you see impacting accessories?

ROSENTHAL: I think it is packaging, although you might call it re-packaging as well. Firms such as Jasco come to mind. There is a tremendous upgrading in accessories. Presentation is so important. The trend is toward packaging that is entirely self explanatory.

BILLBOARD: Among the various categories of accessory items, do you find batteries a big growth category?

ROSENTHAL: Definitely. We will have the Eveready type generic brands at the show but there are four or five brands of batteries now. Maxell has a line, so does Memtek (under the Memorex brand).

BILLBOARD: We have heard there are fantastic markups on batteries and some other accessories. What can you say about markup?

ROSENTHAL: It depends on the degree of service you offer

as a retailer. If it's a retail operation where accessories are racked, that is the product is stocked, price marked and so on by a distributor such as A.I. Rosenthal, then it's reasonable to look at an average markup from 30%-50%, perhaps 40% overall. I'm trying to offer a composite percentage.

BILLBOARD: It depends on the particular accessory item, too, doesn't it?

ROSENTHAL: Yes. There are categories where you could not tolerate a 50% markup and blank tape is a case of a tremendously competitive category where if you're making 20% you may be doing very well.

BILLBOARD: Can store buyers look to anything like stock balancing to keep inventories in line?

ROSENTHAL: We do see some stock balancing. We occasionally drop slower items. But a slow item for one store or chain may be a good volume item for another. There is still movement, though not as much relatively.

BILLBOARD: You mentioned video games earlier.

ROSENTHAL: You know, there is still business in video games and accessories. It didn't actually stop. There is business even in joy sticks for example. Nothing dies com-

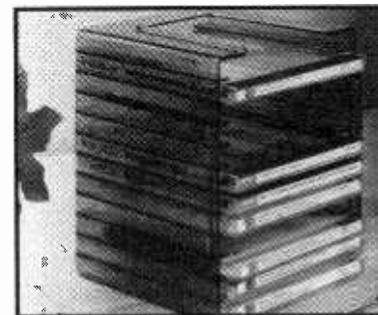
pletely in accessories it seems.

BILLBOARD: You say there are 1,800 items in the A.I. Rosenthal catalog. Doesn't this blow store buyers away?

ROSENTHAL: This is why some chains (A.I. Rosenthal racks Clover and Hess stores) prefer to have accessories racked. It takes someone who has a handle on all this. A store can put in \$100,000 in inventory and six months later be looking at \$150,000 and wondering what happened.

BILLBOARD: Stores have basic SKU formulas then?

ROSENTHAL: More and more stores are going to a "plan-a-gram" formula. There are actual diagrams and buyers know that each pegboard hook is a separate SKU and has to be stocked out to a certain point on that line. It's up to either the rackjobber or the buy-
(Continued on opposite page)



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(Cont'd from opposite page)

er if buying is internal to maintain that inventory.

BILLBOARD: Turning to the show itself, do you see EAS inviting the organization of a separate association, say like we see with VSDA?

ROSENTHAL: The idea (of a separate association) has come up. But nothing's been decided or even seriously discussed.

BILLBOARD: Is the show taking on more items than just the merchandise itself, that is, generic topics?

ROSENTHAL: It will be as much an education event as a selling event. We have put together a series of substantial seminars.

BILLBOARD: The earlier smaller events held at A.I. Rosenthal gave you some idea of what retailers are interested in, is that right?

ROSENTHAL: Yes, for example, security. We always found that seminar well attended. Accessories are vulnerable because they are impulse items and have to be on open display for the most part. We will have someone from Pinkerton there.

BILLBOARD: You will have sessions on computerizing the store and financing?

ROSENTHAL: We will have Allen Fishman, who heads his own company, discussing alternatives to financing a business other than through banks and conventional sources. Yes, we will have a session on putting your business on-line, using a computer for inventory control, for payroll, bookkeeping and point of sale activities.

BILLBOARD: We know you were out at VSDA in Washington drumming up more exhibitors. Are there any prominent hold-outs at this point with about two months to go?

ROSENTHAL: No, not really. We don't have Konica or JVC in the blank tape areas but it was a case of their not having budgets for a new show in terms of their being basically Japanese companies. We have the big names, Fuji, Maxell, RCA Tape and Accessory Division.

BILLBOARD: Blank tape is such a large slice of the accessory business you are scheduling one seminar on that alone?

ROSENTHAL: There are six seminars, including the three we have mentioned, finance and tax, retail automation, security and yes, blank tape. We also have audio and video accessories and telephone accessories.

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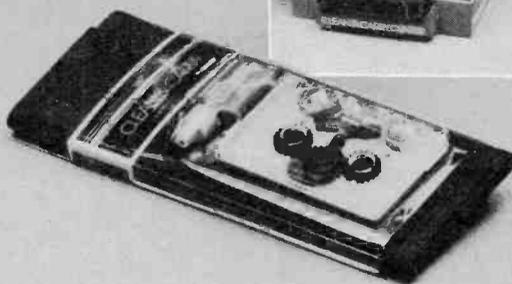
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Sound Investment

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

A NEW CENTURY: What was once Bee-Jay Recording in Orlando, Fla. has become Century III Teleproductions' new post-production facility. Opening is slated for Tuesday (15) for the new house, which Century III says will help meet the growing demand for post-production services in the rapidly expanding Orlando, Tampa and Miami areas.

Rich Parent, the firm's vice president of post-production, supervised the design and equipment purchases, and services to be offered include one-inch editing on Grass Valley 300 switchers, CMX 3400 editing systems and Sony BVH-2000 one-inch VTRs. Multi-format editing systems include Sony BVH-2000 VTR with Grass Valley 100 serial controlled switchers, CMX 3400 editing system, Sony BVU-800 three quarter-inch format and Sony BVW-10 half-inch high speed Beta VTRs. The facility also includes a 24-track audio production studio.

BULL YEAR FOR BEARVILLE: Woodstock, N.Y.-based Bearsville Studios has purchased a new Solid State Logic 48-channel 6056E console with Total Recall. Due for a November installation into the Studio B complex, the desk will be linked with two Studer A800 Mk III recorders via the Adams Smith 2600 locking system. Bearsville has also added a full range of outboard gear, including the Yamaha REV-1 reverb. Signal processors were purchased from Martin Audio in New

York.

A BETTER GRADE OF GROG: Grog Kill Studio of Willow, N.Y., has upgraded its ingredients. Into a newly expanded control room have gone a new 36-input Harrison Raven console, fitted with Audio Kinetics' Master Mix disk-based mixdown automation package; an Otari MTR-90 Mk II multitrack and an MTR-12 Mk II two-track for quarter-inch and half-inch mastering; Lexicon 224XL digital reverb, and AMS RMX-16 digital reverb. Other new outboard equipment includes a Lexicon 95 DDL, and AMS DMX-15-80X DDL/pitch changer/

(Continued on page 43)

Audio Track

NEW YORK

ATLANTIC ARTIST Chocolette is currently tracking at East Street Recording Studios.

At Mayfair Recording, **Stu Gardner** has been in producing new music for "The Bill Cosby Show." Cosby himself was in to conduct, and musicians and performers on hand for the session included **Grover Washington Jr., Ralph MacDonald, Richard Tee, the Brecker Brothers, James Ingram, Patti Austin, Mike Bolton and Jon Faddis.** **Lenny Manchess** engineered the material, some of which will be incorporated into a jazz album from the show.

Artist **Louie Maxx** has been working at **Sound Heights** in Brooklyn, laying down vocals and percussion overdubs with producer/

BY STEVEN DUPLER
NEW YORK WEA Manufacturing is the first major label manufacturing facility to reach an agreement with Teldec via its American agent, Gotham Audio Sales Corp., for a license to produce Direct Metal Mastered (DMM) pop product on a per-project basis.

The terms of the arrangement state that WEA pop records bearing the DMM logo will have masters cut in a DMM-licensed facility, such as Europadisk Ltd. or Sterling Sound; that the copper masters will then be

WEA PACTS FOR DMM PRESSING Links With Teldec Via Gotham on Per-Project Basis

sent to a licensed plating facility; and that WEA then will press the product according to the Teldec DMM standards for signal-to-noise ratio and other specifications to which the facility has agreed to adhere.

Two DMM projects have been recently completed by WEA (not counting the David Byrne "Knee Plays" package earlier this year on ECM, which was cut in Europe). One, a Madonna album, has since been cancelled, due to what Warner Bros. director of quality assurance Ed Outwater calls "an artistic management decision to not release an album at this time. It had nothing to do with DMM."

The other project, an Asia album for Geffen, has been cut with both DMM and standard lacquer pressing, and a decision should be made shortly by the label and the band as to which one to release, and when. Also in the works at Europadisk

here is a DMM project for Island by the Waterboys.

According to Outwater, when the first DMM sample pressings done in Europe were played for him, he was unimpressed. "They lacked bottom end, and had shrill upper-mid range and high end," he says. "Pop and rock product didn't sound good, and I bet that 99% of the mastering engineers in this country would probably have said the same."

Still, Outwater and WEA Manufacturing executives continued to talk with Russ Hamm, president of Gotham Audio, and continued to test the DMM process. "After listening to some of the Europadisk product, I asked them to send me some rock'n'roll they had done," Outwater recalls. "When we did the Madonna project, it required plenty of bottom and a rock'n'roll sound."

Outwater says the Madonna proj-
(Continued on page 48)

songwriter **Louis Lofredo** and co-producer **Steve Gilmore.** **Vincent Traina** is engineering, assisted by **Suzy Fink.**

Andy Paley and **Rob Dimit** were producing mixes at Planet Audio-Video for **Jonathan Richman & the Modern Lovers**, for release on Twin Tone in the U.S. and Rough Trade in the U.K. Dimit engineered, with **Tim Purvis** and **Mike Theodore** assisting. Also there, **Mark Mazur** has completed production on an EP for **Syntax Error**, with **Andy Heermans** engineering and **Matt Hathaway** assisting.

Several projects were recently mastered by **Herbie Powers Jr.** at **Frankford/Wayne Mastering Labs:** **Teddy Pendergrass'** latest album for Elektra; **Whitney Houston's** Arista single, "Thinking"
(Continued on page 45)

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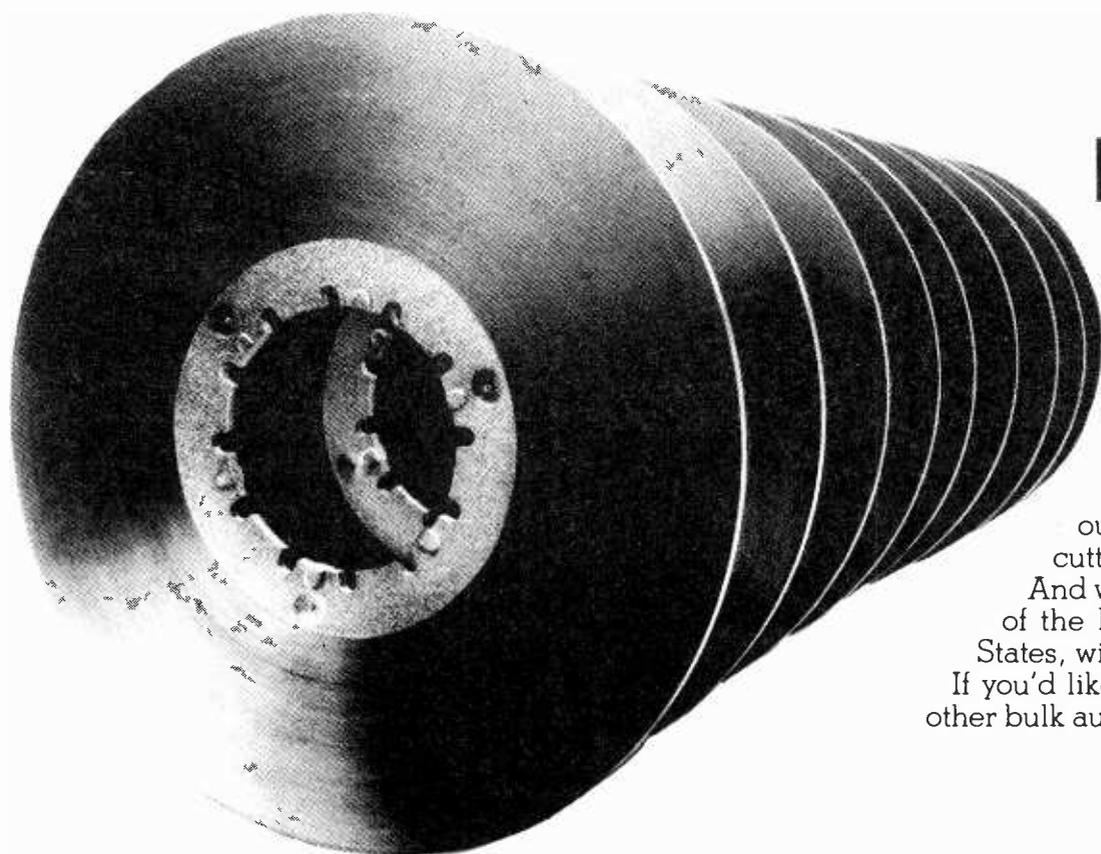
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Video Track

NEW YORK

WILLY DEVILLE, founding member of Polydor International recording act Mink DeVille, has completed the video for his latest single "I Must Be Dreaming." Under the direction of **Phil Davey**, the clip tells the story of the artist's early years with the group just prior to their first recording contract. The video, shot on location in New York City and Hoboken, N.J., features actor Richard Bright ("The Godfather").

Left Bank Productions of New York just finished **Stevie Ray Vaughan's** video, "Change It." Shot on location in Austin, the clip was directed by **Josh Aronson** and lensed by director of photography **Scott Hello**.

Shy Talk's new video, "Excuse Me," was directed by **Andrzej Bartkowiak**, whose credits include Rod Stewart's "Infatuation" and Bette Midler & Mick Jagger's "Beast Of Burden." The clip, which is a stylized performance piece, supports the group's first single off their eponymous debut Columbia album.

LOS ANGELES

COLUMBIA RECORDING artist **Gregg Rolie's** new video "Young Love" is the first to promote his self-titled debut album. The clip is a combination performance/concept piece, with the artist acting as "narrator" as the plot unfolds. The project was shot under the direction of **Greg Gold**.

Kenny Rogers was recently in Los Angeles to shoot the video for "Morning Desire," the first single off his newest RCA album, "Heart Of The Matter." The clip was directed by **David Hogan**.

The **Post Group** has completed post-production on **Tom Petty's** latest video, "Rebels," for **Overview Productions**. The project was recorded live at Los Angeles' Wiltern
(Continued on page 63)



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Dear Recording, Sound and Music Professional:

On Monday night, October 14, a very special event will take place at the Puck Building in New York City: the First Annual Technical Excellence and Creativity Awards. If you're a regular reader of *Mix*, you've doubtless already heard about the TEC Awards; if you're not, we want to take this opportunity to tell you about this first-of-its-kind program.

The TEC Awards were established this year by the publishers of *Mix*, the Recording Industry Magazine, to honor both outstanding achievement in audio/music technology and creative excellence in recording and sound production. What makes the TEC Awards unique is that they are awarded to people, companies and products that play an absolutely essential role in the making of records, soundtracks and live concerts—but very seldom are recognized by either the industry or public at large. They include the technical innovations and behind-the-scenes players—as nominated and voted upon by the readers of *Mix*—who make the modern music and sound experience possible.

The night of October 14 will be special—not only because of this award's uniqueness, but because all proceeds from the TEC Awards Celebration will be donated to three worthy causes: the Deafness Research Foundation, which funds research into the causes of hearing impairment; the Audio Engineering Society, for the establishment of a scholarship fund; and the winner of the TEC Award in the category of Recording School of the Year, to assist in the education of a deserving student.

We at *Mix* are proud to have instituted the TEC Awards, and delighted by the positive response of the production industry. If you are interested in attending the Awards Celebration, a few tickets remain and may be ordered by calling Mix Publications at (415) 843-7901. Tickets are \$35 each (\$350 for a table of ten), and are tax-deductible.

Please help us honor Technical Excellence and Creativity—by attending the Awards Celebration or by sending your contribution in any amount to: Deafness Research Foundation, 55 East 34th Street, New York, NY 10016.

Thank you,

The Publishers of *Mix Magazine*

VIDEO TRACK

(Continued from page 41)

Theatre and directed by Jeff Stein. Overview's Kathy Dougherty and The Post Group's Dave Farr edited it. Congratulations to Peter Cohen, videotape editor at The Post Group, who won the "best special effects" trophy at MTV's second annual music video award ceremony in New York for Petty's last clip, "Don't Come Around Here No More."

OTHER CITIES

BEAT FILMS of Australia recently finished the video of "Greater Hopes, Greater Expectations" for Mushroom Records' **Dance Exponents**. The four-minute clip was filmed on location in New Zealand, taking in many areas around the harbor city of Auckland. Through the use of frame counts and high-speed playback units, director **Salik Silverstein** created what's described as "a surreal film clip." **Andrea Grey** produced the video.

The video for **Rush's** "The Big Money," the first single off their latest effort "Power Windows," was produced by **Champagne Pictures** of Toronto. The concept clip, centered on big business, power and money, stars **Howard Busgang** as Mr. Big Money, a man obsessed with business success. Throughout the video, the band is shown performing on an oversized Monopoly board. The project was directed by **Robert F. Quarty** and produced by **Allan Weinrib**.

Size Inc., in conjunction with Australia-based **Fairlight Instruments**, has wrapped up production on a six-minute video for **Avalon Records' Timothy Donahue** in Tokyo. Employing Fairlight's newest marvel, the CVI editing machine, the video features the artist on his fretless electric harp-guitar.

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.

Bose Restructures Rep Network

NEW YORK Bose Corp.'s professional sound systems division has restructured its sales rep network in an effort to accommodate expanded product lines and an increase in nationwide dealer sales.

According to a spokesman for Bose, dealers who were formerly serviced by factory reps will now work with independent sales reps in the area of commercial sound. The new representatives named by Bose are: **Vector Corp.**, Seattle; **Westech Marketing**, Culver City, Calif.; **Rancilio Associates**, St. Louis; **Lichtenauer & Associates**, Antioch, Calif.; **Rep-Tech.**, Terrell, Tex.; **Secom Systems**, Chamblee, Ga.; **Bencsik Associates**, Ocala, Fla.; **Kodo Associates**, Minneapolis; **Ziskind Associates**, Rolling Meadow, Ill.; **Piper Associates**, Needham, Mass.; **Associates Sales Representatives**, Baltimore; and **Monfort Electronics Marketing**, Indianapolis.

YOUR WORLD

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SOUND INVESTMENT
(Continued from page 40A)

digital sampler and Drawmer comp/limiters and noise gates. What's more, the facility's microphone collection now boasts a pair of Sanken CU-41s and a pair of Bruel & Kajer 4006 omnidirectional condensers.

RAWLSTON UPDATES: Brooklyn, N.Y.'s **Rawlston Recording** updates its outboard rack, with the addition of an AMS DMX-15-80S digital processor, a Lexicon 224XL, a Lexicon 224, two dual Drawmer noise gates, an AR 300 tape eliminator, an Eventide digital delay and a Lexicon PCM-42. Also new is an Emulator II. Rawlston also reports that it is awaiting arrival of a new NECAM automation system.

Edited by STEVEN DUPLER

Digital Session At Arizona Studio

NEW YORK Digital recording has made a new inroad, with two recent digital sessions being called the first to be held in the state of Arizona. They took place at Pantheon Recording Studios in Scottsdale.

According to owner/president Dennis Alexander, producer Charlie Ernst and Pantheon recently made use of the 32-track Mitsubishi system to complete the soundtrack to a "high-tech" industrial film for electronics giant GTE International. A few weeks later, Fairlight Instruments of Australia brought the Phoenix Symphony Orchestra to Pantheon to perform some sound samples, which were recorded on the Sony PCM-3324 to expand the CMI's sound library. That session was produced by Allan Vavod.

Alexander says that both systems were rented specifically for the respective projects, but that Pantheon is seriously considering a digital purchase. However, he says, the question of which way to go, format-wise, is as big now as it was a year ago.

"Everyone in L.A. loves the Sony," he notes, "and the Mitsubishi people have been extremely supportive for us. Sonically, we like both machines. The problem is, you don't want to get stuck with a machine whose format ends up becoming obsolete down the line."

Meanwhile, Alexander says that Pantheon has recently received some calls for digital album work.

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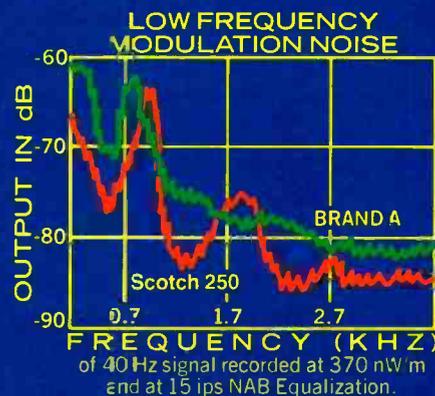
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THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
1	1	19						DIRE STRAITS ▲ ² WARNER BROS. 252.64 (8.98) (CD)	7 weeks at No. One	BROTHERS IN ARMS	
2	2	14						STING ▲ A&M SP-3750 (8.98) (CD)		THE DREAM OF THE BLUE TURTLES	
3	3	29						TEARS FOR FEARS ▲ ² MERCURY 824-300/POLYGRAM (8.98) (CD)		SONGS FROM THE BIG CHAIR	
4	5	29						WHITNEY HOUSTON ▲ ARISTA AL-8-8212 (8.98) (CD)		WHITNEY HOUSTON	
5	4	69						BRUCE SPRINGSTEEN ▲ ⁸ COLUMBIA QC 38653 (CD)		BORN IN THE U.S.A.	
6	9	12						JOHN COUGAR MELLENCAMP RIVA 824-865-1/POLYGRAM (8.98) (CD)		SCARECROW	
7	7	8						BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)		RECKLESS	
8	10	9						HEART ▲ CAPITOL ST-12410 (8.98)		HEART	
9	6	6						BILLY JOEL COLUMBIA C2 40121 (CD)		GREATEST HITS VOL. I & II	
10	8	7						PHIL COLLINS ▲ ³ ATLANTIC 81240 (9.98) (CD)		NO JACKET REQUIRED	
11	11	11						WHAM! ▲ ³ COLUMBIA FC39595 (CD)		MAKE IT BIG	
12	12	13						SOUNDTRACK ● MCA 6144 (9.98) (CD)		BACK TO THE FUTURE	
13	14	17						KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)		EMERGENCY	
14	13	10						MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)		THEATRE OF PAIN	
15	21	28						LOVERBOY COLUMBIA FC 39953 (CD)		LOVIN' EVERY MINUTE OF IT	
16	19	21						MADONNA ▲ ⁵ SIRE 25157-1/WARNER BROS. (8.98) (CD)		LIKE A VIRGIN	
17	27	32						READY FOR THE WORLD MCA 5594 (8.98)		READY FOR THE WORLD	
18	18	12						ARETHA FRANKLIN ● ARISTA AL-8-8286 (8.98) (CD)		WHO'S ZOOMIN' WHO	
19	26	30						A-HA WARNER BROS. 25300 (8.98) (CD)		HUNTING HIGH AND LOW	
20	20	22						COREY HART ● EMI-AMERICA ST-17161 (8.98)		BOY IN THE BOX	
21	23	25						FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)		ROCK ME TONIGHT	
22	22	23						PAUL YOUNG ● COLUMBIA BFC 39957 (CD)		SECRET OF ASSOCIATION	
23	17	14						SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)		WORLD WIDE LIVE	
24	16	16						NIGHT RANGER ● CAMEL/MCA 5593/MCA (8.98) (CD)		7 WISHES	
25	15	15						PRINCE & THE REVOLUTION ▲ ² PAISLEY/PARK 1-25286/WARNER BROS. (9.98) (CD)		AROUND THE WORLD IN A DAY	
26	24	19						EURHYTHMICS ▲ RCA A-JL-1-5429 (8.98) (CD)		BE YOURSELF TONIGHT	
27	30	26						THE POINTER SISTERS ▲ RCA A-JL-1-5487 (8.98) (CD)		CONTACT	
28	NEW							SOUNDTRACK MCA 6150 (9.98)		MIAMI VICE	
29	29	7						DIO WARNER BROS. 25292 (8.98) (CD)		SACRED HEART	
30	28	15						TALKING HEADS ● SIRE 25305/WARNER BROS. (8.98) (CD)		LITTLE CREATURES	
31	25	20						RATT ATLANTIC 81257 (9.98) (CD)		INVASION OF YOUR PRIVACY	
32	34	35						THE HOOTERS COLUMBIA BFC 39912 (CD)		NERVOUS NIGHT	
33	36	50						DARYL HALL & JOHN OATES RCA AFL-1-7035 (8.98) (CD)		HALL & OATES LIVE AT THE APOLLO	
34	33	33						BILLY OCEAN ▲ ² JIVE JL 8-8213/ARISTA (8.98) (CD)		SUDDENLY	
35	39	47						CHEAP TRICK EPIC FE 39592		STANDING ON THE EDGE	
36	38	44						JOHN WAITE EMI-AMERICA ST-17164 (8.98)		MASK OF SMILES	

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
56	59	70	12					ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)		CRUSH	
57	51	52	22					BON JOVI MERCURY 824-509-1/POLYGRAM (8.98) (CD)		7800 FAHRENHEIT	
58	50	48	31					JESSE JOHNSON'S REVUE ● A&M SP-6-5024 (6.98) (CD)		JESSE JOHNSON'S REVUE	
59	72	85	7					BOOGIE BOYS CAPITOL ST-12422 (8.98)		CITY LIFE	
60	80	101	7					MR. MISTER RCA NFL-1-8045 (8.98)		WELCOME TO THE REAL WORLD	
61	61	71	14					COCK ROBIN COLUMBIA BFC 39582 (CD)		COCK ROBIN	
62	64	66	6					THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)		THE FAMILY	
63	54	51	34					SADE ▲ PORTRAIT BFR-39581/EPIC (CD)		DIAMOND LIFE	
64	48	39	8					SOUNDTRACK CAPITOL SWAN 12429 (9.98)		MAD MAX BEYOND THUNDERDOME	
65	62	61	106					HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)		SPORTS	
66	131	—	2					STARSHIP GRUNT BXL-1-5488/RCA (8.98) (CD)		KNEE DEEP IN THE HOOPLA	
67	96	105	8					MARILLION CAPITOL ST-12431 (8.98)		MISPLACED CHILDHOOD	
68	82	97	4					BILLY CRYSTAL A&M SP-5096 (8.98)		MAHVELOUS	
69	70	59	33					GEORGE THOROGOOD ● EMI-AMERICA ST-17145 (8.98)		MAVERICK	
70	76	91	4					SQUEEZE A&M SP-5085 (8.98)		COSI FAN TUTTI FRUTTI	
71	71	87	21					STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)		MAGIC TOUCH	
72	66	63	7					FAT BOYS SUTRA 1016 (8.98)		THE FAT BOYS ARE BACK	
73	58	49	14					DEAD OR ALIVE EPIC BFE 40119		YOUTH QUAKE	
74	78	80	10					THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)		VOCALESE	
75	75	78	6					NEIL YOUNG GEFEN GHS 24068/WARNER BROS. (8.98)		OLD WAYS	
76	NEW							STEVIE RAY VAUGHAN EPIC FE 40036		SOUL TO SOUL	
77	57	56	27					TOM PETTY AND THE HEARTBREAKERS ▲ MCA 5486 (8.98) (CD)		SOUTHERN ACCENTS	
78	63	55	28					LUTHER VANDROSS ▲ EPIC 39882 (CD)		THE NIGHT I FELL IN LOVE	
79	81	74	13					Y&T A&M SP-5076 (8.98)		OPEN FIRE	
80	84	107	4					THE ROMANTICS NEMPEROR FZ 40106/EPIC		RHYTHM ROMANCE	
81	69	72	14					CAMEO ATLANTA ARTISTS 824-546-1/POLYGRAM (8.98) (CD)		SINGLE LIFE	
82	65	58	40					SOUNDTRACK ▲ MCA 6143 (9.98) (CD)		BEVERLY HILLS COP	
83	77	79	31					THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)		ONLY FOUR YOU	
84	79	81	35					DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98) (CD)		SOME GREAT REWARD	
85	90	94	37					KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)		MEETING IN THE LADIES ROOM	
86	86	83	103					PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD)		FACE VALUE	
87	99	120	5					9.9 RCA NFL-1-8049 (8.98)		9.9	
88	87	88	38					JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)		CENTERFIELD	
89	101	90	52					U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)		THE UNFORGETTABLE FIRE	
90	108	—	2					MAURICE WHITE COLUMBIA FC 39883 (CD)		MAURICE WHITE	
91	88	73	26					'TIL TUESDAY ● EPIC BFE 39458 (CD)		VOICES CARRY	

AUDIO TRACK
(Continued from page 40A)

About You"; and **Deborah Harry's** Warner Bros. single "Feel The Spin." Also, Powers has begun work on a **Patrice Rushen** anthology project for Elektra.

LOS ANGELES

DONNY OSMOND has been in at **Sunset Sound** doing vocals for "L.A. Street Scene," with **Wayne Henderson** producing and **Dennis Parker** engineering. **Jackson Browne** was also in, cutting tracks for his upcoming self-produced album. **James Geddes** was behind the board.

Krokus is in Studio 1 at **Cherokee Recording**, tracking for their upcoming Arista album. **Duane Baron** is at the board, with **David Eaton** assisting. In Studio 2, singer **Holly Knight's** band **Device** is working on its Chrysalis debut with producer/engineer **Mike Chapman** and assistant **Brian Scheuble**.

Elektra artist **Anita Baker** has been working with producer **Michael Powell** at the **Yamaha Research & Development Studio** on a project engineered by **Barney Perkins**. Also there, Perkins engineered for Island's **Durrell Coleman** and Motown's **Temptations**.

Jon Anderson has been working at **Crystal Studios** in Hollywood on a solo album for Elektra. **Roy Thomas Baker** is producing, with **George Tutco** engineering and **Jim McMahon** and **Bry Willis** assisting.

Timothy Donahue, who plays the fretless guitar and harp-guitar, has been tracking at **Mad Hatter** with producer **David Evans** for the artist's debut on Avalon Records.

Saxophonist **Cliff Sarde** recently completed recording and mixing his second self-produced album for MCA/Curb at **Larrabee Sound**. **Steve Escallier** was at the board.

Charlie Wilson, lead singer of the **Gap Band**, has been in several studios, producing **Dorian's** debut album for the Total Experience label. In addition to the label's own eponymous studio, **Sound Labs**, **Paramount** and **Rock Steady** were also utilized.

NASHVILLE

AT CASTLE RECORDING, producers **Jimmy Bowen** and **Tony Brown** recently completed mixing **Steve Wariner's** new MCA release with engineer **Steve Tillisch**.

OTHER CITIES

At **Digital By Dickinson** in Bloomfield, N.J., Capitol Records artist/producer **Paul Laurence Jones** has completed his debut album, "Haven't You Heard," and is now producing new artist **Melissa Morgan**. **Steve Goldman** is engineering, with **Joe Marno** assisting on the 3M 32-track digital equipment.

Dale Peters recently completed engineering a single for Saturn Records act **Samson & Delilah** at **Beachwood Studios** in Beachwood, Ohio.

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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HOT 100 SINGLES

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THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		TITLE		ARTIST	
								PRODUCER (SONGWRITER)	LABEL & NUMBER	DISTRIBUTING LABEL	
1	3	5	11					OH SHEILA READY FOR THE WORLD (M.RILEY, G.STROZIER, G.VALENTINE)	1 week at No. One	◆ READY FOR THE WORLD	MCA 52636
2	1	1	14					MONEY FOR NOTHING M.KNOPFLER, N.DORFMAN (M.KNOPFLER, STING)		◆ DIRE STRAITS	WARNER BROS. 7-28950
3	4	7	14					TAKE ON ME A.TARNEY (P.WAAKTAAR, MAGS, N.HARKET)		◆ A-HA	WARNER BROS. 7-29011
4	6	9	9					SAVING ALL MY LOVE FOR YOU M.MASSER (M.MASSER, G.GOFFIN)		◆ WHITNEY HOUSTON	ARISTA 1-9381
5	10	15	6					PART-TIME LOVER S.WONDER (S.WONDER)		◆ STEVIE WONDER	TAMLA 1-808/MOTOWN
6	8	10	8					LONELY OL' NIGHT LITTLE BASTARD, D.GEHMAN (J.C.MELLENCAMP)		◆ JOHN COUGAR MELLENCAMP	RIVA 880-984-7/POLYGRAM
7	9	11	7					DANCING IN THE STREET C.LANGER, A.WINSTANLEY (H.HUNTER, W.STEVENSON, M.GAYE)		◆ MICK JAGGER & DAVID BOWIE	EMI-AMERICA 8288
8	2	2	15					CHERISH J.BONNEFOND, R.BELL, KOOL & THE GANG (R.BELL, J.TAYLOR, KOOL & THE GANG)		◆ KOOL & THE GANG	DEL-LITE 880 869-7/POLYGRAM
9	13	22	6					MIAMI VICE THEME J.HAMMER (J.HAMMER)		JAN HAMMER	MCA 52666
10	5	6	9					DRESS YOU UP N.RODGERS (P.STANZIALE, A.LARUSSO)		◆ MADONNA	SIRE 7-28919/WARNER BROS.
11	12	16	8					FORTRESS AROUND YOUR HEART STING, P.SMITH (STING)		◆ STING	A&M 2767
12	14	20	6					I'M GOIN' DOWN B.SPRINGSTEEN, J.LANDAU, C.PLOTKIN, S.VAN ZANDT (B.SPRINGSTEEN)		BRUCE SPRINGSTEEN	COLUMBIA 38-05603
13	20	28	5					HEAD OVER HEELS C.HUGHES (ORZABEL, SMITH)		◆ TEARS FOR FEARS	MERCURY 880 899-7/POLYGRAM
14	7	3	12					FREEDOM G.MICHAEL (G.MICHAEL)		◆ WHAMI!	COLUMBIA 38-05409
15	19	24	8					LOVIN' EVERY MINUTE OF IT T.ALLOM, P.DEAN (R.J.LANGE)		◆ LOVERBOY	COLUMBIA 38-05569
16	11	4	13					DON'T LOSE MY NUMBER P.COLLINS, H.PADGHAM (P.COLLINS)		◆ PHIL COLLINS	ATLANTIC 7-89536
17	16	18	13					CRY T.HORN, GODLEY & CREME (GODLEY & CREME)		◆ GODLEY & CREME	POLYDOR 881 786-7/POLYGRAM
18	27	31	6					I'M GONNA TEAR YOUR PLAYHOUSE DOWN L.LATHAM (E.RANDALL)		◆ PAUL YOUNG	COLUMBIA 38-05577
19	23	30	8					FOUR IN THE MORNING (I CAN'T TAKE ANYMORE) P.GLASSER (J.BLADES)		◆ NIGHT RANGER	CAMEL/MCA 52661/MCA
20	24	29	7					THE WAY YOU DO THE THINGS YOU DO/MY GIRL D.HALL, J.OATES, B.CLEARMOUNTAIN (W.ROBINSON, JR., R.ROGERS)		◆ DARYL HALL & JOHN OATES	RCA 1-1178
21	30	37	5					ONE NIGHT LOVE AFFAIR B.ADAMS, B.CLEARMOUNTAIN (B.ADAMS, J.VALLANCE)		BRYAN ADAMS	A&M 2770
22	18	19	10					C-I-T-Y K.VANCE (J.CAFFERTY)		◆ JOHN CAFFERTY/BEAVER BROWN BAND	SCOTTI BROS. 4-05452/EPIC
23	28	36	8					BE NEAR ME M.FRY, M.WHITE (M.FRY, M.WHITE)		◆ ABC	MERCURY 880 626-7/POLYGRAM
24	32	39	5					YOU BELONG TO THE CITY G.FREY (G.FREY, J.TEMPCHEIN)		GLENN FREY	MCA 52651
25	31	40	6					WE BUILT THIS CITY P.WOLF, J.SMITH (B.TAUPIN, M.PAGE, D.LAMBERT, P.WOLF)		◆ STARSHIP	GRUNT 1-4170/RCA
26	29	34	7					SUNSET GRILL D.HENLEY, D.KORTCHMAR, G.LADANVI (D.HENLEY, D.KORTCHMAR, TENCH)		DON HENLEY	GEFFEN 7-28906/WARNER BROS.
27	15	8	17					ST. ELMO'S FIRE (MAN IN MOTION) D.FOSTER (D.FOSTER, J.PARR)		◆ JOHN PARR	ATLANTIC 7-89541
28	33	38	10					AND WE DANCED R.CHERTOFF (R.HYMAN, E.BAZILIAN)		◆ THE HOOTERS	COLUMBIA 38-05568
29	36	43	6					YOU ARE MY LADY B.EASTMOND (B.EASTMOND)		◆ FREDDIE JACKSON	CAPITOL 5495
30	34	44	4					LAY YOUR HANDS ON ME A.SADKIN, N.RODGERS, T.BAILEY (T.BAILEY, A.CURRIE, J.LEEWAY)		◆ THE THOMPSON TWINS	ARISTA 1-9396
31	17	14	14					DARE ME R.PERRY (S.LORBER, D.INNIS)		◆ THE POINTER SISTERS	RCA 1-1126

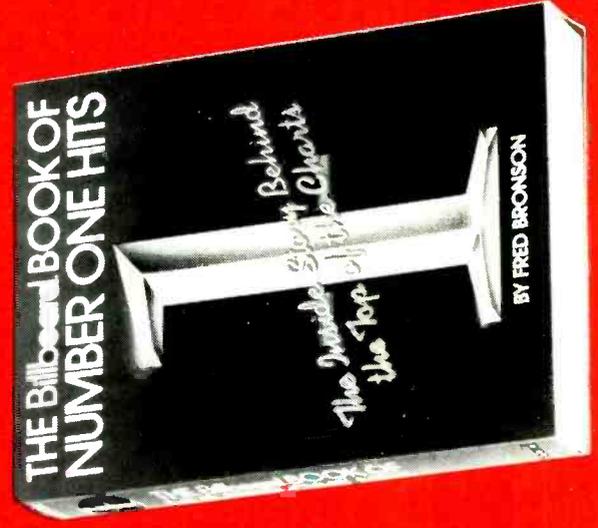
THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		TITLE		ARTIST	
								PRODUCER (SONGWRITER)	LABEL & NUMBER	DISTRIBUTING LABEL	
51	55	57	8					ALL OF ME FOR ALL OF YOU DIMPLES (DIMPLES, B.WILSON, J.SKLAIR)		◆ 9 9	RCA 1-4082
52	72	—	2					GIRLS ARE MORE FUN R.PARKER, JR. (R.PARKER, JR.)		RAY PARKER JR.	ARISTA 1-9352
53	65	—	2					THE NIGHT IS STILL YOUNG P.RAMONE (B.JOEL)		BILLY JOEL	COLUMBIA 38-05657
54	63	—	2					SOUL KISS J.FARRAR (M.GOLDENBERG)		◆ OLIVIA NEWTON-JOHN	MCA 52686
55	35	21	15					INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) M.CHAMPMAN (H.KNIGHT, S.CUMIE)		◆ PAT BENATAR	CHRYSALIS 4-42877
56	64	81	3					LIKE TO GET TO KNOW YOU WELL R.HINE (H.JONES)		HOWARD JONES	ELEKTRA 7-69598
57	58	63	7					STAND BY ME M.WHITE, R.BUCHANAN (B.E.KING, J.LEIBER, M.STOLLER)		◆ MAURICE WHITE	COLUMBIA 38-05571
58	62	68	5					AFTER THE FIRE A.SHACKLOCK (P.TOWNSHEND)		◆ ROGER DALTRY	ATLANTIC 7-89491
59	42	32	12					I GOT YOU BABE UB40, R.P.FALCONER (S.BONO)		◆ UB40	A&M 2758
60	43	23	17					FREEDAY OF LOVE N.M.WALDEN (N.M.WALDEN, J.COHEN)		◆ ARETHA FRANKLIN	ARISTA 1-9354
61	69	76	3					OBJECT OF MY DESIRE K.DIAMOND, L.JOB (K.ADEYEMO, E.PHILLIPS, K.DIAMOND)		◆ STARPOINT	ELEKTRA 7-69621
62	46	27	14					YOU'RE ONLY HUMAN (SECOND WIND) P.RAMONE (B.JOEL)		◆ BILLY JOEL	COLUMBIA 38-05417
63	70	72	6					RUNNING UP THAT HILL K.BUSH (K.BUSH)		◆ KATE BUSH	EMI-AMERICA 8285
64	68	75	3					SCREAMS OF PASSION DAVID Z., THE FAMILY (ST.PAUL, SUSANNAH)		◆ THE FAMILY	PAISLEY PARK 7-28953/WARNER BROS.
65	66	70	5					ALL FALL DOWN N.MARTINELLI (B.BLUE, R.SMITH)		◆ FIVE STAR	RCA 1-1108
66	76	82	3					I'LL BE GOOD B.WATSON, B.SWEDIGEN, RENE & ANGELA (R.MOORE, A.WINBUSH)		◆ RENE & ANGELA	MERCURY 884 009-7/POLYGRAM
67	48	26	14					SMOKIN' IN THE BOYS ROOM T.WERMAN (M.LUTZ, C.KODA)		◆ MOTLEY CRUE	ELEKTRA 7-69625
68	53	35	16					SUMMER OF '69 B.ADAMS, B.CLEARMOUNTAIN (B.ADAMS, J.VALLANCE)		◆ BRYAN ADAMS	A&M 2739
69	79	80	6					AND SHE WAS TALKING HEADS (D.BYRNE)		◆ TALKING HEADS	SIRE 7-28917/WARNER BROS.
70	83	84	3					THE OAK TREE M.DAY (M.DAY)		◆ MORRIS DAY	WARNER BROS. 7-28899
71	73	78	4					HARD TIMES FOR LOVERS A.BAKER, R.SCHER, L.GOLDEN (R.SCHER, L.GOLDEN)		JENNIFER HOLLIDAY	GEFFEN 7-28958/WARNER BROS.
72	82	—	2					PARTY ALL THE TIME R.JAMES (R.JAMES)		◆ EDDIE MURPHY	COLUMBIA 38-25609
73	67	62	19					I WONDER IF I TAKE YOU HOME FULL FORCE (FULL FORCE)		◆ LISA LISA/CULT JAM WITH FULL FORCE	COLUMBIA 38-04886
74	60	45	18					SHOUT C.HUGHES (ORZABEL, STANLEY)		◆ TEARS FOR FEARS	MERCURY 880 294-7/POLYGRAM
75	75	79	4					LOVER COME BACK TO ME M.STOCK, M.AITKIN (DEAD OR ALIVE)		◆ DEAD OR ALIVE	EPIC 34-05607
76	81	89	4					HURTS TO BE IN LOVE G.VANNELLI, J.VANNELLI, R.VANNELLI (G.VANNELLI)		◆ GINO VANNELLI	CBS ASSOCIATED 4-05386/EPIC
77	80	83	4					EATEN ALIVE B.GIBB, M.JACKSON, K.RICHARDSON, A.GALUTEN (B.GIBB, M.GIBB, M.JACKSON)		◆ DIANA ROSS	RCA 1-1181
78	86	91	3					EYE TO EYE G.STEVENSON, THE SYSTEM (P.COX, R.DRUMMIE)		GO WEST	CHRYSALIS VS-4-42903
79	85	90	3					BLUE KISS G.MASSENBURG, B.PAYNE, R.KUNDEL (KIRSCH, WIEDLIN)		◆ JANE WIEDLIN	IRS 52674/MCA
80	57	33	11					THERE MUST BE AN ANGEL D.A.STEWART (LENNIX, STEWART)		◆ EURYTHMICS	RCA 1-1160
81	61	53	19					NEVER SURRENDER P.CHAPMAN, J.ASTLEY, C.HART (C.HART)		◆ COREY HART	EMI-AMERICA 8268

33	38	46	5	NEVER R. NEVISON (K. KNIGHT, BLOCH, CONNIE)	◆ HEART CAPITOL 5512	83	90	—	2	REMO'S THEME (WHAT IF) T. SHAW, R. CANNATA (T. SHAW, R. CANNATA)	◆ TOMMY SHAW A&M 2773
34	37	42	6	COMMUNICATION B. EDWARDS (D. BRAMBLE, R. PALMER, A. TAYLOR, J. TAYLOR)	THE POWER STATION CAPITOL 5511	84	NEW	NEW		TO LIVE AND DIE IN L.A. T. SWAIN, S. JOLLEY (WANG CHUNG)	◆ WANG CHUNG GEPHEN 7-28891/WARNER BROS.
35	41	51	3	WHO'S ZOOMIN' WHO N. M. WALDEN (N. M. WALDEN, P. GLASS, A. FRANKLIN)	ARETHA FRANKLIN ARISTA 9410	85	NEW	NEW		QUE TE QUIERO KATRINA & WAVES (KATRINA & WAVES, P. COLLIER)	◆ KATRINA AND THE WAVES CAPITOL 5528
36	40	47	5	BOY IN THE BOX P. CHAPMAN, J. ASTLEY, C. HART (C. HART)	◆ COREY HART EMI-AMERICA 8287	86	74	55	15	LIFE IN ONE DAY R. HINE (H. JONES)	◆ HOWARD JONES ELEKTRA 7-69631
37	45	—	2	SEPARATE LIVES (THEME FROM WHITE NIGHTS) A. MAROIN, P. COLLINS (S. BISHOP)	◆ PHIL COLLINS/MARILYN MARTIN ATLANTIC 7-89498	87	NEW	NEW		EVERYBODY DANCE J. JOHNSON (J. JOHNSON, TAMARA)	TA MARA & THE SEEN A&M 2768
38	26	17	16	THE POWER OF LOVE HUEY LEWIS & NEWS (C. HAYES, H. LEWIS, J. COLLA)	◆ HUEY LEWIS & THE NEWS CHRYSALIS 4-42876	88	NEW	NEW		I'LL BE THERE K. LOGGINS (K. LOGGINS, D. FOSTER, E. E. LOGGINS)	KENNY LOGGINS COLUMBIA 38-05625
39	44	54	7	SO IN LOVE S. HAGUE (O. M. D., S. HAGUE)	◆ ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN 2746/A&M	89	NEW	NEW		YOU'RE IN LOVE B. HILL (PEARCY, CROUCIER)	◆ RATT ATLANTIC 7-89502
40	52	—	2	ONE OF THE LIVING M. CHAPMAN (H. KNIGHT)	◆ TINA TURNER CAPITOL 5518	90	78	58	20	WHAT ABOUT LOVE? R. NEVISON (ALTON, ALLEN, VALLANCE)	◆ HEART CAPITOL 5481
41	50	66	4	BROKEN WINGS P. DEVILLIERS, MR. MISTER (R. PAGE, S. GEORGE, J. LANG)	◆ MR. MISTER RCA 14136	91	71	41	13	SHAME R. ZITO (M. DAVIS)	◆ THE MOTELS CAPITOL 5497
42	21	13	12	POP LIFE PRINCE & REVOLUTION (PRINCE & REVOLUTION)	PRINCE & THE REVOLUTION PAISLEY PARK 7-28998/WARNER BROS.	92	88	67	9	FIRST NIGHT R. NEVISON (F. SULLIVAN, J. PETERIK)	SURVIVOR SCOTTI BROS. 4-05579/EPIC
43	22	12	15	WE DON'T NEED ANOTHER HERO (THUNDERDOME) T. BRITTEN (T. BRITTEN, G. LYLE)	◆ TINA TURNER CAPITOL 5491	93	87	60	15	MYSTERY LADY K. DIAMOND (K. DIAMOND, B. OCEAN, J. WOODLEY)	◆ BILLY OCEAN JIVE 1-9374/ARISTA
44	49	52	12	TONIGHT IT'S YOU J. DOUGLAS (R. NIELSEN, R. ZANDER, J. ZANDER, J. BRANDT, M. RADICE)	◆ CHEAP TRICK EPIC 34-05431	94	91	88	12	YOU LOOK MARVELOUS A. BAKER, B. TISCHLER (B. CRYSTAL, F. SHAFFER)	◆ BILLY CRYSTAL A&M 2764
45	51	56	7	WEIRD SCIENCE D. ELFMAN, S. BARTEK (D. ELFMAN)	◆ OINGO BOINGO MCA 52633	95	77	50	12	NO LOOKIN' BACK M. McDONALD, T. TEMPLEMAN (M. McDONALD, K. LOGGINS, E. SANFORD)	◆ MICHAEL McDONALD WARNER BROS. 7-28960
46	47	49	7	YOU WEAR IT WELL E. DEBARGE (C. DEBARGE, E. DEBARGE)	EL DEBARGE WITH DEBARGE GORDY 1804GF/MOTOWN	96	84	65	23	EVERYTIME YOU GO AWAY L. LATHAM (D. HALL)	◆ PAUL YOUNG COLUMBIA 38-04867
47	25	25	10	EVERY STEP OF THE WAY J. WAITE, S. GALEAS (J. WAITE, KRAL, SIDGWICK)	◆ JOHN WAITE EMI-AMERICA 8282	97	92	87	4	JANET D. LAMBERT (F. GOLDE, P. FOX, B. CALDWELL)	COMMODORES MOTOWN 1802
48	54	59	4	BORN IN EAST L.A. J. EYRICH (B. SPRINGSTEEN, CHEECH & CHONG)	◆ CHEECH & CHONG MCA 52655	98	98	96	21	FOREVER K. LOGGINS, D. FOSTER (K. LOGGINS, D. FOSTER)	◆ KENNY LOGGINS COLUMBIA 38-04931
49	56	61	5	I MISS YOU K. LYMAXX, L. MALSBY (L. MALSBY)	KLYMAXX MCA/CONSTELLATION 52606/MCA	99	97	97	6	A LITTLE BIT OF HEAVEN G. SKARDINA, M. SHARRON (R. KERR, G. LYLE)	NATALIE COLE MODERN 7-99630/ATLANTIC
50	59	64	6	PERFECT WAY GREEN, GAMSON/MAHER (GREEN, GAMSON)	◆ SCRITTI POLITTI WARNER BROS. 7-28949	100	94	71	9	WISE UP B. BANNISTER (W. KIRKPATRICK, B. SIMON)	AMY GRANT A&M 2762

○ 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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WEA'S DMM DEAL

(Continued from page 40A)

ect "sounded great," and he opines that the unpleasant-sounding pop records he was hearing originally were not a result of any negative properties of the DMM process, but rather a reflection of the "way things are EQ'd and mastered in Europe. I found that you can make a hotter record using DMM, and I was impressed with the EQ. It's a whole different sound."

Both Outwater and Hamm note that the difference in the European and American manufacturing chains come heavily into play where the sound differences of DMM product are concerned. "In Europe," Outwater says, "the entire DMM chain tends to be housed in one plant, unlike here, where the masters are cut in one facility, the plating done in another and the pressing in yet a third."

"The whole question," says Hamm, "was, can you take a huge American pressing plant, much bigger than anything in Europe, and press really high quality records?" Hamm says WEA Manufacturing's Joe Vayda went to Teldec, "brought back some stampers, and found if they slow down slightly and take a little more time in the process, they can do it. It may cost them a couple of cents more per disk to do so, but the quality is worth it."

Hamm says the original verbal agreement was then formalized by an exchange of letters, and will be finalized by the time the Audio Engineering Show (AES) hits town on Saturday (12).

"We are definitely more heavily into DMM than other labels," Outwater says. "I'd personally like to see more projects happen here with it. The logo carries a badge of quality the black record needs right now to help extend its longevity."

Hamm echoes this. He says that Gotham has been talking to other majors, but that "WEA seems to be the most concerned with black vinyl quality, and especially concerned with the terrible quality of lacquers lately. Some other labels seem to be so wrapped up in their internal politics that they tend to disregard the fact that they're turning out millions of terrible-sounding records every year."

Europadisk, which had made its own licensing arrangement with Teldec prior to Gotham Audio's involvement with the European firm, reports that its earlier efforts to popularize the process for pop records have lately been achieving considerable results. "We're now running about 40% pop to 60% classical," says Europadisk president Jim Shelton. "Of course, most of that is indie pop product at this time, but the WEA arrangement is very encouraging."

Shelton says that Europadisk continues to fight the "erroneous perception" that DMM is for classical records only. In fact, he says, the process is especially helpful for pop product in that it "boosts top end and cleans up the bottom end. In Europe, there's a tendency to be very conservative with cutting levels and low frequency content, which we don't have here."

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Philly Studios Offer Aid

NEW YORK One of the first group efforts of the Recording Assn. of Philadelphia (RAP) centered on the Live Aid concert in that city. The nine-member organization was formed earlier this year (Billboard, June 22).

In addition to presenting a check for "several thousand dollars" contributed by members to the Ethiopian Relief Fund, the studio organization (consisting of Kajem Recording, Modern Audio, Sigma Sound, Queen Village, Starr Recording, Studio 4, The Warehouse, Alpha International and Virtue Recording) contributed the following to the hunger effort:

- Free studio time by Sigma Sound for the production of radio spots, as well as studio facilities for rehearsal.

- Free studio time by The Ware-

house for rehearsal as well as overdubs by Jimmy Page and Ronnie Dio for the upcoming "Hearing Aid" album.

- Kajem Recording's entire staff and art department for the production of rock'n'roll memorabilia that decorated the Hard Rock Cafe's VIP pavilion backstage.

- Technical assistance by Studio 4's engineering staff for live sound and video production.

In addition, all member studios made their staffs and studios available for technical support and rehearsal space, according to a spokesman for RAP. The organization meets monthly, and exists not only to foster cooperative efforts between Philadelphia-based studios, but also to "promote the city as a world-class recording center."

STEVEN DUPLER

SSL Discovers Booming Market in Japanese Studios

TOKYO Japan, the world leader in consumer electronics, still looks to the West for professional studio and broadcast equipment. So claims Solid State Logic, the U.K.-based console manufacturer which shipped its first desk to Tokyo only four years ago and now has nearly 50 systems in use nationwide, 25 of them installed within the last 18 months.

JVC, Matsushita, Toshiba EMI, Warner-Pioneer and Yamaha are among the major names that have equipped their studios here with SSL consoles and computers at an average price of \$1.6 million. Takashi Suzuki, SSL product manager at the company's local representative Studer Revox Japan, cites superior audio quality, ease of operation and maintenance-free reliability as prime selling points.

Adds Studer Revox head Takeo Asano: "Digital audio and stereo broadcast television have had the biggest impact here. Japanese studios are under constant pressure from the consumer hardware manufacturers to provide excellent sound, and many studios owned by these manufacturers have identified SSL as a key to resolving this need."

The sophistication of contemporary Japanese pop music, with its emphasis on electronic sounds and layered textures, also demands high technology and innovation from the studio sector, where locally produced digital multitrack recorders are gaining popularity alongside the Swiss-made Studer machines that have long been standard equipment.

But for both digital and analog recordings, SSL consoles have in the company's own words "eclipsed past favorites among the country's engineers."

Music Inn, located at the foot of Mount Fuji an hour outside Tokyo, is cited as typical of the new breed of independently owned "resort studios" springing up in the Japanese countryside as a response to rocketing urban real estate costs. Opened in the summer of 1985, the facility boasts Studer multitracks and a SSL 4000E Series Master Studio System, and recently hosted SSL's Far East Summer School, which drew 60 participants from Japan, Korea and Taiwan for an intensive course in technical and operational training.

Other leading SSL-equipped studios include Freeport, Jive, Smile Garage and Onkio House. The latter operates four SSL boards.

The success of stereo television here has also opened broadcast markets to SSL. YTV Osaka has a 6000E Series stereo video system, and post-production companies, including JVC Videotech, Ginza Videotech and Cross TV, employ SSL hardware to create tv and laserdisk soundtracks.

"These broadcast sales are significant," says Suzuki, "because local broadcasters clearly favor Japanese manufacturers. It means SSL's high standards have not gone unnoticed and the new SSL 5000M Series in particular has aroused tremendous interest."

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Surf's Up. John Cafferty & the Beaver Brown Band join the Beach Boys to sing "Fun Fun Fun" and "Barbara Ann" at the Beach Boys' recent show at Ohio's Blossom Music Center. (Photo: Anastasia Pantsios)

Arcadia: The Rest of Duran Duran

New Group Project for Rhodes, LeBon, Roger Taylor

BY KATHY GILLIS

NEW YORK Not content just to be members of one of pop's reigning supergroups, or to sit idle while part of that group branches out to form the Power Station, Nick Rhodes and fellow Duran Duran members Simon LeBon and Roger Taylor have been working on a new group project of their own.

The group is Arcadia, and the album, to be released by Capitol in November, is titled "So Red The Rose." After writing and recording the album in Paris, with Alex Sadkin producing, Rhodes and the rest of Arcadia were in New York recently to mix the songs before returning to Paris to make videos.

Keyboardist Rhodes character-

izes Arcadia's music as "radically different [from] anything we've ever done before. It's more atmospheric in some respects—maybe a little more mature."

The first single, "Election Day," is indeed quite different from what one has come to expect from Duran Duran. It was given an imaginative long mix by 12-inch meister Francois Kevorkian and was embellished by rapping from Grace Jones and guitar from David Gilmour. Still, Rhodes says he was worried that perhaps it would be unsuitable for seven-inch release.

"The original version that Simon and I wrote was 10 minutes long," he notes. "Fortunately, it was possible to edit it down for a single. Editing is my greatest fear. I hate edit-

ing with a passion.

"But we realized the song could be in episodes. It didn't have to be this whole thing that maybe we thought it did at one stage."

Rhodes says that Duran Duran has a good working relationship with Capitol, and that the label affords its creative control over what is released.

"I don't see how groups can honestly function if they don't have that control," he says. "I find the thought of somebody telling us what we have to put out totally unacceptable and quite horrifying."

That same self-reliant attitude can be seen in Rhodes' feelings about working with producer Sadkin. "We work very closely on the

(Continued on page 52)

Manhattan Transfer Gets Back to 'Vocalese' Basics

BY SAM SUTHERLAND

LOS ANGELES How can an entire album's worth of classic jazz instrumental compositions be reinterpreted vocally while retaining the stylistic imprint of the original performers? For the Manhattan Transfer, the solution to that challenge entailed both an auspicious collaboration and a back-to-basics stage strategy long before the first reel of tape rolled.

Transfer founder Tim Hauser, who produced the quartet's current "Vocalese" album for Atlantic, cites both the lyric writing of vocal jazz master Jon Hendricks and an extensive schedule of pre-production woodshedding dates in local clubs as two keys to the striking conceptual thrust of the set.

After a long string of albums underscoring the group's eclecticism through varying mixtures of pop, r&b, early rock and jazz material, the new set's singular generic emphasis was acknowledged from the outset as both a commercial and musical challenge.

"It was a labor of love for all of us," Hauser reports. "We decided to do a focused album, and we had three ideas: an *a cappella* album, an r&b project and the 'Vocalese' concept."

The last of those was finally chosen as "the most challenging"—a distinction buttressed, Hauser adds, by

the chance to work with Hendricks.

Hauser agrees that the quartet's biggest crossover successes may have come from pop and r&b-oriented material, but he downplays the evident career risk in devoting an entire album to jazz classics. Apart from the Transfer's own secure niche as a top jazz vocal draw, he cites signs of a quiet but encouraging resurgence of interest in jazz.

"We sense it from our own audiences," he notes. "When half the crowd is our age or younger and reacts so favorably [to older jazz], it shows that all you have to do is expose them to it."

"When I was growing up in the '50s and '60s in New York, I was exposed to all this music because I could hear it on the radio all the time. Now, of course, I find that a lot of this stuff isn't nearly as available over the radio."

"But I've noticed that in record stores there's more and more shelf space being opened up to jazz. Why? If they're devoting more and more space to jazz, vintage rhythm

(Continued on page 52)

BY LINDA MOLESKI

NEW YORK A growing number of up-and-coming bands are looking to the Miller Brewing Co. for a helping hand. As a corporate sponsor, the company is offering a comprehensive promotion and marketing program to new talent across the country, according to Gary Reynolds, president of the Milwaukee-based Gary M. Reynolds & Associates, the promotion and marketing agency for Miller.

Dubbed the "Miller Music Band Sponsorship," the program gives young rock groups a chance at national exposure, says Reynolds, who approached the brewing company with the concept four years ago. Miller started with five acts and now sponsors 16 on both the regional and semi-national levels. Miller says he was seeking to change "from an Eddie Rabbitt image to a younger rock image."

The program provides artists with merchandise such as tour jackets, caps and T-shirts, in addition to banners, posters, backdrops, radio

and print advertising and equipment, according to Reynolds, who estimates the value of the package at \$100,000-\$150,000. As an added benefit, this year for the first time all 16 Miller bands will be featured on a compilation album being released by RCA.

"The bands don't have to pay for anything," Reynolds notes. "All we ask in return is that the band be supportive of Miller." Band support, he says, consists of mentions of Miller during performances and interviews and Miller logos on artist posters.

Reynolds says the selection of bands is based on their stability, popularity, image and track record, noting that they should "perform at least 150 dates a year." Artists are brought to his attention through submissions, independent labels, the club scene and the college market. The agency is currently conducting a nationwide talent search to fill approximately eight slots for next year.

"We have a good mix of music on the program," Reynolds says, noting that it's comprised of rock, pop and black music. "With 16 acts doing 200 dates per year, that's over

3,000 promotions a year for one program."

Some of the better-known acts currently on the roster include Joe "King" Carrasco, the Producers, the Del Fuegos and Son Seals. In the past, the program has sponsored such notables as the Waitresses, the Fleshtones and Zebra.

"Some [of the groups] have record deals, some do not," states Reynolds. Of those who do, he says he has a good relationship with their labels and works with them in getting albums for radio promotions and giveaways.

All groups are signed to a one-year contract with Miller, says Reynolds, after which they're "re-evaluated." "We don't continue with all the acts," he says. "We like to keep the roster fresh."

In addition to the sponsorship program, Reynolds says the agency promotes approximately 700 concerts a year in the college market for Miller's Lite Beer and works with the brewing company in getting its name involved with the Pier and Jones Beach summer concert series in New York.

Other agency clients include Maxwell, Sony and Pioneer.



Dance By Me. Maurice White performs his current hit "Stand By Me" on "Solid Gold," with a little help from the Solid Gold Dancers. (Photo: Ron Batzdorff)

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'Masochistic' ABC 'Chasing Perfection' 'Zillionaire' Album Sports New Lineup, New Sound

BY ETHLIE ANN VARE

LOS ANGELES Another year, another ABC album—also another ABC lineup and another ABC sound. The British techno-dance band, which first hit the charts with the lush, New Romantic "Lexicon Of Love" in 1982, stripped down to a three-piece rock group for the guitar-oriented "Beauty Stab" in late '83. For PolyGram's beat-box-and-ballads "How To Be A Zillionaire," ABC pared itself to founders Martin Fry and Mark White (saxophonist Steve Singleton retired from performing altogether), and was then supplemented with musical novices Eden and David Yarritu.

"It's not necessarily important that every record you make sounds similar," says vocalist Fry, even though he refers to ABC's lack of a consistent sound as "masochistic." It is, he insists, a question of "chasing perfection" rather than chasing a commercially viable vehicle.

"If my attitude were, 'Well, maybe this will work,' I'd get a job in a carwash," he claims. "Something that's far more secure."

Calculated or not, ABC's latest shift has been a successful one. "Be Near Me" topped the dance chart, and is marching towards the pop top 20.

Although ABC has taken on Bennett Freed and Ron Weisner for U.S. management, Fry claims to be unconcerned about the business end of the music business, and says he's wary of marketing practices in general. He has no plans to tour, for instance, until "the American public open their arms and go 'Please.'"

"You can't chase people down the street and make them buy your record," he continues. "That whole aggressive type of marketing is out; people are wise to those things."

Fry's sensitivity to promotion may be due, in part, to the comparisons he's been hearing between his latest effort and the work of the promotionally flamboyant Frankie Goes To Hollywood. The management switch has done little to ease the comparisons.

"It's ludicrous," he says, "to suggest that, because we've had the same U.S. management as Frankie Goes To Hollywood for three weeks, we tried to sound like them on a record we completed in May."

What's reminiscent of Frankie, though, is less the marketing than the production: Slick and multi-layered, the engineering (by Martyn Webster, Gary Moberly and Keith LeBlanc) sounds very much like
(Continued on page 67)

MANHATTAN TRANSFER

(Continued from page 51)

& blues and older rock, it has to be cause there's legitimate interest."

Hauser also cites the rise of experimental adult contemporary formats tapping varying elements of jazz, fusion and specialized music as another sign of life after pop.

"Vocalese" developed as a valentine to a host of major jazz figures, from Count Basie to Dizzy Gillespie, Quincy Jones to Clifford Brown. In addition to Hendricks' new lyrics, the Transfer versions found members Janis Siegel, Cheryl Bentley

and Alan Paul tackling vocal arrangements, also handled by Dick Reynolds, Phil Mattson and Bobby McFerrin on specific tracks.

Classic brass and reed solos were transcribed for vocal solos, with various rhythm and harmony signatures from the original versions likewise integrated into the vocal charts.

That lofty blueprint prompted the decision to tackle a string of more than 20 club dates at a variety of West Coast clubs early this year. "I made that decision as the producer," Hauser recalls. "I didn't want to spend a lot of time and money in the studio, punching things in if they didn't work." He notes that the approach paid off in a much brisker studio schedule, with recording wrapped in weeks instead of months.

"We also needed to have spontaneity to the performances," Hauser notes. "We're not improvisational singers in the classic sense, but the music needs to preserve that spirit. And performing directly for people is still the most direct way of drawing that out."

A companion video piece has also been developed for sale as a long-form package, but now the quartet is again focusing on concert work. The Transfer kicked off their current tour during the summer, with dates now shifting to the final East Coast leg of the trek, slated to conclude in November. A Far East tour, including shows in Japan, Australia and New Zealand, is set to follow in February.

Four Artists Win Washington Awards

WASHINGTON Once and former Washington-area musicians Emmylou Harris, Duke Ellington, Patsy Cline and Marvin Gaye were the first winners of the Washington Area Music Awards (WAMA) at the first annual WAMA ceremony, held at Lisner Auditorium here Sept. 29.

The event was designed to raise the profile of the local music scene and to highlight its diversity—from bluegrass to go-go—as well as its 50-year heritage.

Harris also served as a presenter at the ceremony, along with fellow Washingtonian Joan Jett. John Carroll, formerly of the Starland Vocal Band, was cited as best songwriter. Carroll's song "Get Closer" was a 1982 hit for Linda Ronstadt.

BILL HOLLAND

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Crooners. El DeBarge and Kenny Loggins perform Loggins' single "I'll Be There" on a recent segment of "Solid Gold." (Photo: Ron Batzdorff)

Minn.'s Metros Join MTM Nashville Label's First Rock Signing

BY MOIRA MCCORMICK

MINNEAPOLIS Popular Twin Cities artists the Metros have become the first rock band to sign with Nashville-based MTM Records. "We're located in Nashville, but we're not a 100% country label," says MTM chairman and chief executive officer Alan Bernard.

"Our initial thrust was in the acoustic/country area," adds Tommy West, the 10-month-old label's senior vice president. "But as we went along we felt we could move into rock, new wave and black music—as long as the artists had something to offer."

The Metros, formerly the Metro All Stars, have established themselves as a top Twin Cities draw over the last three years. The band consists of keyboardist/vocalist Andy Bailey, saxophonist/keyboardist Dusty Cox, drummer Andy Gauthier, vocalist Jody Hanks, guitarist Danny Mangold and bassist/vocalist Larry Stock.

Their debut album on Minneapolis-based Waterhouse Records, "A Night At The Prom," reportedly sold more than 10,000 copies when it

was released last year.

The Metros were three-time winners in the 1984-85 Minnesota Music Awards, carrying off honors for best pop/rock group, best pop vocalist (Hanks) and best rock instrumentalist (Cox). In addition, the band made it to the finals of television's "Star Search," though they were ultimately beaten by fellow Twin Cities performers Limited Warranty.

West and Warren Peterson will produce the Metros' MTM debut album. It's scheduled to be recorded in Nashville this month, with a probable November release.

"We'd like to record them in a live-sounding environment," says West, "in an ensemble-type situation. They're an American rock'n'roll band, and we'd like them to sound true to their roots."

Group manager Paul J. Moe of Mid Coast management expresses confidence in Capitol Records' distribution system, which handles MTM. The MTM artist roster now includes almost a dozen artists, including charting country performers Judy Rodman and the Almost Brothers.

ARCADIA: THE REST OF DURAN DURAN

(Continued from page 51)

production of all our records," he says, "and this was no exception. A producer to us is really an overseer, somebody to bounce ideas off, to make sure that things are recorded properly and that the right parts go down.

"We chose Alex because we felt that it's quite a delicate album and that it needed somebody who had a lot of patience. A lot of care needed to go into every element, and Alex just seemed to be the right sort of person to do that."

Joining the core of Rhodes, LeBon and Taylor in the studio were bassist Mark Egan, percussionist David Van Tiegham and Japanese guitarist Masami. These musicians' jazzy, avant-garde leanings helped Arcadia break out of the confines of mainstream pop.

"The format of pop music is becoming very closed in," says Rhodes. "I think it's time that changed, and that a lot of the rules were broken. I think this album achieves that."

That same determination to shift artistic direction is evident in Rhodes' comments about the "Election Day" video, which the group plans to shoot in Paris with director Roger Christian. "I think it's time that new, young, enthusiastic people were willing to experiment with the format involved, and Roger is one of those people. [He's] only really worked on films before; he's never worked with music."

Arcadia is managed by brothers Paul and Michael Berrow, who have managed Duran Duran from the start.

There are no current plans for an Arcadia tour; Rhodes claims that all concerned are anxious to begin recording the next Duran Duran album early next year.

"After five years of being in such close contact, we really felt that it was time to split down and maybe stretch out again, become a little more radical," he says. "I feel we were becoming too compacted."

"I think the next Duran Duran album will result from the two more extreme projects as being another foot forward in a more daring direction. I'd hate to think that we were ever reaching a point where we were making similar records. Arcadia and Power Station are certainly very different from Duran Duran, and probably the antithesis of each other."

Talent in Action

ALABAMA BELLAMY BROTHERS

Tennessee State Fair, Nashville
Tickets: \$16, \$15

IT'S EASY TO SEE why Alabama is often touted as the future of country music. Its act is fun, uplifting and sexy without being bawdy or menacing. Besides having the warmest, most ingratiating vocal harmonies in the business, Alabama is able to project beams of intimacy that reach into the farthest row and tug at the most indifferent heart. Lead singer Randy Owen is almost evangelical in his approach to the crowd, exhorting one and all to clap hands and make their faith manifest.

Whatever the wellspring of Alabama's magic, it poured out steadily on the 10,000 or so who rocked the grandstand here Sept. 21 for a well-paced two-hour set.

Working from a refreshingly uncluttered stage and with a light curtain of changing designs as a backdrop, Alabama reeled off all its hits and a few others with hit potential. Chief among these was Teddy Gentry's inspired version of "As Right Now," from the group's current "40 Hour Week" album. Because Gentry—unlike Owen—underplays the lyrics he's singing, he creates far more power and mystery. Similarly, lead guitarist Jeff Cook pays respect to his music by not using it as a personal aerobics soundtrack. His work was direct and free of cliché flourishes.

Owen knows how to get the most response from a crowd, but his gratuitous butt-wiggling during the classic "Wildwood Flower" and his insistence on reducing "Old Flame" (a beautiful essay on doubt and jealousy) to a mindless sing-along suggested either insensitivity or stage-fatigue. As the foursome's unchallenged glamor boy, Owen sold himself as short as he did many of the songs.

The Bellamy Brothers opened for Alabama and did a fine job of getting the crowd into a participating mood. There was too much chatter between songs about how high this one went or how many No. 1 hits the group had had, but compressed as the set was into a nine-song, 40-minute block, it played surprisingly well.

EDWARD MORRIS

**JAMES BROWN
EDDIE KENDRICK & DAVID RUFFIN**
Beacon Theatre, New York
Tickets: \$20, \$18.50

HE EXECUTED ONLY a handful of splits and a couple of spins in the course of more than an hour, and he left little doubt that he has reached the age where it simply isn't feasible to be "the hardest-working man in show business." But James Brown offered enough flashes of the old galvanizing power during the first of two sold-out shows here on Sept. 21 to indicate that he's still got plenty of life in him.

Still, flashes were all the Godfather of Soul offered. And, despite a band that never flagged in its single-minded pursuit of the groove, only on the closing "Get Up I Feel Like Being A Sex Machine" did he abso-

lutely, incontrovertibly tear it up.

Part of the problem was a surprisingly unmovable audience that, despite Brown's high-energy exhortations and the band's seemingly irresistible pulse, didn't even take the hint when he urged them to "Get Up Offa That Thing." Part of the problem, quite simply, was that Brown is no longer a young man; he had some gloriously soulful moments, but ultimately neither his physical stamina nor his vocal prowess were on a level with his enthusiasm. And a considerable part of the problem was the pacing of the set, which can best be described as bizarre.

Twice Brown began to sing "It's A Man's Man's Man's World," only to stop abruptly and segue into another song. He offered a perfunctory rendition of "Please, Please, Please," certainly one of the great show-closing numbers, in the middle of the set. And at one point, he raced through a silly, truncated version of "There's No Business Like Show Business," leaving the audience thoroughly confused.

The concert was opened by ex-Temptations lead singers David Ruffin and Eddie Kendrick, currently on the comeback trail thanks to their collaboration with Daryl Hall & John Oates. Supported by a not particularly polished nine-piece band and five backup singers, the stars each did a few numbers on their own before joining forces for the inevitable barrage of beloved oldies.

While they both sang with great passion and spirit, and while it was a thrill to hear them do "Just My Imagination," "The Way You Do The Things You Do" and the rest, both singers' voices showed signs of wear and tear. This proved less of a drawback for the husky-voiced Ruffin than it did for Kendrick, whose strength is his falsetto, and who had to strain awfully hard just to come close to some of the high notes.

Pairing Brown with the two former Temptations was a masterful piece of concert promotion. But what looked on paper like a vintage r&b fan's dream bill turned out to be, as much as anything else, a sobering reminder that age has a way of taking its toll on even the most talented entertainers.

PETER KEEPNEWS

**MAZE FEATURING FRANKIE BEVERLY
NATALIE COLE**
Universal Amphitheatre,
Universal City, Calif.
Tickets: \$17.50, \$15

IN THIS VIDEO AGE, Maze presents a strong case that when it comes to selling albums, there is no substitute for the live performance. The seven-piece group, whose current "Can't Stop The Love" is its sixth gold album, has never cracked pop's top 10, and its generally lackluster videos seem obligatory.

However, Maze comes alive in concert. There are no elaborate risers or gimmicks; dry ice smoke is about as theatrical as their show gets. Instead, Maze's one-hour set relies totally on the music of Frankie Beverly, the band's lead singer, chief songwriter and producer.

(Continued on page 67)

AB BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BARRY MANILOW	Pacific Amphitheatre Costa Mesa, Calif.	Sept. 13-14	\$435,952 \$27.50/\$16.50	21,466 25,000	Nederlander Organization
TINA TURNER JOHN PARR	Tacoma (Wash.) Dome	Sept. 29	\$310,414 \$16.50/\$15	18,840 25,000	Media One
BRYAN ADAMS COCK ROBIN	Joe Louis Arena Detroit	Sept. 29	\$15.50 \$275,605	17,781 sellout	Beaver Prods.
REO SPEEDWAGON CHEAP TRICK HAT MAKES THE MAN	Aloha Stadium Honolulu	Sept. 22	\$262,560 \$20/\$15	16,061 30,000	Feyline Presents/ Greg Mundy Presents
BRYAN ADAMS COCK ROBIN	Capital Centre Landover, Md.	Sept. 12	\$207,930 \$14	14,340 15,000	Cellar Door Prods.
STING	The Centrum Worcester, Mass.	Sept. 19	\$293,312 \$17.50/\$15	12,281 sellout	Don Law Co.
FOREIGNER JOE WALSH	Kemper Arena Kansas City, Mo.	Sept. 21	\$187,390 \$13.50/\$12.50	14,345 sellout	Contemporary Prods./ New West Presentations
RATT BON JOVI	Joe Louis Arena Detroit	Sept. 28	\$165,766 \$13.50	12,279 sellout	Brass Ring Prods.
TINA TURNER JOHN PARR	Portland (Ore.) Memorial Coliseum	Sept. 30	\$164,332 \$15/\$12.50	11,338 sellout	Double Tee Promotions
AC/DC YNGWIE MALSTEEN	Met Center Minneapolis	Sept. 29	\$160,501 \$13.50	12,078 15,000	Schon Prods.
DIO ROUGH CUTT	Nassau Coliseum Uniondale, N.Y.	Sept. 21	\$159,551 \$14.50/\$13.50	11,405 13,311	Monarch Entertainment Bureau/ John Scher Presents
CROSBY, STILLS & NASH	James L. Knight Center Miami	Sept. 28-29	\$152,058 \$17.50	8,685 9,886	Fantasma Prods.
TEARS FOR FEARS ADVENTURES	Cobo Arena Detroit	Sept. 27	\$146,616 \$13.75	10,663 sellout	Brass Ring Prods.
BOBBY WOMACK MILLIE JACKSON	Fox Theater Atlanta	Sept. 28	\$142,843 \$16.50/\$14.50	4,682 two sellouts	Michael Alexander Prods.
MOTLEY CRUE Y&T	Nashville Municipal Auditorium	Sept. 26	\$124,091 \$14.50	9,900 sellout	Sound Seventy Prods.
TEARS FOR FEARS ADVENTURES	Baltimore Civic Center	Sept. 30	\$120,585 \$13.50/\$12.50/\$10.50	9,470 13,795	Don Wehner/Up Front Promotions
DIO ROUGH CUTT	The Omni Atlanta	Sept. 28	\$119,776 \$13.75	8,711 sellout	Brass Ring Prods.
TEARS FOR FEARS ADVENTURES	Sun Dome Tampa	Sept. 21	\$111,348 \$13.50	8,248 8,764	Cellar Door Prods./ Beach Club Promotions
MANHATTAN TRANSFER	Warfield Theater San Francisco	Sept. 20-21	\$98,997 \$25/\$22.50/\$20	4,253 two sellouts	Bill Graham Presents
MOTLEY CRUE Y&T	Von Braun Civic Center Huntsville, Ala.	Sept. 27	\$94,041 \$13.50	10,106 7,137	Sound Seventy Prods.
AC/DC YNGWIE MALSTEEN	Toledo Sports Arena	Sept. 26	\$93,525 \$13.50/\$12.50	7,500 sellout	Brass Ring Prods.
MANHATTAN TRANSFER	Flint Center Cupertino, Calif.	Sept. 17-18	\$91,147 \$22.50/\$18	4,187 two sellouts	Bill Graham Presents
GEORGE BENSON KENNY G.	Gammage Center Tempe, Ariz.	Sept. 26-27	\$89,859 \$16.50	5,946 6,046	Evening Star Prods.
DIO ROUGH CUTT	Pittsburgh Civic Arena	Sept. 22	\$89,215 \$13.75	6,591 7,500	In-House/ Chesapeake Concerts
JAMES TAYLOR	Cumberland County Civic Center Portland, Me.	Sept. 26	\$80,244 \$13.50	6,194 6,490	Don Law Co.
DON HENLEY MR. MISTER	Activity Center Arizona State Univ. Tempe	Sept. 20	\$80,379 \$15/\$14.50	6,214 8,458	Feyline Presents
MOTLEY CRUE Y&T	Tulsa Convention Center	Sept. 29	\$75,699 \$13	5,973 6,764	Little Wing Prods.
SQUEEZE THE TRUTH HOOTERS	Greek Theatre Berkeley, Calif.	Sept. 28	\$75,170 \$15/\$14.50	5,153 8,500	Bill Graham Presents
PERRY COMO	Dane County Memorial Coliseum Madison, Wis.	Sept. 24	\$77,160 \$19.50/\$16.50	4,225 6,000	Aiken Management
DAVID COPPERFIELD	Bayfront Plaza Auditorium Corpus Christi, Tex.	Sept. 24	\$68,347 \$23/\$21/\$19	3,141 5,000	Theater Prods. of Texas
TEARS FOR FEARS ADVENTURES	Fox Theater Atlanta	Sept. 24	\$65,446 \$14.75	4,618 sellout	Concert Promotions Inc./ Southern Promotions
LEE GREENWOOD STEVE WARINER	Lanierland Music Park Cumming, Ga.	Sept. 14	\$63,570 \$10	6,357 8,332	In-House
AMY GRANT BOB BENNETT	Fox Theater St. Louis	Sept. 26	\$62,518 \$15.50/\$12.50	4,665 sellout	Concert Prods Inc.
DAVID COPPERFIELD	Jackson (Miss.) Civic Center	Sept. 27	\$58,911 \$17	2,791 4,600	William Kessler Ltd.
TEARS FOR FEARS ADVENTURES	Grand Ole Opry House Nashville	Sept. 22	\$58,256 \$14.50/\$13	4,120 4,424	Dick Griffey Prods.
MANHATTAN TRANSFER	Sacramento Community Center	Sept. 23	\$56,555 \$25/\$20	2,329 sellout	Bill Graham Presents
NIGHT RANGER TAXI	Oakwood Amphitheatre Manteca, Calif.	Sept. 20	\$54,047 \$15/\$13.50	3,942 5,000	Rock'N'Chair Prods.
NIGHT RANGER CHEAP TRICK	Las Vegas Convention Center	Sept. 28	\$52,275 \$15	3,485 5,613	Feyline Presents/ Michael Schivo Presents
CONCERT FOR THE RELIEF OF THE PASSAIC FIRE VARIOUS ARTISTS	Capital Theater Passaic, N.J.	Sept. 20	\$49,020 \$15	3,397 sellout	Monarch Entertainment Bureau

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TOP JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	Compiled from a national sample of retail store and one-stop sales reports.	
					LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	23	GEORGE HOWARD	TBA TB 205/PALO ALTO	5 weeks at No. One	DANCING IN THE SUN
2	3	29	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL		MAGIC TOUCH
3	2	15	DAVE GRUSIN & LEE RITENOUR	GRP 1015 (CD)		HARLEQUIN
4	4	13	SPYRO GYRA	MCA 5606 (CD)		ALTERNATING CURRENTS
5	5	9	THE MANHATTAN TRANSFER	ATLANTIC 82166		VOCALESE
6	6	21	MILES DAVIS	COLUMBIA FC40023		YOU'RE UNDER ARREST
7	8	17	MICHAEL FRANKS	WARNER BROS. 25272		SKIN DIVE
8	10	23	EARL KLUGH	WARNER BROS. 25262-1 (CD)		SODA FOUNTAIN SHUFFLE
9	7	27	RARE SILK	PALO ALTO 8086		AMERICAN EYES
10	11	23	MAYNARD FERGUSON	PALO ALTO PA 8077		LIVE FROM SAN FRANCISCO
11	20	7	AHMAD JAMAL	ATLANTIC 81258-1-G		DIGITAL WORKS
12	15	19	SKYWALK	ZEBRA ZR 5004		SILENT WITNESS
13	13	9	MCCOY TYNER	PALO ALTO PA 803		JUST FEELIN'
14	9	31	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)		WHITE WINDS
15	16	11	VICTOR FELDMAN'S GENERATION BAND	TBA TB 208/PALO ALTO		HIGH VISIBILITY
16	14	52	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)		HOT HOUSE FLOWERS
17	12	35	GEORGE BENSON	WARNER BROS. 25178-1 (CD)		20/20
18	18	15	DAVE VALENTIN	GRP 1016 (CD)		JUNGLE GARDEN
19	17	29	SADE ▲	PORTRAIT BFR 39581/EPIC (CD)		DIAMOND LIFE
20	29	3	AL JARREAU	WARNER BROS. 25331		IN LONDON
21	23	35	DAVID SANBORN	WARNER BROS. 25150-1		STRAIGHT TO THE HEART
22	19	23	TANIA MARIA	MANHATTAN ST-53000/CAPITOL		MADE IN NEW YORK
23	25	148	GEORGE WINSTON ●	WINDHAM HILL C-1025/A&M (CD)		DECEMBER
24	30	3	JOE SAMPLE	MCA 5481		OASIS
25	27	52	PAT METHENY GROUP	ECM 25000-1/WARNER BROS. (CD)		FIRST CIRCLE
26	21	19	KENNY G.	ARISTA AL8-8282		GRAVITY
27	28	11	SADAO WATANABE	ELEKTRA 60431		MAISHA
28	22	29	DAVID DIGGS	TBA TB 207/PALO ALTO		STREETSHADOWS
29	31	58	GEORGE WINSTON ●	WINDHAM HILL C 1012/A&M (CD)		AUTUMN
30	32	66	DAVE GRUSIN	GRP A-1006 (CD)		NIGHT LINES
31	26	31	DAVE GRUSIN	GRP 1011 (CD)		ONE OF A KIND
32	NEW ▶		ANDY NARELL	HIP POCKET HP-105/A&M		SLOW MOTION
33	24	13	KEVIN EUBANKS	GRP 1013 (CD)		OPENING NIGHT
34	39	3	BILLY COBHAM	GRP A-1020		WARNING
35	36	5	HERB ALPERT	A&M SP-5082		WILD ROMANCE
36	NEW ▶		AL DIMEOLA	MANHATTAN ST-53011/CAPITOL		SOARING THROUGH A DREAM
37	33	17	DIZZY GILLESPIE	GRP 1012 (CD)		NEW FACES
38	34	46	AL JARREAU	WARNER BROS. 25106-1 (CD)		HIGH CRIME
39	NEW ▶		AZYMUTH	MILESTONE M-9134/FANTASY		SPECTRUM
40	37	19	AL DIMEOLA	MANHATTAN ST-53002/CAPITOL		CIELO E TERRA

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



BREAKING GROUND: One of the most listened-to jazz radio stations in the country is **WBGO**, the National Public Radio outlet based in Newark, N.J. In existence since 1979, WBGO has been the New York metropolitan area's only all-jazz station since **WRVR** abandoned the format five years ago.

Not surprisingly, life as a publicly funded jazz station has brought more artistic satisfaction than financial security to the people who make WBGO go. But there's good news on the "Jazz 88" front: Construction has begun on permanent studios for the station, which has been making do with decidedly makeshift accommodations.

WBGO gets ready to make a big move

The new facilities, one floor below the station's current home at 54 Park Place, will include new soundproof production rooms (incredibly, WBGO has had to do without soundproofing up to now) and a performance studio, perhaps pointing the way to at least a mini-rebirth of live jazz on the radio.

Initial corporate funding has made it possible for work to begin on the new state-of-the-art studios. But the station—which gets more than half of its annual million-dollar budget from listener contributions—needs a lot more. Last Thursday (3), the station officially inaugurated its "We're Breaking Ground" fund-

raising campaign with a party at the Essex club, next door to WBGO headquarters. Corporations, foundations and listeners are being actively courted, as the station shoots for an early '86 opening of the state-of-the-art facilities.

LOST TREASURES: **Playboy** has unearthed more than 19 hours of tapes documenting the inaugural **Playboy Jazz Festival**, held in Chicago in August, 1959, and plans to put together a series of live recordings from the five separate concerts held during the three-day extravaganza.

The initial Playboy gala included performances by **Louis Armstrong**, **Count Basie**, **Dave Brubeck**, **Miles Davis**, **Duke Ellington**, **Ella Fitzgerald**, the **Four Freshmen**, **Dizzy Gillespie**, **Coleman Hawkins**, **Ahmad Jamal**, **J.J. Johnson**, **Stan Kenton**, **Oscar Peterson**, **Sonny Rollins**, **Nina Simone** and **Dakota Staton**, among others. Serving as master of ceremonies was satirist **Mort Sahl**.

As the lineup suggests, that summit garnered its share of raves at the time, establishing the magazine's position as a concert promoter—a reputation that would subsequently lie dormant throughout the next decade before rebounding impressively with the annual Hollywood Bowl incarnation of the event.

Playboy's involvement with recordings ceased in the late '70s, so it's an open question what label will be releasing the projected live sets. The most recent aural documentation of the publishing empire's jazz concerts was released on **Elektra/Musician**.

GOSPEL LECTERN

by Bob Darden



(This is the second half of a two-part interview with singer/songwriter/producer Chris Christian.)

WHEN WORD RECORDS ANNOUNCED its plan to de-centralize its various in-house labels, Chris Christian at last found the proper venue to kick his own **Home Sweet Home Records & Productions** into high gear.

"I figured I need about 10 albums per year to keep my hand in, at least as an executive producer," Christian says. "I'm only actually producing about half of my new album and half of **Steve Archer's** [which includes a duet with **Marilyn McCoo**]. I think it's a better use of my gifts to oversee the productions.

"As executive producer, I see myself picking the songs, arranging for the musicians, producers and engineers, walking the artists through the process and showing up periodically through the recording sessions. I'll probably do some remixing, like I did on **Rick Riso's** album, mostly because I've been so close to pop and religious radio for so long, I know what they are looking for."

Christian's current release for Home Sweet Home is a compilation/theme album titled "Mirror Of Your Heart," built around God's unconditional love for his children. His still-untitled "pop" album will feature tunes Christian co-wrote with **Steve Kipner** (who wrote **Olivia Newton-John's** "Physical"), **Randy Goodrum** (who wrote "Oh, Sherry") and **America's Gerry Beckley**. Watching **Amy Grant's** success, Christian hopes the album will find a pop audience through A&M.

If he's missed anything in his growth from Opryland picker to record label executive, Christian says, it's his songwriting. "Well, I haven't cut back intentionally," he says. "It's just worked out that way in the gospel market. Most of the artists we've signed to Home Sweet Home write their own material.

"When I first started producing **B.J. Thomas** and **Dogwood**, there weren't many Christian writers around writing in a contemporary vein. Now there's so many out there putting out great albums, I haven't felt as driven to write. I'd just as soon oversee **Rick Riso** writing for the black/AC market or **Steve Archer** writing for a pop market as write in those styles myself."

Of course, Christian doesn't really have to write another song again. His publishing companies have published virtually every tune **Amy Grant** has recorded.

Chris Christian finds a Home Sweet Home

Does all of this make him a happy man? "I couldn't be happier," he says emphatically. "The situation with Word is perfect. We have all creative control of our artists and design all of the marketing and promotion. We design every ad on every artist."

"In the old days, one guy at the record label would be excited about an artist, and when he'd leave, we'd have to start over from scratch. Here, no one's leaving, and we're excited about everybody."

"It helps, naturally, that Word has the best distribution in the world. I feel like the tools, both financially and creatively, that Word has given us are exactly what we need to do all we can for all of our artists."

Christian says the current agreement will also allow him to resume his popular performing career, which has averaged around 70 dates per year. He says he's gained three months annually each time he signs an artist to Home Sweet Home—which is how long he says it used to take for him to convince a record label to sign that artist.

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	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	3	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	2
2	1	YOU ARE MY LADY	FREDDIE JACKSON	1
3	6	PART-TIME LOVER	STEVIE WONDER	3
4	5	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	4
5	2	OH SHEILA	READY FOR THE WORLD	5
6	4	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	14
7	7	DARE ME	THE POINTER SISTERS	11
8	11	I MISS YOU	KLYMAXX	12
9	13	I'LL BE GOOD	RENE & ANGELA	7
10	14	SINGLE LIFE	CAMEO	6
11	10	YOUR PLACE OR MINE	THE BAR-KAYS	13
12	8	CHERISH	KOOL & THE GANG	21
13	17	STAND BY ME	MAURICE WHITE	8
14	12	OBJECT OF MY DESIRE	STARPOINT	9
15	9	ALL OF ME FOR ALL OF YOU		9.9
16	16	ALL FALL DOWN	FIVE STAR	16
17	19	SCREAMS OF PASSION	FAMILY	10
18	26	THE OAK TREE	MORRIS DAY	15
19	23	SILVER SHADOW	ATLANTIC STARR	18
20	25	YOU WEAR IT WELL	EL DEBARGE WITH DEBARGE	17
21	27	JUST ANOTHER LONELY NIGHT	THE O'JAYS	20
22	15	DANCE ELECTRIC	ANDRE CYMONE	22
23	18	FLY GIRL	BOOGIE BOYS	38
24	—	HARD TIMES FOR LOVERS	JENNIFER HOLLIDAY	19
25	—	TRAPPED	COLONEL ABRAMS	25
26	22	POP LIFE	PRINCE & THE REVOLUTION	39
27	20	I'M LEAVING BABY	CON FUNK SHUN	40
28	—	PRIVATE PROPERTY	CARL CARLTON	28
29	30	STAND UP	HOWARD JOHNSON	29
30	—	COOLIN' OUT	DENNIS EDWARDS	30

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	YOU ARE MY LADY	FREDDIE JACKSON	1
2	3	PART-TIME LOVER	STEVIE WONDER	3
3	2	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	2
4	4	SCREAMS OF PASSION	FAMILY	10
5	5	STAND BY ME	MAURICE WHITE	8
6	7	SINGLE LIFE	CAMEO	6
7	10	I'LL BE GOOD	RENE & ANGELA	7
8	15	HARD TIMES FOR LOVERS	JENNIFER HOLLIDAY	19
9	6	OBJECT OF MY DESIRE	STARPOINT	9
10	18	THE OAK TREE	MORRIS DAY	15
11	14	SILVER SHADOW	ATLANTIC STARR	18
12	11	ALL FALL DOWN	FIVE STAR	16
13	17	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	4
14	21	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	23
15	20	YOU WEAR IT WELL	EL DEBARGE WITH DEBARGE	17
16	8	OH SHEILA	READY FOR THE WORLD	5
17	9	DANCE ELECTRIC	ANDRE CYMONE	22
18	22	MAKE YOUR MOVE ON ME BABY	CHARLIE SINGLETON	24
19	19	JUST ANOTHER LONELY NIGHT	THE O'JAYS	20
20	25	TRAPPED	COLONEL ABRAMS	25
21	16	YOUR PLACE OR MINE	THE BAR-KAYS	13
22	—	EVERYBODY DANCE	TA MARA & THE SEEN	27
23	13	I MISS YOU	KLYMAXX	12
24	12	DARE ME	THE POINTER SISTERS	11
25	—	KRUSH GROOVE (CAN'T STOP THE STREET)	CHAKA KHAN	34
26	—	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	33
27	27	STAND UP	HOWARD JOHNSON	29
28	—	EATEN ALIVE	DIANA ROSS	37
29	—	I WANT TO FEEL I'M WANTED	MAZE/FRANKIE BEVERLY	32
30	29	THERE'S NOTHIN' OUT THERE	PEABO BRYSON	36

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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
ATLANTIC (3)	11
Mirage (3)	
Philly World (2)	
4th & B'Way (1)	
Island (1)	
Modern (1)	
MCA (7)	10
MCA/Constellation (2)	
Virgin/MCA (1)	
EPIC (4)	9
Private I (2)	
Tabu (2)	
CBS Associated (1)	
CAPITOL (7)	8
Manhattan (1)	
POLYGRAM	8
Mercury (5)	
Atlanta Artists (1)	
Casablanca (1)	
De-Lite (1)	
RCA (7)	8
Total Experience (1)	
MOTOWN (3)	7
Gordy (3)	
Tamla (1)	
WARNER BROS. (3)	7
Paisley Park (2)	
Geffen (1)	
Sire (1)	
ARISTA (5)	6
Jive (1)	
COLUMBIA	6
A&M	5
ELEKTRA (2)	4
Asylum (1)	
Solar (1)	
PROFILE	2
CRC	1
CHRYSALIS	1
DANYA/FANTASY	1
Realty (1)	
JEM	1
Golden Boy (1)	
MANHATTAN	1
P.I.R. (1)	
NEXT PLATEAU	1
POP ART	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.	64 DRESS YOU UP (House Of Fun, BMI)	94 JANET (Rightsong, BMI/Franne Golde, BMI/Sin-Drome, BMI/Del Zorro, ASCAP/Arista, ASCAP)	18 SILVER SHADOW (Almo, ASCAP/Jodaway, ASCAP)
90 14 K (WB, ASCAP/April, ASCAP)	37 EATEN ALIVE (Gibb Brothers, BMI/Mijac, BMI)	20 JUST ANOTHER LONELY NIGHT (Downstairs, BMI/Piano, BMI)	6 SINGLE LIFE (All Seeing Eye, ASCAP/Larry Jr., BMI)
16 ALL FALL DOWN (Blue Mer, ASCAP/Virgin, ASCAP)	27 EVERYBODY DANCE (Crazy People, ASCAP/Almo, ASCAP)	34 KRUSH GROOVE (CAN'T STOP THE STREET) (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	49 SISTER FATE (Toy Box, ASCAP)
26 ALL OF ME FOR ALL OF YOU (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	67 EYE TO EYE (ATV, BMI)	93 A LITTLE BIT OF HEAVEN (Irving, BMI/Buchanan, BMI)	75 SKOOL-OLY (AIN'T NO STRAIN) (Big Train, ASCAP)
78 AMERICA (Kuwa, ASCAP)	87 FADE TO BLACK (Tan Division, ASCAP/J.flat, ASCAP)	24 MAKE YOUR MOVE ON ME BABY (Irving, BMI)	92 SO HARD (Vogue, BMI/Cottontail, BMI)
41 ARE YOU READY? (Hexagram, BMI/Modern, BMI)	50 FALL DOWN (SPIRIT OF LOVE) (Almo, ASCAP/1pm, ASCAP)	55 MIAMI VICE THEME (MCA, ASCAP)	35 SOMEBODY TOOK MY LOVE (Ackee, ASCAP/Upward Spiral, ASCAP/Security Hogg, ASCAP)
45 BABY I'M SORRY (Arrival, BMI)	38 FLY GIRL	47 MYSTERY LADY (Zomba, ASCAP/Willesden, BMI)	88 SOMEONE ELSE'S GIRL (National League, ASCAP/Ritesonian, ASCAP/American League, BMI/Total Image, BMI)
70 BABY IT'S YOU (M M & M, BMI)	97 FREEWAY OF LOVE (Gratitude Sky, ASCAP/Polo Grounds, BMI)	89 NEVER FELT LIKE DANCIN' (Walpergus, ASCAP/WB, ASCAP/Monty Seward, ASCAP)	43 SPEND THE NIGHT WITH ME (Stone City, ASCAP/National League, ASCAP)
85 BIG BOSS MAN (Conrad, BMI/Arc, BMI/CBS Unart, BMI)	65 GIRLS ARE MORE FUN (Raydiola, BMI)	15 THE OAK TREE (Ya D Sir, ASCAP) WBM	8 STAND BY ME (Rightsong, BMI/Trio, BMI/Unichappell, BMI/ADT, BMI)
79 BITE IT (ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	58 GOTTA BE A WINNER (Protoons, ASCAP/Eric Matthew, ASCAP/Hue-har, ASCAP/Jay Dub, ASCAP)	9 OBJECT OF MY DESIRE (Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI)	29 STAND UP (Hojo, BMI/Irving, BMI/Almo, ASCAP/Crimasco, ASCAP)
84 BITE THIS (Pop Art, ASCAP/MMI, ASCAP)	57 HARD CORE REGGAE (Amber Pass, ASCAP/Kuwa, ASCAP/Fools Prayer, BMI)	5 OH SHEILA (Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	51 STOP PLAYING ON ME (Fresh Ideas, ASCAP/MCA, ASCAP)
86 BRAND NEW BEAT (Jobete, ASCAP/Koko-Pop, ASCAP)	19 HARD TIMES FOR LOVERS (Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	3 PART-TIME LOVER (Jobete, ASCAP/Black Bull, ASCAP)	95 STRONGER TOGETHER (Not Fragile, BMI/Shapiro Bernstein, ASCAP/Green Star, ASCAP)
69 BULLET PROOF (Bridgeport, BMI/Yeldarps, ASCAP)	68 HELLO STRANGER (Cotillion, BMI/Braintree, BMI/Lovelane, BMI)	31 PARTY ALL THE TIME (Stone City, ASCAP/National League, ASCAP)	66 SUSPICIOUS (Deele Reele, BMI/Inner Rhythm, BMI/Hip Trip, BMI/Midstar, BMI)
33 CARAVAN OF LOVE (April, ASCAP/IJI, ASCAP)	46 HOT SPOT (Jobete, ASCAP/Dazzberry Jam, ASCAP/Stone Diamond, BMI/Bedazzled, BMI)	83 PICKIN' UP PIECES (Matak, ASCAP/Black Lion, ASCAP)	36 THERE'S NOTHIN' OUT THERE (Johnny Yuma, BMI/Hoodoo, BMI/Peabo, ASCAP/Outer Snake, ASCAP/Overdue, ASCAP/WB, ASCAP)
21 CHERISH (Delightful, BMI)	52 I CAN'T BELIEVE IT (IT'S OVER) (Willesden, BMI/Zomba, ASCAP)	39 POP LIFE (Controversy, ASCAP)	76 THIS IS FOR YOU (Science Lab, ASCAP/Green Star, ASCAP)
59 CHOOSE ME (Virgin, ASCAP/Brampton, ASCAP)	12 I MISS YOU (Spectrum VII, ASCAP)	28 PRIVATE PROPERTY (Music Minded, BMI)	25 TRAPPED (Moonwalk, ASCAP)
30 COOLIN' OUT (Jobete, ASCAP/Wesel, ASCAP/Nannacub, ASCAP/Tuneworks, BMI/Arista, ASCAP)	62 I WANT MY GIRL (Crazy People, ASCAP/Almo, ASCAP)	91 THE ROCK (Rimpau, BMI/Aloa, BMI/Busim, BMI)	99 VICTIM OF DESIRE (Philly World, BMI)
82 CURIOSITY (Almo, ASCAP/Crimasco, ASCAP/Irving, BMI)	32 I WANT TO FEEL I'M WANTED (Amazement, BMI)	14 SAVING ALL MY LOVE FOR YOU (Prince Street, ASCAP/Screen Gems-EMI, BMI)	44 WAIT FOR LOVE (Uncle Ronnie's, ASCAP/April, ASCAP/Dillard, BMI)
22 DANCE ELECTRIC (Controversy, ASCAP)	2 I WISH HE DIDN'T TRUST ME SO MUCH (Pea Pod, ASCAP/Pass It On, ASCAP/Sknabue, ASCAP/Legs, ASCAP)	56 SAY I'M YOUR NUMBER ONE (Terrace, ASCAP)	42 THE WAY YOU DO THE THINGS YOU DO/MY GIRL (Jobete, ASCAP)
100 DANCIN' IN THE KEY OF LIFE (Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	98 I WONDER IF I TAKE YOU HOME (Personal, ASCAP/Mokojumbi, BMI)	10 SCREAMS OF PASSION (Paris, ASCAP)	48 WE DON'T NEED ANOTHER HERO (THUNDERDOME) (Irving, BMI/Myaxe, PRS)
71 DANCING ON THE JAGGED EDGE (Ardavan, ASCAP/Sakana, ASCAP/Song Of The Lorelei, ASCAP)	80 IF LOOKS COULD KILL (D.O.A.) (Eat Your Heart Out, BMI)	54 SHAKE 'EM DOWN (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	60 WHO DO YOU LOVE (Bernard Wright, BMI/Mchoma, BMI)
11 DARE ME (WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP)	63 IF YOU WERE HERE TONIGHT (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	72 SHE'S NOT A SLEAZE (Bush Burnin, ASCAP)	23 WHO'S ZOOMIN' WHO (Gratitude Sky, ASCAP/Bellboy, BMI)
77 DON'T SAY NO TONIGHT (Philly World, BMI)	7 I'LL BE GOOD (A La Mode, ASCAP)	96 SHOUT (Nymph, BMI)	1 YOU ARE MY LADY (Zomba, ASCAP)
73 DREAMS (Marie, BMI)	74 I'M GONNA TEAR YOUR PLAYHOUSE DOWN (Irving, BMI)	4 THE SHOW (Keejee, BMI/Mark Of Aries, BMI)	61 YOU LOOK GOOD TO ME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)

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ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Moguil
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

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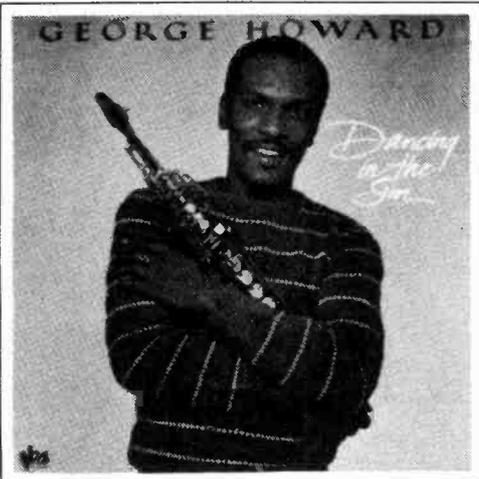
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Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	2	21	FREDDIE JACKSON ● CAPITOL ST-12404 (8.98) 12 weeks at No. One	ROCK ME TONIGHT
2	1	1	28	WHITNEY HOUSTON ▲ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
3	3	3	13	CAMEO ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE
4	4	4	20	READY FOR THE WORLD MCA 5594 (8.98)	READY FOR THE WORLD
5	5	5	12	ARETHA FRANKLIN ● ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
6	9	15	4	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
7	6	6	43	KOOL & THE GANG ▲ DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
8	8	8	16	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98)	STREET CALLED DESIRE
9	7	7	28	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
10	10	13	7	BOOGIE BOYS CAPITOL ST-12409 (8.98)	CITY LIFE
11	15	17	9	THE POINTER SISTERS RCA AJL1-5487 (8.98) (CD)	CONTACT
12	16	22	4	THE BAR-KAYS MERCURY 824727-1/POLYGRAM (8.98)	BANGING THE WALL
13	14	14	9	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
14	12	9	31	JESSE JOHNSON'S REVUE ● A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
15	13	12	9	FAT BOYS SUTRA 1016/ROULETTE (8.98)	THE FAT BOYS ARE BACK
16	11	11	23	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
17	18	19	6	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
18	21	25	8	9.9 RCA NFL1-8049 (8.98)	9.9
19	17	10	20	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
20	19	18	29	DEBARGE ● GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
21	30	29	39	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
22	25	35	4	SHEILA E. PAISLEY PARK 35317 (8.98)	ROMANCE 1600
23	29	23	8	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS
24	27	28	6	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135	LISA LISA/CULT JAM WITH FULL FORCE
25	26	27	22	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
26	32	38	7	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
27	36	—	2	MAURICE WHITE COLUMBIA FC 39883	MAURICE WHITE
28	28	30	4	ANDRE CYMONE COLUMBIA FC 40037 (CD)	A.C.
29	20	16	18	UTFO SELECT 21614 (8.98)	UTFO
30	40	49	4	THE O'JAYS P.I.R. ST-53015/MANHATTAN (8.98)	LOVE FEVER
31	23	21	62	BILLY OCEAN ▲ ² JIVE JLB-8213/ARISTA (8.98) (CD)	SUDDENLY
32	24	24	7	THE DAZZ BAND MOTOWN 6149ML (8.98)	HOT SPOT
33	33	26	29	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
34	22	20	22	CON FUNK SHUN MERCURY 824345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
35	39	41	5	JENNIFER HOLLIDAY GEFEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
36	37	37	12	DENNIS EDWARDS GORDY 6148GL/MOTOWN (8.98)	COOLIN' OUT
37	31	31	22	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
38	41	46	4	TEARS FOR FEARS ▲ ² MERCURY 824300-1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	34	33	27	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
40	35	32	30	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
41	38	34	13	GEORGE CLINTON CAPITOL ST-12417 (8.98)	SOME OF MY BEST JOKES ARE FRIENDS
42	42	51	20	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
43	43	36	34	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
44	51	60	3	DURELL COLEMAN ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN
45	47	39	10	ONE WAY MCA 5552 (8.98)	WRAP YOUR BODY
46	45	42	10	STING A&M SP-3750 (8.98) (CD)	DREAM OF THE BLUE TURTLES
47	54	57	5	HOWARD JOHNSON A&M SP-4982 (8.98)	THE VISION
48	56	—	2	DARYL HALL & JOHN OATES RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
49	50	40	25	STEVE ARRINGTON ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
50	46	43	69	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
51	44	44	34	RUN-D.M.C. ● PROFILE PRO 1205 (8.98)	KING OF ROCK
52	NEW ►			CHARLIE SINGLETON ARISTA AL8-8389 (8.98)	MODERN MAN
53	55	50	34	COMMODORES ▲ MOTOWN 6124ML (8.98)	NIGHTSHIFT
54	69	—	2	OSBORNE & GILES RED LABEL ST-73103/CAPITOL (8.98)	STRANGER IN THE NIGHT
55	49	47	6	SOUNDTRACK CAPITOL 12429 (9.98)	MAD MAX BEYOND THUNDERDOME
56	52	53	21	PHIL COLLINS ▲ ² ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
57	53	54	11	DR. J.R. KOOL & THE OTHER ROXANNES COMPLEAT 671014-1/POLYGRAM (6.98)	THE COMPLETE STORY OF ROXANNE
58	60	55	10	THE SYSTEM MIRAGE 90281/ATLANTIC (8.98)	THE PLEASURE SEEKERS
59	65	—	2	AL JARREAU WARNER BROS. 25331 (8.98)	IN LONDON
60	62	58	25	MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
61	59	59	11	SPYRO GYRA MCA 5606 (8.98) (CD)	ALTERNATING CURRENTS
62	58	45	10	CARRIE LUCAS MCA/CONSTELLATION 5513 (8.98)	HORSIN' AROUND
63	57	52	22	BILL WITHERS COLUMBIA FC39887	WATCHING YOU, WATCHING ME
64	48	48	51	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
65	64	64	36	WHAM! ▲ ³ COLUMBIA FC39595 (CD)	MAKE IT BIG
66	66	65	15	PEABO BRYSON ELEKTRA 60427 (8.98)	TAKE NO PRISONERS
67	61	56	8	NEWCLEUS SUNNYVIEW 4903 (8.98)	SPACE IS THE PLACE
68	70	72	16	THE FOUR TOPS MOTOWN 6130ML (8.98)	MAGIC
69	63	63	18	MARVIN GAYE COLUMBIA FC	DREAM OF A LIFETIME
70	73	70	43	MADONNA ▲ ⁵ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
71	74	62	40	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
72	72	69	48	WHODINI ● JIVE JLB-8251/ARISTA (8.98)	ESCAPE
73	NEW ►			ROXANNE SHANTE POP ART PA 4450 (8.98)	DEF JAM VOL. I
74	67	71	22	GEORGE HOWARD TBA TB 205/PALO ALTO (8.98)	DANCING IN THE SUN
75	71	61	21	SHANNON MIRAGE 90267/ATLANTIC (8.98) (CD)	DO YOU WANNA GET AWAY

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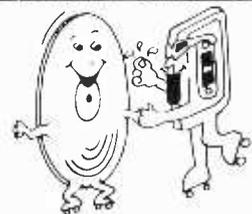
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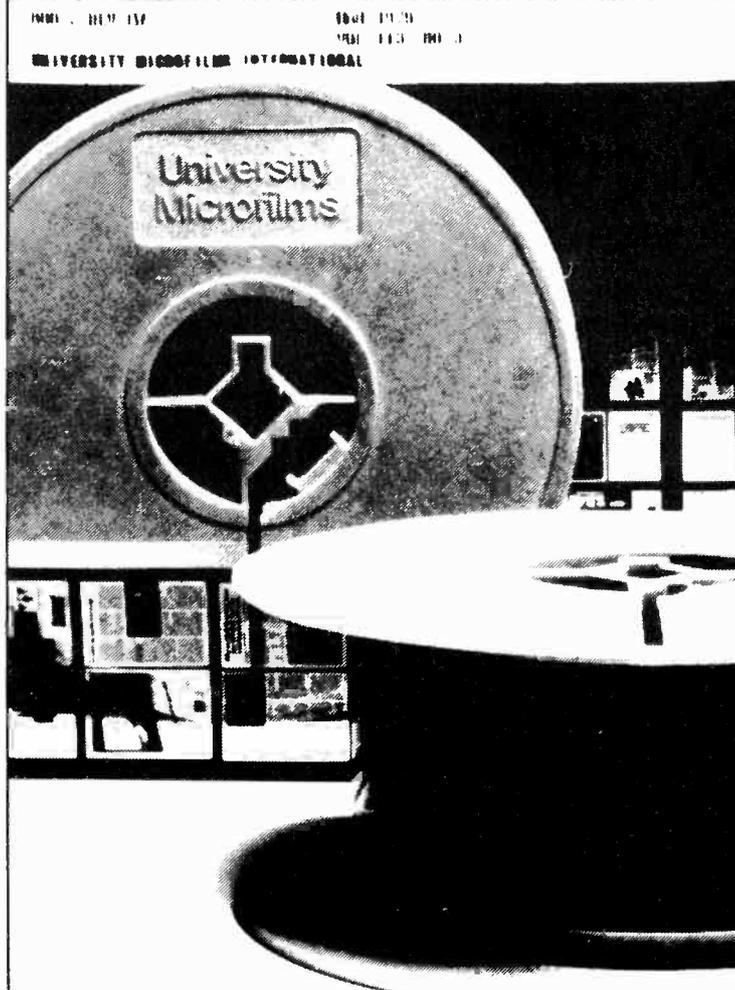
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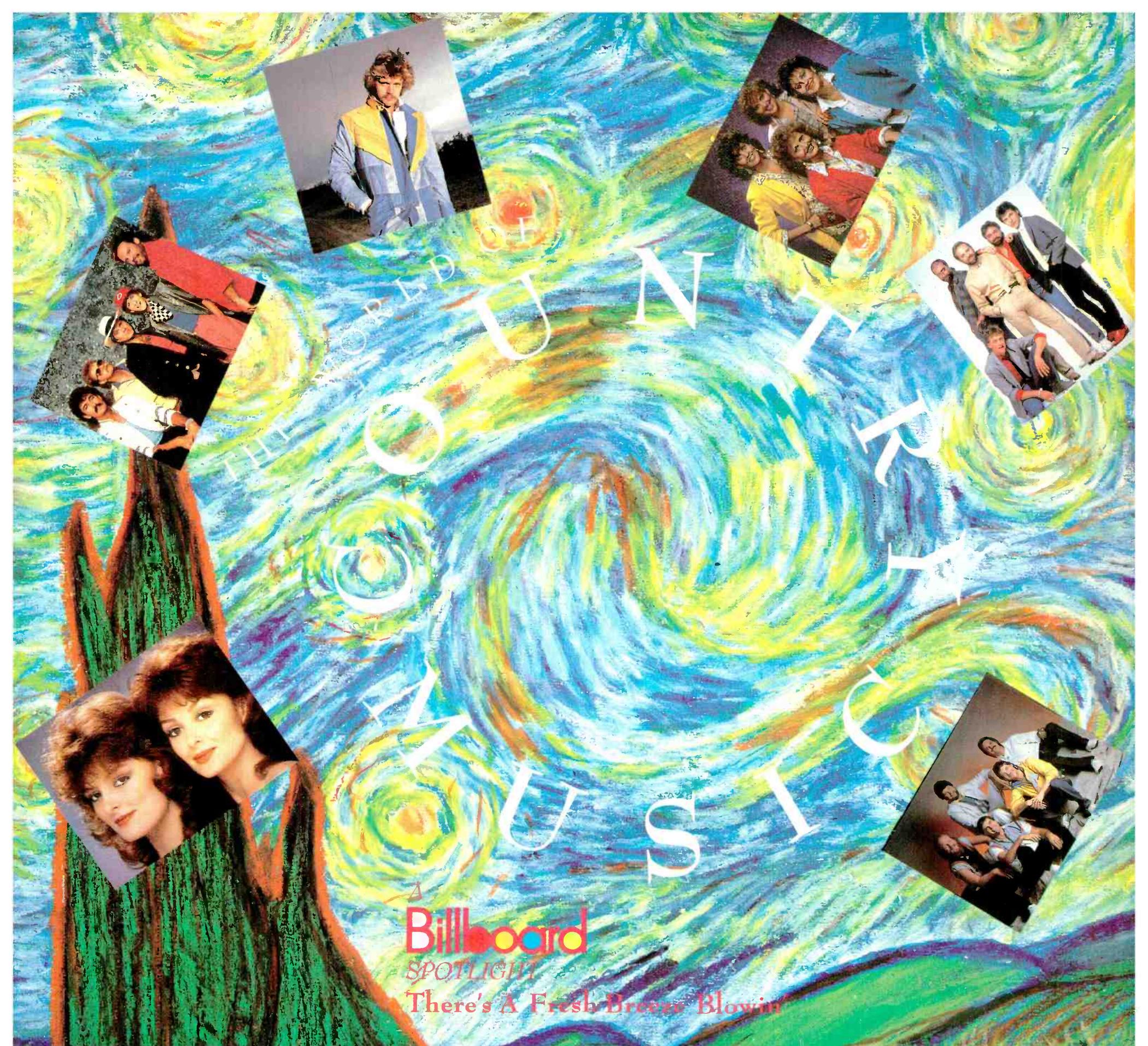


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Billboard

SPOTLIGHT

There's A Fresh Breeze Blowin'

By KIP KIRBY

In wine-growing parlance, 1985 will not go down in history as a vintage year for country music.

Confusion rather than confidence predominated as the months went by and record sales continued to be slack. Nashville record companies engaged in heavy market research (not to mention some introspective soul-searching) trying to determine where country music's audience was heading.

It was a question which was still unanswered by the third quarter. No one disputed the lagging sales; everyone wanted to find a solution.

Country radio was not much help. Several longtime country stations abandoned the format entirely or went into automation via satellite programming. Others slashed their playlists by as many as 20 to 30 records, leaving little hope

for independent labels and new artists struggling to be heard.

Everyone seemed to agree that there was missing an element of excitement in the music coming out of Nashville; yet no one seemed sure how to recapture it.

One plausible method involved experimenting with a&r and broadcasting the scope of existing rosters. Certainly labels seemed more open this year to taking chances with different kinds of artists in an attempt to inject new energy into the business.

In addition to dynamic new country/rock acts such as Restless Heart and Southern Pacific (who broke through for the first time with debut releases), artists with pop-flavored backgrounds also saw success in country during 1985: Nicolette Larson, Neil Young, Jimmy Buffett, Dan Fogelberg, John Fogerty, John Schneider and even L.A.'s Lone Justice. By the

same token, there was no dearth of other acts—such as I.R.S.'s Beat Rodeo and EMI's Jason & the Scorchers—who made it clear they would love acceptance by country radio.

Another area of keen concern to Nashville labels in 1985 was merchandising. Promotions, incentive programs and sales campaigns spotlighting country product in prominent upfront store displays helped keep retailers' registers ringing, although only bona fide superstars earned the sales figures labels yearned after.

1985's top sellers included Willie Nelson, Alabama, the Judds, Hank Williams Jr., the Oak Ridge Boys, George Strait, Lee Greenwood and Ronnie Milsap. The Forester Sisters were the only genuine country breakthrough success story of the year: the quartet's first W.B. single reached top 10, while its second and third singles whizzed straight into the No. 1 slot.

Large amounts of money were put into artist
(Continued on page WOCM-16)

With *GREATEST HITS, VOLUME 2*, Hank Williams, Jr. offers another roundup of his country classics, including "All My Rowdy Friends Are Coming Over Tonight," "Honky Tonkin" and his duet with Ray Charles, "Two Old Cats Like Us."

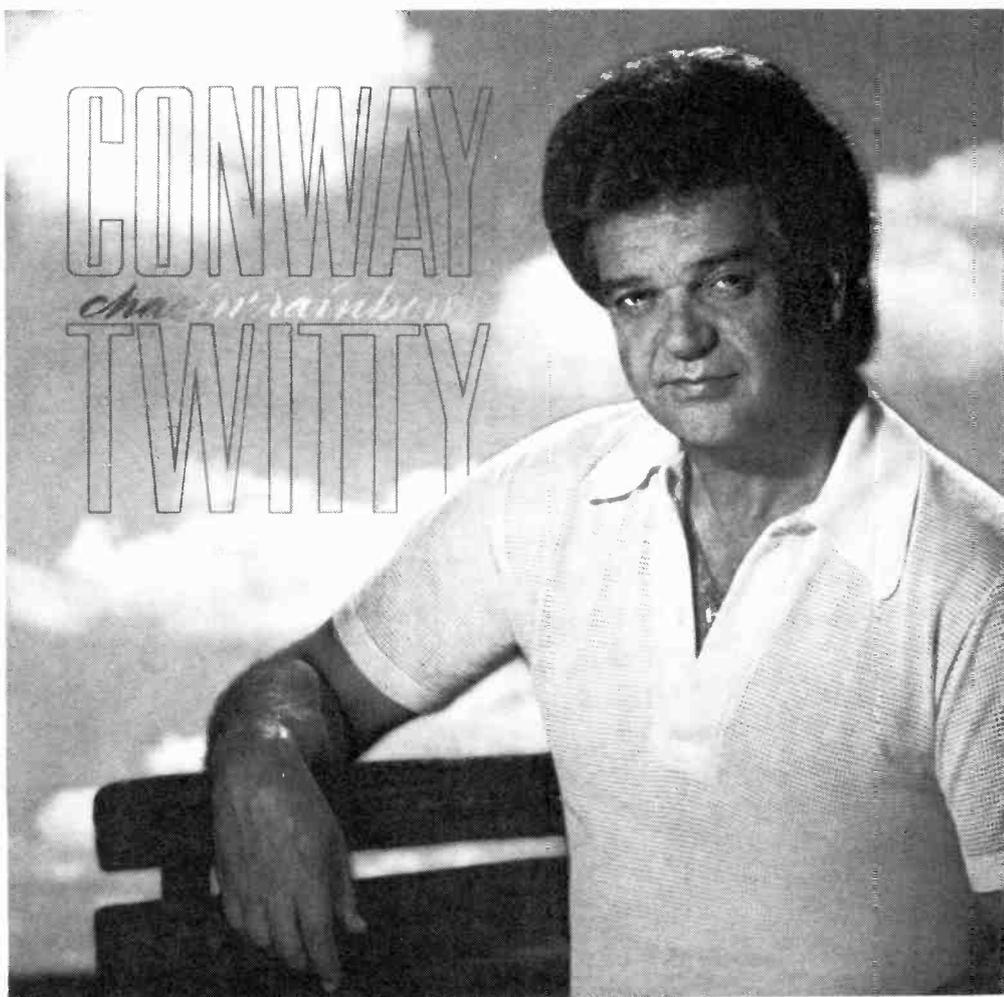
Produced by Jimmy Bowen, Billy Sherrill and Hank Williams, Jr. Available Oct. 14 on Warner/Curb Records, Cassettes and Compact Discs. (1/4-25328)

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Labels Expand Limits With New Sounds And Artists

By
**ANDREW
ROBLIN**

TOP SINGLES

- Pos. TITLE—Artist—Label
1. DIXIE ROAD—Lee Greenwood—MCA
 2. RADIO HEART—Charly McClain—Epic
 3. FALLIN' IN LOVE—Sylvia—RCA
 4. FORGIVING YOU WAS EASY—Willie Nelson—Columbia
 5. BABY'S GOT HER BLUE JEANS ON—Mel McDaniel—Capitol
 6. NOBODY LOVES ME LIKE YOU DO—Anne Murray & Dave Loggins—Capitol
 7. I'M FOR LOVE—Hank Williams Jr.—Warner/Curb
 8. HIGHWAYMAN—Waylon Jennings, Willie Nelson, Johnny Cash, Kris Kristofferson—Columbia
 9. SHE'S A MIRACLE—Exile—Epic
 10. REAL LOVE—Dolly Parton & Kenny Rogers—RCA
 11. THE BEST YEAR OF MY LIFE—Eddie Rabbitt—Warner Bros.
 12. LITTLE THINGS—Oak Ridge Boys—MCA
 13. CHANCE OF LOVIN' YOU—Earl Thomas Conley—RCA
 14. WHY NOT ME—The Judds—RCA/Curb
 15. SEVEN SPANISH ANGELS—Ray Charles & Willie Nelson—Columbia
 16. HONOR BOUND—Earl Thomas Conley—RCA
 17. SHE KEEPS THE HOME FIRES BURNING—Ronnie Milsap—RCA
 18. I'VE BEEN AROUND ENOUGH TO KNOW—John Schneider—MCA
 19. SHE'S MY ROCK—George Jones—Epic
 20. DOES FORT WORTH EVER CROSS YOUR MIND—George Strait—MCA
 21. MAKE MY LIFE WITH YOU—Oak Ridge Boys—MCA
 22. TIME DON'T RUN OUT ON ME—Anne Murray—Capitol
 23. GIRLS NIGHT OUT—The Judds—RCA/Curb
 24. SHE'S SINGLE AGAIN—Janie Fricke—Columbia
 25. A PLACE TO FALL APART—Merle Haggard—Epic

TOP SINGLES LABELS

- Pos. LABEL (No. of charted singles)
1. RCA (79)
 2. MCA (64)
 3. WARNER BROS. (56)
 4. EPIC (40)
 5. COLUMBIA (40)
 6. MERCURY (35)
 7. CAPITOL (15)
 8. MCA/CURB (13)
 9. EMI-AMERICA (14)
 10. WARNER/CURB (9)

s it time to rebuild country music? Time to experiment? Time to change the guard?

The words used to depend on which label executive you talked to. But there's one strong feeling behind all the verbiage: country record labels need to make some changes.

They're taking chances with new sounds and artists who expand the limits of country music. They're bringing in a&r people with fresh ideas from the world of pop music. They're trying to reach the younger consumers—and heavy record buyers—who lost interest in country after the "Urban Cowboy" fad ran its hula-hoop-like course.

Labels are breaking a new kind of country music. Pop-influenced groups like Southern Pacific, Restless Heart, Sawyer Brown and Exile reach ever-higher on the charts. Even out-and-out rock acts like John Fogerty and Lone Justice find their albums selling well with the country audience.

But traditional country music isn't exactly playing dead. Ricky Skaggs, George Strait and the Judds delight country purists with their sounds and retailers with their gold albums.

Acts that once struck gold with older audiences during the years when country was a staple of AC radio face a bleaker picture. Eddie Rabbitt, Barbara Mandrell, Crystal Gayle and others who once sold close to 350,000 albums per release now sell less than half that number.

Although the hardcore country audience has stuck by the music, consumers with a marginal interest in country have fallen away.

What will it take to make Nashville's music exciting again? "Not the existing format," says RCA Records' Joe Galante. "In the next couple of years, there'll be a lot of people who are making records now who won't be making records then. They'll be golden oldies."

ing to them again? "Not the existing format," says RCA Records' Joe Galante. "In the next couple of years, there'll be a lot of people who are making records now who won't be making records then. They'll be golden oldies."

The artists who replace those weeded out will likely be chosen by the new corp of a&r executives who have lately joined the major labels. Muscle Shoals' producer and sideman Barry Beckett has joined Warner Bros. Steve Buckingham, producer of Alicia Bridges' dance hit, "I Love The Nightlife," is producing Mark Gray, Tammy Wynette and others for CBS. Mary Martin, who years ago introduced Bob Dylan to the Band, now works in RCA's Nashville a&r department. And Kim Buie, who broke both Lloyd Cole and the Commotions and the db's with college radio programmers, is scouting pop acts from MCA's Nashville office.

MCA Nashville
v.p. of a&r
Tony Brown,
standing, and
MCA Nashville
president
Jimmy Bowen,
right, at
Soundstage
studio with
Steve Wariner.



OVERALL TOP LABELS

- Pos. LABEL (No. of charted albums & singles)
1. RCA (117)
 2. MCA (99)
 3. WARNER BROS. (84)
 4. EPIC (65)
 5. COLUMBIA (64)
 6. MERCURY (49)
 7. CAPITOL (20)
 8. WARNER/CURB (16)
 9. MCA/CURB (18)
 10. EMI-AMERICA (17)

Gary Morris, right,
works in the studio
with producer Jim Ed
Norman.



Alabama scores
platinum again
with "40 Hour
Week." With the
group are Jose
Menendez, left,
RCA Records
executive v.p.;
John Ford,
division v.p., RCA
U.S. and Canada;
and Joe Galante,
division v.p., RCA
Nashville.

Country MUSIC

CBS executives welcome artist Gene Watson, second from left, to the Epic label and celebrate his newest release, "Memories To Burn."

ON THE COVER: From left—Judds, Sawyer Brown, John Schneider, Forester Sisters, Exile, Chance.

Tammy Wynette, Mary Wells and Cyndi Lauper show who the new "Supremes" are.



"What we need to do," says Warner Bros.' chief Jim Ed Norman, "is educate a group of people who listen to country radio and still buy records. While we have millions of country radio listeners, only a small segment buys the records."

Label heads agree: country needs the young. "The older a consumer gets, the less likely they are to buy records," notes Jimmy Bowen of MCA. "If you're trying to create something to sell, you better not ride off the upper end of the (demographic) scale. We're trying to find exceptional talent, but it has to appeal to people in their 20s and 30s."

Executives see radio as the weak link in developing acts with the younger audience. "I was listening to Dan Fogelberg last night and wondering how someone with his ability can be blocked from country radio," says RCA's Galante. "But radio says, 'He's not country.'"

Others frankly admit they're confused about what country radio wants. "I really don't understand all of country radio's criteria," says Bonnie Garner, CBS's vice president of a&r. "On any given record, you can find one station that says 'It's too country' and one that says 'It's too pop.'"

(Continued on page WOCM-14)

Videos Roll On More Outlets

claims 7.2 million subscribers.

The Nashville Network, with three times VH-1's subscribers, has increased its video programming dramatically. Until this past March, the network's sole video show, "CountryClips," aired only on Saturdays in half-hour blocks. "CountryClips" has been expanded to an hour and has been joined by a daily 30-minute program called "VideoCountry."

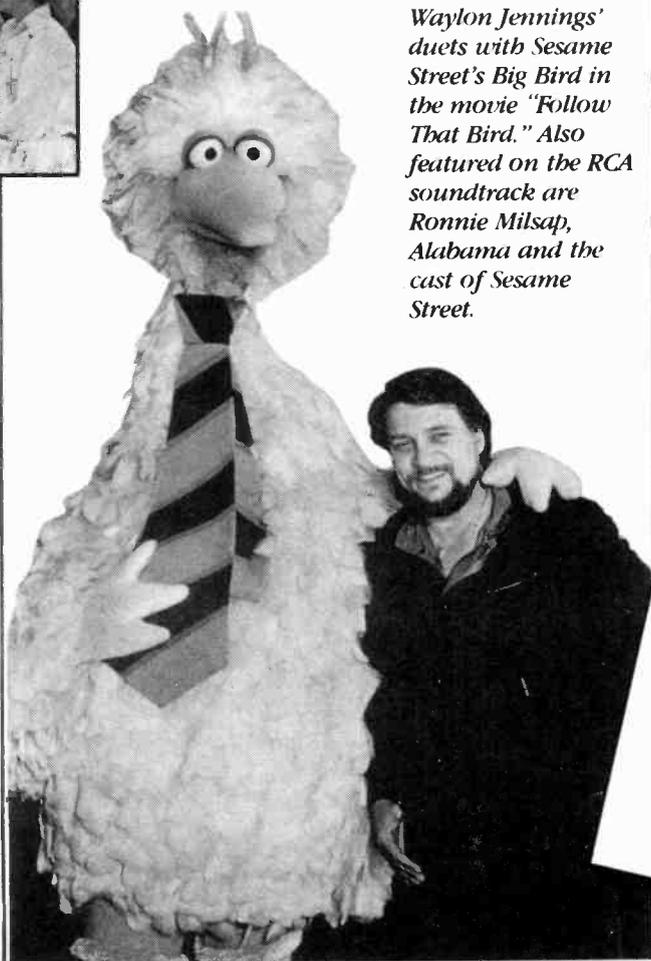
High ratings for and advertiser interest in "CountryClips" prompted the expansion, according to C. Paul Corbin, TNN's director of programming. No doubt the relatively low cost of video shows also made the expansion attractive.

"The Madison Avenue ad buyers understand the video market better than other country programming," says Corbin. "We expanded our video programming as a result of positive audience and advertiser reaction of 'CountryClips'."

Although cause-and-effect relationships between country video airplay and record sales remain rare, TNN's video programs reach the younger viewers country labels want. "'CountryClips' reaches a younger audience than some of our other programs—which means we get different advertisers," says Lloyd Werner, senior vice president of Group W Satellite Communications, which markets TNN.

"CountryClips" has helped improve sales for artists whose videos have been shown on the program, according to RCA's manager of marketing, Dave Chart eligibility is from 9/8/84 to 9/14/85.

Country MUSIC



Waylon Jennings' duets with Sesame Street's Big Bird in the movie "Follow That Bird." Also featured on the RCA soundtrack are Ronnie Milsap, Alabama and the cast of Sesame Street.

Other segments of the country music industry has had bruising encounters with sluggish demand this year. But while record label executives and talent agents lick their wounds, country music videos roll forth in ever-greater numbers to more and more television outlets.

Country videos are finally reaching the wide—and young—audience labels hope will return sales to the high-water levels of the early '80s. VH-1 holds the promise of MTV-like rotation for clips. The Nashville Network (TNN) has tripled the programming time it devotes to country videos. Country Music Television (CMT) shows signs of increasing its audience. And a myriad of other national and local outlets bring country clips to virtually every major market in America.

But record labels here have learned to be moderate in their expectations of what a video can do. In 1984, several country clips with budgets of \$50,000-\$100,000 fared disappointingly. Meanwhile, a string of low-budget country videos starring unknown artists turned up on high-profile outlets like HBO. The result? Video budgets have come down and output has increased.

The future looks bright. "Everybody's pulling for VH-1 to show sales results," says Capitol/EMI America chief Jim Foglesong. The clip network now

Dan Fogelberg, left, and Jimmy Buffett show why country music isn't limited to the tried-and-true on the set of TNN's "Nashville Now."



Lorianne Crook, left, host of tv's "This Week In Country Music," with Shelly West and Garry Hood.



With George Jones on his first video shoot, "Who's Gonna Fill Their Shoes," are from left: cameraman; Mark Ball; CBS' Rick Blackburn; Billy Sherrill.

Sawyer Brown struts the latest Converse footwear while debuting "Used To Blue" on "Solid Gold."



Wheeler. "Every time we go out on the road, we ask our branches what impact TNN is having," Wheeler says. "We're getting positive feedback from them."

CBS, too, finds some of TNN's programs effective in generating sales. "The key to our success is programming that appeals to younger, active record buyers," says Mary Ann McCready, director of marketing for CBS.

Country Music Television seems to be crawling
(Continued on page WOCM-10)



Ronnie Milsap and "Countryline" host Ty Herndon.

OVERALL TOP ARTISTS

- Males, Females, Duos/Groups
Pos. ARTIST (No. of charted albums & singles) Label
1. ALABAMA (9) RCA
 2. GEORGE STRAIT (7) MCA
 3. WILLIE NELSON (9) Columbia
(1) Paradise
 4. HANK WILLIAMS JR. (10) Warner/Curb
(1) Elektra/Curb
 5. THE JUDDS (5) RCA/Curb
 6. THE OAK RIDGE BOYS (7) MCA
 7. RICKY SKAGGS (5) Epic (2) Sugar Hill/Epic
 8. LEE GREENWOOD (8) MCA
 9. EXILE (9) Epic
 10. MERLE HAGGARD (7) Epic
(1) MCA

TOP ALBUMS

- Pos. TITLE—Artist—Label
1. WHY NOT ME—The Judds—RCA/Curb
 2. FRIENDSHIP—Ray Charles—Columbia
 3. DOES FORT WORTH EVER CROSS YOUR MIND—George Strait—MCA
 4. COUNTRY BOY—Ricky Skaggs—Epic
 5. KENTUCKY HEARTS—Exile—Epic
 6. 40 HOUR WEEK—Alabama—RCA
 7. CITY OF NEW ORLEANS—Willie Nelson—Columbia
 8. GREATEST HITS 2—The Oak Ridge Boys—MCA
 9. ROLL ON—Alabama—RCA
 10. MAJOR MOVES—Hank Williams Jr.—Warner/Curb
 11. TREADIN' WATER—Earl Thomas Conley—RCA
 12. ATLANTA BLUE—The Statlers—Mercury
 13. TOO GOOD TO STOP NOW—John Schneider—MCA
 14. YOU'VE GOT A GOOD LOVE COMIN'—Lee Greenwood—MCA
 15. HEART OVER MIND—Anne Murray—Capitol
 16. PLAIN DIRT FASHION—Nitty Gritty Dirt Band—Warner Bros.
 17. IT'S ALL IN THE GAME—Merle Haggard—Epic
 18. SAWYER BROWN—Sawyer Brown—Capitol/Curb
 19. ME AND PAUL—Willie Nelson—Columbia
 20. MEANT FOR EACH OTHER—Barbara Mandrell & Lee Greenwood—MCA
 21. FIVE-O—Hank Williams Jr.—Warner/Curb
 22. RIGHT OR WRONG—George Strait—MCA
 23. HE THINK HE'S RAY STEVENS—Ray Stevens—MCA
 24. BLUE HIGHWAY—John Conlee—MCA
 25. GEORGE STRAIT'S GREATEST HITS—George Strait—MCA

TOP ALBUM LABELS

- Pos. LABEL (No. of charted albums)
1. MCA (35)
 2. RCA (38)
 3. COLUMBIA (24)
 4. EPIC (25)
 5. WARNER BROS. (28)
 6. MERCURY (14)
 7. WARNER/CURB (7)
 8. CAPITOL (5)
 9. MCA/CURB (5)
 10. CAPITOL/CURB (2)

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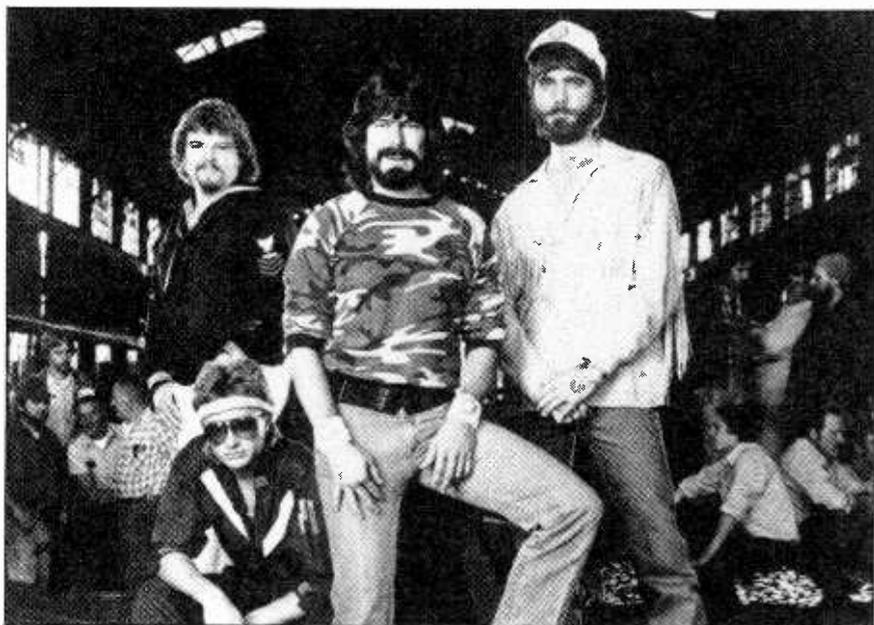
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TOP OVERALL GROUP (SINGLES & ALBUMS)
TOP SINGLES ARTIST
TOP ALBUM GROUP
TOP SINGLES GROUP



TOP ALBUM, "WHY NOT ME"
TOP OVERALL DUO (SINGLES & ALBUMS)
TOP SINGLES DUO
TOP ALBUM DUO

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RCA / ARIOLA INTERNATIONAL

MOVIES, TV, BROADWAY Publishers Shop New Song Markets

By EDWARD MORRIS

The dip in mechanical income—occasioned by the continuing drop in country record sales—has caused many Nashville-based publishing companies to seek new markets for their songs. Diversification will continue to be vital to publishers, too, as the number of radio stations with country formats dwindle and begin to shave performance profits.

All this isn't to say that publishing in Nashville is without its bright spots. Opryland's purchase of Acuff-Rose, Nashville's oldest independent, is expected to pump new life into a catalog that bulges with hits by Hank Williams, Don Gibson, the Louvin

Chart eligibility is from 9/8/84 to 9/14/85.

TOP SINGLES FEMALE ARTISTS

Pos. ARTIST (No. of charted singles) Label

1. REBA MCENTIRE (4) MCA
2. JANIE FRICKE (3) Columbia
3. CRYSTAL GAYLE (4) Warner Bros.
4. DOLLY PARTON (3) RCA
5. EMMYLOU HARRIS (4) Warner Bros.
6. BARBARA MANDRELL (4) MCA
7. CHARLY MCCLAIN (3) Epic
8. ANNE MURRAY (3) Capitol
9. SYLVIA (3) RCA
10. LOUISE MANDRELL (4) RCA

year. Several Welk songs had their public debut in Europe via this summer's Ricky Skaggs tour and will be included in his "Live From London" album and the tv special shot around it.

Combine Music has weathered another year without being sold as a part of settling the Monument Records bankruptcy. Monument president Fred Foster owns 80% of the house that was built on songs by Kris Kristofferson, Larry Gatlin, Dennis Linde, Bob Morrison, John Scott Sherrill and others.

Combine's Al Cooley reports that the company's performance income of late has been "excellent," but that mechanicals are down. A conspicuous success for Combine has been Miller Beer's purchase of the right to use Pat McManus and Bob DiPiero's "American Made" as the centerpiece of its extensive advertising campaign. Cooley says the firm is currently seeking recording contracts for writers Kris-

Country MUSIC

TOP SINGLES MALE ARTISTS

Pos. ARTIST (No. of charted singles) Label

1. CONWAY TWITTY (4) Warner Bros.
2. EARL THOMAS CONLEY (5) RCA
3. MERLE HAGGARD (4) Epic
4. JOHN SCHNEIDER (4) MCA
5. GEORGE STRAIT (4) MCA
6. LEE GREENWOOD (5) MCA
7. RICKY SKAGGS (3) Epic
(1) Sugar Hill/Epic
8. HANK WILLIAMS JR. (5) Warner/Curb
9. JOHN CONLEE (4) (MCA)
10. DAN SEALS (3) EMI-America

TOP PUBLISHERS

Pos. PUBLISHER, Licensee (No. of Charted Singles)

1. HALL-CLEMENT, BMI (25)
2. TREE, BMI (41)
3. IRVING, BMI (18)
4. WARNER-TAMERLANE, BMI (28)
5. CROSS KEYS, ASCAP (31)
6. TAPADERO, BMI (11)
7. APRIL, ASCAP (18)
8. WARNER BROS., ASCAP (20)
9. BOCEPHUS, BMI (5)
10. MOUNT SHASTA, BMI (3)



BMI v.p. Roger Souvine, left, BMI senior v.p. Frances Preston, fourth from left, and stars from the recent Country Explosion '85 present a silver tray to songwriter Harlan Howard commemorating his 30 years with BMI.

Brothers and dozens of others. Whether Michael Jackson's buyout of ATV will generate a similar flurry from Music City is a matter too new to assess.

Jobete moved into town in August with little fanfare, under the direction of Roger Gordon. Plans call for the Motown property to sign three to four country writers; but a more immediate task for Gordon is to secure country covers on the existing Jobete catalog. Gordon indicates that writers signed here will have a direct line to Motown artists—and that the publisher's writer/performers will be considered for label deals.

The Welk Music Group moved into its lavish new headquarters at 54 Music Square East in September, buoyed thence, no doubt, by a remarkably successful chart year in country. In February, for example, Welk had six of the top 10 singles and 17 of the top 100.

Welk's tie-in with Heartland Records, which markets its albums by television, has activated a steady string of the company's copyrights. Cuts from the Waylon Jennings catalog were used in the tv movie, "The Executioner's Song," and "Ding-A-Ling, The Christmas Bell," written by Jerry Foster and Bill Rice is being made into a tv special, expected to air this

Sylvia welcomes newly signed Mel Tillis to RCA by sharing a piece of first anniversary cake which she and husband Tom Rutledge received.



tofferson, Sherrill, Billy Swann and Jimmy Phillips.

Still a newcomer by local standards, Merit Music has nonetheless had a considerable impact. Like Welk, it has built new headquarters (at 66 Music Square West), from which has sprung such ancillary operations as a tv label, Merinet (in conjunction with the Nashville Network) and a print music arm that specializes in arrangements for bands and orchestras. Merit is headed by veteran producer Norro Wilson.

Al Henson, Merit's general manager, reports that an upcoming movie will be using a piece of Don McLean's "American Pie" in its soundtrack. Merit owns McLean's catalog. Label deals are being scouted for writers Ed Hunnicutt and Roger Alan Wade, Henson says.

Multimedia Music Group has had a good year, according to general manager Cliff Williamson, principally through hit singles for Reba McEntire and album cuts for the Oak Ridge Boys, Sawyer Brown and Jim Glaser. The publishing division of the giant Multimedia Entertainment doubled its mechanical income this year, Williamson says, a fact he attributes to a quick growth in the number of songs placed.

Even though he characterizes the Multimedia output as "pretty traditional country," Williamson says the catalog has had some non-country movie and tv success. Don King and Dave Woodward's "Why Do We Want What We Know We Can't Have" has been used in the "Hearts And Diamonds" film and "All My Children." Michael Heeney's "Two Of A Kind" is in "Children Of The Winner."

Williamson says that getting label deals for writers "is not something we set out to do," but he says he has been working in this direction for King, who was formerly with Epic Records, and Jackson Leap.

Mechanical profits at Almo-Irving are up, too, according to David Conrad, and for the same reason they are at Multimedia. Almo-Irving songs originat-

(Continued on page WOCM-12)

Jessica Lange plays singer Patsy Cline in "Sweet Dreams."



TOP PUBLISHING CORPORATIONS

Pos. PUBLISHING CORPORATION

1. WELK
2. TREE
3. WARNERS
4. MCA
5. MERIT MUSIC
6. ARISTA
7. CBS
8. IRVING/ALMO
9. DEB DAVE
10. CHAPPELL/INTERSONG



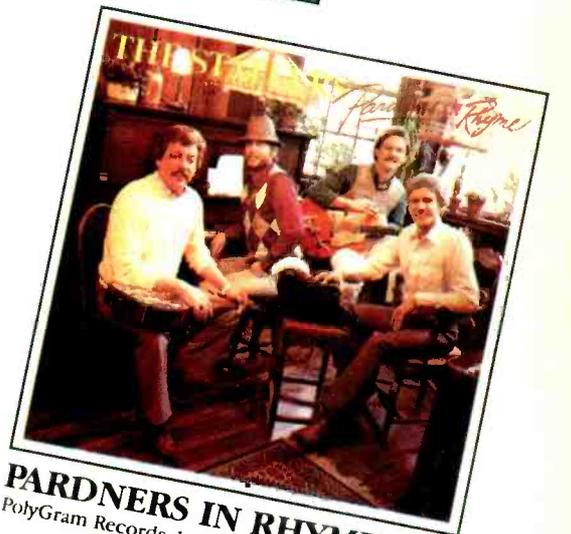
Barbara Mandrell and producer Tom Collins discuss material.

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As record sales go, so goes booking—a quarter or two later. Like the record labels, country booking agents today face a challenge in marketing country entertainment.

In fact, the market is so challenging that ICM, the world's largest talent agency, shut the doors of its Nashville office and released most of its country acts 18 months after opening.

But others, like the Halsey Co., Buddy Lee Attractions, In Concert, the Shorty Lavender Agency, Entertainment Artists, Headline International Talent, Top Billing International, the William Morris Agency and World Class Talent, are making a stand. Faced with tougher-than-ever competition for consumers' entertainment dollars, agents are turning to packaged shows to lure audiences. Even performers as well-known as Kenny Rogers are now packaged with other acts.

"Some acts that made big money 3-4 years ago aren't as big anymore," says Steve Pritchard, vice president of sales and marketing for the Tulsa-based Halsey Co. "They're having to give people more for their entertainment dollar by doing packaged shows." In spite of the harsh economic climate, few Halsey acts have lowered their prices from country's boom years of the early '80s, Pritchard says.

Acts recycling time-worn stage shows have been hit hardest. "Willie Nelson drew only 5,000 people to the Indiana State Fair this year," says Pritchard. "Last year, he and Waylon drew 15,000 there."

Overexposure may also have hurt Nelson and others. "Willie did his entire show on an HBO special, and his business has been down since," Pritchard notes. "If you give away the show, it hurts."

Not all veteran acts face declining ticket sales. "Older acts that update their stage show and sound can still do well," says Pritchard. "People like Conway Twitty can hold steady on their prices."

Contract riders—which sometimes made talent buyers responsible for providing acts with near-ridiculous perks—have been cut. The Halsey Co. has simplified its acts' riders and offers to negotiate if re-

Packaged Shows Play For Consumers' Dollars

maining clauses are difficult to fulfill, according to Pritchard.

"None of our clients' riders calls for yellow M&Ms or particular types of liquor," he says. "We stick to the basics: staging and sound."

Pritchard describes the overall country booking picture in bleak terms, saying there are no more than 10 country acts that can fill 8,000 seats. "Only a handful of acts are selling concerts and paying for themselves," he says. "We have to work harder and come up with new ideas to take on all the competition for the entertainment dollar."

Prices aren't down for acts booked by Buddy Lee Attractions, according to assistant vice president Rick Alter. But he agrees that packaging is on the rise. And that, he says, decreases the net profit acts take in.

"Guarantees are holding steady, so '85 hasn't been Chart eligibility is from 9/8/84 to 9/14/85.

any tougher than '84," Alter says. "But in the past two years acts have had to work a few extra days per month to keep up their incomes."

Alter foresees similar conditions in 1986, but anticipates harder times for new groups, especially those working clubs. "Few new groups are attaining the level of success we can capitalize on," he says. "The major venues will probably hold steady, but a decline in club business could hurt new acts.

Tough enforcement of drunk-driving laws, tightening radio playlists and slow economic growth may curb club traffic, says Alter.

Riders present an added problem to club owners. "Acts can't expect the big production lights or hot meals they get in coliseums," he says. "Some smaller acts ask for more than the venues they're playing can come up with. Riders require dialog, rather than having the promoter throw his hands in the air and refuse to sign."



Kathy Mattea performs at Fair.



Ricky Skaggs and Elvis Costello perform "Don't Get Above Your Raisin'" during Skaggs' Dominion Theatre show in London.

OVERALL TOP FEMALE ARTISTS

- | Pos. | ARTIST (No. of charted albums & singles) | Label |
|------|--|-----------------|
| 1. | REBA McENTIRE (7) | MCA (1) Mercury |
| 2. | CRYSTAL GAYLE (6) | Warner Bros. |
| 3. | JANIE FRICKE (6) | Columbia |
| 4. | ANNE MURRAY (6) | Capitol |
| 5. | BARBARA MANDRELL (8) | MCA |
| 6. | EMMYLOU HARRIS (7) | Warner Bros. |
| 7. | DOLLY PARTON (5) | RCA |
| 8. | CHARLY MCCLAIN (6) | Epic |
| 9. | SYLVIA (4) | RCA |
| 10. | LOUISE MANDRELL (6) | RCA |

OVERALL TOP MALE ARTISTS

- | Pos. | ARTIST (No. of charted albums and singles) | Label |
|------|--|------------------------------|
| 1. | GEORGE STRAIT (7) | MCA |
| 2. | WILLIE NELSON (9) | Columbia (1) Paradise |
| 3. | HANK WILLIAMS JR. (10) | Warner/Curb (1) Elektra/Curb |
| 4. | RICKY SKAGGS (5) | Epic (2) Sugar Hill/Epic |
| 5. | LEE GREENWOOD (8) | MCA |
| 6. | MERLE HAGGARD (7) | Epic (1) MCA |
| 7. | EARL THOMAS CONLEY (7) | RCA |
| 8. | JOHN SCHNEIDER (6) | MCA |
| 9. | CONWAY TWITTY (7) | Warner Bros. |
| 10. | JOHN CONLEE (7) | MCA |

OVERALL TOP DUOS

- | Pos. | ARTIST (No. of charted albums singles) | Label |
|------|--|----------|
| 1. | THE JUDDS (5) | RCA/Curb |
| 2. | THE BELLAMY BROTHERS (7) | MCA/Curb |
| 3. | BARBARA MANDRELL & LEE GREENWOOD (3) | MCA |
| 4. | ANNE MURRAY & DAVE LOGGINS (1) | Capitol |
| 5. | DAVID FRIZZELL & SHELLY WEST (3) | Viva |

TOP NEW ARTISTS

- | | | |
|----|------------------|--------------|
| 1. | SAWYER BROWN (4) | Capitol/Curb |
|----|------------------|--------------|

OVERALL TOP GROUPS

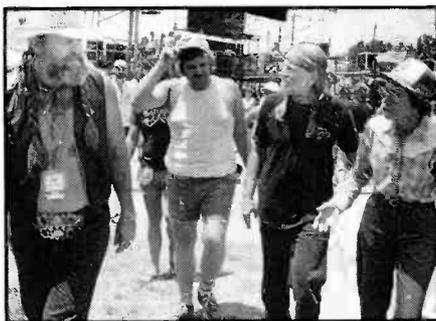
- | Pos. | ARTIST (No. of charted albums and singles) | Label |
|------|--|--------------|
| 1. | ALABAMA (9) | RCA |
| 2. | OAK RIDGE BOYS (7) | MCA |
| 3. | EXILE (9) | Epic |
| 4. | THE STATLERS (9) | Mercury |
| 5. | NITTY GRITTY DIRT BAND (6) | Warner Bros. |

The Maines Brothers



Country MUSIC

Willie Nelson and David Allan Coe chat with fans during Nelson's 4th of July picnic at the Atlanta Int'l Raceway.



The Nitty Gritty Dirt Band receives proclamations from Colorado State Fair director Dan Lee during the state's 1985 country music appreciation day.

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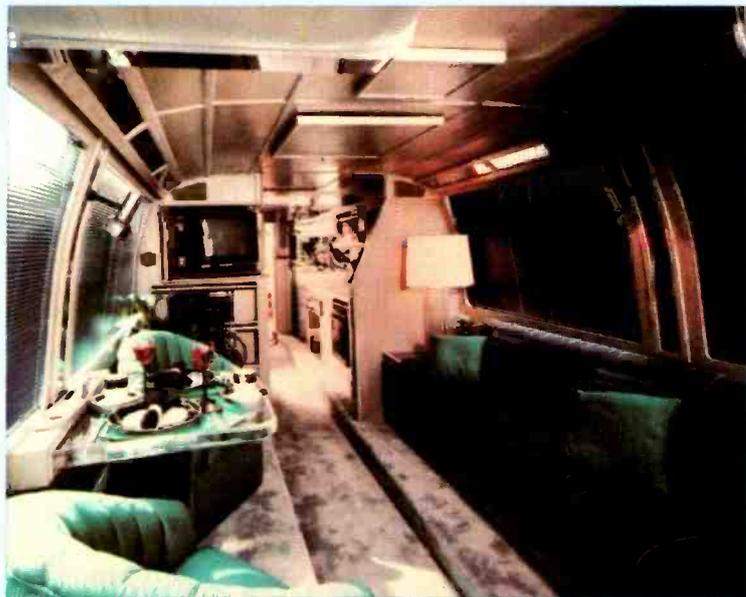
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VIDEO

(Continued from page WOCM-4)

out from under the shadow of TNN's larger viewership. CMT hopes to land 8 million subscribers by year-end. "We aren't a competitor of TNN," says Nyhl Henson, president of the company that owns the controlling interest in Country Music Television. "We're country's version of MTV." CMT's rotation includes up to 200 videos in 24 hours.

CMT's videos are also seen as late-night programming in some markets. Hubbard Entertainment of St. Paul has sold licenses to carry CMT to stations in Memphis, Albuquerque, Boise, Tampa and other cities.

In fact, the growing number of country video outlets has led to another business: independent video promotion. Aristo Associates, a Nashville publicity and media firm, is one of the first such companies. Aristo president Jeff Walker says promoting videos is as important today as promoting records.

Videos have become important to the various groups that present country music awards, as well. This year, the Academy of Country Music, the Country Music Assn. and the Music City News all presented their first awards for the best country video.

But home video companies, which are seeing a surge of interest in most music videos they sell, have yet to see country videos fulfill their retail potential. While most large video companies say they have faith in country videos, no country products have ap-

peared in Billboard's music video chart.

But that may change soon. RCA/Columbia has two country videos with wide appeal set for release this fall. "Kenny & Dolly—Real Love" is an hour-long concert featuring Kenny Rogers and Dolly Parton. RCA/Columbia's other release is the first compilation of country clips offered for sale. "Ronnie Milsap—Golden Video Hits" offers Milsap's clips of "She Loves My Car," "Stranger In My House," "Any Day Now" and others.

Smaller companies claim proportionately good sales with country home videos. Merle Haggard's Video Music Classics has sold more than 4,000 videos of his concerts, says Dennis Bottomley, the firm's director of marketing and distribution.

Another such company, Hillous Butrum Enterprises, sells a string of country videos catering to the nostalgia market. Butrum says he's had brisk sales for titles such as "Country Music On Broadway," "The Best of Willie Nelson, Vol. One," and "The Ernest Tubb Show, Vol. One."

Country videos are also turning up in another unusual place: on video jukeboxes. Of Rowe International's 500 video jukeboxes, 20% feature country video reels, according to Michael Reinert, Rowe's director of video relations. Rowe introduced its first country reel this past February, and has since had such a positive response from operators that several country clips have crossed over onto the company's pop reel. Among the most popular videos reported by operators are Ricky Skaggs' "Country Boy" and Ronnie Milsap's "Lost In The Fifties Tonight."

Among the television outlets for country videos are:

COLORSOUNDS: P.O. Box 3771, Austin, Tex. 78764; contact: Dr. J. Michael Bell

(Continued on page WOCM-17)

OVERALL TOP ALBUM ARTISTS

- Males, Females, Duos, Groups
Pos. ARTIST (No. of charted albums) Label
1. WILLIE NELSON (6) Columbia
 2. ALABAMA (4) RCA
 3. GEORGE STRAIT (3) MCA
 4. HANK WILLIAMS JR. (5) Warner/Curb
(1) Elektra/Curb
 5. RICKY SKAGGS (2) Epic
(1) Sugar Hill/Epic
 6. THE OAK RIDGE BOYS (3) MCA
 7. THE JUDDS (2) RCA/Curb
 8. LEE GREENWOOD (3) MCA
(1) MCA
 9. MERLE HAGGARD (3) Epic
(1) MCA
 10. THE STATLERS (4) Mercury

TOP SINGLES DUOS

- Pos. ARTIST (No. of charted singles) Label
1. THE JUDDS (3) RCA/Curb
 2. THE BELLAMY BROTHERS (5) MCA/Curb
 3. DOLLY PARTON & KENNY ROGERS (2) RCA
 4. BARBARA MANDRELL & LEE GREENWOOD (2) MCA
 5. ANNE MURRAY & DAVE LOGGINS (1) Capitol

TOP ALBUM DUOS

- Pos. ARTIST (No. of charted albums) Label
1. THE JUDDS (2) RCA/Curb
 2. BARBARA MANDRELL & LEE GREENWOOD (1) MCA
 3. THE BELLAMY BROTHERS (2) MCA/Curb
 4. MICKEY GILLEY & CHARLEY McCLAIN (1) Epic
 5. THE EVERLY BROTHERS (1) Mercury

Chart eligibility is from 9/8/84 to 9/14/85.

Country MUSIC

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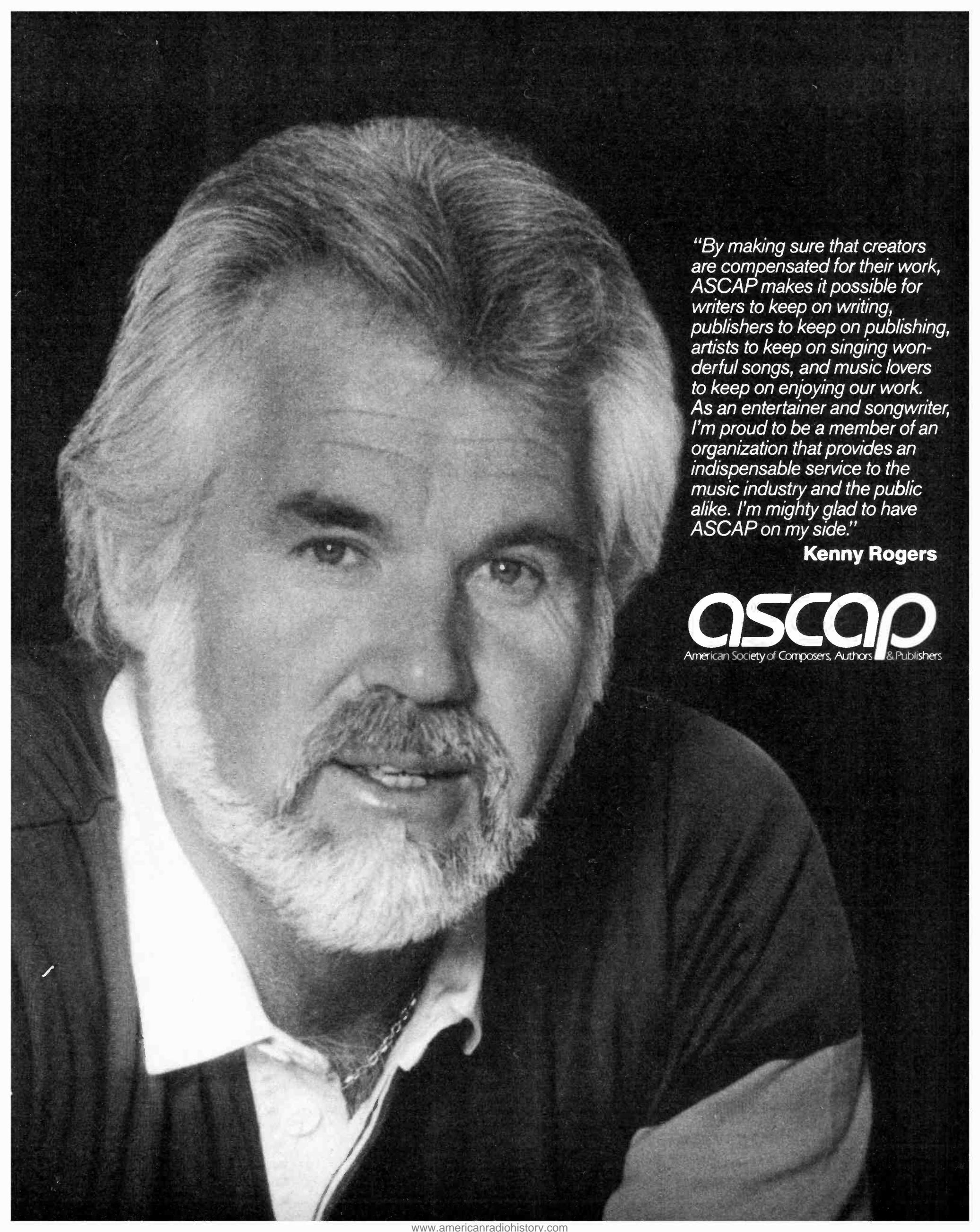
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A black and white close-up portrait of Kenny Rogers. He has long, wavy, light-colored hair and a full, light-colored beard and mustache. He is wearing a dark, textured sweater over a light-colored collared shirt. The background is dark and out of focus.

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Kenny Rogers

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OVERALL TOP SINGLES ARTISTS

Males, Females, Duos, Groups
Pos. ARTIST (No. of charted singles) Label

1. ALABAMA (5) RCA
2. EXILE (6) Epic
3. CONWAY TWITTY (4) Warner Bros.
4. EARL THOMAS CONLEY (5) RCA
5. MERLE HAGGARD (4) Epic
6. THE JUDDS (3) RCA/Curb
7. NITTY GRITTY DIRT BAND (4) Warner Bros.
8. OAK RIDGE BOYS (4) MCA
9. JOHN SCHNEIDER (4) MCA
10. THE BELLAMY BROTHERS (5) MCA/Curb

Chart eligibility is 9/8/84 to 9/14/85.

TOP FEMALE ALBUM ARTISTS

Pos. ARTIST (No. of charted albums) Label

1. ANNE MURRAY (3) Capitol
2. BARBARA MANDRELL (4) MCA
3. REBA McENTIRE (3) MCA (1) Mercury
4. EMMYLOU HARRIS (3) Warner Bros.
5. CRYSTAL GAYLE (2) Warner Bros.
6. JANIE FRICKE (3) Columbia
7. DOLLY PARTON (2) RCA
8. CHARLY McCLAIN (3) Epic
9. SYLVIA (1) RCA
10. TAMMY WYNETTE (1) Epic

Country MUSIC

PUBLISHING

(Continued from page WOCM-6)

ing in Nashville include, besides country use, five cuts on the new Molly Hatchet album and an r&b cut for Willie Clayton on Compleat.

Conrad says he has no interest in linking his writers to labels, preferring instead, he explains, "to sign artists who are also writers." Recently, Almo-Irving moved into new offices at 1904 Adelicia St.

Tree International continued to be Nashville's pacesetter publisher with dozens of its songs in movies and tv specials—as well as having rights to all the music in the Tony-winning musical, "Big River." (MCA will have the cast album of the musical out this fall.)

Among the movies and tv programs using Tree copyrights of late are "Sweet Dreams," "Volunteers," "The River," "Sylvester," "The Legend Of Billie Jean," "My Summer Vacation," "Knott's Landing" and "Sins Of The Past."

Within the past year, Tree bought the Buck Owens' catalogs that contained 60 No. 1 country hits, including several titles by Merle Haggard, and the Ed and Patsy Bruce catalogs. Trees' gospel division, Meadowgreen, seized 40% of the gospel charts this year, according to vice president Donna Hilley, and represented three of the top ten songs in the Dove Awards competition.

MCA Music had a string of country hits in 1985 from such stellar writers as Don Schlitz, Dave Loggins, J.D. Martin, Mike Campbell, Lisa Silver, Lee Greenwood, Amy Sky, Jerry Fuller and Russell Smith. MCA's co-publishing agreement with Chriswald Music netted the No. 1 "Honor Bound," co-written by Austin Roberts and recorded by Earl Thomas Conley. The company also entered into a co-publishing agreement for the Kenny Rogers' catalogs.

As part of its activity, MCA helped negotiate deals

for Sky (with MCA) and Martin (Capitol). It has moved its executive offices to 1114 17th Ave. South, leaving its former offices as rooms for its writers.

The Writers Group, founded only a year ago by producer/drummer James Stroud, has already made a name for itself with hits written by Thom Schuyler, Fred Knobloch and Paul Overstreet (three composers who share an equally bright future as artists in their own right), as well as Dan Tyler, Bobby Field and Mitch Humphries.

In September, the Writers Group scored the unusual feat of having two No. 1's and a number 2 record back-to-back: "Modern Day Romance" by the Nitty Gritty Dirt Band and "I Fell In Love Again Last Night" by the Forester Sisters, and Sawyer Brown's "Used To Blue." Also, a Schuyler/Knobloch composition called "A Little More Love," was Kenny Rogers' cut for the USA For Africa album, "We Are The World."

Meanwhile, other publishing firms located along Music Row continued to plug hard for their copyrights. These included such successful companies as CBS Songs, Criterion Music, Chappell, Picalic Music, Screen Gems, Southern Writers Group, Tom Collins Music, Golden Bridge/Old Friends Music, the Drake Music Group, Coal Miners Music and Terrace Music.

And forging new links between Hollywood and Nashville was Warner Bros. Music, whose impressive stable of artist/writers like Karen Brooks and Gary Morris, and its pop team (including the indefatigable Troy Seals) kept the publishing operation constantly on the charts.

In addition to having the theme song for the hit tv mini-series, "Hollywood Wives," Warners also contributed (and produced) the entire soundtrack for Sesame Street's "Follow That Bird," plus "Rustler's Rhapsody," a comedy-turned-western whose album featured a number of Nashville Warner Bros. acts. *Edward Morris is a Billboard editor in Nashville.*

WMM
THE WELK MUSIC GROUP

1

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- **CARROLL BAKER** — Top Female Vocalist.
- **GARY FJELLGAARD** — Top Single, "Riding on the Wind," Slim Creek Records.
- **THE MERCEY BROTHERS (LARRY and LLOYD MERCEY, Gord Heins and Dann Peer)** — Group of the Year.
- **TIM TAYLOR & ANITA PERRAS** — Top Duo.
- **GINNY MITCHELL** — Vista (Rising Star) Award.
- "Once Upon a Christmas," **DOLLY PARTON*** and Kenny Rogers — Top-Selling Album (RCA)

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LABELS

(Continued from page WOCM-3)

This is the year Nashville's labels got a crash course in semantics. Even with radio splitting into traditional and contemporary camps, the lines between the two remain blurry.

"Acts like Ricky Skaggs and the Judds are traditional and contemporary," says Capitol/EMI America's Lynn Schults. "Their music is traditional but their personalities are contemporary."

While the majors struggle with radio's perceptions of traditional and contemporary country, independent labels face a tougher-than-ever battle for recognition from radio. With a few exceptions, such as Jim Glaser on Noble Vision and Vern Gosdin on Compleat, distributed by PolyGram, independent label artists have been shut out from the top half of the singles chart.

"The cost of promoting a single has become so prohibitive that the little labels can't compete," says Joe Gibson, president of Nationwide Sound Distributors. And, says Gibson, independent distributors like his company aren't getting enough product for healthy profits.

But indies still find room for their artists on playlists of radio stations in smaller markets. "Secondary stations are where your help is," says Leslie Elliot, who promotes records for Step One and EMH, which have such artists as Ray Price, Jack Green and Buddy Emmons on their rosters.

Johnny Morris, vice president of Evergreen, also looks to non-reporting stations to build his label's success. "Most major stations admit they don't have room for us until we prove we can have a hit," he says.

Indies can have hits—but major-label distribution sure helps. With distribution by Capitol, MTM reached number 40 on Billboard's Hot Country Singles chart with Judy Rodman's first release, "I've been Had By Love Before," paving the way for a slew of new writer/artists the label is launching.

And Rockin' Sidney's "My Toot Toot" proves that indies can still launch the left-field singles major labels won't risk. But it took Epic to carry "My Toot Toot" into the top 20 after the tiny Maison de Soul label first released it.

"This is no time for labels to be running scared," says PolyGram's Nashville chief Frank Jones. "We need to take some chances and reach out for younger consumers."

PolyGram has an especially promising new artist in Kathy Mattea, whose singles consistently do well with both country and AC radio programmers. Chance, a new, pop-edged group, is also off to a good start with PolyGram. The group's first single reached number 45 on Billboard's Hot Country Singles chart.

Andrew Roblin is a freelance writer in Nashville.

TOP MALE ALBUM ARTISTS

Pos.	ARTIST (No. of charted albums)	Label
1.	WILLIE NELSON (6)	Columbia
2.	GEORGE STRAIT (3)	MCA
3.	HANK WILLIAMS JR. (5)	Warner/Curb (1) Elektra/Curb
4.	RICKY SKAGGS (2)	Epic (1) Sugar Hill/Epic
5.	LEE GREENWOOD (3)	MCA
6.	MERLE HAGGARD (3)	Epic (1) MCA
7.	EARL THOMAS CONLEY (2)	RCA
8.	RAY CHARLES (1)	Columbia
9.	JOHN SCHNEIDER (2)	MCA
10.	JOHN CONLEE (3)	MCA

Chart eligibility is 9/8/84 to 9/14/85.

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Coordinator, Kip Kirby; Photo Coordinator, Debbie Holley; Charts, Billboard Research Dept.; Cover, Adrian Vega, Design & Direction; Interior Design, Anne Richardson-Daniel.

BMI: The Two-Thirds Majority.



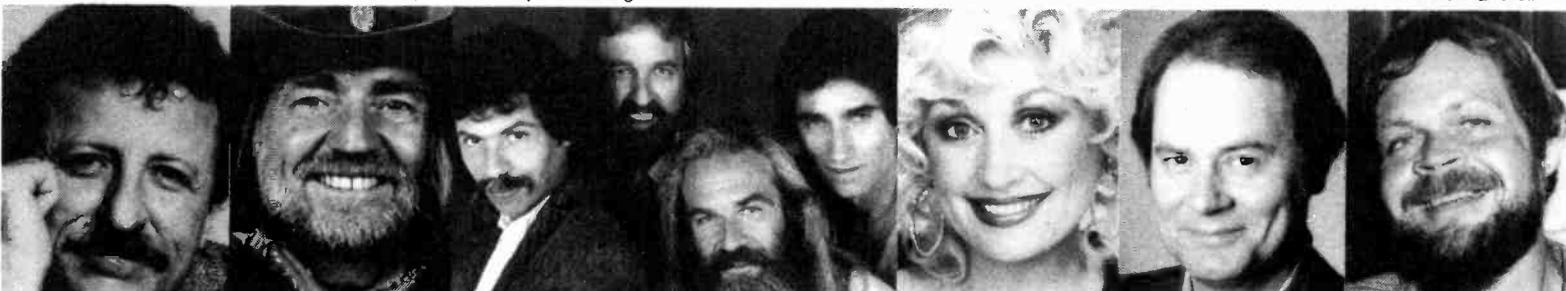
Alabama Chet Atkins Moe Bandy Rosanne Cash Ray Charles Floyd Cramer



Exile Lester Flatt and Earl Scruggs Janie Fricke Johnny Gimble Lee Greenwood



Homer and Jethro (Kenneth Burns and Henry Haynes) Waylon Jennings The Judds Kris Kristofferson Barbara Mandrell

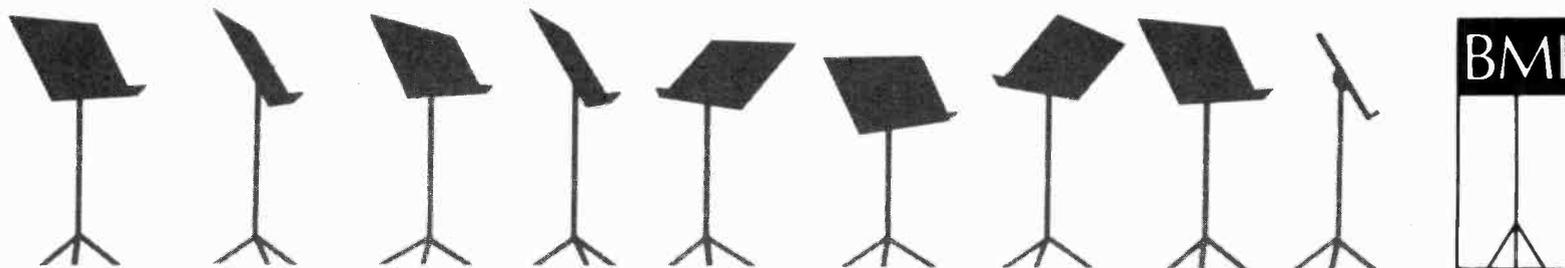


Bob McDill Willie Nelson Oak Ridge Boys Dolly Parton Kenny O'Dell Eddie Setser



Darlene Shafer Sanger D. (Whirey) Shafer Ricky Skaggs and The Ricky Skaggs Band Jon Small Joe Stampley Tom Thacker Hank Williams, Jr.

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FRESH BREEZE

(Continued from page WOCM-1)

development efforts this year, as companies tried mightily to break through consumer apathy. Denied the pop and AC airplay country had once enjoyed so easily, marketing departments did their best to make their product known through other means.

The Nashville Network, boasting that its household reach now numbered close to 24 million homes (according to Nielsen research), found its airwaves in demand as an outlet for video exposure and promotions and major labels. In September, TNN claimed a coup by getting exclusive airing for the celebrity-filled benefit concert, FarmAid, originally intended as a country bill but later diversified through a number of rock and pop additions.

The biggest question mark for country music in 1985 remained radio... and terminology. Should country music be called country music? IS it country music any more? Will there be a split in ranks, with some stations spinning off into traditional formats and other opting for more mainstream pop/country play?

Sharply decreased playlists had their effect, and listeners began complaining of "burn out," of hearing too much "hit rotation" music. Yet by mid-September, a high percentage of respected stations were still cutting back on the amount of records played, while recurrenents turned up in rotation as frequently as active new releases.

However, all was not bleak. Country music had its share of ups in 1985, its share of minor triumphs. And at the height of its downturn, Nashville managed to avoid the massive staff cutbacks and artist eliminations that pop and rock labels underwent during their 1979-1981 recession.

Country acts continued to tour; they made videos; they made records. If those records no longer sold at their previous levels, well, shrugged the industry, music runs in cycles, and country's cycle would pick up again.

Meanwhile, Nashville survived the year with the same gritty determination and creative spirit it has always relied on during times of travail. The calendars on executives' desks are already flipped ahead to next year, and they are already conjuring up imaginative new ways to intrigue country's audience—and make Nashville's music fashionable once more.

Kip Kirby is Billboard's Country Music Editor and Nashville Bureau Chief.

TOP SINGLES GROUPS

Pos.	ARTIST (No. of charted singles)	Label
1.	ALABAMA (5)	RCA
2.	EXILE (6)	Epic
3.	NITTY GRITTY DIRT BAND (4)	Warner Bros.
4.	OAK RIDGE BOYS (4)	MCA
5.	THE STATLERS (5)	Mercury

Chart eligibility is 9/8/84 to 9/14/85.

BOOKING

(Continued from page WOCM-8)

Country videos may eventually affect booking, says Alter. But they haven't yet, although they present some new challenges. "We're having some difficulty getting George Jones on talk shows to play his video," Alter says. "They want him to sing."

James Arena, agent for In Concert, likewise reports no impact yet from country videos. Club owners, however, are worried. "Some club owners say people stay home if they can see country videos," he says.

Prices aren't down among the acts In Concert represents, "and that makes it harder on us," says Arena. "Most acts are making at least as much as they were two years ago. That's \$8,000-\$12,000 for a one-

(Continued on opposite page)



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BOOKING

(Continued from opposite page)

nighter with a mid-line act and over \$20,000 for major artists."

In Concert uses packaging to make shows attractive to wider demographic segments. "If we team a good-looking female headliner with a male opening act, we can draw both male and female fans."

But the demand for nationally known opening acts is slipping, according to Vikki Bixby of the Shorty Lavender Agency. "Buyers used to use a middle-class act to open for a higher-class act," says Bixby. "But now they find that instead of paying \$2,500-\$5,000 for a national opening act, they can pay \$500 to a local band that will draw just as well."

Bixby isn't sanguine about next year. "'85 has been off for everybody," she says. "The low rotation radio gives a lot of artists is hurting. I hope 1986 is better or we'll all have to get part-time jobs."

ANDREW ROBLIN

TOP ALBUM GROUPS

Pos.	ARTIST (No. of charted albums)	Label
1.	ALABAMA (4)	RCA
2.	OAK RIDGE BOYS (3)	MCA
3.	THE STATLERS (4)	Mercury
4.	EXILE (2)	Epic
5.	NITTY GRITTY DIRT BAND (2)	Warner Bros.

Chart eligibility is 9/8/84 to 9/14/85.

VIDEO

(Continued from page WOCM-10)

COUNTRYCLIPS: The Nashville Network, 2806 Opryland Dr., Nashville, Tenn. 37214; contact: John Hesse

COUNTRY NOW: Passmore Video Works, 225 S. Church St., Jonesboro, Ark. 72401; contact: John Passmore

COUNTRY MUSIC TELEVISION: Music Village Blvd., Hendersonville, Tenn. 37075; contact: Stan Hitchcock

COUNTRY ROADS: Observer TV, P.O. Box 1006, Athens, Ga. 30613; contact: Virginia Winter

HOME BOX OFFICE: 1271 Avenue of the Americas, New York, N.Y. 10020; contact: Andrea Cvirko

IT'S COUNTRY: P.O. Box 151, New Castle, Del. 19720; contact: Robert Fulton

JACKSONVILLE DOWNBEAT: 4909 Branch Lane, Jacksonville, Fla. 32207; contact: Ed Coker

JERRY JAYE ALLOGIO'S COUNTRY REVUE: Twin Country TV4, 369 Granger Rd. N., Northampton, Penn. 18067; con: Delores Allogio

MUSIC CITY USA: Multimedia Entertainment, 3401 West End Bldg., Suite 260 W., Nashville, TN 37203; contact: Steve Womack

MUSIC COUNTRY COMES ALIVE: P.O. Box 34667, Charlotte, N.C. 28234; contact: Ron Johnson

MUSIC ENTERTAINMENT TV/N.Y. TIMES CABLE: 1250 Haddonfield Berlin Rd., Cherry Hill, N.J. 08003; contact: Kevin Smith

SHOWTIME: 1633 Broadway, New York, N.Y. 10019; contact: Kharan Plitt

SOUNDS: Storer Cable, 304 S. Broad St., Woodbury, N.J. 08096; contact: Ron Gotti

SUNDAY IN THE COUNTRY: WLXI-TV; P.O. Box TV 61, Greensboro, N.C. 27404; contact: Lynn Jost

TV 69: 1001 Waldo Rd., Gainesville, Fla. 32601; contact: Tom Zingale

THIS WEEK IN COUNTRY MUSIC: Jim Owens Entertainment, 1525 McGavock St., Nashville, Tenn. 37203; contact: Meryll Rose

VH-1: 1133 Avenue of the Americas, 18th Flr., New York, N.Y. 10036; contact: Laurie Zaks

VIDEO CONCERT HALL: Henderson-Crowe Productions, 125 Simpson St. N.W., Atlanta, Ga. 30313; contact: Karen Baker

VIDEO MUSIC STATION: 2700 N.E. Expressway, Bldg. A, Atlanta, Ga. 30345; contact: Mike Green

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MCA Targets Older Demographic Dot Label Reborn With Seven Albums



Tell It Like It Is. MTM Records' Judy Rodman listens intently to Scene Three's Marc Ball, director of the singer's first video, "You're Gonna Miss Me When I'm Gone."

BY KIP KIRBY

NASHVILLE MCA debuts its reactivated Dot label next week when it releases seven albums under a "Six Pack Plus One" marketing campaign.

Included in the first set of releases are self-titled albums by Jeanne Pruett, Helen Cornelius, Jan Howard, Carl Perkins, Asleep At The Wheel, Justin Tubb and George Hamilton IV. All Dot product will carry a \$6.98 list price, with promotion and merchandising scaled to a lower break-even and profit point.

No singles will be released from any of the 10-cut albums. A stipulation for inclusion on Dot is that the artists must sell the cassettes and LPs on the road at their concerts.

MCA owns rights to the name Dot in the U.S. and Canada. Subsequent overseas releases of Dot product would have to occur under

the MCA corporate logo. (The label owns no international rights for Asleep At The Wheel.)

A second group of Dot releases is set for January or February. Included will be albums by, among others, Porter Wagoner, Dave & Sugar and Jimmy C. Newman.

Each album contains newly recorded versions of three of the act's own hits, three standards, and contemporary tunes made popular by other artists. Billy Strange produced all Dot product except for the Asleep At The Wheel album.

The series is designed to take advantage of country's older demographic by offering music by traditional names and/or Grand Ole Opry stars who still tour consistently and maintain followings.

"We're characterizing what we're doing as 'target marketing,'" stresses Kent Crawford, MCA Nashville's vice president of mar-

keting. "Dot's appeal will be to the loyal, older fan who doesn't get to hear these artists on the radio but still likes their music."

The key to successful retailing for the Dot series, in Crawford's estimation, lies with large racks who service retail locations in rural areas. "Walmart is the perfect outlet for us on this," he says. "Product placement will be very important."

"If we can get these albums out in twos, threes, even tens, in key locations where people don't go into regular record stores, we think we have a good chance for sales. We're not talking about Lee Greenwoods or Barbara Mandrells here; we're talking about acts who haven't recorded in a while."

MCA says it expects to know within six months whether the Dot venture will fly. Crawford sees the label as a possible home for artists
(Continued on page 64)

NASHVILLE SCENE

by Kip Kirby



TWO INDEPENDENT NASHVILLE LABELS have been busy lately. **MTM Records**, which is distributed through Capitol, has released its first three albums since first opening its Music Row offices eight months ago. And **Compleat Records**, distributed by PolyGram, has announced the signing of former Statler Brothers member **Lew DeWitt**.

MTM, a division of MTM Music Group (yes, Mary Tyler Moore's Los Angeles-based production company), has just shipped debut albums by **Judy Rodman**, **the Shoppe** and **In Pursuit**. Rodman and the Shoppe both have singles on the country chart; In Pursuit is a new wave rock act.

Concurrent with the release of Rodman's album "Judy," MTM is mailing out its first video, for the singer's top 30 hit, "You're Gonna Miss Me When I'm Gone." **Bob Cato** served as creative director on the project, as well as designing all three MTM LP jackets; Cato's previous credits include the creation of Revlon's "Charlie" ad campaign and work with such artists as Bob Dylan, Miles Davis and John Cougar Mellencamp.

Music City news from MTM, Compleat

Statler Brothers fans will recall that Lew DeWitt, who had been with the quartet since the late '50s, resigned because of bad health and was replaced by **Jimmy Fortune**. (DeWitt suffers from Crone's disease, but doctors say he is now recovered and able to resume performing.)

DeWitt's first single for Compleat, "**You'll Never Know**," will be followed by an album entitled "On My Own" in November. The album will include four of DeWitt's original compositions, among them the Statlers' classic "Flowers On The Wall." **Chip Young** produced the project.

FIRST THERE WAS OPRYLAND. Then there was George Jones Country. Next there was Music Village U.S.A. And now comes **Dollywood**.

Yep, construction has already begun on **Dolly Parton's** newest venture, a theme park that will encompass a 1,000-seat venue, the Parton Family Back Porch Theatre, whose stage will be the house that

Parton was raised in. Dollywood is actually the conversion and enlargement of an existing theme park in East Tennessee called Silver Dollar City.

Plans call for Dollywood to open officially on May 3, 1986. Located in Pigeon Forge, Tenn., it's expected to draw around one million visitors a year.

In addition to supervising Dollywood, Parton is now back with **Kenny Rogers** on a tour that kicks off Wednesday (9) at Aloha Stadium in Honolulu and concludes Dec. 7 in Indianapolis. In between, she's working on several development deals through her recently established Sandollar Productions in association with Universal Pictures.

A FARM AID UPDATE: Never let it be said that **Charlie Daniels** doesn't keep his commitments. Daniels' wife Hazel became seriously ill the night before the Champaign benefit while she was with him on tour. She was rushed to the hospital, but insisted Daniels go on to Farm Aid the next day.

A very concerned Daniels drove to Champaign for his performance, handled his press interviews, then turned around and drive back to Michigan to accompany Hazel on an ambulance plane to Nashville. (She underwent emergency surgery and is now recovering.) One member of the Daniels camp said backstage afterward that he had never seen the artist so upset or distracted, adding, "But Hazel told him he should go, and he did."

RAY CHARLES turned 55 while on tour in Georgia, and celebrated his birthday with a concert appearance at Stone Mountain Park near Atlanta. NARAS chapter members there presented the entertainer with a cake for the occasion. Charles' concerts closed the eighth Georgia Music Festival; Charles himself is a native of the state and a member of the Georgia Music Hall of Fame.

Former ICM Nashville agent **George Mallard** has joined the staff of **Headline International Talent**, along with **Kevin Neal**, formerly of Buddy Lee Attractions, and **Tim Tye**, who was with Lighthouse Attractions. Headline International has expanded into larger offices to accommodate its recent growth and is now located at Two Music Circle South, Nashville 37203. The agency represents **Ronnie Milsap**, **Reba McEntire**, **Steve Wariner** and **Bandana**, among others.

'Alabama Christmas' Album Getting Very Merry Push

NASHVILLE Alabama's "Alabama Christmas" album is the centerpiece of a retail and television promotion, sponsored by RCA Records, The Nashville Network and four major retail chains with 572 participating outlets.

TNN kicked off the event by mailing more than a million entry-form bill stuffers to its more than 150 cable system affiliates. It also began airing 30-second teaser spots Friday (4).

The promotion asks entrants to name their five favorite songs from the album. The first prize winner and a guest will be flown to Chattanooga, where they will be picked up by Alabama's private jet and taken to the group's hometown of Fort Payne. There the winners will board one of Alabama's tour buses to visit

each of the members' homes for an "Alabama Christmas" celebration.

Other prizes are two Zenith color tv sets, three Pilot sound systems and 50 autographed copies of the album.

The retail segment of the contest begins this Friday (11), as does the airing of two-minute spots on TNN that feature Alabama. Participants in the retail part are 140 Record Bars, 132 Hastings, 180 Camelots and 120 Sound Warehouses.

Point-of-purchase materials include a 24- by 36-inch poster that lists all the song titles, and entry-form pads to be displayed near generic dump bins that contain the entire Alabama catalog.

Songs titles will also be announced on TNN's "Videocountry"
(Continued on page 64)

Billboard

HOT 100 SINGLES ACTION

RADIO MOST ADDED			NEW	TOTAL
198 REPORTERS			ADDS	ON
TINA TURNER	ONE OF THE LIVING	CAPITOL	55	167
PHIL COLLINS/MARILYN MARTIN	SEPARATE LIVES	ATLANTIC	54	171
RAY PARKER JR.	GIRLS ARE MORE FUN	ARISTA	52	113
MR. MISTER	BROKEN WINGS	RCA	45	141
BILLY JOEL	THE NIGHT IS STILL YOUNG	COLUMBIA	43	112

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

RETAIL BREAKOUTS			NUMBER
176 REPORTERS			REPORTING
MR. MISTER	BROKEN WINGS	RCA	40
ARETHA FRANKLIN	WHO'S ZOOMIN' WHO	ARISTA	38
HEART	NEVER	CAPITOL	27
EDDIE MURPHY	PARTY ALL THE TIME	COLUMBIA	23
ROGER DALTRY	AFTER THE FIRE	ATLANTIC	18

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HOT COUNTRY 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.	
				TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER-DISTRIBUTING LABEL
1	2	4	15	MEET ME IN MONTANA P.WORLEY, K.LEHNING (P.DAVIS)	1 week at No. One MARIE OSMOND WITH DAN SEALS CAPITOL/CURB 5478/CAPITOL
2	3	6	13	YOU MAKE ME WANT TO MAKE YOU MINE R.LANDIS (D.LOGGINS)	JUICE NEWTON RCA 14139
3	4	7	11	TOUCH A HAND, MAKE A FRIEND R.CHANCEY (H.BANKS, R.JACKSON, C.HAMPTON)	THE OAK RIDGE BOYS MCA 52646
4	5	11	12	SOME FOOLS NEVER LEARN T.BROWN, J.BOWEN (J.S.SHERILL)	STEVE WARINER MCA 52644
5	7	12	11	WHO'S GONNA FILL THEIR SHOES B.SHERILL (T.SEALS, M.D.BARNES)	◆ GEORGE JONES EPIC 34-05439
6	8	14	10	A LONG AND LASTING LOVE M.MASSER (M.MASSER, G.GOFFIN)	CRYSTAL GAYLE WARNER BROS. 7-28963
7	13	17	8	CAN'T KEEP A GOOD MAN DOWN H.SHEDD, ALABAMA (B.CORBIN)	ALABAMA RCA 14165
8	12	16	9	HANG ON TO YOUR HEART B.KILLEN (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-05580
9	11	15	11	I WANNA HEAR IT FROM YOU P.WORLEY, E.RAVEN (N.MONTGOMERY, R.GILES)	EDDY RAVEN RCA 14164
10	1	1	14	LOST IN THE FIFTIES TONIGHT (IN THE STILL) R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, T.SEALS, F.PARRIS)	◆ RONNIE MILSAP RCA 14135
11	14	20	8	I'LL NEVER STOP LOVING YOU J.E.NORMAN (D.LOGGINS, J.D.MARTIN)	GARY MORRIS WARNER BROS. 7-28947
12	15	22	9	I WANNA SAY YES R.C.BANNON (R.C.BANNON)	LOUISE MANDRELL RCA 14151
13	16	21	10	I'M GONNA LEAVE YOU TOMORROW J.BOWEN, J.SCHNEIDER (T.DANIELS, G.DOBBS, J.WILSON)	◆ JOHN SCHNEIDER MCA 52648
14	19	23	8	ANGEL IN YOUR ARMS T.COLLINS (C.IVERY, T.WOODFORD, T.BRAEFIELD)	BARBARA MANDRELL MCA 52645
15	18	27	8	TOO MUCH ON MY HEART J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 884-016-7/POLYGRAM
16	21	26	11	THING ABOUT YOU J.E.NORMAN, SOUTHERN PACIFIC (T.PETTY)	SOUTHERN PACIFIC WARNER BROS. 7-28943
17	9	9	13	LOVE TALKS B.KILLEN (B.JONES, M.GARVIN, T.SHAPIRO)	RONNIE MCDOWELL EPIC 34-05404
18	10	10	14	IF IT WEREN'T FOR HIM E.GORDY, JR. (V.GILL, R.CASH)	VINCE GILL RCA 14140
19	6	3	15	BETWEEN BLUE EYES AND JEANS C.TWITTY, D.HENRY, R.TREAT (K.MCDUFFIE)	CONWAY TWITTY WARNER BROS. 7-28966
20	22	25	11	IF IT AIN'T LOVE B.MEVIS (M.NESLER)	ED BRUCE RCA 14150
21	24	28	7	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) J.CRUTCHFIELD (J.BUCKINGHAM, L.YOUNG)	LEE GREENWOOD MCA 52656
22	25	30	8	YOU'VE GOT SOMETHING ON YOUR MIND N.WILSON (N.WILSON, R.MURRAH, D.GIBSON)	MICKY GILLEY EPIC 34-05460
23	27	31	6	THIS AIN'T DALLAS J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28912/WARNER BROS.
24	17	5	15	WITH JUST ONE LOOK IN YOUR EYES N.WILSON, SNEED BROTHERS (S.DAVIS, D.MORGAN)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05398
25	29	36	7	TWO OLD CATS LIKE US B.SHERILL (T.SEALS)	RAY CHARLES WITH HANK WILLIAMS, JR. COLUMBIA 38-05575
26	30	40	6	DONCHA R.HALL (W.ALDRIDGE)	T.G. SHEPPARD COLUMBIA 38-05591
27	34	41	5	NOBODY FALLS LIKE A FOOL N.LARKIN, E.T.CONLEY (P.MCCANN, M.WRIGHT)	EARL THOMAS CONLEY RCA 14172
28	23	8	14	SHE'S COMIN' BACK TO SAY GOODBYE E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS. 7-28976
29	36	42	5	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
30	32	38	8	TOKYO, OKLAHOMA J.ANDERSON, L.BRADLEY, J.E.NORMAN (M.VICKERY)	JOHN ANDERSON WARNER BROS. 7-28916
31	20	2	17	DRINKIN' AND DREAMIN' J.BRIDGES, G.SCRUGGS (T.SEALS, M.D.BARNES)	WAYLON JENNINGS RCA 14094
32	38	48	5	STAND UP J.KENNEDY (CHANNEL, R.ECTOR, THROCKMORTON)	MEL MCDANIEL CAPITOL 5513
33	35	39	8	DOWN THE ROAD (MOUNTAIN PASS) D.FOGELBERG, M.LEWIS (E.SCRUGGS, L.FLATT, D.FOGELBERG)	DAN FOGELBERG FULL MOON/EPIC 34-05446/EPIC
34	28	13	16	I FELL IN LOVE AGAIN LAST NIGHT J.L.WALLACE, T.SKINNER (P.OVERSTREET, T.SCHUYLER)	◆ THE FORESTER SISTERS WARNER BROS. 7-28988
35	37	43	7	I KNOW THE WAY TO YOU BY HEART V.GOSDIN, R.J.JONES (T.LAILOLO)	VERN GOSDIN COMPLEAT 145/POLYGRAM
36	41	52	4	THE CHAIR J.BOWEN (H.COCHRAN, D.DILLON)	◆ GEORGE STRAIT MCA 52667
37	39	47	5	DESPERADOS WAITING FOR A TRAIN C.MOMAN (G.CLARK)	JENNINGS, NELSON, CASH, KRISTOFFERSON COLUMBIA 38-05594
38	40	50	5	YOU MAKE ME FEEL LIKE A MAN R.SKAGGS (P.ROWAN)	RICKY SKAGGS EPIC 34-05585
39	43	51	5	ME & PAUL W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-05597
40	44	49	6	IF THE PHONE DOESN'T RING, IT'S ME J.BOWEN, MUTLEY, T.BROWN (J.BUFFETT, W.JENNINGS, M.MUTLEY)	JIMMY BUFFETT MCA 52664
41	26	19	13	HEART DON'T DO THIS TO ME J.BOWEN, L.LYNN (J.WILDE, K.VASSY)	LORETTA LYNN MCA 52621
42	47	60	4	SOMEBODY ELSE'S FIRE B.MONTGOMERY (M.A.KENNEDY, P.ROSE, P.BUNCH)	JANIE FRICKE COLUMBIA 38-05617
43	46	54	5	IN ANOTHER MINUTE D.TOLLE (C.PUTNAM, M.KOSSER)	◆ JIM GLASER MCA/NOBLE VISION 52672/MCA
44	33	35	10	YOU'RE GONNA MISS ME WHEN I'M GONE T.WEST (H.PRESTWOOD)	◆ JUDY RODMAN MTM 72054/CAPITOL
45	56	—	2	HAVE MERCY B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 14193/RCA
46	31	18	15	KERN RIVER M.HAGGARD, G.MARTIN, R.REYNOLDS (M.HAGGARD)	MERLE HAGGARD EPIC 34-05426
47	61	—	2	BETTY'S BEIN' BAD R.L.SCRUGGS (M.CHAPMAN)	SAWYER BROWN CAPITOL/CURB 5517/CAPITOL
48	53	59	5	THE HAIRCUT SONG R.STEVENS (M.NEUM, R.STEVENS, C.W.KALB, JR.)	RAY STEVENS MCA 52657
49	57	68	4	BREAK AWAY G.DAVIES, L.SKALAR (G.NICHOLSON, W.HOLYFIELD)	GAIL DAVIES RCA 14184
50	55	63	5	LOVIN' UP A STORM E.PRESTIDGE, J.E.NORMAN (L.WILSON, J.FOX)	BANDANA WARNER BROS. 7-28939

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.	
				TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER-DISTRIBUTING LABEL
51	52	56	6	BABY'S EYES H.SHEDD (L.BRODY)	LANE BRODY EMI-AMERICA 8283
52	42	45	7	DOWN IN THE FLORIDA KEYS J.KENNEDY (T.T.HALL)	TOM T. HALL MERCURY 884 017-7/POLYGRAM
53	64	—	2	AMBER WAVES OF GRAIN M.HAGGARD, B.MONTGOMERY (M.HAGGARD)	MERLE HAGGARD EPIC 34-05659
54	45	29	16	CRY JUST A LITTLE BIT B.MAHER (B.HEATLIE)	◆ SYLVIA RCA 14107
55	60	72	4	I'LL STILL BE LOVING YOU J.KENNEDY, J.STAMPLEY (T.STAMPLEY, D.ROSSON)	JOE STAMPLEY EPIC 34-05592
56	58	65	5	HOLDIN' THE FAMILY TOGETHER F.FOSTER (F.MYERS, P.FRIMMER)	THE SHOPPE MTM 72056/CAPITOL
57	59	62	5	I'VE GOT THE HEART FOR YOU B.MEVIS (L.BOONE, J.GREENEBAUM)	KEITH WHITLEY RCA 14173
58	69	—	2	ONLY IN MY MIND J.BOWEN, R.MCENTIRE (R.MCENTIRE)	REBA MCENTIRE MCA 52691
59	71	—	2	NEVER BE YOU R.CROWELL, D.THOENER (T.PETTY, B.TENCH)	ROSANNE CASH COLUMBIA 38-05621
60	54	34	15	HE WON'T GIVE IN A.REYNOLDS (J.PIERCE)	KATHY MATTEA MERCURY 880-867-7/POLYGRAM
61	73	—	2	THEY NEVER HAD TO GET OVER YOU B.LOGAN, R.MCCALLISTER (B.MCGUIRE, M.MCGUIRE)	JOHNNY LEE WARNER BROS. 7-28901
62	67	—	2	RIVER IN THE RAIN J.BOWEN (R.MILLER)	ROGER MILLER MCA 52663
63	68	81	3	DRIFTER'S WIND D.DARNELL (C.PYLE)	CHUCK PYLE URBAN SOUND 786
64	48	24	19	USED TO BLUE R.SCRUGGS (F.KNOBLOCK, B.LABOUNTY)	SAWYER BROWN CAPITOL/CURB 5477/CAPITOL
65	NEW	—	—	MORNING DESIRE G.MARTIN (D.LOGGINS)	KENNY ROGERS RCA 14194
66	75	—	2	'TIL A TEAR BECOMES A ROSE B.RICE (B.RICE)	LEON EVERETTE MERCURY 884040-7/POLYGRAM
67	62	53	21	I NEVER MADE LOVE (TILL I MADE IT WITH YOU) J.BOWEN (B.MCDILL)	MAC DAVIS MCA 52573
68	88	—	2	GET BACK TO THE COUNTRY N.YOUNG, B.KEITH, D.BRIGGS, E.MAYOR (N.YOUNG)	NEIL YOUNG Geffen 7-28883/WARNER BROS.
69	79	—	2	AMERICAN FARMER J.BOYLAN (C.DANIELS, T.CRAIN, T.DIGREGIOLO, C.HAYWARD, F.EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34-05638
70	NEW	—	—	A WORLD WITHOUT LOVE P.RAMONE (E.STEVENS, E.RABBITT, P.GALDSTONE)	EDDIE RABBITT RCA 14192
71	NEW	—	—	HOME AGAIN IN MY HEART M.MORGAN, P.WORLEY (J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28897
72	77	—	2	UP ON YOUR LOVE T.SPARKS (K.O'NEILL, W.ROBERTSON)	KAREN TAYLOR-GOOD MESA 1119
73	NEW	—	—	TWO HEART HARMONY B.FISHER (G.HARRISON, R.GILES, G.FOUGHT, B.MCKAMEN)	THE KENDALLS MERCURY 884-140-7/POLYGRAM
74	78	—	2	MY HEART HOLDS ON T.WEST (H.PRESTWOOD)	HOLLY DUNN MTM 72057/CAPITOL
75	89	—	2	I FEEL THE COUNTRY CALLIN' ME J.BOWEN (J.RICHIE, M.DAVIS)	MAC DAVIS MCA 52669
76	49	32	19	MODERN DAY ROMANCE M.MORGAN, P.WORLEY (K.BROOKS, D.TYLER)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-29027
77	51	37	20	I DON'T KNOW WHY YOU DON'T WANT ME D.MALLOY (R.CASH, R.CROWELL)	◆ ROSANNE CASH COLUMBIA 38-04809
78	50	33	15	BLUE HIGHWAY B.LOGAN (D.HENRY, D.WOMACK)	JOHN CONLEE MCA 52625
79	NEW	—	—	IT'S TIME FOR LOVE D.WILLIAMS, G.FUNDIS (B.MCDILL, H.MOORE)	DON WILLIAMS MCA 52692
80	63	66	6	SAILING HOME TO ME J.ALLEN (D.KIRBY, D.MORRISON)	LOY BLANTON SOUNDWAVES 4760/NSD
81	72	77	4	BUILDING BRIDGES E.GORDY, JR., T.BROWN (L.WILLOUGHBY, H.DEVITO)	NICOLETTE LARSON MCA 52653
82	NEW	—	—	RUNAWAY GO HOME L.GATLIN, S.GATLIN, R.GATLIN, C.YOUNG (L.GATLIN)	LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA 38-05632
83	66	57	10	BAR ROOM ROSES B.MEVIS (B.GALLIMORE, B.MEVIS, B.SHORE)	MOE BANDY COLUMBIA 38-05438
84	65	55	18	PRETTY LADY K.LEHNING (K.STEGALL)	KEITH STEGALL EPIC 34-04934
85	NEW	—	—	I'M AS OVER YOU AS I'M EVER GONNA GET B.MONTGOMERY (A.SMITH, B.BURCH, G.DOBBS)	LLOYD DAVID FOSTER COLUMBIA 38-05601
86	87	—	2	P.S. A.CASH (N.HAUGHEY)	NOEL MADD CASH 1045
87	70	46	19	LOVE IS ALIVE B.MAHER (K.M.ROBBINS)	◆ THE JUDDS RCA/CURB 14093/RCA
88	76	44	18	HAVE I GOT A DEAL FOR YOU J.BOWEN, R.MCENTIRE (M.PHEENEY, J.LEAP)	REBA MCENTIRE MCA 52604
89	74	64	6	I'LL DANCE THE TWO STEP B.BECKETT, J.E.NORMAN (J.GREENEBAUM, R.ALBRIGHT, B.HOBBS)	SHELLY WEST WARNER BROS. 7-28909
90	81	73	7	ON THE OTHER HAND K.LEHNING, K.STEGALL (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-28962
91	83	61	22	SHE'S SINGLE AGAIN B.MONTGOMERY (C.CRAIG, P.MCCANN)	◆ JANIE FRICKE COLUMBIA 38-04896
92	91	84	17	MY TOOT TOOT S.SIMIEN, F.SOILEAU, H.MEAUX (S.SIMIEN)	ROCKIN' SIDNEY EPIC 34-05430
93	84	83	12	SMOOTH SAILING (ROCK IN THE ROAD) B.MONTGOMERY, S.BUCKINGHAM (J.SLATE, S.PIPPIN, M.GRAY)	MARK GRAY COLUMBIA 338-05403
94	80	76	5	NOT ANOTHER HEART SONG G.MILLS (R.BOURKE, S.BOGARD, J.TWEELE)	TOM JONES MERCURY 884 039-7/POLYGRAM
95	82	67	8	I'M TAKING MY TIME E.GORDY, JR., D.HUNGATE (R.BERESFORD, P.ALGER)	BRENDA LEE MCA 52654
96	90	85	7	HOUSTON HEARTACHE D.SCHAFFER (J.HENDERSON, D.MITCHELL, J.MCCOLLUM)	MASON DIXON TEXAS 5508
97	92	69	6	CALIFORNIA ROAD H.SHEDD (S.WEEDMAN)	MEL TILLIS RCA 14175
98	97	89	23	I'M FOR LOVE J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-29022/WARNER BROS.
99	99	93	7	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
100	93	91	17	COLD SUMMER DAY IN GEORGIA G.WATSON, L.BOOH (D.KNUTSON, A.LOWENS)	GENE WATSON EPIC 34-05407

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

Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2	1	2	MEET ME IN MONTANA	MARIE OSMOND WITH DAN SEALS	1
2	3	2	3	YOU MAKE ME WANT TO MAKE YOU MINE	JUICE NEWTON	2
3	4	3	4	TOUCH A HAND, MAKE A FRIEND	THE OAK RIDGE BOYS	3
4	5	4	5	WHO'S GONNA FILL THEIR SHOES	GEORGE JONES	5
5	8	5	8	SOME FOOLS NEVER LEARN	STEVE WARINER	4
6	7	6	7	A LONG AND LASTING LOVE	CRYSTAL GAYLE	6
7	9	7	9	HANG ON TO YOUR HEART	EXILE	8
8	11	8	11	CAN'T KEEP A GOOD MAN DOWN	ALABAMA	7
9	10	9	10	I WANNA HEAR IT FROM YOU	EDDY RAVEN	9
10	14	10	14	I'LL NEVER STOP LOVING YOU	GARY MORRIS	11
11	1	11	1	LOST IN THE FIFTIES TONIGHT	RONNIE MILSAP	10
12	15	12	15	I WANNA SAY YES	LOUISE MANDRELL	12
13	17	13	17	I'M GONNA LEAVE YOU TOMORROW	JOHN SCHNEIDER	13
14	18	14	18	TOO MUCH ON MY HEART	THE STATLER BROTHERS	15
15	19	15	19	THING ABOUT YOU	SOUTHERN PACIFIC	16
16	23	16	23	ANGEL IN YOUR ARMS	BARBARA MANDRELL	14
17	12	17	12	LOVE TALKS	RONNIE MCDOWELL	17
18	6	18	6	IF IT WEREN'T FOR HIM	VINCE GILL	18
19	13	19	13	BETWEEN BLUE EYES AND JEANS	CONWAY TWITTY	19
20	22	20	22	IF IT AIN'T LOVE	ED BRUCE	20
21	25	21	25	WITH JUST ONE LOOK IN YOUR EYES	C.MCCLAIN/W.MASSEY	24
22	28	22	28	I DON'T MIND THE THORNS	LEE GREENWOOD	21
23	20	23	20	YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	22
24	26	24	26	THIS AIN'T DALLAS	HANK WILLIAMS, JR.	23
25	—	25	—	TWO OLD CATS LIKE US	R.CHARLES/H.WILLIAMS, JR.	25
26	24	26	24	SHE'S COMIN' BACK TO SAY GOODBYE	EDDIE RABBITT	28
27	16	27	16	DRINKIN' AND DREAMIN'	WAYLON JENNINGS	31
28	—	28	—	DONCHA	T.G. SHEPPARD	26
29	21	29	21	I FELL IN LOVE AGAIN LAST NIGHT	THE FORESTER SISTERS	34
30	—	30	—	TOKYO, OKLAHOMA	JOHN ANDERSON	30

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2	1	2	MEET ME IN MONTANA	MARIE OSMOND WITH DAN SEALS	1
2	3	2	3	YOU MAKE ME WANT TO MAKE YOU MINE	JUICE NEWTON	2
3	4	3	4	TOUCH A HAND, MAKE A FRIEND	THE OAK RIDGE BOYS	3
4	6	4	6	SOME FOOLS NEVER LEARN	STEVE WARINER	4
5	12	5	12	CAN'T KEEP A GOOD MAN DOWN	ALABAMA	7
6	10	6	10	WHO'S GONNA FILL THEIR SHOES	GEORGE JONES	5
7	9	7	9	I WANNA HEAR IT FROM YOU	EDDY RAVEN	9
8	8	8	8	A LONG AND LASTING LOVE	CRYSTAL GAYLE	6
9	13	9	13	HANG ON TO YOUR HEART	EXILE	8
10	1	10	1	LOST IN THE FIFTIES TONIGHT	RONNIE MILSAP	10
11	15	11	15	I'LL NEVER STOP LOVING YOU	GARY MORRIS	11
12	17	12	17	ANGEL IN YOUR ARMS	BARBARA MANDRELL	14
13	16	13	16	I'M GONNA LEAVE YOU TOMORROW	JOHN SCHNEIDER	13
14	18	14	18	I WANNA SAY YES	LOUISE MANDRELL	12
15	20	15	20	TOO MUCH ON MY HEART	THE STATLER BROTHERS	15
16	24	16	24	I DON'T MIND THE THORNS	LEE GREENWOOD	21
17	23	17	23	THING ABOUT YOU	SOUTHERN PACIFIC	16
18	21	18	21	IF IT AIN'T LOVE	ED BRUCE	20
19	26	19	26	THIS AIN'T DALLAS	HANK WILLIAMS, JR.	23
20	7	20	7	LOVE TALKS	RONNIE MCDOWELL	17
21	27	21	27	YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	22
22	11	22	11	IF IT WEREN'T FOR HIM	VINCE GILL	18
23	29	23	29	TWO OLD CATS LIKE US	R.CHARLES/H.WILLIAMS, JR.	25
24	—	24	—	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	27
25	30	25	30	DONCHA	T.G. SHEPPARD	26
26	14	26	14	WITH JUST ONE LOOK IN YOUR EYES	C.MCCLAIN/W.MASSEY	24
27	—	27	—	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	29
28	5	28	5	BETWEEN BLUE EYES AND JEANS	CONWAY TWITTY	19
29	—	29	—	TOKYO, OKLAHOMA	JOHN ANDERSON	30
30	—	30	—	STAND UP	MEL MCDANIEL	32

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COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (18)	20
MCA/Curb (1)	
MCA/Noble Vision (1)	
RCA (15)	17
RCA/Curb (2)	
WARNER BROS. (13)	16
Warner/Curb (2)	
Geffen (1)	
EPIC (13)	14
Full Moon/Epico (1)	
COLUMBIA	12
CAPITOL (1)	7
Capitol/Curb (3)	
MTM (3)	
POLYGRAM	7
Mercury (6)	
Compleat (1)	
EMI-AMERICA	1
MADD CASH	1
MESA	1
NSD	1
Soundwaves (1)	
STEP ONE	1
TEXAS	1
URBAN SOUND	1

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
53	AMBER WAVES OF GRAIN (Mt.Shasta, BMI)	
69	AMERICAN FARMER (Hat Band, BMI)	
14	ANGEL IN YOUR ARMS (Song Tailors, BMI/I've Got The Music, ASCAP)	
51	BABY'S EYES (El Brody, BMI)	
83	BAR ROOM ROSES (Dejonus, ASCAP/Make Believeus, ASCAP/WB, ASCAP/Royal Haven, BMI)	
47	BETTY'S BEIN' BAD (Tall Girl, BMI)	
19	BETWEEN BLUE EYES AND JEANS (Hall-Clement, BMI/Lionel Delmore, BMI)	
78	BLUE HIGHWAY (Cross Keys, ASCAP/Oven Bird, ASCAP)	
49	BREAK AWAY (Cross Keys, ASCAP/April, ASCAP/Ides Of March, ASCAP)	
81	BUILDING BRIDGES (Goldline, ASCAP/Granite, ASCAP/Drunk Monkey, BMI)	
97	CALIFORNIA ROAD (Cedarwood, BMI)	
7	CAN'T KEEP A GOOD MAN DOWN (Sabal, ASCAP)	
36	THE CHAIR (Tree, BMI/Larry Butler, BMI)	
100	COLD SUMMER DAY IN GEORGIA (Tapadero, BMI/Cavesson, ASCAP)	
54	CRY JUST A LITTLE BIT (Colgems-EMI, ASCAP)	
37	DESPERADOS WAITING FOR A TRAIN (Chappell, ASCAP/World, ASCAP)	
26	DONCHA (Rick Hall, ASCAP)	
52	DOWN IN THE FLORIDA KEYS (Hallnote, BMI/Unichappell, BMI)	
33	DOWN THE ROAD (MOUNTAIN PASS) (CBS Unart, BMI/Hickory Grove, ASCAP/April, ASCAP)	
63	DRIFTER'S WIND (Bee N Flower, BMI/Variena, BMI)	
31	DRINKIN' AND DREAMIN' (Two Sons, ASCAP/Blue Lake, BMI/WB, ASCAP)	
68	GET BACK TO THE COUNTRY (Silver Fiddle, ASCAP)	
48	THE HAIRCUT SONG (Mike Neun, BMI/Ray Stevens, BMI)	
8	HANG ON TO YOUR HEART (Tree, BMI/Pacific Island, BMI)	
88	HAVE I GOT A DEAL FOR YOU (Songmedia, BMI/Friday Night, BMI)	
45	HAVE MERCY (Irving, BMI)	
60	HE WON'T GIVE IN (Mulberry Street, ASCAP)	
41	HEART DON'T DO THIS TO ME (Songcastle, ASCAP/Lionsmate, ASCAP)	
56	HOLDIN' THE FAMILY TOGETHER (Collins Court, ASCAP)	
71	HOME AGAIN IN MY HEART (Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
96	HOUSTON HEARTACHE (Baray, BMI/MDS, ASCAP)	
77	I DON'T KNOW WHY YOU DON'T WANT ME (Chelcalt, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)	
21	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) (Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman, BMI)	
75	I FEEL THE COUNTRY CALLIN' ME (Landers-Roberts, ASCAP)	
34	I FELL IN LOVE AGAIN LAST NIGHT (Writers Group, BMI/Scarlet Moon, BMI)	
35	I KNOW THE WAY TO YOU BY HEART (Blue Lake, BMI/Hookit, BMI)	
67	I NEVER MADE LOVE (TILL I MADE IT WITH YOU) (Hall-Clement, BMI)	
9	I WANNA HEAR IT FROM YOU (Silver Rain, ASCAP/Dejonus, ASCAP)	
12	I WANNA SAY YES (Warner-Tamerlane, BMI/Three Ships, ASCAP)	
20	IF IT AIN'T LOVE (Banjo Man, BMI/MCA, ASCAP)	
18	IF IT WEREN'T FOR HIM (Benefit, BMI/Monster Beach, BMI/Atlantic, BMI)	
40	IF THE PHONE DOESN'T RING, IT'S ME (Coral Reeler, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Coconutley, ASCAP)	
89	I'LL DANCE THE TWO STEP (WB, ASCAP/Make Believeus, ASCAP/Beckaroo, BMI)	
11	I'LL NEVER STOP LOVING YOU (Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
55	I'LL STILL BE LOVING YOU (Mullet, BMI/Tapadero, BMI)	
85	I'M AS OVER YOU AS I'M EVER GONNA GET (Combine, BMI/Music City, ASCAP)	
98	I'M FOR LOVE (Bocephus, BMI)	
13	I'M GONNA LEAVE YOU TOMORROW (Chappell, ASCAP/Unichappell, BMI)	
99	I'M NOT LEAVING (I'M JUST GETTING OUT OF YOUR WAY) (Tree, BMI/Larry Butler, BMI/Southwing, ASCAP)	
95	I'M TAKING MY TIME (Silvering, BMI/Bait And Beer, ASCAP)	
43	IN ANOTHER MINUTE (Tree, BMI/Cross Keys, ASCAP)	
79	IT'S TIME FOR LOVE (Hall-Clement, BMI/Hardscuffle, BMI)	
57	I'VE GOT THE HEART FOR YOU (Make Believeus, ASCAP/WB, ASCAP)	
46	KERN RIVER (Mt.Shasta, BMI)	
29	LIE TO YOU FOR YOUR LOVE (Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple Chase, BMI)	
6	A LONG AND LASTING LOVE (Prince Street, ASCAP/Screen Gems-EMI, BMI)	
10	LOST IN THE FIFTIES TONIGHT (IN THE STILL) (Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Lee, BMI)	
87	LOVE IS ALIVE (Irving, BMI)	
17	LOVE TALKS (Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)	
50	LOVIN' UP A STORM (Dejonus, ASCAP/Stan Cornelius, ASCAP)	
39	ME & PAUL (Willie Nelson, BMI)	
1	MEET ME IN MONTANA (WEB IV, BMI)	
76	MODERN DAY ROMANCE (Golden Bridge, ASCAP/Mota, ASCAP)	
65	MORNING DESIRE (Leeds, ASCAP/Patchworks, ASCAP)	
74	MY HEART HOLDS ON (Lawyers Daughter, BMI)	
92	MY TOOT TOOT (Sid Sim, BMI/Flattown, BMI)	
59	NEVER BE YOU (Gone Gator, ASCAP)	
27	NOBODY FALLS LIKE A FOOL (April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land Of Music, BMI)	
94	NOT ANOTHER HEART SONG (Chappell, ASCAP/Robin Hill, ASCAP/Unichappell, BMI)	
90	ON THE OTHER HAND (Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)	
58	ONLY IN MY MIND (Jack & Bill, ASCAP/Reba McEntire, ASCAP)	
84	PRETTY LADY (April, ASCAP/Keith Stegall, ASCAP)	
86	P.S. (Madd Cash, ASCAP)	
62	RIVER IN THE RAIN (Tree, BMI/Roger Miller, BMI)	
82	RUNAWAY GO HOME (Larry Gatlin, BMI)	
80	SAILING HOME TO ME (Cross Keys, ASCAP/Warner-Tamerlane, BMI)	
28	SHE'S COMIN' BACK TO SAY GOODBYE (Deb Dave, BMI/Briar Patch, BMI)	
91	SHE'S SINGLE AGAIN (Blackwood, BMI/April, ASCAP/New and Used, ASCAP)	
93	SMOOTH SAILING (ROCK IN THE ROAD) (Warner Bros., ASCAP/Down 'N' Dixie, BMI/Irving, BMI)	
4	SOME FOOLS NEVER LEARN (Sweet Baby, BMI)	
42	SOMEBODY ELSE'S FIRE (Love Wheel, BMI)	
32	STAND UP (Old Friends, BMI/Cross Keys, ASCAP)	
61	THEY NEVER HAD TO GET OVER YOU (Rick Hall, ASCAP)	
16	THING ABOUT YOU (Gone Gator, ASCAP)	
23	THIS AIN'T DALLAS (Bocephus, BMI)	
66	'TIL A TEAR BECOMES A ROSE (April, ASCAP/Sallowfork, ASCAP)	
30	TOKYO, OKLAHOMA (Cedarwood, BMI/John Anderson, BMI)	
15	TOO MUCH ON MY HEART (Statler Brothers, BMI)	
3	TOUCH A HAND, MAKE A FRIEND (Irving, BMI/East Memphis, BMI)	
73	TWO HEART HARMONY (Nashion, BMI/Dejonus, ASCAP)	
25	TWO OLD CATS LIKE US (WB, ASCAP/Two Sons, ASCAP)	
72	UP ON YOUR LOVE (Music City, ASCAP)	
64	USED TO BLUE (A Little More Music, ASCAP/Captain Crystal, BMI)	
5	WHO'S GONNA FILL THEIR SHOES (WB, ASCAP/Two Sons, ASCAP/Tree, BMI)	
24	WITH JUST ONE LOOK IN YOUR EYES (Tapadero, BMI/Little Shop Of Morgansongs, BMI)	
70	A WORLD WITHOUT LOVE (Briar Patch, BMI/Deb Dave, BMI/Kazzoom, ASCAP)	
38	YOU MAKE ME FEEL LIKE A MAN (Hall-Clement, BMI/Ricky Skaggs, BMI)	
2	YOU MAKE ME WANT TO MAKE YOU MINE (Leeds, ASCAP/Patchworks, ASCAP)	
44	YOU'RE GONNA MISS ME WHEN I'M GONE (Lawyers Daughter, BMI)	
22	YOU'VE GOT SOMETHING ON YOUR MIND (Blackwood, BMI/Easy Days, BMI/Tom Collins, BMI/Silverline, BMI)	

SHEET MUSIC AGENTS are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

Board of Directors Elected New Bluegrass Trade Group

NASHVILLE A meeting of bluegrass musicians, promoters and bookers has led to the formation of a new trade group, the International Bluegrass Music Assn.

The association elected a board of directors and adopted bylaws during a two-day conference held here in mid-August. Officers are yet to be named, according to Art Menius, spokesman for the group.

Elected to the board were festival promoter Norman Adams; artists Sonny Osborne (the Osborne Brothers), Allen Mills (Lost & Found) and Doyle Lawson (Doyle Lawson & Quicksilver); Bluegrass Unlimited publisher Pete Kuykendall; Sugar Hill Records head Barry Poss; and South Plains College representative John Hartin.

Goals of the association are listed as "promoting and publicizing bluegrass music, coordinating the public image and increasing the public awareness of bluegrass music and working for the increased welfare of professionals within the bluegrass music field."

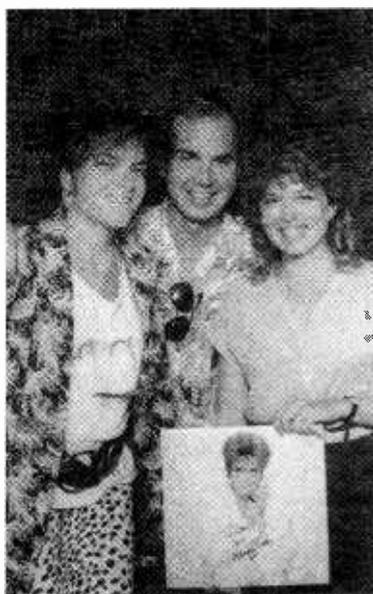
Absent from the proceedings was Midwest bluegrass impresario Chuck Stearman, head of the Society for the Preservation of Bluegrass Music of America (SPBGMA). For the past two years, Stearman's group has brought dozens of acts

and thousands of fans to Nashville for its annual music awards.

Menius says that Stearman was invited to the meetings but did not respond. IBMA's founders are mostly from the Eastern U.S., but Menius says there is no intent to exclude anyone from participation.

IBMA's first public meeting will be held at the Blair School of Music in Nashville on Oct. 16 at 1 p.m., during the height of Country Music Week activities. Menius reports that while his group has not sought the endorsement of the Country Music Assn., the CMA's executive director, Jo Walker-Meador, did attend the first organizational meeting to offer her encouragement to the new trade group.

At a meeting of promoters held during the SPBGMA convention in January, Stearman had proposed bringing bluegrass partisans to Nashville during Country Music Week to gain the attention of radio programmers and other potential talent users. However, Stearman's wife told Billboard that he has no such lobbying activities planned for this period. **EDWARD MORRIS**



"Wanted" Poster. Rosanne Cash disproves the title of her single, "I Don't Know Why You Don't Want Me," as she's welcomed to MJJ Broadcasting's "Country Today" show in New York. With Cash are "Country Today" host Dan Taylor and director Lori Pinkerton.

Burbank Hosts ACM Events

NASHVILLE The Academy of Country Music held its first annual Pioneer Ball Sept. 15 at the Equestrian Center in Burbank, Calif., and is holding its third annual Celebrity Golf Classic Oct. 28 at De Bell Golf Course, also in Burbank.

Eddie Dean and Patsy Montana, both Pioneer Award winners, hosted the ball. The award is given annually to significant figures in the development of country music.

Charlie Daniels is set to host the golf tournament, the proceeds of which will go to the T.J. Martell Foundation for leukemia and cancer research.

Additional information is available from the ACM office in Hollywood.

ROSEANNA ROGERS



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New Office for Motown Publishing Music Row Greet Jobete

BY KIP KIRBY

NASHVILLE There's a new kid on the Nashville publishing block, although its name, until now, has been more familiar in black music than in country: Jobete.

Roger Gordon, Jobete's vice president of Nashville operations, hopes to change that situation. Jobete opened its doors on Music Row in August, and Gordon says he's currently looking for "three or four" songwriters to sign.

He emphasizes Jobete's commitment to country, although he adds that should he sign a writer with multi-format writing or performing skills, he would utilize Jobete's direct line into the West Coast a&r department of parent Motown Records, whose roster includes Stevie Wonder, Lionel Richie, DeBarge and the Commodores.

"People automatically assume that since we're part of Motown, we must be looking for r&b or pop writers," says Gordon, a former vice

president at Chappell and Screen Gems who joined Jobete this year. "Naturally it's an association we value, but Jobete is in Nashville to build up its name in country."

Along with developing new writers, Gordon hopes to exploit Jobete's existing catalog of copyrights, which include "Three Times A Lady" and "You Really Got A Hold On Me" (recorded by Conway Twitty and Mickey Gilley, respectively).

Gordon says he knows of no plans for Motown to re-enter the country label field at this time. In 1974, Motown had brief but impressive results with its Melodyland Records subsidiary, which saw its first single, "Devil In A Bottle" by the then-unknown T.G. Sheppard, hit No. 1.

Working with Gordon at Jobete is former CBS Records a&r executive Susan Burns. The firm's offices are based at 1109 17th Ave. South, Nashville, Tenn. 37203. Phone: (615) 329-9343.

'ALABAMA CHRISTMAS' PUSH

(continued from page 61)

show between Oct. 20 and Nov. 1. The two-minute spots will run through Nov. 15.

Entrants may submit their lists either on the various printed forms or on postcards. Ballots will be collected in boxes at the retail outlets, with a Nov. 15 deadline, and by mail to TNN, with a postmark deadline of Nov. 20. Alabama will announce the winners on TNN's "Nashville Now" by phone hookup on Nov. 22.

"Alabama Christmas" was re-

leased Sept. 16 in album, cassette and CD formats. The group's first digital effort, the Christmas album shipped platinum. Nine of the songs are new. The 10th, "Christmas In Dixie," was released in 1982.

The album, CD and cassette packages are designed to simulate a Christmas card. The cassette packaging retains all the cover art of the regular LP.

DOT LABEL REBORN

(continued from page 61)

who might otherwise lose their major label affiliations, and predicts that Dot will provide useful sales opportunities for still-viable acts without commercial exposure.

Advertising support will be in the form of consumer press and direct response, and at the account level. MCA plans to coordinate special promotion through The Nashville Network, where a number of the Dot regulars appear. In addition to stints on "Nashville Now," the artists will perform on "New Country," with footage shot at the Cannery later used in videos to be aired on TNN's "CountryClips."

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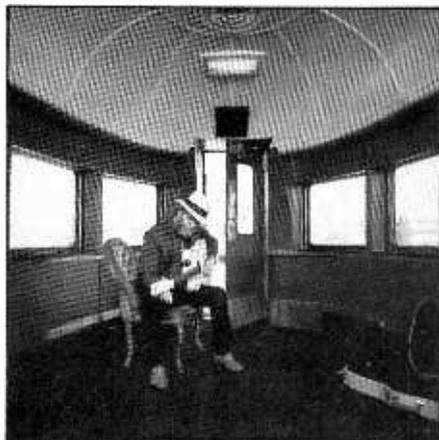
TOP COUNTRY ALBUMS

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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	22	RONNIE MILSAP RCA AHL1-5425 (8.98) (CD) 5 weeks at No. One	GREATEST HITS VOL. 2
2	2	1	20	W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
3	3	5	21	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
4	4	3	20	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
5	7	7	34	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
6	6	6	15	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
7	5	4	29	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
8	8	8	26	MERLE HAGGARD EPIC FE-39602	KERN RIVER
9	11	12	13	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
10	9	9	30	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
11	10	11	26	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
12	19	21	9	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
13	13	14	11	ROCKIN' SIDNEY EPIC B5E-40153	MY TOOT TOOT
14	14	15	12	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
15	16	16	20	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART
16	12	10	21	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
17	18	19	12	THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
18	17	17	47	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
19	15	13	22	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS
20	21	27	4	EXILE EPIC BFE-40000	HANG ON TO YOUR HEART
21	22	30	4	THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS
22	28	38	5	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
23	24	29	10	WAYLON JENNINGS RCA AHL1-5428 (8.98)	TURN THE PAGE
24	25	25	11	JOHN ANDERSON WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
25	23	20	22	JOHN SCHNEIDER MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND
26	27	28	11	SOUTHERN PACIFIC WARNER BROS. 25206 (8.98)	SOUTHERN PACIFIC
27	26	22	60	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
28	30	31	19	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
29	20	18	33	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
30	29	24	13	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
31	32	23	16	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
32	34	44	6	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
33	31	32	26	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
34	47	—	2	GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL
35	33	26	50	GEORGE STRAIT ● MCA FE-5518 (8.98)	DCES FORT WORTH EVER CROSS YOUR MIND
36	43	35	12	REBA MCENTIRE MCA 5585	HAVE I GOT A DEAL FOR YOU
37	42	39	74	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
38	35	36	8	GENE WATSON EPIC BFE-40076	MEMORIES TO BURN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	33	50	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
40	40	41	7	JIM GLASER MCA 5612 (8.98)	PAST THE POINT OF NO RETURN
41	41	59	4	NEIL YOUNG GEFEN GHS 24068/WARNER BROS.	OLD WAYS
42	45	45	35	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
43	36	37	20	VERN GOSDIN COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL
44	39	40	48	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
45	46	50	78	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
46	44	42	26	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
47	38	34	29	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
48	62	—	2	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
49	59	51	14	MAC DAVIS MCA 5590 (8.98)	TILL I MADE IT WITH YOU
50	NEW ▶			BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART
51	50	49	36	ED BRUCE RCA AHL1-5324 (8.98)	HOMECOMING
52	49	48	212	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
53	55	54	15	LACY J. DALTON COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
54	48	46	25	KATHY MATTEA MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
55	58	53	388	WILLIE NELSON ▲ ³ COLUMBIA JC 35305 (CD)	STARDUST
56	57	57	128	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
57	54	56	36	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
58	53	52	59	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
59	60	58	186	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
60	61	62	134	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
61	65	70	9	LANE BRODY EMI-AMERICA ST-17160 (8.98)	LANE BRODY
62	56	55	25	THE WHITES MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
63	64	65	3	TOM T. HALL MERCURY 442-824-508-1/POLYGRAM (8.98)	SONG IN A SEASHELL
64	51	47	32	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
65	69	63	19	KEITH STEGALL EPIC 39892	KEITH STEGALL
66	52	43	55	EXILE EPIC FE-39424	KENTUCKY HEARTS
67	71	61	6	THE 'BAMA BAND COMPLEAT 671013/POLYGRAM (8.98)	THE 'BAMA BAND
68	70	66	79	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM	TODAY
69	66	67	17	LEON EVERETTE MERCURY 8240309-1/POLYGRAM	WHERE'S THE FIRE
70	67	68	187	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
71	63	60	28	REBA MCENTIRE MERCURY 824 342-1/POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE
72	72	71	101	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG
73	73	72	6	LORETTA LYNN MCA 5613 (8.98)	JUST A WOMAN
74	74	75	136	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	HANK WILLIAMS JR'S GREATEST HITS
75	68	69	8	EDDY RAVEN RCA AHL1-5456 (8.98)	LOVE AND OTHER HARD TIMES

○ 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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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER DISTRIBUTING LABEL	ARTIST
1	2	3	11	OH SHEILA MCA 23572	◆ READY FOR THE WORLD 1 week at No. One
2	4	6	7	MONEY'S TOO TIGHT TO MENTION ELEKTRA 0-66883	◆ SIMPLY RED
3	5	10	6	FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAINÉ
4	3	5	6	DRESS YOU UP (REMIX) SIRE 0-20369/WARNER BROS.	◆ MADONNA
5	1	1	5	BE NEAR ME MERCURY 884 052-1	◆ ABC
6	12	20	3	YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN	EL DEBARGE WITH DEBARGE
7	18	32	3	YOU & ME CBS ASSOCIATED 429-05284	THE FLIRTS
8	11	14	8	THE DANCE ELECTRIC COLUMBIA 44-05249	◆ ANDRE CYMONE
9	7	9	7	I'LL BE GOOD MERCURY 884 009-1	◆ RENE & ANGELA
10	10	13	8	THE SCREAMS OF PASSION/YES PAISLEY PARK 0-20360/WARNER BROS.	THE FAMILY
11	6	2	11	DARE ME RCA PD-14127	◆ THE POINTER SISTERS
12	13	16	7	ONE LIFE/IT'S THE WAY YOU DO IT SIRE 0-20358/WARNER BROS.	LAID BACK
13	20	48	3	EATEN ALIVE RCA PD-14183	◆ DIANA ROSS
14	16	18	7	SHAME CAPITOL (PROMO)	◆ THE MOTELS
15	19	28	6	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888	J.M. SILK
16	21	24	6	SO IN LOVE (REMIX) A&M SP-12143	◆ O.M.D.
17	26	35	4	CONGA EPIC 49-05253	MIAMI SOUND MACHINE
18	14	12	10	OBJECT OF MY DESIRE ELEKTRA 0-66891	◆ STARPOINT
19	24	37	3	PERFECT WAY (REMIX) WARNER BROS. (PROMO)	◆ SCRITTI POLITTI
20	9	4	4	DANCING IN THE STREET (REMIX) EMI-AMERICA V-19200	◆ MICK JAGGER & DAVID BOWIE
21	15	7	8	POP LIFE (REMIX)/HELLO PAISLEY PARK 0-20357/WARNER BROS.	PRINCE & THE REVOLUTION
22	23	34	5	LIMIT OF YOUR LOVING/DON'T LET IT UP NEXT PLATEAU NP50032	WELL RED
23	8	11	9	SOME PEOPLE (REMIX) CAPITOL V-8649	◆ BELOUIS SOME
24	34	—	2	PART TIME LOVER (REMIX) TAMLA 4548TC/MOTOWN	STEVIE WONDER
25	22	25	5	DON'T LEAVE ME THIS WAY MEGATONE MT-135	JEANIE TRACY
26	17	8	12	TRAPPED MCA 23568	COLONEL ABRAMS
27	32	36	3	CHOOSE ME (REMIX) MCA 23581	LOOSE ENDS
28	36	41	4	HARD TIMES FOR LOVERS (REMIX)/HE'S A PRETENDER GEFFEN 0-20368/WARNER BROS.	JENNIFER HOLLIDAY
29	29	21	7	WEIRD SCIENCE MCA 23574	◆ OINGO BOINGO
30	27	26	5	SPANISH EDDIE ATLANTIC 0-86868	◆ LAURA BRANIGAN
31	43	—	2	I'M GONNA TEAR YOUR PLAYHOUSE DOWN COLUMBIA 44-05264	◆ PAUL YOUNG
32	38	49	3	STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND	VIKKI LOVE WITH NUANCE
33	28	33	5	GIVE AND TAKE CAPITOL V-8652	BRASS CONSTRUCTION
34	35	40	5	KILLER INSTINCT SILVER BLUE 429-05250	ROBEY
35	49	—	2	THE OAK TREE WARNER BROS. 0-20379	◆ MORRIS DAY
36	37	38	3	RUNNING UP THAT HILL EMI-AMERICA V-7865	◆ KATE BUSH
37	31	31	6	THERE MUST BE AN ANGEL/GROWN UP GIRLS RCA JD-14162	◆ EURHYTHMICS
38	NEW			SEDUCTION GORDY 4544GG/MOTOWN	VAL YOUNG
39	44	—	2	SAY IT AGAIN ARISTA AD1-9393	◆ THE DANSE SOCIETY
40	42	44	3	EYE TO EYE CHRYSALIS 4V9-42900	GO WEST
41	39	39	4	DON'T LOSE MY NUMBER ATLANTIC 0-86863	◆ PHIL COLLINS
42	30	27	6	YOU LOOK MARVELOUS A&M SP-12147	◆ BILLY CRYSTAL
43	NEW			RORI (EP) QWEST 25313-1/WARNER BROS	RORI
44	25	15	12	EIGHT ARMS TO HOLD YOU EPIC 49-05247	◆ GOON SQUAD
45	NEW			SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035	PRINCESS
46	40	17	9	IF YOU LOVE SOMEBODY SET THEM FREE (REMIX) A&M SP-12132	◆ STING
47	NEW			ONE LOVE SUPERTRONICS RY-009	JANICE CHRISTIE
48	33	22	8	THE POWER OF LOVE (REMIX) CHRYSALIS 4V9-42889	◆ HUEY LEWIS & THE NEWS
49	46	47	4	VICTIM OF DESIRE PHILLY WORLD 0-96869/ATLANTIC	VERONICA UNDERWOOD
50	NEW			SINGLE LIFE ATLANTA ARTISTS 884 010-1	CAMEO

BREAKOUTS

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

1. WHO'S ZOOMIN' WHO? (REMIX) ARETHA FRANKLIN ARISTA
2. SHOULDN'T DO THAT KAJA EMI-AMERICA
3. WE GO BETTER TOGETHER LEON DEBOUSE RED LABEL
4. VIVE LE ROCK (REMIX) ADAM ANT EPIC
5. WHEN YOUR HEART IS WEAK COCK ROBIN COLUMBIA
6. ONE OF THE LIVING TINA TURNER CAPITOL
7. DANCING ON THE JAGGED EDGE SISTER SLEDGE ATLANTIC
8. LOVER COME BACK TO ME (REMIX) DEAD OR ALIVE EPIC
9. HEAD OVER HEELS TEARS FOR FEARS MERCURY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	6	DRESS YOU UP (REMIX) SIRE 0-20369/WARNER BROS.	◆ MADONNA 2 weeks at No. One
2	6	9	5	I'LL BE GOOD MERCURY 884 009-1	◆ RENE & ANGELA
3	4	7	9	THE SHOW/LA DI DA DI REALITY D-242/FANTASY	DOUG E. FRESH & THE GET FRESH CREW
4	3	3	12	TRAPPED MCA 23568	COLONEL ABRAMS
5	8	12	5	FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAINÉ
6	7	5	8	THE SCREAMS OF PASSION/YES PAISLEY PARK 0-20360/WARNER BROS.	THE FAMILY
7	2	1	7	POP LIFE (REMIX)/HELLO PAISLEY PARK 0-20357/WARNER BROS.	PRINCE & THE REVOLUTION
8	12	16	5	CONGA EPIC 49-05253	MIAMI SOUND MACHINE
9	14	14	5	BE NEAR ME MERCURY 884 052-1	◆ ABC
10	9	8	8	OBJECT OF MY DESIRE ELEKTRA 0-66891	◆ STARPOINT
11	11	6	9	OH SHEILA MCA 23572	◆ READY FOR THE WORLD
12	10	10	10	ALL FALL DOWN RCA PW 14109	◆ FIVE STAR
13	13	27	3	EATEN ALIVE RCA PD-14183	◆ DIANA ROSS
14	5	4	13	SHOUT (REMIX) MERCURY 880 929-1	◆ TEARS FOR FEARS
15	23	—	2	THE OAK TREE WARNER BROS. 0-20379	◆ MORRIS DAY
16	16	18	4	DANCING IN THE STREET (REMIX) EMI-AMERICA V-19200	◆ MICK JAGGER & DAVID BOWIE
17	20	32	7	EYE TO EYE (REMIX) CHRYSALIS 4V9-42900	GO WEST
18	18	24	12	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888	J.M. SILK
19	15	11	10	DARE ME RCA PD-14127	◆ THE POINTER SISTERS
20	34	42	3	I'M GONNA TEAR YOUR PLAYHOUSE DOWN COLUMBIA 44-05264	◆ PAUL YOUNG
21	25	35	4	SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035	PRINCESS
22	22	25	6	RUNNING UP THAT HILL EMI-AMERICA V-7865	◆ KATE BUSH
23	17	15	8	THE DANCE ELECTRIC COLUMBIA 44-05249	◆ ANDRE CYMONE
24	31	—	2	YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN	EL DEBARGE WITH DEBARGE
25	36	37	3	STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND	VIKKI LOVE WITH NUANCE
26	19	13	11	PICKIN' UP PIECES MIRAGE 0-96873/ATLANTIC	BRENDA K. STARR
27	35	39	5	ONE LOVE SUPERTRONICS RY-009	JANICE CHRISTIE
28	28	29	4	SINGLE LIFE ATLANTA ARTISTS 884 010-1	CAMEO
29	30	48	3	CHOOSE ME (REMIX) MCA 23581	LOOSE ENDS
30	32	31	9	GOOD-BYE BAD TIMES A&M SP-12141	PHILIP OAKY & GIORGIO MORODER
31	38	19	9	IF YOU LOVE SOMEBODY SET THEM FREE (REMIX) A&M SP-12132	◆ STING
32	33	—	2	(KRUSH GROOVE) CAN'T STOP THE STREET WARNER BROS. 0-20367	CHAKA KHAN
33	27	40	5	ONE LIFE/IT'S THE WAY YOU DO IT SIRE 0-20358/WARNER BROS.	LAID BACK
34	21	17	14	FREEWAY OF LOVE ARISTA AD1-9355	◆ ARETHA FRANKLIN
35	24	22	5	HOT SPOT (REMIX) MOTOWN 4543MG	THE DAZZ BAND
36	44	—	2	HARD TIMES FOR LOVERS (REMIX)/HE'S A PRETENDER GEFFEN 0-20368/WARNER BROS.	JENNIFER HOLLIDAY
37	37	46	3	MONEY'S TOO TIGHT TO MENTION ELEKTRA 0-66883	◆ SIMPLY RED
38	41	—	3	NEEDLE TO THE GROOVE SLEEPING BAG SLX-00015X	MANTRONIX
39	26	20	15	CITY LIFE/A FLY GIRL CAPITOL V-8645	BOOGIE BOYS
40	NEW			SO SMOOTH URBAN ROCK UR919	KRYSTAL DAVIS
41	40	30	7	SISTER FATE PAISLEY PARK 0-20359/WARNER BROS.	◆ SHEILA E.
42	43	28	6	WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL V-8655	◆ TINA TURNER
43	29	21	28	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	◆ LISA LISA/CULT JAM WITH FULL FORCE
44	NEW			TAKES A LITTLE TIME LONDON 886 004-1/POLYGRAM	◆ TOTAL CONTRAST
45	42	—	3	DON'T LEAVE ME THIS WAY MEGATONE MT-135	JEANIE TRACY
46	46	—	2	SOME PEOPLE CAPITOL V-8649	◆ BELOUIS SOME
47	47	—	2	ALL OF ME FOR ALL OF YOU RCA PW-14083	◆ 9.9
48	NEW			WHEN YOUR HEART IS WEAK COLUMBIA 44-05218	◆ COCK ROBIN
49	NEW			STAND BY ME COLUMBIA 44-05262	◆ MAURICE WHITE
50	NEW			THE GREAT DIVIDE IMPORT (RHYTHMIC, UK)	PORTION CONTROL

BREAKOUTS

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

1. WAKE UP STOP DAMABI INTERNATIONAL
2. YOU & ME THE FLIRTS CBS ASSOCIATED
3. SAY IT AGAIN THE DANSE SOCIETY ARISTA
4. LAY YOUR HANDS ON ME (REMIX) THE THOMPSON TWINS ARISTA
5. GET SOME PRETTY TONY MUSIC SPECIALISTS
6. IT'S CALLED A HEART DEPECHE MODE IMPORT (MUTE, UK)
7. HEAD OVER HEELS TEARS FOR FEARS MERCURY

○ 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



SINGLES: Patti Austin's cover of **Alison Moyet's** "Honey For The Bees" (Qwest 12-inch) is a busy and big-sounding production by **Tommy LiPuma**; very pleasing indeed, with vigorous rhythm and vocal. **Larry Levan** and **Judy Weinstein** remixed, with **John Brown** . . . Fans of **Phyllis Nelson's** blustery 1980 "Don't Stop The Train" will be surprised by her delicate delivery of "I Like You" (Carrere 12-inch), a pop-disco tune given a much fuller mix for U.S. release by **Shep Pettibone**. Nelson's humongous worldwide hit "Move Closer" will be released here as the title track of her album; it is one of the hottest ballads of the year, and it will be your favorite song when it finally comes out . . . **Taka Boom**, the voice of Glass Family and Undisputed Truth, is back with a new-soul "In The Middle Of The Night" (Mirage 12-inch), which is mainly Shannon-like, and momentarily Chic-ish, in the dub mix . . . **Norma Jean's** "Every Bit Of This Love" (MCA 12-inch) has some flourishes from last year's Cherelle records, but is otherwise a striding New York soul record. **Hubert Eaves III**, of 'D' Train, produced.

Jane Wiedlin's first solo single, "Blue Kiss," is redone three different ways on an IRS 12-inch. The mix by **John Potoker** is an arresting, flowing combination of near-folk-rock and techno; the **Vince Ely** mix is more a Baker-type trip . . . **Bad Manners' "What The Papers Say"** (Epic 12-inch) is a bouncier, catchier record than just about anything ever from them. **Steve Thompson** and **Mike Barbiero** produced.

REMIXES: **Aretha Franklin's** "Who's Zoomin' Who" gets a good, non-dub mix, along with bonus beats and an entire song-length *a cappella*, in a four-cut Arista 12-inch . . . **Jan Hammer's** "Miami Vice" theme (MCA 12-inch), remixed by **Francois Kevorkian** and **Ron St. Germain** to dance length from a 2:26 tv intro, is a track that veers from complicated Giorgio-style multilayering to simple break-mongering, in two different sequences.

Full Force's "Alice, I Want You Just For Me" (Columbia 12-inch) comes with two new B-side mixes, one a homemade dub with a very amusing monologue, and a more slick dub—both of which, by the way, resemble classic dub more than almost anything that ever used the word since the Peech Boys . . . **Dead Or Alive's** "Lover Come Back To Me" (Epic 12-inch) is finally released domestically; are you surprised that it's a clone?

Mark Berry's remix of **Con Funk Shun's** "Tell Me What (I'm Gonna Do)" (Mercury 12-inch) takes a typically left-field and interesting direction from the original; the 12-inch also includes a new mix by **Larry Smith** and **Rod Hui**, which is new-funk to Berry's rock-band version . . . **Oingo Boingo's** "Weird Science" (MCA 12-inch) is a hectic, witty production, given bottom boom by **Mark Kamins'** remix and the usual terminal jitters by a **Latin Rascals** edit . . . **Cheyne's** revival of **Prince's** "Private Joy," from the same soundtrack and now an MCA 12-inch, is a tribute, all right: stiff but well-meaning.

NOTES: We're genuinely amused by "The Lost O'era," by **Kimera & the Operaiders** (MCA 12-inch), a medley you thought was left behind somewhere in 1982. The European mix is smoothly segued as a "Hooked On," while the "Club Raiders" version is effect-ridden and hysterical . . . We hope and assume that **Olivia Newton-John's** "Soul Kiss" will be worked at the urban and black radio level; the right 12-inch could make it a late-night disco record, too . . . **The Colour Field's** "Can't Get Enough Of You Baby" (Chrysalis 12-inch) probably takes the prize for shortest domestic 12-inch at 2:20; it is sonically the '80s version of ? & the Mysterians.

We'd like to address a growing and justified concern among some of our readership: It involves crediting as reported here. It's no secret that mix credits have exploded in the past two years; some columns we recall were almost tiresome to read, with two-thirds of the records covered having some kind of remix

credit, and a large percentage of those being by you-know-who.

With the concurrent proliferation of releases already creating space pressure, it only takes a bit of imagining to realize that a mix credit on each record—not to mention a comment!—would diminish the number of records discussed here by as much as 25%. We admit to occasional under-reporting of those responsible for mixes; we've tried to be consistent in reporting mixes by club DJs, but there's a growing contingent of studio engineers and even a&r people who are now doing remixes and receiving credit.

If anyone can think of some solution—short of arranging the column by mix consultants—that wouldn't squeeze the number of records we can deal with, we'd appreciate hearing it. By the way, if you're among the under-reported and we haven't yet made contact, do write in care of Billboard, and let us know what you've been working on. Cassettes are welcome, too.

ABC'S NEW SOUND

(Continued from page 52)

ered, the engineering (by **Martyn Webster**, **Gary Moberly** and **Keith LeBlanc**) sounds very much like **Trevor Horn's** work. But, notes **Fry**, it was **ABC** who discovered **Horn** in the first place; "Lexicon Of Love" was **Horn's** first major-label production credit apart from his own band, the **Buggles**.

"I met him in 1981 or early 1982," notes **Fry**. "I phoned him up and asked him to produce 'Poison Arrow.' He learned as much from us as we learned from him."

After the poor showing of "Beauty Stab," **Fry** is pleased to see "Zillionaire" find an audience. But, he says, the record's title is no indication of the motivation to record it.

"I've gone beyond having to find the rent money," he says. "It's important to sell records; otherwise you might as well go make songs in the wilderness."

"Pop music isn't about being discovered after you're dead. Pop music is a mixture of art and the moment. It's the present. I think I've made a record that reflects 1985."

TALENT IN ACTION

(Continued from page 52)

While other black acts are increasingly striving to incorporate crossover pop ballads and rock into their music, **Beverly** has cornered the market on midtempo, gospel-influenced rhythm & blues. There may be an occasional jazz chord thrown in, but it is groove-laden workhorses like "Happy Feelings" and "Feel That Your're Feelin'" that have earned **Maze** a fiercely dedicated audience. By this set's third number, the swaying "I Want To Thank You," **Beverly** and company had the near-capacity house singing along and dancing in the aisles, all of which was captured by a camera crew shooting the concert for sale to cable tv.

If you're looking for dramatic showmanship and choreography, you'd best bypass the **Maze** show. The casually dressed **Beverly** alternates between guitar and piano, and except for some impromptu stage stalking, that's about it. Ironically, this working man's approach, coupled with his warm conversation and a set full of songs about life and love, just could draft **Beverly** as a reluctant sex symbol. Considering **Maze's** popularity as both a recording and performing unit, it would seem that crossover success for the band is only a pop hit away. Hopefully, in his quest for a wider pop audience, **Beverly** won't change a thing.

The last-minute addition of **Natalie Cole** as the evening's opening act (replacing **PolyGram** duo **Rene & Angela**) turned out to be an added treat for ticket holders. **Cole**, on the comeback trail, delivered a solid set which on occasion rivaled that of the headliner. Not surprisingly, selections from her current **Modern** album "Dangerous" seemed rather frail next to such **Cole** classics as "This Will Be," "Inseparable" and the thunderous "I'm Catching Hell." When recording her next album, the singer should take the hint and return to the tried-and-true musical format that originally won her acclaim.

STEVEN IVORY

JOHNNY WINTER

Poplar Creek,
Hoffman Estates, Ill.
Tickets: \$17

OPENING FOR populist bluesman **George Thorogood**, **Johnny Winter** dazzled an appreciative crowd Sept. 8 with an understatedly inspired set.

The snow-haired Texas guitar slinger's superlative musicianship was evident from the first note. As he offhandedly spun lines of dizzying complexity from his mean little black Lazer guitar, one couldn't help but notice how much he outshone the evening's headliner in that respect. **Thorogood** may be the more obvious crowd pleaser, but **Winter's** prowess on blues guitar is nigh overwhelming.

Happily, it's not so overwhelming that you forget to stomp along and have a great time. **Winter** and band—bassist **Jon Paris** and drummer **Tom Compton**—dished out a tight, snappy set, with a minimum of fuss and a maximum of good rockin'. There was nary a wasted note with this crew.

Winter, whose checkered career is undergoing a renaissance thanks to premier Chicago blues label **Alligator Records**, debuted a handful of tunes from his new album, "Serious

Business," along with blues numbers and rock'n'roll standards done up in his own inimitable style.

He opened with a new tune, "Sound The Bell," a muscular electric blues, followed by "Don't Take Advantage Of Me," the standout tune from his 1984 **Alligator** debut. On "Unseen Eye," another new offering, **Paris** caused jaws to drop with his simultaneous bass and harmonica playing.

Winter finished up with a supercharged version of "Johnny B. Goode" and an encore of "Highway 61," his lightning-swift but down 'n' dirty fretwork impeccable to the end. It's a pleasure to watch a master musician like **Winter** at work: no histrionics, no posing, no chaff—just a guy who revels, and makes us revel, in the pure joy of his playing.

MOIRA McCORMICK

AL KOOPER

Belly Up Tavern,
Solana Beach, Calif.
Tickets: \$6

AL KOOPER MAY have been away from the stage for five years, but it surely didn't seem that way at his Aug. 29 concert in this tiny coastal town 30 miles north of **San Diego**.

Supported by a five-piece band—sembled only a week before specifically for this four-date mini-tour—**Kooper** played a high-spirited set of blues, r&b and old-time rock'n'roll with finesse, energy and excitement.

The 41-year-old **Kooper**, one of rock's true semi-legends, was obviously itching to play again after more than a year spent sitting behind a desk as **West Coast a&r** chief for **PolyGram Records**. Dressed in a paisley-print shirt and looking a bit more pudgy than he has in the past—the life of a record company executive, it seems, has taken its toll—**Kooper** took the stage around 11 p.m. and immediately proved that, appearances aside, he's neither out of date nor too old to fit in with today's rock scene.

The opening number, a raucous reworking of the '50s rockabilly hit "High School Confidential," saw **Kooper** thump-thump-thumping on the piano a la **Jerry Lee Lewis**. The song's break was filled by an equally solid, '50s-style sax solo by **Brian Cumming**, who along with keyboardist **Jimmy Weber** is the only mainstay of **Kooper's** past live bands.

For more than an hour, **Kooper** and crew kept on proving that the past isn't dead with a rather eclectic mix of old **Kooper** standards and vintage rock and r&b classics. Switching from piano to the guitar and back several times through the set, **Kooper** demonstrated his abilities with the latter instrument on songs like the old blues standard "Milk Cow Blues" and "Fool For Your Stocking," a sultry blues tune from **ZZ Top's** pre-heavy metal, Texas hardboyy days.

His licks slicing through the air like a knife through butter, **Kooper's** solos alternately pierced, caressed, twisted and cajoled the hearts of the crowd. If indications are correct and **Kooper** is about to launch a full-fledged comeback effort, all he's got to do is keep playing like he did that night to get people to start listening again.

THOMAS K. ARNOLD

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The Righter—Arpeggio
You Don't Know—Serious
Intention (Remix & Acapella)
Rapp: Will Never Die—MC Shy D
Wake Up—Stop
Scratchin' To The Fun!—Dr
Funkenstein
Let Me Take You Dancing—David
Karr
Don't Guxote—Magazine 50
Lovin' Is Really My Game—
Sylvester
Can't Get Enough—Trinere
Another Boy In Town—2 Girls
Malice & Vice—Mozzart
Get Some—Pretty Tony
Triple Threat—z 3 Mc's
Love Caught You By Surprise—
Earl Turner
JDC Mixer Vol 3

Love Under Starlights—Keena
Standing—Nick Eastside &
Loleatta Holloway
Cupid—Aida
Vanily—Carol Jiani
Whisper To A Scream—Bobby
O'Claudia Barry
Set Me Free—Teen Rock/Latin
Rascals
War—Vision
Saving Myself—Oh Romeo
One Love—Janice Christie

EUROPEAN 12"

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Rock Rock—Rock N Rock Gang
Shockwave—David Knoppler
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Dean
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TOP CLASSICAL ALBUMS

RANK	THIS WEEK	WKS. ON CHART	TITLE	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	
					2 WKS. AGO	WKS. ON CHART
1	1	24	BERNSTEIN: WEST SIDE STORY	TE KANAWA, CARRERAS (BERNSTEIN)	DG 415-253 (CD)	22 weeks at No. One
2	2	16	GERSHWIN: RHAPSODY IN BLUE	MICHAEL TILSON THOMAS	CBS IM-39699 (CD)	
3	3	32	WEBBER: REQUIEM	DOMINGO, BRIGHTMAN (MAAZEL)	ANGEL DFO-38218 (CD)	
4	4	16	MUSIC OF WOLFGANG AMADEUS MOZART	VARIOUS ARTISTS	ANGEL SBR-3980	
5	5	48	AMADEUS SOUNDTRACK	NEVILLE MARRINER	FANTASY WAM-1791 (CD)	
6	6	10	SAVE YOUR NIGHTS FOR ME	PLACIDO DOMINGO	CBS FM-39866 (CD)	
7	9	10	GLASS: SATYAGRAHA	PHILIP GLASS	CBS I3M-39672	
8	8	12	AMERICA, THE DREAM GOES ON	BOSTON POPS (WILLIAMS)	PHILIPS 412-627 (CD)	
9	7	22	AVE MARIA	KIRI TE KANAWA	PHILIPS 412-629 (CD)	
10	10	6	MORE MUSIC FROM AMADEUS	NEVILLE MARRINER	FANTASY WAM-1205	
11	11	52	MOZART: REQUIEM	ACADEMY OF ANCIENT MUSIC (HOGWOOD)	L'OISEAU LYRE 411-712 (CD)	
12	12	32	WITH A SONG IN MY HEART	JESSYE NORMAN, BOSTON POPS (WILLIAMS)	PHILIPS 412-625 (CD)	
13	14	114	HAYDN/HUMMEL/L. MOZART: TRUMPET CONCS.	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	CBS IM-37846 (CD)	
14	13	26	BEVERLY SILLS SINGS VERDI	BEVERLY SILLS	ANGEL AV 34017	
15	16	304	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	PAILLARD CHAMBER ORCHESTRA	RCA FRL-5468	
16	15	52	GERSHWIN: AN AMERICAN IN PARIS	LABEQUE SISTERS	ANGEL DS-38130 (CD)	
17	17	10	A BACH CELEBRATION	CHRISTOPHER PARKENING	ANGEL DS-37343	
18	18	12	BERLIOZ: SYMPHONIE FANTASTIQUE	MONTREAL SYMPHONY (DUTOIT)	LONDON 414-203 (CD)	
19	25	4	PACHELBEL: KANON	STUTTGART CHAMBER ORCH. (MUNCHINGER)	LONDON 411-973 (CD)	
20	NEW		THE DESERT MUSIC	STEVE REICH	NONESUCH 79101	
21	21	32	TIME WARP	CINCINNATI POPS (KUNZEL)	TELARC 10106 (CD)	
22	22	42	IN THE PINK	JAMES GALWAY & HENRY MANCINI	RCA CRC1-5315 (CD)	
23	20	52	THE BEST OF WOLFGANG AMADEUS MOZART	NEVILLE MARRINER	PHILIPS 412-244 (CD)	
24	24	12	CANADIAN BRASS LIVE	CANADIAN BRASS	CBS M-39515 (CD)	
25	19	48	BIZET: CARMEN (EXCERPTS)	MIGENES-JOHNSON, DOMINGO (MAAZEL)	ERATO HBC1-5302 (CD)	
26	30	8	MOZART: REQUIEM	PARIS ORCHESTRA (BARENBOIM)	ANGEL DS-38216	
27	27	14	BACH ON WOOD	BRIAN SLAWSON	CBS M-39704	
28	23	16	THE WEDDING ALBUM	VARIOUS ARTISTS	RCA XRL1-5038	
29	29	10	FASCINATIN' RAMPAL	JEAN-PIERRE RAMPAL	CBS FM-39700 (CD)	
30	NEW		MISHIMA SOUNDTRACK	PHILIP GLASS	NONESUCH 79113	
31	35	494	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO	JEAN-PIERRE RAMPAL, CLAUDE BOLLING	CBS M-33233 (CD)	
32	26	18	BEETHOVEN: SYMPHONIES 4 & 7	BERLIN PHILHARMONIC (KARAJAN)	DG 415-121 (CD)	
33	33	64	MAMMA	LUCIANO PAVAROTTI (MANCINI)	LONDON 411-959 (CD)	
34	28	18	BERLIOZ: SYMPHONIE FANTASTIQUE	PHILADELPHIA ORCHESTRA (MUTI)	ANGEL DS-38210 (CD)	
35	31	36	CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2	TE KANAWA, ENGLISH CHAMBER ORCH. (TATE)	LONDON 411-730 (CD)	
36	34	14	ELGAR/WALTON: CELLO CONCERTOS	YO-YO MA	CBS IM-39541	
37	39	16	JAPANESE MELODIES	YO-YO MA	CBS FM-39703 (CD)	
38	32	28	BACH: BRANDENBURG CONCERTOS	ACADEMY OF ANCIENT MUSIC (HOGWOOD)	L'OISEAU LYRE 414-187 (CD)	
39	37	50	BAROQUE SOLOS AND DUETS	WYNTON MARSALIS, EDITA GRUBEROVA	CBS IM-39061 (CD)	
40	40	36	BEETHOVEN: SYMPHONIES 5 & 9	BERLIN PHILHARMONIC (KARAJAN)	DG 413-933	

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

CLASSICAL KEEPING SCORE

by Is Horowitz



NONESUCH RECORDS has long shown a strong interest in contemporary music, but this bias, if anything, has tipped even further under the stewardship of **Bob Hurwitz**, who took over direction of the label just about a year ago. And it's not just any kind of contemporary music. Within that all-embracing category, he seems particularly enamored with the minimalists and their offshoots.

Any label that can assemble in a single release three albums devoted to the works of **Steve Reich**, **Philip Glass** and **John Adams**, respectively, makes a powerful bid for the attention of today's record buyers. That's just what Nonesuch is out peddling this month in its first release of the fall season.

Nonesuch's latest releases accentuate the minimal

In other respects, Nonesuch has realigned its catalog in price and content, and has gone to market with a stocking program that provides new incentives on its midprice product, or budget as the label chooses to describe it.

With the help of marketing director **Peter Clancy**, Nonesuch has trimmed more than 90 titles from its catalog, still leaving a robust 500 items on the active list. Gone is some of the licensed material issued over the past 15 to 20 years which had run out its remaining sales potential.

The label's **Silver Series**, created to sell at a suggested list of \$8.98, has been brought down to \$5.98. This leaves only two price categories (except for Compact Discs), with \$10.98 the suggested tag for top-of-the-line vinyl. Latter product had been pegged at

\$11.98 prior to the price adjustment this past summer.

The current release also reflects the market advance of cassette, with 31 back titles at \$5.98 issued at one fell swoop. Clancy says that 48% of Nonesuch product at that price point is now available on cassette.

CDs list at \$15.98, and Nonesuch, like so many other labels, is confident that it could sell more than it are able to get from strapped suppliers. The label currently offers 28 titles in the configuration.

Under its fall stocking program, which runs through Oct. 25, retailers are offered a 20% discount on all \$5.98 albums and cassettes, with payment not due until next Jan. 10. Each customer may enter no more than two orders during the program. Continued, of course, is Nonesuch's ongoing discount of 15% on one-per-month orders of \$10.98 titles.

BACK IN THE STUDIO: **Vladimir Horowitz** was putting the final touches on his first studio album for **Deutsche Grammophon** last week, a varied program that has Schumann's "Kreisleriana" as the major work. His switch from RCA Records to DG, and his decision to resume studio recording after many years, came as a surprise to many in the industry (Billboard, Sept. 7).

To mark the event, DG allowed the press to witness a take of a Scriabin etude at a special interview/session last Monday (30) at RCA's Studio A in New York. **Tom Frost** produced, and RCA's **Paul Goodman** engineered. DG's **Alison Ames** was host.

For the first time in 40 years, Horowitz will give recitals on the European continent this fall, with dates set in Paris and Milan. The 82-year-old pianist says he will postpone a decision on future Stateside concerts until his return.

LATIN NOTAS

by Enrique Fernandez



"I'M POP, BORN IN GRANADA," answers Spanish singer **Miguel Gallardo** when asked how he defines himself. "Spain has two musical scenes, the ballad and rock, that have nothing to do with one another. They don't care for each other's music."

Gallardo, who is primarily a balladeer, insists on the need to present his genre in a modern style. "We don't have to sound the way we did 20 years ago," argues the young singer/songwriter. "We should take advantage of the latest developments in instrumentation, arrangements and recording techniques."

But, he stresses, this doesn't mean that one should abandon one's Latin roots. "Our music should sound

Spain's Miguel Gallardo is a modern balladeer

very Latin, emphasizing our traditional rhythms and feelings."

The Spaniard was signed last year by RCA, which released the "Tu Amante o Tu Enemigo" album. Gallardo's newest album for the major, "Corazón Viajero," was recorded in Spain. "We have some extraordinary young musicians in Spain today," boasts Gallardo.

THE CARIBBEAN CULTURAL CENTER will release its first album this month to coincide with its seventh annual **Caribbean Expressions Festival**. The album includes a song written especially for the festi-

val, "Expressions Festival In New York," played in both Soca and Afro-Cuban versions.

The album, produced by the Center's director **Marta Moreno** for the organization's own label, will be distributed by the Center, **Tropical Budda Records** and **B's Records**. The Soca group **Jeff Medina & the Hit Squad** and the New York-based Cuban orchestra **Roberto Borrell y su Afro-Son** are the featured players.

This year's festival consists of four concerts, on Oct. 12, 13, 18 and 19. Besides the album's Afro-Son and the Hit Squad, featured artists include New Orleans' **Young Tuxedo Brass Band**, Aruba's **Conhunto Tipico Caribe**, New York's **Willie Colon** and **Afrika Bambaata**, Haiti's **Tabou Combo**, St. Kitt's **Star Shield**, Jamaica's **Judy Mowatt** and **A.J. Brown**, and Brazilian jazz pianist/vocalist **Tania Maria**.

EVEN WITH AN UNEVEN sound system, the hot jam of **SIN's** Mexican telethon was **Carlos Santana** backed by **José Luis Rodríguez** on piano and **El Puma's** own band, led by **Hector Garrido**, with guitarist **Rene Luis Toledo** matching Santana lick for lick . . . A Hispanic market media seminar will be presented in Chicago on Oct. 31 and Nov. 1 by **Caballero Spanish Radio**. Interested parties should contact **Nathan Saif** of San Antonio's **KCOR** (512-225-2751), **Athena Sofios** of Chicago's **WOJO** (312-273-4010), or **Caballero Spanish Media** in New York (212-223-6410) . . . The soundtrack of the **Rubén Blades** film "Crossover Dreams" will be distributed by **Elektra** . . . **Victor Carbajal** has been named representative of **F.A.M.E.** recording artist **Olguita Alvarez**.

HITS of the WORLD

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CANADA (Courtesy The Record) As of 8/29/85

SINGLES	
1	11 PART-TIME LOVER STEVIE WONDER MOTOWN/QUALITY
2	5 CHERISH KOOL & THE GANG DE-LITE/POLYGRAM
3	4 ST. ELMO'S FIRE JOHN PARR WEA
4	2 CRYING OVER YOU PLATINUM BLONDE COLUMBIA/CBS
5	19 DRESS YOU UP MADONNA SIRE/WEA
6	6 DANCING IN THE STREET DAVID BOWIE & MICK JAGGER CAPITOL
7	7 MONEY FOR NOTHING DIRE STRAITS VERTIGO/POLYGRAM
8	8 TAKE ON ME A-HA WARNER BROS./WEA
9	9 BOY IN THE BOX COREY HART AQUARIUS/CAPITOL
10	1 WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL
11	20 LONELY OL' NIGHT JOHN COUGAR MELLENCAMP RIVA/POLYGRAM
12	12 SUMMER OF '69 BRYAN ADAMS A&M
13	13 CRY GODLEY & CREME MERCURY/POLYGRAM
14	NEW THERE MUST BE AN ANGEL EURYTHMICS RCA
15	10 FREEWAY OF LOVE ARETHA FRANKLIN RCA
16	3 THE POWER OF LOVE HUEY LEWIS & THE NEWS MCA
17	16 DON'T LOSE MY NUMBER PHIL COLLINS WARNER BROS.
18	NEW I GOT YOU BABE UB40/CHRISSE HYNDE VIRGIN/POLYGRAM
19	17 NEVER SURRENDER COREY HART AQUARIUS/CAPITOL
20	15 YOU'RE ONLY HUMAN (SECOND WIND) BILLY JOEL COLUMBIA/CBS
ALBUMS	
1	1 DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
2	2 COREY HART BOY IN THE BOX AQUARIUS/CAPITOL
3	3 PLATINUM BLONDE ALIEN SHORES COLUMBIA/CBS
4	7 BRYAN ADAMS RECKLESS A&M
5	4 STING THE DREAM OF THE BLUE TURTLES A&M
6	6 TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM
7	12 JOHN COUGAR MELLENCAMP SCARECROW RIVA/POLYGRAM
8	8 PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
9	9 BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
10	10 ARETHA FRANKLIN WHO'S ZOOMIN' WHO ARISTA/RCA
11	5 EURYTHMICS BE YOURSELF TONIGHT RCA
12	11 MADONNA LIKE A VIRGIN SIRE/WEA
13	13 PAUL YOUNG THE SECRET OF ASSOCIATION COLUMBIA/CBS
14	14 BILLY JOEL'S GREATEST HITS VOLS. I & II COLUMBIA/CBS
15	15 DARYL HALL & JOHN OATES LIVE AT THE APOLLO RCA
16	18 ST. ELMO'S FIRE SOUNDTRACK ATLANTIC/WEA
17	NEW STEVIE WONDER IN SQUARE CIRCLE MOTOWN/QUALITY
18	NEW VARIOUS ARTISTS MIAMI VICE SOUNDTRACK MCA
19	16 LOVERBOY LOVIN' EVERY MINUTE OF IT COLUMBIA/CBS
20	NEW A-HA HUNTING HIGH AND LOW WARNER BROS./WEA

AUSTRALIA (Courtesy Kent Music Report) As of 10/2/85

SINGLES	
1	2 DANCING IN THE STREET DAVID BOWIE/MICK JAGGER EMI
2	1 POWER OF LOVE HUEY LEWIS & NEWS (CHRYSALIS)
3	5 I GOT YOU BABE UB40 VIRGIN/DEP
4	3 WHAT YOU NEED INXS WEA
6	7 TOO YOUNG FOR PROMISES KOO DE TAH MERCURY
7	11 PART-TIME LOVER STEVIE WONDER MOTOWN
8	10 MADONNA DRESS YOU UP GEFEN
9	6 OUT OF MIND OUT OF SIGHT MODELS MUSHROOM
10	8 I'D DIE TO BE WITH YOU TONIGHT JIMMY BARNES
11	9 FREEWAY OF LOVE ARETHA FRANKLIN ARISTA
12	15 DARE ME POINTER SISTERS ICA
13	16 FRANKIE SISTER SLEDGE ATLANTIC
14	NEW SUMMER OF '69 BRYAN ADAMS A&M
15	NEW CURRENT STAND KIDS IN THE KITCHEN WHITE LABEL
16	13 CRAZY FOR YOU MADONNA GEFEN
17	NEW GAMBLER MADONNA GEFEN
18	17 ALL YOU ZOMBIES HOOTERS CBS
19	NEW THE CITY OF SOUL EUROGLIDERS CBS
20	12 WE DON'T NEED ANOTHER HERO TINA TURNER INTERFUSION
ALBUMS	
1	1 DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	6 BRYAN ADAMS RECKLESS A&M
3	3 EURYTHMICS BE YOURSELF TONIGHT RCA
4	4 VARIOUS 1985 ON FIRE FESTIVAL
5	5 TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
6	7 TALKING HEADS LITTLE CREATURES EMI
7	2 VARIOUS TURN IT UP '85 POLYSTAR
8	8 MODELS OUT OF MIND OUT OF SIGHT MUSHROOM
9	11 RODNEY RUDE I GOT MORE EMI
10	9 HOODOO GURUS MARS NEED GUITARS BIG TIME
11	12 BARBRA STREISLAND MEMORIES CBS
12	10 BILLY JOEL GREATEST HITS VOLS. 1 & 2 CBS
13	16 MADONNA LIKE A VIRGIN SIRE
14	14 PHIL COLLINS NO JACKET REQUIRED WEA
15	15 DO RE MI DOMESTIC HARMONY VIRGIN
16	18 ARETHA FRANKLIN WHO'S ZOOMIN' WHO FESTIVAL
17	17 JOHN ROWLES NOW AND THEN J&B
18	19 STING THE DREAM OF THE BLUE TURTLES A&M
19	NEW POINTER SISTERS STARCALL
20	NEW KIDS IN THE KITCHEN SHINE WHITE LABEL

BRITAIN (Courtesy Music Week) As of 10/5/85

This Week	Last Week	SINGLES
1	4	IF I WAS MIDGE URE CHRYSALIS
2	15	THE POWER OF LOVE JENNIFER RUSH CBS
3	1	DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI AMERICA
4	6	LEAN ON ME RED BOX SIRE
5	3	PART-TIME LOVER STEVIE WONDER MOTOWN
6	5	ANGEL MADONNA SIRE
7	2	HOLDING OUT FOR A HERO BONNIE TYLER CBS
8	13	REBEL YELL BILLY IDOL CHRYSALIS
9	7	LAVENDER MARILLION EMI
10	16	TRAPPED COLONEL ABRAMS MCA
11	12	POWER OF LOVE HUEY LEWIS & NEWS CHRYSALIS
12	11	BODY ROCK MARIA VIDAL EMI AMERICA
13	17	THE LODGERS STYLE COUNCIL POLYDOR
14	8	KNOCK ON WOOD AMII STEWART SEDIATION
15	10	BODY AND SOUL MAI TAI HOT MELT/VIRGIN
16	9	TARZAN BOY BALTIMORA COLUMBIA
17	18	SHE'S SO BEAUTIFUL CLIFF RICHARD EMI
18	21	IT'S CALLED A HEART DEPECHE MODE MUTE
19	22	BRAND NEW FRIEND LLOYD COLE & COMMOTIONS POLYDOR
20	NEW	RUNNING FREE IRON MAIDEN EMI
21	25	SINGLE LIFE CAMEO CLUB
22	24	I'LL BE GOOD RENE & ANGELA CLUB
23	31	MY HEART GOES BANG DEAD OR ALIVE EPIC
24	36	CLOSE TO ME THE CURE FICTION POLYDOR
25	14	I GOT YOU BABE UB40 & CHRISSE HYNDE DEP INTERNATIONAL
26	NEW	THE BOY WITH THE THORN IN HIS SIDE SMITHS ROUGH TRADE
27	38	ST ELMO'S FIRE JOHN PARR LONDON
28	35	LOVE TAKE OVER FIVE STAR TENT
29	20	INTO THE GROOVE MADONNA SIRE
30	19	-DRIVE CARS ELEKTRA
31	NEW	RAIN COLT BEGGARS BANQUET
32	26	SAY I'M YOUR NUMBER ONE PRINCESS SUPREME
33	23	RUNNING UP THAT HILL KATE BUSH EMI
34	27	MONEY FOR NOTHING DIRE STRAITS VERTIGO
35	34	IS IT A DREAM DAMMED MCA
36	NEW	TAKE ON ME A-HA WARNER BROS.
37	30	I WONDER IF I TAKE YOU HOME LISA LISA & CULT JAM WITH FULL FORCE CBS
38	29	ALONE WITHOUT YOU KING CBS
39	NEW	SOMETHING ABOUT YOU LEVEL 42 POLYDOR
40	NEW	STRENGTH ALARM IRS/MCA
ALBUMS		
1	1	KATE BUSH HOUNDS OF LOVE EMI
2	2	MADONNA LIKE A VIRGIN SIRE
3	4	DIRE STRAITS BROTHERS IN ARMS VERTIGO
4	3	VARIOUS NOW, THAT'S WHAT I CALL MUSIC 5 VIRGIN
5	8	MARILLION MISPLACED CHILDHOOD EMI
6	5	STEVIE WONDER IN SQUARE CIRCLE MOTOWN
7	9	MADONNA THE FIRST ALBUM SIRE
8	7	THE KENNY ROGERS STORY LIBERTY
9	5	THOMPSON TWINS HERES TO FUTURE DAYS ARISTA
10	15	BILLY IDOL VITAL IDOL CHRYSALIS
11	10	PHIL COLLINS NO JACKET REQUIRED VIRGIN
12	NEW	ASYLUM KISS VERTIGO/PHONOGRAM
13	18	U2 LIVE "UNDER A BLOOD RED SKY" ISLAND
14	13	VARIOUS OPEN TOP CARS AND GIRLS IN T-SHIRTS TELSTAR
15	16	CURE THE HEAD ON THE DOOR FICTION
16	11	BRYAN FERRY BOYS AND GIRLS EG
17	12	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
18	NEW	VARIOUS STREET SOUNDS ELECTRO 9 STREET SOUNDS
19	14	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
20	20	TINA TURNER PRIVATE DANCER CAPITOL
21	17	U2 THE UNFORGETTABLE FIRE ISLAND
22	NEW	MARC ALMOND STORIES OF JOHNNY SOME BIZZARE/VIRGIN
23	NEW	HUEY LEWIS SPORTS CHRYSALIS
24	29	GARY NUMAN THE FURY NUMAC
25	19	QUEEN GREATEST HITS EMI
26	21	UB40 BAGGARIDDIM DEP INTERNATIONAL
27	23	BRYAN ADAMS RECKLESS A&M
28	22	GARY MOORE RUN FOR COVER 10
29	33	SADE DIAMOND LIFE EPIC
30	24	STING THE DREAM OF THE BLUE TURTLES A&M
31	NEW	GO WEST CHRYSALIS
32	25	EURYTHMICS BE YOURSELF TONIGHT RCA
33	NEW	VARIOUS EXPRESSIONS K-TEL
34	28	BOBBY WOMACK SO MANY RIVERS MCA
35	26	BILLY JOEL GREATEST HITS VOLUME I AND VOLUME II CBS
36	27	POGUES RUM, SODOMY & THE LASH STIFF
37	37	JAMES LAST LEAVE THE BEST TO LAST POLYDOR
38	32	DARYL HALL & JOHN OATES HALL & OATES AT THE APOLLO RCA
39	31	CARS HEARTBEAT CITY ELEKTRA
40	NEW	STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/2/85

SINGLES	
1	1 MARIA MAGDALENA SANDRA VIRGIN
2	2 CHERI CHERI LADY MODERN TALKING HANSA/ARIOLA
3	3 RUNNING UP THAT HILL KATE BUSH EMI
4	4 WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL/EMI
5	11 AN DER NORDSEEKUESTE KLAUS U. KLAUS TELDEC
6	5 INTO THE GROOVE MADONNA SIRE/WEA
7	6 CHERISH KOOL & GANG DELITE/METRONOME
8	8 CENERENTOLA (CINDERELLA) MARTINELLI-CHIC/TELDEC
9	7 DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI
10	14 ST. ELMO'S FIRE (MAN IN MOTION) JOHN PARR PHONOGRAM
11	16 SAY I'M YOUR NUMBER ONE PRINCESS TELDEC
12	NEW IT'S CALLING A HEART DEPECHE MODE MUTE/INTERCORD
13	10 SHANGHAI LEE MARROW CHIC/TELDEC
14	13 UNKNOWN STUNTMAN LEE MAJORS SCOTTI BROS./BELLAPHON
15	15 MEIN TUUT TUUT LEINEMANN MERCURY/PHONOGRAM
16	9 THERE MUST BE AN ANGEL EURYTHMICS RCA
17	NEW I GOT YOU BABE UB40 & CHRISSE HYNDE VIRGIN/ARIOLA
18	20 I CAN LOSE MY HEART TONIGHT C.C.CATCH HANSA/ARIOLA
19	12 FRANKREICH, FRANKREICH DE BLAECK FEOESS EMI
20	NEW WOODY BOOGIE BALTIMORA EMI
ALBUMS	
1	1 PETER MAFFEY SONNE IN DER NACHT TELDEC
2	2 MADONNA LIKE A VIRGIN SIRE/WEA
3	4 DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
4	3 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
5	8 KATE BUSH HOUNDS OF LOVE EMI
6	6 HOWARD CARPENDALE MITTENDRIN EMI
7	5 ROGER WHITTAKER DU GEHOERST ZU MIR AVON/INTERCORD
8	7 TINA TURNER PRIVATE DANCER CAPITOL/EMI
9	11 MARILLION MISPLACED CHILDHOOD EMI
10	12 ULLA MEINECKE DER STOLZ ITALIENISCHER FRAUEN RCA
11	10 SOUNDTRACK MAD MAX CAPITOL EMI
12	15 CHRIS REA SHAMROCK DIARIES MAGNET/DGG
13	17 MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA
14	13 STING THE DREAM OF THE TURTLES A&M/DGG
15	14 EURYTHMICS BE YOURSELF TONIGHT RCA
16	NEW JIM DIAMONDS 24 WELTHITS CBS
17	NEW UDO LINDENBERG & PANIK ORCHESTER RADIO ERIWAHN PRAESENTIERT POLYDOR/DGG
18	NEW STEVIE WONDER IN SQUARE CIRCLE MOTOWN/RCA
19	16 RICK SPRINGFIELD TAO RCA
20	9 SAGA BEHAVIOUR POLYDOR/DGG

JAPAN (Courtesy Music Labo) As of 10/7/85

SINGLES	
1	NEW MO AENAICAMO SHIRENAI MOMOKO KIKUCHI VAP/BERMUDA-JCM-GEIEI
2	NEW RAIN-DANCE GA KIKOERU KOHJI KIKAWA SMS/WATANABE
3	4 KOI NI OCHITE AKIKO KOBAYASHI FUN HOUSE/NICHION
4	1 HEART OF RAINBOW CHECKERS CANYON/THREE STAR
5	6 NAMIDA NO JASMINE LOVE SONOKO KAWAI CBS-SONY/WATANABE
6	5 AI NO JUMON HIDEKI ISHIKAWA RVC/GEIEI
7	3 MELODY SOUTHERN ALL STARS VICTOR/AMUSE-FUJI PACIFIC
8	8 SHINOBI AI YOSHIE KASHIWABARA PHONOGRAM/TANABE-NICHION
9	2 KANASHIMI NI SAYONARA ANZENCHITAI KITTY/KITTY M
10	NEW SEISHUN NO WASUREMONO CHIEMI HORI CANYON/HORI M
11	7 AME NO NIXHI AZABU TUNNELS VICTOR/A TO Z
12	9 LUCKY CHANCE O MOHICHIDO C-C-B POLYDOR/NICHION
13	16 NATSU KARA NATSU MADE OFF COURSE FUN HOUSE/FUJI PACIFIC
14	10 RENAI SHOHKOHGUN MASASHI SADA FREE FLIGHT/JCM-MASASHI
15	13 AME NO HIGH SCHOOL MIYOKO YOSHIMOTO TEICHIKU/GEIEI
16	14 KODOKU NO SHOZHON MIYUKI NAKAJIMA CANYON/FUJI-PMP
17	11 SAILOR FUKU O NUGASANAIDE ONYANKO CLUB CANYON/FUJI-PMP
18	NEW NAKIMUSHI CHA-CHA NO MONOGATARI SHINGO KAZAMI FOR LIFE/BURNING P
19	15 HATSUKOI YUKI SAITOH CANYON/TOHO-FUJI PACIFIC
20	NEW 16 SAI NO GISHIKI RINA TAKAHASHI PHONOGRAM/THREE STAR
ALBUMS	
1	1 SOUTHERN ALL STARS KAMAKURA VICTOR
2	3 ONYANKO CLUB KICK OFF CANYON
3	2 MOMOKO KIKUCHI TROPIC OF CAPRICORN VAP
4	6 BILLY JOEL GREATEST HITS VOL. 1 & 2 CBS-SONY
5	5 CHECKERS MAINICHI CHECKERS CANYON
6	4 YUKIKO OKADA JUHGATSU NO NINGYO CANYON
7	7 AKINA NAKAMORI D404 ME WARNER-PIONEER
8	NEW MARIKO TAKAHASHI MELLO LIPS VICTOR
9	19 KAKUH NO OPERA KENJI SAWADA TOSHIBA-EMI
10	8 JUNICHI INAGAKI COMPLETE TOSHIBA-EMI
11	NEW TAKURO YOSHIKA ONE LAST NIGHT IN TSUMAGOI FOR LIFE
12	9 CASIOPEA HALLE ALPHA
13	11 MASAYOSHI TAKANAKA TRAUMATIC TOSHIBA-EMI
14	14 HOUND DOG SPIRITS CBS-SONY
15	13 AYUMI NAKAMURA BE TRUE HUMMING BIRD
16	NEW AMI OZAKI 10 BANME NO MUE-CANYON
17	15 LIVE AT THE APOLLO DARYL HALL & JOHN OATS RVC
18	12 SEIKO SOUND OF MY HEART CBS-SONY
19	10 HIROKO YAKUSHIMARU YUME JUHWA TOSHIBA-EMI
20	18 OFF COURSE BEST COLLECTION TOSHIBA-EMI

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 10/5/85

SINGLES	
1	2 I GOT YOU BABE UB40 & CHRISSE HYNDE VIRGIN
2	3 DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI BOVEMA
3	1 INTO THE GROOVE MADONNA SIRE
4	4 CHERISH KOOL & GANG VIP
5	10 TICKET TO THE TROPICS GERARD JOLING WEA
6	6 RUNNING UP THAT HILL KATE BUSH EMI/BOVEMA
7	9 GLOW RICK JAMES MOTOWN
8	NEW LOVE IS THE SEVENTH WAVE STING POLYDOR
9	8 HEAVEN MUST BE MISSING AN ANGEL TAVARES CAPITOL
10	NEW CHERI CHERI LADY MODERN TALKIN ARIOLA
ALBUMS	
1	1 MADONNA LIKE A VIRGIN SIRE
2	2 STING DREAM OF THE BLUE TURTLE A&M
3	4 KOOL & GANG EMERGENCY VIP
4	5 U2 THE UNFORGETTABLE FIRE ISLAND
5	3 EURYTHMICS BE YOURSELF TONIGHT RCA
6	7 PROPAGANDA A SECRET WISH ARIOLA
7	8 THE CURE THE HEAD ON THE DOOR POLYDOR
8	NEW KATE BUSH HOUNDS OF LOVE EMI/BOVEMA
9	NEW KOOS ALBERTS IK ZAL JE NOOIT VERGETEN CNR
10	6 BRUCE SPRINGSTEEN BORN IN THE USA CBS

ITALY (Courtesy Germano Rusciotto) As of 9/30/85

SINGLES	
1	1 INTO THE GROOVE MADONNA WEA
2	2 L'ESTATE STA FINENDO RIGHIERA CGD MM
3	3 19 PAUL HARDCASTLE ARIOLA
4	NEW CRAZY FOR YOU MADONNA WEA
5	NEW MONIES TOO TIGHT SIMPLE RED WEA
6	18 DANCIN' IN THE STREET DAVID BOWIE & MICK JAGGER EMI
7	19 LIVE IS LIFE OPUS CGD MM
8	6 A VIEW TO A KILL DURAN DURAN EMI
9	NEW MARIA MAGDALENA SANDRA VIRGIN/EMI
10	NEW CENERENTOLA MARTINELLI MANY RECORDS/EMI
11	NEW PART TIME LOVER STEVIE WONDER RICORDI
12	NEW FUTURE BRAIN DAN HARROW BABY/CGD MM
13	5 DUEL PROPAGANDA RICORDI
14	8 L'ULTIMA POESIA MARCELLA E GIANNI BELLA CBS
15	4 GIRL'S GOT A BRAND NEW TOY TXT CBS
16	NEW IF YOU LOVE SOMEBODY STING A&M/CBS
17	9 SLAVE TO LOVE BRYAN FERRY POLYGRAM
18	11 TARZAN BOY BALTIMORA EMI
19	13 DON'T YOU SIMPLE MINDS VIRGIN
20	10 I LOVE MY RADIO TAFFY CBS

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Adams, Hart, Gowan Grab More Juno Nominations

BY KIRK LaPOINTE

TORONTO Bryan Adams, Corey Hart and Gowan have consolidated their dominance of the Juno Awards nominations by adding related nominations in the craft and specialty categories.

Adams and Hart, each with four nominations in the first round, have added one each in the second round. Adams is up for producer of the year, while Hart's "Never Surrender" clip has been nominated as video of the year. Gowan, who has made an enormous breakthrough this year, already had three nominations and has added three: two for videos of "Strange Animal" and "A Criminal Mind" and one for album graphics, by Rob McIntyre and Dimo Safari.

Rob Quartly, who last year became the first winner in the video category, filmed the Gowan and Hart videos. The other two nominations in the video category are "At The Feet Of The Moon" by the Parachute Club, made by Deborah Samuel and the group's Lorraine Segato, and "Go For Soda" by Kim Mitchell, made by Robert Bouvier.

The production nominees are Adams, for three songs off his best-selling "Reckless" album; David Foster for "Chicago 17"; Declan O'Doherty for "Idle Eyes"; Gino Vannelli, Joe Vannelli and Ross Vannelli for "Black Cars" by Gino Vannelli; Peter Cardinali for four tracks from "The Bear Walks" by Hugh Marsh, and Terry Brown for "New Regime."

Kevin Doyle and Hayward Parrott are each nominated twice in the engineer of the year category. Doyle's work on "Claim To Fame" by Robert Armes and "Small Town Girl" by Target is up for a Juno, while Parrott's engineering of "Underworld" by the Front and "Taking Care Of Myself" by Carroll Baker is nominated. Gary Gray is up for a Juno for engineering on two cuts of Hugh Marsh's "The Bear Walks," as is Anton Kwiatkowski's work on Elmer Iseler's "Serenade In Harmony."

Nominees for best jazz album are: Don Thompson's "A Beautiful Friendship," the Bill King Quintet's "Avenue B," the Oliver Whitehead Quintet's "Free for Now," Fraser MacPherson's "MacPherson" and Oliver Jones' "The Many Moods Of Oliver Jones."

Best classical album (solo or chamber ensemble) nominees are: "Beethoven Violin & Piano Sonatas" by Steven Staryk and John Perry, "Mirielle Lagace—Great French Organ Works" by Mirielle Lagace, "W.A. Mozart—String Quartets" by the Orford String Quartet, "Pachelbel Cannon & Other Digital Delights" by Andre Davis, conducting the Toronto Symphony Orchestra, and "Catherine Robbin—Mezzo Soprano" by Catherine Robbin.

Best classical album (large ensemble) nominees are: "Berlioz: Symphonie Fantastique," by l'Orchestre Symphonique de Montreal and Charles Dutoit; "The Brandenburg Concertos" by the CBC Vancouver Orchestra and conductor

Mario Bernardi; "Ravel: Ma Mere l'Oye-Pavane pour un infante debunte-Tombeau de Couperin and Valses nobles et sentimentales" by l'Orchestre Symphonique de Montreal and Charles Dutoit; "Stravinsky: Le Sacre du Printemps" by l'Orchestre Symphonique de Montreal and Charles Dutoit; and "Serenade In Harmony" by Elmer Iseler.

Children's album nominees are: "The Magic Singing Animal Farm" by David Walden & Arlene Meadows, "Murmel Murmel Munsch" by Robert Munsch, "Music Builders VI" by the Music Builders Chorus, "Snyder The Spider" by Paul Hann, "Today's Special" and "Wee Rockers."

Album graphics nominees are: "At The Feet Of The Moon" by the Parachute Club, graphics by Deborah Samuel; "Secrets And Sins" by Luba, graphics by Heather Brown; "Strange Animal" by Gowan, graphics by Rob McIntyre and Dimo Safari; "2WO" by Strange Advance, graphics by Heather Brown and Deborah Samuel; "Metal For Breakfast" by various artists, graphics by Dean Motter; and "Idle Eyes," graphics by James O'Mara.

The Junos, organized by the Canadian Academy of Recording Arts & Sciences (CARAS), will be presented Nov. 4 and seen nationally on CBC-TV at 7 p.m. EST.

Masse Resigns; Strategy Delayed

OTTAWA Yet another setback has been dealt to the federal government's plans to outline a sound recording and radio broadcasting industry strategy with the sudden resignation of Communications Minister Marcel Masse.

Masse has stepped down because of an investigation by the federal Electoral Office involving spending on his 1984 campaign to win a seat in the House of Commons in the Quebec riding of Frontenac. He is alleged to have exceeded the allowable limit, a charge that could bring a fine and might even cost Masse his seat.

Masse rose in the Commons Sept. 25 and said he was resigning his cabinet post to avoid troubles involved in making decisions while the investigation continues. It is possible, should he be cleared of wrongdoing, that Masse would be back in the cabinet quickly.

Secretary of State Benoit Bouchard has temporarily assumed Masse's duties, but Ottawa sources say almost all departmental initiatives have been shelved pending the outcome of the campaign spending investigation.

Earlier this summer, the government released a "discussion paper" outlining various initiatives in the works for the recording and radio industries, including funds for video, sound recording and synthetic radio production, a mechanism to help finance new production firms, and funds for specialty music production.

Thirsty Ear Spreads the Aussie Word

U.S. Firm's Sampler Gets Strong Support Down Under

BY GLENN A. BAKER

SYDNEY A move by New York's Thirsty Ear Communications to expand its "new music" sampler album operation into Australia has met with strong support from both major and independent record companies, as well as management and publishing offices.

There's now a waiting list for placement on SCREAM (Sampler Containing Really Exciting Australian Music), despite a somewhat hefty U.S. fee of \$400 for inclusion on the disks, which are circulated to around 400 a&r/radio/media people.

The first Australian volume was supported by PolyGram Records and CBS Songs, and Virgin Records plans to place two of its new bands, Samurai Trash and Beargarden, on the second volume. A new album is planned roughly every four months.

American-born rock journalist Kim Reed, who helms the Australian operation on behalf of Thirsty Ear's Ira Robbins, the former publisher of the music magazine Trouser Press, claims that SCREAM is the most efficient means yet devised for Australian acts to overcome what the group Split Enz called "the tyranny of distance."

Reed responds: "An Australian band can spend \$10,000 to send one person over to America to speak to 20 people. But for \$400, it can reach 400 important people in the U.S. industry."

"And they are listening, we know that. Gang Gajang had two songs on the first album, and the band has been contacted by three majors: Epic, Atlantic and Geffen. They'll almost certainly do an American deal as a result. Kam Sha, who were sponsored on the record by Poly-

Gram, have also had some strong response."

SCREAM began as a series of compilation albums, prepared in the U.K. and linked by legendary disk jockey John Peel. The series, titled "U.K. Buzz," enabled the likes of New Order, Depeche Mode, Fad Gadget and the Smiths to enjoy increased American penetration.

Robbins and his partner Peter Gordon then bowed SCRDEAM,

with the "A" standing for American. Reed became aware of the project through friends in U.S. campus radio and proposed an Australian edition.

"There's a response card with every copy," says Reed, "and so far we've had a 99% response, all of it positive. The general interest about Australia in the U.S. has always been very good, and we're satisfying a lot of curiosity."

SKY CHANNEL

(Continued from page 9)

broadcast. The committee is also looking at the question of the distribution of revenues among the various record industry interests in the countries covered, and in addition will negotiate future contracts with Sky Channel and Music Box, the two European satellite services involved.

"As they expand, there is naturally a feeling among the record companies that they should be getting more money for their clips, and that the current deals should be renegotiated early."

Both Sky Channel and Music Box have accepted the principle of payment for clip use since their transmissions began. Sky's deal with British rights body VPL, announced at Midem in January, is due to expire at the end of next year. Neither Sky nor Music Box, widely tipped for imminent takeover, expects to be operating at a profit until late 1986 at the earliest, and international sales to broadcasters beyond the satellite footprint offer worthwhile, if modest, additions to advertising revenue.

Both services have stressed their sense of partnership with the record

industry, and in a significant new development, Sky is launching a scheme to assist European record companies, whose limited resources have kept their video clip output to a fraction of British or U.S. levels, to showcase more of their acts on video.

For a rock bottom price around \$2,000, Sky will produce clips for companies at John De Mol Productions in Holland, where its "Eurochart" show is put together. The companies retain all rights in the clips produced, with Sky receiving four days' exclusive use, eight weeks' free use and limited free use for two years thereafter with an option to negotiate further paid use.

EMI U.K. in Row Over Royalties

LONDON EMI Records here and the Mechanical Copyright Protection Society (MCPS) are in the midst of a dispute over royalty payments, and the issue has reached the point where formal court action is likely.

Details of the issue have not been revealed. Industry insiders say another major record company could also be involved in the matter.

"We are in disagreement with EMI over an outstanding audit claim, and we don't yet seem able to resolve it," says MCPS managing director Robert Montgomery. "It's true that EMI is disputing the issue."

Montgomery intimates that the MCPS made the move "more in sorrow than in anger," but adds: "If we can't resolve the matter, then legal wheels will have to be put into action. My hope is that won't be necessary. Previous audit claims against record companies have never ended in court."

The role of MCPS is to collect and distribute mechanical royalties based on granting a right to record copyrighted music. It operates on behalf of more than 6,000 composer and 4,500 publisher members. Its audit and royalty services issue licenses for the manufacture of records and tapes.

Britain's current statutory royalty is 6.25% of the normal selling price of a recorded software unit. That royalty rate is paid by major record companies on actual record sales during each quarter, and by smaller firms on actual record pressings.

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Centerstage. John Fogerty takes the stage to express his support.



Helping Fellow Americans. The above backdrop symbolizes the all-star Farm Aid benefit concert held Sept. 22 at the Univ. of Illinois in Champaign. The event raised approximately \$10 million in ticket sales, merchandising and pledges to help support American family farmers. Pictured are some of the artists who participated. (Photos: Chuck Pulin)



Country Boys at Heart. Sammy Hagar, left, and Eddie Van Halen make their first public performance since Hagar replaced David Lee Roth.



Leader of the Pack. Farm Aid organizer Willie Nelson, left, performs a duet with Johnny Rodriguez.



Rockers to the Rescue. Tom Petty, right, backs up Bob Dylan.



King of the Blues. B.B. King gets things off on a soulful note.



Nashville Comes to Illinois. Country music veterans Johnny Cash, left, and Waylon Jennings team up to lend a helping hand.



Building the Perfect Event. Don Henley fights for the cause.

In the Spirit of Things. Carole King does her part to aid farmers.



Raising Consciousness. John Cougar Mellencamp and a local farmer urge audience support during the day's event.

Billboard® HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	4	OH SHEILA	READY FOR THE WORLD	1
2	2	MONEY FOR NOTHING	DIRE STRAITS	2
3	6	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	4
4	1	CHERISH	KOOL & THE GANG	8
5	5	DANCING IN THE STREET	MICK JAGGER/DAVID BOWIE	7
6	7	TAKE ON ME	A-HA	3
7	10	PART-TIME LOVER	STEVIE WONDER	5
8	9	LONELY OL' NIGHT	JOHN COUGAR MELLENCAMP	6
9	14	MIAMI VICE THEME	JAN HAMMER	9
10	3	FREEDOM	WHAM!	14
11	13	FORTRESS AROUND YOUR HEART	STING	11
12	17	I'M GOIN' DOWN	BRUCE SPRINGSTEEN	12
13	12	DRESS YOU UP	MADONNA	10
14	11	DON'T LOSE MY NUMBER	PHIL COLLINS	16
15	28	HEAD OVER HEELS	TEARS FOR FEARS	13
16	18	CRY	GODLEY & CREME	17
17	8	DARE ME	THE POINTER SISTERS	31
18	22	LOVIN' EVERY MINUTE OF IT	LOVERBOY	15
19	19	C-I-T-Y	JOHN CAFFERTY/BEAVER BROWN BAND	22
20	25	FOUR IN THE MORNING	NIGHT RANGER	19
21	27	THE WAY YOU DO THE THINGS YOU DO	HALL/OATES	20
22	30	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	PAUL YOUNG	18
23	—	BE NEAR ME	ABC	23
24	15	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	27
25	—	YOU BELONG TO THE CITY	GLENN FREY	24
26	—	ONE NIGHT LOVE AFFAIR	BRYAN ADAMS	21
27	—	WE BUILT THIS CITY	STARSHIP	25
28	—	YOU ARE MY LADY	FREDDIE JACKSON	29
29	—	AND WE DANCED	THE HOOTERS	28
30	—	BORN IN EAST L.A.	CHEECH & CHONG	48

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	2	TAKE ON ME	A-HA	3
2	1	MONEY FOR NOTHING	DIRE STRAITS	2
3	4	OH SHEILA	READY FOR THE WORLD	1
4	7	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	4
5	6	LONELY OL' NIGHT	JOHN COUGAR MELLENCAMP	6
6	9	PART-TIME LOVER	STEVIE WONDER	5
7	3	DRESS YOU UP	MADONNA	10
8	8	DANCING IN THE STREET	MICK JAGGER/DAVID BOWIE	7
9	11	FORTRESS AROUND YOUR HEART	STING	11
10	13	MIAMI VICE THEME	JAN HAMMER	9
11	5	CHERISH	KOOL & THE GANG	8
12	14	I'M GOIN' DOWN	BRUCE SPRINGSTEEN	12
13	16	HEAD OVER HEELS	TEARS FOR FEARS	13
14	18	LOVIN' EVERY MINUTE OF IT	LOVERBOY	15
15	20	SUNSET GRILL	DON HENLEY	26
16	10	DON'T LOSE MY NUMBER	PHIL COLLINS	16
17	21	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	PAUL YOUNG	18
18	22	ONE NIGHT LOVE AFFAIR	BRYAN ADAMS	21
19	29	WE BUILT THIS CITY	STARSHIP	25
20	12	FREEDOM	WHAM!	14
21	28	YOU BELONG TO THE CITY	GLENN FREY	24
22	27	BE NEAR ME	ABC	23
23	26	FOUR IN THE MORNING	NIGHT RANGER	19
24	23	THE WAY YOU DO THE THINGS YOU DO	HALL/OATES	20
25	—	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	30
26	15	CRY	GODLEY & CREME	17
27	—	AND WE DANCED	THE HOOTERS	28
28	—	YOU ARE MY LADY	FREDDIE JACKSON	29
29	17	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	27
30	19	C-I-T-Y	JOHN CAFFERTY/BEAVER BROWN BAND	22

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	13
WARNER BROS. (5)	12
Geffen (3)	
Paisley Park (2)	
Sire (2)	
A&M (8)	9
A&M/Virgin (1)	
CAPITOL	9
MCA (6)	9
Camel/MCA (1)	
I.R.S. (1)	
MCA/Constellation (1)	
RCA (7)	8
Grunt (1)	
ATLANTIC (6)	7
Modern (1)	
POLYGRAM	7
Mercury (4)	
De-Lite (1)	
Polydor (1)	
Riva (1)	
ARISTA (5)	6
Jive (1)	
EMI-AMERICA	5
EPIC (2)	5
Scotti Bros. (2)	
CBS Associated (1)	
ELEKTRA	4
CHRYSALIS	3
MOTOWN (1)	3
Ordy (1)	
Tamla (1)	

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
58 AFTER THE FIRE	(Eel Pie, ASCAP)	
65 ALL FALL DOWN	(Blue Mer, ASCAP/Virgin, ASCAP)	
51 ALL OF ME FOR ALL OF YOU	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
69 AND SHE WAS	(Index, ASCAP/Blue Disque ASCAP/WB, ASCAP)	
28 AND WE DANCED	(Dub Notes, ASCAP/Human Boy, ASCAP)	
23 BE NEAR ME	(Neutron, BMI/10, BMI/Nymph, BMI) CPP	
79 BLUE KISS	(Kirsch Kett, ASCAP/I Before E, ASCAP)	
48 BORN IN EAST L.A.	(Bruce Springsteen, ASCAP/Los Guys, ASCAP) CPP	
36 BOY IN THE BOX	(Liesse, ASCAP)	
41 BROKEN WINGS	(Warner-Tamerlane, BMI/Entente, BMI)	
8 CHERISH	(Delightful, BMI) CPP	
22 C-I-T-Y	(John Cafferty, BMI)	
34 COMMUNICATION	(Tritec, BMI/Ackee, ASCAP/Virgin, ASCAP) CPP/HL	
17 CRY	(Man-Ken, BMI) HL	
7 DANCING IN THE STREET	(Jobete, ASCAP/Stone Agate, BMI) CPP	
31 DARE ME	(WB, ASCAP/Bob Montgomery, ASCAP/Dave Innis, ASCAP) WBM	
16 DON'T LOSE MY NUMBER	(Phil Collins, ASCAP/Pun, ASCAP/Warner Bros., ASCAP) WBM	
10 DRESS YOU UP	(House Of Fun, BMI) WBM	
77 EATEN ALIVE	(Gibb Brothers, BMI/Mijac, BMI/Unichappell, BMI)	
47 EVERY STEP OF THE WAY	(House Of Cards, BMI/Walk On The Moon, BMI)	
87 EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP)	
96 EVERYTIME YOU GO AWAY	(Unichappell, BMI/Hot-cha, BMI) CHA/HL	
78 EYE TO EYE	(ATV, BMI) CLM	
92 FIRST NIGHT	(Rude, BMI/WP, ASCAP/Easy Action, ASCAP) WBM	
98 FOREVER	(Milk Money, ASCAP/Foster Frees, BMI) WBM/PPP	
11 FORTRESS AROUND YOUR HEART	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL	
19 FOUR IN THE MORNING (I CAN'T TAKE ANYMORE)	(Kid Bird, BMI/Rough Play/BMI) HL	
14 FREEDOM	(Chappell, ASCAP) HL	
60 FREEWAY OF LOVE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	
52 GIRLS ARE MORE FUN	(Raydiola, BMI) WBM	
71 HARD TIMES FOR LOVERS	(Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	
13 HEAD OVER HEELS	(Virgin, ASCAP) CPP	
76 HURTS TO BE IN LOVE	(Black Keys, BMI)	
59 I GOT YOU BABE	(Cotillion, BMI/Chris Marc, BMI) WBM	
49 I MISS YOU	(Spectrum VII, ASCAP) CPP	
73 I WONDER IF I TAKE YOU HOME	(Personal, ASCAP/Mokojumbi, BMI) CPP	
66 I'LL BE GOOD	(A La Mode, ASCAP)	
88 I'LL BE THERE	(Milk Money, ASCAP/Foster Frees, BMI)	
12 I'M GOIN' DOWN	(Bruce Springsteen, ASCAP) MCA/HL	
18 I'M GONNA TEAR YOUR PLAYHOUSE DOWN	(Irving, BMI) CPP/ALM	
55 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)	(Makiki, ASCAP/Arista, ASCAP/Rare Blue, ASCAP) CPP/CLM	
97 JANET	(Rightsong, BMI/Franne Golde, BMI/Sin-Drome, BMI/Del Zorro, ASCAP/Arista, ASCAP) CPP	
82 KAYLEIGH	(Marillion, ASCAP/Chappell, ASCAP) CHA/HL	
30 LAY YOUR HANDS ON ME	(Zomba, ASCAP)	
86 LIFE IN ONE DAY	(Howard Jones, BMI/Warner Bros., ASCAP/Warner-Tamerlane, BMI) WBM	
56 LIKE TO GET TO KNOW YOU WELL	(Warner-Tamerlane, BMI) WBM	
99 A LITTLE BIT OF HEAVEN	(Irving, BMI/Buchanan, BMI) CPP/ALM	
6 LONELY OL' NIGHT	(Riva, ASCAP) WBM	
32 LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL)	(Gold Horizon, BMI/Foster Frees, BMI) CPP	
75 LOVER COME BACK TO ME	(Chappell, ASCAP)	
15 LOVIN' EVERY MINUTE OF IT	(Zomba, ASCAP) CPP	
9 MIAMI VICE THEME	(MCA, ASCAP)	
2 MONEY FOR NOTHING	(Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP) CPP/ALM	
93 MYSTERY LADY	(Zomba, ASCAP/Willesden, BMI) CPP	
33 NEVER	(Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Now, ASCAP) CPP	
81 NEVER SURRENDER	(Liesse, ASCAP) CPP	
53 THE NIGHT IS STILL YOUNG	(Joel Songs, BMI) CPP/ABP	
95 NO LOOKIN' BACK	(Genevieve, ASCAP/Milk Money, ASCAP/Edspose, ASCAP)	
70 THE OAK TREE	(Ya D Sir, ASCAP) WBM	
61 OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP	
1 OH SHEILA	(Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)	
21 ONE NIGHT LOVE AFFAIR	(Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	
40 ONE OF THE LIVING	(Makiki, ASCAP/Arista, ASCAP) CPP	
5 PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
72 PARTY ALL THE TIME	(Stone City, ASCAP) CPP	
50 PERFECT WAY	(Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)	
42 POP LIFE	(Controversy, ASCAP) WBM	
38 THE POWER OF LOVE	(Hulex, BMI/Red Admiral, BMI) CLM/PPP	
85 QUE TE QUIERO	(Carbert, BMI/Megasongs, BMI)	
83 REMO'S THEME (WHAT IF)	(Tranquility Base, ASCAP) CPP/ALM	
63 RUNNING UP THAT HILL	(Colgems-EMI, ASCAP)	
4 SAVING ALL MY LOVE FOR YOU	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
64 SCREAMS OF PASSION	(Paris, ASCAP)	
37 SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)	(Stephen Bishop, BMI/Gold Horizon, BMI/Pun, ASCAP) CPP/WBM	
91 SHAME	(Clean Sheets, BMI) CPP	
74 SHOUT	(Nymph, BMI) CPP	
67 SMOKIN' IN THE BOYS ROOM	(Big Leaf, ASCAP) WBM	
39 SO IN LOVE	(Virgin, ASCAP/Charisma, ASCAP/Umchappell, BMI) CPP/CHA/HL	
54 SOUL KISS	(Music Corp. Of America, BMI/Fleedlede, BMI) MCA/HL	
27 ST. ELMO'S FIRE (MAN IN MOTION)	(Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP	
57 STAND BY ME	(Rightsong, BMI/Trio, BMI/ADT, BMI)	
68 SUMMER OF '69	(Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	
26 SUNSET GRILL	(ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI) CHA/HL/PPP	
43 WE DON'T NEED ANOTHER HERO (THUNDERDOME)	(Irving, BMI/Myaxe, PRS) CPP/ALM	
45 WEIRD SCIENCE	(MCA, ASCAP/Little Maestro, BMI) MCA/HL	
90 WHAT ABOUT LOVE?	(Welbeck, ASCAP/Irving, BMI/Calypto Toonz, PROC) CPP/ALM/CLM	
35 WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)	
100 WISE UP	(River Oaks, BMI/Tree Group, BMI/Meadowgreen, ASCAP/Tree Group, ASCAP) CPP	
29 YOU ARE MY LADY	(Zomba, ASCAP) HL	
24 YOU BELONG TO THE CITY	(Red Cloud, ASCAP/Night River, ASCAP)	
94 YOU LOOK MARVELOUS	(Face, BMI/Postvalda, ASCAP)	
46 YOU WEAR IT WELL	(Jobete, ASCAP) CPP	
89 YOU'RE IN LOVE	(Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI)	
62 YOU'RE ONLY HUMAN (SECOND WIND)	(Joel Songs, BMI) 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.

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

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

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POP

PICKS

OLIVIA NEWTON-JOHN

Soul Kiss
PRODUCER: John Farrar
MCA MCA-6151

The pop diva returns with sophisticated production and a mixed bag of soft rockers and ballads. Beautifully packaged and well crafted, the collection should more than satisfy her faithful followers, although there's little here that promises to expand that following. Best tunes include the title track, as well as "Toughen Up," "Moth To A Flame" and a duet with Beach Boy Carl Wilson.

MORRIS DAY

Color Of Success
PRODUCER: Morris Day
Warner Bros. 25320

Dapper Day's outrageously funny performance in "Purple Rain," along with the pop breakthrough for the show-stopping dance gem, "The Bird," usher in this first solo project since his platinum Time pieces on a magic cushion of giddy expectations. Taking his cue, he steps out with a new dance track, "The Oak Tree," already top 10-bound on the black charts and likely to cross over. Singer/songwriter/actor Day has established himself as the Rufus Thomas of the '80s, capable of exciting club crowds and record fans alike with songs like the title track and "Love Sign."

CRUZADOS

PRODUCER: Rodney Mills
Arista ALB-8383

Former members of Tex-Mex/L.A. band the Plugz come out swinging on their debut date. More surprises and less polish than Los Lobos, the group to which they will invariably be compared. An outstanding first offering that rocks hard from start to finish. Expect a strong response from educated rock buyers.

TOM WAITS

Rain Dogs
PRODUCER: Tom Waits
Island 90299

An enigmatic, alternately percussive and poetic collection of 19 compositions that add up to the album of a lifetime for the veteran Waits. Unusual instrumentation and often Brecht/Weill-esque arrangements portray a landscape of urban and romantic decay. Not a chance for radio play, but what an album!

JANE WIEDLIN

PRODUCERS: George Massenburg, Bill Payne, Russ Kunkel, Vince Ely
IRS IRS-5638

Former Go-Go's rhythm guitarist and songwriter offers the now-defunct group's first solo project, which gives broader rein to her thoughtful, often witty lyrics while adding considerable production polish. The best songs, led by the single, "Blue Kiss," capture her old group's winsome charm, although Wiedlin's rather slight voice still needs room to grow.

MUSIC FROM THE ORIGINAL MOTION PICTURE

To Live And Die In L.A.
PRODUCERS: Various
Geffen GHS 24081

Wang Chung, now comprised of Jack Hues and Nick Feldman, created this contemporary score for director William Friedkin's new thriller, with the resulting album divided between vocal and instrumental sides. Of the four songs, two single contenders—the title track and "Wake Up, Stop Dreaming"—could repeat the group's prior success on "Dance Hall Days." How fans will respond to the scoring elements will be the primary question facing album sales.

ORIGINAL MOTION PICTURE SOUNDTRACK

Krush Groove
PRODUCERS: Various
Warner Bros. 25295

Featuring Chaka Khan's climbing main theme, "Can't Stop The Street," this package from the true-to-hip movie directed by Michael Schultz should hold up well with its strong artist lineup and production. Highlights: Kurtis Blow's "If I Ruled The World," Sheila E's "Holly Rock," Debbie Harry's Jellybean Benitez-produced "Feel The Spin." Also featured are the Beastie Boys, the Fat Boys, Force M.D.'s, the Gap Band and Run-D.M.C.

KATE BUSH

Hounds Of Love
PRODUCER: Kate Bush
EMI America ST-17171

Her first set since 1982's "The Dreaming" takes the British song stylist significantly closer to U.S. pop accessibility, thanks to the haunting first single, "Running Up That Hill," already a smash abroad. Its gently propulsive track could be the breakthrough her Stateside cult has long hoped for, and a followup seems ready in the title song. The second side, a conceptual set subtitled "The Ninth Wave," will appeal to her old fans and to college and alternative radio.

NENA

It's All In The Game
PRODUCER: Reinhold Heil
Epic FE 40144

The German quintet banks on the English-speaking market with an ambitious set featuring new English lyrics by Dalbello and a lofty production studded with horns, strings and vivid effects. The results are offbeat, stylized pop/rock that could build substantially beyond the left-field single success of "99 Luftballons."

SPOTLIGHT



THOMPSON TWINS

Here's To Future Days
Producers: Nile Rodgers, Tom Bailey
Arista ALB 8276

With the lead single "Lay Your Hands On Me" jumping up to 30 after four weeks on the Hot 100, this will surely make a significant debut on the album chart. Nile Rodgers' influence finds the Twins pushing their pop in a more expansive funk direction, a move that should please hardcore fans but may disappoint top 40 programmers. "Tokyo," with its oriental tech feel and vibrant hook, and an updated cover of the Beatles' "Revolution" should keep the Twins on the airwaves, but the rest of the album may prove too laid-back for most formats.



RAY PARKER JR.

Sex And The Single Man
PRODUCER: Ray Parker Jr.
Arista ALB-8280

Parker's first full album of new compositions in over two years is chock full of the kind of crossover singles that have become his stock in trade. Tough enough for the dance floor but slick enough for CHR, "Sex And The Single Man" looks like a good bet for the Christmas season. Strong throughout, but most outstanding tracks are "One Sided Love Affair," "Girls Are More Fun" and "Good Time Baby."

RECOMMENDED

DUKE JUPITER

The Line Of Your Fire
PRODUCERS: Glen Kolotkin, Steven Scharf
Motown 6162ML

Rock quartet's latest offering is punchy, but sounds a bit dated by present radio standards. Best tracks: "Dancing On The Ice" and "The Line Of Your Fire."

SMASH PALACE

PRODUCER: Tom Treumuth
Epic BFE 40075

Stateside base belies the British flair of this quintet built around lead singer and guitarist Brian and Stephen Butler. Jangling guitar sound, skittering rhythms evoke U2, Big Country and other U.K. rockers.

THE DREAM ACADEMY

PRODUCERS: David Gilmour, Nick Laird-Clowes
Warner Bros. 25265

British trio veers from the well travelled path on this beautifully produced, always atmospheric debut; elegant mix of acoustic guitars, keyboards and reed instruments gives the music a vivid sweep.

THE LUCY SHOW

... Undone
PRODUCERS: Lovell & Power
A&M SP6-5088

British quartet debuts with a well crafted but rather dour set of trim rock originals, given urgency by its sober lyrics and taut arrangements.

ICON

Night Of The Crime

PRODUCER: Eddie Kramer
Capitol ST-12395

Hard rock quintet taps familiar vocal and instrumental hooks but benefits from muscular production and a layered harmony vocal approach that could add some pop interest to likely AOR foundation.

T. REX

T. Rexstacy—The Best Of T. Rex, 1970-1973
PRODUCER: Tony Visconti
Warner Bros. 25333

Power Station's cover of "Get It On (Bang A Gong)" is the likely spur for this intelligent single-disk reprise of the late Marc Bolan's glam-rock glories; obvious single hits are buttressed by rare B sides.

MADNESS

Mad Not Mad

PRODUCERS: Clive Langer, Alan Winstanley
Geffen GHS 24079

Third album from the London-based septet (following the successful "Madness" and the unsuccessful "Keep Moving") has more of the poppy textures that made "Our House" a top 10 hit in 1983.

RANDY GOODRUM

Solitary Nights

PRODUCER: Randy Goodrum
GRP GRP-A-1019

Rare foray into pop vocal territory by this label is justified as one of the more dependable country and AC songwriters steps out. Goodrum's self-contained keyboard arrangements and production are first-rate, and his voice has a husky bloom reminiscent of Michael Franks. Softer pop and AC formats should prove the most hospitable to this stylish, low-keyed debut.

STEVE MORSE BAND

Stand Up

PRODUCER: Steve Morse
Elektra 60498

Former Dregs guitarist follows his instrumental set for the label's defunct Musician line with this mix of new fusion burners and AOR-oriented vocals; the latter are solid enough, but it's Morse's playing that remains the prime attraction.

HEADPINS

Head Over Heels

PRODUCER: Brian "Too Loud" MacLeod
MCA MCA-5630

Seasoned Canadian hard rock band could snare U.S. airplay and sales with this, their most commercial set yet; ample pop hooks and the gritty vocals of sultry lead singer Darby Mills have good mainstream potential. Best cuts: "Stayin' All Night," "Still The One."

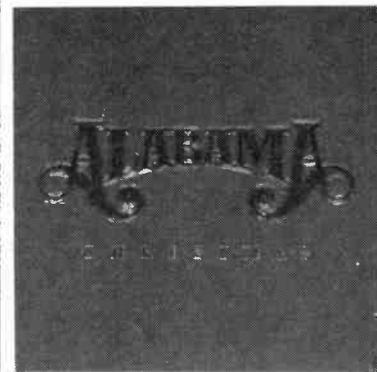
WIDOW

Rockit

PRODUCERS: Mike Flicker, Stephanie Yost
Albatross/CBS Associated BfZ 40163

Seattle-based pop/rock quintet softens its attack on this second album, aiming more for CHR pastures than the apparent AOR target sought before; crisp, well-produced but undistinguished melodic rock.

SPOTLIGHT



ALABAMA

Alabama Christmas
PRODUCERS: Harold Shedd, Alabama
RCA ASL1-7014

Backed by an ambitious television and retail promotion and relying on Alabama's pure platinum history, this collection of seasonal tunes seems certain to have massive sales appeal. Moreover, Alabama has taken the time to scour Nashville's songshops for the best new Christmas tunes available. Except for the group's own 1982 hit "Christmas In Dixie," there are no old-familiaries here. But there's nostalgia, religion, and yes, yet another attempt to add to the Rudolph and Frosty pantheon via "Thistlehair The Christmas Bear."

BLACK 'N BLUE

Without Love

PRODUCER: Bruce Fairbairn
Geffen GHS 24075

Anthemic hard rock is again the main suit on this Northwestern quintet's second album; opening "Rockin' On Heaven's Door" should find a home on harder AOR playlists.

PLATINUM BLONDE

Alien Shores

PRODUCERS: Eddy Offord, Mark Holmes
Epic BFE 40147

Dramatic techno-rock from a new quartet long on image and energy, if still a tad sophomoric in its lyric affectations. Pitch to new rock aficionados.

THE DEL FUEGOS

Boston, Mass.

PRODUCER: Mitchell Froom
Slash/Warner Bros. 25339

Powerful second album from a promising young quartet whose lean and hungry guitar rock epitomizes the best elements in the recent roots-rock swing. Production also clicks, underlining the music's mystery and grit.

HUSKER DU

Flip Your Wig

PRODUCERS: Bob Mould, Grant Hart
SST SST-055

Minneapolis trio's post-punk rock again fuses bristling delivery with laconic lyrics and often abstracted harmonies; hardly mainstream, but a likely sleeper at college and alternative radio.

THE RAVE-UPS

Town + Country

PRODUCER: Stephen Barncard
Fun Stuff RU-103

Young California quartet flexes a lively stance that nods proudly to folk-rock and country-rock glories from the '60s and early '70s. Raw vocals are balanced by crisp, full production sound.

10,000 MANIACS

The Wishing Chair

PRODUCER: Joe Boyd
Elektra 9 60428-1

The six-member group, fronted by vocalist Natalie Merchant, specializes in lyric-oriented ballads and rockers. Merchant wrote the lyrics for all of the songs, and composed two.

ORIGINAL SOUNDTRACK

Scream For Help
 Producer: John Paul Jones
 Atlantic 80190

Veteran rocker John Paul Jones calls on Jimmy Page and Jon Anderson for help on this guitar-heavy collection of nine tunes from the film. Vocals are a bit detached, but should appeal to those who remember him when.

THE WATERBOYS

This Is The Sea
 Producers: Mike Scott, Mick Glossop
 Island 90457

Punchy rock with an occasionally John Waite-ish lead vocal. Imaginative orchestrations and solid songwriting.

BLACK

PICKS
EDDIE MURPHY

How Could It Be
 PRODUCERS: Stevie Wonder, Rick James.
 Aquil Fudge
 Columbia RC 39952

The comic superstar tables his manic persona to display a controlled, softly melodic singing style on this lushly produced black pop album, which frames his light tenor with solid songs and production from Stevie Wonder and Rick James. "Party All The Time" is already up and running as the first single, boosted by James' featured vocals, with the Wonder-penned "Do I" offering a natural followup.

ISLEY JASPER ISLEY

Caravan Of Love
 PRODUCERS: Isley, Jasper, Isley
 CBS Associated BFZ 40118

Ernie Isley, Chris Jasper and Marvin Isley hitch their wagon to the rising title single, a softer side to the explosive Isleys' style paced by Jasper's vocals. Trio combines synthesizers and soul, hot guitars and dance rhythms, to fiery effect. Best tracks include "Dancin' Around The World," "Insatiable Woman" and "If You Believe In Love."

ANGELA BOFILL

Tell Me Tomorrow
 Producer: George Duke
 Arista ALB-8396

Slick production job by Mr. Duke gives this nine-song package of rock ballads and funky pop a smooth, silky gloss. Bofill is in fine voice. Best cuts: "Generate Love," "Midnight Shine."

TA MARA & THE SEEN

PRODUCER: J. Johnson
 A&M SP 6-5078

This dance/pop quintet offers the latest Twin Cities spinoff, courtesy of producer Jesse Johnson, who grafts the rhythmic pulse and techno-funk textures already familiar from his Time days onto these well produced tracks. Centerpiece is blonde lead singer Ta Mara, with the first single, "Everybody Dance," already clicking on the black singles chart.

RECOMMENDED
LUSHUS DAIM & THE PRETTY VAIN

More Than You Can Handle
 PRODUCERS: Various
 Conceited/Motown 6150ML

New label with a Motown connection pins its opening hopes on this image-conscious debut, revolving around the kittenish vocals of the act's improbably named vocalist. If the songstress' delivery seems frankly modelled after Madonna, right down to the layered harmonies employed, production, mostly by Leon Sylvers III, is snappy, and the material is well-crafted. Expect black and dance play first.

COUNTRY

PICKS
EARL THOMAS CONLEY

Greatest Hits
 PRODUCERS: Nelson Larkin, Earl Thomas Conley
 RCA AHL 1-7032

A collection no country library should be missing, with such never-fade classics as "Holding Her And Loving You," "Fire And Smoke," "Somewhere Between Right And Wrong" and "I Have Loved You, Girl." The two new cuts, "Nobody Falls Like A Fool" and "Once In A Blue Moon," are also choice.

SAWYER BROWN

Shakin'
 PRODUCER: Randy Scruggs
 Capitol/Curb ST 12438

Sawyer Brown, one of country's fastest-rising new acts, plants its feet even more squarely on the heartbeat of its fans, managing to translate concert dynamics onto vinyl as few groups have successfully done. The group's enthusiasm is hard to resist, especially on numbers like "The Secretary's Song," "Lonely Girls" and the lovely "Heart Don't Fall Now."

MEL McDANIEL

Stand Up
 PRODUCER: Jerry Kennedy
 Capitol ST 12437

McDaniel's delivery is as comfortable and reassuring as a pair of old slippers, which makes his music all the more listenable. This album ought to give his career a noticeable upward swing, with cuts like "Shoe String," "Make It With The Blues" and the amusing title cut. Production is adroitly balanced between ballads and uptempo numbers, but it's McDaniel's laid-back punch and a stronger-than-average group of songs that makes the biggest difference.

JOHN CONLEE

Greatest Hits Volume 2
 PRODUCER: Bud Logan
 MCA MCA-5642

A couple of these were not hits—great or otherwise—but the remainder are solid artifacts of country music at its best, including "Years After You," "In My Eyes" and "I'm Only In It For The Love." Conlee's vocals are unfailingly on-target.

RECOMMENDED
THE SHOPPE

PRODUCER: Fred Foster
 MTM ST-71051

This six-man assemblage holds its own in the growing gallery of male vocal groups. Plenty of warm, rich harmonies and gospel-like sway-along rhythms.

JUDY RODMAN

PRODUCER: Tommy West
 MTM ST-71050

It's rare when a debut album has such a happy confluence of vocal excellence, lyrical precision and production sensitivity. While there are no weak cuts on the album, "Over And Out" and "She Thinks That She'll Marry" are especially compelling.

NEW AND NOTEWORTHY

PLATINUM BLONDE

Crying Over You (3:36)
 PRODUCERS: Eddy Offord, Mark Holmes
 WRITER: M. Holmes
 PUBLISHER: T.B.A., CAPAC
 Epic 34-05593

Professional union of music and marketing destines this Canadian quartet to Stateside success; song is well-belted '80s power rock, image is peroxide-macho.

HAYWOODE

Roses (3:44)
 PRODUCERS: Colin Campsie, George McFarlane
 WRITERS: M. Leeson, P. Vale
 PUBLISHERS: C&D/Unichappell
 Portrait 37-04920 (c/o CBS)

Another U.K. soul act set to beat the Yanks at their own idiom; splashy studio work and sweet, diffident female vocals meet in a song that's crafted with wit and charm.

JAZZ/FUSION

PICKS
MIKE MARSHALL/DAROL ANGER

Chiaroscuro
 PRODUCERS: Darol Anger, Oliver DiCicco,
 Mike Marshall
 Windham Hill WH-1043

Two seasoned "New Acoustic" stylists with common roots in the original David Grisman "dawg" ensembles lead one of the lovelier exercises in the style. Evocative ensemble work, including Michael Manning's fretless electric bass, Andy Narell's steel drums and Barbara Higbie's synthesizers, should appeal to fusion fans as well as Windham Hill loyalists.

RECOMMENDED
DON GROLNICK FEATURING MICHAEL BRECKER

Hearts And Numbers
 PRODUCER: Don Grolnick
 Hip Pocket MP 106 (Windham Hill/A&M)

Journeyman keyboardist with a pop, fusion and jazz portfolio leads a blue-chip studio ensemble in lyrical originals; solid, mostly acoustic jazz, with crossover options ripe throughout.

PAUL BLEY

Tango Palace
 PRODUCER: Giovanni Bonandrini
 Soul Note SN 1090 (PSI)

Reclusive pianist's highly stylized, mercurial solo stamp shines on 10 originals that prove consistently startling. Lucid production sound.

GEORGE SHEARING

Grand Piano
 PRODUCER: Carl E. Jefferson
 Concord Jazz CJ-281

Pianist eschews his usual duo format in a solo turn that spans elegantly subdued ballads and lightly swinging uptempo fare. Includes a vocal foray on his own "Imitations."

MENGLBERG/LACY/LEWIS/GORTER/BENNINK

Change Of Season
 PRODUCER: Giovanni Bonandrini
 Soul Note SN 1104

Misha Mengelberg (piano), Steve Lacy (soprano sax), George Lewis (trombone), Arjen Gorter (bass) and Han Bennink (drums) mesh handsomely on this tribute to composer/pianist Herbie Nichols, whose often overlooked work is well served here.

GOSPEL

PICKS
SANDI PATTI

Hymns Just For You
 PRODUCERS: Sandi Patti Helvering, Greg Nelson
 Halvering CO3910

Sandi is the darling of the church world, and this collection of hymn medleys is aimed directly at that audience. She's fond of the big building production, and some of these sound a bit like Broadway overtures; still, her voice rings clear as a bell on these timeless standards.

DeGARMO & KEY

Commander Sozo And The Charge Of The Light Brigade
 PRODUCERS: DeGarmo & Key
 Benson PWC-01079

In Tennyson's "The Charge Of The Light Brigade," the soldiers got wiped out and the campaign ended in disaster. In DeGarmo & Key's version, poetic license is applied, and they find the gospel message there. This group has taken the rough edge off their rock in recent years and moved into the mainstream. Songs like "Destined To Win" and "Casual Christian" stand out, although others seem a little forced.

TWILA PARIS

Kingdom Seekers
 PRODUCER: Jonathan David Brown
 Star Song SPCN 7-102-06186-2

Young Twila has a new label and producer but the same trademark of great songs wrapped in simple, catchy melodies. The ballad is her forte, and when she tries to rock it's obvious she lacks the guts. But her innocence shines through on the simple praise numbers, where she excels as no other.

RECOMMENDED
THE SINGING AMERICANS

Black And White
 PRODUCER: Phil Traylor
 Riversong ZLP8504

The Singing Americans have steadily emerged as one of the top groups in Southern gospel. On this release they present the catchy, uptempo "Black And White," as well as ballads such as "They Can't Take That Away From Me." In between is a good mix.

THE TALLEYS

Work Of Heart
 PRODUCERS: Bill Gaither, Gary McSpadden
 Canaan SPCN 7-01-994113-3

This young trio has quickly established themselves in the Southern gospel world with their family harmonies. This album features the Gaither Vocal Band and Cathedral George Younce on "Sweeter As the Days Go By," but the rest is pure Talleys.

DAVID MARTIN

Stronger Than The Weight
 PRODUCER: Phil Naish
 Home Sweet Home RO2112

Martin's debut features a collection of mellow tracks. His sound tends towards Manilow, and even when he tries to rock out the result is restrained rock. Still, it's a nice collection of soft rock that females tend to gravitate towards.

SINGLES

PICKS *new releases with the greatest chart potential*

RECOMMENDED *records with potential for significant chart action*

NEW & NOTEWORTHY *highlights new and developing acts worthy of attention*

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

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

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS
KOOL & THE GANG

Emergency (3:59)
 PRODUCERS: Jim Bonnett, Ronald Bell,
 Kool & The Gang
 WRITERS: G. Brown, J. Taylor, Kool & The Gang
 PUBLISHER: Delightful, BMI
 De-Lite 884 199-7 (c/o PolyGram)

Back to their urgent (but polite) dance sound, a la "Fresh" and "Misled", while "Cherish" still rides high on pop and AC charts.

WANG CHUNG

To Live And Die In L.A. (3:48)
 PRODUCERS: Tony Swain, Steve Jolley
 WRITER: Wang Chung
 PUBLISHER: Chong, ASCAP
 Geffen 7-28891

Much fanfare and hoopla are in store to tout the upcoming MGM/UA movie as well as the Wang Chung soundtrack; title tune and first single is ominous-sounding DOR.

SIMPLE MINDS

Alive & Kicking (4:45)
 PRODUCERS: Jimmy Iovine, Bob Clearmountain
 WRITER: Simple Minds
 PUBLISHER: Colgems EMI, ASCAP
 A&M AM-2783

Having scaled the heights with "Don't You (Forget About Me)", the British art-rockers apply their swirling textures to a more adventurous composition; from a forthcoming (non-soundtrack) LP.

MOTLEY CRUE

Home Sweet Home (3:51)
 PRODUCER: Tom Werman
 WRITERS: Sixx, Neil, Lee
 PUBLISHERS: Warner-Tamerlane/Nikki Sixx/
 Vince Neil/Tommy Lee, BMI
 Elektra 7-69591

Loping rock ballad is beefed up by power guitar, but stays tuneful throughout; can't judge the music by the makeup any more.

RECOMMENDED
BALTIMORA

Tarzan Boy (3:49)
 PRODUCER: Maurizio Bassi
 WRITERS: N. Hackett, M. Bassi
 PUBLISHER: Screen Gems-EMI, BMI
 Manhattan B-50018 (c/o Capitol)

Disco novelty from Italy was a summertime smash in Europe, thanks to a maddeningly catchy swinging-through-the-vines hook.

TOP POP ALBUMS

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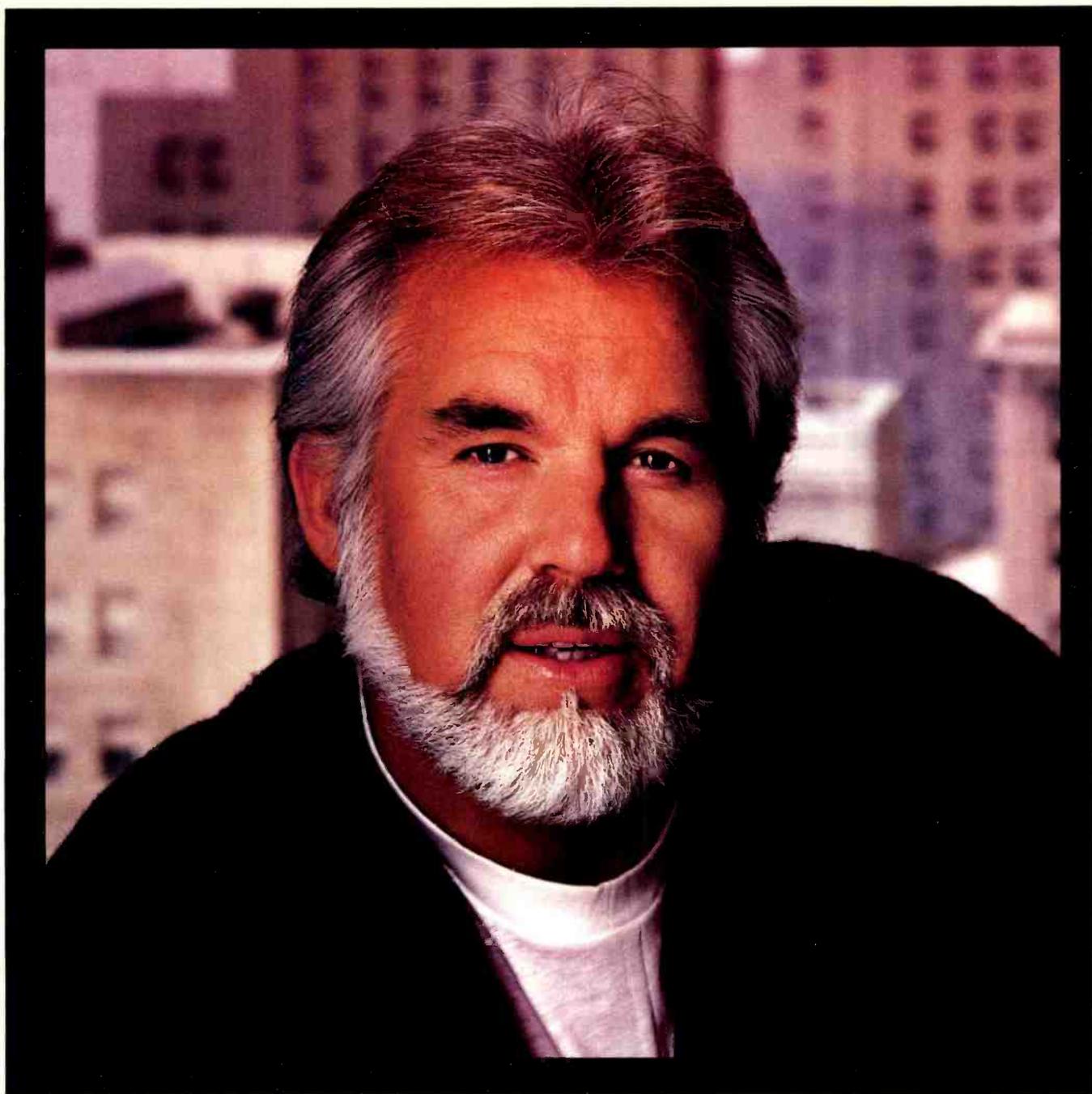
Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	1	19	DIRE STRAITS ▲ ² WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
2	2	2	14	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
3	3	3	29	TEARS FOR FEARS ▲ ² MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
4	5	5	29	WHITNEY HOUSTON ▲ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
5	4	4	69	BRUCE SPRINGSTEEN ▲ ⁸ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
6	9	12	5	JOHN COUGAR MELLENCAMP RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
7	7	8	47	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
8	10	9	14	HEART ▲ CAPITOL ST-12410 (8.98)	HEART
9	6	6	13	BILLY JOEL COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
10	8	7	32	PHIL COLLINS ▲ ³ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
11	11	11	49	WHAM! ▲ ³ COLUMBIA FC39595 (CD)	MAKE IT BIG
12	12	13	12	SOUNDTRACK ● MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
13	14	17	44	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
14	13	10	14	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
15	21	28	5	LOVERBOY COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
16	19	21	46	MADONNA ▲ ⁵ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
17	27	32	17	READY FOR THE WORLD MCA 5594 (8.98)	READY FOR THE WORLD
18	18	18	12	ARETHA FRANKLIN ● ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
19	26	30	13	A-HA WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
20	20	22	13	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
21	23	25	21	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
22	22	23	21	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
23	17	14	14	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
24	16	16	19	NIGHT RANGER ● CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
25	15	15	23	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
26	24	19	21	EURYTHMICS ▲ RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
27	30	26	10	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
28	NEW	NEW	NEW	SOUNDTRACK MCA 6150 (9.98)	MIAMI VICE
29	29	29	7	DIO WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
30	28	27	15	TALKING HEADS ● SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
31	25	20	16	RATT ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
32	34	35	21	THE HOOTERS COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
33	36	50	3	DARYL HALL & JOHN OATES RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
34	33	33	60	BILLY OCEAN ▲ ² JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
35	39	47	9	CHEAP TRICK EPIC FE 39592	STANDING ON THE EDGE
36	38	44	7	JOHN WAITE EMI-AMERICA ST-17164 (8.98)	MASK OF SMILES
37	37	38	9	GODLEY & CREME POLYDOR B25 981-1/POLYGRAM (8.98)	THE HISTORY MIX VOL. I
38	31	24	14	SOUNDTRACK ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
39	60	—	2	KISS MERCURY 826 099-1/POLYGRAM (9.98)	ASYLUM
40	40	45	9	UB40 A&M/VIRGIN SP 6-65090/A&M (6.98)	LITTLE BAGGARIDDIM
41	32	31	27	THE POWER STATION ▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION
42	35	34	16	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
43	42	40	70	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
44	41	43	26	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
45	45	46	6	MICHAEL MCDONALD WARNER BROS. 25291 (8.98) (CD)	NO LOOKIN' BACK
46	47	53	19	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
47	43	37	30	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
48	46	42	13	AC/DC ● ATLANTIC 81263 (9.98) (CD)	FLY ON THE WALL
49	49	41	18	AMY GRANT ● A&M SP-5060 (8.98)	UNGUARDED
50	44	36	9	THE MOTELS CAPITOL ST 12378 (8.98)	SHOCK
51	53	57	44	DON HENLEY ▲ GEFLEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
52	52	54	7	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
53	55	60	4	SHEILA E. PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
54	56	64	6	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98)	MARCHING OUT
55	102	—	2	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
56	59	70	12	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
57	51	52	22	BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
58	50	48	31	JESSE JOHNSON'S REVUE ● A&M SP-6-5024 (6.98) (CD)	JESSE JOHNSON'S REVUE
59	72	85	7	BOOGIE BOYS CAPITOL ST-12422 (8.98)	CITY LIFE
60	80	101	7	MR. MISTER RCA NFL1-8045 (8.98)	WELCOME TO THE REAL WORLD
61	61	71	14	COCK ROBIN COLUMBIA BFC 39582 (CD)	COCK ROBIN
62	64	66	6	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
63	54	51	34	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
64	48	39	8	SOUNDTRACK CAPITOL SWAN 12429 (9.98)	MAD MAX BEYOND THUNDERDOME
65	62	61	106	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)	SPORTS
66	131	—	2	STARSHIP GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
67	96	105	8	MARILLION CAPITOL ST-12431 (8.98)	MISPLACED CHILDHOOD
68	82	97	4	BILLY CRYSTAL A&M SP-5096 (8.98)	MAHVELOUS
69	70	59	33	GEORGE THOROGOOD ● EMI-AMERICA ST-17145 (8.98)	MAVERICK
70	76	91	4	SQUEEZE A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
71	71	87	21	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
72	66	63	7	FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
73	58	49	14	DEAD OR ALIVE EPIC BFE 40119	YOUTH QUAKE
74	78	80	10	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
75	75	78	6	NEIL YOUNG GEFLEN GHS 24068/WARNER BROS. (8.98)	OLD WAYS
76	NEW	NEW	NEW	STEVIE RAY VAUGHAN EPIC FE 40036	SOUL TO SOUL
77	57	56	27	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 5486 (8.98) (CD)	SOUTHERN ACCENTS
78	63	55	28	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
79	81	74	13	Y&T A&M SP-5076 (8.98)	OPEN FIRE
80	84	107	4	THE ROMANTICS NEMPEROR FZ 40106/EPIC	RHYTHM ROMANCE
81	69	72	14	CAMEO ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98) (CD)	SINGLE LIFE
82	65	58	40	SOUNDTRACK ▲ ² MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
83	77	79	31	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
84	79	81	35	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98) (CD)	SOME GREAT REWARD
85	90	94	37	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
86	86	83	103	PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
87	99	120	5	9.9 RCA NFL1-8049 (8.98)	9.9
88	87	88	38	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
89	101	90	52	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
90	108	—	2	MAURICE WHITE COLUMBIA FC 39883 (CD)	MAURICE WHITE
91	88	73	26	'TIL TUESDAY ● EPIC BFE 39458 (CD)	VOICES CARRY
92	92	95	8	JULIO IGLESIAS COLUMBIA FC 40180 (CD)	LIBRA
93	74	67	15	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
94	68	68	16	AIR SUPPLY ARISTA AL8-8283 (CD)	AIR SUPPLY
95	95	99	15	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
96	91	92	50	GLENN FREY ● MCA 5501 (8.98) (CD)	THE ALLNIGHTER
97	89	82	34	RUN-D.M.C. ● PROFILE PRO1205 (8.98)	KING OF ROCK
98	93	76	13	JEFF BECK EPIC 39483 (CD)	FLASH
99	83	77	10	LAURA BRANIGAN ATLANTIC 81265 (8.98) (CD)	HOLD ME
100	107	137	4	SAGA PORTRAIT BFR 40145/EPIC	BEHAVIOUR
101	97	75	27	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
102	105	89	9	X ELEKTRA 60430 (8.98)	AIN'T LOVE GRAND
103	94	86	111	MADONNA ▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
104	73	62	15	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
105	110	115	7	SOUNDTRACK MCA 6146 (9.98)	WEIRD SCIENCE
106	103	69	55	SURVIVOR ▲ SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
107	106	102	16	BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS
108	85	84	10	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
109	67	65	24	RICK SPRINGFIELD ● RCA AJL1-5370 (9.98) (CD)	TAO
110	118	133	5	JENNIFER HOLLIDAY GEFLEN 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

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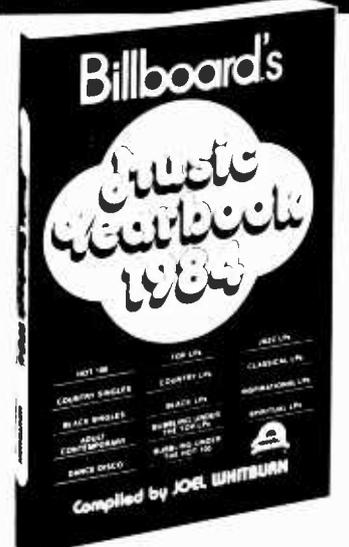
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AUDIO HOME TAPING BILL

(Continued from page 6)

tape recorders, as opposed to the 10% in the House version.

Like the House version, the Senate bill would place a fee of one cent per minute of playing time on blank tape. Both bills exempt non-commercial home taping use by individuals, but do not exempt from liability individuals and companies that facilitate home taping activities on a commercial basis.

Copyright owners entitled to the royalties would include record companies, recording artists, industry-related unions, songwriters, publishers, and other owners of musical works or sound recordings broadcast or sold as tapes and records.

Sources close to the bill say that several Congressional supporters have indicated their concern about the bill with respect to the ongoing dispute over labeling records and tapes deemed objectionable or offensive. The sources add, however, that no members of Congress have indicated, publicly or privately, that their support for the home taping bill would depend on record industry compliance with the demands of the national Parents/Teachers Assn. and the Parents Music Resource Center, the Washington-based mothers' group, as several critics, notably recording artist Frank Zappa, have charged.

Nevertheless, a source close to the Morrison bill candidly admits that he "wouldn't be shocked" if some House members were to link the two issues. "This is a funny town," he explains, "and even though two issues might be very different, it's the association between them that becomes important."

The source also says that Morrison plans to "hold back" on action on the bill, and "not push any further on co-sponsorship" until the Senate takes the lead in taking its version through subcommittee and full Judiciary Committee hearings. The Morrison version of the bill now has 16 co-sponsors; the Mathias version has seven.

FAST FORWARD

(Continued from page 34)

tedly—a movie is "time-compressed," or slightly sped up, to fit onto a certain length of tape. Among the movies reported to be time-compressed are "Blazing Saddles" and "Superman" (Warner), "Star Wars" (CBS/Fox) and "That's Entertainment" (MGM/UA).

Since videotape is highly susceptible to dirt, microscopic particles and even magnetic fields, the majors' fa-



Jesse's Gold Revue. A&M execs present Jesse Johnson with a gold record following his opening night at the Beverly Theatre in Los Angeles. Gathered from left are A&M chairman Jerry Moss, vice president of black music a&r John McClain and president Gil Friesen; Johnson; and the label's vice president of a&r Jordan Harris, senior vice president of promotion Charlie Minor and vice president of promotion Step Johnson.

SINGLES REVIEWS

(Continued from page 77)

PREFAB SPROUT

When Love Breaks Down (3:35)

PRODUCER: Phil Thornally

WRITER: P. McAloon

PUBLISHER: Blackwood, EMI

Epic 34-05464

Writer-singer Paddy McAloon, U.K. critics' fave and dedicated romantic, makes an earnest and spookily-produced U.S. debut.

MEN AT WORK

Hard Luck Story (3:47)

PRODUCERS: Colin Hay, Greg Ham

WRITER: C. Hay

PUBLISHER: April, ASCAP

Columbia 38-05649

DELTA

Someone's Gonna Love Me Tonight (3:57)

PRODUCER: Michael McDonald

WRITERS: T. Goodman, B. Gowdy

PUBLISHERS: That's What She Said/Making Betts/Roseynotes, BMI

MCA 52652

Country manner and structure, heavy synthpop setting.

SPECIAL AKA

Free Nelson Mandela (4:07)

PRODUCER: not listed

WRITERS: J. Dammers, R. Dakar

PUBLISHER: Plangent Visions, ASCAP

Chrysalis VS4-42794 (c/o CBS)

Timely reservice; original release reviewed Jul. 28, 1984.

WIDOW

New Romance (It's A Mystery) (3:24)

PRODUCER: Mike Flicker

WRITERS: H. Knight, A. Fig

PUBLISHER: Arista, ASCAP

CBS Associated Z54-05661

Bright, light top 40 pop weighted down with guitars.

KATRINA AND THE WAVES

Que Te Quiero (3:20)

PRODUCERS: Katrina and the Waves, Pat Collier

WRITER: Kimberly Rew

PUBLISHERS: Carbert/Megasongs, BMI

Capitol B-5528

SIMON F

I Want You Back (3:55)

PRODUCERS: Steve Stevens, Simon F., William Wittman

WRITER: D. Faulkner

PUBLISHER: Best Of All, ASCAP

Chrysalis VS4-42911 (c/o CBS)

Rock-disco production carries aural-overload techniques to unlikely extremes.

DUKE JUPITER

The Line Of Your Fire (3:09)

PRODUCER: Glen Kolotkin

WRITERS: M.J. Styler, G. Walker

PUBLISHERS: Stone Diamond/Powerglide, BMI

Motown 1815MF

Power boogie.

BLACK

MARY JANE GIRLS

Break It Up (4:10)

PRODUCER: Rick James

WRITER: Rick James

PUBLISHER: Stone City, ASCAP

Gordy 1816GF (12-inch version also available.

Gordy 4547GG)

Another fiery dance track from the stars of the Rick James stable; third from the gold "Only Four You" LP.

SHEILA E.

A Love Bizarre (3:46)

PRODUCERS: Sheila E., Prince

WRITERS: Sheila E., Prince

PUBLISHER: Sister Fate, ASCAP

Paisley Park 7-28890 (c/o Warner Bros.)

Next best thing to a new Prince single; driving, hypnotic repetition (as in "Doves" or "Erotic City"), with the master's voice handling harmonies.

CON FUN SHUN

Tell Me What (I'm Gonna Do) (4:17)

PRODUCER: Larry Smith

WRITERS: C. Martin, V. Ross Redding, M. Madden

PUBLISHERS: Sky Pilot/National League/Van Ross

Redding/Platinum Gold, ASCAP/BMI

Mercury 884 189-7 (12-inch version also available.

Mercury 884 189-1)

A sweet, direct love song at an easy dance tempo; follows two top 20 hits from their "Electric Lady" album.

ALEXANDER O'NEAL

A Broken Heart Can Mend (3:23)

PRODUCERS: Jimmy Jam, Terry Lewis

WRITERS: J. Harris III, T. Lewis

PUBLISHERS: Flyte Tyme/Avant Garde, ASCAP

Tabu Z54-05646 (c/o CBS)

Dreamy mood music with a dance beat; brings his versatile solo career to three singles in three distinct styles.

BALLAD OF THE UNKNOWN SOLDIER

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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	111	103	23	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
112	112	118	87	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
(113)	129	170	4	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
(114)	134	149	30	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
115	113	96	48	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
116	117	117	104	SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
(117)	139	161	4	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
(118)	123	131	4	THE BAR-KAYS MERCURY 824 727-1/POLYGRAM (8.98)	BANGING THE WALL
(119)	NEW			DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
(120)	127	167	4	NICK LOWE & HIS COWBOY OUTFIT COLUMBIA FC 39958	THE ROSE OF ENGLAND
121	116	116	91	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
122	109	104	18	SUZANNE VEGA A&M SP 6-5072 (6.98)	SUZANNE VEGA
123	121	124	99	THE POINTER SISTERS ▲ ² PLANET BEL1-5410/RCA (9.98) (CD)	BREAK OUT
124	120	122	24	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
(125)	138	160	7	RONNIE MILSAP RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
(126)	142	148	4	ANDRE CYMONE COLUMBIA FC 40037 (CD)	A.C.
(127)	132	142	4	AL JARREAU WARNER BROS. 25331 (8.98)	IN LONDON
128	98	98	9	THE DAZZ BAND MOTOWN 6149 ML (8.98)	HOT SPOT
129	100	100	15	JOHN DENVER RCA AFL1-5458 (8.98) (CD)	DREAMLAND EXPRESS
130	104	93	16	SPYRO GYRA MCA 5606 (8.98) (CD)	ALTERNATING CURRENTS
131	114	114	66	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
132	135	135	56	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
133	130	134	97	U2 ▲ ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
134	122	108	26	KENNY LOGGINS COLUMBIA FC 39174 (CD)	VOX HUMANA
135	119	121	53	DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
(136)	184	—	2	THE CURE ELEKTRA 60435 (8.98)	THE HAND ON THE DOOR
(137)	NEW			EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
138	115	111	28	DEPECHE MODE SIRE 25124/WARNER BROS. (8.98)	PEOPLE ARE PEOPLE
139	137	132	41	FOREIGNER ▲ ² ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
140	136	106	14	"WEIRD AL" YANKOVIC ROCK N'ROLL FZ 40033/SCOTTI BROS.	DARE TO BE STUPID
141	143	129	17	ROSANNE CASH COLUMBIA FC 39468 (CD)	RHYTHM AND ROMANCE
(142)	NEW			ROGER DALTRY ATLANTIC 81269	UNDER A RAGING MOON
143	141	143	119	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
144	128	110	20	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
145	151	119	20	SUPERTRAMP A&M SP-5014 (8.98) (CD)	BROTHER WHERE YOU BOUND
146	124	128	82	BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
147	133	112	35	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
(148)	153	159	6	STEWART COPELAND A&M SP-5084 (8.98)	THE RHYTHMOTIST
149	145	150	18	MICHAEL FRANKS WARNER BROS. 25275 (8.98)	SKIN DIVE
150	125	109	23	LONE JUSTICE GEFEN GHS 24060/WARNER BROS. (8.98) (CD)	LONE JUSTICE
151	147	147	90	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
(152)	157	168	16	GINO VANNELLI HME BFW 40077/CBS ASSOCIATED	BLACK CARS
(153)	159	—	2	QUARTERFLASH GEFEN GHS 24078/WARNER BROS. (8.98) (CD)	BACK INTO BLUE
154	158	136	101	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
155	146	125	18	UTFO SELECT 21614 (8.98)	UTFO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	156	139	53	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
157	148	151	102	MOTLEY CRUE ▲ ² ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
158	161	146	22	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
159	163	166	593	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
(160)	170	—	2	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS
(161)	169	189	3	DURELL COLEMAN ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN
162	149	126	47	REO SPEEDWAGON ▲ EPIC QE 39593 (CD)	WHEELS ARE TURNING
163	160	145	22	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
164	152	152	33	ANDREAS VOLLENWEIDER CBS FM 39963 (CD)	WHITE WINDS
165	150	138	19	NEW ORDER QWEST 25289/WARNER BROS.	LOW LIFE
166	126	113	18	ROBERT PLANT ● ES PARANZA 90265/ATLANTIC (9.98) (CD)	SHAKEN 'N STIRRED
167	164	158	43	GEORGE THOROGOOD ● EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE
168	162	169	39	WHAM! COLUMBIA BFC 38911 (CD)	FANTASTIC
(169)	NEW			CHEECH & CHONG MCA 5640 (8.98)	GET OUT OF MY ROOM
170	166	164	47	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
171	144	130	47	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
172	165	154	8	HERB ALPERT A&M SP 5082 (8.98)	WILD ROMANCE
(173)	NEW			JOHN BUTCHER AXIS CAPITOL ST-12425 (8.98)	ALONG THE AXIS
(174)	185	—	2	APRIL WINE CAPITOL ST 12433 (8.98)	WALKING FROM FIRE
(175)	187	194	3	STRYPYER ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND
176	182	186	95	BRUCE SPRINGSTEEN ▲ COLUMBIA JC 35311 (CD)	DARKNESS AT THE EDGE OF TOWN
(177)	NEW			MARSHALL CRENSHAW WARNER BROS. 25319 (8.98)	DOWNTOWN
178	179	183	18	LONNIE MACK ALLIGATOR AL 4739 (8.98)	STRIKE LIKE LIGHTNING
179	155	127	17	BOB DYLAN COLUMBIA FC 40110 (CD)	EMPIRE BURLESQUE
180	167	163	11	ROY BUCHANAN ALLIGATOR 4741 (8.98)	WHEN A GUITAR PLAYS THE BLUES
181	188	190	130	Z Z TOP ▲ ⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
182	175	176	245	LED ZEPPELIN ● ATLANTIC 19129 (6.98) (CD)	LED ZEPPELIN IV
(183)	NEW			WILLIE NELSON COLUMBIA FC 39990 (CD)	HALF NELSON
184	168	153	28	ERIC CLAPTON DUCK/WARNER BROS. 1-25166/WARNER BROS. (8.98) (CD)	BEHIND THE SUN
185	177	174	72	CHICAGO ▲ ³ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
186	181	157	51	DARYL HALL & JOHN OATES ▲ ² RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
187	186	192	152	PRINCE ▲ ³ WARNER BROS. 1-23720 (2LPS) (12.98) (CD)	1999
(188)	NEW			TODD RUNOGREN WARNER BROS. 25128 (8.98)	A CAPPELLA
189	180	184	29	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
190	194	200	58	MOTLEY CRUE ELEKTRA 60174 (8.98)	TOO FAST FOR LOVE
191	173	156	34	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
192	195	—	2	DAVE GRUSIN & LEE RITENOUR GRP 1015 (8.98) (CD)	HARLEQUIN
193	172	155	16	HELIX CAPITOL ST-12411 (8.98)	LONG WAY TO HEAVEN
194	154	123	13	DR. J.R. KOOL & THE OTHER ROXANNES THE COMPLETE STORY OF ROXANNE COMPLEAT 671 014-1/POLYGRAM (6.98)	THE COMPLETE STORY OF ROXANNE
(195)	RE-ENTRY			GEORGE WINSTON ● WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
196	197	191	33	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
197	192	197	22	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98) (CD)	FIVE-O
198	140	140	9	KING EPIC BFE 40061	STEPS IN TIME
199	196	177	95	CYNDI LAUPER ▲ ⁴ PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
200	174	165	23	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC (CD)	HIGH COUNTRY SNOWS

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|------------------------------------|--|---|---------------------------------------|--------------------------------------|-------------------|------------------------------------|
| 9.9 87 | Phil Collins 86, 121, 10 | Dan Fogelberg 200 | Howard Jones 44 | The Motels 50 | Run-D.M.C. 97 | 'Til Tuesday 91 |
| A-Ha 19 | Commodores 147 | John Fogerty 88 | Stanley Jordan 71 | Motley Crue 157, 14, 190 | Todd Rundgren 188 | Tina Turner 43 |
| ABC 55 | Con Funk Shun 158 | Foreigner 139 | Katrina And The Waves 101 | Mr. Mister 60 | Sade 63 | U2 133, 89, 143 |
| AC/DC 48 | Stewart Copeland 148 | Aretha Franklin 18 | King 198 | Eddie Murphy 137 | Saga 100 | UB40 40 |
| Bryan Adams 146, 7 | Marshall Crenshaw 177 | Michael Franks 149 | Kiss 39 | Willie Nelson 183 | Scorpions 23 | UTFO 155 |
| Air Supply 94 | Bill Crystal 68 | Glenn Frey 96 | Klymaxx 85 | New Order 165 | SOUNDTRACKS | |
| Alabama 191 | The Cure 136 | Go West 114 | Kool & The Gang 13 | New Edition 156 | Amadeus 170 | Back To The Future 12 |
| Herb Alpert 172 | Andre Cymone 126 | Godley & Creme 37 | Patti LaBelle 108 | Night Ranger 24 | Amadeus 170 | Beverly Hills Cop 82 |
| April Wine 174 | Roger Daltrey 142 | Amy Grant 49 | Cyndi Lauper 199 | Billy Ocean 34 | Amadeus 170 | The Big Chill 116 |
| Atlantic Starr 163 | The Dazz Band 128 | Dave Grusin & Lee Ritenour 192 | Led Zeppelin 182 | Orchestral Manoeuvres In The Dark 56 | Amadeus 170 | Mad Max Beyond Thunderdome 64 |
| John Butcher Axis 173 | Dead Or Alive 73 | Daryl Hall & John Oates 186, 33 | Huey Lewis & The News 65 | Tom Petty And The Heartbreakers 77 | Amadeus 170 | Miami Vice 28 |
| The Bar-Kays 118 | Debarge 47 | Corey Hart 20 | Lisa Lisa/Cuit Jam With Full Force 52 | Pink Floyd 159 | Amadeus 170 | St. Elmo's Fire 38 |
| Jeff Beck 98 | Depeche Mode 138, 84 | Heart 8 | Kenny Loggins 134 | Robert Plant 166 | Amadeus 170 | Weird Science 105 |
| Bon Jovi 57 | Dio 29 | Helix 193 | Lone Justice 150 | The Pointer Sisters 123, 27 | Amadeus 170 | Rick Springfield 109 |
| Boogie Boys 59 | Dire Straits 1 | Don Henley 51 | Loverboy 15 | The Power Station 41 | Amadeus 170 | Bruce Springsteen 5, 112, 176, 151 |
| Laura Branigan 99 | Dokken 135 | Jennifer Holliday 110 | Nick Lowe & His Cowboy Outfit 120 | Prince 187 | Amadeus 170 | Spyro Gyra 130 |
| Roy Buchanan 180 | Dr. J.R. Kool & The Other Roxannes 194 | The Hooters 32 | Lonnie Mack 178 | Prince & The Revolution 25, 131 | Amadeus 170 | Squeeze 70 |
| Jimmy Buffett 93 | Bob Dylan 179 | Whitney Houston 4 | Madonna 16, 103 | Quarterflash 153 | Amadeus 170 | Starpoint 160 |
| John Cafferty/Beaver Brown Band 46 | Sheila E. 53 | Jesse Johnson's Revue 58 | The Manhattan Transfer 74 | R.E.M. 42 | Amadeus 170 | Starship 66 |
| Cameo 81 | Eurythmics 26 | Freddie Jackson 21 | Marillion 67 | REO Speedwagon 162 | Amadeus 170 | Sting 2 |
| Rosanne Cash 141 | The Family 62 | Rick James 111 | The Mary Jane Girls 83 | Ratt 31 | Amadeus 170 | Stryper 175 |
| Cheap Trick 35 | Fat Boys 72 | Al Jarreau 127 | Maze Featuring Frankie Beverly 189 | Ready For The World 17 | Amadeus 170 | Supertramp 145 |
| Cheech & Chong 169 | Bryan Ferry 107 | W.Jennings, W.Nelson, J.Cash, K.Kristofferson 144 | Michael McDonald 45 | Rene & Angela 95 | Amadeus 170 | Survivor 106 |
| Chicago 185 | The Firm 196 | Billy Joel 9 | John Cougar Mellencamp 6 | Lionel Richie 154 | Amadeus 170 | Talking Heads 30, 132 |
| Eric Clapton 184 | Five Star 113 | Jesse Johnson's Revue 58 | Ronnie Milsap 125 | The Romantics 80 | Amadeus 170 | Tears For Fears 115, 3 |
| Cock Robin 61 | | | | Diana Ross 119 | Amadeus 170 | George Thorogood 167, 69 |
| Durell Coleman 161 | | | | | Amadeus 170 | |

CD HARDWARE FIRMS SEE SHORTAGES

(Continued from page 1)

read technology to promotions aimed at retailers, dealing with specific selling strategies.

Sanyo's Isaac Levy says his major concern will be to have enough units on hand. "We're struggling to get inventory," he says, noting that Sanyo's backorder situation is such that "we are sold out for deliveries through December." Sanyo has been flying players in from Japan for months, he adds, but even that has done little to alleviate shortages.

Hit hardest by Sanyo's backorder problems will be the firm's smaller retailers. "Most of the big chains have put their orders on the table already," he states. "Even as much as 60 days ago, the big retailers were booking Christmas orders in advance, and they should have enough units available to get through." The same will probably not apply to small audio stores, he observes.

One of Sanyo's big promotion pushes to dealers this season is to use the CD player as a "viable tool" to sell entire audio systems to consumers. "Too many retailers have been operating under the assumption that the CD player is sold as a stand-alone item," he says. "We see it being sold as part of an entire system."

To that end, Sanyo has prepared an eight-page four-color insert to run in major audio trade magazines, depicting the CD as part of an advanced audio/video system and as a component in a high-end remote control audio system.

When asked what his company is planning in the way of holiday season promotions for CD players, Denon's Robert Heiblim is blunt: "Well, we have them," he says. "Most of our real competition can't say that. Yamaha, Sony and Technics all have severe inventory problems, and won't be able to ship to their dealers what the dealers need."

Heiblim attributes Denon's avoidance of inventory crunch mostly to good planning, going back as far as 1980. "We never varied what we thought about how CD would go. Some companies were up on it, then down then up again."

Other tactics Denon has employed to keep the units flowing are a new factory and changes in production methods to allow greater quantity. Also, says Heiblim, Denon worked closely with its dealers over the past year to determine what their inventory requirements would be. "Last spring and summer, we asked the dealers to forecast their product needs," he notes.

Another difference between Denon's approach and some other manufacturers, according to Heiblim, is

that "a lot of other companies dedicate their facilities to heavy OEM manufacturing. Now, that may be great for the company overall, but it would certainly impair their ability to meet dealers' needs."

In terms of actual promotional devices for the Christmas season, Heiblim says Denon is involved in a number of areas, including sponsoring CD radio programs in several markets; in-store promos with a number of large music chains, such as Musicland, Tower, Record Bar, Camelot and Warehouse; consumer ads, which all strongly emphasize CD; and "sharply priced players. We may also offer a package of free Denon software with our 1800R high end player," he adds.

At the Compact Disc Group, executive director Leslie Rosen says that although "it's true a lot of product will be coming in late for Christmas," there are new factors this year that might help make up for that. Korean manufacturers such as Sampo and Gold Star, which "weren't a factor last year," will be able to ship as many as 50,000 units this year. In addition, Rosen says, there will be older models still available to aid in compensating for the shortage of new ones.

"We're still holding to the figure of 700,000 units sold by the end of this year," says Rosen. In addition, she says, Japanese Customs figures say that 661,000 players came into the U.S. in the month of July alone, but consumer demand is thought to be so high that the original estimate of 700,000 CD players could rise to at least 1.2 million.

"There is product there," she says. "It's just that the demand has exceeded what anyone dreamed." She adds that Compact Disc Group estimates for next year are looking so far at 100% growth, with 1.5 million players sold and 30 million disks.

Holiday season promotional efforts on the part of the CDG include the continued publication of the CDG catalog, which will be distributed free to subscribers of the organization's hotline number. Rosen says the book, which lists all software, specifications on hardware and a new editorial section, will carry a cover price of \$3, and will be available to retailers to sell.

A new item for Christmas will be the "Official CD Sourcebook," a volume for press, retailers and manufacturers, which contains specs on all 203 players so far on the market; schedules, capacity and contacts for "every CD manufacturing facility in the world," and contacts for every software and hardware manufacturer. The book sells for \$199.95.

Technics' Paul Foschino says promotions aren't really considered necessary this holiday season, as there is "a much greater demand for CD as a whole, consumer demand is way up, and dealers say they want more than we can give them." Foschino admits that Technics is having some problems, but notes that "the entire industry didn't anticipate the demand this year."

"We tried not to get caught in the same trap as last Christmas," he continues, "but even though the industry geared up for about 700,000 units to be sold through the end of this year, the demand looks to be about one million."

Still, Foschino says, considering the huge number of Technics dealers, "We're not doing too badly." He notes that "specialty manufacturers" like Denon don't have the problem of supplying thousands of retailers with product.



How Much for Your Book? Capitol recording artist Billy Squier, center, joins forces with Live Aid organizer Bob Geldof, right, to celebrate the recent release of the "Live Aid" concert book at New York's Hard Rock Cafe, during the taping of NBC's "Live At The Hard Rock" syndicated radio show. All proceeds will go to the Ethiopian famine relief fund. Also pictured is Unicorn Publishing's William McGuire.

SUMMER ARBITRON RATINGS

(Continued from page 1)

100 out of the top spot, winning 6.0 to 5.9. One or the other of these two stations has been No. 1 in New York's ratings since the fall of 1983. CHR outlet WPLJ moved from a 5.1 to a 5.6 share, continuing its impressive growth to score its highest rating to date.

Gotham stations that lost shares include talk-formatted WOR, which slid from a 5.0 to a 4.0, and WNEW-FM, which picked up an AOR competitor halfway through the ratings

sweep. WNEW-FM still leads the AOR battle, but dropped from a 4.3 to a 3.5 share.

The major story in Los Angeles was the surge at KABC, which carries the red-hot Dodgers' baseball games. The station went from a 6.3 to an 8.3, placing second behind KIIS-AM-FM, which drew a 9.4. Other Los Angeles gainers included AOR outlet KLOS, which jumped from a 3.6 to a 4.4, and nostalgia station KMPC-AM, which moved to 4.2

from a 3.5 share.

Two Los Angeles stations achieved levels rarely reached in their formats in the highly fragmented market. Adult contemporary KOST hit a 4.0, and urban KJLH reached a 2.5.

Chicago's biggest news was the significant increase in share at urban-formatted WBMX-FM, which jumped to second place overall with a gain from 5.3 to 7.0. Talker WGN remains the market's topper with a 9.9. Top 40 WLS-AM suffered declines in the Spring book and bounced back strongly in the Summer ratings, going from a 2.8 to a 4.2.

Urban outlets registered large gains in Washington, Detroit and Dallas. In the nation's capital, WHUR-FM leaped from a 5.6 to a 7.8, taking second place overall to easy listener WGAY-FM's 8.6. Thus, WHUR beat its urban rival WKYS-FM, which placed third with a 7.5. In the motor city, urban-formatted WJLB moved into second place overall, going from a 6.3 to an 8.3 and checking in behind MOR station WJR-AM and its 11.5 share. In Dallas, KKDA climbed on top of AC station, KVIL. KKDA jumped from a 7.4 to an 8.3, while KVIL slid from a 9.3 to a 7.5.

In two markets, AOR giants continued to dominate, with both WMMR Philadelphia and WBCN Boston reaching a 9.4 share from identical Spring shares of 8.8. In Philadelphia, WUSL widened its urban lead over WDAS-FM, while WCAU-FM's top 40 lead over WZGO narrowed.

ABC-owned KGO-AM held onto the crown in San Francisco with its news/talk format, while CBS-owned KMOX-AM stayed on top in St. Louis with a mighty 22.0 share. Cleveland's Summer Arbitron results saw adult contemporary WWWE more than doubling its share by jumping from a 3.1 to a 6.6, while easy listening WDOK fell from a 9.1 to a 6.3. Longtime contemporary leader WMMS stayed on top with an increase from 11.0 to 12.2.

heavy-duty legal combat.

Despite Wallace's interpretation of the new statute, North Carolina Deputy Attorney General John Simmons says the law will not apply to R-rated movies. "We don't think the law will be interpreted that broadly," he says. "We're talking hardcore." But he also notes that the law deletes the adversary hearing requirement of the state's previous obscenity statute.

"This makes the law enforceable for everyone," he says. "It prohibits much more than the old law and allows prosecutors to trust their evidence."

With the older law, dealers would simply remove the specific titles in question from their shelves after a raid, and keep on renting other adult material. This will not be the situation with the new statute, Simmons implies.

A hearing on the North Carolina law, which passed last summer and took effect Tuesday (1), was scheduled to be held Friday (4) before Superior Court Judge Henry Barnette. Pending a ruling, Barnette has issued a temporary restraining order protecting the plaintiffs from liability.

A grand jury will be hearing the case against the 30 raided retailers on Oct. 29.

The Motion Picture Assn. of America (MPAA) is not currently considering any involvement in the North Carolina case, but an MPAA executive says this could change. "If this is in any way used to go after any films which the MPAA has rated G, PG, PG-13 or R," he says, "we will of course be deeply involved."

N.C. VIDEO STORES RAIDED

(Continued from page 1)

mandatory two-year sentence without possibility of parole.

According to John R. Wallace, the counsel for 45 North Carolina retailers contesting the state obscenity law, any movie that contains "a visual representation of a minor engaged in sexual activity" is in violation of the code, which he claims is loosely written and "unconstitutional beyond repair."

The Video Software Dealers Assn. (VSDA) is filing an *amicus curiae* brief in support of the plaintiffs, says director of regional activities Karen Bell. "We're aware of what's going on, and we're doing what we can," she says.

"We want to make it clear we represent family video centers, not adult movie stores," says Wallace, adding that the new statute will have "an incredible chilling effect" upon small outlets without the financial resources to engage in

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CAMELOT'S BONK

(Continued from page 1)

sales," Bonk suggested.

An interesting development relating to Bonk's statement as an expression of NARM is that, on another First Amendment front, the Video Software Dealers Assn. (VSDA) is making a strong stand.

Prior to Bonk's address here, VSDA executive vice president Mickey Granberg alluded to the organization by VSDA of a First Amendment protection committee chaired by Minneapolis store owner and board member David Ballstadt (separate story, page 30). Earlier, VSDA joined in the adult video fray by way of an *amicus curiae* brief in various legal actions.

Bonk conceded that NARM is sensitive to the issues that have been raised regarding song lyrics, particularly during a year that, he notes, has seen such worthwhile industry efforts as USA For Africa, Live Aid and Farm Aid.

He added that he objects strongly to the idea of a "PG" sticker on LPs because "in many cases the 'R' rating entices rather than discourages." A second fear, Bonk added, is that a review board "may offer songwriters and performers a place to hide. Rather than taking the responsibility to elevate their songs' content, they could point to the review board as a convenient out with the attitude of 'go ahead and rate my record. I'll write what I damn

well please'."

Emphasizing the retailer's unique position, he drew contrasts to the Parent/Teacher Assn. (PTA). "We have a sharper perspective for the day-to-day realities of the retail world, and therefore we have a keener awareness for the impracticalities of solutions that have been proposed to address the situation."

Noting that NARM was not given a forum at recent Congressional hearings, Bonk offered several recommendations. Among them:

- Labels should communicate the retailer's concerns to the artists through their a&r departments.

- Labels should alert retailers to potentially controversial releases.

- Labels should urge artists to speak out against drug and alcohol abuse and violence.

- Artists' efforts, such as those of Morris Day (who "voluntarily took an eraser to his own lyrics for an upcoming solo release"), should be applauded.

- Such activities as USA For Africa, Live Aid and Farm Aid should be continued.

Bonk concluded by saying: "We are against a rating system of any kind. We should make use of our own resources to insure that our product remains in the boundaries of good taste. No outside regulatory system should do this for you."

CBS/SONY CD PLANT

(Continued from page 1)

Ted Turner's CBS takeover attempt.

Another view expressed by close observers is that continuing friction between the two partners over manufacturing problems at the plant has worked to erode the relationship. Differences in marketing policies have also been reported.

It is not known how the buyout might affect CBS's role as agent for all custom work at the DADC plant. Nor is it known whether the long-standing CBS/Sony relationship in Japan is also on the negotiating table.

The Terre Haute plant, which opened to great fanfare just a year ago, encountered production problems early on and was unable to meet its goal of 300,000 CDs a month by the end of 1984. Suffering a rejection rate which at times was said to total more than 75% of capacity, the plant's delivery of product to some 20 clients in addition to CBS was far below expectations.

Early this year, in order to approach its own product goals more closely, CBS refused to accept any new custom commitments for CDs. It essentially reserved all production at the plant for itself. This engendered some bad will among rejected clients who were already trying to cope with undelivered back orders.

Some observers have claimed that the restrictive production policy was adopted over the objections of Sony, and that its after-effects may well be playing a part in the pending separation.

In at least one case last week, DADC was said to have approached

a small label with a bid for custom business, a practice it was not authorized to follow under the joint enterprise rules.

DADC remains the only plant in the U.S. that is in regular production of CD software, and is currently turning out product at a rate in excess of 500,000 a month. Its stated goal was to reach a capacity of one million a month by the end of 1985.

ABC To Telecast Video Awards Show

LOS ANGELES ABC-TV will air the National Academy of Video Arts & Sciences' fourth annual American Video Awards this fall, marking the first time that a major network has carried a video awards show. The program is scheduled for Nov. 20 at the Wiltern Theatre here.

NAVAS has already distributed initial forms to its more than 500 members, as well as to record labels. After screening, an initial ballot will be sent out Oct. 8 for return by Oct. 21. Final balloting, to be tabulated by the accounting firm Laventhol & Horvath, will take place between Oct. 25 and Nov. 8.

NAVAS plans to honor both general and technical areas of music video production. The organization's membership is made up of professionals actively involved in the music video industry.

The event will be a Scotti Brothers/Syd Vinnedge Production. Casey Kasem, Syd Vinnedge and Tony Scotti will be executive producers. Ken Solms will produce, Bruce McKay will co-produce, and Bruce Gowers will direct.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

LAST WEEK'S New Music Seminar proved to be a very productive event for the indies, according to those we blew into during the three-day event. A great aspect of this year's meet was the opportunities it created for indie folks from all levels of experience. The veterans had a chance to schmooze and wheel-and-deal with each other, the neophytes got a good supply of basic advice, and both camps had plenty of time to interact with one another as well as members of all facets of the music industry.

In a panel entitled "Indie Labels: Keeping The Juice," Tommy Boy president Monica Lynch deftly moved the discussion among a wide gamut of topics. Most volatile among these was the question of direct distribution. California Record Distributors chief George Hocutt gamely accepted Lynch's impromptu offer to join the panel, and the ensuing debate was friendly but lively.

On the one hand, Lynch said that TB's California sales had increased from 5% to between 15% and 20% of the New York logo's national business since they had taken on their own distribution there. As a general response, Hocutt said, "You'll never maximize sales by selling direct." To Lynch specifically, the veteran said, "You are losing approximately 40% of your business."

Hocutt cited the role a distributor can and should play in artist support, a point Profile's Cory Robbins backed up by enthusing that Hocutt's company "broke Paul Hardcastle's 'Rain Forest' for us."

POLYGRAM EXECUTIVES SAY THINGS ARE LOOKING UP

(Continued from page 3)

oping sales of PolyGram's product in Europe."

Other factors contributing to PolyGram's recovery have been effective U.S. exploitation of international repertoire, such as releases by Tears For Fears, Godley & Creme and ABC. "We are very proud of our talent roster," says Hensler, "which makes us second only to Warner and CBS."

If PolyGram's 20% turnover increase—at least 15% higher than that for the industry as a whole—is in part a reflection of last year's poor trading performance, Hensler reckons that the indications for future growth are excellent.

"We have cut costs considerably and have thus lowered our break-even point. Classical sales are 50% more than last year, catalog sales have increased encouragingly, and we now have a broad range of big-selling artists, which means that we are much less vulnerable to financial damage in the event of any major act failing to deliver an album at the due date, or producing an album which doesn't capture the public imagination."

Hensler, who in November celebrates his fourth year in what has come to be regarded at the hottest CEO seat in the PolyGram record organization, is particularly san-

Lynch asked each panelist if they would [God forbid] accept a major label buyout proposal if the price was right. Pretty Tony said he had recently turned down a \$2.5 million offer for his Music Specialists logo. As the theoretical "right price" rose into the stratosphere, a few panelists said they might consider it, but most had a flat "no." Panel consensus on why they chose to stay independent was quite simple: They like the freedom and endless glamor.

Like other speakers, Rhino's Gary Stewart stressed the potential of a "do-it-yourself" mind-set in developing, marketing and promoting artists. Similarly, Sutra/Roulette's Adam Levy warned new labels against spending too much too soon on unproven product. "We wait until a song shows signs of catching on before we pour money into it," he said.

A well-intentioned but unfocused session on indie rock labels was frustrating to sit through, let alone write about. As rock indies face the stiffest competition from majors, it would have been nice if the well-seasoned panelists had had a chance to concentrate on subjects such as cracking commercial radio, artist marketing and the viability of entering the video arena. Unfortunately, a fruitless debate about college radio ate up much time, and a few speakers (who shall remain nameless) wasted wind bickering with each other.

Hurricane Gloria prevented us from attending the Indie Label Workshop, although we hear it was a productive, elementary-level session. Tapes from that session (and all others) are available by calling the NMS offices at (212) 722-2115. Good old Gloria also prevented last week's column from getting to print, in case you were wondering.

guine about Compact Disc prospects, noting that of the estimated 17 million CDs which will be sold in the U.S. this year, 3.5 million of them will be from PolyGram companies.

"CD sales are climbing steeply month by month, and we now have artists like John Cougar Mellencamp and Tears For Fears who can sell 100,000 CDs per title. There could be up to one million CD players in the U.S. by the end of this year, and I think software sales will increase correspondingly.

"It is revealing to reflect that it took seven years for VCR penetration to reach one million homes," Hensler continues. "That figure is likely to be achieved by the CD player in half the time."

Dalhuisen says he thinks that CD sales will overtake those of LPs well before 1990, but Hensler is more cautious. "You have to remember that there are 65 million record players out there," he says, "and we are going to need conventional albums for a long time to come. Also you have to take into account the strong predilection for the cassette format, particularly in the pop/rock field. This must militate against any fast acceptance of the CD as the one, all-purpose configuration."

BETWEEN PANELS we made some random observations: Recommendations to Rhino's Stewart, who did a nice job sitting on the fact that Rhino had signed a "first option" marketing and distribution deal with Capitol Records. The arrangement is similar to the one Enigma has with EMI America and Emergency has with Atlantic... The Ras Records folks were a little miffed at the poor turnout for their so-called "showcase" at Irving Plaza. Up against opening night festivities at the Palladium, the reggae night drew few spectators... Action Music's Clay Pasternak has something up his sleeve. It may concern next year's NAIRD meet, which he promises will offer many improvements... On the suite scene, Big Time's Fred Bestall was visited by an infinite stream of aspiring modern rockers, while Dumptruck's latest album played delightfully in the background... Important's hospitality suite was absolutely jammed with black-outfitted people and smoke.

From Profile, Gary Pini's pursuit of the perfect product takes him to Austin this weekend. As you may recall, Profile's LeRoi Brothers are from that Texas music center, and Pini is returning to oversee the live recording of a performance by 12 different acts for a forthcoming album... We got our hands on an advance copy of Fetchin' Bones' debut album on DB/Landslide. Dubbed "Cabin Flounder," the album is great. Here's hoping indie distributors pay more attention to this than they did to former DB act Guadalcanal Diary, who were promptly picked up by Elektra.

See you at the NARM Independent Distributors Convention this weekend (10-12) in Florida.

One of the major problems PolyGram's U.S. affiliate had to contend with in the last few years was having a massively underfed distribution network, which had originally been set up to handle traffic on a "Saturday Night Fever"/"Grease" scale. "It is ironic," Hensler says, "that as soon as we reduced our depots from three to one, our sales escalated to a point where we were really under some pressure to move the product. But that is the kind of problem which I can cheerfully put up with!"

Dalhuisen and Hensler both contend that the PolyGram revival can be a lasting one. "As well as the big acts we now have worldwide," Dalhuisen says, "we also have a lot of repertoire that will sell between 50,000 and 100,000 units per title, and we are doing twice as much business in jazz and reissues and repackaged albums by artists like Jerry Lee Lewis."

Says Hensler: "We have great expectations for John Cougar, whose 'Lonely Ol' Night' has already sold 1.5 million. The next single, 'Small Town,' will, I'm sure, be even bigger. And another act that is set for worldwide success, in my view, is Bon Jovi. All in all, things are looking good for PolyGram."

Organizers Say 4,800 Attended NEW MUSIC SEMINAR DRAWS RECORD CROWD

This story prepared by Peter Keepnews and Rusty Cutchin.

NEW YORK The sixth annual New Music Seminar, held here Sept. 25-28, has been deemed a success by its organizers, who report an estimated attendance figure of 4,800, up by more than 1,000 people from last year.

This year's NMS drew a typically eclectic crowd of industry personnel, and Hurricane Gloria's visit Sept. 27 barely slowed the meet's hectic pace.

Last-minute panels on the record rating/warning issue and the music industry's involvement in apartheid drew large crowds, and both topics cropped up in many other NMS sessions as well. In comparison to last year's convention, this year's had more to offer on independent labels and commercial radio.

Detailed coverage of several Seminar meetings appears elsewhere in this issue. What follows is a brief summary of miscellaneous topics covered at the event.

CORPORATE SPONSORSHIP

The tone of this panel was perhaps best expressed by Danny Socoloff of Mega Inc., a company involved in both sponsorship deals and artist management, when he said, "Hopefully, if you put the right deal together, it will be very tasteful exploitation. But it is exploitation."

A recurrent theme of the panel was that "exploitation," at least in terms of corporate sponsorship, doesn't have to be a dirty word. The no-nonsense thrust of the discussion was exemplified by Socoloff, who stressed that corporations get involved in sponsorship deals "to increase the bottom line. Anyone who says otherwise is fooling themselves."

Attorney Peter Paterno, who moderated the panel, discussed corporations' general lack of awareness of what's happening in popular music. He said that, before the release of "Purple Rain," he had tried to get Honda interested in a tie-in with Prince, whom he represents, and who had said that Honda was the only corporation he would consider working with. But Honda, he noted, "didn't want to know from Prince."

Jay Coleman of Rockbill noted that even Michael Jackson elicited little interest from potential corporate sponsors until after the sales of "Thriller" had exploded. "And by then," he said, "Pepsi already had him."

The importance of finding a sponsor with a compatible image for an artist was discussed at some length. Jim Vail of The Vail Group pointed to Willie Nelson's new deal with Wrangler as a perfect example because "he wears [Wrangler jeans] anyway . . . He won't have to do anything, and you're going to see some really interesting creative execution" in terms of tv commercials and other marketing.

HEAVY METAL

"This is the sixth New Music

Seminar, and the first heavy metal panel," said Barry Kobrin of Important Records, with some bitterness. "I guess we're not trendy."

The panelists, who represented various segments of the industry—including management, concert promotion, booking and press—all agreed that heavy metal doesn't get enough respect, especially from radio.

"It's a shame that our fate is in the hands of these guys [radio] who know nothing about" the music, said Jerry Mickelson of Chicago's JAM Productions, who told how he and his partner bought five hours a night on a suburban radio station in order to program hard rock and heavy metal, which he said was otherwise unavailable on the Chicago airwaves—basically in order to have a place to advertise their heavy metal shows. "It's been a big boost to our ticket sales," he said, adding that the five-hour show will be syndicated shortly.

There was much concern expressed for the health of the heavy metal market, with several panelists claiming there is a "glut" of metal product, particularly albums by not very good bands on indie labels—what Johnny Z of Megaforce Records called "demo tapes."

Johnny Z set the tone for the panel when he described heavy metal as "an art form, not to be confused with noise," and "the most misused and abused bastard child of the record industry."

BRITISH INDIES

Rallying around the theme that profits should not be a No. 1 priority, representatives of Britain's independent labels spoke out aggressively for the quality and integrity of works produced outside the influence of major labels.

Tracing the origin of new music and the British independent label movement, Factory Records' Tony Wilson said, "Punk was about the major labels having turned the record industry into pure marketing and into the use of 'product,' irrespective of anything else."

Moderator Ruth Polsky of Blind Dates emphasized the personal attention artists working on independent labels receive. "The whole presentation of music is done with a lot of care taken for the individual artist. It's that touch that makes people want to buy a record on an independent label."

Panelists pointed to distribution control as a prime goal for independent labels. "Without that distribution network," Wilson added, "you get nowhere, and the question is, what is being developed in America?"

"I get the feeling that the English-based import companies and other independents in America are beginning to build up systems. But this country is so big, could you ever have a total independent distribution system or two or three networks that would service your independent labels?"

INSIDE TRACK

FURTHER CONSOLIDATION in rackjobbing took place at presstime when employees of **Major Distributing**, Seattle, were informed by bosses **Bob Anderson** and **Hal Mauze** that they had sold the Northwest's biggest such operation to **Lieberman Enterprises**. The Minneapolis-based rack will probably move the Seattle firm into its present Portland, Ore. branch. **Gary Clark**, who masterminded the record/tape/video software side for Major, goes with the deal, Track hears. Lieberman will probably split with the hardware vendors Major served. Both Anderson and Mauze are retiring after many dedicated years of industry service. Track bids them both the best.

TRACK HAS LEARNED that one major CBS executive will take advantage of the early retirement incentive offered by the firm recently, with the grapevine holding several more as distinct possibilities for hanging up their cleats . . . Speaking of CBS, **Mike Stewart**, major domo of the CBS Songs division, hosted his "new boss" **Michael Jackson** and staff at Chasen's in L.A. on Friday (4). Jackson's **ATV Music**, which shepherds most of the notable **Beatles** copyrights, is being administered by CBS Songs . . . **The Federated Group**, the aggressive home electronics retailer, really went into the CD business. They placed more than \$3 million in orders from the majors alone . . . **Lennie "Lungs" Silver** runs his second **New York Marathon** Oct. 27. He completed his first in 1982 in three hours, 54 minutes and 53 seconds.

THE MEXICAN RELIEF TELETHON via **SIN** the weekend of Sept. 28 raised over \$6 million for the earthquake victims, with the stars outlined (**Billboard**, Oct. 5) flying in from all over the world to participate . . . Track just found out **Record World Ltd.** is suing **Record Town**, alleging trademark infringement, in Federal District Court in Brooklyn. The action, filed in June, names **Tape World Of New York** as another defendant . . . **Barry Manilow** hinted readying a Spanish-language album, with **Buddy and Mary McClusky** assisting at the sessions. They did **Brazilian Robert Carlos'** recordings . . . **Quincy Jones** received an honorary doctorate from **Howard Univ.** recently . . . **Tim Weisberg** is back on the scene with his own label, **Desert Rock**, with **Marv Dorfman** as national sales manager . . . Watch for **Len Levy** to announce he's hired industry vet **Arnie Orleans** to buffer the **International Video Entertainment** marketing corps.

JACK GALE OF MUSIC UNLIMITED, the tv marketers, has set his domestic distribution through **Sutra Records**, the **Art Kass** operation, with **WEA International**, **Kass'** global rep, handling the former DJ powerhouse's releases worldwide . . . **Stephen Bishop** stars in "FTV," an **MCA**-syndicated comedy series that parodies the pop music video craze . . . Rumor has the more

than 160-store **Poppingo** franchise chain going public, but the Wichita-based video specialty chain is not talking . . . Speaking of video, **Paramount** held a special several-day conference with the likes of **Musicland**, **Camelot**, **Waldenbooks** and **Target** at the ritzy **Ritz-Carlton** in L.A. . . . Track erred! **Gordon Prince** opened the Detroit indie label distributorship. It's the first Motor City warehousing indie label operation in several years. **Angott Music** is bankrolling.

AL AND SHARON PARKER have opened **Chu Von's Inglewood West** near the L.A. airport. The 500-seater has booked the likes of **Eddie "Cleanhead" Vinson**, **Lorez Alexandria** and **Lowell Fulson** so far . . . Missing at the **NARM** retail advisory meet in San Diego last week were reps from **Western Merchandising**, **Turtles** and **Elroy Enterprises**. Newcomers adding their voices included **Wherehouse's Lou Kwiker**, **Sound Warehouse's Terry Worrell**, **Record Bar's Ralph King** and **Musicland's Arnie Bernstein** and **Larry Gaines** . . . Oops! Track's late with the news that **Hal David** told the L.A. **ASCAP** meet the licensing organization collected \$208.7 million in 1984, a new high, and expected revenues in excess of \$226 million this year, with distribution at \$196 million . . . **Lou Maglia**, senior vice president of marketing of **Elektra**, resigned his post last week. No word on where Maglia is headed.

MCA RECORDS PRESIDENT IRVING AZOFF confirms that his company no longer expects to comply with the **RIAA** proposal to develop a generic warning tag for use by all labels when handling potentially sensitive material . . . **The Nashville Network** did stellar backup last week, when **Hurricane Gloria** battered **MTV's** satellite dish, offering a spare transmission facility to link **MTV** with its **SatCom III-R** satellite . . . Don't expect to see much of co-principal **Craig Hedeon** of **Vinyl Vendors**, the **Kalamazoo** one-stop, and **Molly Walsh**, the firm's girl Friday, right after Saturday (12). They middle-aisle it that date . . . **Schwartz Bros.**, the **Lanham, Md.** distributorship, will soon announce that **Pat Lawrence** moves from the record/tape side to home video in a sales capacity . . . **Marilyn and Alan Bergman** are working on a song package for **Barbra Streisand**.

THE U.S. NINTH COURT OF APPEALS has held that the Federal District Court order that the **MGM Grand Hotel** pay \$13 for each of 1,700 infringing performances of "**Kismet**" is "grossly inadequate," and has remanded the matter to the district court . . . **Japanese VCR** exports to the U.S. fell 1% to 1.97 million units in August from 1.99 million units a year ago. It was the first decline recorded since the statistic was included in January, 1976 . . . Is **Capitol** eyeing the burgeoning gospel music field? Edited by JOHN SIPPEL

Record Sales Gone With the Wind

Gloria Does Some Damage to Business

BY FRED GOODMAN

NEW YORK Hurricane Gloria may not have been the destructive force it was billed as prior to its sweep up the East Coast last week, but it did succeed in disrupting or slowing record business in many markets. The biggest effects were felt on Long Island as the storm swept eastward.

At the Long Island-based **Elroy Enterprises**, which operates 63 **Record World** and **TSS** record shops, the hurricane forced the closing of all Long Island stores "for a couple of days," according to merchandising director **Tom Pettit**. Although the storm hit the area on Friday, Sept. 27, electric power service was disrupted for much longer, with the chain's **Bay Shore** store remaining closed through the following Wednesday (2). **Pettit** estimated business for the entire chain to be down by approximately one-third.

Bruce Berg of **Lake Ronkonkoma's Record Shop**, in eastern Long

Island's Suffolk County, lost the front plate glass window of his store and had a jukebox blown over by the wind, but reports only mild damage to his product inventory. Widespread utilities problems in the region also affected the shop, which has had to close during power outages.

"Business is still down 50%," **Berg** says. "We're feeling the effects of our customers' priorities."

The storm's effects were less dramatic at another Long Island independent, **Whirling Disc** in **Farmingdale**. "We were closed all day on Friday during the storm," says the store's **Vicki Blitenthal**. "We tried to open on Saturday, but there was no power in the store until evening."

Al Franklin, owner of two **Music World** stores in **Greenwich** and **Hartford, Conn.**, says both units managed to stay open for about an hour on Friday morning. "We did about \$1,000 worth of business at the **Hartford Civic Center**," he says,

citing sales of portable radio and cassette players, batteries and pre-recorded software. In **Greenwich**, where **Music World** has a free-standing location, few people were around to generate business.

The **North Carolina-based Record Bar** chain closed nine stores on the **North Carolina** and **Virginia** coast on Thursday, although chain spokeswoman **Jamie Knapp** termed the effect "negligible overall." But utility problems in the wake of the storm could retard the slated opening of a new **Virginia Beach** outlet.

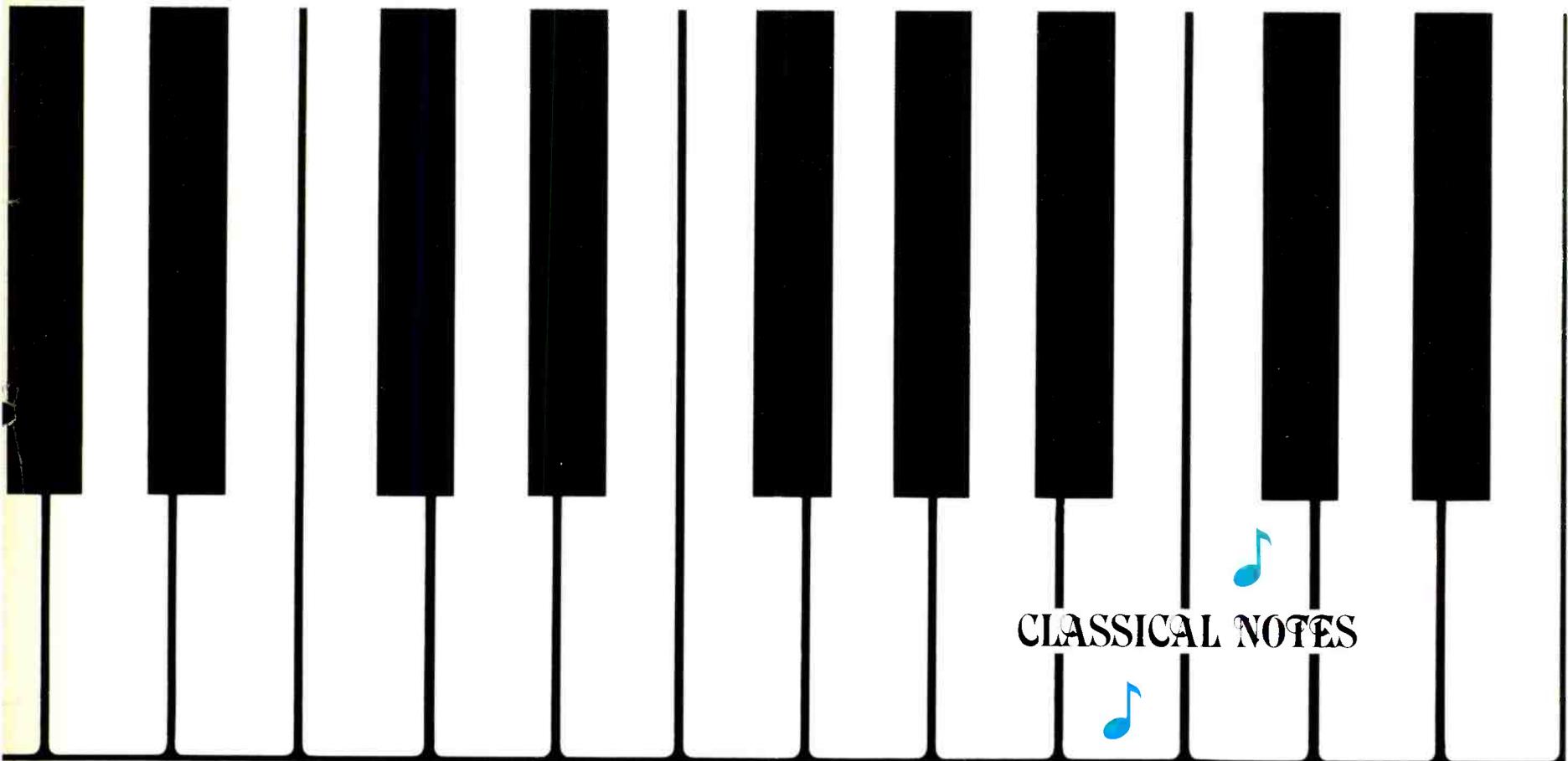
Similarly, the **Ohio-based Camelot** chain closed four stores in **North Carolina**, **Virginia**, **New Jersey** and **Maryland**. Although weekly receipts had yet to be tallied at presstime, chain spokesman **Geoff Mayfield** says it "looks like it didn't make much of a difference."

The 26-store **Kemp Mill** chain in the **Mid-Atlantic** states kept its stores open, according to vice president **Howard Applebaum**, but did virtually no business.

A BILLBOARD SPOTLIGHT

WORLD OF CLASSICAL MUSIC

Trends & Focus



ISSUE DATE NOVEMBER 16
ADVERTISING DEADLINE OCTOBER 25

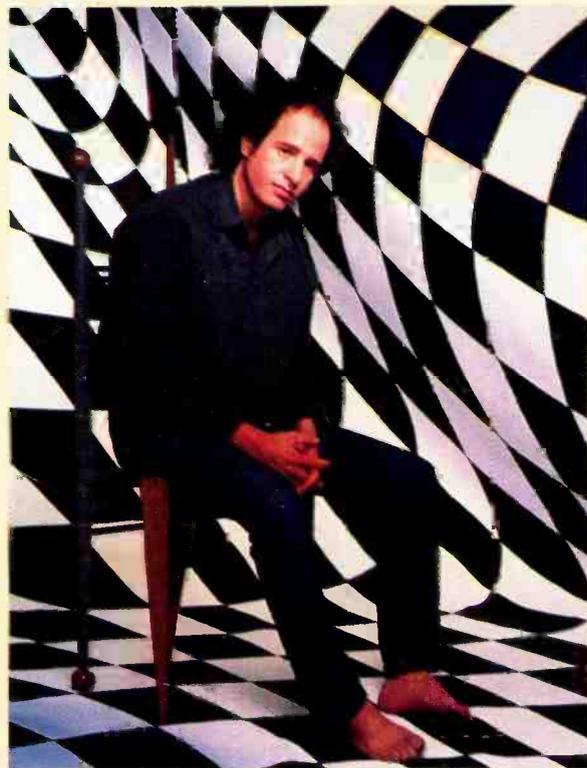
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IN THIS ISSUE:

- Impact of compact disc . . . on repertoire, retailing, pricing, radio
- Overview of the classical record market
- Emerging new artists
- A thorough analysis of classical music

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If You've Ever Been
Arrested for Scalping Low Numbers At A Deli,
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Noticed The Expiration Date On Your Birth Certificate,
Glimpsed A Subliminal Advertising Executive,
Had A Speed Reading Accident,
Called Information To Find Your Socks,
Vaporized A Dog With Spot Remover
Or Seen Norman Rockwell Beat Up A Child,
Then You Need *I Have A Pony*,
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