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VOLUME 97 NO. 43

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

OCTOBER 26, 1985/\$3.50 (U.S.)

Labels Confront Lacquer Crisis Formula Woes May Slow Production

BY EDWARD MORRIS

NASHVILLE A formula problem with the two major suppliers of lacquer masters is threatening to pinch off the normal flow of record production. Mastering companies have used up most of their in-house and borrowed stock and are either turning down new orders or telling clients there will be a wait of weeks at best.

The world's supply of lacquers comes from four companies:

Sony U.K. Blasts Labels on CD Prices

BY NICK ROBERTSHAW

LONDON Compact Disc is being "poisoned by its own success," and major record producers have made "a concerted effort to slow down its successful introduction," says Sony U.K. Sony responded to news of substantial software price increases by several U.K. labels, including WEA, Chrysalis, Virgin and PolyGram (Billboard, Oct. 19).

In a strongly worded article in the company's CD owners' magazine, hi fi product manager Steve Dowdle attacks the record industry for shortsightedly cashing in on current software shortages without consideration for the longterm health of the CD business.

Hardware firms, he says, have kept their side of the bargain. Prices have almost halved since the format's launch in March, 1983; portable CD is a reality, and in-car CD is being actively marketed in Britain.

But the record companies, he says, have rewarded CD enthusiasts only by pushing up prices in the face of a scarcity of disks, in some

(Continued on page 84)

Transco and Capitol Magnetics in this country and Micro-point and Pyral, whose product is manufactured in Japan and France, respectively. The latter two companies are still shipping lacquers, but they are back-ordered for six weeks or more. Moreover, their relatively small output discourages taking on new customers.

For the past two to four months, the lacquer supply has dwindled, apparently because of a defective ingredient in the chemical from which the lacquers are made. "There are so many ingredients," says Transco partner Bob Cosulich, "that it's hard to pinpoint the problem."

Cosulich says that, although recent test-batch results have been encouraging, "We don't feel we're quite where we want to be." Once

(Continued on page 84)

Sales Fuel Distributor Price War 'GHOSTBUSTERS,' 'COP' VIDEOS EXPLODE

BY TONY SEIDEMAN

NEW YORK Two home video titles have each broken the \$20 million barrier, with RCA/Columbia Pictures Home Video's \$79.95 "Ghostbusters" and Paramount Home Video's \$29.95 "Beverly Hills Cop" both racking up enough wholesale volume to pass the mark.

In doing so, the titles have had a major impact on the home video business as a whole. But they have also sparked the sharpest distributor price wars to date. Additionally, "Cop" is fueling a rackjobbing program that will see 1,000 mass merchandisers selling prerecorded video this holiday season.

"Ghostbusters" sold in excess of 400,000 units by its pre-order deadline day of Oct. 10, says RCA/Columbia president Rob Blattner. Par-

amount would not confirm its numbers at presstime, but distributors say "Beverly Hills Cop" was well past the million-unit mark by the close of its Oct. 11 pre-order deadline day, becoming the first home video title to achieve the seven-figure mark on pre-orders.

Distributors confirm that, in

terms of unit volume, "Beverly Hills Cop" and "Ghostbusters" provided the biggest numbers they've witnessed to date. But profits were virtually nonexistent for the two titles, they claim, as furious price wars left many wholesalers with a gross margin well under a dollar a

(Continued on page 84)

CBS Mulling New CD Plant Split With Sony Nears Completion

BY IS HOROWITZ

NEW YORK CBS Records may set up its own Compact Disc manufacturing facilities once its ties with Sony are severed in their jointly owned Digital Audio Disc Corp.

plant in Terre Haute, Ind.

CBS is known to be considering expanding its Carrollton, Ga. facility to accommodate CD or, as an alternative, entering into another joint operation with a second party, perhaps another record company.

These possibilities follow on the heels of reports that the CBS/Sony dissolution talks (Billboard, Oct. 12) are entering their final stage. At presstime, a final agreement had not been signed. But it was anticipated shortly by both parties.

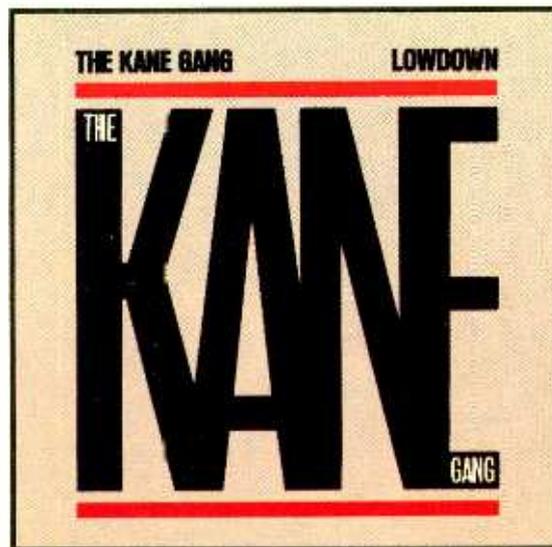
A week ago, CBS and Sony had drawn a memo of understanding to implement the proposed separation in a deal that would still provide CBS with the bulk of DADC output, at least until well into next year. It's understood that CBS backorders for product from the Terre Haute facility are in the area of two million units.

At DADC, vice president and general manager Jim Frische says "net goods" production is currently at the rate of one million units a month. "We will exceed that figure in October," he adds.

The company had been subject to criticism that rejection rates during early months of its operation were excessive, and that output was only a fraction of announced capacity.

(Continued on page 85)

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Fourth Annual NARM Distributor Gathering COOPERATION URGED AT INDIE MEET

BY KIM FREEMAN

BAL HARBOUR, Fla. The fourth annual National Assn. of Recording Merchandisers (NARM) independent distributors meeting, held here Oct. 10-12, shed plenty of light on the many obstacles indies continue to face. The hold that well-financed majors have on the industry surfaced again as the trusty main target of complaints, and topics getting added emphasis at this year's gathering all sprung from a strong call for cooperation instead of combat between distributors.

By all accounts, the highlight of the 1985 convention came from entertainment lawyer Paul Marshall, who spoke on the future of indie labels. “The key is pop promotion,” said Marshall, who urged distributors to create separate charges for this service. “Unless you get back to where you were—in charge of your market—you’ll continue to be

stuck with catalog.”

Marshall made reference to a “private meeting” in New York two weeks ago, where he said the majors gathered to address the notion that “independent promotion men are killing them.” He would not elaborate on the reported meeting, and Billboard could not confirm that such a meeting had been held.

“You can’t control the market by competing with indie promotion,” Marshall continued. “If there was a lawyer in New York who, through dubious means, was controlling the important clients, I would certainly do something about it.” Marshall left the methods of loosening indie promotion people’s hold on radio airplay up to attendees.

Marshall offered more tacit suggestions on four other points. The first of these was the creation of central warehousing among distributors, with Marshall asking why 10 warehouses and staffs should be

supported when two collective houses might suffice.

The attorney also asked indies to “think about contracts” as a means of securing “clear guarantees of timely payments” and making “labels more cautious.” He described the handshake agreements common to many indie transactions “bad business.”

Marshall also suggested that indies unite to provide a sort of “shopping menu of additional services” housed on a central data unit through which newcomers could get information on pressing plants, jacket manufacturers and other elements. The establishment of a partial financing group within the indie community to get new music to the streets was another idea Marshall threw out.

Convention co-chairman Dennis Baker of Action Music Sales in Cleveland touched upon this collective services theme in his opening speech. Claiming that he receives between 30 and 40 singles a week, Baker said he didn’t have the time to deal with them all and the ground-level business questions that accompany them.

As a solution, Baker asked labels who are particularly receptive to pressing and distribution deals or master acquisitions to make themselves known to distributors. This, he said, would enable distributors to channel product to labels who could develop them. “There’s a lot of quality pop product that’s just slipping by,” he noted.

Representing a label that has made outstanding gains in the urban market through P&D deals on Doug E. Fresh and the Bad Boys, Fantasy’s Ralph Kaffel gave a heartening speech on running a successful logo. Kaffel said that Fantasy thinks of itself as “a major small company, not a small major” with a conservative a&r approach. He noted that “two-fers” and midline pricing had given Fantasy’s jazz catalog new life, while the phenomenal success of the “Amadeus” soundtrack had enabled the label to

(Continued on page 85)

(Continued on page 85)

Houston Clip Channel Files Antitrust Suit vs. MTV

BY STEVEN DUPLER

NEW YORK A suit claiming that exclusivity agreements between MTV Networks and major labels are in violation of federal antitrust statutes has been filed in U.S. District Court for the Southern District of Texas by the Wodlinger Broadcasting Co., operator of Houston Hit Video/TV5, a 24-hour low-power stereo music channel.

The suit charges that MTV Networks, Warner Amex Cable Communications Inc. and Warner Amex Satellite Entertainment Co. are practicing unfair restraint of trade by using the exclusivity deals to deny “competitors access to vital, unique and otherwise unavailable materials, namely the choicest music video clips of most major record companies.”

The suit, filed Oct. 10, further states that MTV has attempted to extend its “monopoly” in the Houston metropolitan area of dominant influence (ADI) by “denying [TV5] access to many of the cable systems” serving that area. It also charges that the defendants have attempted to deny to TV5 “access to advertising coverage on many of the channels carried by said cable systems.”

The case has been assigned to U.S. District Court Judge James DeAnda, and is predicated upon Sections 1 and 2 of the Sherman Act and Sections 3, 4, 7 and 16 of the Clayton Act, both federal antitrust statutes, as well as a Texas state equivalent act enacted in 1983. It is actually the second suit based on antitrust violations to be filed

Jem Fighting Copyright Infringement Suit Importer Seeks Support in Battle With T.B. Harms

BY FRED GOODMAN

NEW YORK Jem Records hopes to rally financial and legal support from fellow importers and wholesalers to combat a copyright infringement suit filed by music publisher T.B. Harms.

But while other importers agree with Jem’s stance, it’s unclear whether their sympathy can be parlayed into a concerted, united effort.

The suit, which seeks to have Jem pay mechanical royalties here at domestic rates for an imported recording of one of its copyrights, is portrayed by Jem in a letter sent to other importers as possibly having “serious impact on all importers.”

The suit, filed June 7 in U.S. District Court in New Jersey (Billboard, June 22), accuses Jem of copyright infringement by failing to gain authority from Harms to mar-

ket here a cut on an imported album, “His Greatest Hits, Frank Sinatra, New York, New York.” The Harms copyright is “Ol’ Man River.” In charging unauthorized importation, distribution and sale of the record, based on Section 602(a) of the Copyright Act, Harms is seeking monetary damages and cessation of sale as well as all court costs.

According to Jem, Harms’ suit means that importers will have to obtain a mechanical license and pay the statutory rate here regardless of the recording’s foreign origin. In a worst-case scenario, Jem suggests a loss in this case could result in a ban on imported recordings, or force a domestic payment of royalties that could add 48 cents to their cost on each record.

In addition, Jem says, it would add the burden and costs of researching, applying and adminis-

trating royalties on imported records, a task it says “might prove impossible” for a small company.

Ed Grassi, vice president of Jem, says the letter was sent to a group of companies he feels “have an interest in the issues being litigated. We feel and think the Harry Fox Agency would acknowledge that we were singled out because we’re visible and they’re looking for a landmark decision. They had to find someone, and I think others recognize it will affect them.”

“It’s in their interest to encourage a full airing of this issue,” he adds. “We would like to see it tried.”

Grassi says that he has found “a good amount of support” from other importers in response to his Sept. 11 letter.

Duncan Browne, general manager of Rounder Distribution in Cam-

(Continued on page 85)

Country CD Business Picking Up

Retailers, Labels Enthusiastic About Format's Potential

BY KIP KIRBY

NASHVILLE Retailers and record companies are enthusiastic about country's role in the Compact Disc explosion, even though Nashville CD product currently only accounts for between 5% and 10% of the total market.

Fueling optimism about country CDs are such factors as increased overall CD penetration and consumer awareness; the advent of automobile CD playback systems; more available titles to choose from; better scheduling compatibility with album street dates; and the entrance of racks into the CD field.

At the moment, the average front-line country CD title sells between 5,000 and 10,000 units. But with a mega-act such as Alabama or Willie Nelson, this figure can rise dramatically.

Jerry Wilkie, CD buyer at Western Merchandisers One-Stop in Houston, is very pleased with CD's performance in country. He suggests that as Nashville labels become more aware of their potential in the area—and as more product becomes available in the format—

sales will pick up. At the moment, Wilkie says he is doing around 75 to 100 CD units a week in rock/pop, with country accounting for approximately 15 to 30 units in the same time period.

The arrival of large racks into CD inventory promises to be a boon for country. Says Joe Polidor, Nashville director of marketing for PolyGram: "More racks are starting to stock CD product now, meaning more outlets for us. As chains like Walmart and K-Mart begin carrying CDs, we expect to see a noticeable effect on country sales."

Echoing this confidence is Kent Crawford, MCA Records' vice president of marketing for Nashville. "I'm very enthusiastic," he says. "It's only a matter of time until country consumers get hip to CDs. It will be the last area where CD sales really boom, of course, but that's OK."

"The analogy I draw is eight-tracks to cassettes. It took us a long time to get country consumers away from eight-tracks, but now we sell more cassettes in country music, across the board, than in any other format. In fact, 65% of all our

country sales come from cassettes."

While few expect hard-core country fans to plunge headfirst into CDs, buyers already used to country's contemporary and crossover reach appear to be snapping up titles—especially greatest hits and superstar packages—with no hesitation.

"These are your upwardly mobile buyers who don't like Motley Crue and Mantovani, but enjoy Ronnie Milsap," observes Harold Guilfoil, album buyer of the Kentucky-based Waxworks chain.

Retailers agree that greatest hits packages are unquestionably the hottest moving product in country CDs. Artists with strong CD sales include Alabama, Ricky Skaggs, George Strait, Willie Nelson ("Stardust" and "Always On My Mind"), Hank Williams Jr., the Judds, Lee Greenwood, the Oak Ridge Boys and Anne Murray.

Not all country artists warrant automatic CD releases, of course. "To achieve sell-through, you've got to guarantee momentum," observes PolyGram's Polidor. "Artists have to create enough momentum in
(Continued on page 82)



Gala Tribute. Stevie Wonder, right, is presented with the American Cancer Society's Allan K. Jonas Life Achievement Award by Alvin "Skip" Miller of Motown Records, honorary chairman of the recent Los Angeles evening in Wonder's honor. After receiving the trophy, Wonder performed for the nearly 1,000 fans who came to applaud his humanitarian achievements and contributions to society. Dionne Warwick co-chaired the event; Smokey Robinson was MC.

Executive Turntable

RECORD COMPANIES. Dick Asher is appointed president and chief executive officer of PolyGram Records in New York. He succeeds Guenter Hensler, who will remain with the company in the U.S., reporting to Asher, as president of PolyGram Classics. Asher was senior vice president of Warner Communications Inc. Record Group.

Richard Ogden is named managing director of Polydor Records U.K., succeeding John Preston, who recently moved to RCA. Ogden was director of international marketing for PolyGram Leisure Ltd.

Gramavision appoints Harvey Rosen vice president of sales and marketing in New York. He was director of sales administration for PolyGram Records.



ASHER



DEVINE



KOONTZ



ISAAK

MCA Records appoints Tim Devine to the newly created post of director of artist development in Universal City, Calif. He was the personal manager for the Dream Syndicate. Also, Susan Koontz is promoted from manager to director of publicity and artist development for the label.

Wayne Isaaq is elevated to national director of publicity at A&M Records in Hollywood. He was West Coast director.

Manhattan Records names Susan Levin national manager of secondary and jazz promotion in New York. She was assistant to the executive vice president at Elektra/Asylum Records.

Harry A. Elias is appointed vice president of new business development for the Columbia House Division, CBS/Records Group, in New York. He



LEVIN



BENNETT



ORLEANS



SENK

was vice president of administration and development for CBS Toys.

David Rothfeld rejoins Vanguard Records in New York as vice president in charge of operations, a post he held from 1982 to 1984. He was vice president of home entertainment at Korvettes for 23 years.

Don Mupo is named president of Palo Alto/TBA Records in Studio City, Calif. He was director of national sales for the label. Also, Don Graham is appointed vice president of marketing and national promotion.

Tom Ramsey is promoted to vice president of sales for Word Record & Music Group in Waco, Tex. He was national sales manager.

Rhino Records names Kenny Hamlin national director of sales and marketing in Santa Monica, Calif. He was the Los Angeles branch manager for PolyGram Records.

RETAILING/DISTRIBUTION. The Record Bar in Durham, N.C. promotes Steve
(Continued on page 81)

Accessories Market Seen Growing

Trade Show Draws 2,500 Dealers, Manufacturers

BY LINDA MOLESKI

ATLANTIC CITY Dealers and manufacturers who attended the first annual Electronic Accessories Show here claimed that their industry has grown to a \$2 billion market, thanks to needs generated by audio and video hardware and software. Sponsored by NTA Shows Inc., the event took place at the Atlantic City Convention Center, Oct. 10 and 11.

Electronic accessories have turned into a "profitable method to service customers," according to David Goldberg, vice president of New York-based audio/video retailer Harvey Sound. Goldberg served as a panelist for the event's retail seminar entitled "Add On Sales, Add On Profits: How To Make Big Bucks Selling Audio And Video Accessories."

Accessory sales for Harvey's are "45% ahead of last year," Goldberg stated, noting that last year's sales exceeded \$1 million. "There's every reason to carry accessories from a profit standpoint," he continued. "Customers want and need them to complement their [audio and video] hardware." Goldberg said 14% of his company's inventory is utilized for accessories.

Also serving on the panel was Bruce Bell, vice president of New Jersey-based Wall To Wall Sound & Video, who claimed accessories (in all product categories) represent about \$14 million in sales for his company and account for 12%-15% of its volume. "Blank tape is our best selling category," he said. Although price erosion has been severe on that product, he added, "We're doing less dollars, but more volume."

Bell also noted that sales of Compact Disc care product have been soft, mainly because of the lack of consumer education on the soft-

ware. However, he added, he expects that there will be an explosion in jewel cases this Christmas season, and that new product areas will be CD-oriented accessories.

Goldberg commented that sales on record accessories are also soft, due to the increased volume in CDs and cassettes.

Other retail seminars featured at the two-day event discussed accessories, such as blank tape, in more detail, as well as retail automation, store security and financial opportunities.

Approximately 150 marketers of electronic accessories exhibited at the conference. While trade show officials expected a draw of nearly 5,000 dealers and manufacturers,

only an estimated 2,500 attended. Some exhibitors felt the lack of attendance was due to the event being held so close to August's Video Software Dealers Assn. (VSDA) convention in Washington, and many characterized the show as slow.

Firms that exhibited at the event included Allsop, BASF, Discwasher, Fuji Photo Film, Duracell, Maxell Corp. of America, Memorex, RCA Tape & Accessories Division, NAP Consumer Electronics, Recoton, Nortronics Consumer Products, Sony, TDK, Koss Corp., Scotch 3M, Universal Security Instruments and AT&T Consumer Products Division.

Asher Takes Helm of PolyGram Assumes Presidency This Week

NEW YORK Dick Asher brings to his new post as president and chief executive officer of PolyGram Records a long history of key international and domestic involvement in the music industry. Asher replaces Guenter Hensler, who becomes president of PolyGram Classics in the U.S. (Executive Turntable, this page).

Asher, who assumes his position effective Monday (21), was most recently senior vice president at Warner Communications Record Group. In 1984, he was a partner in the New York law firm of Arrow, Edelstein, Gross & Asher, after serving as deputy president and chief operating officer of the CBS Records Group, and from 1981 to 1983 was simultaneously president of CBS Records in the U.S.

From 1975 to 1979, Asher served as president of CBS Records' inter-

national division. Before that, he had been executive vice president of CBS Records International and managing director of CBS Records in the U.K.

According to Jan Timmer, president of PolyGram International Ltd., Hensler will assume responsibility at PolyGram for new developments in the area of audio/visual entertainment.

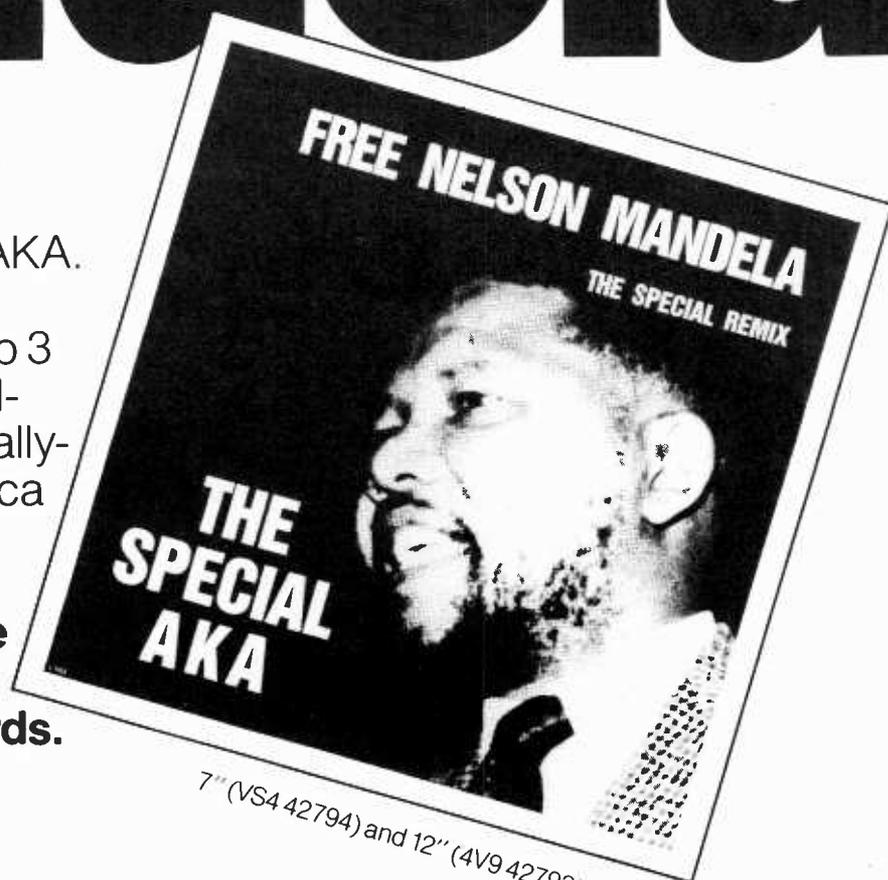
For the Record

RCA/Ariola Records was not required to make a settlement payment in settlement of a copyright infringement suit by music publishers (Billboard, Oct. 19). The label was described as a distributor of Salsoul Records in the action. The agreement placed no liability on RCA/Ariola.

Free Nelson Mandela.

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RCA Maps International Push for Manilow

Foreign-Language Recordings Target Overseas Markets

BY PAUL GREIN

LOS ANGELES RCA Records' plans for marketing Barry Manilow amount to a Julio Iglesias campaign in reverse. Where CBS mounted a campaign last year to break Iglesias, a major international star, in the U.S., RCA is hoping to break Manilow, who has long been a major American star, as a worldwide record seller.

The former Arista singer has recorded a "Greatest Hits" album in Spanish, and has cut five of his oldies in Portuguese for a half-English, half-Portuguese hits collection. Manilow is also re-recording songs from his forthcoming RCA debut album translated into Japanese, Italian, French and German.

Jose Menendez, executive vice president of operations for RCA/Ariola International, notes that foreign-language translations are critical in breaking an artist like Manilow, whose speciality has been lyric-oriented ballads.

"When you sing love ballads, people need to understand them so they can be moved," says Menendez. "That's also the reason Julio records in several languages. If you do

an uptempo song, a real rocker, the beat is enough. People don't need to understand the words that much."

Menendez adds that the language barrier is the reason a lot of acts in Manilow's musical niche fail to become major international sellers.

"If you look at American artists that sing love songs," he says, "most of them don't achieve great record sales in other countries. It's not that people don't know about them or that they're not recognized as superstars; it's simply that the message they're trying to communicate isn't understood."

Menendez points to RCA's previous success in breaking Menudo in selected foreign markets. "We recorded them in Portuguese, and they went from selling zero in Brazil to selling 1.5 million of the Portuguese album and then 500,000 of the English album and 500,000 of the Spanish album. In a period of eight months, they sold 2.5 million albums.

"Six months from the release of their first record in Brazil, they played a concert there to 240,000 people. And the only reason it happened is because they recorded in Portuguese."

Manilow has cut a duet in Portu-

guese with Joanna, one of the top singers in Brazil, and another in Japanese with Hideki Sajo, a top singer in that country. And he's cut two duets in Spanish, with Valeria Lynch and Lucia Mendez.

Menendez says he doesn't believe in the notion of "American artists." "It's our view that artists that are superstars in America qualify as superstars in every country of the world," he says. "Sometimes there might be a language impediment that prevents them from achieving that. But the talent that makes them what they are in the U.S.—the most competitive market in the world—can carry them to stardom elsewhere."

Menendez adds that RCA is "talking to a lot of artists" about pursuing the foreign marketplace, but suggests that few have been as responsive as Manilow.

"He's an artist with an enormous
(Continued on page 82)



Perfect Timing. Another cause for celebration at a birthday party for Luciano Pavarotti was certification by the RIAA of platinum for the tenor's "O Holy Night" album. Sharing the occasion are, from left, John Harper, PolyGram Classics marketing chief; Guenter Hensler, PolyGram president (now PolyGram Classics president); and Richard Rollefson, head of London Records.

'I Love You' Lawsuit Wonder Called Plagiarist

LOS ANGELES Songwriters Lee Garrett and Lloyd Chiate allege in a Federal District Court suit filed here that Stevie Wonder plagiarized their song, "I Just Called To Say I Love You."

The plaintiffs seek \$10 million in damages, with the potential existing for treble damages. On one count they accuse Wonder and other defendants of violating the Lanham Act, in that the recordings and the movie, "The Woman In Red," in which the song was featured, falsely attribute the song and its ownership to others.

According to the complaint, Garrett and Wonder co-authored "Signed, Sealed And Delivered, I'm Yours," "It's A Shame" and "Let's

Get Serious" between 1970 and 1978. In the same suit, Garrett asks the court to require an accounting of the moneys accrued on these songs.

Others named as defendants in the action by the joint plaintiffs are Black Bull Music, Motown Records, Orion Pictures, ASCAP, GTE Sprint Communications (which has used the song in its commercials), MCA Distributing and Jobete Music.

Bob Jones of Motown and Jobete says the firms have as yet made no formal reply regarding the litigation, filed Oct. 3. Ewert Abner, Wonder's manager, says, "Stevie's music and integrity speak for themselves."

Grace Jones Gets Dual Support Manhattan, Island Team for 'Slave'

NEW YORK Manhattan Records and Island Records have formed a new label entity specifically for the release of Manhattan artist Grace Jones' new album Friday (25).

Manhattan/Island Records will combine both companies' marketing and promotion apparatus in support of "Slave To The Rhythm," Jones' first album since 1982's "Living My Life." The record will be sold through the Capitol/Manhattan branch system.

According to Island founder Chris Blackwell, the combined project came about when "Slave To The Rhythm" was begun as Jones' last single under her previous Island deal. Manhattan Records president Bruce Lundvall says Jones "asked to be allowed to complete one final

project she had begun at Island with Trevor Horn producing." Further elaboration on the details of Manhattan's approval of that request was not forthcoming at press-time.

In addition to the album, Manhattan/Island will release edited versions of the single in both 12- and seven-inch formats. Island's video division will coordinate the making of the "Slave To The Rhythm" clip, to be directed by conceptual artist Jean-Paul Goude. The single will also be included in a "Greatest Hits" album on Jones to be released by Island later this year.

Jones is slated to enter the studio later this fall to begin work on her debut studio album for Manhattan with producer Nile Rodgers.

CHART BEAT

by Paul Grein



WHITNEY HOUSTON'S "Saving All My Love For You" jumps to No. 1 on this week's Hot 100, making the 22-year-old singer the seventh "new" artist to top the pop chart in less than six months. She follows **Simple Minds**, **Tears For Fears**, **Paul Young**, **John Parr**, **Ready For The World** and **A-Ha**. (We're defining a "new" artist as one who hadn't reached the top 20 before this year.)

Using that same standard, only two "new" artists had hit No. 1 by this point last year: **Cyndi Lauper** and **John Waite**. And only three had made it by this point in 1983: **Patti Austin**, **Dexys Midnight Runners** and **Michael Sembello**.

"Saving All My Love For You" is the second No. 1 hit for the songwriting team of **Michael Masser** and **Gerry Goffin**, following **Diana Ross'** Oscar-nominated "Theme From Mahogany," which topped the chart in January, 1976.

Goffin collected six earlier No. 1 hits with a former collaborator—a woman by the name of **Carole King**. Those hits: the **Shirelles'** "Will You Love Me Tomorrow," **Bobby Vee's** "Take Good Care Of My Baby," **Little Eva's** "The Locomotion" (which also topped the chart for **Grand Funk**) and **Steve Lawrence's** "Go Away Little Girl" (brought back to the top by **Donny Osmond**).

Masser earned the first of his three No. 1 hits in August, 1973, with Ross' "Touch Me In The Morning." We might add that Masser also produced all three of these hits, as well as another song on which he collaborated with Goffin, **Crystal Gayle's** "A Long And Lasting Love," which holds at number five on this week's country chart.

"Saving All My Love For You" is the latest example of the heartening fact that a good song never dies. The tune was featured on **Marilyn McCoo & Billy Davis Jr.'s** Columbia debut album "Marilyn & Billy" in 1978. The album was something less than a blockbuster: It peaked at number 146 and was on and off the chart in six weeks.

The "Saving" saga recalls the story of "Close To You," which had been tucked away on '60s albums by **Dionne Warwick** and **Dusty Springfield** before it was belatedly made into a No. 1 hit in 1970 by the **Carpenters**.

BRUCE SPRINGSTEEN'S "I'm Goin' Down" jumps to number nine on this week's Hot 100, becoming the sixth top 10 single from "Born In The U.S.A." Only one album in pop history has matched

1983 to June, 1984. And the "Dr. Zhivago" soundtrack is tied with "Born In The U.S.A." for third place, with 71 weeks from June, 1966 to January, 1968.

OLIVIA NEWTON-JOHN'S "Soul Kiss" streaks to number 34 on this week's Hot 100, making this the 13th consecutive year that the singer has cracked the top 40 on the pop singles chart. That record is matched by only one female singer in chart history: **Jo Stafford**.

Vassilis Batis of Athens, Greece notes that only three artists in the rock era have amassed longer streaks of consecutive years with top 40 hits. **Elvis Presley** leads with 22, followed by **Elton John** with 16 and **James Brown** with 15.

FAST FACTS: MCA has three singles in the top 10 on this week's Hot 100, which is believed to be a record for the label. **Jan Hammer's** "Miami Vice Theme" is number four, **Ready For The World's** "Oh Sheila" is six, and **Glenn Frey's** "You Belong To The City" is 10.

Between them, Frey and former colleague **Don Henley** have amassed four top 10 hits so far this year—more than the **Eagles** ever scored in one calendar year.

Finally, **Robert Plant's** third

Whitney Houston is the newest 'new' artist to top the Hot 100

that feat: **Michael Jackson's** "Thriller," which went one better and yielded seven top 10 hits. **Lionel Richie's** "Can't Slow Down" is in third place, having generated five top 10 singles.

"Born In The U.S.A." also makes news on this week's Top Pop Albums chart, where it logs its 71st consecutive week in the top 10. Only three albums in the past 20 years have amassed as many weeks in the winner's circle. The "Sound Of Music" soundtrack leads the pack with 109 weeks in the top 10 from May, 1965 to January, 1968. "Thriller" is in second place with 78 weeks from January,

solo album, "Shaken 'N Stirred," drops off the Top Pop Albums chart this week after a 19-week run in which it peaked at number 20. **Ian Wallis** of Ontario, Canada and **Fred Washka** of Hazelton, Pa. both wrote in to note that the album broke a string of 13 consecutive top 10 albums for Plant (10 with **Led Zeppelin**, two solo and one with the **Honeydrippers**). Washka speculated that the \$9.98 pricing might have hindered sales; it strikes us that the No. 1 adult contemporary success of the **Honeydrippers'** "Sea Of Love" may have created a backlash among Plant's rock'n'roll constituency.

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O L I V I A



S O U L K I S S

...newsline... GREECE

CASSETTE PIRACY in Greece has been whittled down from 80% of the total audiocassette market to about 42% in the past three years, according to Vasilis Apostolidis, IFPI's antipiracy chief in Athens. He says tough court action is on the way to controlling piracy in Athens and the large cities, though the situation in rural areas remains "problematic," with police sometimes assaulted by pirates. Revenue loss to the state from cassette piracy last year is put at the drachma equivalent of \$10 million.

THERE ARE NO PLANS as yet from Greek authorities to combat video piracy, mainly because of the vague video copyright laws in force. An IFPI spokesman says the success gained in combating audio pirates can't be duplicated yet in video unless more resources can be poured into the effort. Nevertheless, the video rental market is growing, with video clubs thriving even in electrical repair shops.

TOURIST REPERTOIRE, once an important part of Greek record company output, has dipped, possibly for good, executives here say. They point to the growing sophistication of foreign tourist customers in Greece, who are turning away from the traditional local repertoire compilations and taking advantage of relatively inexpensive prices, through drachma weakness against the U.S. dollar, of locally pressed international hits.

A GREEK FILM SOUNDTRACK featuring pure local repertoire material has gained a firm foothold in the U.S. market, claim CBS Greece executives. An initial U.S. order has been firmed for 2,000 copies of the "Rembetika" soundtrack double album, by composer Stavros Zarhakos, chronicling the progress of Greece's "rembetika" music genre from its Turkish origins to the present. Greek sales have reportedly topped 30,000, with sizeable European sales notched in Switzerland, West Germany and France.

JOHN CARR

German Vidclip Countdown Celebrates 100th Broadcast

BY JIM SAMPSON

MUNICH Some 1,000 invited guests made a pilgrimage to Hall 1 of Munich's Bavaria Studios last Friday (18) to celebrate the 100th broadcast of the weekly video clip countdown show "Formel Eins." Two-and-a-half years after its launch, it remains German television's undisputed No. 1 singles hit-maker.

Since the program's debut in April, 1983, producer Andreas Thiesmeyer and his team of 10 have made only minor changes in their fast-moving format, which fills 45 minutes with 13 videos, plus top 10 chart reviews from the U.S. (based on Billboard charts), U.K. (Music Week) and West Germany (Musikmarkt).

Each year, 40 shows are produced for \$55,000 each. Breaks are scheduled around Christmas and during the summer. Taped on Thursday and Friday at Germany's biggest film studio, they air the following week nationwide, but at different times regionally, on the ARD network's Third Program stations.

"Formel Eins" ("Formula One" in German) is targeted at the 6-29 age group, according to Thiesmeyer, who reports consistent rating success in attracting about four million viewers in this demographic every week. He asserts: "Audience research shows that no other regular television show comes close to reaching this group as effectively."

Record companies confirm the impact of "Formel Eins" on domestic sales. "Because it is so timely, it is

the most important show in Germany for singles, especially international product," says CBS artist marketing chief Heinz Canibol. Notes Udo Lange, head of Virgin in

(Continued on page 73)

GEMA, IFPI Going to Court German Royalty Battle Continues

MUNICH Both copyright society GEMA and the German IFPI group have decided to take their two-year-old battle over mechanical rights to court, thus rejecting outside mediation efforts.

The scene now switches to State Superior Court here, where a decision could take as long as a year. But both sides are open to continued negotiations outside the courtroom, in the hope of reaching an agreement more quickly.

At the heart of the fight is the basic royalty rate. IFPI wanted to pay slightly more than 8%, while GEMA insisted on 10%. The mediator suggested 9%. He also accepted GEMA's right to license exports in Germany instead of in the destination country, contrary to the recent BIEM pact.

But he was closer to the IFPI position on "bargain" (cutout) sales and supported the complicated BIEM formula for minimum royalty computation.

GEMA director Fritz Driese comments: "For us, it was basically a financial question. Now 9.5% is the international mechanical royalty stan-

Virgin Raising Money from City Institutions Branson Seen Laying Groundwork for Going Public

BY PETER JONES

LONDON Richard Branson's Virgin Group is raising 15 million pounds (\$21 million) from various City institutions to fund corporate expansion. The rapid growth of the Virgin enterprise had previously been funded by bank borrowings; this is the first time Branson has raised money from the City.

Through a merchant bank, Virgin has a convertible 7% preference stock placing with a group of 12 institutions. It's seen as a move to establish a link with such institutions before Virgin is launched as a quoted public company.

However, documents outlining the new deal emphasize that Virgin won't be going public for at least a year. The preference shares can be converted into ordinary shares at the time of the flotation, but the terms for the conversion aren't fixed.

"We're not ready to go public just

yet," Branson says. "We don't want to sell ourselves short. We're convinced there's tremendous growth potential for the group. This new money will help us with some acquisitions we have in mind but are not yet revealing."

Branson started Virgin as a mail order business in 1970, and his adventurous trading style has taken aboard retail stores, the record label, publishing, films and video, plus his transatlantic airline service, currently the subject of a massive promotional campaign here.

Virgin sales in the year to last January were 153 million pounds (\$214 million) and pre-tax profits 12 million pounds (roughly \$16.8 million). While Branson is not forecasting current year results, they're expected to top the 200 million pound (\$280 million) mark. In 1981, the figure was just 31 million pounds (\$43.4 million).

Branson remains the major shareholder despite a capital reorganiza-

tion before the new fund-raising.

Meanwhile, a new angle to the Virgin retail showmanship is being unveiled here next month. More than 30 life-sized wax reproductions of pop superstars have been created by a team of seven artists over the past nine months and will be strategically placed in different parts of the megastore in London's Oxford Circus. Included among the "dummies" are Michael Jackson, the Beatles, Dolly Parton, Grace Jones and Elvis Presley.

Store manager Johnny Fewings says: "Retail as theatre is what it is all about. If you can create an environment which is a joy to be in as well as having all the goods, then so much the better."

Alongside the massive software stock, there's now Radio Virgin in-store playing the latest hits and star interviews, and Fewings is laying on live entertainment in the front windows.

Record Merchandisers Conference Presentation

U.K. Labels Urged: Target Over-24 Demo

LONDON With Britain's teenage population growing smaller, the main challenge to record companies is to find, and invest in, acts that appeal to record buyers over the age of 24, delegates to the annual conference of distributor Record Merchandisers here were told.

"This is the vital target area," said Kingsley Grimble, director of buying. "Suitable acts have to be found to meet that age group in order to increase, or just sustain, music's share of the leisure pound.

"And this will hopefully produce a new generation of acts which last for five, seven or, who knows, even 10 albums rather than burn out after just a couple."

This demographic change to an older but more prosperous population will be a key factor affecting the retail trade in future, according to a conference presentation by the Henley School of Forecasting. The presentation also warned of the need to understand that regional, social and economic variations in

the country are now more sharply defined, with increasing competition between High St. and out-of-town shopping areas.

RM deputy managing director David Hammond insisted that retailer margins on Compact Discs must be at a level where the stock investment fully supports the stocking of a "credible CD range," and that CD must not be undersold to the consumer.

"Here's an opportunity," he said, (Continued on page 73)

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The Challenges Ahead

THE PAST IS KEY TO THE FUTURE

BY MACEY LIPMAN

Winston Churchill once said that those who don't learn from history are condemned to repeat it. Henry Ford's opinion was that "history is bunk." There's probably some merit in each of these positions, especially when it comes to the music business.

Anyone who has been around this business for a couple of decades will agree that it's a pretty "upsy-downsy" kind of life—golden, even platinum moments, followed by the agonizing echo of the empty cash register. Talk about your traumatic peaks and valleys!

It's like other businesses, only more so. I say "more so" because of the inherently volatile nature of our products and services and their perishability. Since we deal so closely with the youth market, we're constantly balancing on the edge of each new cultural jolt.

Also, this is a business whose individual companies are not only in competition with each other, but also with other aspects of the home entertainment industry. The very technology that contributes so much to our success can be a double-edged sword. This makes it extremely important to balance our historical understanding with *intuition* and a sense of anticipation.

Here's an example from recent history. Toward the middle of the '70s, financial pundits were declaring the music industry "recession-proof." Maybe they hadn't studied the history of economic cycles, even the cycle in our own business, because we had our very own recession by 1979. So much for those soothsayers.

We began the '80s with a power vacuum—no major superstars to lead the way to industry recovery. At the same time, we had competition from other branches of home entertainment technology.

Video games were exploding in the youth market, causing a sensa-

tion that moved many "experts" to write off the music business as dead in the water. Likewise, the spectacular rise of the personal computer competed mightily for the shrinking supply of home entertainment dollars.

The situation was pretty gloomy. But then along came Michael Jackson mania, and it looked as if the music industry was saved by this new messiah. And Jackson's music videos took off in a major way.

cent past, and we are in a position to act (and react) more quickly this time around.

One symptom of this is the growing number of record retailers who are getting into the video business as well. Also, it is interesting to note that many record business professionals have found new and exciting careers in the home video industry itself. I have to believe that this cross-pollination is likely to result in a healthier market all around.

Now the music industry has the



'Recent history shows the music business is still a business of music'

Macey Lipman is owner/president of Macey Lipman Marketing, based in Los Angeles. -

With the rise of MTV and other music video broadcasters, the industry was quick to adjust. Record companies began pumping serious dollars into high-impact productions designed even more for the *eyes* than the *ears*. In short, they saw the need to move ahead into *total entertainment marketing*. We were back in business.

A whole new generation of music listeners, or should I say "music viewers," was elbowing its way back into the stores.

But we should never think we're home free, because within this recovery lies a hidden challenge. The very home video explosion that helped rescue us from the doldrums is also draining discretionary dollars from music purchases. The good news, though, is that we may have learned the lessons of the re-

incredible Compact Disc, a development hailed as the best thing to happen to music since the LP. Hardware manufacturers are already preparing the next generation of CDs, updating them to include graphics as well as sound.

Here again, the challenge is to remember our history lessons and not plunge overboard in a frenzy for instant gratification. The temptation is for everyone to jump into this promising configuration and to forget the traditional stuff. But we must remember that there still are many millions of turntables and cassette players out there, and they won't disappear overnight.

Perspective, caution, intuition, boldness. We need a balance of these elements to squeeze the best possible results out of the market. And a little luck never hurts, either.

Letters to the Editor

THE CASE FOR A ROYALTY

Rep. Kastenmeier is described in Bill Holland's story (Billboard, Oct. 19) as a longtime copyright advocate. That being the case, it is surprising that he should make the all-too-common error of regarding the call for a home taping royalty as a bid by the record industry to obtain compensation for declining record sales.

The moral case for a royalty is unassailable, whatever the condition of the record companies' balance sheets. It is primarily a means—and the only practical means—of giving creators some recompense for the unauthorized use of their works.

Mr. Kastenmeier's credentials as a "copyright advocate" are called further into question when he describes the royalty as an "indirect tax." It is, of course, nothing of the sort. It is a form of blanket license, for which there are numerous precedents in the copyright system.

The fact that consumers may of-

fer stiff opposition to such a royalty is not an argument against its moral validity. It is an argument for helping the public to become better informed about the principles of intellectual property protection, principles which safeguard and extend the public access to works of creative endeavor.

Simon Smith
High Wycombe, U.K.

A SENSE OF PRIDE

As personal manager for such acts as Bill Medley, the Righteous Brothers and Gary Puckett, I was pleased to see space given to Lou Christie's commentary (July 20). But I was equally distressed to read the review given Motley Crue (Sept. 14), although my distress is not with the actual review, but with our industry.

In an age when the almighty dollar has been devalued to death, and the state of the world reduced to terrible hunger, mindless killings

and general brutalities, how is it possible for our industry to acknowledge and support performers who have such reverence for this business? There are many wonderfully talented artists who are still capable of performing and recording with a sense of pride and regard for their craft, regardless of what form their music takes.

To quote Simon Napier-Bell: "The music business is the go-to-bed-late, get-up-late, don't-give-a-f**k, do-as-you-please and still-make-a-fortune business." If this is true, how very sad for us all.

Judi Barlowe Fields
Encino, Calif.

OASIS IN THE DESERT

The Farm Aid concert at the Univ. of Illinois Memorial Stadium brought some well-deserved attention to Champaign, Ill., at least for the moment. The stadium and community were easily able to accommodate more than 78,000 fans in an

orderly fashion. It's my hope that major concert acts and promoters will consider adding Memorial Stadium to their list of venues now that the music industry has seen it done successfully with Farm Aid. Few may realize that Champaign has been the springboard for such moguls as Irving Azoff, REO Speedwagon and Dan Fogelberg, just to mention a few, and that it remains even today a musical hub of the Midwest.

I cordially invite those major acts who have overlooked Champaign in the past to consider our oasis in the desert.

Roger L. Prillaman
Champaign-Urbana, Ill.

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.*

It's terribly easy to look back and see how we should have responded to a given situation. For example, it's simple now to point the finger at the "one crop" mentality that infected the business with the sudden popularity of disco a decade ago. Or to blame the video game industry for overextending. Or a hundred other unwise marketing moves.

Nobody deliberately goes out to ruin his own business. It's just that in the heat of the moment it's easy to forget to remember your history. You can easily lose your balance in a quick-moving business.

One of the most exciting realities of the music industry is that *you never know*. You can never tell what new development will influence the course of your business, be it an artst, a style, a piece of material, whatever. It could be a dazzling new technological advance. It could even be a combination of external factors, anything from a war to a scientific breakthrough to an oil glut, or to a sudden upswing in interest rates.

Of course, the happiest and most consistent kind of surprise is the individual talent who pops up when you least expect it—the human being whose imagination, personality and marketability give the technology a reason for being.

Recent history shows that, when you come right down to it, the music business is still a business of music. And the music performer seems destined to continue to dominate whatever new system we invent to deliver the music.

There is still an exciting future for recorded music, no matter the configuration. And it's still the uncomposed music, the undiscovered artist, that makes this such a great business. I look forward to all the surprises awaiting us. Wherever they take us, I have a feeling it will be worth the ride.

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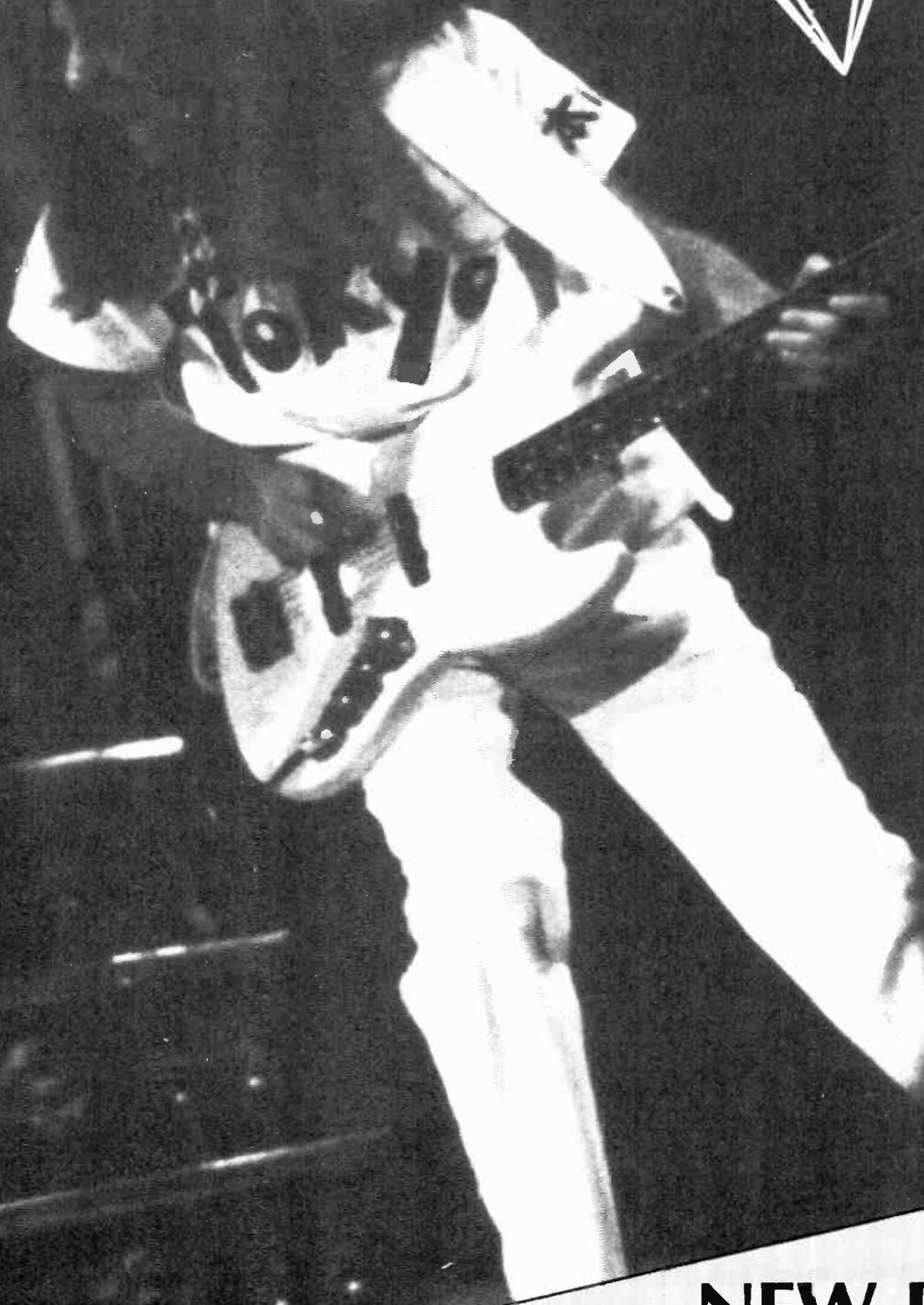
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—Ted Utz, Program Director,
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"*Line One* was a fun, concise hour of talk blended with just the right amount of music. I especially liked the exclusive live cuts by Journey, and the whole program flowed smoothly. Overall, I'm really pleased with *Line One* and Westwood One."
—Frank Jaxon, Program Director,
KRKE—FM/Albuquerque

"*Line One's* debut show gave us instant evidence of WAAF's listener interest in this kind of show—two of our listeners were able to talk with Steve Perry. We're very pleased with the sound of *Line One* on WAAF."
—Rick McKenzie, Special Projects Dir.,
WAAF—FM/Boston

"The music cuts were very well chosen, and I liked how the transitions from callers to music moved so smoothly."
—Sandy Scheff, Program Director,
KKCK—FM/Marshall, MN

"*Line One* is certainly a great show (for crossover formats). Listener response from all over the country provides larger-than-life appeal."
—Carl James, Program Director,
WSVQ—FM/Williamsport, PA

"*Line One* is an industrial-strength ratings winner that fits like a glove on hot-rockin' Foxy 101. Westwood One has come up with another winner!"
—Kim Travis, Program Director,
WFZX—FM/Saginaw, MI

"*Line One* is the most tightly-produced program of this type I've ever heard."
—Jay Bouley, Program Director,
WSPT/Stevens Point, WI

"Everything about *Line One* was great. The show moved well. The conversation with Steve Perry was informative, meaningful and oftentimes humorous. And the music/talk ratio kept music fans happy. The audio quality was very good. On a scale of 10, *Line One's* debut was a 9. I'm looking forward to hearing Supertramp next week."
—Tom Collins, Program Director,
WSEZ—FM/Greensboro, NC

"Loved the show! We found it very easy to air!"
—Jim Guidi, Program Director, KVML/Sonora, CA

"*Line One* is easily the best weekly network feature to come down the pike in years."
—David Grossman, Program Director,
WCCC—FM/Hartford, CT

"*Line One* is exciting, vibrant, probing and is perfectly in line with our high-quality standards."
—Charlie Kendall, Program Director,
WNEW—FM/New York

"How come (the hour's) already gone?! It's only two minutes to (done)-time—what is this?! Time flies when you're having fun—we just sat down! I mean, what's goin' on here?! This is really fun. I'd love to come back—thank you!"
—Steve Perry, *Line One* premiere guest,
signing off



1-800-ROCKERS

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

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

Newly appointed KITE Corpus Christi, Tex. program director Bob O'Neil is busy strengthening the station's "play the hits and play variety" philosophy. After two weeks on the job, O'Neil's hardest working records request-wise represent a variety indeed. They include Klymaxx's "I Miss You" (Constellation/MCA) and Kenny Rogers' "Morning Desire" (RCA). These adds were based on research done at O'Neil's last stomping ground, KHYT Tucson, a market that he says "is even slower than Corpus Christi." In the coming weeks, O'Neil will be beefing up KITE's call-out research for programming decisions.

BLACK/URBAN

The very busy WKYS Washington program director Donny Simpson is happily not too busy to give a good listen to three albums, from which he chose the bulk of his recent picks. First is Morris Day's ballad "Don't Wait For Me" (Warner Bros.). "I know a lot of people were expecting his whole album to be in that Minneapolis style," says Simpson of the former Time leader's latest. "This reminds me more of Augusta, Ga. and James Brown." Second is Maurice White's "I Need You" (Columbia). "At first I thought 'Switch On The Radio' would be the logical followup single to 'Stand By Me,' because it sounds so much like Earth, Wind & Fire," Simpson notes of White's album track. Eventually, however, "I Need You" "really stood out," he says. Simpson likens the ballad to some of Lionel Richie's work and relays that White called it his favorite track as well during a recent WKYS visit. Meanwhile, the O'Jays' "I Love America" (Philadelphia International/Manhattan) has a big fan in the D.C. discophile. In spirit, Simpson likens the song to a "very soulful" version of Bruce Springsteen's "Born In The USA." Sound-wise, Simpson says, "It's reminiscent of the old O'Jays" circa their "Family Reunion" album. Also popular with the PD is Kashif's "Condition Of The Heart" (Arista), a "moderate tempo track with a good story line." He also alerts colleagues to two items of note on Kashif's forthcoming album. The first is an anti-apartheid song which includes the line, "Botha, how can we dance when you're standing on our feet?" And watch for 10-year-old Donny Simpson Jr., who contributed some of his keyboard skills to the album.

AOR

Little Steven & Co.'s "Sun City" (Manhattan) hit the streets last week, and WNEW-FM program director Charlie Kendall didn't lose a minute in adding the stellar street single. "It's very commercial across the board," says Kendall, whose enthusiasm for the cause and the song is boosted by a special remix. "Pete Townshend's guitars are pushed way up here," says Kendall, "which gives us something of our own." Providing part of a lively soundtrack for WNEW's 18th birthday festivities is Elton John's collaboration with Wham!'s George Michael. The single, "Wrap Her Up" (Geffen), may be the purest pop offering John has made, says Kendall. Meanwhile, the Cars' "Tonight She Comes" (Elektra) is "another typically great" piece of music from that outfit, and the Alarm's "Strength" (IRS) "might just break them," Kendall notes. He's hoping "This Time" (Atco/Atlantic) will do the same for INXS, and predicts that John Waite's ballad "Welcome To Paradise" (EMI America) will garner the artist some serious CHR play.

KIM FREEMAN

NAB Task Force Seeks Input on Ratings

WASHINGTON The National Assn. of Broadcasters-sponsored Radio Audience Task Force, which since January has been studying possible methods to develop a radio audience measurement system that is more accurate and cheaper than Arbitron, is turning to the academic and research community in its quest to build a better "mousetrap." The hope is that someone in the nation's university and business brain trust centers might have a plan to improve the quality of data collections for ratings.

This task force marks the first time such an effort has been made since the NAB and the Radio Advertising Bureau spent \$100,000 to have

the Audits & Survey Co. develop new radio ratings methodology several years ago.

The task force, according to an NAB official, will shortly issue requests for proposals from consultants and academicians as part of its goal of exploring radio industry needs for an alternative method of collecting radio audience measurement data.

It is also studying the reasons why between 40% and 60% of those who agree to participate in rating surveys either fail or refuse to complete them, or cannot be contacted afterwards.

The "non-response" study, predi-

cated on a recent RAB analysis of "no-shows" in survey participants, will focus on the listening habits of the "no-shows." It will attempt to identify the differences in the listening habits of those who do respond and those who don't, and to determine if the behavior affects present ratings.

The NAB Radio Board, exasperated by the "exorbitantly high" cost of rating services, unanimously voted to study the creation of a non-profit alternative service to collect commercial radio audience research.

The task force will also investigate the legal, tax and capitalization requirements for such a venture.

Advisory Council Not Enthusiastic

ARBITRON TO SWEEP 75 MARKETS

BY KIM FREEMAN

NEW YORK Arbitron's announcement last week that it will begin continuous measurement in 75 top markets starting with next summer's sweep was met with a cool response from members of its advisory council.

This expansion involves the addition of 61 markets to the summer sweep and 47 to the winter book. For the most part, Arbitron's continuous measurements will apply to the nation's top 75 markets. Exceptions include Akron, Ohio, and Anaheim and San Diego/North County, Calif.

Central complaints include Arbitron's "insensitivity" in not seeking the council's opinion on the move, the cost/value ratio for continuous measurement in smaller markets, and the notion that this expansion is a competitive move on Arbitron's part in response to Birch's increasingly weighty presence.

According to Arbitron director of communications Thom Mocarisky, the expansion was dictated by the marketplace. "It follows the trend in the way radio stations are conducting their business," Mocarisky notes. "They need continuous ratings. Radio stations ought to have the opportunity to target seasonal advertisers."

Perhaps the most vocal in his disdain of Arbitron's move is advisory council chairman Larry Wexler of WPEN Philadelphia. "I don't have a problem with what they're trying to do," says Wexler. "It's the way they go about it."

While he calls Arbitron board chairman Ted Shaker a "good chief executive," Wexler says the development demonstrates that "Shaker gives too much autonomy to the people who run his radio department. This is another example of Arbitron shooting itself in the foot while trying to do business. It really would have been to their advantage to let us know about this in advance."

Council member Perry Ury of WTIC Hartford asks what stations in the country's 51st- to 75th-ranked markets "are going to do with four books a year. They don't have enough national advertisers to justify even two books a year."

The Council's vice chairman, John Lauer of WGST Atlanta, calls Arbitron's move "a reactive measure to Birch which costs us money. What we are paying now is already a lot of money."

Little more than a month ago, Arbitron announced that Atlanta would soon be rated four times a year, a development Lauer has long resisted. According to Lauer, WGST will continue subscribing to just two books, and he hopes other Atlanta outlets will follow suit.

"Continuous measurement is unnecessary," says Lauer. "Four books a year is a way for Arbitron to make money."

Like most council members, WOKJ/WJMI Jackson, Miss.'s Zane Rodin stresses that Arbitron has every right to make this move. But Rodin is in Lauer's camp on

the lack of need for continuous measurement.

"The expense from a broadcaster's point of view is just prohibitive," he says. "It's already too high."

In response to these complaints, Arbitron's Mocarisky stresses that the expanded sweeps are options for broadcasters. "Broadcasters will finance this only if they elect to," he notes. "One complaint we get is that advertisers don't use the books. Now that they will be available to a larger number of markets on a consistent basis, radio will discover the value of these books."

One advantage of the new measurements, stresses Mocarisky, is the ability it will afford radio to lure seasonal advertisers.

(Continued on page 16)



Setting a New Tradition. Executives from Westwood One, Inner City Broadcasting and the Apollo Theatre Investment Group celebrate a recent agreement wherein WWI will produce at least one monthly radio special from New York's legendary Apollo Theatre, which Inner City owns. Debuting in January, the show will be called "Live From The Apollo." Standing from left are Investment Group executive vice president/finance Clarence Jones; Charles Warfield, vice president/general manager of Inner City's WL1B/WBLS New York; WWI's account executive John Brodie, director of special projects Sam Kopper and vice president/advertising sales Ron Hartenbaum; WBLS program director and "Live From The Apollo" host B.K. Kirkland; and WWI chairman Norm Pattiz. Seated are Inner City's vice chairman Hal Jackson and president Pepe Sutton and Sid McCoy, longtime personality and host of WWI's "Special Edition."

...newslines...

THE KEYMARKET GROUP of Augusta, Ga. has agreed to acquire three Amature Group outlets: KMJQ Houston, KMJM St. Louis and WLTI Detroit. Keymarket is headed by Kerby Confer and Paul Rothfuss. The transfer is pending FCC approval.

DON PETERSON is the new vice president/general manager at KBEQ Kansas City. Peterson has been the general sales manager at KLTR Houston since 1981.

KMEL SAN FRANCISCO creates the new post of station manager and appoints Paulette Williams to fill it. Williams rejoins Century Broadcasting; she had been general sales manager for its KWST Los Angeles, now KMGG.

BEN SCRIMIZZI resigns his post as senior vice president of marketing and sales for the Radio Advertising Bureau. He leaves that post after two years to become an executive vice president at Associated Air Freight. Prior to joining the RAB, Scrimizzi was marketing senior vice president for Purolator Courier.



Cool Country Kats. KKAT Ogden, Utah news director J.C. Kolls, left, and music director Bob LaBorde, right, pose with John Schneider after the country artist's performance on a bill with Sylvia at the Utah State Fair.

ARBITRON TO SWEEP 75 MARKETS

(Continued from page 15)

On the subject of competing with Birch, Mocarsky says, "It's really more of a response to the marketplace, both advertisers and radio." As to council members' complaints about not being forewarned, Mocarsky notes that the group is "one channel between ourselves and our clients. But we must also be able to keep our own council and arrive at decisions within our own organization."

Prior to this development, markets had to have at least three Arbitron subscribers in order to get a survey added. When the new system debuts with the June 26 to Sept. 17 survey, Mocarsky says, outlets in markets with new quarterly measurements "will not be compelled" to subscribe to the ratings service.

Subscription increases for stations opting for additional surveys are less for those signing up before Dec. 31, 1986. Stations in three-report markets that choose four surveys will be charged 13% more than the present three-market rate. After that date, the rate

hike is 20%.

Two-report market stations opting for quarterly surveys will be charged 25% more than the two-report rate before that date, and 50% afterwards. The same market stations electing for three sweeps will be charged 15% above the present two-report fee.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

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

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FOR WEEK ENDING OCTOBER 26, 1985

Billboard® HOT 100 SINGLES ACTION

RADIO MOST ADDED

196 REPORTERS

	NEW ADDS	TOTAL ON
ARCADIA ELECTION DAY CAPITOL	115	115
ELTON JOHN WRAP HER UP GEFEN	108	108
EURYTHMICS/ARETHA FRANKLIN SISTERS ARE... RCA	57	129
SHEENA EASTON DO IT FOR LOVE EMI-AMERICA	47	47
SIMPLE MINDS ALIVE & KICKING A&M	46	159

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
OLIVIA NEWTON-JOHN SOUL KISS MCA	34
KATE BUSH RUNNING UP THAT HILL EMI-AMERICA	32
RAY PARKER JR. GIRLS ARE MORE FUN ARISTA	27
BILLY JOEL THE NIGHT IS STILL YOUNG COLUMBIA	19
EDDIE MURPHY PARTY ALL THE TIME COLUMBIA	15

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WOX by Kim Freeman JIOX

WRIF DETROIT'S morning team of **Jim Johnson** and **George Baier** cropped up on crosstown competitor **WLLZ** last Monday (14). The duo's contract with WRIF expired Sept. 30, with a 75-day right-to-match clause that extended through mid-December. Predictably, WLLZ's program director **Michael Mayer** is not pleased. He would not comment on whether WRIF plans to take any legal steps in getting the pair to honor the 75-day clause, but said, "We are surprised that John and George would turn their backs on their friends and listeners at WRIF by not allowing us the right to match."

THE TERM "BOSTON POPS" may soon adopt a new connotation to represent the heavyweight pop radio battle taking shape in that market. On the heels of **Bob Travis'** move to the programming post at **WHTT** last week, **WZOU** has realigned its staff to gear up for the fight. First, **Pat McKay** ships in from **KBEQ** Kansas City as operations director. At the same time, **Ken VanTassell** is out as music director, leaving **PD Jim Culter** and **McKay** to mastermind the music decisions. In addition, **WZOU** personalities **Steve York** and **David Jones** have switched air shifts to fill the overnight and midday slots respectively. And **Uncle Johnny** departs the evening shift, with a replacement to be named shortly.

WINZ-FM Miami program director **Keith Isley** has resigned that post over what general manager **Stan Cohen** is calling "differences of opinion." Music director **Mark Shands** is filling in interim PD duties for the **CHR** outlet, and looks to be a good candidate for the permanent spot... In Corpus Christi, Tex., **Bob O'Neil** takes on programming duties for **CHR** outlet **KITE**. He was PD at **KHYT** Tucson. O'Neil replaces **Dave Parks**, who moves upstairs at **KITE** to operations director.

TOM JOYNER'S daily 1,800-mile commute between the morning shift at **KKDA** Dallas and the afternoon slot at **WGCI** Chicago began last Monday (14) and was surrounded with the fanfare it deserves. "NBC Nightly News" cameras accompanied Joyner on his first jaunt, and the **WGCI** crew was waiting at the Chicago airport with a marching band, fans and an ambulance. Let's hope the medical crew was unnecessary on this maiden voyage, as Joyner still has six-and five-year contracts to fulfill with **KKDA** and **WGCI** respectively.

KSHE ST. LOUIS program direc-

tor **Rick Balis** gets additional duties as operations manager for the top-rated **Emmis AOR** outlet... A fourth **WNIC** Detroit staffer leaves that outlet to join newborn pop neighbor **WDTX** (Billboard, Oct. 19). That's **Jim Harper**, who leaves the morning shift at **WNIC** to program **WDTX**. Per contractual agreements, he'll hold on starting an airshift for **WDTX** until February.

Mike Harrison's Los Angeles-based **Goodphone Communications** has been inked by the National Academy of Recording Arts & Sciences to produce the official **NARAS-sanctioned "Grammys Radio Special"** for the fourth year in a row. A distributing network has yet to be selected. According to Harrison, the 1986 event will be the most extensively produced Grammy special to date. Multiple programs are part of the plan, with individual two-hour shows for nine different formats. It all begins a week in advance of the Feb. 25 ceremony and culminates with a behind-the-scenes exclusive on the festivities. CBS is televising the event.

A Detroit team makes a surprising crosstown move

Country broadcaster, Great Empire of Wichita plays a little musical PDs. The shifts have **Chris Collier** now programming **WOW-AM-FM** Omaha. Collier replaces **Chuck Urban**, and swings in from Great Empire homebase **KFDI-AM-FM** Wichita. Filling his combo PD shoes there is **John Spear**, who was programming only the FM prior to Collier's move... Out west at country-formatted **KUGN** Eugene, Ore., longtime air talent **Sean O'Brien** gets promoted to the PD chair after **Tom Edwards'** departure... Still in the country camp, **Les Acree** is settling into his new post as program director for **WTQR-FM** Winston/Salem. Fresh from **WGKX** Memphis, Acree replaces **Mark Tudor**, who left several months back for **WBOS** Boston. Tudor had also handled music director duties for **WTQR**, a duty now delegated to the skilled ears of **Danny Hill**, who is also the station's afternoon man.

In Modesto, Calif., country outlet **KMIX** ups music director **Ron Stevens** to the PD chair, while **Ed Nickus** steps up to MD duties. Stevens replaces **Steve Amari**, who went with **KMIX's** former owner **FMW Broadcasting** to pro-

gram its recent acquisition, **KKOO** Santa Barbara. There, **Amari** replaces **Bob Senn**.

KKGO-FM LOS ANGELES teams up with the Music Industry Network there to host an Oct. 28 benefit concert for the **Neil Bogart Memorial Laboratory**, the children's cancer research charity. Being the jazz stronghold that **KKGO** is, it's only natural that the evening's performers include genre-crossing **Warner Bros.** artist **Michael Ruff** and **Zebra** foursome **Perri**. **KKGO** talent **Roger Layng** will act as master of ceremonies, which take place at **At My Place**.

At Josephson adult contemporary outlet **WMGF** Milwaukee, **Dave Bishop** comes aboard as program director. A recruit from **WBT** Charlotte, Bishop relieves **Dave Luczak**, who can now concentrate solely on his morning show... At Detroit's **WQBH**, **Kevin Brown** ships in from **KDKD** Denver as morning man. He'd been with the Denver outlet for the past five years as both a morning and afternoon man... East a bit in Atlantic City, **La Bamba** leaves the night shift at **WMTR-AM** Morristown, N.J. to take on the same shift at **WLQE-FM**... And, in that other gambling headquarters, **Tim Maranville** joins **KMZQ** Las Vegas as program director. Also joining the adult contemporary station is **Stan Harris**, who comes aboard in the midday slot. Maranville was PD as **KMJJ** Las Vegas, while **Harris** joins from neighboring **KUDO-FM**.

WBAB BABYLON, N.Y. recruits **Lori Githens** as news anchor and director. She shifts east a bit from **WGR** Buffalo... In Baltimore, **Jackson Whitt** assumes the production director title for **WBAL/WIYY**. He had held the same job for **WMZQ** Washington... Promoted to the production director chair is **WYSP** Philadelphia's **Ronn Lipkin**. He's been the outlet's assistant production director for the past 18 months.

WESTWOOD ONE PRESENTS

TEARS FOR FEARS

SUPERSTAR CONCERT SERIES proudly presents the captivating sound of Tears For Fears in an exclusive performance airing the weekend of Saturday, October 26 on more than 450 Westwood One Radio Network affiliates in North America and throughout the world. Caught live by Westwood One's mobile studios during the duo's September swing through Texas, Roland Orzabal and Curt Smith deliver exciting versions of material from *The Hurting* and *Songs From The Big Chair*, including "The Hurting," the chart-topping "Everybody Wants To Rule The World," and "Shout," and their latest smash, "Head Over Heels." Don't miss Tears For Fears as they make it hurt so good on this special edition of the *Superstar Concert Series*, the most listened-to concert program on radio! Contact Westwood One at (213) 204-5000 or Telex 4996015 WWONE.



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



The Fox Family. WFOX-FM Atlanta personnel pose with Fox Theater executives to promote their eighth annual Fox Family Film Festival, a series of 10 classic films that begins with 1984's "Amadeus." Standing with a live replica of Mozart are, from left, WFOX program manager Dennis Winslow, morning talents Don Shaffer and Stacia Kelly and the Fox Theater's Jay Constance.



Last but Not Least. WAVA Washington air teammates Charlie & Harrigan try their hand at the sporting life and finish "dead last" in the WAVA/Stroh's Run For Liberty II foot race. Charlie and Harrigan finished after roughly 3,000 WAVA listeners, who all took part to raise money for the Statue of Liberty fund.



Oh, Saginaw. WWWS Saginaw, Mich. staffers literally get Ready For The World as the MCA act stops by after a sold-out performance in the city to deliver extra copies of their hit, "Oh Sheila." Standing backstage from left are RFTW's Gordon Strozier and Melvin Riley, WWWS jock Leapin' Larry and music director Dave Rosa, and band members Willie Triplett and John Eaton.



WILD Wavemakers. Capitol recording artist Lillo Thomas poses with the WILD Boston staff after providing live entertainment during a WILD listener cruise. Standing from left are WILD promotion person Melissa Clarke, Thomas' road manager Kevin Jones, WILD music director Angela Thomas and program director Elroy R.C. Smith, and Thomas.



Dating Games. KFRC San Francisco air personality Craig Roberts enjoys the beautiful fortune of a visit from actress Brooke Shields.



NBC Rocks the Book. NBC Radio Entertainment reporter Rona Elliot chats with Live Aid organizer Bob Geldof before the two announced the publication of the "Live Aid" book on a recent edition of the network's "Live From The Hard Rock Cafe." Proceeds from the sale of this volume are slated for the Band Aid Trust.



Fernando Fan Club. WBCN staffers gather around multi-media comedian Billy Crystal while the artist promotes his A&M album "Mahvelous" and his new film "Running Scared." Looking truly marvelous from left are WBCN jocks Mark Parenteau and Tami Heide, Crystal, assistant promotion director Larry Loprete, assistant program director Bob Kranes and WBCN air talent Kathryn Lauren.



Loved 'Em and Left 'Em. Members of KHOW Denver's staff pose before throwing their New York/New Jersey reunion party for listeners who love the Eastern cities, but not enough to leave Denver. Pictured with Lady Liberty are, from left, morning co-host Charley Martin, oides specialist Da Boogieman, promotion director Deb Dowling, morning partner Hal Moore and morning show producer Red Baron.

In Memory of
DAN MORAN
(1944 - 1983)

from the employees of Sound Warehouse, Inc.

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Billboard TOP ROCK TRACKS

				Compiled from national album-oriented radio airplay reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	2	6	GLENN FREY MCA	YOU BELONG TO THE CITY
2	4	8	8	HEART CAPITOL	NEVER
3	3	4	7	ROGER DALTRY ATLANTIC	AFTER THE FIRE
4	5	9	10	MR. MISTER RCA	BROKEN WINGS
5	2	1	8	STARSHIP GRUNT	WE BUILT THIS CITY
6	6	12	7	JOHN COUGAR MELLENCAMP RIVA	R.O.C.K. IN THE U.S.A.
7	9	14	7	JOHN COUGAR MELLENCAMP RIVA	SMALL TOWN
8	14	—	2	Z Z TOP WARNER BROS.	SLEEPING BAG
9	11	29	3	RUSH MERCURY	THE BIG MONEY
10	8	10	10	DIRE STRAITS WARNER BROS.	ONE WORLD
11	20	35	3	PHANTOM, ROCKER & SLICK EMI-AMERICA	MEN WITHOUT SHAME
12	28	—	2	SIMPLE MINDS A&M	ALIVE & KICKING
13	19	25	4	ROGER DALTRY ATLANTIC	UNDER A RAGING MOON
14	15	15	5	THE THOMPSON TWINS ARISTA	LAY YOUR HANDS ON ME
15	7	3	13	THE HOOTERS COLUMBIA	AND WE DANCED
16	10	5	11	JOHN COUGAR MELLENCAMP RIVA	LONELY OL' NIGHT
17	17	20	5	STEVIE RAY VAUGHAN EPIC	LOOK AT LITTLE SISTER
18	26	34	4	CRUZADOS ARISTA	MOTORCYCLE GIRL
19	12	6	10	LOVERBOY COLUMBIA	LOVIN' EVERY MINUTE OF IT
20	16	13	12	TEARS FOR FEARS MERCURY	HEAD OVER HEELS
21	23	41	3	TOMMY SHAW A&M	REMO'S THEME (WHAT IF)
22	24	24	5	KISS MERCURY	TEARS ARE FALLING
23	13	7	9	BRYAN ADAMS A&M	ONE NIGHT LOVE AFFAIR
24	18	18	9	THE OUTFIELD COLUMBIA	SAY IT ISN'T SO
25	21	17	11	MARILLION CAPITOL	KAYLEIGH
26	35	—	2	JOE LYNN TURNER ELEKTRA	ENDLESSLY
27	41	—	15	DIRE STRAITS WARNER BROS.	WALK OF LIFE
28	22	11	17	STING A&M	FORTRESS AROUND YOUR HEART
29	29	32	5	JAN HAMMER MCA	MIAMI VICE THEME
30	30	30	15	TALKING HEADS SIRE	AND SHE WAS
31	45	—	2	INXS ATLANTIC	THIS TIME
32	34	37	4	STING A&M	LOVE IS THE SEVENTH WAVE
33	33	33	6	JOHN COUGAR MELLENCAMP RIVA	RAIN ON THE SCARECROW
34	27	27	7	NICK LOWE COLUMBIA	I KNEW THE BRIDE
35	25	22	8	R.E.M. I.R.S.	DRIVER 8
36	40	46	3	TALKING HEADS SIRE	STAY UP LATE
37	37	23	14	HUEY LEWIS & THE NEWS MCA	BACK IN TIME
38	42	42	4	MOTLEY CRUE ELEKTRA	HOME SWEET HOME
39	43	43	4	SQUEEZE A&M	HITS OF THE YEAR
40	32	19	11	NIGHT RANGER MCA	FOUR IN THE MORNING
41	31	16	8	BRUCE SPRINGSTEEN COLUMBIA	I'M GOIN' DOWN
42	NEW			PREFAB SPROUT EPIC	WHEN LOVE BREAKS DOWN
43	38	26	10	U2 ISLAND	BAD
44	39	28	13	CHEAP TRICK EPIC	TONIGHT IT'S YOU
45	NEW			AUTOGRAPH RCA	BLONDES IN BLACK CARS
46	46	36	11	DIRE STRAITS WARNER BROS.	SO FAR AWAY
47	47	44	6	MICHAEL MCDONALD WARNER BROS.	BAD TIMES
48	48	45	6	QUARTERFLASH GEPHEN	TALK TO ME
49	36	21	9	MICK JAGGER & DAVID BOWIE EMI-AMERICA	DANCING IN THE STREET
50	44	31	6	JON BUTCHER AXIS CAPITOL	STOP

Radio

Fowler Defends FCC's Minority Ownership Policy

BY BILL HOLLAND

WASHINGTON FCC chairman Mark Fowler, in a speech at the FCC Minority Ownership Conference, gave his own administration good marks for its efforts to increase minority ownership, but continued to defend his "marketplace" approach, rather than government regulation, as the best way to increase diversity and the "disappointingly small" number of minorities in broadcast ownership positions.

Fowler also cast aside criticism of his "moderate" approach, saying that to "link programming and race and then draw hard and fast rules to include some and exclude others" would force the Commission to operate "under the highest atmospheric pressure, in constitutional terms."

Throughout his administration, Fowler has been criticized by minority groups for his position that government affirmative action programs are, as he once again said in his speech, "illegal race quotas."

Fowler maintained in his remarks at the Oct. 8 conference that "without careful moderation" of discrimination remedies, "we may commit new wrongs. And if they are repudiated by the courts, it makes more moderate steps harder to take and harder to keep in place."

However, the highlight of Fowler's speech, as far as new FCC efforts are concerned, was his announcement that the Commission

plans to reduce its distress sale provision price, and extend the distress sale policy to sales after a hearing begins.

Under current FCC rules, a broadcaster in danger of losing its license at a renewal hearing may sell to a minority controlled firm—at a price not exceeding 75% of the station's fair market value, and before the hearing begins.

Under the new proposal, the price would not exceed 50%, and the broadcaster could sell after a hearing has begun (but not after the case conclusions have been filed).

Paradoxically, Fowler also told the minority audience that he doesn't plan to step up hearing designation orders against broadcast licensees, because "fewer activities were deemed to require a hearing." Fewer designation hearings will mean fewer chances of distress sale situations.

Another announcement that should benefit minority ownership visibility was a proposed FCC annual reporting mechanism to monitor annual minority ownership—"to keep a public eye on the level of private sector accomplishments," as Fowler described it.

(Continued on page 21)

Wilmington's WJBR-FM Gets A New Sound

WILMINGTON, Del. WJBR-FM, one of the nation's pioneering "beautiful music" stations, changed to adult pop last week.

The station's new owner, New York-based CRB Broadcasting Corp., purchased WJBR-FM and its sister WJBR-AM in June. The long-time format of the FM station, known as "Just Beautiful Radio," was dropped in favor of an adult contemporary format to fit in with the new format for the AM station, which shifted from nostalgia to a rock format built around the rock hits of the '50s through the '70s.

According to Doug Welldon, operations manager for both stations, the format changes were intended to "localize" the program approach. Welldon says CRB was looking for holes in programming styles to find an area in which Wilmington was not being served. In addition, he notes, the brighter, more upbeat sound of both the AM and FM formats should result in attracting a younger audience for both stations.

The programming changes will also help the stations to concentrate on serving the Wilmington market. Until now, WJBR-FM was a dual-city station, catering to both Wilmington and nearby Philadelphia. The stations were both strictly music, with no news offered. Now they are adding two full-time news reporters and will emphasize local news coverage during the day. WJBR-AM will also carry ABC Information Network newscasts.

MAURIE H. ORODENKER

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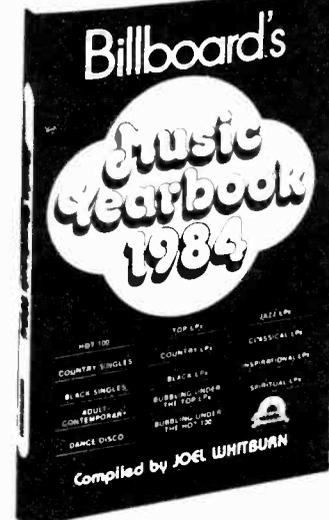
BY FRED BRONSON

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Featured Programming

WESTWOOD ONE keeps the programming hopper popping by signing an agreement with **Inner City Broadcasting** for the joint production of a monthly radio series entitled "Live From The Apollo." In addition to a number of radio properties, Inner City owns the historic New York theatre, which reopened earlier this year after extensive refurbishing.

Per the agreement, WWI will produce at least one special per month, all originating from the Apollo and varying in length from one to two hours. The programs will consist of live and recorded concerts, music and interview specials, call-in shows, and, of course, the Apollo's traditional variety revues. **B.K. Kirkland**, program director and personality for Inner City's **WBLS** New York, will host "Live From The Apollo," which debuts in January.

GLORIA BRIGGS takes a step up to director of the **ABC FM Radio Network**, putting her in charge of the web's daily activities. Briggs was station relations manager for both the FM Network and ABC's **Rock Radio Network**. Speaking of ABC, congratulations to network affiliates **WIYY** Baltimore and **KFMG** Albuquerque, who tied for first place in ABC's **R.O.C.K. (Reckless Operators Can Kill)** awards project. **WIYY** and **KFMG** were two of several ABC affiliates to submit reports outlining what they've done to address the problem of drunk driving in the past year. **WNOR** Norfolk and **WTKX** Pensacola finished second and third respectively.

SATELLITE MUSIC NETWORK in Dallas is planning the November debut of its fifth live format, "Heart & Soul." With a target audience of females 18 to 49, and a core target of adults 25 to 44, the 24-hour format will mix roughly 70% classics with 30% currents and recurrences. "Heart & Soul" joins "Country Coast To Coast," "StarStation," "Stardust" and "Rock 'N' Hits" on SMN's roster of live, full-service fare.

A few more Christmas offerings to catch up on. First, from **Drake-Chenault** of Canoga Park, Calif., two new six-hour packages, "Holiday Hits" and "Christmas In The Country." Geared for contemporary outlets, "Holiday Hits" is hosted by **KMGG** Los Angeles' **Laurie Allen** and features holiday tracks from the likes of Bruce Springsteen, Elvis Presley, the Eagles and the Carpenters. Veteran syndicated host **Bob Kingsley** will host "Christmas In The Country," which sports a mix of traditional country hits and Christmas classics as performed by Willie Nelson, Dolly Parton, Alabama and several other stars... And **The Music Director**, of Indian Orchard, Mass., is once again offering its package of seasonal selections for broadcast Dec. 1 through Christmas Day. The set comes on five 10.5-inch reels in stereo or mono and features 163 songs, including 28 traditional Christmas carols.

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. 25-26, **Oingo Boingo**, Rick Dees' Weekly Top 40, United Stations, four hours.

Oct. 25-27, **Three Dog Night**, **Linda Ronstadt**, **Hollies**, Top 30 USA, CBS Radioradio, three hours.

Oct. 25-Nov. 1, **Exile**, Country Today, MJI Broadcasting, one hour.

Oct. 25-Nov 1, **Mike Levine of Triumph**, Metalshop, MJI Broadcasting, one hour.

Oct. 26, **Johnny Rivers**, Solid Gold Saturday Night with Dick Bartley, United Stations, three hours.

Oct. 26-27, **Simon & Garfunkel**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Oct. 26-27, **Eddy Raven**, Weekly Country Music Countdown, United Stations, three hours.

Oct. 26-27, **Debbie Reynolds**, The Great Sounds, United Stations, four hours.

Oct. 26-Nov. 2, **Waylon Jennings**, **Kris Kristofferson**, Silver Eagle, DIR Broadcasting/ABC Entertainment Network, one hour.

Oct. 27, **Himekami Sensation**, Musical Starstreams, Musical Starstreams, two hours.

Oct. 27, **Roger Daltrey, Part I**, Rock Over London, Radio International, one hour.

Nov. 1-3, **Halloween Hits**, Top 30 USA, CBS Radioradio, three hours.

Nov. 1-3, **Scorpions**, **Motley Crue**, Superstars Of Rock, Barnett-Robbins, 90 minutes.

Nov. 1-3, **Daryl Hall & John Oates**, Superstar Portraits, Barnett-Robbins, 90 minutes.

Nov. 1-3, **Statler Brothers**, American Country Portraits, Barnett-Robbins, 90 minutes.

Nov. 1-3, **Natalie Cole**, Street Beat, Barnett-Robbins, 90 minutes.

Nov. 1-7, **Dio Special**, Metalshop, MJI Broadcasting, one hour.

Nov. 2, **24 Carat Motown**, Solid Gold Saturday Night, United Stations, five hours.

Nov. 2-3, **Peter Nero**, The Great Sounds, United Stations, four hours.

Nov. 2-3, **Oak Ridge Boys**, Weekly Country Music Countdown, United Stations, three hours.

Nov. 2-3, **Mr. Mister**, Rick Dees' Weekly Top 40, United Stations, four hours.

Nov. 2-3, **Turtles**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Nov. 3-10, **Roger Daltrey, Part II**, Rock Over London, Radio International, one hour.

Nov. 8-10, **Salute to the Temptations**, Top 30 USA, CBS Radioradio, three hours.

Nov. 8-10, **Sylvia**, **Juice Newton**, American Country Portraits, Barnett-Robbins, 90 minutes.

Nov. 8-10, **Supertramp**, Superstars Of Rock, Barnett-Robbins, 90 minutes.

Nov. 8-10, **Kiss**, Rock Reunion, Barnett-Robbins, two hours.

FCC CHAIRMAN FOWLER

(Continued from page 20)

The biggest problem minorities face in purchasing stations is the lack of capital, Fowler said, and "the point of this conference is to connect potential minority owners with, as Forbes magazine might put it, those capitalist tools—brokers, bankers, and deal makers—who can change those numbers. That's what's needed."

In a strongly worded message to some of his minority critics near the conclusion of his remarks, Fowler said: "There is no place at all for those who use the laudable goal of minority participation in broadcasting to hoodwink, to stare down, and especially to shake down parties before the FCC."

He also referred to minority ownership "sweeteners" in hearings and waivers as "a form of administrative lawlessness."

The FCC chairman concluded by saying that while slow progress "is sad news for many," a "monitored marketplace that punishes discrimination but that is otherwise level for all players" is, in his opinion, the "best" approach for future minority ownership in broadcasting.

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Billboard

ADULT CONTEMPORARY MOST ADDED

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

	NEW	TOTAL
	ADDS	ON
73 REPORTERS		
JAMES TAYLOR EVERYDAY COLUMBIA	18	18
BILLY JOEL THE NIGHT IS STILL YOUNG COLUMBIA	12	35
FREDDIE JACKSON YOU ARE MY LADY CAPITOL	12	52
PHIL COLLINS/MARILYN MARTIN SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS) ATLANTIC	12	63
TEARS FOR FEARS HEAD OVER HEELS MERCURY	12	53

HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	2	8	PART TIME LOVER	TAMLA 1808 1 week at No. One STEVIE WONDER
2	1	1	11	SAVING ALL MY LOVE FOR YOU	ARISTA 1-9381 ◆ WHITNEY HOUSTON
3	5	11	8	LOVE THEME FROM ST. ELMO'S FIRE	ATLANTIC 7-89528 DAVID FOSTER
4	4	7	7	TAKE ON ME	WARNER BROS. 7-29011 ◆ A-HA
5	11	18	3	SEPARATE LIVES (THEME FROM WHITE NIGHTS)	ATLANTIC 7-89498 ◆ PHIL COLLINS/MARILYN MARTIN
6	9	14	6	HURTS TO BE IN LOVE	CBS ASSOCIATED 4-05586/EPIC ◆ GINO VANNELLI
7	15	19	5	HEAD OVER HEELS	MERCURY 880 899-7/POLYGRAM ◆ TEARS FOR FEARS
8	3	3	17	CHERISH	DE-LITE 880869-7/POLYGRAM ◆ KOOL & THE GANG
9	6	4	13	YOUR SECRET'S SAFE WITH ME	WARNER BROS. 7-28928 MICHAEL FRANKS
10	8	8	10	JANET	MOTOWN 1802 COMMODORES
11	7	5	12	CRY	POLYDOR 881786-7/POLYGRAM ◆ GODLEY & CREME
12	12	15	7	THE WAY YOU DO THE THINGS YOU DO/MY GIRL	RCA 14178 ◆ DARYL HALL & JOHN OATES
13	19	26	4	YOU ARE MY LADY	CAPITOL 5495 ◆ FREDDIE JACKSON
14	17	17	6	STAND BY ME	COLUMBIA 38-05571 ◆ MAURICE WHITE
15	20	32	3	YOU BELONG TO THE CITY	MCA 52651 GLENN FREY
16	10	6	13	FREEDOM	COLUMBIA 38-05409 ◆ WHAM!
17	24	—	2	WHO'S ZOOMIN' WHO	ARISTA 1-9410 ARETHA FRANKLIN
18	25	—	2	MORNING DESIRE	RCA 14194 KENNY ROGERS
19	21	31	3	MIAMI VICE THEME	MCA 52666 JAN HAMMER
20	22	28	5	SUNSET GRILL	GEFFEN 7-28906/WARNER BROS. DON HENLEY
21	26	—	2	THE NIGHT IS STILL YOUNG	COLUMBIA 38-05657 BILLY JOEL
22	18	10	16	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	CAPITOL 5491 ◆ TINA TURNER
23	13	12	15	POWER OF LOVE	CHRYSLIS 4-42876 ◆ HUEY LEWIS & THE NEWS
24	14	9	16	YOU'RE ONLY HUMAN (SECOND WIND)	COLUMBIA 38-05417 ◆ BILLY JOEL
25	23	13	10	POWER OF LOVE (YOU ARE MY LADY)	ARISTA 1-9391 AIR SUPPLY
26	16	16	10	ST. ELMO'S FIRE (MAN IN MOTION)	ATLANTIC 7-89541 ◆ JOHN PARR
27	33	36	4	LAY YOUR HANDS ON ME	ARISTA 1-9396 ◆ THE THOMPSON TWINS
28	36	—	2	SOUL KISS	MCA 52686 ◆ OLIVIA NEWTON-JOHN
29	NEW	—	—	SHE BELIEVES IN LOVE	CARIBOU 4-05624/EPIC THE BEACH BOYS
30	30	29	9	DON'T LOSE MY NUMBER	ATLANTIC 7-89536 ◆ PHIL COLLINS
31	27	21	13	A LITTLE BIT OF HEAVEN	MODERN 7-99630/ATLANTIC NATALIE COLE
32	32	33	6	DRESS YOU UP	SIRE 7-28919/WARNER BROS. ◆ MADONNA
33	28	23	15	LOST IN THE FIFTIES TONIGHT	RCA 14135 RONNIE MILSAP
34	40	37	4	FORTRESS AROUND YOUR HEART	A&M 2767 ◆ STING
35	35	24	17	NEVER SURRENDER	EMI-AMERICA 8268 ◆ COREY HART
36	37	38	4	BE NEAR ME	MERCURY 880626-7/POLYGRAM ◆ ABC
37	NEW	—	—	LONELY OL' NIGHT	RIVA 880984-7/POLYGRAM ◆ JOHN COUGAR MELLENCAMP
38	38	22	22	EVERYTIME YOU GO AWAY	COLUMBIA 38-04867 ◆ PAUL YOUNG
39	39	34	22	FOREVER	COLUMBIA 38-04931 ◆ KENNY LOGGINS
40	NEW	—	—	EVERYDAY	COLUMBIA 38-05681 JAMES TAYLOR

○ 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.

Uniform Anti-Theft Device Called Crucial NARM Subcommittee Will Search for Security System

This story prepared by Earl Paige and Jim McCullaugh.

SAN DIEGO As retailers move toward wider acceptance of 4- by 12-inch packaging for prerecorded audiocassettes, the urgency of a uniform anti-theft device was seen as crucial by dealers and vendors attending the recent National Assn. of Recording Merchandisers (NARM) Retail Advisory/Manufacturers Advisory Conference here. A special subcommittee has been organized by NARM to search out

a system.

Also discussed during a spirited debate on packaging were anti-theft systems for Compact Discs and prerecorded videocassettes.

Many chains, among them Musicland and Camelot, currently produce their own 12-inch-long security holder for prerecorded audiocassettes. In earlier discussions here on manufacturer-supplied long boxes, Camelot executive vice president Jim Bonk said his outfit would "gladly give up our ugly and expensive anti-theft shoe."

Q Records & Tapes president Ned Berndt of Miami suggested something "like the paperback manufacturers have—a wire that fits inconspicuously."

Lou Kwiker, president of California's Warehouse Entertainment, which already employs advanced anti-theft systems, noted the importance of cost in assigning a system. "We need to get these strips [affixed to product] down in price to a penny," he said. "Applications by manufacturers could save us several cents." Kwiker went on to suggest that the Recording Industry Assn. of America (RIAA) could assist.

After NARM counsel Charles
(Continued on page 25)

Warner's Kapp Offers Figures 'Gift' Campaign Still Giving

SAN DIEGO NARM's "Gift Of Music" campaign, although relegated to a back burner, is still a very meaningful one, claimed Warner Special Products president Mickey Kapp at the organization's recent Retailer Advisory/Manufacturer Advisory Conference here.

The aftermath of the campaign is still contributing to increased gift sales, in some cases as much as 8.5%, Kapp said. "The flower people are scared to death of us," he said, referring to the similarity in generic advertising programs.

In 1978, when Warner Special Products' research was issued, gift giving constituted 14% of the record/tape business. Today, that figure has risen to 22%.

Repeating a presentation he

made recently at IMIC (Billboard, Aug. 10), Kapp said the \$983 million increase in sales that accompanied the NARM campaign is "the kind of failure we need more often."

Kapp once again shared Warner consumer research, which splits the U.S. population into segments of 33% continuous buyers, 33% continuous non-buyers, 30% intermittent buyers and 4% potential buyers.

The intermittence and potential buyers, some 60 million-plus consumers, represent what Kapp termed the "swing vote." The best chances for increased sales, he said, come from directing the gift-giving campaign at this section.

EARL PAIGE & JIM McCULLAUGH

Record Factory Gambles On Selling Lottery Tickets

This story prepared by Earl Paige and John Sippel.

SAN FRANCISCO Record Factory is the first record/tape chain to sell tickets for the new California Lottery. While maintaining a low profile in lottery advertising, Bob Tolifson, marketing vice president for the 40-store web, sees several reasons why his outfit should offer the tickets.

"Sure, we considered the gambling part of it and what could be other ramifications," says Tolifson. "If we goof on this, sell a ticket to someone under 18 or so on, we could have the PTA down on us in a hurry."

Central to what he calls a "half-hearted" application to be a lottery ticket center was the chain management's feeling that "we are integral to the Bay Area, our stores are well dispersed and our whole thrust is toward the mass consumer. It fit."

In terms of making money, Tolifson calls it "pretty much a wash. We get about a nickel on every dol-

lar. It barely covers cost.

"Think about a clerk selling 200 dollar tickets an hour, which would net us \$10. Of course, a clerk does other things besides sell lottery tickets."

Chain executives also realized there would be certain service intensive factors to consider. "One of nine purchasers is a winner," Tolifson notes, "but 90% of those win \$2. We pay the \$2 and \$5 winners out of our till. The other winners have to write in."

"This instant winner cash outlay on our part is factored in. We pay 'X' amount at the end of the week on tickets sold. And some winners never redeem winnings, so there is that edge."

Other considerations include what Tolifson calls "about a two-day float on the money. There's an electronic transfer from our bank, so we own that money for two days. It's a kind of windfall when you look at a whole year, a few thousand dollars in interest."

(Continued on page 24)

Dealers Laud 'Menu' Programs Farr, Andrules Point to CBS Plan

BY EARL PAIGE

SAN DIEGO Although nervous that labels are "backing away from the vinyl LP," two panelists at the NARM Retail Advisory/Manufacturer Advisory Conference here applauded recent "menu purchasing programs."

Opening the Sept. 30-Oct 4 NARM conference were John Farr of 220-unit Target and Joe Andrules of Spec's Music in Miami. Farr kidded that "we're not on CBS's payroll" as he extolled a 15-tier purchasing formula for country product (Billboard, Oct. 5) and a similar one instituted earlier for Masterworks classical product.

The dark specter of vinyl's demise that hung over the conference at several panels was addressed immediately by Farr. "Two programs recently have had discounts on cassette only, not LPs," he said, going on to predict that label reluctance to

push LPs "is going to fuel" any pulse felt from the consumer away from the format.

"We hope we aren't going to soon see separate return policies for the cassette and LP," Farr added. He ended his talk by pleading with the label representatives, "Do not judge [the CBS menu purchasing program] because it's country. There is great potential in pop and rock."

The CBS plan essentially allows what Farr and Andrules called a "mix-and-match" matrix of free goods, discount and three levels of dating.

Andrules urged "one return policy" for LPs, cassettes, Compact Discs and music videocassettes, noting, "There are a few companies left that haven't done that." He also urged simultaneous releases in all configurations, mentioning Pete Townshend's "White Heat" as one of the first examples of this policy he's seen.

ON TARGET

by Mike Shalett

WHY DO CONSUMERS come to shop at your store? Is it because they want to buy a record or tape? Is that the exclusive reason they choose to shop at your store? Is price a factor? If not, then why not charge any price you feel comfortable with?

Street Pulse Group conducts surveys for acts, labels, concert promoters, corporate sponsors and record retailers. What does a retailer want to research about his customers? For our examples, let's peek at numbers generated from several of our recent surveys.

In the first case study, we asked why our client's customers came to his store. Eighty-five percent said they came to purchase a recording, whether it be in the form of an LP, cassette or Compact Disc. Almost 7% said they came to browse, while 6% said they came to buy an accessory.

for your store, you'll find a large variance in the reasons consumers shop with you.

In one survey we conducted, four out of every five consumers said selection of product was the reason they shopped at our client's stores. Why did they choose competitors? The greatest reason was location.

In other surveys we have done, we have asked the consumer how far they live from the store to get an understanding of the stores' areas of dominance. Each store can be unique unto itself, which is important when taking in marketing strategies for different markets you may be located in.

The question most often asked of Street Pulse Group is whether it would be financially advantageous to carry a full line of video in a customer's record stores. One of the best ways to answer that question

to 34-year-old record buyers is poor.

In one of our recent studies conducted in a variety of markets, we found that top 40 radio had become more popular than AOR among record buyers. Though the edge was very slight, 26.3% to 25%, it is a trend that we foresee growing over the next six months.

But it is very important to point out again that each market is different. They must be surveyed and studied separately.

Though you undoubtedly have the figures to tell you what percentage of your business is cassette, LP and CD, how can you tell who is buying what? It may be very helpful once again in targeting ad dollars to know which one of your customers comes to buy in which configuration. It is equally important to know who is the heavy volume purchaser and who is the light buyer.

Who shops where and why? An in-depth look at consumers

Teens under the age of 16 tended to show a higher percentage of accessories buying. Folks over the age of 25 displayed an increased purpose of record buying. Our greatest browsers were female, 16 to 18 years old.

Once you find out why a consumer shops at your store, it's important to discover why he or she shops at another record store, to discern who your competitors are. Right now you're thinking, "But I know who my competitors are; that's obvious!" You'd be surprised at how your consumers break down and where they shop in terms of competition.

Customers may shop at your store for location and shop at your competitors for price. It may be the reverse. If you use various locations as opposed to similar loca-

tions to go out and ask your customers to what extent they have VCRs, and how much buying and renting of videotapes they do. It is also important to understand where else they are currently participating in the buying and renting of video.

Media questions can be very helpful in determining if you're spending your advertising dollars wisely. One of the best things to do is to address the local print media question with readership questions on weekdays and weekends. If weekend is not doing it, thousands of dollars could be saved.

One surprise we have found in our surveys lately is that readership among sub-teens has increased. Reading projects may be helping. As we have said before, newspaper readership among 18-

"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.

On the Beam

BY SAM SUTHERLAND

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

AMERICAN MADE: Compact Disc technology has flowed from Europe and Japan, so it's inevitable that the consumer hardware we've seen has invariably come from there as well, regardless of the name on the faceplate. Now, however, at least one prestigious American manufacturer

has opted to build its CD players on these shores, and, based on informal reports from high-end audio dealers, this Yankee product is stealing the thunder from the most expensive Japanese and European units.

The company is **McIntosh**, the Binghamton, N.Y. manufacturer whose expensive audio gear has courted a status all its own—and conveyed a conservatism mirrored by its massive faceplates and black and gold cosmetics. McIntosh's first

CD player is a \$1,400 monster clearly priced to compete in the stratospheric reaches where **Revox**, **Nakamichi** and **Meridien** are typical competitors.

Unlike those streamlined machines, the newest big Mac looks like it might be tube-powered (just kidding), given its familiar oversized cosmetics. If the looks eschew the high-tech cutting edge, however, the machine's technical reputation doesn't. At that price point, it clearly better not.

Because the laser technology at the heart of the system is proprietary, every manufacturer ultimately has to rely on **Philips** and **Sony** to provide the laser pen assembly that reads the disk. McIntosh is no exception, and has contracted with Philips to build the laser servo component to the U.S. firm's own specifications. Unlike other Stateside firms, however, McIntosh hasn't elected to have the rest of the manufacturing process completed offshore, and now roughly half of its plant capacity is being devoted to assembling the MCD-7000 disk player.

The product was rolled out in

July, but a technical services rep at the Binghamton base notes that the company has worked "three or four years at the engineering end" of the product. That planning now finds the company already heavily back-ordered, undoubtedly a heartening message to the company—and further evidence that a just-published Gallup Poll's view of renewed confidence in U.S. products is justified.

BRIAN ENO will see his next album issued exclusively as a Compact Disc. "**Thursday Afternoon**," slated to ship soon from **Jem Records**, which distributes **Editions** (Continued on page 24)

FOR WEEK ENDING OCTOBER 26, 1985

Billboard TOP COMPACT DISCS

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POP					Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	21	DIRE STRAITS	WARNER BROS. 2-25264 6 weeks at No. One BROTHERS IN ARMS	
2	3	2	22	BRUCE SPRINGSTEEN	COLUMBIA CK 38653 BORN IN THE U.S.A.	
3	2	3	22	PHIL COLLINS	ATLANTIC 2-81240 NO JACKET REQUIRED	
4	4	4	13	STING	A&M CD-3750 DREAM OF THE BLUE TURTLES	
5	5	5	7	BILLY JOEL	COLUMBIA C2K 40121 GREATEST HITS VOLUMES I & II	
6	6	6	22	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM SONGS FROM THE BIG CHAIR	
7	7	7	22	PINK FLOYD	HARVEST CD 46001/CAPITOL DARK SIDE OF THE MOON	
8	8	8	22	BRYAN ADAMS	A&M CD 5013 RECKLESS	
9	9	9	11	TALKING HEADS	SIRE 2-25305/WARNER BROS. LITTLE CREATURES	
10	11	11	22	HUEY LEWIS & THE NEWS	CHRYSALIS VK 41412 SPORTS	
11	12	12	6	WHITNEY HOUSTON	ARISTA ARCD 8212 WHITNEY HOUSTON	
12	14	13	22	TINA TURNER	CAPITOL CD 46041 PRIVATE DANCER	
13	13	10	9	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2 CHRONICLES	
14	10	15	22	MADONNA	SIRE 2-25157/WARNER BROS. LIKE A VIRGIN	
15	19	21	22	DON HENLEY	GEFFEN 2-24026/WARNER BROS. BUILDING THE PERFECT BEAST	
16	17	20	20	PINK FLOYD	COLUMBIA C2K 36183 THE WALL	
17	18	19	13	PAUL YOUNG	COLUMBIA CK-39957 THE SECRET OF ASSOCIATION	
18	15	17	22	SADE	PORTRAIT RK-39581/EPIC DIAMOND LIFE	
19	16	18	22	WHAM!	COLUMBIA CK 39595 MAKE IT BIG	
20	20	16	11	U2	ISLAND 2-90231/ATLANTIC THE UNFORGETTABLE FIRE	
21	21	14	14	EURHYTHMICS	RCA PCD 1-5429 BE YOURSELF TONIGHT	
22	22	23	22	PRINCE & THE REVOLUTION	PAISLEY PARK 2-25286/WARNER BROS. AROUND THE WORLD IN A DAY	
23	28	25	4	THE HOOTERS	COLUMBIA CK 39912 NERVOUS	
24	23	27	8	THE POINTER SISTERS	RCA PCD 1-5487 CONTACT	
25	27	22	22	JOHN FOGERTY	WARNER BROS. 2-25203 CENTERFIELD	
26	NEW ▶			SOUNDTRACK	ATLANTIC 2-81261 ST. ELMO'S FIRE	
27	NEW ▶			GEORGE WINSTON	WINDHAM HILL CD 1025/A&M DECEMBER	
28	24	24	4	ARETHA FRANKLIN	ARISTA ARCD 8286 WHO'S ZOOMIN' WHO	
29	29	30	3	GLENN FREY	MCA MCAD 5501 THE ALLNIGHTER	
30	NEW ▶			JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM SCARECROW	

CLASSICAL					Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST	
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	22	BERNSTEIN: WEST SIDE STORY	DG 415-253 22 weeks at No. One TE KANAWA, CARRERAS (BERNSTEIN)	
2	3	3	22	AMADEUS SOUNDTRACK	FANTASY WAM-1791 NEVILLE MARRINER	
3	2	2	22	TIME WARP	TELARC 80106 CINCINNATI POPS (KUNZEL)	
4	4	4	22	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041 CINCINNATI POPS (KUNZEL)	
5	5	5	22	STAR TRACKS	TELARC 80094 CINCINNATI POPS (KUNZEL)	
6	6	7	22	TELARC SAMPLER #1	TELARC 80101 VARIOUS ARTISTS	
7	8	8	22	BEETHOVEN: SYMPHONY #9	DG 410-987 BERLIN PHILHARMONIC (KARAJAN)	
8	7	6	22	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244 NEVILLE MARRINER	
9	9	9	22	WEBBER: REQUIEM	ANGEL DFO-38218 DOMINGO, BRIGHTMAN (MAAZEL)	
10	11	11	22	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846 WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	
11	10	10	22	PACHELBEL: CANON	RCA RCD1-5468 PAILLARD CHAMBER ORCHESTRA	
12	12	12	22	COPLAND: APPALACHIAN SPRING	TELARC 80078 ATLANTA SYMPHONY	
13	13	14	18	BACH: UNACCOMPANIED CELLO SUITES	CBS M2K-37867 YO-YO MA	
14	14	13	22	TELARC SAMPLER #2	TELARC 80102 VARIOUS ARTISTS	
15	16	16	22	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932 BERLIN PHILHARMONIC (KARAJAN)	
16	15	15	22	MOZART: REQUIEM	L'OISEAU LYRE 411-712 ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
17	20	21	11	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699 MICHAEL TILSON THOMAS	
18	17	17	22	AVE MARIA	PHILIPS 412-629 KIRI TE KANAWA	
19	18	18	22	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058 CINCINNATI POPS (KUNZEL)	
20	19	19	10	AMERICA, THE DREAM GOES ON	PHILIPS 412-627 BOSTON POPS (WILLIAMS)	
21	21	20	12	STRAUSSFEST	TELARC 80098 CINCINNATI POPS (KUNZEL)	
22	23	25	5	KARAJAN FESTIVAL	DG 415-340 HERBERT VON KARAJAN	
23	22	22	22	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS MK-39059 YO-YO MA, CLAUDE BOLLING	
24	24	23	22	WITH A SONG IN MY HEART	PHILIPS 412-625 JESSYE NORMAN, BOSTON POPS (WILLIAMS)	
25	26	26	9	PUCCINI: TOSCA	ANGEL CB-47174 MARIA CALLAS	
26	25	24	22	MAMMA	LONDON 411-959 LUCIANO PAVAROTTI (MANCINI)	
27	27	28	16	BAROQUE SOLOS AND DUETS	CBS MK-39061 WYNTON MARSALIS, EDITA GRUBEROVA	
28	29	—	2	VIVALDI: FOUR SEASONS	ARCHIV 400-045 THE ENGLISH CONCERT (PINNOCK)	
29	28	27	6	BERLIOZ: SYMPHONIE FANTASTIQUE	ANGEL CDC-47278 PHILADELPHIA ORCHESTRA (MUTI)	
30	NEW ▶			BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187 ACADEMY OF ANCIENT MUSIC (HOGWOOD)	

ON THE BEAM

(Continued from page 23)

E.G. material here, will also mark the British composer/producer/performer's first available CD release.

The package was prompted by Eno's music for an original video program of the same title, due to ship this month from Sony Video. In its visual form, "Thursday Afternoon" is comprised of seven video "paintings" and runs over an hour. According to Jem, the CD will offer music "substantially different" from the soundtrack as a result of a

special remix. Running time is apparently equivalent, however, since one reason given for the CD-only release is the configuration's longer playing capability.

POLYGRAM CD SAMPLERS offering a cross-section of classical or pop artists were an early promotional tool for this major Compact Disc contender. Now PolyGram Classics has assembled a new jazz sampler, reflecting both the division's bullish

expansion within that idiom and, of course, the mushrooming of available CD catalog. In PolyGram's case, the company is in fact touting its laser audio vaults as "the world's largest jazz CD catalog" right on the CD sampler package.

Among the 15 tracks selected by producer Richard Seidel are pieces by the Oscar Peterson Trio, Ella Fitzgerald & Louis Armstrong, Count Basie with Quincy Jones, Sarah Vaughan, Clifford Brown, Chuck Mangione, Chick Corea, Stan Getz & Astrud Gilberto, Bill Evans, Mel Torme, Sonny Rollins, Billie Holliday, Jimmy Smith & Wes Montgomery, Dinah Washington and Stephane Grappelli. In all, the program runs over 67 minutes.

LOTTERY TICKETS

(Continued from page 22)

However, there are many rules and regulations. One, Tolifson says, is that "when we order over our allotment of tickets, the amount for that is due next day."

Overall, he observes, the Lottery Commission "is super careful. They inspect stores, advise where to use signage."

For the chain's entry Oct. 3, Record Factory "bought just some \$50 listings and used the signing suggested. Our idea is to stay low profile and begin promotions in November. There's all kinds of possibilities—free tickets with albums or movie rentals, lots of potential."

Early results were encouraging, according to Tolifson, with more than 40,000 tickets sold in four days starting Oct. 3 in most of the chain's 40 units (one Odyssey store is in Las Vegas and not involved, and some Leopold units did not receive tickets in time).

"It's amazing how various stores do," says Tolifson. "Our Colma store sold 700 tickets in the four days, but there are four other lottery outlets in that center. Our Santa Rosa store did 800, and it's a weaker store, but there's no lottery outlets nearby."

After considering offering the lottery tickets at the BASS concert ticket desk or at video rental counters in the rear, most stores sell them at the front counter. "We didn't want people tied up in concert ticket or movie rental lines," Tolifson explains.

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

ALIEN SEX FIEND
Acid Bath
LP Epitaph ASFLP-22/Suite Beat/\$8.98

BAD RELIGION
Back To The Known
EP Epitaph EPI-BRET2/Suite Beat/\$6.98

BAD RELIGION
How Could Hell Be Any Worse
LP Epitaph EPI-BRLP1/Suite Beat/\$8.98

BIRTHDAY PARTY
Best And Rarest
LP Missing Link LINK-22/Suite Beat/\$8.98

THE NEW MARINES
Diving For Pearls
EP American Records A1024/Suite Beat/\$6.98

OLYMPIC SIDEBURNS
LP Epitaph OSLP-1/Suite Beat/\$8.98

THE SEEING EYE GODS
EP Epitaph EPI-SEG 1/Suite Beat/\$6.98

VANDALS
Peace Through Vandalism
LP Epitaph EPI-VI/Suite Beat/\$6.98
CA EPI-UCL-CASS/\$6.98

VARIOUS ARTISTS
Boston Rock & Roll Anthology Vol. 5
LP Var VAR-8D/\$8.98

YO
Charm World
LP Dead Beat 31485/Suite Beat/\$8.98

CLASSICAL

BEETHOVEN
Symphonies Nos. 1 & 2
Berlin Philharmonic, Karajan

LP Deutsche Grammophon 415 505-1 GH/PolyGram/\$10.98
CA 415 505-4 GH/\$10.98

BRAHMS/BRUCKNER
A German Requiem; Te Deum
Vienna Singverein & Philharmonic, Karajan

LP Deutsche Grammophon 410 521-1 GH2/PolyGram/\$9.98
CA 410 521-4 GH2/\$9.98

HAYDN
Symphonies Nos. 44 & 77
Orpheus Chamber Orchestra

LP Deutsche Grammophon 415 365-1 GH/PolyGram/\$10.98
CA 415 365-4 GH/\$10.98

ROSSINI
Overtures
Orpheus Chamber Orchestra

LP Deutsche Grammophon 415 363-1 GH/PolyGram/\$10.98
CA 415 363-4 GH/\$10.98

TCHAIKOVSKY
Symphony No. 4
Vienna Philharmonic, Karajan

LP Deutsche Grammophon 415 348-1/PolyGram/\$10.98
CA 415 348-4 GH/\$10.98

TCHAIKOVSKY
Symphony No. 5
Vienna Philharmonic, Karajan

LP Deutsche Grammophon 415 094-1 GH/PolyGram/\$10.98
CA 415 094-4 GH/\$10.98

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

BABY... SECRET OF THE LOST LEGEND
William Katt, Sean Young, Patrick McGoohan
♠♥ Touchstone Home Video 269/Walt Disney/\$79.95

CREATURE
Klaus Kinski
♠♥ Media Home Entertainment M808/\$79.95

FAHRENHEIT 451
Julie Christie, Oskar Werner
♠♥ MCA Home Video 80199/\$59.95

THE FLINTSTONES COMEDY SHOW
Animated
♠♥ Worldvision Home Video 1061/\$24.95

GOTCHA
Anthony Edwards, Linda Fiorentino
♠♥ MCA Home Video 80188/\$79.95

HELP WANTED: MALE
Suzanne Pleshette, Gil Gerard, Bert Convy
♠♥ Worldvision Home Video 4039/\$39.95

JOHN HUSTON'S WISE BLOOD
Brad Dourif, Ned Beatty, Harry Dean Stanton
♠♥ MCA Home Video 80191/\$59.95

MANSON
Charles Manson
♠♥ United Home Video 1-800-331-4077/\$59.95

THE MUMMY
Boris Karloff, Zita Johann, David Manners
♠♥ MCA Home Video 80030/\$39.95

THE RETURN OF FRANK CANNON
William Conrad, Arthur Hill, Joanna Pettet
♠♥ Worldvision Home Video 4038/\$39.95

SAM'S SON
Eli Wallach, Timothy Patrick Murphy, Anne Jackson
♠♥ Worldvision Home Video 2002/\$59.95

SENIOR TRIP
Scott Baio, Mickey Rooney
♠♥ Worldvision Home Video 4040/\$39.95

THE SENTINEL
Martin Balsam, John Carradine, Jose Ferrer
♠♥ MCA Home Video 45011/\$39.95

SEPTEMBER GUN
Robert Preston, Patty Duke Astin
♠♥ Worldvision Home Video 4041/\$39.95

SHARI LEWIS
ONE MINUTE BEDTIME STORIES
♠♥ Worldvision Home Video 7001/\$24.95

WILDSIDE: CRIMEA OF THE CENTURY
Howard Rollins, William Smith, J. Eddie Peck
♠♥ Touchstone Home Video 742/Walt Disney/\$49.95

WILDSIDE: DELINQUENCY OF A MINER
Howard Rollins, William Smith, J. Eddie Peck
♠♥ Touchstone Home Video 741/Walt Disney/\$49.95

WILDSIDE: WELL KNOWN SECRET
Howard Rollins, William Smith, J. Eddie Peck
♠♥ Touchstone Home Video 740/Walt Disney/\$49.95

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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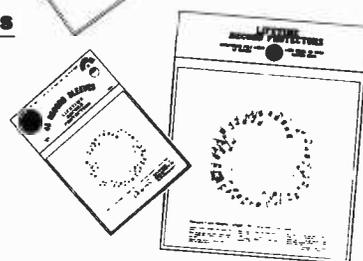
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Licorice Revamps Sale Pricing System

Chain Aims To Dramatize Product, Speed Transactions

LOS ANGELES Licorice Pizza here is readying a revamped product sale pricing system designed to dramatize its sale merchandise and simplify consumer identification of different price points. By linking product, store signing and price point graphically, and reinforcing sale selections with a new consumer bulletin, the chain expects to minimize counter requests, speed up transactions and encourage multiple purchases.

"All too often, customers have to come to the counter and inquire as to what's on sale," explains chain marketing director Randy Gerston. "The new system will better inform the customer, and allow our store staff to utilize their time more productively."

The system utilizes heavy-gauge bin divider cards and product stickers with corresponding price points to reinforce the price message in the bin. Through the bulletin, all specially priced merchandise is listed centrally.

With the product stickered, the chain's new system of pre-printed plastic cards is designed to key off that price point by repeating the

same symbol adjacent to enlarged signing for that value. LP-sized bin dividers are issued in sets of three, with each card affording four different price points; price displayed is simply determined by which end and which face is placed at the top.

A single card would thus be able to signal merchandise in a bin at \$3.99, \$4.99, \$5.99 or \$6.99.

Flexibility is coupled with durability, Gerston notes. The thick, matte finish cards can be cleaned with glass cleaner and are expected to last longer.

Gerston also notes that the system offers a narrower divider card, six-and-a-half inches wide, designed to plug specific album titles, and sized to fit in CD bins. A third card has been created for cassette displays, for use on store shelves. The flanged design permits a three-by-five-inch pricing area, with the flange secured under stacks of product.

The new, pre-printed stickers and cards also mark a shift in the chain's graphic identity. "Actually, we have historically allowed each store to do hand-lettered signs," Gerston comments. "There is some

resistance to this standardized approach, but we're convinced it will prove itself."

As for the bulletin, Gerston's prototype is dubbed "What's Happening" and projected for weekly publication. Featured hit titles, a list of "Hot Hit" cassette and LP selections and prices, blank tape specials and the current top 20 listing for video rentals are covered on a single legal-sized sheet.

EARL PAIGE

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BY FRED BRONSON

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ANTI-THEFT DEVICE

(Continued from page 22)

Ruttenberg urged participants not to discuss price agreement or offer any indication of collusion on selecting one brand of articles surveillance system, the debate continued.

Jack Eugster, president of the Minneapolis-based Musicland chain, pointed to overall cost. "They're too damned expensive," he said of articles surveillance systems currently in use. "There are four systems, basically: Knogo, Check Mate, Sensormatic and 3M. I'm sure this could be figured out for a \$600 million business—they [strips] could come down to three-fourths of a cent."

Discussion then switched to technicalities among brands, with Eugster noting that Knogo offers "a dual process that avoids body-tune," a reference to avoiding detection by holding a "wired" cassette close to the body.

One stumbling block for retailers has been video rental, the one application where a sensory device remains on a product that is returned to the store. Terry Worrell, president of the Dallas-based Sound Warehouse, noted that Seattle's Video Place is using a new strip that can be deactivated, activated and deactivated again.

Pushing for even greater sophistication, Eugster suggested that anti-theft devices could also have anti-piracy applications.

In concert with the subcommittee, Bonk urged adding rackjobber representation and a broad NARM survey to glean dealer recommendations.

FOR WEEK ENDING OCTOBER 26, 1985

Billboard TOP COMPUTER SOFTWARE

	WEEKS ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
	THIS WEEK	LAST WEEK													
ENTERTAINMENT	1	1	34	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.		•	•	•	•				
	2	3	94	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
	3	6	7	JET	Sublogic	Flight Simulation		•	•	•					
	4	2	26	GATO	Spectrum HoloByte Inc.	Strategic Game		•			•	•			
	5	5	32	KARATEKA	Broderbund	Action Arcade Game.		•	•	•					
	6	8	5	WINTER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•				
	7	4	102	FLIGHT SIMULATOR	Microsoft	Simulation Package					•	•			
	8	7	3	HACKER	Activision	Mystery Adventure Game					•				
	9	9	48	GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•	•				
	10	12	3	HALLEY PROJECT	Mindscape	Simulation Package		•	•	•	•				
	11	10	45	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•	•	•		•	•
	12	NEW		G.I. JOE	Epyx	Action Adventure Game		•		•					
	13	13	3	DECISION IN THE DESERT	MicroProse	Combat Simulation Game		•	•	•	•				
	14	NEW		LODE RUNNER'S RESCUE	Broderbund	Action Arcade			•	•					
	15	NEW		THE MIST	Mindscape	Text Adventure		•			•				
	16	11	18	WISHBRINGER	Infocom	Fantasy Adventure Game		•	•	•	•	•			•
	17	RE-ENTRY		PITSTOP II	Epyx	Action Strategy Game				•★					
	18	NEW		EIDOLON	Epyx	Action Adventure Game		•	•	•					
	19	17	7	GREAT AMERICAN CROSS COUNTRY ROADRACE	Activision	Strategy Adventure Game		•	•	•					
	20	NEW		SPY VS. SPY: THE ISLAND CAPER	First Star	Strategy Arcade Game				•					

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Dealers, Vendors Look At Nuts-and-Bolts Issues

This story prepared by Jim McCulough and Earl Paige.

SAN DIEGO The first meeting between major home video vendors and the retail contingent of the National Assn. of Recording Merchandisers (NARM) retail advisory committee, held here recently, saw both sides discussing nuts-and-bolts issues, including packaging, terms, dating, return and advertising allotments, sell-through pricing, bar coding and security.

"It was more our getting to know them and they learning our needs," says one retail delegate, who, like some others, preferred to describe the closed-to-the-media session anonymously. Another retail delegate described the discussions as intense, while still others said the intensity was nothing like that during the earlier part of the NARM annual meet between retailers and manufacturers (Billboard, Oct. 12).

An overall optimistic mood was described by John Farr, director of Jetco, the rack arm of the 220-unit Target chain who, nevertheless, expresses disappointment as well.

"The one very positive aspect is that it was the first meeting," Farr says. "It can only help us in the future."

Echoing others surveyed, he says, "It's obvious to me there are two camps [of video vendors]. One

is more committed to sales, such as Paramount, Vestron and Disney somewhat. The other camp seems to see its future with Fred's Video on the corner and Amaco."

To some extent, Farr, while emphasizing that he is not speaking for other NARM delegates, says, "it was like we were being given a lecture. I get the distinctive impression they [video vendors] have made up their minds in the direction they want to go, in policies and procedures."

Farr also says that by the time the video meeting came around, "We were pretty much burned out from the difficult issues we had dealt with earlier in the week."

Home video manufacturers who were in attendance indicate they found the meeting to be of great value. Says Embassy Home Entertainment senior vice president Rand Bleimeister: "They had a legitimate agenda of concerns, and our company will take them under advisement. I took the meeting with a high degree of interest and respect. I like the way record retailers think in terms of merchandising."

Thorn EMI/HBO president Nick Santrizos and CBS/Fox executive David Brown concur, adding that they found the dialog productive and stimulating.

Some video suppliers came to the

(Continued on page 27)

Tips on Extending 'Honeymoon'

Care Advised in Computerizing Stores

BY EARL PAIGE

LOS ANGELES When home video stores and departments computerize, management typically goes through a "honeymoon" period of three months before disenchantment sets in, according to Andy Baudry of Bonafide Management Systems. His advice, continuing his metaphoric point, is "a longer courtship period," meaning, careful deliberation before buying a computer.

Baudry, president of the local Chatsworth firm, is often invited as a speaker at Video Software Deal-

ers Assn. (VSDA) chapter meetings around the country. He recently addressed the Northern Florida chapter, and claims to take an impartial tack that steers clear of slugging competitive systems. "The honeymoon seems to occur regardless of vendor," he says.

A number of factors can individually "bust up the young marriage," Baudry says, but the disenchantment usually centers on management stress. "Suddenly, the owner or manager is doing chores they have never done before. They are putting in long hours; they are

coming in early or staying late; and they are being taken away from things as an owner or manager they should be looking after."

One of the more onerous chores is "backing up," the preventive step to guard against lost data. The chore can add 45 minutes or more to a daily schedule.

A phenomenon that can haunt the backup process is "data transfer error." Baudry recommends a careful approach to writing a program or purchasing pre-programmed software to run the system.

(Continued on page 27)

FOR WEEK ENDING OCTOBER 26, 1985

Billboard TOP KID VIDEO SALES

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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	4		PINOCCHIO	Walt Disney Home Video 239	1940	79.95
2	2	4		LIFE WITH MICKEY!	Walt Disney Home Video 260	1985	29.95
3	5	4		THE CARE BEARS MOVIE ▲	Samuel Goldwyn Company Vestron 5082	1985	No listing
4	4	4		MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95
5	9	4		AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95
6	17	3		G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95
7	3	4		CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
8	6	4		TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	1985	24.95
9	7	4		RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE	Children's Video Library Vestron 1508	1985	29.95
10	13	4		DUMBO ▲ ◆	Walt Disney Home Video 24	1941	39.95
11	10	4		CARE BEARS IN THE LAND WITHOUT FEELING ▲	Family Home Entertainment F357	1984	29.95
12	8	4		TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
13	11	4		SUPERMAN	DC Comics Inc. Warner Home Video 34079	1985	24.98
14	21	3		CHARLOTTE'S WEB	Paramount Pictures Paramount Home Video 8099	1973	19.95
15	NEW ▶			AQUAMAN	DC Comics Inc. Warner Home Video 34081	1985	24.98
16	22	2		TRANSFORMERS: S.O.S. DINOBOTS	Family Home Entertainment FI-128	1985	49.95
17	23	4		FROM PLUTO WITH LOVE	Walt Disney Home Video 261	1985	29.95
18	NEW ▶			HE-MAN VOLUME I	RCA/Columbia Pictures Home Video 6-20319	1983	24.95
19	NEW ▶			PADDINGTON BEAR VOLUME I	Walt Disney Home Video 754	1985	29.95
20	24	2		G.I. JOE: COBRA'S CREATURES	Family Home Entertainment FI-125	1985	14.95
21	12	4		VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95
22	20	2		CARTOON CLASSICS VOL. 11-CHIP 'N' DALE	Walt Disney Home Video 222	1985	49.95
23	NEW ▶			DAFFY DUCK: THE NUTTINESS CONTINUES . . .	Warner Brothers Pictures Warner Home Video 11505	1985	19.98
24	15	2		STRAWBERRY SHORTCAKE PETS ON PARADE	Family Home Entertainment F-368	1984	29.95
25	NEW ▶			HE-MAN VOLUME VI	RCA/Columbia Pictures Home Video 6-20324	1984	24.95

● 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.

VSDA Staffing Record Number of Committees

LOS ANGELES Reflecting its phenomenal growth, the Video Software Dealers Assn. (VSDA) is staffing an all-time high number of committees, including two new ones, education and First Amendment protection, according to VSDA president John Pough.

Two carry-over committees also have new missions, says Pough, who owns Video Cassettes Unlimited here in suburban Santa Ana. The membership committee, headed by Art Ross of Tampa Video Station, must grapple with criteria for large video chains now joining the four-year-old trade group. A related goal, how chain store members are to vote, comes under the aegis of

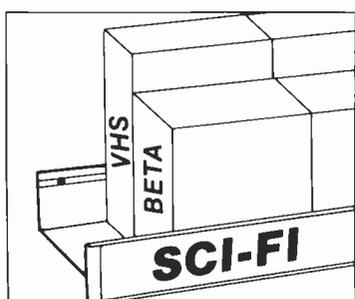
Detroit distributor principal Gene Silverman of Video Trend, who heads the election committee.

Reflective of VSDA's basic mon-and-pop origins, VSDA's bylaws currently allow for every store in a chain that has paid the organization's \$150 dues to vote. Pough says a formula will be worked out so that a chain will have a single vote. He adds that dues structure for chains also needs to be worked out.

Most committee staffing was planned at the Sept. 21 VSDA board meeting in New York, though one committee, survey/research, still has no chairman. Heading the potentially volatile First Amendment group (Billboard, Oct. 12) is Minneapolis store owner Dave Ballstadt of Adventures in Video. Bill Golden, vice chairman of Record Bar, heads the education committee.

Other committees and heads are: legislation, Frank Barnako, Video Place, Herdon, Va.; manufacturers, Arthur Morowitz, Video Shack, New York; merchandising/convention, Troy Cooper, National Video, Portland, Ore.; distributors, Noel Gimbel, Audio Video Unlimited, Chicago; bar code, Weston Nishimura, Video Space, Bellevue, Wash.; packaging, Tim Clott, Paramount Home Video; regional chapters, Jack Messer, Video Store, Cincinnati; and antipiracy, Linda Lauer, Arizona Video Cassettes, Phoenix.

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DEALERS, VENDORS MEET

(Continued from page 26)

meeting from an annual National Video convention in Acapulco. "But some came directly from New York and Los Angeles for this, too," says a delegate, who adds that the whole seven-hour session was "not on our schedule" originally.

Summarizing that session, one delegate says packaging was a main consensus item. "We told them [vendors] we like the Disney Home Video and Warner Home Video clamshell package."

"That's because it works better in a high-volume rental environment some of the large record chains have created," explains Bleimeister.

Scant promise was felt on such areas as low-price sell-through product. "The reasoning was a familiar one," a source relates. "They seem to be saying that they would have to sell four or five times as much on a title at a low sell-through price point."

The absence at the meeting of Paramount Home Video, which has pioneered low pricing, including the current "Beverly Hills Cop," was a disappointment. "Disney was there," says one retailer, "and they do offer low price points, but first bring titles out at \$79.95 for rental library inventorying. This is very hard for us to deal with."

"We appreciate cutting 'Pinocchio' [to \$29.95], but if they are going to have the window, it ought to be a year later. To cut the price quickly disrupts our accounting and inventory management."

Another point raised by video vendors at the session was the as-

sertion that record/tape chains have not supported music video. "We needed Tower there," says a source. "Many of us really are supporting music video."

Reference to Tower's representation was made because several committee delegates left the hotel early on Oct. 2, including Stan Goman of MTS (Tower Records/Tower Video), Jack Eugster of Musicland and Sterling Lanier of Record Factory, all major record/tape chains strongly committed to video.

Indications are that a home video manufacturers' advisory committee will be worked at next fall's NARM event. NARM's companion trade group, the Video Software Dealers Assn. (VSDA), has been holding advisory meetings, but on a smaller scale than NARM.

Typically, four VSDA board members meet with the vendors, according to VSDA president John Pough, operator of Video Cassettes Unlimited in Santa Ana, Calif. He adds that such meetings, like the one here, have not been open to the media.

Although video vendors are well acquainted with some record/tape chain principals—MTS's Russ Solomon, Music Plus's Lou Fogelman and Bill Golden of Record Bar are all NARM-appointed VSDA board members—the feeling here was one of "getting acquainted," according to one delegate. "They didn't know us, and we didn't know them in many cases."

CARE ADVISED IN COMPUTERIZING STORES

(Continued from page 26)

Using computers to speed transactions has benefits for customers, too. Not only does the store or department want the checkout time reduced to an absolute minimum, but the customer's time needs are just as crucial.

"The first thing I am going to remember," says Baudry, taking the role of a customer, "is whether or not there was a fuss when I returned the tapes last time."

The key to fast return is "real time design." By this, Baudry means "knowing the status of the merchandise and of the customer at all times." This often means an "end of day" recap. "That's when you baby-sit the computer," he says.

"Return time should be one second," Baudry asserts. "Of course, if there is a delinquency, then the time extends as extra charges are calculated and so on."

With so many factors coalescing, how can dealers decide on a system? Baudry employs the volume scale. "If it's 700-1,200 tapes a day, say on weekends, then a \$16,000-\$18,000 system is indicated with three terminals. If volume is 300-500 transactions, then two terminals and perhaps \$13,000-\$15,000." Fewer than 300 tapes per day calls for a \$10,000-\$12,000 system, he says.

Management stress, disrupting the honeymoon, also comes from discovering too late how many terminals a system can handle. "Even when a vendor claims a system can share one or two or more terminals,

it often slows down transactions. Instead of 15 seconds, it becomes a minute."

Another key to computer selection, according to Baudry, is anticipating a second store or multiple stores. Many dealers want all their stores hooked up, and here distance is crucial.

"We recommend 20 miles as the maximum," Baudry says. "Then line charges are around \$65 a month, \$400 for startup."

The whole key to computerization, he maintains, is to increase the number of transactions—or, conversely, decrease customer waiting periods. It adds up to more profits.

At Audio/Video Plus in Houston, the well-known store operated by Lou Berg and Susan Gee, video cameras were trained on the rental counter. "We found that most people shopping the empty box displays will choose seven to 10 movies realizing that two-thirds of them will be out on rental," Baudry explains. "We saw the fingers tapping on the counter, the girl fussing with her hair."

"A video store is first of all supposed to provide entertainment. If there are long lines, it becomes boring. People will go elsewhere."

Developing rental counter staff and motivating them impact on computerization, Baudry says. "How can you expect a \$3.35-an-hour person to get up to 100 transactions an hour?" he asks.

FOR WEEK ENDING OCTOBER 26, 1985

Billboard

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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	3	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	
2	4	3	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	
3	1	7	THE KILLING FIELDS ▲	Warner Brothers Pictures Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	
4	3	7	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	
5	25	2	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R	
6	6	6	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13	
7	5	22	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	
8	8	5	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG	
9	10	17	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	
10	7	13	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	
11	9	13	FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R	
12	11	15	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R	
13	12	3	FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R	
14	39	2	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13	
15	13	27	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	
16	16	9	STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R	
17	15	7	MRS. SOFFEL	MGM/UA Home Video 800600	Diane Keaton Mel Gibson	1984	PG-13	
18	21	13	RUNAWAY ▲	Tri-Star Pictures RCA/Columbia Pictures 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13	
19	20	11	THE MEAN SEASON ▲	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R	
20	18	5	TURK 182	CBS-Fox Video 1460	Timothy Hutton Robert Urich	1985	PG-13	
21	14	9	BLOOD SIMPLE ●	Circle Films MCA Dist. Corp. 80139	John Getz Frances McDormand	1985	R	
22	22	19	PLACES IN THE HEART ▲	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG	
23	23	15	THE FLAMINGO KID ▲	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13	
24	24	5	PURPLE ROSE OF CAIRO	Orion Pictures Vestron 5068	Mia Farrow Jeff Daniels	1985	PG	
25	17	4	THE SLUGGER'S WIFE	Rastar Prod. RCA/Columbia Pictures 6-20486	Michael O'Keefe Rebecca de Mornay	1985	PG	
26	27	12	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	
27	35	2	PORKY'S REVENGE	CBS-Fox Video 1463	Dan Monahan Chuck Mitchell	1985	R	
28	28	4	MISCHIEF	CBS-Fox Video 1459	Doug McKeon Catherine Mary Stewart	1985	R	
29	19	20	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R	
30	30	13	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R	
31	26	17	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	
32	29	4	PARIS, TEXAS	CBS-Fox Video 1457	Harry Dean Stanton Natassja Kinski	1984	PG	
33	32	18	PROTOCOL ▲	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG	
34	33	16	BIRDIE	Tri-Star Pictures RCA/Columbia Pictures 6-20457	Matthew Modine Nicolas Cage	1985	R	
35	NEW ▶		HEAVENLY BODIES	Key Video 6844	Cynthia Dale	1985	R	
36	NEW ▶		THE COMPANY OF WOLVES	ITC Entertainment Vestron 5092	Angela Lansbury David Warner	1984	R	
37	31	17	MICKI & MAUDE ▲	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13	
38	38	11	TUFF TURF ▲	New World Pictures New World Video 8501	Paul Mones Kim Richards	1985	R	
39	34	24	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	
40	36	18	THE RIVER ▲ ◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13	

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DIGITAL VIDEO RECORDER FINDS HOMES

Abekas Unit Installed at Three Post-Production Houses

BY STEVEN DUPLER

NEW YORK A unique new digital disk video recorder (DDR), manufactured by Abekas Video Systems Inc., has been installed at three major post-production houses, The Post Group and Action Video in Los Angeles and MTI here. According to Rich Thorne, senior vice president of The Post Group, the DDR is being installed now at "about one new house a week."

The unit is being hailed as a "revolutionary" device which eliminates the problems caused by creating special effects by constant re-recording of generations of videotape. Still, creation of special effects and complex graphics is just one of the many potential uses for the new DDR.

According to Thorne, the unit allows any effect to be created with "first-generation quality, no matter how many images need to be mixed to build the effect."

"In practical terms," Thorne continues, "it's capable of laying down hundreds, if not thousands, of images on a single piece of finished videotape with flawless first generation quality. It allows us to do things we never could have done before." He cites as an example the creation of a "10-second effect with

over 250 images on the screen at the same time" produced in only a few hours.

According to Thorne, film, up to this point, has been the only medium capable of producing "clean effects built with multiple images." The reason for this, he says, is that film, because of its physical properties, could be layered "film clip on film clip" and then shot once. Videotape, on the other hand, "required a constant series of re-recording, which caused degradation."

The way the Akebas DDR circumvents this problem is to convert all video images into digital computer data, regardless of whether those images originated on film or tape or whether they were created via digital effects or computer graphics. The DDR then stores that bit stream on high-speed hard disks, and can produce high quality pictures on one-inch videotape.

Thorne says the DDR is also a great time-saver during the post-production process. While effects or sophisticated graphics are normally built by recording the images on separate video recorders, and then playing them back together and matting them on the screen, with the DDR the effects are played back in real time from the computer. This method effectively all but

eliminates recorders during the editing process, according to Thorne.

"Think of it as having two sets of disk drives, each with the capability of storing 50 seconds of information," he says. "In the middle, you can take the video input and matte it over the video information from either of those drives."

One other use for the DDR, according to Thorne, would be in a situation where the user is working with the Paint Box or Bosch equipment. "You could feed it a background, feed it a foreground and feed it a matte element," he notes. "The system has a non-real time capability, and lets you compile three layers of information from the buffers. You could eliminate an editing session for Paint Box and Bosch work."

Thorne claims that The Post Group has yet to find any limitations to the DDR's ability to counter generational loss. "The furthest we've gone with it so far is 240 generations of ADO, and there was absolutely no loss of quality," he says.

The DDR is currently priced at "about \$150,000," according to Thorne, although he guesses that price should go up somewhat, "once more people have had a chance to see what the system can do."



NARAS Helps Out the Arts. Russ Sanjek, former president of the New York chapter of the National Academy of Recording Arts & Sciences (NARAS), delivers a grant of \$1,100 to the Center for the Media Arts. Accepting the grant are CMA president Richard Kaufman, center, and Harry Hirsch, dean of the Audio Arts Division of the school.

Audio Track

NEW YORK

UNIQUE RECORDING'S "Emulator II" party last week to kick off the AES was a smash. The studio's two floors were open for touring, sound libraries were exchanged, and what seemed like every programmer in town showed up. Even **Talking Heads'** Jerry Harrison was on hand for a little floppy disk duping. Recent activity at Unique saw **Stewart Copeland** wrapping the soundtrack to "The Equalizer," a new 13-week tv series for Universal Television. Copeland used the Fairlight IIX with SMPTE/MIDI card. He also produced, with **Jeff Seitz** assisting. **Michael Finlayson** and **Chris Lord-Alge** engineered, with **Jeff Lord-Alge** assisting.

At Brooklyn's **Rawlston Recording**, rap act **Dr. Jeckyll & Mr. Hyde** recently completed mixing their self-produced album for Profile. The record, slated for November release, was engineered by **Akili Walker**, assisted by **Tony Smalios**. Also there, **Rawlston Charles** produced an album for the **Trinidad Carnival**. **Franklyn Grant** engineered, with **Cirland Noel** and **Randy Phipps** assisting. And producer **Robert Bryon** was in recording the MTA for Special Forces Records. Grant engineered, with **George Mayers Jr.** assisting.

Warner Bros. act **Honeymoon Suite** has been working on basic tracks for their second album at **The Boogie Hotel** in Port Jefferson, L.I. Producing is **Bruce Fairbairn** (Loverboy, Blue Oyster Cult), and engineering is **Bob Rock**.

Irene Cara is heading into **Big Apple Studios** to begin work on a new album, with **Phil Ramone** producing. Also there, **Joel Dorn** has been producing **Roy Ayers** for Virgin with **Gene Paul** at the controls, and **Stephan Galfas** is engineering and producing **Crossfire Choir** for Geffen.

LOS ANGELES

DIONNE WARWICK was in recently at **Conway Recording** in Hollywood working on her new album and video. Sitting in were **Elton John**, **Stevie Wonder** and **Gladys**

Knight. **Burt Bacharach** and **Carol Bayer Sager** produced, with **Mick Guzauski** engineering, assisted by **Daren Klein** and **Richard McKernan**. Also there, **Word Records** artist **Leon Patillo** was in mixing his latest self-produced project. **Csaba Petocz** engineered, assisted by **Klein** and **McKernan**. And **Jimmy Haskell** produced **Rick Nelson's** new project. **Lee R. Miller** engineered, assisted by **McKernan**.

Recent projects at **Preferred Sound** include sequencing and editing work for Epic act **REO Speedwagon's** new greatest hits compilation. The band is producing, with **Dave Devore** and **Matty Spindel** engineering. Also, **Mild Obsession** has been in working with producer **Bubba Bryant** and engineers **Mike Frenke** and **Spindel** on basics and overdubs for their demo. Finally, **PolyGram** artist **E. Wade** is recording basics for his new album, produced and engineered by **Paul Sabu**. **Meryl Starbin** is serving as assistant engineer.

OTHER CITIES

THE STARS HAVE been in at Atlanta's **Cheshire Sound Studios** lately: **Robert Plant** mixed his recently recorded live project for Atlantic with engineer **Tim Palmer**. And **Tony Iommi** of **Black Sabbath** was in recording his solo project for Warner Bros./Phonogram, with **Glenn Hughes** on vocals and **Jeff Glixman** producing and engineering. Finally, producers **Tom Marzullo** and **Barney Lee** have been cutting tracks on **Red Hot & Blue** for Kingfish Entertainment Ltd. **Tom Wright** engineered, assisted by **Lewis Padgett**.

Producer **Robin McBride** wrapped **Gamble Rogers'** third album, "Sorry Is As Sorry Does" at **Acme Recording** in Chicago. **Michael Rasfield** engineered.

The **Thundermen** were in at **Hartwood Recording** in Eau Claire, Wis., working with engineer **John Hartzell**.

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

Video Track

LOS ANGELES

MARK FREEDMAN PRODUCTIONS recently completed videos for **Tears For Fears**, **Smash Palace** and **Kidds For Kids In Africa**. Produced in association with Phonogram Ltd. of London, the **Tears For Fears** clip, "I Believe," combines live footage from the band's recent **Massey Hall** concerts in Toronto and conceptual footage shot in a Seattle aircraft hangar. The **Smash Palace** video, "Living On The Borderline," is a blend of black-and-white flashback vignettes and a color performance at Los Angeles' **Club Lingerie**. Both projects were under the direction of **Nigel Dick** and produced by **Steve Golin** and **Joni Sighvatsson**.

As for the **Kidds For Kids** clip, **John Dahl** directed 63 of Hollywood's most noted television and film child stars as they recorded "Love's Gonna Find A Way," writ-

ten by **Shuky Levi** and "Dallas" star **Deborah Shelton**. The project was conceived by producer **Haim Saban** and **Saban Productions'** **Dennis McCoy** and produced by **David Warfield** and **Steve Golin**.

A&M Soundstage in Los Angeles was the setting for **Jeff Beck's** latest video, "Ambitious." In the clip, Beck auditions new singers—**Cheech**, **Al Kooper**, **Phil Alvin** (formerly of the **Blasters**), **Dr. Joyce Brothers**, **Marilyn McCoo**, **Donny Osmond**, **Jerry Beckley** (America), **John Butcher**, **Abbey Dalton**, **Herb Alpert**, **Parker Stevenson** and **Herve Villechaize**. **Paul Flaherty** produced, and **Jim Yukich** directed.

"The **Pleasure Seekers**," the newest video for **Mirage/Atlantic** recording act **the System**, was produced by **Karolyn Ali** and directed by **Bill Parker** of **Bill Parker Productions**. Its concept is centered on downtown Los Angeles street scenes and couples getting together

to party after work.

NASHVILLE

CBS RECORDS has completed a special conceptual video for **Larry Gatlin's** new single "Runaway Go Home." Produced by **Scene Three**, the project depicts the plight of four real-life runaways and the problems that they and other runaways face while out on the streets. The clip was directed by **Scene Three's Marc Ball** and based on a concept developed by company president **Kitty Moon**, who also served as producer. It closes with the four runaways' personal messages to young people who have either left home or are thinking about running away, telling them there are people "out there" who care.

OTHER CITIES

RCA RECORDING ARTIST Nona Hendryx recently went to London to shoot her video "If Looks Could Kill (D.O.A.)." The performance-based piece, which utilizes minimal sets, was directed by **Marcelo Anciano**. It was filmed at **Greenwich Studios** in London by the production company **Anciano-Win Griffin-Orme**. **Ruth Orme** produced.

Edited by **LINDA MOLESKI**

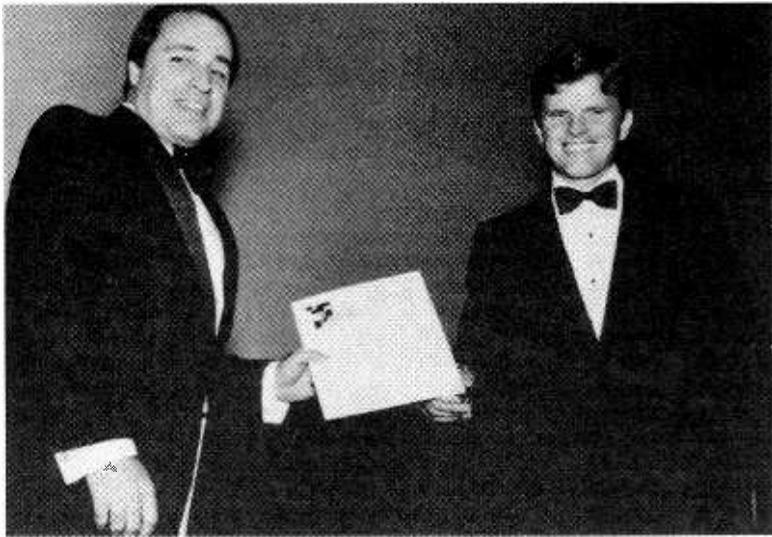
Production companies and post-production facilities are welcome to submit information on current projects. Please send material to **Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036**.

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Good Feeling. Vince Latrino, left, vice president and general manager of Playhouse Video, receives a letter of commendation from Robbie Calloway, a board member of the National Center for Missing & Exploited Children. Playhouse Video's public service campaign contributed to the return of an abducted child.

Several Manufacturers Planning Return to CES

LOS ANGELES Home video software manufacturers are making a quiet return to the Consumer Electronics Show (CES). A few are already confirmed for the January event, slated to be held in Las Vegas.

Most major manufacturers abandoned the show as the annual Video Software Dealers Assn. (VSDA) convention grew in strength. With the increasing importance of mass merchandisers and alternative distribution routes, they are now returning to the CES.

Already committed are CBS/Fox Video, along with its Playhouse Video and Key Video labels; International Video Entertainment, with its Monterey, Family Home Entertainment,

Thrillervideo, USA Home Video and Adventure Video labels; Prism Entertainment, and a number of smaller independents.

However, Paramount Home Video, Warner Home Video, MCA Home Video and RCA/Columbia Pictures Home Video say they will not be exhibiting.

Moving into the maybe/probably column are Thorn EMI/HBO Video and Embassy Home Entertainment. The latter is "just about decided," says senior vice president Rand Bleimeister.

CES has been making a strong bid to bring major home video software companies back, sweetening the pitch with special "modular" ex-

(Continued on page 31)

15 'Club' Episodes Set for Release Mouseketeers Returning

NEW YORK "The Mickey Mouse Club" is coming back. On Dec. 10, Walt Disney Home Video will release 15 episodes from the popular '50s tv show. Each videocassette contains three half-hour programs and lists for \$49.95.

Consumers who buy or rent one of these tapes can receive free Mickey Mouse ears, bumper stickers and other club memorabilia by sending in a \$3 handling fee, proof of purchase or rental and a coupon that Disney is both packing in the cassette boxes and featuring on a tent card for qualifying dealers.

Despite the \$50 price tag, the company expects at least some sell-through on the series. "We priced it right on the fence," says marketing director Richard Fried. "It's certainly rentable, but it's also ownable product, baby-boomer product."

According to Fried, "The Mickey Mouse Club" has been Disney's most frequently requested home video program next to such "untouchable" movie classics as "Fantasia," "Snow White" and

"Cinderella." Although reruns of the show aired for years on broadcast tv and have been part of the Disney Channel lineup, the studio actually produced only two years of programming: 52 one-hour episodes and 240 half-hour episodes for the 1957 and 1958 seasons.

Hosting the home video version of the series is Annette Funicello, the ex-Mouseketeer who went on to become a famous singer and movie star. Each tape features a five-minute introduction in which Funicello, accompanied by photos and film footage, reminisces about various phases of her career.

Disney is also using Funicello's likeness in a life-sized standup that will be available in limited quantities for qualifying dealers. Other pop for the series, whose pre-order due date is Nov. 26, includes a Mouseketeers counter card.

Five more 90-minute volumes of "The Mickey Mouse Club" will ship in March, according to Fried, with an additional five scheduled for release in May.

LISA LILIENTHAL

Big Music News at Mipcom Market Lennon, Presley, Family Stone Titles Slated for Release

BY TONY SEIDEMAN

CANNES John Lennon, Elvis Presley and Sly & the Family Stone provided some of the hottest programming news to come out of the Mipcom video market, held here Oct. 8-12.

All of those performers had programs on the market at the show, although U.S. distribution had not been firmed for the Lennon or Presley titles by the end of the event.

Lennon will be making his home video appearance via "John Lennon: Imagine, The Film," a 60-minute movie/video clip version of his album "Imagine." Picture Music International has rights to the title, which will be released to all world markets save North America and Japan in early November, according to PMI managing director Geoff Kempin.

"It's up to the Americans" as to

when the title will be released in the U.S., Kempin says, but when the program does come out it will be handled by Capitol and Sony Video Software Operations.

Lennon and Yoko Ono produced and directed the title, which was filmed in 1971 to accompany the "Imagine" album. The film has only been seen publicly on two occasions: In 1972, portions were seen on American television, and in 1977 the full production was presented at New York's Whitney Museum.

"Imagine, The Film" was shot in London, New York and Tokyo. A total of 10 visual versions of Lennon tunes are included, as are two Ono tracks from her album "Fly."

The Lennon compositions on the cassette are "Imagine," "Crippled Inside," "Jealous Guy," "It's So Hard," "I Don't Want To Be A Soldier," "Give Me Some Truth," "Oh My Love," "How Do You Sleep," "How?" "and "Oh Yoko." Ono's se-

lections are "Don't Count The Waves" and "Mrs. Lennon."

Presley made an appearance at Mipcom via Fox/Lorber Associates, which was selling multi-media video rights for the program "Elvis 1956" to the overseas marketplace. The title focuses on what many consider to be the crucial year of Presley's career, when the singer made the transition from relative unknown to international star.

According to the company's Richard Lorber, "Elvis 1956" was made with access to a wealth of heretofore untouched material because it was created in cooperation with the performer's estate. No details were available as to where the program had been sold, or when it might be available in the U.S.

Sly & the Family Stone are being brought back together for a reunion concert by Twin Tower En-

(Continued on page 35)

FOR WEEK ENDING OCTOBER 26, 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	9	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	C	29.95
2	2	25	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
3	5	31	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
4	8	9	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	C	29.95
5	3	15	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	D	14.95
6	7	27	DANCE ON FIRE ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
7	4	9	RATT THE VIDEO	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	SF	19.98
8	9	31	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
9	6	31	PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
10	10	23	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
11	11	31	ALL NIGHT LONG ▲ ◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
12	14	5	WORLD WIDE LIVE	Scorpion Gmbh MusicVision 6-20412	Scorpions	1985	C	29.95
13	12	31	SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	C	29.95
14	13	9	DIAMOND LIFE VIDEO	CBS Inc. CBS-Fox Music Video 7091	Sade	1985	SF	14.95
15	NEW ▶		THE HEART OF ROCK 'N' ROLL	HLN Prod. Warner Home Video 30409	Huey Lewis & News	1985	C	29.98
16	19	9	BEHIND THE IRON CURTAIN	Maiden Hell Ltd. Sony Video Software 95W00013-4	Iron Maiden	1985	SF	19.95
17	18	3	JUDAS PRIEST LIVE	Media Media Music Home Entertainment M450	Judas Priest	1984	C	29.95
18	NEW ▶		NO JACKET REQUIRED	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
19	17	11	THE VISIONS OF DIANA ROSS	RCA Video Prod. Inc. MusicVision 6-20454	Diana Ross	1985	SF	19.95
20	15	5	THE BEAT OF THE LIVE DRUM	RCA Video Prod. Inc. MusicVision 6-20467	Rick Springfield	1985	C	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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POP ALBUMS

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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	180		JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
2	2	10		PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95
3	3	4		AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
4	5	47		PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
5	4	16		WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
6	10	7		DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95
7	6	12		PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	79.95
8	7	3		THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	79.95
9	14	16		MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
10	8	18		WRESTLEMANIA	Titan Sports Inc. Coliseum Video, WF004	Various Artists	1985	NR	39.95
11	12	34		STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
12	9	26		WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
13	15	32		GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
14	16	6		THE KILLING FIELDS ▲	Warner Brothers Pictures Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	79.95
15	11	82		THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
16	18	8		TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	NR	29.95
17	23	90		DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
18	13	20		SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
19	20	18		LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95
20	17	21		THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	79.95
21	19	49		RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
22	NEW			POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT	Warner Brothers Pictures Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13	79.95
23	35	47		PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
24	21	4		A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG	79.95
25	28	27		THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
26	27	34		LIONEL RICHIE ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
27	22	18		HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95
28	24	4		FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R	79.95
29	30	10		TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	Animated	1985	NR	24.95
30	25	2		MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R	79.95
31	26	18		SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
32	NEW			SCORPIONS: WORLD WIDE LIVE	Scorpion Gmbh MusicVision 6-20412	Scorpions	1985	NR	29.95
33	31	34		TINA TURNER PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
34	29	35		ANNIE ◆	RCA/Columbia Pictures Home Video 6-20127	Andrea McArdle Albert Finney	1982	G	29.95
35	34	18		THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95
36	38	8		DIAMOND LIFE VIDEO	CBS Inc. CBS-Fox Music Video 7091	Sade	1985	NR	14.95
37	32	12		AN OFFICER AND A DUCK	Walt Disney Home Video 258	Donald Duck	1985	NR	29.95
38	33	17		STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95
39	36	2		NATIONAL VELVET	MGM/UA Home Video 300480	Mickey Rooney Elizabeth Taylor	1944	G	24.95
40	37	2		PORKY'S REVENGE	CBS-Fox Video 1463	Dan Monahan Chuck Mitchell	1985	R	79.98

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

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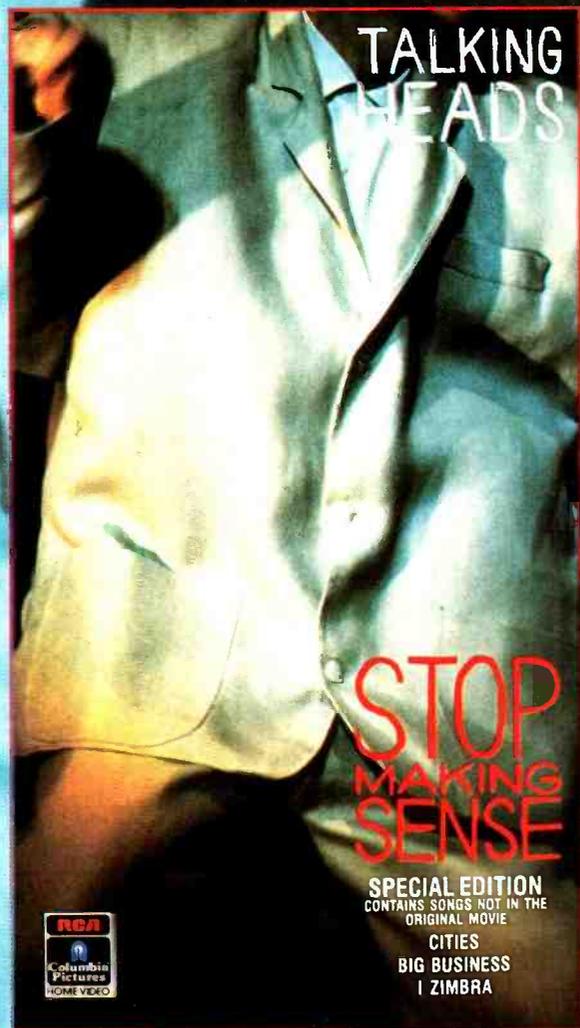
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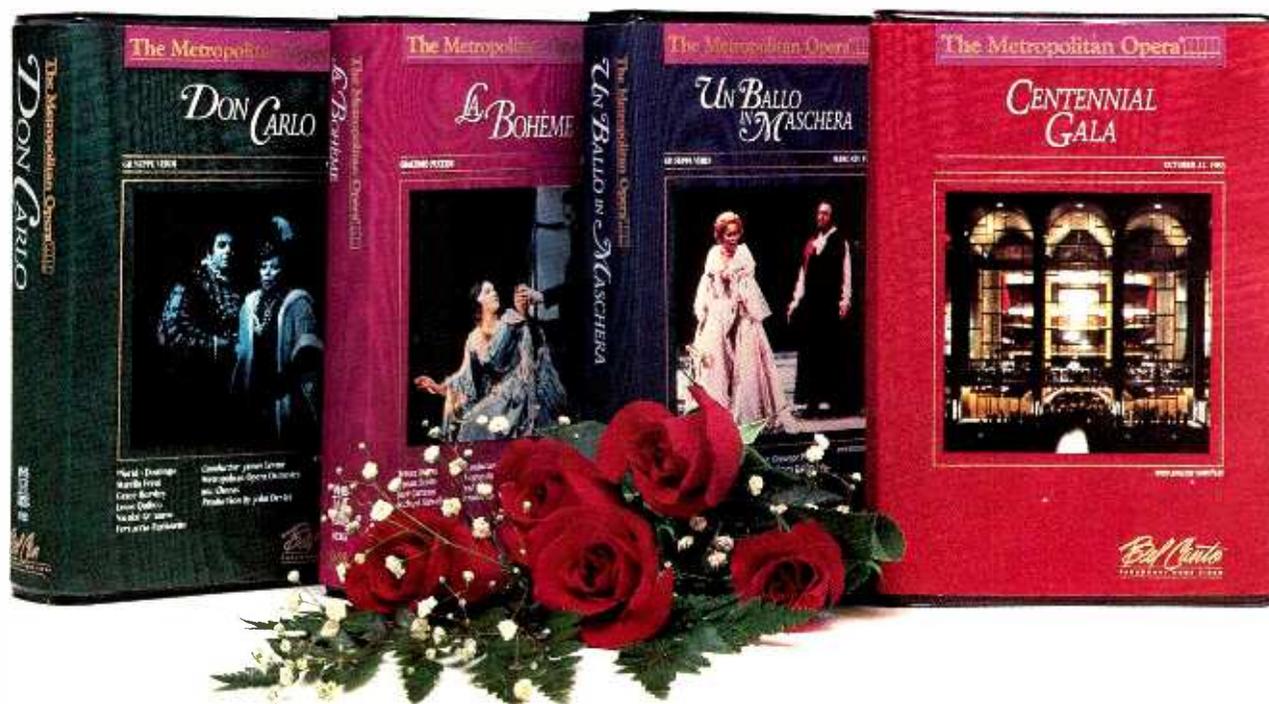
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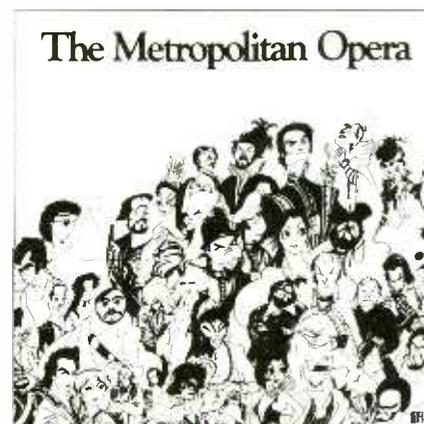
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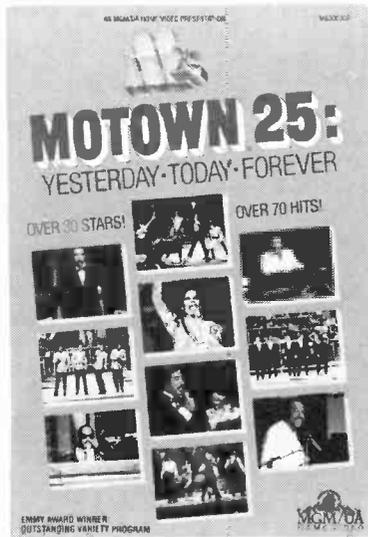


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Video Reviews



"Motown 25: Yesterday, Today, Forever," MGM/UA Home Video, \$29.95, 130 minutes, produced and directed by Don Micher and Buzz Cohan.

No tricks will be needed to get consumers to rent this title. The names alone will guarantee interest, with Michael Jackson, Diana Ross, Smokey Robinson, Marvin Gaye, Adam Ant and a full roster of Motown greats and grads sharing the billing.

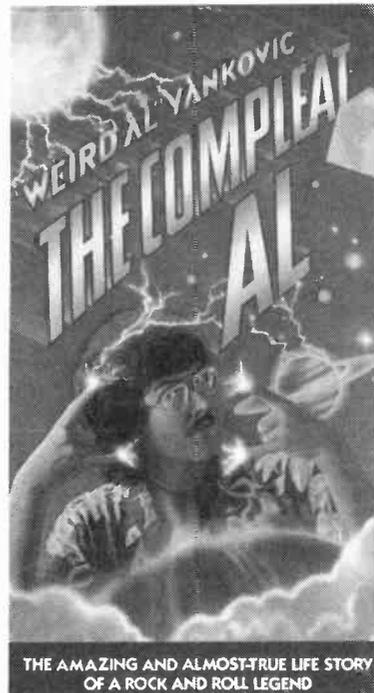
This show was made for network tv, and it does have a broadcast-type blandness for much of its length. But powerful performances by Gaye, Jackson and others periodically break through the straitjacket of nostalgia with a strength that should leave most consumers satisfied.

A multi-age-group appeal makes this title a must for retail shelves, with Jackson drawing the younger crowd and Ross and the others pulling in the older demographic. It's a good candidate for sale as well; rental-oriented outlets might want to try keeping an extra copy on hand to satisfy the demands of consumers who can't resist the star power of the program.

"Sade: Diamond Life Video," CBS/Fox Video, VHS Stereo/Beta Hi-Fi, 20 minutes, \$14.95.

With a smooth skill that matches the tone her music, Sade (pronounced "Sharday") has scored a hit with her first album internationally and in the U.S. This is a collection of the clips based on some of the hottest songs in that album: "Hang On To Your Love," "Smooth Operator," "Your Love Is King" and "When Am I Going To Make A Living."

The target audience for this compilation is different than that for most of its ilk; Sade's music is aimed not at teenagers, but at a more adult, sophisticated market. Her demographics and those of the video marketplace match quiet well; astute store owners would be well advised to stock this title. It's probably not one that most video retail consumers will ask for, but if Sade's fans see the title, chances of a sale are good.



"The Compleat Al," CBS/Fox Video, \$29.98, 110 minutes.

"Weird Al" Yankovic provides some weird stuff, all right, in an uneven cassette that often takes itself a touch too seriously and would have been a better product a half-hour shorter.

Yankovic's specialty is parodies of hot pop songs. His skill is undeniable; "Eat It," "Ricky" and "Like A

Surgeon" are sharp skewers of pop pomposities and funny at the same time.

As with most clip compilations, the best pieces on this cassette have had massive exposure on broadcast and cable. Most of the material on the program, however, is in the form of a mock biography of the performer, which varies wildly in terms of comic quality. Often the action takes the tone of an inside joke, leaving the viewer wondering where the laughs are.

With minimal effort, "The Compleat Al" should prove a reasonable rental item. That could be the best lure to sale as well, with many of Yankovic's best bits standing up well to repetition.

"Frankie Goes To Hollywood: From A Wasteland To An Artificial Paradise," RCA/Columbia Pictures Musicvision, 28 minutes, \$19.95.

This cassette is stronger as a rental tease than as a sell-through item. The group behind it is known for its outrageous behavior; most broadcast and cable outlets showing the clips contained here trimmed them in some way.

"Wasteland's" most potent selling and renting point is that it contains the nasty bits which were edited out for broadcast and cable exposure. There are four clips here, including two versions of the group's first hit, "Relax." The others are "Two Tribes" and "Welcome To The Pleasure Dome."

All of the clips save "Pleasure Dome" have had very heavy exposure on cable and broadcast tv. The extra footage they contain should be enough to gain consumer attention, however, even though the actual payoff is small. Skillful production ensures that the clips imply far more evil than they actually portray.

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Esquire Sets Its Sights on A Young, Upscale Market

BY LISA LILIENTHAL

NEW YORK While Esquire Success Video touts its series of self-improvement programs as "an entirely new genre of video programs for the home market," distributors are trying to determine whether the market is ready for it.

One of the most ambitious made-for-home video projects undertaken to date, the Esquire line is the type of programming that is expected to carry the industry once its supply of feature films diminishes. The \$29.95 programs, a joint venture of Esquire magazine and Serendipity Productions, have been picked up by a number of important distributors, and Esquire says they're achieving good sales numbers.

Distributors who are carrying the line say it's helping to pave their way into alternative outlets. But they also comment on the line's narrow target market and limited acceptance—at least initially—by video specialty stores.

Esquire's young urban professional orientation is obvious from its first six titles: "Professional Style," "Persuasive Speaking," "The Short-Order Gourmet," "The Wine Advisor" and the two-volume "Career Strategies," which have been available since Oct. 4. Additional programs will be released next year.

So far, the wholesale distribution network consists of Metro Video Distributors, Video Trend, Artec, East Texas Periodicals and Commtron, according to Esquire magazine general manager Wilma Jordan, who heads the home video unit.

In addition, Ingram Video signed on just before the first ship date, and VTR Distributors plans to market the line through its Alternative Entertainment division for non-theatrical product, which will begin operations next February. Waldenbooks, B. Dalton Bookseller, the Fortune Book Club and the Midwestern Poppingo Video franchise are buying direct from Esquire, according to Jordan.

"We're not trying to go to every distributor," she emphasizes. "We've selected those we have because they're servicing urban areas where our target market is most likely to shop." She declines to disclose sales figures, saying only, "We're very pleased with the volume we've generated."

The company only began lining up distributors in early September, just after the series was launched at the Video Software Dealers Assn. (VSDA) convention. Like other new home video companies, Esquire had to exert some extra marketing effort, including personal visits to wholesalers from national marketing director Janet Muir.

The company also held receptions for retailers in Chicago with Video Trend, in Houston with East Texas and in Boston with Artec.

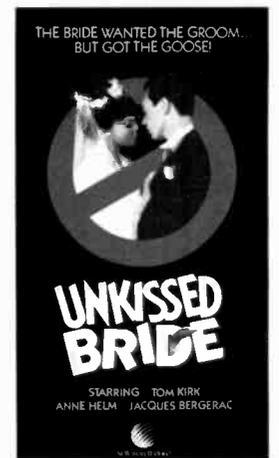
Artec's wine-tasting party with Edmund Osterland, who is featured on "The Wine Advisor," drew more than 100 people, according to advertising director Bill Perrault. He reports a "very positive" response to the line, particularly from mass merchandisers and sale-oriented video stores. "But," he says, "most of the video stores are just picking it up for rental."

(Continued on page 35)

The good,

The wife feels unloved and unwanted because the husband can't kiss her without fainting. The sex therapist isn't faint-hearted about helping the husband, so she sneaks along for the honeymoon.

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A 12-MILLION-UNIT VCR year at wholesale is possible if sales move into Christmas overdrive, according to the Electronic Industries Assn.'s Consumer Electronics Group. September sales to dealers topped 1.2 million units, while nine-month VCR sales were more than 7.5 million units, up 57% over the 4.8 million sold during the same period a year ago. Maintaining its usual conservative stance, the EIA is projecting total sales of 11.5 million units.

OTHER CONSUMER ELECTRONICS PRODUCTS showed a far weaker performance, with color tv and projection tv sets turning in the only moderately hot numbers. Color set sales recovered from the doldrums they'd been in over much of the summer, up 11% to 1.9 million from the same month in '84. Projection set sales totaled 29,989 in September, up 35% from last year. For the year to date, color set sales are up by only 2.6%, and projection by 27.8%. Showing a significant slump were color video cameras, with sales of 37,827 units down 45.9% from September '84, and monochrome tvs, with sales down by 15.5% from the year before to 376,717 units.

"RETURN OF THE JEDI" will be coming out on videocassette via CBS/Fox Video on Feb. 25. List price for the title will be \$79.95. As might be expected, the company is planning a massive marketing campaign, details of which have not yet been released.

BUSTING OUT ALL OVER is the only way to describe RCA/Columbia Pictures Home Video's report that "Ghostbusters" exceeded 400,000 units on initial orders. That would make it the first \$79.95 title to have reached that plateau on its initial order date. The ship date was moved back to Oct. 21, a move applauded by many dealers, to ensure that the title would be in both major and minor markets on Halloween. The marketing/merchandising campaign is also massive. In another move, the recent John Travolta/Jamie Lee Curtis film "Perfect" is due for a Nov. 15 ship date at \$79.95 retail.

EIGHTEEN PRODUCTIONS FROM the Metropolitan Opera have been picked up by Paramount Home Video in a purchase that is part of a new arts-oriented label named Bel Canto that the company has formed. First titles due out are "Don Carlo," "Un Ballo In Maschera," "La Boheme" and "The Centennial Gala," all with street dates of Nov. 20. Pioneer Artists has laserdisk rights to the programs, all of which were taped live at the Met as part of the "Live From The Met" television series.

WORLD VISION HOME VIDEO is releasing new volumes of Hanna-Barbera's "Scooby And Scrappy Doo," "Shazzan," "Atom Ant" and "Richie Rich." Suggested retail per title is \$24.95.

A VIEW TO A WIN is the scope of a major CBS/Fox Video national consumer sweepstakes sweetening the November release of the recent James Bond film "A View To A Kill." Five consumer winners will receive CBS/Fox's complete James Bond home video collection, a 14-cassette prize valued at more than \$1,100. Contestants fill out an entry form which will be available at local video stores. Entries must be received by Feb. 16, with winners selected in a random drawing on March 17. CBS/Fox isn't neglecting the retailer, either. The dealer whose name appears on the first winning ticket drawn will receive two round trip air tickets to a one week vacation in Monte Carlo. The other four retailers will win two round trip air tickets to Las Vegas for a three-day vacation.

TELEVISION FARE makes up 32 low-priced titles from MCA Home Video. Priced at \$19.95 each, eight titles apiece will be drawn from "Battlestar Galactica," "Buck Rogers In The 25th Century," "The Hardy Boys" and "Nancy Drew." Street date is Dec. 5. December also sees the release of "Fletch," Chevy Chase's major summer comedy, and "Stand By Me: A Portrait Of Julian Lennon." The former lists for \$79.95, the latter for \$29.95.

THERE'S NO PLACE like home video for "Return To Oz," Walt Disney Home Video hopes. Although the "Wizard Of Oz" sequel was a relatively weak performer at the boxoffice this summer, Disney says the title should rack up good numbers when it's released because of its special effects and family audience. P-o-p support for the \$79.95 release includes a poster and mobile. Preorder date is Nov. 26, street date Dec. 10.

COMEDIAN ROBERT KLEIN has signed on as celebrity spokesman for "American Cancer Society's FreshStart: 21 Days To Stop Smoking," which will be released in December via Simon & Schuster Video. Klein will be promoting the \$29.95 title on national talk shows as well as during his concerts. Possible boosts to the title could come from the American Cancer Society's "Great American Smokeout" on Nov. 21 and its Jan. 14-21 "Stop Smoking Week" to draw attention to the title.

MANUFACTURES RETURNING TO CES

(Continued from page 29)

hibition space which significantly reduces the cost of showing at the event. According to CES executives, the expense for exhibiting with the modular units will probably be at most \$30,000, compared to the \$100,000-plus cost of doing a full floor exhibit.

Shifting distribution patterns are another factor making CES more attractive, according to some manufacturers. More and more mass merchants of all types are eager to get into prerecorded video, they say, and these large retailers usually attend the show. Many of them will probably prove to be direct ac-

counts, manufacturers say.

At the same time home video manufacturers are moving back towards CES, they say they are still strongly committed to the annual VSDA event. "We're going back to test the water," says IVE senior vice president and general manager Len Levy. "We want to see if there is the potential of seeing a different type of customer that VSDA might not attract."

CBS/Fox Video executive David Brown indicates that his firm has already gone on the record about stepped-up direct distribution to major accounts, and says that's a key reason behind the CBS/Fox decision.

Thorn EMI/HBO president Nick Santrizos says the increasing reach of prerecorded video provides much of the impetus for his consideration of CES as well. "Video is penetrating a more diverse group of retailers," he says.

Prism president Barry Collier notes that his firm is going to CES with the Marvel Comics Video Library sell-through line. He says that show attendees "offer more potential for that line than video stores. CES attracts more retailers and less rent-tailers." **JIM McCULLAUGH**

ESQUIRE TITLES

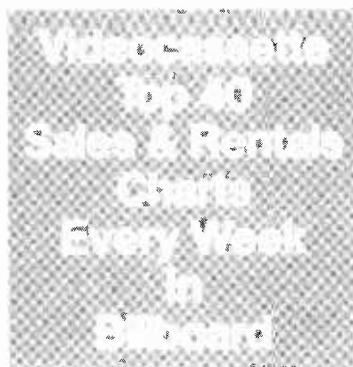
(Continued from page 33)

While Artec is trying to push the Esquire titles to wine stores, gourmet shops and other non-video outlets, Ingram Video marketing director Brian Woods sees bookstores and libraries as their "obvious channels." In fact, Metro is doing well with the line in bookstores, libraries and schools, according to advertising vice president Marcia Kesselman, although video stores are "slow" in picking it up.

On the other hand, all 107 Poppingo Video stores are stocking varying amounts of all six titles for sale. President Byron Boothe says franchisees in "yuppie areas" are taking as many as 10 copies of each program, while those with a blue-collar clientele have only ordered one apiece.

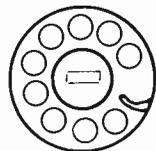
A proponent of how-to programming priced to sell, Boothe terms the line "well packaged and well presented, but with a more narrow market than I'd prefer... It's awful upscale."

But Esquire is advising distributors to target dealers who serve that market, Jordan says, since the line is "not like an entertainment program that can cross demographic lines."



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MIPCOM MARKET

(Continued from page 29)

terprises, according to president Michael Swartz. "We're bringing back the family—as many as we can find," he says.

The concert will be taped sometime before December, Swartz says, and will be marketed as a home video item in the U.S. and as a television show overseas. A selection of Sly & the Family Stone hits will be presented, as will some new material.

Older footage of the group in action in its earlier incarnation will also be included on the cassette, according to Swartz. Because of Twin Tower's small size, the company will concentrate on distribution through alternative video outlets, targeting especially strong efforts at mass merchandisers, book stores and drug stores.

Negotiations are also in progress to get a deal with a record label for a release of an audio version of the comeback concert, Swartz says. According to Twin Tower vice president and treasurer Sidney Stern, the budget for the Sly program is around \$100,000, with video release planned for next year.

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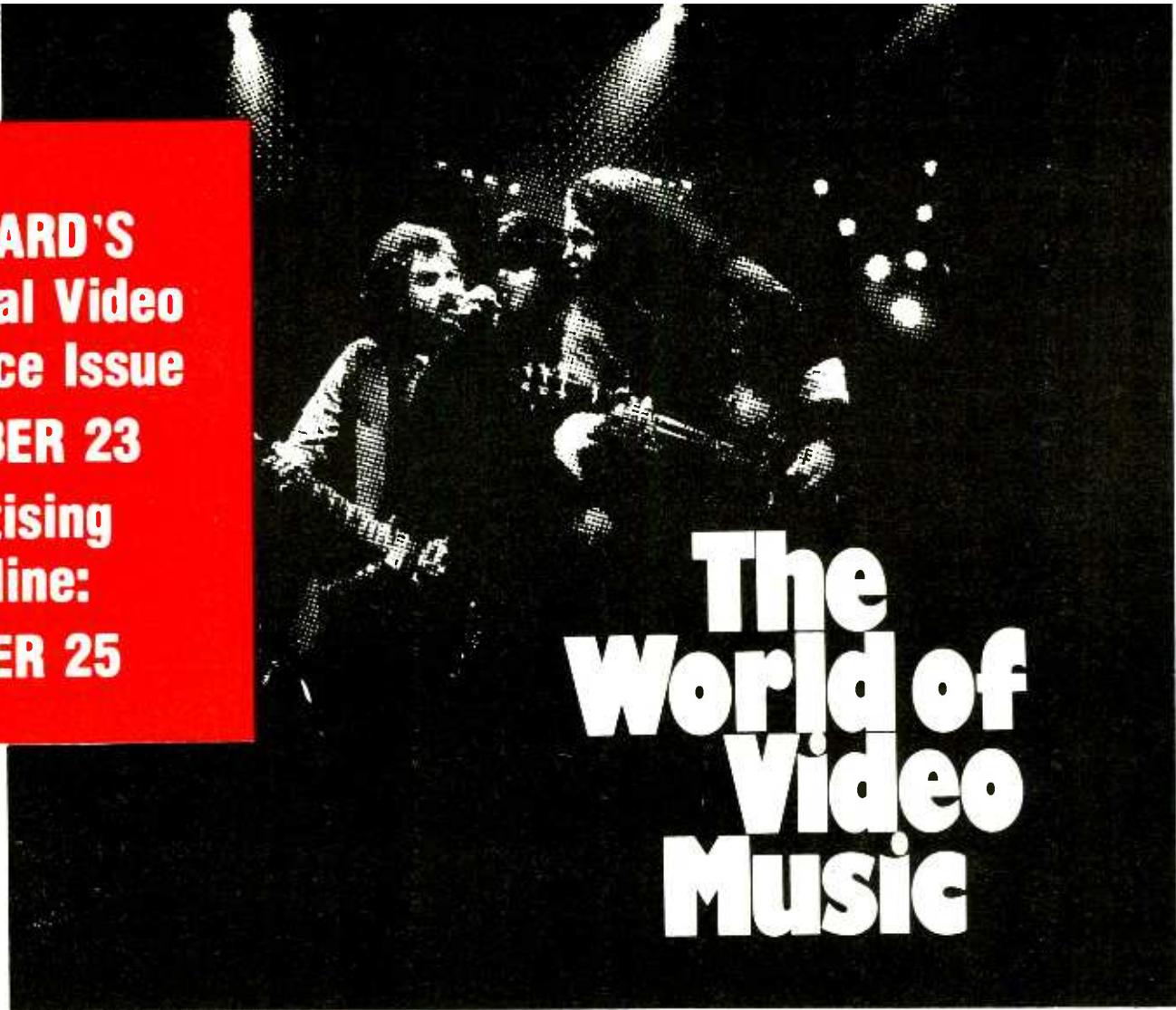
the bad,

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- **TECHNOLOGIES:** What's Available To Music Video Creators
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Fast Forward

BY FRANK LOVECE

LAST COLUMN we detailed how the country's three biggest videocassette duplicators—VCA/Technicolor, CBS/Fox and Bell & Howell/Columbia/Paramount—manufacture their product. This time we'll examine life among the three dozen or so smaller duplicators and self-contained duplicators/software suppliers.

Many of these similar facilities operate almost exactly like the majors, but on a smaller scale. Because of their compactness, some are more able to quickly incorporate new technology, such as 8mm video and high-speed duplication. On the other hand, a few companies—mostly veteran suppliers of public domain, 16mm films who early on added video to their lines—have less sophisticated equipment and more casual environments.

The basics of tape duplication are the same in any case: First, either in-house at the duplicator or separately at a "transfer facility," a film must be transferred to a videotape master. From that master, a videotape sub-master is made. From that sub-master, sometimes called a "dub-master," several industrial Beta and VHS "slave" VCRs record the program onto blank cassettes. These cassettes are then quality-control-checked, packaged, and shipped to dealers and distributors as "prerecorded" tapes.

Optimally, the videotape master is struck from a film negative rather than a print, a print being already one generation down the line. Also, the video master and sub-master should be on one-inch videotape, a *de facto* industry standard. The area housing the slave banks should be a clean-room environment, and electrically grounded to minimize surges and impulses that can appear as "glitches" on the videotape.

Creative Video Services of Canoga Park, Calif. and Media Home Entertainment of Culver City, Calif. are probably the two largest of the smallest. Creative Video (which incorporates its own transfer facility) is the sister company of International Video Entertainment (IVE), which releases tapes on the Monterey, USA, Family Home, Thriller-video and Caballero labels. Media is a self-contained duplicator/software label currently planning to spin off its duplicating facility as a separate division.

Like most duplicating facilities outside the big three, Creative Video and Media generally dupe video masters from film prints rather than film negatives. While studio-affiliated software companies (Paramount, MGM/UA, etc.) have ready access to the valuable negatives, the non-studio labels for which smaller duplicators work often acquire film rights from producers unwilling to part with theirs even temporarily. To compensate, transfer facilities have to play with color and contrast levels to maximize a print's potential.

Unfortunately, some smaller, public domain labels dealing largely in black-and-white films don't try to compensate at all. Using Library of

Congress prints, 16mm film dupes or even videocassettes obtained from other companies, these labels' in-house duplication is more of a hand-crank, marginal-quality affair.

This isn't generally true of older, established companies such as Blackhawk and Video Yesteryear, which have cinemaphilic devotion to their titles—Video Yesteryear, for instance, painstakingly slows down silent movies from today's 24-frames-per-second standard, and returns them to the speeds at which they were originally shot. (Early movie film speeds varied from 12 to 20 f.p.s.; that's why they seem unnaturally sped-up on tv.) But lack of care at the transfer stage by some PD firms often leads to poor quality tapes—and to consumers demanding that video dealers refund their money.

After the film-to-tape transfer is completed and a sub-master is struck comes the actual duplication. This usually involves banks of from dozens to hundreds of slave VCRs.



Duplicating Media. Technicians oversee the duplicating process at Media Home Entertainment's in-house facility.

Yet at least one duping facility, Creative Video, is experimenting with high-speed duplication.

In addition to the roughly 1,700 Beta, VHS and 8mm VCRs the company says it has on-line, Creative Video has also installed some of the first Sony "Sprinters," a high-speed video duplicating machine introduced in March, 1984—perhaps the first, incidentally, to see use in more than an experimental capacity.

Normally, tapes are recorded in "real time," i.e., a two-hour movie takes two hours to be recorded onto a blank tape. High-speed duplicators such as the Sprinter take minutes per tape. (The Sprinter also uses a half-inch metal-particle tape master rather than a one-inch standard-coated tape master.) Depending on how it's set up, a Sprinter can produce either Beta or VHS tapes; Creative Video says it has six units producing VHS and two producing Beta.

While there's concern over this new equipment's capabilities and quality, Creative Video's director of technical services Michael Sterling says he's extremely satisfied with the results. His company claims a reject rate of two tapes out of 20,000 produced so far, those due to the tape buckling during power surges.

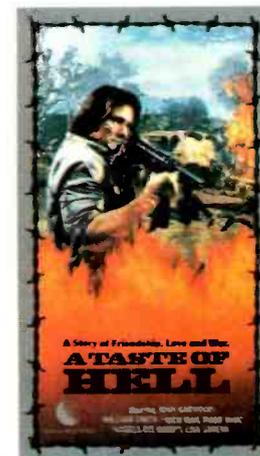
Like the major duplicators, the smaller companies' clientele usually includes not only consumer software labels but also commercial/industrial/educational firms. Creative Video's clients include the Los Angeles Fire Dept.; Custom Recording & Sound of Greenville, S.C. dupes tapes for Columbia Bible College Video Productions. Unlike the majors, however, many smaller duplicators take "walk-in" customers with runs in the dozens or hundreds.

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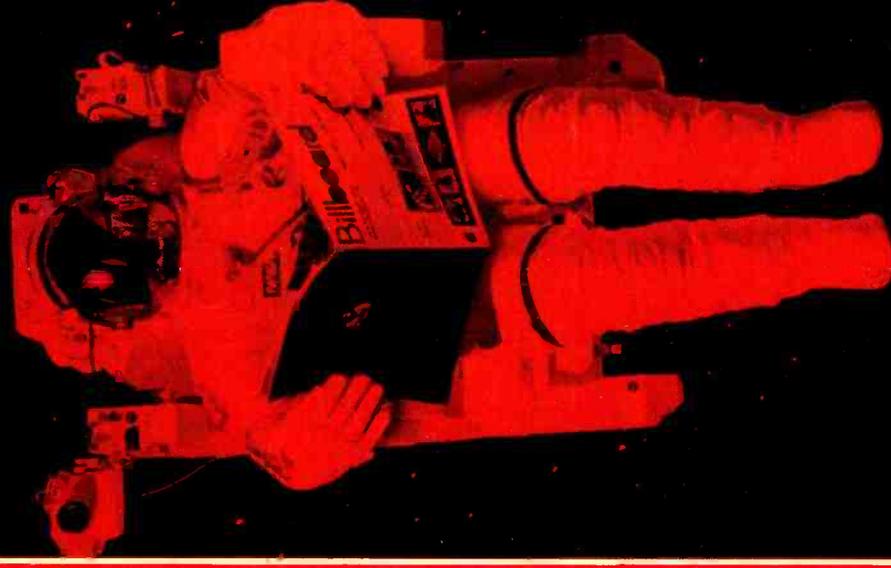
FOR WEEK ENDING OCTOBER 26, 1985

Billboard

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TOP VIDEO CASSETTES SALES

THIS WEEK		LAST WEEK		WKS. ON CHART		TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	2	3	4	5	6						
1	180					JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
2	10					PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95
3	4					AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
4	47					PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
5	4	16				WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
6	10	7				DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95
7	6	12				PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	79.95
8	7	3				THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	79.95
9	14	16				MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
10	8	18				WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
11	12	34				STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
12	9	26				WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
13	15	32				GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
14	16	6				THE KILLING FIELDS ▲	Warner Brothers Pictures Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	79.95
15	11	82				THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
16	18	8				TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	NR	29.95
17	23	90				DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
18	13	20				SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
19	20	18				LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95



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'R2D2' DIRECTORS SHOOT FOR THE STARS Innocenti and Arno Make Transition from Art Direction

BY JIM McCULLAUGH

LOS ANGELES It's no secret that breaking in as a music video director is getting tougher. Typically, if you don't have a video clip "resume" of some sort, labels and long-form producers prefer to go with established names.

That's what makes the debut of Marc Innocenti and Eddie Arno so impressive. Since the beginning of this year, they have directed the "Willie & the Poor Boys" long-form superstar benefit film (now available as a home video product from Passport MusicVideo/Jem), and more recently, Eurhythmic's

"There Must Be An Angel" clip, as well as two clips with Bob Dylan from the "Empire Burlesque" album, "When The Night Comes Falling From The Sky" and "Emotionally Yours."

Both Innocenti and Arno (known in video music circles now as R2 and D2) paid their dues as video music art directors and tour set designers in England. They moved into video music video direction under Jon Roseman and his London/Los Angeles-based JRTV.

The two concede that the "Willie & the Poor Boys" project was an auspicious one to add to their portfolio. Architect of the concept was

Rolling Stones bassist Bill Wyman, and the group was composed of Stones drummer Charlie Watts, Andy Fairweather Low, Geraint Watkins, Mickey Gee and Wyman. On the 30-minute, seven-song video, those players are joined by Kenney Jones, Ronnie Wood, Henry Spinetti, Chris Rea, Terry Taylor, Mel Collins and Raf Ravenscroft, with Ringo Starr in a cameo speaking role.

The narrative of the video, shot last March in London, depicts a '50s British sock hop with the Poor Boys as the band. While shooting, the directors culled enough material to compose a "making of" documentary. Later, they also directed a supplemental single video, "These Arms Of Mine," featuring the additional talents of vocalist Paul Rodgers and guitarist Jimmy Page.

Half of the video proceeds, after recouping direct filming costs (close to \$90,000), are being donated to ARMS (Action Research into Multiple Sclerosis) of America. The full-length video was world-premiered on MTV last May and became available at retail (\$19.95) in the U.S. last July.

"It wasn't easy breaking in," says Arno, "because we were type-cast as art directors. We've known bands for 15 years because of our backgrounds, but if an artist suggested to us that we move into directing and we approached the record label, they would be very upset. It's not the way it works. We were lucky to break through."

While the basic concept of the film came from Wyman, the team of Arno and Innocenti met with him in Paris to complete the collaboration.

(Continued on page 41)

Paris Museum Pays Tribute To the Clip as Art Form

NEW YORK Music video as art, currently the subject of a 32-clip exhibition at the Museum of Modern Art here (Billboard, Aug. 31), is now being similarly explored in Paris.

A massive 280-clip exploring the video clip as an art form is now on display at the Centre Georges Pompidou. Divided into 22 programs, which are being variously screened daily through mid-November, the exhibition runs the gamut of music video conceptual styles from late-'70s Bowie through clips of more current vintage. It also includes special compilations of works by Godley & Creme, Zbigniew Rybczynski, Robin Collins and Cucumber Studios.

The exhibition was assembled by the Pompidou Centre's Michelle and Christophe Bagues and Ed Steinberg, president of the New York-based Rockamerica video pool and Soft Focus Productions video production firm.

According to Steinberg, who also assisted in the MOMA exhibit, he was asked to select clips by recording artists, directors and producers "who displayed some degree of artistic merit, as opposed to stale, boring, stupid performance videos." The primary selection criterion, he adds, was "advancement of the art of the pop clip."

Among the directors singled out by Steinberg who are represented in the exhibit for their contributions to the music video art form are Tim Pope, Peter Care, Godley & Creme and Russell Mulcahy. He also notes that, in addition to the many clips presented that will be familiar to American audiences, the Pompidou display contains numerous "progressive" videos, available for the most part only in Europe. Also on hand are rarely programmed "real American" clips, among them "King Of The Hill" by the Minutemen and Frank Chickens' "We Are Ninja."

"You can see the progression of video clips through the present day," notes Steinberg. "You can see where video has been and how far it's going." He adds that a major

plus of the exhibit is its posting of play dates and times, allowing viewers the chance to show up to see favorite videos, or ones that are too "esoteric" for unscheduled viewing anywhere else. Among these, Steinberg says, are clips from the "frontier days of video, when anything went, where even when the clips were cheap and simple productions, they were direct and unpretentious."

Steinberg reports that the opening of the exhibit, the second of its kind at the Pompidou Centre following a smaller presentation two years ago, was heavily covered by the French press. The avant-garde leftist newspaper Liberation even put out a 16-page special supplement.

(Continued on page 41)

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1	1	1	21					DIRE STRAITS ▲ ² WARNER BROS. 25264 (8.98) (CD)	9 weeks at No. One	BROTHERS IN ARMS	
2	2	4	31					WHITNEY HOUSTON ▲ ARISTA AL 8-8212 (8.98) (CD)		WHITNEY HOUSTON	
3	7	28	3					SOUNDTRACK MCA 6150 (9.98)		MIAMI VICE	
4	6	6	7					JOHN COUGAR MELLENCAMP RIVA 824 865-1/POLYGRAM (8.98) (CD)		SCARECROW	
5	3	3	31					TEARS FOR FEARS ▲ ² MERCURY 824 300/POLYGRAM (8.98) (CD)		SONGS FROM THE BIG CHAIR	
6	4	2	16					STING ▲ A&M SP-3750 (8.98) (CD)		THE DREAM OF THE BLUE TURTLES	
7	5	5	71					BRUCE SPRINGSTEEN ▲ ⁸ COLUMBIA QC 38653 (CD)		BORN IN THE U.S.A.	
8	8	8	16					HEART ▲ CAPITOL ST-12410 (8.98)		HEART	
9	12	—	2					STEVIE WONDER TAMLA 6134TL/MOTOWN (9.98) (CD)		IN SQUARE CIRCLE	
10	9	7	49					BRYAN ADAMS ▲ A&M SP501.3 (8.98) (CD)		RECKLESS	
11	11	10	34					PHIL COLLINS ▲ ³ ATLANTIC 81240 (9.98) (CD)		NO JACKET REQUIRED	
12	10	9	15					BILLY JOEL COLUMBIA C2 40121 (CD)		GREATEST HITS VOL. I & II	
13	13	15	7					LOVERBOY COLUMBIA FC 39953 (CD)		LOVIN' EVERY MINUTE OF IT	
14	16	21	23					FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)		ROCK ME TONIGHT	
15	15	13	46					KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)		EMERGENCY	
16	18	18	14					ARETHA FRANKLIN ● ARISTA AL 8-8286 (8.98) (CD)		WHO'S ZOOMIN' WHO	
17	17	17	19					READY FOR THE WORLD ● MCA 5594 (8.98) (CD)		READY FOR THE WORLD	
18	14	11	51					WHAM! ▲ ³ COLUMBIA FC39595 (CD)		MAKE IT BIG	
19	19	19	15					A-HA WARNER BROS. 25300 (8.98) (CD)		HUNTING HIGH AND LOW	
20	21	22	23					PAUL YOUNG ● COLUMBIA BFC 39957 (CD)		SECRET OF ASSOCIATION	
21	26	33	5					DARYL HALL & JOHN OATES RCA AFL1-7035 (8.98) (CD)		HALL & OATES LIVE AT THE APOLLO	
22	23	16	48					MADONNA ▲ ⁵ SIRE 25157-1/WARNER BROS. (8.98) (CD)		LIKE A VIRGIN	
23	20	12	14					SOUNDTRACK ● MCA 6144 (9.98) (CD)		BACK TO THE FUTURE	
24	22	14	16					MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)		THEATRE OF PAIN	
25	30	39	4					KISS MERCURY 826 099-1/POLYGRAM (9.98) (CD)		ASYLUM	
26	24	20	15					COREY HART ● EMI-AMERICA ST-17161 (8.98)		BOY IN THE BOX	
27	27	27	12					THE POINTER SISTERS ▲ RCA A.J.I. 5487 (8.98) (CD)		CONTACT	
28	32	32	23					THE HOOTERS COLUMBIA BFC 39912 (CD)		NERVOUS NIGHT	
29	29	23	16					SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)		WORLD WIDE LIVE	
30	28	25	25					PRINCE & THE REVOLUTION ▲ ² Paisley Park J-25286/WARNER BROS. (9.98) (CD)		AROUND THE WORLD IN A DAY	
31	33	30	17					TALKING HEADS ● SIRE 25305/WARNER BROS. (8.98) (CD)		LITTLE CREATURES	
32	25	24	21					NIGHT RANGER ● CAMEL/MCA 5593/MCA (8.98) (CD)		7 WISHES	
33	31	26	23					EURHYTHMICS ▲ RCA A.J.I. 5429 (8.98) (CD)		BE YOURSELF TONIGHT	
34	34	29	9					DIO WARNER BROS. 25292 (8.98) (CD)		SACRED HEART	
35	45	—	2					THE THOMPSON TWINS ARISTA AL 8-8276 (8.98)		HERE'S TO FUTURE DAYS	
36	43	66	4					STARSHIP GRUNT BXL1 5488/RCA (8.98) (CD)		KNEE DEEP IN THE HOOPLA	

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
56	51	43	72					TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)		PRIVATE DANCER	
57	69	142	3					ROGER DALTRY ATLANTIC 81269		UNDER A RAGING MOON	
58	48	42	18					R.E.M. I.R.S. 5592/MCA (8.98) (CD)		FABLES OF THE RECONSTRUCTION	
59	61	70	6					SQUEEZE A&M SP-5085 (8.98)		COSI FAN TUTTI FRUTTI	
60	85	137	3					EDDIE MURPHY COLUMBIA FC 39952 (CD)		HOW COULD IT BE	
61	52	37	11					GODLEY & CREME POLYDOR 825 981-1/POLYGRAM (8.98)		THE HISTORY MIX VOL. 1	
62	59	45	8					MICHAEL MCDONALD WARNER BROS. 25291 (8.98) (CD)		NO LOOKIN' BACK	
63	57	57	24					BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)		7800 FAHRENHEIT	
64	70	90	4					MAURICE WHITE COLUMBIA FC 39883 (CD)		MAURICE WHITE	
65	65	68	6					BILLY CRYSTAL A&M SP-5096 (8.98)		MAHVELOUS	
66	53	53	6					SHEILA E. PAISLEY PARK 25317/WARNER BROS. (8.98)		ROMANCE 1600	
67	66	49	20					AMY GRANT ● A&M SP-5060 (8.98)		UNGUARDED	
68	64	48	15					AC/DC ● ATLANTIC 81263 (9.98) (CD)		FLY ON THE WALL	
69	58	47	32					DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)		RHYTHM OF THE NIGHT	
70	62	62	8					THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)		THE FAMILY	
71	79	85	39					KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)		MEETING IN THE LADIES ROOM	
72	77	80	6					THE ROMANTICS NEMPERO FZ 40106/EPIC		RHYTHM ROMANCE	
73	73	81	16					CAMEO ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98) (CD)		SINGLE LIFE	
74								KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)		HOUNDS OF LOVE	
75	75	61	16					COCK ROBIN COLUMBIA BFC 39582 (CD)		COCK ROBIN	
76	68	58	33					JESSE JOHNSON'S REVUE ● A&M SP-65024 (6.98) (CD)		JESSE JOHNSON'S REVUE	
77	67	50	11					THE MOTELS CAPITOL ST 12378 (8.98)		SHOCK	
78	94	95	17					RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)		STREET CALLED DESIRE	
79	71	63	36					SADE ▲ PORTRAIT BFR-39581/EPIC (CD)		DIAMOND LIFE	
80	116	169	3					CHEECH & CHONG MCA 5640 (8.98)		GET OUT OF MY ROOM	
81	74	74	12					THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)		VOCALESE	
82	82	87	7					9.9 RCA NEL1-8049 (8.98)		9.9	
83	88	86	105					PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD)		FACE VALUE	
84	72	52	9					LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)		LISA LISA/CULT JAM WITH FULL FORCE	
85	106	136	4					THE CURE ELEKTRA 60435 (8.98)		THE HEAD ON THE DOOR	
86	84	78	30					LUTHER VANDROSS ▲ EPIC 39882 (CD)		THE NIGHT I FELL IN LOVE	
87	81	71	23					STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)		MAGIC TOUCH	
88	109	117	6					BOBBY WOMACK MCA 5617 (8.98)		SO MANY RIVERS	
89	83	73	16					DEAD OR ALIVE EPIC BFE 40119		YOUTH QUAKE	
90	95	100	6					SAGA PORTRAIT BFR 40145/EPIC		BEHAVIOUR	
91	78	65	108					HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)		SPORTS	



21st Century Antics. Adam Ant stopped by Teletronics Center Stage recently to guest-host "TV 2000." Pictured in the back row are, from left: Stuart Shapiro, executive vice president, ATI Video; Miles Copeland, Ant's manager; Harvey Leeds, national director of video promotion for Epic/Portrait/Associated labels; and John Warner, E/P/A product manager. Up front, from left, are: Joie Gallo, host of "TV 2000"; Ant; Cynthia Friedland, senior vice president, ATI Video; and comedian John Kassir.

PARIS CLIP EXHIBITION

(Continued from page 39)

ment listing all of the programs and schedules and providing extensive coverage of the major artists and directors represented. The special also chronicled the history of music video from the "soundies" of the '30s to today's promo clips.

Steinberg says the toughest part of putting together the exhibit, aside from choosing the clips, was getting permission from the American and French record companies that owned the rights to them.

The exhibit, which opened with a gala celebration presented by the Pompidou Centre's president, Jean Maheu, in association with Steinberg, continues through Nov. 11.

JIM BESSMAN

'R2D2' DIRECTORS SHOOT FOR THE STARS

(Continued from page 39)

The team earned the directing job, while both Eric Gardner (Wyman's manager) and Roseman served as executive producers. Vivienne Horne produced.

"We were given a vague brief from Eric," says Roseman. "Then R2D2 came up with a one-and-a-half-page draft of an idea. They had a real good feel for the music Wyman was going to use, although several other production companies were bidding on the project as well."

"We had lunch with Wyman in Paris," recalls Innocenti, "and a lot of his ideas jelled with ours. One example is that we immediately agreed that this couldn't be like any '50s film with Teddy boys and bikers. You can use that approach for quick visual images of the '50s, but we didn't want that."

Innocenti says that the team came up with the idea of shooting in a town hall, and opted for the normal clothes of the day for the extras playing the young people

dancing. "We didn't want to make a geriatric rock'n'roll '50s film," he explains.

The ambitious long-form was only the third project for the fledgling directorial team. The first two were short clips, including a new CBS band from England called Roaring Boys.

"There are only a handful of artists in the world," says Innocenti, "who are even capable of making an interesting video. And there are only a few songs released each year that are going to be great songs with memorable videos accompanying them. Every artist is not going to be a great video star."

"It used to be the artist had to be a good musician and come across well on stage. Now, there's the pressure to come across well on film."

Both Arno and Innocenti indicate they would prefer to work in long-form. Says Arno: "You can expand. You can't really do that with a three- or four-minute concept without losing some of it. Long-form allows you to tell much more of a story."

"I would prefer to tell stories,"

adds Innocenti, "since the clips tend to be much more performance-oriented. The narrative clip doesn't really work too well in the space of two to three minutes, unless you've got a really simple story."

"We also attempt to use real actors and actresses so you can get expressions and movements right, and not just pretty model faces."

The duo also say they are interested in using more special effects, such as computer-generated graphics, although they acknowledge the hefty expense that adds to a budget. "Of course," says Innocenti, "record label executives come out of a viewing room all flushed after seeing Dire Straits' 'Money For Nothing' video. That must have cost a fortune. But they want you to do something similar on a \$17,000 budget."

"That's what makes video music awards shows such a joke," adds Roseman. "You can't put a \$500,000 video up against a \$50,000 video." He suggests that similarly budgeted clips compete against each other at such events.



Turning Iron Into Gold. Peter Blachley, director of marketing for Picture Music International, turned up backstage at a recent Iron Maiden show in Los Angeles to present the band with a gold video award for their Sony Video 45 "Video Pieces." The award is the first for a heavy metal program. Pictured from left are Blachley; Iron Maiden's Steve Harris, Bruce Dickinson and Adrian Smith; Iron Maiden's manager Rod Smallwood; and band members Dave Murray and Nicko McBrain.

PLAY LIST 27 Oct.—2 Nov., 1985

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HEAVY ACTION 15-24 PLAYS

- Dead Or Alive "My Heart Goes Bang"
- Bob Dylan "When The Light Comes Falling From The Sky"
- Thompson Twins "King For A Day"
- Three Degrees "The Heaven I Need"
- Echo And The Bunnymen "Bring On The Dancing Horses"
- The Smiths "The Boy With The Thorn In His Side"
- Rene And Angela "I'll Be Good"
- The Cult "Rain"
- Depeche Mode "It's Called A Heart"
- Diana Ross "Eaten Alive"
- Tears For Fears "I Believe"
- Talking Heads "Road To Nowhere"
- The Cure "Close To Me"
- Billy Idol "Catch My Fall"
- Level 42 "Something About You"
- The Cars "Heart Beat City"
- Hall And Oates/Temptations "Do The Things You Do"
- U2 "Sunday Bloody Sunday"
- Total Contrast "Takes A Little Time"
- Matt Bianco "Yeh Yeh"

The one to watch... **J NEW**
MAURICE WHITE "STAND BY ME"

VIDEOS ADDED THIS WEEK	POWER ROTATION (Sneak Preview Videos)	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW
AC/DC SHAKE THE FOUNDATION Atlantic	HOWARD JONES LIKE TO GET TO KNOW YOU WELL Elektra	ABC BE NEAR ME Mercury	ADAM ANT VIVE LE ROCK Epic	THE ALARM STRENGTH IRS	DEAD OR ALIVE LOVER COME BACK Epic	BLACK 'N' BLUE MISS MYSTERY Geffen	THE PRODUCERS DEPENDING ON YOU Marathon
BALTIMORA TARZAN BOY Capitol	KISS TEARS ARE FALLING Mercury	A-HA TAKE ON ME Warner Bros.	CRUZADOS MOTORCYCLE GIRL Arista	KATE BUSH RUNNING UP THAT HILL EMI America	KING WON'T YOU HOLD MY HAND Epic	MORRIS DAY THE OAK TREE Warner Bros.	JOHNNY RENO & THE SAX MANIACS RUNNING FOR COVER Rounder
JEFF BECK AMBITIOUS Epic	RATT YOU'RE IN LOVE Atlantic	CHEAP TRICK TONIGHT IT'S YOU Epic	BOB DYLAN WHEN THE NIGHT COMES FALLING FROM THE SKY Columbia	JON BUTCHER AXIS STOP Capitol	PLATINUM BLONDE CRYING OVER YOU Epic	NONA HENDRYX IF LOOKS COULD KILL RCA	VECTOR SURRENDER A&M
COCK ROBIN THOUGHT YOU WERE ON MY SIDE Columbia	STING LOVE IS THE SEVENTH WAVE A&M	*ROGER DALTRY AFTER THE FIRE Atlantic	O.M.D. SO IN LOVE A&M	PHIL COLLINS/MARILYN MARTIN SEPARATE LIVES Columbia Pictures	PREFAB SPROUT WHEN LOVE BREAKS DOWN Epic	RUPERT HINE/CY CURNIN WITH ONE LOOK (WILDEST DREAMS) A&M	
DOUG CAMERON MONA A&M	TALKING HEADS AND SHE WAS SIRE	GLENN FREY YOU BELONG TO THE CITY MCA	PHANTOM, ROCKER & SLICK MEN WITHOUT SHAME EMI America	DREAM ACADEMY THIS WORLD Warner Bros.	TODD RUNDGREN SOMETHING TO FALL BACK ON Warner Bros.	KAJA SHOULDN'T DO THAT EMI America	
MARSHALL CRENSHAW LITTLE WILD ONE Warner Bros.		*HEART NEVER Capitol	R.E.M. DRIVER 8 IRS	NICK GILDER LET ME IN RCA	CHARLIE SEXTON BEAT'S SO LONELY MCA	KANE GANG GUN LAW Mercury	
THE CULT SHE SELLS SANCTUARY Warner Bros.		HOOTERS AND WE DANCED Columbia	SCRITTI POLITTI PERFECT WAY Warner Bros.	COREY HART BOY IN THE BOX EMI America	SIMPLY RED MONEY'S TOO TIGHT Elektra	KIX COLD SHOWER Atlantic	
GENE LOVES JEZEBEL BRUISE Important		*LOVERBOY LOVIN' EVERY MINUTE OF IT Columbia	TOMMY SHAW REMO'S THEME (WHAT IF?) A&M	HEAVEN KNOCKIN' ON HEAVEN'S DOOR Columbia	RICK SPRINGFIELD DANCE THIS WORLD AWAY RCA	ERIC MARTIN INFORMATION Capitol	
IRON MAIDEN RUNNING FREE Capitol		MARILLION KAYLEIGH Capitol	TALKING HEADS STAY UP LATE SIRE	INXS THIS TIME Atlantic	UB40 DON'T BREAK MY HEART A&M	MEN AT WORK HARD LUCK STORY Columbia	
KATRINA & THE WAVES QUE TE QUIERO Capitol		*JOHN COUGAR MELLENCAMP LONELY OL' NIGHT Riva/Mercury	*TINA TURNER ONE OF THE LIVING Capitol	NICK LOWE I KNEW THE BRIDE Columbia	WANG CHUNG TO LIVE AND DIE IN L.A. Geffen	SMASH PALACE LIVING ON THE BORDERLINE Epic	
YNGWIE MALMSTEEN I'LL SEE THE LIGHT Polydor		MR. MISTER BROKEN WINGS RCA		SAGA WHAT DO I KNOW Portrait		THE SMITHS THE BOY WITH A THORN IN HIS SIDE Sire	
RUSH THE BIG MONEY Mercury		*EDDIE MURPHY PARTY ALL THE TIME Columbia		SIMON F I WANT YOU BACK Chrysalis		VANDENBURG ONCE IN A LIFETIME Atco	
SHEILA E. A LOVE BIZARRE Paisley Park/Warner Bros.		*NIGHT RANGER FOUR IN THE MORNING Camel/MCA				WHAT IS THIS I'LL BE AROUND MCA	
SHY TALK EXCUSE ME Columbia		*STARSHIP WE BUILT THIS CITY RCA					
SIMPLE MINDS ALIVE AND KICKING A&M		*STING FORTRESS AROUND YOUR HEART A&M					
STEVIE RAY VAUGHAN CHANGE IT Epic		*TEARS FOR FEARS HEAD OVER HEELS Mercury					
W.A.S.P. BLIND IN TEXAS Capitol		*THOMPSON TWINS LAY YOUR HANDS ON ME Arista					
JANE WIEDLIN BLUE KISS IRS		JOHN WAITE EVERY STEP OF THE WAY EMI America					

* 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.

VH-1 makes viewers go buy, buy, buy!



VH-1 sells Records! Tapes! Music! New research continues to prove it!

- **Opinion Research Corporation!** In a nationwide survey, more than 50% of the albums/tapes bought by VH-1 viewers in the past four months were reportedly purchased because of seeing the artist on VH-1. And, almost 50% of the millions of VH-1 viewers either purchased or plan to purchase an album/tape of a performer they saw on VH-1.
- **The Street Pulse Group!** On-going research by the Street Pulse Group found that VH-1 has an incredibly positive effect on record sales. In fact, a recent nationwide survey revealed that 100% of the record retailers surveyed said VH-1 had influenced sales of the album of the artist in question.
- **A.C. Nielsen!** The leading authority in television research found that VH-1 viewers are 31% more likely to purchase albums/tapes than non-viewers. And heavy VH-1 viewers are 51% more likely than non-viewers to purchase albums/tapes!

When it comes to records, VH-1 makes viewers go buy, buy, buy!

Opinion Research Corporation Tracking Study, May 1985.
The Street Pulse Group Retail Research Study, July 1985.
A.C. Nielsen VH-1 Viewer Profile Study, April 1985.

Subject to qualifications available upon request.

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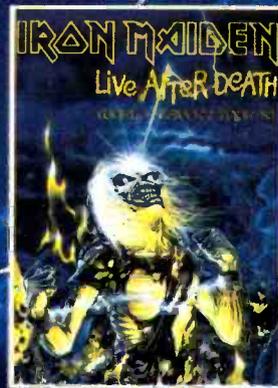
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CMJ MUSIC MARATHON SCHEDULE OF EVENTS

THURSDAY NOVEMBER 7

COLLEGE RADIO: Present & Future

8:00 AM - 6:00 PM

- REGISTRATION

10:00 AM

- DIVERSIFYING YOUR SOUND WITH NON-MUSIC PROGRAMMING

11:00 AM

- MAKING MONEY FOR YOUR STATION

12:00 PM

- HOW TO GET AND KEEP LISTENERS

1:00 PM

- INTERNAL OPERATIONS

2:00 PM

- PROGRESSIVE MUSIC PROGRAMMING

3:00 PM

- EXHIBIT AREA SET-UP

3:30 PM

- EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT RECORD COMPANY RELATIONS (BUT WERE AFRAID TO ASK)

9:00 PM

- CMJ SHOWCASE AT THE RITZ
The Damned
The Blow Monkeys

FRIDAY NOVEMBER 8

CMJ MUSIC MARATHON

8:00 AM

- REGISTRATION
- EXHIBIT AREA OPENS

10:30 AM

- KEYNOTE ADDRESS: LAURIE ANDERSON
- KEYNOTE ADDRESS: BOB GUCCIONE, JR.

12:00 PM

- DEBATE: MOGULS vs MAVERICKS
- RHYTHM RADIO PROGRAMMING: Maximizing The Potential
Moderator: Jeff Foss, WRHU-FM

1:30 PM

- PROGRESSIVE ROCK RADIO: Does Anybody Care Anymore?

- MEET THE PRESS—The Role Of Rock Journalism In Artist Development
Moderator: Cary Baker, I.R.S. Records

3:00 PM

- TIP SHEETS AND TRADE MAGAZINES: Who's Tipping Who?
- ALTERNATIVE NETWORKING

4:30 PM

- COLLEGE RADIO: Who's Really Listening?
- URBAN RADIO: Maturation Or Is It In A Rut?
Moderator: "Mr. Bill" Stephney, CMJ

9:00 PM

- Special Music Marathon Showcases at over 15 clubs around New York City (see Club Pass Update)

SATURDAY NOVEMBER 9

CMJ MUSIC MARATHON

8:00 AM

- REGISTRATION
- EXHIBIT AREA OPENS

9:00 AM

- THE STRUGGLING MUSICIAN: How To Make It On Less Than \$10,000 A Day
- NON-ROCK MUSIC: Jazz, Folk And More

10:30 AM

- MUSIC VIDEOS: Eyes Without A Face
- INDEPENDENT RECORD LABELS: A Question of Survival

12:00 PM

- SUCCESSFULLY MARKETING A NEW ARTIST
Moderator: Scott Byron, CMJ
- REGGAE MUSIC: The Harder It Comes

1:30 PM

- MAJOR RECORD LABELS: Ivory Towers Too High Above The Street
Moderator: Robyn Kravitz, One Way, Inc.

- NEW MUSIC RADIO: Narrowcasting Or "Apartheid" On The Airwaves?

3:00 PM

- WE THE PEOPLE—MUSIC AND RADIO'S ROLE IN SOCIETY
Moderator: Mike Harrison, Goodphone Communications
- METAL'S EDGE

4:30 PM

- THE ARTIST ENCOUNTER AND FREE-FOR-ALL

8:00 PM

- THE 1985 NEW MUSIC AWARDS
Hosted by Cheech & Chong
Live Performance by R.E.M.
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DAVID FOSTER BUSY ON THREE FRONTS

Producer/Composer Pursuing New Recording Career

BY PAUL GREIN

LOS ANGELES David Foster's career as a record producer is at a feverish peak. Among the stars he's worked with in the past year are Paul McCartney, Barbra Streisand, Julio Iglesias, Anne Murray and Jermaine Jackson.

And Foster's second career as a film scorer and composer is also on the upswing. He's set to follow his breakthrough film hit "St. Elmo's Fire" with songs in two more Columbia features, "White Knights" and "Quicksilver."

But Foster's third career as a recording artist and solo performer has surpassed them both to become his top priority. Foster is currently assembling his debut album for Atlantic, which will include his top 30 hit, "Love Theme From St. Elmo's Fire," as well as the songs from the two upcoming pictures and a few selections

from an album of instrumentals he cut two years ago for a Japanese label.

Though Foster has produced and/or written two dozen top 30 hits since the late '70s, he says he's "almost more proud of this song that's out now than anything I've ever done."

"I turn on KIIS and hear, 'That was David Foster.' It's really a nice buzz. It's not that I want to be famous, although that comes with the territory, but it's that I want to reach a lot of people with that kind of music, and I do feel that there's a void out there.

"That void of playing your songs on the piano with an orchestra around you was filled in the '60s by Burt Bacharach and Henry Mancini, but it's wide open right now. I think I could be the guy to fill that slot."

Foster says he's given copies of his Japanese album to between 300 and 400 friends and associates, and adds

that all made a point of telling him how much they enjoyed it. "I just wonder if those 300 or 400 could be 300,000 or 400,000," he says. "I could be fooling myself, but I think I owe it to myself to find out whether there's something there. There will never be a better opportunity for me to see whether it can be done."

Foster, who is characteristically self-effacing, adds: "I don't know if I have the goods. People tell me they think I could do it. I think I could do it, but you don't know until you get out there. I know I could do it musically, but I don't know if I'll be interesting enough that people would want to buy my album. Maybe people will see me on tv and go, 'That's the guy? Forget it.'"

"Burt [Bacharach] certainly had
(Continued on page 52)



Mirror Image. Members of Aerosmith gather around producer Ted Templeman, seated left, and engineer Jeff Hendrick, standing right, while cutting their first album for Geffen Records at Fantasy Studios in Berkeley, Calif. The album, "Done With Mirrors," is due this month. The members of Aerosmith are, from left, Brad Whitford, Tom Hamilton, Joey Kramer, Joe Perry and Steven Tyler.

New Music Seminar Panel Looks at Merchandising

BY FRED GOODMAN

NEW YORK A mock negotiation between an artist representative and licensed merchandisers was the forum for exploring current trends in concert and retail merchandising here on Sept. 25 as part of the New Music Seminar.

Moderated by attorney Michael Sukin of the law firm of Berger, Steingut, Weiner, Fox & Stern, the session pitted attorney John Frankenhimer of the firm of Loeb & Loeb, whose clients include Diana Ross, against merchandisers Andy Taylor of Smallwood-Taylor and Ira Sokoloff of Great Southern.

Emphasizing that there is great flexibility in terms ranging from length and price range, Frankenhimer suggested that artists should try to keep as many options open as possible, since "merchandising figures can jump dramatically" if a group has a leap in popularity.

"If you're locked into a record deal or a publishing deal, your income won't jump as dramatically as it can in a merchandising deal," he said.

In the mock session, which focused on an imaginary pop/heavy metal group with a new album and track record of three hit singles named Motley Tears, negotiations were built around a hypothetical first tour of 50 dates in 10,000-seat halls.

"I would ask for a one-tour deal because I want to see how it works," said Frankenhimer. Among the terms he sought were 32% of gross royalties, which would escalate higher at various million-dollar levels, and an advance of between \$600,000 and 900,000.

Countering Frankenhimer's proposal, Sokoloff termed 32% an excessive figure, since he estimated his cost of goods at 19%, with 35% of the gross going to the halls and an addi-
(Continued on page 71)

Radio City Music Hall Rocks Out

Landmark New York Venue Drawing Some Big Names

BY BRIAN CHIN

NEW YORK If the resurgence of the music business has had any unlikely beneficiaries, Radio City Music Hall is certainly among them. Rescued from demolition in 1978 by last-minute landmark designation, Radio City has established plausible claim to being the key live rock venue in New York, if not the entire nation.

Although Radio City's concert attractions have previously been characterized by such middle-of-the-road entertainers as Peter Allen, Bette Midler and Liberace, its fall offerings all but monopolized the hottest rock tickets of the season: In September and early October, Sting,

Dire Straits and Tears For Fears played Radio City consecutively, selling out a stretch of 14 nights among them.

This is the first year that rock has numerically dominated the Radio City schedule, according to Scott Sanders, vice president and executive producer of Radio City Music Hall Productions' concert/talent booking division. To an extent, admits concert division director Mark Felton, that fact merely reflects the random convergence of tour schedules.

But Radio City's hospitality to rock'n'roll has been no accident, Sanders and Felton stress. Concerts now generate fully half of Radio City's boxoffice, the other half ac-

counted for by its "theatricals," the seasonal family productions traditionally associated with the venue.

"We've tried to position Radio City as a concert facility through its 50-year tradition," says Sanders. "The acts love the intimacy and prestigious reputation." The same applies to "punk rockers or the Liberace audience," adds Felton: To either demographic, "the appeal of a show night [at this] historic landmark is equal."

But the size and ambience of the house have concrete benefits beyond the staging of a more civilized show than is usual at a huge arena. Audience potential is increased for an act such as James Taylor, who played three nights in October, "and could have done four," according to Sanders. Though by strict numbers, three to four nights at Radio City is the equivalent of one Madison Square Garden or Meadowlands Arena show, "This is the type of venue his audience is more likely to come out to," he says.

Felton adds that the multiple-night runs of the Garden-size acts generate far greater media impact locally than a one-night area show—and that can have a positive ripple effect on subsequent area shows in
(Continued on page 71)

Cancer Society Honors Wonder Singer Performs at Award Dinner

LOS ANGELES A 13-song performance by Stevie Wonder highlighted an American Cancer Society salute to Wonder at the Century Plaza Hotel here on Oct. 6. The 35-year-old superstar was the recipient of the Allan K. Jonas Life Achievement Award.

Wonder's set included many of his past hits, going as far back as "My Cherie Amour" and "Signed, Sealed, Delivered." He also performed a few songs from his new album "In Square Circle," including an extended version of the smash "Part Time Lover."

But the highlight of Wonder's set was an impromptu duet with Dionne Warwick on his Oscar-winning hit, "I Just Called To Say I Love You." The veteran stars performed that song and another from the "Woman In Red" soundtrack, "It's You," after Wonder told the audience that Warwick had been responsible for bringing him into the Gene Wilder film project.

Warwick also co-chaired the gala, with Adrienne and Elliott Horwitch.

During the evening, Wonder was showered with praise from many Motown colleagues, including Smokey Robinson, who acted as MC, and Lionel Richie and Berry Gordy, who had videotaped their comments.

Noted Gordy: "You are truly the artist of the decades. You represent Motown and the legend of Motown perhaps better than anyone I know of."

Robinson put the evening in perspective, saying: "Unlike people, cancer knows no discrimination. It can strike anyone of any color, race or religion." He also called Wonder a "great humanitarian," citing his involvement in the fight against cancer, sickle cell anemia, apartheid, world hunger and AIDS.

Other artists on the show were Barbara Morrison and Motown's Sam Harris, who performed a bluesy, improvised version of "God Bless The Child," as well as a new song from his second album, due in January.
PAUL GREIN

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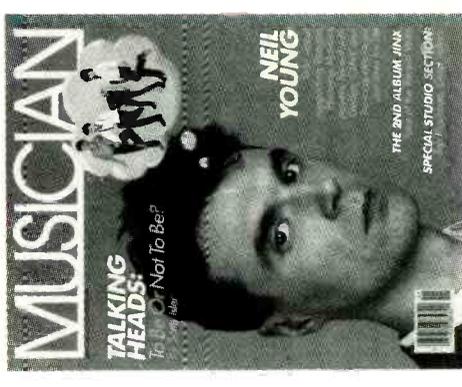
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38	38	31	18	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY	93	93	96	52	GLENN FREY ● MCA 5501 (8.98) (CD)	THE ALLNIGHTER
39	42	76	3	STEVIE RAY VAUGHAN EPIC FE 40036	SOUL TO SOUL	94	98	113	6	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
40	35	35	11	CHEAP TRICK EPIC FE 39592	STANDING ON THE EDGE	95	97	75	8	NEIL YOUNG GEFEN GHS 24068/WARNER BROS. (8.98)	OLD WAYS
41	37	38	16	SOUNDTRACK ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE	96	91	77	29	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 5486 (8.98) (CD)	SOUTHERN ACCENTS
42	36	36	9	JOHN WAITE EMI-AMERICA ST-17164 (8.98)	MASK OF SMILES	97	76	69	35	GEORGE THOROGOOD ● EMI-AMERICA ST-17145 (8.98)	MAVERICK
43	39	34	62	BILLY OCEAN ▲ 2 JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY	98	99	103	113	MADONNA ▲ 2 SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
44	55	60	9	MR. MISTER RCA NFL1-8045 (8.98)	WELCOME TO THE REAL WORLD	99	80	64	10	SOUNDTRACK CAPITOL SWAN 12429 (9.98)	MAD MAX BEYOND THUNDERDOME
45	47	56	14	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH	100	89	89	54	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
46	49	51	46	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST	101	133	173	3	JOHN BUTCHER AXIS CAPITOL ST-12425 (8.98)	ALONG THE AXIS
47	41	41	29	THE POWER STATION ▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION	102	86	83	33	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98) (CD)	ONLY FOUR YOU
48	40	40	11	UB40 A&M/VIRGIN SP 6-65090/A&M (6.98)	LITTLE BAGGARIDDIM	103	154	—	2	KENNY ROGERS RCA A J L 1-7023 (8.98)	THE HEART OF THE MATTER
49	46	46	21	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER	104	92	72	9	FAT BOYS SUITRA 1016 (8.98)	THE FAT BOYS ARE BACK
50	50	44	28	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION	105	104	108	12	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
51	87	—	2	MORRIS DAY WARNER BROS. 25265 (8.98)	COLOR OF SUCCESS	106	96	84	37	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98) (CD)	SOME GREAT REWARD
52	54	54	8	YNGWIE MALMSTEEN POLYDOR 825733-1/POLYGRAM (8.98)	MARCHING OUT	107	107	79	15	Y&T A&M SP-5076 (8.98)	OPEN FIRE
53	60	119	3	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE	108	102	91	28	'TIL TUESDAY ● EPIC BFE 39458 (CD)	VOICES CARRY
54	56	59	9	BOOGIE BOYS CAPITOL ST-12422 (8.98)	CITY LIFE	109	101	99	12	LAURA BRANIGAN ATLANTIC 81265 (8.98) (CD)	HOLD ME
55	63	67	10	MARILLION CAPITOL ST-12431 (8.98)	MISPLACED CHILDHOOD	110	117	121	93	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING

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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BARRY MANILOW	Greek Theatre Los Angeles	Oct. 3-6	\$633,682 \$30/\$22.50/\$15	25,684 four sellouts	Nederlander Organization
BRYAN ADAMS COCK ROBIN	Nassau Coliseum Uniondale, N.Y.	Oct. 4	\$267,068 \$15.50/\$14.50	17,888 sellout	Monarch Entertainment Bureau
DIRE STRAITS	Meadowlands Arena East Rutherford, N.J.	Oct. 13	\$230,516 \$15.50/\$13.50	15,452 sellout	Monarch Entertainment Bureau
THE CURE	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Oct. 12	\$202,883 \$16.50/\$15	14,974 sellout	Avalon Attractions
DIRE STRAITS	Boston Garden	Oct. 8	\$199,238 \$16.50/\$14.50	12,347 sellout	Don Law Co.
MOTLEY CRUE Y&T	Reunion Arena Dallas	Oct. 2	\$194,551 \$13.52	14,678 sellout	Stone City Attractions
AC/DC YNGWIE MALMSTEEN'S RISING FORCE	Kemper Arena Kansas City, Mo.	Oct. 5	\$188,316 \$14/\$13/\$10	13,593 sellout	Contemporary Prods./ New West Presentations
MOTLEY CRUE Y&T	The Summit Houston	Oct. 4	\$186,934 \$14.50	13,330 sellout	Pace Concerts
RATT BON JOVI	The Spectrum Philadelphia	Oct. 12	\$182,155 \$13.50/\$11.50	13,758 sellout	The Concert Company/ Stephen Starr
DAVID COPPERFIELD	Warner Theater Washington, D.C.	Oct. 4-8	\$178,497 \$22.50/\$13.50	10,000 five sellouts	Pace Theatrical
BRYAN ADAMS COCK ROBIN	Buffalo (N.Y.) Memorial Auditorium	Sept. 28	\$178,470 \$13.50/\$12	13,178 16,000	Harvey & Corky Prods.
STING	Fox Theater Atlanta	Oct. 8	\$151,369 \$16.75	9,037 two sellouts	Brass Ring Prods./ Chesapeake Concerts
AC/DC YNGWIE MALMSTEEN'S RISING FORCE	Myriad Convention Center Arena Oklahoma City	Oct. 10	\$147,885 \$14.50	10,467 sellout	Contemporary Prods./Pace Concerts
DIO ROUGH CUTT	Lakeland (Fla.) Civic Center	Oct. 4	\$143,963 \$14.50	10,000 sellout	Fantasma Prods.
AC/DC YNGWIE MALMSTEEN'S RISING FORCE	Kiel Auditorium St. Louis	Oct. 7	\$143,340 \$14/\$13	10,482 sellout	Contemporary Prods.
FOREIGNER JOHN CAFFERTY & THE BEAVER BROWN BAND	Minidome Idaho State Univ. Pocatello	Oct. 11	\$116,559 \$13.50	8,634 11,868	In-House
NIGHT RANGER CHEAP TRICK	Mississippi Coast Coliseum Biloxi	Oct. 13	\$106,568 \$14.50/\$13.50	7,671 8,000	Beaver Prods.
MOTLEY CRUE Y&T	San Antonio Convention Center	Oct. 6	\$106,435 \$12.50/\$12.02/\$11.55	9,223 11,120	Stone City Attractions
MOTLEY CRUE Y&T	Buffalo (N.Y.) Memorial Coliseum	Oct. 11	\$106,316 \$13/\$11.50	8,243 11,000	Harvey & Corky Prods.
NIGHT RANGER CHEAP TRICK	Hirsch Coliseum Shreveport, La.	Oct. 12	\$98,813 \$14.50/\$13.50	7,162 8,000	Beaver Prods.
STING	Charlotte (N.C.) Coliseum	Oct. 11	\$90,360 \$15	6,024 11,834	Kaleidoscope Prods./ Beach Club Bookings
STEVIE RAY VAUGHAN & DOUBLE TROUBLE LONNIE MACK	Greek Theatre Berkeley, Calif.	Oct. 11	\$87,993 \$15/\$13.50	6,240 8,000	Bill Graham Presents
SUPERTRAMP MOTELS	The Centrum Worcester, Mass.	Oct. 7	\$85,549 \$14.50/\$12.50	6,134 11,402	Don Law Co.
RATT BON JOVI	Rochester (N.Y.) War Memorial Auditorium	Oct. 10	\$84,447 \$13.50/\$12.50	6,842 10,200	Monarch Entertainment Bureau
NIGHT RANGER CHEAP TRICK	Ector County Coliseum Odessa, Tex.	Oct. 5	\$79,690 \$13.50	6,000 8,000	Pace Concerts/ Stardate Productions (Texas)
MOTLEY CRUE Y&T	Corpus Christi (Tex.) Coliseum	Oct. 5	\$78,478 \$13.08	6,100 sellout	Stone City Attractions
DIO ROUGH CUTT	Municipal Auditorium Nashville	Oct. 8	\$77,800 \$12.50	6,290 9,900	Sound Seventy Prods.
BEACH BOYS THREE DOG NIGHT	Ocean Center Daytona Beach, Fla.	Oct. 8	\$67,350 \$15	4,490 6,000	Fantasma Prods.
KENNY LOGGINS	San Diego State Univ.	Oct. 12	\$62,849 \$15.75/\$13.75	4,273 sellout	Avalon Attractions
MOTLEY CRUE Y&T	Beaumont (Tex.) Civic Center	Oct. 1	\$61,078 \$12.13	5,216 6,000	Stone City Attractions
THE CURE	San Diego State Univ.	Oct. 11	\$59,053 \$13.75/\$12.75	4,346 sellout	Avalon Attractions
THE CURE	Henry J. Kaiser Convention Center Oakland, Calif.	Oct. 9	\$56,692 \$15/\$13.50	4,122 5,000	Bill Graham Presents
MICHAEL FRANKS STANLEY JORDAN	James L. Knight Center Miami	Oct. 4	\$52,026 \$14	3,972 4,900	Fantasma Prods.
MICHAEL FRANKS	Royal Oak (Mich.) Music Theater	Oct. 12	\$43,335 \$13.50	3,210 two sellouts	Brass Ring Prods.
ANNE MURRAY	Greensboro (N.C.) Coliseum	Oct. 11	\$40,968 \$17.50	2,414 sellout	Fantasma Prods.
HOWARD JONES MARSHALL CRENSHAW	Fox Theater Atlanta	Oct. 7	\$39,636 \$14.50/\$13.50	3,000 4,000	Pace Concerts
RICHARD CLAYDERMAN	Miami Beach Theater for the Performing Arts	Oct. 4	\$37,824 \$16	2,651 3,000	Fantasma Prods.
THE CURE	San Jose (Calif.) Civic Center	Oct. 6	\$33,769 \$15/\$13.50	2,462 3,000	Bill Graham Presents
UB40 UNTOUCHABLES	Dane County Coliseum Madison, Wis.	Oct. 8	\$28,517 \$13.50/\$12.50	2,239 4,100	Stardate Prods.

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Talent in Action

SPYRO GYRA

Beacon Theatre, New York
Tickets: \$17.50, \$15.50

POLISHED MUSICIANSHIP, precise ensemble work and clever, intricate compositions can sell a lot of records and concert tickets, as Spyro Gyra has been proving for years. But while there's no denying that a Spyro Gyra concert is a high-spirited and cheerful affair, there tends not to be a lot of emotional depth or variety beneath the shiny musical surface.

At their Oct. 12 Beacon show, heavily stocked with selections from their current MCA album "Alternating Currents," Spyro Gyra as a unit was greater, or at least more listenable, than its individual components. The compositions, especially those of saxophonist and group leader Jay Beckenstein, were well constructed, full of appealing melodic and harmonic twists and turns, and deftly executed by the seven-piece band. But with few exceptions, the musicians' solo spots were dry and tiresome.

The only consistently bright solo moments were provided by Dave Samuels on vibes and marimba. Although he got a bit self-indulgent at times, Samuels always played with lilting lyricism—even when the support he got from the rhythm section was heavy-handed.

By contrast, Beckenstein seemed more interested in quickly building up a good head of steam than in constructing a solo of substance; keyboardist Tom Schuman's improvisations were mostly bland and predictable; and Julio Fernandez rehashed a number of familiar electric guitar clichés.

The fact that there weren't a lot of interesting solos ultimately didn't make that much difference; although it's generally characterized as a jazz band, Spyro Gyra puts a lot more emphasis on composition and arrangement than on improvisation. But as enjoyable as the Spyro Gyra sound can be in small doses, it can get stretched pretty thin in the course of a 90-minute set.

Guitarist Stanley Jordan, who was reviewed here recently, opened the show.

GO WEST

The Palace, Los Angeles
Tickets: \$12.50

BECAUSE THEY established their reputation with two top-of-the-line videos—one directed by Godley & Creme and the other by Russell Mulcahy—many would be tempted to call Go West a band custom-made for MTV. This is not the case. Go West is a band custom-made for "Solid Gold." They've got it all: the landing lights, the colored smoke—they even come with their own Solid Gold Dancers.

It was an enthusiastic sold-out crowd that greeted the British duo on Oct. 9. Frontmen Peter Cox and Richard Drummie had brought with them on their first American tour a slick, over-rehearsed backing band of guitar, drums, keyboards, bass and two highly choreographed singer/dancers. Vocalist Cox is an attractive, energetic leader, and guitarist/keyboardist Drummie adds a pleasant, more reserved note. Everything was squeaky-clean, tight and professional.

It was also completely empty be-

neath the pretty trappings. The Chrysalis newcomers aim to be the next Hall & Oates, but the result is more like Footpath & Chaffe. The entire set (running less than an hour, including encore) was an exercise in blue-eyed soullessness.

The singles "We Close Our Eyes" and "Call Me" are nice enough, but they hardly differ in tone or arrangement from "Eye To Eye," "The Man In My Mirror" or "Hideaway." Drummie pointed out one of the group's shortcomings when he prefaced a song by saying, "Well, we've only got one album, so here's another track off it." Actually, these guys only have an EP and some filler.

Graham Edwards contributed some nice bass lines on "Call Me," and Alan Murphy tried to inject a rock'n'roll edge with his guitar work. But Peter Vettese's over-amped synthesizers lay over everything like an electronic wet blanket. Three banks of keys set on "brass" just aren't the same as two good saxophones and a trumpet.

But the audience was hardly disappointed in the glossy set, letting loose with the teenybopper squeals appropriate to the latest British import with a good wardrobe. If Go West could find within themselves some substance under the surface, they might be worth seeing a second time.

ETHLIE ANN VARE

MICHAEL FRANKS

Moonshadow Saloon, Atlanta
Tickets: \$10.50

WITH HIS LATEST single, "Your Secret's Safe With Me," riding the top five of the adult contemporary chart, Michael Franks is on the brink of forging a two-audience persona. That quickly became clear Oct. 1 in two sold-out shows here.

It's not a new phenomenon; in fact, it happens a lot. An artist finds his career nurtured over time via somewhat eclectic songs that find airplay on either light jazz or college stations. A small but die-hard constituency develops that buys every album and attends every show. Demographically, these quiche-lovers are a media-buyer's dream, but there are several things that they don't do—like listen to adult contemporary radio. And most of them probably bought their last 45 r.p.m. record in the original "Big Chill" days.

Hence the case of "Your Secret's Safe With Me," from a programming standpoint Frank's biggest hit to date. While several obscure tunes from earlier albums were greeted with loving applause from the first refrain, this song—probably Frank's most sensitive and eloquent—was hardly recognized and just cordially received.

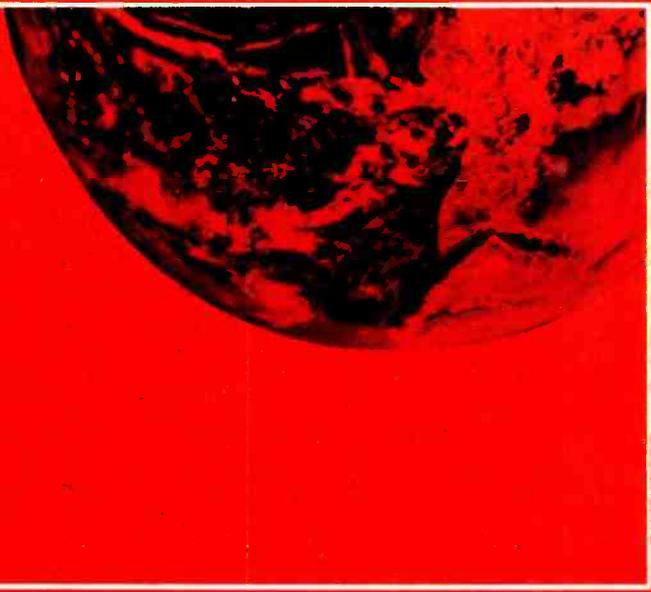
All wasn't apathy, however. When the soft-singing New Yorker stuck to "familiar" material, he really hit home. "Queen Of The Underground," another song from Frank's latest Warner Bros. album, "Skin Dive," fared considerably better, with Bill Evans' soaring sax solos adding coloration to the allegorical lyrics.

Despite several toe-tapping moments, though, the artist's six-piece backup band was no killer. Songs like Franks', which rely on lyrical subtlety, are best backed by instrumentation that can, at the proper moment, turn a harmony into in-

(Continued on page 52)

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20	17	21	THE KARATE KID ▲	1984	PG	79.95
			RCA/Columbia Pictures Home Video 6-20406			
			Raquel Welch			
21	19	49	RAQUEL, TOTAL BEAUTY AND FITNESS ▲ ◆	1984	NR	39.95
			Total Video, Inc. Thorn/EMI Home Video 2651			
			Raquel Welch			
22	NEW ▶		POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT	1985	PG-13	79.95
			Warner Brothers Pictures Warner Home Video 20020			
			Steve Guttenberg Bubba Smith			
23	35	47	PURPLE RAIN ▲	1984	R	29.98
			Warner Brothers Pictures Warner Home Video 11398			
			Prince Apollonia Kotero			
24	21	4	A PASSAGE TO INDIA	1984	PG	79.95
			RCA/Columbia Pictures Home Video 6-20485			
			Judy Davis Dame Peggy Ashcroft			
25	28	27	THE TERMINATOR ▲	1984	R	79.95
			Thorn/EMI/HBO Video TVA2535			
			A. Schwarzenegger			
26	27	34	LIONEL RICHIE ALL NIGHT LONG ▲ ◆	1984	NR	19.95
			Brockman Enterprises Inc. MusicVision 6-20420			
			Lionel Richie			
27	22	18	HULKAMANIA	1985	NR	59.95
			Titan Sports Inc. Coliseum Video WF002			
			Hulk Hogan			
28	24	4	FRIDAY THE 13TH, PART V-A NEW BEGINNING	1985	R	79.95
			Paramount Pictures Paramount Home Video 1823			
			John Shepard Melanie Kinnaman			
29	30	10	TRANSFORMERS: MORE THAN MEETS THE EYE	1985	NR	24.95
			Sunbow/Hasbro/Bradley Pct. Inc. Family Home Entertainment F-31.19			
			Animated			
30	25	2	MISSING IN ACTION 2-THE BEGINNING	1985	R	79.95
			Cannon Films Inc. MGM/UA Home Video 800658			
			Chuck Norris			
31	26	18	SEVEN BRIDES FOR SEVEN BROTHERS	1984	NR	29.95
			MGM/UA Home Video 700091			
			Howard Keel Jane Powell			
32	NEW ▶		SCORPIONS: WORLD WIDE LIVE	1985	NR	29.95
			Scorpion GmbH MusicVision 6-20412			
			Scorpions			
33	31	34	TINA TURNER PRIVATE DANCER ▲	1984	NR	16.95
			Picture Music Intl. Sony Video Software 97W0066-7			
			Tina Turner			
34	29	35	ANNIE ◆	1982	G	29.95
			RCA/Columbia Pictures Home Video 6-20127			
			Andrea McArdle Albert Finney			
35	34	18	THE UNSINKABLE MOLLY BROWN	1964	NR	29.95
			MGM/UA Home Video 600578			
			Debbie Reynolds Harve Presnell			
36	38	8	DIAMOND LIFE VIDEO	1985	NR	14.95
			CBS Inc. CBS-Fox Music Video 7091			
			Sade			
37	32	12	AN OFFICER AND A DUCK	1985	NR	29.95
			Walt Disney Home Video 258			
			Donald Duck			
38	33	17	STARMAN ▲	1984	PG	79.95
			RCA/Columbia Pictures Home Video 6-20412			
			Jeff Bridges Karen Allen			
39	36	2	NATIONAL VELVET	1944	G	24.95
			MGM/UA Home Video 300480			
			Mickey Rooney Elizabeth Taylor			
40	37	2	PORKY'S REVENGE	1985	R	79.98
			CBS-Fox Video 1463			
			Dan Monahan Chuck Mitchell			

◆ 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.



Take Me Out. California Angels fan Barry Manilow wears an Angels shirt during his recent engagement at Pacific Amphitheatre in Costa Mesa, Calif.

DAVID FOSTER BUSY ON THREE FRONTS

(Continued from page 48)

the personality," Foster notes. "In fact, I took the liberty of calling him recently and said, 'Burt, I've just got to talk to you for a little bit.' I just sat there all starry-eyed for a few hours while he told me about his career.

"That kind of career is what I'm after. Between that and what Quincy [Jones] has accomplished, those are my role models. I could fall way short of those guys and still do okay."

Foster says his album will include eight instrumentals and two vocal pieces. It will be produced by his longtime engineer Humberto Gatica. "I can't motivate myself," he says. "I'm pretty good at motivating other people, but I'm not very good at motivating myself."

Foster's solo plans cap a strong re-

covery from a period of early burn-out. Notes the 35-year-old musician: "I went through a shaky period there a couple of years ago of losing a little confidence. That's when we moved back to Vancouver for almost a year. It really helped just to get away and back up a step. Now I feel stronger than ever."

The extended hiatus coincided with the release of Foster's most success-

TALENT IN ACTION

(Continued from page 50)

triguing shapes just as the lyricist does his words. But when an ensemble features uninspired, wooden drumming more suited to a copy-club rock group than the band of a jazzy poet, that magical cohesiveness between composer and players never develops.

Despite this handicap, it was the older numbers that earned most of the raves. "Popsicle Toes," a sexual single entendre, is still an audience favorite despite its terminal cuteness. The whole club joined in a giant sing-along. "Popsicle Toes," though, is nearly 10 years old. Will Franks' newer, commercially successful material enable him to expand his appeal to conservative, AC station listeners without alienating his mildly avant-garde fans? For the answer to that one, stay tuned.

RUSSELL SHAW

ful album to date, the multi-platinum "Chicago 17."

"It was a nice feeling being up there knowing so much was going on in the charts down here," Foster says. "I don't know how comfortable I would have felt if I were up there and had nothing going on down here."

Foster plans to produce the inevitable "Chicago 18," which will be the group's first album since the departure of lead singer Peter Cetera. "That really confused me, because I thought the timing was so odd," he says. "We worked so hard on Chicago to build it up from 100,000 to five million.

"Between them, the two albums ["16" and "17"] represented 18 months of my life in the studio. I just wasn't ready to let that go yet. I think we can do it again."

While Foster and Cetera won't be working together, they did co-write two songs for the upcoming Julio Iglesias album. Foster produced five songs for Iglesias, of whom he says: "He has a very limited range, but I love his singing."

Foster also produced an "upbeat toe-tapper" for Anne Murray, whom he met when he produced Northern Lights' all-star Canadian charity record, "Tears Are Not Enough." And he wrote a couple of songs with Jermaine Jackson for the singer's next Arista album.

Foster's starriest project was producing a song ("Somewhere" from "West Side Story") for Barbra Streisand's upcoming "The Broadway Album." He also worked with Paul

McCartney, but nothing came of the sessions.

"It came at that bad time for me when I was really burned out," Foster says. "I think under better circumstances we could have done a lot better."

If such superstar associations signal Foster's emergence as a top producer, he says he also feels more confident about his work. "I really think I've gotten better in the last couple of years," he says. "I think that five years ago I was hideously not happening as a producer, but it's all starting to fall into place."

While Foster is active as a producer and solo artist, he's also looking for a film to score. "I really want to score a romantic picture where I can just play my piano," he says. "That's when all my emotion comes out. I really want to find the modern-day, 1985 version of 'Romeo And Juliet' or 'Love Story'."

Foster adds that he doesn't want to compose songs for his next film. "The next film I do, I want to just score," he says. "The songs were the hard part in 'St. Elmo's.'"

"It's very schizophrenic working on a soundtrack with different artists. I know now what Jimmy Iovine was going through when he was working on 'Streets Of Fire.'"

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Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	PART-TIME LOVER	STEVIE WONDER	1
2	1	YOU ARE MY LADY	FREDDIE JACKSON	2
3	3	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	3
4	4	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	5
5	5	SINGLE LIFE	CAMEO	4
6	6	I'LL BE GOOD	RENE & ANGELA	6
7	7	OH SHEILA	READY FOR THE WORLD	14
8	11	STAND BY ME	MAURICE WHITE	7
9	17	THE OAK TREE	MORRIS DAY	8
10	15	YOU WEAR IT WELL	EL DEBARGE WITH DEBARGE	9
11	16	SCREAMS OF PASSION	FAMILY	11
12	12	OBJECT OF MY DESIRE	STARPOINT	15
13	21	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	10
14	9	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	24
15	8	ALL FALL DOWN	FIVE STAR	18
16	10	I MISS YOU	KLYMAXX	30
17	18	SILVER SHADOW	ATLANTIC STARR	13
18	22	JUST ANOTHER LONELY NIGHT	THE O'JAYS	23
19	20	TRAPPED	COLONEL ABRAMS	20
20	14	CHERISH	KOOL & THE GANG	34
21	24	PRIVATE PROPERTY	CARL CARLTON	33
22	27	PARTY ALL THE TIME	EDDIE MURPHY	21
23	29	EVERYBODY DANCE	TA MARA & THE SEEN	12
24	25	MAKE YOUR MOVE ON ME BABY	CHARLIE SINGLETON	19
25	13	DARE ME	THE POINTER SISTERS	36
26	19	YOUR PLACE OR MINE	THE BAR-KAYS	35
27	—	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	16
28	28	HARD TIMES FOR LOVERS	JENNIFER HOLLIDAY	17
29	—	I WANT TO FEEL I'M WANTED	MAZE/FRANKIE BEVERLY	28
30	26	COOLIN' OUT	DENNIS EDWARDS	26

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	PART-TIME LOVER	STEVIE WONDER	1
2	4	STAND BY ME	MAURICE WHITE	7
3	8	THE OAK TREE	MORRIS DAY	8
4	5	SINGLE LIFE	CAMEO	4
5	9	YOU WEAR IT WELL	EL DEBARGE WITH DEBARGE	9
6	7	I'LL BE GOOD	RENE & ANGELA	6
7	11	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	10
8	2	YOU ARE MY LADY	FREDDIE JACKSON	2
9	14	EVERYBODY DANCE	TA MARA & THE SEEN	12
10	3	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	3
11	10	HARD TIMES FOR LOVERS	JENNIFER HOLLIDAY	17
12	17	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	16
13	13	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	5
14	6	SCREAMS OF PASSION	FAMILY	11
15	16	MAKE YOUR MOVE ON ME BABY	CHARLIE SINGLETON	19
16	20	EATEN ALIVE	DIANA ROSS	22
17	12	SILVER SHADOW	ATLANTIC STARR	13
18	22	WAIT FOR LOVE	LUTHER VANDROSS	29
19	23	(KRUSH GROOVE) CAN'T STOP THE STREET	CHAKA KHAN	27
20	25	SOMEBODY TOOK MY LOVE	DURELL COLEMAN	25
21	24	PARTY ALL THE TIME	EDDIE MURPHY	21
22	21	TRAPPED	COLONEL ABRAMS	20
23	18	JUST ANOTHER LONELY NIGHT	THE O'JAYS	23
24	26	I WANT TO FEEL I'M WANTED	MAZE/FRANKIE BEVERLY	28
25	28	COOLIN' OUT	DENNIS EDWARDS	26
26	15	OBJECT OF MY DESIRE	STARPOINT	15
27	—	FALL DOWN (SPIRIT OF LOVE)	TRAMAINÉ	32
28	—	MIAMI VICE THEME	JAN HAMMER	31
29	29	ARE YOU READY?	THE STAPLE SINGERS	39
30	—	DON'T SAY NO TONIGHT	EUGENE WILDE	38

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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 (2)	9
Island (2)	
Mirage (2)	
4th & B'Way (1)	
Omni (1)	
Philly World (1)	
EPIC (4)	9
Private I (2)	
CBS Associated (1)	
Portrait (1)	
Tabu (1)	
MCA (8)	9
MCA/Constellation (1)	
WARNER BROS. (4)	9
Paisley Park (2)	
Geffen (1)	
Qwest (1)	
Sire (1)	
CAPITOL (7)	8
Manhattan (1)	
POLYGRAM	8
Mercury (4)	
De-Lite (2)	
Atlanta Artists (1)	
Casablanca (1)	
RCA (7)	8
Total Experience (1)	
COLUMBIA	7
MOTOWN (1)	7
Gordy (4)	
Motown/Conceited (1)	
Tamla (1)	
ARISTA	6
A&M	4
ELEKTRA (2)	4
Asylum (1)	
Solar (1)	
PROFILE	2
CRC	1
CHRYSALIS	1
DANYA/FANTASY	1
Reality (1)	
FAST FIRE	1
MANHATTAN	1
P.I.R. (1)	
NEXT PLATEAU	1
POP ART	1
SELECT	1
SUTRA	1
URBAN SOUND	1

BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
96 14 K	(WB, ASCAP/April, ASCAP)	
84 ALICE, I WANT YOU JUST FOR ME	(Forceful, BMI)	
18 ALL FALL DOWN	(Blue Mer, ASCAP/Virgin, ASCAP)	
48 ALL OF ME FOR ALL OF YOU	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
80 ALWAYS AND FOREVER	(Rodsongs, PRS/Almo, ASCAP)	
74 AMERICA	(Kuwa, ASCAP)	
39 ARE YOU READY?	(Hexagram, BMI/Modern, BMI)	
37 BABY I'M SORRY	(Arrival, BMI)	
69 BABY IT'S YOU	(M M & M, BMI)	
70 BIG BOSS MAN	(Conrad, BMI/Arc, BMI/CBS Unart, BMI)	
92 BITE IT	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
93 BRAND NEW BEAT	(Jobete, ASCAP/Koko-Pop, ASCAP)	
90 BULLET PROOF	(Bridgeport, BMI/Yeldarps, ASCAP)	
16 CARAVAN OF LOVE	(April, ASCAP/IJI, ASCAP)	
34 CHERISH	(Delightful, BMI)	
26 COOLIN' OUT	(Jobete, ASCAP/Wesel, ASCAP/Tuneworks, BMI/Arista, ASCAP/Nannacub, ASCAP)	
88 COULD IT BE LOVE	(Hills Hideaway, BMI/Variena, BMI)	
53 CURIOSITY	(Almo, ASCAP/Crimisco, ASCAP/Irving, BMI)	
47 DANCE ELECTRIC	(Controversy, ASCAP)	
99 DANCING ON THE JAGGED EDGE	(Ardavan, ASCAP/Sakana, ASCAP/Song Of The Lorelei, ASCAP)	
36 DARE ME	(WB, ASCAP/Bob Montgomery, ASCAP/Dave Innis, ASCAP)	
38 DON'T SAY NO TONIGHT	(Philly World, BMI)	
67 DREAMS	(Marie, BMI)	
94 DRESS YOU UP	(House Of Fun, BMI)	
22 EATEN ALIVE	(Gibb Brothers, BMI/Mijac, BMI/Unichappell, BMI)	
81 EMERGENCY	(Delightful, BMI)	
12 EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP)	
91 EYE TO EYE	(ATV, BMI)	
85 FADE TO BLACK	(Tan Division, ASCAP/J.flat, ASCAP)	
32 FALL DOWN (SPIRIT OF LOVE)	(Almo, ASCAP/lpm, ASCAP)	
63 FLY GIRL	(Lilo, BMI/Yeldarps, ASCAP)	
40 GIRLS ARE MORE FUN	(Raydiola, BMI)	
87 GOTTA BE A WINNER	(Protoons, ASCAP/Eric Matthew, ASCAP/Hue-har, ASCAP/Jay Dub, ASCAP)	
52 HARD CORE REGGAE	(Amber Pass, ASCAP/Kuwa, ASCAP/Fools Prayer, BMI)	
17 HARD TIMES FOR LOVERS	(Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	
77 HAVEN'T YOU HEARD THAT LINE BEFORE	(Cachand, BMI)	
58 HONEY FOR THE BEES	(J&S, ASCAP/Almo, ASCAP)	
44 I CAN'T BELIEVE IT (IT'S OVER)	(Willesden, BMI/Zomba, ASCAP)	
30 I MISS YOU	(Spectrum VII, ASCAP)	
28 I WANT TO FEEL I'M WANTED	(Amazement, BMI)	
3 I WISH HE DIDN'T TRUST ME SO MUCH	(Pea Pod, ASCAP/Pass It On, ASCAP/Sknabue, ASCAP/Legs, ASCAP)	
71 IF LOOKS COULD KILL (D.O.A.)	(Eat Your Heart Out, BMI)	
6 I'LL BE GOOD	(A La Mode, ASCAP)	
60 I'M GONNA TEAR YOUR PLAYHOUSE DOWN	(Irving, BMI)	
65 I'M LEAVING BABY	(Bee-germaine, BMI)	
79 IT DOESN'T REALLY MATTER	(Troutman's, BMI/Saja, BMI)	
64 JAM-MASTER JAMMIN'	(Protoons, ASCAP/Rush Groove, ASCAP)	
23 JUST ANOTHER LONELY NIGHT	(Downstairs, BMI/Piano, BMI)	
27 (KRUSH GROOVE) CAN'T STOP THE STREET	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	
46 A LOVE BIZARRE	(Sister Fate, ASCAP)	
19 MAKE YOUR MOVE ON ME BABY	(Irving, BMI)	
31 MIAMI VICE THEME	(MCA, ASCAP)	
68 MORE THAN FRIENDS, LESS THAN LOVERS	(Duchess, BMI/MCA, ASCAP/Perk's, BMI)	
66 MORE THAN YOU CAN HANDLE	(Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP)	
49 NEVER FELT LIKE DANCIN'	(Walpergus, ASCAP/WB, ASCAP/Monty Seward, ASCAP)	
8 THE OAK TREE	(Ya D Sir, ASCAP) WBM	
15 OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI)	
14 OH SHEILA	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
55 ONE OF THE LIVING	(Makiki, ASCAP/Arista, ASCAP)	
1 PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP)	
21 PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP)	
97 PICKIN' UP PIECES	(Matak, ASCAP/Black Lion, ASCAP)	
98 POP LIFE	(Controversy, ASCAP)	
33 PRIVATE PROPERTY	(Music Minded, BMI)	
75 ROCK THE NATION	(Temp, BMI)	
24 SAVING ALL MY LOVE FOR YOU	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
45 SAY I'M YOUR NUMBER ONE	(Terrace, ASCAP)	
11 SCREAMS OF PASSION	(Paris, ASCAP)	
59 SEDUCTION	(Stone City, ASCAP/National League, ASCAP)	
56 SHAKE 'EM DOWN	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
54 SHE'S NOT A SLEAZE	(Bush Burnin, ASCAP)	
5 THE SHOW	(Keejue, BMI/Mark Of Aries, BMI)	
83 THE SHOW STOPPA	(Pop Art, ASCAP)	
13 SILVER SHADOW	(Almo, ASCAP/Jodaway, ASCAP)	
4 SINGLE LIFE	(All Seeing Eye, ASCAP/Larry Jr., BMI)	
72 SKOOL-OLGY (AIN'T NO STRAIN)	(Big Train, ASCAP)	
76 SLIP N' SLIDE	(Mtume, BMI)	
95 SO HARD	(Vogue, BMI/Cottontail, BMI)	
25 SOMEBODY TOOK MY LOVE	(Ackee, ASCAP/Upward Spiral, ASCAP/Security Hogg, ASCAP)	
73 SOMEONE ELSE'S GIRL	(National League, ASCAP/Ritesonian, ASCAP/American League, BMI/Total Image, BMI)	
41 SPEND THE NIGHT WITH ME	(Stone City, ASCAP/National League, ASCAP)	
7 STAND BY ME	(Rightsong, BMI/Trio, BMI/Unichappell, BMI/ADT, BMI)	
61 STANO UP	(Hojo, BMI/Irving, BMI/Almo, ASCAP/Crimisco, ASCAP)	
82 STILL SMOKIN'	(Hugabut, ASCAP)	
42 STOP PLAYING ON ME	(Fresh Ideas, ASCAP/MCA, ASCAP)	
100 SUSPICIOUS	(Deele Reele, BMI/Inner Rhythm, BMI/Hip Trip, BMI/Midstar, BMI)	
89 TELL ME TOMORROW	(Random Notes, ASCAP/April, ASCAP/Chappell, ASCAP/David Lasley, ASCAP)	
78 THERE'S NOTHING OUT THERE	(Johnny Yuma, BMI/Hoodoo, BMI/Peabo, ASCAP/Outer Snake, ASCAP/ST. Winevelyn, ASCAP/WB, ASCAP)	
57 THINKING ABOUT YOU	(Kashif, BMI/New Music Group, BMI/MCA, ASCAP)	
43 THIS IS FOR YOU	(Science Lab, ASCAP/Green Star, ASCAP)	
20 TRAPPED	(Moonwalk, ASCAP)	
29 WAIT FOR LOVE	(Uncle Ronnie's, ASCAP/April, ASCAP/Dillard, BMI)	
62 THE WAY YOU DO THE THINGS YOU DO/MY GIRL	(Jobete, ASCAP)	
51 WHO DO YOU LOVE	(Bernard Wright, BMI/Mchoma, BMI)	
10 WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)	
2 YOU ARE MY LADY	(Zomba, ASCAP)	
86 YOU ARE THE ONE	(WIMOT, ASCAP/Sloopus, ASCAP/Very Terry, ASCAP)	
50 YOU LOOK GOOD TO ME	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
9 YOU WEAR IT WELL	(Jobete, ASCAP)	
35 YOUR PLACE OR MINE	(Bar-Kays, BMI/Warner-Tamerlane, 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.



Generation Rap. Earth, Wind & Fire founder (and now solo artist) Maurice White meets two members of black music's new generation, Doug E. Fresh a/k/a "The Original Human Beat Box" (left) and Slick Rick of the Get Fresh Crew, at CBS's New York offices.

TWO GO-GO ACTS HONORED

(Continued from page 53)

tial 12-inch single "Drop The Bomb" was voted best rhythm & blues/go-go single.

The Soul Searchers' lead vocalist and founder Chuck Brown, generally acknowledged as the godfather of go-go, was voted best rhythm & blues vocalist by the City Paper's readers. Both Trouble Funk and Brown are part of Max Kidd's deal with Chris Blackwell's Island Records, which so far this year has greatly increased the visibility of the Washington, D.C.-inspired go-go sound. Trouble Funk has just issued a new single on Island, "Still Smokin'."

"Good To Go," a film about the

go-go music scene shot in the nation's capital this summer, will feature both Trouble Funk and Chuck Brown & the Soul Searchers. Though originally slated to open this fall, the latest announced opening date for the film is early 1986.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
1	1	1	23	FREDDIE JACKSON ▲	CAPITOL ST-12404 (8.98) 14 weeks at No. One	ROCK ME TONIGHT
2	2	2	30	WHITNEY HOUSTON ▲	ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
3	8	—	2	STEVIE WONDER	TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
4	4	3	15	CAMEO	ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE
5	5	6	6	BOBBY WOMACK	MCA 5617 (8.98)	SO MANY RIVERS
6	3	4	22	READY FOR THE WORLD	MCA 5594 (8.98)	READY FOR THE WORLD
7	6	5	14	ARETHA FRANKLIN ●	ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
8	9	8	18	RENE & ANGELA	MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
9	7	7	45	KOOL & THE GANG ▲	DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
10	10	10	9	BOOGIE BOYS	CAPITOL ST-12409 (8.98)	CITY LIFE
11	12	12	6	THE BAR-KAYS	MERCURY 824727-1/POLYGRAM (8.98)	BANGING THE WALL
12	16	27	4	MAURICE WHITE	COLUMBIA FC 39883	MAURICE WHITE
13	13	13	11	PATTI LABELLE	P.I.R. FZ 40020/EPIC	PATTI
14	14	9	30	LUTHER VANDROSS ▲	EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
15	18	18	10	9.9	RCA NFL1-8049 (8.98)	9.9
16	11	11	11	THE POINTER SISTERS	RCA AJL1 5487 (8.98) (CD)	CONTACT
17	19	23	10	STARPOINT	ELEKTRA 60424 (8.98)	RESTLESS
18	17	17	8	THE FAMILY	PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
19	15	14	33	JESSE JOHNSON'S REVUE ●	A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
20	25	25	24	ATLANTIC STARR	A&M SP-5019 (8.98)	AS THE BAND TURNS
21	27	30	6	THE O'JAYS	P.I.R. ST-53015/MANHATTAN (8.98)	LOVE FEVER
22	35	—	2	SOUNDTRACK	MCA 6150 (9.98)	MIAMI VICE
23	23	26	9	FIVE STAR	RCA NFL1-8052 (8.98)	LUXURY OF LIFE
24	20	21	41	KLYMAXX	MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
25	NEW ▶	NEW ▶	NEW ▶	MORRIS DAY	WARNER BROS. 25320 (8.98)	THE COLOR OF SUCCESS
26	28	20	31	DEBARGE ●	GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
27	21	16	25	PRINCE & THE REVOLUTION ▲ ²	PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
28	33	33	31	MAZE FEATURING FRANKIE BEVERLY ●	CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
29	26	15	11	FAT BOYS	SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
30	22	22	6	SHEILA E.	PAISLEY PARK 35317 (8.98)	ROMANCE 1600
31	24	24	8	LISA LISA/CULT JAM WITH FULL FORCE	COLUMBIA BFC 40135	LISA LISA/CULT JAM WITH FULL FORCE
32	37	37	24	RICK JAMES	GORDY 6135GL/MOTOWN (8.98)	GLOW
33	39	39	29	ALEXANDER O'NEAL	TABU FZ 39331/EPIC	ALEXANDER O'NEAL
34	31	31	64	BILLY OCEAN ▲ ²	JIVE JLB-8213/ARISTA (8.98) (CD)	SUDDENLY
35	44	44	5	DURELL COLEMAN	ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN
36	34	35	7	JENNIFER HOLLIDAY	GEFFEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
37	42	—	2	DIANA ROSS	RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
38	36	36	14	DENNIS EDWARDS	GORDY 6148GL/MOTOWN (8.98)	COOLIN' OUT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	40	34	24	CON FUNK SHUN	MERCURY 824345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
40	41	29	20	UTFO	SELECT 21614 (8.98)	UTFO
41	38	38	6	TEARS FOR FEARS ▲ ²	MERCURY 824300-1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
42	45	48	4	DARYL HALL & JOHN OATES	RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
43	46	54	4	OSBORNE & GILES	RED LABEL ST-73103/CAPITOL (8.98)	STRANGER IN THE NIGHT
44	32	32	9	THE DAZZ BAND	MOTOWN 6149ML (8.98)	HOT SPOT
45	49	52	3	CHARLIE SINGLETON	ARISTA AL8-8389 (8.98)	MODERN MAN
46	47	47	7	HOWARD JOHNSON	A&M SP-4982 (8.98)	THE VISION
47	29	19	22	LOOSE ENDS	MCA 5588 (8.98)	A LITTLE SPICE
48	65	—	2	CARL CARLTON	CASABLANCA 822705-1/POLYGRAM (8.98)	PRIVATE PROPERTY
49	50	58	12	THE SYSTEM	MIRAGE 90281/ATLANTIC (8.98)	THE PLEASURE SEEKERS
50	30	28	6	ANDRE CYMONE	COLUMBIA FC 40037 (CD)	A.C.
51	43	40	32	THE MARY JANE GIRLS ●	GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
52	58	—	2	KURTIS BLOW	MERCURY 826141-1/POLYGRAM (8.98)	AMERICA
53	54	56	23	PHIL COLLINS ▲ ²	ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
54	NEW ▶	NEW ▶	NEW ▶	EDDIE MURPHY	COLUMBIA FC 39952 (CD)	HOW COULD IT BE
55	56	59	4	AL JARREAU	WARNER BROS. 25331 (8.98) (CD)	IN LONDON
56	60	49	27	STEVE ARRINGTON	ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
57	52	43	36	SADE ▲	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
58	51	45	12	ONE WAY	MCA 5552 (8.98)	WRAP YOUR BODY
59	63	—	2	B.B.KING	MCA 5616 (8.98)	SIX SILVER STRINGS
60	53	42	22	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
61	64	73	3	ROXANNE SHANTE	POP ART PA 4450 (8.98)	DEF MIX VOL. I
62	48	41	15	GEORGE CLINTON	CAPITOL ST-12417 (8.98)	SOME OF MY BEST JOKES ARE FRIENDS
63	55	51	36	RUN-D.M.C. ●	PROFILE PRO 1205 (8.98)	KING OF ROCK
64	59	50	71	TINA TURNER ▲ ⁴	CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
65	67	70	45	MADONNA ▲ ⁵	SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
66	69	75	23	SHANNON	MIRAGE 90267/ATLANTIC (8.98) (CD)	DO YOU WANNA GET AWAY
67	57	46	12	STING	A&M SP-3750 (8.98) (CD)	DREAM OF THE BLUE TURTLES
68	62	60	27	MELBA MOORE	CAPITOL ST-12382 (8.98)	READ MY LIPS
69	74	63	24	BILL WITHERS	COLUMBIA FC39887	WATCHING YOU, WATCHING ME
70	61	53	36	COMMODORES ▲	MOTOWN 6124ML (8.98)	NIGHTSHIFT
71	68	68	18	THE FOUR TOPS	MOTOWN 6130ML (8.98)	MAGIC
72	66	55	8	SOUNDTRACK	CAPITOL 12429 (9.98)	MAD MAX BEYOND THUNDERDOME
73	73	69	20	MARVIN GAYE	COLUMBIA FC39916	DREAM OF A LIFETIME
74	71	64	53	NEW EDITION ▲	MCA 5515 (8.98) (CD)	NEW EDITION
75	70	74	24	GEORGE HOWARD	TBA TB 205/PALO ALTO (8.98)	DANCING IN THE SUN

○ 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.

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



HEADQUARTERS AND OFFICERS are in place for the recently formed **National Academy of Jazz**, along with the governors on the six-month-old organization's regular and honorary boards. And the NAJ's agenda makes it clear that the fledgling group is looking beyond Southern California in terms of its presence.

Office space for the non-profit organization has been donated in Van Nuys by **Steve Allen**, who has also been appointed to the honorary board of governors. Other members of that group include **Kareem**

The National Academy is looking beyond California

Abdul-Jabbar, Louie Bellson, Ray Brown, Benny Carter, Chick Corea, Gary Giddins, Rob McConnell, Gerry Mulligan, Oscar Peterson, Buddy Rich, Artie Shaw, George Shearing, Billy Taylor, Mel Torme, Sarah Vaughan, Joe Williams and Phil Woods.

In addition to president **Jim Washburn**, the NAJ's officers include **Frank Capp** (vice president), **Fernando Gelbard** (treasurer) and **Betty Berry** (secretary). The board of directors consists of **Bob Florence, Plas Johnson, Mundell Lowe, Marty Morgan, Chuck Niles, Dave Pell, Sue Raney, George Rappaport and Jack Wheaton.**

The current blueprint projects an annual televised

awards show, with nominations to be submitted by an honors awards committee. Also likely are other live jazz events intended to aid the idiom through the creation of scholarships, grants and workshops. Corporate sponsorship is also being pursued.

The NAJ currently claims about 100 members, with a membership director, personal manager **Terri Tilton**, now in place as well. Tilton indicates she'll try to position the NAJ as an umbrella organization for existing jazz societies—although it's by no means clear how that would make it different from the federally funded **National Service Organization for Jazz** or the recently formed **American Federation of Jazz Societies**, both of which have similar mandates.

Dues range from \$20 for a single-year student membership to \$5,000 for a lifetime institutional membership. More information is available from the NAJ at 15201 Burbank Blvd., Suite C, Van Nuys, Calif. 91401.

ALSO NOTED: The **Jackie Robinson Foundation** recently concluded a jazz-oriented fund-raising event in Dakar, Senegal. Sponsored by the **TCB** division of the **Alberto-Culver Co.**, the Oct. 8-17 affair raised college scholarship money for minority youths in the U.S. **Billy Taylor** and **Herbie Mann** were among the musicians involved... New Jersey Gov. **Thomas Kean** and U.S. Sen. **Bill Bradley** have issued statements congratulating Newark FM jazz outlet **WBGO** on breaking ground for its new studios (*Billboard*, Oct. 12). It's good to know that they noticed.

GOSPEL LECTERN

by Bob Darden



BOBBY MICHAELS had two nice shocks a couple of weeks ago. One was the release of his first album for **Word Records**, "I Have A Reason." The other was confirmation of his tour of the People's Republic of China in late November.

The Chinese dates, part of a tour that will also take him through Europe, the U.S., the Far East, South Africa and back, are believed to be the first by a contemporary Christian recording artist.

Michaels, a popular European recording star who lives in Brussels, where he has an active ministry for American servicemen based in Europe, says the arrangements for the Chinese tour were made by **Ted Bleymaier**, international director of records and music for Word Inc. Bleymaier met with Chinese governmental, cultural, educational and religious leaders on several occasions before attempting to arrange the dates.

Bobby Michaels will bring his message to China

"A lot of the details are still up in the air," Michaels says, "but for the moment we know we'll be performing in Beijing, Nanning and Shanghai. I'll be traveling with a pantomime/dance team from Hong Kong, **Youth With A Mission**. We're also hoping to play in some hotels and universities."

Bleymaier says the three cities were selected because they have the leading music conservatories in China. The Chinese are interested in hosting Western artists only if they work with Chinese artists and students. Michaels plans to work with Chinese Christian musicians as well.

But then, ministry has long been the thrust of Michaels' music. The Fort Worth native came to Europe with his military parents. Raised on big band music,

Michaels eventually wound up performing with the Tommy Dorsey, Glenn Miller and Harry James bands before going solo. He now performs hundreds of concerts a year on behalf of **Alpine Outreach Ministries**, his evangelical organization devoted to American servicemen in Europe.

Michaels does a lot of European tv as well. He speaks German, Swiss-German, passable French and very basic Italian. He usually sings in English and does his between-songs patter in whatever language is called for. He's also just had his first secular release in Switzerland, an album culled from 36 songs he's sung on Swiss television for release on the MCS Ltd. label.

It was his popularity and his MOR sound that first brought Michaels to Word's attention. Word executives see Michaels appealing to the same audience that buys **Sandi Patti** and **Steve Green** albums.

"'I Have A Reason' is a middle-of-the-road, contemporary Christian album, probably with the emphasis on the MOR," he says. "The first single will be 'Seek The Blessor, Not The Blessing,' which is based on an idea I gave **Niles Borup** and **Kurt Kaiser**. Kurt produced the album.

"I wanted the songs on 'I Have A Reason' to reflect a lot of what's on my heart. My European friends always ask me why I continue to sing Christian music. I think this album gives them my answers."

On the eve of his departure for the world tour, Michaels has already received some criticism for going to South Africa.

"In South Africa, I'll meet with **Pete Carlsson** and **John Fischer** and we'll be a part of the first Christian Artists Seminar in that country teaching young artists how to write and perform Christian music," he says. "The way I see it, people's hearts won't change until Jesus Christ changes those hearts. If I can help even one new artist use his or her gifts to bring forth the gospel, then I think I'll have helped somehow."

FOR WEEK ENDING OCTOBER 26, 1985

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	31	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (CD)	17 weeks at No. One MAGIC TOUCH
2	1	25	GEORGE HOWARD	TBA TB 205/PALO ALTO	DANCING IN THE SUN
3	3	17	DAVE GRUSIN & LEE RITENOUR	GRP 1015 (CD)	HARLEQUIN
4	4	15	SPYRO GYRA	MCA 5606 (CD)	ALTERNATING CURRENTS
5	5	11	THE MANHATTAN TRANSFER	ATLANTIC 82166	VOCALESE
6	7	19	MICHAEL FRANKS	WARNER BROS 25272	SKIN DIVE
7	6	23	MILES DAVIS	COLUMBIA FC40023	YOU'RE UNDER ARREST
8	8	25	EARL KLUGH	WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
9	14	33	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)	WHITE WINDS
10	20	5	AL JARREAU	WARNER BROS. 25331	IN LONDON
11	11	9	AHMAD JAMAL	ATLANTIC 81258-1-G	DIGITAL WORKS
12	12	21	SKYWALK	ZEBRA ZR 5004	SILENT WITNESS
13	13	11	MCCOY TYNER	PALO ALTO PA 803	JUST FEELIN'
14	9	29	RARE SILK	PALO ALTO 8086	AMERICAN EYES
15	24	5	JOE SAMPLE	MCA 5481	OASIS
16	10	25	MAYNARD FERGUSON	PALO ALTO PA 8077	LIVE FROM SAN FRANCISCO
17	NEW		WYNTON MARSALIS	COLUMBIA FC 40009	BLACK CODES (FROM THE UNDERGROUND)
18	15	13	VICTOR FELDMAN'S GENERATION BAND	TBA TB 208/PALO ALTO	HIGH VISIBILITY
19	16	54	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
20	21	37	DAVID SANBORN	WARNER BROS. 25150-1	STRAIGHT TO THE HEART
21	23	150	GEORGE WINSTON ●	WINDHAM HILL C-1025/A&M (CD)	DECEMBER
22	19	31	SADE ▲	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
23	17	37	GEORGE BENSON	WARNER BROS. 25178-1 (CD)	20/20
24	32	3	ANDY NARELL	HIP POCKET HP-105/A&M	SLOW MOTION
25	18	17	DAVE VALENTIN	GRP 1016 (CD)	JUNGLE GARDEN
26	36	3	AL DIMEOLA	MANHATTAN ST-53011/CAPITOL	SOARING THROUGH A DREAM
27	34	5	BILLY COBHAM	GRP A-1020	WARNING
28	29	60	GEORGE WINSTON ●	WINDHAM HILL C 1012/A&M (CD)	AUTUMN
29	22	25	TANIA MARIA	MANHATTAN ST-53000/CAPITOL	MADE IN NEW YORK
30	25	54	PAT METHENY GROUP	ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
31	31	33	DAVE GRUSIN	GRP 1011 (CD)	ONE OF A KIND
32	27	13	SADAO WATANABE	ELEKTRA 60431	MAISHA
33	30	68	DAVE GRUSIN	GRP A-1006 (CD)	NIGHT LINES
34	26	21	KENNY G.	ARISTA AL8-8282	GRAVITY
35	39	3	AZYMUTH	MILESTONE M-9134/FANTASY	SPECTRUM
36	33	15	KEVIN EUBANKS	GRP 1013 (CD)	OPENING NIGHT
37	38	48	AL JARREAU	WARNER BROS 25106-1 (CD)	HIGH CRIME
38	35	7	HERB ALPERT	A&M SP-5082	WILD ROMANCE
39	NEW		WAYNE SHORTER	COLUMBIA FC 40055	ATLANTIS
40	NEW		JEAN-LUC PONTY	ATLANTIC 82176	FABLES

○ 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.

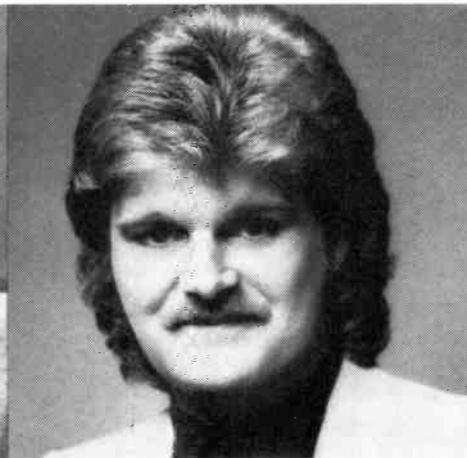
BMI is Country's first choice!



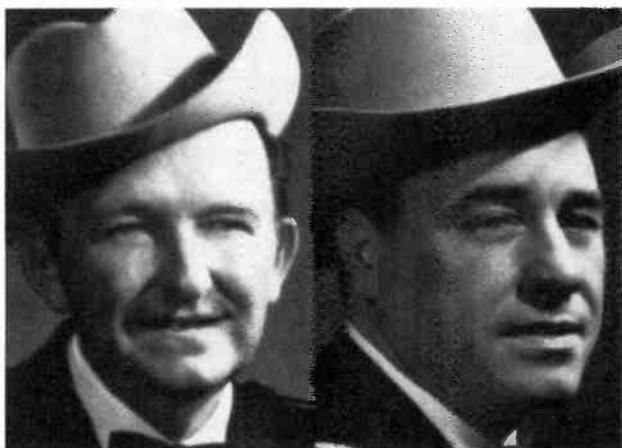
Single of the Year "Why Not Me"
The Judds



Song of the Year "God Bless The USA"
Lee Greenwood



Entertainer of the Year
Ricky Skaggs



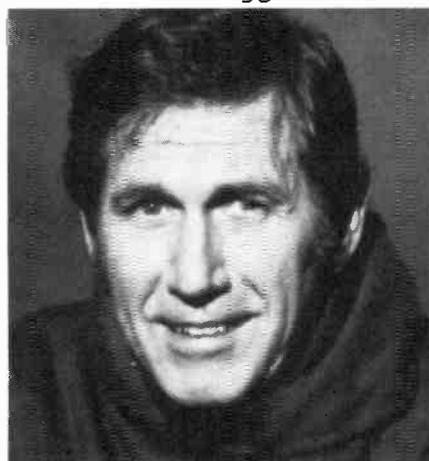
Country Music Hall of Fame
Lester Flatt & Earl Scruggs



Instrumental Group of the Year
Ricky Skaggs' Band



Vocal Group of the Year
The Judds



Instrumentalist of the Year
Chet Atkins

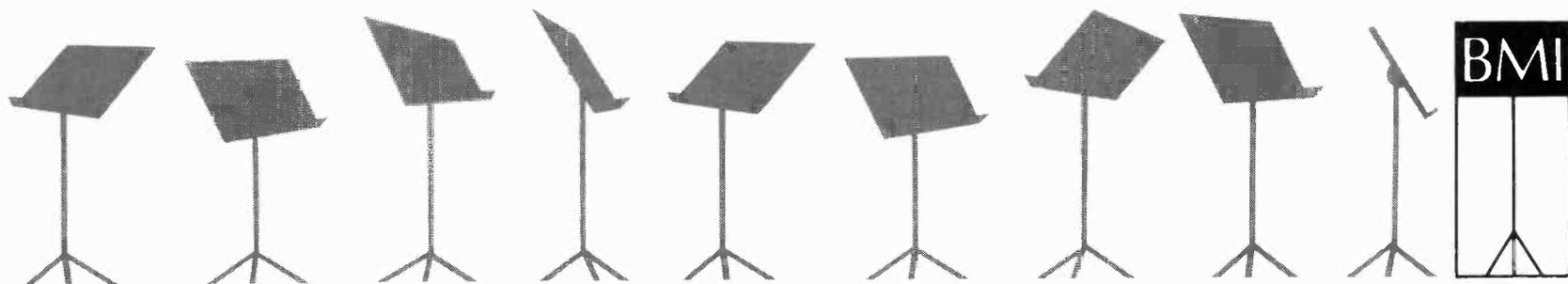


Music Video of the Year
"All My Rowdy Friends Are Comin' Over Tonight"
Artist: Hank Williams, Jr.



Producer: Tom Thacker

Congratulations to the winners of the 1985 Country Music Association Awards.



Wherever there's music, there's BMI.

CMA Awards Show: Evening of Firsts

Skaggs, Strait, Williams Enter the Winners' Circle

BY KIP KIRBY

NASHVILLE At times a triumph of traditionalism, at others a changing of the guard, the 19th annual Country Music Awards Show Monday (14), hosted by Anne Murray and Kris Kristofferson, was most of all an evening of firsts.

Ricky Skaggs, often credited with leading the revival of bluegrass in commercial country music, topped a year of international success by emerging with his first CMA entertainer of the year trophy—a victory that reduced the Epic artist to tears.

In fact, the night's sentiments were perhaps best expressed by Skaggs in an emotional acceptance speech when he referred to the trend by some radio stations away from playing traditional-sounding

records.

"I hope it doesn't get to the point where country stations won't play country music," said Skaggs. "If it does, we're all in trouble."

Texas-based George Strait joined the CMA winners list for the first time when he was named male vocalist of the year and his MCA album, "Does Fort Worth Ever Cross Your Mind," was named album of the year.

Last year's Horizon Award winners, the Judds, equalled Strait's cache with two awards of their own:

vocal group of the year and single of the year, for "Why Not Me."

Hank Williams Jr. won his first CMA award in the organization's new video of the year category and drew laughs from the 4,400-person Opry House audience when he made pointed reference to this being his first win on the show: "I never thought I'd come out here to win a video award... I try to make a little audio, too."

Reba McEntire repeated last year's victory as female vocalist, (Continued on page 65)



Fans Flock for Skaggs. Such fans as Dolly Parton, Juice Newton, Michael Martin Murphey and several members of the "Hill Street Blues" cast came out for Ricky Skaggs' recent sellout concert in Los Angeles. Parton is seen joining Skaggs for two numbers.

ASCAP, BMI SING WRITERS' PRAISES

Mike Reid, Kenny O'Dell the Big Award Winners

NASHVILLE ASCAP named Mike Reid its country songwriter of the year for netting five individual awards at a black-tie dinner held at Opryland Hotel's Presidential Ballroom Wednesday (16). Cross Keys, with 12 awards, took top publishing honors.

Video clips spotlighted ASCAP's five most performed country songs: "To All The Girls I've Loved Before," "I Guess It Never Hurts To Hurt Sometime," "Just Another Woman In Love," "Roll On Eighteen Wheeler" and "When We Make Love." Of these, "To All The Girls I've Loved Before" was cited as the most performed.

Eight songs were honored as ASCAP "standards" because of their active performance history: "City Of New Orleans," "Don't It Make My Brown Eyes Blue," "Lookin' For Love," "She Believes In Me," "Three Times A Lady," "Without A Song," "You Needed Me" and "You've Really Got A Hold On Me."

Recognized as the three top award winners since the ASCAP country ceremonies started in 1962 were Bill Rice, with a career total of 67 ASCAP awards; Rory Bourke, with 44; and Bob Morrison, with 34.

Multiple songwriting award winners this year were Bourke, Earl Thomas Conley, Don Cook, Mack David, Bucky Jones, Richard Leigh, Dave Loggins, Sam Lorber, Pat McManus, Wanda Mallette, Frank Myers, Gary Nicholson, Don Pfrimmer, Mike Reid, Tommy Rocco, Patti Ryan and Troy Seals.

Multiple publishing award winners were April, Chappell/Intersong, Collins Court, Cottonpatch, Cross Keys, Jobete, Leeds, Lion-Hearted, Lodge Hall, MCA, Mallven, Music City, Patchwork, Southern Nights, Two-Sons, WB and Welk.

The winning songs, writers and publishers were:

AFTER ALL—Ed Bruce, Patsy Bruce, Drum Drop
ANGEL IN DISGUISE—Earl

Thomas Conley, April
AS LONG AS I'M ROCKIN'
WITH YOU—Kieran Kane, Cross Keys

BABY I LIED—Rory Bourke, Chappell/Intersong
BETWEEN TWO FIRES—Sam Lorber, Bob Montgomery, WB
BOYS LIKE YOU—Walker B. Igleheart, Black Note

CHANCE OF LOVING YOU—Earl Thomas Conley, April
CITY OF NEW ORLEANS—Steve Goodman, Turnpike Tom
DANCE LITTLE JEAN—Jimmy Ibbotson, Unami

DISENCHANTED—Jim Ed Norman, Chick Rains, Choskee Bottom, Cross Keys, Kahala
DON'T IT MAKE MY BROWN EYES BLUE—Richard Leigh, CBS-U Catalog

DON'T MAKE IT EASY FOR ME—Earl Thomas Conley, April
EVERY DAY—Dave Loggins, Leeds, Patchwork
FAITHLESS LOVE—John David Souther, Golden Spread, WB

FOOL'S GOLD—Timmy Tappan, Goldsboro
FOREVER AGAIN—Dave Kirby, Cross Keys
FORGET ABOUT ME—Frankie Miller (PRS), Rare Blue

HAPPY BIRTHDAY DEAR HEARTACHE—Mack David, Archie Jordan, Collins Court
HE BROKE YOUR MEM'RY
LAST NIGHT—Bucky Jones, Cross Keys

I.O.U.—Austin Roberts, Chriswald, Hopi-Sound, MCA
I CAN TELL BY THE WAY YOU DANCE (YOU'RE GONNA LOVE ME TONIGHT)—Robb Strandlund, Cross Keys

I COULD'A HAD YOU—Bill Rice, Sharon Rice, Swallowfork
I COULD USE ANOTHER YOU—Bucky Jones, Cross Keys
I DREAM OF WOMEN LIKE YOU—Troy Seals, Two-Sons, WB
I GOT A MILLION OF 'EM—Bucky Jones, Cross Keys

I GOT MEXICO—Frank Myers, (Continued on page 64)

NASHVILLE Kenny O'Dell, whose "Mama He's Crazy" was a hit last year for the Judds, was named the songwriter winner of the 17th annual Robert J. Burton Award at the BMI country awards celebration, held here Tuesday (15). His Kenny O'Dell Music earned the Burton publisher citation for "Mama," the most performed BMI country song of the year.

Writer of the year awards went to Bob McDill (four citations); Deborah Allen, Sonny Lemaire, J.D. Martin, J.P. Pennington, Randy Scruggs, Tom Shapiro and Rafe Van Hoy (three each); and Lewis Anderson, Steve Davis, Larry Gatlin, Barry Gibb, Maurice Gibb, Merle Haggard, Harlan Howard, Dickey Lee, Dennis Morgan, Eddie Rabbitt, Thom Schuyler, Eddie Setser, Even Steven, Chris Waters and Hank Williams Jr. (two each).

Publisher of the year honors were conferred on Tree and Warner Bros. (eight each); Blackwood and CBS Unart Catalog (six each); Unichappell and Hall-Clement (five each); Briarpatch, DebDave, Irving and Music Corp. of America (four each); Combine, Larry Gatlin, Dick James, Labor Of Love, O'Lyric, Old Friends, Pacific Island, Posey and Van Hoy (three each); and Acuff-Rose-Opryland, Bocephus, Cedarwood, Sawgrass, Gibb Brothers, Mount Shasta, Shade Tree and Tom Collins (two each).

The formal dinner was held in lavishly decorated tents adjacent to BMI headquarters. It was capped by the unfurling of a 20- by 30-foot sign from the roof of the nearby Spence Manor and the release of a large illuminated balloon, each of which carried the names of the Burton Award winners.

These are the winning songs, writers and publishers:

AMERICA—Sammy Johns, Captain Crystal, Legibus, Lowery
ANGEL IN DISGUISE—Randy Scruggs, Blackwood, Labor Of Love (Continued on page 64)

Artists, Writers, Publishers Honored

300 Attend SESAC Awards

NASHVILLE SESAC hosted its 21st annual awards ceremony Thursday (17) at the Vanderbilt Plaza Hotel. In addition to more than 40 award-winning artists, writers and publishers, the guest list included more than 300 of Nashville's top business executives and music industry leaders.

The evening brought together SESAC's chairman Alice Prager, president Robert Thompson and executive vice president Vincent Candilora, as well as the organization's vice president of writer/publisher affiliations, Dianne Petty. Also in attendance from SESAC were vice presidents Jim Black, Herbert Johnson, W.F. Myers and Charles Scully.

The following songs received awards for their national performance activity:

"What You Gonna Do About Her," written by Quentin Powers, recorded by Gary Morris, published by Oakline, on Warner Bros. Records;

"I Just Came Home To Count The Memories," written by Glenn Ray, recorded by John Anderson, pub-

lished by Contention, Warner Bros.; "Dance Me Into Falling In Love," written by Susan Longacre, recorded by Shelly West, published by Somebody's Music, Warner Bros./Viva;

"Where's The Fire," written by Susan Longacre, recorded by Janie Fricke, published by Somebody's Music, Columbia;

"Can't Help But Love You," written by Jerry Gillespie/Stan Webb, recorded by T.G. Sheppard, published by Somebody's Music/No-reale, Warner Bros.;

"One Good Night Deserves Another," written by Susan Longacre, recorded by Steve Wariner, published by Somebody's Music, MCA;

"I Love You By Heart," written by Jerry Gillespie/Stan Webb, recorded by Sylvia, published by Somebody's Music, RCA;

"Smokin' In The Rockies," written by Frank Dycus, recorded by Sawyer Brown, published by Golden Opportunity, Capitol.

SESAC's video award went to Christian group Petra for its "Beat (Continued on page 60)

FOR WEEK ENDING OCTOBER 26, 1985

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

130 REPORTERS

		NEW ADDS	TOTAL ON
DAN SEALS	BOP EMI-AMERICA	46	47
RESTLESS HEART	(BACK TO THE) HEARTBREAK KID RCA	36	36
CONWAY TWITTY	THE LEGEND AND THE MAN WARNER BROS.	34	37
NITTY GRITTY DIRT BAND	HOME AGAIN IN MY HEART W.B.	28	99
JOHN CONLEE	OLD SCHOOL MCA	28	28

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

58 REPORTERS

		NUMBER REPORTING
GEORGE STRAIT	THE CHAIR MCA	27
JENNINGS, NELSON, CASH, KRISTOFFERSON	DESPERADOS CBS	25
RICKY SKAGGS	YOU MAKE ME FEEL LIKE A MAN EPIC	24
MEL MCDANIEL	STAND UP CAPITOL	18
THE JUDDS	HAVE MERCY RCA/CURB	17

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Warbling Wariner. MCA Records Steve Wariner performs his current single, "Some Fools Never Learn," at a concert at Music Village in Hendersonville, Tenn.

Talent Buyers: Things Aren't That Bad

Entertainment Marketplace Studies Industry Problems

BY EDWARD MORRIS

NASHVILLE Country music is not the disaster area commonly depicted, various speakers asserted at the Talent Buyers Entertainment Marketplace, held here Oct. 11-13. But there was also a strong undercurrent of opinion that said country is going to have to work more imaginatively to hold what it's got.

Sponsored by the Country Music Assn., this year's event drew nearly 400 registrants for a series of panel and small group discussions, buyer/booker meetings and talent showcases.

"Country music has been the subject of inaccurate and biased press," booker Jim Halsey contended—a

point echoed by fellow panelist Charlie Daniels. Both men testified to the good health of their own businesses.

Less sanguine in their assessments were Alan Bernard, head of MTM Music Group, who complained of the difficulty of breaking "baby acts" in country, and a member of the audience who proclaimed that nightclubs—a traditional training ground for newcomers—are "in crisis." Clubs are in a "survival situation," the speaker continued, because of harsher drunk-driving laws, increasing concerns about health, higher liability insurance and music licensing fees.

"The country music business is the area that gives us fits," said

Steve Shafer, head of field marketing for the Adolph Coors Co. "It represents a cross-section of the U.S. But what a cross-section represents to a [corporate] sponsor is waste." Shafer explained that sponsors are most comfortable with a precisely defined target audience.

On the subject of corporate sponsorships, Shafer suggested that managers and acts can best gain entry by contacting local beer and soft drink distributors and fast food and convenience store outlets for national franchisees.

He advised allowing for a 90-day lead time on any proposal for sponsorship and said the applicant should provide details about the target audience, a budget, resumes of staff members who will be working on the project, and plans for promotion, publicity, merchandising and advertising. "One fear a sponsor has," Shafer added, "is not knowing what he's getting from you."

Dick Gary, head of the Gary Group marketing company, urged applicants for sponsorships to stress to the corporations the motivational and traffic-generating benefits their acts can offer. Among these benefits, he said, are free tickets to contest winners and key accounts and access to the artists.

"No sponsor can recover his costs from the seats sold," Shafer emphasized, noting that the gain must occur before the event starts.

Shafer reassured the audience that most corporate sponsors are not looking just for top acts with which to ally themselves. "Sponsors want to be involved with groups and events that require aggressive promotion," he said. "You don't have to work real hard to sell out a monster act."

He predicted a decline in the spon-

sorship of national tours, observing, "While the national tour route is seductive, sponsors can get screwed in the end." He cited the troubled Pepsi-sponsored Jacksons tour as a case in point.

The escalating cost of merchandise to concert ticket-buyers was a hot topic for one panel. Promoter Barry Fey said that nearly half the \$2 million gross from a recent Bruce Springsteen concert he promoted was from T-shirt sales. He observed that country music acts have been slower than most to split merchandise profits willingly with the venues they play.

Charlie Daniels lamented the rising cost of T-shirts to fans, and offered to work on a committee that would try to whittle the prices.

Loris F. Smith, manager of Meadowlands Stadium, argued that venues have a right to a split of merchandise profits since they create an atmosphere that helps draw crowds. He added that Meadowlands is active in chasing away "gypsy" vendors from the parking lot who compete with authorized merchandise sellers. Meadowlands exacts a 35% to 40% share of merchandise sales, he noted.

David Skepner, Loretta Lynn's manager, complained of the difficulty he has working with unions in some venues—to which Smith responded, "If the venue displeased you and you don't tell anybody about it, shame on you."

Willie Nelson's manager Mark Rothbaum said he is worried about the tendency of courts to override the American Federation of Musicians' arbitration procedures for members who have disagreements with promoters. He said that a federal court in Virginia and a state court in California have overturned arbitration settlements. The trend, he predicted, will make the settlement of disputes more complicated, expensive and time-consuming for the contending parties.

Among the other points made at the meeting were these:

- The rising cost of newspaper and radio advertising makes co-promotions and tradeouts increasingly vital parts of the crowd-building process.
- Ads on local television—network affiliates or independent stations—can be crucial in reaching country ticket buyers.
- Publicity needs to break before the ad campaign is launched, or else the news element and the free media exposure it brings are lost.
- In addition to financial backing, a corporate sponsorship can confer credibility to an act.
- The trend in concert promotion seems to be toward the use of a theme—to elevate the concert from a performance to an event.
- Many venues have in-house media departments which can be called on to aid the promoter and the act scheduled to appear there.
- The surest way for a promoter to get a record company involved with concerts is to work through radio program directors in the cities where the events are scheduled.

NASHVILLE SCENE

by Kip Kirby



THE COUNTRY MUSIC FOUNDATION hosted a gala reception inaugurating its newest exhibit, following the BMI Awards banquet Tuesday on Music Row. While not many Nashville receptions begin at 11:30 p.m., the ploy worked, since the event drew many of the black-tie guests straight from BMI's festivities.

The exhibit is an in-depth look at the life and times of **Willie Nelson**. It's the second such artist exhibit the Foundation has undertaken (the first was on **Dolly Parton**), and it will remain open for two years.

Filling an entire gallery in the Hall of Fame, Nelson's exhibition follows his career from earliest days in Texas through his unsuccessful days in Nashville prior to moving back to Austin and securely establishing himself as a singer, songwriter and film star.

A gala reception kicks off a salute to Willie Nelson

Included on display are clippings from Nelson's high school days documenting his athletic prowess, the original signed manuscript for "Hello Walls," a favorite domino set in which each tile carries the Texas flag, and "Fast Eddie," Nelson's look-alike mannequin, which is sometimes used to distract crowds or eager fans blocking his access on and off the stage.

Also included are rare television clips, interviews, awards and honors received by Nelson, and a Steuben glass bowl presented to President Jimmy Carter at a White House dinner in 1979.

RICKY SKAGGS will take traditional country to the Holy Land when he tours Israel and Jordan Jan. 2-12 at the request of those nations' governments. Skaggs will be joined by the **Whites** (with wife Sharon) and the **Cannons**.

Skaggs will headline one performance Jan. 4 at the Palace of Culture in the Jordanian capital of Amman. Tickets to the concert will be by invitation only from Crown Prince Hassan, brother of King Hussein. Israeli performances are set for Jan. 6 in Galilee and Jan. 9 in Jerusalem. The Ministry of Tourism of Israel, which is sponsoring both shows, will donate all profits from ticket sales to local charities.

Following the Holy Land dates, Skaggs will continue his international trek with a three-week concert tour of Europe that concludes Feb. 4 at London's Royal Albert Hall. The singer's European dates are the result of his successful solo tour of the U.K. last May.

The BBC featured Skaggs and his band Oct. 1 on a

half-hour tv special, "Late Night In Concert," taped during their appearance at London's Dominion Theatre, and Epic has released a "double single" package on Skaggs to coincide with his BBC special. The specially priced "Fortunes" package contains "Waitin' For The Sun To Shine," "Uncle Pen," "(Honey Won't You) Open That Door" and "Highway 40 Blues." This is the first time such a promotional singles package on a country artist has been released in the U.K.

THE NASHVILLE NETWORK donated five Chevrolet trucks to be raffled off to **Farm Aid** donors who fulfill their pledges by Tuesday (22). TNN donated the trucks as part of its payment for broadcast advertising time purchased by Chevrolet. The drawing will be held Oct. 31 on **Ralph Emery's** "Nashville Now."

Says **Lloyd Werner**, senior vice president of sales and marketing for Group W Satellite Communications (which distributes TNN): "We're doing everything we can to get viewers to pledge donations to Farm Aid, and we're also encouraging them to make good on those pledges quickly so the funds can get working for the farmers."

"**Tennessee Christmas**," written by **Gary Chapman** and **Amy Grant**, may be this year's most oft-cut Yuletide treasure. "Tennessee Christmas" appears on **Alabama's** "Alabama Christmas," which has already shipped in excess of platinum. It was also recorded by **Steve Wariner** as the title cut of MCA's new multi-artist Christmas compilation album, and by **Lee Greenwood** on his "Christmas To Christmas" album. Amy Grant is also re-releasing her Myrrh version this year as a single.

Congratulations to **Jim Halsey** of the Jim Halsey Co., who booked the only two American acts to appear at the first **Sound & Light Cairo Festival**, Oct. 5-12 at the Sphinx & Pyramids Theatres in Egypt. The acts were **Pia Zadora** and **Debbie Campbell**.

WE PROMISED NO MORE HEARTS, but we think you'll find news about **Kenny Rogers'** just-released fourth RCA album, "Heart Of The Matter," interesting. The album's producer is **George Martin**, best known for his years of work with the **Beatles** (as well as Paul McCartney individually, America, Jeff Beck and John McLaughlin's Mahavishnu Orchestra).

Rogers recorded "Heart Of The Matter" in Paris and Los Angeles, using guest musicians such as guitarists **Stanley Jordan** and **Toto's Steve Lukather**, flutist **James Galway** and keyboardist **David Foster**.

(Continued on page 62)

SESAC AWARDS

(Continued from page 60)

The System," produced by White Lion Pictograph.

"Bobby Bare & Friends" won SESAC's television award for The Nashville Network. The show is hosted by Bobby Bare, written by Pam Zimmerman and produced by Steven Greil.

SESAC's advertising award went to writer Edward Bilous and publisher Neutrino Music.

"The Baseball Bunch," written by Walter Woodward and published by Perfect Pitch, was honored as SESAC's best syndicated children's tv show.

Motion pictures honored by SESAC for compositions were "The Bostonians," writer Richard Robbins, publisher Filmtrax; "Broadway Danny Rose," publisher O. Di Bella Music; "Sleepaway Camp," writer Edward Bilous, publisher B&G Music; "Tender Mercies," publisher Broadman Press; "The Care Bears Movie," writers Walter Woodward and David Bird, publisher Perfect Pitch; and "Beat Street," writer LeRoi Evans and Rae Werano, publishers A Beat/Piaba.

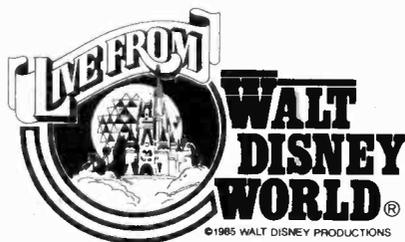
Sawyer Brown won SESAC's 1985 Vista Award.

THE JUDDS

LIVE VIA SATELLITE



PREMIERES OCTOBER 31
NBC Radio Entertainment
proudly presents "Live From
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live-via-satellite concerts
featuring country music's
biggest names. Sixty minutes of



great country music coming to
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than with The Judds, country's
hottest duo, performing their
hits "Mama He's Crazy" and
"Had A Dream (For The Heart)"
as well as material from their
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 **NBC RADIO
ENTERTAINMENT**
AMERICA'S MUSIC NETWORK

NASHVILLE SCENE

(Continued from page 60)

Foster produced Rogers' 1984 album "What About Me?" and is currently represented on the pop charts by two songs from the soundtrack of "St. Elmo's Fire."

By the way, Rogers has 11 platinum albums, more than any other artist has earned since the RIAA began its platinum certification program in 1978.

Speaking of "Heart Of The Matter," one of its songs, "Our Perfect Song," was co-written by Linda Thompson Jenner, wife of Olympic gold medalist Bruce Jenner, and Nashville session player David Briggs.

AMERICAN AIRLINES is serious

about its commitment to Nashville since naming this city as its new Southeastern hub, starting next year. In addition to major airport expansion designed to substantially increase the number of American flights in and out of town, the company donated a gift of \$35,000 to the Nashville Symphony.

Remember **Sheb Wooley's** 1958 novelty smash, "The Purple People Eater?" If you thought that hit was part of your past, you're wrong: General Motors will be using the melody to "Purple People Eater" to promote its new Astro Van. There's also a Walt Disney "Purple People Eater" video. So, as we were just saying yesterday, what goes around

comes around.

SIGNINGS: Gary Morris to the William Morris Agency in Nashville for booking... **Dave & Sugar** join Dan Wojcik's Entertainment Artists Inc. for booking... **Erv Woolsey**, George Strait's manager, has formed a Nashville booking company under his own name to handle Strait's personal appearances... And, in an amicable buyout agreement, partner **Ken Stilts** has purchased **Woody Bowles'** management interest in RCA act **the Judds**. Stilts and Bowles will continue sharing offices, and Bowles will continue managing singer **Michael Johnson**, also on RCA.

Songwriters, DJs Honor Their Own

NASHVILLE The festivities surrounding the Grand Ole Opry's 60th anniversary celebration included hall of fame selections by the Nashville Songwriters Assn. International and the Federation of International Country Air Personalities.

The songwriters elevated rockabilly pioneer Carl Perkins and hit-maker Bob McDill to its gallery of greats at dinner ceremonies Oct. 13 at the Hyatt Regency here. Ramblin' Lou Schriver and the late Pappy Wainwright were the disk jockey choices, announced during a celebrity cruise on the General Jackson showboat on the Cumberland River here on Oct. 11.

Besides his signature song, "Blue Suede Shoes," Perkins has written such hits as "Matchbox," "Honey Don't" and "Everybody's Trying To Be My Baby." A fixture on the charts since the mid-'70s, McDill's songs include "Amanda," "Good Ole Boys Like Me," "Overnight Sensation," "Shot Full Of Love," "You Never Miss A Real Good Thing" and "I'll Just Take It Out In Love."

Roger Miller hosted the songwriters' show. Chuck Chellman announced the DJ winners.

FOR WEEK ENDING OCTOBER 26, 1985

Billboard TOP COUNTRY ALBUMS

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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	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)			
1	2	1	24	RONNIE MILSAP RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2	6 weeks at No. One	
2	1	3	23	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME		
3	4	4	22	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O		
4	3	2	22	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN		
5	5	5	36	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK		
6	6	6	17	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE		
7	8	9	15	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS		
8	10	12	11	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES		
9	7	7	31	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS		
10	13	20	6	EXILE EPIC BFE-40000	HANG ON TO YOUR HEART		
11	14	14	14	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS		
12	11	11	28	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT		
13	19	21	6	THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS		
14	22	34	4	GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL		
15	16	17	14	THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID		
16	17	18	49	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME		
17	12	10	32	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL		
18	15	15	22	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART		
19	9	8	28	MERLE HAGGARD EPIC FE-39602	KERN RIVER		
20	18	13	13	ROCKIN' SIDNEY EPIC B5E-40153	MY TOOT TOOT		
21	21	22	7	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES		
22	20	16	23	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART		
23	27	32	8	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART		
24	23	19	24	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS		
25	26	23	12	WAYLON JENNINGS RCA AHL1-5428 (8.98)	TURN THE PAGE		
26	24	24	13	JOHN ANDERSON WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA		
27	35	—	2	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON		
28	25	26	13	SOUTHERN PACIFIC WARNER BROS. 25206 (8.98)	SOUTHERN PACIFIC		
29	33	50	3	BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART		
30	38	—	2	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE		
31	29	27	62	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP		
32	52	—	2	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'		
33	34	41	6	NEIL YOUNG GEFEN GHS 24068/WARNER BROS.	OLD WAYS		
34	32	33	28	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE		
35	36	36	14	REBA MCENTIRE MCA 5585	HAVE I GOT A DEAL FOR YOU		
36	28	28	21	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE		
37	31	30	15	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE		
38	65	—	2	MEL MCDANIEL CAPITOL ST-12437 (8.98)	STAND UP		

				Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*			
39	30	25	24	JOHN SCHNEIDER MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND		
40	44	48	4	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE		
41	40	42	37	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER		
42	41	40	9	JIM GLASER MCA 5612 (8.98)	PAST THE POINT OF NO RETURN		
43	37	37	76	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE		
44	42	38	10	GENE WATSON EPIC BFE-40076	MEMORIES TO BURN		
45	45	47	31	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY		
46	43	39	52	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY		
47	47	45	80	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON		
48	39	31	18	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS		
49	48	43	22	VERN GOSDIN COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL		
50	49	49	16	MAC DAVIS MCA 5590 (8.98)	TILL I MADE IT WITH YOU		
51	53	46	28	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY		
52	46	35	52	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND		
53	59	60	136	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET		
54	54	53	17	LACY J. DALTON COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART		
55	55	57	38	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE		
56	51	44	50	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY		
57	57	54	27	KATHY MATTEA MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART		
58	61	56	130	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS		
59	56	52	214	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS		
60	58	55	390	WILLIE NELSON ▲ ³ COLUMBIA JC 35305 (CD)	STARDUST		
61	60	62	27	THE WHITES MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD		
62	64	—	2	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED		
63	NEW	▶		MICKEY GILLEY EPIC FE 40115	I FEEL GOOD (ABOUT LOVIN' YOU)		
64	63	65	21	KEITH STEGALL EPIC 39892	KEITH STEGALL		
65	50	29	35	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN		
66	72	70	189	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC		
67	66	59	188	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND		
68	69	71	30	REBA MCENTIRE MERCURY 824 342-1/POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE		
69	70	67	8	THE 'BAMA BAND COMPLEAT 671013/POLYGRAM (8.98)	THE 'BAMA BAND		
70	67	68	81	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY		
71	62	51	38	ED BRUCE RCA AHL1-5324 (8.98)	HOMECOMING		
72	68	58	61	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2		
73	75	63	5	TOM T. HALL MERCURY 442-824-508-1/POLYGRAM (8.98)	SONG IN A SEASHELL		
74	73	69	19	LEON EVERETTE MERCURY 8240309-1/POLYGRAM	WHERE'S THE FIRE		
75	74	72	103	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG		

○ 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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KATHY GANGWISCH & ASSOC. INC.

PUBLIC RELATIONS
(8 1 6) 9 3 1 - 8 0 0 0

BMI AWARDS

(Continued from page 59)

AS LONG AS I'M ROCKIN' WITH YOU—Bruce Channel, Old Friends
 ATTITUDE ADJUSTMENT—Hank Williams Jr., Bocephus
 BABY'S GOT HER BLUE JEANS ON—Bob McDill, Hall-Clement
 B-B-B-BURNIN' UP WITH LOVE—Eddie Rabbitt, Even Stevens, Billy Joe Walker, Briarpatch, DebDave
 THE BEST YEAR OF MY LIFE—Eddie Rabbitt, Even Stevens, Billy Joe Walker, Briarpatch, DebDave
 BETWEEN TWO FIRES—Jan Buckingham, J.D. Martin, Duck Songs, Music Corp. of America, Warner-Tamerlane
 BROWN EYED GIRL—Van Morrison, Web IV
 CANDY MAN—Fred Neil, Beverly Ross, Unichappell
 CHANCE OF LOVIN' YOU—Randy Scruggs, Blackwood, Labor Of Love
 CRAZY FOR YOUR LOVE—Sonny Lemaire, J.P. Pennington, Pacific Island, Tree
 DENVER—Larry Gatlin, Larry Gatlin
 DISENCHANTED—Michael Martin Murphey, Timberwolf
 DOES FORT WORTH EVER CROSS YOUR MIND—Darlene Shafer, Whitey Shafer, Acuff-Rose-Opryland
 DON'T CHEAT IN OUR HOMETOWN—Roy Marcum, Ray Pennington, Fort Knox, Trio
 DON'T MAKE IT EASY FOR ME—Randy Scruggs, Blackwood, Labor Of Love
 ELIZABETH—Jimmy Fortune, American Cowboy
 EVENING STAR—Barry Gibb, Maurice Gibb, Gibb Brothers
 EVERYDAY—J.D. Martin, Music Corp. of America
 EYES THAT SEE IN THE DARK—Barry Gibb, Maurice Gibb, Gibb Brothers
 FOOL'S GOLD—Don Roth, Ronzomatic
 FORGET ABOUT ME—Eddie Setser, Troy Seals, Down In Dixie, Face The Music, Irving, Warner-Tamerlane
 GIVE ME ONE MORE CHANCE—Sonny Lemaire, J.P. Pennington, Pacific Island, Tree Publishing
 GOD BLESS THE USA—Lee Greenwood, Music Corp. of America, Sycamore Valley
 HONEY (OPEN THAT DOOR)—Mel Tillis, Cedarwood
 HOW BLUE—John Moffat, Bugshoot, Songmedia
 I CAN TELL BY THE WAY YOU DANCE (YOU'RE GONNA LOVE ME TONIGHT)—Sandy Pinkard, Trealaw
 I COULD USE ANOTHER YOU—Tom Shapiro, Chris Waters, O'Lyric, Tree
 I DON'T KNOW A THING ABOUT LOVE—Harlan Howard, Tree
 I DON'T WANNA LOSE YOUR LOVE—Joey Carbone, Sixty-Ninth Street
 I DON'T WANT TO BE A MEMORY—Sonny Lemaire, J.P. Pennington, Pacific Island, Tree
 I HURT FOR YOU—Deborah Allen, Rafe Van Hoy, Posey, Unichappell, Van Hoy

I'M NOT THROUGH LOVING YOU YET—Holly Dunn, Tom Shapiro, Chris Waters, Blackwood, O'Lyric, Tree
 I MAY BE USED (BUT BABY I AIN'T USED UP)—Bob McDill, Hall-Clement
 I'VE BEEN AROUND ENOUGH TO KNOW—Dickey Lee, Bob McDill, Hall-Clement
 I'VE BEEN WRONG BEFORE—Deborah Allen, Rafe Van Hoy, Posey, Van Hoy
 IF THE FALL DON'T GET YOU—Van Stephenson, Warner House of Music
 IF YOU'RE GONNA PLAY IN TEXAS (YOU GOTTA HAVE A FIDDLE IN THE BAND)—Murry Kellum, Dan Mitchell, Baray, Dale Morris
 IN MY DREAMS—Paul Kennerley (PRS), Irving
 JUST A LITTLE LOVE—Steve Davis, Dennis Morgan, Dick James, Tom Collins
 THE LADY TAKES THE COWBOY EVERYTIME—Larry Gatlin, Larry Gatlin
 LET'S CHASE EACH OTHER AROUND THE ROOM—Merle Haggard, Freddy Powers, Sheril D. Rodgers, Mount Shasta
 LET'S FALL TO PIECES TOGETHER—Dickey Lee, Johnny Russell, Hall-Clement, Maplehill, Sunflower County
 LET'S STOP TALKIN' ABOUT IT—Deborah Allen, Rafe Van Hoy, Posey, Unichappell, Van Hoy
 MAMA HE'S CRAZY—Kenny O'Dell, Kenny O'Dell
 MAN OF STEEL—Hank Williams Jr., Bocephus
 ME AGAINST THE NIGHT—Pat Bunch, Mary Ann Kennedy, Pam Rose, Irving, Love Wheel
 NEVER COULD TOE THE MARK—Waylon Jennings, Waylon Jennings
 NEW PATCHES—Tommy Collins, Sawgrass Music
 NOBODY LOVES ME LIKE YOU DO—Jim Dunne, Pam Phillips, Ensign
 NOTHING LIKE FALLING IN LOVE—Thom Schuyler, Briarpatch, DebDave
 ONLY THE LONELY HEART KNOWS—Steve Davis, Dennis Morgan, Dick James, Tom Collins
 OZARK MOUNTAIN JUBILEE—Scott Anders, Roger Murrah, Blackwood, Magic Castle
 THE ROSE—Amanda McBroom, Hollywood Allstar, Third Story, Warner-Tamerlane
 SECOND HAND HEART—Mark Gray, Craig Karp, Harold Tipton, Daticabo, Irving, Warner-Tamerlane
 SOMEDAY WHEN THINGS ARE GOOD—Merle Haggard, Leona Williams, Shade Tree
 SOMEWHERE DOWN THE LINE—Lewis Anderson, Old Friends
 SWEET COUNTRY MUSIC—James Terry Dotson, Dwain H. Rowe, Jeffery David Stevens, APRS, Clever Kitty, Hat Band
 TENNESSEE HOMESICK BLUES—Dolly Parton, Sprocket, Velvet Apple, Warner-Tamerlane
 THANK GOD FOR THE RADIO—Max D. Barnes, Robert John Jones, Blue Lake
 TIME DON'T RUN OUT ON ME—Gerald Goffin, Screen Gems-

EMI
 TOO GOOD TO STOP NOW—Bob McDill, Hall-Clement
 TURNING AWAY—Tim Krekel, Combine
 TWO CAR GARAGE—Gary Harrison, J.D. Martin, Dick James, Music Corp. of America
 UNCLE PEN—Bill Monroe, Unichappell
 WAY BACK—Jerry Fuller, ATV, Wingtip
 THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY—Dan Tyler, Intuit, Unichappell
 WHY GOODBYE—Mark Wright, CBS Unart, Land of Music
 WHY LADY WHY—Eddie Setser, Warner-Tamerlane
 WHY NOT ME—Harlan Howard, Tree
 WILL IT BE LOVE BY MORNING—Lewis Anderson, Fred Koller, Old Friends
 YEARS AFTER YOU—Thom Schuyler, Briarpatch, DebDave
 THE YELLOW ROSE—Lane Brody, Johnny Lee, Halsey Brothers, Warner-Elektra/Asylum Music
 YOU'VE STILL GOT A PLACE IN MY HEART—Leon Payne, Acuff-Rose-Opryland
 YOUR HEART'S NOT IN IT—Michael Garvin, Tom Shapiro, O'Lyric, Tree

Armed Forces Show Marking 25th Year

NASHVILLE "Country Music Time," the longest-running nationally distributed public service radio program in the U.S., celebrates its 25th year in October.

A project of the U.S. Air Force Recruiting Service, "Country Music Time" is sent each week to more than 2,300 radio stations, as well as the Armed Forces Radio & Television network. The 15-minute segments feature interviews with, and performances by, top country artists.

The program is recorded in Nashville four times a year with local producer Marvin Hughes of Larrick Productions. A total of 14 interviews are recorded during a two-day period every three months. "Country Music Time" is hosted by Officer Dick Fellows.



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ASCAP AWARDS

(Continued from page 59)

Eddy Raven, Michael H. Goldsen, Ravensong
 I GUESS IT NEVER HURTS TO HURT SOMETIMES—Randy Van Warmer, Terraform
 I LOVE ONLY YOU—Dave Loggins, Don Schlitz, Leeds, MCA, Patchwork, Don Schlitz
 I NEVER QUITE GOT BACK (FROM LOVING YOU)—Don Pfrimmer, Mike Reid, Collins Court, Lodge Hall
 I STILL DO—John Jarrard, Alabama Band
 I WISH I COULD WRITE YOU A SONG—Lionel Delmore, Low Dog
 IF I COULD ONLY DANCE WITH YOU—Pat McManus, Music City Music
 IF THE FALL DON'T GET YOU—Sam Lorber, Dave Robbins, WB Gold
 IN MY EYES—Barbara Wyrick, Chappell/Intersong
 I'VE BEEN WRONG BEFORE—Don Cook, Cross Keys
 JUST ANOTHER WOMAN IN LOVE—Wanda Mallette, Patti Ryan, Southern Nights
 LET'S FALL TO PIECES TOGETHER—Tommy Rocco, Bibo
 LET'S STOP TALKIN' ABOUT IT—Rory Bourke, Chappell/Intersong
 LONG HARD ROAD (THE SHARECROPPER'S DREAM)—Rodney Crowell, Coolwell, Granite
 LOOKIN' FOR LOVE—Wanda Mallette, Bob Morrison, Patti Ryan, Southern Nights
 MAGGIE'S DREAM—Dave Loggins, Leeds, Patchwork
 MONA LISA LOST HER SMILE—Johnny Cunningham, Lockhill-Selma, Rocksmith
 NOTHING LIKE FALLING IN LOVE—James Albert Schnaars Jr., Cottonpatch, Mallven
 PINS AND NEEDLES—Rick Carnes, Chip Hardy, Minisa, Warner/Refuge
 THE POWER OF LOVE—Don Cook, Gary Nicholson, Cross Keys
 PRISONER OF THE HIGHWAY—Mike Reid, Lodge Hall
 RIGHT OR WRONG—Haven Gillespie, Arthur L. Sizemore, Paul Biese, Haven Gillespie, Edwin H. Morris
 THE RIGHT STUFF—Bobby Fischer, Rick Giles, Dejamus,

Bobby Fischer
 ROLL ON EIGHTEEN WHEELER—Dave Loggins, Leeds, Patchwork
 SENTIMENTAL OL' YOU—Pat McManus, Music City Music
 SHE BELIEVES IN ME—Steve Gibb, Jack & Bill
 SHE SURE GOT AWAY WITH MY HEART—Walt Aldridge, Tom Brasfield, Rick Hall
 SHE'S MY ROCK—Sharon K. Millsap, Chappell/Intersong, Famous
 SHOW HER—Mike Reid, Lodge-Hall
 SLOW BURN—Charlie Black, Tommy Rocco, Bibo, Chappell/Intersong
 SOMEBODY'S NEEDIN' SOMEBODY—Len Chera, Chappell/Intersong, Ja-Len
 SOMEWHERE DOWN THE LINE—Casey Kelly, Golden Bridge
 STILL LOSING YOU—Mike Reid, Lodge Hall
 THAT'S THE THING ABOUT LOVE—Richard Leigh, Gary Nicholson, April, Cross Keys, Lion-Hearted
 THERE AIN'T NO FUTURE IN THIS—Bill Rice, Sharon Rice, Swallowfork
 THREE TIMES A LADY—Lionel Richie, Brockman, Jobete
 TO ALL THE GIRLS I'VE LOVED BEFORE—Hal David, Albert Hammond, April, Casa David
 TO ME—Mack David, Mike Reid, Collins Court, Lodge Hall
 TOO GOOD TO STOP NOW—Rory Bourke, Chappell/Intersong
 VICTIMS OF GOODBYE—Don Pfrimmer, Collins Court
 WE'VE GOT TONIGHT—Bob Seger, Gear
 WHEN WE MAKE LOVE—Troy Seals, Mentor Williams, April, Cavesson, Two-Sons, WB
 THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY—Fred Knobloch, Goodsport
 WHY GOODBYE—Richard Leigh, CBS-U Catalog, Lion-Hearted
 WHY LADY WHY—Gary Morris, Gary Morris, WB
 WHY NOT ME—Brent Maher, Sonny Throckmorton, April, Blue Quill, Cross Keys
 WITHOUT A SONG—Edward Eliscu, Billy Rose, Vincent Youmans, CBS Miller Catalog, Chappell/Intersong
 WORLD'S GREATEST LOVER—David Bellamy, Bellamy Brothers
 YOU AND I—Frank Myers, Cottonpatch, Mallven
 YOU COULD'VE HEARD A HEART BREAK—Marc Rossi, Songmaker
 YOU LOOK SO GOOD IN LOVE—Glen Ballard, Rory Bourke, Chappell/Intersong, MCA
 YOU NEEDED ME—Randy Goodrum, Chappell/Intersong, Ironside
 YOU'RE GETTIN' TO ME AGAIN—Woody Bomar, Pat McManus, Music City Music
 YOU'VE REALLY GOT A HOLD ON ME—Smokey Robinson, Jobete
 YOUR HEART'S NOT IN IT—Bucky Jones, Cross Keys

Ohio 'Barndance' Set for Saturday

NASHVILLE Cityfolk will sponsor a live radio show and concert called "Buckeye Barndance" Saturday (26) at the Victory Theater in Dayton, Ohio.

The show will star such old-time radio performers as Jethro Burns (of Homer & Jethro fame), Doc & Chickie Williams (of Jamboree USA in Wheeling, W. Va.), Lee Moore and Kenny Sidle—as well as such younger acts as the Johnson Mountain Boys, the Hotmud Family and Bill Lowe & the Rugouters.

The program will be broadcast live by Yellow Springs radio station WYSO.

Billboard

COUNTRY

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Moss Open to Nashville Crossover

A&M Would Welcome Another Amy Grant-Style Success

BY EDWARD MORRIS

NASHVILLE In spite of A&M Records' pop success with gospel star Amy Grant, the company has yet to spot a country act on which to work a similar transformation. But A&M co-founder Jerry Moss says he's open to the possibility. Moss and partner Herb Alpert were here Oct. 3 to celebrate the opening of new Nashville offices for their Almo-Irving publishing operation.

"We're looking to sell a lot of records with Amy Grant," Moss says, "even though they say she's originally an 'inspirational' artist. We're hoping to spread that and make her an important personality."

Grant's gospel moorings have been an advantage, as Moss sees it: "I think it's always a plus when an artist has a root—sort of a home base, sort of coming from somewhere. I think the toughest act to sell a lot of records with is one that's ostensibly a pop act. Everybody has to go pop eventually, so the idea is to have them rooted in some area from which they can travel to pop when the record deserves it.

"We've been most successful with rock acts we've been able to

take from an AOR base and move into a pop base. That's what we're doing with Sting right now and Bryan Adams.

"If there is an act that's based in country we feel we can move that way," Moss continues, "we'd be happy to do that. But that goes for everything—whether it's r&b or any other kind of programming distinction. From the standpoint of setting up an a&r staff here and a checkbook here, I don't know if I see that happening in the near future."

Moss agrees that the odds against an independent label establishing itself these days are enormous. "It's hard. I used to be able to say yes up until a couple of years ago. But I think it's real hard for someone to remain independent. The incentive is crucial.

"It's possible that a couple of guys—like Herb and me—could have a hit record or two or three. But what will happen is that somebody will come along and offer them a lot of money and say why don't you come with us and be our production or have a label with us. It's hard to turn away that kind of stuff."

The upshot of such an alliance, Moss insists, is loss of control for

the indie: "Because people are giving you a lot of money, they're going to make a lot of demands. If you don't produce for them, all of a sudden all those lawyers are going to start showing up."



Gosdin's Gift. Compleat Records artist Vern Gosdin kicks off his set at the recent Entertainers Against Hunger benefit in Nashville. The debut event for the new charity was hosted by Emmylou Harris and featured 16 other singer/songwriters. (Photo: Keith Tippitt)

CMA AWARDS SHOW

(Continued from page 59)

while co-host Anne Murray was honored, along with singing partner David Loggins, as vocal duo of the year for the chart-topping hit "Nobody Loves Me Like You Do."

Lee Greenwood scored songwriter accolades when his self-penned American anthem, "God Bless The USA," was voted CMA song of the year. In his acceptance remarks, Greenwood exulted, "If I'm never

remembered for another thing, I want to be remembered for this."

Capitol Records' Sawyer Brown, which spent the past year on the road with Kenny Rogers, saw its hard work pay off when it was named winner of the Horizon Award. The group thanked Rogers, who was sitting in the audience, for being a "great closing act."

Chet Atkins took home his eighth instrumentalist of the year trophy, and Lester Flatt & Earl Scruggs were voted into the CMA Hall of Fame.

It was, in many people's opinion, the smoothest, most vibrant and well-produced awards show in the event's 19-year history, offering a blend of styles and sets that further underscored country's wide-ranging musical appeal. With a minimum of cue-card cleverness interfering with the momentum, emphasis instead was on awards and performances.

Wasting no time with gratuitous production numbers, the 90-minute live CBS telecast set an upbeat mood from the outset with a rollicking rendition of "Country Boy" by Ricky Skaggs and his band (which had just moments before airtime been named CMA instrumental group of the year), highlighted by Bill Monroe's clogging expertise. The stage had barely settled down when the Judds appeared to tear through their current hit single, "Have Mercy," followed by Hank Williams Jr.'s debut CMA appearance with "This Ain't Dallas."

Gary Morris and Crystal Gayle drew sustained applause for their powerful, perfectly matched duet, "Making Up For Lost Time." Loret-

ta Lynn and Anne Murray shone in a medley tribute to the late Patsy Cline, sparked by a clip from "Sweet Dreams," the new film starring Jessica Lange as Cline.

Willie Nelson was also honored in a medley of his classics performed by Anne Murray, Juice Newton, Emmylou Harris, Ray Price, Johnny Cash, Waylon Jennings and Kris Kristofferson. Nelson was a surprise guest when he walked out on-stage for the finale of "On The Road Again."

The Nelson/Jennings/Cash/Kristofferson quartet also performed a moving live version of Jimmy Webb's "Highwayman," a No. 1 record for them earlier this year.

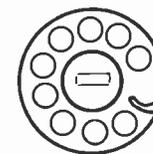
CMA broadcast personality of the year awards were announced for Gerry House, formerly of WSIX in Nashville and now with WSM, for major market; Stan Davis of WWVA Wheeling, W. Va. for medium market; and Marvin McClanahan of KIRX Kirksville, Mo. for small market.



They'll Miss Her When She's Gone. MTM Records' Judy Rodman gets a warm response from the 78,000 attendees at Farm Aid as she performs her single, "You're Gonna Miss Me When I'm Gone."

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HOT COUNTRY SINGLES

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Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	13	TOUCH A HAND, MAKE A FRIEND R. CHANCEY (H. BANKS, R. JACKSON, C. HAMPTON)	1 week at No. One THE OAK RIDGE BOYS MCA 52646
2	3	4	14	SOME FOOLS NEVER LEARN T. BROWN, J. BOWEN (J. S. SHERRILL)	STEVE WARINER MCA 52644
3	4	5	13	WHO'S GONNA FILL THEIR SHOES B. SHERRILL (T. SEALS, M. D. BARNES)	◆ GEORGE JONES EPIC 34-05439
4	6	7	10	CAN'T KEEP A GOOD MAN DOWN H. SHEDD, ALABAMA (B. CORBIN)	ALABAMA RCA 14165
5	5	6	12	A LONG AND LASTING LOVE M. MASSER (M. MASSER, G. GOFFIN)	CRYSTAL GAYLE WARNER BROS. 7-28963
6	7	8	11	HANG ON TO YOUR HEART K. KILLEN (S. LEMAIER, J. P. PENNINGTON)	EXILE EPIC 34-05580
7	9	11	10	I'LL NEVER STOP LOVING YOU J. E. NORMAN (D. LOGGINS, J. D. MARTIN)	GARY MORRIS WARNER BROS. 7-28947
8	10	12	11	I WANNA SAY YES R. C. BANNON (R. C. BANNON)	LOUISE MANDRELL RCA 14151
9	12	15	10	TOO MUCH ON MY HEART J. KENNEDY (J. FORTUNE)	THE STATLER BROTHERS MERCURY 884-016-7/POLYGRAM
10	11	13	12	I'M GONNA LEAVE YOU TOMORROW J. BOWEN, J. SCHNEIDER (T. DANIELS, G. DOBBINS, J. WILSON)	◆ JOHN SCHNEIDER MCA 52648
11	1	2	15	YOU MAKE ME WANT TO MAKE YOU MINE R. LANDIS (D. LOGGINS)	JUICE NEWTON RCA 14139
12	13	14	10	ANGEL IN YOUR ARMS T. COLLINS (C. IVERY, T. WOODFORD, T. BRAEFIELD)	BARBARA MANDRELL MCA 52645
13	16	21	9	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) J. CRUTCHFIELD (J. BUCKINGHAM, L. YOUNG)	LEE GREENWOOD MCA 52656
14	15	16	13	THING ABOUT YOU J. E. NORMAN, SOUTHERN PACIFIC (T. P. TTY)	SOUTHERN PACIFIC WARNER BROS. 7-28943
15	17	23	8	THIS AIN'T DALLAS J. BOWEN, H. WILLIAMS, JR. (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28912/WARNER BROS.
16	18	22	10	YOU'VE GOT SOMETHING ON YOUR MIND N. WILSON (N. WILSON, R. MURRAH, D. GIBSON)	MICKEY GILLEY EPIC 34-05460
17	20	25	9	TWO OLD CATS LIKE US B. SHERRILL (T. SEALS)	RAY CHARLES WITH HANK WILLIAMS, JR. COLUMBIA 38-05575
18	22	27	7	NOBODY FALLS LIKE A FOOL N. LARKIN, E. T. CONLEY (P. MCCANN, M. WRIGHT)	EARL THOMAS CONLEY RCA 14172
19	21	26	8	DONCHA R. HALL (W. ALDRIDGE)	T. G. SHEPPARD COLUMBIA 38-05591
20	23	29	7	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
21	8	9	13	I WANNA HEAR IT FROM YOU P. WORLEY, E. RAVEN (N. MONTGOMERY, R. GILES)	EDDY RAVEN RCA 14164
22	25	32	7	STAND UP J. KENNEDY (CHANNEL, R. ECTOR, T. ROCKMORTON)	MEL MCDANIEL CAPITOL 5513
23	26	36	6	THE CHAIR J. BOWEN (H. COCHRAN, D. DILLON)	◆ GEORGE STRAIT MCA 52667
24	14	1	17	MEET ME IN MONTANA P. WORLEY, K. LEHNING (P. DAVIS)	MARIE OSMOND (WITH DAN SEALS) CAPITOL/CURB 5478/CAPITOL
25	28	37	7	DESPERADOS WAITING FOR A TRAIN W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON	C. MOMAN (G. CLARK) COLUMBIA 38-05594
26	29	39	7	ME & PAUL W. NELSON (W. NELSON)	WILLIE NELSON COLUMBIA 38-05597
27	30	38	7	YOU MAKE ME FEEL LIKE A MAN R. SKAGGS (P. ROWAN)	◆ RICKY SKAGGS EPIC 34-05585
28	32	45	4	HAVE MERCY B. MAHER (P. KENNERLEY)	THE JUDDS RCA/CURB 14193/RCA
29	31	40	8	IF THE PHONE DOESN'T RING, IT'S ME J. BOWEN, M. UTLEY, T. BROWN (J. BUFFETT, W. JENNINGS, M. UTLEY)	JIMMY BUFFETT MCA 52664
30	33	42	6	SOMEBODY ELSE'S FIRE B. MONTGOMERY (M. A. KENNEDY, P. ROSE, P. BUNCH)	JANIE FRICKE COLUMBIA 38-05617
31	19	10	16	LOST IN THE FIFTIES TONIGHT (IN THE STILL) R. MILSAP, T. COLLINS, R. GALBRAITH (M. REID, T. SEALS, F. PARRIS)	◆ RONNIE MILSAP RCA 14135
32	37	43	7	IN ANOTHER MINUTE D. TOLLE (C. PUTNAM, M. KOSSER)	JIM GLASER MCA/NOBLE VISION 52672/MCA
33	39	47	4	BETTY'S BEIN' BAD R. L. SCRUGGS (M. CHAPMAN)	SAWYER BROWN CAPITOL/CURB 5517/CAPITOL
34	27	17	15	LOVE TALKS K. KILLEN (B. JONES, M. GARVIN, T. SHAPIRO)	RONNIE MCDOWELL EPIC 34-05404
35	42	49	6	BREAK AWAY G. DAVIES, L. SKLAR (G. NICHOLSON, W. HOLYFIELD)	GAIL DAVIES RCA 14184
36	46	65	3	MORNING DESIRE G. MARTIN (D. LOGGINS)	KENNY ROGERS RCA 14194
37	44	50	7	LOVIN' UP A STORM E. PRESTIDGE, J. E. NORMAN (L. WILSON, J. FOX)	BANDANA WARNER BROS. 7-28939
38	47	53	4	AMBER WAVES OF GRAIN M. HAGGARD, B. MONTGOMERY (M. HAGGARD)	MERLE HAGGARD EPIC 34-05659
39	50	59	4	NEVER BE YOU R. CROWELL, D. THOENER (T. P. TTY, B. TENCH)	ROSANNE CASH COLUMBIA 38-05621
40	49	58	4	ONLY IN MY MIND J. BOWEN, R. MCENTIRE (R. MCENTIRE)	REBA MCENTIRE MCA 52691
41	24	20	13	IF IT AIN'T LOVE B. MEVIS (M. NESLER)	ED BRUCE RCA 14150
42	53	71	3	HOME AGAIN IN MY HEART M. MORGAN, P. WORLEY (J. LEO, W. WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28897
43	35	33	10	DOWN THE ROAD (MOUNTAIN PASS) D. FOGELBERG, M. LEWIS (E. SCRUGGS, L. FLATT, D. FOGELBERG)	DAN FOGELBERG FULL MOON/EPIC 34-05446/EPIC
44	54	61	4	THEY NEVER HAD TO GET OVER YOU B. LOGAN, R. MCCALLISTER (B. MCGUIRE, M. MCGUIRE)	JOHNNY LEE WARNER BROS. 7-28901
45	57	70	3	A WORLD WITHOUT LOVE P. RAMONE (E. STEVENS, E. RABBITT, P. GALDSTON)	EDDIE RABBITT RCA 14192
46	36	35	9	I KNOW THE WAY TO YOU BY HEART V. GOSDIN, R. J. JONES (L. LAIOLO)	VERN GOSDIN COMPLEAT 145/POLYGRAM
47	51	55	6	I'LL STILL BE LOVING YOU J. KENNEDY, J. STAMPLEY (T. STAMPLEY, D. ROSSON)	JOE STAMPLEY EPIC 34-05592
48	55	79	3	IT'S TIME FOR LOVE D. WILLIAMS, G. FUNDIS (B. MCDILL, H. MOORE)	DON WILLIAMS MCA 52692
49	58	62	4	RIVER IN THE RAIN J. BOWEN (R. MILLER)	ROGER MILLER MCA 52663
50	59	68	4	GET BACK TO THE COUNTRY N. YOUNG, B. KEITH, D. BRIGGS, E. MAYOR (N. YOUNG)	NEIL YOUNG Geffen 7-28883/WARNER BROS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	61	66	4	'TIL A TEAR BECOMES A ROSE B. RICE (B. RICE)	LEON EVERETTE MERCURY 884040-7/POLYGRAM
52	68	—	2	MEMORIES TO BURN G. WATSON, L. BOOTH (W. ROBB, D. KIRBY)	GENE WATSON EPIC 34-05633
53	45	48	7	THE HAIRCUT SONG R. STEVENS (M. NEUM, R. STEVENS, C. W. KALB, JR.)	RAY STEVENS MCA 52657
54	38	30	10	TOKYO, OKLAHOMA J. ANDERSON, L. BRADLEY, J. E. NORMAN (M. VICKERY)	JOHN ANDERSON WARNER BROS. 7-28916
55	62	69	4	AMERICAN FARMER J. BOYLAN (C. DANIELS, T. CRAIN, T. DIGREGIO, C. HAYWARD, F. EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34-05638
56	63	73	3	TWO HEART HARMONY B. FISHER (G. HARRISON, R. GILES, G. FOUGHT, B. MCMACKEN)	THE KENDALLS MERCURY 884-140-7/POLYGRAM
57	34	24	17	WITH JUST ONE LOOK IN YOUR EYES N. WILSON, SNEED BROTHERS (S. DAVIS, D. MORGAN)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05398
58	65	75	4	I FEEL THE COUNTRY CALLIN' ME J. BOWEN (J. RICHIE, M. DAVIS)	MAC DAVIS MCA 52669
59	64	82	3	RUNAWAY GO HOME L. GATLIN, S. GATLIN, R. GATLIN, C. YOUNG (L. GATLIN)	◆ LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA 38-05632
60	40	18	16	IF IT WEREN'T FOR HIM E. GORDY, JR. (V. GILL, R. CASH)	VINCE GILL RCA 14140
61	60	63	5	DRIFTER'S WIND D. DARNELL (C. PYLE)	CHUCK PYLE URBAN SOUND 786
62	67	72	4	UP ON YOUR LOVE T. SPARKS (K. O'NEILL, W. ROBERTSON)	KAREN TAYLOR-GOOD MESA 1119
63	69	—	2	I TELL IT LIKE IT USED TO BE B. LOGAN (HELLARD, GARVIN, JONES)	T. GRAHAM BROWN CAPITOL 5524
64	66	74	4	MY HEART HOLDS ON T. WEST (H. PRESTWOOD)	HOLLY DUNN MTM 72057/CAPITOL
65	41	19	17	BETWEEN BLUE EYES AND JEANS C. TWITTY, D. HENRY, R. TREAT (K. MCDUFFIE)	CONWAY TWITTY WARNER BROS. 7-28966
66	48	34	18	I FELL IN LOVE AGAIN LAST NIGHT J. L. WALLACE, T. SKINNER (P. OVERSTREET, T. SCHUYLER)	◆ THE FORESTER SISTERS WARNER BROS. 7-28988
67	43	28	16	SHE'S COMIN' BACK TO SAY GOODBYE E. STEVENS, E. RABBITT, J. BOWEN (E. RABBITT, E. STEVENS)	EDDIE RABBITT WARNER BROS. 7-28976
68	79	—	2	THE NIGHT HAS A HEART OF IT'S OWN M. MORGAN, P. WORLEY (L. J. DALTON, P. WORLEY)	LACY J. DALTON COLUMBIA 38-05644
69	NEW			BOP K. LEHNING (J. KIMBALL, P. DAVIS)	DAN SEALS EMI-AMERICA 8289
70	52	31	19	DRINKIN' AND DREAMIN' J. BRIDGES, G. SCRUGGS (T. SEALS, M. D. BARNES)	WAYLON JENNINGS RCA 14094
71	56	41	15	HEART DON'T DO THIS TO ME J. BOWEN, L. LYNN (J. WILDE, K. VASSEY)	LORETTA LYNN MCA 52621
72	77	85	3	I'M AS OVER YOU AS I'M EVER GONNA GET B. MONTGOMERY (A. SMITH, B. BURCH, G. DOBBINS)	LLOYD DAVID FOSTER COLUMBIA 38-05601
73	NEW			THE LEGEND AND THE MAN C. TWITTY, D. HENRY, R. TREAT (C. PUTNAM, R. HELLARD, B. JONES)	CONWAY TWITTY WARNER BROS. 7-28866
74	NEW			(BACK TO THE) HEARTBREAK KID T. DUBOIS, S. HENDRICKS (T. DUBOIS, V. STEPHENSON)	RESTLESS HEART RCA 14212
75	82	—	2	SWEET SALVATIONS B. BARTON (D. COOK, C. HARDY)	AUDIE HENRY CANYON CREEK 85-8019
76	NEW			SHE TOLD ME YES B. ARLEDGE (R. CROSBY)	CHANCE MERCURY 884-178-7/POLYGRAM
77	NEW			OLD SCHOOL B. LOGAN (D. SCHLITZ, R. SMITH)	JOHN CONLEE MCA 52695
78	70	56	7	HOLDIN' THE FAMILY TOGETHER F. FOSTER (F. MYERS, P. FIMMER)	THE SHOPPE MTM 72056/CAPITOL
79	NEW			BURNED LIKE A ROCKET N. LARKIN (G. BURR)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99599/ATLANTIC
80	75	52	9	DOWN IN THE FLORIDA KEYS J. KENNEDY (T. T. HALL)	TOM T. HALL MERCURY 884 017-7/POLYGRAM
81	71	57	7	I'VE GOT THE HEART FOR YOU B. MEVIS (L. BOONE, J. GREENBAUM)	KEITH WHITLEY RCA 14173
82	76	67	23	I NEVER MADE LOVE (TILL I MADE IT WITH YOU) J. BOWEN (B. MCDILL)	MAC DAVIS MCA 52573
83	80	77	22	I DON'T KNOW WHY YOU DON'T WANT ME D. MALLOY (R. CASH, R. CROWELL)	◆ ROSANNE CASH COLUMBIA 38-04809
84	78	54	18	CRY JUST A LITTLE BIT B. MAHER (B. HEATLIE)	◆ SYLVIA RCA 14107
85	NEW			TIRED OF THE SAME OLD THING C. FIELDS (D. WALSH)	DAVID WALSH CHARTA 198
86	85	84	20	PRETTY LADY K. LEHNING (K. STEGALL)	KEITH STEGALL EPIC 34-04934
87	73	44	12	YOU'RE GONNA MISS ME WHEN I'M GONE T. WEST (H. PRESTWOOD)	◆ JUDY RODMAN MTM 72054/CAPITOL
88	72	51	8	BABY'S EYES H. SHEDD (L. BRODY)	LANE BRODY EMI-AMERICA 8283
89	81	60	17	HE WON'T GIVE IN A. REYNOLDS (J. PIERCE)	KATHY MATTEA MERCURY 880-867-7/POLYGRAM
90	83	80	8	SAILING HOME TO ME J. ALLEN (D. KIRBY, D. MORRISON)	LOY BLANTON SOUNDWAVES 4760/NSD
91	87	83	12	BAR ROOM ROSES B. MEVIS (B. GALLIMORE, B. MEVIS, B. SHORE)	MOE BANDY COLUMBIA 38-05438
92	91	90	9	ON THE OTHER HAND K. LEHNING, K. STEGALL (P. OVERSTREET, D. SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-28962
93	74	46	17	KERN RIVER M. HAGGARD, G. MARTIN, R. REYNOLDS (M. HAGGARD)	MERLE HAGGARD EPIC 34-05426
94	89	64	21	USED TO BLUE R. SCRUGGS (F. KNOBLOCK, B. LABOUNTY)	SAWYER BROWN CAPITOL/CURB 5477/CAPITOL
95	93	92	19	MY TOOT TOOT S. SIMIEN, F. SOLEAU, H. MEAUX (S. SIMIEN)	ROCKIN' SIDNEY EPIC 34-05430
96	86	81	6	BUILDING BRIDGES E. GORDY, JR., T. BROWN (L. WILLOUGHBY, H. DEVITO)	NICOLETTE LARSON MCA 52653
97	88	76	21	MODERN DAY ROMANCE M. MORGAN, P. WORLEY (K. BROOKS, D. TYLER)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-29027
98	84	78	17	BLUE HIGHWAY B. LOGAN (D. HENRY, D. WOMACK)	JOHN CONLEE MCA 52625
99	90	87	21	LOVE IS ALIVE B. MAHER (K. M. ROBBINS)	◆ THE JUDDS RCA/CURB 14093/RCA
100	98	96	9	HOUSTON HEARTACHE D. SCHAFER (J. HENDERSON, D. MITCHELL, J. MCCOLLUM)	MASON DIXON TEXAS 5508

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

Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	2	TOUCH A HANO,MAKE A FRIENO	THE OAK RIDGE BOYS	1
2	3	WHO'S GONNA FILL THEIR SHOES	GEORGE JONES	3
3	4	SOME FOOLS NEVER LEARN	STEVE WARINER	2
4	7	CAN'T KEEP A GOOD MAN OOWN	ALABAMA	4
5	5	A LONG AND LASTING LOVE	CRYSTAL GAYLE	5
6	6	HANG ON TO YOUR HEART	EXILE	6
7	10	I WANNA SAY YES	LOUISE MANDRELL	8
8	9	I'LL NEVER STOP LOVING YOU	GARY MORRIS	7
9	11	I'M GONNA LEAVE YOU TOMORROW	JOHN SCHNEIDER	10
10	12	TOO MUCH ON MY HEART	THE STATLER BROTHERS	9
11	1	YOU MAKE ME WANT TO MAKE YOU MINE	JUICE NEWTON	11
12	15	ANGEL IN YOUR ARMS	BARBARA MANDRELL	12
13	13	THING ABOUT YOU	SOUTHERN PACIFIC	14
14	19	I OON'T MINO THE THORNS	LEE GREENWOOD	13
15	17	THIS AIN'T OALLAS	HANK WILLIAMS, JR.	15
16	14	YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	16
17	20	TWO OLO CATS LIKE US	R.CHARLES/H.WILLIAMS, JR.	17
18	21	OONCHA	T.G. SHEPPARD	19
19	16	MEET ME IN MONTANA	MARIE OSMOND/DAN SEALS	24
20	26	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	18
21	28	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	20
22	18	LOST IN THE FIFTIES TONIGHT	RONNIE MILSAP	31
23	—	STANO UP	MEL MCDANIEL	22
24	25	LOVE TALKS	RONNIE MCDOWELL	34
25	29	DESPERAOS...	JENNINGS,NELSON,CASH,KRISTOFFERSON	25
26	—	THE CHAIR	GEORGE STRAIT	23
27	30	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	27
28	8	I WANNA HEAR IT FROM YOU	EDDY RAVEN	21
29	—	HAVE MERCY	THE JUDDS	28
30	22	BETWEEN BLUE EYES AND JEANS	CONWAY TWITTY	65

THIS WEEK	LAST WEEK	AIRPLAY		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	2	TOUCH A HANO,MAKE A FRIENO	THE OAK RIDGE BOYS	1
2	3	SOME FOOLS NEVER LEARN	STEVE WARINER	2
3	4	CAN'T KEEP A GOOD MAN OOWN	ALABAMA	4
4	5	A LONG AND LASTING LOVE	CRYSTAL GAYLE	5
5	6	WHO'S GONNA FILL THEIR SHOES	GEORGE JONES	3
6	8	HANG ON TO YOUR HEART	EXILE	6
7	9	I'LL NEVER STOP LOVING YOU	GARY MORRIS	7
8	12	TOO MUCH ON MY HEART	THE STATLER BROTHERS	9
9	10	ANGEL IN YOUR ARMS	BARBARA MANDRELL	12
10	13	I WANNA SAY YES	LOUISE MANDRELL	8
11	11	I'M GONNA LEAVE YOU TOMORROW	JOHN SCHNEIDER	10
12	15	I OON'T MINO THE THORNS	LEE GREENWOOD	13
13	17	THIS AIN'T OALLAS	HANK WILLIAMS, JR.	15
14	16	THING ABOUT YOU	SOUTHERN PACIFIC	14
15	18	YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	16
16	1	YOU MAKE ME WANT TO MAKE YOU MINE	JUICE NEWTON	11
17	7	I WANNA HEAR IT FROM YOU	EDDY RAVEN	21
18	19	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	18
19	21	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	20
20	20	TWO OLO CATS LIKE US	R.CHARLES/H.WILLIAMS, JR.	17
21	22	OONCHA	T.G. SHEPPARD	19
22	23	STANO UP	MEL MCDANIEL	22
23	24	THE CHAIR	GEORGE STRAIT	23
24	26	DESPERADOS...	JENNINGS,NELSON,CASH,KRISTOFFERSON	25
25	27	ME & PAUL	WILLIE NELSON	26
26	29	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	27
27	—	HAVE MERCY	THE JUDDS	28
28	30	IF THE PHONE OOESN'T RING,IT'S ME	JIMMY BUFFETT	29
29	14	MEET ME IN MONTANA	MARIE OSMOND/DAN SEALS	24
30	—	SOMEBODY ELSE'S FIRE	JANIE FRICKE	30

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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 (17)	19
MCA/Curb (1)	
MCA/Noble Vision (1)	
RCA (15)	17
RCA/Curb (2)	
WARNER BROS. (13)	15
Geffen (1)	
Warner/Curb (1)	
EPIC (13)	14
Full Moon/Epic (1)	
COLUMBIA	11
CAPITOL (2)	8
Capitol/Curb (3)	
MTM (3)	
POLYGRAM	7
Mercury (6)	
Compeat (1)	
EMI-AMERICA	2
ATLANTIC	1
Atlantic/America (1)	
CANYON CREEK	1
CHARTA	1
MESA	1
NSD	1
Soundwaves (1)	
TEXAS	1
URBAN SOUND	1

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	Publisher - Performance Rights Affiliate	Sheet Music Agent
38 AMBER WAVES OF GRAIN	(Mt. Shasta, BMI)	
55 AMERICAN FARMER	(Hat Band, BMI)	
12 ANGEL IN YOUR ARMS	(Song Tailors, BMI/I've Got The Music, ASCAP)	
88 BABY'S EYES	(El Brody, BMI)	
74 (BACK TO THE) HEARTBREAK KID	(WB Gold, BMI/Warner House of Music, BMI)	
91 BAR ROOM ROSES	(Dejamus, ASCAP/Make Believeus, ASCAP/WB, ASCAP/Royal Haven, BMI)	
33 BETTY'S BEIN' BAD	(Tall Girl, BMI/Bug, BMI)	
65 BETWEEN BLUE EYES AND JEANS	(Hall-Clement, BMI/Lionel Delfmore, BMI)	
98 BLUE HIGHWAY	(Cross Keys, ASCAP/Oven Bird, ASCAP)	
69 BOP	(MHG, ASCAP/Sweet Angel, BMI/WEB IV, BMI)	
35 BREAK AWAY	(Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP)	
96 BUILDING BRIDGES	(Goldline, ASCAP/Granite, ASCAP/Drunk Monkey, BMI)	
79 BURNED LIKE A ROCKET	(Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP)	
4 CAN'T KEEP A GOOD MAN DOWN	(Sabal, ASCAP)	
23 THE CHAIR	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI)	
84 CRY JUST A LITTLE BIT	(Colgems-EMI, ASCAP)	
25 DESPERADOS WAITING FOR A TRAIN	(Chappell, ASCAP/World, ASCAP)	
19 DONCHA	(Rick Hall, ASCAP)	
80 DOWN IN THE FLORIDA KEYS	(Hallnote, BMI/Unichappell, BMI)	
43 DOWN THE ROAD (MOUNTAIN PASS)	(CBS Unart, BMI/Hickory Grove, ASCAP/April, ASCAP)	
61 DRIFTER'S WIND	(Bee N Flower, BMI/Variena, BMI)	
70 DRINKIN' AND DREAMIN'	(Two Sons, ASCAP/Blue Lake, BMI/WB, ASCAP)	
50 GET BACK TO THE COUNTRY	(Silver Fiddle, ASCAP)	
53 THE HAIRCUT SONG	(Mike Neun, BMI/Ray Stevens, BMI)	
6 HANG ON TO YOUR HEART	(Tree, BMI/Pacific Island, BMI)	
28 HAVE MERCY	(Irving, BMI)	
89 HE WON'T GIVE IN	(Mulberry Street, ASCAP)	
71 HEART DON'T DO THIS TO ME	(Songcastle, ASCAP/Lionsmate, ASCAP)	
78 HOLDIN' THE FAMILY TOGETHER	(Collins Court, ASCAP)	
42 HOME AGAIN IN MY HEART	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
100 HOUSTON HEARTACHE	(Baray, BMI/MDS, ASCAP)	
83 I DON'T KNOW WHY YOU DON'T WANT ME	(Chelcalt, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)	
13 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)	(Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman, BMI)	
58 I FEEL THE COUNTRY CALLIN' ME	(Landers-Roberts, ASCAP)	
66 I FELL IN LOVE AGAIN LAST NIGHT	(Writers Group, BMI/Scarlet Moon, BMI)	
46 I KNOW THE WAY TO YOU BY HEART	(Blue Lake, BMI/Hookit, BMI)	
82 I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	(Hall-Clement, BMI)	
63 I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)	
21 I WANNA HEAR IT FROM YOU	(Silver Rain, ASCAP/Dejamus, ASCAP)	
8 I WANNA SAY YES	(Warner-Tamerlane, BMI/Three Ships, ASCAP)	
41 IF IT AIN'T LOVE	(Banjo Man, BMI/MCA, ASCAP)	
60 IF IT WEREN'T FOR HIM	(Benefit, BMI/Monster Beach, BMI/Atlantic, BMI)	
29 IF THE PHONE DOESN'T RING, IT'S ME	(Coral Reefer, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Cocanutley, ASCAP)	
7 I'LL NEVER STOP LOVING YOU	(Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
47 I'LL STILL BE LOVING YOU	(Mullet, BMI/Tapadero, BMI)	
72 I'M AS OVER YOU AS I'M EVER GONNA GET	(Combine, BMI/Music City, ASCAP)	
10 I'M GONNA LEAVE YOU TOMORROW	(Chappell, ASCAP/Unichappell, BMI)	
32 IN ANOTHER MINUTE	(Tree, BMI/Cross Keys, ASCAP)	
48 IT'S TIME FOR LOVE	(Hall-Clement, BMI/Hardscuffle, BMI)	
81 I'VE GOT THE HEART FOR YOU	(Make Believeus, ASCAP/WB, ASCAP)	
93 KERN RIVER	(Mt. Shasta, BMI)	
73 THE LEGEND AND THE MAN	(Tree, BMI/Cross Keys, ASCAP)	
20 LIE TO YOU FOR YOUR LOVE	(Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple Chase, BMI)	
5 A LONG AND LASTING LOVE	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
31 LOST IN THE FIFTIES TONIGHT (IN THE STILL)	(Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Lee, BMI)	
99 LOVE IS ALIVE	(Irving, BMI)	
34 LOVE TALKS	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)	
37 LOVIN' UP A STORM	(Dejamus, ASCAP/Stan Cornelius, ASCAP)	
26 ME & PAUL	(Willie Nelson, BMI)	
24 MEET ME IN MONTANA	(WEB IV, BMI)	
52 MEMORIES TO BURN	(Tree, BMI/Cross Keys, ASCAP)	
97 MODERN DAY ROMANCE	(Golden Bridge, ASCAP/Mota, ASCAP)	
36 MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP)	
64 MY HEART HOLDS ON	(Lawyers Daughter, BMI)	
95 MY TOOT TOOT	(Sid Sim, BMI/Flatown, BMI)	
39 NEVER BE YOU	(Gone Gator, ASCAP)	
68 THE NIGHT HAS A HEART OF IT'S OWN	(Algee, BMI/Cross Keys, ASCAP)	
18 NOBODY FALLS LIKE A FOOL	(April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land Of Music, BMI)	
77 OLD SCHOOL	(MCA, ASCAP/Don Schlitz, ASCAP)	
92 ON THE OTHER HAND	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)	
40 ONLY IN MY MIND	(Jack & Bill, ASCAP/Reba McEntire, ASCAP)	
86 PRETTY LADY	(April, ASCAP/Keith Stegall, ASCAP)	
49 RIVER IN THE RAIN	(Tree, BMI/Roger Miller, BMI)	
59 RUNAWAY GO HOME	(Larry Gattlin, BMI)	
90 SAILING HOME TO ME	(Cross Keys, ASCAP/Warner-Tamerlane, BMI)	
76 SHE TOLD ME YES	(Courtland, BMI/Artin, BMI)	
67 SHE'S COMIN' BACK TO SAY GOODBYE	(Deb Dave, BMI/Briar Patch, BMI)	
2 SOME FOOLS NEVER LEARN	(Sweet Baby, BMI)	
30 SOMEBODY ELSE'S FIRE	(Love Wheel, BMI)	
22 STAND UP	(Old Friends, BMI/Cross Keys, ASCAP)	
75 SWEET SALVATIONS	(Cross Keys, ASCAP)	
44 THEY NEVER HAD TO GET OVER YOU	(Rick Hall, ASCAP)	
14 THING ABOUT YOU	(Gone Gator, ASCAP)	
15 THIS AIN'T DALLAS	(Bocephus, BMI)	
51 'TIL A TEAR BECOMES A ROSE	(April, ASCAP/Sallowfork, ASCAP)	
85 TIRED OF THE SAME OLD THING	(Jason Dee, BMI)	
54 TOKYO, OKLAHOMA	(Cedartown, BMI/John Anderson, BMI/Tree, BMI)	
9 TOO MUCH ON MY HEART	(Statler Brothers, BMI)	
1 TOUCH A HANO, MAKE A FRIEND	(Irving, BMI/East Memphis, BMI)	
56 TWO HEART HARMONY	(Nashion, BMI/Dejamus, ASCAP)	
17 TWO OLD CATS LIKE US	(WB, ASCAP/Two Sons, ASCAP)	
62 UP ON YOUR LOVE	(Music City, ASCAP)	
94 USED TO BLUE	(A Little More Music, ASCAP/Captain Crystal, BMI)	
3 WHO'S GONNA FILL THEIR SHOES	(WB, ASCAP/Two Sons, ASCAP/Tree, BMI)	
57 WITH JUST ONE LOOK IN YOUR EYES	(Tapadero, BMI/Little Shop Of Morgansongs, BMI)	
45 A WORLD WITHOUT LOVE	(Briar Patch, BMI/Deb Dave, BMI/Kazzoom, ASCAP)	
27 YOU MAKE ME FEEL LIKE A MAN	(Hall-Clement, BMI/Ricky Skaggs, BMI)	
11 YOU MAKE ME WANT TO MAKE YOU MINE	(Leeds, ASCAP/Patchworks, ASCAP)	
87 YOU'RE GONNA MISS ME WHEN I'M GONE	(Lawyers Daughter, BMI)	
16 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.

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	6	5	YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN 1 week at No. One	EL DEBARGE WITH DEBARGE
2	1	3	8	FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAINE
3	2	2	9	MONEY'S TOO TIGHT TO MENTION ELEKTRA 0 66883	◆ SIMPLY RED
4	4	7	5	YOU & ME CBS ASSOCIATED 429-05284	THE FLIRTS
5	7	13	5	EATEN ALIVE RCA PD-14183	◆ DIANA ROSS
6	13	24	4	PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN	STEVIE WONDER
7	9	17	6	CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE
8	12	19	5	PERFECT WAY (REMIX) WARNER BROS. 0-20362	◆ SCRITTI POLITTI
9	14	15	8	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888	J.M. SILK
10	17	31	4	I'M GONNA TEAR YOUR PLAYHOUSE DOWN COLUMBIA 44-05264	◆ PAUL YOUNG
11	27	—	2	WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411	ARETHA FRANKLIN
12	10	12	9	ONE LIFE/IT'S THE WAY YOU DO IT SIRE 0-20358/WARNER BROS.	LAID BACK
13	6	4	8	DRESS YOU UP (REMIX) SIRE 0-20369/WARNER BROS.	◆ MADONNA
14	21	38	3	SEDUCTION GORDY 4544GG/MOTOWN	VAL YOUNG
15	19	35	4	THE OAK TREE WARNER BROS. 0-20379	◆ MORRIS DAY
16	20	32	5	STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND	VIKKI LOVE WITH NUANCE
17	22	22	7	LIMIT OF YOUR LOVING/DON'T LET IT UP NEXT PLATEAU NP50032	WELL RED
18	23	36	5	RUNNING UP THAT HILL EMI-AMERICA V-7865	◆ KATE BUSH
19	8	8	10	THE DANCE ELECTRIC COLUMBIA 44-05249	◆ ANDRE CYMONE
20	5	1	13	OH SHEILA MCA 23572	◆ READY FOR THE WORLD
21	16	16	8	SO IN LOVE (REMIX) A&M SP-12143	◆ O.M.D.
22	45	—	2	LOVER COME BACK TO ME (REMIX) EPIC 49-05278	◆ DEAD OR ALIVE
23	11	5	7	BE NEAR ME MERCURY 884 052-1	◆ ABC
24	24	39	4	SAY IT AGAIN ARISTA AD1-9393	◆ THE DANSE SOCIETY
25	38	—	2	A LOVE BIZARRE (LP CUT) PAISLEY PARK 25317-1/WARNER BROS.	SHEILA E.
26	29	45	3	SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035	PRINCESS
27	30	43	3	RORI (EP) QWEST 25313-1/WARNER BROS.	RORI
28	15	10	10	THE SCREAMS OF PASSION/YES PAISLEY PARK 0-20360/WARNER BROS.	◆ THE FAMILY
29	NEW	NEW	NEW	TAKES A LITTLE TIME LONDON 886 004-1/POLYGRAM	◆ TOTAL CONTRAST
30	28	29	9	WEIRD SCIENCE MCA 23574	◆ OINGO BOINGO
31	41	—	2	LOVE OASIS EMERGENCY EMDS 6554	PATRIS
32	18	9	9	I'LL BE GOOD MERCURY 884 009-1	◆ RENE & ANGELA
33	26	28	6	HARD TIMES FOR LOVERS (REMIX)/HE'S A PRETENDER GEFFEN 0-20368/WARNER BROS.	JENNIFER HOLLIDAY
34	35	50	3	SINGLE LIFE ATLANTA ARTISTS 884 010-1	CAMEO
35	NEW	NEW	NEW	ONE OF THE LIVING CAPITOL V-15205	◆ TINA TURNER
36	36	—	2	(KRUSH GROOVE) CAN'T STOP THE STREET WARNER BROS. 0-20367	CHAKA KHAN
37	NEW	NEW	NEW	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON
38	37	47	3	ONE LOVE SUPERTRONICS RY-009	JANICE CHRISTIE
39	44	—	2	WHISPER TO A SCREAM MENOVISION MEV-007/PERSONAL	BOBBY O. WITH CLAUDJA BARRY
40	43	—	2	CAN'T GET ENOUGH OF YOUR LOVE METROPOLIS MET240	PINK RHYTHM FEATURING JOHN ROCCA
41	25	27	5	CHOOSE ME (REMIX) MCA 23581	LOOSE ENDS
42	NEW	NEW	NEW	EVERYBODY DANCE A&M SP-12149	TA MARA & THE SEEN
43	NEW	NEW	NEW	BABY TALK VANGUARD SPV-89	ALISHA
44	48	—	2	IN BETWEEN DAYS ELEKTRA 0-66882	◆ THE CURE
45	NEW	NEW	NEW	COMO TU TE LLAMA? CAPITOL V-8654	SLY FOX
46	34	11	13	DARE ME RCA PD-14127	◆ THE POINTER SISTERS
47	NEW	NEW	NEW	SHOULDN'T DO THAT EMI-AMERICA V-7864	◆ KAJA
48	NEW	NEW	NEW	BOY IN THE BOX (REMIX) EMI-AMERICA V-19201	◆ COREY HART
49	33	18	12	OBJECT OF MY DESIRE ELEKTRA 0-66891	◆ STARPOINT
50	NEW	NEW	NEW	ALICE, I WANT YOU JUST FOR ME COLUMBIA 44-05282	FULL FORCE

BREAKOUTS

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

- MIAMI VICE THEME JAN HAMMER MCA
- HOLD ME LAURA BRANIGAN ATLANTIC
- GET UP OFFA THAT THANG SCREAMIN TONY BAXTER MENOVISION
- DON'T STOP THE DANCE (REMIX) BRYAN FERRY WARNER BROS.
- MY OBSESSION MERI D. MARSHALL ATLANTIC
- HELL IN PARADISE YOKO ONO POLYDOR
- BLUE KISS JANE WIEDLIN I.R.S.
- IRRESISTIBLE LOVE LAUREN GREY EMERGENCY
- CURIOSITY JETS MCA
- BIG NOISE BASE PRISM

BREAKOUTS

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

- EVERYBODY DANCE TA MARA & THE SEEN A&M
- WHO NEEDS LOVE LIKE THAT ERASURE IMPORT (MUTE.UK)
- GIVE IT UP EVELYN "CHAMPAGNE" KING PRIVATE 1
- ALICE, I WANT YOU JUST FOR ME FULL FORCE COLUMBIA
- BEAT OF THE STREET/GORDY'S GROOVE CHOICE MC'S TOMMY BOY
- THE SHOW STOPPA (IS STUPID FRESH) SUPERNATURE POP ART
- SLAVE TO THE RHYTHM GRACE JONES IMPORT (ZTT/ISLAND.UK)
- HAVEN'T STOP DANCING YET FACES IMPORT (MKO.UK)
- HELL IN PARADISE YOKO ONO POLYDOR
- LOVING IS REALLY MY GAME/TAKING LOVE INTO MY OWN HANDS SYLVESTER MEGATONE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	DRESS YOU UP (REMIX) SIRE 0-20369/WARNER BROS. 4 weeks at No. One	◆ MADONNA
2	2	2	7	I'LL BE GOOD MERCURY 884 009-1	◆ RENE & ANGELA
3	6	15	4	THE OAK TREE WARNER BROS. 0-20379	◆ MORRIS DAY
4	4	8	7	CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE
5	5	5	7	FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAINE
6	3	3	11	THE SHOW/LA DI DA DI REALITY D-242/FANTASY DOUG E. FRESH & THE GET FRESH CREW	
7	9	9	7	BE NEAR ME MERCURY 884 052-1	◆ ABC
8	7	10	10	OBJECT OF MY DESIRE ELEKTRA 0-66891	◆ STARPOINT
9	8	4	14	TRAPPED MCA 23568	◆ COLONEL ABRAMS
10	NEW	NEW	NEW	PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN	STEVIE WONDER
11	12	12	12	ALL FALL DOWN RCA PW-14109	◆ FIVE STAR
12	18	24	4	YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN	EL DEBARGE WITH DEBARGE
13	10	11	11	OH SHEILA MCA 23572	◆ READY FOR THE WORLD
14	14	20	5	I'M GONNA TEAR YOUR PLAYHOUSE DOWN COLUMBIA 44-05264	◆ PAUL YOUNG
15	13	13	5	EATEN ALIVE RCA PD-14183	◆ DIANA ROSS
16	36	—	2	WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411	ARETHA FRANKLIN
17	11	6	10	THE SCREAMS OF PASSION/YES PAISLEY PARK 0-20360/WARNER BROS.	◆ THE FAMILY
18	16	21	6	SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035	PRINCESS
19	41	—	2	LOVER COME BACK TO ME (REMIX) EPIC 49-05278	◆ DEAD OR ALIVE
20	22	32	4	(KRUSH GROOVE) CAN'T STOP THE STREET WARNER BROS. 0-20367	CHAKA KHAN
21	24	22	8	RUNNING UP THAT HILL EMI-AMERICA V-7865	◆ KATE BUSH
22	15	16	6	DANCING IN THE STREET (REMIX) EMI-AMERICA V-19200	◆ MICK JAGGER & DAVID BOWIE
23	27	38	5	NEEDLE TO THE GROOVE SLEEPING BAG SLX-00015X	MANTRONIX
24	17	25	5	STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND	VIKKI LOVE WITH NUANCE
25	48	—	2	SEDUCTION GORDY 4544GG/MOTOWN	VAL YOUNG
26	33	—	2	YOU & ME CBS ASSOCIATED 429-05284	THE FLIRTS
27	23	18	14	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888	J.M. SILK
28	21	19	12	DARE ME RCA PD-14127	◆ THE POINTER SISTERS
29	19	7	9	POP LIFE (REMIX)/HELLO PAISLEY PARK 0-20357/WARNER BROS.	PRINCE & THE REVOLUTION
30	NEW	NEW	NEW	MIAMI VICE THEME MCA 23575	JAN HAMMER
31	38	40	3	SO SMOOTH URBAN ROCK UR919	KRYSTAL DAVIS
32	30	36	4	HARD TIMES FOR LOVERS (REMIX)/HE'S A PRETENDER GEFFEN 0-20368/WARNER BROS.	JENNIFER HOLLIDAY
33	31	37	5	MONEY'S TOO TIGHT TO MENTION ELEKTRA 0 66883	◆ SIMPLY RED
34	28	26	13	PICKIN' UP PIECES MIRAGE 0-96873/ATLANTIC	BRENDA K. STARR
35	32	27	7	ONE LOVE SUPERTRONICS RY-009	JANICE CHRISTIE
36	43	—	2	TAKE ON ME IMPORT (WARNER BROS.UK)	◆ A-HA
37	25	14	15	SHOUT (REMIX) MERCURY 880 929-1	◆ TEARS FOR FEARS
38	26	23	10	THE DANCE ELECTRIC COLUMBIA 44-05249	◆ ANDRE CYMONE
39	29	28	6	SINGLE LIFE ATLANTA ARTISTS 884 010-1	CAMEO
40	50	45	5	DON'T LEAVE ME THIS WAY MEGATONE MT-135	JEANIE TRACY
41	NEW	NEW	NEW	BABY TALK VANGUARD SPV-89	ALISHA
42	NEW	NEW	NEW	HONEY FOR THE BEES QWEST 0-20361/WARNER BROS.	PATTI AUSTIN
43	NEW	NEW	NEW	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON
44	44	—	2	PARTY ALL THE TIME COLUMBIA 44-05280	◆ EDDIE MURPHY
45	45	—	2	DON'T STOP THE DANCE (REMIX) WARNER BROS. 0-20385	◆ BRYAN FERRY
46	46	49	3	STAND BY ME COLUMBIA 44-05262	◆ MAURICE WHITE
47	20	17	9	EYE TO EYE (REMIX) CHRYSALIS 4V9-42900	GO WEST
48	NEW	NEW	NEW	WIND BENEATH MY WINGS PROFILE PRO-7077	MENAGE
49	49	—	2	HEAD OVER HEELS MERCURY 880 899-1	◆ TEARS FOR FEARS
50	NEW	NEW	NEW	MY HEART GOES BANG IMPORT (EPC. U.K.)	DEAD OR ALIVE

○ 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: This week's moral is: Don't ever count anything out, particularly things like rap and go-go, which get abused coming and going—sometimes ignored, sometimes overhyped, sometimes inappropriately covered in the general press. Whether people are talking it up or not, the one thing you can rely on is being surprised every so often by a really brilliant rap record.

And here's the next one: **Tricky Tee's "Johnny The Fox"** (Sleeping Bag 12-inch), a powerful combination of scratch, hip-hop and go-go, delivered in a sparkling, hard-hitting package. **Mantronik** produced and mixed... **The Showboys' "Ten Laws Of Rap"** (Profile 12-inch) also has the characteristic hesitant beat of go-go; is this a trend, finally? That single's other featured track, "Cold Frontin'," is also a good, plain-talking rap cut in the New York style... **Evelyn "Champagne" King's "Your Personal Touch"** (RCA 12-inch) is her team-up with **Fred McFarlane** and **Allen George**, co-producers of the mid-tempo go-go-flavored **Jocelyn Brown/Jenny Burton** hits. This one is hummable and bright... And just to tag on a substantive comment, **Grace Jones' "Slave To The**

Rhythm," due out here on Manhattan/Island, is pretty damn impressive, thoroughly integrating the go-go rhythm and the lush, big-sound production style of **Trevor Horn**. For someone who records so infrequently, she sure makes it count.

Two outstanding pop records are throwbacks to '70s disco but very continental-modern nonetheless. **Baltimora's "Tarzan Boy"** (Manhattan 12-inch), charting pop as of last week, has the novelty hook of the year as well as a classy, mid-tempo track that borrows its rhythm signature from another underheard Italian cult item, "I Like Chopin"... **Modern Talking's "You're My Heart, You're My Soul"** (RCA 12-inch), a European pop hit debuted here on import and on **Razor Maid**, recalls the electronic hustle records of the late '70s.

REMIXES: Uh, **Prince's** 21-minute "America" remix is rather more than we deserve; it's the live-vamp idea taken to lolloping length even for dance floors. One gets the feeling that he may well think this to be his all-time dance masterpiece... **Whitney Houston's "Thinking About You"** (Arista 12-inch) gets put through all the paces in **Bruce**

Forest's rebuilding, and sounds far heavier than the album cut ever suggested... We want to add that it was **Steve Thompson** and **Michael Barbiero** who did the splendid four-way **Aretha Franklin** remix of "Who's Zoomin' Who," and **Steve Peck** who assisted in the **Scritti Politti "Perfect Way"** remixes, done at New York's **Unique Recording** (popularly known as "MIDI City"), and now available commercially on Warner Bros.

BRIEFLY: **Real Life**, which had an underground hit last year, comes back with "Face To Face" (MCA 12-inch promo), which may be a little too rocky and odd for the former crowd, though a video could break it to the teens... **Vic Asher's "Animalistic Behavior"** (Golden Boy 12-inch) could be a black radio left-fielder, with its blue-eyed take on the freak-funk that does so well in the middle of the country... **Greg Phillinganes' "Playing With Fire"** (Planet 12-inch) is his best dance shot yet—a real mix job, with all the moves required for a dance floor hit... **Slave's "Jazzy Lady"** (Ichiban 12-inch, 404-926-3377) is a good effort from them, with a new, airier vocal approach... "The Groove" from **Facade** (Techno-Hop 12-inch) is quite a good jazz-funker, recalling "Rain Forest" or even its namesake by **Rodney Franklin**. Could be a black/AC record.

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#1 Lover—JD Hall
Hurricane—Tapps
Master Mix Medley (Mexico)
Funkin' Drums—Farley Keith
Knight Of Turntables—Dyl/Duo
The Righter—Arpeggio
Serious Intention 3rd Remix
Wake Up—Stop
Scratchin' To Funk—Dr. Funk
Let Me Take You Dancing—David Karr
Don Quixote—Magazine 80
Lovin' Is Really—Sylvester
Can't Get Enough—Trinere

Another Boy In Town—2 Girls
Maice & Vice—Mozzart
Triple Threat—Z 3 MC's
JDC Mixer Vol. 3
Vanily—Carol Jiani
Saving Myself—Oh Romeo
One Love—Janice Christie

EUROPEAN 12"

Night Crash—Rann
Deep Within My Heart—Twins
What's Your Name (RMX)—Zrno
69 (New RMX)—Bklyn Express
Time On The Run—Zillah
Slippin' Away—Keri Delius
Future Brain (RMX)—Den Harrow
A Lifetime—Cheryl Hardy
There Was A Time—One To One
Pretty Young Girls—Bad Boys

Action—Pearly Gates
Shockwave—David Knoppler
They Say/Rain—Hazel Dean
Chinese Revenge—Koto
Casanova Action—Latin Lover
Cher Lady—Modern Talking
America—Baby's Gang

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DAN HARTMAN — RELIGHT MY FIRE
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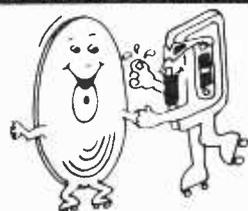
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RADIO CITY MUSIC HALL ROCKS OUT

(Continued from page 48)

a larger venue. Dire Straits, for example, "asked [their management] to lock the Music Hall up first. They added a Garden show, but ours was the keystone date."

Another key fact has been the upsurge of young new-music bands, who might previously have played such New York houses as the 2,800-seat Beacon Theatre or the 1,800-capacity Ritz dance club. Their profiles boosted by heavy local play in clubs and radio (particularly Long Island's WLIR), many such acts now draw far more than the Beacon and Ritz can hold—which puts Radio City in the right place at the right time.

"We picked up a number of acts straight out of the Ritz and the Beacon, such as the Thompson Twins and General Public," acknowledges Felton. The four-night Radio City run of Tears For Fears was, in fact, that band's first New York appearance, while the Cure, Simple Minds and Sade are among the upcoming attractions—all of them newer acts that made sudden, major arrivals on the pop charts within the last year.

On the other hand, Felton insists, "Sting could have done multiples at Shea Stadium—but he felt that this was the right place."

Top ticket price for Radio City shows have run at \$20 up to \$25 or \$30, a level Sanders describes as \$2 to \$2.50 higher than an equivalent show at Carnegie Hall or a similar smaller facility. But, he insists, "We've seen absolutely no price resistance in the marketplace."

Indeed, Radio City's sellout rate has been inching up from 92% since 1982. As of Oct. 11 (the conclusion of James Taylor's run), the venue had sold out 98% of capacity, with 101 performances by 29 artists so far in 1985.

Two longterm projects represent Radio City's intention to grow as a company, says Sanders. Its in-house concert promotion/publicity operation will be cautiously expanding its presentations away from the Music Hall: Peter Allen was presented at Carnegie Hall last year, while Wynton Marsalis will play a two-week run at the downtown Joyce Dance Theatre this winter.

In addition, Radio City launched a management division this year, positioned at "arm's length" from the concert division. Headed by Patricia Keller, formerly of Management III, the division's first clients are Nickolas Ashford and Valerie Simpson.

NEW MUSIC SEMINAR PANEL

(Continued from page 48)

tional 5% to taxes.

"I'm never interested in this kind of deal," he said. "A group with three hit singles doesn't necessarily

translate into a merchandisable band. Instead, I would offer a graduating scale starting at 25% and going to 30%." The merchandisers also rejected Frankenheimer's advance figure as excessive.

Aside from examining the process of merchandising through the negotiations, the panel focused on the trend towards purchase of merchandising companies by record labels, pointing in particular to the recent acquisition of an interest in Winterland by CBS Records.

"This reflects the prominence and primary role of merchandisers today," said Taylor. "I think it's a negative in terms of the development of art and creative products and could possibly effect prices and money paid."

Added Frankenheimer: "I see only problems with it. If CBS and Warner Bros. have muscle in the market and other labels acquire operations, a few companies will acquire most of the market and drive out competition."

"It's inevitable that merchandising will become part of an artist's label deal," he added, drawing a comparison to label practices that forced artists to assign their music publishing to a label's publisher if they wanted a recording deal.



She Loves Lucy. Lucille Ball visits with Manhattan Transfer's Cheryle Bentyne, who portrays Lucy in the Transfer's new video for "Blee Blip Blues." The video also features group members Alan Paul as Ricky, Tim Hauser as Fred and Janis Siegal as Ethel.

What was the first Dutch song to top the Hot 100?

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TOP CLASSICAL ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	26	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD) TE KANAWA, CARRERAS (BERNSTEIN)	24 weeks at No. One
2	2	18	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD) MICHAEL TILSON THOMAS	
3	3	34	WEBBER: REQUIEM ANGEL DFO-38218 (CD) DOMINGO, BRIGHTMAN (MAAZEL)	
4	NEW		BLUE SKIES LONDON 414-666 (CD) KIRI TE KANAWA (RIDDLE)	
5	5	50	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD) NEVILLE MARRINER	
6	4	18	MUSIC OF WOLFGANG AMADEUS MOZART ANGEL SBR-3980 VARIOUS ARTISTS	
7	6	12	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD) PLACIDO DOMINGO	
8	7	12	GLASS: SATYAGRAHA CBS 13M-39672 PHILIP GLASS	
9	10	8	MORE MUSIC FROM AMADEUS FANTASY WAM-1205 NEVILLE MARRINER	
10	20	4	THE DESERT MUSIC NONESUCH 79101 STEVE REICH	
11	8	14	AMERICA, THE DREAM GOES ON PHILIPS 412-627 (CD) BOSTON POPS (WILLIAMS)	
12	13	116	HAYDN/HUMMEL/L. MOZART: TRUMPET CONCS. CBS IM-37846 (CD) WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	
13	9	24	AVE MARIA PHILIPS 412-629 (CD) KIRI TE KANAWA	
14	15	306	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL-5468 PAILLARD CHAMBER ORCHESTRA	
15	30	4	MISHIMA SOUNDTRACK NONESUCH 79113 PHILIP GLASS	
16	11	54	MOZART: REQUIEM L'OISEAU LYRE 411-712 (CD) ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
17	17	12	A BACH CELEBRATION ANGEL DS-37343 CHRISTOPHER PARKENING	
18	14	28	BEVERLY SILLS SINGS VERDI ANGEL AV-34017 BEVERLY SILLS	
19	19	6	PACHELBEL: KANON LONDON 411-973 (CD) STUTTGART CHAMBER ORCH. (MUNCHINGER)	
20	12	34	WITH A SONG IN MY HEART PHILIPS 412-625 (CD) JESSYE NORMAN, BOSTON POPS (WILLIAMS)	
21	21	34	TIME WARP TELARC 10106 (CD) CINCINNATI POPS (KUNZEL)	
22	16	54	GERSHWIN: AN AMERICAN IN PARIS ANGEL DS-38130 (CD) LABEQUE SISTERS	
23	23	54	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD) NEVILLE MARRINER	
24	18	14	BERLIOZ: SYMPHONIE FANTASTIQUE LONDON 414-203 (CD) MONTREAL SYMPHONY (DUITOIT)	
25	22	44	IN THE PINK RCA CRC1-5315 (CD) JAMES GALWAY & HENRY MANCINI	
26	29	12	FASCINATIN' RAMPAL CBS FM-39700 (CD) JEAN-PIERRE RAMPAL	
27	31	496	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO CBS M-33233 (CD) JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
28	25	50	BIZET: CARMEN (EXCERPTS) ERATO HBC1-5302 (CD) MIGENES-JOHNSON, DOMINGO (MAAZEL)	
29	NEW		WELCOME TO VIENNA ANGEL AV-34037 BEVERLY SILLS	
30	24	14	CANADIAN BRASS LIVE CBS M-39515 (CD) CANADIAN BRASS	
31	27	16	BACH ON WOOD CBS M-39704 BRIAN SLAWSON	
32	26	10	MOZART: REQUIEM ANGEL DS-38216 PARIS ORCHESTRA (BARENBOIM)	
33	28	18	THE WEDDING ALBUM RCA XRL1-5038 VARIOUS ARTISTS	
34	NEW		FAURE: REQUIEM COLLEGIUM COL 101 (CD) CITY OF LONDON SYMPHONIA (RUTTER)	
35	35	38	CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2 LONDON 411-730 (CD) TE KANAWA, ENGLISH CHAMBER ORCH. (TATE)	
36	33	66	MAMMA LONDON 411-959 (CD) LUCIANO PAVAROTTI (MANCINI)	
37	37	18	JAPANESE MELODIES CBS FM-39703 (CD) YO-YO MA	
38	40	38	BEETHOVEN: SYMPHONIES 5 & 9 DG 413-933 BERLIN PHILHARMONIC (KARAJAN)	
39	NEW		SHOSTAKOVICH: SYMPHONIES 6 & 11 LONDON 411-939 (CD) CONCERTGEBOUW ORCHESTRA (HAITINK)	
40	39	52	BAROQUE SOLOS AND DUETS CBS IM-39061 (CD) WYNTON MARSALIS, EDITA GRUBEROVA	

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CLASSICAL KEEPING SCORE

by Is Horowitz



KNOCKED REELING: Barclay-Crocker has been the lone holdout serving the specialty market that saw in prerecorded reel-to-reel tape a truer reproduction medium than other configurations. For about a dozen years it's been the only place to go for a product line that was abandoned by record manufacturers long ago as too small to provide an adequate return. Well, now the market is getting too small even for Barclay-Crocker. "Too many of our customers have turned to Compact Disc," admits the company's Tony

next spring, according to Barclay.

The company will then sell off its duplicating and packaging equipment, as well as any finished stock still on the shelf. Barclay-Crocker has been equipped to handle the entire production process at its headquarters in Poughkeepsie, N.Y.

"I guess we're the last of the Mohicans," observes Barclay. "CD has done us in."

The last reel-to-reel holdout is winding things down

Barclay. The firm, which does all its own duplicating, has about 300 titles in its catalog, all licensed from such labels as Philips, Deutsche Grammophon, Argo, Vanguard and Unicorn. About a year ago it began processing some new titles with dbx noise reduction, for a further step-up in quality. Best-sellers included reels of Suppe overtures, Holst's "The Planets" and Rodrigo's "Concierto de Aranjuez."

The company will phase out in stages, says Barclay. First step will be to inform clients of the pending move, with duplication on demand for items out of stock. Then, further manufacture will be halted and orders filled only from available inventory—as long as it lasts. The phase-out process should be complete by

PASSING NOTES: Broadcast Music Inc. has again set aside \$15,000 in awards to aid young composers. Winners in the annual competition receive prizes of \$500 to \$2,500. Deadline for entering is next Feb. 18, says BMI president Ed Cramer. William Schuman and Milton Babbitt are co-chairs of the judging panel. Five past winners of the student awards went on to win Pulitzer Prizes in composition: George Crumb, Mario Davidowsky, Donald Martino, Joseph Schwanter and Charles Wuorinen.

Domenico Scarlatti, the least feted of composers whose 300th birthday falls in 1985, will receive his due Oct. 26 when 20 keyboard artists will perform nearly 100 of his sonatas in an eight-hour marathon concert at Symphony Space in New York. Among the harpsichordists scheduled for "Scarlatti Saturday" are Louis Bagger, Kenneth Cooper and Fernando Valenti, while the piano contingent includes Artur Balsam, Anthony di Bonaventura, Gilbert Kalish and Ilana Vered. Co-producer of the event is former Nonesuch chief Teresa Sterne. Her collaborator is Sara Fishko.

LATIN NOTAS

by Enrique Fernandez



CROSSOVER FLOWS BOTH WAYS. Take Lani Hall, the American singer who hasn't recorded a word in English since her theme song for the James Bond film "Never Say Never Again" two years ago. Lani is the most sought-after female for duets with Latin pop stars, and her Spanish-language albums are commercially hot. Her new "Es fácil amar" has sold 20,000 copies in only a month, according to her label, A&M, which is headed by Lani's husband Herb Alpert.

The album, an Albert Hammond production, features Lani in duet with Brazilian superstar Roberto Carlos on the cut "De repente el amor" and with José Feliciano on "Un amor así." The duet trend began in 1982 when Mexican singer José José sang a Juan Carlos Calderón number titled "Te quiero así" with her; that track was included in her first Spanish-language album, "Lani."

The Spanish language has been good to Lani Hall

In 1983, Camilo Sesto produced her next Latin album, "Lani Hall," and sang the number "Corazón encadenado" with her. At last year's Orange Bowl Festival in Miami, Feliciano asked her, "When are we going to do something together?" The result was the duet in Lani's new album.

According to the artist, all of these duets came to her unexpectedly. "José José was a fan of Sergio Mendes' Brasil '66, which I was involved with until 1972," recalls Lani, "and that's why he was interested in singing with me. He even presented me at El Patio, the place in Mexico City, and I came out and sang five songs."

"I've never been so scared, since I had no idea how the public would react. You see, I didn't speak any Spanish."

Today, the singer is learning to speak the language in which she has launched a second and most spectacular career. "It may sound arrogant," she says, "but actually not knowing Spanish has given me the freedom to experiment with the sounds of the words, something I used to do when I sang Portuguese."

But she adds, "I'm not like those American singers who mouth the words in Spanish. I may not know the language well enough to carry a fluent conversation, but I do know what I'm saying when I sing."

Lani's next planned Spanish-language duet will be with a living legend, the famed Mexican singer Pedro Vargas. In the meantime, she's recording some of the songs from "Es fácil amar" in Italian and French, to release in Europe as singles as a way of testing the market. And she will record her current duet with Roberto Carlos in Portuguese, also for release as a single.

No one is more surprised by Lani Hall's success as a Latin artist than Lani herself. Her records sell in the Latin U.S. market as well as in Mexico, Venezuela, Puerto Rico, Colombia—which she will visit next month on promotion—and as far as Argentina.

And this American artist who has become a star in Spanish is still a Brazilian singer. Whenever she gets a break from recording and touring, she performs with her own trio at Los Angeles' Vine Street Bar & Grill. Her face lights up when she talks about what has to be her first musical love: Brazilian jazz.

INTERVIEWS WITH Plácido Domingo, Raul Julia and Sonia Braga are part of the format at the new New York-based Spanish-language magazine tv show "La Gente de Hoy," produced by Luca Bentivoglio... U.S. offices of Cartagena's Caribbean Music Festival have been opened at A&R Inc., 214 E. 49th St., New York, N.Y. 10017. Phone: (212) 371-3221/3227. A&R is handling post-production of a video program on last year's festival.

GERMAN VIDCLIP COUNTDOWN

(Continued from page 9)

Germany: "It can make singles explode, particularly if they've just made the sales charts and are then featured on 'Formel Eins' as a new entry."

Some domestic record producers have complained about their competitive disadvantage on the show, fighting for attention with low-budget German productions against Anglo-American videos costing many times as much. Some labels mentioned "Formel Eins" as a reason why German-language product became rare in the German charts earlier this year.

Thiesmeyer has heard this complaint before, and he rejects it. "We make videos for local acts which don't have one, and use an average of four such titles per show," he says. "That's why the program costs so much to produce."

Record companies can then buy rights to these "Formel Eins" videos for use in other countries. Each video costs between 2,000 and 10,000 Deutsche Marks for foreign rights, depending on production costs and the number of countries where the record company wants to use the video.

And the show's producer tends to downplay the importance of an elaborate video production: "The bottom line is the music. The most expensive video won't help sell a bad song; a video just strengthens the impact."

That impact was felt during the German clip compensation negotiations early last year, when "Formel Eins" avoided clips handled by local IFPI companies. Some obtained from non-IFPI sources landed high in the charts after airing on the show. And several labels attributed sluggish domestic singles sales to the change in "Formel Eins."

Those negotiations led to a pioneering pact in February, 1984, which runs through next year and currently provides neighboring and film copyright holders with DM 950 (roughly \$350) per clip under four minutes, DM 1,250 for longer videos and DM 100 for excerpts under 45 seconds.

The final irony, however, is that consumers and not broadcasters pay that video royalty. Each year, EMI Electrola releases two compilation sampler albums under the "Formel Eins" banner; the royalty for using "Formel Eins" on the records, around DM 500,000, roughly equals the amount Bavaria Studios

must pay for clip compensation. Further merchandising exploitation of the "Formel Eins" name and logo are planned next year.

Also next year, Thiesmeyer says, more full videos will be played "by popular demand." And he hopes his new host, Ingolf Lueck, will "calm down somewhat." Lueck, with his cabaret experience, at times outruns the already breakneck-paced videos he introduces, in contrast to his predecessor, Peter Illmann.

The more subdued Illmann left the show last December to moderate the music program "P.I.T." on the rival ZDF-TV network. ZDF is reportedly only moderately happy with this show, and is still in search of a program concept for videos to match "Formel Eins."

Thiesmeyer confirms that there was talk of switching his show to a half-hour and putting it on the ARD First Program, but that was rejected due to massive scheduling restructuring.

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Bryan Adams Reaps More Honors

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BY KIRK LaPOINTE

TORONTO The Bryan Adams machine keeps rolling along.

With the best-selling Canadian album of all time, "Reckless," under his belt, and a raft of nominations that are likely to translate into Junos next month, the Vancouver rocker and his often-overlooked composing partner, Jim Vallance, have walked off with the William Harold Moon award, the most prestigious honor for Performing Rights Organization of Canada writers.

At the annual PRO Canada awards earlier this month, Adams and Vallance led the way with three awards for "Heaven," "Run To You" and "The Best Was Yet To Come," singles that were among the 10 most-broadcast PRO Canada pop compositions in 1984. For their contributions to Canadian music worldwide, the songwriting tandem were handed the Moon award, named after the late former PRO Canada chairman.

Bruce Cockburn, Dave Tyson and Ed Molyski were dual winners. Cockburn's "Lovers In A Dangerous Time" and "Making Contact" were pop award winners, while Tyson took two honors for songs he helped write, "Meet Me In The Middle," recorded by the Arrows and written with the band's Dean McTaggard, and "Special Girl," co-written and recorded by Eddie Schwartz and covered by America. Molyski's two award-winning compositions in the country field were "Rocky Mountain Opry" and "Slow Movin'," both recorded by the Midnite Rodeo Band.

The top foreign song licensed to PRO Canada was Cyndi Lauper's "Time After Time," co-written by Lauper and Bob Hyman. The award was shared by Lauper and Red Admiral Music.

Other pop winners: Bill Henderson for "Don't Stop," written with Ashley Mulford and recorded by Chilliwack; Nick Gilder for "The Warrior," co-written by Holly Knight and recorded by Scandal

featuring Patty Smyth; and Peter Pringle for "Fantasies In Your Eyes," co-written with Kevin Hunter and recorded by Pringle.

Terry Carisse and Bruce Rawlins were the other country award recipients for their effort, "The Closest Thing To You," recorded by Carisse.

French-language awards were handed out to Jim Corcoran for writing "Fais-moi plaisir," which he recorded; Carmen Menard-Leroux for co-writing "1254 New York" with husband Robert, who recorded the song; and Jimmy Victime and Michel Laverdiere for Victime's recording of "Taxi reviens."

In another set of PRO Canada awards, Montreal composer Yves Laferriere was honored for contributions to film music and Andre Prevost was honored for concert music contributions.

PRO Canada represents about 18,000 Canadian composers, authors and publishers.

Domestic Music Boom Continues Local Acts Dominate CRIA News

TORONTO The second half of 1985 is shaping up as a six-month period unlike any other for Canadian music. The Canadian Recording Industry Assn. (CRIA) appears to bear this good news out, as domestic music, for the second straight month, dominated its certifications in September.

Leading the way was Bryan Adams' "Reckless" album with a seven-times-platinum certification, officially making it the best-selling Canadian album of all time at home. Adams also earned a gold single for "Heaven," from the album. Both were the first efforts in several years to head the Billboard charts in their categories.

Easily overlooked during Adams' phenomenal year is the success of fellow Canadian Corey Hart. His "Boy In The Box" album surpassed quadruple platinum in September and had actually qualified as such in August.

Hart's second album is the fastest-selling Canadian album of all time, and industry speculation is that it will eventually surpass "Reckless." Given that Adams' album could well eclipse the million-unit mark in Canada, that would be quite an accomplishment.

If Adams and Hart are receiving recognition here and abroad, however, Platinum Blonde is only now ready to do so. Their second album, "Alien Shores," shot through the gold, platinum and double platinum barriers in September. "Crying Over You," the first single, has gone gold.

Gino Vannelli's "Black Cars" has brought him back to platinum status in Canada, familiar ground for him in the late '70s.

CRIA's September certifications also included quadruple platinum for the chart-topping "Brothers In

Arms" by Dire Straits. But that release was the only foreign album certified multi-platinum in the month.

Platinum status was conferred on "The Dream Of The Blue Turtles" by Sting and "Greatest Hits, Vol. I & II" by Billy Joel.

Gold albums in the month included "World Wide Live" by Scorpions, "Who's Zoomin' Who?" by Aretha Franklin, "The Language Of Attraction" by Animation, the "Back To The Future" soundtrack, "Music Of Love" by Richard Clayderman, "Country Boy" by Ricky Skaggs, Joel's hits package, "Friendship" by Ray Charles and "Voices Carry" by 'til tuesday.

Cyndi Lauper's single "Goonies 'R' Good Enough" was certified gold in the month, as was "You Spin Me Round (Like A Record)" by Dead Or Alive. KIRK LaPOINTE

C'right Board Acts On Concerts, TV

OTTAWA The Copyright Appeal Board has rolled back a tariff on large-scale concerts and frozen percentages and fee structures for television that would flow to performing rights organizations.

Although tv outlets will continue to pay 2.4% of revenue to the Composers, Authors & Publishers Assn. of Canada (PRO Canada), the board ruled out a 1985 increase.

The board has also rolled back a 1% tariff on concerts that gross more than \$250,000. The new level is .5%.

And the board turned thumbs down on PRO Canada's request that licensed venues offering satellite or cable music videos be assessed a tariff. However, a 4% tariff on performances leased on spools or tapes was upheld.

FM License Hearings Set For Toronto and Vancouver

HULL The race is officially on for FM licenses in Toronto and Vancouver. All the applicants are out in the open, and hearings for their bids have been set for Dec. 3 in Toronto.

The Canadian Radio-Television & Telecommunications Commission has narrowed down what had been a massive list of applicants to 14 in Toronto and seven in Vancouver.

Among the heavyweight bids expected to have the inside track on the remaining FM licenses in those centers: Moffat Communications, former CHUM Ltd. executive J. Robert Wood, the Canadian Broad-

casting Corp. and Telemedia Inc. of the Toronto station, and CHUM, Jim Pattison, Robert Redmond and Robert Whyte in Vancouver.

Details of the bids were not known at presstime, but the CRTC says Moffat has applied for a rock station license, Wood for a dance music station, CBC for a French outlet and Telemedia for an instrumental and soft-rock format. In Vancouver, CHUM is applying for a pop and soft-rock station, Pattison for a country outlet, Redmond for a pop and hard-rock license and Whyte for a dance music station.

RECORD MERCHANTISERS

(Continued from page 9)

"for everyone to make a reasonable profit margin for a high quality product whose forefathers, the LP and cassette, have been undersold to the customers since the days of the Price Commission and the advent of discounting."

Grimble said 12-inch singles were "more expensive and less value for the money, and fewer tracks and shorter playing times will limit their sales exclusively to dedicated fans rather than a wider market."

The conference, which called for a generic record industry advertising campaign to boost sales, also said the industry was dragging its feet on bar-coding.

HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 10/19/85

This Week	Last Week	SINGLES
1	1	THE POWER OF LOVE JENNIFER RUSH CBS
2	2	IF I WAS MIDGE URE CHRYSALIS
3	4	TRAPPED COLONEL ABRAMS MCA
4	3	LEAN ON ME RED BOX SIRE
5	14	TAKE ON ME AHA WARNER BROS.
6	10	ST ELMOS FIRE JOHN PARR LONDON
7	20	GAMBLER MADONNA GEFREN
8	12	ALIVE AND KICKING SIMPLE MINDS VIRGIN
9	6	REBEL YELL BILLY IDOL CHRYSALIS
10	30	MIAMI VICE THEME JAN HAMMER MCA
11	5	PART-TIME LOVER STEVIE WONDER MOTOWN
12	9	HOLDING OUT FOR A HERO BONNIE TYLER CBS
13	7	DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI AMERICA
14	33	SLAVE TO THE RHYTHM GRACE JONES ZTT/ISLAND
15	16	SINGLE LIFE CAMEO CLUB
16	8	ANGEL MADONNA SIRE
17	26	RAIN COLT BEGGARS BANQUET
18	39	LIPSTICK POWDER AND PAINT SHAKIN STEVENS EPIC
19	NEW	NIKITA ELTON JOHN ROCKET/PHONOGRAM
20	11	BODY ROCK MARIA VIDAL EMI AMERICA
21	31	SOMETHING ABOUT YOU LEVEL 42 POLYDOR
22	17	SHE'S SO BEAUTIFUL CLIFF RICHARD EMI
23	38	I BELIEVE TEARS FOR FEARS MERCURY/PHONOGRAM
24	34	THIS IS ENGLAND THE CLASH CBS
25	25	LOVE TAKE OVER FIVE STAR TENT
26	15	POWER OF LOVE HUEY LEWIS & NEWS CHRYSALIS
27	19	RUNNING FREE IRON MAIDEN EMI
29	22	I'LL BE GOOD RENE & ANGELA CLUB
28	23	THE BOY WITH THE THORN IN HIS SIDE SMITHS ROUGH TRADE
30	24	CLOSE TO ME THE CURE FICTION POLYDOR
31	40	YEH YEH MATT BIANCO WEA
32	13	LAVENDER MARILLION EMI
33	NEW	BRING ON THE DANCING HORSES ECHO AND THE BUNNYMEN KOROVA
34	18	THE LODGERS STYLE COUNCIL POLYDOR
35	21	KNOCK ON WOOD AMI STEWART SEDITON
36	NEW	THE SWEETEST TABOO SADE EPIC
37	NEW	THE TASTE OF YOUR TEARS KING CBS
38	29	BRAND NEW FRIEND LLOYD COLE & COMMOTIONS POLYDOR
39	NEW	SLEEPING BAG ZZ TOP WARNER
40	NEW	KING FOR A DAY THOMPSON TWINS ARISTA
1	2	KATE BUSH HOUNDS OF LOVE EMI
2	NEW	MIDGE URE THE GIFT CHRYSALIS
3	1	MADONNA LIKE A VIRGIN SIRE
4	3	DIRE STRAITS BROTHERS IN ARMS VERTIGO
5	NEW	GEORGE BENSON THE LOVE SONGS K TEL
6	4	VARIOUS NOW, THAT'S WHAT I CALL MUSIC 5 VIRGIN
7	7	BILLY IDOL VITAL IDOL CHRYSALIS
8	5	MARILLION MISPLACED CHILDHOOD EMI
9	8	MADONNA THE FIRST ALBUM SIRE
10	11	CURE THE HEAD ON THE DOOR FICTION
11	14	VARIOUS EXPRESSIONS K-TEL
12	6	STEVIE WONDER IN SQUARE CIRCLE MOTOWN
13	9	BRYAN FERRY BOYS AND GIRLS EG
14	12	PHIL COLLINS NO JACKET REQUIRED VIRGIN
15	10	THE KENNY ROGERS STORY LIBERTY
16	32	BILLY JOEL GREATEST HITS VOLUME I AND VOLUME II CBS
17	17	U2 LIVE "UNDER A BLOOD RED SKY" ISLAND
18	15	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
19	13	THOMPSON TWINS HERES TO FUTURE DAYS ARISTA
20	16	MADNESS MAD NOT MAD ZARJAZZ/VIRGIN
21	27	STING THE DREAM OF THE BLUE TURTLES A&M
22	18	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
23	19	U2 THE UNFORGETTABLE FIRE ISLAND
24	25	FIVE STAR LUXURY OF LIFE TENT/RCA
25	30	BRYAN ADAMS RECKLESS A&M
26	23	SADE DIAMOND LIFE EPIC
27	20	TINA TURNER PRIVATE DANCER CAPITOL
28	29	QUEEN GREATEST HITS EMI
29	22	VARIOUS STREET SOUNDS ELECTRO 9 STREET SOUNDS
30	26	VARIOUS TV HITS ALBUM TELEBELL/TOWERBELL
31	33	JAMES LAST LEAVE THE BEST TO LAST POLYDOR
32	35	GARY MOORE RUN FOR COVER 10
33	NEW	TOM WAITS RAIN DOGS ISLAND
34	24	HUEY LEWIS SPORTS CHRYSALIS
35	21	VARIOUS OPEN TOP CARS AND GIRLS IN T-SHIRTS TELSTAR
36	36	STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR
37	28	UB40 BAGGARIDDIM DEF INTERNATIONAL
38	NEW	THE CARS HEARTBEAT CITY ELEKTRA
39	NEW	BOBBY DARIN THE LEGEND OF BOBBY DARIN ATLANTIC/STYLU
40	NEW	VARIOUS IQ 6 ZANG TUMB TUUM SAMPLED ZTT/ISLAND

CANADA (Courtesy The Record) As of 10/17/85

SINGLES		
1	1	PART-TIME LOVER STEVIE WONDER MOTOWN/QUALITY
2	7	MONEY FOR NOTHING DIRE STRAITS VERTIGO/POLYGRAM
3	2	CHERISH KOOL & THE GANG DE-LITE/POLYGRAM
4	6	LONELY OL' NIGHT JOHN COUGAR MELLENCAMP RIVA/POLYGRAM
5	5	DRESS YOU UP MADONNA SIRE/WEA
6	12	OH SHEILA READY FOR THE WORLD MCA
7	3	ST. ELMO'S FIRE JOHN PARR WEA
8	14	THERE MUST BE AN ANGEL EURYTHMICS RCA
9	9	DANCING IN THE STREET DAVID BOWIE & MICK JAGGER CAPITOL
10	11	BOY IN THE BOX COREY HART AQUARIUS/CAPITOL
11	10	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL
12	4	CRYING OVER YOU PLATINUM BLONDE COLUMBIA/CBS
13	13	CRY GODLEY & CREME MERCURY/POLYGRAM
14	15	THEME FROM "MIAMI VICE" JAN HAMMER MCA
15	16	I GOT YOU BABE UB40/CHRISSE HYNDE VIRGIN/POLYGRAM
16	20	LOVIN' EVERY MINUTE OF IT LOVERBOY COLUMBIA/CBS
17	18	YOU BELONG TO THE CITY GLENN FREY MCA
18	16	THE POWER OF LOVE HUEY LEWIS & THE NEWS MCA
19	19	FREWAY OF LOVE ARETHA FRANKLIN RCA
20	8	TAKE ON ME A-HA WARNER BROS./WEA
1	1	ALBUMS
2	6	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
3	2	JOHN COUGAR MELLENCAMP SCARECROW RIVA/POLYGRAM
4	4	BRYAN ADAMS RECKLESS A&M
5	4	PLATINUM BLONDE ALIEN SHORES COLUMBIA/CBS
6	3	COREY HART BOY IN THE BOX AQUARIUS/CAPITOL
7	7	VARIOUS ARTISTS "MIAMI VICE" SOUNDTRACK MCA
8	9	STEVIE WONDER IN SQUARE CIRCLE MOTOWN/QUALITY
9	5	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
10	16	STING THE DREAM OF THE BLUE TURTLES A&M
11	10	A-HA HUNTING HIGH AND LOW WARNER BROS./WEA
12	12	TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM
13	11	EURYTHMICS BE YOURSELF TONIGHT RCA
14	13	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
15	19	PAUL YOUNG THE SECRET OF ASSOCIATION COLUMBIA/CBS
16	NEW	THOMPSON TWINS HERES TO FUTURE DAYS Arista/RCA
17	17	KATE BUSH THE HOUNDS OF LOVE CAPITOL
18	15	BILLY JOEL'S GREATEST HITS VOLS. I & II COLUMBIA/CBS
19	18	ST. ELMO'S FIRE SOUNDTRACK ATLANTIC/WEA
20	20	ARETHA FRANKLIN WHO'S ZOOMIN' WHO ARISTA/RCA
20	20	LOVERBOY LOVIN' EVERY MINUTE OF IT COLUMBIA/CBS

AUSTRALIA (Courtesy Kent Music Report) As of 10/16/85

SINGLES		
1	2	I GOT YOU BABE UB40 VIRGIN/DEP
2	1	DANCING IN THE STREET DAVID BOWIE/MICK JAGGER EMI
3	6	PART-TIME LOVER STEVIE WONDER MOTOWN
4	4	WHAT YOU NEED INXS WEA
5	3	POWER OF LOVE HUEY LEWIS & NEWS (CHRYSALIS)
6	7	MONEY FOR NOTHING DIRE STRAITS
7	8	I'D DIE TO BE WITH YOU TONIGHT JIMMY BARNES
8	5	MADONNA DRESS YOU UP GEFREN
9	15	TAKE ON ME AHA WEA
10	13	GAMBLER MADONNA GEFREN
11	12	RUNNING UP THAT HILL KATE BUSH EMI
12	17	CURRENT STAND KIDS IN THE KITCHEN WHITE LABEL
13	9	TDO YOUNG FOR PROMISES KOO DE TAH MERCURY
14	11	ENDLESS ROAD TIME BANDITS CBS
15	10	DARE ME POINTER SISTERS ICA
16	18	SUMMER OF '69 BRYAN ADAMS A&M
17	NEW	AND WE DANCED HOOTERS CBS
18	16	OUT OF MIND OUT OF SIGHT MODELS MUSHROOM
19	NEW	IN BETWEEN DAYS CURE WEA
20	NEW	MOVE CLOSER PHYLLIS NELSON CARRERE/RCA
1	1	ALBUMS
2	2	INXS LISTEN LIKE THIEVES WEA
3	3	DIRE STRAITS BROTHERS IN ARMS VERTIGO
4	NEW	BRYAN ADAMS RECKLESS A&M
5	4	VARIOUS 1985 HOTTEST ON RECORD RCA
6	6	TALKING HEADS LITTLE CREATURES EMI
7	10	MODELS OUT OF MIND OUT OF SIGHT MUSHROOM
8	5	RODNEY RUDE I GOT MORE EMI
9	7	EURYTHMICS BE YOURSELF TONIGHT RCA
10	12	BARBRA STREISAND MEMORIES CBS
11	13	HOODOO GURUS MARS NEED GUITARS BIG TIME
12	8	MADONNA LIKE A VIRGIN SIRE
13	14	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
14	16	BILLY JOEL GREATEST HITS VOLS. 1 & 2 CBS
15	9	KIDS IN THE KITCHEN SHINE WHITE LABEL
16	15	VARIOUS 1985 ON FIRE FESTIVAL
17	15	ARETHA FRANKLIN WHO'S ZOOMIN' WHO FESTIVAL
18	NEW	STEVIE WONDER IN SQUARE CIRCLE TAMLA/RCA
19	19	STING THE DREAM OF THE BLUE TURTLES A&M
20	17	HOOTERS NERVOUS NIGHT CBS
20	17	POINTER SISTERS STARCALL

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/23/85

SINGLES		
1	1	CHERI CHERI LADY MODERN TALKING HANSA/ARIOLA
2	2	MARIA MAGDALENA SANDRA VIRGIN
3	3	RUNNING UP THAT HILL KATE BUSH EMI
4	4	SAY I'M YOUR NUMBER ONE PRINCESS TELDEC
5	5	AN DER NORDSEEKUESTE KLAUS U. KLAUS TELDEC
6	6	ST ELMOS FIRE (MAN IN MOTION) JOHN PARR PHONOGRAM
7	12	VIENNA CALLING FALCO GIG/TELDEC
8	8	IT'S CALLING A HEART DEPECHE MODE MUTE/INTERCORD
9	10	CENERENTOLA (CINDERELLA) MARTINELLI CHIC/TELDEC
10	7	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL/EMI
11	9	CHERISH KOOL & GANG DELITE/METRONOME
12	18	PART TIME LOVER STEVIE WONDER MOTOWN/RCA
13	NEW	TAKE ON ME AHA WARNER BROS./WEA
14	17	DESTINY JENNIFER RUSH CBS
15	15	I GOT YOU BABE UB40 & CHRISSE HYNDE VIRGIN/ARIOLA
16	NEW	THE CAPTAIN OF HER HEART DOUBLE METRONOME
17	NEW	THE POWER OF LOVE HUEY LEWIS CHRYSALIS/ARIOLA
18	NEW	ALL YOU ZOMBIES HOOTERS CBS
19	11	DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI
20	16	SHANGHAI LEE MARROW CHIC/TELDEC
1	1	ALBUMS
2	2	PETER MAFFEY SONNE IN DER NACHT TELDEC
3	3	KATE BUSH HOUNDS OF LOVE EMI
4	4	MADONNA LIKE A VIRGIN SIRE/WEA
5	5	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
6	7	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
7	6	MARILLION MISPLACED CHILDHOOD EMI
8	8	HOWARD CARPENDALE MITTENDRIN EMI
9	9	STEVIE WONDER IN SQUARE CIRCLE MOTOWN/RCA
10	11	ROGER WHITTAKER DU GEHOERST ZU MIR AVON/INTERCORD
11	NEW	TINA TURNER PRIVATE DANCER CAPITOL/EMI
12	10	FRITZ BRAUSE SHILLY SHALLY PAPPAYO/EMI
13	14	ULLA MEINECKE DER STOLZ ITALIENISCHER FRAUEN RCA
14	15	JENNIFER RUSH JENNIFER RUSH CBS
15	16	MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA
16	13	SOUNDTRACK MAD MAX CAPITOL/EMI
17	NEW	STING THE DREAM OF THE TURTLES A&M/DGG
18	12	DOUBLE BLUE METRONOME
19	19	CHRIS REA SHAMROCK DIARIES MAGNET/DGG
20	NEW	TALKING HEADS LITTLE CREATURES EMI
20	NEW	MATT BIANCO WHOSE SIDE ARE YOU ON WEA

JAPAN (Courtesy Music Labo) As of 10/21/85

SINGLES		
1	NEW	SOLITUDE AKINA NAKAMORI WARNER PIONEER/MC CABIN
2	2	KOINI OCHITE AKIKO KOBAYASHI FUN HOUSE/NICHION
3	4	AOI HITOMI NO ELLIS ANZENCHITAI KITTY/KITTY M
4	1	MO AENAIKAMO SHIRENAI MOMOKO KIKUCHI VAP/BERMUDA-JCM-GEIJI
5	6	LOVE FAIR YUKIKO OKADA CANYON/SUN M
6	7	LAVENDER LIPS NAOKO KAWAI COLUMBIA/GEIJI
7	3	RAIN-DANCE GA KIKOERU KOHJI KIKAWA SMS/WATANABE
8	9	NAMAII MIHO NAKAYAMA KING/BURNING P NICHION
9	5	HEART OF RAINBOW CHECKERS CANYON/THREE STAR
10	18	USHIROYUBI SASAREGUMI ONYANKO CLUB USHIROYUBI SASAREGUMI CANYON/NAS FUJI PACIFIC
11	8	AME NO NISHI AZABU TUNNELS VICTOR/A TO Z
12	11	MELODY SOUTHERN ALL STARS VICTOR/AMUSE
13	16	RENAI SHOUKONGUN MASASHI SADA FREE FLIGHT/JCM/MASASHI
14	14	TEMPTATION MINAKO HONDA TOSHIBA/EMI/NICHION BOND
15	13	KILL SHIBUGAKITAI CBS/SONY/JOHNNYS
16	12	NAMIDA NO JASMINE LOVE SONOKO KAWAI CBS/SONY/WATANABE
17	15	LUCKY CHANCE O MOHICHIDO C-C-B POLYDOR/NICHION
18	NEW	ROPPONGI SHINJU ANN LOUIS VICTOR/WATANABE
19	10	AI NO JUMON HIDEKI ISHIKAWA RVC/GEIJI
20	19	KANASHIMI NI SAYONARA ANZENCHITAI KITTY/KITTY M
1	1	ALBUMS
2	2	SOUTHERN ALL STARS KAMAKURA VICTOR
3	3	ONYANKO CLUB KICK OFF CANYON
4	3	BILLY JOEL GREATEST HITS VOL.1 & 2 CBS/SONY
5	5	MOMOKO KIKUCHI TROPIC OF CAPRICORN VAP
6	6	MARIKO TAKAHASHI MELLO LIPS VICTOR
7	8	AKINA NAKAMORI D404 ME WARNER/PIONEER
8	7	KAKUH NO OPERA KENJI SAWADA TOSHIBA/EMI
9	15	CHECKERS MAINICHI CHECKERS CANYON
10	NEW	HOUND DOG SPIRITS CBS/SONY
11	11	RYUICHI SAKAMOTO ESPERANTO MIDI
12	11	JUNICHI INAGAKI COMPLETE TOSHIBA/EMI
13	10	YUKIKO OKADA JUHGATSU NO NINGYO CANYON
14	9	HIROMIGO LABYRINTH CBS/SONY
15	12	CASIOPEA HALLE ALPHA
16	13	AMI OZAKI 10 BANME NO MUE CANYON
17	18	KAI BAND HERE WE COME THE FOUR SOUNDS TOSHIBA/EMI
18	NEW	MASAYOSHI TAKANAKA TRAUMATIC TOSHIBA/EMI
19	NEW	AYUMI NAKAMURA BE TRUE HUMMING BIRD
20	NEW	SHEILA E ROMANCE 1600 WARNER/PIONEER
20	NEW	DIANA ROSS EATEN ALIVE TOSHIBA/EMI

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 10/19/85

SINGLES		
1	1	DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI BOVEMA
2	3	TICKET TO THE TROPICS GERARD JOLING WEA
3	2	I GOT YOU BABE UB40 & CHRISSE HYNDE VIRGIN
4	9	SUNDAY BLOODY SUNDAY U2 ARIOLA
5	4	INTO THE GROOVE MADONNA SIRE
6	6	GLOW RICK JAMES MOTOWN
7	7	LOVE IS THE SEVENTH WAVE STING POLYDOR
8	5	CHERISH KOOL & GANG VIP
9	NEW	SAY I'M YOUR NUMBER ONE PRINCESS RCA
10	NEW	I'LL NEVER BE MARIA MAGDALENA SANDRA RCA
1	1	ALBUMS
2	2	STING DREAM OF THE BLUE TURTLE A&M
3	3	MADONNA LIKE A VIRGIN SIRE
4	4	KATE BUSH HOUNDS OF LOVE EMI BOVEMA
5	4	U2 THE UNFORGETTABLE FIRE ISLAND
6	5	KOOL & GANG EMERGENCY VIP
7	8	MATT BIANCO WHOSE SIDE ARE YOU ON WEA
8	NEW	BILLY JOEL GREATEST HITS CBS
9	NEW	THE CURE THE HEAD ON THE DOOR POLYDOR
10	NEW	STEVIE WONDER IN SQUARE CIRCLE RCA10
NEW	U2	UNDER A BLOOD RED SKY ARIOLA

ITALY (Courtesy Germano Rusconi) As of 10/14/85

SINGLES		
1	1	INTO THE GROOVE MADONNA WEA
2	9	MARIA MAGDALENA SANDRA VIRGIN/EMI
3	2	L'ESTATE STA FINENDO RIGHIERA CGD MM
4	6	DANCIN' IN THE STREET DAVID BOWIE & MICK JAGGER EMI
5	7	LIVE IS LIFE OPUS CGD MM
6	5	MONIES TOO TIGHT SIMPLE RED WEA
7	3	19 PAUL HARDCASTLE ARIOLA
8	NEW	IF YOU LOVE SOMEBODY STING A&M/POLYGRAM
9	NEW	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL/EMI
10	15	GIRL'S GOT A BRAND NEW TOY TXT CBS
11	11	PART TIME LOVER STEVIE WONDER RICORDI
12	20	I LOVE MY RADIO TAFFY CBS
13	8	A VIEW TO A KILL DURAN DURAN EMI
14	12	FUTURE BRAIN DAN HARROW BABY/CGD MM
15	4	CRAZY FOR YOU MADONNA WEA
16	14	L'ULTIMA POESIA MARCELLA E GIANNI BELLA CBS
17	NEW	ALONE WITHOUT YOU KING CBS
18	NEW	JOHNNY COME HOME FINE YOUNG CANNIBALS POLYGRAM
19	NEW	IT'S CALLED HEART DEPECHE MODE RICORDI
20	13	DUEL PROPAGANDA RICORDI

Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	1
2	5	MIAMI VICE THEME	JAN HAMMER	4
3	4	TAKE ON ME	A-HA	3
4	3	PART-TIME LOVER	STEVIE WONDER	2
5	7	LONELY OL' NIGHT	JOHN COUGAR MELLENCAMP	7
6	2	OH SHEILA	READY FOR THE WORLD	6
7	11	HEAD OVER HEELS	TEARS FOR FEARS	5
8	9	I'M GOIN' DOWN	BRUCE SPRINGSTEEN	9
9	10	FORTRESS AROUND YOUR HEART	STING	8
10	6	DANCING IN THE STREET	MICK JAGGER/DAVID BOWIE	15
11	15	YOU BELONG TO THE CITY	GLENN FREY	10
12	14	LOVIN' EVERY MINUTE OF IT	LOVERBOY	11
13	8	MONEY FOR NOTHING	DIRE STRAITS	12
14	16	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	PAUL YOUNG	14
15	19	BE NEAR ME	ABC	16
16	24	YOU ARE MY LADY	FREDDIE JACKSON	18
17	22	WE BUILT THIS CITY	STARSHIP	13
18	25	ONE NIGHT LOVE AFFAIR	BRYAN ADAMS	17
19	26	AND WE DANCED	THE HOOTERS	21
20	—	SEPARATE LIVES	PHIL COLLINS/MARILYN MARTIN	20
21	12	CHERISH	KOOL & THE GANG	26
22	30	NEVER	HEART	23
23	21	THE WAY YOU DO THE THINGS YOU DO	HALL/OATES	33
24	29	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	19
25	27	LOVE THEME FROM ST. ELMO'S FIRE	DAVID FOSTER	24
26	13	DRESS YOU UP	MADONNA	28
27	—	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	25
28	—	SUNSET GRILL	DON HENLEY	22
29	—	BORN IN EAST L.A.	CHEECH & CHONG	49
30	23	C-I-T-Y	JOHN CAFFERTY/BEAVER BROWN BAND	48

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	—	PART-TIME LOVER	STEVIE WONDER	2
2	—	TAKE ON ME	A-HA	3
3	—	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	1
4	—	MIAMI VICE THEME	JAN HAMMER	4
5	—	HEAD OVER HEELS	TEARS FOR FEARS	5
6	—	OH SHEILA	READY FOR THE WORLD	6
7	—	FORTRESS AROUND YOUR HEART	STING	8
8	—	LONELY OL' NIGHT	JOHN COUGAR MELLENCAMP	7
9	—	I'M GOIN' DOWN	BRUCE SPRINGSTEEN	9
10	—	WE BUILT THIS CITY	STARSHIP	13
11	—	YOU BELONG TO THE CITY	GLENN FREY	10
12	—	LOVIN' EVERY MINUTE OF IT	LOVERBOY	11
13	—	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	PAUL YOUNG	14
14	—	MONEY FOR NOTHING	DIRE STRAITS	12
15	—	SUNSET GRILL	DON HENLEY	22
16	—	ONE NIGHT LOVE AFFAIR	BRYAN ADAMS	17
17	—	BE NEAR ME	ABC	16
18	—	DANCING IN THE STREET	MICK JAGGER/DAVID BOWIE	15
19	—	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	19
20	—	YOU ARE MY LADY	FREDDIE JACKSON	18
21	—	SEPARATE LIVES	PHIL COLLINS/MARILYN MARTIN	20
22	—	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	25
23	—	NEVER	HEART	23
24	—	BROKEN WINGS	MR. MISTER	27
25	—	AND WE DANCED	THE HOOTERS	21
26	—	LOVE THEME FROM ST. ELMO'S FIRE	DAVID FOSTER	24
27	—	BOY IN THE BOX	COREY HART	29
28	—	ONE OF THE LIVING	TINA TURNER	31
29	—	CHERISH	KOOL & THE GANG	26
30	—	SO IN LOVE	ORCHESTRAL MANOEUVERS IN THE DARK	30

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (6)	17
Geffen (5)	
Paisley Park (3)	
Sire (2)	
Qwest (1)	
COLUMBIA	11
CAPITOL (9)	10
Manhattan (1)	
MCA (6)	9
Camel/MCA (1)	
I.R.S. (1)	
MCA/Constellation (1)	
POLYGRAM	8
Mercury (4)	
De-Lite (2)	
Polydor (1)	
Riva (1)	
RCA (7)	8
Grunt (1)	
A&M (6)	7
A&M/Virgin (1)	
ATLANTIC	6
EMI-AMERICA	6
ARISTA	5
EPIC (3)	5
CBS Associated (1)	
Scotti Bros. (1)	
CHRYSALIS	3
ELEKTRA	3
MOTOWN	2
Gordy (1)	
Tamla (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
52 AFTER THE FIRE	(Eel Pie, ASCAP)	
38 ALIVE & KICKING	(Colgems-EMI, ASCAP) WBM	
65 ALL FALL DOWN	(Blue Mer, ASCAP/Virgin, ASCAP) CPP	
56 ALL OF ME FOR ALL OF YOU	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
57 AMERICA	(Controversy, ASCAP) WBM	
61 AND SHE WAS	(Index, ASCAP/Blue Discque ASCAP/WB, ASCAP)	
21 AND WE DANCED	(Dub Notes, ASCAP/Human Boy, ASCAP)	
16 BE NEAR ME	(Neutron, BMI/10, BMI/Nymph, BMI) CPP	
85 BLUE KISS	(Kirsch Kett, ASCAP/1 Before E, ASCAP)	
49 BORN IN EAST L.A.	(Bruce Springsteen, ASCAP/Los Guys, ASCAP) CPP	
29 BOY IN THE BOX	(Liesse, ASCAP)	
27 BROKEN WINGS	(Warner-Tamerlane, BMI/Entente, BMI)	
79 CHARM THE SNAKE	(Pop "n" Roll, ASCAP/See This House, ASCAP)	
26 CHERISH	(Delightful, BMI) CPP	
48 C-I-T-Y	(John Cafferty, BMI)	
42 COMMUNICATION	(Tritec, BMI/Ackee, ASCAP/Virgin, ASCAP) CPP/HL	
84 CONGA	(Foreign Imported, BMI)	
43 CRY	(Man-Ken, BMI) HL	
15 DANCING IN THE STREET	(Jobete, ASCAP/Stone Agate, BMI) CPP	
64 DARE ME	(WB, ASCAP/Bob Montgomery, ASCAP/Dave Innis, ASCAP) WBM	
68 DO IT FOR LOVE	(April, ASCAP/Tutti Ragazza, ASCAP/Maz Appeal, ASCAP)	
44 DON'T LOSE MY NUMBER	(Phil Collins, ASCAP/Pun, ASCAP/Warner Bros., ASCAP) WBM	
28 DRESS YOU UP	(House Of Fun, BMI) WBM	
39 EATEN ALIVE		
46 ELECTION DAY	(Gibb Brothers, BMI/Mjac, BMI/Unichappell, BMI)	
77 EMERGENCY	(Delightful, BMI)	
94 EVERY STEP OF THE WAY	(House Of Cards, BMI/Walk On The Moon, BMI)	
75 EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	
73 EYE TO EYE	(ATV, BMI) CLM/PPP	
8 FORTRESS AROUND YOUR HEART	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL	
32 FOUR IN THE MORNING (I CAN'T TAKE ANYMORE)	(Kid Bird, BMI/Rough Play/BMI) HL	
41 FREEDOM	(Chappell, ASCAP) HL	
96 FREEWAY OF LOVE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	
39 GIRLS ARE MORE FUN	(Raydiola, BMI) WBM	
93 HARD TIMES FOR LOVERS	(Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	
5 HEAD OVER HEELS	(Virgin, ASCAP) CPP	
82 HOLD ME	(Kaela, ASCAP/Dill Dough Bean, ASCAP)	
95 HOME SWEET HOME	(Warner-Tamerlane, BMI/Nikki Sixx, BMI/Vince Neil, BMI/Tommy Lee, BMI)	
67 HURTS TO BE IN LOVE	(Black Keys, BMI)	
97 I GOT YOU BABE	(Cotillion, BMI/Chris Marc, BMI) WBM	
40 I MISS YOU	(Spectrum VII, ASCAP) CPP	
99 I WONDER IF I TAKE YOU HOME	(Personal, ASCAP/Mokojumbi, BMI) CPP	
54 I'LL BE GOOD	(A La Mode, ASCAP) WBM	
9 I'M GOIN' DOWN	(Bruce Springsteen, ASCAP) MCA/HL/PPP	
14 I'M GONNA TEAR YOUR PLAYHOUSE DOWN	(Irving, BMI) CPP/ALM	
98 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)	(Makiki, ASCAP/Arista, ASCAP/kare Blue, ASCAP) CPP/CLM	
74 KAYLEIGH		
19 LAY YOUR HANDS ON ME	(Zomba, ASCAP) CPP	
51 LIKE TO GET TO KNOW YOU WELL	(Warner-Tamerlane, BMI/Howard Jones, BMI) WBM	
7 LONELY OL' NIGHT	(Riva, ASCAP) WBM	
24 LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL)	(Gold Horizon, BMI/Foster Frees, BMI) CPP	
91 LOVER COME BACK TO ME	(Chappell, ASCAP)	
11 LOVIN' EVERY MINUTE OF IT	(Zomba, ASCAP) CPP	
4 MIAMI VICE THEME	(MCA, ASCAP) MCA/HL	
12 MONEY FOR NOTHING	(Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP) CPP/ALM	
23 NEVER	(Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP	
37 THE NIGHT IS STILL YOUNG	(Joel Songs, BMI) CPP/ABP	
66 THE OAK TREE	(Ya D Sir, ASCAP) WBM	
58 OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP	
6 OH SHEILA	(Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)	
17 ONE NIGHT LOVE AFFAIR	(Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	
31 ONE OF THE LIVING	(Makiki, ASCAP/Arista, ASCAP) CPP	
2 PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
59 PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP) CPP	
35 PERFECT WAY	(Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)	
90 POP LIFE	(Controversy, ASCAP) WBM	
76 THE POWER OF LOVE	(Hulex, BMI/Red Admiral, BMI) CPP/ALM	
71 QUE TE QUIERO	(Carbert, BMI/Megasongs, BMI)	
81 REMO'S THEME (WHAT IF)	(Tranquilly Base, ASCAP) CPP/ALM	
47 RUNNING UP THAT HILL	(Colgems-EMI, ASCAP)	
1 SAVING ALL MY LOVE FOR YOU	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
78 SCREAMS OF PASSION	(Paris, ASCAP)	
20 SEPARATE LIVES (THEME FROM WHITE NIGHTS)	(Stephen Bishop, BMI/Gold Horizon, BMI/Pun, ASCAP) CPP/WBM	
87 SHOCK	(Clean Sheets, BMI/Neurp, BMI)	
45 SISTERS ARE DOING IT FOR THEMSELVES	(RCA, ASCAP/Blue Network, ASCAP) WBM	
36 SLEEPING BAG	(Hamstein, BMI)	
30 SO IN LOVE	(Virgin, ASCAP/Charisma, ASCAP/Unichappell, BMI) CPP/CHA/HL	
34 SOUL KISS	(Music Corp. Of America, BMI/Fleedeedle, BMI) MCA/HL	
60 ST. ELMO'S FIRE (MAN IN MOTION)	(Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP	
50 STAND BY ME	(Rightsong, BMI/Trio, BMI/ADT, BMI)	
22 SUNSET GRILL	(Cass County, ASCAP/Kortchmar, ASCAP)	
3 TAKE ON ME	(ATV, BMI) CLM/PPP	
83 TALK TO ME	(Narrow Dude, ASCAP/Tina Bopper, ASCAP/Bonnie Bee Good, ASCAP/WB, ASCAP)	
72 TARZAN BOY	(Screen Gems-EMI, BMI) WBM	
70 TEARS ARE FALLING	(Kiss, ASCAP)	
62 TO LIVE AND DIE IN L.A.	(Chong, ASCAP/Warner-Tamerlane, BMI) WBM	
63 TONIGHT IT'S YOU	(Adult, BMI/April, ASCAP/Screen Gems-EMI, BMI) CPP/ABP/WBM	
86 TOO YOUNG	(Foster Frees, BMI/Garden Rake, BMI/Oremwood, BMI/April, ASCAP/Stephen A. Kipner, ASCAP)	
33 THE WAY YOU DO THE THINGS YOU DO/MY GIRL	(Jobete, ASCAP) CPP	
13 WE BUILT THIS CITY		
82 WE DON'T NEED ANOTHER HERO (THUNDERDOME)	(Irving, BMI/Myaxe, PRS) CPP/ALM	
55 WEIRD SCIENCE	(MCA, ASCAP/Little Maestro, BMI) MCA/HL	
88 WELCOME TO PARADISE	(House Of Cards, BMI/Walk On The Moon, BMI)	
25 WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)	
53 WRAP HER UP	(Intersong, ASCAP)	
18 YOU ARE MY LADY	(Zomba, ASCAP) HL	
10 YOU BELONG TO THE CITY	(Red Cloud, ASCAP/Night River, ASCAP)	
69 YOU WEAR IT WELL	(Jobete, ASCAP) CPP	
80 YOUR A FRIEND OF MINE	(Music Corp. Of America, BMI/Fleedeedle, BMI) MCA/HL	
100 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

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POP

SIMPLE MINDS

Once Upon A Time

PRODUCERS: Jimmy Iovine, Bob Clearmountain
A&M SP 5092

Their chart-topping single breakthrough with "Don't You (Forget About Me)" primes the Scottish quintet for their first big U.S. album seller, led off by the fast-breaking first single, "Alive And Kicking." Strong production by Iovine and Clearmountain stresses the sweep of the arrangements without dulling the urgency of vocalist Jim Kerr.

JAMES TAYLOR

That's Why I'm Here

PRODUCERS: James Taylor, Frank Filipetti
Columbia FC 40052

Taylor's first new album since 1981's "Dad Loves His Work" is another set of fine originals spiced with cover versions of a pair of carefully chosen oldies: Buddy Holly's "Everyday" and Gene Pitney's "The Man Who Shot Liberty Valance." Taylor's brother Livingston also contributed one song. Taylor produced the album with Frank Filipetti, though a liner credit gives "fond thanks to Peter Asher, cool and helpful throughout."

PATTI AUSTIN

Gettin' Away With Murder

PRODUCERS: Various
Qwest 25276-1

The singer follows her gold "Patti Austin" album with another set of sleek pop-dance cuts spiced with a few striking ballads. Michael Ostin and Russ Titelman executive produced the album for Quincy Jones Productions. Among the highlights: the title song, written by Terry Britten and Sue Shifrin, and "Honey For The Bees," written by Steve Jolley, Tony Swain and Alison Moyet. The best cuts here should help Austin clear the last remaining hurdle between her and pop stardom: establishing a clear identity or personality.

AUTOGRAPH

That's The Stuff

PRODUCERS: Autograph, Eddie Delena
RCA AFL1-7009

Hard rock outfit scored gold with their last album, and show all indications of continuing to expand their following with this collection. Well crafted and chock full of hard-edged tracks for AOR.

THE CARS

Greatest Hits

PRODUCERS: Various
Elektra 60464

One new single, "Tonight She Comes," and 11 standouts culled from the Boston-based group's five albums. Looks like a safe bet for Christmas gift giving, the \$9.98 list notwithstanding.

TRIUMPH

Stages

PRODUCERS: Triumph
MCA MCA2-8020

Celebrating their 10th anniversary via the release of this specially priced live double album set, the Canadian trio offers a fine collection of rock'n'roll tunes recorded over their last three tours. Includes two new studio tracks that should spark AOR interest.

DEXYS MIDNIGHT RUNNERS

Don't Stand Me Down

PRODUCERS: Kevin Rowland, Alan Winstanley
Mercury 822 989

Kevin Rowland's pop'n'soul vignettes reach for cinematic detail in these often abstract, dialog-laced pieces; fans and critics may applaud the daring, but cracking radio will be a major challenge here.

ANTHRAX

Spreading The Disease

PRODUCERS: Carl Canedy, Anthrax
Island 90480

Targeting fans rather than radio airplay, this heavy metal offering is full of power and punch. Frenzied guitar work and amplified pounding easily fill the genre's requirements. Notable cuts are "The Enemy," "Armed And Dangerous" and "Medusa."

OZARK MOUNTAIN DAREDEVILS

The Lost Cabin Sessions

PRODUCER: Paul Peterson
Sounds Great SG 5004

This collection of previously unreleased material was recorded in 1972 and shows the Ozarks at their rawest and most fun-loving, before they became mid-'70s pop favorites with hits like "Jackie Blue." Contact: Legend Records, P.O. Box 1941, Glendale, Calif. 91209.

THE KANE GANG

Lowdown

PRODUCERS: Robin Millar, Pete Wingfield.
The Kane Gang
London 820 215

Tight, tough r&b-flavored rock with a recurrent thread of social consciousness characterizes this new British outfit; funk, dance and rock elements all mesh with the material handsomely.

ORIGINAL MOTION PICTURE SOUNDTRACK

Kiss Of The Spider Woman

PRODUCER: Danny Holloway
Island 90475

Includes dialog and music by John Neschling and Wally Badarou. Response to the film should provide moderate initial sales and continued, longterm catalog sale of the soundtrack.

NEW AND NOTEWORTHY

STEVEN WRIGHT

I Have A Pony

PRODUCER: William E. McEuen
Warner Bros. 25335

Boston comic's surreal standup routines have become familiar to tv audiences with key guest shots, and this debut album builds upon that familiarity with a straightforward reading of his club act. The key to Wright's comic persona is his morose delivery, which gives fresh meaning to "deadpan" as he undersells his truly bizarre material. It's producer McEuen's first major project in comedy since establishing Steve Martin through recordings for the same label.

ARETHA FRANKLIN

The Best Of Aretha Franklin

PRODUCERS: Various
Atlantic 81280

Budget-priced series (\$6.99) collection is essentially identical to two earlier "best of" sets the label has already issued on Aretha. Generic album jacket employed for this and other titles in series—most from the Stax catalog—is the pits. But no matter how you wrap it, the music's great.

CHIEF COMMANDER EBENEZER OBEY & HIS INTER REFORMERS BAND

Juju Jubilee

PRODUCER: Chief Ebenezer Obey
Shachie 43031

The days of Nigeria's juju music being heralded as the savior of the world music fusion movement are past (what is King Sunny Ade doing these days, anyway?), but guitarist Obey and his large rhythm ensemble chug with the power and conviction they had before the music was "discovered" by the pop press. Media buzz or not, these guys still cook, and they're in the midst of their first American tour.

BLACK FLAG

In My Head

PRODUCER: Greg Ginn
SST Records SST 045

Jagged nihilist rockers have secured a slot as the godfathers of the L.A. underground. But they don't show any signs of being status conscious with this burnt offering.

JIM DAWSON

New Product

PRODUCER: Steve Donaghey
Straight A Records SAR 101 (EP)

New York folk scene singer/songwriter vanished after several albums on Kama Sutra and RCA, but resurfaces here with a very fine five-song EP that should delight fans of a tradition that embraced the likes of John Sebastian, Tom Paxton and Paul Simon.

GIORGIO MORODER

From Here To Eternity . . .

PRODUCERS: Giorgio Moroder, Harold Faltermeyer
Casablanca 822 661-1 M-2

Proof positive that you're getting old: Disco has become worthy of historical reissue packages. This two-record package, part of PolyGram's "Sound Savers" pop reissue program, collects 11 tracks from the disco meister's catalog.

WILSON PICKETT

The Best Of Wilson Pickett

PRODUCERS: Various
Atlantic 81283

All the hits, including "In The Midnight Hour," "634-5789," "Funky Broadway," "Land Of 1,000 Dances" and "Mustang Sally." Budget priced.

THE SCREAMING BELIEVERS

Communist Mutants From Space

PRODUCERS: Bob Allan, Ken Sykes, Paul Hughes
Bigtime BTA 008

Australian outfit combines psychedelic revivalism and hard-hewn but concise rhythms for a jangling outing.

THE USUAL SUSPECTS

Faraway Places

PRODUCER: Tom Stern
Tomistoma Production/Sussex 5

Broad range of compositions encompasses country swing, big band, new age and rock for a tongue-in-cheek travelog song cycle. Well conceived and executed, the album features Tony Rice, Maria Muldaur, Pete Sears and Norton Buffalo.

BLACK

MAKOTO

Nside

PRODUCER: Makoto
Qwest 25301

Fusion and silky pop/funk yield a distinctive stamp for this ensemble, led by and named for guitarist. Title track, sung by Portia Griffin, epitomizes the blend of earthy soul themes and deft fusion playing.

TYZIK

Smile

PRODUCERS: Various
Polydor 827 272

Trumpeter's swing through black pop and crossover jazz continues here with a mix of sleek instrumentals and orchestrated vocal workouts, including a cameo for Maurice Starr on "Sweet Surrender" that should reap radio play.

COUNTRY

JUDDS

Rockin' With The Rhythm

PRODUCER: Brent Maher
RCA AHL 1-7042

It's hard to improve on the Judds' first two albums, but this is a work of art even more enchanting, if possible. At 21, Wynonna Judd has a resonance and maturity in her soulful delivery that works with the Judds' country/blues styling. Every cut is a treasure, especially their rendition of Lee Dorsey's classic "Working In The Coal Mine" and Jamie O'Hara's "Grandpa."

KENDALLS

Thank God For The Radio

PRODUCERS: Various
PolyGram 826 307-1

This is a greatest hits of sorts for Royce and Jeannie Kendall, spanning several producers and a collection of notable titles including "If You're Waiting On Me (You're Backing Up)," "Movin' Train," "Cheater's Prayer" and "Teach Me To Cheat." Barring the incongruity of a father-daughter team in cheating situations, this is about as down-home county as it gets.

HANK WILLIAMS

On The Air

PRODUCER: None listed
Polydor 827 531-1 Y-1

This album is the series of rare Williams cuts being assembled by the Country Music Foundation and annotated by Bob Pinson. Included here are cuts from various radio programs Williams appeared on between 1949 and 1952.

JAZZ/FUSION

JOANNE BRACKEEN TRIO

Havin' Fun

PRODUCER: Carl E. Jefferson
Concord Jazz CJ-280

Pianist's vivid style, previously showcased through her own mercurial compositions, is mated with a set of eight standards in a set that should buttress her fans with fresh mainstream recruits. Rhythm section of Cecil McBee and Al Foster is reliably strong.

KAZUMI WATANABE

Mobo Club

PRODUCER: Kazumi Watanabe
Gramavision 18-8506

Japanese guitarist's lively, largely electronic fusion settings yield this third Stateside outing for his Mobo band, a flexible and often involving ensemble.

BEN SIDRAN

On The Cool Side

PRODUCER: Ben Sidran
Nagenta/A&M MA-0204

Musicologist/musician Sidran puts together a collection that's essentially a homage to Hoagy Carmichael. Mostly originals, but includes covers of "Up A Lazy River," "Lover Man" and "Heat Wave."

CLASSICAL

RACHMANINOFF: SYMPHONY NO. 2

Royal Philharmonic, Previn

Teiarc CD-80113

Previn is in obvious synch with the emotional content of this romantic work, projecting its soaring melodies without inhibition. Lush, full-bodied sound. One of the label's first U.K. projects.

BIZET: 'CARMEN' SUITE/FALLA: DANCES/MORENO TORROBA: SONATINA

Los Romeros

Philips 412 609-2 (CD)

The "Carmen" tunes don't translate comfortably to guitar quartet. Much more suitable is the Falla material, particularly the "Jota," "Nana" and "Polo." In all, though, a treat for fans of the foursome.

BRAHMS: THE SONATAS FOR VIOLIN & PIANO; SONATENSATZ; 4 HUNGARIAN DANCES

Itzhak Perlman, Vladimir Ashkenazy

Angel DSB-3952

The superstar duo elbows the competition aside as it appropriates yet another major chunk of the literature. The Hungarian Dances fill out the two-disk package with charm.

MOZART: SONATAS FOR VIOLIN & PIANO (6)

Robert Mann, Yefim Bronfman

Musicmasters MMD 20077/78

That Juilliard Quartet first violinist Mann is a master chamber music player comes as no surprise. But he's partnered here with a young pianist who often takes the propulsive lead. Finely judged sound and balance.

SINGLES

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POP

PICKS

ZZ TOP

Sleeping Bag (4:02)
PRODUCER: Bill Ham
WRITERS: Gibbons, Hill, Beard
PUBLISHER: Hamstein, BMI
Warner Bros. 7-28884

Already at number 36 in its second week on the Hot 100; well within the melodic/thematic bounds of last year's "Legs".

ELTON JOHN

Wrap Her Up (4:16)
PRODUCER: Gus Dudgeon
WRITERS: Elton John, Taupin, D. Johnstone, F. Mandel, C. Morgan, P. Westwood
PUBLISHER: Intersong, ASCAP
Geffen 7-28873

Reunion with his longtime producer is one of the week's top pop radio adds and a preview of the LP "Ice On Fire"; shades of Temptations circa 1964.

JOHN COUGAR MELLENCAMP

Small Town (3:42)
PRODUCERS: Little Bastard, Don Gehman
WRITER: John Mellencamp
PUBLISHER: Riva, ASCAP
Riva 884 202-7 (c/o PolyGram)

Further feisty evocations of Midwest America; B-side is an acoustic treatment of the same song.

SHEENA EASTON

Do It For Love (3:47)
PRODUCER: Nile Rodgers
WRITERS: A. Bertel, M. Kessler
PUBLISHERS: April/Tutti Ragazza/Maz Appeal, ASCAP
EMI America B-8295 (12-inch version also available, EMI America V-19202)

Producer Rodgers leads the Scottish singer closer than ever to mainstream r&b; could repeat the pop-to-black crossover she achieved with "Sugar Walls".

CLARENCE CLEMONS AND JACKSON BROWNE

You're A Friend Of Mine (4:12)
PRODUCER: Narada Michael Walden
WRITERS: N.M. Walden, J. Cohen
PUBLISHERS: Gratitude Sky, ASCAP/Polo Grounds, BMI
Columbia 38-05660

E Street Band saxman and L.A. intellectual rediscover the pure joy of rock'n'roll, and earn the Unlikely Duo Award of the week; a celebration.

CHRISTOPHER CROSS

Charm The Snake (3:50)
PRODUCERS: Michael Omartian
WRITERS: Christopher Cross, Michael Omartian
PUBLISHERS: Pop 'n' Roll/See This House, ASCAP
Warner Bros. 7-28864

Return of a consistent AC star with a surprisingly gritty DOR patter song; keening tenor softens cynical lyrics.

JAMES TAYLOR

Everyday (3:10)
PRODUCERS: James Taylor, Peter Asher, Frank Filippetti
WRITERS: N. Petty, C. Hardin
PUBLISHER: Peer International, BMI
Columbia 38-05681

A unique voice breaks three years' silence in typically gentle fashion; the wit and style he applied to "Handy Man" in '77 renews this Buddy Holly classic.

NEW EDITION

Count Me Out (3:59)
PRODUCERS: Vincent Brantley, Rick Timas
WRITERS: V. Brantley, R. Timas
PUBLISHER: New Generation, ASCAP
MCA 52703 (12-inch version also available, MCA 23595)

Forthcoming LP "All For Love" should remedy the pop scene's sad shortage of quality bubblegum; first single has a bounce and sweetness that grownups rarely match.

ROBERT PALMER

Discipline Of Love (3:20)
PRODUCER: Bernard Edwards
WRITERS: D. Freeman, D. Batteau
PUBLISHERS: Warner-Tamerlane/Haymaker, BMI/Batteau/Black Lion, ASCAP
Island 7-99597 (c/o Atlantic)

First solo release in two years; guitar-based pop-rock tune sounds so much like his Power Station work, you'd swear there are Durans in there.

RECOMMENDED

JOHN WAITE

Welcome To Paradise (3:43)
PRODUCERS: John Waite, Stephan Gaifas
WRITER: Waite
PUBLISHER: House Of Cards, BMI
EMI America B-8278

REAL LIFE

Face To Face (3:46)
PRODUCER: Peter Henderson
WRITERS: D. Sterry, R. Zatorski
PUBLISHER: Australian Tumbleweed, BMI
MCA/Curb 52712

Techno-DOR track appears on the group's own "Flame" LP as well as in the film "Once Bitten".

MERI D. MARSHALL

My Obsession (3:03)
PRODUCER: Bob Parr
WRITERS: Bob Parr, Carol Parks
PUBLISHERS: MCA/Le Mango/Krismik, ASCAP
Atlantic 7-89503 (7-inch single; 12-inch reviewed Sept. 28)

E.G. DAILY

One Way Love (Better Off Dead) (3:31)
PRODUCER: Steve Goldstein
WRITERS: Steve Goldstein, Duane Hitchings, Craig Krampf, Eric Nelson
PUBLISHERS: Irving/Blackwood, BMI/Almo/April, ASCAP
A&M AM-2782

Capable Lauper soundalike delivers high-powered dance-rock movie theme.

3 SPEED

Once Bitten (3:40)
PRODUCER: Richie Zito
WRITERS: B. Steinberg, T. Kelly, 3 Speed
PUBLISHERS: Billy Steinberg/Denise Barry/Paws, ASCAP/BMI
MCA/Curb 52717

Serviceable DOR from the film of the same name.

BLACK

PICKS

LISA-LISA AND CULT JAM WITH FULL FORCE

Can You Feel The Beat (3:48)
PRODUCER: Full Force
WRITER: Full Force
PUBLISHER: Mokjumbi, BMI
Columbia 38-05669 (12-inch version also available, Columbia 44-05295)

The "I Wonder If I Take You Home" team continues its ground-breaking work, taming hip hop to serve melody and striking a real emotional resonance.

NEW AND NOTEWORTHY

ARTISTS UNITED AGAINST APARTHEID

Sun City (4:58)
PRODUCERS: Little Steven, Arthur Baker
WRITER: Steven Van Zandt
PUBLISHER: not listed
Manhattan B-50017 (c/o Capitol)

Little Steven's much-anticipated project showcases an overwhelming array of all-star voices, keeps up a blistering urban/dance tempo, and pulls no punches on the message. Profits go to the humanitarian/political African Fund.

BAR-KAYS

Banging The Walls (5:22)
PRODUCER: Allen A. Jones
WRITERS: Bar-Kays, Allen A. Jones
PUBLISHERS: Bar-Kays/Warner-Tamerlane, BMI
Mercury 884 232-1 (12-inch single)

Straight dance-rock, fit to give the Minneapolis brigade some stiff competition; Black radio is the group's traditional forum, but this is a pop record.

9.9

I Like The Way You Dance (3:59)
PRODUCER: Dimples
WRITERS: Dimples, B. Wilson
PUBLISHERS: Dat Richfield Kat, BMI/Songs Can Sing, ASCAP
RCA PB-14203

Followup to their breakthrough hit "All Of Me For All Of You" puts their loose, easygoing vocal sound to a clean, economical r&b track.

STARPOINT

What You Been Missin' (3:54)
PRODUCERS: Keith Diamond, Lionel Job
WRITERS: K. Diamond, J. Skinner
PUBLISHERS: Willesden/Keith Diamond/Jo Skin, BMI
Elektra 7-69588

Episodic song becomes a mini-oratorio to a slow dance beat; follows "Object Of My Desire", their highest-charting hit to date.

CHOICE M.C.'S FEATURING FRESH GORDON

Beat Of The Street (4:25)
PRODUCER: Fresh Gordon
WRITERS: B. Stallings, J. Darling, S. Dunn, K. Bazemore, G. Pickett
PUBLISHER: Tee Girl, BMI
Tommy Boy TB 871 (12-inch single)

Normal rap-scratch A-side is being eclipsed by the whimsical flip: "Gordy's Groove" quick-cuts from hip hop to doo wop to the theme from the Andy Griffith Show. Contact: (212) 722-2211.

RECOMMENDED

PAUL HARDCASTLE

Forest Fire (3:55)
PRODUCER: Paul Hardcastle
WRITER: P. Hardcastle
PUBLISHER: Oval, PRS
Profile PRO-5082 (12-inch version also available, Profile PRO-7082)

All-instrumental dance music from his nearly-year-old "Rain Forest" LP. Contact: (212) 582-3555.

BRASS CONSTRUCTION

Zig Zag (4:35)
PRODUCER: Randy Muller
WRITER: Randy Muller
PUBLISHER: One To One, ASCAP
Capitol V-15208 (12-inch single)

KURTIS BLOW

If I Ruled The World (7:09)
PRODUCER: Kurtis Blow
WRITERS: K. Blow, D. Reeves, AJ Scratch
PUBLISHERS: Kuwa/Davy D, ASCAP
Mercury 884 269-1 (12-inch single)

ALEEMS

Confusion (3:41)
PRODUCERS: T. Aleem, T. Aleem
WRITERS: T. Aleem, T. Aleem
PUBLISHER: West Kenya, ASCAP
Atlantic 7-89482 (12-inch version also available, Atlantic 0-86840)

Previously issued (and charted, for 12-inch sales) on N.I.A. Records; reviewed June 29.

BOHANNON

South Africa (4:12)
PRODUCER: Hamilton F. Bohannon
WRITER: Hamilton F. Bohannon
PUBLISHER: April Bohannon, ASCAP
Compleat CP-148 (c/o PolyGram)

COUNTRY

PICKS

JUICE NEWTON

Hurt (3:41)
PRODUCER: Richard Landis
WRITERS: Jimmy Crane, Al Jacobs
PUBLISHER: CBS, ASCAP
RCA PB-14199

Torchy ballad (previously cut by such disparate stylists as Timi Yuro, Elvis Presley and Connie Cato) provides a total change of pace from "You Make Me Want To Make You Mine."

MARIE OSMOND

There's No Stopping Your Heart (2:51)
PRODUCER: Paul Worley
WRITERS: M. Brook, C. Karp
PUBLISHERS: Mother Tongue/Flying Cloud, ASCAP/BMI
Capitol B-5521

Osmond follows her melancholy "Meet Me In Montana" chart-topper (with Dan Seals) with this breezy, bouncy, pop-sounding love song.

JUDY RODMAN

I Sure Need Your Lovin' (2:26)
PRODUCER: Tommy West
WRITERS: Billy Aerts, Judy Rodman
PUBLISHER: Uncle Artie, ASCAP
MTM B-72061 (c/o Capitol)

A thoroughly sassy and straightforward Rodman puts love in its right place and time, all to a chanting delivery and pulsating beat.

RECOMMENDED

DAVID ALLAN COE

I'm Gonna Hurt Her On The Radio (2:38)
PRODUCER: Billy Sherrill
WRITERS: M. McAnally, T. Brasfield
PUBLISHERS: Rick Hall/Beginner, ASCAP
Columbia 38-05631

A performer's perfect solution for revenge in a jilted situation.

MAINES BROTHERS BAND

Some Of Shelly's Blues (2:51)
PRODUCER: Jerry Kennedy
WRITER: Michael Nesmith
PUBLISHER: Screen Gems-EMI, BMI
Mercury 884 228-7

High-voltage remake of one of the Nitty Gritty Dirt Band's earliest hits.

BOBBY BARE

Reno And Me (3:21)
PRODUCER: Randy Scruggs
WRITERS: J. Hadley, K. Welch
PUBLISHERS: Tree/Cross Keys, BMI/ASCAP
EMI America B-8296

The joys and wisdom of wanderlust, recited in Bare's best laconic manner.

MALCHAK & RUCKER

I Could Love You In A Heartbeat (3:10)
PRODUCERS: Bob McCracken, Johnny Rutenschroer
WRITERS: Spady Brannan, Tom Schuyler
PUBLISHERS: DebDave/Briarpatch/Mallven, ASCAP
Alpine APS-001

Bass-driven hooks and impeccably blended vocals highlight the latest gem from this up-and-coming duo. Label based in Nashville.

DAVID HOUSTON

She's Lovin' Me Home Tonight (3:25)
PRODUCERS: Tillman Franks, Roy Haws, A.V. Mittelstedt, Michael E. Ousley, Lonnie Wright
WRITERS: Dave Gibson, Roger Murrach
PUBLISHERS: Silverline/Tom Collins, ASCAP
CBT 9205

Contact: (214) 586-6981.

JAY CLARK

Love Gone Bad (2:56)
PRODUCER: Bill Walker
WRITER: Jay Clark
PUBLISHERS: NCS/Wiljex, ASCAP
Concorde CR-301-NSD

A hangover, a heartache, and a song that makes them worth hearing about. Contact: NSD, Nashville.

DANCE

PICKS

BOOGIE BOYS

You Ain't Fresh (4:22)
PRODUCERS: Ted Currier, David Spradley
WRITERS: Stroman, Melloy, Currier, Sherrif
PUBLISHER: Lifa, BMI
Capitol V-15207 (12-inch single; 7-inch reviewed Oct. 19)

SYLVESTER

Lovin Is Really My Game (6:48)
PRODUCERS: Ken Kessie, Morey Goldstein
WRITERS: Belita Woods, Tranita Womack
PUBLISHER: Interior, BMI
Megatone MT-134 (12-inch single)

High-altitude falsetto and hi-NRG beat combine for a classic disco sound; B-side, "Talking Love Into My Own Hands" is equally upbeat. Contact: (415) 621-7475.

RECOMMENDED

MAGAZINE 60

Don Quichotte (6:29)
PRODUCER: not listed
WRITERS: J.L. Drion, D. Regiacorte
PUBLISHER: R.K.M.
Baja B-54 (12-inch single)

Mostly-instrumental synth doodlings; Faltermeyer and Hardcastle visit the Costa Del Sol. Contact: (213) 656-0970.

TRICKY TEE

Johnny The Fox (5:24)
PRODUCER: Mantronik
WRITERS: Mantronik, Tricky Tee
PUBLISHER: Beach House, ASCAP
Sleeping Bag SLX-0016 (12-inch single)

Hard hip hop, all rhythm, rap and scratch. Contact: (212) 724-1440.

MODERN TALKING

You're My Heart, You're My Soul (5:33)
PRODUCER: Dieter Bohlen
WRITER: D. Bohlen
PUBLISHERS: Welk/Intersong, ASCAP
RCA PD-14222 (12-inch single; 7-inch version also available, RCA PB-14221)

Continental AC/disco, slightly exotic.

WINANS

Let My People Go (7:28)
PRODUCER: Marvin Winans
WRITERS: M. Winans, B. Hankerson, C. Winans
PUBLISHERS: Skeco/Carjundee/Barjoshia
Qwest O-20388 (c/o Warner Bros.) (12-inch single; 7-inch reviewed Oct. 19)

AC

RECOMMENDED

JULIO IGLESIAS

Ni Te Tengo, Ni Te Olvido (4:01)
PRODUCER: Ramon Arcusa
WRITER: L. Gardey
PUBLISHERS: CBS Songs Holland/Pop Songs Rotterdam, ASCAP
Columbia 38-05671

OTHER RELEASES

POP

LABYRINTH FEATURING JULIE LOCO *Help Me Out*
21 Records 7-99601 (c/o Atlantic)

DOUG CAMERON *Mona With The Children*
Gold Mountain GS 82019 (c/o A&M)

DAVIS DELUXE *(If I'd Have Been An) L.A. Baby/Hollywood Kid*
Hit H-BR-2203. Contact: (615) 255-0540.

BILLY "T" *Brink Of Disaster*
SRO 216. Contact: (404) 998-4849.

CODE OF THE WEST *Dangerous Roadhouse Blues*
Sonic Arts (no number). Contact: P.O. Box 9602, Berkeley, Calif. 94709.

HOY BOY AND THE DOYS *Two Kinds Of Tears*
Knotty Pine (no number). Contact: (212) 228-6508.

MICHAEL PACHECO *All Of Me*
Cadena SPTT 5175. Contact: (603) 752-1117.

BLACK

SLY AND ROBBIE *Get To This, Get To That*
Island 7-99593 (c/o Atlantic)
(Continued on page 85)

TOP POP ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
1	1	1	21	DIRE STRAITS ▲ ²	WARNER BROS. 25264 (8.98) (CD)	9 weeks at No. One BROTHERS IN ARMS
2	2	4	31	WHITNEY HOUSTON ▲	ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
3	7	28	3	SOUNDTRACK	MCA 6150 (9.98)	MIAMI VICE
4	6	6	7	JOHN COUGAR MELLENCAMP	RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
5	3	3	31	TEARS FOR FEARS ▲ ²	MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
6	4	2	16	STING ▲	A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
7	5	5	71	BRUCE SPRINGSTEEN ▲ ⁸	COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
8	8	8	16	HEART ▲	CAPITOL ST-12410 (8.98)	HEART
9	12	—	2	STEVIE WONDER	TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
10	9	7	49	BRYAN ADAMS ▲	A&M SP5013 (8.98) (CD)	RECKLESS
11	11	10	34	PHIL COLLINS ▲ ³	ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
12	10	9	15	BILLY JOEL	COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
13	13	15	7	LOVERBOY	COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
14	16	21	23	FREDDIE JACKSON ▲	CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
15	15	13	46	KOOL & THE GANG ▲	DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
16	18	18	14	ARETHA FRANKLIN ●	ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
17	17	17	19	READY FOR THE WORLD ●	MCA 5594 (8.98) (CD)	READY FOR THE WORLD
18	14	11	51	WHAM! ▲ ³	COLUMBIA FC39595 (CD)	MAKE IT BIG
19	19	19	15	A-HA	WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
20	21	22	23	PAUL YOUNG ●	COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
21	26	33	5	DARYL HALL & JOHN OATES	RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
22	23	16	48	MADONNA ▲ ⁵	SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
23	20	12	14	SOUNDTRACK ●	MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
24	22	14	16	MOTLEY CRUE ▲	ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
25	30	39	4	KISS	MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
26	24	20	15	COREY HART ●	EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
27	27	27	12	THE POINTER SISTERS ▲	RCA AJL1-5487 (8.98) (CD)	CONTACT
28	32	32	23	THE HOOTERS	COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
29	29	23	16	SCORPIONS ●	MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
30	28	25	25	PRINCE & THE REVOLUTION ▲ ²	PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
31	33	30	17	TALKING HEADS ●	SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
32	25	24	21	NIGHT RANGER ●	CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
33	31	26	23	EURYTHMICS ▲	RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
34	34	29	9	DIO	WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
35	45	—	2	THE THOMPSON TWINS	ARISTA AL8-8276 (8.98)	HERE'S TO FUTURE DAYS
36	43	66	4	STARSHIP	GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
37	44	55	4	ABC	MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
38	38	31	18	RATT ▲	ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
39	42	76	3	STEVIE RAY VAUGHAN	EPIC FE 40036	SOUL TO SOUL
40	35	35	11	CHEAP TRICK	EPIC FE 39592	STANDING ON THE EDGE
41	37	38	16	SOUNDTRACK	ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
42	36	36	9	JOHN WAITE	EMI-AMERICA ST-17164 (8.98)	MASK OF SMILES
43	39	34	62	BILLY OCEAN ▲ ²	JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
44	55	60	9	MR. MISTER	RCA NFL1-8045 (8.98)	WELCOME TO THE REAL WORLD
45	47	56	14	ORCHESTRAL MANOEUVERS IN THE DARK	A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
46	49	51	46	DON HENLEY ▲	GEFFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
47	41	41	29	THE POWER STATION ▲	CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION
48	40	40	11	UB40	A&M/VIRGIN SP 6-65090/A&M (6.98)	LITTLE BAGGARIDDIM
49	46	46	21	JOHN CAFFERTY/BEAVER BROWN BAND	SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
50	50	44	28	HOWARD JONES ●	ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
51	87	—	2	MORRIS DAY	WARNER BROS. 25265 (8.98)	COLOR OF SUCCESS
52	54	54	8	YNGWIE MALMSTEEN	POLYDOR 825 733-1/POLYGRAM (8.98)	MARCHING OUT
53	60	119	3	DIANA ROSS	RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
54	56	59	9	BOOGIE BOYS	CAPITOL ST-12422 (8.98)	CITY LIFE
55	63	67	10	MARILLION	CAPITOL ST-12431 (8.98)	MISPLACED CHILDHOOD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
56	51	43	72	TINA TURNER ▲ ⁴	CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
57	69	142	3	ROGER DALTRY	ATLANTIC 81269	UNDER A RAGING MOON
58	48	42	18	R.E.M. I.R.S. 5592/MCA (8.98) (CD)		FABLES OF THE RECONSTRUCTION
59	61	70	6	SQUEEZE	A&M SP-5085 (8.98)	COSI' FAN TUTTI FRUTTI
60	85	137	3	EDDIE MURPHY	COLUMBIA FC 39952 (CD)	HOW COULD IT BE
61	52	37	11	GODLEY & CREME	POLYDOR 825 981-1/POLYGRAM (8.98)	THE HISTORY MIX VOL. I
62	59	45	8	MICHAEL MCDONALD	WARNER BROS. 25291 (8.98) (CD)	NO LOOKIN' BACK
63	57	57	24	BON JOVI ●	MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
64	70	90	4	MAURICE WHITE	COLUMBIA FC 39883 (CD)	MAURICE WHITE
65	65	68	6	BILLY CRYSTAL	A&M SP-5096 (8.98)	MAHVELOUS
66	53	53	6	SHEILA E.	PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
67	66	49	20	AMY GRANT ●	A&M SP-5060 (8.98)	UNGUARDED
68	64	48	15	AC/DC ●	ATLANTIC 81263 (9.98) (CD)	FLY ON THE WALL
69	58	47	32	DEBARGE ●	GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
70	62	62	8	THE FAMILY	PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
71	79	85	39	KLYMAXX	MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
72	77	80	6	THE ROMANTICS	NEMPEROR FZ 40106/EPIC	RHYTHM ROMANCE
73	73	81	16	CAMEO	ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98) (CD)	SINGLE LIFE
74	NEW			KATE BUSH	EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
75	75	61	16	COCK ROBIN	COLUMBIA BFC 39582 (CD)	COCK ROBIN
76	68	58	33	JESSE JOHNSON'S REVUE ●	A&M SP-6-5024 (6.98) (CD)	JESSE JOHNSON'S REVUE
77	67	50	11	THE MOTELS	CAPITOL ST 12378 (8.98)	SHOCK
78	94	95	17	RENE & ANGELA	MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
79	71	63	36	SADE ▲	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
80	116	169	3	CHEECH & CHONG	MCA 5640 (8.98)	GET OUT OF MY ROOM
81	74	74	12	THE MANHATTAN TRANSFER	ATLANTIC 81266 (8.98) (CD)	VOCALESE
82	82	87	7	9.9	RCA NFL1-8049 (8.98)	9.9
83	88	86	105	PHIL COLLINS ▲	ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
84	72	52	9	LISA LISA/CULT JAM WITH FULL FORCE	COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
85	106	136	4	THE CURE	ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
86	84	78	30	LUTHER VANDROSS ▲	EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
87	81	71	23	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
88	109	117	6	BOBBY WOMACK	MCA 5617 (8.98)	SO MANY RIVERS
89	83	73	16	DEAD OR ALIVE	EPIC BFE 40119	YOUTH QUAKE
90	95	100	6	SAGA	PORTRAIT BFR 40145/EPIC	BEHAVIOUR
91	78	65	108	HUEY LEWIS & THE NEWS ▲ ⁶	CHRYSALIS FV 41412 (CD)	SPORTS
92	90	82	42	SOUNDTRACK ▲ ²	MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
93	93	96	52	GLENN FREY ●	MCA 5501 (8.98) (CD)	THE ALLNIGHTER
94	98	113	6	FIVE STAR	RCA NFL1-8052 (8.98)	LUXURY OF LIFE
95	97	75	8	NEIL YOUNG	GEFFEN GHS 24068/WARNER BROS. (8.98)	OLD WAYS
96	91	77	29	TOM PETTY AND THE HEARTBREAKERS ▲	MCA 5486 (8.98) (CD)	SOUTHERN ACCENTS
97	76	69	35	GEORGE THOROGOOD ●	EMI-AMERICA ST-17145 (8.98)	MAVERICK
98	99	103	113	MADONNA ▲ ²	SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
99	80	64	10	SOUNDTRACK	CAPITOL SWAN 12429 (9.98)	MAD MAX BEYOND THUNDERDOME
100	89	89	54	U2 ▲	ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
101	133	173	3	JOHN BUTCHER AXIS	CAPITOL ST-12425 (8.98)	ALONG THE AXIS
102	86	83	33	THE MARY JANE GIRLS ●	GORDY 6092GL/MOTOWN (8.98) (CD)	ONLY FOUR YOU
103	154	—	2	KENNY ROGERS	RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
104	92	72	9	FAT BOYS	SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
105	104	108	12	PATTI LABELLE	P.I.R. FZ 40020/EPIC	PATTI
106	96	84	37	DEPECHE MODE	SIRE 25194-1/WARNER BROS. (8.98) (CD)	SOME GREAT REWARD
107	107	79	15	Y&T	A&M SP-5076 (8.98)	OPEN FIRE
108	102	91	28	'TIL TUESDAY ●	EPIC BFE 39458 (CD)	VOICES CARRY
109	101	99	12	LAURA BRANIGAN	ATLANTIC 81265 (8.98) (CD)	HOLD ME
110	117	121	93	PHIL COLLINS ▲	ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING

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.

Nashville Hosting Gospel Workshop

NASHVILLE ASCAP will sponsor a gospel songwriting workshop at its headquarters here, beginning Nov. 12. The workshop will meet from 7-9 p.m. on four consecutive Tuesdays.

Workshop leaders are Niles Borop, co-writer of "Via Dolorosa" and "Proclaim The Glory Of The Lord," and Dick and Melodie Tunney, writers of "Sound His Praise," "O Mighty The Lord" and "How Excellent Is His Name."

Applicants must send a resume and a cassette with two original songs to ASCAP Gospel Workshop, Two Music Square West, Nashville 37203. There is no charge for the workshop, and anyone may apply to participate.

New

Companies

Stem Records, formed by Steven Glanstone and Sonny Curtis. First release is "I Think I'm In Love" by Sonny Curtis. 50 Music Square West, Suite 907, Nashville, Tenn. 37203; (615) 327-1493.

Louvre Records, formed by Peter Napoliello. Label will specialize in AOR, pop and 12-inch dance records. First release is "Body And Soul" by Solitaire. 8033 Sunset Blvd., Suite 797, Los Angeles, Calif. 90046; (213) 650-6765.

Stratagem Records, an independent label, formed by C.M. Wilbanks and others. First release is the album "No Lullabies" by Mania. 6001 Savoy, Suite 205, Houston, Tex. 77036; (512) 396-5957.

Wolfe Records Inc., a full service record company currently emphasizing rock-oriented material, formed by William Haigh, Robert Leece and Brian Kushner. First release is the album "Tangier" by the group Tangier. 5 E. Somerdale Rd., Somerdale, N.J. 08083; (609) 435-1818.

Ragtime Productions, formed by Jack Hill and Johnny Goosby. Company is currently accepting demos for recording, songs for publishing and new acts for promotions. Publishing company, Bartow Music Inc., is affiliated with BMI. Rt. 6 Oakland Heights Westview Dr., Cartersville, Ga. 30120; (404) 382-1442.

The Erv Woolsey Agency Inc., a new talent agency, formed by Erv Woolsey. First signing is MCA artist George Strait. 1000 18th Ave. South, Nashville, Tenn. 37212; (615) 329-2402.

Discos MAS International, an independent record label specializing in Latin music, formed by Jake Salazar and Lee N. Marcus. First release is the album "Te Quiero Tanto" ("I Love You Truly") by Salvador Torres. P.O. Box 27173, Detroit, Mich. 48227; (313) 837-1390.

EXECUTIVE TURNTABLE

(Continued from page 4)

Bennett to vice president of purchasing and **Chip Cappelletti** to director of store planning. Bennett was director of purchasing. Cappelletti was store planning, design and construction administrator.

Sounds Good Music in Hawthorne, Calif. appoints **Tom Wiggins** Compact Disc sales representative. He was with the Bromo chain in Houston.

HOME VIDEO. **Bud Schaffer**, founder of the Beverly Hills-based Magnum Entertainment, resigns as chairman of the board and chief executive officer. He will be succeeded by **Ed Walsh**, who was simultaneously named president of the company. Walsh was executive vice president.

Arnie Orleans joins International Video Entertainment in Canoga Park, Calif. as vice president of marketing and sales for the firm's general release division. He was division vice president of sales and distribution for RCA/A&M Records.

Vestron Video names **Susan Senk** vice president of publicity and promotion in Stamford, Conn. She was vice president of creative services for Vestron Video International in London. In addition, the company appoints **Melissa Hoffman** director of specialty programs and promotes **Kathy Bergin** to manager of merchandising services. Hoffman joins from L.B.S. Communications, where she was vice president of children's programming. Bergin was creative services coordinator.

Bill Mechanic is promoted to senior vice president of Walt Disney Pictures' newly formed video division in Burbank. He was vice president of pay television sales.

PRO AUDIO/VIDEO. **Joan V. Silver** is promoted to president of Reeves A/V Systems in New York. She was vice president and general manager.

John Carroll joins the editing staff at the Hollywood division of Unitel Video. He was with CCR Video.

Stephen H. Lesser is appointed East Coast regional sales manager for the magnetic tape division of the JVC Co. of America in Elmwood Park, N.J. He was Eastern regional sales manager for the consumer tape division of TDK.

Stanton Magnetics ups **Jack O'Donnell** to national sales manager in New York. He was U.S. regional sales manager.

PUBLISHING. **Deborah Dill** is named director of writer relations for the Qwest Music Group in Los Angeles. She's been with the company for the past year.

Alison Witlin is promoted to the newly created post of professional manager at Unicity Music in Los Angeles. She was assistant to the vice president.

TRADE GROUPS. The Greater Philadelphia Chapter of the Black Music Assn. names **Bruce Webb** public relations director. He is owner of Webb's Department Store and entertainment editor of Scoop Newspaper.

RELATED FIELDS. **Lee Lamont** is promoted to president of ICM Artists Ltd. in New York. She was executive vice president.

MTV Networks makes the following appointments in New York: **Kevin Hamburger** as vice president of audio/video engineering; **Jeannie Yost**, director of music programming for MTV: Music Television; **Eleo Kaemmerer**, director of on-air promotion/program services for VH-1/Video Hits One; and **William Chardavoyne**, vice president, controller. Hamburger was director of audio/video engineering. Yost was manager of music programming. Kaemmerer was managing producer, on-air promotion. Chardavoyne joins from Arthur Young & Co.

BLANK TAPE ROYALTY RATE DEFENDED

BY IRV LIGHTMAN

NEW YORK The music industry must convince both Congress and the record-buying consumer that passage of legislation that would funnel royalty payments on blank tape and recorders back to the industry is in the best interests of all.

This public relations effort is crucial to Congressional sanction of such bills now pending in the House and Senate, panelists told members of the Music Publishers Forum here Monday, Oct. 7.

The panelists, some of whom passionately defended the need to maintain creativity by recapturing monies lost to home taping, were Irwin Robinson, president of Chappell/Intersong Music; Stan Gortikov, president of the Recording Industry Assn. of America (RIAA); George David Weiss, president of The Songwriters Guild; and Paul Drolet, legislative assistant to Rep.

Bruce Morrison (D-Conn.), who introduced the House version of the audio royalty bill and could not appear as a panelist as originally scheduled.

Gortikov, who cited examples of TDK advertising what he described as "no longer subtle" in detailing the home taping capabilities of the company's various blank tape formulations, appeared to capture the essence of gaining greater consumer awareness of industry's point of view. He told of his appearance at a focus group involving a group of high school students in Virginia.

"All of the students were against a royalty with all the cliché arguments," Gortikov told the audience. "After the issue was presented, the conversion factor was 100% for a one-half-cent per minute royalty charge on blank tape, while 80% went along with a one-cent-per-minute fee." The latter royalty fee is included in both the House and Senate

versions of the audio royalty bill.

Beyond the issue of gaining passage of a royalty bill, a post-passage concern was raised by Julie Lipsius, a member of the audience who operates Lipservice, a smaller publisher representation firm. She was concerned, she said, that eventual distribution of royalty funds might find the smaller publisher out in the cold.

The Songwriters Guild's Weiss replied that his own organization represented many songwriters with modest income, and that the main issue now was passage of the bills. Ed Murphy of the National Music Publishers Assn. (NMPA) rose to declare that the publisher group would vigorously defend the rights of smaller music publishers in the distribution process.

Gortikov said the notion of the legislation being anti-consumer was "baloney." "It's not an anti-consumer issue," he maintained. "Immense

profits [by blank tape manufacturers] are rooted not only in their skills, but your skills as well. The cassette is worthless unless your skills are placed" on them.

Gortikov later estimated that total royalty payments could, by current price structures, amount to \$200 million a year, while Chappell/Intersong's Robinson projected that about \$76 million of that figure would be available for distribution to writers and publishers.

To underscore the public relations value of both legislative and consumer contact, panelists agreed that they would make themselves available to various media for discussion of the subject. Representatives of both the NMPA and the RIAA were on hand to distribute literature and mail-in cards on behalf of the legislation.

...newslines...

HAL LEONARD PUBLISHING has become the exclusive distributor of print music from MCA Music. Formerly handled by Belwin Mills, MCA's print catalog totals 1,300 publications, including both pop and serious music repertoire. MCA Music is also fed music by Universal Pictures, part of the MCA Inc. conglomerate. Hal Leonard, notes its president Keith Mardak, has represented MCA in the educational market for a number of years.

SID BERNSTEIN, the veteran music man, says he's accepting requests for consultation within the entertainment business. Bernstein gained widespread fame as the man who brought the Beatles to America in 1964, and later worked with such acts as the Young Rascals, the Rolling Stones and the Moody Blues. Bernstein, who is president of The New York Music Co., can be reached at (212) 980-1485.

Lifelines

LIFE

Boy, Jeremy Lance, to **Peter and Donna Gordon**, Sept. 12 in Connecticut. He is president of Thirsty Ear Communications in New York.

Girl, Tiana Deidre, to **Stevie and Cheri Woods**, Sept. 25 in Los Angeles. He is a singer and musician. She is an actress.

Boy, Eric David, to **Steven and Stacey Lense**, Sept. 25 in Westbury, N.Y. He is drummer for the band Shar & the Boys.

Boy, Ian Llewellyn, to **Julie and Scott Maclellan**, Sept. 26 in Chattanooga, Tenn. He is president/owner/producer of Pyramid Enterprises' Eye Recording Studio and president/owner of Amor Records, both of Lookout Mountain, Tenn.

Boy, Alexander Michael, to **Katie and Steve Greenberg**, Sept. 30 in New York. She is with the a&r department of RCA Records. He is president of Steve Greenberg Video Productions.

MARRIAGES

Bruce Garfield to **Merril Greene**, Sept. 21 in New York. He is vice president of a&r at Manhattan Records.

Larry Sonin to **Beverly Lewis**, Sept. 29 in New York. He is president of Pricerite Entertainment Corp., a New York record exporter.

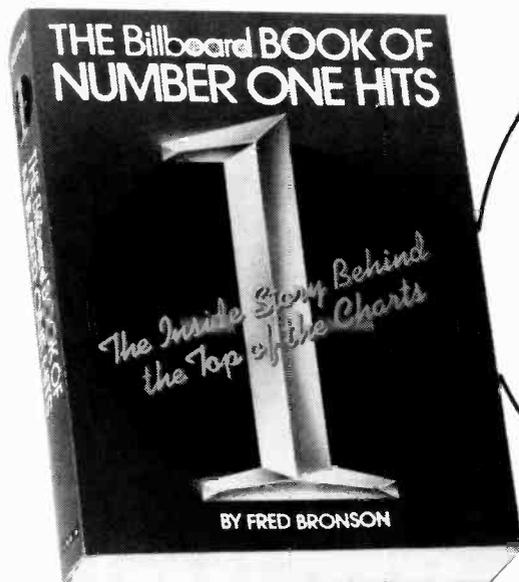
Howard Gabriel to **Sheryl Goldberg**, Oct. 6 in New York. He is vice president of Important Records in Jamaica, N.Y., an independent distributor and owner of the Combat and Relativity labels.

Wayne Nichols to **Ann Johnson**, Oct. 12 in Eureka Springs, Ark. He is Warner Bros. sales representative in Dallas.

Steve Bramberg to **D'arianne Yudin**, Oct. 13 in Woodstock, N.Y. He is general manager of Bearsville Studios there. She is a professional makeup artist and hair stylist for music videos and film.

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COUNTRY CD BUSINESS PICKING UP

(Continued from page 4)

their careers to indicate a demand for CDs."

By the same token, record companies are selecting their CD production slots carefully, since manufacturing capabilities for CDs are still limited. Most labels attempt to balance their country CD releases between popular greatest hits compilations and new titles on acts who generally will sell gold.

Radio stations are also purchasing country Compact Disc titles. Waxworks' Guilfoil mentions several program directors in his market who regularly buy country CDs and play them on the air to woo listeners to the station.

While country CD titles still lag behind those in other genres, the gap has been significantly shortened in the past year. MCA is the only Nashville label which automatically records all its product digitally, shipping the masters to Los Angeles for future CD scheduling.

CBS has been particularly active in the CD field, releasing titles on Chet Atkins, Rosanne Cash, Charlie

Daniels, Merle Haggard, George Jones, Ricky Skaggs, David Allan Coe and Exile. Special CD compilations are available on Crystal Gayle, Larry Gatlin (a 70-minute extended collection) and David Allan Coe.

Ricky Skaggs' new "Live In London" album will be released on CD this fall, close to the LP's street date. So will Willie Nelson's new "Half Nelson."

Says Jerry Shulman, CBS's vice president of marketing development: "We are very serious about keeping up with country Compact Disc releases. They aren't yet among our best sellers, because country buyers aren't the first ones on their block with CD players. But we want to be No. 1 in country."

Predictably, Willie Nelson is outstripping his closest country competitors at CBS—but his "Stardust" is also selling as well as CD titles by Journey and Barbra Streisand, according to Shulman. MCA says the Oak Ridge Boys' "Greatest Hits, Vol. II" has already sold better than half of all MCA's other CD titles and is backordered.

Excluding Latin and classical titles, a full 26 of RCA's 94 available CD titles belong to country artists, with Alabama, Ronnie Milsap, the Judds and Kenny Rogers leading the pack. With the release of its new Christmas album, Alabama now claims seven CDs; Waylon Jennings has six; Milsap has seven; Kenny Rogers, Dolly Parton and Sylvia each have three; and Charley Pride has two.

MCA's original cast album for Broadway's Tony Award-winning "Big River" was recorded in Nashville and is being released almost simultaneously as both LP and CD. George Strait became the first artist in MCA's history to have a new album simultaneously issued in LP and CD format with his new "Something Special."

"We've never done a simultaneous CD release before, even in rock," notes MCA's Crawford, adding that it took months of extensive pre-planning to pull off the effort.

Also due from MCA is a 15-cut, CD-only compilation featuring Merle Haggard's greatest hits previously released on separate LP disks. Crawford refers to it as a "value added set," since it will retail for the normal price. If it's successful, he expects more CD-only packages to follow.

Sparrow Records Pacts With Capitol

LOS ANGELES The Sparrow Corp. is the latest contemporary Christian music label to sign a distribution agreement with a major, having entered into a longterm distribution and cross-marketing deal with Capitol. The deal is designed to enhance Sparrow's profile in the secular market, but won't affect the label's exclusive distribution within the Christian bookstore market.

The relationship will also give Capitol and the EMI family of labels the opportunity to market their own artists and catalog through Sparrow's distribution in the Christian bookstore market, according to Don Zimmermann, Capitol Records' president.

Dennis White, executive vice president of Capitol Records Group Services, notes that the deal isn't confined to contemporary Christian music. "With Sparrow's long-range plans in the area of new rock via such acts as the Rez Band and Steve Taylor, and their commitment to the Meadowlark and Children's series, we're looking forward to a diverse association," he says.

RCA MAPS INTERNATIONAL PUSH FOR MANILOW

(Continued from page 6)

amount of energy and a very big desire to be No. 1 everywhere in the world," Menendez says. "And he's willing to put in an awful lot of time. It's not just records, but followup promotion to support the records, and later on concerts.

"We're full of admiration for his follow-through. It's one thing to say 'I want something' and another thing to go out and get it."

Menendez stresses that Manilow's emphasis is still on the U.S. "He's making a commitment to worldwide success without giving up one inch of his American market, because you can never, ever give up your base. There's no way we're going to jeopardize our American success for other things. We can have it all if properly done and organized." The global effort is being orga-

nized by RCA a&r consultant Steve Wax, who's working with RCA's Latin American and European Groups, and with John Ford, the label's division vice president for the U.S. and Canada.

Manilow's manager Garry Kief, president of Stiletto Ltd., notes that RCA's international emphasis was one of the reasons the singer decided to sign with the label.

"A lot of the appeal of RCA was their international base," he says. "In the last few years we've done an awful lot of work to go into the international markets, and RCA is really strong there.

"The frustration has been that we've had very successful concert tours in quite a few territories, and yet the record sales weren't compatible."



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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	114	32	GO WEST	CHRYSLIS FV 41495 (8.98) (CD) GO WEST
112	112	112	89	BRUCE SPRINGSTEEN	COLUMBIA JC 33795 (CD) BORN TO RUN
113	114	116	106	SOUNDTRACK	MOTOWN 6062ML (8.98) (CD) THE BIG CHILL
114	120	125	9	RONNIE MILSAP	RCA AHL 1-5425 (8.98) (CD) GREATEST HITS VOL. 2
115	115	118	6	THE BAR-KAYS	MERCURY 824 727-1/POLYGRAM (8.98) BANGING THE WALL
116	122	107	18	BRYAN FERRY	WARNER BROS. 25082 (8.98) (CD) BOYS AND GIRLS
117	139	177	3	MARSHALL CRENSHAW	WARNER BROS. 25319 (8.98) DOWNTOWN
118	138	160	4	STARPOINT	ELEKTRA 60424 (8.98) (CD) RESTLESS
119	119	120	6	NICK LOWE & HIS COWBOY OUTFIT	COLUMBIA FC 39958 THE ROSE OF ENGLAND
120	142	175	5	STRYPER	ENIGMA 72077 (8.98) SOLDIERS UNDER COMMAND
121	121	126	6	ANDRE CYMONE	COLUMBIA FC 40037 (CD) A.C.
122	118	93	17	JIMMY BUFFETT	MCA 5600 (8.98) THE LAST MANGO IN PARIS
123	108	88	40	JOHN FOGERTY	WARNER BROS. 1-25203 (8.98) (CD) CENTERFIELD
124	100	94	18	AIR SUPPLY	ARISTA AL8-8283 (CD) AIR SUPPLY
125	153	—	2	WYNTON MARSALIS	COLUMBIA FC 40009 (CD) BLACK CODES (FROM THE UNDERGROUND)
126	126	102	11	X	ELEKTRA 60430 (8.98) AIN'T LOVE GRAND
127	124	115	50	TEARS FOR FEARS	MERCURY 811 039-1/POLYGRAM (8.98) (CD) THE HURTING
128	128	106	57	SURVIVOR	SCOTTI BROS FZ 39578/EPIC (CD) VITAL SIGNS
129	110	110	7	JENNIFER HOLLIDAY	GEFFEN 24073/WARNER BROS. (8.98) SAY YOU LOVE ME
130	131	132	58	TALKING HEADS	SIRE 1-25186/WARNER BROS. (8.98) (CD) STOP MAKING SENSE
131	127	122	20	SUZANNE VEGA	A&M SP 6-5072 (6.98) SUZANNE VEGA
132	176	—	4	SCRITTI POLITTI	WARNER BROS. 25302 (8.98) CUPID AND PSYCHE 85
133	113	98	15	JEFF BECK	EPIC 39483 (CD) FLASH
134	103	101	29	KATRINA AND THE WAVES	CAPITOL ST-12400 (8.98) KATRINA AND THE WAVES
135	123	97	36	RUN-D.M.C.	PROFILE PRO1205 (8.98) (CD) KING OF ROCK
136	132	111	25	RICK JAMES	GORDY 6135GL/MOTOWN (8.98) GLOW
137	137	123	101	THE POINTER SISTERS	PLANET BEL 1-5410/RCA (9.98) (CD) BREAK OUT
138	130	130	18	SPYRO GYRA	MCA 5606 (8.98) (CD) ALTERNATING CURRENTS
139	125	127	6	AL JARREAU	WARNER BROS. 25331 (8.98) (CD) IN LONDON
140	155	188	3	TODD RUNDGREN	WARNER BROS. 25128 (8.98) A CAPPELLA
141	129	133	99	U2	ISLAND 90127/ATLANTIC (5.98) UNDER A BLOOD RED SKY
142	105	105	9	SOUNDTRACK	MCA 6146 (9.98) WEIRD SCIENCE
143	143	144	22	W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON	COLUMBIA FC 40056 HIGHWAYMAN
144	146	149	20	MICHAEL FRANKS	WARNER BROS. 25275 (8.98) SKIN DIVE
145	152	152	18	GINO VANNELLI	HME BFW 40077/CBS ASSOCIATED BLACK CARS
146	NEW	▶		TOMMY SHAW	A&M SP-5097 (8.98) WHAT IF
147	135	124	26	YNGWIE MALMSTEEN	POLYDOR 825 324-1/POLYGRAM (8.98) RISING FORCE
148	NEW	▶		RAY PARKER JR.	ARISTA AL8-8280 (8.98) SEX AND THE SINGLE MAN
149	145	135	55	DOKKEN	ELEKTRA 60376 (8.98) (CD) TOOTH & NAIL
150	150	153	4	QUARTERFLASH	GEFFEN GHS 24078/WARNER BROS. (8.98) (CD) BACK INTO BLUE
151	141	143	121	U2	ISLAND 90067/ATLANTIC (8.98) (CD) WAR
152	156	159	595	PINK FLOYD	HARVEST SMAS 11163/CAPITOL (8.98) (CD) DARK SIDE OF THE MOON
153	134	104	17	LOOSE ENDS	MCA 5588 (8.98) A LITTLE SPICE
154	140	131	68	PRINCE & THE REVOLUTION	WARNER BROS. 25110-1 (8.98) (CD) PURPLE RAIN
155	158	161	5	DURELL COLEMAN	ISLAND 90293/ATLANTIC (8.98) DURELL COLEMAN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	149	134	28	KENNY LOGGINS	COLUMBIA FC 39174 (CD) VOX HUMANA
157	162	163	24	ATLANTIC STARR	A&M SP-5019 (8.98) AS THE BAND TURNS
158	164	170	49	SOUNDTRACK	FANTASY 3AM-1791 (2LPS) (19.98) (CD) AMADEUS
159	160	151	92	BRUCE SPRINGSTEEN	COLUMBIA PC 2-36854 (CD) THE RIVER
160	136	92	10	JULIO IGLESIAS	COLUMBIA FC 40180 (CD) LIBRA
161	147	146	84	BRYAN ADAMS	A&M SP-4919 (8.98) (CD) CUTS LIKE A KNIFE
162	180	—	2	THE O'JAYS	MANHATTAN ST 53015/CAPITOL (8.98) LOVE FEVER
163	181	—	2	ADAM ANT	EPIC BFE 40159 VIVE LE ROCK
164	173	181	132	Z Z TOP	WARNER BROS. 1-23774 (8.98) (CD) ELIMINATOR
165	188	195	102	GEORGE WINSTON	WINDHAM HILL WH-1025/A&M (9.98) (CD) DECEMBER
166	NEW	▶		JANE WIEDLIN	I.R.S./MCA 5638/MCA (8.98) JANE WIEDLIN
167	184	—	2	JOHNNY WINTER	ALLIGATOR 4742 (8.98) SERIOUS BUSINESS
168	151	154	103	LIONEL RICHIE	MOTOWN 6059 ML (8.98) (CD) CAN'T SLOW DOWN
169	175	158	24	CON FUNK SHUN	MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD) ELECTRIC LADY
170	148	148	8	STEWART COPELAND	A&M SP-5084 (8.98) THE RHYTHMOTIST
171	NEW	▶		SOUNDTRACK	WARNER BROS. 25295 (8.98) KRUSH GROOVE
172	170	168	41	WHAM!	COLUMBIA BFC 38911 (CD) FANTASTIC
173	167	157	104	MOTLEY CRUE	ELEKTRA 60289 (8.98) (CD) SHOUT AT THE DEVIL
174	165	128	11	THE DAZZ BAND	MOTOWN 6149 ML (8.98) HOT SPOT
175	190	—	2	JACK WAGNER	QWEST 25318/WARNER BROS. (8.98) LIGHTING UP THE NIGHT
176	159	140	16	"WEIRD AL" YANKOVIC	ROCK'N'ROLL FZ 40033/SCOTTI BROS. DARE TO BE STUPID
177	144	129	17	JOHN DENVER	RCA AFL 1-5458 (8.98) (CD) DREAMLAND EXPRESS
178	178	183	3	WILLIE NELSON	COLUMBIA FC 39990 (CD) HALF NELSON
179	185	145	22	SUPERTRAMP	A&M SP-5014 (8.98) (CD) BROTHER WHERE YOU BOUND
180	166	138	30	DEPECHE MODE	SIRE 25124/WARNER BROS. (8.98) PEOPLE ARE PEOPLE
181	169	141	19	ROSANNE CASH	COLUMBIA FC 39468 (CD) RHYTHM AND ROMANCE
182	177	164	35	ANDREAS VOLLENWEIDER	CBS FM 39963 (CD) WHITE WINDS
183	163	167	45	GEORGE THOROGOOD	EMI-AMERICA ST-17076 (8.98) BAD TO THE BONE
184	186	172	10	HERB ALPERT	A&M SP 5082 (8.98) WILD ROMANCE
185	172	176	97	BRUCE SPRINGSTEEN	COLUMBIA JC 35311 (CD) DARKNESS ON THE EDGE OF TOWN
186	168	165	21	NEW ORDER	QWEST 25289/WARNER BROS. LOW LIFE
187	NEW	▶		PHANTOM, ROCKER & SLICK	EMI-AMERICA ST-17172 (8.98) PHANTOM, ROCKER & SLICK
188	189	191	36	ALABAMA	RCA AHL 1-5339 (8.98) (CD) 40 HOUR WEEK
189	192	162	49	REO SPEEDWAGON	EPIC QE 39593 (CD) WHEELS ARE TURNING
190	198	182	247	LED ZEPPELIN	ATLANTIC 19129 (6.98) (CD) LED ZEPPELIN IV
191	RE-ENTRY			GEORGE WINSTON	WINDHAM HILL 1012/A&M (8.98) (CD) AUTUMN
192	200	178	20	LONNIE MACK	ALLIGATOR AL 4739 (8.98) STRIKE LIKE LIGHTNING
193	196	180	13	ROY BUCHANAN	ALLIGATOR 4741 (8.98) WHEN A GUITAR PLAYS THE BLUES
194	NEW	▶		THE DEL FUEGOS	WARNER BROS. 25339 (8.98) BOSTON, MASS.
195	179	155	20	UTFO	SELECT 21614 (8.98) UTFO
196	161	109	26	RICK SPRINGFIELD	RCA AJL 1-5370 (9.98) (CD) TAO
197	182	147	37	COMMODORES	MOTOWN 6124ML (8.98) (CD) NIGHTSHIFT
198	183	139	43	FOREIGNER	ATLANTIC 81999 (9.98) (CD) AGENT PROVOCATEUR
199	157	150	25	LONE JUSTICE	GEFFEN GHS 24060/WARNER BROS. (8.98) (CD) LONE JUSTICE
200	174	174	4	APRIL WINE	CAPITOL ST 12433 (8.98) WALKING FROM FIRE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|------------------------------------|--------------------------|----------------------------|---------------------------------------|--------------------------------------|------------------------------------|--------------------------|
| 9.9 82 | Phil Collins 83, 110, 11 | Aretha Franklin 16 | Kool & The Gang 15 | The O'Jays 162 | Tommy Shaw 146 | U2 141, 100, 151 |
| A-Ha 19 | Commodores 197 | Michael Franks 144 | Patti LaBelle 105 | Billy Ocean 43 | SOUNDTRACKS | UB40 48 |
| ABC 37 | Con Funk Shun 169 | Glenn Frey 93 | Led Zeppelin 190 | Orchestral Manoeuvres In The Dark 45 | Amadeus 158 | UTFO 195 |
| AC/DC 68 | Stewart Copeland 170 | Go West 111 | Huey Lewis & The News 91 | Ray Parker Jr. 148 | Back To The Future 23 | Luther Vandross 86 |
| Bryan Adams 161, 10 | Marshall Crenshaw 117 | Godley & Creme 61 | Lisa Lisa/Cult Jam With Full Force 84 | Tom Petty And The Heartbreakers 96 | Beverly Hills Cop 92 | Gino Vannelli 145 |
| Air Supply 124 | Billy Crystal 65 | Amy Grant 67 | Kenny Loggins 156 | Phantom, Rocker & Slick 187 | The Big Chill 113 | Stevie Ray Vaughan 39 |
| Alabama 188 | The Cure 85 | Daryl Hall & John Oates 21 | Lone Justice 199 | Pink Floyd 152 | Krush Groove 171 | Suzanne Vega 131 |
| Herb Alpert 184 | Andre Cymone 121 | Corey Hart 26 | Loose Ends 153 | The Pointer Sisters 137, 27 | Mad Max Beyond Thunderdome 99 | Andreas Vollenweider 182 |
| Adam Ant 163 | Roger Daltrey 57 | Heart 8 | Loverboy 13 | The Power Station 47 | Miami Vice 3 | Jack Wagner 175 |
| April Wine 200 | Morris Day 51 | Don Henley 46 | Nick Lowe & His Cowboy Outfit 119 | Prince & The Revolution 30, 154 | St. Elmo's Fire 41 | John Waite 42 |
| Atlantic Starr 157 | The Dazz Band 174 | Jennifer Holiday 129 | Lonnie Mack 192 | Quarterflash 150 | Weird Science 142 | Wham! 172, 18 |
| John Butcher Axis 101 | Dead or Alive 89 | Don Henley 46 | Madonna 22, 98 | R.E.M. 58 | Rick Springfield 196 | Maurice White 64 |
| The Bar-Kays 115 | Debarge 69 | Don Henley 46 | Yngwie Malmsteen 52, 147 | REO Speedwagon 189 | Bruce Springsteen 7, 112, 185, 159 | Jane Wiedlin 166 |
| Jeff Beck 133 | The Del Fuegos 194 | Don Henley 46 | The Manhattan Transfer 81 | Ratt 38 | Spyro Gyra 138 | George Winston 191, 165 |
| Bon Jovi 63 | John Denver 177 | Don Henley 46 | Marillion 55 | Ready For The World 17 | Squeeze 59 | Johnny Winter 167 |
| Boogie Boys 54 | John Deere 177 | Don Henley 46 | Wynton Marsalis 125 | Rene & Angela 78 | Starship 36 | Bobby Womack 88 |
| Laura Branigan 109 | Depeche Mode 180, 106 | Don Henley 46 | The Mary Jane Girls 102 | Lionel Richie 168 | Sting 6 | Stevie Wonder 9 |
| Roy Buchanan 193 | Dio 34 | Don Henley 46 | Michael McDonald 62 | Kenny Rogers 103 | Survivor 128 | X 126 |
| Jimmy Buffett 122 | Dire Straits 1 | Don Henley 46 | John Cougar Mellencamp 4 | The Romantics 72 | Talking Heads 31, 130 | Y&T 107 |
| Kate Bush 74 | Dokken 149 | Don Henley 46 | Ronnie Milsap 114 | Diana Ross 53 | Tears For Fears 127, 5 | "Weird Al" Yankovic 176 |
| John Cafferty/Beaver Brown Band 49 | Sheila E. 66 | Don Henley 46 | The Motels 77 | Run-D.M.C. 135 | The Thompson Twins 35 | Neil Young 95 |
| Cameo 73 | Eurythmics 33 | Don Henley 46 | Motley Crue 173, 24 | Todd Rundgren 140 | George Thorogood 183, 97 | Paul Young 20 |
| Rosanne Cash 181 | The Family 70 | Don Henley 46 | Mr. Mister 44 | Sade 79 | 'Til Tuesday 108 | Z Z Top 164 |
| Cheap Trick 40 | Fat Boys 104 | Don Henley 46 | Eddie Murphy 60 | Saga 90 | Tina Turner 56 | |
| Cheech & Chong 80 | Bryan Ferry 116 | Don Henley 46 | Willie Nelson 178 | Scorpions 29 | | |
| Cock Robin 75 | Five Star 94 | Don Henley 46 | New Order 186 | Scrritti Politti 132 | | |
| Durell Coleman 155 | John Fogerty 123 | Don Henley 46 | Night Ranger 32 | | | |
| | Foreigner 198 | Don Henley 46 | | | | |

LABELS CONFRONT LACQUER CRISIS

(Continued from page 1)

the formula is fixed, he adds, his company will "work 24 hours a day" to catch up with the demand.

A source at Capitol Magnetics says that company is not shipping either. But officials could not be reached for additional information.

Ed Schwartz, president of Micro-point's U.S. office, says his company will open a second plant in Japan in January to make lacquers. According to Schwartz, Transco and Capitol had 75% to 80% of the American market prior to the formula breakdown.

Randy Kling, head of Nashville's Disc Mastering, says he was first reduced to using odd-sized lacquers and setting order priorities. Now, he says, his supply is virtually out, and "I've got work backed up for months." The story is the same at Nashville's Masterfonics and Custom Mastering, both major labs.

"We're hurting like everyone else," reports Rob Grabowski, manager of recording operations for CBS Records. "But because we buy in large quantities, we are hurting a little less."

Grabowski says the fluctuating production schedules of the various CBS labels, its record club and spe-

cial products department prevented him from estimating how long the present supply might last. "We are in a cautious inventory position," he adds.

Label quality control executives say they've been monitoring lacquer availability in terms of both product quality and available volume for months. At Warner Bros., director of quality assurance Ed Outwater reports complaints from mastering engineers recurring through much of this year.

"We've had studios say they don't want to cut any more lacquers, because nothing sounds good to them," Outwater says. "So it's been hit-or-miss. In many cases, we've had to keep going back in to recut sides because of poor quality."

"We're covering our load, but we're barely making it happen," laments Larry Schnapf, RCA's director of studios and New York facilities. "Instead of getting in 400 or 500 lacquers at a time, I'm getting boxes of 25 or 50." He says that Micro-point and Pyral are expected to increase their output, but that they offer no short-range relief.

Typical problems include generation of grit, leading to extraneous

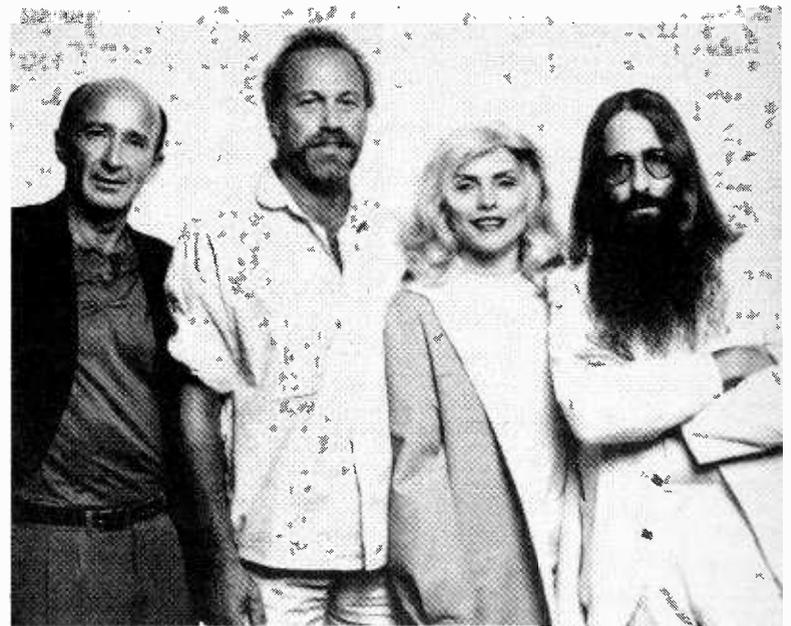
noise, and streaking, also yielding audible deterioration.

"We're taking any lacquer we can get our hands on," admits Paul West, EMI America director of quality control and studio operations chief. "We're not getting preferential treatment on lacquers from Capitol. We're telling people to go ahead and plate lacquers even if they look bad in some cases, just to avoid recutting, in hopes that the parts will be all right."

"Blanks you would reject in the past for physical or visual flaws, you now have to consider."

West, like Outwater, says the problem has gradually emerged over the past six months, with no outright scheduling delays as yet incurred for finished product shipments. Both executives, however, have indicated that the prospect of bumped releases is becoming more tangible as supplies are exhausted.

Assistance in preparing this story provided by Sam Sutherland in Los Angeles.



New Addition at Geffen. Geffen Records' top brass take time out to pose with Deborah Harry, who was recently signed to the label for North America. Her debut album for the label is scheduled to be released next year. Standing from left are Harry's manager/attorney Stanley S. Arkin, Geffen president Ed Rosenblatt, Harry and Geffen a&r representative John David Kalodner.

'GHOSTBUSTERS,' 'BEVERLY HILLS COP' EXPLODE

(Continued from page 1)

unit.

At the 37% under retail list that the major manufacturers charge distributors for product, "Beverly Hills Cop" went out to distributors at about \$18.90, and "Ghostbusters" at \$50.40. Manufacturing executives confirm that "Ghostbusters" was seen on the market at \$51; \$19.50 was the lowest price distributors quote for "Beverly Hills Cop."

"These things are going on, and it's a horrible situation," says Sound Video Unlimited vice president Stan Meyers. "We're doing numbers that are unbelievable. The profit margin is eroding, however."

Distributors cite two key reasons for the price cutting: quotas, or goals, and the increasing number of wholesaler branches.

The "Ghostbuster" program was especially tough, they say, because those distributors who did not reach their goals did not get co-op advertising funds and did not get to participate in several areas of the promotional program RCA/Columbia set up for the title.

"In some cases that may be true," says Blattner of the fate of distributors who did not make goal. But not making goals did not totally prevent a distributor from getting manufacturer support he says, pointing to an advertising and promotional campaign that was the largest single-title program in his company's history. "We offered unprecedented support for this title without requiring people to make goals," he says.

Paramount vice president Eric Doctorow says, "Distributors didn't have the responsibility to achieve a specific sales target. They had the responsibility to market our product aggressively and creatively."

The "Ghostbusters" numbers represent a triumph for the home video industry and its distribution system, while the "Beverly Hills Cop" figures represent a major evolutionary step by the business towards mass merchandisers and department stores.

"We did not open new accounts for 'Ghostbusters,'" says RCA/Columbia Pictures senior vice president Gary Khamar. "The entire

number came from our independent distributors and the few large accounts that we sell direct."

Paramount Home Video executives would not say what percentage of "Cop's" sales were made to mass merchandise outlets, or how many new direct accounts were opened up. The surest sign of the power of the title in the mass merchandise marketplace comes from Lieberman Enterprises' Harold Okinow, who says the film will be the key element in a campaign by the rackjobber that will see 1,000 mass outlets carrying from 100 to 150 units of product each. Okinow says he expects "Cop" to do 30% of the total sales achieved by the program, which may be the biggest of its kind in home video history.

"Quite a few of the mass merchandisers that we serve are going to have a sale program this Christmas who have never had it before," he says.

Paramount's marketing program for "Cop" had an especially strong focus on mass merchandisers, according to Doctorow. "Mass merchandisers and department stores represent the opportunity for Paramount to work with retailers who are dedicated to selling product," he says.

"If the country's major retailers are as successful in selling video product as they say they will be, then we are prepared to look at changing the way we offer video product to distributors and retailers," says Doctorow in response to a question about rumors that Paramount is extending heavy guarantee and return privileges to mass merchandisers. "We are prepared to evaluate changing."

No major retailers or distributors would directly confirm that Paramount has established a returns policy for mass market accounts. Okinow says there is no returns policy for "Cop" "that I've heard of." But he notes that for certain titles in his mass merchandise program, "There are going to be returns."

"The product we put in will have acceptable privileges for us," he says. "It's only certain titles. It isn't the whole catalog."

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SONY U.K. BLASTS LABELS ON CD PRICES

(Continued from page 1)

cases by more than 20%, despite the fact that there has been little or no increase in CD manufacturing costs to justify the increases.

Sony also notes that the U.K. price rises are not being passed on to continental Europe, and that in Japan prices have actually fallen by as much as 10%.

Dowdle observes: "Record companies have long been run by accountants and lawyers, so it's not surprising that they have little grasp of the mid and long-term benefits to the music business of Compact Disc. Even at current prices

CD is already more profitable to them than LPs and cassettes, but the popularity of the medium is such that on many leading titles demand exceeds supply by 80%.

"In pushing up prices, record companies are further encouraging people to borrow, lend and even tape CDs. With 8mm already offering 18 hours of digital audio on one tape and other digital tape formats around the corner, they should join forces to speed up production, not raise prices."

The Sony executive criticizes the lack of investment in pressing capacity: "Will CD owners have to wait a further year or two years before pressing plant capacity in Europe reaches a reasonable level? Strange that with the massive opportunity for profit that CD has always offered record companies, it has consistently been left to venture capital to fund disk plants."

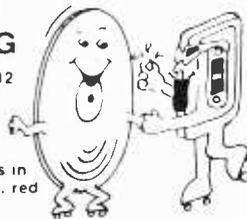
EMI had clean room facilities at Swindon, England and Cologne, West Germany, virtually mothballed for two years before belatedly following PolyGram's lead, Dowdle adds. "Would it really have been too much," he asks, "for the cash-rich record companies to underwrite or support disk pressing in the early stages of CD? Is there really nothing they can do to accelerate the speed with which planned plants become operational?"

Evidence of Sony's own commitment to CD is the green field site in Ribeauville, France, currently under development as a 100,000 square meter CD and 8mm video hardware facility with a planned output of 10,000 portable and deck CD machines monthly and a staff of 250. Announced earlier this year, the scheme will make Sony the first Japanese firm to establish CD manufacturing capacity in Europe.

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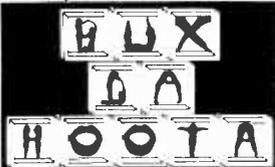
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'85/'86
AL DI MEOLA PROJECT
WORLD TOUR
Is Here

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

THERE'S A LOT to be covered following last weekend's NARM indie meet in Florida and the industry volleyball match held there, but first **Emergency Records** has an *emergency record* to talk about. That's "Explicit Lyrics" by the **Blackwell Project**, which hit the streets (hopefully including yours) last Wednesday (16).

The explicit lyrics herein are verbatim comments from speakers at the Sept. 19 Senate Hearing, spliced together by video mixer **Scott Blackwell** and set to a piping dance beat. In our opinion, this is a must record for all programmers, DJs, distributors, journalists and music supporters. If you don't have it, get it from the New York logo ASAP.

Convention speeches are covered elsewhere in this issue, but the general feeling emerging from the 1985 indie meet was one of continued frustration. The majors' grip on the pop marketplace has shown no sign of lessening in the past year, and the move of **Red Label** and **Rhino** to branch distribution in that time is not encouraging.

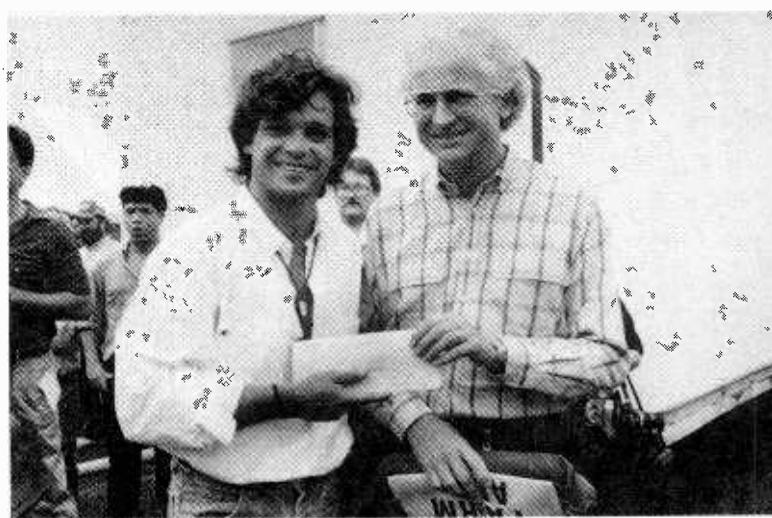
As usual, the frustrations arose from the number of seemingly unsolvable problems—such as Labels selling direct to retail and the pro-

hibitive cost of independent radio promotion. Urging better cooperation among distributors, **Navarre's Eric Paulson** made a good point in noting that the indie community has not taken any public stance on the lyric issue. Perhaps the indies are too independent for their own good.

Like last year, the low-key confab afforded labels and distributors plenty of time for one-on-one meetings, a time slot that those we spoke to made productive use of. While several calls were made urging the collaborative provision of basic services, we heard word of only two such projects coming to fruition. It's the brainchild of **Tommy Boy's Tom Silverman** and **Action Music Sales' Clay Pasternak**, who, with other indie experts, are in the process of writing a book on how to run a record label. Hopefully, a rough draft of this volume will appear at the 1986 NAIRD convention (April 30-May 1 at the Americana Congress Hotel in Chicago). The "text-book" is being written in the hopes that newcomers will read it before attending NAIRD or entering the record business, saving all concerned a great deal of time. . . . Meanwhile, **Action Music's Dennis Baker** and other members of the NARM indie advisory committee are plotting for some sort of indie extravaganza during the big NARM convention in March. More on that as it develops.

Coming on strong at the Miami

meeting was **Global Pacific**, a logo that owes the inventor of the Sony Walkman a great debt. On their Walkman, label vice president **Dan Jaffe** demonstrated a part of the six-year-old logo's "new age" product line. We use that term for lack of a better one, as Global Pacific priority **Steve Kindler** is described in different terms by Jaffe. Having heard a sampling of Kindler's debut album "Automatic Writing," we'd describe the music as a soothing blend of classical, jazz and folk. At any rate, GP has offices in Hawaii and Sonoma, Calif. Jaffe can be reached at (707) 996-2748. . . . Also touting cool poolside product was **Judd Segal** of Chicago-based **Nuance Records**, which has a remix of the **Chi-Lites'** comeback single coming soon. Segal, or label partner **Gus Redmond**, can be reached at (312) 421-4200. . . . And **Fastfire's Mel Fuhrman** was rightfully boasting about **Gene Chandler's** "Haven't You Heard That Line Before?," which debuted on last week's black chart. If you haven't gotten ahold of that 12-inch yet, call Fuhrman at (212) 687-4421. . . . Other big news to emerge last week includes the fact that **Adam Levy** has left the family fold of **Roulette/Sutra** in New York to form his own **Warlock** logo. We tried to get details this week, but Levy was tied up making deals on the phone. A full report will follow next week.



Supporting Artist Involvement. Farm Aid co-organizer John Cougar Mellencamp, left, receives a corporate contribution from Guenter Hensler, president and chief executive officer of PolyGram Records (now president of PolyGram Classics). Farm Aid has raised more than \$10 million to date through concert ticket sales, merchandise and pledges.

JEM FIGHTING COPYRIGHT INFRINGEMENT SUIT

(Continued from page 3)

bridge, Mass., one of the companies being lobbied for support by Jem, says he is "very interested" in mounting a united response to the issue. But he maintains it will be difficult for importers to rally behind a competitor.

"I can't imagine letting bad blood get between us and the issue," Browne says. But he adds that "if there's going to be wide participation, it will have to be as a group removed from Jem."

Similarly, Barry Kobrin, presi-

dent of New York's Important Records, says, "If there was a league fighting this, I would back it. If we band together, I will be in the forefront. But I'm not going in alone with Jem."

At the time of the suit's filing, Alan Shulman, attorney for Harms and counsel for the Harry Fox Agency, said that the action against Jem reflected a need to take alleged violators to court so that publisher rights in this matter are established and complied with on a broader basis.

Music publishers, led by the Harry Fox Agency, have been seeking to apply control over parallel imports. An August, 1984 letter mailed on behalf of the agency's membership to more than 100 U.S. wholesalers said that failure to comply with Section 602(a) could lead to legal action (Billboard, Aug. 25, 1984). That section of the Copyright Act grants publishers rights to authorize the manufacture and sale of their copyrights on recordings.

SINGLES REVIEWS

(Continued from page 79)

PROCESS AND THE DOO RAGS The Bells
Columbia 38-05678

R.O.A.R. We Gotta Do It
Tabu Z54-05667 (c/o CBS)

KING OF CHILL & THE ALLIANCE OF MC'S The Beast
Within
SuperTronics RY-010 (12-inch single). Contact: (718) 330-0950.

PRETTYBOY Anything You Want
Malaco MAL 1219 (12-inch single). Label based in Jackson, Miss.

MARY ISAACS A Little Bit Of Heaven
Aqua-Gem AQGDY 006 (12-inch single). Contact: (718) 465-4016.

RALPH CARTER Get It Right
Mi Flower MIF-2001 (12-inch single). Contact: (212) 549-4393.

PAT COOLEY I'm Giving It All I Got
Big C BC 100. Contact: (404) 292-3641.

SORCERY The Test
Triangle TR 7778 (12-inch single). Contact: (213) 469-5821.

FROST Battle Beat
Triangle TR 7777 (12-inch single). Contact: (213) 469-5821.

WILLIE WILLIS Black Nights
Kris K-8116. Contact: (213) 979-7424.

JIMMY ELLIS Why I Sing The Blues
Kris K 8114. Contact: (213) 979-7424.

LITTLE JOE BLUE Give What You Got
Kris K 8120. Contact: (213) 979-7424.

EMPYRE Strikin' Back
Jamron JR 003 (12-inch single). Contact: (305) 885-9026.

JIMMY ELLIS Party Time
Kris K-8121. Contact: (213) 979-7424.

CRT CORPORATION Au To Mation
Thom Tay CRT-1027 (12-inch single)

TORRID High Rollin' - Drug Abuse
Teri De L.J.S. 0015 (12-inch single). Contact: (213) 734-2064.

COUNTRY

BOBBY BORCHERS Sheets Of Fire
Longhorn 453001. Contact: (213) 850-0986.

BILL BEVEC ORCHESTRA My Dog Drinks Beer
Country Star 1072

R.W. WHITE The Blue Side Of Loving You
Lone Star 0007. Label based in Amarillo, Tex.

CARL FARRIS She's Mine Now
Swanee 5021. Contact: Door Knob Records, Nashville.

JOHN YORK Never Leave Me
Country Star 1074

DEL REEVES Anywhere U.S.A.
Playback 1102. Contact: Music Unlimited, Miami Beach, Fla.

LOS BOZOS Daddys' Ride
Fifth Street 1036. Contact: (816) 842-6854.

JOHNNY ANTHONY Heavens Bed
Country Showcase America U-14510. Contact: (615) 329-2278.

JIMMY PARKER I Can't Live Without You
Scrimshaw 106. Label based in Hyannis, Mass.

MARK BORN The Moon And Half Of Georgia
A.M.I. 1937. Contact: (615) 822-6786.

JOHN KIRBY Ft. Worth, I Love You
BNA 016. Contact: (615) 776-2343.

NEAPOLITANS Strong Hands
Country Star 1075

KENNY FRAZIER Truck Driver's Heaven
Country Star 1078

BOB STAMPER From The Bar Room To The Bed Room
Country Star 1076

TIM TISDALE AND THE TEXAS REUNION BAND Maria
Rose
Music City 8-13-85

CBS MULLING CD PLANT

(Continued from page 1)

These allegations were "highly exaggerated," charges Frische.

The DADC executive says that 12 presses are currently in operation, and that planned expansion to a production rate of two million a month is being implemented. That goal should be reached in the fourth quarter of 1986, he predicts.

Once the split between CBS and Sony is formalized, DADC will reportedly be free to solicit custom accounts on its own. Since early this year, CBS, through which all DADC orders were processed, declined to accept any new custom CD work. However, due to the commitments to CBS, it's not expected that third party orders would be accepted in quantity until next spring.

While principals of both companies declined specific comment, it has been speculated that CBS's decision to seek the separation is in

NARM INDIE DISTRIBUTOR MEETING

(Continued from page 3)

broaden and strengthen itself through the P&D deals.

Back on the distributor level, Navarre chief Eric Paulson said the indie network has "wasted too much time trying to steal labels from each other." He also initiated a discussion on labels who are trying to sell direct to retail, a rallying point for all distributors in attendance although no one had a suggestion for how to stop the problem.

"Somewhere along the line," said John Salstone of MS Distributors, "the indie sector started to get treated like used car salesmen." Salstone suggested that the "monopo-

listic grip" and "bumbling bureaucracy" of branch distribution will eventually work to the indies' advantage, with labels returning to independent distribution almost "by default."

"The question is," he continued, "will distributors be ready? If we survived the impending doom of the last seven years, surely we can handle success."

Like other distributors, Salstone warned labels against "short-term thinking." According to Salstone, some logos are "using us to warm up the market, then go and sell direct."

L.A. Concert Takes Shape Big Names for AIDS Benefit

BY PAUL GREIN

LOS ANGELES Chicago, Stevie Nicks, Smokey Robinson, the Gap Band, Yarbrough & Peoples, George Clinton and Michael Des Barres are among the first artists to volunteer their services for the Aid For AIDS concert, slated for March 22 at the 85,000-seat Coliseum here.

The 12-hour show is designed to raise funds for the International AIDS Foundation, a non-profit organization which was incorporated last month by Steven M. Ostrow, president and chief executive officer of RJO Entertainment, a locally based production company. Through RJO, Ostrow will also serve as the concert's executive producer.

At presstime, Ostrow was in final negotiations to secure the services of Hal Uplinger as line producer and Tony Verna as director. The two served in those same capacities at the July 13 Live Aid concert at JFK Stadium in Philadelphia.

That's not the only planned connection between Aid For AIDS and Live Aid. Synsat, which handled all satellite feeds for Live Aid, is negotiating for satellite hookups for the telecast. And Telemarketing Corp. of America, which handled part of the 800-number pledge effort at Live Aid, will most likely reprise that role here.

Ostrow predicts that ticket sales and the sale of television and cable rights will generate proceeds of \$55 million. He says that the money will be earmarked for research, support services and education, and to raise public awareness of AIDS issues.

He adds that the concert has the

support of both the city of Los Angeles and the newly incorporated city of West Hollywood.

The concert is only one of several music-related activities designed to raise funds in the fight against AIDS. Arista plans an Oct. 25 release for "That's What Friends Are For," which Dionne Warwick recorded with Stevie Wonder, Elton John and Gladys Knight. The song was written and produced by Burt Bacharach and Carole Bayer Sager.

The singers and writers have all pledged to donate their portion of the proceeds to AIDS Project Los Angeles, the same organization that was the beneficiary of an all-star benefit Sept. 19 at the Westin Bonaventure Hotel here (Billboard, Oct. 5). That show, which featured such pop performers as Rod Stewart, Cyndi Lauper, Sam Harris, Richard Carpenter and Cher, reportedly raised more than \$1 million for the AIDS Project.

Arista president Clive Davis has announced that Arista's profits from the song will go to the organization as well. It will be the featured track on Warwick's album "Friends," due Nov. 21.

A video of "That's What Friends Are For," directed by John House with all the principals on hand, was shot Sept. 9 at Conway Studios in Los Angeles, whose personnel also donated their customary fees to the organization.

Bacharach was slated to talk about his involvement in the record at a luncheon sponsored by the Los Angeles chapter of the National Academy of Recording Arts & Sciences, set for Tuesday (22) at Gio's in Los Angeles.

INSIDE TRACK

THE TRADE IS HOPING for some big albums before December, as late September business continues soft into mid-October. . . . Ticker Talk: Lieberman Enterprises at 15 3/8 as of Thursday (17) from a high of 18 and a low of 10 since its first issue earlier this year. Wall To Wall Sound at 10, with a high of 13 7/8 and a low of 9 3/8 since its inception early in 1985. Sound Warehouse, the most recent stock entry, is at 17 3/4 after a high of 18 1/2 and a low of 15 1/2. Wherehouse Entertainment is at 14 with a 365-day high of 24 1/2 and a low of 11 1/8.

AUSTIN FURST, founder of Vestron Video, currently floating its first shares, withdrew his 5.4 million shares, personally held by him and his family, when the soft marketplace offered \$13 per share for an issue originating at \$16-\$19 per share. The 5.4 million shares being sold by Vestron itself remain on the block, with Merrill Lynch and Smith Barney as co-underwriters. . . . RCA Records/Video showed higher sales for the three-month period ending Sept. 30, but saw lower earnings due to the softness in the record club operation, its third quarter report discloses. As for RCA/Columbia Pictures Home Video, its higher earnings "somewhat" offset the label's showing. The report stated no dollar amounts. . . . K-tel founder Phil Kives will receive 2,450,000 shares and executive vice president Mickey Elfenbein receives 350,000 shares in return for putting \$5 million into the firm, currently in the throes of Chapter XI bankruptcy. Unsecured debtors get 50,000 shares on the basis of a share for each \$50 of pre-petition delinquency. Remaining shareholders get one new share for each 20 shares of stock in the old firm under the reorganization plan approved by the bankruptcy judge and creditors.

ALLSTAR VIDEO, the Gillette, Wyo.-based home video rackjobber is going public through underwriter Douglas Stewart. The Chase L. Caldwell-founded racker, active in seven states from a Ft. Collins, Colo. warehouse, is offering 1.9 million shares at \$1.50 each. . . . Expect a blast from the Black Music Assn. after its last weekend meet in Philly. There's to be a pronouncement on arpatheid and the song lyrics controversy, Track hears. . . . Sterling Lanier of the Record Factory tells Track his 38-store San Francisco-based chain sold 38,000 California state lottery tickets in the first week at \$1 each (separate story, page 22). . . . Summit International Studios Entertainment Corp. of Reno has acquired the former Osmond Studios in Orem, Ore.

GLEANNING FROM the Danjay/Budget Tapes & Records convention in Denver: Capitol district manager Vito Lazauskos predicting his label will devote a portion of "an Eastern plant" to production of CDs next year. Ten warhorse Beatles albums are being deleted from the Capitol catalog, with some replacement early in 1986 from EMI's vintage trove. Robin Gibb has been signed to Capitol. Don't expect any Beatles CDs until the entire contract hassle is ameliorated. . . . Track heard the new Barbra Streisand Broadway standards album. An MOR dynamiter! . . . Watch for the new Jeff

Beck video. It has cameos by more industry people and superstars than anything yet on MTV.

HAROLD SULMAN OF MCA predicts the new Lionel Richie album on Motown for early December and Boston's MCA debut for early 1986. . . . Jim Croce's albums, out of circulation due to legal hassling, reappear soon on the 21 label via Warner Bros. distribution. . . . MGM/UA's fabulous musicals soundtrack albums have been acquired by MCA, which will release them separately at \$5.98/\$6.98. . . . Sonny "Groove Merchant" Lester, the veteran jazz producer, has made a deal with Denon to supply at least 10 albums yearly for CD release.

SUE SITRIANO movies from her longtime post as West Coast PR for Elektra Records to a new high-level PR slot at Capitol. . . . Crosby, Stills & Nash collected 110,000 pounds of food for local food banks during their recent concert junket. . . . At presstime, Simon Potts was reportedly exiting the Elektra U.K. office, which probably would be shuttered after his departure. . . . Look for Raphael to work his first cross-U.S. concert itinerary early next year through Sam Weisbrod, Dick Allen and Jorge Pinos of the William Morris agency. . . . What were Lou Fogelman and Alan Schwartz doing all last week in Arizona? . . . MCA marketing exec Neal Hartley expects to be back at his desk in a month, following leg and heart surgery six weeks ago after a severe heart attack. And Budget Records & Tape retailer Dennis Miller looks like he beat the big "C." He's back full-time working his Minot, Fargo and Bismarck record/video stores with his brother, Duane.

BUNKY SHEPPARD, now in New Orleans, has reactivated his D.J. Records with a 12- and seven-inch single, "I Can't Stop," by Theresa Davis, once of the Emotions, featuring Jerry Butler. He's taking it through indie distributors. . . . Armen Boladian of Westbound Records has signed a distribution deal with MAS Records, the Latin label owned by producers Lee Marcus and Jake Salazar. . . . Stephanie Mills is taking no chances with her new MCA album, due Nov. 22. Jay Graydon, George Duke, Ron Kersey, Nick Martinelli, Rod Temperton and Dick Randolph all pitched in on the production.

MICHAEL RUFF AND PERRI share the stage Monday (28) at At My Place, Santa Monica, where \$12.50 gets you into a benefit for the Neil Bogart Memorial Laboratory. Call (213) 451-8597 for reservations. . . . If Chinese dim sum ever gets popular, watch for "Weird Al" Yankovic, Elton John and David Steinberg to sweep up the bucks. They invested in Bao Wow in Encino, which specializes in the Cantonese delicacies. . . . At presstime, word was that Madam Wong's in downtown L.A. might drop its rock and jazz policy because of a new lease that deletes live music. . . . Springsteen saxophonist Clarence Clemons appears in a November segment of ABC's "Different Strokes," backing star Gary Coleman. El DeBarge works "The Facts Of Life" Nov. 2 on NBC, playing himself. Both shows are from Embassy TV.

Edited by JOHN SIPPEL

Bootleg Conviction in N.Y. 'Major Manufacturer' Found Guilty

NEW YORK A jury here has convicted a Long Island man whom the Recording Industry Assn. of America (RIAA) terms one of the major manufacturers of bootleg LPs in the country.

Michael Rascio, a.k.a. Charlie Greenberg, of Richmond Hill, N.Y., was convicted Oct. 3 after a two-week jury trial in State Supreme Court on 26 criminal charges—21 felony and five misdemeanor counts—relating to bootlegging activities. The 26 counts stem from an original 636-count court indictment handed down by a Suffolk County grand jury last April. It was the largest number of felony counts ever charged in a record piracy case.

The reduction in the actual number of counts Rascio was tried for was termed a routine simplification procedure by the RIAA.

Rascio's charges stemmed from unauthorized duplication of recordings by the Beatles, the Rolling Stones, Bob Dylan and Elvis Presley, and the unauthorized recording of live performances by Bruce Springsteen. In a prior 1981 case, Rascio was sentenced to, and paid, a \$75,000 fine and served nine weekends in jail after pleading guilty to a felony charge involving the unauthorized duplication of sounds.

Under New York law, Rascio's conviction as a subsequent felony offender carries a mandatory prison term of at least 18 months to three years as a result of his current conviction. The maximum sentence that can be imposed is four years in prison based on each felony count. He also faces parole violation charges. Sentencing is scheduled for Oct. 30.

In a related matter, the Suffolk County District Attorney's office has commenced a civil forfeiture action against Rascio, seeking to recover the proceeds of his piratical activities. That action is the first of its kind in a record piracy case.

Joel Schoenfeld, RIAA's director of antipiracy operations, terms Rascio "one of the major manufacturers of bootleg LPs in the country" and adds, "The recording industry is grateful to Suffolk County District Attorney Patrick Henry and his office for the effort they put into the current case against Rascio."

The trial was presided over by Justice Kenneth Rohl of New York Supreme Court, sitting in Hauppauge, N.Y.

FRED GOODMAN

Background of Asher Appointment

Boardroom Conflict Seen in PolyGram Shift

BY MIKE HENNESSEY

NEW YORK The appointment of Dick Asher as president and chief executive officer of PolyGram Records Inc. is the culmination of what seems to have been a protracted boardroom conflict over the solution of the U.S. company's chronic problems. (Separate story, page 4.)

David Fine, PolyGram executive vice president, admitted last week that his fellow board member, Aart Dalhuisen, executive vice president of a&r, was not consulted about Asher's appointment. In fact, negotiations with Asher were handled in London by Fine and PolyGram president Jan Timmer, while Dalhuisen was in New York discussing with PolyGram's Guenter Hensler plans to strengthen the company's a&r

department.

In an interview two weeks before (Billboard, Oct. 12), Dalhuisen was enthusiastic about the U.S. company's recovery and appeared unaware of any impending change at the top. The irony of unseating Hensler at a time when PolyGram's sales this year are projected to be 20% up on last year's is reflected in the official press release, which notes: "The change in management comes at a time when PolyGram is enjoying its most successful year since 1978." It goes on to quote Timmer's commendation of Hensler, his management and staff "for achieving splendid results after a prolonged period of adversity."

Fine says he had been in discussions with Asher "over a period of time," adding, "This is not a sudden

decision; his name has been in our minds for some time because of his stature in the record industry. He will be a fine manager of PolyGram, and Guenter Hensler will be back in the area of the business he enjoys most—the classical music market. There is a huge job to be done here because we have 50% of the U.S. classical market, and the Compact Disc aspect is enormous."

It is understood that a European post was offered to Hensler but he opted to remain in the U.S., where he has lived for the past four years.

Fine declined to enlarge on the press statement that Hensler "will assume responsibility for new developments in the area of audiovisual entertainment."



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