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NEW TALENT
INSIDE
 NEW MUSIC SEMINAR ISSUE

VOLUME 97 NO. 38

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

SEPTEMBER 28, 1985/\$3.50 (U.S.)

Major Radio Acquisition Westwood One Reaches Agreement To Buy Mutual

BY KIM FREEMAN

NEW YORK The acquisition bug has bitten again. Westwood One, one of the nation's largest producers/distributors of nationally sponsored radio programs, has signed a letter of intent to buy the Mutual Broadcasting Systems network's operating assets.

Terms of the acquisition, expected to be finalized in November, were not revealed. Mutual's parent firm, the Amway Corp., will retain Mutual's satellite transmission services division, which will continue to carry Mutual offerings after the transaction. Mutual will remain based in Arlington, Va. and retain its name, with Westwood One Inc. as its parent firm.

With the purchase, the Culver City, Calif.-based Westwood One more than doubles its programming inventory according to its chairman Norm Pattiz. Equally important, WWI can now add a hefty supply of talk, news and sports programming to its already strong roster of long- and short-form entertainment.

The move occurs in a climate of buying and selling fever in the radio industry and marks the second major buyout this year in the network/syndicator field. The first occurred early this year, when The United Stations purchased the RKO network.

That deal was similar to the WWI/Mutual transaction, as the entertainment-only United Stations acquired a strong news wing through the purchase. With Mutual's fare, Westwood One would enter the competition between The United Stations, ABC, NBC and CBS as combined-services network suppliers.

"If you look at the kinds of companies we are," says Pattiz, "you

can see it's a perfect fit. We have no news department, no live sports. And Mutual has not been tremendously successful with the younger demographic. That is our strength."

Mutual Broadcasting Systems president Jack Clements has a similar attitude. Noting that Mutual ranked number three in the 25-54 demographic in the most recent Radar network survey, he says, "What we bring to the party is what they don't have. It's a perfect marriage."

Industry observers are claiming a very positive stance on the WWI/Mutual move. Charlie Trubia, director of radio advertising for the Ted Bates agency in New York, says, "It's going to be sensational. Westwood One has worked very
(Continued on page 84)

More TV Ads On Retailers' Christmas Lists

BY JOHN SIPPEL

LOS ANGELES Co-op dollars for record and video dealers will be spent on more tv advertising than ever before during the all-important holiday season. The shift from radio and print is being espoused by both manufacturers and retailers.

Labels have informed chain ad managers that they will increase their exposure on the tube—including cable and VHF—during the strategic pre-Christmas buying period, while the chains themselves note that tv spots in the last six months have been cheaper than radio and can be directly targeted at the youth market through demographic-oriented programming.
(Continued on page 84)

SENATORS TO LABELS: CLEAN UP YOUR ACT

BY BILL HOLLAND

WASHINGTON Several members of the Senate Commerce Committee sent a message to the recording industry Thursday (19), and the message was loud and clear: Either quickly move forward with an industrywide warning or rating system for violent or sexually explicit recordings or Uncle Sam just might decide to do it for you.

Comments from committee members Sen. J. James Exon (D-Neb.) and Sen. Ernest F. Hollings (D-S.C.) made it clear that they would not be averse to applying "a little pressure," although they would much prefer to have labels comply with rating objectionable records in the manner suggested by the national

Parents/Teachers Assn. (PTA) or the Parents Music Resource Center (PMRC), or include printed lyrics on the outside covers, or both.

"This is one senator that might be interested in legislation and/or regulation," Exon said during testimony by musician/label entrepreneur Frank Zappa, "to some extent recognizing the problem with free right of expression and with my pre-
(Continued on page 82)

ASCAP Posts 20% Increase In Receipts

LOS ANGELES ASCAP's total receipts for the first eight months of the year soared by 20% to \$160,660,000, a rise of \$26,976,000 over the \$133,684,000 tally for the same period in 1984. The gain, the largest in memory, presages a monster 1985 for the performing rights organization.

Chiefly responsible for the giant step upward was \$144,744,000 in revenues from licensees, including \$14,088,000 in escrow funds collected after the society's victory over local television stations in the Buffalo Broadcasting case.

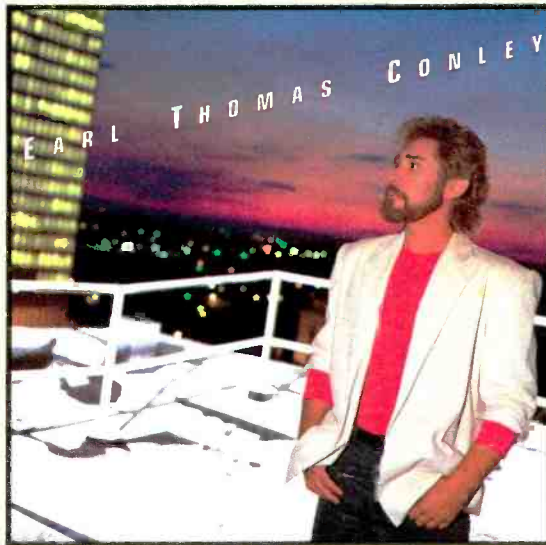
Contributing to the total for the eight-month period was \$2,635,000 in investment interest and \$581,000 in membership dues. The total domestic take for the period was \$147,960,000, some 26% or \$30,287,000 more than 1984's \$117,673,000.

Receipts from foreign societies in the first eight months plummeted
(Continued on page 84)

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PRECIOUS METAL: Five girls with music in their blood mine an album full of rock'n'roll gems. It's **RIGHT HERE RIGHT NOW**, (826 146-1) the explosive debut LP from **PRECIOUS METAL**, featuring "This Girl," "Right Here Right Now," and "Bad Guys." Forget the girl group cliches. Get a grip, here and now: Here comes **PRECIOUS METAL** on Mercury Records and Cassettes.



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Second NAB/NRBA Convention Called Productive

RADIO '85 MEET GETS HIGH MARKS

This story prepared by Earl Paige, Kim Freeman and Bill Holland.

DALLAS The majority of attendees at last week's Radio '85 Management & Programming Convention here applauded the National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA) for pulling off a smooth and productive event.

After last year's hassle-ridden convention in Los Angeles, the second joint venture between the two groups ran as smoothly as the numerous shuttles transporting roughly 5,000 attendees between the Dallas Convention Center and the Loews Anatole hospitality headquarters.

As always, complaints did arise. Many centered on the high number of simultaneous panels, while others called for more non-panel time at the Convention Center to peruse the exhibition floor and foster spontaneous meetings.

The following is a roundup of relevant results from many sessions not covered in depth elsewhere in this issue.

MORNING RADIO SUCCESS

With the sunrise shift sinking its tentacles deeper into the success of music radio, this meeting drew plenty of people and plenty of laughs. The first floor question concerned vacations for personalities.

"You take your life into your hands if you take of two weeks," said KVIL Dallas morning man and PD Ron Chapman. "I want that Wednesday morning promo telling what I'll do when I come back Monday, and I come in early."

Humor, topicality and consistency were reiterated as the key elements in a gripping morning show. On the latter point, Andrew Goodman of the American Comedy Network said the

fun and calls "do not end with the service elements." Unless personalities deliver news with the same zest as humor, he said, "They may tune it out just as listeners will."

WFYR Chicago's Jeff Elliot warned of the "thunder of buttons punching out as listeners feel they heard the news already." He said that news has to be delivered "so that twice an hour it's not a different radio station."

NEWS IN A MUSIC FORMAT

The overall tone of this panel indicated that music-outlet news people find it hard convincing their PDs and GMs of the importance of their efforts to station success. A less dour report came from Mutual Broadcasting's Ron Nessen, who shared a recent Mutual survey showing that among the supposedly news-wary 18-34 demographic, an astounding 80% felt news fit in with

(Continued on page 85)

Lyrics: Caution in Canada 'Wait-and-See' Stance on Stickers

BY KIRK LaPOINTE

TORONTO Canadian record companies will likely follow the lead of their U.S. counterparts should a system for sticker records with offensive lyrics be introduced, says the president of the Canadian Recording Industry Assn. (CRIA).

But Brian Robertson stresses that Canadian firms are, for the time being, "playing a wait-and-see game" until they see what transpires south of the border.

Although the issue of offensive lyrics has been largely a media issue in Canada, Robertson says, "We are not dismissing it as an American issue at all. There's obviously a degree of sensitivity here."

Canadian firms, which already sticker many albums that contain tracks with offensive lyrics, will take "a close look at implementing" whatever system is adopted in the U.S., he says.

"What we're resisting is censorship," Robertson says. "Music and lyrics reflect today's society, and

there's a danger that the music business is being singled out for treatment."

CRIA's recent board meeting dealt with the issue in a general way, but action on that front was postponed until the U.S. industry found an acceptable approach to the situation. Given that many large Canadian labels are branches of their American parent companies, it is unlikely that they would buck any U.S. plan.

But Robertson suggests that any plan will have to be financially practical and steer clear of any ratings system. "With about 25,000 tracks released each year," he says, "ratings are impossible."

CRIA was closely following proceedings last Thursday (19) at a U.S. Senate hearing on the matter, but is unlikely to move quickly in any event. The trade group doesn't have a board meeting scheduled until October, although Robertson says one could be hastily convened "if it becomes an issue" of urgency in the U.S.

Two Vid Firms Step Up Direct Distribution MGM/UA, Paramount Moves Concern Wholesalers

BY TONY SEIDEMAN

NEW YORK Two of home video's top manufacturers have sharply stepped up their involvement in direct distribution. MGM/UA Home Video and Paramount Home Video both plan to add accounts over the fourth quarter.

Large music-oriented chains will make up the majority of the additions, distributors report. Camelot, Musicland, Licorice Pizza and Music Plus are the chains most frequently named; word is that Target and Federated Electronics will also be among those served.

Paramount is "selling six or seven accounts direct," says one displeased distributor. "I find the whole thing frustrating," he adds. "These are the accounts we used to go to hit their quotas. They've taken them away from us. Now how can I hit their quotas?"

The Paramount and MGM/UA moves come on the heels of statements by CBS/Fox Video's Len White at the recent Video Software Dealers Assn. convention that his company will be serving more accounts directly (Billboard, Sept. 7). And other major manufacturers say

chances are good they'll be making similar moves either late this year or early in 1986.

"I am looking at it more seriously," says a high-level executive at one major that hasn't added any major direct accounts yet. He notes that "our phone is ringing a lot more than it has in the past" as major retailers call and ask about the possibility of getting direct service.

At the same time Paramount made its move towards more direct distribution, it also established a number of new programs that have left many distributors enthusiastic. Spearheading the campaign is the creation of a "Premiere" distributor category. Distributors interpret the creation of the new category as a sign that Paramount recognizes the importance of the independent network and wishes to work more effectively within it.

Most directly reflecting Paramount's increased involvement in the distribution network is the fact that the company is requiring that firms hire an employee to service only its line in order to gain "Premiere" status. Paramount plans to pay half of that employee's salary, distributors say.

Other aspects of the "Premiere" program include:

- Distributors will have to utilize at least 75% of co-op funds assigned to them.

- Paramount will have to get at least a full page in every issue of a distributor's monthly mailer, and a front cover at least once a quarter.

- Target levels will have to be hit on at least three major Paramount programs.

- Sales-oriented seminars will have to be held on a regular basis for retailers; Paramount will front \$50 in food costs and a \$1,000 general payment for each event.

- Paramount will initiate a 10% stock balancing program, and an allowance based on 3% of purchases, but where Paramount pays 100% of costs, and not a portion.

- Paramount will also help support distributor mailers by providing sums that exceed \$10,000 in select cases.

- Qualifying distributors will get a 1% rebate on all their purchases from Paramount if they meet all their "Premiere" goals.

Assistance in preparing this story by Earl Paige in Los Angeles.

2,800 Expected at New Music Seminar

Sixth Annual Meet Covers Broad Range of Topics

BY FRED GOODMAN

NEW YORK The New Music Seminar, which seems destined for annual, logarithmic growth, convenes here Wednesday (25) at the new Marriott Marquis Hotel. And despite its continued use of the now dated "new music" moniker, the meet—expected to draw 2,800 paid attendees—will focus on a broadened range of topics including record ratings and the music industry's relationship with South Africa.

The four-day seminar, now in its sixth year, continues to grow in stature as well as scope. Panelists, exhibitors and performers are expected to push total attendance over the 4,000 mark, according to Seminar co-founder and organizer Tom Silverman, who, with his partners Mark Josephson and Joel Webber, drew about 200 participants to the first New Music Seminar in 1980. Exhibitors at the meet are projected to total 70, as compared with last year's 40.

"Obviously, this seminar isn't about new wave music anymore," says Silverman. "There are more independent label panels this year, more international topics and six video panels. We also have two quasi-political panels, with the censor-

ship and apartheid issues. We've tried to develop things for neophytes and high-level executives covering topics that are controversial, entertaining and educational."

Keynote addresses on Thursday (26) morning by Solar Records chairman Dick Griffey and recording artist Frank Zappa, speaking on South Africa and censorship of rock records respectively, are expected to set the tone for the meet. Griffey, chairman of the Black Music Assn., has called for music industry opposition to apartheid in South Africa, while Zappa testified before the Senate Commerce Committee as part of its hearings last week on record ratings (separate story, page 1).

Silverman notes that the seminar's organizers have come to expect a last-minute surge in registrants. "Half of our registrations have come in the last two weeks," he says. "No one books in advance for the seminar, and it's the same for the hotels. We had 700 walk-up registrants last year and figure on 1,200 this year." He says the late adds occur despite a five-piece mailing to a list of 20,000 names.

The reliance on walk-up and local registrants is the biggest factor keeping the seminar in New York

each year. Although the sponsors are discussing possible smaller spin-off seminars for three or four other key record markets, Silverman terms the possibility "a real big risk. There's the chance we'd lose as many as 1,000 registrants by leaving New York."

Silverman sees increased support for the Seminar from what he terms "the smaller majors," including A&M, Chrysalis and Arista. However, he says, the "new music" tag hurts the meet's pull with the largest labels.

"There's no such thing as alternative rock radio anymore," he says, "and the majors have dismantled their departments and have trouble budgeting for something like this."

Aside from the new record rating and apartheid panels and speakers, the seminar is offering an additional 43 panels, many running concurrently, on music, video, business, radio programming, marketing, industry law and new technology.

Making its formal debut at NMS is Women In Music, a non-profit group holding an introductory meeting on Friday (27) at 7:15 p.m. in the Astor Ballroom. Spearheaded by Sue Debenedette of A&M Rec-

(Continued on page 85)



BMI "Million-Airs." BMI senior vice president of performing rights Frances Preston, left, and president Ed Cramer present Yoko Ono with "Million-Air" plaques for John Lennon's "You Won't See Me" and "Woman" at an awards luncheon in New York. The organization honored 659 songs that have been performed more than one million times on U.S. AM and FM radio, and local and network television.

Executive Turntable

RECORD COMPANIES. Devendra Mishra is promoted to vice president of manufacturing and distribution operations for RCA/Ariola International, based in Indianapolis. He was director of manufacturing and distribution operations for RCA Records.

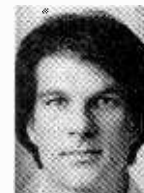
CBS Records Nashville appoints Steve Buckingham director of a&r/producer. He has produced such artists as Alicia Bridges, Dionne Warwick and Melissa Manchester.

Jean-Pierre Weiller joins Gramavision Records in New York as vice president and general manager. He was *charge de mission* for the French Music Industry.

Chrysalis Records in New York names Jonathan D. Haft senior director of legal affairs and Neil Lasher mid-Atlantic regional promotion/marketing manager, based in Washington, D.C. Haft was associated with the Los Angeles-based law firm of Mitchell, Silberberg & Knupp. Lasher handled regional promotion for Elektra.



MISHRA



BUCKINGHAM



SIMS



SAVAGE

Steve Macon-Lessinger is appointed national sales/marketing manager for A&M Video in Hollywood. He served in a similar capacity at Active Home Video.

Yvonne Paoletti is elevated to West Coast manager of video sales for RCA, A&M and Associated Labels. She was Los Angeles sales representative for RCA.

CBS/Records Group promotes Kristen A. Golden supervisor, contracts, a&r administration for CBS Masterworks in New York. She was an administrative assistant. Richard B. Butzke is appointed manager of accounting for CBS Music Video Enterprises. He was supervisor of accounting for CBS Inc.

Profile Records appoints Pat Monaco New York sales manager. She was vice president of sales for Sunshine Distributors.

DISTRIBUTION/RETAILING. Ruth Sims is promoted to senior vice president and general manager of Licorice Pizza in Glendale, Calif. She was chief financial officer.

Video Products Distributors appoints John Merchant director of operations in Sacramento. He was associated with The Good Guys, a San Francisco-based chain of consumer electronics retail stores.

HOME VIDEO. Jim Savage is elevated from manager to director of planning at CBS/Fox Video in New York.

Thorn EMI/HBO Video, New York, promotes three sales executives to sales managers: Brian Clendenen, Eastern region; Ed Jackson, Midwest region; and Jeffrey Fink, Western region.

Lightning Video names Owen Ficke and Kent Preston Western regional sales manager and Northeast regional sales manager, respectively. Ficke was sales manager for Commtron Corp. Preston was sales manager for Mammouth Containers.

PRO AUDIO/VIDEO. Marilynn Blend is named to the newly created post of di-

(Continued on page 79)

Panels Emphasize 'Nitty Gritty Approach'

Jazz Convention Gets Down to Business

BY PETER KEEPNEWS

NEW YORK The mood was upbeat but tempered by realism as representatives of all facets of the jazz industry gathered here, Sept. 11-14, for the fourth Jazz Times Convention.

The official theme of the Roosevelt Hotel gathering, sponsored by Jazz Times magazine, was "building a better support system for jazz," but it might just as appropriately have been "getting down to business." The tone of most of the panel sessions could be summarized as: We know things aren't as good as they could be for the music; what can we do to make them better?

One happy exception was the Compact Disc panel, moderated by GRP Records' Larry Rosen, at which the new technology was lauded as one of the biggest boosts the jazz record industry has received in years (On The Beam, page 24).

More typical of the industry picture that emerged from the convention was the video session, moderated by Larry Adler of Adler Video Marketing Ltd., at which panelists bemoaned the fact that cable networks and home video companies in the U.S. tend not to be receptive to jazz programming.

"Without Japan, there would be very little jazz video," said producer Bruce Buschel, who outlined the difficulties he has had finding a U.S. outlet for his "Live At The Village Vanguard" video series. "I don't know why people are surprised that jazz videos are treated any differently [in the U.S.] than jazz is," he added resignedly.

Among the other panels that offered what convention organizer Ira

Sabin called a "nitty gritty approach" to the problems of marketing and promoting jazz were three separate sessions devoted to radio and/or television, three devoted to non-profit jazz societies, and one on record distribution.

Record producer Bob Porter, who moderated the latter session, attempted to put the issue of distribution, which he described succinctly as "not the glamor end of the record business," in perspective. He offered a basic factual overview, including the difference between branch and independently distributed labels.

Panelists for the most part emphasized their limited resources and the difficulties faced by jazz labels. Jim Eigo, owner of the jazz mail order service Daybreak Express, stressed that there is "only so much

I can do" to help the owners of small labels. Fantasy Records president Ralph Kaffel, surveying what he called "not a very healthy retail picture," observed, "Our biggest problem is letting the consumer know a certain record is out."

More practical information was provided at the panel on clubs and concerts, moderated by San Francisco promoter Sharlene Hirsch, who echoed the views of the other panelists in stressing a no-nonsense, business-oriented approach to presenting live jazz. Hirsch raised a few eyebrows when she revealed that Kimball's, the nightclub she books, has a policy of docking an artist 20% of his fee for every 10 minutes he's late for a show.

Other panels addressed the issues of publishing, jazz history and op-

(Continued on page 85)

Sal Chiantia Dies at 67

NEW YORK Sal Chiantia, a leading music publishing figure who served as chairman of the National Music Publishers' Assn. and the Harry Fox Agency and as a board member of ASCAP, died here on Sept. 13 of cancer at the age of 67.

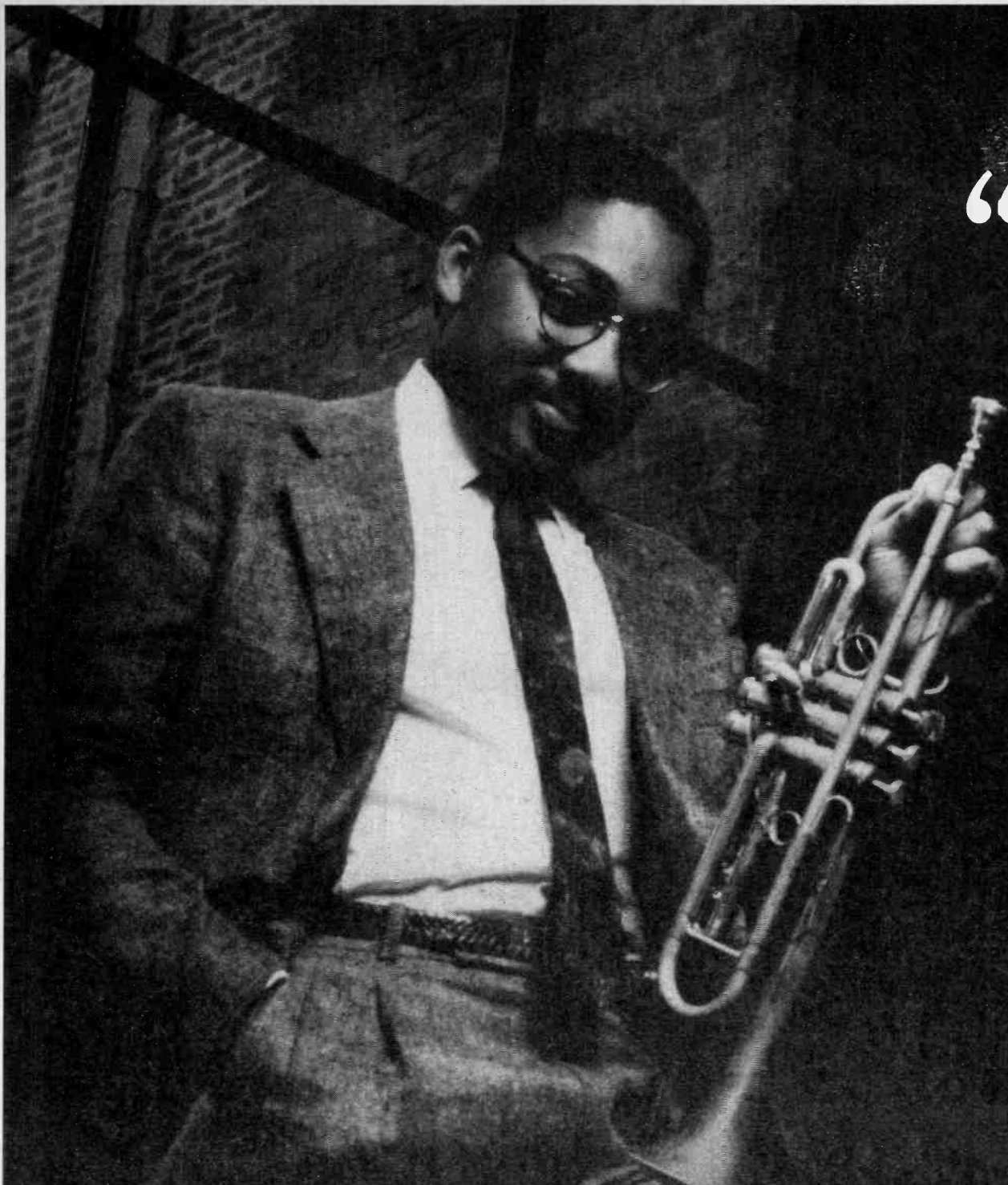
In addition to his key role as a music publisher, Chiantia, a member of the New York bar, was often assigned the task of speaking on behalf of the industry on matters involving copyright protection. He was a founding member of the International Federation of Popular Music Publishers.

At NMPA and its mechanical collection agency, the Harry Fox Agency, he had served as president

from 1966-76. He had been an ASCAP board member since 1968, and also served as an ASCAP vice president from 1971-81.

Most of Chiantia's career as a music publisher centered on his role at Leeds Music, a company founded by Lou Levy and sold two decades ago to MCA Inc. Chiantia continued on as president of the newly formed MCA Music entity, also serving as a vice president of the parent corporation.

In addition to his duties at NMPA and ASCAP, Chiantia operated a music publishing company, Cromwell Music. Survivors include his wife, Mariette, a daughter, Melissa, and a granddaughter, Nicole.

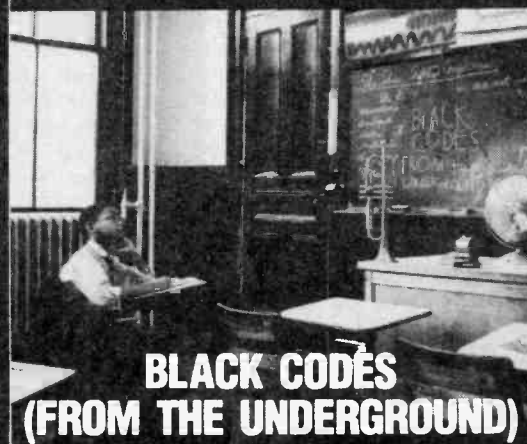


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MCA Launches Extensive Jazz Program

Schultz Helms New Division; Impulse Label Revived

BY PETER KEEPNEWS

NEW YORK MCA Records is getting back into the jazz business in a big way, thanks to a new deal with veteran jazz label executive Ricky Schultz.

Under the terms of the multi-faceted deal, Schultz, who had been running the independently-distributed fusion label Zebra, joins MCA as director of its newly established jazz division, reporting to Jheryl Busby, the label's senior vice president of black music. He brings with him Zebra and associated labels, which becomes an MCA custom operation, and his four-person staff.

The first order of business for MCA Jazz, according to Schultz, is the revival of the Impulse Records catalog, which has been the property of MCA for several years. Taking a lead from Manhattan Records' approach to the Blue Note label, Schultz says MCA's plans for Impulse include both reissues and new recordings.

"I'm contemplating a late Febru-

ary or early March rollout with 12 reissues and three new releases," Schultz says. "The idea is to market them at an \$8.98 list, with a premium pressing."

He says that, in a slight departure from current industry practice, the packaging of the Impulse reissues will not duplicate the original covers exactly, although there will be only "minor alterations." He adds that economic considerations make it unlikely that the Impulse covers will be gatefolds, as they originally were, but that he hopes to maintain all the essential liner art and copy, possibly via inserts. The Impulse catalog includes recordings by John Coltrane, Duke Ellington and other jazz greats.

Reissue plans for MCA Jazz also take in the MCA Jazz Heritage Series, which includes the catalogs of Decca, Dot and Brunswick and Signet, and the recently acquired Chess/Checker/Argo/Cadet line.

"I don't know if we're the biggest jazz catalog in the world," Schultz says, "but we're certainly close to

it."

New recordings under the MCA Jazz umbrella will also include the Crusaders and their various spinoff projects, which will now appear on the Crusaders label. That logo had a brief life as an audiophile line a few years ago, and Schultz says he hopes to re-release a number of the earlier Crusaders Records titles simultaneously in LP, cassette and Compact Disc form.

Zebra also has U.S. licensing agreements with two of Europe's leading jazz labels, Timeless and Enja. Schultz says that, pending some details still to be worked out, MCA will import and market those labels' product.

Schultz has divested himself of Word of Mouth, the independent promotion company he had run since leaving Warner Bros. three years ago.



Here's to RCA/Ariola International. Label executives celebrate the recent formation of the RCA/Ariola International joint venture at a nationwide meeting of the RCA, A&M and Associated Labels sales and distribution force. From left are RCA/A&M and Associated Labels vice president Pete Jones, RCA/Ariola's chairman of the board James Alic and president Bob Summer.

CBS Brochure Makes Pitch for CMA Nominees

BY EDWARD MORRIS

NASHVILLE Labels here are divided on the propriety of CBS Records' distribution of a brochure to Country Music Assn. members that lists "for your consideration" the company's 17 nominees for CMA awards. The brochure was sent to various mailing lists—since the CMA does not make its membership roll available—and used as an insert in Radio & Records.

The piece makes no direct pitch

U.K. Publishers Planetary-Nom, Salt & Pepper Link

NEW YORK Planetary-Nom, the U.K. arm of U.S. music publisher Big Seven, has linked with Salt & Pepper Music Ltd. for administration. The move follows expiration of Planetary-Nom's agreement with ATV Music, which has been sold to interests led by Michael Jackson.

Salt & Pepper Music Ltd. is a new setup recently established by Julian Appleson, formerly controller at ATV Music. In other moves, Planetary-Nom, operating out of Salt & Pepper offices at 351 Oxford St. in London, has named Susie Frevarti, formerly of ATV, as head of professional activities. And, says Phil Kahl, chief of Big Seven Music here, the company is interviewing candidates to handle promotion for the U.K. wing.

Planetary-Nom is currently hot on the U.K. scene with Kool & the Gang's single "Cherish" and album "Emergency." Parent Big Seven was established in the early '50s by Morris Levy, one of its first copyrights being the jazz classic "Lullaby of Birdland."

for votes, although it was distributed just prior to the last round of CMA voting. It does, however, outline the criteria for each of the award categories involved and gives a thumbnail sketch of the nominees.

While outright lobbying for votes is common in such other areas of entertainment prizes as the Oscars and Emmys, it has not been done before in connection with the CMA honors.

Jimmy Bowen, president of MCA Records/Nashville, endorses the idea. "I'd much rather see the lobbying done in the open," he says, "than in backroom vote trading and deal-making."

Ed Benson, the CMA's associate director, says the CBS move seems as much a promotional ploy as a lobby for votes, and adds that he's surprised more labels haven't used the final nominees list to promote all the records involved—rather than the final award-winners only.

"I think the fact that the CMA won't give us the constituents' list is pretty unusual," Bowen says. "They're probably afraid we'll deluge all the voters with information. Well, I'd rather see voters well-informed before they make their decisions. I think members ought to know what records they're voting for, and which artists they're voting for."

RCA's Nashville chief Joe Galante says he will respond to the CBS move by "taking out billboards and ads in the trades." Representatives from Capitol and Warner Bros. say they plan no response.

CBS director of product development Mary Ann McCready reports that approximately 10,000 copies of the brochure were sent to various lists. No followup mailing is planned, she adds. But CBS will feature 15 award-related titles in approximately 70 markets with a combination radio/print/tv push.

CHART BEAT



by Paul Grein

WHITNEY HOUSTON'S self-titled debut album leaps to number five on this week's Top Pop Albums chart, becoming one of only 10 debut sets to crack the top five so far in the '80s. The album experiences this surge as "Saving All My Love For You" becomes Houston's second straight top 10 pop hit, following "You Give Good Love."

An unusually good start for newcomer Whitney Houston

The last debut album to crack the top five was Sade's "Diamond Life" in June. The last before that was Cyndi Lauper's "She's So Unusual" in June, 1984. Lauper went on to win the Grammy for best new artist, an award for which Sade and Houston will almost certainly be vying come January.

Four of the debut albums to crack the top five since 1980 are by artists that fall under the broad banner of new music. All made their mark in 1982, the peak year of the new music boom. The Go-Go's' "Beauty And The Beat" hit No. 1 that March, the Human League's "Dare" peaked at three in July, Men At Work's "Business As Usual" reached No. 1 in November, and the Stray Cats' "Built For Speed" climbed to two in November.

The first debut album in the '80s to reach the top five was Lipps Inc.'s "Mouth To Mouth," which featured the No. 1 smash

"Funkytown," in May, 1980. The next to do the trick also included a gimmick single: Louis Clark & the Royal Philharmonic Orchestra's "Hooked On Classics" in January, 1982.

The one remaining debut album from the '80s to crack the top five was Quiet Riot's "Metal Health," which went to No. 1 in November, 1983.

We should note that we didn't count solo debut albums by four singers who were superstars before their solo albums were even released: Stevie Nicks, Robert Plant, Lionel Richie and Sting. We also didn't count first albums by two groups comprised of already well-known musicians: Asia and the Honeydrippers.

For those of you who are sure we've overlooked a few people, we'll note that Christopher Cross' first album peaked at number six, Madonna's debut peaked at eight and the first album by Duran Duran peaked at 10.

ARETHA FRANKLIN'S "Who's Zoomin' Who" crashes onto this week's Hot 100 at number 51, three points higher than the entry of its smash predecessor, "Free-way Of Love." "Zoomin'" thus becomes the fourth-highest debuting chart single in Franklin's long career, just behind "(Sweet Sweet Baby) Since You've Been Gone," "See Saw" and "Respect."

There's also good news for Franklin on this week's Top Pop Albums chart, where "Who's Zoomin' Who" jumps four points to number 18. It's Lady Soul's first top 20 album since the gold "Sparkle" in 1976. Franklin's last top 10 album, for those of you

thinking ahead, was 1972's "Amazing Grace," featuring James Cleveland.

DIRE STRAITS is only the second act to have the top-selling pop album and Compact Disc simultaneously. The group heads both charts this week with "Brothers In Arms"; Phil Collins topped both surveys in July with "No Jacket Required." As a bonus, both artists also had the No. 1 single at the time: Dire Straits is currently on top with "Money For Nothing," and Collins was No. 1 in July with "Sussudio."

We should note that only one other title has reached No. 1 since Billboard inaugurated the Top Pop Compact Disc chart four months ago: Bruce Springsteen's "Born In The U.S.A."

Looking down this week's CD chart, we see that most of the titles are current hits, with a few exceptions. Pink Floyd's 1973 classic "Dark Side Of The Moon" is number nine this week, while the group's 1980 opus "The Wall" is number 20. Two hits retrospectives also place in the top 30: Creedence Clearwater Revival's "Chronicles" ranks at number 11; Steely Dan's "Decade Of Hits" is number 25.

FAST FACTS: ABC's "Be Near Me" jumps to No. 1 on this week's dance/disco club play chart, nearly three years after the group first topped the dance chart with "The Look Of Love." That single also cracked the top 20 on the Hot 100, a fate that could well be repeated with "Be Near Me." This week, it jumps five notches to number 36.

John Cougar Mellencamp this week collects his fifth top 10 single with "Lonely Ol' Night," the first single from his new album, "Scarecrow." Mellencamp pulled two top 10 singles from each of his past two albums. "American Fool" yielded "Hurts So Good" and "Jack And Diane," while "Uh-Huh" spun off "Crumblin' Down" and "Pink Houses." Mellencamp is also on the verge of scoring his third straight top 10 album, as "Scarecrow" leaps 12 notches to number 12.

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Rick James and Stevie Wonder appear courtesy of Motown Record Corporation.



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...newsline... IRELAND

SINGER MAURA O'CONNELL is leaving Ireland next year to establish a base in Nashville, where she recorded her remake of "If You Love Me," her sixth consecutive hit, released on the independent Ogham label. O'Connell, who also had two hits with De Danann, is said to feel she has achieved her Irish potential, but plans to return to Dublin for two or three months each year.

IRISH SINGER FRANK PATTERSON will operate from New York City for the next few months. His tv-promoted direct response album reportedly did very well on the East Coast and is set to be re-promoted there in another small-screen campaign, from December through March. He has a new album due out on Heartland Records in March.

LOCAL ACT BAGATELLE, whose current Polydor album "Gold" is a collection of their hits, have just completed a week of U.K. dates and have a U.S. tour set for November. The group is currently working on a new album.

BUS RECORDS has released a single, "Jamboree"/"Sing A Song Of Joy," by Charlie McGettigan. The single is a souvenir of this summer's International Irish Scout Jamboree, which brought some 10,000 scouts from many countries to Portumna, County Galway.

RTE HAS RELEASED two new spoken-word albums distributed by Stoic Records: Gay Byrne's "The Humors Of John D. Sheridan" and Mike Murphy's "Dogs And Doggerel." Vincent Finn, director general of the Irish radio/tv network, says its LPs and cassettes now bring in around \$80,000 annually, with more than 30 releases over the past five years.

THIS YEAR'S RTE FESTIVAL WEEK at the National Stadium, ending Saturday (21), was recorded for television screening later this year. Artists involved included De Danaan, Moving Hearts, Those Nervous Animals, Ashford, Bagatelle, the Dubliners and Barleycorn.

IRISH SUPERGROUP U2 made a surprise appearance before 6,000 rock fans at Radio 2's free "Lark By The Lee" concert in Cork. Several of the Dublin band's roadies are from the Southern capital.

KEN STEWART

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Phonogram U.K. Fined for Chart Hyping First Such Action Taken by BPI Since Last September

LONDON The British Phonographic Industry (BPI) has ordered Phonogram Ltd. here to pay a fine of 7,500 pounds (roughly \$10,125) for a breach of the five-year-old industry Code of Conduct governing U.K. record charts.

The fine follows an incident earlier this year in which, according to the trade body, "a representative, acting without company authority and against express instructions, attempted to influence the chart by requesting a chart return dealer to enter false data into its Dataport Retailer."

BPI director general John Deacon's statement adds that the dealer did not comply, the incident was reported, and no distortion of the charts resulted. No further details have been given, but it is understood that two singles, both released in early June, were involved: Hipsway's "Broken Years" on Mercury, and Jeff Lorber's "Best Part Of The Night" on the Club label.

Both records entered the official Gallup British top 100, but neither reached the top 50.

Phonogram has admitted the offense. David Simone, the company's managing director, says: "This was an isolated incident. There was no conspiracy. There was no official involvement whatsoever."

He also points out that neither he nor Maurice Oberstein, the former BPI chairman who now heads Phonogram's parent company PolyGram Leisure, had taken up their present posts at the time of the hyping attempt.

Simone declines to say whether the representative in question is still in Phonogram's employ. But he notes: "I believe in running an honest strike force and in playing within the rules. We employ a lot of people, and sometimes one of them will do something stupid. We have been punished for it, and in my view the punishment more than fits the

crime."

No British music company has been penalized for chart hyping offenses since last September, when independent distributor IDS was fined a record \$16,875 after one of its sales reps was caught operating an unattended Dataport machine in a chart return shop.

Prior to that, WEA was ordered to pay \$8,150 in April, 1984, after free copies of Van Halen's album "1984" were offered to some shops, including members of the Gallup chart panel, conditional on Van Ha-

len's single "Jump" reaching the top 30.

A month earlier, in a similar "freebies" case, EMI was fined \$13,500 for offering dealers free albums by artists other than those whose records were being promoted, a "technical offense" under the BPI code. And in 1981 WEA incurred a then-record fine of \$13,500, described at the time as "costs," after a freelance promotion man was found to have made more than 700 false entries on behalf of 17 WEA-distributed singles.

CD Plant Set for South Korea PolyGram Tapped as Consultant

LONDON PolyGram, which has Europe's biggest Compact Disc factory in Hanover, West Germany, has been appointed technical consultant to Sunkyong Chemicals Ltd. for the establishment of a CD production facility in Chunan, South Korea.

The plant, the first in Korea, will produce CD and CD-ROM (Compact Disc Read Only Memory). SKC currently produces videotape, floppy disks and PET (polyester) film and has a reputation for high-tech innovations.

Says Lee Kee-Dong, SKC president: "The time is right for us to diversify into optical memory and audio fields. We're setting a first-year production target of some three million units, which adds up to a sizeable investment for CD manufacture."

World demand for CD software continues to outstrip supply, he notes, "in spite of PolyGram output of 25 million units this year and from the six Japanese plants, the U.S. center and the further four in Europe."

Annual Schallplattenpreis Ceremony

Tina, Sting, Solti Win German Awards

BY JIM SAMPSON

BERLIN Tina Turner, Sting and Sir Georg Solti were among the winners of this year's German Schallplattenpreis Awards, the country's equivalent of the Grammys.

Instituted in 1963, the Schallplattenpreis was awarded this year in conjunction with the quarterly prize of the German record critics, and amounts to the annual award of that group. This change in the organization did not win universal support. EMI Electrola continues to call for a completely new system of running the awards.

Winners on the classical side included Max Pommer for his world premiere recording of two versions of the "Brandenburg Concertos" with the new Bach Collegium Musicum on Capriccio; Carlo Maria Giulini's Brueckner "Eighth Symphony" from Vienna on DG; the Solti-Chicago recording of Schoenberg's

"Moses and Aron" on Decca/London; and two Harmonia Mundi recordings distributed here by EMI featuring Wolfgang Rihm's opera "Kokob Lenz" and sacred works from 1648 by Heinrich Schuetz.

Tina Turner ("Private Dancer," Capitol/EMI) and Sting ("The Dream Of The Blue Turtles," A&M) won in the pop/rock category. Saxophonist Jan Garbarek's excursion into Indian music, "Song For Everyone" (ECM), copped the award in the jazz category, while Ernst Jandl ("Bist Eulen?," Extraplatte/Plaene) and Heiner Goebbels & Alfred Harth ("Frankfurt-Peking," ES Riskant) completed this year's list of prize-winners.

Carla Bley, who records on her own Watt Works label for ECM, was chosen to receive a special "Golden Pin Of Honor" in recognition of "meritorious services for the recording art." Also presented with Pins were Nikolaus Harnoncourt,

who last year celebrated his 20th anniversary as an exclusive Teldec/Telefunken classical artist, and PolyGram engineer Horst Soeding, representing the team which developed the Compact Disc software manufacturing process.

Next year's recipients of the Golden Pins were also announced: vocalist Dietrich Fischer-Dieskau, guitarist Paco de Lucia and ECM Records founder Manfred Eicher.

Through the German Phonogram Academy, the German music industry sponsors the Schallplattenpreis ("record award" in German) together with trade fair organizers in Berlin and Duesseldorf. A jury of 10 German music critics chooses the winners from nominations made by a board of 92 critics.

Some within the German record industry, EMI in particular, have suggested that a broader jury and less association with the record in-

(Continued on page 73)

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International Opportunities

THERE'S A BIG, WIDE WORLD OUT THERE

BY RICK BLASKEY

As a Brit in New York, working in the heart of the U.S. record industry, it isn't hard at times to feel a little like a foreigner. If the differences between the U.K. and U.S. markets aren't enough in themselves, the need to wear 30 or more international hats in any given week gives one little chance to feel fully integrated.

As Mark MacCormack reminds us in his recent best-selling book, "What They Don't Teach You At Harvard Business School," "There are 8 billion people out there, and fewer than 3% of them live in the U.S." What a provocative and motivating statistic! But it's one which U.S. artists, managers and record companies are still remarkably slow in recognizing.

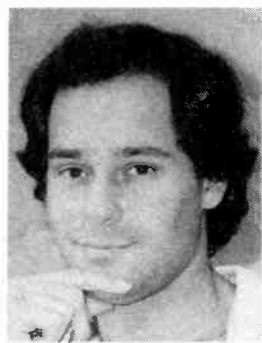
It hardly needs emphasizing how disparate the world markets can be, how differently they can be influenced, and especially how different they are from the U.S. market. I wonder if Americans really comprehend the dramatic effect that even seemingly isolated media coverage can have on breaking a record and an artist abroad. Further, do they realize how much they themselves can influence—and indeed manipulate—international success?

There is a fundamental difference between the U.S. and other markets, other than culture, language and environment. At the risk of sounding Freudian, it's the equation of size and penetration. Simply put, when you have the availability of reaching your national target market with a single exposure, the effect can well be the dramatic life (or death) of a record. In many countries around the world there may be but one national radio sta-

tion, one national television station (with, in some cases, only a single dedicated music show), one weekly music magazine of any influence, and only one national daily newspaper.

It may appear that this simplifies the problem of effective exposure, and in some ways it must be admitted that it does. However, much depends on the application of science to actually get the equation to work.

The basic marketing tools must be at hand (video, remixes, packaging, publicity elements, etc.) and applied precisely at times when need dictates. The importance of proper timing cannot be overstressed.



'Catch the wave and ride it as it comes in, or watch it go by without you'

Rick Blaskey is vice president, international operations, Arista Records.

If all goes according to plan and upward chart movement is tracked, but the artist is unavailable for further promotion, momentum can grind to a halt and the record fade or die. In many markets this could also mean virtually writing off the related album as well. Internationally, an album is generally only as strong as the top 40 format singles it generates, for there is little or no multi-format radio outside the U.S.

There are many examples that demonstrate that when these elements have been brought together to make the equation work, the results can be dramatic and crucial. A case in point is the success of Whitney Houston in Europe. Not only was this achieved even before she broke in the U.S., but her first hit single abroad was subsequently chosen as a B side in the States. This, in itself, is an indication of how different the markets are.

What really brought the record home was Whitney's willingness and availability to make trips to Europe for promotion. Now she is an established artist there, and her international success has spread as far as Africa and New Zealand.

In this case, the equation was applied; the results reflected and justified the effort.

Too often, however, the equation is ignored and the crime of lost opportunity and unfulfilled potential committed. In the U.S., the head office is annoyed and disappointed. It can't understand why the U.S. hit hasn't been converted overseas.

Being a European also helps one understand that outside the U.S.

the music business is, for the most part, an extension of the fashion business. Image and perception strongly influence the media as well as the consumer.

This is a hard concept for some Americans to grasp. Although the U.S. may give the world its most durable stars, the more innovative, original or trendsetting performers seem to come from overseas, however short-lived their artistic lives may be.

For this reason, it is more essential to exploit international opportunities quickly, or risk their loss. You either catch the wave and ride it as it comes in, or watch it as it goes by without you. The chances are that same wave won't be coming back. Using another watery analogy, you've missed the boat.

U.S. artists, managers and label executives should not treat overseas territories as an afterthought, to be attended to after the main thrust of domestic activities has been exhausted. The timing imperative simply won't allow it.

However, this doesn't mean that major concessions need be made. What it does mean is that more thought, care and flexibility is required in planning U.S. promotion and touring, so that international opportunities may be taken advantage of when they present themselves.

It also means that overseas trips should not be treated as perks (Concorde flights, taking girlfriends, wives, kids, a few days off to sightsee), but taken seriously, as they deserve. It means making the most of real business opportunities.

And it can mean big business if the attitude, planning, execution and timing are right.

Letters to the Editor

HELP FOR AFRICA

There are certain American record companies, especially one that has strong affiliations with black artists, that will not allow their product to be released in Africa because of the unfavorable economic climate in most African states. Simply put, they don't get paid as quickly as they would like. So, no money, no music.

I can understand this from a business point of view, but it is also true that the release of repertoire in Africa costs the U.S. firms next to nothing, and the volume of sales generated here is but a drop in the ocean compared to royalties earned in the American home market, Europe and Japan.

I am not suggesting that royalties from the sale of records be waived for African countries. I merely wish to point out that there may be an alternate way here to aid famine victims in Africa that artists and record companies may wish to consider if they are sincere in their desire to help.

It's a well-known fact that the USA For Africa album, "We Are The World," is being pirated extensively throughout Africa, despite its

release by a number of labels on the continent. If restraints regarding the externalization of royalties were lifted, a far larger distribution network could be established and more revenues generated.

Admittedly, these revenues would not be channelled to Ethiopia via America, but at least there would be money earned by legitimate businesses in Africa which then could be directed to local charities and/or government aid schemes. It would also remove a source of revenue from very affluent pirates.

S.D. Lamb
Ndola, Zambia

THE ULTIMATE SOLUTION

I wholeheartedly agree with all the letters against sticking/censorship of lyrics, for all the reasons mentioned. I also agree with Frank Zappa that this is a serious though "cotton candy news issue."

I propose a solution that would not only show the "bored Washington housewives" the absurdity of what they advocate, but would transcend the censorship problem: Put a warning sticker on every record re-

leased. That way these housewives would have to take responsibility themselves for what they are trying to legislate away: *Paying attention to what their kids are doing.*

Besides, I'm sure you'll agree that, for every single record released, you can find at least one person or group that finds the lyrics offensive.

Arlo Chan
Los Angeles

REMEMBERING 'BULL MOOSE'

What a pleasant surprise it is to read that Benjamin "Bull Moose" Jackson's career is going through a revival. But don't let us forget that he was not just a rhythm & blues star of the '40s; he also had a good reputation in the jazz field.

I've often wondered why Capitol Records has never dusted off its valuable Bull Moose Jackson 78s and reissued them in a more durable format. Perhaps now that this entertaining and talented musician is back on the scene, Capitol will be tempted to rediscover him.

Hugh Witt
Jazz Journal International
Hong Kong

A WARNING ON STICKERS

I am quite disturbed by the excessive attention granted the Parents Music Resource Center and the extent to which it is attempting to manipulate the record-buying public. Come now, Tipper Gore, consumers must be allowed to exercise non-prejudiced choice.

To impose warning stickers is to limit an artist's ability to reach an audience already inundated by too much government. I shudder to think that my next trip to purchase recorded music will be tarnished by stickered socialistic forces like the PMRC. What happened, PolyGram? Let's not allow a small minority to distort values guaranteed by the Constitution.

William McDonald
San Diego

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

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The Westwood One Satellite Network and Home Box Office are pleased to present *Phil Collins: No Jacket Required - Sold-Out Concert*, an exclusive one-hour concert simulcast special airing the evening of Saturday, September 23 at 6:45 p.m. Eastern and Pacific. Recorded at the Reunion Arena in Dallas by Westwood One and directed by Jim Yurkich (whose video credits include Collins, Hall & Oates and Foreigner), the concert features Collins and his Hot Tub Club band delivering powerful performances of songs spanning the superstar singer/writer/drummer/producer's solo career. Among those included

are early hits like "You Can't Hurry Love," his Oscar-nominated Grammy-winning theme from the movie *Against All Odds* and all the hits from Collins' latest chart-topping multi-platinum LP, *No Jacket Required* - "One More Night," "Sussudio," "Don't Lose My Number" and more. An exclusive 15-minute Westwood One-produced interview segment will precede the digital stereo simulcast. *Phil Collins: No Jacket Required - Sold-Out Concert* is the latest exclusive from the leader in concert simulcasts - Westwood One. Phone (213) 204-5000 or Telex 4996015 WWONE.



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

NRBA'S MANN: WHAT I MEANT WAS . . .

Says Speech Wasn't Intended To Insult Ad Agencies

BY BILL HOLLAND

WASHINGTON Rumors that persisted throughout the broadcast industry early last week that the remarks of National Radio Broadcasters Assn. (NRBA) president Bernie Mann at the joint National Assn. of Broadcasters (NAB)/NRBA Radio '85 Management & Programming Convention referring to ad agencies as "snake oil salesmen" might have driven yet another wedge between the two groups were dispelled to a degree by a formal statement from Mann last Wednesday (18).

Mann denied that he had meant the remarks to be insulting. And he

added that they did not reflect the policy of the radio-only association.

In his provocative Radio '85 opening address, Mann offended many advertisers in attendance by saying, "Advertising agencies are not known for having an enormous amount of backbone," and adding, "Clients know what a group of snake oil salesmen most agencies are." Mann prefaced both inflammatory remarks by noting that "self-interested" agencies have much more to gain by selling television, and implied that agencies are largely responsible for the fact that radio advertising revenues have not increased in more than 10 years, and

last year dropped slightly.

Mann, in the statement, said: "It was my intent only to create a sense of urgency about radio's need to obtain a larger share of the advertising revenues, which I believe must be accomplished by selling clients on our merits and not depending so much on ad agencies. I did not intend to insult anyone and I regret that language chosen for dramatic effect had that result."

However, in a private interview, Mann stuck to his guns, saying that "many, so many" attendees had approached him after his speech to congratulate him for "bringing this matter out of the closet. They know the problems, the frustrations."

Mann added, "The smaller the market, the better they liked it." He did, however, make it clear that he was "embarrassed, quite frankly," that his remarks had offended agency attendees and other broadcast officials. "It was my personal point of view, my evaluation of things that affect my company [Mann Media], and not the feeling of the NRBA board," he said.

The NRBA president also said that he has great respect for the "few large agencies," but that he is still "concerned with the quality" of smaller firms, and that it is "important for radio to go directly to clients rather than waiting on ad agencies."

Explaining his "backbone" comments, Mann said, "What I meant was that if we [radio] can go to a client get him enthused about us, I don't think an agency would fight about it."

Mann acknowledged, however, that the "condemnation" of his word choice by the Radio Advertising Bureau and attendees from the

(Continued on page 14)

WMET Sold to Heritage

CHICAGO Doubleday Broadcasting has sold adult contemporary WMET here to Heritage Broadcasting of San Diego for a "ballpark figure" of \$12 million, according to Heritage president Bill Yde.

Yde and partners Reg and George Johns, owners of the four-year-old consultancy firm Fairwest Enterprises, formed Heritage last December. The company's other properties include AC-formatted KKCW Portland, Ore. and top 40 WZPL Indianapolis.

Fairwest has been consulting WMET since its switch from AOR to AC last spring. According to Yde, despite WMET's less-than-spectacu-

lar ratings (1.7 in the Spring Arbitron book), "We won't be making any changes. We feel the station in right on target. Arbitron hasn't reacted yet, but AC stations take a little longer to show increases." WMET, he notes, had risen a tenth of a point from its last book as an AOR station.

WMET morning man Stu Collins had offered to buy the station himself for \$14 million. However, Collins says, "They didn't take me seriously." Collins says he's now purchasing an unspecified combo on the West Coast. MOIRA McCORMICK

...newsline...

THE NEW VP/GM at WXKS (Kiss 108) Boston is Dottie Jones. She takes over from Richie Balsbaugh, who will concentrate his efforts on his post as CEO of Boston-based Pyramid Broadcasting. Jones had been assistant GM. Also named vice presidents at WXKS are director of business affairs Bob Kline and GSM Lisa Fell.

BEASLEY BROADCASTING CO. has purchased WCJX-FM Miami for \$10.6 million from Connie and Mark Wodlinger, pending FCC approval. And AmCom General Corp. president George Francis has negotiated to buy WHHJ/WHHR Hilton Head, S.C. for \$3.7 million.



DURPETTI



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SCHWARTZ

STATION REP EXPANSION continues. Parent company Interep has announced the opening of its fifth affiliate, Durpetti & Associates. Former McGavren Guild Radio executive VP Tony Durpetti will serve as president. And Ralph Conner has been named president of another Interep subsidiary, Weiss & Powell. He had been executive vice president. Meanwhile, Bob Weiss has been named executive VP of Interep.

NEW APPOINTMENTS: Jay Sterin becomes VP/GM of WKFM Syracuse. Sterin is a major stockholder in the company and was formerly GSM at WROR-FM Boston. Former First Media and Broadstreet executive Mark Schwartz is appointed senior VP of Statewide Broadcasting in Pompano Beach, Fla. And Fetzer Broadcasting appoints Bruce Eicher station manager of WKJF-AM-FM Cadillac, Mich.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

"Any CHR in their right mind wouldn't be touching this," says KKBQ Houston PD John Lander of Ray Stevens' "Haircut Song" (MCA). "But you're not talking to someone in their right mind." Lander has plucked the song from the country ranks for an initial run as a "Q-Morning Zoo" novelty, and plans to spin it into other dayparts soon. Another new favorite is OMD's "So In Love" (A&M), an add partially inspired after Lander witnessed the group's rousing and well-received opening set for the Power Station in Houston. Meanwhile, Lander is relieved that "finally, more rock top 40 hits are coming around." In that category, he lists a slew of releases, including Paul Young's "Tear Your Playhouse Down" (Columbia), Loverboy's "Lovin' Every Minute Of It" (Columbia), Corey Hart's "Boy In The Box" (EMI America) and Bruce Springsteen's "Going Down" (Columbia).

BLACK/URBAN

WWIN Baltimore may have created a new format this week as a UAR station—urban album radio. Music coordinator Stephanie Dunn relays that the outlet is already six tracks deep into Stevie Wonder's new album "In Square Circle" (Motown). Aside from Wonder's self-explanatory appeal, Dunn cites contributing performers Luther Vandross, Philip Bailey and Chet Atkins as additional draws. Tying her picks to a common theme, Dunn says she's pleasantly surprised with Eddie Murphy's new vocal album "How Could It Be" (Columbia), which sports a few Wonder-produced tracks. A mix of uptempo funkies and ballads, the album bodes well for Murphy's career as a straight r&b performer, she says. "Since he imitates so many people in his comedy routines, it's great that he doesn't immediately sound like anyone else here."

COUNTRY

WSUN Tampa/St. Petersburg programmer Larry Coates says this week's obvious hit arrival is the Bellamy Brothers' "Lie To You For Your Love" (MCA). Declaring that the Brothers just "get better all the time," Coates says the track is the best he's received in several weeks. Also pursuing an upward career course, in Coates' opinion, is T.G. Sheppard with his latest single "Doncha" (Columbia). "The universal arrangement here" is different enough from his usual fare that "it will really broaden his audience," says Coates. Finally, it's Jim Glaser's "In Another Minute" (MCA)—a popular tune with the ladies, says Coates, who ought to know.

KIM FREEMAN

PD Training: Learning 'an Absurd Job'

BY KIM FREEMAN

DALLAS "It's absurd for anyone to sit here and tell you how to be a PD," said consultant Charlie Van Dyke as his opening comment at a Radio '85 panel on training for new program directors. "It's an absurd job unless nothing else will do for you," he continued, citing radio hero Gordon McClendon's well-known philosophy.

Humorous as they were, Van Dyke's comments set a tone of remarkable frankness for the session. The Scottsdale, Ariz.-based consultant continued with three programming no-no's: "Don't try to do it all yourself; involve your entire staff. Don't build walls between station departments. Avoid the memo wars. And don't take listeners for granted on request lines or talk shows."

Panelists disagreed on the use of music research. "The biggest problem," said Rick Sklar of Sklar Communications, "is that your perspective is an internal one. One key is to let your listeners be the PD."

"Everyone is worrying about which 50 records to play," the pro-

gramming veteran added. "You might as well concentrate on 15." The latter comment sent Columbia Records' Bob Sherwood into a mock heart attack, at which point Sklar said he only meant to emphasize the importance of "simple elements."

Paul Drew, head of his own Los Angeles firm, called research a

"lamppost. Use it to illuminate, not to lean on." Meanwhile, WBBM Chicago program director Buddy Scott said, "Research is everything you do." According to Scott, WBBM's research consists of retail sales on singles, albums and Compact Discs, competitor playlist checks and

(Continued on page 14)



Programmers Pop the Questions. Speakers on the Radio '85 "Training For New Program Directors" panel offer their tips to up-and-coming PDs. Seated from left are consultant Charlie Van Dyke, Sklar Communications' Rick Sklar, consultant Paul Drew, WBBM Chicago PD Buddy Scott, Columbia Records' Bob Sherwood and moderator Bob Vanderheyden of CBS Radio.

WESTWOOD ONE PRESENTS

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

VOX by Kim Freeman JOX

AS WE PREDICTED, Nashville regular **Gerry House** is joining the morning "Waking Crew" at WSM-AM. For the past 10 years, House has been the main contractor on WSIX Nashville's "House Foundation." . . . Speaking of Nashville talents, it looks like several will be available following WZKS's move to Transtar's "Format 41" last week. Now using the WTMG (Tennessee Magic) calls, the station's new owners apparently offered the WZKS CHR jocks positions with the new format, but few seem interested.

Gerry House has moved to a new home in Nashville

WXRK New York gets a new production director with the recruit of **Mike Koste**. He was most recently at neighboring WRKS, and sports an impressive resume of major market credits . . . Across town at WPLJ, afternoon man **Pat. St. John** makes his afternoon romance debut with an appearance on "Search For Tomorrow." A "Power 95" air talent for 12 years, St. John was a natural in his DJ role.

APOLOGIES to WCBS-FM New York's afternoon man **Dick Heatherton** for last week's incorrect report that **Dan Ingram** had joined the outlet in that shift. Both WCBS and Ingram report that "there have been talks," but that's it . . . Congratulations to **KKBQ** Houston PD/morning man **John Lander**, who'll be taking his "Q-Morning Zoo" on the national road soon. The New York-based **United Stations Programming Network** is preparing a four-hour, non-countdown top 40 show featuring Lander and his loony crew . . . And applause to **WXRT** Chicago for roping Monty Python cohort **Michael Palin** into a six-spot series of tv promos. Our Windy City reporter relays that the spots are "something completely different" indeed.

Looks like **WAMO** Philadelphia program director **Allen Harrison** is out of that post. Replacing him is **WAMO's** former sports director **Chuck Woodson**, who's doubling in morning drive . . . Country-formatted **WCXI-AM-FM** Chicago ups AM morning man **Steve Fenbert** into the production director seat . . . A prime Cape Cod opportunity opens up at AC outlet **WCIB** Falmouth, Mass. Program director **Jack Miller** is looking for T&R's from an experienced news

anchor and personality to join the morning slot.

MORE ANIMALS get let out of the cage as **WNVZ** Norfolk, Va. christens its "Z-104 Morning Zoo." **Corey Deitz** joins as the chief animal tamer after working for the Q-Zoo at **WRVQ** Richmond. Deitz, by the way, is author and publisher of "Dial-Log," a joke service for personalities . . . Speaking of common CHR IDs, **Mike Joseph** has just secured two new licensees for his "Hot Hits" trademark. Congratulations, then, are due to **WNTQ** Syracuse and **KAMZ** El Paso, the two new outlets to meet Joseph's criteria of "being as close to the original 'Hot Hits' stations" as possible . . . Picking up "Format 41" is the newborn **WBJN** Cape May County, N.J. Owned by **Canruss Inc.**, the outlet went on the air this month under the direction of general manager **David Klahr**.

MARK KESSLER takes his shtick to **WZNE** Tampa Bay, where he'll assume the afternoon shift next week. He was the morning man maestro at **WZXR** Memphis . . . At hit-formatted **KRBE** Houston, **Ron Wilson** gets promoted to promotions director. He was an account executive.

The new country music director at **KTAN** Sierra Vista, Ariz. is **John Coles** . . . Morning anchor **Jim Bleikamp** departs **WGEE-AM** Green Bay to join its sister station **KIOA** Des Moines as news director. Replacing him is **John Natelle**, who was an anchor at **WLUK-TV** . . . **Les Acree** is appointed program director at **WTQR-FM** Winston-Salem. He was operations manager at **WGKX** Memphis . . . **WDOD-FM** Chattanooga names "**Big**" **John Anthony** morning drive man. He was operations manager at **WUSY** . . . **WCMS-FM** Norfolk promotes **Kevin Mason** to full-time music director and appoints **Don Davis** 7p.m.-midnight air personality. Mason was acting MD; Davis was midday music director at **WNSY**.

WE WELCOME **Chris Edwards** back to radio: He's come out of retirement to join **KSFO** Fresno, Calif. as host of a Saturday night request show. He last worked with **KFRC** San Francisco in 1975. "The oldies but goodies in top 40 style," as Edwards calls it, is a new station owned by **Americom International** . . . Former **KMGG** Los Angeles production director/personality **Randy West** joins **KWNK** Simi Valley as a member of the air staff. At the same time, he continues program consulting and market research for **Communications ResourceNet**.



Dirty Air Waves. **WDXE-FM** Lawrenceburg, Tenn. program director **Dan Hollander** was one of the first to fall behind bars during the station's "Jail-A-Thon" fund-raiser for the **American Cancer Society**. Hollander is pictured here with other **WDXE** inmates incarcerated for a good-natured form of air pollution. The event raised more than \$13,000.

MANN SPEECH

(Continued from page 12)

advertising community was "appropriate."

Does **Mann** think there will be another joint **NAB/NRBA** conference in 1986? "Oh, you bet," he said. "We're all so proud. The planning committee did a super job. The people I talked to at the convention told me over and over again, this one

was far better than last year's in so many ways."

NAB officials had no official comments of the inflammatory remarks, and would only say that the **NAB** will make a decision "in two or three weeks" on whether to continue to participate in what seems at best an uneasy partnership.

PD TRAINING

(Continued from page 12)

weekly calls to record labels to find out which artists will be in town.

"Shooting from the hip," said **Scott**, "is not as good as liking a record and having 10 additional reasons to add it."

WBBM's use of CD sales figures brought some color back to the cheeks of **Columbia's** **Sherwood**, who stressed the degree to which record companies can assist radio in understanding the performance of new technologies. "We do expect something back for that," **Sherwood** added, recalling the resistance **Columbia** got from radio when working the **Julio Iglesias/Willie Nelson** duet "To All The Girls I've Loved Before."

"I don't need you on the hits," **Sherwood** continued. "I need you on the **Hooters**, and, by the way, so do you. You need new superstars for the times when **Bruce Springsteen** and **Michael Jackson** don't have records out."

Sherwood also offered an anecdote on radio/label relations on the subject of home taping. As programmer of **CBS Radio's** **WBBM**, **Buddy Scott** had played **Michael Jackson's** album "Thriller" (on **CBS's** **Epic** label) out of the box and in its entirety.

"Both group presidents were threatening each other," said **Sherwood** of the dilemma. "We're not looking to radio to fix the home taping problem, but you don't need to worsen it either. Break it [new album blocks] up a bit so that only the real troopers can tape it."

Dealing with air talents and staff was the final point addressed. **Van Dyke** sympathized with those promoted to the **PD** ranks, saying,

"You have to take a different posture with the people you used to drink beer with."

Like other panelists, **Van Dyke** recommended the "family" approach and called the studio hotline a way of conveying "the idea that you're simply cheering" for the jocks. Regardless of their titles, he added, "Your true stars can be called upon to act as role models."

As a closing note, the session's skilled moderator, **CBS Radio's** **Bob Vanderheyden**, said, "Hire good people. If you don't hire good people to replace you, you probably won't get promoted yourself."

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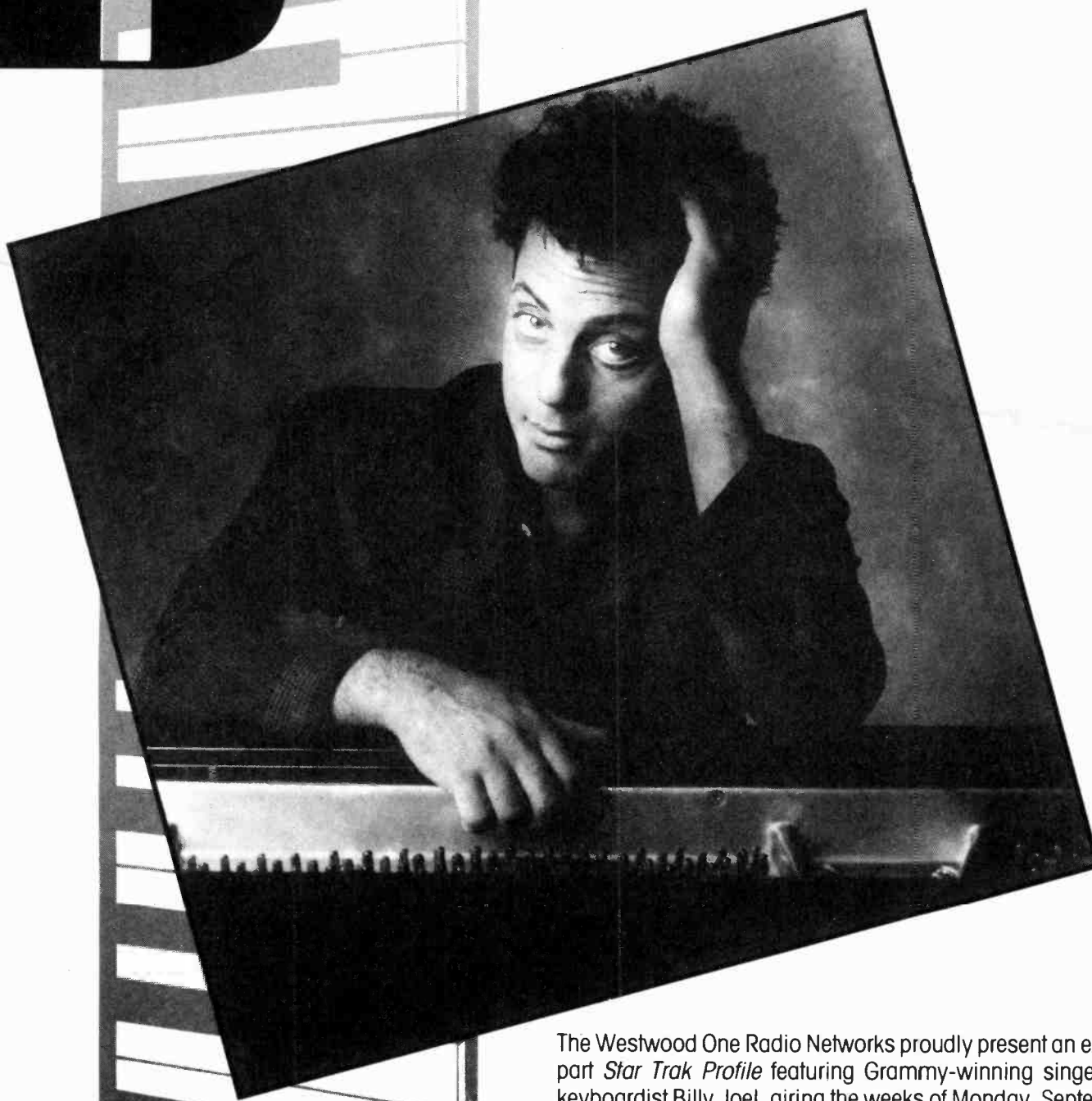
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WESTWOOD ONE PRESENTS

STAR TRAK PROFILE

BILLY JOEL

NATIONAL RADIO EXCLUSIVE



The Westwood One Radio Networks proudly present an exclusive two-part *Star Trak Profile* featuring Grammy-winning singer, writer and keyboardist Billy Joel, airing the weeks of Monday, September 30 and October 7 on more than 250 Westwood One affiliates across America. It's his first in-depth interview since his marriage to Christie Brinkley, and was conducted as Billy sat behind the piano at New York's Hit Factory recording studio. He talks candidly about life and love and traces his career from "Piano Man" to "You're Only Human (Second Wind)," with special emphasis on all the smashes included on the two-record *Billy Joel's Greatest Hits Vols. I & II*, his first best-of LP for Columbia Records. *Star Trak Profiles Billy Joel* – two hours of bright conversation you and your listeners won't want to miss! To find out more about the music and interview series that presents the biggest artists in contemporary music *all year long*, contact Westwood One at (213) 204-5000 or Telex 4996015 WWONE.

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



NRBA Heyday. Members of the National Radio Broadcasters Assn. gather in Dallas before last week's Radio '85 convention for their annual board of directors meeting. During the meeting, members agreed on a course of cooperation for investigating the proposed radio "super group" trade association. The board session, however, took place before NRBA president Bernie Mann (first row, fourth from left) delivered derogatory comments about advertising agencies in his opening Radio '85 address. The remarks offended several trade groups, most notably the Radio Advertising Bureau.

Format Workshops Prove Productive Convention Sessions Key on CHR, AOR, Urban, Country

BY KIM FREEMAN

DALLAS Some of the more productive and popular sessions during the recent Radio '85 convention here occurred during the workshop-style format rooms. Summaries of four of those sessions follow.

Cliched as it might sound, music, humor, talent and community involvement all took a back seat to simple faith as the key element in a successful top 40 format during the second CHR format session. KIIS Los Angeles air talent Ron O'Brien emphasized the importance of faith, and was quickly embraced by his program director, Mike Schaeffer—and by most attendees.

"When I arrived at KIIS," said O'Brien, "it was like being put on a

race horse in mid-race. We didn't exactly know where we were going, but we were going somewhere fast."

Schaeffer noted that KIIS's faith emanated from the top Gannett management on down. "We party together a lot," he added. "Both in the high and low points."

WLEE Richmond's Tony Booth picked up a similar theme. "You've got to indoctrinate your staff to promote the station 24 hours a day," he said.

Citing the mass appeal nature of today's top 40 format, WHYT Detroit's Gary Berkowitz said, "There are no more secrets on promotions, etc. The station that succeeds is the one that gets to the heart of its listeners. You must reflect what your listeners are doing."

Several panelists indicated that oldies are making a comeback in the format. "There was a time when no song was more than three weeks old," noted Betty Breneman of the Breneman Review. Noting that KPKE Denver's playlist occasionally goes back to 1964, PD Mark Bolke called oldies "not a savior, but a break in the repetition."

KUBE Seattle's Mike O'Shea cited the popularity of the movie "Back To The Future" and urged programmers to "play up your oldies. When times are tough, people want to return to the good old days through radio." While some expressed fear that oldies would not ring any bells for teen listeners, Breneman noted that many teens have been exposed to oldies through other media.

The AOR format room generated many provocative discussions, thanks in part to a panel lineup of one PD, one AOR journalist and four top consultants. Reiterating AOR's acknowledged maturity and the attrition factor leaving fewer AOR's across the country, Radio & Records' AOR editor Steve Feinstein offered several statistics to illustrate the format's renewed

health.

"There is a small but significant trend that people are coming back to AOR," Feinstein said. As generalities, Feinstein pointed to less heavy metal and bigger budgets for production and talent as factors in making the format "more valuable to a larger audience." He added that AOR is now "being treated as a more serious format," and warned that "others will start cherry-picking us from the top."

The general consensus was that AOR's base can and should be broadened through several elements. KSHE St. Louis PD Rick Ballis pointed to "production sizzle, community involvement and strategic marketing" as ways of going beyond "generic album radio."

From the sales standpoint, all speakers addressed the need to dissolve AOR stereotypes by educating advertisers and agencies on AOR's new look and sound.

The subject of oldies surfaced again in a different context, with consultant Bob Hattrick warning against "that misconception that 25-plus adults just want oldies." Consultant Dwight Douglas emphasized the difference between "oh-wow and oh-no spice records," and reminded programmers of AOR's roots "in interesting songs that happen to be rock."

All but one panelist agreed that before AOR's recent resurgence, the format had been "over-researched." The rebel was John Sebastian, pioneer of the EOR (eclectic-oriented rock) format, who argued that more research and "a broadening of what we research" was needed. Sebastian ruffled a few egos by suggesting that AOR's adoption of "many EOR concepts" was a partial reason for its success.

Deep concern over the high number of similarities between CHR and AOR currents lists was expressed by several speakers. "Record companies have become the tail

(Continued on page 18)

Buying/Selling Panels Draw SRO Crowds

Station Acquisition Boom Seen Continuing

BY EARL PAIGE

DALLAS Predictably, panel sessions on buying and selling radio properties drew the largest crowds during the recent Radio '85 convention here. Experts agreed that the SRO sessions indicated the acquisition boom has not let up.

Boston banker Carroll Highet called deregulation one of the numerous factors in keeping station prices "undeniably high, at least in large markets." She added that many broadcast groups who already own seven stations "are now in the buying market at the same time."

While panel moderators Norman Wain and Robert Weiss of Cleveland's Metroplex Communications have purchased and sold 13 stations in the last 22 years, both stressed how difficult it is to keep up with the "new language" involved in station financing.

According to the panelists, broadcasters on the prowl must form a team of CPAs and legal experts familiar with banking and FCC parameters. This was especially stressed by Pyramid Broadcasting's Rich Balsbough, who told of building a 10-station group in three years. "I was a stumblebum," Balsbough admitted of his early talks with bankers.

Of special interest were panelists' views on how and why the banking community has come not only to embrace radio, but to seek out borrowers as well. "Just a few years ago," said broker Bob Mahlman, "you could have shot all the bankers who knew radio with two bullets." He estimated that 300 banks now "know what a license is worth."

Mahlman claimed that a "shortage situation" exists in terms of finding viable stations. The shortage, he said, is inspiring roughly 45 of the nation's brokers to organize an association for radio transactions.

Addressing prospective buyers, Mahlman suggested that "a \$1 million purchase may be too small for you." Balsbough agreed. "It's like monopoly money," he said of layering finance plans. "That won't

sound good to my lenders."

Typically, panelists stressed avoiding emotional involvement and ego problems. Topping Washington analyst Tom Buone's list of "three traps to avoid" was "becoming too emotionally involved" in a prospective deal.

Even when all the money comes together, noted CIGNA's Jim Kuzemchaks, challenges continue. "Not all investors can pay 10 times the cash flow and gain the market share of their competition," he said.

Barbara Hoose of the Bank of California in San Francisco enlivened a session by referring to the vital role played by the selling party in deals. "Seller paper subordinate to senior bank debt typifies many deals now," she said. Her terminology also typified the buzzword mind

(Continued on page 18)

A Fortright Examination of Hiring, Firing, Discrimination

BY BILL HOLLAND

DALLAS The often touchy topics of terminations and discrimination were handled forthrightly by the Radio '85 panel entitled "Hiring And Firing . . . Keeping In Bounds With The FCC And EEOC."

Washington communications attorney Lawrence Roberts told the crowd that the FCC is continuing to look closely at stations who fail to comply with equal employment opportunity guidelines, even those who do so out of ignorance or confusion. "You're just looking for trouble," he said. "Get an adequate data base."

Roberts said that as soon as the FCC sends a letter of admonition (the first step in the process), "That's the time to go to the Commission's enforcement branch and find out what needs to be done." He warned: "Don't wait, don't be lulled by the seven-year renewal period, or

else the Commission will then ask for additional detailed backup material full of background on hires, promotions, payroll" and other often hard-to-document information.

Both William Shepard of WPKX-AM-FM Alexandria, Va. and Baltimore attorney Marcy Hallock urged station management to develop a consistent hiring and firing policy, and to conduct in-house seminars so that department heads "become local experts," as Shepard said, calling hiring and firing and EEO "more difficult than any other operational aspect of a station."

They also urged a "progressive discipline" standard for protection: an oral warning, a written reprimand and warning, and discussion-suspension process before a termination is carried out. And they said it's essential to have a grievance committee procedure at all stations, even those with non-union employees.

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FREDDIE JACKSON	YOU ARE MY LADY CAPITOL	42	108
GLENN FREY	YOU BELONG TO THE CITY MCA	35	160
MR. MISTER	BROKEN WINGS RCA	30	52

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RETAIL BREAKOUTS

177 REPORTERS

		NUMBER REPORTING
GLENN FREY	YOU BELONG TO THE CITY MCA	34
COREY HART	BOY IN THE BOX EMI-AMERICA	27
BRYAN ADAMS	ONE NIGHT LOVE AFFAIR A&M	25
TEARS FOR FEARS	HEAD OVER HEELS MERCURY	20
THE POWER STATION	COMMUNICATION CAPITOL	19

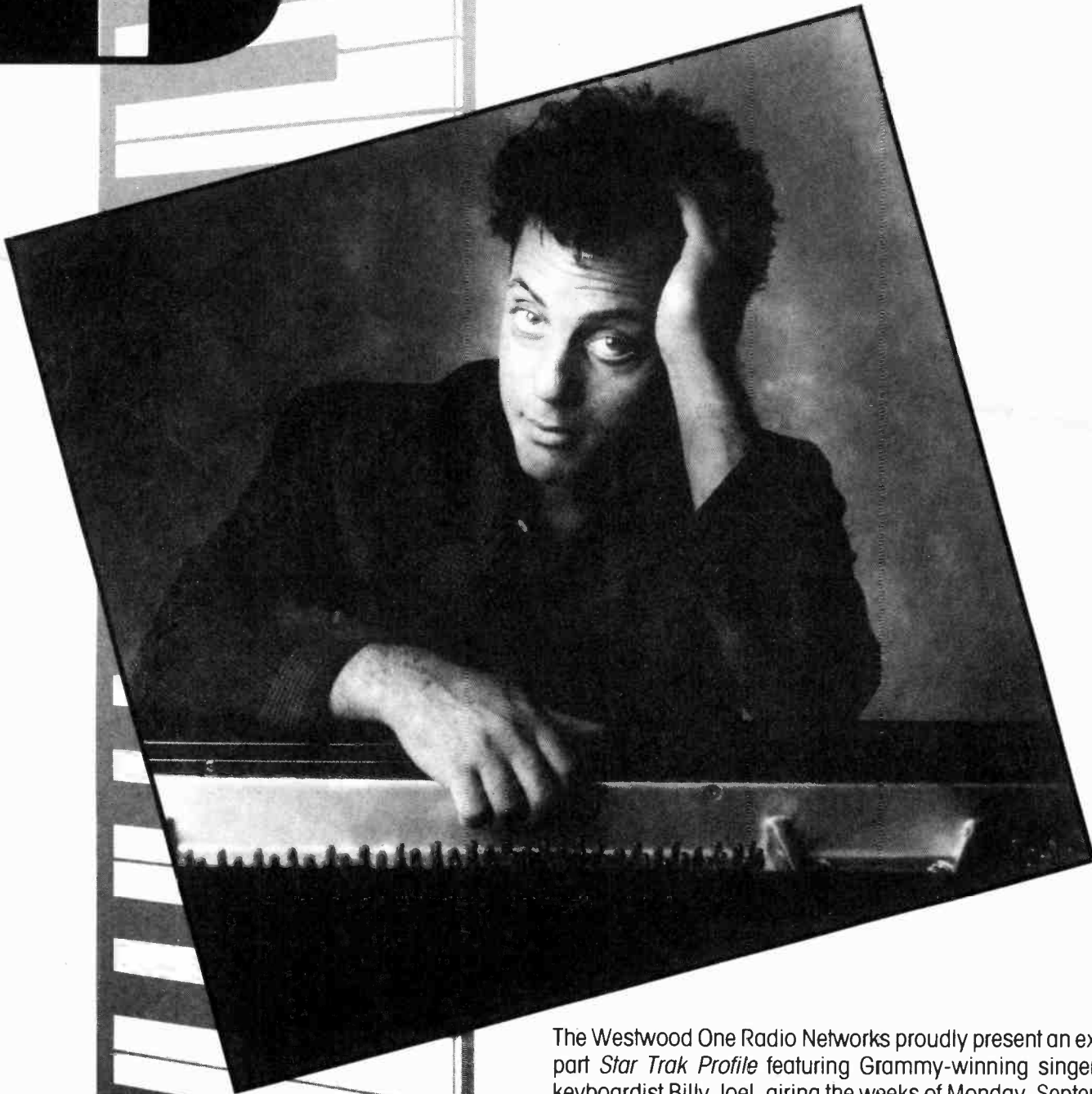
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WESTWOOD ONE PRESENTS

STAR TRAK PROFILE

BILLY JOEL

NATIONAL RADIO EXCLUSIVE



The Westwood One Radio Networks proudly present an exclusive two-part *Star Trak Profile* featuring Grammy-winning singer, writer and keyboardist Billy Joel, airing the weeks of Monday, September 30 and October 7 on more than 250 Westwood One affiliates across America. It's his first in-depth interview since his marriage to Christie Brinkley, and was conducted as Billy sat behind the piano at New York's Hit Factory recording studio. He talks candidly about life and love and traces his career from "Piano Man" to "You're Only Human (Second Wind)," with special emphasis on all the smashes included on the two-record *Billy Joel's Greatest Hits Vols. I & II*, his first best-of LP for Columbia Records. *Star Trak Profiles Billy Joel* – two hours of bright conversation you and your listeners won't want to miss! To find out more about the music and interview series that presents the biggest artists in contemporary music *all year long*, contact Westwood One at (213) 204-5000 or Telex 4996015 WWONE.

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



NRBA Heyday. Members of the National Radio Broadcasters Assn. gather in Dallas before last week's Radio '85 convention for their annual board of directors meeting. During the meeting, members agreed on a course of cooperation for investigating the proposed radio "super group" trade association. The board session, however, took place before NRBA president Bernie Mann (first row, fourth from left) delivered derogatory comments about advertising agencies in his opening Radio '85 address. The remarks offended several trade groups, most notably the Radio Advertising Bureau.

Format Workshops Prove Productive Convention Sessions Key on CHR, AOR, Urban, Country

BY KIM FREEMAN

DALLAS Some of the more productive and popular sessions during the recent Radio '85 convention here occurred during the workshop-style format rooms. Summaries of four of those sessions follow.

Cliched as it might sound, music, humor, talent and community involvement all took a back seat to simple faith as the key element in a successful top 40 format during the second CHR format session. KIIS Los Angeles air talent Ron O'Brien emphasized the importance of faith, and was quickly embraced by his program director, Mike Schaeffer—and by most attendees.

"When I arrived at KIIS," said O'Brien, "it was like being put on a

race horse in mid-race. We didn't exactly know where we were going, but we were going somewhere fast."

Schaeffer noted that KIIS's faith emanated from the top Gannett management on down. "We party together a lot," he added. "Both in the high and low points."

WLEE Richmond's Tony Booth picked up a similar theme. "You've got to indoctrinate your staff to promote the station 24 hours a day," he said.

Citing the mass appeal nature of today's top 40 format, WYHT Detroit's Gary Berkowitz said, "There are no more secrets on promotions, etc. The station that succeeds is the one that gets to the heart of its listeners. You must reflect what your listeners are doing."

Several panelists indicated that oldies are making a comeback in the format. "There was a time when no song was more than three weeks old," noted Betty Breneman of the Breneman Review. Noting that KPKE Denver's playlist occasionally goes back to 1964, PD Mark Bolke called oldies "not a savior, but a break in the repetition."

KUBE Seattle's Mike O'Shea cited the popularity of the movie "Back To The Future" and urged programmers to "play up your oldies. When times are tough, people want to return to the good old days through radio." While some expressed fear that oldies would not ring any bells for teen listeners, Breneman noted that many teens have been exposed to oldies through other media.

The AOR format room generated many provocative discussions, thanks in part to a panel lineup of one PD, one AOR journalist and four top consultants. Reiterating AOR's acknowledged maturity and the attrition factor leaving fewer AOR's across the country, Radio & Records' AOR editor Steve Feinstein offered several statistics to illustrate the format's renewed

health.

"There is a small but significant trend that people are coming back to AOR," Feinstein said. As generalities, Feinstein pointed to less heavy metal and bigger budgets for production and talent as factors in making the format "more valuable to a larger audience." He added that AOR is now "being treated as a more serious format," and warned that "others will start cherry-picking us from the top."

The general consensus was that AOR's base can and should be broadened through several elements. KSHE St. Louis PD Rick Balis pointed to "production sizzle, community involvement and strategic marketing" as ways of going beyond "generic album radio."

From the sales standpoint, all speakers addressed the need to dissolve AOR stereotypes by educating advertisers and agencies on AOR's new look and sound.

The subject of oldies surfaced again in a different context, with consultant Bob Hattrick warning against "that misconception that 25-plus adults just want oldies." Consultant Dwight Douglas emphasized the difference between "oh-wow and oh-no spice records," and reminded programmers of AOR's roots "in interesting songs that happen to be rock."

All but one panelist agreed that before AOR's recent resurgence, the format had been "over-researched." The rebel was John Sebastian, pioneer of the EOR (eclectic-oriented rock) format, who argued that more research and "a broadening of what we research" was needed. Sebastian ruffled a few egos by suggesting that AOR's adoption of "many EOR concepts" was a partial reason for its success.

Deep concern over the high number of similarities between CHR and AOR currents lists was expressed by several speakers. "Record companies have become the tail

(Continued on page 18)

Buying/Selling Panels Draw SRO Crowds

Station Acquisition Boom Seen Continuing

BY EARL PAIGE

DALLAS Predictably, panel sessions on buying and selling radio properties drew the largest crowds during the recent Radio '85 convention here. Experts agreed that the SRO sessions indicated the acquisition boom has not let up.

Boston banker Carroll Highet called deregulation one of the numerous factors in keeping station prices "undeniably high, at least in large markets." She added that many broadcast groups who already own seven stations "are now in the buying market at the same time."

While panel moderators Norman Wain and Robert Weiss of Cleveland's Metroplex Communications have purchased and sold 13 stations in the last 22 years, both stressed how difficult it is to keep up with the "new language" involved in station financing.

According to the panelists, broadcasters on the prowl must form a team of CPAs and legal experts familiar with banking and FCC parameters. This was especially stressed by Pyramid Broadcasting's Rich Balsbough, who told of building a 10-station group in three years. "I was a stumblebum," Balsbough admitted of his early talks with bankers.

Of special interest were panelists' views on how and why the banking community has come not only to embrace radio, but to seek out borrowers as well. "Just a few years ago," said broker Bob Mahlman, "you could have shot all the bankers who knew radio with two bullets." He estimated that 300 banks now "know what a license is worth."

Mahlman claimed that a "shortage situation" exists in terms of finding viable stations. The shortage, he said, is inspiring roughly 45 of the nation's brokers to organize an association for radio transactions.

Addressing prospective buyers, Mahlman suggested that "a \$1 million purchase may be too small for you." Balsbough agreed. "It's like monopoly money," he said of layering finance plans. "That won't

sound good to my lenders."

Typically, panelists stressed avoiding emotional involvement and ego problems. Topping Washington analyst Tom Buone's list of "three traps to avoid" was "becoming too emotionally involved" in a prospective deal.

Even when all the money comes together, noted CIGNA's Jim Kuzemchaks, challenges continue. "Not all investors can pay 10 times the cash flow and gain the market share of their competition," he said.

Barbara Hoose of the Bank of California in San Francisco enlivened a session by referring to the vital role played by the selling party in deals. "Seller paper subordinate to senior bank debt typifies many deals now," she said. Her terminology also typified the buzzword mind

(Continued on page 18)

A Fortright Examination of Hiring, Firing, Discrimination

BY BILL HOLLAND

DALLAS The often touchy topics of terminations and discrimination were handled forthrightly by the Radio '85 panel entitled "Hiring And Firing ... Keeping In Bounds With The FCC And EEOC."

Washington communications attorney Lawrence Roberts told the crowd that the FCC is continuing to look closely at stations who fail to comply with equal employment opportunity guidelines, even those who do so out of ignorance or confusion. "You're just looking for trouble," he said. "Get an adequate data base."

Roberts said that as soon as the FCC sends a letter of admonition (the first step in the process), "That's the time to go to the Commission's enforcement branch and find out what needs to be done." He warned: "Don't wait, don't be lulled by the seven-year renewal period, or

else the Commission will then ask for additional detailed backup material full of background on hires, promotions, payroll" and other often hard-to-document information.

Both William Shepard of WPKX-AM-FM Alexandria, Va. and Baltimore attorney Marcy Hallock urged station management to develop a consistent hiring and firing policy, and to conduct in-house seminars so that department heads "become local experts," as Shepard said, calling hiring and firing and EEO "more difficult than any other operational aspect of a station."

They also urged a "progressive discipline" standard for protection: an oral warning, a written reprimand and warning, and discussion-suspension process before a termination is carried out. And they said it's essential to have a grievance committee procedure at all stations, even those with non-union employees.

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'85-'86

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

199 REPORTERS

		NEW ADDS	TOTAL ON
ARETHA FRANKLIN	WHO'S ZOOMIN' WHO ARISTA	84	103
THE THOMPSON TWINS	LAY YOUR HANDS ON ME ARISTA	45	150
FREDDIE JACKSON	YOU ARE MY LADY CAPITOL	42	108
GLENN FREY	YOU BELONG TO THE CITY MCA	35	160
MR. MISTER	BROKEN WINGS RCA	30	52

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WESTWOOD ONE PRESENTS

Luther
Vandross
♦ ♦ ♦
IN CONCERT

The Concert Hour is proud to present superstar singer, composer and producer Luther Vandross in the role he loves best – performing his chart-topping music live in front of an enthusiastic SRO audience.

Airing the week of Monday, September 30 on Westwood One Radio Network affiliates throughout the country, this exciting edition of *The Concert Hour* was recorded at Detroit's Masonic Temple during Luther's current tour, and features his *tour de force* delivery of hits from his four consecutive platinum solo albums. Included are smashes such as "Never Too Much," "Having A Party," "Till My Baby Comes Home," "Busy Body," "The Night I Fell In Love" and "It's Over Now."

Don't miss this high-spirited performance by the man *People* magazine dubbed "The Pavarotti of Pop" – exclusively on *The Concert Hour*, the series presenting the finest concerts for urban contemporary radio *all year long!*

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

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	1	7	JOHN COUGAR MELLENCAMP RIVA	LONELY OL' NIGHT
2	2	2	13	STING A&M	FORTRESS AROUND YOUR HEART
3	4	7	6	LOVERBOY COLUMBIA	LOVIN' EVERY MINUTE OF IT
4	5	6	9	THE HOOTERS COLUMBIA	AND WE DANCED
5	3	3	5	MICK JAGGER & DAVID BOWIE EMI-AMERICA	DANCING IN THE STREET
6	8	15	4	STARSHIP GRUNT	WE BUILT THIS CITY
7	7	12	8	TEARS FOR FEARS MERCURY	HEAD OVER HEELS
8	18	30	3	ROGER DALTRY ATLANTIC	AFTER THE FIRE
9	11	16	4	BRUCE SPRINGSTEEN COLUMBIA	I'M GOIN' DOWN
10	12	20	5	BRYAN ADAMS A&M	ONE NIGHT LOVE AFFAIR
11	6	5	10	HUEY LEWIS & THE NEWS MCA	BACK IN TIME
12	9	8	9	CHEAP TRICK EPIC	TONIGHT IT'S YOU
13	16	17	6	DIRE STRAITS WARNER BROS.	ONE WORLD
14	13	13	7	NIGHT RANGER MCA	FOUR IN THE MORNING
15	19	23	6	MR. MISTER RCA	BROKEN WINGS
16	10	4	8	JOHN WAITE EMI-AMERICA	EVERY STEP OF THE WAY
17	14	14	7	MARILLION CAPITOL	KAYLEIGH
18	30	—	2	GLENN FREY MCA	YOU BELONG TO THE CITY
19	21	21	6	U2 ISLAND	BAD
20	22	32	4	HEART CAPITOL	NEVER
21	17	11	11	TALKING HEADS SIRE	AND SHE WAS
22	15	9	9	MICHAEL MCDONALD WARNER BROS.	NO LOOKING BACK
23	23	25	5	THE OUTFIELD COLUMBIA	SAY IT ISN'T SO
24	24	24	5	SAGA PORTRAIT	WHAT DO I KNOW
25	33	35	3	JOHN COUGAR MELLENCAMP RIVA	R.O.C.K. IN THE U.S.A.
26	28	28	5	DIO WARNER BROS.	ROCK 'N' ROLL CHILDREN
27	32	38	3	JOHN COUGAR MELLENCAMP RIVA	SMALL TOWN
28	20	10	18	DIRE STRAITS WARNER BROS.	MONEY FOR NOTHING
29	35	41	4	R.E.M. I.R.S.	DRIVER 8
30	26	22	6	EDDIE & THE TIDE ATCO	ONE IN A MILLION
31	NEW			THE THOMPSON TWINS ARISTA	LAY YOUR HANDS ON ME
32	37	45	3	NICK LOWE COLUMBIA	I KNEW THE BRIDE
33	29	29	7	DIRE STRAITS WARNER BROS.	SO FAR AWAY
34	36	42	4	RATT ATLANTIC	YOU'RE IN LOVE
35	25	18	10	THE MOTELS CAPITOL	SHAME
36	38	—	2	JOHN COUGAR MELLENCAMP RIVA	RAIN ON THE SCARECROW
37	27	27	8	X ELEKTRA	BURNING HOUSE OF LOVE
38	40	—	2	MICHAEL MCDONALD WARNER BROS.	BAD TIMES
39	43	—	2	JON BUTCHER AXIS CAPITOL	STOP
40	NEW			STEVIE RAY VAUGHAN EPIC	LOOK AT LITTLE SISTER
41	47	—	2	QUARTERFLASH GEFFEN	TALK TO ME
42	NEW			KISS MERCURY	TEARS ARE FALLING
43	NEW			HALL & OATES RCA	THE WAY YOU DO THE THINGS
44	44	—	2	THE ROMANTICS NEMPEROR	TEST OF TIME
45	31	19	10	GODLEY & CREME POLYDOR	CRY
46	34	26	11	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS.	C-I-T-Y
47	NEW			JAN HAMMER MCA	MIAMI VICE THEME
48	39	31	14	HUEY LEWIS & THE NEWS CHRYSALIS	THE POWER OF LOVE
49	41	39	14	PAT BENATAR CHRYSALIS	INVINCIBLE
50	42	37	13	MOTLEY CRUE ELEKTRA	SMOKIN' IN THE BOYS ROOM

music radio



The Source for Sex. Dr. Ruth Westheimer, host of NBC Radio Entertainment's "Sexually Speaking," enjoys the proper men-to-women ratio while taking NBC executives through her Game Of Good Sex. Seated clockwise from left during a special NBC breakfast at the Radio '85 convention in Dallas are WYNY New York's Harry Durando, NBC/The Source's Gig Barton, Frank Cody and Nancy Cook, NBC Radio president Frank Bongarten, Dr. Ruth, NBC/The Source VP/GM Willard Lockridge, The Source's Larry Miller, and "Talknet" producer Maurice Tunick.

STATION ACQUISITION BOOM SEEN CONTINUING

(Continued from page 16)

set both panels tackled. "Mezzanine money," for example, was defined as the second layer of financing that clicks in behind the senior debt.

Wain also sought to put seller participation in perspective. "Seller money implies that a station will be worth more the the future," he said. "So why is he/she selling?"

Several panelists walked the audience through typical deals. Lucie Guernsey of New York's Chemical Bank told how five investors

teamed up to come up with \$900,000, leveraging a \$2 million purchase. In other words, Wain interjected, bankers are "giving you more money than you asked for."

As explained by Chesley Maddox of Cleveland's AmeriTrust, the layering process involves the buyer supplying twice the cash flow amount. The bank, in turn, comes in with six times that amount, and both go after the seller for another three times that amount.

CONVENTION FORMAT WORKSHOPS

(Continued from page 16)

that wags the dog," said KISW Seattle's Beau Phillips, referring to label pressure on adding designated singles above album tracks. The dilemma went unresolved, however, as Hattrick noted the importance of playing "high cume" records to compete with CHRs.

Finally, Douglas predicted that every major market would soon have two solid AOR outlets, each skewing to the younger or older demographic.

A lot of old ground was covered in the black/urban format room. Most of it focused on efforts to convince media buyers of the black audience's buying power, and on disgust at the persistent labeling of music.

The most enlightening comment came from WRKS New York GM Barry Mayo, who noted that "the industry at large accepts our kind of radio as mass appeal because ethnics constitute 50% of the population in New York City."

WUSL Philadelphia's Jeff Wyatt reiterated the common theme of "superserving the core," while Mayo credited much of WRKS' success to the "non-entertainment" forms of programming. "Those are very near and dear to us," he said. "We haven't had competition in news or public affairs... information about themselves."

In the second country format room, experts differed, often sharply, over why numbers are down in

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. I'm Sorry, John Denver, RCA
2. Fame, David Bowie, RCA
3. Rhinestone Cowboy, Glen Campbell, CAPITOL
4. Fight The Power Part 1, Isley Brothers, T-NECK
5. Run Joey Run, David Geddes, BIG TREE
6. Could It Be Magic, Barry Manilow, ARISTA
7. At Seventeen, Janis Ian, COLUMBIA
8. Wasted Days And Wasted Nights, Freddy Fender, ABC/DOIT
9. Ballroom Blitz, Sweet, CAPITOL
10. Feel Like Makin' Love, Bad Company, SWAN SONG

POP SINGLES—20 Years Ago

1. Eve Of Destruction, Barry McGuire, DUNHILL
2. Hang On Sloopy, McCoys, BANG
3. You Were On My Mind, We Five, A&M
4. Catch Us If You Can, Dave Clark Five, EPIC
5. Help, Beatles, CAPITOL
6. The "In" Crowd, Ramsey Lewis, ARGO
7. Like A Rolling Stone, Bob Dylan, COLUMBIA
8. It Ain't Me Babe, Turtles, WHITE WHALE
9. Heart Full Of Soul, Yardbirds, EPIC
10. Laugh At Me, Sonny, ATCO

TOP ALBUMS—10 Years Ago

1. Red Octopus, Jefferson Starship, GRUNT
2. Honey, Ohio Players, MERCURY
3. One Of These Nights, Eagles, ASYLUM
4. Born To Run, Bruce Springsteen, COLUMBIA
5. Between The Lines, Janis Ian, COLUMBIA
6. The Heat Is On Featuring Fight The Power, Isley Brothers, T-NECK
7. Captain Fantastic & The Brown Dirt Cowboy, Elton John, MCA
8. Win, Lose Or Draw, Allman Brothers Band, A&M
9. Pick Of The Litter, Spinners, ATLANTIC
10. Fleetwood Mac, WARNER BROS.

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Daydreams About Night Things, Ronnie Milsap, RCA
2. Blue Eyes Crying In The Rain, Willie Nelson, COLUMBIA
3. I'll Go To My Grave Loving You, Statler Brothers, MERCURY
4. If I Could Only Win Your Love, Emmylou Harris, REPRISE
5. The First Time, Freddie Hart, CAPITOL
6. Hope You're Feelin' Me (Like I'm Feelin' You), Charley Pride, RCA
7. Don't Cry Joni/Touch The Hand, Conway Twitty, MCA
8. You Never Even Called Me By My Name, David Allan Coe, COLUMBIA
9. Say Forever You'll Be Mine, Porter Wagoner & Dolly Parton, RCA
10. Home, Loretta Lynn, MCA

SOUL SINGLES—10 Years Ago

1. Do It Any Way You Wanna, Peoples Choice, TSOP
2. It Only Takes A Minute, Tavares, CAPITOL
3. Games People Play, Spinners, ATLANTIC
4. This Will Be, Natalie Cole, CAPITOL
5. How Long (Betcha' Got A Chick On The Side), Pointer Sisters, ABC/BLUE THUMB
6. I Get High On You, Sly Stone, EPIC
7. Get The Cream Off The Top, Eddie Kendricks, TAMLA
8. Money, Gladys Knight & the Pips, BUDDAH
9. Give It What You Got/Peace Pipe, B.T. Express, ROADSHOW
10. Let Me Make Love To You/Survival, O'Jays, PHILADELPHIA INTERNATIONAL

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AND CONVEY DEEPEST
CONDOLENCES TO HIS FAMILY.
THANK YOU, SAL.

SALVATORE T. CHIANTIA

– Sept. 13, 1985 –

MCA MUSIC
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HOT ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of radio playlists.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	6 weeks at No. One	CHERISH DE-LITE 880869-7/POLYGRAM	KOOL & THE GANG
2	2	5	7	SAVING ALL MY LOVE FOR YOU ARISTA 1-9381	◆ WHITNEY HOUSTON
3	3	3	12	WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL 5491	◆ TINA TURNER
4	4	4	9	FREEDOM COLUMBIA 38-05409	◆ WHAM!
5	10	18	4	PART TIME LOVER TAMLA 1808	STEVIE WONDER
6	7	10	9	YOUR SECRET'S SAFE WITH ME WARNER BROS. 7-28928	MICHAEL FRANKS
7	5	2	12	YOU'RE ONLY HUMAN (SECOND WIND) COLUMBIA 38-05417	◆ BILLY JOEL
8	6	6	11	POWER OF LOVE CHRYSALIS 4-42876	◆ HUEY LEWIS & THE NEWS
9	13	15	6	JANET MOTOWN 1802	COMMODORES
10	9	9	18	EVERYTIME YOU GO AWAY COLUMBIA 38-04867	◆ PAUL YOUNG
11	14	14	9	A LITTLE BIT OF HEAVEN MODERN 7-99630/ATLANTIC	NATALIE COLE
12	17	19	8	CRY POLYDOR 881786-7/POLYGRAM	◆ GODLEY & CREME
13	11	7	12	MYSTERY LADY JIVE 1-9374/ARISTA	◆ BILLY OCEAN
14	8	11	11	LOST IN THE FIFTIES TONIGHT RCA 14135	RONNIE MILSAP
15	16	17	6	POWER OF LOVE (YOU ARE MY LADY) ARISTA 1-9391	AIR SUPPLY
16	12	8	13	NEVER SURRENDER EMI-AMERICA 8268	◆ COREY HART
17	15	13	13	FREEWAY OF LOVE ARISTA 1-9354	◆ ARETHA FRANKLIN
18	19	21	7	NO LOOKIN' BACK WARNER BROS. 7-28960	◆ MICHAEL MCDONALD
19	18	16	7	LIFE IN ONE DAY ELEKTRA 7-69631	◆ HOWARD JONES
20	21	23	6	ST. ELMO'S FIRE (MAN IN MOTION) ATLANTIC 7-89541	◆ JOHN PARR
21	20	12	18	WHO'S HOLDING DONNA NOW GORDY 1793/MOTOWN	DEBARGE
22	23	26	5	SHAME CAPITOL 5497	◆ THE MOTELS
23	27	35	3	TAKE ON ME WARNER BROS. 7-29011	A-HA
24	28	33	3	THE WAY YOU DO THE THINGS YOU DO/MY GIRL RCA 14178	DARYL HALL & JOHN OATES
25	29	29	4	LOVE THEME FROM ST. ELMO'S FIRE ATLANTIC 7-89528	DAVID FOSTER
26	31	—	2	HURTS TO BE IN LOVE CBS ASSOCIATED 4-05586/EPIC	GINO VANNELLI
27	22	22	16	NOT ENOUGH LOVE IN THE WORLD GEFLEN 7-29012/WARNER BROS.	◆ DON HENLEY
28	24	24	18	FOREVER COLUMBIA 38-04931	◆ KENNY LOGGINS
29	25	25	5	DON'T LOSE MY NUMBER ATLANTIC 7-89536	◆ PHIL COLLINS
30	33	36	3	SOMEBODY TOOK MY LOVE ISLAND 7-99605/ATLANTIC	DURELL COLEMAN
31	39	—	2	STAND BY ME COLUMBIA 38-05571	MAURICE WHITE
32	26	20	8	IT'S GETTING LATE CARIBOU 4-05433/EPIC	◆ THE BEACH BOYS
33	NEW	—	—	SUNSET GRILL GEFLEN 7-28906/WARNER BROS.	DON HENLEY
34	38	—	2	DRESS YOU UP SIRE 7-28919/WARNER BROS.	◆ MADONNA
35	32	32	6	DARE ME RCA 14126	THE POINTER SISTERS
36	30	28	22	THE SEARCH IS OVER SCOTTI BROS. 4-04871/EPIC	◆ SURVIVOR
37	40	—	2	IF THE PHONE DOESN'T RING, IT'S ME MCA 52664	JIMMY BUFFETT
38	37	—	6	DON'T CLOSE YOUR EYES RCA 14115	JOHN DENVER
39	36	31	21	YOU GIVE GOOD LOVE ARISTA 1-9274	◆ WHITNEY HOUSTON
40	NEW	—	—	HEAD OVER HEELS MERCURY 880 899-7/POLYGRAM	◆ TEARS FOR FEARS

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74 REPORTERS	NEW ADDS	TOTAL ON
A-HA TAKE ON ME WARNER BROS.	15	37
GINO VANNELLI HURTS TO BE IN LOVE CBS ASSOCIATED	13	32
DAVID FOSTER LOVE THEME FROM ST. ELMO'S FIRE ATLANTIC	12	31
DARYL HALL & JOHN OATES THE WAY YOU DO THE THINGS YOU DO/MY GIRL RCA	11	33
STEVIE WONDER PART TIME LOVER TAMLA	7	64

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

Music radio

Featured Programming

LAST WEEK'S RADIO '85 convention offered a very productive session on the implementation of long-form network programming. Moderated by Ed Salamon of New York's United Stations Programming Network, the panel discussion was commendably free of network boasting, focusing instead on the specifics of how stations can make the most of network fare.

Contributing the best brass tacks was WTKN/WWSW Pittsburgh general manager Diane Sutter. In detailing the talk-formatted AM's Arbitron rise from 1.5 to 4.7 in little more than three years, Sutter noted that WTKN has only one local program, the morning shift. While WTKN is an all-talk station, the principles Sutter laid out are generic enough to benefit those music outlets using or eyeing network services.

"It all comes down to the quality of the show and how well you integrate it," said Sutter. Citing a station study on perception of a program's non-local point of origin, she said 90% of the respondents failed to understand the question.

"You can use it [network programming] as a crutch or a resource," Sutter noted. "It's a mistake to assume that national programming is a turnkey operation."

Like other panelists, Sutter's all-or-nothing attitude on syndicated shows entailed using the network as a true ally. For the Pittsburgh combo, that involves securing local promos and appearances by the national hosts. "There is no network that is not absolutely hungry for input from affiliates," she added.

"There's no difference in the way we promote our local and national talent," Sutter said. An integral aspect of her formula is the cross-promotion of local and national shows. According to Sutter, the adult contemporary FM, WWSW, once had a problem retaining its quarter-hour listeners past 8 p.m., a situation that was remedied by dropping night promos into the morning shift. The key, said Sutter, "is to use shows that attract a new type of cume to cross-promote other dayparts and shows."

The latter point was echoed by consultant Mike McVay, who said he recommended long-form programming as a means of "attracting new cume and boosting time spent listening." In both programming and selling, McVay said long shows "should be looked at as documentaries." In promoting weekend shows, the Cleveland-based consultant said Wednesday through Friday was the most effective plug period.

Another proponent of playing up long-form fare was Steve Christian of WZXR Memphis. "My competitor has 'Rick Dees' Weekly Top 40' and runs it at 5 a.m. on the weekends," he said. "Give it to me, I'll put it on at noon and really promote it."

Addressing the point of choosing the highest quality program, Christian advised, "The gut test is listening to it one Sunday morning while doing your regular activities. Listen as your listeners would."

KIM FREEMAN

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

Sept. 27-28, Whitney Houston, On The Radio, NSBA, one hour.

Sept. 27-29, Jean-Michel Jarre, Musical Starstreams, Music Starstreams, two hours.

Sept. 27-29, Carole King, Top 30 USA, CBS Radioradio, three hours.

Sept. 27-29, Sister Sledge, Patti LaBelle, Street Beat '85, Barnett-Robbins, two hours.

Sept. 27-29, Dire Straits, Superstars Of Rock, Barnett-Robbins, two hours.

Sept. 27-29, Eric Clapton, Superstar Portraits, Barnett-Robbins, two hours.

Sept. 27-29, Charly McLain, Rosanne Cash, American Country Portraits, Barnett-Robbins, two hours.

Sept. 27-29, The Who, Rock Reunion, Barnett-Robbins, two hours.

Sept. 27-29, Elton John, Superstar Concert Series, Westwood One, 90 minutes.

Sept. 27-Oct. 3, Alabama, Country Today, MJI Broadcasting, one hour.

Sept. 27-Oct. 5, Ringo Starr Spotlight, Scott Muni's Ticket To Ride, DIR Broadcasting, one hour.

Sept. 28, Phil Collins: No Jacket Required (simulcast with HBO), Westwood One, one hour.

Sept. 28-29, Hollies, Dick Clark's Rock, Roll & Remember, United Stations, three hours.

Sept. 28-29, Conway Twitty, Weekly Country Music Countdown, United Stations, four hours.

Sept. 28-29, Anita O'Day, The Great Sounds, United Stations, three hours.

Sept. 28-Oct. 4, T.G. Sheppard, The Silver Eagle, DIR/ABC Entertainment Network, one hour.

Sept. 29-Oct. 5, Whitney Houston, Rick Dees' Weekly Top 40, United Stations, four hours.

Sept. 29-Oct. 5, Ten Years of Triumph, King Biscuit Flower Hour, DIR/ABC Rock Sept. 30-

Sept. 30-Oct. 6, The Firm, Off The Record Specials with Mary Turner, Westwood One, one hour.

Sept. 30-Oct. 6, Billy Joel, Part I, Star Trak Profiles, Westwood One, one hour.

Sept. 30-Oct. 6, Alabama, Reba McEntire, John Schneider, Nitty Gritty Dirt Band, Country Music Month Special/Country Closeup, Narwood Productions, one hour.

Sept. 30-Oct. 6, Lacy J. Dalton, Live From Gilley's, Westwood One, one hour.

Sept. 30-Oct. 6, Nile Rodgers, Special Edition, Westwood One, one hour.

Sept. 30-Oct. 6, Artie Shaw, Encore with William B. Williams, Westwood One, two hours.

Oct. 6, Tom Petty, Pioneers In Music, DIR Broadcasting, one hour.

Radio, 90 minutes.

Oct. 4-5, Duran Duran, On The Radio, NSBA, one hour.

Oct. 4-6, Night Ranger, Corey Hart, Superstars Of Rock, Barnett-Robbins, two hours.

listen to a new

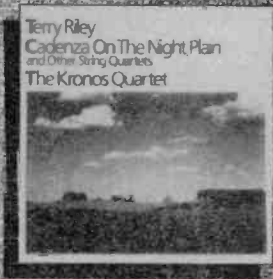
Gramma **vision:**



KITARO
"K", 18-7012-1
"Silk Road II", 18-7011-1
"Oasis", 18-7018-1
"Silk Road", 18-7009-1
"Tunhuang", 18-7008-1
"In Person", 18-7007-1



YAS-KAZ
"Egg Of Purana", 18-7013-1
"Tunhuang-Sho", 18-7013-1



TERRY RILEY and THE KRONOS QUARTET
"Cadenza On The Night Plain and Other String Quartets", 18-7014-1

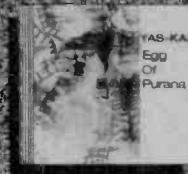


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Video Expansion Outlined Big Turnaround Celebrated At Musicland Convention

BY EARL PAIGE

MINNEAPOLIS Confident after a successful turnaround that took five years, the Musicland chain sees its sales exceeding \$300 million, with profits doubling, and will expand rapidly in adding video throughout its nearly 450 stores in 47 states. By Christmas, 40 full video sections will be up and running.

The video expansion highlighted Musicland's recent convention, the first to be held in the five years that Jack Eugster has headed the American Can unit. Numerous strategies were detailed, including plans to launch a new type of total home entertainment software "combo" store.

Eugster, the chain's president, stunned employees and guests alike when he opened the convention, held here Sept. 15-19, by riding a motorcycle to the podium to punctuate the convention theme, "Leader Of The Pack." Displaying a bold flare familiar to his staff here, he tossed off his biker jacket to reveal a white tux.

Eugster, who often rides a motorcycle to the headquarters here and involves himself vigorously in company sporting events, emphasized Compact Discs, too. He vowed to have the chain's CD inventory doubled by the start of the Christmas season.

Another emphasis is under-\$30 video product. "We will sell hundreds of thousands of movies this Christmas," Eugster told the approximately 100 district managers and field staff delegates.

Video expansion at Musicland is taking two forms. Fueled by its first

major push into video rental departments—16 Sam Goody departments in Philadelphia opened on Aug. 19—Eugster said the chain could add 50 to 60 such departments next year. As with the Philadelphia units, this expansion is primarily in malls, where few chains have tried rental.

The other expansion, via combination stores, will be primarily in free standing units, such as the Discount Records wing of Musicland. Eugster referred to the success of combo stores "like Wherehouse and Sound Warehouse." Larry Gains, who heads Discount Records, will lead a task force.

Once in place, Musicland plans are launched vigorously. Several of the Philadelphia units were gutted to accommodate video and a new look by teams from here working around the clock, and the stores never shut down.

Members of the executive team Eugster has finally molded together explained facets of the turnaround. Gary Ross, senior vice president of marketing and merchandising, said the combo stores "will fill in-between malls," further explaining Eugster's announcement of more store openings and acquisitions.

Senior vice president/chief financial officer Keith Benson put the turnaround in perspective. He said that as the chain shook off the massive losses it experienced despite reasonably healthy sales in the early '80s, "We had to go back to the basics." It is only now, he said, that Musicland can begin reaching out into its field organization with new programs such as store staff man-

(Continued on page 26)

ON TARGET

BY MIKE SHALETT

IS THE CONCERT ATTENDEE at a small club or theatre different than a patron of a major venue? Do the types of artists who play these smaller, more "chic" dates attract a different audience because of the venues themselves, or is it a combination of several factors?

For the sample that we'll use in our look at the club crowd, we'll use four shows from this past summer. One of the acts in the sample is a heavy metal act with a hot new album, one a mainstream English rock artist, one a black funk/dance artist and one a new wave/country band popular with club audiences.

Club patrons are found to be a different type of consumer

The age of our club patrons reflects an older music fan than we would see in a cross-section of this type from major acts in larger halls. The majority of the sample falls into the 19-24 age category at 60%. The over-24-year-olds register 30% of total audience, while 10% of the sample is under 19 years of age.

There were more males than females present at the four dates, at roughly a 60/40 mixture. However, due to the fact that the heavy metal act's sample was 85% male, this statistic may be a bit misleading. There were actually more women than men sampled at two of the shows.

When asked about their music

preferences, our respondents demonstrated much more versatility than their major-hall counterparts. Hard rock and new wave were equally represented, with soft rock right behind them. Rockabilly, jazz, punk and oldies each had several mentions. If we figure in the heavy metal response rate for the first act, the hard rock score just about doubles.

Radio is not nearly as effective a promotional tool for club dates as it is for major halls. Our major venue responses to the question, "How did you find out about this show?" demonstrated about a 55% positive response to radio. In contrast, our club sample was only 17% positive to radio. The reason? Most of the acts sampled are not played regularly on the more popular CHR and AOR stations, both of which were popular with concert attendees.

Thirty-two percent of our sample preferred the traditional-sounding AOR format, while 15% favored a more "new wave" style of rock radio. The club audience is a broad one in terms of radio preference. A little less than half of our sample chose another format as their favorite. CHR, college, jazz and country are all well represented in the sample.

While radio won't fill seats, another medium will. Newspapers for club dates brought in 23% of the club audiences we surveyed.

Among newspaper readers, the most popular publications are alternative newspapers, which showed a 36% sample size. Club patrons read this type of paper regularly, although the more conservative newspapers also fare well. In general, the print medium looks like a good way to reach potential ticket buyers. More than half (52%)

of the sample chose "word of mouth" as the informing source of the night's show.

Almost 60% of our sample said that they watch MTV. Of those viewers, 18% said they watch less than one hour a week, while 48% watch between two and three hours. Fourteen percent watch three to six hours a week, while 16% watch more than six hours.

Almost twice as many of our respondents buy records in a free-standing record store as a mall location (46% to 20%). This, coupled with a response of 22% for discount record stores, affirms the fact that these are somewhat older concertgoers who favor alternative music forms found where the selection is greater. Department stores rated only a 4% positive response.

Fifty percent of the sample had bought catalog product of the act they were watching that night, while 38% had bought the act's most recent record.

"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.

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Licorice Pizza's Disaster Plan in Place Santa Ana Store Fire Was Test of Chain's Resources

LOS ANGELES Management at Licorice Pizza here says it has forged the elements of a "disaster contingency" plan that was tested earlier this summer.

The galvanizing factor was a fire July 10 that totally destroyed the chain's four-year-old Santa Ana unit. Brought into play, according to store operations vice president Dennis Wingett, were myriad elements, ranging from basic human resources practices of "taking care of our people" to still-developing concepts of computerization.

Ongoing review of insurance policies, updating lease conditions, maintenance of emergency agency rosters and being sure district level and street level personnel "know the plan" are all involved, he says.

Licorice, a subsidiary of Durham-based Record Bar, had previously put together the pieces of an overall disaster contingency plan. As an example, the Red Cross came into the Glendale offices and ran through an earthquake scenario for management. Insurance policies are constantly reviewed and updated.

That the chain was adequately prepared became obvious when the chain's Wingett, Ruth Sims and Lee Cohen arrived around 10 a.m., when the ruins were "still smoldering" from the conflagration that had begun around 1 a.m.

Sims is now senior vice president and general manager of Pizza, succeeding Cohen, who has left to pursue other interests. Speaking of the experience, Cohen says, "By the time we got there, personnel in

Glendale had notified all the people at the store."

Prime elements fell into place immediately: informing insurance carriers, the police and so on. "All the energy went to the people aspect," says Cohen. "That's our mind set. The leadership came into play. It didn't even involve upper management at that time."

Relating the events, Wingett says assistant store manager David Gregg was informed of the blaze by an alarm company around 1 a.m. He immediately called store manager Julie Flibbert. Many of the store's 20 full- and part-time employees were called even before Glendale started telephoning the roster.

"Our intention was to quickly inform employees that their average
(Continued on page 25)



Dancing in the City. TBA/Palo Alto recording artist George Howard recently stopped by City 1-Stop in Los Angeles in support of his album "Dancing In The Sun." Pictured with Howard, center, at City's offices are Sam Ginsburg, general manager of City 1-Stop, left, and Mitch Perliss, buying chief.

D.C. 'Warehouse' Mall Will House Three Chains

BY BILL HOLLAND

WASHINGTON Three East Coast chains are co-tenants in a unique experiment: a 1.3 million square foot "warehouse"-style discount mall located in the outlying suburbs of Northern Virginia that will depend on heavy advertising of its upscale-but-low-price stores and high-volume auto traffic from nearby Interstate 95 for its success.

Waxie Maxie's, Kemp Mill Records and Record World say they have all signed leases to be part of the complex, Potomac Mills Shopping Center, in Dale City, Va. The center, the brainchild of Western Development Corp., is the largest "off-price" mall in the world, according to a Western spokesperson.

Why three record stores? Western says the \$97 million center can handle all three. And, as David Blaine, general manager of Waxie Maxie's, puts it, "To combat competition from other malls, Potomac Mills must offer consumers the broadest possible choices or else they'll go elsewhere." In most other cases, a record store will sign an exclusivity agreement with mall owners.

The Waxie Maxie's store opened last week as part of the grand opening of Potomac Mills. A total of 80 stores, including Record World in October, will open as part of "phase one" of the project; eventually, there will be more than 170 stores, including a Kemp Mill outlet due to open during "phase two" next year.

Blaine says that the Waxie outlet will feature "a broad variety of products and sharp promotional pricing," and that the product spread will be similar to that at other Waxie units but with "a heavy emphasis on promotional lines at significantly reduced prices, including a lot of midpriced lines, budget product and accessories."

The 3,600 square foot store will have a "stylized warehouse motif," Blaine says, with "three truck trailers projecting out of the store's left display wall" that will serve as focal points for major in-store display.

Referring to the Washington market as "the most competitive market in the nation," Blaine says the going "will be tough" with Record World and Kemp Mill also at Potomac Mills, but adds that he hopes Waxie will be the winner "when the cream rises."

Tom Pettit, director of merchandising at Record World, says the new outlet will be the chain's ninth store in the Washington-Baltimore area (it has a total of 63). "We're going to have to discount, of course," he says. "That's in the lease. So I think we're going to have to show a little more aggression."

Pettit adds that "in general, the store fixtures and displays will be a little different than our other stores—platform displays on the walls near the front, and what we call a 'boat,' a raised center display in the center near the front. The ceiling will be a dropcloth affair."

The Record World store, set to open in mid-October, will be about 3,500 square feet, according to Pettit. Howard Applebaum, president of Kemp Mill, says that he signed the lease for a 2,500 square foot store with Western six months ago, and that he was familiar with the company because of their mutual involvement in strip malls. There are no details yet on the layout of the store, planned for a 1986 opening.

The Potomac Mills Shopping Center, which is a 30-mile drive from D.C., plans to draw trade not only from Washington and its suburbs, but from Richmond and Baltimore as well. Heavy ad budgets have been planned. A Western spokesperson says that the mall's largest stores are in the range of 100,000 to 150,000 square feet, and will include such discount retail successes as Waccamaw's Pottery and Cohoe's as "anchor stores."

As Sherry Lewis of Potomac Mills explains: "People drive for hundreds of miles to shop at these stores." Also planned for 1986 is an IKEA outlet. IKEA, a Swedish firm, is the largest fashion retailer in the world.

BY FRED GOODMAN

HILTON HEAD, S.C. Improving business through personal and professional growth emerged as the theme of this year's Record Bar convention, held here from Sept. 11-15. The annual confab, which might have been expected to provide a nostalgic look back to where the 193-store chain has come from since it coincided with the outfit's 25th anniversary, was instead keyed consciously towards the present and the future.

At the heart of the convention's schedule was a two-and-a-half-day seminar conducted by Tony Robbins of the California-based Robbins Research Institute, which included a voluntary walk across 2,000-degree coals for employees. Dramatic and attention-grabbing as the fire walk was, the event was downplayed time and again by Robbins.

"This is not about fire walking," Robbins told assembled Record Bar employees, including managers and home office personnel. "It's about dealing with fear and limitations. We are using the fire walk as a metaphor for transformation."

The seminar was the end result of a longer program and analysis planned by Robbins specifically for Record Bar. Prior to the convention, a group of the chain's most successful managers spent time

with Robbins in California, where he extensively interviewed them to glean their strategies and habits in an attempt to develop a model of success that could be taught chain-wide. The results of those interviews produced the program for the seminar.

Combining two basic maxims—that success leaves clues, and that the ability to focus totally on a task is a key to being effective—Robbins pointed to the "modeling" of successful managers and the fire walk as demonstrations.

Robbins' professional paradigm, developed within a construct dubbed Neuro-Linguistic Programming, held that talent, and in this case running an effective and efficient store, can be duplicated by copying the "clues" of success.

That modeling is achieved through duplicating a person's belief system, mental syntax and physiology. Toward that end, the seminar focused on reading and responding to cues and studying behavior within the store. Exercises demonstrating how to "read" and emulate strategies accounted for much of the seminar's time.

Skepticism was both expected and encouraged by Robbins and Record Bar's management, especially concerning the fire walk. The purpose—to demonstrate that people are capable of things that they

deem impossible—could be achieved with or without participation in the walk, and no pressure was brought to bear on employees. Less than half of those in attendance actually made the walk.

Robbins' involvement in Record Bar was an outgrowth of the participation last year by the chain's chairman, Barrie Bergman, and its president, Ron Cruickshank, in one of his seminars.

While the fire walk was the dramatic event of the convention, the meet also marked the first time that managers from Record Bar and the recently acquired Licorice Pizza chain of California got together for a national meeting. As part of that, the company unveiled a new logo, RBI, to encompass all operations under a unified heading.

Whether by design or not, the fire walk proved a catalyst for breaking down barriers and trepidation that may have existed between the two operations: On the last night of the convention, managers from both Record Bar and Licorice Pizza converged in a hotel hallway for an impromptu 4:30 a.m. "ice walk." Emptying the contents of an ice maker, managers supported each other as they traversed the walk, with the exercise eventually ending at the combined insistence of the hotel management and South Carolina state troopers.



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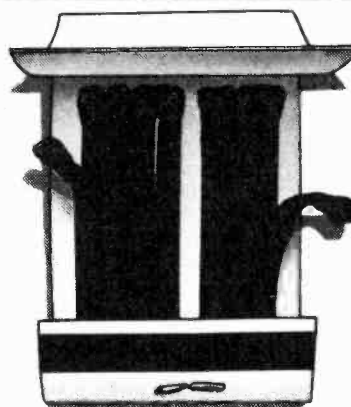
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On the Beam

BY SAM SUTHERLAND

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

A SHOT IN THE ARM for the entire jazz market might be the most succinct summary of the Compact Disc medium as it was explored on Sept. 14 at a panel on the configuration held during the **Jazz Times Convention** in New York. Moderated by an understanding upbeat **Larry Rosen** of GRP Records, who

has previously attributed his indie label's bullish sales growth to its early commitment to digital recording, the session reflected significant strides made by jazz labels towards exploiting the explosive CD market.

According to Peter Keepnews, our intrepid reporter for that huddle, Rosen, who hailed CD as "the most positive thing that we've found in jazz in years," measured the progress to date by noting how quickly jazz entrepreneurs have moved into the field. This year, label reps attending the jazz summit

were mulling specific market problems and individual success stories; last year, by contrast, the Jazz Times CD seminar was devoted to explaining the basics of the technology.

Now, say most labels, the introduction of jazz is helping to boost the idiom's prominence substantially, owing to the nearly identical demographic profiles for both the jazz audience and the embryonic Compact Disc consumer base. That congruence is enabling labels to post impressive market share quickly for

the new format. By way of example, **Jonathan Rose** of Gramavision said that while the genre's share of European LP sales runs between 2% and 6%, he now estimates that 21% of CD sales there are in jazz.

Less apparent, Rose added, is the medium's success in piquing overall interest in jazz: CDs, he suggested, are going to turn a lot of jazz fans on to other styles of jazz to which they may not currently listen.

Not surprisingly, the view from **PolyGram** (which distributes Gramavision) proved even more robust. Director of jazz **Richard Seidel** cited the configuration's share of overall dollar volume in jazz as reaching 35% during 1984. This

year, Seidel said, he expects that figure to rise to 45%, and during 1986, he projected that Compact Discs will represent more than 50% of the dollar volume generated for all PolyGram jazz product. Such impressive figures will be paced by the company's now massive commitment to jazz on CD, which will include about 125 titles by next month.

Meanwhile, jazz radio stations are likewise held to be moving ahead with Compact Discs as broadcast sources. **Gary Walker** of Newark public radio station **WBG0** admitted that radio has been "slow to embrace any new medium," but
(Continued on page 26)

FOR WEEK ENDING SEPTEMBER 28, 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	3	17	DIRE STRAITS	WARNER BROS. 2-25264	2 weeks at No. One	BROTHERS IN ARMS
2	2	2	18	BRUCE SPRINGSTEEN	COLUMBIA CK 38653		BORN IN THE U.S.A.
3	3	1	18	PHIL COLLINS	ATLANTIC 2-81240		NO JACKET REQUIRED
4	4	4	9	STING	A&M CD-3750		DREAM OF THE BLUE TURTLES
5	5	5	18	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM		SONGS FROM THE BIG CHAIR
6	7	18	3	BILLY JOEL	COLUMBIA C2K 40121		GREATEST HITS VOLUMES I & II
7	6	7	18	BRYAN ADAMS	A&M CD 5013		RECKLESS
8	8	6	7	TALKING HEADS	SIRE 2-25305/WARNER BROS.		LITTLE CREATURES
9	9	8	18	PINK FLOYD	HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON
10	10	10	18	HUEY LEWIS & THE NEWS	CHRYSALIS VK 41412		SPORTS
11	13	13	5	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2		CHRONICLES
12	11	12	18	SADE	PORTRAIT RK-39581/EPIC		DIAMOND LIFE
13	12	14	18	PRINCE & THE REVOLUTION	PAISLEY PARK 2-25286/WARNER BROS.		AROUND THE WORLD IN A DAY
14	15	17	10	EURYTHMICS	RCA PCD 1-5429		BE YOURSELF TONIGHT
15	14	11	18	MADONNA	SIRE 2-25157/WARNER BROS.		LIKE A VIRGIN
16	16	9	18	TINA TURNER	CAPITOL CD 46041		PRIVATE DANCER
17	24	21	18	WHAM!	COLUMBIA CK 39595		MAKE IT BIG
18	18	16	18	JOHN FOGERTY	WARNER BROS. 2-25203		CENTERFIELD
19	19	15	7	U2	ISLAND 2-90231/ATLANTIC		THE UNFORGETTABLE FIRE
20	17	20	16	PINK FLOYD	COLUMBIA C2K 36183		THE WALL
21	22	22	4	R.E.M.	I.R.S. 5592/MCA		FABLES OF THE RECONSTRUCTION
22	27	—	2	WHITNEY HOUSTON	ARISTA ARCD 8212		WHITNEY HOUSTON
23	25	24	4	THE POINTER SISTERS	RCA PCD 1-5487		CONTACT
24	20	19	18	DON HENLEY	GEFFEN 2-24026/WARNER BROS.		BUILDING THE PERFECT BEAST
25	30	28	14	STEELY DAN	MCA D-5570		DECADE OF HITS
26	23	23	15	HOWARD JONES	ELEKTRA 960390-2		DREAM INTO ACTION
27	28	25	9	PAUL YOUNG	COLUMBIA CK-39957		THE SECRET OF ASSOCIATION
28	NEW ▶			MOTLEY CRUE	ELEKTRA 960418-2		THEATRE OF PAIN
29	21	27	3	THE POWER STATION	CAPITOL CDP 46127		THE POWER STATION
30	26	30	18	LIONEL RICHIE	MOTOWN 6059 MD		CAN'T SLOW DOWN

				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	18	BERNSTEIN: WEST SIDE STORY	DG 415-253	18 weeks at No. One	TE KANAWA, CARRERAS (BERNSTEIN)
2	2	3	18	AMADEUS SOUNDTRACK	FANTASY WAM-1791		NEVILLE MARRINER
3	3	2	18	TIME WARP	TELARC 80106		CINCINNATI POPS (KUNZEL)
4	4	5	18	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041		CINCINNATI POPS (KUNZEL)
5	5	4	18	STAR TRACKS	TELARC 80094		CINCINNATI POPS (KUNZEL)
6	6	6	18	TELARC SAMPLER #1	TELARC 80101		VARIOUS ARTISTS
7	7	8	18	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244		NEVILLE MARRINER
8	8	7	18	WEBBER: REQUIEM	ANGEL DFO-38218		DOMINGO, BRIGHTMAN (MAAZEL)
9	9	10	18	BEETHOVEN: SYMPHONY #9	DG 41D-987		BERLIN PHILHARMONIC (KARAJAN)
10	10	11	18	HAYDN/HUMMEL/L MOZART: TRUMPET CON.	CBS MK-37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
11	12	13	18	PACHELBEL: CANON	RCA RCD1-5468		PAILLARD CHAMBER ORCHESTRA
12	11	9	18	COPLAND: APPALACHIAN SPRING	TELARC 80078		ATLANTA SYMPHONY
13	13	12	18	TELARC SAMPLER #2	TELARC 80102		VARIOUS ARTISTS
14	14	15	18	MOZART: REQUIEM	L'OISEAU LYRE 411-712		ACADEMY OF ANCIENT MUSIC (HOGWOOD)
15	16	16	14	BACH: UNACCOMPANIED CELLO SUITES	CBS M2K-37867		YO-YO MA
16	15	14	18	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932		BERLIN PHILHARMONIC (KARAJAN)
17	17	18	18	AVE MARIA	PHILIPS 412-629		KIRI TE KANAWA
18	20	22	6	AMERICA, THE DREAM GOES ON	PHILIPS 412-627		BOSTON POPS (WILLIAMS)
19	18	17	18	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058		CINCINNATI POPS (KUNZEL)
20	19	19	7	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699		MICHAEL TILSON THOMAS
21	21	21	8	STRAUSSFEST	TELARC 80098		CINCINNATI POPS (KUNZEL)
22	22	20	18	WITH A SONG IN MY HEART	PHILIPS 412-625		JESSYE NORMAN, BOSTON POPS (WILLIAMS)
23	23	23	18	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS MK-39059		YO-YO MA, CLAUDE BOLLING
24	24	24	18	MAMMA	LONDON 411-959		LUCIANO PAVAROTTI (MANCINI)
25	25	25	5	PUCCINI: TOSCA	ANGEL CB-47174		MARIA CALLAS
26	28	—	2	BERLIOZ: SYMPHONIE FANTASTIQUE	ANGEL CDC-47278		PHILADELPHIA ORCHESTRA (MUTI)
27	26	26	12	BAROQUE SOLOS AND DUETS	CBS MK-39061		WYNTON MARSALIS, EDITA GRUBEROVA
28	27	27	3	RAMPAL'S GREATEST HITS	CBS MK-34561		JEAN-PIERRE RAMPAL
29	NEW ▶			KARAJAN FESTIVAL	DG 415-340		HERBERT VON KARAJAN
30	29	28	18	THE ART OF BEVERLY SILLS	ANGEL AV-34017		BEVERLY SILLS



Standing Before the Bar. The Durham, N.C.-based Record Bar chain marked its 25th anniversary during the annual chainwide convention in Hilton Head, S.C., Sept. 11-15. The meeting was also the first national confluence of managers from both the recently acquired Licorice Pizza chain of California and Record Bar. The convention (separate story, page 23) saw the debut of a new corporate logo, RBI, encompassing all Record Bar ventures under a single head, and an intensive seminar including a

fire walk by employees. Also on the agenda was the annual awards dinner. Pictured during the dinner are, from left: Barrie Bergman, chairman of the board of The Record Bar Inc.; Michelle Cacho, manager of Record Bar #65 in Eastland Mall, Charlotte, N.C., accepting the award for manager of the year; and Tommy Flisek, manager of Record Bar #96 in the Oaks Mall in Gainesville, Fla., accepting the award for store of the year.

LICORICE PIZZA'S DISASTER PLAN

(Continued from page 22)

weekly pay would extend to even a second week if need be, and that as many as possible would be transferred to nearby stores," Wingett says.

An initial strategy meeting involved Wingett, human resources director Carolyn Knights, district manager Nick Mrvos, Flibbert and Gregg. One of the store employees arranged for a meeting room in a building where a relative works.

"Seventy-five percent of the employees were transferred" to either a week-old store in South Coast Plaza, an eight-year-old unit in Orange or an 11-year-old Costa Mesa store now being relocated one door away and doubled in size, says Wingett. "All except some part-timers who rode bikes or walked to work" transferred.

Gregg is now assistant manager at the Costa Mesa, unit and Flibbert has been "helping us a lot in a couple of stores as manager for vacationing managers," Wingett says.

Another priority on the day of the fire was to design a print advertisement to inform the community. "The ad had at least a couple of purposes," Wingett says. "One was to alert customers to our nearby stores, and another was to announce we were waiving late charges on movies out on rental."

Destroyed along with the store were all video rental documentation, "so that essentially people could have never brought back movies. I was really surprised at how people did, in fact, go out of their way to return rentals. It's a shame 2% of the customers give the public a bad reputation when 98% of the people are super."

Wingett adds that local Santa Ana independent video dealer John Pough of Videocassettes Unlimited also volunteered to assist customers. "We have been active in VSDA," says Wingett, suggesting that one other benefit of local VSDA chapters is networking dur-

ing disasters.

Computerization of video rental transactions with eventual transmission of data into Glendale could conceivably be a bulwark against disaster losses, Wingett indicates. He says the chain is studying applications of store terminal to headquarters mainframe transmission.

"It's difficult to cover every contingency, though," he adds. "Many plans call for automatic transmission during off-hours on a relay basis. So a store may be scheduled for 3:30 a.m.-3:45 a.m., and something could occur before that increment in time."

Like most chains, Licorice has a night courier system in place. A security box outside the store is used.

"Ironically, in this case, the fire started before the pickup," says Wingett. "The Fire Dept. said the box was still locked when the trucks arrived, but there was nothing inside except ashes."

EARL PAIGE

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

BLACK FLAG
In My Head
LP SST SST-045/\$8.98
CA SST-045/\$8.98

HUSKER DU
Flip Your Wig
LP SST SST-055/\$8.98
CA SST-055/\$8.98

NENA
It's All In The Game
LP Epic FE 40144/CBS/no list
CA FET 40144/no list

PLATINUM BLONDE
Alien Shores
LP Epic BFE 40147/CBS/no list
CA BET 40147/no list

SKY
The Great Balloon Race
LP CBS FM 42052/no list
CA FMT 42052/no list

SMASH PALACE
LP Epic FE 40075/CBS/no list
CA FET 40075/no list

BLACK

AYERS, ROY
You Might Be Surprised
LP Columbia FC 40022/CBS/no list
CA FCT 40022/no list

NICOLE
What About Me?
LP Portrait BFR 40019/CBS/no list
CA BRT 40019/no list

COUNTRY

McCLAIN, CHARLY
Biggest Hits
LP Epic FE 40186/CBS/no list
CA FET 40186/no list

THOMAS, B.J.
Throwin' Rocks At The Moon
LP Columbia FC 40157/CBS/no list
CA FCT 40157/no list

CLASSICAL

BLANCHARD
New Earth Sonata

(Continued on page 26)

FREE
Gift Wrap Envelopes

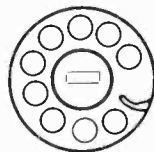


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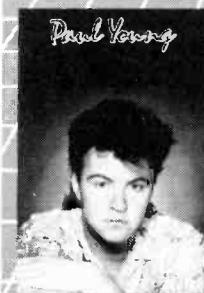
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NEW RELEASES

(Continued from page 25)

Laws, Jones, Corea

LP CBS Masterworks M 39858/CBS/no list
CA MT 39858/no list

VARIOUS ARTISTS Lully: Te Deum

LP CBS Masterworks IM 39212/CBS/no list
CA IMT 39212/no list

ON THE BEAM

(Continued from page 24)

claimed that his station has recently been "jumping" on available jazz CDs, spurred by listener response.

Still, Compact Discs still require fine-tuning in their presentation to consumers. Seidel complained that too many CDs are released with inadequate liner information, a critical oversight in a market now prominently devoted to historical packages and catalog reissues. And, he added, labels should strive to secure the best possible master source.

RECOMMENDED READING this week would have to include a prudent update on analog disk technology by *The New York Times'* Hans Fantel, which appeared in the Sunday Times' Sept. 15 arts section. Fantel, among the most eloquent

VARIOUS ARTISTS

Puccini Heroines

LP CBS Masterworks M 39097/CBS/no list
CA MT 39097/no list

WAGNER

Die Walkure—Act I

New York Philharmonic, Mehta

LP CBS Masterworks IM 39745/CBS/no list
CA IMT 39745/no list

COMPACT DISC

BREAM, JULIAN
Music Of Spain, Vol. 7:
A Celebration of Andres Segovia
CD RCA Red Seal RCD1-5306/no list

FELICIANO, JOSE
Como Tu Quieres

CD RCA ICD1-7338/no list

JOSE, JOSE
Reflexiones

CD RCA ICD1-6051/no list

MANDRELL, LOUISE
Maybe My Baby

CD RCA PCDD1-5454/no list

PRESLEY, ELVIS
Elvis' Christmas Album

CD RCA PCDD1-5486/no list

RUBINSTEIN, ARTHUR
Chopin: The Waltzes

CD RCA Red Seal RCD1-5492/no list

VARIOUS ARTISTS

Puccini: La Boheme

CD RCA Red Seal RCD2-0371/no list

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

ADAM

Daniel J. Travanti, JoBeth Williams
▲♥ USA Home Video 215-614/IVE/\$59.95

AN AMERICAN WEREWOLF IN LONDON
David Naughton, Jenny Agutter,
Griffin Dunne

▲♥ Vestron Video 5101/\$79.95

THE ART OF MAKING PICTURES
▲♥ Increase Video IV-040/\$29.95

COMEDY VIDEOS

John Belushi, Dan Aykroyd, John Candy
▲♥ Vestron Video 3120/\$59.95

THE DISCREET CHARM
OF THE BOURGEOISIE

▲♥ Media Home Entertainment CC8000/
\$59.95

ERENDIRA

Claudia Ohana, Irene Papas
▲♥ Media Home Entertainment CC8001/
\$59.95

THE FABULOUS FLEISCHER FOLIO—
VOLUME 3

Animated
▲♥ Walt Disney Home Video 854/\$49.95

LOU FERRIGNO'S BODY PERFECTION

Lou Ferrigno, Carla Ferrigno, Kurt Rambis
▲♥ USA Home Video 213-627/IVE/\$39.95

THE G.I. EXECUTIONER

Tom Kenna, Vicki Racimo,
Angelique Pettyjohn

▲♥ Vestron Video 4378/\$69.95

JUDGE HORTON AND

THE SCOTTSBORO BOYS

Arthur Hill, Vera Miles, Ken Kercheval
▲♥ USA Home Video 215-622/IVE/\$59.95

JUST TELL ME YOU LOVE ME

Robert Hegyes, Lisa Hartman,
Debralee Scott

▲♥ Vestron Video 4346/\$69.95

MAGIC—THE SLEEVELESS WAY

▲♥ Increase Video IV-039/\$29.95

METROPOLIS

♣ Vestron Video 5090/\$34.95

MURDER: NO APPARENT MOTIVE

John Brotherton, Karen Levine,
Joan Ranquet

▲♥ Vestron Video 4388/\$69.95

PAULINE AT THE BEACH

▲♥ Media Home Entertainment CC8002/
\$59.95

PERILS OF GWENDOLINE

Tawny Kitaen
♣ Vestron Video 5071/\$34.95

PETER AND THE WOLF AND OTHER

TALES
Ray Bolger, Jake Hathcock, Ray Dawe
▲♥ Vestron Video 3103/\$59.95

THE PREMATURE BURIAL

Ray Milland, Hazel Court, Richard Ney
▲♥ Vestron Video 4345/\$69.95

PROFESSIONAL TIPS

FOR EASY WALLPAPERING
▲♥ Increase Video IV-043/\$29.95

PUMPING IRON II: THE WOMEN

Rachel McLish, Bev Francis, Lori Bowen
▲♥ Vestron Video 5093/\$79.95

THE PURPLE ROSE OF CAIRO

Mia Farrow, Jeff Daniels, Danny Aiello
♣ Vestron Video 5068/\$29.95

STILL THE BEAVER—VOLUME 3

Barbara Billingsley, Tony Dow,
Jerry Mathers

▲♥ Walt Disney Home Video 739/\$59.95

STORIES AND FABLES—VOLUME 14

▲♥ Walt Disney Home Video 844/\$49.95

STORIES AND FABLES—VOLUME 15

▲♥ Walt Disney Home Video 845/\$49.95

UTILITIES

♣ Vestron Video 5059/\$34.95

WAR CHRONICLES VOLUME I

▲♥ USA Home Video 212-620/IVE/\$29.95

WAR CHRONICLES VOLUME II

▲♥ USA Home Video 212-621/IVE/\$29.95

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

FOR WEEK ENDING SEPTEMBER 28, 1985

Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
	1	4	22	GATO	Spectrum HoloByte Inc.	Strategic Game					•				
	2	2	30	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	•	•	•	•	•				
	3	3	28	KARATEKA	Broderbund	Action Arcade Game.	•		•						
	4	1	90	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•						
	5	7	98	FLIGHT SIMULATOR	Microsoft	Simulation Package				•	•				
	6	5	41	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•	•	•	•		•	•
	7	17	60	SARGON III	Hayden	Chess Game	•		•	•	•				
	8	9	3	JET	Sublogic	Flight Simulation	•	•	•						
	9	6	44	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•						
	10	10	14	WISHBRINGER	Infocom	Fantasy Adventure Game	•	•	•	•	•				•
	11	14	10	AIRBORNE	Silicon Beach Software	Action Game					•				
	12	11	19	SOLO FLIGHT	MicroProse	Fun Flight Simulation	•	•	•	•					
	13	8	31	BRUCE LEE	Datasoft	Adventure Game	•	•	•						
	14	13	17	BEACHHEAD II	Access	Strategy Arcade Game				•					
	15	15	3	COLONIAL CONQUEST	SSI	Strategy Simulation	•		•						
	16	NEW		WINTER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•					
	17	19	3	GREAT AMERICAN CROSS COUNTRY ROADRACE	Activision	Strategy Adventure Game	•	•	•						
	18	16	3	CAPTAIN GOODNIGHT AND THE ISLANDS OF FEAR	Broderbund	Fantasy Adventure Game	•	•							
	19	18	3	COUNTDOWN TO SHUTDOWN	Activision	Strategy Adventure Game	•		•						
	20	NEW		DAVE WINFIELDS BATTER UP	Avant-Garde	Baseball Training Simulation	•		•	•					

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CANADA WILL HAVE one of its first home video retail festivals in October, courtesy of the Video Retail Assn., which held a somewhat controversial event in Lake Tahoe earlier this year. The Toronto festival, titled "Video Strategies . . . Eighty Five," will run from Oct. 14-16 at the Metro Toronto Convention Centre. It will be sponsored by the Video Retailers Assn. of Canada and Video Guide, rather than by the VRA directly. The VRA has also scheduled another event in the U.S., "Great Video Gift Ideas," which will be held in November in Anaheim.

POPINGO VIDEO is going to give consumers a \$200 credit if they trade in their old VCRs for a new machine the franchise chain is offering. The new unit is a six-head General Electric unit with VHS Hi-Fi, 29-function full remote control, one-touch recording and other features. One possible drawback: It seems from a Poppingo flyer that the retailer is offering the machine at a suggested price of about \$900. In today's market, even \$700 is sometimes not a great price for a top-of-the-line VCR.

KONICA IS ALSO TRYING to use bonuses to get consumers to buy. The company has set up a gift redemption program for the holiday season. Titled "Gifts Plus," it will run through Jan. 31, 1986. A purchase of five tapes will get consumers one Konica videocassette, three Konica GM-1 90-minute audiocassettes or three rolls of Konica color print film; 15 tapes will get a Casio Solar Calculator, 10 rolls of Konica color print film or 11 Konica GM II 90-minute audiocassettes with carrying case; 50 tapes will get a Konica EFP-2 35mm camera with built-in flash, a roll of film and a carrying case; 100 tapes will get a Konica MG camera with audio focus, auto flash and auto load; and 150 tapes will get a Konica TCX 35mm SLR camera or a black-and-white mini-tv with an inch-and-a-half screen. The Konica T-120, L-500, L-750 or 8mm tapes must be purchased. Sales receipts must be provided.

THE WINNER OF Embassy Home Entertainment's \$10,000 gold bar at the Video Software Dealers Assn. convention in August was Donamaria Cevicelow of Coplay, Pa. Cevicelow's store, The Bijou, is located on the former site of a general store.

TONY SEIDEMAN

Tower Records Steps Up Commitment to Music Titles

SACRAMENTO Tower Records is expanding its inventory of music video in all 34 of its U.S. record/tape stores as part of a major expansion of all video product. At a recent meeting here, the chain's first gathering for video department managers, a number of strategies were mapped.

According to Joe Medwick, newly appointed director of marketing for Tower Video, a dramatic change for MTS (Tower's corporate umbrella) will be "more centralized buying" of video. Historically, Tower has eschewed central buying.

Medwick referred questions about the details of Tower's commitment to music video titles in its record stores to Russ Solomon, the chain's founder and president, who was in meetings all week. He did, however, say, "We will have deep catalog [in music video] because we are known for that."

Medwick, who helped set up Tower's Lincoln Center video unit in Manhattan and has been working in Tower's video section for "the last three years," cites excellent results with music video in selected stores as spurring the new push.

Among other moves MTS is making in video is the establishment of a central department here, Tower Video Inventory Distribution (TVID). Medwick describes TVID as functioning in a number of ways, including repackaging excess rental stock: "We package it, price mark it and direct it to stores where we think we can liquidate it at \$29.95 to \$19.95."

Tower currently has 29 video rental and sales sections in its 34 domestic stores and eight Tower Video annex stores, for a total of 42 U.S. units. Three more are due shortly in California, in Berkeley, Brea and San Diego.

The chain also has its second "pass-around" video checkout system operating here in an experimental store that will be used for the chain's first computerized rental operation.

Former Thief Offers Tips on Prevention Increase in Shoplifting Addressed at VSDA Seminar

BY EARL PAIGE

WASHINGTON As home video is increasingly merchandised in open display, shoplifting will increase, just as it did in the record business. That's the view of theft expert Mike McCaffrey, a confessed booster.

At a seminar here during the recent Video Software Dealers Assn. (VSDA) convention, McCaffrey indicated that stores with long experience in foiling shoplifters have helped forge a number of preventive techniques.

McCaffrey, who heads his own firm, To Catch A Thief, is a consultant for Music Plus in Los Angeles, typical of the record/tape chains that have moved aggressively into home video. He told of a technique for alerting staff to the presence of a shoplifter in action.

"We adopt a code word that is the same as yelling 'fire.' It might be 'Downey,' a suburb where Music Plus operates. Let's say the shoplifter is in the Billy Joel section. The staff person who observes this goes on the PA and addresses the manager, saying something like, 'Downey wants to know if that Billy Joel shipment is on the way.'

"All eyes of the staff people in the store are now alerted to the person in the Billy Joel section."

Remaining alert to the possibility of theft, McCaffrey emphasized, is the most useful technique. He said he believes that 65% of external

shrinkage occurs "at the point of transaction."

A key strategy, he noted, is to avoid any distraction during the change-making process. "Whether it's spilling 10 pennies all over the floor or some beautiful woman with her boobs falling all over the counter," he urged, "close the register at the least sign of deliberate distraction."

Especially facile, McCaffrey pointed out, are those shortchange artists who typically ask for change immediately following a transaction. "One woman makes about \$700 a day doing this."

Credit card scams cost merchants \$950 million annually, McCaffrey estimated. He said he is against taking any card or driver's license for identification that is under lamination, which can obscure a phony that doesn't have sharp images.

Check artists are also crafty. The thief expert recommended that stores not stamp checks on the back. Instead, he suggested using a window stamp on the front of the check into which stores can enter in four spaces the information necessary.

"Check scams rarely involve defacing the front of checks," he said. "Turn a check over. That's where all the action is."

Still on the subject of checks, McCaffrey urged clerks to inspect to see if one edge is perforated. "Check fraud artists cut checks

with a paper cutter and won't have the perforated edge."

Many hints on store design were also offered, including the positioning of checkout counters and registers. "Make them walk by the register," he said. "If you don't position it correctly, they'll cut angles on you going past it."

Closed circuit cameras are less effective than two-way mirrors, McCaffrey maintained. "They know the cameras are fake. But how can they tell who might be behind a mirror observing them?"

The night security measures recommended by McCaffrey include using lots of interior light. "Remember," he said, "lights create shadows. Burglars hate lights." He also recommended cane bolts inside doors sunk into the concrete and "any lock with a key that has five points."

A total management program is indicated for eradicating internal theft, McCaffrey said. "Theft festers. You have to motivate employees to snitch." On the other hand, he noted, employees caught stealing present another problem.

"You have to have an iron solid case for dismissal. It's better to build a case on a lot of infractions of policies rather than on the stealing. Even a frivolous infraction can be the ostensible reason for dismissal—the word will get out on the real reason," without having the hassle

(Continued on page 28)

Missouri Franchisees' Strategies

Adventurous Promotions at Adventureland

In this last of a three-part profile of an Adventureland Video chain in Missouri, the many promotions and merchandising techniques are examined.

SEDALIA, Mo. When Martin Eshman and Brent Smith first conceived Adventureland Video, a basic premise was that people in small U.S. towns wanted in on all the excitement surrounding home video. In terms of promotion, Dwight and Nancy Dody carry out this idea with a constant stream of events in their 10 stores.

Describing one of dozens of promotions, the Dodys' daughter Debbie Smith says, "During the week when it's slow, we send out coupons to various factories and businesses." Employees can redeem these coupons from Monday through Thursday.

Advertising is as constant as it would be if the Dody stores were located in one of the competitive metro markets. Smith says she has print ads every other week in Clinton, Mo.

Here, where the Dodys have four stores, their greatest concentration, Smith has arranged with a nearby radio station to promote a movie trivia game. Airtime is reasonable: \$150 for 15 30-second spots.

At the west side store here, manager Vickie Murray explains a coupon promotion where customers get

one "buck" for each \$3 rental. Five of the bonus bucks earn a free movie rental Monday through Thursday. Ten bucks earn three Amray cases, 20 some blank tape, 30 a dust cover and 40 a head cleaner.

Adventureland franchisees offer lifetime memberships at a standard \$19.95. However, one promotion offers 12 free rentals with that membership, with the added merchandising twist that just one bonus rental is good per month. This strings things out, Murray explains.

Although the membership fee remains a stable \$19.95, Nancy Dody says that specials are scheduled at least twice a month. "We sell memberships from \$5 to \$9.95 when sidewalk sales or other events are held."

One promotion philosophy strongly pushed is the "sign up a friend" plan. Although friends receive just one free rental for mentoring a member, Mrs. Dody indicates that the promotion is a winner.

Adventureland stores jump on almost any angle for promotions. One aimed at school children rewards good grades. Students with all A's earn a free VCR rental plus two movies, while C grades get just one free movie. As with most promotions, this one runs Monday through Thursday to stimulate mid-week traffic.

Newsletters to club members are teeming with bonus offers. One re-

cent example was a coupon good for one free VCR rental plus movie, to customers numbered 201-500.

Many promotions are stimulated by corporate headquarters in Salt Lake City. An increasingly important promotion is travel packages. In fact, scanning the corporate newsletter for stores, it sometimes seems Adventureland has diversified into the travel business.

The Dodys have jumped into the travel promotion whirl, too. They recently offered a drawing for two people to vacation at Lake of the Ozarks.

More and more, the Dodys say, they are finding their stores can become a constant attraction in the small towns where they flourish. Diversification comes naturally.

Typically, because the Adventureland formula requires that all merchandise remain behind counters so that customers have to interact with clerks, there is ample floor space. The Dodys' first non-video product was microwave ovens, for sale outright and on a rent-to-own plan.

"From that, we're going into radios, televisions and other items," says Mrs. Dody. In fact, at the Clinton hub store, daughter Debbie is starting to offer services rather than merchandise. "It's a test," Mrs. Dody teases, "so we don't want to say anything more right now."

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Ohio Chain Gets Results With 'Cult Movie Festival'

BY EARL PAIGE

CINCINNATI Special theme promotions have grown from occasional events over a weekend to month-long extravaganzas at Video Store here, according to executive Lee Hackman. He sees these promotions spurring plus business and helping Video Store position itself competitively.

One additional factor that Video Store has discovered is the fact that theme parameters need not be rigid, and can allow more product breadth. An example was a recent "Cult Movie Festival." Hackman, the eight-unit chain's promotion and advertising director, readily agrees that a lot of latitude was used in choosing which titles fit the "cult" theme.

"We selected 175 titles we felt would be representative of our definition of 'cult,'" Hackman notes. "Titles were chosen from all categories of movies in order to appeal to all of our customers."

As a dramatic example of breadth, Video store sold 30 copies of "Singin' In The Rain"—hardly a "cult" movie by most standards, although 10 musicals were included in the group. Sales were mostly one to four per title, though six copies of "It's A Wonderful Life" were sold.

More dramatic for Hackman was the way titles that gather nothing but dust moved off the shelf in lively rental volume. He says action on "Mad Max" and "The Road Warrior" was as expected. "But other movies, many of which see very little rental action throughout the year, were suddenly renting 15, 20, 25 times per week" during the month.

Among the titles that performed well were "The Adventures Of Buckaroo Banzai," "Dawn Of The Dead," "Repo Man," "Videodrome," "The Texas Chainsaw Massacre," "Flesh Gordon," "Orgy Of The Dead," "Basket Case," "A Hard Day's Night," "Eating Raoul," "Blood Feast," "Fritz The Cat," "The Wicker Man," "Rock'n' Roll High School," "Willie Wonka And The Chocolate Factory," "Where The Buffalo Roam," "Attack Of The Killer Tomatoes," "Strange Brew" and "The Town That Dreaded Sundown."

Of course, pure "cult" titles such as "Eraserhead" and "Plan 9 From Outer Space" performed well, but Hackman says the promo's main value was in turning unexpected titles.

"Many customers found titles they didn't even know we carried," he says. "And in turn, they told their friends and neighbors about it. We also observed a number of other video stores' customers coming to us because their stores did not carry many of these hits," he adds, noting that theme promotions help position against competition.

Pricing for the promotion was \$1 per day to rent. Two free rentals were offered on any sale of a tape. Members enjoy a 10% discount. Separate sections were set up to focus attention on the sale.

Hackman says advertising costs were low because "we relied mainly on word of mouth and mentions in our monthly calendar. Our 'Movie Hotline' featured audio excerpts from a number of movies as well, prompting callers to rent or buy the movie to satisfy their curiosity."

FORMER THIEF OFFERS TIPS ON PREVENTION

(Continued from page 27)

of proving theft as a reason for dismissal.

McCaffrey had a nervous audience inspecting purses and back pockets when he switched to everyday personal security topics and said he could find a billfold in a hotel room in seconds: "It's either going to be in the suitcase or under the dirty shorts."

He also satisfied incredulous petitioners who doubted he could boost 45 LPs in his trousers. "It takes

long practice in front of a mirror," he said. Again, McCaffrey said his best allies are the store employees who are not alert to every single possibility for theft.

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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, Distributor, Catalog Number	Principal Performers			
1	5	3	DESPERATELY SEEKING SUSAN	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	
2	22	3	THE KILLING FIELDS ▲	Warner Brothers Pictures Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	
3	1	18	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	
4	3	9	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	
5	2	9	FALCON AND THE SNOWMAN	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R	
6	4	13	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	
7	12	5	STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R	
8	7	11	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R	
9	11	9	RUNAWAY ▲	Tri-Star Pictures RCA/Columbia Video 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13	
10	6	11	THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13	
11	8	23	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	
12	19	3	MRS. SOFFEL	MGM/UA Home Video 800600	Diane Keaton Mel Gibson	1984	PG-13	
13	10	7	THE MEAN SEASON ▲	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R	
14	9	8	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	
15	14	5	BLOOD SIMPLE ●	Circle Films MCA Dist. Corp. 80139	John Getz Frances McDormand	1985	R	
16	13	15	PLACES IN THE HEART ▲	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG	
17	33	2	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13	
18	16	13	MICKI & MAUDE ▲	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13	
19	18	13	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	
20	15	9	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R	
21	17	16	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R	
22	20	14	PROTOCOL ▲	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG	
23	23	14	THE RIVER ▲ ◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13	
24	24	20	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	
25	NEW ▶		A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG	
26	39	2	LUST IN THE DUST	New World Pictures New World Video 8513	Tab Hunter Divine	1985	R	
27	25	7	TUFF TURF ▲	New World Pictures New World Video 8501	Paul Mones Kim Richards	1985	R	
28	26	3	KING DAVID	Paramount Pictures Paramount Home Video 1284	Richard Gere	1985	PG-13	
29	21	11	JOHNNY DANGEROUSLY ▲	CBS-Fox Video 1456	Michael Keaton Joe Piscopo	1984	PG	
30	29	12	BIRDIE	Tri-Star Pictures RCA/Columbia Home Video 6-20457	Matthew Modine Nicolas Cage	1985	R	
31	28	17	DUNE ▲ ◆	Universal City Studios MCA Dist. Corp. 80161	Kyle MacLachlan Sting	1984	PG-13	
32	30	18	CITY HEAT ▲	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG	
33	NEW ▶		TURK 182	CBS-Fox Video 1460	Timothy Hutton Robert Urich	1985	PG-13	
34	27	13	GHOULIES	Empire Pictures Vestron 5081	Lisa Pelikan Jack Nance	1985	PG-13	
35	38	28	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	
36	35	21	BODY DOUBLE ▲ ◆	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R	
37	36	9	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	
38	NEW ▶		PURPLE ROSE OF CAIRO	Orion Pictures Vestron 5068	Mia Farrow Jeff Daniels	1985	PG	
39	32	7	MASS APPEAL ●	Universal City Studios MCA Dist. Corp. 80168	Jack Lemmon	1984	PG	
40	34	21	THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR	

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

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SONY VIDEO SOFTWARE OPERATIONS has become an independent operating company that will exist as part of the umbrella organization Sony Industries. Current chief John O'Donnell will be president of the new company, which was brought into life to help boost Sony's Beta VCR format and which quickly carved an identity of its own. The firm will be relocating to a new address at 1700 Broadway shortly.

"GREMLINS" IS ON Warner Home Video's Christmas list this year. The company is releasing the title with a \$79.98 list price and a Nov. 25 ship date. "Gremlins," which grossed about \$160 million at the U.S. box-office, will feature a digitally processed stereo soundtrack. As the film itself takes place during the Christmas season, Warner will feature a holiday theme in much of its advertising and promotional material.

"AMADEUS" GENERATED pre-orders of 136,000 units for Thorn EMI/Home Box Office Home Video, while Embassy Home Entertainment's "The Sure Thing" shipped 110,000 units on pre-orders, according to the two companies.

UNITED ENTERTAINMENT INC. has reduced prices on the 24 titles in its "Devils, Demons & Monsters" catalog to \$29.95 until Dec. 31. Titles in the catalog include "The Devil's Rain," "Scream Bloody Murder," "Dracula's Dog," "House Of The Living Dead," "Dr. Black & Mr. Hyde" and "The Night Visitor." The company has also slated the release of "Manson" for Nov. 5, with a list or \$59.95; picked up four features from Greydon Clark Productions, Inc.: "Bad Bunch," "Revenge Of The Cheerleaders," "Hi-Riders" and "Black Shampoo"; and slated what it calls a "Horror-Iffic Special" for October, giving one free copy of "Toolbox Murders" with every purchase of "The Asphyx," "Asylum Of Satan" and "Crypt Of The Living Dead" together at \$49.95 each.

"THE COCA COLA KID" is now a Vestron Video title. The company has picked up the rights to the film and plans to release it in January. Before that, Vestron will be putting out its second cassette in cooperation with Weight Watchers magazine, "Weight Watchers' Guide To Dining And Cooking." List priced at \$39.95, the title gives consumers tips on low-calorie eating both inside the home and out.

THE GUTHRIE THEATRE of Minneapolis is getting into prerecorded video, releasing its version of Charles Dickens' "A Christmas Carol" on cassette. The 90-minute title will be available via Apollo Video Corp. at 5229 Shoreview Ave. South, Minneapolis, Minn. 55417; phone: (612) 724-5898.

HOW-TO MANUFACTURER Morris Video of Hermosa Beach, Calif., has gotten two sporting goods stores to sign to carry a full line of the firm's product. New entries are Sportmart and Osham's Sporting Goods. Subjects explored in titles released by the company include golfing, bowling, basketball and soccer.

RIGHTS TO "Here Come The Littles" have gone to CBS/Fox Video, which licensed the 76-minute feature from ABC Video Enterprises for its Playhouse Video wing.

VIDEO LATINO has slated four new dealer promotions to boost sales of its Spanish-language films. Among the ingredients: Stores will get two free Tritex blank T-120 cassettes for every Video Latino film they buy; for every 10 cassettes purchased, dealers will get a free T-shirt; to boost its "Mucho Gusto" cooking series, the company will be giving away free recipes in Spanish and English; and a special series of posters is scheduled to boost the company's latest releases.

SEA-TV HAS GONE to the Caribbean for its latest videos, doing two separate shoots with sailor/author Donald M. Street Jr. The company is currently preparing a new home video series on sailboat racing and cruising, including the Street footage, with the first titles due out this fall. SEA-TV currently has 35 nautically-oriented titles in its catalog.

VIDAMERICA WILL BE cutting prices on 12 of its top tiles to \$29.95 as of Oct. 10. "The Killing Of President Kennedy: New Revelations Twenty Years Later," "Kitty Foyle," "Under Capricorn," "Oh! Calcutta!," "The Golden Age Of Comedy," "The Bermuda Triangle," "Centerfold," "A Lady Takes A Chance," "James Dean: The First American Teenager," "Joan Of Arc," "Caring For Your Newborn With Dr. Benjamin Spock" and "Hey Abbott!" will all drop to that price.

VANGUARD VIDEO may have found a "Gateway" to video sales, reaching a deal with Gateway Films to release that company's library of religious and inspirational product to the home video market. About 40 features are covered in the deal, including "The Cross And The Switchblade," "Great Bible Stories," "The Rock That Doesn't Roll," "First Fruits," "Jesus Then And Now" and "Celebration Of Discipline."

TONY SEIDEMAN

More Manufacturers Going Bilingual Selected Titles Being Released in Spanish, French

BY JIM McCULLAUGH

LOS ANGELES It's estimated that there are some 20 million Hispanic households in the U.S. If one factors in dual-language households, the figure could be as high as 35 million, with a VCR population ranging from three to four million.

It's no wonder many program suppliers have begun to address the Hispanic market in some fashion. Some home video companies have released or plan to release selected titles either dubbed or subtitled in Spanish, while others are still evaluating the potential of the market.

Still other manufacturers are addressing the French-speaking portions of Canada, primarily Quebec, by making selected product available in that language.

While target Hispanic markets for home video suppliers include California and other Southwestern states, New York, Miami, Puerto

Rico, Chicago and even portions of New England, questions remain as to how manufacturers can maximize their potential there.

Embassy Home Entertainment vice president of sales Rand Bleimeister sums up: "What do you price product like that at? Should you subtitle or dub the product? Are the normal distribution channels the best ones to use?"

"We are certainly interested in the Hispanic market," Bleimeister says, "but we are evaluating it in different ways. It's going to require a specialized marketing approach."

Embassy recently released both Spanish and French versions of "The Cotton Club" at \$79.95 U.S. and \$99.95 Canadian.

"I'll be interested to see what the numbers look like after the orders close," Bleimeister says. "Then we'll get a better idea of who orders and how much."

New World Video is testing the U.S. Hispanic VCR market this

month with Spanish versions of "Toy Soldiers" and "Avenging Angel." Both are stickered "subtitled in Spanish," according to Paul Culberg, executive vice president.

"Distributors will be notified that they are available," he says, "but they won't be required to handle them if they don't want to. The product will gravitate to those areas of the country where it will sell or rent."

"Those distributors who have the ability to get into a Spanish marketplace will have the availability of the product. We release New World Pictures theatrically in Puerto Rico, so we've essentially got the product already."

Culberg adds that he is looking to sell between 1,000 and 2,000 units on titles like that. "If we sell 1,000 units I'll be very happy. We won't be losing money on it."

Paramount Home Video is taking a different approach. The company has licensed six titles from its

(Continued on page 32)

Billboard

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TOP MUSIC VIDEOCASSETTES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	5	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	C	29.95
2	2	21	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
3	3	11	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	D	14.95
4	7	5	RATT THE VIDEO	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	SF	19.98
5	4	27	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
6	5	27	PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
7	6	23	DANCE ON FIRE ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
8	12	5	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	C	29.95
9	14	27	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
10	8	19	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
11	10	27	ALL NIGHT LONG ▲ ◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
12	11	27	SING BLUE SILVER ●	Tritex Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	C	29.95
13	9	5	DIAMOND LIFE VIDEO	CBS Inc. CBS-Fox Music Video 7091	Sade	1985	SF	14.95
14	18	7	THE VISIONS OF DIANA ROSS	RCA Video Prod. Inc. MusicVision 6-20454	Diana Ross	1985	SF	19.95
15	17	3	TONIGHT!	Polygram MusicVideo-U.S. MusicVision 6-20368	Kool & The Gang	1984	LF	24.95
16	NEW ▶		WORLD WIDE LIVE	Scorpion GmbH MusicVision 6-20412	Scorpions	1985	C	29.95
17	NEW ▶		THE BEAT OF THE LIVE DRUM	RCA Video Prod. Inc. MusicVision 6-20467	Rick Springfield	1985	C	29.95
18	19	5	BEHIND THE IRON CURTAIN	Maiden Hell Ltd. Sony Video Software 95W00013-4	Iron Maiden	1985	SF	19.95
19	NEW ▶		THROUGH THE CAMERA EYE	Polygram Records Inc. MusicVision 6-20466	Rush	1985	LF	29.95
20	15	5	FIRST STING	Polygram Records Inc. Sony Video Software 97W00086-7	Scorpions	1985	SF	16.95

● Recording Industry Assn. of America (RIAA) certification for sales of 20,000 units or sales income of \$800,000. ▲ RIAA certification for sales of 40,000 units or sales income of \$1.6 million. ◆ International Tape Disc Assn. certification for sales of \$1 million at wholesale. SF short-form. LF long-form. C concert. D documentary.

Home video

New Titles, Sweepstakes MGM/UA in 'Diamond' Push

NEW YORK MGM/UA Home Video is hoping diamonds will prove a manufacturer's best friend. The company is boosting its "Diamond Jubilee Collection" in October with 11 newly released titles and a "Great Diamond Giveaway" sweepstakes, which will give consumers a chance at winning thousands of dollars in diamonds.

Packaging for the series has been made more sophisticated, with MGM/UA adding adding a "Diamond Jubilee Collection" medallion and taking other steps to boost the product's look.

Grand prize for the contest will be a woman's diamond ring worth \$12,000; first prize will be a gold and diamond necklace worth \$6,500. To qualify, consumers will have to answer questions about the movies in the "Diamond Jubilee"

collection.

Added to "Diamond Jubilee" are the features "Cabin In The Sky," "Idiot's Delight," "Maytime," "Min And Bill," "Possessed," "Red Dust," "Rose Marie," "San Francisco," "Smilin' Through," "The Thin Man" and "Waterloo Bridge."

Point-of-purchase material MGM/UA will be using to support the stepped-up campaign includes an in-store display, which comes with sweepstakes entry blank, and a six-foot-tall revolving floor display rack that can hold up to 96 VHS or Beta cassettes.

Titles already in "Diamond Jubilee" include "Anna Christie," "Babes In Arms," "Dinner At Eight," "Gaslight," "Grand Hotel," "Ninotchka," "Strike Up The Band," "The Picture Of Dorian Gray" and "The Women."



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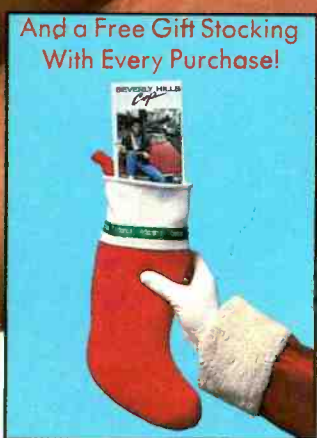
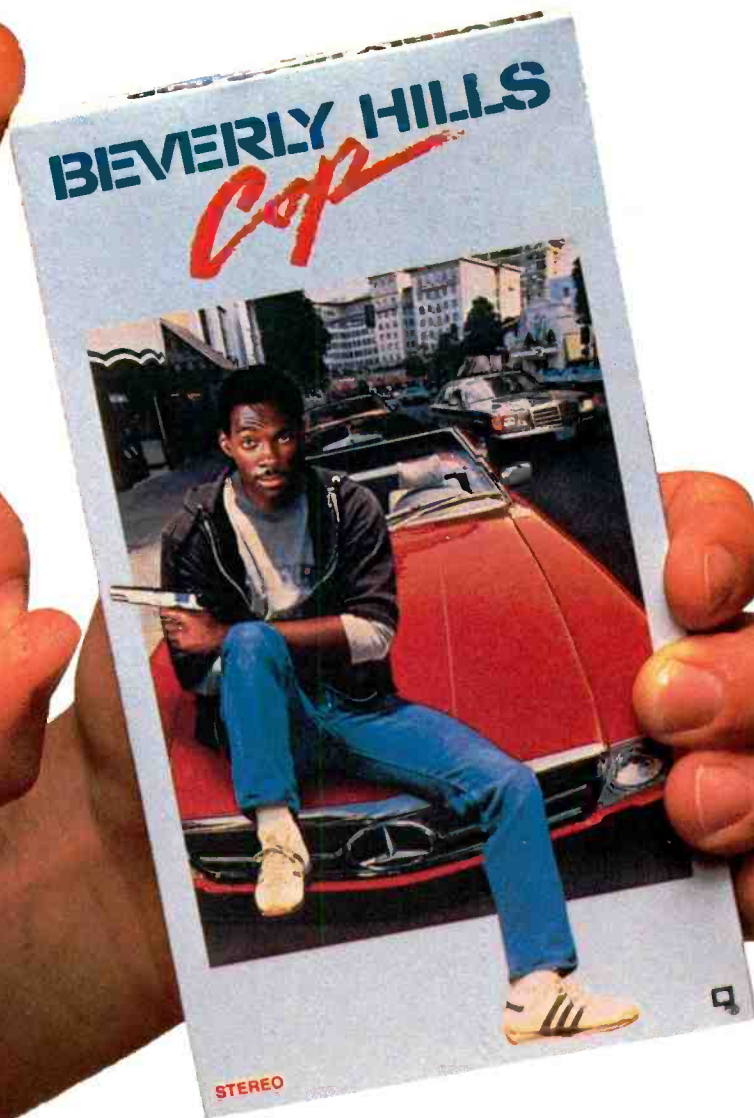
TOP VIDEOCASSETTES SALES

			Compiled from a national sample of retail store sales reports.			Year of Release	Rating	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers			
1	1	176	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
2	2	6	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95
3	3	12	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
4	4	8	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	79.95
5	5	14	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
6	6	43	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
7	10	78	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
8	8	16	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
9	7	22	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
10	13	3	DESPERATELY SEEKING SUSAN	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95
11	22	2	THE KILLING FIELDS ▲	Warner Brothers Pictures Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	79.95
12	20	4	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	NR	29.95
13	14	12	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
14	9	30	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
15	12	14	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95
16	11	28	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
17	17	17	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	79.95
18	24	9	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	79.95
19	19	14	HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95
20	18	13	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95
21	34	4	DIAMOND LIFE VIDEO	CBS Inc. CBS-Fox Music Video 7091	Sade	1985	NR	14.95
22	21	18	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95
23	26	3	TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	Animated	1985	NR	24.95
24	23	43	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
25	30	31	ANNIE ◆	RCA/Columbia Pictures Home Video 6-20127	Andrea McArdle Albert Finney	1982	G	29.95
26	37	3	STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R	79.95
27	33	23	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
28	32	22	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
29	35	45	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raqueel Welch	1984	NR	39.95
30	16	14	THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95
31	27	14	CLOSE ENCOUNTERS OF THE THIRD KIND-SPECIAL EDITION ▲◆	RCA/Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29.95
32	40	6	TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	Animated	1985	NR	24.95
33	28	4	RATT THE VIDEO	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	NR	19.98
34	15	14	SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
35	38	86	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
36	NEW▶		THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13	79.95
37	25	8	AN OFFICER AND A DUCK	Walt Disney Home Video 258	Donald Duck	1985	NR	29.95
38	31	30	LIONEL RICHIE ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
39	29	30	TINA TURNER PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
40	36	2	FEAR CITY	Thorn/EMI/HBO Video TVA3000	Billy Dee Williams Tom Berenger	1984	R	79.95

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

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BILINGUAL TITLES

(Continued from page 29)

vaults to Los Angeles-based VideoVisa Inc., a division of Mexico's television/entertainment conglomerate Televisa, to market the product in the U.S. VideoVisa plans to sell some 500 Spanish- and Mexican-produced films in the U.S. home video market.

The five Paramount titles, all dubbed in Spanish, are "Raiders Of The Lost Ark," "Star Trek—The Motion Picture," "Friday The 13th," "Footloose" and "Escape From Alcatraz." All carry a \$69.95 suggested list.

Those titles, according to Miriam Baran, operations director for VideoVisa, were on the street Aug. 15 and will be channeled through that company's more specialized Hispanic market distributors in such markets as Puerto Rico, Texas, Miami, New York and Chicago. Other dealers will be served on a direct basis.

The VideoVisa executive says she isn't quite sure how many Hispanic home video dealers there are, but adds: "They are growing, and other traditional home video dealers in certain markets have begun to create Hispanic sections." One manufacturer estimates there may be some 2,000 Hispanic or dual-language home video dealers in the continental U.S.

The Paramount titles will also be stickered with "Doblado en Espanol." Baran adds that the titles were duplicated at Bell & Howell after being dubbed in Spanish.

She also adds that the company will evaluate the merits of dubbing as opposed to subtitling in the U.S. The issue, according to program suppliers, is that a portion of Hispanic households have members who speak Spanish but don't read it.

Two other major U.S. program suppliers, CBS/Fox Video and Thorn EMI/HBO Home Video, indicate that they are definitely "exploring" the Hispanic marketplace, but feel additional research as to the proper method of marketing and distribution is still required.

Says Vestron's Michael Olivieri: "We are meeting with companies now about the Hispanic marketplace in an attempt to find the right timing and approach to that market. We may make concrete moves in 1986."

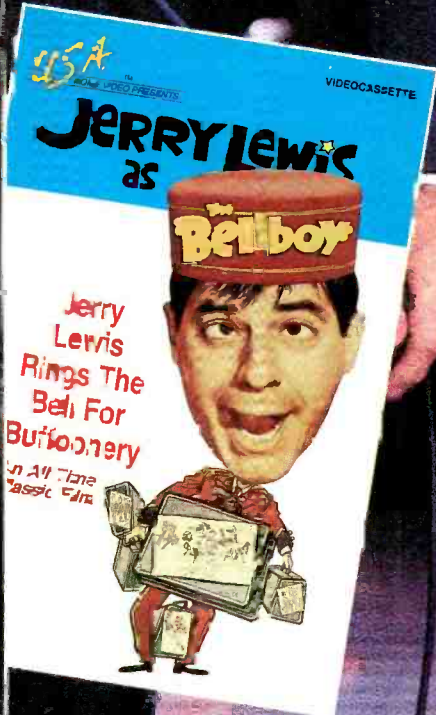
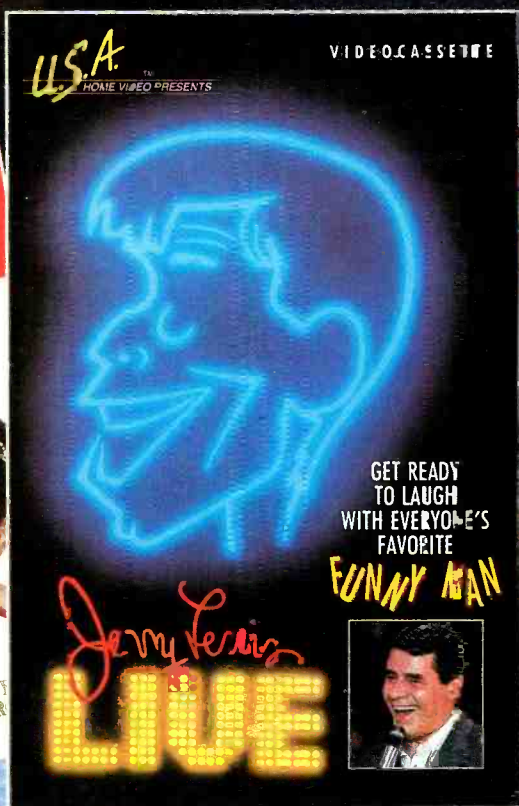
RCA/Columbia Pictures Home Video has not yet made any moves into the U.S. Hispanic marketplace, but has just concluded an exclusive license arrangement with Bellevue Home Entertainment Inc. to make French-language videocassettes of Columbia Pictures available in Canada for the first time. The first crop of titles due for the French-speaking market there will be "Tootsie," "Gandhi," "The Karate Kid," "Annie" and "It Happened One Night."

MGM/UA Home Video is also addressing the French-speaking Canadian marketplace, having recently concluded an arrangement with Rene Malo Video Inc. of Montreal that will see eight French-dubbed releases a month released there, from September through next March. The first two titles are "2010" and "A Christmas Story."



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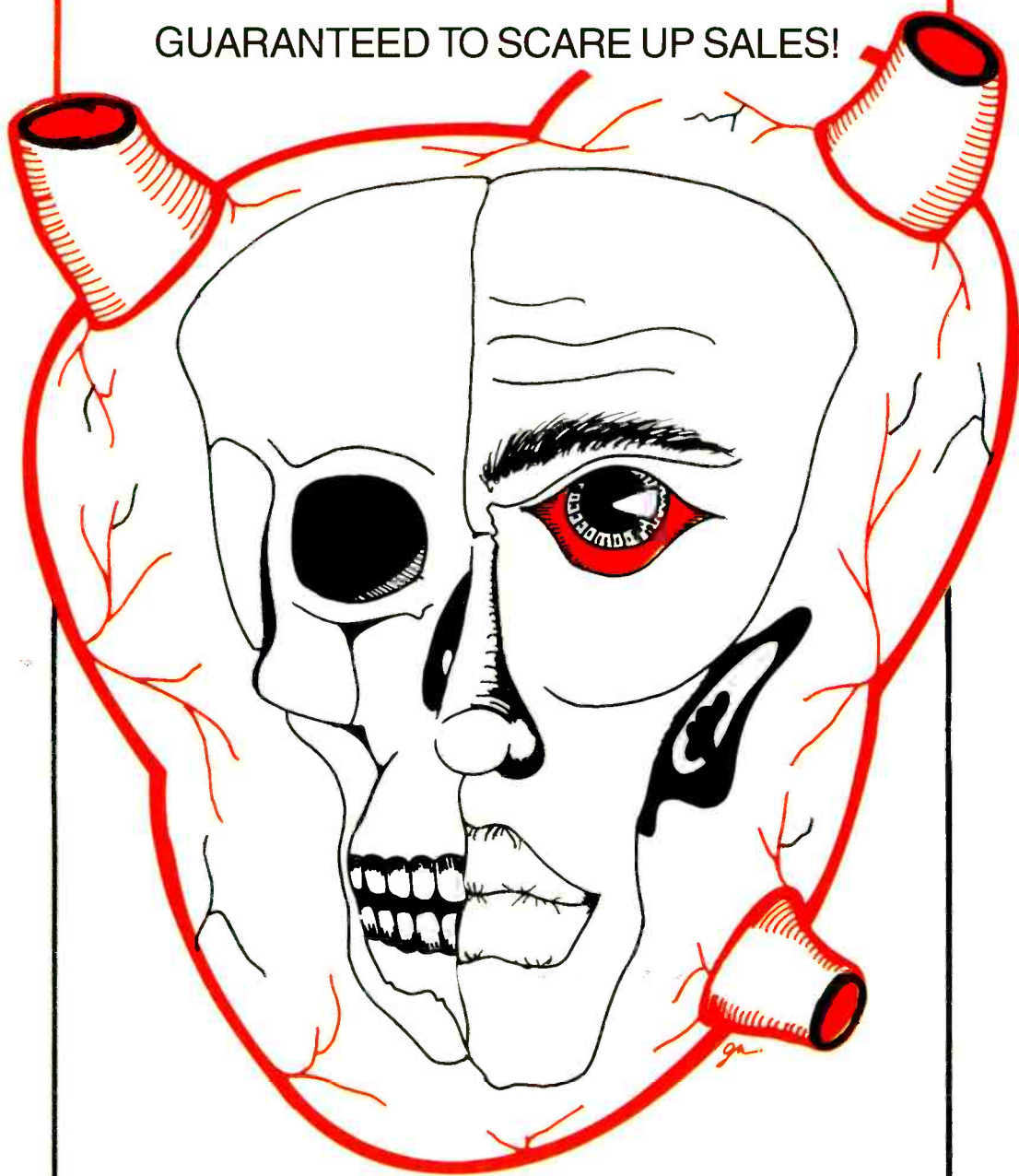
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Home video

Video Reviews

"The Thompson Twins—Into The Gap Live." RCA/Columbia Pictures Home Video, VHS Stereo/Beta Hi-Fi, 80 minutes, \$29.95.

A limited budget has large impact on "Into The Gap Live." The Thompson Twins are a group known for the subtle and effective rhythms of their music.

But here the visuals overrule the sound, taking the edge off of many of the tunes. "Into The Gap" is cut at a random rhythm that rarely if ever matches the music behind it, which even further taps the energy of the program.

An item with strong rental appeal to Thompson Twins fans, the title doesn't have the energy to make it repeatable enough for high sell-through strength.

"The Beatles Live." Sony Video Software Operations, VHS Stereo/Beta Hi-Fi, 15 minutes, \$16.95. Archival material is becoming a staple of the video music business, and Sony's "The Beatles Live" shows both the good and bad sides of this trend. Culled from an episode of Britain's "Ready, Steady Go!" series, the show presents the group doing a brief roundup of some of their hottest tunes.

Put this one high in the holiday season gift-giving category. At Sony's Video 45 price of \$16.95, the title is a perfect one for consumers in the home video demographic to give to their same-age friends or buy and show their kids what the music of their childhood was like.

Complaints may be likely, though, with consumers protesting the program's brief length and sometimes crude technical work. Strongly emphasizing the collector's-item nature of the title should help override these protests.

"Sounds Of Motown." Sony Video Software Operations, VHS Stereo/Beta Hi-Fi, 55 minutes, \$29.95.

"Sounds Of Motown" comes from the vaults, but there's no dust on this program. Hot names and hotter performances make this a title that will likely jump from the rental counter to the sales shelf.

Strong star value should spark initial consumer interest; the performances will do the rest. Among those featured: the Supremes, Martha & the Vandellas, Stevie Wonder, Smokey Robinson, the Temptations and Marvin Gaye.

A total of 21 songs are performed, including "Where Did Our Love Go" and a version of "Dancing In The Street" that makes the current Jagger/Bowie version look arthritic. A good one to play on the store's video monitors.

"Huey Lewis & the News: The Heart Of Rock And Roll." Warner Home Video, VHS Stereo/Beta Hi-Fi, 55 minutes, \$29.95.

Lewis' current hit status, and his strong performance on this cassette, should give it good legs as a rental title. He and his band give such tunes as "The Heart Of Rock And Roll" and "I Want A New Drug" good workouts.

But average-level direction and camerawork leave this a cassette a little flat. Lewis and the News come off as tight, professional, friendly and appealing, a mix that is attractive but may not prove potent enough to get consumers buying instead of renting.

Riding on Lewis' popularity should give this cassette some sell-through ability, however, especially for the store owner who makes a visible effort to exploit the connection.

Philips Yanks LaserVision From West German Market

BY JIM SAMPSON

MUNICH Three years after launching its optical videodisk system here, Philips has taken LaserVision off the consumer market in West Germany. A Philips spokesman in Eindhoven says that while consumer response has not met expectations, the system remains on the market elsewhere in Europe and is enjoying "growing" acceptance in the semi-professional field.

Priced slightly higher than budget VCRs, the playback-only LaserVision system was never given a realistic chance in Germany by industry analysts. Philips itself admits that the system's success was keyed more to software availability than to hardware prices.

As player prices plummeted to below \$250 earlier this year, the LaserVision catalog contained only around 200 titles, with few major theatrical films.

"Unfortunately, the system has not proven successful, so we have frozen all consumer activities for the indefinite future," confirms a Philips spokesman in Hamburg.

"We were alone from the beginning. Nobody else supported the system with advertising or programming."

Pioneer never marketed LaserVision in Europe. Bertelsmann made an early commitment to disk production, but last year cut back on its activities in the face of consumer apathy.

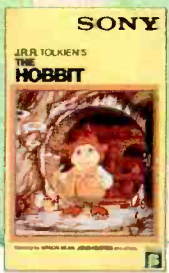
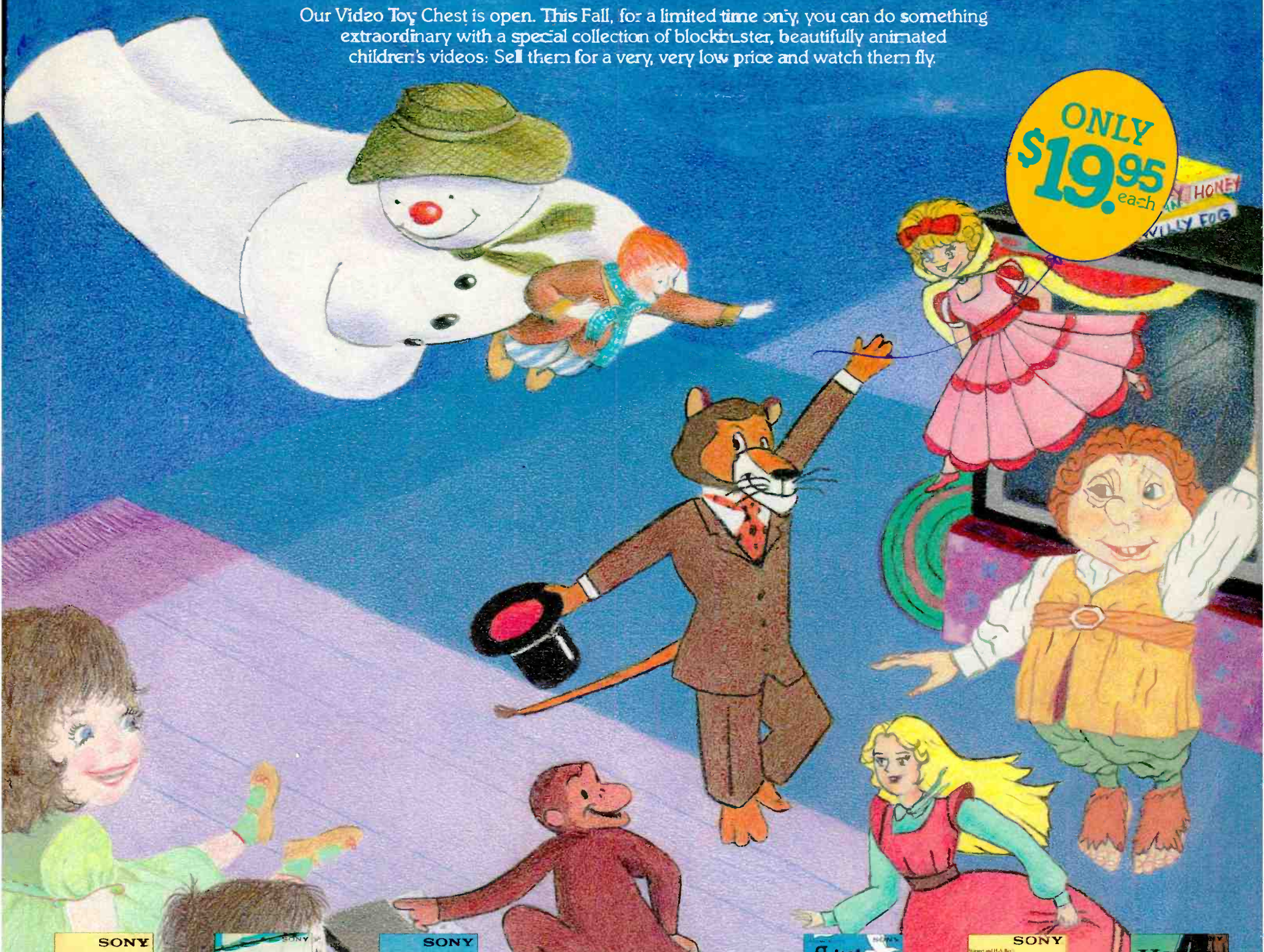
Philips Eindhoven says that while it cannot confirm a halt in LaserVision consumer marketing in any other country, household penetration has not reached 1% in any European market. No sales figures are available. German trade association market reports consistently list LaserVision sales as "too small to mention."

While response from the consumer marketplace has been slight, acceptance of LaserVision by commercial firms and German libraries has been "quite good," Hamburg claims, noting that Bertelsmann maintains disk production and a LaserVision mail order service in Guetersloh.

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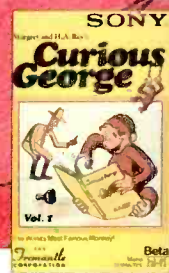
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Sound Investment

A bi-weekly column spotlighting equipment-related news in the audio and video production, post-production and duplication industries.

IMPROVING THE VIEW: Long View Farm, the picturesque facility in North Brookfield, Mass., reports that it has recently redesigned its Studio B. The room now boasts a Sound Workshop Series 34 console with ARMS automation; an MCI JH-24 24-track recorder; a Studer A80 two-track; Lexicon's 224XL digital reverb, Super Prime Time and PCM-42 processors; DeltaLab's DL2 and DL4 digital delays; UREI and dbx comp/limiters, Ashly noise gates and other new outboard gear. Other new additions to Long View's sonic perspective include new UREI 813B monitors, powered by strapped Bryston 4B power amps, and a MIDI package featuring an IBM PC-XT computer-controlled Linn 9000 drum machine, Roland Jupiter 6, Sequential Circuits Prophet 5 and Yamaha DX-7 synths, as well as Roland MPS software.

FASTER THAN a speeding software system: **Bullet Recording** of Nashville has installed "Sessions Plus," the studio business management software developed by Nashville-based Metrognome Inc. The studio is running the program on an IBM PC-XT in tandem with another program, Metrognome's "Labels Plus," an open reel and cassette tape label generation system. According to Bullet, "Sessions Plus" will be used to organize and track studio operations, all the way from scheduling and planning to billing and collections, as well as to man-

age the tape library, equipment inventory, studio maintenance and other functions.

ONE ELDORADO—fully loaded: Hollywood-based **Eldorado Recording** has just upgraded its list of options. New gear includes the latest Studer A 80 Mark IV 24-track recorder; a pair of George Massenburg pre-amps and a pair of Massenburg equalizers; four Kepex II noise gates; two Drawmer gates, and a Roland SDE 3000 digital delay. Eldorado's Studio Music Group rental arm is also now renting the following gear at prices claimed to be "well below normal rental company rates": Lexicon 224XL with LARC and AMS RMX-16 digital reverbs; Eventide SP 2016 digital processor; AMS DMX 15-80S pitch changer; and Linn and Simmons SDS-5 electronic drums.

FIVE-ALARM FACILITY: The newest addition to the studio scene in San Marcos, Tex. (24 miles south of Austin) is **Fire Station Studios**, a multi-million-dollar analog/digital facility housed in a 70-year-old former City Hall and firehouse. The new facility is the brainchild of singer/songwriter/producer **Lucky Tomblin**, and Fire Station's first project will be Tomblin's "13th Milenia," a 30-minute album and music video featuring a cast of local musicians, singers and dancers, slated for October release. The facility features a custom 48-channel board, a soundstage with video bays, lighting grids and complete off-line capabilities. And, according to Tomblin, a record pressing operation is slated to open on an adjacent lot next year.

JAZZIN' WITH SOUNDCRAFT: **McCune Sound** of South San Francisco used Soundcraft's 800B consoles for the recent Univ. of California Berkeley Jazz Festival. For the event, this year featuring Miles Davis, Herbie Hancock, Jeff Lorber and McCoy Tyner, McCune had 800Bs in the house and monitor positions.

DX-7 LAND: **Sea West Productions Inc.** of Hauula, Hawaii has recently added a Yamaha TX 816 and two more DX-7 synths, bringing the total to 10 DX-7s. Other acquisitions include a Linn 9000, a dbx 166 comp/limiter and a Roland SRV 2000 MIDI reverb.

Teldec Steps Up DMM Push Company Unfazed by CD's Growth

BERLIN Teldec here has launched another broadside in its campaign to defend the advantages of analog disk techniques over digital-based Compact Disc technology. The company maintains that its enhanced Direct Metal Mastering (DMM) cutting process will ensure a continuing market for black disks (Billboard, Aug. 17).

Martin Fouque, head of audio technology at Teldec, claims that neither CD nor prerecorded cassettes meet the five criteria that determine the viability of any sound carrier in a competitive market: high audio quality, minimal interference, durability, low-cost manufacture and fast release. DMM, he says, has by contrast

brought dramatic improvements in the quality of black disks, while also permitting companies to react instantly to changes in the market.

"This all happens at a time when Compact Disc production is negatively affected by a bottleneck in global capacity," Fouque says, "partly due to the high investment costs and the very complicated technology involved. CD production is also very time-consuming, with average delivery times around three months."

He concludes: "Cassettes did not make records redundant, any more than television had that effect on cinema, or video on television, and I regard it as highly unlikely that digital technology will completely replace analog, or CD the other established sound carriers such as single, maxi-single, LP and cassette."

"Each has its own special advantages in the entertainment field. Technological progress is always valuable and welcome, but CD and the analog record will most certainly continue to exist side by side."

Teldec managing director Manfred Atzert adds: "The rapid acceptance of DMM in more than 20 countries can be attributed to the fact that it allows hi fi owners to benefit from improved sound without having to pay more for new equipment or special software."

Prior to Fall Convention AES Sets Gotham Meetings

NEW YORK The New York Section of the Audio Engineering Society (AES) has two special meetings planned within the next two weeks prior to the organization's fall convention.

The first, on Thursday (26), features Dale Manquen of Altair Electronics in a presentation on methods for "fine-tuning" the analog recording process. On Oct. 7, Stephen Temmer, founder and past president of Gotham Audio Corp., kicks off what the AES describes as a "new concept for our meetings—an opportunity to meet with and hear from 'someone who was there'" when important developments in the audio industry occurred.

Manquen, a former designer of tape machines for 3M and Ampex de-

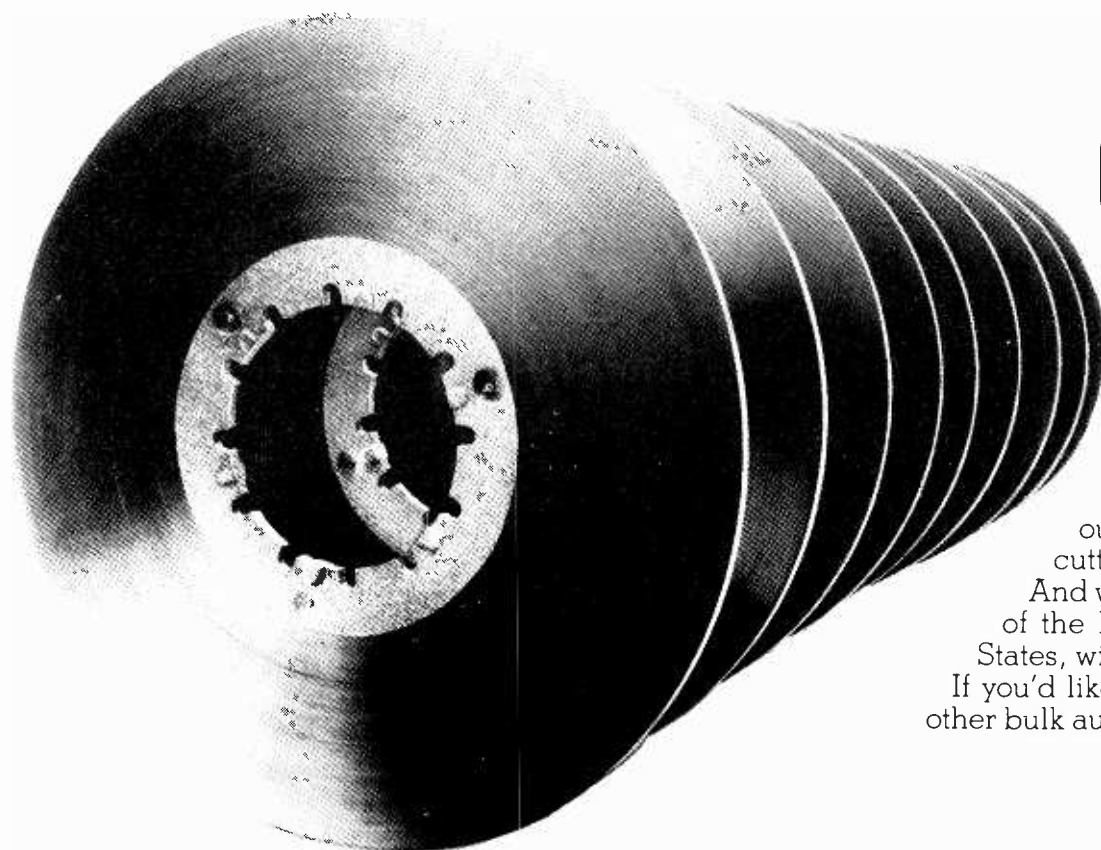
scribed as someone who has not yet capitulated to a digital-only future, will use computer models to show how to fine-tune the analog recording process. That will be followed by a demonstration with an actual tape recorder, wherein Marquen will show how basic maintenance techniques can benefit from specialized tools, such as a flux loop and a wide-band flutter analysis system.

Temmer, who founded Gotham Audio in 1958, served as the first tape engineer at ABC in New York and worked with United Nations Radio, Voice of America and Carnegie Hall, lectures frequently in the U.S., Europe and Asia.

Both presentations take place at 7 p.m. at the WQXR auditorium, on the ninth floor of 229 W. 43rd St.

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Audio Track

LOS ANGELES

SESSIONS FOR "Solid Gold" were completed recently at **A&M Studios**. In Studio D, musical director **Michael Miller** produced and arranged a new version of his theme for the show, with vocals contributed by **Dionne Warwick**. **George Doering** engineered the tracks, while **Clyde Kaplan** was behind the board for the vocals. Also in Studio D, Miller produced and arranged tracks for **Boy George**, **Air Supply**, **Johnny Mathis** and **Maurice White** for their appearances on the tv show. **Howard Wolen** engineered, assisted by Kaplan.

A&M artist **Joyce Kennedy** has been overdubbing for her upcoming album at **Skip Saylor Recording** with producers **Glenn Murdock** and **Gary Taylor**. **Skip Saylor** is behind the board, with **Tom McCauley** assisting. Also, producer **Yves Dessca** is in recording an album with **Phyllis Nelson** for CBS affiliate Carrere Records. **Saylor**, **Jon Gass** and **McCauley** are co-engineering, with **Joe Shay** assisting.

At **Group IV Recording**, engineer **Andy D'Addario**, assisted by **Jay Palmer**, was behind the board for composer **Mike Post**, scoring the "Hill Street Blues" episode "Seoul On Ice" for **MTM**. Also there, composer **George Tipton** is scoring episodes for "Golden Girls," with engineers **Rick Riccio**

and **D'Addario**.

Mastering engineer **Greg Fulgniti's** recent work at **Artisan Sound Recorders** includes albums mastered for: **Wang Chung**, **Madness** and **Jimmy Barnes** on Geffen; **the Who**, **Headpins**, **Hanover Fist**, **Elton John**, **East Coast Offering** and **Tony Carey** on MCA; as well as 12-inch singles for **What Is This and Oingo Boingo**, and seven-inchers for **Jan Hammer** and **Rick Springfield**.

NEW YORK

FONZI THORNTON was in recently at **Power Play Studios** in Long Island City tracking for his single "Hungry For Your Love." **Patrick Adams** produced and engineered. Also there, PolyGram act **Rare Essence** was in from Washington, D.C. to record their new single, "Turn On Your Flip Side." **Adams** produced and **Julian Herzfeld** engineered, assisted by **Matthew Bucheri**. And **Tommy Boy** artists **Tuff Inc.** were in cutting the 12-inch single "The Kind Of Girl I Want." Producers were **William Fleet** and **Adams**, who also engineered.

At **Sigma Sound**, **John "Jellybean" Benitez** has been producing two songs for Arista artist **Jermaine Stewart**, as well as three songs for Qwest artist **Siedah Garrett**. **Benitez** also recently completed a 12-inch remix of **Huey Lewis &**

the News' "Back In Time" for **Chrysalis**, with **Michael Hutchinson** and **Fernando Kral** assisting.

Engineer **Malcolm Addey** was in at **Quadrasonic Sound Systems** working on sessions for **Arthur Prysock** and **Hank Crawford**, both produced by **Bob Porter** for **Fantasy**. And producer/engineer/remixer **Dave Ogrin** was in remixing the **Nayobe** 12-inch "School Girl Crush" for **Fever Records**, produced by **Barry Eastmond**.

Saxophonist **Mars Williams** of the **Psychedelic Furs** has been working on solo material at **Intergalactic Music** with engineers **Godfrey Diamond** and **Jorge Esteban**. Also there, **Keith Lentin** produced **Carolyn Coppola** for **Manhattan Records**, with **Anton Figg** on drums and **Will Lee** on bass. **Esteban** engineered, with **Ricky Reynolds** assisting.

NASHVILLE

At **MUSIC MILL**, **Charly McClain** and **Wayne Massey** are working on vocal overdubs with the **Sneed Brothers** producing for **CBS**. Engineering are **Jim Cotton** and **George Clinton**. Also there, producer **Andy Tolbird** is mixing a project by the **Jubilee Singers** for **Word**, with **Cotton** at the console.

OTHER CITIES

LOVE OF LIFE ORCHESTRA is finishing up a project for **CBS Masterworks** at **Bearsville Studios** in **Bearsville, N.Y.** **Peter Gordon** is producing, with **LeeAnn Unger** engineering. Also there, **Joey Lynn Turner** recently completed his **Elektra** debut, with **Roy Thomas Baker** producing and **Ian Taylor** engineering. **Ken Lonas** assisted.

Rubber Rodeo has been working at **Le Studio** outside **Montreal** on their second album for **Mercury**, "Heartbreak Highway," produced by **Ken Scott**.

At **J.B.S. Studio** in **Atlanta**, the **Fitzpatricks** have been recording a gospel album for **Customs International Productions** with engineer **Richard Wells**.

At **Starlight Studio** in **Richmond, Calif.**, **Shadow Talk** has been working with producer/engineer **Steve DeGrazia** on a four-song demo.

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

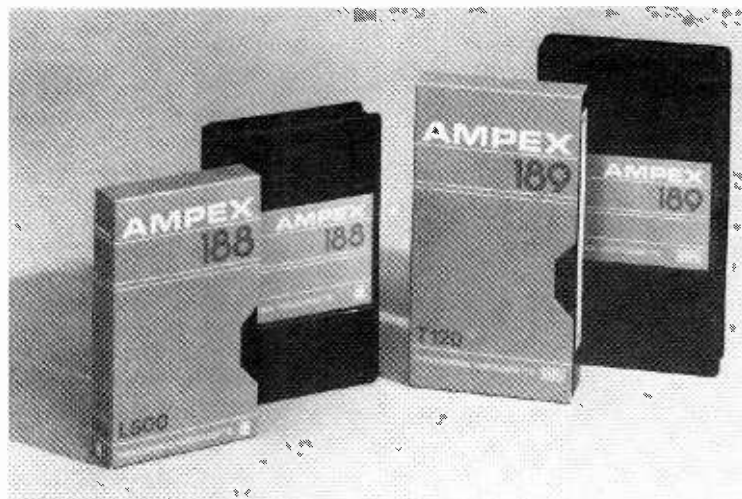
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HENLEY WINS BIG AT MTV AWARDS

'Boys Of Summer' Clip Captures Four Trophies

BY STEVEN DUPLER

NEW YORK Don Henley's "Boys Of Summer" was the big winner on Sept. 13 at the second annual MTV Video Music Awards, held at Radio City Music Hall. The starkly beautiful black-and-white clip garnered a total of four silver astronaut statuettes, including best video and, in the professional awards category, best art direction, best direction and best cinematography.

Henley's video, which he acknowledged in one of his acceptance speeches he had "very little to do with, other than being strapped to the back of a pickup truck and driven around L.A. at night," was directed by Jean Baptiste Mondino. The French-born Mondino, who was also responsible for Bryan Ferry's "Slave To Love"—another unique clip that makes use of feature film-like direction and moody cinematography techniques—should be in high demand after his MTV Awards coup. Cinematographer and art director on the "Boys Of Summer" video were, respectively, Pascal Lebeque and Bryan Jones.

Other multiple winners at the awards presentation were Bruce Springsteen for best male video ("I'm On Fire") and best stage performance ("Dancing In The Dark"); USA For Africa's "We Are The World" for best group video and viewers' choice (voted on by the MTV audience over several months via a special 900 telephone number); and relative newcomers Art Of



Hey, Nothing to It. Or so seems to say the expression on the face of four-award winner Don Henley backstage at the second annual MTV Video Awards at Radio City Music Hall in New York. (Photo: Chuck Pulin)

Noise's striking "Close (To The Edit)" for most experimental video and best editing in a video.

Other award winners were: Tina Turner's "What's Love Got To Do With It" for best female video, Glenn Frey's "Smuggler's Blues" for best concept video, Philip Bailey & Phil Collins' "Easy Lover" for best overall performance and 'til Tuesday's "Voices Carry" for best new artist. In the professional division, Tony Mitchell, Kathy Dougherty and Peter Cohen took the honors for best special effects for Tom Petty & the Heartbreakers'

"Don't Come Around Here No More," and David Atkins won best choreography for Elton John's "Sad Songs."

A special recognition award was presented to Bob Geldof for his efforts on behalf of African hunger relief with the Band Aid and Live Aid projects, and one artist and three directors were given Video Vanguard awards (the equivalent of a music video hall of fame): David Byrne, Kevin Godley & Lol Creme and Russell Mulcahy. They join last year's luminaries, David Bowie, the Beatles and Richard Lester.

With its second awards presentation under its belt, MTV has defi-

(Continued on page 41)



Music to Movies. Director Duncan Gibbins, left, and first assistant director Jules Lichtman line up a shot at North Vancouver Cemetery during the filming of Paramount's "Captive Hearts." Gibbins, a veteran music video director whose credits include Glenn Frey's "Smuggler's Blues," is making his feature film directorial debut.

'Dedicated to Music'

Buckingham Not 'Insane' Over Clips

BY JIM McCULLAUGH

LOS ANGELES You could call Lindsey Buckingham a reluctant video artist. The Fleetwood Mac songwriter/guitarist claims he is still primarily "dedicated to the craft of music" and will maintain that course. Yet his his video work this year was held in high enough esteem by his peers to gain him seven MTV Video Music Awards nominations, more than anyone else this year.

The two nominated clips from Buckingham's recent solo album

"Go Insane"—the title track and "Slow Dancing"—fall into the technical categories. The clips garnered two nominations for best special effects in a video, two for best editing in a video, one for best cinematography in a video and two for most experimental video.

"It's nice to be recognized," Buckingham says. "I think I am well thought of and fairly well known. As a solo artist, though, I have received critical success, but I haven't sold a lot of records. And it's unusual for an artist like that to get nominated for anything. Yes, I was surprised at first."

Buckingham gives a lot of credit to his director, Danny Kleinman of Limelight Productions. "It's nice that the industry is finally recognizing directors and behind-the-scenes people," he says.

In contrast to the situation with his first solo album, "Law And Order," which yielded one "quick, cheapie" video for "Trouble," Buckingham says he became very involved with the creative side of "Slow Dancing" and "Go Insane."

For "Go Insane," he says, "I thought about it for days and even did storyboards. Then I sent them to Danny. It ended up being a nice col-

laboration between my raw ideas and his articulation.

"Video clips can be a lot of fun for the artist, particularly if he or she has good sensibilities and good ideas for videos," he continues. "It's also opened up a lot of opportunities for directors who may have never had a chance to break into commercials or feature films."

Still, Buckingham, who says he's two-thirds of the way through another solo album, has no plans of jumping on board the video bandwagon any deeper, except to the extent that he will choose to be involved on the creative side for any videos spawned by the next album.

"God knows if it's a fad," he says. "Music, certainly, will always be around, and people won't get tired of listening to it. But they may get tired of artists lip-synching to videos."

Does Buckingham view video clips as a necessary evil? Yes and no.

"The tone of most video clips is similar to commercials," he says. "They are even cut rhythmically like commercials. And that's the purpose they serve, really."

"I suppose there's an argument

(Continued on page 41)

'Cutting Edge' Looks at Regional Scenes

IRS Label's Alternative Music Show 'Connects the Dots'

BY MOIRA McCORMICK

CHICAGO IRS Records' alternative music showcase, "The Cutting Edge," which airs once a month on MTV, has begun to spotlight regional underground scenes around the country.

"The fact that America's so large, the cities are so far apart, and there's no national music newspaper, makes it hard to keep tabs on up-and-coming bands," says IRS "ambassador of creative services" Carl Grasso. "We're trying to connect the dots between the country's music cities. We are in the business of putting records out and making money, but we do care a great deal about the music scene in general."

"Cutting Edge" installments spotlighting the underground talent of Winston-Salem, N.C., Austin and various Los Angeles neighborhoods have already been aired. Grasso says more regional specials are planned for the coming year, though specific locales have not yet been decided upon.

According to Grasso, IRS had intended "The Cutting Edge" to feature regional spotlights since its inception, but up until last year had found that impossible due to budget constraints. Last January, IRS ran a contest in conjunction with the

Record Bar retail chain for best display of new releases by label artists General Public and Let's Active. The winning store, located in Winston-Salem, was visited by the "Cutting Edge" crew, who filmed the program segment "CMJ New Music Countdown" there.

"It was a perfect opportunity to spotlight the Winston-Salem scene," recalls Grasso. Thus, the entire installment was built around area talent. Local performers were featured, among them producer/artist Mitch Easter, as well as Dexter Romweber, One Plus Two, the Squalls and the Connells. Hosted on location by regular "Cutting Edge" personality (and Fleshtones lead singer) Peter Zaremba, the show ran in March and, Grasso says, received a favorable response.

The next regional show was shot on location in Austin at the urging of local journalist Ed Ward. After reviewing scores of tapes, Grasso and company sojourned to the Texas capital for three weekends, selecting 14 bands from a possible 30 finalists.

With the Austin spotlight, Grasso says, "We broke format completely—no videos, no established acts. The entire hour-long show consisted of unsigned groups."

The program served as an Austin travelogue as well, with footage shot

at various local clubs, barbecue joints and other city institutions. "We wanted to re-create the feeling of the town itself," Grasso says. Performers featured included True Believers, Joe "King" Carrasco, Zeitgeist, Dharma Bums, Doctor's Mob, Brave Combo, Wild Seeds, Poison 13, Timbuk3, Glass Eye and Dino Lee & the White Trash Revue.

At a Los Angeles screening prior to the program's Aug. 25 airing, IRS brought in Timbuk3, Dharma Bums and Zeitgeist for a showcase. "A lot of a&r guys came in for the screening," Grasso recounts, "and now they're swarming all over Austin. A lot of bands have been approached for record deals." IRS itself, he adds, is "looking at a couple" of those acts with an eye towards a contract.

While the regional segments are more expensive (Grasso says the Austin show went 20% over normal budget) and time-consuming (assembling all-original material as opposed to mostly prerecorded), Grasso says IRS has committed itself to continue the series. "We've been getting calls from cities like Boston, Chicago and Minneapolis," he says, "asking about doing location shows there. Now it's like, who do we pick?"



Post-Production Dreams. Private Music Records owner and president Peter Baumann is shown working on the video for Patrick O'Hearn's new release "Ancient Dreams" at IPC in New York. Next to Baumann is editor Larry Jordon.

MUSIC TELEVISION		PROGRAMMING		WEEKS ON PLAYLIST
This report does not include videos in recurrent or oldie rotation.				
VIDEOS ADDED THIS WEEK	APRIL WINE	ROCK MYSELF TO SLEEP	Capitol	MEDIUM
	ROGER DALTRY	AFTER THE FIRE	Atlantic	POWER
	DEAD OR ALIVE	LOVER COME BACK	Epic	LIGHT
	DREAM ACADEMY	THIS WORLD	Warner Bros.	LIGHT
	BOB DYLAN	WHEN THE NIGHT COMES FALLING FROM THE SKY	Columbia	MEDIUM
	EDDIE & THE TIDE	ONE IN A MILLION	Atco	ACTIVE
	FURY	KEEP ON DREAMIN'	New York Music Co.	LIGHT
	NICK GILDER	LET ME IN	RCA	MEDIUM
	CDREY HART	BOY IN THE BOX	EMI America	POWER
	LOVERBOY	LOVIN' EVERY MINUTE OF IT	Columbia	POWER
POWER ROTATION	HEART	NEVER	Capitol	4
	EDDIE MURPHY	PARTY ALL THE TIME	Columbia	2
	NIGHT RANGER	FOUR IN THE MORNING	Camel/MCA	4
	TOM PETTY & THE HEARTBREAKERS	REBELS	MCA	2
	STARSHIP	WE BUILT THIS CITY	RCA	5
	TEARS FOR FEARS	HEAD OVER HEELS	Mercury	5
THOMPSON TWINS	LAY YOUR HANDS ON ME	Arista	2	
HEAVY ROTATION	A-HA	TAKE ON ME	Warner Bros.	18
	DAVID BOWIE & MICK JAGGER	DANCING IN THE STREET	EMI America	6
	CHEAP TRICK	TONIGHT IT'S YOU	Epic	9
	*DIRE STRAITS	MONEY FOR NOTHING	Warner Bros.	12
	HALL/OATES/KENDRICK/RUFFIN	A NITE AT THE APOLLO	RCA	12
	KATRINA & THE WAVES	DO YOU WANT CRYING	Capitol	9
	MICHAEL McDONALD	NO LOOKING BACK	Warner Bros.	9
	JOHN COUGAR MELLENCAMP	LONELY OL' NIGHT	Riva/Mercury	10
	MR. MISTER	BROKEN WINGS	RCA	8
	MOTELS	SHAME	Capitol	8
	*MOTLEY CRUE	SMOKIN' IN THE BOYS' ROOM	Elektra	10
	POINTER SISTERS	DARE ME	RCA	5
	STING	FORTRESS AROUND YOUR HEART	A&M	6
	*UB40/CHRISSE HYNDE	I GOT YOU BABE	A&M	7
	JOHN WAITE	EVERY STEP OF THE WAY	EMI America	4
	Y&T	SUMMERTIME GIRLS	A&M	11
	PAUL YOUNG	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	Columbia	6
	ACTIVE ROTATION	ABC	BE NEAR ME	Mercury
ADAM ANT		VIVE LE ROCK	Epic	5
BELOUIS SOME		SOME PEOPLE	Capitol	7
COCK ROBIN		WHEN YOUR HEART IS WEAK	Columbia	19
EURHYTHMICS		THERE MUST BE AN ANGEL	RCA	9
HOOTERS		AND WE DANCED	Columbia	6
HOWARD JONES		LIFE IN ONE DAY	Elektra	6
JULIAN LENNON		JESSE	Atlantic	7
MARILLION		KAYLEIGH	Capitol	11
O.M.D.		SO IN LOVE	A&M	12
DUTFIELD		SAY IT ISN'T SO	Columbia	6
READY FOR THE WORLD		OH SHEILA	MCA	2
ROMANTICS		TEST OF TIME	Nemperor/CBS	5
SAGA		WHAT DO I KNOW	Portrait	5
*TIL TUESDAY		LOOKING OVER MY SHOULDER	Epic	9
URGENT		RUNNING BACK	Manhattan	6
X		BURNING HOUSE OF LOVE	Elektra	8
MEDIUM ROTATION		ADVENTURES	SEND MY HEART	Chrysalis
	KATE BUSH	RUNNING UP THAT HILL	EMI America	2
	HELIX	THE KIDS ARE ALL SHAKIN'	Capitol	4
	MEN AT WORK	MARIA	Columbia	5
	MONDO ROCK	COME SAID THE BOY	Columbia	5
	GARY MYRICK	WHEN ANGELS KISS	Geffen	4
	GREGG ROULIE	YOUNG LOVE	Columbia	2
	SCRITTI POLITTI	PERFECT WAY	Warner Bros.	3
	SIMPLY RED	MONEY'S TOO TIGHT	Elektra	4
	SQUEEZE	LAST TIME FOREVER	A&M	4
THE TRUTH	PLAYGROUND	IRS	3	
BREAKOUT ROTATION	ARMOURY SHDW	CASTLES IN SPAIN	EMI America	5
	CHEECH & CHONG	BORN IN EAST L.A.	MCA	5
	DANSE SOCIETY	SAY IT AGAIN	Arista	5
	RONNIE JAMES DIO	ROCK'N'ROLL CHILDREN	Warner Bros.	2
	FEELABEELIA	FEEL IT	Qwest	5
	BRYAN FERRY	DON'T STOP THE DANCE	Warner Bros.	4
	CHRIS ISAAK	GONE RIDING	Warner Bros.	3
	PREFAB SPROUT	WHEN LOVE BREAKS DOWN	Epic	3
	PROPAGANDA	DUEL	ZTT/Island	5
	SHEILA E.	SISTER FATE	Paisley Park/Warner Bros.	8
SHY	BRAVE THE STORM	RCA	4	
SIMON F	I WANT YOU BACK	Chrysalis	2	
LIGHT ROTATION	JIMMY CLIFF	HOT SHOT	Columbia	4
	AL CORLEY	COLD DRESSES	Mercury	5
	THE CURE	IN BETWEEN DAYS	Elektra	2
	GIRLSCHOOL	RUNNING WILD	Mercury	3
	PAUL HYDE & THE PAYOLAS	IT MUST BE LOVE	A&M	3
	IAN MESSENGER	LIVING IN THE NIGHT	Warner Bros.	3
	CARLY SIMON	MY NEW BOYFRIEND	Epic	3
"WEIRD AL" YANKOVIC	ONE MORE MINUTE	Rock'n'Roll/CBS	3	
NEW	AMAZULU	EXCITABLE	Mango	4
	CABARET VOLTAIRE	KINO	Virgin	4
	MEAT LOAF	SURF'S UP	RCA	4
	REZ BAND	CRIMES	Sparrow	3
	TNT	SEVEN SEAS	Mercury	2

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

video music

LINDSEY BUCKINGHAM

(Continued from page 40)

to be made on both sides. Some argue that cinema was in its purest and most effective form just as a visual medium. Perhaps the music video medium has a lot of evolution to go through.

"For me, it's pretty rough to sit through MTV for three to four hours at a stretch. Ninety-five percent of it is hard to watch. A lot of it is geared for the younger crowd. And some videos have less to do with the artist and more to do with the director.

"But you will always see something you like. I appreciate, for example, the artistic integrity and endeavor a band like Talking Heads brings to their music as well as their videos."

For his new album, Buckingham says he is not consciously or even

subconsciously thinking of images that might translate into interesting video clips later on.

"It doesn't work that way for me," he says. "It's a process of accumulation. I have a general feel for a song, but it may change four or five times. There's a lot of give and take. I don't gear my music to video images.

"I can also appreciate Sting's and David Lee Roth's approach—that variety is the spice of life. I enjoy music more than anything else, and I want to be dedicated to the craft. I think you can dig yourself deeper into an area, such as music, and become better at it.

"For me, the LP is essential. Everything else is peripheral. And that includes video.

"I don't want to go the extreme of a Godley & Creme, at least not at this point in my life. Video has become the main element for them, and music has taken less of a priority, I think."

HENLEY WINS BIG

(Continued from page 40)

nately established its awards as the ceremony for the industry, the American Video Awards and others notwithstanding. The stars were out, both on stage as presenters and in the audience (host Eddie Murphy, Cher, Tina Turner, Stewart Copeland, Sting, Van Halen, Mariel Hemingway and David Lee Roth, to name a few).

There was nothing counter-cultural about this night in the slightest—an offhand observer would have been hard pressed to differentiate the crowd at Radio City Music Hall from the bejeweled Hollywood aristocracy on hand for the Oscars and Emmys.

Even the live entertainment was, for the most part, lip-synched. Still, it was concrete evidence of how far the music video industry has come from just a few years ago, and how much of an effect it has had and continues to have on every aspect of contemporary media.



This Smuggler's Not Singin' the Blues. Glenn Frey exults with award in hand after his "Smuggler's Blues" clip was named best conceptual video of the year at the second annual MTV Video Music Awards. (Photo: Chuck Pulin)

New Video Clips

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

SUPERTRAMP

Better Days
Brother Where You Bound/A&M
Adam Whittaker/Limelight
Steve Baron

STAR TAYLOR

Standin' On The Edge Of A Heartache
With Love/New Colony
Waters, Douds, Redefier, Ling/TRW
Terry Sheppard

UNTOUCHABLES

Free Yourself
Wild Child/Stiff/MCA
Tina Silvey
Jon Lee

BIG SOUND AUTHORITY

A Bad Town

12-inch/MCA
Fugitive Films
Simon Milne

HELIX

The Kids Are All Shakin'

Long Way To Heaven/Capitol
Rob Quartly/Champagne Pictures
Rob Quartly

LINES

Seeking Shelter

Take Me Away/Sideman
Rich Sturcho/David Elias Group
Paul Carchidi

MARTY McFLY & THE STARLIGHTS

Johnny B. Goode
Back To The Future Soundtrack/MCA
Amblin Entertainment
Bob Zemeckis/Harry Keramidas

RENE & ANGELA

I'll Be Good
Street Called Desire/Mercury
Eric Stratton/Alexis Oneltchenko/Pendulum
Mark Rezyka

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- ✓ The Damned "Is It A Dream"
- ✓ Bobby Womack "I Wish He Didn't Trust Me So Much"
- ✓ Harold Faltermeyer "Fletch Theme"
- ✓ Scritti Politti "The Perfect Way"
- ✓ Red Box "Lean On Me"
- ✓ Strawberry Switchblade "Jolene"
- ✓ Simply Red "Come To My Aid"
- ✓ Erasure "Who Needs Love"
- ✓ Dan Hartman "I Can Dream About You"
- ✓ Sting "Love Is The Seventh Wave"
- ✓ David Bowie And Mick Jagger "Dancing In The Street"
- ✓ Princess "Say I'm Your Number One"
- ✓ Kate Bush "Running Up That Hill"
- ✓ UB40 And Chrissie Hynde "I Got You Babe"

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TOP CLASSICAL ALBUMS.

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	22	BERNSTEIN: WEST SIDE STORY TE KANAWA, CARRERAS (BERNSTEIN)	DG 415-253 (CD) 20 weeks at No. One
2	3	14	GERSHWIN: RHAPSODY IN BLUE MICHAEL TILSON THOMAS	CBS IM-39699 (CD)
3	2	30	WEBBER: REQUIEM DOMINGO, BRIGHTMAN (MAAZEL)	ANGEL DFO-38218 (CD)
4	5	14	MUSIC OF WOLFGANG AMADEUS MOZART VARIOUS ARTISTS	ANGEL SBR-3980
5	4	46	AMADEUS SOUNDTRACK NEVILLE MARRINER	FANTASY WAM-1791 (CD)
6	6	8	SAVE YOUR NIGHTS FOR ME PLACIDO DOMINGO	CBS FM-39866 (CD)
7	7	20	AVE MARIA KIRI TE KANAWA	PHILIPS 412-629 (CD)
8	8	10	AMERICA, THE DREAM GOES ON BOSTON POPS (WILLIAMS)	PHILIPS 412-627 (CD)
9	9	8	GLASS: SATYAGRAHA PHILIP GLASS	CBS IM-39672
10	22	4	MORE MUSIC FROM AMADEUS NEVILLE MARRINER	FANTASY WAM-1205
11	11	50	MOZART: REQUIEM ACADEMY OF ANCIENT MUSIC (HOGWOOD)	L'OISEAU LYRE 411-712 (CD)
12	10	30	WITH A SONG IN MY HEART JESSYE NORMAN, BOSTON POPS (WILLIAMS)	PHILIPS 412-625 (CD)
13	13	24	BEVERLY SILLS SINGS VERDI BEVERLY SILLS	ANGEL AV-34017
14	15	112	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	CBS IM-37846 (CD)
15	14	50	GERSHWIN: AN AMERICAN IN PARIS LABEQUE SISTERS	ANGEL DS-38130 (CD)
16	16	302	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO PAILLARD CHAMBER ORCHESTRA	RCA FRL-5468
17	20	8	A BACH CELEBRATION CHRISTOPHER PARKENING	ANGEL DS-37343
18	12	10	BERLIOZ: SYMPHONIE FANTASTIQUE MONTREAL SYMPHONY (DUITOIT)	LONDON 414-203 (CD)
19	19	46	BIZET: CARMEN (EXCERPTS) MIGENES-JOHNSON, DOMINGO (MAAZEL)	ERATO HBC1-5302 (CD)
20	18	50	THE BEST OF WOLFGANG AMADEUS MOZART NEVILLE MARRINER	PHILIPS 412-244 (CD)
21	24	30	TIME WARP CINCINNATI POPS (KUNZEL)	TELARC 10106 (CD)
22	21	40	IN THE PINK JAMES GALWAY & HENRY MANCINI	RCA CRC1-5315 (CD)
23	17	14	THE WEDDING ALBUM VARIOUS ARTISTS	RCA XRL1-5038
24	27	10	CANADIAN BRASS LIVE CANADIAN BRASS	CBS M-39515 (CD)
25	NEW		PACHELBEL: KANON STUTTGART CHAMBER ORCH. (MUNCHINGER)	LONDON 411-973 (CD)
26	23	16	BEETHOVEN: SYMPHONIES 4 & 7 BERLIN PHILHARMONIC (KARAJAN)	DG 415-121 (CD)
27	30	12	BACH ON WOOD BRIAN SLAWSON	CBS M-39704
28	28	16	BERLIOZ: SYMPHONIE FANTASTIQUE PHILADELPHIA ORCHESTRA (MUTI)	ANGEL DS-38210 (CD)
29	32	8	FASCINATING RAMPAL JEAN-PIERRE RAMPAL	CBS FM-39700 (CD)
30	33	6	MOZART: REQUIEM PARIS ORCHESTRA (BARENBOIM)	ANGEL DS-38216
31	25	34	CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2 TE KANAWA, ENGLISH CHAMBER ORCH. (TATE),	LONDON 411-730 (CD)
32	26	26	BACH: BRANDENBURG CONCERTOS ACADEMY OF ANCIENT MUSIC (HOGWOOD)	L'OISEAU LYRE 414-187 (CD)
33	35	62	MAMMA LUCIANO PAVAROTTI (MANCINI)	LONDON 411-959 (CD)
34	34	12	ELGAR/WALTON: CELLO CONCERTOS YO-YO MA	CBS IM-39541
35	RE-ENTRY		BOLLING: SUITE FOR FLUTE AND JAZZ PIANO JEAN-PIERRE RAMPAL, CLAUDE BOLLING	CBS M-33233 (CD)
36	29	12	VERDI: REQUIEM VIENNA PHILHARMONIC (KARAJAN)	DG 415-091 (CD)
37	37	48	BAROQUE SOLOS AND DUETS WYNTON MARSALIS, EDITA GRUBEROVA	CBS IM-39061 (CD)
38	31	28	GERSHWIN: PORGY AND BESS SIMON ESTES, ROBERTA ALEXANDER	PHILIPS 412-720 (CD)
39	39	14	JAPANESE MELODIES YO-YO MA	CBS FM-39703 (CD)
40	38	34	BEETHOVEN: SYMPHONIES 5 & 9 BERLIN PHILHARMONIC (KARAJAN)	DG 413-933

(CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

CLASSICAL KEEPING SCORE

by Is Horowitz



MUSIC & MORALITY: The current furor over explicit lyrics, like most other controversies involving music, is but the latest in a long continuum. Rock music is only the most recent to feel the oppressive weight of criticism. There are classical parallels, as well, dating back to the Elizabethan Era and before. These problems, if one views them as such, have always been with us, one way or another.

The movie "Amadeus," though not a paragon of historical accuracy, did surprise many by disclosing vulgarities in Mozart's personal behavior that seemed at odds with the purity of his music. The fact is that he enjoyed earthy observations (if scatological, so much the better) and was not above setting some of them to music.

The lyric controversy is not a new issue

This caused some grief to his publishers, the firm of Breitkopf & Härtel, who tried to avoid public censure in 18th Century Austria by cleaning up some of Mozart's lyrics. Their bowdlerization of Mozart's vocal canon "Leck mich im Arsch" to "Lasst froh uns sein" ("Let's be happy") was their way of keeping contemporary bluenoses at bay. This is only one of a number of similar instances.

Closer to our time is the case of Carl Orff's enormously popular "Carmina Burana." Fortunately (?), the text is sung in medieval Latin and early French and German, so few listeners are aware of how explicit some of the descriptions of romantic byplay are. Some record companies, normally meticulous in pro-

viding complete texts and translations of sung material, have balked at printing literal translations of key sections of "Carmina," although they do reproduce the 13th Century poems on which the work is based.

Other labels duck the issue by a country mile (no text at all, medieval Latin or not); still others go halfway. In Telarc's case, no texts are printed, but the notes do contain the following caution: "Though Carmina Burana has for years been regarded as highly suggestive, if not almost pornographic in content, it is in the final section alone that the chorus and soloists are requested to sing 'forthright' lines." Not quite full disclosure, but it is a warning of sorts.

If the lyric hurdle is bypassed in music that's purely instrumental, problems can arise if the prurient probe is sufficiently detailed. How, for instance, is one to take the "Symphonia Domestica" by Richard Strauss, which makes the listener an audio witness at the conjugal bed? And after the movie "10," what are the mental pictures aroused by Ravel's "Bolero"?

Should recordings of these works, and scores more like them, be stickered with warnings? It's doubtful if the new crop of morality guardians will go that far. But one never knows.

GRACE NOTES: James G. Roy, who resigned from his Broadcast Music Inc. post of vice president of concert music administration, effective Sept. 1, will remain on as a consultant to the performing rights organization. His departmental duties have been taken over by Dr. Barbara Peterson, manager of concert research... Harpsichordist Scott Ross will be heard over National Public Radio this season in more than 500 keyboard sonatas of Domenico Scarlatti.

LATIN NOTAS

by Enrique Fernandez



THE DEADLINE IS APPROACHING for entries to the 1985 Grammy Awards. Record companies wanting to submit their product have until Oct. 3, while members of the National Academy of Recording Arts & Sciences must send theirs by Oct. 7. Though in past years the Latin Grammys have been plagued with problems, NARAS is working to assure that this year's nominees—and winners—are correctly classified.

Recognizing the size and diversity of Latin music production, NARAS has tripled the number of awards in that area in recent years. So instead of one overall Latin Grammy, there are now three in distinct categories: Latin pop, tropical and Mexican regional. These are basically the same categories that Billboard has been using to rank Latin albums, which makes the Latin charts a handy guideline to the Grammy classification.

Of course, since the Academy recognizes only quality and not sales, it's possible that an award-deserving record has never been charted. But on the whole, most of the top product is on the charts.

Latin pop embraces the international Spanish-language ballad and other non-regional pop sounds, such as rock. Tropical is a term not everyone agrees on, but it's the only way of classifying all the Caribbean-based sounds like salsa, Dominican merengue, Colombian cumbia, Mexican tropical and much more. Mexican regional includes music of clear Mexican roots, such as *ranchera*, *norteña*, and the border beats of Mexican-Americans.

In an effort to avoid last year's highly disputed classification of product, NARAS will arrange for close contact between screening committees on the West and East Coasts. The system is far from perfect, but it reflects a serious effort on the part of the Academy to

honor the talent and quality of Latin music.

NARAS members are urged to send their entries immediately. Latin music personnel who are not members of NARAS should consider joining the Academy, since it's your knowledgeable vote that will determine the winners.

NARAS tries to get the Grammys right

An often-heard complaint is that only those Latin artists who are known in the Anglo world have a chance of winning. The reason for that is simple: There aren't enough Latins in the Academy. So join and be counted.

Finally, and most importantly, labels with Latin product should send their entries right away. If you don't have entry forms, contact NARAS, 303 North Glen Oaks Blvd., Suite 140, Burbank, Calif. 91502. Phone: (818) 843-8233.

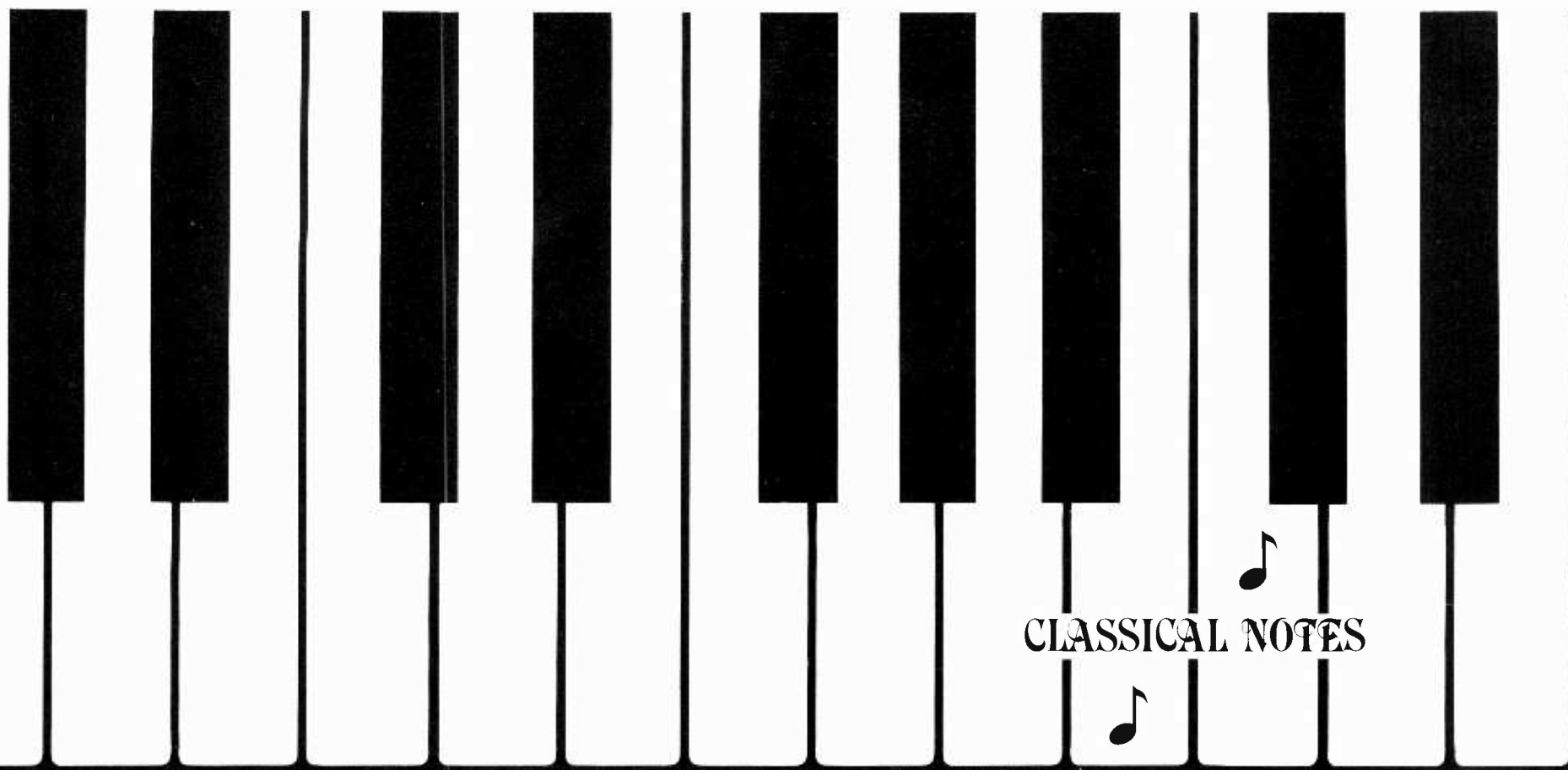
A 60-MINUTE DOCUMENTARY on the production of the "Cantaré, Cantarás" all-star charity recording will be aired Oct. 12 on the SIN tv network. The program, narrated by Ricardo Montalban, will include footage on the problem of hunger in Latin America.

The program will also include an exclusive video of the song. The SIN network is already airing video clips of "Cantaré, Cantarás" as a public service. Produced by the non-profit Hermanos organization, the song and the program are aimed at relieving hunger in Latin America and Africa.

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- Overview of the classical record market
- Emerging new artists
- A thorough analysis of classical music

REACH THE IMPORTANT AND INFLUENTIAL!

HOT DANCE/DISCO

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CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	11	3	BE NEAR ME MERCURY 884 052-1	◆ ABC 1 week at No. One
2	1	3	9	DARE ME RCA PD-14127	◆ THE POINTER SISTERS
3	4	5	9	OH SHEILA MCA 23572	◆ READY FOR THE WORLD
4	7	—	2	DANCING IN THE STREET (REMIX) EMI-AMERICA V-19200	◆ MICK JAGGER & DAVID BOWIE
5	9	16	4	DRESS YOU UP (REMIX) SIRE 0-20369/WARNER BROS.	◆ MADONNA
6	13	15	5	MONEY'S TOO TIGHT TO MENTION ELEKTRA 0-66883	◆ SIMPLY RED
7	5	6	6	POP LIFE (REMIX)/HELLO PAISLEY PARK 0-20357/WARNER BROS.	PRINCE & THE REVOLUTION
8	3	2	10	TRAPPED MCA 23568	COLONEL ABRAMS
9	8	14	5	I'LL BE GOOD MERCURY 884 009-1	◆ RENE & ANGELA
10	17	25	4	FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAINE
11	11	13	7	SOME PEOPLE (REMIX) CAPITOL V-8649	◆ BELOUIS SOME
12	12	12	8	OBJECT OF MY DESIRE ELEKTRA 0-66891	◆ STARPOINT
13	14	18	6	THE SCREAMS OF PASSION/YES PAISLEY PARK 0-20360/WARNER BROS.	THE FAMILY
14	16	19	6	THE DANCE ELECTRIC COLUMBIA 44-05249	◆ ANDRE CYMONE
15	6	1	10	EIGHT ARMS TO HOLD YOU EPIC 49-05247	◆ GOON SQUAD
16	19	23	5	ONE LIFE/IT'S THE WAY YOU DO IT SIRE 0-20358/WARNER BROS.	LAID BACK
17	10	10	7	IF YOU LOVE SOMEBODY SET THEM FREE (REMIX) A&M SP-12132	◆ STING
18	20	31	5	SHAME CAPITOL (PROMO)	◆ THE MOTELS
19	15	7	12	ALL FALL DOWN RCA PW-14109	◆ FIVE STAR
20	NEW ▶			YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN	EL DEBARGE WITH DEBARGE
21	26	36	5	WEIRD SCIENCE MCA 23574	◆ OINGO BOINGO
22	23	26	6	THE POWER OF LOVE (REMIX) CHRYSALIS 4V9-42889	◆ HUEY LEWIS & THE NEWS
23	22	20	8	GOOD-BYE BAD TIMES A&M SP-12141	PHILIP OAKY & GIORGIO MORODER
24	28	32	4	SO IN LOVE (REMIX) A&M SP-12143	◆ O.M.D.
25	31	45	3	DON'T LEAVE ME THIS WAY MEGATONE MT-135	JEANIE TRACY
26	30	42	3	SPANISH EDDIE ATLANTIC 0-86868	◆ LAURA BRANIGAN
27	29	38	4	YOU LOOK MARVELOUS A&M SP-12147	◆ BILLY CRYSTAL
28	33	43	4	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888	J.M. SILK
29	18	9	10	PICKIN' UP PIECES MIRAGE 0-96873/ATLANTIC	BRENDA K. STARR
30	25	21	7	ENDICOTT SIRE 0-20351/WARNER BROS.	◆ KID CREOLE AND THE COCONUTS
31	32	40	4	THERE MUST BE AN ANGEL/GROWN UP GIRLS RCA JD-14162	◆ EURYTHMICS
32	NEW ▶			YOU & ME CBS ASSOCIATED 429-05284	THE FLIRTS
33	36	48	3	GIVE AND TAKE CAPITOL V-8652	BRASS CONSTRUCTION
34	43	50	3	LIMIT OF YOUR LOVING/DON'T LET IT UP NEXT PLATEAU NP50032	WELL RED
35	41	—	2	CONGA EPIC 49-05253	MIAMI SOUND MACHINE
36	NEW ▶			CHOOSE ME (REMIX) MCA 23581	LOOSE ENDS
37	NEW ▶			PERFECT WAY (REMIX) WARNER BROS. (PROMO)	◆ SCRITTI POLITTI
38	NEW ▶			RUNNING UP THAT HILL EMI-AMERICA V-7865	◆ KATE BUSH
39	44	—	2	DON'T LOSE MY NUMBER ATLANTIC 0-86863	◆ PHIL COLLINS
40	37	46	3	KILLER INSTINCT SILVER BLUE 429-05250	ROBEY
41	49	—	2	HARD TIMES FOR LOVERS (REMIX) Geffen 0-20368	JENNIFER HOLLIDAY
42	27	27	8	STRONGER TOGETHER MIRAGE 0-96870/ATLANTIC	SHANNON
43	24	8	11	I'M ONLY SHOOTING LOVE COLUMBIA 44-05229	◆ TIME BANDITS
44	NEW ▶			EYE TO EYE CHRYSALIS 4V9-42900	GO WEST
45	46	—	2	CARRIED AWAY MANHATTAN V-56008/CAPITOL	MERC & MONK
46	21	4	12	HISTORY CRITIQUE CR 8512	◆ MAI TAI
47	48	—	2	VICTIM OF DESIRE PHILLY WORLD 0-96869/ATLANTIC	VERONICA UNDERWOOD
48	NEW ▶			EATEN ALIVE RCA PD-14183	◆ DIANA ROSS
49	NEW ▶			STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND	VIKKI LOVE
50	NEW ▶			WALK AWAY SATISFIED PACIFIC WK 1	ZINO FEATURING JAYNE EDWARDS

BREAKOUTS

Titles with future chart potential, based on club play this week.

- PART TIME LOVER STEVIE WONDER TAMLA
- SAY I'M YOUR NUMBER ONE PRINCESS NEXT PLATEAU
- IN BETWEEN DAYS THE CURE ELEKTRA
- I'M GONNA TEAR YOUR PLAYHOUSE DOWN PAUL YOUNG COLUMBIA
- (KRUSH GROOVE) CAN'T STOP THE STREET CHAKA KHAN WARNER BROS.
- TOO WHITE NOLAN THOMAS MIRAGE
- SEDUCTION VAL YOUNG GORDY
- SILVER SHADOW ATLANTIC STARR A&M
- MAKE YOUR MOVE ON ME BABY (REMIX) CHARLIE SINGLETON ARISTA
- I'LL BE AROUND WHAT IS THIS MCA

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	3	5	POP LIFE (REMIX)/HELLO PAISLEY PARK 0-20357/WARNER BROS.	PRINCE & THE REVOLUTION 2 weeks at No. One
2	4	10	4	DRESS YOU UP (REMIX) SIRE 0-20369/WARNER BROS.	◆ MADONNA
3	2	2	10	TRAPPED MCA 23568	COLONEL ABRAMS
4	3	1	11	SHOUT (REMIX) MERCURY 880 929 1	◆ TEARS FOR FEARS
5	5	7	6	THE SCREAMS OF PASSION/YES PAISLEY PARK 0 20360/WARNER BROS.	THE FAMILY
6	8	8	7	OH SHEILA MCA 23572	◆ READY FOR THE WORLD
7	6	6	7	THE SHOW/LA DI DA DI REALITY D-242/FANTASY	DOUG E. FRESH & THE GET FRESH CREW
8	10	17	6	OBJECT OF MY DESIRE ELEKTRA 0-66891	◆ STARPOINT
9	16	41	3	I'LL BE GOOD MERCURY 884 009-1	◆ RENE & ANGELA
10	9	11	8	ALL FALL DOWN RCA PW-14109	◆ FIVE STAR
11	14	19	8	DARE ME RCA PD-14127	◆ THE POINTER SISTERS
12	18	33	3	FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAINE
13	12	9	9	PICKIN' UP PIECES MIRAGE 0-96873/ATLANTIC	BRENDA K. STARR
14	19	35	3	BE NEAR ME MERCURY 884 052-1	◆ ABC
15	15	14	6	THE DANCE ELECTRIC COLUMBIA 44-05249	◆ ANDRE CYMONE
16	22	36	3	CONGA EPIC 49-05253	MIAMI SOUND MACHINE
17	11	4	12	FREEWAY OF LOVE ARISTA AD1-9355	◆ ARETHA FRANKLIN
18	34	—	2	DANCING IN THE STREET (REMIX) EMI-AMERICA V-19200	◆ MICK JAGGER & DAVID BOWIE
19	7	5	7	IF YOU LOVE SOMEBODY SET THEM FREE (REMIX) A&M SP-12132	◆ STING
20	17	16	13	CITY LIFE/A FLY GIRL CAPITOL V-8645	BOOGIE BOYS
21	13	15	26	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	◆ LISA LISA/CULT JAM WITH FULL FORCE
22	36	47	3	HOT SPOT (REMIX) MOTOWN 4543MG	THE DAZZ BAND
23	29	23	6	THE POWER OF LOVE (REMIX) CHRYSALIS 4V9-42889	◆ HUEY LEWIS & THE NEWS
24	28	38	10	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888	J.M. SILK
25	38	48	4	RUNNING UP THAT HILL EMI-AMERICA V-7865	KATE BUSH
26	21	31	4	INVINCIBLE CHRYSALIS 4V9-42878	◆ PAT BENATAR
27	NEW ▶			EATEN ALIVE RCA PD-14183	◆ DIANA ROSS
28	26	34	4	WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL V-8655	◆ TINA TURNER
29	49	—	2	SINGLE LIFE ATLANTA ARTISTS 884 010-1	CAMEO
30	35	26	5	SISTER FATE PAISLEY PARK 0-20359/WARNER BROS.	◆ SHEILA E.
31	25	25	7	GOOD-BYE BAD TIMES A&M SP 12141	PHILIP OAKY & GIORGIO MORODER
32	33	39	5	EYE TO EYE (REMIX) CHRYSALIS 4V9-42900	GO WEST
33	20	13	10	EIGHT ARMS TO HOLD YOU EPIC 49-05247	◆ GOON SQUAD
34	47	30	12	DANCIN' IN THE KEY OF LIFE (REMIX) ATLANTIC 0-86874	◆ STEVE ARRINGTON
35	45	—	2	SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035	PRINCESS
36	30	21	9	STIR IT UP (REMIX) MCA 23567	◆ PATTI LABELLE
37	NEW ▶			STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND	VIKKI LOVE
38	32	28	15	BAD BOYS STARLITE B6000/FANTASY	BAD BOYS FEATURING K LOVE
39	40	49	3	ONE LOVE SUPERTRONICS RY-009	JANICE CHRISTIE
40	31	42	3	ONE LIFE/IT'S THE WAY YOU DO IT SIRE 0-20358/WARNER BROS.	LAID BACK
41	27	20	17	ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS.	◆ MADONNA
42	NEW ▶			I'M GONNA TEAR YOUR PLAYHOUSE DOWN COLUMBIA 44-05264	◆ PAUL YOUNG
43	41	22	11	RASPBERRY BERET/SHE'S ALWAYS IN MY HAIR PAISLEY PARK 0 20355/WARNER BROS.	◆ PRINCE & THE REVOLUTION
44	23	18	6	WILD AND CRAZY LOVE (REMIX) GORDY 4541GG	THE MARY JANE GIRLS
45	37	37	18	UNEXPECTED LOVERS TSR TSR 837	LIME
46	NEW ▶			MONEY'S TOO TIGHT TO MENTION ELEKTRA 0-66883	◆ SIMPLY RED
47	48	—	4	THERE MUST BE AN ANGEL/GROWN UP GIRLS RCA JD-14162	◆ EURYTHMICS
48	NEW ▶			CHOOSE ME (REMIX) MCA 23581	LOOSE ENDS
49	39	27	5	SPANISH EDDIE ATLANTIC 0-86868	◆ LAURA BRANIGAN
50	46	43	29	YOU SPIN ME ROUND (LIKE A RECORD) EPIC 49-05208	◆ DEAD OR ALIVE

BREAKOUTS

Titles with future chart potential, based on sales reported this week.

- SILVER SHADOW ATLANTIC STARR A&M
- YOU WEAR IT WELL (REMIX) EL DEBARGE WITH DEBARGE GORDY
- SO SMOOTH KRYSAL DAVIS URBAN ROCK
- HARD TIMES FOR LOVERS (REMIX) JENNIFER HOLLIDAY GEFEN
- IN BETWEEN DAYS THE CURE ELEKTRA
- HELLO STRANGER/SUMMER IN THE STREET CARRIE LUCAS CONSTELLATION
- I MISS YOU KLYMAXX CONSTELLATION
- (KRUSH GROOVE) CAN'T STOP THE STREET CHAKA KHAN WARNER BROS.
- I CAN'T STOP LARAVELL IMPORT (MANY, ITALY)
- IN THE MOOD/MOONLIGHT SERENADE ARTHUR BARROW/THELMA HOUSTON MCA

○ 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

HODGEPODGE: As was the case with their 1982 teamup ("Muscles"), **Diana Ross** allows **Michael Jackson** to take her to a positively weird outer limit of theme and production with "Eaten Alive" (RCA 12-inch), which is predictably an instant breakout, being even more rockish and nerve-wracking than last year's "Sweet Away." The remainder of the imminent album,

also titled "Eaten Alive," is otherwise a superstar pairing of Ross with the production of **Barry Gibb**; her loyal fans in clubland will appreciate "Chain Reaction," a grafting of '80s hi-NRG onto a mock-Motown tune, and "Crime Of Passion," which is presented in a tight radio mix here but might be appropriate for remix.

The **Thompson Twins'** pop chart-

maker, "Lay Your Hands On Me" (Arista 12-inch), will precede the release of a newer and already charted import single. But though the track is a few months old, the U.S. 12-inch edition adds work by **Nile Rodgers** to the original **Tom Bailey/Alex Sadkin** production, essentially a continuation of the gospel-inspired "Gap" sound, this time with an even clearer lyric reference. The upcoming **Twins** album will include a studio version of "Revolution," which had been debuted at Live Aid.

ASSORTED CUTS: **Jeff Tyzik** featuring **Maurice Starr's** "Sweet Surrender" (Polydor 12-inch) is a really lovely beat-ballad, with the best hallmarks of the nouveau soul style of **Kashif** and the New York circle, and should be serious radio material. . . . **Patris'** "Love Oasis" (Emergency 12-inch) is also a nice, low-key radio record, offbeat but genuinely musical, produced and co-written by **Craig Peyton** and **Nelson Cruz**. It kicks in for dance in the break, as several records have lately.

The **Jets'** "Curiosity" (MCA 12-inch) is another record along the lines of "Oh Sheila" which captures precocious cool and attitude. . . . The **System's** "This Is For You" (Mirage 12-inch) is a lovely, melodic floater in the "You Are In My System" vein. . . . **KoKo PoP's** "Brand New Beat" (Motown 12-inch) combines a strong synthesizer bottom with a meandering song highlighted by a collage of one-line allusions to classic Motown.

Yoko Ono's "Hell In Paradise" (Polydor 12-inch) sports a daunting list of session stars: **Nona Hendryx**, **Bernard Fowler**, **Sly & Robbie**, **Bernie Worrell**, **Eddie Martinez** and **Lohn Luongo** are among those backing up in one capacity or another. This **Bill Laswell** production is in a clean modern dance groove that should at least be a turntable hit. . . . **Tina Harris'** "While The City Sleeps" (Shanachie 12-inch) is also a somehow engaging raw record, something like a **Pointer Sisters** outtake that might be considered too "off" even for them.

Leon deBouse's "We Go Better Together" (Red Label 12-inch) should appeal to late-'70s nostalgists, with its wide-open orchestral sound. Black adult stations might look into it, too. . . . **Ta Mara & the Seen's** "Everybody Dance" (A&M 12-inch) is a female version of **Jesse Johnson's** production approach. . . . The same is true of **Val Young's** "Seduction" (Gordy 12-inch), which is a little harder and rockier than the similarly conceived **Mary Jane Girls** record from producer **Rick James**. The late-cut breakdown jam and vocal duet are quite good, though the cut runs long at eight minutes. . . . **Ray Rock & K.C.'s** "The Incredible Ray/Free Styling" (NV 12-inch, through Cutting) is sturdy rap, with a good beat, notably well engineered for the genre.

Brass Construction's "Conquest" album is their most consistent in several tries, with a really concise, listenable approach and relaxed jazz and rock elements. Clubs

(Continued on page 56)

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- BERLIN — NO MORE WORDS
- EXUDE — BOYS JUST WANNA HAVE SEX
- C-BANK — ONE MORE SHOT
- PLEASURE & THE BEAST — DR. SEX
- TIN TIN — HOLD IT
- WATERFRONT HOME — TAKE A CHANCE
- MODERN ROCKETRY — I'M NOT YOUR STEPPIN' STONE
- DAZZ BAND — LET IT WHIP
- GEORGE CLINTON — ATOMIC DOG
- KNIGHTS OF THE TURNTABLE — TECHNO SCRATCH
- LIONEL RICHIE — ALL NIGHT LONG
- CAPTAIN RAPP — BAD TIMES

HARD TO FIND IMPORTS

- BARBI & THE KENS — JUST A GIGALO
- BO BOSS — TEQUILA
- BOY — BOOK OF LOVE
- MARK HARRIS — AIRPORT
- ANTONIO RODRIGUEZ — LA BAMBA
- PAMELA STANLEY — COMING OUT OF HIDING
- PAMELA STANLEY — I DON'T WANT TO TALK ABOUT IT
- MODERN ROMANCE — EVERYBODY SALSA
- DISCO CIRCUS — OVER & OVER
- PHYLLIS NELSON — DON'T STOP THE TRAIN
- DAN HARTMAN — RELIGHT MY FIRE
- GAP BAND — PARTY TRAIN

HARD TO FIND OLDIES

- TATA VEGA — GET IT UP FOR LOVE/ JUST KEEP THINKING ABOUT YOU
- LA FLAVOR — MANDOLAY
- ANITA WARD — RING MY BELL
- B-MOVIE — NOWHERE GIRL
- CELI BEE — FLY ME ON THE WINGS OF LOVE
- THE CURE — LET'S GO TO BED
- TEENA MARIE — SQUARE BIZ
- OLYMPIC RUNNERS — THE BITCH
- RACE — SHOW ME THE WAY
- MADNESS — OUR HOUSE
- VAUGHN MASON — JAMMIN' BIG GUITAR
- SYSTEM — YOU ARE IN MY SYSTEM
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Triple Threat—Z 3 MC's
Love Caught You By Surprise—
Earl Turner
JDC Mixer Vol. 3
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Standing—Nick Eastside &
Loleatta Holloway
Fly Girl—B B Fresh
Cupid—Aida
Vanity—Carol Jiani
Whisper To A Scream—Bobby
O/Claudia Barry

Set Me Free—Teen Rock/Latin

Rascals
War—Vision
Saving Myself—Oh Romeo
Madonna's Eyes—Jayne Collins
Too Good To Go—Edwin Birdsong
One Love—Janice Christie
Wind Beneath My Wings—
Menage
Rap Is Here To Stay—Spider D
Jack The Dick—Jack Master Funk
Boogie Girl Lace (A Fly Girl)—
Madomoselle
Down & Out—Celi Bee
Hard Act To Follow—Chilites
Can't Get Enough Of Your Love—
Pink Rhythm

EUROPEAN 12"

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Dean

Reflections—Evelyn Thomas

I Can Lose My Heart—CC Catch
Jealousy—Ami Stewart
Chinese Revenge—Koto
Midnight Radio—Tatly
Casanova Action—Latin Lover
Cheri Cheri Lady—Modern Talking
Men In My Life—Miriam Lee
America—Baby's Gang
007—Bondettes
Satisfy—Soul De La Vie

DISCO CLASSICS

Come On & Do It—Poussez
Savage Lover—King
Let's Start The Dance—Bohannon
Gonna Get Along—Viola Wills
Infatuation—Uplfront
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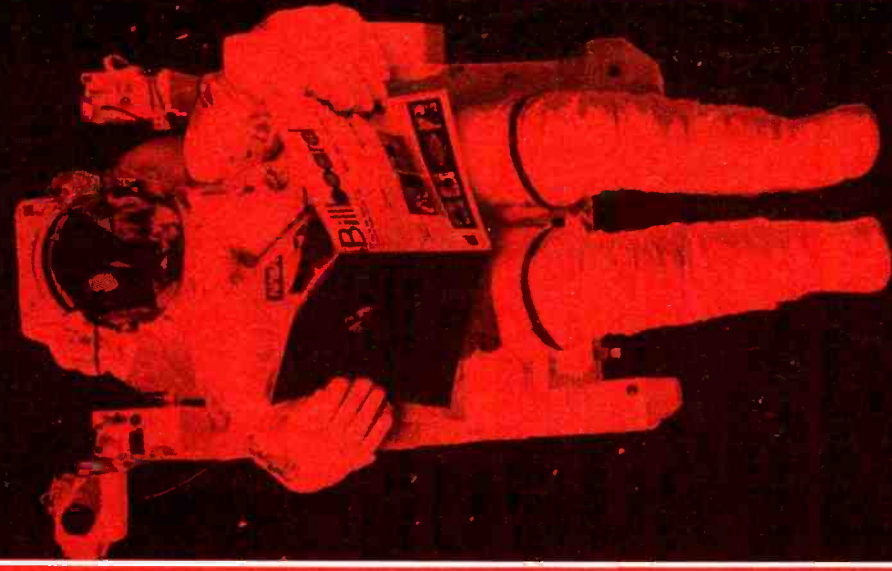
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Billboard

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TOP VIDEOCASSETTES SALES

THIS WEEK		LAST WEEK		WKS. ON CHART		Compiled from a national sample of retail store sales reports.																			
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	176																		JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
2	2	6																		PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95
3	3	12																		WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
4	4	8																		PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	79.95
5	5	14																		WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
6	6	43																		PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
7	10	78																		THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
8	8	16																		SINGIN' IN THE RAIN	MGM/JA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
9	7	22																		WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
10	13	3																		DESPERATELY SEEKING SUSAN	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95
11	22	2																		THE KILLING FIELDS ▲	Warner Brothers Pictures Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	79.95
12	20	4																		TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	NR	29.95
13	14	12																		MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
14	9	30																		STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
15	12	14																		LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95
16	11	28																		GONE WITH THE WIND ▲◆	MGM/JA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
17	17	17																		THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	79.95
18	24	9																		A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	79.95
19	19	14																		HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95
20	18	13																		STARMAN ▲	RCA/Columbia Pictures Home Video 6-	Jeff Bridges	1984	PG	79.95



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 charts and
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Wham! Backers. Wham!'s co-manager Jazz Summers, center, confers with Triad Artists principals John Marx, left, and Rob Kagane, prior to the group's recent show at Hollywood Park in Los Angeles. Triad booked the dates for Wham!'s North American tour.

Swept Up in the Hit-Making Machine

Norway's A-Ha 'Takes On' the Charts

BY ETHLIE ANN VARE

LOS ANGELES With the single "Take On Me" leaping into the top 10 and the album "Hunting High And Low" cracking the top 30, A-Ha becomes the hottest band out of Norway since—well, since the beginning of time. With a population of four million and a national pop chart comprised of British and American acts, Norway's music scene offered the A-Ha threesome little chance for success. So they left.

"We went to England to compete with the English bands in their own environment," says lead vocalist Morten Harket. "We couldn't play there, because we had no English

work permits. But we had to leave Norway, leave our safe cocoon. We wanted to fight; we wanted to starve a little."

Harket, keyboardist Magne (Mags) Furuholmen and guitarist Pal Waaktaar didn't starve long. Working up a couple of eight-track demos at Rendezvous Studios, they were approached by studio head John Rateliff, who introduced them to Terry Slater, the former director of a&r for EMI Records. Slater in turn offered to manage them.

The trio soon found themselves swept up in a fully integrated hit-making machine that hadn't run this efficiently since Duran Duran—whom Slater also reportedly signed. But this time, the hit-maker was Warner Bros.

The marketing campaign for A-Ha started with a brilliant animated video of "Take On Me," produced by Limelight for a budget rumored to approximate the gross national product of Chad.

"It started with Jeff Ayeroff, Warner Bros.' head of marketing over here," explains Harket. "He saw pictures of us in England and was excited when he heard our tapes. He'd known Mike Patterson, the animator, for a while, but he said he'd been looking for the right band."

A-Ha returned to Norway to have 3,000 still photographs taken, from which Patterson created the subtle sketch animation for the video. The clip took four months to complete.

"The album wasn't released until a month after the video was out," says Harket. "That was the point. They

wanted to get attention from the video, make people want to listen to the song. It needed the video to start with."

With careful regional isolation tracking, and promotions through video outlets, "Take On Me" became one of the hottest clips on the air. The fact that any one member of A-Ha has looks that could banish George Michael to a teenager's closet didn't hurt. But Harket insists that pretty-boy visuals were secondary to the decision-makers at Warner Bros.

"They didn't know how we looked until afterwards," he claims. "They were all excited about the tapes."

Warner Bros. brought A-Ha to America three times for press meetings. The band also appeared on Norwegian television often enough to climb the local charts, but they have yet to play for a paying audience.

"The only time we played live," admits Harket, "was for the record company. Terry [Slater] told everyone we'd been playing together since grade school, which was rubbish. The first time we stood onstage was in front of [Warner Bros. talent scout] Andy Wickham."

A-Ha plans to book a headlining club tour by Christmas. "We haven't signed to an agency yet," says Harket. "We have about 22 of them breathing down our necks." By spring, they'll have completed the second of four albums owed their label.

Adam Ant Makes Some Changes

British Rocker Has New Sound, Image, Management

BY ETHLIE ANN VARE

LOS ANGELES Having first established himself as King of the Wild Frontier, Prince Charming and the cloaked highwayman of new romantic pop, Britain's Adam Ant is paring down his road show and his image for his latest attack on the U.S. market. For his new Epic release "Vive Le Rock," Ant (né Stuart Goddard) has shed makeup,

horn section and a drummer or two to produce a stripped-down rock'n'roll album with a four-piece combo.

"As far as I'm concerned," declares Ant, "I've never gotten anywhere near what I aim to do in America in the record business. It's always easy to blame the record company, but a record company can't flog a dead horse. Basically, it's the record."

And Ant's records—although

credited with influencing dozens of other successful new wavers—have generally stalled in the American charts.

"But," he adds, "we sold 15 million records for CBS worldwide. So they're still supportive. Because when you've got the ability to sell 15 million records, you just might do it again."

Epic had expected greater success with Ant's 1984 album "Strip," which featured two songs co-produced by Phil Collins. But perhaps due in part to the BBC's blacklisting of the title tune and internal management problems within the Ant organization, the last year was a disappointing one.

Now, Ant has switched to Miles Copeland (the Police) for management, and signed with Ian Copeland's Frontier Booking International for booking. The changeover was partially responsible for Ant's recent recording hiatus.

"When you part company with management, no matter how amicable, you go right back to day one," says Ant. "Everything has to be paid off; everything has to be settled."

In the interim, Ant played a small role in a film called "Nomads," starring Pierce Brosnan, and the title role in a stage production of "Entertaining Mr. Sloane" in Manchester, England.

"That was probably the most dangerous thing I've ever done," says the untrained actor. "I wasn't about to get any quarter—not from the critics, not from the other actors. But I went in and rehearsed for four weeks, did a six-week run, and got a favorable review."

Promoting the release of "Vive Le Rock," Ant will be hitting the road in the U.S. for a 10-week tour beginning in October. The tour will entail approximately 40 dates, including two nights at New York's Radio City Music Hall and two at Los Angeles' Greek Theatre.

"It cost me \$50,000 of my own money to build the set," he says, "and more for sound and light. But these are things that don't concern

(Continued on page 54)

Platinum Blonde Becomes The Hottest Thing in Canada

BY KIRK LaPOINTE

TORONTO Bryan Adams' "Reckless" has been tearing up the Canadian chart all year long, and Corey Hart's "Boy In The Box" is currently riding high, but Platinum Blonde's "Alien Shores" is the big-ticket item of the moment here.

"Crying Over You," the album's first single, is No. 1 at more than 20 radio stations in Canada. The band is in the midst of the most ambitious Canadian tour undertaken to date by anyone, while prospects loom for success south of the border (Epic is set to issue the album in the U.S. in mid-September) and in such far-off locales as the Orient.

Lead singer Mark Holmes, a native Brit who came here six years ago, formed the trio a few years later and landed a lucrative CBS contract that spawned "Standing In The Dark," a double platinum album that was the second-best-selling album by a Canadian act in 1984. For "Alien Shores," Platinum Blonde added a fourth member and brought in Eddy Offord (Yes, ELP) to produce.

As he crosses Canada on a 36-date tour, Holmes claims that Platinum Blonde is shedding the teen-idol image that could have driven more than a few nails into its coffin. Side two of "Alien Shores" is conceptual and is attracting the attention of

older record buyers, which in turn has led to an older concert audience.

"We've really crossed over," Holmes boasts. "With sales like we have right now, you can't be selling just to kids."

Platinum Blonde is becoming active internationally, with a trip to Japan, Singapore, Hong Kong and perhaps the People's Republic of China still to come on the heels of the Canadian trek. In addition, MTV is set to film an hour-long special focusing on the band.

"We're like little kids with new toys," Holmes says, noting that he has three trucks just carting along the band's T-shirt merchandise and 30 people staffing the tour.

One thing Platinum Blonde won't do this year is win a Juno. "Alien Shores" wasn't issued during the eligibility period for the 1985 awards, and that means the hottest band in the land will see another group walk off with the trophy again this year. That's what happened last year, when they sold more records than virtually the entire slate of artists nominated against them for most promising group, and still were passed over.

It's a snub that still stings Holmes, who wonders aloud if the industry wouldn't vote for the Blondes because he's not a Canadian citizen. Still, he says convincingly, "Right now, we're really happy."

Big Names Set for L.A. Street Scene Festival

LOS ANGELES Stevie Wonder, Joan Rivers, Richard Pryor and Cheech & Chong are among the performers set to participate in this city's eighth annual Street Scene Festival, Friday through Sunday (27-29). Among the other performers slated to appear at the event are James Brown, the Blasters, Buddy Rich, B.J. Thomas, Debby Boone, Etta James, Big Joe Turner, Shannon, Tierra and Midnight Oil.

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Compiled from a national sample of retail store, one-stop and Yack sales reports.

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
1	1	17						DIRE STRAITS	▲ WARNER BROS. 25264 (8.98) (CD)	5 weeks at No. One	BROTHERS IN ARMS
2	2	12						STING	▲ A&M SP. 3750 (8.98) (CD)		THE DREAM OF THE BLUE TURTLES
3	3	27						TEARS FOR FEARS	▲ ² MERCURY 824 300/POLYGRAM (8.98) (CD)		SONGS FROM THE BIG CHAIR
4	4	5	67					BRUCE SPRINGSTEEN	▲ ⁸ COLUMBIA QC 38653 (CD)		BORN IN THE U.S.A.
5	8	27						WHITNEY HOUSTON	▲ ARISTA AL8-8212 (8.98) (CD)		WHITNEY HOUSTON
6	7	11						BILLY JOEL	▲ COLUMBIA C2 40121 (CD)		GREATEST HITS VOL. I & II
7	6	30						PHIL COLLINS	▲ ³ ATLANTIC 81240 (9.98) (CD)		NO JACKET REQUIRED
8	5	4	45					BRYAN ADAMS	▲ A&M SP5013 (8.98) (CD)		RECKLESS
9	9	10	12					HEART	▲ CAPITOL ST. 12410 (9.98)		HEART
10	10	9	12					MOTLEY CRUE	▲ ELEKTRA 60418 (9.98) (CD)		THEATRE OF PAIN
11	11	15	47					WHAMI	▲ ³ COLUMBIA FC39595 (CD)		MAKE IT BIG
12	24	69	3					JOHN COUGAR MELLENCAMP	▲ RIVA 824 865-1/POLYGRAM (8.98)		SCARECROW
13	13	18	10					SOUNDTRACK	▲ MCA 6144 (9.98) (CD)		BACK TO THE FUTURE
14	17	17	12					SCORPIONS	▲ MERCURY 824-344-1/POLYGRAM (11.98) (CD)		WORLD WIDE LIVE
15	12	11	21					PRINCE & THE REVOLUTION	▲ ² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)		AROUND THE WORLD IN A DAY
16	14	14	17					NIGHT RANGER	▲ CAMEL/MCA 5593/MCA (8.98) (CD)		7 WISHES
17	18	24	42					KOOL & THE GANG	▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)		EMERGENCY
18	22	22	10					ARETHA FRANKLIN	▲ ARISTA AL8-8286 (8.98)		WHO'S ZOOMIN' WHO
19	16	13	19					EURYTHMICS	▲ RCA A.J.L. 5429 (8.98)		BE YOURSELF TONIGHT
20	21	12	14					RATT	▲ ATLANTIC 81257 (9.98) (CD)		INVASION OF YOUR PRIVACY
21	15	16	44					MADONNA	▲ ⁵ SIRE 25157-1/WARNER BROS. (8.98) (CD)		LIKE A VIRGIN
22	20	20	11					COREY HART	▲ EMI-AMERICA ST. 17161 (8.98)		BOY IN THE BOX
23	19	19	19					PAUL YOUNG	▲ COLUMBIA BFC 39957 (CD)		SECRET OF ASSOCIATION
24	23	21	12					SOUNDTRACK	▲ ATLANTIC 81261 (9.98) (CD)		ST. ELMO'S FIRE
25	27	27	19					FREDDIE JACKSON	▲ CAPITOL ST. 12404 (8.98)		ROCK ME TONIGHT
26	25	25	8					THE POINTER SISTERS	▲ RCA A.J.L. 5487 (8.98)		CONTACT
27	26	23	13					TALKING HEADS	▲ SIRE 25305/WARNER BROS. (8.98)		LITTLE CREATURES
28	36	86	3					LOVERBOY	▲ COLUMBIA FC39983 (CD)		LOVIN' EVERY MINUTE OF IT
29	29	34	5					DIO	▲ WARNER BROS. 25292 (8.98)		SACRED HEART
30	31	36	11					A-HA	▲ WARNER BROS. 25300 (8.98)		HUNTING HIGH AND LOW
31	28	26	25					THE POWER STATION	▲ CAPITOL SJ-12380 (8.98) (CD)		THE POWER STATION
32	32	35	15					READY FOR THE WORLD	▲ MCA 5594 (8.98)		READY FOR THE WORLD
33	30	29	58					BILLY OCEAN	▲ ² JIVE JL 8-8213/ARISTA (8.98) (CD)		SUDDENLY
34	34	30	14					R.E.M.	▲ I.R.S. 5592/MCA (8.98) (CD)		FABLES OF THE RECONSTRUCTION
35	44	54	19					THE HOOTERS	▲ COLUMBIA BFC 39912 (CD)		NERVOUS NIGHT
36	38	43	7					THE MOTELS	▲ CAPITOL ST. 12378 (8.98)		SHOCK

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
56	55	49	25					TOM PETTY AND THE HEARTBREAKERS	▲ MCA 5486 (8.98) (CD)		SOUTHERN ACCENTS
57	61	63	42					DON HENLEY	▲ GEFFEN GHS 24026/WARNER BROS. (8.98) (CD)		BUILDING THE PERFECT BEAST
58	58	42	38					SOUNDTRACK	▲ MCA 6143 (9.98) (CD)		BEVERLY HILLS COP
59	57	55	31					GEORGE THOROGOOD	▲ EMI-AMERICA ST-17145 (8.98) (CD)		MAVERICK
60	79	—	2					SHEILA E.	▲ PAISLEY PARK 25317/WARNER BROS. (8.98)		ROMANCE 1600
61	64	67	104					HUEY LEWIS & THE NEWS	▲ ⁶ CHRYSALIS FV 41412 (CD)		SPORTS
62	54	46	13					LOOSE ENDS	▲ MCA 5588 (8.98)		A LITTLE SPICE
63	63	65	5					FAT BOYS	▲ SUTRA 1016 (8.98)		THE FAT BOYS ARE BACK
64	69	82	4					YNGWIE MALMSTEEN	▲ POLYDOR 825 733-1/POLYGRAM (8.98)		MARCHING OUT
65	51	44	22					RICK SPRINGFIELD	▲ RCA A.J.L. 5370 (9.98)		TAO
66	75	79	4					THE FAMILY	▲ PAISLEY PARK 25322/WARNER BROS. (8.98)		THE FAMILY
67	68	62	13					JIMMY BUFFETT	▲ MCA 5600 (8.98)		THE LAST MANGO IN PARIS
68	66	58	14					AIR SUPPLY	▲ ARISTA AL8-8283		AIR SUPPLY
69	56	40	53					SURVIVOR	▲ SCOTTI BROS. FZ 39578/EPIC (CD)		VITAL SIGNS
70	76	78	10					ORCHESTRAL MANOEUVERS IN THE DARK	▲ A&M SP-5077 (8.98)		CRUSH
71	74	75	12					COCK ROBIN	▲ COLUMBIA BFC 39582 (CD)		COCK ROBIN
72	73	73	12					CAMEO	▲ ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98)		SINGLE LIFE
73	62	59	24					TIL TUESDAY	▲ EPIC BFE 39458		VOICES CARRY
74	70	70	11					Y&T	▲ A&M SP-5076 (8.98)		OPEN FIRE
75	67	61	25					KATRINA AND THE WAVES	▲ CAPITOL ST. 12400 (8.98)		KATRINA AND THE WAVES
76	65	56	11					JEFF BECK	▲ EPIC 39483		FLASH
77	71	71	8					LAURA BRANIGAN	▲ ATLANTIC 81265 (8.98) (CD)		HOLD ME
78	80	84	4					NEIL YOUNG	▲ GEFFEN GHS 24068/WARNER BROS. (8.98)		OLD WAYS
79	78	60	29					THE MARY JANE GIRLS	▲ GORDY 6092GL/MOTOWN (8.98)		ONLY FOUR YOU
80	82	85	8					THE MANHATTAN TRANSFER	▲ ATLANTIC 81266 (8.98)		VOCALESE
81	83	68	33					DEPECHE MODE	▲ SIRE 25194-1/WARNER BROS. (8.98)		SOME GREAT REWARD
82	81	66	32					RUN-D.M.C.	▲ PROFILE PRO1205 (8.98)		KING OF ROCK
83	77	80	101					PHIL COLLINS	▲ ATLANTIC SD1 6029 (8.98) (CD)		FACE VALUE
84	72	72	8					PATTI LABELLE	▲ P.I.R. FZ 40020/EPIC		PATTI
85	88	110	5					BOOGIE BOYS	▲ CAPITOL ST-12422 (9.98)		CITY LIFE
86	85	88	109					MADONNA	▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD)		MADONNA
87	87	83	19					STANLEY JORDAN	▲ BLUE NOTE BT 85101/CAPITOL (8.98)		MAGIC TOUCH
88	84	76	36					JOHN FOGERTY	▲ WARNER BROS. 1-25203 (8.98) (CD)		CENTERFIELD
89	89	89	7					X ELEKTRA	▲ 60430 (8.98)		AIN'T LOVE GRAND
90	93	93	50					U2	▲ ISLAND 90231/ATLANTIC (8.98) (CD)		THE UNFORGETTABLE FIRE
91	136	—	2					SQUEEZE	▲ A&M SP 5085 (8.98)		COSI FAN TUTTI FRUTTI

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THIS WEEK		LAST WEEK		2 WKS AGO		WKS. ON CHART		TITLE		PRODUCER (SONGWRITER)		LABEL & NUMBER DISTRIBUTING LABEL		ARTIST	
1	1	3	12					MONEY FOR NOTHING	M.KNOPFLER, N.DORFSMAN (M.KNOPFLER, STING)	2 weeks at No. One					DIRE STRAITS WARNER BROS. 7-28950
2	2	4	13					CHERISH	J.BONNEFOND, R.BELL, KOOL & THE GANG (R.BELL, J.TAYLOR, KOOL & THE GANG)						KOOL & THE GANG DE-LITE 880-869-7/POLYGRAM
3	6	8	10					FREEDOM	G.MICHAEL (G.MICHAEL)						◆ WHAMI! COLUMBIA 38-05409
4	5	6	11					DON'T LOSE MY NUMBER	P.COLLINS, H.PADGHAM (P.COLLINS)						◆ PHIL COLLINS ATLANTIC 7-89536
5	9	15	9					OH SHEILA	READY FOR THE WORLD (M.RILEY, G.STROZIER, G.VALENTINE)						◆ READY FOR THE WORLD MCA 52636
6	10	14	7					DRESS YOU UP	N.RODGERS (P.STANZIALE, A.LARUSSO)						◆ MADONNA SIRE 7-28919/WARNER BROS.
7	13	17	12					TAKE ON ME	A.TARNEY (P.WAAKTAAR, MAGS, N.HARKET)						◆ A-HA WARNER BROS. 7-29011
8	3	1	15					ST. ELMO'S FIRE (MAN IN MOTION)	D.FOSTER (D.FOSTER, J.PARR)						◆ JOHN PARR ATLANTIC 7-89541
9	14	18	7					SAVING ALL MY LOVE FOR YOU	M.MASSER (M.MASSER, G.GOFFIN)						◆ WHITNEY HOUSTON ARISTA 1-9381
10	15	19	6					LONELY OL' NIGHT	LITTLE BASTARD, D.GEHMAN (J.MELLENCAMP)						◆ JOHN COUGAR MELLENCAMP RIVA 880-984-7/POLYGRAM
11	17	25	5					DANCING IN THE STREET	C.LANGER, A.WINSTANLEY (I.HUNTER, W.STEVENSON, M.GAVE)						◆ MICK JAGGER & DAVID BOWIE EMI-AMERICA 8-288
12	4	2	13					WE DON'T NEED ANOTHER HERO (THUNDERDOME)	T.BRITTEN (T.BRITTEN, G.LYLE)						◆ TINA TURNER CAPITOL 5491
13	7	9	10					POP LIFE	PRINCE & THE REVOLUTION (PRINCE & THE REVOLUTION)						PRINCE & THE REVOLUTION Paisley Park 7-28958/WARNER BROS.
14	11	13	12					DARE ME	R.FERRY (S.LORBER, D.INNIS)						◆ THE POINTER SISTERS RCA 14126
15	24	31	4					PART-TIME LOVER	S.WONDER (S.WONDER)						STEVIE WONDER TAMLA 1808/MOTOWN
16	23	27	6					FORTRESS AROUND YOUR HEART	STING (STING)						◆ STING A&M 2767
17	8	5	14					THE POWER OF LOVE	HUEY LEWIS & NEWS (C.HAYES, H.LEWIS, J.COLLA)						◆ HUEY LEWIS & THE NEWS CHRYSALIS 4-42876
18	19	20	11					CRY	T.HORN, GODLEY & CREME (GODLEY & CREME)						◆ GODLEY & CREME POLYDOR 881-786-7/POLYGRAM
19	25	28	8					K-T-Y	K.VANCE (J.CAFFERTY)						◆ JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 4-05452/EPIC
20	29	36	4					I'M GOIN' DOWN	B.SPRINGSTEEN, J.LANDAU, C.PLOTKIN, S.VAN ZANDT (B.SPRINGSTEEN)						BRUCE SPRINGSTEEN COLUMBIA 38-05603
21	12	10	13					INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)	M.CHAMPAIN (H.KNIGHT, S.CLIMIE)						◆ PAT BENATAR CHRYSALIS 4-42877
22	37	48	4					MIAMI VICE THEME	J.HAMMER (J.HAMMER)						JAN HAMMER MCA 52666
23	16	7	15					FREEWAY OF LOVE	N.M.WALDEN (N.M.WALDEN, J.COHEN)						◆ ARETHA FRANKLIN ARISTA 1-9354
24	30	33	6					LOVIN' EVERY MINUTE OF IT	T.ALLOW, P.DEAN (R.J.LANGE)						◆ LOVERBOY COLUMBIA 38-05569
25	26	29	8					EVERY STEP OF THE WAY	J.WAITE, S.GALFAS (J.WAITE, KRAL, SIDGWICK)						◆ JOHN WAITE EMI-AMERICA 8282
26	20	16	12					SMOKIN' IN THE BOYS ROOM	T.WERMAN (M.LUTZ, C.KODA)						◆ MOTLEY CRUE ELEKTRA 7-69625
27	18	12	12					YOU'RE ONLY HUMAN (SECOND WIND)	P.RAMONE (B.JOEL)						◆ BILLY JOEL COLUMBIA 38-05417
28	39	49	3					HEAD OVER HEELS	C.HUGHES (ORZABEL, SMITH)						◆ TEARS FOR FEARS MERCURY 880-899-7/POLYGRAM
29	31	35	5					THE WAY YOU DO THE THINGS YOU DO/MY GIRL	D.HALL, J.OATES, B.CLEARMOUNTAIN (W.ROBINSON, JR., R.ROGERS)						◆ DARYL HALL & JOHN OATES RCA 14178
30	35	41	6					FOUR IN THE MORNING (I CAN'T TAKE ANYMORE)	P.GLASSER (J.BLADES)						◆ NIGHT RANGER CAMEL/MCA 52661/MCA
31	38	44	4					I'M GONNA TEAR YOUR PLAYHOUSE DOWN	L.LATHAM (E.RANDALL)						◆ PAUL YOUNG COLUMBIA 38-05577
32	28	32	10					I GOT YOU BABE							◆ UB40

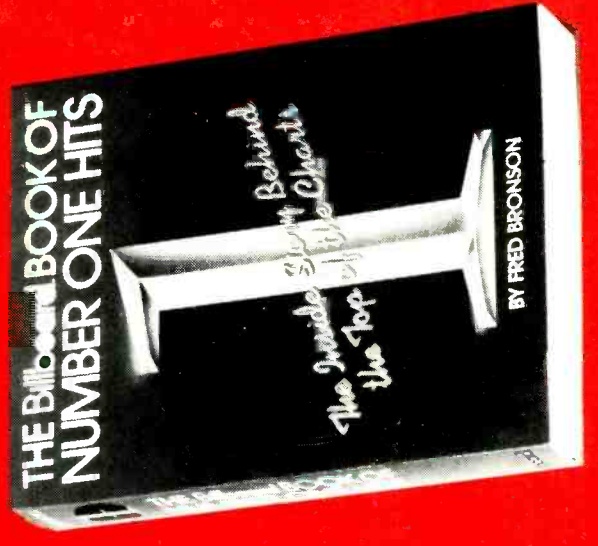
THIS WEEK		LAST WEEK		2 WKS AGO		WKS. ON CHART		TITLE		PRODUCER (SONGWRITER)		LABEL & NUMBER DISTRIBUTING LABEL		ARTIST	
51	NEW							WHO'S ZOOMIN' WHO	N.M.WALDEN (N.M.WALDEN, P.GLASS, A.FRANKLIN)						ARETHA FRANKLIN ARISTA 9410
52	58	10	55					TONIGHT IT'S YOU	J.DOUGLAS (R.NIELSEN, R.ZANDER, J.ZANDER, J.BRANDT, M.RADICE)						◆ CHEAP TRICK EPIC 34-05431
53	33	17	33					NEVER SURRENDER	P.CHAPMAN, J.JASTLEY, C.HART (C.HART)						◆ COREY HART EMI-AMERICA 8268
54	67	5	67					SO IN LOVE	S.HAGUE (O.M.D., S.HAGUE)						◆ ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN 2746/A&M
55	34	26	13					LIFE IN ONE DAY	R.HINE (H.JONES)						◆ HOWARD JONES ELEKTRA 7-69631
56	64	73	5					WEIRD SCIENCE	D.ELFMAN, S.BARTEK (D.ELFMAN)						◆ OINGO BOINGO MCA 52633
57	63	67	6					ALL OF ME FOR ALL OF YOU	DIMPLES (DIMPLES, B.WILSON, J.SKLAIR)						◆ 99 RCA 14082
58	42	30	18					WHAT ABOUT LOVE?	R.NEVISON (ALTON, ALLEN, VALLANCE)						◆ HEART CAPITOL 5481
59	73	—	2					BORN IN EAST L.A.	J.EYRICH (B.SPRINGSTEEN, CHEECH & CHONG)						◆ CHEECH & CHONG MCA 52655
60	48	38	13					MYSTERY LADY	K.DIAMOND (K.DIAMOND, B.OCEAN, J.WOODLEY)						◆ BILLY OCEAN JIVE 1-9374/ARISTA
61	74	86	3					I MISS YOU	KLYMAXX, L.MALSBY (L.MALSBY)						MCA/CONSTELLATION 52606/MCA
62	60	46	17					I WONDER IF I TAKE YOU HOME	FULL FORCE (FULL FORCE)						◆ LISA-LISA & CULT JAM WITH FULL FORCE COLUMBIA 38-04886
63	70	79	5					STAND BY ME	M.WHITE (B.E.KING, J.LEIBER, M.STOLLER)						◆ MAURICE WHITE COLUMBIA 38-05571
64	76	82	4					PERFECT WAY	GREEN, GAMSON, WAHER (GREEN, GAMSON)						◆ SCRITTI POLITI WARNER BROS. 7-28949
65	61	47	21					EVERYTIME YOU GO AWAY	L.LATHAM (D.HALL)						◆ PAUL YOUNG COLUMBIA 38-04867
66	84	—	2					BROKEN WINGS	P.DEVILLIERS, MR.MISTER (R.PAGE, S.GEORGE, J.LANG)						◆ MR. MISTER RCA 14136
67	65	59	7					FIRST NIGHT	R.NEVISON (P.SULLIVAN, J.PETERIK)						SURVIVOR SCOTTI BROS. 4-05579/EPIC
68	80	95	3					AFTER THE FIRE	A.SHACKLOCK (P.TOWNSHEND)						ROGER DALTRY ATLANTIC 7-89491
69	49	37	10					DO YOU WANT CRYING	KATRINA & WAVES, P.COLLIER (V.DELA CRUZ)						◆ KATRINA AND THE WAVES CAPITOL 5450
70	75	83	3					ALL FALL DOWN	N.MARTINELLI (B.BLUE, R.SMITH)						FIVE STAR RCA 14108
71	66	66	7					WISE UP	B.BANNISTER (W.KIRKPATRICK, B.SIMON)						AMY GRANT A&M 2762
72	82	90	4					RUNNING UP THAT HILL	K.BUSH (K.BUSH)						◆ KATE BUSH EMI-AMERICA 8285
73	71	74	5					TEST OF TIME	P.SOLLEY, G.FORDYCE (PALMAR, CANLER, SKILL)						◆ THE ROMANTICS NEMPEROR 254-05587/EPIC
74	62	50	18					WHO'S HOLDING DONNA NOW	J.GRAYDON (D.FOSTER, J.GRAYDON, R.GOODRUM)						DEBARGE GORDY 1793/MOTOWN
75	NEW							SCREAMS OF PASSION	DAVID Z., THE FAMILY (ST.PAUL, SUSANNAH)						◆ THE FAMILY PAISLEY PARK 7-28953/WARNER BROS.
76	NEW							OBJECT OF MY DESIRE	K.DIAMOND, L.JOB (K.ADEYEMO, E.PHILLIPS, K.DIAMOND)						◆ STARPOINT ELEKTRA 7-69621
77	58	40	10					SPANISH EDDIE	J.WHITE, H.FALTERMEYER (D.PALMER, C.COCHRAN)						◆ LAURA BRANIGAN ATLANTIC 7-89531
78	83	—	2					HARD TIMES FOR LOVERS	A.BAKER, R.SCHER, L.GOLDEN (R.SCHER, L.GOLDEN)						JENNIFER HOLLIDAY Geffen 7-28958/WARNER BROS.
79	94	—	2					LOVER COME BACK TO ME	M.STOCK, M.AITKIN (DEAD OR ALIVE)						◆ DEAD OR ALIVE EPIC 34-05607
80	86	89	4					AND SHE WAS	TALKING HEADS (D.BYRNE)						TALKING HEADS SIRE 7-28917/WARNER BROS.
81	NEW							LIKE TO GET TO KNOW YOU WELL	R.HINE (H.JONES)						HOWARD JONES ELEKTRA 7-69598
82	NEW							I'LL BE GOOD							◆ RENE & ANGELA

34	40	42	5	44	7	D.A. STEWART (LENNIX, STEWART) RCA 14160	SUNSET GRILL D. HENLEY, D. KORTCHMAR, G. LADANVI (D. HENLEY, D. KORTCHMAR, TENCH) Geffen 7-28906/WARNER BROS.	88	—	2	DIANA ROSS RCA 14181
35	21	11	14	43	5	◆ BRYAN ADAMS A&M 2739	◆ BRYAN ADAMS A&M 2739	89	90	—	◆ MORRIS DAY WARNER BROS. 7-28899
36	41	43	6	43	6	◆ ABC POLYGRAM	◆ BE NEAR ME M.F.RY, M. WHITE (M.FRY, M. WHITE) Mercury 880.626-7/POLYGRAM	90	54	7	EDDIE & THE TIDE ATCO 7-99617/ATLANTIC
37	44	56	3	45	3	BRYAN ADAMS A&M 2770	BRYAN ADAMS A&M 2770	86	54	7	FOREIGNER ATLANTIC 7-89493
38	43	45	8	45	8	◆ THE HOOTERS COLUMBIA 38-05568	◆ THE HOOTERS COLUMBIA 38-05568	87	89	2	COMMODORES MOTOWN 1802
39	46	57	3	46	3	GLEN FREY MCA 52651	GLEN FREY MCA 52651	88	77	10	◆ BILLY CRYSTAL A&M 2764
40	45	51	4	45	4	STARSHIP GRUNT 14170/RCA	STARSHIP GRUNT 14170/RCA	89	95	2	GINO VANNELLI CBS ASSOCIATED 4-05586/EPIC
41	27	21	11	47	11	◆ THE MOTELS CAPITOL 5497	◆ THE MOTELS CAPITOL 5497	90	NEW	NEW	◆ JANE WIEDLIN I.R.S. 52674/MCA
42	47	52	4	47	4	THE POWER STATION CAPITOL 5511	THE POWER STATION CAPITOL 5511	91	NEW	NEW	GO WEST CHRYSALIS VS4-42903
43	52	64	4	43	4	◆ FREDDIE JACKSON CAPITOL 5495	◆ FREDDIE JACKSON CAPITOL 5495	92	59	17	◆ STING A&M 2738
44	56	—	2	44	2	THE THOMPSON TWINS ARISTA 1-9396	THE THOMPSON TWINS ARISTA 1-9396	93	78	63	◆ KING EPIC 34-04917
45	32	22	16	45	16	◆ TEARS FOR FEARS MERCURY 880.294-7/POLYGRAM	◆ TEARS FOR FEARS MERCURY 880.294-7/POLYGRAM	94	68	61	◆ DEAD OR ALIVE EPIC 34-04894
46	57	70	3	46	3	◆ HEART CAPITOL 5512	◆ HEART CAPITOL 5512	95	72	55	◆ COCK ROBIN COLUMBIA 38-04875
47	51	69	3	47	3	BOY IN THE BOX P. CHAPMAN, J. ASTLEY, C. HART (C. HART)	BOY IN THE BOX P. CHAPMAN, J. ASTLEY, C. HART (C. HART)	96	91	81	◆ KENNY LOGGINS COLUMBIA 38-04931
48	50	53	6	48	6	LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL) D. FOSTER, H. GATICA (D. FOSTER)	LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL) D. FOSTER, H. GATICA (D. FOSTER)	97	81	85	NATALIE COLE MODERN 7-99630/ATLANTIC
49	53	60	5	49	5	YOU WEAR IT WELL E. DEBARGE (C. DEBARGE, E. DEBARGE)	EL DEBARGE WITH DEBARGE GORDY 1804GF/MOTOWN	98	79	18	◆ BRUCE SPRINGSTEEN COLUMBIA 38-04924
50	36	34	10	50	10	◆ MICHAEL MCDONALD WARNER BROS. 7-28960	◆ MICHAEL MCDONALD WARNER BROS. 7-28960	99	96	21	◆ WHITNEY HOUSTON ARISTA 1-9274
								100	93	65	◆ FREDDIE JACKSON CAPITOL 5459

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ALB BOXSCORE TOP CONCERT GROSSES

Amusement Business*

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN & THE E STREET BAND	Orange Bowl Miami	Sept. 9-10	\$2,563,015 \$17.50	146,458 two sellouts	Cellar Door Concerts/ Beach Club Concerts
WHAM! CHAKA KHAN KATRINA & THE WAVES	Veterans Stadium Philadelphia	Sept. 8	\$698,000 \$17.50/\$15.50	43,000 50,000	Stephen Starr/The Concert Co.
AEROSMITH FAHRENHEIT KNEE TREMBLERS	Manning Bowl Lynn, Mass.	Sept. 14	\$550,424 \$20/\$18	30,000 sellout	Michael Striar/Mark-O-Hildonen
WHAM! POINTER SISTERS KATRINA & THE WAVES	Miami Baseball Stadium	Sept. 6	\$545,855 \$17.50/\$15	36,390 sellout	Fantasma Prods.
PERRY COMO SCOTT RECORD	Holiday Star Theater Merrillville, Ind.	Sept. 11-15	\$377,830 \$18	22,400 23,000 seven shows	In-House
GRATEFUL DEAD	Henry J. Kaiser Convention Center Oakland, Calif.	Sept. 10-12	\$303,690 \$15	21,000 three sellouts	Bill Graham Presents
DIRE STRAITS	Greek Theatre Los Angeles	Sept. 9-11	\$271,871 \$16.50/\$15/\$10	18,561 three sellouts	Nederlander Organization
GEORGE THOROGOOD & THE DELAWARE DESTROYERS SOUTHSIDE JOHNNY & THE JUKES	Madison Square Garden New York	Sept. 7	\$265,647 \$16.50/\$14.50	16,933 sellout	Monarch Entertainment Bureau
ALABAMA CHARLIE DANIELS BAND REBA McENTIRE	Pittsburgh Civic Center	Sept. 14	\$253,390 \$16	15,836 sellout	Keith Fowler Promotions
MOTLEY CRUE LOUDNESS	Joe Louis Arena Detroit	Sept. 15	\$213,933 \$15/\$13.50	14,307 sellout	Brass Ring Prods.
GRATEFUL DEAD	DeVoe Stadium Chula Vista, Calif.	Sept. 15	\$201,570 \$15	13,500 sellout	Bill Graham Presents/ Avalon Attractions
AC/DC YNGWIE MALMSTEEN	Boston Garden	Sept. 13	\$186,144 \$13.50/\$12.50	14,121 15,509	Don Law Co.
FOREIGNER JOE WALSH	Meadowlands Arena East Rutherford, N.J.	Sept. 11	\$184,626 \$15.50/\$13.50	13,481 18,014	Monarch Entertainment Bureau
DIO HELIX ROUGH CUTT	Canadian National Exhibition Toronto	Aug. 31	\$170,640 (\$213,300 Canadian) \$20	11,453 17,500	Concert Prods. International
FOREIGNER JOE WALSH	Allentown (Pa.) Fair	Aug. 28	\$167,028 \$15	11,006 12,000	Makoul Prods.
AC/DC YNGWIE MALMSTEEN	The Centrum Worcester, Mass.	Sept. 6	\$161,265 \$13.50/\$12.50	12,304 sellout	Don Law Co.
BILL COSBY GEORGE HOWARD	Front Row Theater Cleveland	Sept. 14	\$159,800 \$25	3,196 6,392 two shows	In-House
RATT BON JOVI	McNichols Sports Arena Denver	Sept. 11	\$156,715 \$14.85/\$13.75	11,044 sellout	Feyline Presents
ALABAMA CHARLIE DANIELS BAND REBA McENTIRE	Charleston (W. Va.) Civic Center	Sept. 15	\$152,055 \$15.50	9,810 12,000	Keith Fowler Promotions
TINA TURNER JOHN PARR	Dane County Memorial Coliseum Madison, Wis.	Sept. 15	\$138,973 \$16.50/\$14.50	8,471 9,813	Stardate Prods.
DIRE STRAITS	Cal Expo Amphitheatre Sacramento	Sept. 15	\$132,435 \$15	8,229 9,500	Bill Graham Presents
BRYAN ADAMS COCK ROBIN	Roanoke (Va.) Civic Center	Sept. 11	\$129,676 \$13.50	9,475 sellout	Beaver Prods.
AC/DC YNGWIE MALMSTEEN	Baltimore Civic Center	Sept. 15	\$126,049 \$13.50	9,337 13,761	Cellar Door Prods.
DIRE STRAITS	Concord (Calif.) Pavilion	Sept. 14	\$124,293 \$16.50/\$13.50	8,478 sellout	In-House
CROSBY, STILLS & NASH THE BAND	Allentown (Pa.) Fair	Aug. 31	\$123,608 \$14	9,067 sellout	Makoul Prods.
DIRE STRAITS	Concord (Calif.) Pavilion	Sept. 13	\$121,753 \$16.50	8,289 sellout	In-House
DIRE STRAITS	Activity Center Arizona State Univ. Tempe	Sept. 6	\$121,016 \$14	8,644 sellout	Evening Star Prods.
MOTLEY CRUE LOUDNESS	Kiel Auditorium St. Louis	Sept. 10	\$112,443 \$13.50/\$12.50	8,695 10,532	Contemporary Prods.
RICK SPRINGFIELD MOTELS	Lloyd Noble Center Univ. of Oklahoma Norman	Sept. 13	\$103,572 \$13.50	7,672 sellout	Beaver Prods.
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	The Centrum Worcester, Mass.	Sept. 5	\$100,639 \$12.50/\$11.50	8,263 11,706	Don Law Co.
MOTLEY CRUE LOUDNESS	Wendler Arena Saginaw, Mich.	Sept. 14	\$97,497 \$13.50	7,222 sellout	Brass Ring Prods.
NEIL YOUNG & INTERNATIONAL HARVESTER SOUTHERN PACIFIC	Chastain Park Atlanta	Sept. 13	\$95,380 \$17.50/\$15/\$12.50	6,215 sellout	Brass Ring Prods.
X RED HOT CHILI PEPPERS CHANNEL THREE	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Sept. 14	\$87,946 \$15/\$13.50	6,881 15,000	Avalon Attractions
TEARS FOR FEARS ADVENTURES	Louisiana State Assembly Center Baton Rouge	Sept. 16	\$87,225 \$15	5,815 sellout	Beaver Prods.
DIO ROUGH CUTT	Providence (R.I.) Civic Center	Sept. 11	\$84,125 \$12.50/\$11.50	7,085 9,026	Frank J. Russo
MOTLEY CRUE LOUDNESS	Dane County Memorial Coliseum Madison, Wis.	Sept. 12	\$83,025 \$13.50	6,150 10,100	Stardate Prods.
HEART CHEAP TRICK	Cumberland County Civic Center Portland, Me.	Sept. 5	\$75,778 \$12.50	6,267 9,500	Don Law Co.
HEART CHEAP TRICK	Pittsburgh Civic Arena	Sept. 12	\$75,381 \$13.75	5,913 7,000	Civic Center Arena Corp./ Chesapeake Concerts
RATT BON JOVI	Bismarck (N.D.) Civic Center	Sept. 14	\$71,878 \$14/\$12	5,829 8,000	Schon Prods./Plains Entertainment

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Talent in Action

**SQUEEZE
THE HOOTERS**
Pier 84, New York
Tickets: \$12.50

be some serious "Hootermania" to contend with soon. **KATHY GILLIS**

"WEIRD AL" YANKOVIC
Harlow's, Atlanta
Admission: \$10.96, \$9.96

LIKE FINDING the lost mate to a glove you've just thrown away, watching the reunited Squeeze was a strange and surprising experience. At the group's sold-out show Aug. 29, the familiar songs from their past mixed with songs from their new A&M album "Cosi Fan Tutti Frutti," as well as material from last year's "Difford & Tilbrook" project. With Jools Holland now back in the band on keyboards, acting as a sort of clownish, vaudevillian ringleader, Squeeze '85 put on a show that was, though a bit more assured, much like the Squeeze shows of '82 or before.

The set opened with "If I Didn't Love You," the same song with which the group had started its shows during the "East Side Story" tour. Chris Difford and Glenn Tilbrook's harmonies (mostly sweet octaves), Gilson Lavis' drumming, Keith Wilkinson's bass and Holland's keyboards sounded as clean and catchy as ever.

"Another Nail In My Heart" and "In Quintessence" were similarly bright, though it was odd, almost eerie, to hear so many of the old songs just as they sounded before. "Last Time Forever," the current U.K. charter, finally broke the new material. With its melancholy love theme, it matches Squeeze's other songs artistically, and received a warm response from the audience, most of whom already seemed to know it as an import. "No Place Like Home" and "King George Street" were the only other songs from the "Cosi" album in the set.

Holland, who took over most of the announcing chores onstage, joked a bit about all the old material, even hinting at playing "Cool For Cats," one of the group's very first songs. While they didn't play that one, the band seemed quite content to be back with one another and with their catalog of songs. Tilbrook, who never sounded better (or, for that matter, more McCartneyesque), seemed especially confident and content, happily loping through the countryish "Love's On The Shelf" and crashing through "Pulling Mussels (From The Shell)" with complete control.

"Tempted" was the last song before a series of encores, and, as one might expect, it received a great hand, with the audience singing along with every word. Originally sung by Paul Carrack, one of the group's many keyboard players over the years, it was beautifully delivered by Tilbrook, with Difford and Holland pitching in lines. Considering the popularity of that song, and just about every other, it looks as though the new Squeeze may just hang around a little more.

Columbia's Hooters opened with a half-hour set of their folk rock songs. "All You Zombies" and "And We Danced," the current single, were familiar to the crowd, who sang along on the broad, hooky choruses. Also nice was the punchy, almost country "Hanging On A Heartbeat." Though short, the set was a good indication of the group's potential as friendly, straightforward rockers. With more good material, one gets the feeling there will

ON THIS "Dare To Be Stupid" tour, named after his current Rock'n'Roll/Scotti Bros. album, "Weird Al" Yankovic is forced to take his joke-rock away from the sheltered simpatico of Dr. Demento and MTV and to an audience of demanding patrons anxious for live sass, as opposed to camera-generated cleverness.

Judging from the reactions at this Atlanta rock club Sept. 7, Yankovic and his five-piece Stupid Band have only partially mastered the intangibles that separate a mere reading of material—however funny—from its presentation in a showtime environment. Four main flaws stand in Yankovic's way: self-indulgence, technical inconsistency, low-budget shortcuts and an inability or unwillingness to write his own material.

Perhaps the last indictment is the most serious. It's not that the most recent Yankovic conceptions are boring, but they are contrived. "Like A Surgeon" lacks the trivial sarcasm of his best work, and strains for allegory. And the group flies through "Dare To Be Stupid" with dispassion and poor diction.

The only quality new songs are additions to Yankovic's familiar "I Love Rocky Road" medley: "Don't You Forget About Meat" and "Make Me Steak Number Three," after the hits by Simple Minds and Culture Club. But these were buried with eight older songs in a sporadically funny 15-minute concept that, like most puns, loses its punch after the first reading.

Self-indulgence hampers the Yankovic presentation at every turn. To give the group a chance to change outfits, a video is screened about every four numbers. Some, such as a spoof of rock guitar cliches in a vignette depicting an audition for Yankovic's band, are hilarious. Others, typified by the fictionalized seven-minute "Yankovic asks Michael Jackson for permission to record 'Eat It,'" are long and convoluted.

The show was also undermined by serious production shortcomings. Yankovic's vocals were erratically unmixed, and when the image of tv announcer Don Pardo came on the screen without sound during "I Lost On Jeopardy," it ruined the song. **RUSSELL SHAW**

**DR. JOHN
ALLEN TOUSSAINT**
Village Gate, New York
Tickets: \$13.50

IT WAS BILLED as a tribute to Professor Longhair, the influential r&b pianist, singer and songwriter. And although few of the Professor's songs were performed, his spirit was evoked loud and clear.

In front of a packed and enthusiastic house on Sept. 14, Dr. John and his powerhouse band took a while to kick into a solid groove at the early show; the opening "Iko Iko" was uncharacteristically languid, and problems with the sound system slowed the pace of the set. But they found their way into the pocket before too long, thanks in

(Continued on page 54)

TALENT IN ACTION

(Continued from page 52)

large part to the masterful drumming of Bernard "Pretty" Purdie. And those fans lucky enough to catch the late show were treated to a large chunk of old-fashioned New Orleans funk at its finest.

Dr. John has been without a label deal for some time, and his repertoire has remained essentially unchanged for years, but he sounded as fresh and vital as ever. Charging through a mix of vintage and original numbers, his band offered a near-perfect framework for his rollicking piano work and gruffly soulful vocals, with the major contributions coming from Purdie and a tight horn section of trumpeter Lew Soloff and saxophonists Lou Marini and David "Fathead" Newman.

Allen Toussaint was brought out midway through the show to sing and play a number of his best-known compositions, including "Southern Nights," "Happiness" and "Brickyard Blues." Playing the piano with the same high-spirited, syncopated approach that Dr. John uses, but with more technical polish, and singing in a smooth if thin tenor that was light years removed from Dr. John's mouthful of gravel, Toussaint overstayed his welcome by a few songs. He's a great songwriter and an important behind-the-scenes pop music figure, but he's not that compelling a performer.

One of the good things about Toussaint's turn at the keyboard, though, was that it gave Dr. John a chance to play guitar, which he did with great passion and not a single extraneous note. He was in especially good form in the second set, rocking out ferociously on Toussaint's "Yes We Can Can" and Professor Longhair's "Big Chief," and dueting sweetly with Toussaint on the blues chestnut "One Room Country Shack."

PETER KEEPNEWS

ART ENSEMBLE OF CHICAGO

Museum of Modern Art, New York
Admission: Free

THERE WAS MORE art than ensemble on display Aug. 31, when the redoubtable Art Ensemble of Chicago closed the Museum of Modern Art's free outdoor Summergarden concert series with a performance that put more emphasis on individual solos than on group dynamics.

The pioneering avant-garde jazz group sounded as cohesive as ever, but there was considerably less freewheeling collective improvisation, and less flamboyant theatricality, than Art Ensemble devotees have come to expect. And although the hour-long concert generated plenty of heat, it seemed at times to be, by the group's high standards, rather perfunctory.

What collective playing they did offer was frequently stunning; especially noteworthy was the quietly forceful support given to a Malachi Favors Maghostut bass solo by Joseph Jarman on flute, Roscoe Mitchell on soprano sax and Lester Bowie on trumpet. And many of the individual solos were magnificent, with Bowie in particularly strong and melodic form. But for all the memorable moments, this particular Art Ensemble performance remained relatively earthbound.

Of course, even when they're earthbound, the five members of the Art Ensemble (percussionist Fumoudou Don Moye rounds out the veteran quintet) can put most other contemporary jazz ensembles to shame in terms of energy, imagination and togetherness. And they are, after all, only human; sometimes even these purveyors of "great black music" have to settle for being merely very good.

PETER KEEPNEWS



Foster's Team. David Foster, left, huddles with Billy Squier, center, and David Paich during sessions for the "St. Elmo's Fire" soundtrack at the Record Plant studio in Los Angeles. Squier wrote the song "Shakedown" for the film, which Foster scored.

**A Wild Band Stays Wild
CBS Lets Fishbone Be Fishbone**

BY MOIRA McCORMICK

CHICAGO Fishbone, doubtless one of the most anarchic bands currently holding a major recording contract, collectively maintain that they and Columbia Records have an understanding.

"They've let us do what we want so far," says bassist Norwood Fisher. "I think they have so many hits, they can afford to be experimental," adds keyboardist/trombonist Chris Dowd, dryly.

The band's self-titled debut EP, produced by David Kahne (Romeo Void, Bangles, Rank & File), is a riotous pastiche of soul, punk, funk, reggae, ska and metal—usually all mixed in the same song. The Los Angeles-based sextet, most of them still in their teens, hang a variety of views, ranging from anti-Reagan to anti-formula radio, on this free-form framework.

Their crazily spontaneous live shows, in which all band members (the others are vocalist Angelo Moore, trumpeter Dirty Walt Kibby, drummer Fish and guitarist Kendall Rey Jones) sing and dance around the stage in frenzied abandon, are a marked contrast to the slick, packaged concerts so prevalent today.

So how did this wild bunch of kids end up at a corporate giant like CBS? According to Fisher and Dowd, it was producer Kahne's tireless recruiting that led to their eventual signing. Fishbone had been playing the L.A. club circuit for two years, when one night Kahne ap-

proached drummer Fish after a gig.

"He said, 'I'm David Kahne from CBS Records, and I want to sign you,'" relates Dowd. "Fish said, 'I don't believe you,' and walked away. But Kahne kept coming to every one of our shows."

"And we kept blowing him off," adds Fisher with a grin.

Unconvinced that the man from CBS meant business, the band continued to resist Kahne's offers. Finally, according to Fisher, they turned the matter over to their new manager. Shortly thereafter, to their amazement, Fishbone found themselves recording an EP for Columbia, with Kahne at the controls.

While the members of Fishbone are aware that their anything-goes music isn't exactly tailor-made for today's calculated airwaves, they say there's a chance they may be heard.

ADAM ANT

(Continued from page 47)

the audience. They want to know what you've got: 'Show us.'

"And I want to sweat for them. A lot of English bands don't sweat. Who else could sell out Radio City when their last big single is two years old?"

Ant admits that he'd like a little more credit for having been one of the first to recognize the power of video (he was the first celebrity VJ on MTV, for example) and to cross-market with a major corporation (the memorable Honda scooter ad was Ant's own storyboard). But he insists that he's content to continue the time-honored record-tour-promote grind that could help his sixth album climb the charts.

"When CBS switches on that machine behind a record that's actually selling," he sighs, "it's a beautiful thing to see."

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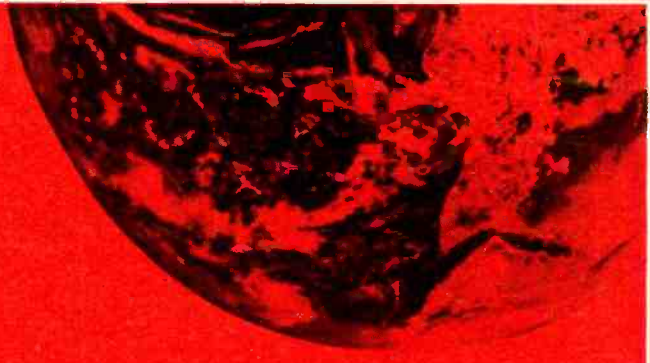


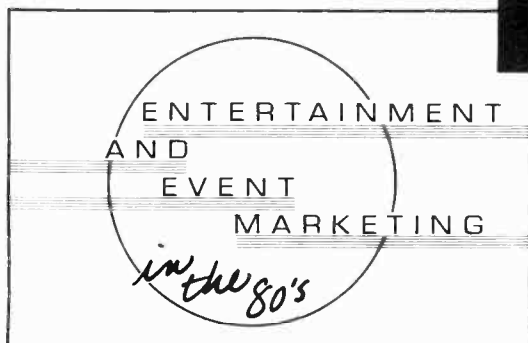
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21	34	4	DIAMOND LIFE VIDEO	CBS Inc. CBS-Fox Music Video 7091	Sade	1985	NR	14.95
22	21	18	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95
23	26	3	TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	Animated	1985	NR	24.95
24	23	43	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
25	30	31	ANNIE ◆	RCA/Columbia Pictures Home Video 6-20127	Andrea McArdle Albert Finney	1982	G	29.95
26	37	3	STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R	79.95
27	33	23	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
28	32	22	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
29	35	45	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
30	16	14	THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95
31	27	14	CLOSE ENCOUNTERS OF THE THIRD KIND-SPECIAL EDITION ▲◆	RCA/Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29.95
32	40	6	TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	Animated	1985	NR	24.95
33	28	4	RATT THE VIDEO	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	NR	19.98
34	15	14	SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
35	38	86	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
36	NEW ▶		THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13	79.95
37	25	8	AN OFFICER AND A DUCK	Walt Disney Home Video 258	Donald Duck	1985	NR	29.95
38	31	30	LIONEL RICHIE ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
39	29	30	TINA TURNER PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
40	36	2	FEAR CITY	Thorn/EMI/HBO Video TVA3000	Billy Dee Williams Tom Berenger	1984	R	79.95

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

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DANCE TRAX

(Continued from page 45)

might give a listen to "Zig Zag," a modified hip-hop, and the Kool-influenced "Goodnews."

NOTES: In the ongoing British invasion here, we must note a couple of much-appreciated reminders that it all does start here. Not one, but two of the finest early-'80s records have been re-released to substantial chart success in Britain.

'D' Train's "You're The One For Me," the Hubert Eaves III production which predated the first Kashif hits by some months, was remixed and overdubbed by Paul Hardcastle and became a top 20 pop hit. Hardcastle's first record, in fact, was a cover of the same tune. Prelude has released this new version domestically along with the original mix by Francois Kevorkian and the long version of "Keep On," which has also been out of print for years.

The other reissue is Sharon Brown's "I Specialize In Love," which was re-pressed by Virgin U.K. and is a top 20 disco hit there, just as co-writers Richard Scher and Lotti Golden hit the pop chart here with "Hard Times For Lovers." "I Specialize" has always been a fond favorite of ours for the simple reason that it has words and also music. Right?

Meanwhile, Nik Kershaw's "Wouldn't It Be Good" is getting another go-round from MCA as a pop single. The 12-inch version had been one of the real exemplars of sensible, sensitive editing and remix. One member of a studio team we know termed it a mix in which the sonic textures parallel the emotional development of the material. If that sounds like too much of an abstract, it's only because the electronic razor blade has become both medium and message in too many cases.

The all-star "Sun City" record, due for release on Manhattan early next month, will be debuted this week at the New Music Seminar's panel on South Africa. There's another notable record dealing with that topic, Omarr D.'s "Born To Be Free." More information on the latter record can be obtained from Tony Rose, (212) 321-2949.

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WHAT DOES IT TAKE TO BREAK A NEW ARTIST?



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YNDI LAUPER'S JEWELRY?

MADONNA'S ARMS?

PRINCE'S RUFFLES?

JANET JACKSON'S HAIR?

By PAUL GREIN

More than two dozen artists—including such promising newcomers as Whitney Houston, Julian Lennon, Sade, Tears For Fears and Paul Young—notched their first gold albums in the first eight months of this year.

Still, most managers, agents and a&r executives polled say this has been a difficult year for new artist breakthroughs. Their main complaint: album rock radio's increasing reluctance to program new rock acts who don't have a smash pop hit.

"It's very difficult for new acts to get substantial airplay without being very singles-oriented," complains John David Kalodner, one of four a&r chiefs at Geffen Records. "Well, that's not how Genesis, Yes, David Bowie, Pink Floyd, Led Zeppelin or Bruce Springsteen broke. None of those artists became big by immediately having big CHR records."

"If you look at the airplay lists, you don't see any new rock bands being played. It's just bands that already had their foot in the door. What would

happen if a new U2 came out now without a base on radio? I don't think they'd get played."

Kalodner adds: "I've always been very attuned to and sympathetic to the needs of radio, but the way a lot of AOR programmers are programming their stations is making it very difficult for new rock bands to get any exposure. Radio is courting an older audience and disenfranchising the teens to a certain extent."

John Marx, director of the contemporary music department at Triad Agency in Los Angeles, agrees. "With radio and MTV now adopting a strong top 40 format, it becomes very restrictive to get alternative types of music heard. It has become so much more narrow. The walls seem to be closing in. And radio has to a very large extent dictated the confines that we now all find ourselves in."

The main problem, says Marx, is that "exposure for groups that don't fit into a top 40 format has dwindled to the point that you have to ask how they're going to get their music heard."

Marx has one solution trying to secure opening slots on major tours. This summer Triad put Fiona

on the Bryan Adams tour, and the agency currently has Mr. Mister on the Don Henley tour. Last year, Triad also put Real Life on the Eurythmics tour, and packaged Mental As Anything with Men At Work.

Doug Thayer, who co-manages Motley Crue and Dokken, notes: "We're in a real safe, pop-type part of the cycle right now. None of the artists who were a bit on the experimental side—Hendrix or Tull or the Doors or It's A Beautiful Day—would have a shot at happening right now."

"When radio is like it is now, that only leaves the door open for experimental stuff from somebody like Sting or Plant, who radio is going to pay because they're already established artists. It's rougher for a new artist who's got a touch of freshness, like Lone Justice or Merillion or Metallica or Los Lobos."

"It could be tougher for a new George Thorogood to do something right now or a new Hendrix—I guess as evidenced by Stevie Ray Vaughan. He could be popping through if the climate were a little bit different out there. A couple

(Continued on page NT-38)



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Targeting the Video

By STEVEN DUPLER

While record label video executives, music video programmers and video directors generally agree that the promotional music video can be an important tool in breaking a new act, they also are quick to point out that the videoclip is just one more element in the overall marketing scheme for an artist. Even in the video age, they say, radio air play still is a dominant factor in determining how far a new act will go. How well the clip captures and displays the new artist's image is often the determining factor in the initial success of the first single, but as in pre-video years, the song itself is still very much the thing.

"The video is just one more element in the marketing plan," says David Benjamin, producer of NBC's Friday Night Videos program. "While a video can put a new artist in front of a huge group of people very quickly, without the hit single, that doesn't mean very much." For a new act's clip to help them break, Benjamin says there are a number of considerations. "The viewer has to come away with a sense of the artist—a strong image that makes them remember both the song and the act." To Benjamin, though, the most important element in getting a new act's clip aired is to first get the song some radio play. "Let the public become a little familiar with it first," he says.

Video director Francis Delia of the Wolfe Co. in Los Angeles, shares Benjamin's views. "It all begins with the music," he says. "If there's something great, fun and exciting in the music, that will help make the clip a success." Artists have a definite opportunity now, he says, to achieve immediate national recognition that didn't exist in the pre-video age, noting that it "obviously doesn't happen that way in all cases." What does Delia see as the components of a successful first-time video outing? "I'd like to think that a sense of freshness and originality is still important," he laughs. "But you also see the much larger group of new clips that are consciously trying to adhere to guidelines that don't really exist." Delia cites his three magic elements: "the personality of the artist and how well it comes across, interesting and engaging music and finally, whatever special dimension can be brought to all that by the video presentation."

Peter Baron, manager of video services at Arista Records feels that, while video is essential for breaking new artists, long-term planning is important. "It's a developmental process with new artists," he says. "You don't have to necessarily go for the home run the first time up. You just try to successfully build an image over a period of time." One thing that concerns Baron is what he sees as a growing difficulty in breaking a new artist via a videoclip. "There's just less available air time," he notes. "I'm sure the number of videos, say, MTV receives per week for consideration must have multiplied at least five-fold over the past couple of years. And as far as the weekly
(Continued on page 8)



Beyond Video: Media Flips for Clips

By ETHLIE ANN VARE

The time is long past when breaking a new artist meant pressing a record and dragging the group to 123 nightclub stages. Nor is the newer tradition of making a videoclip, sending it to MTV and sitting on your plectrum going to do the trick. Now, the number of avenues of exposure for a breaking act is limited only by the imagination of the people involved.

Music clips are the tip of a visual iceberg that encompasses motion pictures, series television, long-form cassettes, broadcast concerts and much more. Even the three-minute clip itself has areas of potential exposure that can expand its usefulness tenfold.

"Video is not an island unto itself," says Celia Hirschman, president of Vis-Ability, a Los Angeles-based independent promotion firm which has worked clips in the market for both major labels and indies. "It's part of a comprehensive marketing campaign. You want to create a buzz in each market: set up interviews, arrange album giveaways, cut video IDs for the individual shows. Video is a tool that should be used in conjunction with other tools."

Warner Bros.' a-ha, a newcomer

who has used video very effectively, is taking its clip to 200 movie theaters as a short subject. Videoclips can also be distributed to retailers, restaurants, nightclubs, student unions and—perhaps most important—to regional video programs where their promotion effect can be carefully isolated and studied.

"The most rapidly growing video shows in the country are the regional, 24-hr stations," notes Hirschman, giving V-66 in Boston, U-68 in New York, TV-32 in Gainesville, Fla. and TV-5 in Houston as examples. "They're more amenable to new artists, simply because they have the time to run block programming. By next year, I think we will have 20 to 50 regional, 24-hour video stations around the country, and they will be some of the most powerful television media around."

Another advantage of regional all-music tv stations is that many are simulcast via FM radio. This sets up an excellent vehicle for cross-promotion: "If you give away concert tickets based on a question the DJ has posed," says Hirschman, "and the DJ is flooded with calls for a week about that artist—you can't ask for better promotion than that."

There are still many national broadcast and cable shows that hold an open door to new talent, as well

as a regional programs of limited timeslots. ATI, producer of "Radio 1990" and "Night Flight" on USA cable, always look at new talent; MTV's monthly "Cutting Edge" focuses almost exclusively on alternative music. In New York, "Music Plus" and "Viceo Visions" are mainstays, as is Los Angeles' popular "Goodnight L.A."

"An artist's status in the charts is a secondary consideration for us," says Jas Scott-Moncrieff, program director and acting producer of "Goodnight L.A." "We're a television show, over being a music show. As new artists are often more adventurous in their videoclips, that make them better visual programming. Besides," he adds, "my own personal taste tends toward alternative types of music."

"Goodnight L.A." reaches approximately 80,000 viewers each week, running up to 20 clips per show—of which 60% are new artists. A recent runlist included: China Crisis, X, Big Sound Authority, Sisters Of Mercy, Belouis Some, Ian Messenger, Rank & File, Nomo, Feelabelia and Tomata du Plenty.

"I wouldn't say we've achieved commercial success for anyone," says Scott-Moncrieff, "but we've definitely made people aware of
(Continued on page 10)

Romancing the Radio

By KIM FREEMAN

The romance between new artists and radio remains a bitter-sweet affair. On the one hand, radio in all contemporary formats needs to keep on top of the up-and-comers. On the other hand, these are relatively prosperous times for the music industry and the sheer volume of news acts out makes for a particularly fierce and crowded fight. Add to this the Bruce Springsteens and other superstars still hip to the hit making process, and the promotion person's radio rounds get even harder.

In polling some of the country's top programmers, the bottom line on breaking a young talent at radio is nothing an elementary business student couldn't offer: Have a good piece of product. Beyond this basic truth, programmers do have a few observations and tips to throw out.

A look at any week's black chart paints a bright picture for new artists whose work fits in that category. Urban radio across the board has earned its stripes by supporting numerous new artists. Look at the Fat Boys, Lisa Lisa & Cult Jam, Whitney Houston, the Boogie Boys, Freddie Jackson, the Family, etc. All are new acts who've received a warm welcome from black radio straight out of the box.

A look at the pop charts is almost as encouraging for new talent. As hard as it may be for fledgling performers to believe, there are signs that the pop frequencies may be a little easier to tap into today.

A top 40 programmer with heartening observations is WBBZ Pittsburgh's PD Nick Bazoo. "I've been in radio since 1972," he says, "and I think the last year and a half have been the easiest times for new artists to make it." He credits this in large part to the record companies. "Used to be," Bazoo notes, "that success was defined by the number of artists on your roster. Now they seem to realize that they can't have 60 artists and work them all effectively."

Bazoo also observes that "artist development departments are getting smarter." A case in point is Arista's pre-release work on Whitney Houston. Long before her first single "You Give Good Love" was issued, Arista "had gotten her out on the circuit—'The Tonight Show,' People Magazine," he notes. "When they came around with the record, PDs didn't feel like we were dealing with something we'd never heard of."

Bazoo thinks of WBBZ as a personality and records as clothes for
(Continued on page 8)

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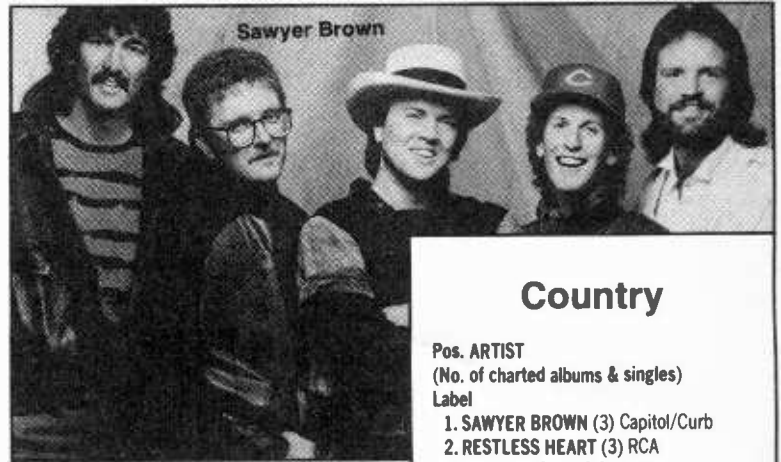
Sam Waymon
VP A&R

Charles Enzor
Manager

Who's Who in Who's New On the Charts?

Pop

- Pos. ARTIST
(No. of charted albums & singles)
Label
1. SADE (3) Portrait
 2. THE POWER STATION (4) Capitol
 3. DAVID LEE ROTH (3) Warner Bros.
 4. ANIMOTION (3) Mercury
 5. WHITNEY HOUSTON (3) Arista
 6. JULIAN LENNON (4) Atlantic
 7. KATRINA & THE WAVES (3) Capitol
 8. MICK JAGGER (3) Columbia
 9. 'TIL TUESDAY (3) Epic
 10. THE FIRM (3) Atlantic



Country

- Pos. ARTIST
(No. of charted albums & singles)
Label
1. SAWYER BROWN (3) Capitol/Curb
 2. RESTLESS HEART (3) RCA
 3. THE FORESTER SISTERS
(2) Warner Bros.
 4. ROCKIN' SIDNEY (2) Epic
 5. JOHN FOGERTY (2) Warner Bros.
 6. NICOLETTE LARSON (3) MCA
 7. CHANCE (2) Mercury
 8. JUDY RODMAN (2) MTM
 9. SOUTHERN PACIFIC (3) Warner Bros.
 10. T. GRAHAM BROWN (1) Capitol

Chart eligibility period is March 9, 1985 to Sept. 7, 1985.



Black

- Pos. ARTIST
(No. of charted albums & singles)
Label
1. WHITNEY HOUSTON (3) Arista
 2. JESSE JOHNSON'S REVUE (4) A&M
 3. FREDDIE JACKSON (3) Capitol
 4. SADE (4) Portrait
 5. READY FOR THE WORLD (4) MCA
 6. LOOSE ENDS (2) Virgin/MCA (1) MCA
 7. ALEXANDER O'NEAL (3) Tabu
 8. PAUL HARDCASTLE (1) Chrysalis
(3) Profile
 9. UTFO (3) Select
 10. EUGENE WILDE (4) Philly World



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International New Talent Capitals

AUSTRALIA

Australian rock has been responsible for some notable international successes in recent years, reaching a peak in the early '80s with such acts as Men At Work and Little River Band. Music video was pioneered here even ahead of the U.K., and has proven an important tool in securing such international breakthrough.

Despite a burgeoning new music scene, the territory does not intend to field any representatives at this year's New Music Seminar, however. Mushroom Records head Michael Gudinski was a participant in 1984, but the current success of his rock empire precludes any 1985 involvement.

Like Britain, Australia has readily embraced innovative new music since at least 1976, often picking up on U.S. bands, such as Talking Heads, Devo and B-52's, ahead of their own market. Breakthrough of truly left field acts like the Birthday Party, the Scientists and the Go-Betweens have however been confined to the more receptive U.K.

Currently, exploitation of new Australian talent here has swung back to aggressive independent outfits, among them Mushroom/White La-

bel, Regular, Big Time and Wheatley, and progressive young talent is being recognized and is being signed.

Australian radio is also showing a continuing willingness to investigate and expose domestic acts, and at least one significant young new music outfit comes to national prominence each month. Current sensations include Do Re Mi, Dropbears, Kam Sha, Spy Vs. Spy and Hoodoo Gurus.

GLENN A. BAKER

U.K.

The invasion of U.S. charts by British acts in recent years has been well documented. In 1984 seven of the twenty singles that made No. 1 originated this side of the Atlantic, and with Tears For Fears, Paul Young, Phil Collins, Wham!, Sade, Howard Jones, Dire Straits and many other continuing to out-sell the home-grown talent it begins to look as though, from the musical point of view at least, the War of Independence may have to be fought all over again.

The industry's traditional explanation of success—it must be in the grooves—does not wholly account for this phenomenon. British talent may indeed have the creative edge at the moment, but in addition U.K. labels and executives have been at pains to study and understand the special character of the American market.

Says Martin Mills, joint head of Beggars Banquet Records here, who has attended every New Music Seminar since its inception: "It's an essential meeting if you're at all serious about the U.S. market. It's the most useful way of finding out about the music business there and making contacts at the same time."

Two Beggars Banquet acts—Gene Loves Jezebel and Love and the Rockets—will play at NMS showcases. According to a&r head Terry

Hollingsworth, nearly all the label's artists play in the States within a year or so of signing, even those not yet successful in the U.K. Says Mills: "Music video's a great tool if you're a top 40 act, but by and large you have to go out there and tour. That tends to mean subsidizing the trip, but there's a big pay day at the end so it's worth it."

The Seminar showcase gigs are highly attractive to U.K. labels simply because they expose acts to virtually the whole U.S. industry in one shot. Lineups tend to be firmed at the last moment, but Durrutti Column (Factory Records), Simon F (Chrysalis) and Red Lorry Yellow Lorry (Red Rhino) are among British bands expected to play.

At WEA a&r head Max Hole is hoping to find a spot for the company's Screaming Blue Messiahs, having seen last year's Irving Plaza appearance by Sisters Of Mercy earn the group a Stateside release. But he warns: "You've got to be great or you might as well not bother."

Hole sees NMS as an opportunity for small U.S. labels to find overseas licensing, for foreign labels to make contact with the U.S. industry, and for the so-called "experts" of the music business establishment to give something back to the independent sector.

He is not alone in detecting a less "alternative" flavor to the Seminar than was present in its first years. "You can't deny it's more establishment than when it started. Last year, for instance, questions from the floor had to be submitted on paper, which tended to eliminate some of the interesting and difficult topics people used to raise out of the blue. But there's still incredibly heavy subscriptions from small labels, artists' managers and so on."

Martin Mills agrees. "It's certainly less radical than it was, less left field, but that's inevitable when something is a success. Maybe there's a case for starting a fringe seminar!" Ivo Watts-Russell of indie label 4AD notes: "It's changed direction from the independents, and I'm a bit sceptical about it. I'll be going this year to see if I'm wrong."

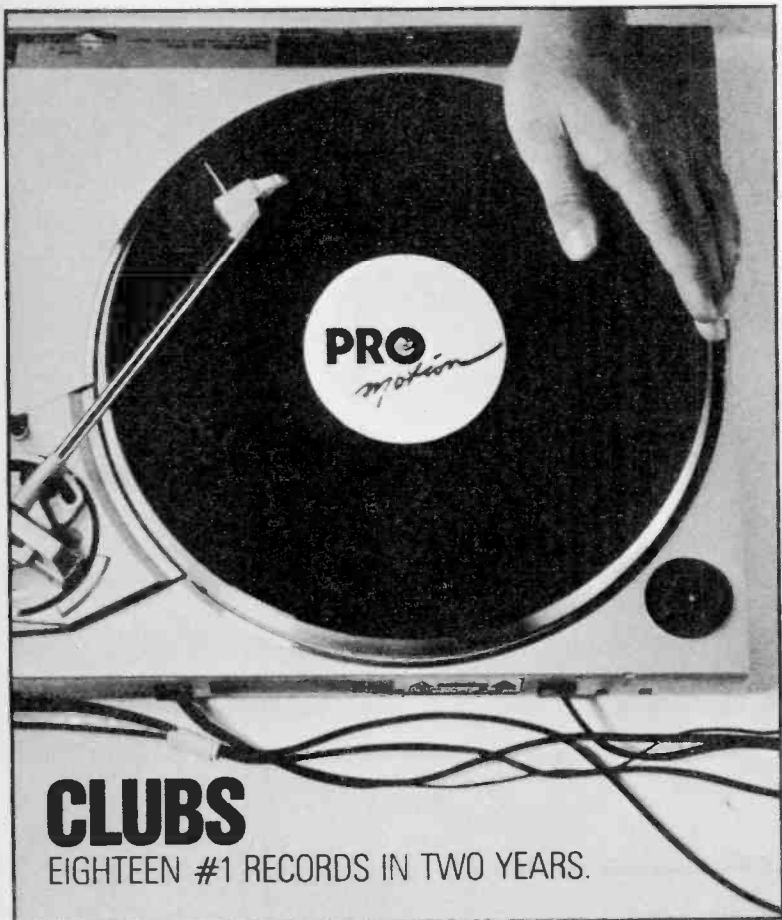
Mark Josephson himself, organizer of the Seminar, denies suggestions the major companies are using

(Continued on page 10)



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Radio

(Continued from page 3)

that personality. Accordingly, his playlist is dressed with music that fits the outlet, regardless of the status of the artist behind them. Happily, Bazoo contends that what he calls "the superstar concept" is on the wane. "The only problem I have with some record companies is that they tend to think we must go on anything a superstar puts out," he says. "We don't care whose record it is, so long as it sounds right."

At top-rated KIIS-AM-FM, program director Mike Schaefer concurs with Bazoo on the pop radio prospects for neophyte acts. "It's much easier these days," he says. "Two years ago, I would never have believed that bands like Depeche Mode and a-ha would be on our station." According to Schaefer, the demand for new acts at KIIS is attributable to the station's audience, a breed he describes as "better educated" on musical matters. "There's a penchant for it. Anything that's hip."

"Because of radio's receptivity to newer styles of music," continues Schaefer, "I'm sensing more fervor at labels in sticking with their acts."

The scene for debut acts at album oriented radio is difficult to summarize, as the term "AOR" is no longer an accurate description of all stations who call themselves AOR. However, Goodphone Communications

president and consultant Mike Harrison offers some optimism on the subject.

"We're just now breaking into a period where it will be easier for new artist to break into AOR," he says. "The way top 40 really hurt AOR was with new artists," Harrison explains. "Some AORs are just waking up to that fact now." As a result, he says, "Many AORs are retooling their thinking. Taking chances. Going back to a song orientation." Both moves have obviously positive ramifications for new acts.

Harrison, however, points out that, "The sad and basic truth is that AOR has always had a history of legends who continue to make hits." According to Harrison, Bruce Springsteen is an interesting example. "He's more of a CHR artist these days. But, many AORs are seeing him as 'theirs' out of habit when the local top 40 has all the ticket giveaways." On a light sidenote, Harrison suggests that "one way to break a new talent at AOR is to find one linked to someone that was big before." Citing AOR's familial tendencies, Harrison points to Julian Lennon and Simon Townshend.

WBCN Boston, the market's number one outlet, is known to be fairly open-minded and is especially supportive of the local music scene. Despite this perspective, WBCN program director Oedipus can't echo Harrison's upbeat projections for developing acts. "It's a hell of a lot harder these days," he says. "Radio has gotten too conservative, too safe. Most won't take chances on

new artists, especially CHRs. And, it takes longer to develop records these days."

Oedipus says he has not observed any tendency on the part of labels to concentrate on fewer artists. "Unfortunately, it's still a numbers game for them. A lot of promotion guys come in here with six records a week. Even if we add a lesser known artist, they still have to concentrate on their priorities."

On a more encouraging note, Oedipus believes the alternative paths of exposure, such as college radio and the club circuit, are exerting more muscle. The programmer's advice to record companies working new talent is to embrace these avenues. "I'm a firm believer in the grass root approach. Get the band out there, to the little clubs, etc. Create the buzz that way."

Country radio sports a classic catch-22 for new artists. WWWW Detroit program director Barry Mardit explains the situation: "Being the adult-oriented format that country is, we're lucky because adults are not so fickle. On the other hand, older artists have tremendous staying power. Heck, Conway Twitty's been having hits for 20 years." In general, Mardit says it's more difficult for new country artists to surface these days.

Part of the problem, according to Mardit, is country music's position outside of the mainstream. For example, he notes, Live Aid's roster included no country acts. "Country radio needs the assistance from other media that rock generally gets. Somehow, we (radio, labels or the Country Music Assn.) need to convince film producers, etc. to include country acts either on soundtracks or in background scenes." Pointing to the effect the "Big Chill" had on the popularity of oldies, Mardit says it doesn't have to be a country film, just enough country presence to increase the genre's mainstream exposure.

If Mardit's suggestion was picked up, country record sales would improve, giving labels better resources to develop new acts. In the meantime, Mardit notes that a few great country acts have cropped up recently. The Judds, the Forester Sisters and Sawyer Brown are all acts able to give country radio "that fresh, mass appeal sound it needs," Mardit says.

Video

(Continued from page 3)

shows that run only 90 minutes or so, well, there's just not that much available space for the unestablished artist." Still, if the song is there, the clip will air, says Baron. "A hit song will make a successful video, as well as a successful introduction for the artist. You can have a great video, but if the song isn't charting, it's very difficult to get the clip played."

Jeff Newman, producer of "Video Soul" on the Black Entertainment Television Network, says that radio play is less important than the fact that the new artist's label be solidly behind them, and back up that support with enough money to produce a really good video introduction. He cites acts like Whitney Houston and Freddie Jackson as examples where "both the talent and the label backing was there, and the success of the clips is proof of that." One clip by a new artist he was less than enamored with was Paul Hardcastle's "King Tut," mostly because it didn't live up to what he considers a primary goal for a new act's clip. "The storyline must fit the song, even if the tune is an instrumental like 'King Tut.' In that case, the video made no sense with the song." Other basic rules Newman gives for a first-time clip. "Spend a little money, but don't waste it. Next, try to make a clip which lends itself to repeat viewing, one that doesn't get old too fast."

NBC's Benjamin agrees that Whitney Houston's clip had the right stuff. "Arista put a lot of money into her video, and it displays a strong image for her," he says. Other winners on Benjamin's list include Warner's a-ha video ("a very strong clip, some might say stronger than the song.") and Katrina & The Waves ("Both the video and the song say the same thing—here's an artist who is fun.")

ATI's Cynthia Friedland says her firm tries to be responsive to clips by new acts. She points out that both "Radio 1990" and "Night Flight" have segments devoted to developing talent and new artists. And, although she says that intelligent use of high technology in producing a clip can be a strong factor in its success (she especially favors animation), she offers a familiar refrain: "You must have the song. Without that, nothing will happen."

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Capitals

(Continued from page 6)

the indies as talent scouts. Each year produces fruitless discussion of what exactly constitutes "New Music," but Josephson's own definition of the Seminar as "essentially futurist in its orientation" is perhaps the most adequate response available.

European participation at the New Music Seminar is not confined to British companies, but British pop remains the most powerful force in international markets and the prospects of overseas acceptance for product from other European territories are small.

"The basic problems are the language and the fact that there is a long tradition of British talent being exported," explains Steve Lewis, managing director of Virgin Music Publishers. "So far as our success in the American market is concerned, music video has been a big advantage to British acts. The States are dominated by FM radio, but here we have a head start because television, with programs like "Top Of The Pops," has always been the way to break records. America has a lot of stadium acts who rely on pyrotechnics, but that doesn't necessarily translate into good videos.

"Another thing that's noticeable is how much more astute and professional U.K. acts are than they were ten years ago. They are far more interested in the working of the business, far more serious generally, and that's down to the social climate: if the only alternative is unemployment you've got to be serious."

NICK ROBERTSHAW

WEST GERMANY

Since the "New German Wave" peaked and died out in 1983, the domestic rock scene in West Germany has suffered a series of setbacks. Major labels reacted to slumping

sales by trimming release schedules and taking fewer risks; many local rock clubs either closed down or turned to foreign bands; fewer and fewer German acts reached a mass audience and Anglo-American artists once again dominated the sales charts.

However, some observers detect cause for optimism. Says Martin Brem, editor of Musik Express/Sounds: "We've had a bad situation where new music talent is concerned for a while now, but there are signs that domestic bands are springing back, especially in Hamburg and in the industrial Rhine-Ruhr area."

Walter Holzbaur, head of Wintrup Musik and a committed new music publisher, points to Multicolored Shades as a promising, solid-selling indie band, playing a Teutonic blend of psychedelic guitar-dominated rock. The act's recent album on the obscure Last Chance label was reportedly recorded and mixed in just 14 hours.

Karl Walterbach's Modern Music, a Berlin independent label specializing in heavy metal, is sparing little expense in preparing for the fall launch of Rosy Vista, a new all-female quartet. With a top fashion photographer, a leading costume designer and highly rated hard rock producer Dirk Steffens lending a hand, Walterbach hopes to make a big splash with Rosy Vista and land a lucrative deal with a major foreign label.

Many of the leading German new music bands, from DAF to Einstürzende Neubauten and Propaganda, broke in Britain long before gaining recognition at home. Nevertheless, music publishers here continue to support promising bands by underwriting music productions, and many German radio deejays are eager to air new music. Indie record distribution also functions pretty well, though the numbers are small: 5,000 units represents a healthy sale; 25,000 is a smash.

JIM SAMPSON

Media

(Continued from page 3)

them."

But the videoclip show itself is no longer the only tv vehicle for exposing a new song. Thanks to Brandon Tartikoff scrawling "MTV cops" on a cocktail napkin (or so the story goes), "Miami Vice" and all the like-minded programs to follow are giving millions the chance to hear rock'n'roll where before they heard mood music. And not all these songs are by Glenn Frey, either.

"Do you recognize all the songs you hear on 'Miami Vice'?" asks the show's associate producer and music coordinator, Fred Lyle. "The ones you don't are by bands you've never heard of."

In each episode of "Miami Vice," four to five songs are used in addition to Jan Hammer's original music. All are by signed acts, but often the producers specifically seek a lesser known or unknown performer, so that the familiarity of the music doesn't detract from the action. "Miami Vice" has used songs by Wailing Souls, Sly Dunbar & Robbie Shakespeare, Honeymoon Suite, INXS, Fast Forward, Peter Gabriel, Red 7, Fashion and many others. Songs are chosen for their ability to set the mood of a scene.

"We cut the song to fit the scene," says Lyle. "We can't cut the scene to fit the song. It's not our job to sell records; it's our job to make movies. But," he notes, "some of the songs are so good that, the more we play, the better we look."

Has "Miami Vice" been effective in breaking artists through its soundtrack? Lyle says it's a matter of opinion: "I'd hate to say we had anything to do with Autograph's 'Turn Up The Radio' selling," he muses, "but I will say this: I heard it on 'Miami Vice' first, and I heard it on the radio second."

"As a manager, I look at both exposure and income from tv and film soundtracks," says Mike Gormley, Miles Copeland's partner in Los Angeles Personal Direction. He put the Bangles on the "Goonies" soundtrack, Wall Of Voodoo on "Weird Science," and has placed Oingo Boingo on no less than nine films. Now, he and video producer Derek Power will themselves be music supervisors for a "Miami Vice"-like tv show called "The Equalizer."

"When I first started working with Oingo Boingo," says Gormley, "I put them on two soundtracks: 'Fast Times At Ridgmont High' and 'The Last American Virgin.' A month later, Oingo Boingo released their own album to a lot more people having heard them."

And, says Gormley, the clunker movie may have done as much good as the popular one. "A good record will sell even if the movie doesn't do well," he feels. "'VisionQuest' is a good example; the album went platinum, and the film disappeared in a few weeks."

"You don't even have to appear as a musical artist in a film," notes ICM's vice president and head of concerts (Los Angeles), Alex Hodges. "The seriousness of film to David Bowie is obvious, and to Grace Jones and Tina Turner. We're currently negotiating for Lita Ford to appear in a Cannon film, and are working on a project around Ozzy Osbourne and

another for Jermaine Jackson."

With ICM agent Christie Barnes acting in liaison between the music and film divisions, ICM is constantly looking for alternate placement of artists. It's also important to stay on top of breaking events that can be utilized immediately for exposure: strike while the iron's hot.

"This is a great time for an artist to make a drunk driving awareness PSA, for example," notes Celia Hirschman. "Most tv shows will run it, and it's also an important thing to do."

Live Aid was a perfect example of doing good for one's career while doing good, period. Both new and established artists reached an unprec-

edented 1.5 billion viewers in a concert setting.

"By mid-week after Live Aid," says Hodges, "there was a dramatic increase in activity at the box office. And I would guess at the record store, as well. I think Live Aid rekindled the spirit in a lot of music fans who had become apathetic, and dormant in their music activities."

But one doesn't have to wait for the next Live Aid to find alternate avenues of exposure for alternative music. After all, Prince was barely peeking above underground as an artist before the movie "Purple Rain." If he could raise \$7 million and declare himself a movie star in Minneapolis, what can you think up?



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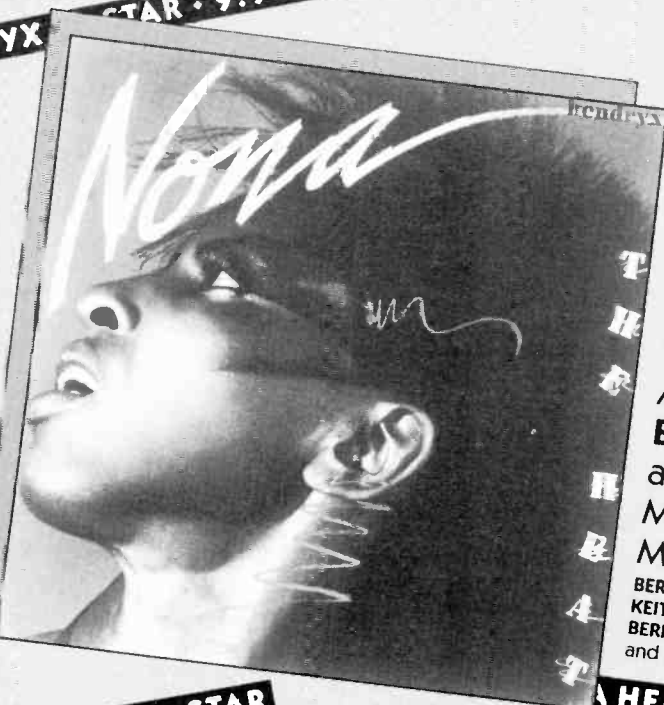
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BB Black 7 **BB CHR** 57

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Album producer: **DIMPLES**
Performances on Soul Train 10/19
and Dance Fever 12/28

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New Talent

(Continued from page 1)

of years ago artists like this were getting a little bit better of a shot."

Thayer adds that kids are turning to classic acts like Led Zeppelin and the Doors because they don't have heroes of their own. I don't know if anybody out there is making records that are exciting," he says, "but I have to believe there are at least a few under rocks somewhere, and I'm just wondering what they have to do to get their chance."

Wayne Forte, president of New York-based International Talent Group, offers two other reasons for what he sees as a scarcity of significant new artist breakthroughs.

"The club market has been a little dried up of late," he says. "There are less clubs than there were a few years ago and the ones that are still around are buying a bit less and buying more conservatively. And clubs are still your major introduction point for most of the new bands."

"Also, the increasing drinking age keeps raising the age group that you're playing for in some of these clubs. A lot of new bands appeal to a

little younger audience, says 16 to 18, than the minimum age admittance to the clubs, which is 21 in a lot of places."

Forte's conclusion: "In the next couple of years we'll have some new act breakthroughs again, but it's tough at the moment."

Mark Puma, who manages Twisted Sister and Zebra, pinpoints one other problem confronting new acts today—the increasing longevity of superstar hit product.

"Albums are staying on the chart for more and more weeks," Puma notes, "and are spinning off more and more singles. That uses up one of the available airtime slots. Something has to tighten up somewhere, and usually the up-and-coming acts are the ones who suffer."

Puma adds that he is seeking to ensure his clients' futures by giving them broad-based careers. "With a metal act like Twisted," he says, "you prepare for an extensive tour, look for a good video, look to blow out some radio—look to cover all your bases—because you always live in fear that radio may dry up."

"You try not to live or die by radio. We've always tried to project in three or four areas so we can constantly build and build. Iron Maiden and Judas Priest have done that successfully over the years. We always look

at airplay as the icing on the cake. It's nice when you get it, but if you don't get it, you don't go out of the business."

Puma notes that Twisted Sister has already defied pop pundits. "We were always told that radio would never play it because it was too hard, and meanwhile Motley, Ratt and Twisted all blew through last year with no problem."

Not all managers see this as a difficult time for new artists to break through. Gene Harvey, who manages Whitney Houston, says flatly, "I think it's a great time for artists to break."

Harvey attributes that to a "generational change" which has occurred in which new artists have finally taken the place of veterans from the '60s and '70s whose careers extended into the early '80s.

Harvey says extensive touring has been the key to Houston's emergence as the hottest new vocalist of the year. "Whitney has toured throughout the summer with Jeffrey Osborne and Luther Vandross, and will go out and headline small and medium-sized halls in the fall. And while she's been touring, she's been going to radio stations and doing tv and press. We're constantly keeping her visibility up."

Harvey has managed Houston for four years through his firm, Tara Productions. He says she was signed to Arista nearly three years ago, and that her recording debut was held off until this year to give her a chance to grow as an artist as well as a person.

Ian Copeland, president of Frontier Booking International, is also enthusiastic about some new sets he's heard in the last six months. He singles out Austin and Los Angeles as two key markets for new talent, in the same way that Athens, Ga. was a spawning ground for several acts in the early '80s.

One of Copeland's top new acts is Shriekback, which has signed to open the Simple Minds tour. Copeland stresses that the band is accepting the opening slot only after having built a grass-roots following by playing clubs on its own.

Notes Copeland: "I see other agencies put bands on support before they've done their own credibility tour, and it's usually the death of an act because they've got none of their own crowd coming in."

"That leads to problems later on when the single goes out of the charts or the album drops. You find people sort of losing interest. When the band loses the curious, they're left with nothing. The band that comes in and builds their own following tends to have a longer life in between hit singles."

Randell Barbera, who co-manages 'til Tuesday with his brother Tom, agrees with that philosophy. His band has opened for Daryl Hall & John Oates, Tom Petty & the Heartbreakers and Rick Springfield, but is also planning to undertake a six-week headlining tour in October and November.

Barbera says the band's attention to detail is one of the reasons it scored a top 10 hit with "Voices Carry."

"Calling PDs and MDs and retail outlets and rackjobbers and every-

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; All stories by Billboard editors, except "Beyond Video" by Ethlie Ann Vare, a Billboard contributor in Los Angeles; Cover, Douglas Brian-Martin.

one, making as many friends as possible—that's something a lot of bands aren't willing to do these days. But it's the little things that really count. A little thank you note to the promoter from Aimee (Mann, the group's lead singer) after the show really goes a long way."

As for the current climates for new acts, Barbera says simply: "Radio is as tough as it ever was, if not tougher, as far as acceptance of new acts, but I think that there's always an opening for great songs."

That's also the strategy of Paul Atkinson, RCA Records' head of a&r on the West Coast. "I try to ignore the radio in signings," he says. "I think it's really dangerous when you start to look at artists with that kind of viewpoint."

Atkinson illustrates his point with the recent example of the short-lived heavy metal backlash. "A few months ago, everyone was scared to hell of heavy metal," he says. "MTV took the heavy metal videos off the air and radio stations started dropping heavy metal like it was the plague. For a heavy metal band to have signed a contract with a major company that week or that month would have been impossible."

"It's that kind of overreaction to the media that's silly—and dangerous."

The final word on the new talent outlook belongs to Copeland.

"It's been nine years since the punk revolution," exclaims Copeland, "and the trend in pop is for 10-year cycles. So watch out in '86!"



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Crowding Cash. Johnny Cash and June Carter Cash host a host of pickers on the "Nashville Now" show. From left, the guests are Tommy Cash, Rosie Carter, John McEuen, Freddy Powers and Merle Haggard.

Industry Panel Sees Some Bright Spots

NEJA Discussion Cites TV Sales, Youth Market

BY EDWARD MORRIS

NASHVILLE A panel of industry executives speaking here Sept. 11 agreed that country music is having a variety of problems. But they also concluded that there are some bright spots—notably television record sales and an untapped youth market.

The discussion, sponsored by the National Entertainment Journalists Assn. (NEJA), featured C. Paul Corbin, director of programming for The Nashville Network; Charlie Douglas, host of the Music Country Radio Network; Nick Hunter, senior vice president of promotion for Warner Bros. Records; Bob Kirsch, Nashville division manager of the Welk Music Group; Larry Shaeffer, president of Tulsa-based Little Wing Productions; and Dan Wojcik,

president of Entertainment Artists in Nashville. David Ross, editor and publisher of Music Row magazine, acted as moderator.

Douglas complained that "any record that can't be played on black or top 40 stations" gets thrown into the country bin. "There's not a whole hell of a lot of country acts left," he added, arguing that radio needs to create "a definitive country format."

Scorning the fact that some country format stations reject records for sounding "too country," Douglas countered with the observation, "I have never heard a black station refuse a record because it sounded too black."

Wojcik reported that Hank Williams Jr., whom his company books, had just completed the "biggest month of his career" on the concert circuit. He attributed this to Williams' ability to bring in young peo-

ple who are looking for events—not just performances—to attend.

"I won't sign an act that doesn't appeal to younger demographics," Wojcik stressed. His company also books Bachman-Turner Overdrive, primarily into clubs. He noted that he had turned a profit on 128 of the act's last 130 dates.

"Mechanicals are down now, but they're better than they were 10 years ago," said Kirsch, assessing the publishing scene. He noted that there is "a tremendous immigration" of former pop artists to Nashville who are "taking up space on the country charts."

Another chart-related problem, according to Hunter, is that "40% of the Billboard reporting stations have cut their playlists by at least 15 records" since Jan. 1.

Hunter predicted that record labels are going to have to go for the

(Continued on page 62)

NASHVILLE SCENE

by Kip Kirby



"ROLL ON, buddy/Don't you roll so slow.../How can I roll/When the wheels won't go?"

These lines, from Merle Travis' "Nine Pound Hammer," took on new poignancy last week when, at the 12th hour, the wheels that would have carried Merle Haggard's whistle-stop train from Bakersfield to FarmAid ground to a halt.

It was a blow to all those involved with the project, most especially Haggard himself. It was Haggard who had conceived of sending the train across America, carrying a message of hope and aid for the nation's beleaguered farmers. It was Haggard who hired people to arrange corporate sponsorships that would have underwritten the necessary three-quarters of a million dollars to Amtrak. And in the end, it was Haggard who saw his dream drained dry.

Merle Haggard's train gets derailed at the last minute

According to Mark Oswald, president of California-based Luckenbach Productions, the firm responsible for lining up national sponsors, his agency had a "solid, ironclad commitment" from "a team of corporate sponsors who informed us late Thursday night that they were pulling out."

Oswald says he prefers not to identify those sponsors by name. "You have to fix the problem, not concentrate on the blame," he says. "Ultimately, it's our company that must accept responsibility for this, because we were the ones who accepted their word that we had a deal."

He says he is at a loss to explain why committed corporations would suddenly withdraw only 72 hours before the train was scheduled to depart, but suggests that the problem may have been lack of time to coordinate details—or that political pressure might have been applied to the corporations asking them to reconsider. Either way, Oswald claims that at such a late hour, there was insufficient time to look for new sponsors and come up with the \$750,000 guarantee by Monday (16) at noon.

Others close to the project aren't so sure. They wonder whether Luckenbach did, in fact, have a confirmed team of national sponsors.

"If they'd had their commitments in writing, none of this would have happened," observes one insider. "It just wasn't handled very professionally."

At this time, no one seems sure whether there will be another attempt to put the train in motion. Haggard went into temporary seclusion at his Lake Shasta ranch after learning that the train's financing had fallen through. He was expected to remain on the FarmAid concert bill, but whether he would associate himself in the future with an Amtrak project remained less clear.

The biggest blow to Haggard was undoubtedly seeing how close his impossible dream came to being historic reality. The train had already drawn widespread attention for the farmers of America.

All the major tv networks were sending crews; newspapers, magazines and wire services had reporters assigned to the train. Celebrities were still calling in requests to ride even as the project derailed.

And the project seemed to stir a sense of civic pride as well. Cities along the train's route had planned parades and stationside welcoming ceremonies. Schools in communities through which the train would roll were giving children time off.

Perhaps Haggard's train will yet come to life, with different sponsors, in a different season. It would be a shame to see the idea laid to rest permanently when it embodies so many of America's most deep-rooted principles.

IN CASE OUR EAGLE-EYED readers haven't noticed, Billboard's favorite chart chronologizer, Joel Whitburn, has compiled another of his invaluable anthologies. The latest volume is for 1984, and it contains every charted release on every Billboard single and album chart. To order a copy of this (or any of Whitburn's other excellent music anthologies by year), write: Record Research Inc., P.O. Box 200, Menomonee Falls, Wis. 53051.

HEARTS TO YOU: Since our recent column about the overwhelming number of records with the word "heart" in their titles, we've learned that Kenny Rogers' new RCA album will be called "Heart Of The Matter." And thanks to Chappell songwriter Steve Bogard, who kindly rushed us a copy of his current Tom Jones composition, "Not Another Heart Song." Our sentiments, too: We rest our case!

Farewell to Dot Boyd, a 20-year veteran at RCA Nashville, who retires Oct. 1 and moves to Greenwood, S.C. Boyd joined RCA in 1965 when the label was still headed by Chet Atkins, and now schedules all of the company's album releases.

Willie Nelson, Wrangler Sign Extensive Sponsorship Deal

BY KIP KIRBY

NASHVILLE Willie Nelson has entered into a multiple-year, multi-million-dollar corporate sponsorship agreement with Wrangler Jeans that will involve the singer's music, tours, personal appearances and media events.

David Allen, Wrangler's director of special events, calls the pact "a complete, comprehensive relationship between act and sponsor," adding that Wrangler's entire marketing effort will be put behind Nelson.

Wrangler is in the process of creating a new advertising campaign and theme to focus on the singer and his lifestyle. Nelson will appear in a series of commercials for the

apparel manufacturer that will utilize what Allen calls "today's music video approach."

Wrangler now has exclusive marketing and advertising rights to Nelson's tours, package promotions and endorsements. The entertainer's concerts will carry the logo, "Wrangler Presents Willie Nelson & Family."

To launch its new association with Nelson, Wrangler has committed a minimum of \$50,000 to the FarmAid benefit concert. A contribution of \$1 for each pair of Wrangler jeans sold between Sunday (22), the date of FarmAid, and Oct. 31 will go directly to the project.

Allen notes that Wrangler retailers may also contribute \$1 from

(Continued on page 59)

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

128 REPORTERS

			NEW	TOTAL
			ADDS	ON
GEORGE STRAIT	THE CHAIR	MCA	33	82
JANIE FRICKE	SOMEBODY ELSE'S FIRE	COLUMBIA	32	59
EARL THOMAS CONLEY	NOBODY FALLS LIKE A FOOL	RCA	27	101
THE BELLAMY BROTHERS	LIE TO YOU FOR YOUR LOVE	MCA/CURB	26	105
WILLIE NELSON	ME & PAUL	COLUMBIA	24	81

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

59 REPORTERS

			NUMBER
			REPORTING
ED BRUCE	IF IT AIN'T LOVE	RCA	21
THE STATLER BROTHERS	TOO MUCH ON MY HEART	MERCURY	21
BARBARA MANDRELL	ANGEL IN YOUR ARMS	MCA	16
JUDY RODMAN	YOU'RE GONNA MISS ME WHEN I'M GONE	MTM	15
MICKEY GILLEY	YOU'VE GOT SOMETHING ON YOUR MIND	EPIC	12

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Singer: 'Voice Building' Helped Me

Johnny Bush Says New Method Got Him Singing Again

BY EDWARD MORRIS

NASHVILLE A former Penn State philosophy major says he has developed a method to restore and repair damaged voices. Singer Johnny Bush, who lost his speaking voice in 1972 and his RCA Records contract soon after, agrees that Gary Catona's method works. Bush is talking and singing again.

Catona says he became interested in vocal training while still in high school and subsequently took voice lessons from several teachers—none of whom, he adds, found a satisfactory way to improve his voice.

Ultimately, Catona's interest led to the formulation of what he calls "voice building." "Most vocal problems are problems of vocal muscles," he says. "If you can isolate and develop those muscles, you can develop the voice. It's that simple. I call it voice building because it's analogous to body building."

While living in Austin, Catona be-

gan working informally with people who had voice problems. When he heard about Bush, he says, he called and offered his services.

"I had no control over my speaking voice at all," says Bush, who still frequently clears his throat but whose voice is varied and inflected. "I also began losing my ability to sing."

He says he sought help from eye, ear, nose and throat specialists, allergists, psychiatrists and speech therapists. Nothing helped.

Bush was diagnosed as having spastic dysphonia, a condition in which the muscles that control the vocal cords go into spasms. Traditional treatment calls for the severing of a nerve, which leaves the patient with the power to speak only in a monotone and the inability to sing at all, according to Bush.

Catona, who has treated one other case of spastic dysphonia, began working with Bush last October. "It took only five one-hour sessions to return his speaking voice," Catona reports. "By his 11th lesson, his

voice had undergone a pretty dramatic improvement. From there on, it's just been a matter of making his voice stronger."

In spite of his affliction, Bush says he had to continue performing. To protect the little voice he had left, he often conversed in writing.

"The only way I could get any singing sound at all," he says, "was to force air through my vocal cords any way I could. Even though I might be able to sing for 30 minutes, I still couldn't talk."

Now, Bush says, he can do two one-hour shows an evening. But, he adds, "If I don't do the exercises, my voice will start getting a little high on me. But it doesn't give in."

Catona, who admits he has been criticized for "speaking so authoritatively," explains that his next goal is to compile enough case studies of his work to document its efficacy—which he maintains applies to stuttering cases, stroke victims and those with vocal cord nodules.

Catona Voice Building Inc. is based in Santa Monica, Calif.

WILLIE NELSON DEAL

(Continued from page 57)

their jeans sales as well, and the Oct. 31 cutoff date may be extended to raise more money for FarmAid. Wrangler ran a full-page ad last week in TV Guide urging viewers to watch the benefit telecast and to call a toll-free number to make donations.

As part of the corporate tie-in, Allen says, Nelson will participate in a national talent exposition that will culminate in a network television special next year.

Wrangler is replacing its current Wrangler Country Showdown (a talent contest whose finals were held in Nashville) with an as-yet-unnamed talent search involving blues, rock/pop and country music.

"It's not going to be a talent contest," Allen stresses. "You can't enter the competition; you must be invited to audition. We will have industry talent scouts in major markets who will select those acts they think are the most promising."

The event will begin with local competitions in 30 major metropolitan markets, with finalists then moving on to regional auditions and, eventually, the national tv special, to be hosted by Nelson.

Nelson will be responsible for choosing people to work with Wrangler on this project. "He hasn't finalized anything yet," comments Allen, "but he mentioned he'd like to have B.B. King for the blues competition and Neil Young or John Cougar Mellencamp for the rock competition."



Jubilant Judds. The Judds celebrate their latest No. 1 single, "Love Is Alive," at Nashville's Tavern On The Row. Celebrants are, from left, Naomi Judd; David Conrad, general manager of Irving Music, the song's publisher; Mary Del Frank, professional manager, Irving Music; Kent Robbins, the song's writer; and Wynonna Judd.

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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	3	5	12	LOST IN THE FIFTIES TONIGHT (IN THE STILL) R. MILSAP, T. COLLINS, R. GALBRAITH (M. REID, T. SEALS, F. PARRIS)	1 week at No. One ◆ RONNIE MILSAP RCA 14135
2	2	4	15	DRINKIN' AND DREAMIN' J. BRIDGES, G. SCRUGGS (T. SEALS, M. D. BARNES)	WAYLON JENNINGS RCA 14094
3	4	6	13	BETWEEN BLUE EYES AND JEANS C. TWITTY, D. HENRY, R. TREAT (K. MCDUFFIE)	CONWAY TWITTY WARNER BROS. 7-28966
4	5	8	13	MEET ME IN MONTANA P. WORLEY, K. LEHNING (P. DAVIS)	MARIE OSMOND (WITH DAN SEALS) CAPITOL/CURB 5478/CAPITOL
5	7	10	13	WITH JUST ONE LOOK IN YOUR EYES N. WILSON, SNEED BROTHERS (S. DAVIS, D. MORGAN)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05398
6	8	12	11	YOU MAKE ME WANT TO MAKE YOU MINE R. LANDIS (D. LOGGINS)	JUICE NEWTON RCA 14139
7	11	13	9	TOUCH A HAND, MAKE A FRIEND R. CHANCEY (H. BANKS, R. JACKSON, C. HAMPTON)	THE OAK RIDGE BOYS MCA 52646
8	6	7	12	SHE'S COMIN' BACK TO SAY GOODBYE E. STEVENS, E. RABBITT, J. BOWEN (E. RABBITT, E. STEVENS)	EDDIE RABBITT WARNER BROS. 7-28976
9	13	16	11	LOVE TALKS B. KILLEN (B. JONES, M. GARVIN, T. SHAPIRO)	RONNIE MCDOWELL EPIC 34-05404
10	14	17	12	IF IT WEREN'T FOR HIM E. GORDY, JR. (V. GILL, R. CASH)	VINCE GILL RCA 14140
11	15	18	10	SOME FOOLS NEVER LEARN T. BROWN, J. BOWEN (J. S. SHERRILL)	STEVE WARINER MCA 52644
12	16	19	9	WHO'S GONNA FILL THEIR SHOES B. SHERRILL (T. SEALS, M. D. BARNES)	◆ GEORGE JONES EPIC 34-05439
13	1	2	14	I FELL IN LOVE AGAIN LAST NIGHT J. L. WALLACE, T. SKINNER (P. OVERSTREET, T. SCHUYLER)	◆ THE FORESTER SISTERS WARNER BROS. 7-28988
14	17	23	8	A LONG AND LASTING LOVE M. MASSER (M. MASSER, G. GOFFIN)	CRYSTAL GAYLE WARNER BROS. 7-28963
15	18	21	9	I WANNA HEAR IT FROM YOU P. WORLEY, E. RAVEN (N. MONTGOMERY, R. GILES)	EDDY RAVEN RCA 14164
16	20	25	7	HANG ON TO YOUR HEART B. KILLEN (S. LEAIRE, J. PENNINGTON)	EXILE EPIC 34-05580
17	21	26	6	CAN'T KEEP A GOOD MAN DOWN H. SHEDD, ALABAMA (B. CORBIN)	ALABAMA RCA 14165
18	10	11	13	KERN RIVER M. HAGGARD, G. MARTIN, R. REYNOLDS (M. HAGGARD)	MERLE HAGGARD EPIC 34-05426
19	23	28	11	HEART DON'T DO THIS TO ME J. BOWEN, L. LYNN (J. WILDE, K. VASSY)	LORETTA LYNN MCA 52621
20	25	30	6	I'LL NEVER STOP LOVING YOU J. E. NORMAN (D. LOGGINS, J. D. MARTIN)	GARY MORRIS WARNER BROS. 7-28947
21	24	29	8	I'M GONNA LEAVE YOU TOMORROW J. BOWEN, J. SCHNEIDER (T. DANIELS, G. DOBBINS, J. WILSON)	◆ JOHN SCHNEIDER MCA 52648
22	27	34	7	I WANNA SAY YES R. C. BANNON (R. C. BANNON)	LOUISE MANDRELL RCA 14151
23	29	33	6	ANGEL IN YOUR ARMS T. COLLINS (C. IVERY, T. WOODFORD, T. BRAEFIELD)	BARBARA MANDRELL MCA 52645
24	12	3	17	USED TO BLUE R. SCRUGGS (F. KNOBLOCK, B. LABOUNTY)	SAWYER BROWN CAPITOL/CURB 5477/CAPITOL
25	28	31	9	IF IT AIN'T LOVE B. MEVIS (M. NESLER)	ED BRUCE RCA 14150
26	30	32	9	THING ABOUT YOU J. E. NORMAN, SOUTHERN PACIFIC (T. PETTY)	SOUTHERN PACIFIC WARNER BROS. 7-28943
27	32	37	6	TOO MUCH ON MY HEART J. KENNEDY (J. FORTUNE)	THE STATLER BROTHERS MERCURY 884-018-7/POLYGRAM
28	33	38	5	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) J. CRUTCHFIELD (J. BUCKINGHAM, L. YOUNG)	LEE GREENWOOD MCA 52656
29	19	9	14	CRY JUST A LITTLE BIT B. MAHER (B. HEATLIE)	◆ SYLVIA RCA 14107
30	35	39	6	YOU'VE GOT SOMETHING ON YOUR MIND N. WILSON (N. WILSON, R. MURRAH, D. GIBSON)	MICKEY GILLEY EPIC 34-05460
31	36	44	4	THIS AIN'T DALLAS J. BOWEN, H. WILLIAMS, JR. (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28912/WARNER BROS.
32	9	1	17	MODERN DAY ROMANCE M. MORGAN, P. WORLEY (K. BROOKS, D. TYLER)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-29027
33	22	15	13	BLUE HIGHWAY B. LOGAN (D. HENRY, D. WOMACK)	JOHN CONLEE MCA 52625
34	26	22	13	HE WON'T GIVE IN A. REYNOLDS (J. PIERCE)	KATHY MATTEA MERCURY 880-867-7/POLYGRAM
35	38	41	8	YOU'RE GONNA MISS ME WHEN I'M GONE T. WEST (H. PRESTWOOD)	◆ JUDY RODMAN MTM 72054/CAPITOL
36	42	50	5	TWO OLD CATS LIKE US B. SHERRILL (T. SEALS)	RAY CHARLES WITH HANK WILLIAMS, JR. COLUMBIA 38-05575
37	31	14	18	I DON'T KNOW WHY YOU DON'T WANT ME D. MALLOY (R. CASH, R. CROWELL)	◆ ROSANNE CASH COLUMBIA 38-04809
38	41	48	6	TOKYO, OKLAHOMA J. ANDERSON, L. BRADLEY, J. E. NORMAN (M. VICKERY)	JOHN ANDERSON WARNER BROS. 7-28916
39	43	49	6	DOWN THE ROAD (MOUNTAIN PASS) D. FOGELBERG, M. LEWIS (E. SCRUGGS, L. FLATT, D. FOGELBERG)	DAN FOGELBERG FULL MOON/EPIC 34-05446/EPIC
40	45	56	4	DONCHA R. HALL (W. ALDRIDGE)	T. G. SHEPPARD COLUMBIA 38-05591
41	49	68	3	NOBODY FALLS LIKE A FOOL N. LARKIN, E. T. CONLEY (P. MCCANN, M. WRIGHT)	EARL THOMAS CONLEY RCA 14172
42	51	72	3	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
43	46	57	5	I KNOW THE WAY TO YOU BY HEART V. GOSDIN, R. J. JONES (T. LAIOLO)	VERN GOSDIN COMPLEAT 145/POLYGRAM
44	34	24	16	HAVE I GOT A DEAL FOR YOU J. BOWEN, R. MCENTIRE (M. P. HEENEY, J. LEAP)	REBA MCENTIRE MCA 52604
45	48	59	5	DOWN IN THE FLORIDA KEYS J. KENNEDY (T. T. HALL)	TOM T. HALL MERCURY 884 017-7/POLYGRAM
46	39	20	17	LOVE IS ALIVE B. MAHER (K. M. ROBBINS)	◆ THE JUDDS RCA/CURB 14093/RCA
47	55	66	3	DESPERADOS WAITING FOR A TRAIN C. MORGAN (G. CLARK)	JENNINGS, NELSON, CASH, KRISTOFFERSON COLUMBIA 38-05594
48	57	71	3	STAND UP J. KENNEDY (CHANNEL, R. ECTOR, THROCKMORTON)	MEL MCDANIEL CAPITOL 5513
49	56	65	4	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
50	58	83	3	YOU MAKE ME FEEL LIKE A MAN R. SKAGGS (P. ROWAN)	RICKY SKAGGS EPIC 34-05585

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	60	80	3	ME & PAUL W. NELSON (W. NELSON)	WILLIE NELSON COLUMBIA 38-05597
52	65	—	2	THE CHAIR J. BOWEN (H. COCHRAN, D. DILLON)	◆ GEORGE STRAIT MCA 52667
53	40	36	19	I NEVER MADE LOVE (TILL I MADE IT WITH YOU) J. BOWEN (B. MCDILL)	MAC DAVIS MCA 52573
54	64	89	3	IN ANOTHER MINUTE D. TOLLE (C. PUTNAM, M. KOSSER)	◆ JIM GLASER MCA/NOBLE VISION 52672/MCA
55	37	27	16	PRETTY LADY K. LEHNING (K. STEGALL)	KEITH STEGALL EPIC 34-04934
56	63	69	4	BABY'S EYES H. SHEDD (L. BRODY)	LANE BRODY EMI AMERICA 8283
57	47	45	8	BAR ROOM ROSES B. MEVIS (B. GALLMORE, B. MEVIS, B. SHORE)	MOE BANDY COLUMBIA 38-05438
58	50	40	19	REAL LOVE D. MALLOY (D. MALLOY, R. BRANNON, R. MCCORMICK)	◆ DOLLY PARTON (DUET WITH KENNY ROGERS) RCA 14058
59	69	78	3	THE HAIRCUT SONG R. STEVENS (M. NEUN, R. STEVENS, C. W. KALB, JR.)	RAY STEVENS MCA 52657
60	83	—	2	SOMEBODY ELSE'S FIRE B. MONTGOMERY (M. A. KENNEDY, P. ROSE, P. BUNCH)	JANIE FRICKE COLUMBIA 38-05617
61	44	35	20	SHE'S SINGLE AGAIN B. MONTGOMERY (C. CRAIG, P. MCCANN)	◆ JANIE FRICKE COLUMBIA 38-04896
62	72	84	3	I'VE GOT THE HEART FOR YOU B. MEVIS (L. BOONE, J. GREENBAUM)	KEITH WHITLEY RCA 14173
63	73	86	3	LOVIN' UP A STORM E. PRESTIDGE, J. E. NORMAN (L. WILSON, J. FOX)	BANDANA WARNER BROS. 7-28939
64	68	77	4	I'LL DANCE THE TWO STEP B. BECKETT, J. E. NORMAN (J. GREENBAUM, R. ALBRIGHT, B. JOHBS)	SHELLY WEST WARNER BROS. 7-28909
65	76	87	3	HOLDIN' THE FAMILY TOGETHER F. FOSTER (F. MYERS, P. FRIMMER)	THE SHOPPE MTM 72056/CAPITOL
66	71	79	4	SAILING HOME TO ME J. ALLEN (D. KIRBY, D. MORRISON)	LOY BLANTON SOUNDWAVES 4760/NSD
67	54	58	6	I'M TAKING MY TIME E. GORDY, JR., D. HUNGATE (R. BERESFORD, PALGER)	BRENDA LEE MCA 52654
68	86	—	2	BREAK AWAY G. DAVIS, L. SKLAR (G. NICHOLSON, W. HOLYFIELD)	GAIL DAVIES RCA 14184
69	61	64	4	CALIFORNIA ROAD H. SHEDD (S. WEEDMAN)	MEL TILLIS RCA 14175
70	59	61	6	I WANNA BE A COWBOY 'TIL I DIE R. BAKER (D. ROSSON)	JIM COLLINS WHITE GOLD 55525
71	74	81	4	OUT OF SIGHT, OUT OF MIND J. MORRIS (J. J. HUNTER, C. OTIS)	NARVEL FELTS EVERGREEN 1034
72	84	—	2	I'LL STILL BE LOVING YOU J. KENNEDY, J. STAMPLEY (J. STAMPLEY, D. ROSSON)	JOE STAMPLEY EPIC 34-05592
73	70	67	5	ON THE OTHER HAND K. LEHNING, K. STEGALL (P. OVERSTREET, D. SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-28962
74	67	46	20	HIGHWAYMAN C. MORGAN (J. WEBB)	◆ W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON COLUMBIA 38-04881
75	66	51	8	AIN'T IT JUST LIKE LOVE R. POLODOR (B. BURNETTE, P. ROBINSON)	BILLY BURNETTE MCA/CURB 52626/MCA
76	79	88	3	NOT ANOTHER HEART SONG G. MILLS (R. BOURKE, S. BOGARD, J. TWEEL)	TOM JONES MERCURY 884 039-7/POLYGRAM
77	87	—	2	BUILDING BRIDGES E. GORDY, JR., T. BROWN (L. WILLOUGHBY, H. DEVITO)	NICOLETTE LARSON MCA 52653
78	53	43	19	CAROLINA IN THE PINES J. E. NORMAN (M. MURPHY)	MICHAEL MARTIN MURPHEY EMI AMERICA 8265
79	62	53	10	YOU COULD BE THE ONE WOMAN B. ARLEDGE (J. BACON, E. TREE)	CHANCE MERCURY 880 959-7/POLYGRAM
80	52	42	10	DROWNING IN MEMORIES B. LOGAN (G. NICHOLSON, C. RAINS)	T. GRAHAM BROWN CAPITOL 5499
81	NEW	—	—	DRIFTER'S WIND D. DARNELL (C. PYLE)	CHUCK PYLE URBAN SOUND 786
82	77	55	7	DON'T TELL ME LOVE IS KIND T. WEST (M. RAGGONA)	ALMOST BROTHERS MTM 72053/CAPITOL
83	75	54	10	SMOOTH SAILING (ROCK IN THE ROAD) B. MONTGOMERY, S. BUCKINGHAM (J. SLATE, S. PIPPIN, M. GRAY)	MARK GRAY COLUMBIA 338-05403
84	80	63	15	MY TOOT TOOT S. SIMIEN, F. SOLEAU, H. MEAUX (S. SIMIEN)	ROCKIN' SIDNEY EPIC 34-05430
85	81	76	5	HOUSTON HEARTACHE D. SCHAFER (J. HENDERSON, D. MITCHELL, J. MCCOLLUM)	MASON DIXON TEXAS 5508
86	82	73	8	WHEN I GET HOME R. SCRUGGS (E. RAETZLOFF, B. LITTLE)	BOBBY BARE EMI AMERICA 8279
87	78	47	18	I WANT EVERYONE TO CRY T. DUBOIS, S. HENDRICKS (W. NEWTON, M. NOBLE)	RESTLESS HEART RCA 14086
88	85	70	7	TONIGHT'S THE NIGHT R. RUFF (L. FARGO, C. RUFF)	CARLETTE LUV 109
89	88	62	21	I'M FOR LOVE J. BOWEN, H. WILLIAMS, JR. (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-29022/WARNER BROS.
90	89	52	18	THE FIREMAN J. BOWEN, G. STRAIT (M. VICKERY, W. KEMP)	GEORGE STRAIT MCA 52586
91	90	74	15	COLD SUMMER DAY IN GEORGIA G. WATSON, L. BOOTH (D. NUTSON, A. L. OWENS)	GENE WATSON EPIC 34-05407
92	91	60	17	YOU CAN'T RUN AWAY FROM YOUR HEART M. MORGAN, P. WORLEY (W. WALDMAN, J. PHOTOLOGO)	LACY J. DALTON COLUMBIA 38-04884
93	92	85	5	I'M NOT LEAVING (I'M JUST GETTING OUT OF YOUR WAY) NOT LISTED (H. COCHRAN, R. PORTER, D. DILLON)	RAY PRICE STEP ONE 344
94	93	75	14	HOMETOWN GOSSIP R. SKAGGS, M. MORGAN (G. DAVIS, R. ALLEN)	THE WHITES MCA/CURB 52615/MCA
95	94	91	20	(LOVE ALWAYS) LETTER TO HOME H. SHEDD (C. JACKSON)	◆ GLEN CAMPBELL ATLANTIC/AMERICA 7-99647/ATLANTIC
96	95	93	7	JUST AS LONG AS I HAVE YOU M. WRIGHT (D. LOGGINS, J. D. MARTIN)	GUS HARDIN & DAVE LOGGINS RCA 14159
97	96	90	20	I DON'T THINK I'M READY FOR YOU J. E. NORMAN (DORFF, BROWN, REYNOLDS, GARRETT)	ANNE MURRAY CAPITOL 5472
98	97	92	11	RHYTHM GUITAR E. HARRIS, P. KENNERLEY (E. HARRIS, P. KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-28952
99	98	82	5	NEXT TO YOU J. CRUTCHFIELD (J. FULLER)	CRAIG DILLINGHAM MCA/CURB 52647/MCA
100	99	96	8	EVERY DAY PEOPLE A. HENSON (M. D. BARNES, T. SEALS)	MARGO SMITH & TOM GRANT BERMUDA DUNES 110

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

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			DRINKIN' AND DREAMIN'	WAYLON JENNINGS	2
2	4			LOST IN THE FIFTIES TONIGHT(IN THE STILL)	RONNIE MILSAP	1
3	3			BETWEEN BLUE EYES AND JEANS	CONWAY TWITTY	3
4	5			MEET ME IN MONTANA	MARIE OSMOND (WITH DAN SEALS)	4
5	7			WITH JUST ONE LOOK IN YOUR EYES	C.MCCLAIN/W.MASSEY	5
6	8			YOU MAKE ME WANT TO MAKE YOU MINE	JUICE NEWTON	6
7	11			TOUCH A HAND,MAKE A FRIEND	THE OAK RIDGE BOYS	7
8	13			WHO'S GONNA FILL THEIR SHOES	GEORGE JONES	12
9	6			SHE'S COMIN' BACK TO SAY GOODBYE	EDDIE RABBITT	8
10	12			IF IT WEREN'T FOR HIM	VINCE GILL	10
11	16			LOVE TALKS	RONNIE MCDOWELL	9
12	17			SOME FOOLS NEVER LEARN	STEVE WARINER	11
13	15			A LONG AND LASTING LOVE	CRYSTAL GAYLE	14
14	20			HANG ON TO YOUR HEART	EXILE	16
15	18			I WANNA HEAR IT FROM YOU	EDDY RAVEN	15
16	1			I FELL IN LOVE AGAIN LAST NIGHT	THE FORESTER SISTERS	13
17	25			CAN'T KEEP A GOOD MAN DOWN	ALABAMA	17
18	10			KERN RIVER	MERLE HAGGARD	18
19	23			HEART DON'T DO THIS TO ME	LORETTA LYNN	19
20	27			I WANNA SAY YES	LOUISE MANDRELL	22
21	19			CRY JUST A LITTLE BIT	SYLVIA	29
22	30			THING ABOUT YOU	SOUTHERN PACIFIC	26
23	29			I'LL NEVER STOP LOVING YOU	GARY MORRIS	20
24	14			USED TO BLUE	SAWYER BROWN	24
25	28			I'M GONNA LEAVE YOU TOMORROW	JOHN SCHNEIDER	21
26	22			BLUE HIGHWAY	JOHN CONLEE	33
27	—			TOO MUCH ON MY HEART	THE STATLER BROTHERS	27
28	—			ANGEL IN YOUR ARMS	BARBARA MANDRELL	23
29	—			IF IT AIN'T LOVE	ED BRUCE	25
30	—			YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	30

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			LOST IN THE FIFTIES TONIGHT(IN THE STILL)	RONNIE MILSAP	1
2	3			DRINKIN' AND DREAMIN'	WAYLON JENNINGS	2
3	4			BETWEEN BLUE EYES AND JEANS	CONWAY TWITTY	3
4	5			MEET ME IN MONTANA	MARIE OSMOND (WITH DAN SEALS)	4
5	6			SHE'S COMIN' BACK TO SAY GOODBYE	EDDIE RABBITT	8
6	7			WITH JUST ONE LOOK IN YOUR EYES	C.MCCLAIN/W.MASSEY	5
7	9			TOUCH A HAND,MAKE A FRIEND	THE OAK RIDGE BOYS	7
8	8			YOU MAKE ME WANT TO MAKE YOU MINE	JUICE NEWTON	6
9	12			LOVE TALKS	RONNIE MCDOWELL	9
10	1			I FELL IN LOVE AGAIN LAST NIGHT	THE FORESTER SISTERS	13
11	13			SOME FOOLS NEVER LEARN	STEVE WARINER	11
12	15			IF IT WEREN'T FOR HIM	VINCE GILL	10
13	16			I WANNA HEAR IT FROM YOU	EDDY RAVEN	15
14	18			A LONG AND LASTING LOVE	CRYSTAL GAYLE	14
15	17			WHO'S GONNA FILL THEIR SHOES	GEORGE JONES	12
16	20			CAN'T KEEP A GOOD MAN DOWN	ALABAMA	17
17	19			HANG ON TO YOUR HEART	EXILE	16
18	23			I'LL NEVER STOP LOVING YOU	GARY MORRIS	20
19	24			I'M GONNA LEAVE YOU TOMORROW	JOHN SCHNEIDER	21
20	10			KERN RIVER	MERLE HAGGARD	18
21	28			ANGEL IN YOUR ARMS	BARBARA MANDRELL	23
22	22			HEART DON'T DO THIS TO ME	LORETTA LYNN	19
23	29			I WANNA SAY YES	LOUISE MANDRELL	22
24	27			IF IT AIN'T LOVE	ED BRUCE	25
25	—			TOO MUCH ON MY HEART	THE STATLER BROTHERS	27
26	30			THING ABOUT YOU	SOUTHERN PACIFIC	26
27	—			I DON'T MIND THE THORNS	LEE GREENWOOD	28
28	—			YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	30
29	—			THIS AIN'T DALLAS	HANK WILLIAMS, JR.	31
30	11			USED TO BLUE	SAWYER BROWN	24

COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (15)	20
MCA/Curb (4)	
MCA/Noble Vision (1)	
RCA (16)	17
RCA/Curb (1)	
WARNER BROS. (12)	14
Warner/Curb (2)	
EPIC (11)	12
Full Moon/Epico (1)	
COLUMBIA	11
CAPITOL (3)	8
MTM (3)	
Capitol/Curb (2)	
POLYGRAM	6
Mercury (5)	
Compleat (1)	
EMI-AMERICA	3
ATLANTIC	1
Atlantic/America (1)	
BERMUDA DUNES	1
EVERGREEN	1
LUV	1
NSD	1
Soundwaves (1)	
STEP ONE	1
TEXAS	1
URBAN SOUND	1
WHITE GOLD	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
59	THE HAIRCUT SONG	(Tree, BMI)
16	HANG ON TO YOUR HEART	(Tree, BMI/Pacific Island, BMI)
44	HAVE I GOT A DEAL FOR YOU	(Songmedia, BMI/Friday Night, BMI)
34	HE WON'T GIVE IN	(Mulberry Street, ASCAP)
19	HEART DON'T DO THIS TO ME	(Songcastle, ASCAP/Lionsmate, ASCAP)
74	HIGHWAYMAN	(White Oak, ASCAP)
65	HOLDIN' THE FAMILY TOGETHER	(Collins Court, ASCAP)
94	HOMETOWN GOSSIP	(Glenwood, ASCAP/Sister John, BMI/Dickerson, BMI)
85	HOUSTON HEARTACHE	(Baray, BMI/MDS, ASCAP)
37	I DON'T KNOW WHY YOU DON'T WANT ME	(Chelcalt, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)
28	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)	(Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman, BMI)
97	I DON'T THINK I'M READY FOR YOU	(Happy Trails, BMI/Music Corp. Of America, BMI)
13	I FELL IN LOVE AGAIN LAST NIGHT	(Writers Group, BMI/Scarlet Moon, BMI)
43	I KNOW THE WAY TO YOU BY HEART	(Blue Lake, BMI/Hookit, BMI)
53	I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	(Hall-Clement, BMI)
70	I WANNA BE A COWBOY 'TIL I DIE	(Baray, BMI)
15	I WANNA HEAR IT FROM YOU	(Silver Rain, ASCAP/Dejamus, ASCAP)
22	I WANNA SAY YES	(Warner-Tamerlane, BMI/Three Ships, ASCAP)
87	I WANT EVERYONE TO CRY	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)
25	IF IT AIN'T LOVE	(Banjo Man, BMI/MCA, ASCAP)
10	IF IT WEREN'T FOR HIM	(Benefit, BMI/Monster Beach, BMI/Atlantic, BMI)
49	IF THE PHONE DOESN'T RING, IT'S ME	(Coral Reef, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Coconutley, ASCAP)
64	I'LL DANCE THE TWO STEP	(WB, ASCAP/Make Believeus, ASCAP/Beckaroo, BMI)
20	I'LL NEVER STOP LOVING YOU	(Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP)
72	I'LL STILL BE LOVING YOU	(Mullet, BMI/Tapadero, BMI)
89	I'M FOR LOVE	(Bocephus, BMI)
21	I'M GONNA LEAVE YOU TOMORROW	(Chappell, ASCAP/Unichappell, BMI)
93	I'M NOT LEAVING (I'M JUST GETTING OUT OF YOUR WAY)	(Tree, BMI/Larry Butler, BMI/Southwing, ASCAP)
67	I'M TAKING MY TIME	(Silvering, BMI/Bait And Beer, ASCAP)
54	IN ANOTHER MINUTE	(Tree, BMI/Cross Keys, ASCAP)
62	I'VE GOT THE HEART FOR YOU	(Make Believeus, ASCAP/WB, ASCAP)
96	JUST AS LONG AS I HAVE YOU	(MCA, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)
18	KERN RIVER	(Mt.Shasta, BMI)
42	LIE TO YOU FOR YOUR LOVE	(Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple Chase, BMI)
14	A LONG AND LASTING LOVE	(Prince Street, ASCAP/Screen Gems-EMI, BMI)
1	LOST IN THE FIFTIES TONIGHT(IN THE STILL)	(Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Lee, BMI)
95	(LOVE ALWAYS) LETTER TO HOME	(Latter End, BMI)
46	LOVE IS ALIVE	(Irving, BMI)
9	LOVE TALKS	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)
63	LOVIN' UP A STORM	(Dejamus, ASCAP/Stan Cornelius, ASCAP)
51	ME & PAUL	(Willie Nelson, BMI)
4	MEET ME IN MONTANA	(WEB IV, BMI)
32	MODERN DAY ROMANCE	(Golden Bridge, ASCAP/Mota, ASCAP)
84	MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI)
99	NEXT TO YOU	(MCA, ASCAP/Hightop, BMI)
41	NOBODY FALLS LIKE A FDOOL	(April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land Of Music, BMI)
76	NOT ANOTHER HEART SONG	(Chappell, ASCAP/Robin Hill, ASCAP/Unichappell, BMI)
73	ON THE OTHER HAND	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)
71	OUT OF SIGHT, OUT OF MIND	(Kahl, BMI)
55	PRETTY LADY	(April, ASCAP/Keith Stegall, ASCAP)
58	REAL LOVE	(Deb Dave, BMI/Mallven, ASCAP/Cottonpatch, ASCAP)
98	RHYTHM GUITAR	(Emmylou, ASCAP/Irving, BMI)
66	SAILING HOME TO ME	(Cross Keys, ASCAP/Warner-Tamerlane, BMI)
8	SHE'S COMIN' BACK TO SAY GOODBYE	(Deb Dave, BMI/Briar Patch, BMI)
61	SHE'S SINGLE AGAIN	(Blackwood, BMI/April, ASCAP/New and Used, ASCAP)
83	SMOOTH SAILING (ROCK IN THE ROAD)	(Warner Bros., ASCAP/Down 'N' Dixie, BMI/Irving, BMI)
11	SOME FOOLS NEVER LEARN	(Sweet Baby, BMI)
60	SOMEBODY ELSE'S FIRE	(Love Wheel, BMI)
48	STAND UP	(Old Friends, BMI/Cross Keys, ASCAP)
26	THING ABOUT YOU	(Gone Gator, ASCAP)
31	THIS AIN'T DALLAS	(Bocephus, BMI)
38	TOKYO, OKLAHOMA	(Cedartown, BMI/John Anderson, BMI)
88	TONIGHT'S THE NIGHT	(Luvco, BMI/Calente, ASCAP)
27	TOO MUCH ON MY HEART	(Statler Brothers, BMI)
7	TOUCH A HAND, MAKE A FRIEND	(Irving, BMI/East Memphis, BMI)
36	TWO OLD CATS LIKE US	(WB, ASCAP/Two Sons, ASCAP)
24	USED TO BLUE	(A Little More Music, ASCAP/Captain Crystal, BMI)
86	WHEN I GET HOME	(Labor Of Love, BMI)
12	WHO'S GONNA FILL THEIR SHOES	(WB, ASCAP/Two Sons, ASCAP/Tree, BMI)
5	WITH JUST ONE LDKO IN YOUR EYES	(Tapadero, BMI/Little Shop Of Morgansongs, BMI)
92	YOU CAN'T RUN AWAY FROM YOUR HEART	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Berger Bits, ASCAP)
79	YOU COULD BE THE ONE WOMAN	(WB, ASCAP)
50	YOU MAKE ME FEEL LIKE A MAN	(Hall-Clement, BMI/Ricky Skaggs, BMI)
6	YOU MAKE ME WANT TO MAKE YOU MINE	(Leeds, ASCAP/Patchworks, ASCAP)
35	YOU'RE GONNA MISS ME WHEN I'M GONE	(Lawyers Daughter, BMI)
30	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 Moguti
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

INDUSTRY PANEL SEES SOME BRIGHT SPOTS

(Continued from page 57)

younger "24 to 34" audience if they want to revive flagging sales.

There was also general agreement that labels will have to reduce the size of their rosters and concentrate more on developing artistically significant artists. Kirsch said that another industry priority is cutting back budgets to "realistic expenditures," including putting a lid on the cost of demo sessions.

Hunter said that Warner Bros. declined to pick up its option on Eddie Rabbitt (now with RCA) because the label would have had to agree to a two-album deal at \$600,000 an al-

bum. Primarily a promoter of rock concerts, Shaeffer cited Hank Williams Jr. as a profitable act to work with, noting that he had lost money on concerts by George Jones, Merle Haggard and Don Williams. "I'm going to be very selective in who I deal with," he added.

Shaeffer said that a high level of recognition is necessary for an act to succeed: "If I can't visualize what an act looks like, I know it won't sell tickets."

Hunter said that a focus group study in Dallas on T.G. Sheppard,

conducted by his new label, CBS, showed that Sheppard was not recognized by a large number of country fans. CBS subsequently denied Hunter's story, saying that the results were just the opposite. Sheppard moved to CBS from Warner Bros.

The cheeriest picture of country music's future came from Corbin, who reported that The Nashville Network was growing faster than projected and would gain considerable stature from its broadcast rights to the FarmAid concert.

He said that while the Network's

music video programs do reject a lot of the clips that are submitted—mostly for technical shortcomings—they do air virtually all videos from the major labels.

While proponents stressed that it wasn't a cure-all, several panelists noted that direct marketing of albums through television is working for many artists. One noted that the first commercial for a Loretta Lynn greatest hits package on The Nashville Network drew 2,000 orders. Kirsch said that a Don Williams tv package, marketed through Heartland Records, with which Welk is affiliated, has sold in the "mid six-figure" range.

The panel also agreed that rack-

jobbers resent direct album marketing, and said that a rush to use this method might result in artists' new albums being left off the racks. It was also noted, though, that most racks carry only the top 15 or 20 titles at any given time.

Douglas complained that record stores tend to scare away the traditional country customer. He said that in an informal poll he had taken of 200 people leaving the Grand Ole Opry, only seven had been in a record store since 1975.

"I don't even want to go into a record store," Douglas added, noting that in a recent visit to one in Nashville, the clerk he dealt with had never heard of Ernest Tubb.

FOR WEEK ENDING SEPTEMBER 28, 1985

Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	2	18	1	W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN 1 week at No. One
2	1	20	1	RONNIE MILSAP RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
3	3	18	1	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
4	4	27	4	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
5	5	19	6	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
6	7	13	8	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
7	6	32	7	ALABAMA RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
8	9	24	9	MERLE HAGGARD EPIC FE-39602	KERN RIVER
9	8	28	5	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
10	10	19	13	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
11	11	24	12	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
12	13	11	14	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
13	12	20	10	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS
14	14	9	15	ROCKIN' SIDNEY EPIC B5E-40153	MY TOOT TOOT
15	17	10	17	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
16	18	18	18	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART
17	15	45	16	THE JUDDS RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
18	16	31	11	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
19	19	10	21	THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
20	20	20	20	JOHN SCHNEIDER MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND
21	21	7	22	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
22	22	58	18	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
23	23	14	26	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
24	24	11	24	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
25	25	9	28	JOHN ANDERSON WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
26	27	48	23	GEORGE STRAIT MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
27	62	2	—	EXILE EPIC BFE-40000	HANG ON TO YOUR HEART
28	32	9	34	SOUTHERN PACIFIC WARNER BROS. 25206 (8.98)	SOUTHERN PACIFIC
29	30	8	35	WAYLON JENNINGS RCA AHL1-5428 (8.98)	TURN THE PAGE
30	47	2	—	THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS
31	26	17	27	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
32	28	24	30	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
33	31	48	32	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
34	33	27	33	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
35	29	10	29	REBA MCENTIRE MCA 5585	HAVE I GOT A DEAL FOR YOU
36	40	6	40	GENE WATSON EPIC BFE-40076	MEMORIES TO BURN
37	36	18	37	VERN GOSDIN COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL
38	43	3	62	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	43	72	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
40	37	39	46	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
41	41	54	5	JIM GLASER MCA 5612 (8.98)	PAST THE POINT OF NO RETURN
42	35	36	24	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
43	34	25	53	EXILE EPIC FE-39424	KENTUCKY HEARTS
44	55	59	4	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
45	46	53	33	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
46	45	48	23	KATHY MATTEA MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
47	38	31	30	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
48	49	51	210	WILLIE NELSON COLUMBIA KC 237542 (CD)	GREATEST HITS
49	51	47	34	ED BRUCE RCA AHL1-5324 (8.98)	HOMECOMING
50	42	44	76	ALABAMA RCA AHL1-4939 (8.98) (CD)	ROLL ON
51	50	52	12	MAC DAVIS MCA 5590 (8.98)	TILL I MADE IT WITH YOU
52	54	57	57	THE OAK RIDGE BOYS MCA 5496 (8.98) (CD)	GREATEST HITS 2
53	48	49	386	WILLIE NELSON COLUMBIA JC 35305 (CD)	STARDUST
54	58	42	13	LACY J. DALTON COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
55	57	46	23	THE WHITES MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
56	44	41	34	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
57	52	50	126	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
58	59	58	184	WILLIE NELSON COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
59	65	—	2	NEIL YOUNG GEPFEN GHS 24068/WARNER BROS.	OLD WAYS
60	60	65	26	REBA MCENTIRE MERCURY 824 342-1/POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE
61	61	61	4	THE 'BAMA BAND COMPLEAT 671013/POLYGRAM (8.98)	THE 'BAMA BAND
62	56	45	132	ALABAMA RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
63	64	56	17	KEITH STEGALL EPIC 39892	KEITH STEGALL
64	53	38	21	TAMMY WYNETTE EPIC 39971 (8.98)	SOMETIMES WHEN WE TOUCH
65	NEW	—	—	TOM T. HALL MERCURY 442-824-508-1/POLYGRAM (8.98)	SONG IN A SEASHELL
66	66	60	77	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM	TODAY
67	68	66	15	LEON EVERETTE MERCURY 8240309-1/POLYGRAM	WHERE'S THE FIRE
68	67	67	185	ALABAMA RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
69	69	74	6	EDDY RAVEN RCA AHL1-5456 (8.98)	LOVE AND OTHER HARD TIMES
70	74	68	7	LANE BRODY EMI-AMERICA ST-17160 (8.98)	LANE BRODY
71	70	72	99	GEORGE STRAIT MCA 5450 (8.98)	RIGHT OR WRONG
72	73	63	4	LORETTA LYNN MCA 5613 (8.98)	JUST A WOMAN
73	63	55	26	BARBARA MANDRELL MCA 5566 (8.98) (CD)	GREATEST HITS
74	71	64	13	EDDIE RABBITT WARNER BROS. 1-25278 (8.98)	EDDIE RABBITT #1'S
75	75	69	134	HANK WILLIAMS, JR. WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	HANK WILLIAMS JR'S GREATEST HITS

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	3	OH SHEILA	READY FOR THE WORLD	1
2	1	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	3
3	2	CHERISH	KOOL & THE GANG	4
4	6	YOU ARE MY LADY	FREDDIE JACKSON	2
5	8	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	5
6	5	ALL OF ME FOR ALL OF YOU	9.9	7
7	9	DARE ME	THE POINTER SISTERS	6
8	17	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	13
9	7	FLY GIRL	BOOGIE BOYS	20
10	4	WE DON'T NEED ANOTHER HERO	TINA TURNER	21
11	19	YOUR PLACE OR MINE	THE BAR-KAYS	12
12	14	I MISS YOU	KLYMAXX	11
13	15	OBJECT OF MY DESIRE	STARPOINT	8
14	23	PART-TIME LOVER	STEVIE WONDER	9
15	13	POP LIFE	PRINCE & THE REVOLUTION	15
16	18	DANCE ELECTRIC	ANDRE CYMONE	10
17	12	I'M LEAVING BABY	CON FUNK SHUN	22
18	10	FREEWAY OF LOVE	ARETHA FRANKLIN	27
19	27	I'LL BE GOOD	RENE & ANGELA	16
20	21	ALL FALL DOWN	FIVE STAR	17
21	16	MYSTERY LADY	BILLY OCEAN	24
22	—	SINGLE LIFE	CAMEO	19
23	11	I WANT MY GIRL	JESSE JOHNSON'S REVUE	28
24	24	HOT SPOT	THE DAZZ BAND	23
25	22	SCREAMS OF PASSION	FAMILY	14
26	29	STAND BY ME	MAURICE WHITE	18
27	20	HELLO STRANGER	CARRIE LUCAS	35
28	25	DANCIN' IN THE KEY OF LIFE	STEVE ARRINGTON	42
29	26	DISRESPECT	THE GAP BAND	44
30	28	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	48

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	2	YOU ARE MY LADY	FREDDIE JACKSON	2
2	1	OH SHEILA	READY FOR THE WORLD	1
3	5	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	5
4	6	DARE ME	THE POINTER SISTERS	6
5	10	SCREAMS OF PASSION	FAMILY	14
6	13	PART-TIME LOVER	STEVIE WONDER	9
7	7	OBJECT OF MY DESIRE	STARPOINT	8
8	9	DANCE ELECTRIC	ANDRE CYMONE	10
9	17	STAND BY ME	MAURICE WHITE	18
10	12	I MISS YOU	KLYMAXX	11
11	19	SINGLE LIFE	CAMEO	19
12	4	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	3
13	3	CHERISH	KOOL & THE GANG	4
14	14	YOUR PLACE OR MINE	THE BAR-KAYS	12
15	18	ALL FALL DOWN	FIVE STAR	17
16	21	I'LL BE GOOD	RENE & ANGELA	16
17	8	POP LIFE	PRINCE & THE REVOLUTION	15
18	16	HOT SPOT	THE DAZZ BAND	23
19	22	HARD TIMES FOR LOVERS	JENNIFER HOLLIDAY	26
20	11	ALL OF ME FOR ALL OF YOU	9.9	7
21	23	SILVER SHADOW	ATLANTIC STARR	25
22	26	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	13
23	27	STAND UP	HOWARD JOHNSON	29
24	30	JUST ANOTHER LONELY NIGHT	THE O'JAYS	30
25	—	THE OAK TREE	MORRIS DAY	31
26	—	MAKE YOUR MOVE ON ME BABY	CHARLIE SINGLETON	34
27	15	MYSTERY LADY	BILLY OCEAN	24
28	—	TRAPPED	COLONEL ABRAMS	32
29	—	YOU WEAR IT WELL	EL DEBARGE WITH DEBARGE	33
30	20	I'M LEAVING BABY	CON FUNK SHUN	22

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BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (3)	10
Mirage (2)	
4th & B'Way (1)	
Garage/4th & B'Way (1)	
Island (1)	
Modern (1)	
Philly World (1)	
MCA (7)	10
MCA/Constellation (2)	
Virgin/MCA (1)	
CAPITOL	8
MOTOWN (2)	8
Gordy (5)	
Tamla (1)	
POLYGRAM	8
Mercury (5)	
Atlanta Artists (1)	
Casablanca (1)	
De-Lite (1)	
RCA (6)	7
Total Experience (1)	
WARNER BROS. (3)	7
Paisley Park (2)	
Geffen (1)	
Sire (1)	
A&M	6
COLUMBIA	6
EPIC (2)	6
CBS Associated (1)	
P.I.R. (1)	
Private 1 (1)	
Tabu (1)	
ARISTA (4)	5
Jive (1)	
ELEKTRA (2)	3
Solar (1)	
PROFILE	3
CHRYSLIS	2
SELECT	2
SUTRA	2
CRC	1
DANYA/FANTASY	1
Reality (1)	
FANTASY	1
Starlite (1)	
JEM	1
Golden Boy (1)	
MANHATTAN	1
P.I.R. (1)	
POP ART	1
RED LABEL	1

(Stone City, ASCAP/National League, ASCAP)
 2 YOU ARE MY LADY (Zomba, ASCAP)
 33 YOU WEAR IT WELL (Jobete, ASCAP)
 12 YOUR PLACE OR MINE (Bar-Kays, BMI/Warner-Tamerlane, BMI)

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

TITLE (Publisher - Licensing Drg.) Sheet Music Dist.	52	EVERYBODY DANCE (Crazy People, ASCAP/Almo, ASCAP)	BMI/Del Zorro, ASCAP/Arista, ASCAP)	25	SILVER SHADOW (Almo, ASCAP/Jodaway, ASCAP)	
100 "B" BALL (Almo, ASCAP/Ram Wave, ASCAP/Omeo, BMI)	82	EYE TO EYE (ATV, BMI)	30	JUST ANOTHER LONELY NIGHT (Downstairs, BMI/Piano, BMI)	19	SINGLE LIFE (All Seeing Eye, ASCAP/Larry Jr., BMI)
17 ALL FALL DOWN (Blue Mer, ASCAP/Virgin, ASCAP)	84	FALL DOWN (SPIRIT OF LOVE) (Almo, ASCAP/lpm, ASCAP)	57	KRUSH GROOVE (CAN'T STOP THE STREET) (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	36	SISTER FATE (Toy Box, ASCAP)
7 ALL OF ME FOR ALL OF YOU (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	61	THE FAT BOYS ARE BACK (Kuwa, ASCAP/Fools Prayer, BMI)	20	FLY GIRL (Lifo, BMI/Yeldarps, ASCAP)	79	SO HARD (Vogue, BMI/Cottontail, BMI)
88 AMERICA (Kuwa, ASCAP)	20	FLY GIRL (Lifo, BMI/Yeldarps, ASCAP)	27	FREEWAY OF LOVE (Gratitude Sky, ASCAP/Polo Grounds, BMI)	47	SOMEBODY TOOK MY LOVE (Ackee, ASCAP/Upward Spiral, ASCAP/Security Hogg, ASCAP)
51 ARE YOU READY? (Hexagram, BMI/Modern, BMI)	96	GIRL IF YOU TAKE ME HOME (Forceful, BMI)	59	GOTTA BE A WINNER (Protoons, ASCAP/Eric Matthew, ASCAP/Hue-har, ASCAP/lay Dub, ASCAP)	94	SOMETHING THAT TURNS YOU ON (Bleunig, ASCAP)
75 BABY I'M SORRY (Arrival, BMI)	85	HARD CORE REGGAE (Amber Pass, ASCAP/Kuwa, ASCAP/Fools Prayer, BMI)	26	HARD TIMES FOR LOVERS (Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	62	SPEND THE NIGHT WITH ME (Stone City, ASCAP/National League, ASCAP)
83 BABY IT'S YOU (M M & M, BMI)	26	HARD TIMES FOR LOVERS (Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	35	HELLO STRANGER (Cotillion, BMI/Braintree, BMI/Lovelane, BMI)	18	STAND BY ME (Rightsong, BMI/Trio, BMI/Unichappell, BMI/ADT, BMI)
92 BAD BOYS (TAP, ASCAP)	23	HOT SPOT (Jobete, ASCAP/Dazzberry Jam, ASCAP/Stone Diamond, BMI/Bedazzled, BMI)	78	I CAN'T BELIEVE IT (IT'S OVER) (Willesden, BMI/Zomba, ASCAP)	29	STAND UP (Hojo, BMI/Irving, BMI/Almo, ASCAP/Crimsko, ASCAP)
87 BITE IT (ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	11	I MISS YOU (Spectrum VII, ASCAP)	46	I WANT TO FEEL I'M WANTED (Amazement, BMI)	91	STIR IT UP (Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline, BMI)
89 BITE THIS (Pop Art, ASCAP/MMI, ASCAP)	28	I WANT MY GIRL (Crazy People, ASCAP/Almo, ASCAP)	5	I WISH HE DIDN'T TRUST ME SO MUCH (Pea Pod, ASCAP/Pass It On, ASCAP/Sknabue, ASCAP/Legs, ASCAP)	73	STOP PLAYING ON ME (Fresh Ideas, ASCAP/MCA, ASCAP)
71 BULLET PROOF (Bridgeport, BMI/Yeldarps, ASCAP)	48	I WONDER IF I TAKE YOU HOME (Personal, ASCAP/Mokojumbi, BMI)	43	IF YOU WERE HERE TONIGHT (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	67	STRANGER IN THE NIGHT (Red Writer, ASCAP/Billy Osborne, ASCAP/Captain Z, ASCAP)
72 CARAVAN OF LOVE (April, ASCAP/IJI, ASCAP)	16	I'LL BE GOOD (A La Mode, ASCAP)	22	I'M LEAVING BABY (Bee-germaine, BMI)	37	STRONGER TOGETHER (Not Fragile, BMI/Shapiro Bernstein, ASCAP/Green Star, ASCAP)
4 CHERISH (Delightful, BMI)	64	JAM-MASTER JAMMIN' (Protoons, ASCAP/Rush Groove, ASCAP)	74	JANET (Rightsong, BMI/Franne Golde, BMI/Sin-Drome,	68	SUSPICIOUS (Deele Reelee, BMI/Inner Rhythm, BMI/Hip Trip, BMI/Midstar, BMI)
49 CHOOSE ME (Virgin, ASCAP/Brampton, ASCAP)	58	IT'S OVER NOW (April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	77	SHAKE 'EM DOWN (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	40	THERE'S NOTHIN' OUT THERE (Johnny Yuma, BMI/Hoodoo, BMI/Peabo, ASCAP/Outer Snake, ASCAP/Overdue, ASCAP/WB, ASCAP)
50 COOLIN' OUT (Jobete, ASCAP/Wesel, ASCAP/Nannacub, ASCAP/Tuneworks, BMI)	98	IT'S OVER NOW (April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	64	JAM-MASTER JAMMIN' (Protoons, ASCAP/Rush Groove, ASCAP)	32	TRAPPED (Moonwalk, ASCAP)
10 DANCE ELECTRIC (Controversy, ASCAP)	43	IF YOU WERE HERE TONIGHT (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	16	I'LL BE GOOD (A La Mode, ASCAP)	63	VICTIM OF DESIRE (Philly World, BMI)
42 DANCIN' IN THE KEY OF LIFE (Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	22	I'M LEAVING BABY (Bee-germaine, BMI)	22	I'M LEAVING BABY (Bee-germaine, BMI)	55	THE WAY YOU DO THE THINGS YOU DO/MY GIRL (Jobete, ASCAP)
80 DANCING ON THE JAGGED EDGE (Ardavan, ASCAP/Sakana, ASCAP/Song Of The Lorelei, ASCAP)	98	IT'S OVER NOW (April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	64	JAM-MASTER JAMMIN' (Protoons, ASCAP/Rush Groove, ASCAP)	21	WE DON'T NEED ANOTHER HERO (THUNDERDOME) (Irving, BMI/Myaxe, PRS)
6 DARE ME (WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP)	77	SHAKE 'EM DOWN (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	58	SHOUT (Nymph, BMI)	93	WHEN YOU LOVE ME LIKE THIS (Willesden, BMI)
44 DISRESPECT (Temp, BMI)	58	SHOUT (Nymph, BMI)	58	SHOUT (Nymph, BMI)	99	WHO'S HOLDING DONNA NOW (Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP)
86 DREAMS (Marie, BMI)	74	JANET (Rightsong, BMI/Franne Golde, BMI/Sin-Drome,	13	THE SHOW (Keejue, BMI/Mark Of Aries, BMI)	41	WHO'S ZOOMIN' WHO (Gratitude Sky, ASCAP/Bellboy, BMI)
66 DRESS YOU UP (House Of Fun, BMI)	13	THE SHOW (Keejue, BMI/Mark Of Aries, BMI)	13	THE SHOW (Keejue, BMI/Mark Of Aries, BMI)	54	WILD AND CRAZY LOVE

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.



Float On. Ronnie Isley, Chris Jasper and Marvin Isley of Isley, Jasper, Isley pose on a CBS float that was part of New York's African-American Day parade.

MIRAGE RECORDS PROVES IT'S FOR REAL

(Continued from page 63)

track.

The most intriguing Mirage signing, however, is the veteran vocal quartet the Spinners. It seemed strange to some in the industry that the group would move from Atlantic to Atlantic-distributed Mirage.

Greenberg explains: "The Spinners' contract with Atlantic was basically over. I was close to the group and its management going back to my days at Atlantic. I'd helped oversee the production of all those great hits with Thom Bell. The last couple of albums have not been up to par saleswise, and it was felt my in-

volvement might be able to help.

"The Spinners are absolutely still commercially viable. Other companies were offering them deals. I feel like they've been a part of me and I've been part of them. So we've hand-picked every producer and song."

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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	26	WHITNEY HOUSTON ▲	ARISTA AL8-8212 (8.98) (CD) 5 weeks at No. One	WHITNEY HOUSTON
2	2	3	19	FREDDIE JACKSON ●	CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
3	3	2	11	CAMEO	ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE
4	4	6	18	READY FOR THE WORLD	MCA 5594 (8.98)	READY FOR THE WORLD
5	5	4	10	ARETHA FRANKLIN ●	ARISTA AL 8-8286 (8.98)	WHO'S ZOOMIN' WHO
6	6	5	41	KOOL & THE GANG ▲	DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
7	7	7	26	LUTHER VANDROSS ▲	EPIC FE 39882	THE NIGHT I FELL IN LOVE
8	10	10	14	RENE & ANGELA	MERCURY 824607-1M1/POLYGRAM (8.98)	STREET CALLED DESIRE
9	9	9	29	JESSE JOHNSON'S REVUE	A&M 65024 (6.98)	JESSE JOHNSON'S REVUE
10	8	12	18	LOOSE ENDS	MCA 5588 (8.98)	A LITTLE SPICE
11	11	8	21	PRINCE & THE REVOLUTION ▲ ²	PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
12	12	11	7	FAT BOYS	SUTRA 1016/ROULETTE (8.98)	THE FAT BOYS ARE BACK
13	13	15	5	BOOGIE BOYS	CAPITOL ST-12409 (8.98)	CITY LIFE
14	14	17	7	PATTI LABELLE	P.I.R. FZ 40020/EPIC	PATTI
15	30	—	2	BOBBY WOMACK	MCA 5617 (8.98)	SO MANY RIVERS
16	16	16	16	UTFO	SELECT 21614 (8.98)	UTFO
17	17	18	7	THE POINTER SISTERS	RCA AJL1-5487 (8.98)	CONTACT
18	15	13	27	DEBARGE ●	GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
19	20	24	4	THE FAMILY	PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
20	19	21	20	CON FUNK SHUN	MERCURY 824345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
21	18	14	60	BILLY OCEAN ▲ ²	JIVE JLB-8213/ARISTA (8.98) (CD)	SUDDENLY
22	33	—	2	THE BAR-KAYS	MERCURY 824727-1/POLYGRAM (8.98)	BANGING THE WALL
23	23	26	6	STARPOINT	ELEKTRA 60424 (8.98)	RESTLESS
24	26	30	5	THE DAZZ BAND	MOTOWN 6149ML (8.98)	HOT SPOT
25	25	29	6	9.9	RCA NFL1-8049 (8.98)	9.9
26	21	20	27	MAZE FEATURING FRANKIE BEVERLY ●	CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
27	27	27	20	ATLANTIC STARR	A&M SP-5019 (8.98)	AS THE BAND TURNS
28	28	33	4	LISA LISA/CULT JAM WITH FULL FORCE	COLUMBIA BFC 40135	LISA LISA/CULT JAM WITH FULL FORCE
29	29	32	37	KLYMAXX	MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
30	37	—	2	ANDRE CYMONE	COLUMBIA FC 40037	A.C.
31	22	22	20	RICK JAMES	GORDY 6135GL/MOTOWN (8.98)	GLOW
32	31	19	28	THE MARY JANE GIRLS ●	GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
33	24	25	25	ALEXANDER O'NEAL	TABU FZ 39331/EPIC	ALEXANDER O'NEAL
34	34	31	11	GEORGE CLINTON	CAPITOL ST-12417 (8.98)	SOME OF MY BEST JOKES ARE FRIENDS
35	45	—	2	SHEILA E.	PAISLEY PARK 35317 (8.98)	ROMANCE 1600
36	32	23	32	SADE ▲	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
37	39	42	10	DENNIS EDWARDS	GORDY 6148GL/MOTOWN (8.98)	COOLIN' OUT
38	40	51	5	FIVE STAR	RCA NFL1-8052 (8.98)	LUXURY OF LIFE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	35	28	8	ONE WAY	MCA 5552 (8.98)	WRAP YOUR BODY
40	36	36	23	STEVE ARRINGTON	ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
41	50	55	3	JENNIFER HOLLIDAY	GEFFEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
42	42	35	8	STING	A&M SP-3750 (8.98) (CD)	DREAM OF THE BLUE TURTLES
43	41	41	67	TINA TURNER ▲ ⁴	CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
44	38	38	32	RUN-D.M.C. ●	PROFILE PRO 1205 (8.98)	KING OF ROCK
45	44	40	8	CARRIE LUCAS	MCA/CONSTELLATION 5513 (8.98)	HORSIN' AROUND
46	51	—	2	TEARS FOR FEARS ▲ ²	MERCURY 824300-1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
47	47	50	4	SOUNDTRACK	CAPITOL 12429 (9.98)	MAD MAX BEYOND THUNDERDOME
48	49	34	49	NEW EDITION ▲	MCA 5515 (8.98) (CD)	NEW EDITION
49	62	—	2	THE O'JAYS	P.I.R. ST-53015/MANHATTAN (8.98)	LOVE FEVER
50	48	48	32	COMMODORES ▲	MOTOWN 6124ML (8.98)	NIGHTSHIFT
51	46	46	18	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
52	53	56	20	BILL WITHERS	COLUMBIA FC39887	WATCHING YOU, WATCHING ME
53	55	52	19	PHIL COLLINS ▲ ²	ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
54	52	37	9	DR. J.R. KOOL & THE OTHER ROXANNES	COMPLEAT 671014-1/POLYGRAM (6.98)	THE COMPLETE STORY OF ROXANNE
55	56	45	8	THE SYSTEM	MIRAGE 90281/ATLANTIC (8.98)	THE PLEASURE SEEKERS
56	43	43	6	NEWCLEUS	SUNNYVIEW 4903 (8.98)	SPACE IS THE PLACE
57	60	65	3	HOWARD JOHNSON	A&M SP-4982 (8.98)	THE VISION
58	54	44	23	MELBA MOORE	CAPITOL ST-12382 (8.98)	READ MY LIPS
59	57	47	9	SPYRO GYRA	MCA 5606 (8.98) (CD)	ALTERNATING CURRENTS
60	NEW ▶			DURELL COLEMAN	ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN
61	59	59	19	SHANNON	MIRAGE 90267/ATLANTIC (8.98) (CD)	DO YOU WANNA GET AWAY
62	58	39	38	THE GAP BAND	TOTAL EXPERIENCE TELB-5705/RCA (8.98)	GAP BAND VI
63	63	49	16	MARVIN GAYE	COLUMBIA FC39916	DREAM OF A LIFETIME
64	68	61	34	WHAM! ▲ ³	COLUMBIA FC39595 (CD)	MAKE IT BIG
65	65	62	13	PEABO BRYSON	ELEKTRA 60427 (8.98)	TAKE NO PRISONERS
66	61	63	8	GWEN GUTHRIE	GARAGE/ISLAND TRADING CO. 2001/ATLANTIC (8.98)	PADLOCK
67	64	54	20	EARL KLUGH	WARNER BROS. 25262-1 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
68	70	66	15	NATALIE COLE	MODERN 90270/ATLANTIC (8.98)	DANGEROUS
69	67	53	46	WHODINI ●	JIVE JLB-8251/ARISTA (8.98)	ESCAPE
70	66	58	41	MADONNA ▲ ⁵	SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
71	71	70	20	GEORGE HOWARD	TBA TB 205/PALO ALTO (8.98)	DANCING IN THE SUN
72	69	64	14	THE FOUR TOPS	MOTOWN 6130ML (8.98)	MAGIC
73	73	71	7	CHERYL LYNN	COLUMBIA FC 40024	IT'S GONNA BE ALRIGHT
74	74	68	41	TEENA MARIE ●	EPIC FE39528	STARCHILD
75	72	57	34	GEORGE BENSON	WARNER BROS. 25178-1 (8.98) (CD)	20/20

○ 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

& Peter Keepnews

CONVENTION NOTES: This year as last, the **Jazz Times Convention** at New York's Roosevelt Hotel was as much a friendly social gathering as a serious forum for taking care of business. And it was gratifying to note that live music played a greater part in the confab than it has in the past.

Of particular note were the free lunchtime concerts in the hotel lobby. We were most struck by **Scott Robinson** and his **Multiple Instruments Quartet**—a name whose significance became apparent when we walked through the lobby to the strains of Robinson's trumpet, came back to hear him wailing on soprano sax, and later in the afternoon looked up to see who was playing that hot trombone solo and discovered that, too, was Robinson.

The conventional wisdom says it was a good time

The "Good Old Days" panel has become a happy fixture of Jazz Times gatherings, and this year's session, moderated with grace and good humor by critic/historian **Ira Gitler**, carried on the tradition. **Red Rodney**, as gifted a story-teller as he is a trumpeter, regaled the crowd with reminiscences of **Philly Joe Jones**. Gitler reprised some familiar but hilarious **Zoot Sims** one-liners. **Illinois Jacquet** offered a fascinating narrative of his beginnings in the music business. Also offering anecdotes were historian **George Simon** and pianist/composer/commentator/educator/activist **Billy Taylor**—who, as the convention's



keynote speaker and guest of honor, was seemingly ubiquitous at the Roosevelt and never less than articulate, charming and optimistic.

NEW MUSIC AMERICA '85 marks the second attempt at presenting Los Angeles with a broad look at the fertile crossroads of the jazz, classical, ethnic and avant-garde traditions that staked out this territory before post-punkers tried to co-opt the name.

Unlike the offbeat **Kool Jazz Festival** program that attempted to tackle new music sources a few years back, this latest project will reach well beyond the more jazz-oriented corridors of the field to tap virtually every discipline and school included under this omnibus category. Running from Oct. 31 through Nov. 10, **New Music America '85** will showcase some 300 musicians at 11 downtown sites, as well as such other locations as the CalArts campus in Valencia, museums in central L.A. and West Los Angeles, and North Hollywood FM station KPFK.

Among highlights of interest to the jazz community: the world premiere of **Carla Bley's** "micro-opera" "For Under The Volcano," with text derived from **Malcolm Lowry's** seminal novel, staging by **Don Preston**, and performances by Bley, Preston, **Jack Bruce** and **Steve Swallow**; an appearance by the **World Saxophone Quartet**; and concerts by **Charlie Haden's Liberation Music Orchestra**, violinist **L. Subramaniam** and guitarist **Scott Johnson**.

More information and ticket reservations are available from the Los Angeles Philharmonic Assn., P.O. Box 1286, Los Angeles 90078.

GOSPEL LECTERN

by Bob Darden

BILLY CROCKETT plays a mean guitar. He's one of the most popular studio guitarists in Nashville. He's got his own 32-part cable series entitled "Guitar Workshop." He's a clinician for Yamaha Acoustic Guitars. He gives guitar clinics and workshops all across the country.

It's what he does while he's playing that great big Yamaha acoustic guitar that makes a difference. Crockett plays contemporary Latin/rock/pop/jazz music. But he sings lyrics taken from a contemporary Christian experience. And he does it well. So well, in fact, that his **DaySpring Records** album, "Carrier," has been one of the surprise hits of 1985.

The Texas native studied at two of the top jazz schools in the country before turning professional. "After graduating from Miami and touring with a Christian band called **Bridge**, I went to a small record company in Nashville and started working part-time doing sessions work on both electric and acoustic guitar," Crockett says.

Crockett's fame as a session guitarist grew. He began doing seminars across the country. They became so popular that Yamaha sponsored the Warner Amex cable series on guitar playing.

In 1981, after touring Mexico and South America with Latin star **Jose Luis Rodriguez**, Crockett decided to turn to religious music full-time. He stepped up his writing collaborations with **Kenny Wood**, his former youth pastor in Texas.

"I began for the first time to take seriously this question of what I was going to do with my music," Crockett says. "I'd been writing songs for a number of years with Kenny. The first thing we ever wrote together was a Christmas song as a gift to the kids in our youth group."

Crockett spent the next year writing with Wood and



getting his songs in shape. After several fruitless trips to both Nashville and Los Angeles, he ran into an old buddy from his studio days, **Neal Joseph**, now head of **Word's DaySpring** label.

"Neal was looking for songs for a new album by **Patti Roberts**—formerly the wife of **Oral Roberts Jr.**—and that meeting was the catalyst for the things that began to happen," he says.

"Then in the spring of '83, Word offered Kenny and me positions as staff writers. Through that, the idea of making a record came naturally. We didn't have to bull-horn our way in."

Lyrics make the difference for guitarist Billy Crockett

"Carrier," recorded in an intimate studio in Orlando with some of Nashville's top session players, took more than a year to produce. The album has done exceptionally well for an unknown artist and spawned a couple of hit singles on the contemporary Christian charts.

One of the songs getting the most attention is "Say Hello." Wood wrote the lyrics after two of their close friends were killed in an accident. The lyrics reflect a theme that runs throughout the album.

"Kenny gave me the lyrics to 'Say Hello' while we were walking through a grocery store, and I had to sit down in the aisle, I was so overwhelmed with the truth and relevance of what he was saying," Crockett says quietly. "The lyrics express a very real part of the gospel: While being human entails pain and heartache, the blues, death and evil, God is still saying to humanity, 'That's why I am sending Myself to you.'"

TOP JAZZ ALBUMS

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	21	GEORGE HOWARD TBA TB 205/PALO ALTO	3 weeks at No. One DANCING IN THE SUN
2	3	13	DAVE GRUSIN & LEE RITENOUR GRP 1015 (CD)	HARLEQUIN
3	2	27	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL	MAGIC TOUCH
4	4	11	SPYRO GYRA MCA 5606 (CD)	ALTERNATING CURRENTS
5	7	7	THE MANHATTAN TRANSFER ATLANTIC 82166	VOCALESE
6	6	19	MILES DAVIS COLUMBIA FC40023	YOU'RE UNDER ARREST
7	5	25	RARE SILK PALO ALTO 8086	AMERICAN EYES
8	8	15	MICHAEL FRANKS WARNER BROS. 25272	SKIN DIVE
9	9	29	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
10	10	21	EARL KLUGH WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
11	11	21	MAYNARD FERGUSON PALO ALTO PA 8077	LIVE FROM SAN FRANCISCO
12	12	33	GEORGE BENSON WARNER BROS. 25178-1 (CD)	20/20
13	19	7	MCCOY TYNER PALO ALTO PA 803	JUST FEELIN'
14	14	50	WYNTON MARSALIS COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
15	18	17	SKYWALK ZEBRA ZR 5004	SILENT WITNESS
16	16	9	VICTOR FELDMAN'S GENERATION BAND TBA TB 208/PALO ALTO	HIGH VISIBILITY
17	13	27	SADE PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
18	20	13	DAVE VALENTIN GRP 1016 (CD)	JUNGLE GARDEN
19	17	21	TANIA MARIA MANHATTAN ST-53000/CAPITOL	MADE IN NEW YORK
20	23	5	AHMAD JAMAL ATLANTIC 81258-1-G	DIGITAL WORKS
21	21	17	KENNY G. ARISTA AL8-8282	GRAVITY
22	22	27	DAVID DIGGS TBA TB 207/PALO ALTO	STREETSHADOWS
23	15	33	DAVID SANBORN WARNER BROS. 25150-1	STRAIGHT TO THE HEART
24	25	11	KEVIN EUBANKS GRP 1013 (CD)	OPENING NIGHT
25	24	146	GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (CD)	DECEMBER
26	27	29	DAVE GRUSIN GRP 1011 (CD)	ONE OF A KIND
27	26	50	PAT METHENY GROUP ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
28	29	9	SADAO WATANABE ELEKTRA 60431	MAISHA
29	NEW ▶		AL JARREAU WARNER BROS. 25331	IN LONDON
30	NEW ▶		JOE SAMPLE MCA 5481	OASIS
31	33	56	GEORGE WINSTON ● WINDHAM HILL C 1012/A&M (CD)	AUTUMN
32	32	64	DAVE GRUSIN GRP A-1006 (CD)	NIGHT LINES
33	31	15	DIZZY GILLESPIE GRP 1012 (CD)	NEW FACES
34	34	44	AL JARREAU WARNER BROS. 25106-1 (CD)	HIGH CRIME
35	35	7	KITARO GRAMAVISION 18-7013-1/POLYGRAM	OASIS
36	39	3	HERB ALPERT A&M SP-5082	WILD ROMANCE
37	37	17	AL DIMEOLA MANHATTAN ST-53002/CAPITOL	CIELO E TERRA
38	38	3	THE STANLEY CLARKE BAND EPIC FE 40040	FIND OUT
39	NEW ▶		BILLY COBHAM GRP A-1020	WARNING
40	40	3	DAVID BYRNE ECM 25022/WARNER BROS.	MUSIC FOR THE KNEE PLAYS

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Responsibilities of the Assistant to the President include assisting the President in fulfilling the educational goals of the college; representing the President to internal and external constituencies; reading and summarizing essential aspects of internal reports, external documents, and leading musical, educational, and industry periodicals; preparing correspondence and reports; researching data and securing appropriate information from various staff areas; researching and identifying external sources of professional assistance for various projects as needed; and other duties as assigned.

Candidates should have familiarity with today's music styles, leading musical figures, and the basic structure/organization of the music industry; some understanding of the various aspects of today's music technology; work experience in a college setting or other established organization at an appropriate level of responsibility; familiarity with office and information systems; be capable of effective verbal and written expression; and have a positive approach to educational administration.

Interested candidates should submit a resume to the following source and be prepared, upon request, to forward relevant samples of their administrative accomplishments, letters of recommendation, and to appear for a personal interview. Write: **Search Committee, Office of the President, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215.**

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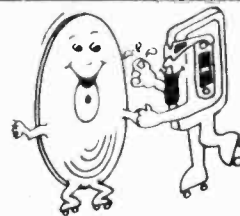
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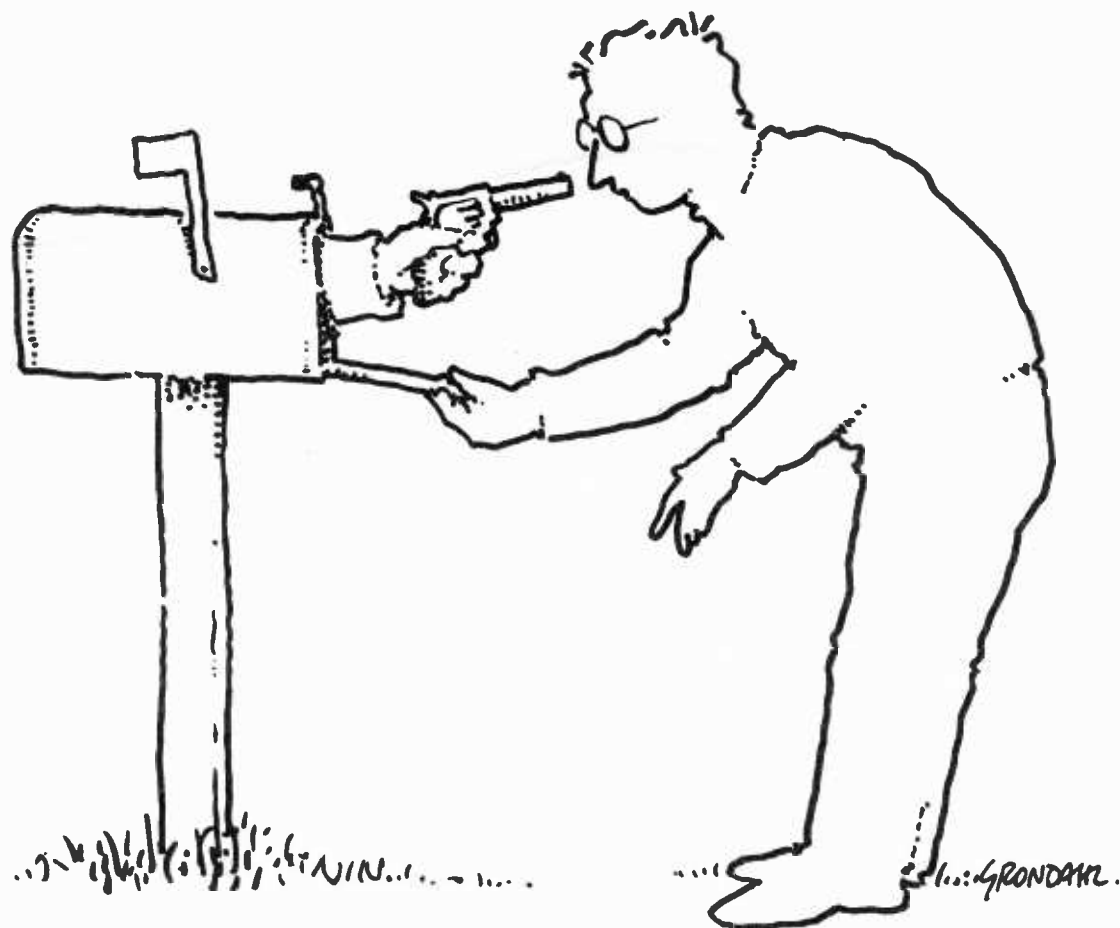
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CANADA (Courtesy The Record) As of 8/29/85

SINGLES	
1	1 WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL
2	2 CRYING OVER YOU PLATINUM BLONDE COLUMBIA/CBS
3	3 THE POWER OF LOVE HUEY LEWIS & THE NEWS MCA
4	5 ST. ELMO'S FIRE JOHN PARR WEA
5	4 NEVER SURRENDER COREY HART AQUARIUS/CAPITOL
6	7 DANCING IN THE STREET DAVID BOWIE & MICK JAGGER CAPITOL
7	19 MONEY FOR NOTHING DIRE STRAITS VERTIGO/POLYGRAM
8	10 CRY GODLEY & CREME MERCURY/POLYGRAM
9	9 BOY IN THE BOX COREY HART AQUARIUS/CAPITOL
10	6 FREEWAY OF LOVE ARETHA FRANKLIN RCA
11	NEW TAKE ON ME A-HA WARNER BROS./WEA
12	14 CHERISH KOOL & THE GANG DE-LITE/POLYGRAM
13	13 EVERYTIME YOU GO AWAY PAUL YOUNG COLUMBIA/CBS
14	15 IT HURTS TO BE IN LOVE GINO VANNELLI POLYDOR/POLYGRAM
15	20 YOU'RE ONLY HUMAN (SECOND WIND) BILLY JOEL COLUMBIA/CBS
16	16 DON'T LOSE MY NUMBER PHIL COLLINS WARNER BROS.
17	17 WHAT ABOUT LOVE HEART CAPITOL
18	18 SUMMER OF '69 BRYAN ADAMS A&M
19	NEW DRESS YOU UP MADONNA SIRE/WEA
20	8 INVINCIBLE (THEME FROM "THE LEGEND OF BILLIE JEAN") PAT BENATAR CHRYSALIS/CBS

ALBUMS	
1	2 COREY HART BOY IN THE BOX AQUARIUS/CAPITOL
2	1 DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
3	3 PLATINUM BLONDE ALIEN SHORES COLUMBIA/CBS
4	5 TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM
5	6 STING THE DREAM OF THE BLUE TURTLES A&M
6	4 PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
7	7 BRYAN ADAMS RECKLESS A&M
8	9 BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
9	10 EURYTHMICS BE YOURSELF TONIGHT RCA
10	8 PAUL YOUNG THE SECRET OF ASSOCIATION COLUMBIA/CBS
11	11 MADONNA LIKE A VIRGIN SIRE/WEA
12	13 ARETHA FRANKLIN WHO'S ZOOMIN' WHO ARISTA/RCA
13	12 BILLY JOEL'S GREATEST HITS VOLS. I & II COLUMBIA/CBS
14	14 DEAD OR ALIVE YOUTHQUAKE EPIC/CBS
15	NEW JOHN COUGAR MELLENCAMP SCARECROW RIVA/POLYGRAM
16	19 LOVERBOY LOVIN' EVERY MINUTE OF IT COLUMBIA/CBS
17	15 POINTER SISTERS CONTACT PLANET/RCA
18	17 ST. ELMO'S FIRE SOUNDTRACK ATLANTIC/WEA
19	16 MOTLEY CRUE THEATRE OF PAIN WEA
20	NEW DARYL HALL & JOHN OATES LIVE AT THE APOLLO RCA

AUSTRALIA (Courtesy Kent Music Report) As of 9/16/85

SINGLES	
1	1 OUT OF MIND OUT OF SIGHT MODELS MUSHROOM
2	5 WHAT YOU NEED INXS WEA
3	2 WE DON'T NEED ANOTHER HERO TINA TURNER INTERFUSION
4	10 POWER OF LOVE HUEY LEWIS & NEWS (CHRYSALIS)
5	3 THERE MUST BE AN ANGEL EURYTHMICS RCA
6	6 MONEY FOR NOTHING DIRE STRAITS VERTIGO/POLYGRAM
7	4 LIFE IN A NORTHERN TOWN DREAM ACADEMY WEA
8	13 FREEWAY OF LOVE ARETHA FRANKLIN ARISTA
9	14 TOO YOUNG FOR PROMISES KOO DE TAH MERCURY
10	7 CRAZY FOR YOU MADONNA GEFEN
11	8 ALL YOU ZOMBIES HOOTERS CBS
12	11 ANGEL MADONNA SIRE
13	9 YOU'RE ONLY HUMAN BILLY JOEL CBS
14	16 FRANKIE SISTER SLEDGE ATLANTIC
15	19 HEAVEN BRYAN ADAMS A&M
16	15 LIVE IT UP MENTAL AS ANYTHING WEA
17	12 AXEL F. HAROLD FALTERMEYER MCA
18	NEW SHAME MOTELS CAPITOL
19	17 RASPBERRY BERET PRINCE WARNER BROS.
20	18 BITTERSWEET HOODOO GURUS BIG TIME

ALBUMS	
1	1 DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	3 VARIOUS TURN IT UP '85 POLYSTAR
3	2 VARIOUS 1985 ON FIRE FESTIVAL
4	5 EURYTHMICS BE YOURSELF TONIGHT RCA
5	10 TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
6	4 MODELS OUT OF MIND OUT OF SIGHT MUSHROOM
7	6 TALKING HEADS LITTLE CREATURES EMI
8	7 BILLY JOEL GREATEST HITS VOLS. 1 & 2 CBS
9	8 HOODOO GURUS MARS NEED GUITARS BIG TIME
10	9 PHIL COLLINS NO JACKET REQUIRED WEA
11	13 MADONNA LIKE A VIRGIN SIRE
12	11 DO RE MI DOMESTIC HARMONY VIRGIN
13	16 BRYAN ADAMS RECKLESS A&M
14	NEW RODNEY RUDE I GOT MORE EMI
15	12 STING THE DREAM OF THE BLUE TURTLES A&M
16	14 STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR
17	15 MENTAL AS ANYTHING FUNDAMENTAL REGULAR
18	17 HOWARD JONES DREAM INTO ACTION WEA
19	20 LIONEL RITCHIE CAN'T SLOW DOWN MOTOWN
20	NEW ORIGINAL CAST RECORDING CATS POLYDOR/POLYGRAM

BRITAIN (Courtesy Music Week) As of 9/21/85

This Week	Last Week	SINGLES
1	1	DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI AMERICA
2	2	HOLDING OUT FOR A HERO BONNIE TYLER CBS
3	5	PART-TIME LOVER STEVIE WONDER MOTOWN
4	4	TARZAN BOY BALTIMORA COLUMBIA
5	13	LAVENDER MARILLION EMI
6	3	I GOT YOU BABE UB40 & CHRISSE HYNDE OEP INTERNATIONAL
7	12	KNOCK ON WOOD AMII STEWART SEDITION
8	29	IF I WAS MIDGE URE CHRYSALIS
9	10	BOOY AND SOUL MAI TAI HOT MELT/VIRGIN
10	NEW	ANGEL MADONNA SIRE
11	19	POWER OF LOVE HUEY LEWIS & NEWS CHRYSALIS
12	7	INTO THE GROOVE MADONNA SIRE
13	6	DRIVE CARS ELEKTRA
14	9	SAY I'M YOUR NUMBER ONE PRINCESS SUPREME
15	8	RUNNING UP THAT HILL KATE BUSH EMI
16	26	BODY ROCK MARIA VIDAL EMI AMERICA
17	33	SHE'S SO BEAUTIFUL CLIFF RICHARD EMI
18	30	LEAN ON ME RED BOX SIRE
19	11	ALONE WITHOUT YOU KING CBS
20	18	YESTERDAYS MEN MADNESS ZARJAZZ
21	14	MONEY FOR NOTHING DIRE STRAITS VERTIGO
22	15	I CAN DREAM ABOUT YOU DAN HARTMAN MCA
23	21	DON'T STOP THE DANCE BRYAN FERRY EG
24	17	I WONDER IF I TAKE YOU HOME LISA LISA & CULT JAM WITH FULL FORCE CBS
25	38	REBEL YELL BILLY IDOL CHRYSALIS
26	16	DON'T MESS WITH DOCTOR DREAM THOMPSON TWINS ARISTA
27	36	BRAND NEW FRIEND LLOYD COLE & COMMOTIONS POLYDOR
28	34	TRAPPED COLONEL ABRAMS MCA
29	22	THE SHOW (THEME FROM CONNIE) REBECCA STORM TELEBELL
30	20	WHITE WEDDING BILLY IDOL CHRYSALIS
31	37	I'LL BE GOOD RENE & ANGELA CLUB
32	25	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL
33	23	HOLIDAY MADONNA SIRE
34	24	YOU'RE THE ONE FOR ME D TRAIN PRELUDE
35	NEW	SINGLE LIFE CAMEO CLUB
36	NEW	THE POWER OF LOVE JENNIFER RUSH
37	28	TAKES A LITTLE TIME TOTAL CONTRAST LONDON
38	NEW	LOVE TAKE OVER FIVE STAR TENT
39	NEW	IS IT A DREAM DAMMED BNC
40	40	WHAT'S YOUR PROBLEM BLANCHMANGE LONDON

ALBUMS	
1	2 MADONNA LIKE A VIRGIN SIRE
2	1 VARIOUS NOW, THAT'S WHAT I CALL MUSIC 5 VIRGIN
3	3 DIRE STRAITS BROTHERS IN ARMS VERTIGO
4	4 THE KENNY ROGERS STORY LIBERTY
5	16 MARILLION MISPLACED CHILDHOOD EMI
6	6 PHIL COLLINS NO JACKET REQUIRED VIRGIN
7	5 TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
8	8 MADONNA THE FIRST ALBUM SIRE
9	9 CURE THE HEAD ON THE DOOR FICTION
10	10 BRYAN FERRY BOYS AND GIRLS EG
11	7 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
12	12 GARY MOORE RUN FOR COVER 10
13	23 VARIOUS OPEN TOP CARS AND GIRLS IN T-SHIRTS TELSTAR
14	20 UB40 BAGGARIDDIM DEP INTERNATIONAL
15	13 U2 LIVE "UNDER A BLOOD RED SKY" ISLAND
16	14 TINA TURNER PRIVATE DANCER CAPITOL
17	15 U2 THE UNFORGETTABLE FIRE ISLAND
18	22 STING THE DREAM OF THE BLUE TURTLES A&M
19	17 BILLY IDOL VITAL IDOL CHRYSALIS
20	19 EURYTHMICS BE YOURSELF TONIGHT RCA
21	21 QUEEN GREATEST HITS EMI
22	NEW DON'T STANO ME DOWN DEXY'S MIDNIGHT RUNNERS MERCURY
23	18 BRYAN ADAMS RECKLESS A&M
24	NEW HUNDREDS AND THOUSANDS BRONSKI BEAT FORBIDDEN FRUIT
25	28 POGUES RUM, SODOMY & THE LASH STIFF
26	11 DIO SACRED HEART VERTIGO
27	30 BILLY JOEL GREATEST HITS VOLUME I AND VOLUME II CBS
28	26 GO WEST CHRYSALIS
29	29 CARS HEARTBEAT CITY ELEKTRA
30	27 PAUL YOUNG THE SECRET OF ASSOCIATION CBS
31	25 U2 WIDE AWAKE IN AMERICA ISLAND
32	38 SADE DIAMOND LIFE EPIC
33	33 PHIL COLLINS FACE VALUE VIRGIN
34	24 SPEAR OF DESTINY WORLD SERVICE BURNING ROME
35	NEW LEAVE THE BEST TO LAST JAMES LAST POLYDOR
36	31 SQUEEZE COSI FAN TUTTI FRUTTI A&M
37	37 BILLY OCEAN SUDDENLY JIVE
38	36 SAXON INNOCENCE IS NO EXCUSE PARLOPHONE
39	NEW ALF ALISON MOYET CBS
40	40 ZZ TOP ELIMINATOR WARNER BROS.

WEST GERMANY (Courtesy Der Musikmarkt) As of 9/23/85

SINGLES	
1	1 MARIA MAGDALENA SANDRA VIRGIN
2	2 WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL/EMI
3	3 INTO THE GROOVE MADONNA SIRE/WEA
4	13 RUNNING UP THAT HILL KATE BUSH EMI
5	5 CHERISH KOOL & GANG DELITE/METRONOME
6	4 THERE MUST BE AN ANGEL EURYTHMICS RCA
7	6 DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI
8	9 CENERENTOLA (CINDERELLA) MARTINELLI-CHIC/TELDEC
9	12 SHANGHAI LEE MARRROW CHIC/TELDEC
10	7 BLUE NIGHT SHADOW TWO OF US BLOW UP/INTERCORD
11	15 UNKNOWN STUNTMAN LEE MAJORS SCOTTI BROS./BELLAPHON
12	NEW CHERI CHERI LADY MODERN TALKING HANSA/ARIOLA
13	11 FRANKREICH, FRANKREICH DE BLAECK FOEOESS EMI
14	8 ROCK ME AMADEUS FALCO GIG/TELDEC
15	10 TARZAN BOY BALTIMORA EMI
16	14 MY TOOT TOOT-DENISE LASALLE EPIC/CBS
17	20 YOUR HEART KEEPS BURNING BLIND DATE ARIOLA
18	17 AN DER NOROSEEKUESTE KLAUS U. KLAUS TELDEC
19	NEW ST ELMOS FIRE (MAN IN MOTION) JOHN PARR PHONOGRAM
20	NEW MEIN TUUT TUUT LEINEMANN MERCURY/PHONOGRAM

ALBUMS	
1	3 PETER MAFFEY SONNE IN DER NACHT TELDEC
2	1 MADONNA LIKE A VIRGIN SIRE/WEA
3	2 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
4	4 DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
5	5 SAGA BEHAVIOUR POLYDOR/DGG
6	12 STING THE DREAM OF THE BLUE TURTLES A&M/DGG
7	9 MARILLION MISPLACED CHILDHOOD EMI
8	NEW ROGER WHITTAKER DU GEHOERST ZU MIR AVON/INTERCORD
9	6 TINA TURNER PRIVATE DANCER CAPITOL/EMI
10	7 BEYOND THUNDERDOME SOUNDTRACK MAD MAX/CAPITOL EMI
11	8 EURYTHMICS BE YOURSELF TONIGHT RCA
12	10 RICK SPRINGFIELD TAO RCA
13	14 CHRIS REA SHAMROCK DIARIES MAGNET/DGG
14	NEW HOWARD CARPENALE MITTENDRIN EMI
15	NEW CURE THE HEAD ON THE DOOR FICTION/METRONOME
16	15 DIO SACRED HEARTS VERTIGO/PHONOGRAM
17	11 MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA
18	NEW ULLA MEINER DER STOLZ ITALIENISCHER FRAUEN RCA
19	13 NENA FEUER UND FLAMME CBS
20	NEW BRYAN ADAMS RECKLESS A&M/OGG

JAPAN (Courtesy Music Labo) As of 9/23/85

SINGLES	
1	1 KANASHIMI NI SAYONARA ANZENCHITAI KITTY/KITTY M
2	2 MELODY SOUTHERN ALL STARS VICTOR/AMUSE-FUJI PACIFIC
3	3 NATSUZAKARI HONOJIGUMI TOSHI V VAOKO CANYON/TANABE/JOHNNY'S
4	4 NAMIDA NO JASMINE LOVE SONOKO KAWAI CBS-SONY/WATANABE
5	6 SAILOR FUKU O NUGASANAIDE ONYANKO CLUB CANYON/FUJI-PMP
6	10 LUCKY CHANCE O MOHICHIDO C-C-B POLYDOR/NICHION
7	7 HATSUKOI YUKI SAITOH CANYON/TOHO-FUJI PACIFIC
8	19 METROPOLIS NO KATASUMIDE YUMI MATSUTOYA TOSHIBA-EMI/KIRARA
9	8 TSUBASA NO ORETA ANGEL AYUMI NAKAMURA HAMMING BIRD/NICHION-JCM
10	NEW SHINOBI AI YOSHIE KASHIWABARA PHONOGRAM/TANABE-NICHION
11	5 ANATAO MOTTO SHIRITAKUTE HIROKO YAKUSHIMARU TOSHIBA-EMI OFFICE MEL
12	9 METROPOLIS NO KATASUMIOE YUMI MATSUTOYA TOSHIBA-EMI/KIRARA
13	12 ROPPONGI SHINJUH ANN LOUIS VICTOR/WATANABE
14	NEW AME NO HIGH SCHOOL MIYOKO YOSHIMOTO TEICHIKU/GEIEI
15	18 RENAI SHOHKOHGUN MASASHI SADA FREE FLIGHT/JCM-MASASHI
16	11 SHININ' ON KIMI GA KANASHIMI LOOK EPIC-SONY/PMP/LOOK CONNECTION
17	15 BYE BYE GIRL SHOHJOTAI PHONOGRAM/NICHION/BOND
18	20 PASSION YOU HAYAMI TAURUS/SUN M-JCM-YUI
19	NEW SOHSHUN MONOGATARI TOMOYO HARADA CBS-SONY/VARIETY
20	16 SAND BEIGE AKINA NAKAMORI WARNER-PIONEER/KENON

ALBUMS	
1	NEW SOUTHERN ALL STARS KAMAKURA VICTOR
2	NEW MOMOKO KIKUCHI TROPIC OF CAPRICORN VAP
3	1 CHECKERS MAINICHI CHECKERS CANYON
4	2 AKINA NAKAMORI D404 ME WARNER-PIONEER
5	3 BILLY JOEL BILLY THE BEST CBS-SONY
6	5 JUNICHI INAGAKI COMPLETE TOSHIBA-EMI
7	6 MASAYOSHI TAKANAKA TRAUMATIC TOSHIBA-EMI
8	8 AYUMI NAKAMURA BE TRUE HUMMING BIRD
9	4 SEIKO SOUND OF MY HEART CBS-SONY
10	7 HIROKO YAKUSHIMARU YUME JUHWA TOSHIBA-EMI
11	NEW CASIOPEA HALLE ALPHA
12	11 HOUND DOG SPIRITS CBS-SONY
13	9 OFF COURSE BEST COLLECTION TOSHIBA-EMI
14	12 THE HAPPYEND CBS-SONY
15	10 TSUYOSHI NAGABUCHI HUNGRY TOSHIBA-EMI
16	14 MIHO NAKAYAMA C KING
17	13 USA FOR AFRICA WE ARE THE WORLD CBS-SONY
18	16 CLASH GALS HEALTH VICTOR
19	15 MADONNA INTO THE GROOVE WARNER-PIONEER
20	NEW SHEILA E. ROMANCE 1600 WARNER-PIONEER

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 9/14/85

SINGLES	
1	2 INTO THE GROOVE MADONNA SIRE
2	1 TARZAN BOY BALTIMORA EMI BOVEMA
3	5 I GOT YOU BABE UB40 & CHRISSE HYNDE VIRGIN
4	4 THERE MUST BE AN ANGEL EURYTHMICS RCA
5	6 CHERISH KOOL & GANG VIP
6	NEW DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI BOVEMA
7	NEW RUNNING UP THAT HILL KATE BUSH EMI BOVEMA
8	3 WAAROM FLUISTER IK JE NAAM NOG BENNIE NEYMAN CNR
9	7 WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL
10	10 BUONA SERA A HAZES EMI BOVEMA

ALBUMS	
1	1 STING THE DREAM OF THE BLUE TURTLES POLYDOR
2	3 EURYTHMICS BE YOURSELF TONIGHT RCA
3	2 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
4	4 MADONNA LIKE A VIRGIN SIRE
5	6 BENNY NEYMAN ZWARTTE GOUD CNR
6	5 CHRIS REA SHAMROCK DIARIES ARIOLA
7	8 U2 THE UNFORGETTABLE FIRE ISLAND
8	7 PROPAGANDA A SECRET WISH ARIOLA
9	NEW KOOL & GANG EMERGENCY VIP
10	NEW DIVERSEN DE GROOTSTEZOMERHITS ARCADE

ITALY (Courtesy Germano Ruscitto) As of 9/17/85

SINGLES	
1	2 INTO THE GROOVE MADONNA WEA
2	1 L'ESTATE STA FINENGO RIGHIERA CGD MM
3	4 PAUL HARDCASTLE ARIOLA
4	7 GIRL'S GOT A BRAND NEW TOY TXT CBS
5	8 OUEL PROPAGANDA RICORDI
6	3 A VIEW TO A KILL DURAN DURAN EMI
7	9 MOVIES ON AIR CGD MM
8	5 L'ULTIMA POESIA MARCELLA E GIANNI BELLA CBS
9	10 SLAVE TO LOVE BRYAN FERRY POLYGRAM
10	NEW I LOVE MY RADIO TAFFY CBS
11	6 TARZAN BOY BALTIMORA EMI
12	12 SAMURAI MICHAEL CRETU VIRGIN/EMI
13	13 DON'T YOU SIMPLE MINDS VIRGIN
14	16 TOGETHER AMII STEWART & MIKE FRANCIS RCA
15	17 ACQUA LOREDANA BERTE CBS
16	15 WE ARE THE WORLD USA FOR AFRICA CBS
17	11 MI PIACEREBBE ANOARE AL MARE TOTO CUTUGNO/EMI
18	NEW DANCIN' IN THE STREET DAVID BOWIE & MICK JAGGER EMI
19	NEW LIVE IS LIFE OPUS CGD MM
20	14 YOU SPIN ME ROUND DEAD OR ALIVE EPIC/CBS

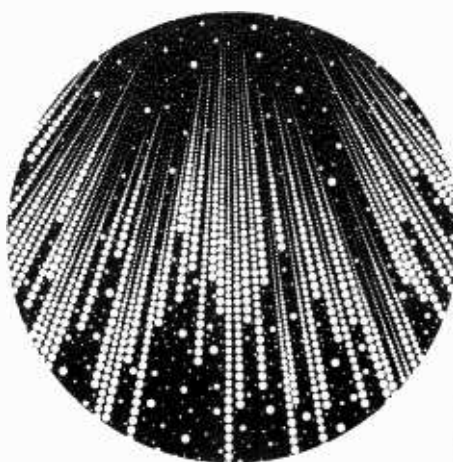
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Aussie Video Firm Shocks Cinema Industry CEL Begins Low-Priced Release of Current Titles

BY GLENN A. BAKER

SYDNEY Australian cinema exhibitors are reeling from a savage blow delivered by leading video company CEL (Communications & Entertainment Ltd.)—a blow from which they may never recover.

Claiming a world first, CEL has launched a range of first-release mass-appeal films on video at \$19.95 (Australian), the equivalent of roughly \$15. The first batch included "All Of Me," "The Sure Thing," "Dark Crystal," "The Year Of Living Dangerously" and the new Australian blockbuster "Robbery Under Arms."

The move has outraged exhibitors. The Hoyts Cinemas chain instantly withdrew "All Of Me" from its major metropolitan outlets around the country. At the time, it was Hoyts' third most successful

movie and had netted \$620,000 in four weeks. The move was calculated to cause CEL the greatest possible harm, as it is also the distributor of the film.

The Sydney Morning Herald estimated that CEL's loss on the cancelled run would be at least \$100,000.

Hoyts complained that CEL had not, at any time, discussed its radical video marketing plans with them. The company claimed that the move was "the final nail in cinema's coffin."

In March, Hoyts general manager Jonathon Chissick had stated that 1984 was "the worst year ever" for his industry, and that 73 cinemas had closed. Claiming that 1984 attendance was down 28% on 1983, he blamed VCR penetration. It's projected that some 40% of Australian homes will have a VCR unit by year's end, a level exceeded only by Saudi Arabia.

CEL first experimented with low-priced video in January, with a package of four major Australian contemporary films, including "The Man From Snowy River." After another package in May, CEL announced that it had moved 200,000 tapes. Consumer reaction, in a market where tapes generally retail for between \$60 and \$120, was predictably strong.

Those releases and the current ones were possible as a result of a special arrangement with the taxation department, retailers, copyright owners and CEL's own duplication plant.

CEL chairman/managing director Peter Neustadt is, in the words of one newspaper, "in a state of shock" over the exhibitor backlash, describing Hoyts' move as "emotional, not rational." He has predicted that future releases will appear on video shelves "a matter of weeks after the film's cinema release."

And, Neustadt insists, "It has become quite obvious, from our research, that with the exception of a very few blockbusters in the capital cities, most people don't go to the cinema any more. We'd established that there is a demand for inexpensive cassettes for sale, so we're simply giving people what they want."

"If a company can produce videocassettes cheaply enough, people will buy and consume them as readily as paperback novels."

CEL has allocated \$1 million to a national advertising campaign, which includes sending 500 Venturer Scouts into the streets with banners and promotion boards. In addition to releasing the \$19.95 tapes, the company has slashed its "Gone With The Wind" double-cassette package to \$39.95. Demand for these releases has been so frantic that some department stores have set up special sales areas.

Neustadt sees his radical move as an antidote to a dramatic slump in the video rental market that has seen a wave of retrenchments in most majors. CBS/Fox, for instance, "lost" 16 staff from its head office.

Despite threats of more sanctions against the company by exhibitors, CEL plans to forge ahead with at least one new-release film on video every month. And the price-slashing leaves no doubt that the Australian video and cinema industries will never be the same again.

Two Big Japan Firms Skipping Tokyo Audio Fair

TOKYO Japanese electronics firms Toshiba and Nakamichi are notable absentees from this year's 34th Tokyo Audio Fair, set for Oct. 8-11 at the Harumi Fairgrounds here.

Toshiba cites tough trading conditions in the U.S. as the reason for its absence. With growth slowing in the American economy, the company says, it is no longer feasible to take part in every such show worldwide.

Nakamichi, a participant here for more than 30 years, says visitors to the event are not those who buy its equipment. Up until last year, the firm had shown high-end cassette decks costing more than \$1,000, but the absence of any correlation between exhibiting and sales has prompted the decision to suspend participation.

Nevertheless, Nakamichi will continue to attend similar industrial and electronic equipment shows in other territories, and has already confirmed that it will be at New York's computer showcase in November.

The Japan Audio Assn., sponsor of the Tokyo Audio Fair, is now waiting anxiously to see if the Toshiba and Nakamichi decisions will have a domino effect on other audio manufacturers slated to attend.

Easing Market Congestion Three Provinces Joining For Video Classification

BY KIRK LaPOINTE

WINNIPEG In what could be a final step toward a national system for videocassette classification, three of the 10 Canadian provinces have agreed to share facilities to operate a joint classification process.

Provincial cabinet ministers from Ontario, Manitoba and Saskatchewan have worked out a scheme to administer a classification process through the Ontario Film Review Board. This will eliminate the need for distributors to approach more than one board and pay for more than one viewing of a videotape before it can be marketed in all three provinces.

The three provinces will share responsibility for classifying the tapes. They will split the funds they receive from distributors and retailers who pay for the plan through licensing, viewing and classifying and a 25-cent surcharge for sticker-taping tapes before they can be rented.

Monte Kwinter, Ontario's minister for consumer and commercial relations, says the agreement represents a major breakthrough in what has so far been a very haphazard and time-consuming process. "We expect that as time goes on, some of the other provinces will join us," Kwinter says.

Provinces will continue to maintain autonomy on classification under the new system. If one jurisdiction classifies a film, other provinces could decide to follow that lead or review the film for themselves.

Jim Sintzel, president of the Video Retailers Assn. of Canada (VRAC), says the move is a step in the right direction and should ease

the often congested process of reviewing product before it enters the market.

Although the agreement does not wholly address the issue of national standards—a thorn in the side of distributors, who find their material may be acceptable in one province and restricted in another—the provinces have agreed that material already released in theatres will carry the same classification for home video.

Kwinter estimates that about 80% of all tapes are expected to need only one viewing. He adds that he doubts distributors will dilute the violence or sex in their films to comply with Ontario's strict standards.

Colored stickers will accompany videocassettes. Red ones will mean the titles may only be sold or rented to those over 18; orange means consumers under 14 in Ontario and Saskatchewan and 15 in Manitoba must be accompanied by an adult when buying or renting; yellow means parental guidance of viewing is suggested, and green means suitable for family and general viewing.

The stickers are holograms, making counterfeit tapes easier to track.

Meanwhile, an Ottawa video rental firm has been acquitted of distributing obscene tapes because the judge ruled that the firm is a retailer, not a distributor.

In a decision that may have significant effects on home video retailing in Canada, Judge J.P. Beaulne of the provincial court of Ontario ruled that the Criminal Code only applies to distributors. Renter Ross Hillier and others who do so are only middlemen in a transaction, Beaulne ruled.

ATV Employees Fight Back Firm Shutting Down Amid Success

TORONTO The imminent closure of the ATV Music of Canada offices here will mean much more than seven layoffs and a reshuffling of copyright administration. It cuts off in mid-flight an artistically successful firm that helped nourish some of the country's best emerging creative talent.

Not too surprisingly, the employees are fighting back, even though they know their latest publicity campaign—issued through an open letter to the trade press—is likely to fall on deaf ears.

Nevertheless, they wish to point out for the record the company's recent accomplishments, which Vicki Walters, assistant to ATV Canada president Frank Davies, says show that the firm went well beyond its mandate.

Amid what is shaping up as its most successful fiscal year, ATV Canada landed a Billboard top 10 single in Heart's "What About Love," and expects cover versions of its composers' works in coming weeks from Robert Palmer, Jeffrey

Osborne, Sheena Easton, R.O.A.R. and Blue Oyster Cult. Carly Simon's current album features a song by Eddie Schwartz of the ATV Canada stable.

Also on the market is ATV Canada's production of Bam Boo's debut album for Capitol and Orphan's "Salute" on CBS. Releases are also due shortly by Aldo Nova on Portrait and Headpins on MCA. The former and the latter two are worldwide releases.

Also recently completed, after the ink had dried on the purchase of ATV, were Canadian advertising agreements for the use of the Lennon-McCartney copyrights.

What the ATV employees are now wondering is whether the Canadian wing will, in the shuffle, lose many talented Canadian composers.

"How long will it take for them to pick up the ball and run with it?" Walters asks in the letter. "During the transitional period, who will be lost in the shuffle?"

INTERNATIONAL EDITOR

PETER JONES, Billboard, 7 Carnaby St., London W1V 1PG. 01-439 9411.

INTERNATIONAL CORRESPONDENTS

Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-28-82.
Australia—GLENN BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales.
Canada—KIRK LaPOINTE, 7 Glen Ames Ave., Toronto, Ontario M4E 1M3. 416-364-0321.
Czechoslovakia—DR. LUBOMIR DOURZKA, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08.
Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72.
Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.
France—DERRY HALL, 8 Rue de l'Eure, 75014 Paris. 1-543-4879.
Greece—JOHN CARR, Kaisarias 26-28, Athens 610.
Holland—WILLEM HOOS, Bilderdijkstraan 28, Hilversum. 035-43137.
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Hungary—PAUL GYONGY, Orlooutca 3/b, 1026 Budapest 11. Tel: 167-456.
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Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku Tokyo 150. 03 4984641.
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Philippines—CES RODRIGUEZ, 11 Tomas Benitez, Quezon City 3008.
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U.S.S.R.—VADIM D. YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
West Germany—WOLFGANG SPAHR (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428.
JIM SAMPSON (News Editor), Grillparzerstr. 46, 8000 Munich 80. 89-473368. Tlx: 5216622.
Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

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

PICKS

KISS
Asylum
PRODUCERS: Paul Stanley, Gene Simmons
Mercury 826 099-1 M-1

The veteran group made a triumphant return to platinum with last year's "Animalize," and encodes here with another set of anthemic, high-decibel rock. There are enough metal-based cuts to satisfy the group's longtime fans, but also a few more mainstream midtempo cuts which could work as singles. With Motley Crue, Ratt and Night Ranger all coming off top 10 albums (and suggesting that the metal backlash was overstated), the climate is right for these elder statesmen of the genre.

DIANA ROSS
Eaten Alive
PRODUCERS: Barry Gibb, Karl Richardson, Alby Galuten
RCA AFL1-5422

In the past five years, Barry Gibb has produced hit albums for Barbra Streisand, Dionne Warwick and Kenny Rogers. Here he turns his attention to the regal Ross, and the result could easily be her most successful album since she teamed with Bernard Edwards and Nile Rodgers five years ago. The frantically paced title track was co-written and co-produced by Michael Jackson, who gave Ross a top 10 hit three years ago in "Muscles." The album also includes several ballads, including the lovely "Experience."

TODD RUNDGREN
A Cappella
PRODUCER: Todd Rundgren
Warner Bros. 9 25128-1

Rundgren returns to the Warner Bros. fold with this set, which he wrote, produced, engineered and performed, using his multi-layered vocals in place of instruments. Rundgren has notched only one gold album over his long career, but he's been a stable seller, with his albums consistently cracking the top 100. Several of the cuts have strong pop possibilities, especially the one outside tune—an affectionate remake of the Spinners' 1974 smash, "Mighty Love."

JACK WAGNER
Lighting Up The Night
PRODUCERS: Cliff Magness, Glen Ballard
Qwest 9 25318-1

Wagner scored a small hit single earlier this year with "All I Need," which also generated an album that was a moderate hit, climbing into the top 50. This followup includes some soft ballads in the "All I Need" vein, but also features several vibrant, uptempo numbers which show Wagner's versatility. Valerie Carter duets with Wagner on "Love Can Take Us All The Way," which would make a good single candidate.

ROGER DALTRY
Under A Raging Moon
PRODUCER: Alan Shacklock
Atlantic 81269

Easily Daltrey's best solo outing to date, "Under A Raging Moon" features a first single by Pete Townshend, and two tracks penned by Bryan Adams. Strong band with all-star guest shots provides the singer with the kind of power backing listeners expect after all of his years with the Who.

RECOMMENDED

PRECIOUS METAL
Right Here, Right Now
PRODUCER: Paul Sabu
Mercury 826 146-1 M-1

The latest all-female rock group to emerge from the Los Angeles club scene sounds like a cross between the Go-Go's and Heart. The group includes some light, perky pop, but is at its best on harder-edged tracks like "Right Here, Right Now." PolyGram has long been at the forefront of the "girl group" subgenre, from the Runaways to Girlschool.

MARSHALL CRENSHAW
Downtown
PRODUCERS: T-Bone Burnett, Marshall Crenshaw, Larry Hirsch
Warner Bros. 9 25319-1

Crenshaw returns with another set of straightforward American rock, brightened with touches of wit and whimsy. One of the best songs, "Blues Is King," was co-produced by Crenshaw and Mitch Easter.

JON BUTCHER AXIS
Along The Axis
PRODUCER: Spencer Proffer
Capitol ST-12423

The hard rockers bow on Capitol following a pair of charted albums on Polydor with this set produced by Spencer Proffer, who took Quiet Riot to No. 1 in 1983. Several of the cuts have a strong melodic sensibility, especially "Hearts Running," which introduces vocalist Ava Cherry.

ORIGINAL MOTION PICTURE SOUNDTRACK
Teen Wolf
PRODUCER: Miles Goodman
Southern Cross SCRS 1010

This summer's other Michael J. Fox film hit is this hapless twist on "I Was A Teenage Werewolf." Highlights of the musical score are Amy Holland's "Shooting For The Moon" and David Palmer's "Silhouette."

AL DI MEOLA PROJECT
Soaring Through A Dream
PRODUCER: Al Di Meola
Manhattan ST 53011

The multi-faceted guitarist turns in a set of mellow, sensuous, languid jazz-pop. Most of the tracks are instrumental, though a few have vocal shading, with lyrics by Aírto Moreira. The success of the Windham Hill line has dramatized the size and scope of the market for this serene fusion music.

SPOTLIGHT



STEVIE WONDER
In Square Circle
PRODUCER: Stevie Wonder
Tamla 6134TL

Pop music's "Sultan of Swat" steps back into the box with this long-awaited grand slam. Wonder's status as a one-man hit factory is more than maintained, and in a return to the stylistic eclecticism of "Inversions," each cut displays a strongly individual sound and approach. As usual, Wonder handles the lion's share of instrumental chores. He also receives vocal support from Luther Vandross, Philip Bailey and Deniece Williams. The singles will keep coming with this one: After "Part Time Lover," the debut single, look for the snaky, funky openers for Sides A and B, respectively: "I Love You Too Much" and "Spiritual Walkers." Other strong tracks are "Land Of La La" and the superb "Go Home."



MUSIC FROM THE TELEVISION SERIES
"MIAMI VICE"
Various Artists
PRODUCERS: Danny Goldberg, Michael Mann
MCA-6150

Collection of tracks associated with the trendsetting television show has all the earmarks of a big seller, particularly capable of drawing in casual record buyers. Featuring two bona fide hits ("Smuggler's Blues" by Glenn Frey and "Better Be Good To Me" by Tina Turner), two chart climbers (the show's instrumental theme and Frey's "You Belong To The City"), a missed hit that should get a second shot (Phil Collins' "In The Air Tonight") and two possibilities for the future ("Vice" by Grandmaster Melle Mel and "Own The Night" by Chaka Khan). If there is a weak point, it's the reliance on five instrumental tracks to fill out the rest of the package, but this looks like a good bet for a Christmas hit.

SURGIN'
When Midnight Comes
PRODUCER: John Luongo
EMI America ST-17167

Russell Arcara vocalizes the hard rock visions of guitarist Jack Ponti, who draws guest Jon Bongiovi to his debut. The album crackles with tough, melodic rock that should find the charts on "Shot Through The Heart" and "Not Done Lovin' You."

DEL AMITRI
PRODUCER: Hugh Jones
Chrysalis BFV 41499

Twangy, quirky Scottish band gets strong production for a collection that balances acoustic and electric forays. Richie Valens meets Fairport Convention.

DELTA
PRODUCER: Michael McDonald
MCA 5621

Sextet featuring Maureen McDonald and Tom Ferguson sounds like they came straight off the Asylum roster of the late '70s. The band is strong, but the album somehow manages to stall.

BLACK

PICKS

WINDJAMMER
Windjammer III
PRODUCERS: Kevin McLin, Howie Rice
MCA 5614

Black pop band with strong vocal work continues to make light, appealing records with crossover potential. Best tracks: "So Hard" and "You're The One."

RECOMMENDED

KURTIS BLOW
America
PRODUCER: Kurtis Blow
Mercury 826 141-1 M-1

Blow has cultivated a loyal black and club following over the past five years, and here returns with another set of witty, funky raps. The title song integrates tapes of key historical moments, in the same style as Paul Hardcastle's "19." Another key track is "AJ Meets Davy DMX," which is sort of a "Dueling Rappers."

CARL CARLTON
Private Property
PRODUCERS: Allen A. Jones, Sam L. Dees
Casablanca 822 705-1 M-1

Carlton returns with a set of sassy, street-oriented r&b in the same vein as his 1981 smash "She's A Bad Mama Jama." All of the songs were written by Carlton's two producers, except for a remake of Ben E. King's "Stand By Me," which also appears on the latest album by Maurice White. Carlton pops through with a hit every few years, as "Mama Jama" and 1974's "Everlasting Love" have proved.

PETER BROGGS
Rise And Shine
PRODUCER: Doctor Dread
Real Authentic Sound RAS 3011

Broggs' second release for the label features Rastaman's singing/songwriting in the Marley tradition and Marley stalwarts on "You Got To Be Wise" and the title track.

GREGORY ISAACS
Private Beach Party
PRODUCER: Augustus "Gussie" Clarke
Real Authentic Sound RAS 3007C

Mild-mannered reggae with a kick-back, easy-beat message barely works up a sweat on "Wish You Were Mine" and the title track, but still pleases with Shakespeare/Dunbar rhythm trance.

KINGS OF RAP
PRODUCERS: Various
PRI/Capitol SL-9264

Original 12-inch versions of 10 raps, including Run-D.M.C.'s current "Jam-Master Jammin'" plus Whodini's "Five Minutes Of Funk," UTFO's "Roxanne, Roxanne." Lyrics offered for learning raps.

CURTIE & THE BOOMBOX
Black Kisses
PRODUCERS: Peter Koelewijn, Albert Boekholt
RCA AFL1-7024

Dutch disco/dance group hits its stride on "Black Kisses," featuring lead singer Curtie Fortune.

BRENDA K. STARR
I Want Your Love
PRODUCERS: Various
Mirage 90284

Vocalist falls somewhere between Lisa Lisa and Madonna. Producers include Richard Scher, Lotti Golden and Arthur Baker, with "Suspicion" and "Pickin' Up Pieces" the best tracks.

COUNTRY

PICKS

ORIGINAL SOUNDTRACK
Sweet Dreams
PRODUCER: Owen Bradley
MCA 6149

All the songs here are sung by the late Patsy Cline, the subject of this biopic. Her direct, sensual reading still sounds fresh, and the songs are ageless. Includes "Walking After Midnight," "I Fall To Pieces," "Crazy," "Half As Much" and eight other standards.

RECOMMENDED

TOM JONES
Tender Loving Care
PRODUCER: Gordon Mills
Mercury 826 140

Jones' souped-up histrionics bear little resemblance to country music, although he ladles up such numbers as "I Can Help." Call this Las Vegas pop and it works much better.

CHANCE
PRODUCER: Buzz Arledge
Mercury 826 029

A promising debut album hampered by repetitious material in slick arrangements. More standouts like "Call It What You Want To (It's Still Love)" would help showcase this group's identity.

BOBBY BLUE
Turn On The Blue Light
PRODUCER: Randall Kirk Nite
Nite TAO 110

Bobby Blue sings quite well, but the six songs on this album (most of which he co-wrote) are patchworks of clichés that no amount of interpretation can enliven.

ANNE ROMAINE
Take A Stand
PRODUCER: Anne Romaine
Flying Fish FF323

A treasury of politically progressive ballads by the director of the Southern Folk Cultural Revival Project. The seriousness of the subject matter is frequently leavened with humor.

CLASSICAL

PICKS

BLUE SKIES
Kiri Te Kanawa, Nelson Riddle & Orchestra
London 414 666

Te Kanawa treads a well-worn crossover path here with pleasant enough results, if hardly the last word in listener involvement. Tunes are skimmed from the pool of top standards by such as Porter, Kern, Rodgers and Berlin, all scored in tasteful and lightly swinging arrangements by Riddle. Super supperclub fare for the singer's host of admirers.

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	MONEY FOR NOTHING	DIRE STRAITS	1
2	2	CHERISH	KOOL & THE GANG	2
3	6	FREEDOM	WHAM!	3
4	7	OH SHEILA	READY FOR THE WORLD	5
5	4	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	8
6	3	WE DON'T NEED ANOTHER HERO	TINA TURNER	12
7	10	DON'T LOSE MY NUMBER	PHIL COLLINS	4
8	9	DARE ME	THE POINTER SISTERS	14
9	13	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	9
10	18	DANCING IN THE STREET	MICK JAGGER & DAVID BOWIE	11
11	12	POP LIFE	PRINCE & THE REVOLUTION	13
12	16	TAKE ON ME	A-HA	7
13	21	LONELY OL' NIGHT	JOHN COUGAR MELLENCAMP	10
14	24	PART-TIME LOVER	STEVIE WONDER	15
15	19	DRESS YOU UP	MADONNA	6
16	5	FREEWAY OF LOVE	ARETHA FRANKLIN	23
17	8	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	17
18	25	FORTRESS AROUND YOUR HEART	STING	16
19	22	CRY	GODLEY & CREME	18
20	11	INVINCIBLE	PAT BENATAR	21
21	17	SMOKIN' IN THE BOYS ROOM	MOTLEY CRUE	26
22	20	THERE MUST BE AN ANGEL	EURHYTHMICS	33
23	14	YOU'RE ONLY HUMAN (SECOND WIND)	BILLY JOEL	27
24	29	C-I-T-Y	JOHN CAFFERTY/BEAVER BROWN BAND	19
25	—	I'M GOIN' DOWN	BRUCE SPRINGSTEEN	20
26	28	EVERY STEP OF THE WAY	JOHN WAITE	25
27	15	SUMMER OF '69	BRYAN ADAMS	35
28	—	MIAMI VICE THEME	JAN HAMMER	22
29	27	I GOT YOU BABE	UB40	32
30	23	SHAME	THE MOTELS	41

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	MONEY FOR NOTHING	DIRE STRAITS	1
2	3	CHERISH	KOOL & THE GANG	2
3	6	DRESS YOU UP	MADONNA	6
4	2	DON'T LOSE MY NUMBER	PHIL COLLINS	4
5	10	TAKE ON ME	A-HA	7
6	5	FREEDOM	WHAM!	3
7	11	OH SHEILA	READY FOR THE WORLD	5
8	12	LONELY OL' NIGHT	JOHN COUGAR MELLENCAMP	10
9	4	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	8
10	15	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	9
11	16	DANCING IN THE STREET	MICK JAGGER & DAVID BOWIE	11
12	7	POP LIFE	PRINCE & THE REVOLUTION	13
13	20	PART-TIME LOVER	STEVIE WONDER	15
14	17	FORTRESS AROUND YOUR HEART	STING	16
15	8	WE DON'T NEED ANOTHER HERO	TINA TURNER	12
16	9	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	17
17	18	CRY	GODLEY & CREME	18
18	13	DARE ME	THE POINTER SISTERS	14
19	24	C-I-T-Y	JOHN CAFFERTY/BEAVER BROWN BAND	19
20	26	I'M GOIN' DOWN	BRUCE SPRINGSTEEN	20
21	29	MIAMI VICE THEME	JAN HAMMER	22
22	28	LOVIN' EVERY MINUTE OF IT	LOVERBOY	24
23	—	HEAD OVER HEELS	TEARS FOR FEARS	28
24	25	EVERY STEP OF THE WAY	JOHN WAITE	25
25	14	INVINCIBLE	PAT BENATAR	21
26	—	SUNSET GRILL	DON HENLEY	34
27	—	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	PAUL YOUNG	31
28	—	THE WAY YOU DO THE THINGS YOU DO	HALL & OATES	29
29	—	FOUR IN THE MORNING	NIGHT RANGER	30
30	—	ONE NIGHT LOVE AFFAIR	BRYAN ADAMS	37

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	12
WARNER BROS. (5)	11
Geffen (2)	
Paisley Park (2)	
Sire (2)	
A&M (7)	8
A&M/Virgin (1)	
ATLANTIC (6)	8
Atco (1)	
Modern (1)	
CAPITOL	8
EPIC (4)	8
Scotti Bros. (2)	
CBS Associated (1)	
Nemperor (1)	
MCA (5)	8
Camel/MCA (1)	
I.R.S. (1)	
MCA/Constellation (1)	
RCA (7)	8
Grunt (1)	
POLYGRAM	7
Mercury (4)	
De-Lite (1)	
Polydor (1)	
Riva (1)	
ARISTA (5)	6
Jive (1)	
EMI-AMERICA	5
ELEKTRA	4
MOTOWN (1)	4
Gordy (2)	
Tamla (1)	
CHRYSALIS	3

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE
(Publisher - Licensing Org.)
Sheet Music Dist.

68 AFTER THE FIRE (Eel Pie, ASCAP)	91 EYE TO EYE (ATV, BMI)	97 A LITTLE BIT OF HEAVEN (Irving, BMI/Buchanan, BMI)	100 ROCK ME TONIGHT (Bush Burnin', BMI)	(Edwin Ellis, BMI/Nurk Twins, BMI)
70 ALL FALL DOWN (Blue Mer, ASCAP/Virgin, ASCAP)	67 FIRST NIGHT (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	10 LONELY OL' NIGHT (Riva, ASCAP)	72 RUNNING UP THAT HILL (Colgems-EMI, ASCAP)	74 WHO'S HOLDING DONNA NOW (Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP) CCP/ABP
57 ALL OF ME FOR ALL OF YOU (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	96 FOREVER (Milk Money, ASCAP/Foster Frees, BMI) WBM/PPP	93 LOVE AND PRIDE (April, ASCAP) CPP/ABP	9 SAVING ALL MY LOVE FOR YOU (Prince Street, ASCAP/Screen Gems-EMI, BMI)	51 WHO'S ZOOMIN' WHO (Gratitude Sky, ASCAP/Belboy, BMI)
80 AND SHE WAS (Index, ASCAP/Blue Disque ASCAP/WB, ASCAP)	16 FORTRESS AROUND YOUR HEART (Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI)	48 LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL) (Gold Horizon, BMI/Foster Frees, BMI)	75 SCREAMS OF PASSION (Paris, ASCAP)	71 WISE UP (River Oaks, BMI/Tree Group, BMI/Meadowgreen, ASCAP/Tree Group, ASCAP)
38 AND WE DANCED (Dub Notes, ASCAP/Human Boy, ASCAP)	30 FOUR IN THE MORNING (I CAN'T TAKE ANYMORE) (Kid Bird, BMI/Rough Play/BMI)	79 LOVER COME BACK TO ME (Chappell, ASCAP)	41 SHAME (Clean Sheets, BMI) CPP	43 YOU ARE MY LADY (Zomba, ASCAP)
36 BE NEAR ME (Neutron, BMI/10, BMI/Nymph, BMI)	3 FREEDOM (Chappell, ASCAP) HL	24 LOVIN' EVERY MINUTE OF IT (Zomba, ASCAP)	45 SHOUT (Nymph, BMI) CPP	39 YOU BELONG TO THE CITY (Red Cloud, ASCAP/Night River, ASCAP)
90 BLUE KISS (Kirsch Kett, ASCAP/I Before E, ASCAP)	23 FREEWAY OF LOVE (Gratitude Sky, ASCAP/Polo Grounds, BMI)	22 MIAMI VICE THEME (MCA, ASCAP)	26 SMOKIN' IN THE BOYS ROOM (Big Leaf, ASCAP) WBM	99 YOU GIVE GOOD LOVE (Little Tanya, BMI/MCA, ASCAP) AMC/HL
59 BORN IN EAST LA (Bruce Springsteen, ASCAP/Los Guys, ASCAP)	98 GLORY DAYS (Bruce Springsteen, ASCAP) CPP	1 MONEY FOR NOTHING (Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP) CPP/ALM	54 SO IN LOVE (Virgin, ASCAP/Charisma, ASCAP/Unichappell, BMI)	88 YOU LOOK MARVELOUS (Face, BMI/Postvalda, ASCAP)
47 BOY IN THE BOX (Liesse, ASCAP)	78 HARD TIMES FOR LOVERS (Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	60 MYSTERY LADY (Zomba, ASCAP/Willesden, BMI) CPP	77 SPANISH EDDIE (Glory, ASCAP)	94 YOU SPIN ME ROUND (LUKE A RECORD) (Chappell, ASCAP) CHA/HL
66 BROKEN WINGS (Warner-Tamerlane, BMI/Entente, BMI)	28 HEAD OVER HEELS (Virgin, ASCAP)	46 NEVER (Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP)	8 ST. ELMO'S FIRE (MAN IN MOTION) (Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP	49 YOU WEAR IT WELL (Jobete, ASCAP)
2 CHERISH (Delightful, BMI) CPP	89 HURTS TO BE IN LOVE (Black Keys, BMI)	53 NEVER SURRENDER (Liesse, ASCAP) CPP	63 STAND BY ME (Rightsong, BMI/Trio, BMI/ADT, BMI)	27 YOU'RE ONLY HUMAN (SECOND WIND) (Joel Songs, BMI) CPP/ABP
19 C-I-T-Y (John Cafferty, BMI)	32 I GOT YOU BABE (Cotillon, BMI/Chris Marc, BMI) WBM	50 NO LOOKIN' BACK (Genevieve, ASCAP/Milk Money, ASCAP/Edspos, ASCAP)	35 SUMMER OF '69 (Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	
42 COMMUNICATION (Tritec, BMI/Ackee, ASCAP/Virgin, ASCAP)	61 I MISS YOU (Spectrum VII, ASCAP)	84 THE OAK TREE (Ya D Sir, ASCAP)	34 SUNSET GRILL (Cass County, ASCAP/Kortchmar, ASCAP)	
18 CRY (Man-Ken, BMI)	62 I WONDER IF I TAKE YOU HOME (Personal, ASCAP/Mokojumbi, BMI) CPP	76 OBJECT OF MY DESIRE (Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI)	7 TAKE ON ME (ATV, BMI) CLM/PPP	
11 DANCING IN THE STREET (Jobete, ASCAP/Stone Agate, BMI)	92 IF YOU LOVE SOMEBODY SET THEM FREE (Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL	5 OH SHEILA (Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)	73 TEST OF TIME (Forever Endeavor, ASCAP)	
14 DARE ME (WB, ASCAP/Bob Montgomery, ASCAP/Dave Innis, ASCAP) WBM	82 I'LL BE GOOD (A La Mode, ASCAP)	85 ONE IN A MILLION (Tidepool, BMI)	33 THERE MUST BE AN ANGEL (RCA, ASCAP/Blue Network, ASCAP) WBM	
69 DO YOU WANT CRYING (Screen Gems-EMI, BMI/Megasongs, BMI) WBM	20 I'M GOIN' DOWN (Bruce Springsteen, ASCAP)	37 ONE NIGHT LOVE AFFAIR (Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI)	52 TONIGHT IT'S YOU (Adult, BMI/April, ASCAP) CPP/ABP/WBM	
4 DON'T LOSE MY NUMBER (Phil Collins, ASCAP/Pun, ASCAP/Warner Bros., ASCAP) WBM	31 I'M GONNA TEAR YOUR PLAYHOUSE DOWN (Irving, BMI)	15 PART-TIME LOVER (Jobete, ASCAP/Black Bull, ASCAP)	29 THE WAY YOU DO THE THINGS YOU DO/MY GIRL (Jobete, ASCAP)	
86 DOWN ON LOVE (Somerset, ASCAP/Evansongs, ASCAP/Stray Notes, ASCAP) WBM	21 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) (Makiki, ASCAP/Arista, ASCAP/Rare Blue, ASCAP) CPP/CLM	64 PERFECT WAY (Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)	40 WE BUILT THIS CITY (Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI)	
6 DRESS YOU UP (House Of Fun, BMI) WBM	87 JANET (Rightsong, BMI/Franne Golde, BMI/Sin-Drome, BMI/Del Zorro, ASCAP/Arista, ASCAP)	13 POP LIFE (Controversy, ASCAP) WBM	12 WE DON'T NEED ANOTHER HERO (THUNDERDOME) (Irving, BMI/Myaxe, PRS) CPP/ALM	
83 EATEN ALIVE (Gibb Brothers, BMI/Mijac, BMI/Unichappell, BMI)	44 LAY YOUR HANDS ON ME (Zomba, ASCAP)	17 THE POWER OF LOVE	56 WEIRD SCIENCE (MCA, ASCAP/Little Maestro, BMI)	
25 EVERY STEP OF THE WAY (House Of Cards, BMI/Walk On The Moon, BMI)	55 LIFE IN ONE DAY (Howard Jones, BMI/Warner Bros., ASCAP/Warner-Tamerlane, BMI) WBM		58 WHAT ABOUT LOVE? (Webback, ASCAP/Irving, BMI/Calypto Toonz, PROC) CPP/ALM/CLM	
65 EVERYTIME YOU GO AWAY (Unichappell, BMI/Hot-cha, BMI) CHA/HL	81 LIKE TO GET TO KNOW YOU WELL		59 WHEN YOUR HEART IS WEAK	

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.



Larry in the Limelight. Mutual Broadcasting host Larry King delivers one of his live talk shows from the NAB/NRBA Radio '85 Management & Programming Convention in Dallas, Sept. 11-15. King was the Radio '85 Radio Award recipient.



Eddie on a Cruise. NAB president Eddie Fritts delivers his views on the state of the broadcasting industry during his opening address.



Three Cheers for Radio. Doubleday president and Radio '85 co-chairman Gary Stevens offers appreciative remarks on radio's collective campaign against drug and alcohol abuse during his welcoming address.



Yea for USA. USA For Africa president Ken Kragen, left, and charity colleague Marlon Jackson of the Jacksons accept special recognition for their Ethiopian famine relief efforts from the NAB/NRBA and Radio '85 attendees during the opening presentation.



Bernie on a Bum Rap. NRBA president and Mann Media president Bernie Mann incites a little controversy by calling advertising agencies by bad names during his opening remarks.



Revival of the Fittest. Dick Clark gives a little play to Norm Nite, DJ, author and partner in RockCom Inc., before presenting his "Rock'n'Roll Revival Show." The United Stations Programming Network sponsored the showcase, which featured Del Shannon, Freddie Cannon, the Shirelles and the Drifters.



Tipper Tackles Trash. Parents Music Resource Center leader Tipper Gore delivers her eye-opening presentation during the well-attended "Porn Rock: Too Hot To Air" panel.



The Big Debate. Industry members gather to debate the record ratings/warnings issue in front of a packed house. Seated deceptively calmly from left are William O'Shaughnessy of WVOX/WRTN New Rochelle, N.Y., George David Weiss of The Songwriters Guild, Doubleday Broadcasting chief Gary Stevens, Chuck DeCoty of WIYY Baltimore, Stanley Gortikov of the Recording Industry Assn. of America and the PMRC's Tipper Gore.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 24, **International Radio & Television Society Newsmaker Luncheon**, Waldorf-Astoria, New York. (212) 867-6650.

Sept. 25-28, **New Music Seminar**, Marriott Marquis Hotel, New York. (212) 722-2115.

Sept. 30-Oct. 3, **National Assn. of Recording Merchandisers (NARM) Retail/Manufacturer Advisory Committee Meeting**, Sheraton Harbor Island, San Diego. (609) 424-7404.

OCTOBER

Oct. 5, **Music Law Symposium**, 1985, Mandalay Four Seasons, Dallas. (312) 988-5580.

Oct. 10, **American Jewish Congress Cultural Achievement Award Dinner**, Pierre Hotel, New York.

Oct. 10-11, **Electronic Accessories Show**, Atlantic City (N.J.) Convention Center. (215) 675-7562.

Oct. 10-12, **Fourth Annual NARM Independent Distributors Conference**, Sheraton Bal Harbour, Bal Harbour, Fla.

Oct. 11-13, **Country Music Assn. Talent Buyers Seminar**, Hyatt Regency, Nashville. (615) 244-2840.

Oct. 11-13, **21st Annual Retail Advertising Seminar**, Westin Hotel, Chicago. (212) 244-8780.

Oct. 12-16, **Audio Engineering Society (AES) Show**, New York Hilton, New York. (212) 661-2355.

Oct. 14, **Country Music Assn. Awards Show**, Grand Ole Opry, Nashville. (615) 244-2840.

Oct. 16-18, **Musexpo/Videxpo '85**, Kensington Exhibition Center, London. (01) 968-4567.

NOVEMBER

Nov. 9, **1985 CMJ New Music Awards**, Beacon Theatre, New York. (516) 248-9600.

Nov. 14-16, **16th Annual Loyola National Radio Conference**, Holiday Inn, Mart Plaza, Chicago. (312) 670-3207.

Nov. 16-17, **Ninth Annual Songwriter Expo**, Pasadena City College, Pasadena, Calif. (213) 462-1382.

Nov. 20-24, **Billboard's Seventh Annual Video Music Conference**, Sheraton Premiere Hotel, Universal City, Calif. (213) 273-7040.

JANUARY

Jan. 27-31, **Midem**, Palais des Festivals, Cannes. (516) 364-3686.

FEBRUARY

Feb. 2-5, **NRB '86**, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.



Who Said "No Pain, No Gain"? Motley Crue proudly displays the platinum awards they received for their latest effort "Theatre Of Pain." Gathered from left are Elektra vice president of national promotion Mike Bone, band member Nikki Sixx, co-manager Doug Thaler, band member Vince Neil, manager Doc McGhee and band members Mick Mars and Tommy Lee.

Lifelines

BIRTHS

Boy, Christopher Michael, to **John and Yvonne Robinson**, Aug. 25 in Westlake, Calif. He is a studio drummer in Los Angeles.

Girl, Ashley Nichole, to **Nick and Joanne DiStefano**, Sept. 1 in Nashville. He is a songwriter for MTM Music Group's Lawyer's Daughter Music.

MARRIAGES

Suzie Peterson to **David Rensin**, Sept. 7 in Los Angeles. She is director of new product development for MCA Home Video. He is a contributing editor of Playboy and a freelance writer.

Allen Frizzell to **Gayle Lewis**, Sept. 7 in Nashville. He is an Epic recording artist.

Richard Palmese to **Lana Denigrove**, Aug. 17 in Los Angeles. He is executive vice president of marketing and promotion for MCA Records there.

DEATHS

Cootie Williams, 77, of a kidney ailment Sept. 15 in Long Island, N.Y. The trumpet player, whose internationally recognized signature was the growling, muted horn, joined the Duke Ellington Orchestra in 1928 when the band was playing at the Cotton Club. For Williams, the last surviving member of the Ellington ensemble, Ellington wrote "Concerto For Cootie," which when lyrics were added became "Do Nothing Till You Hear From Me." He left the group in 1940 to join the Benny Goodman orchestra, formed his own band a year later, and subsequently rejoined Ellington. He is survived by his wife, Catherine, and a brother, Barney Leroy.

Salvatore T. Chiantia, 67, chairman of the National Music Publishers' Assn. and the Harry Fox Agency, after a lengthy illness Sept. 13 in Port Washington, N.Y. (Separate story, page 4.)

New Companies

Rarefaction Records, an independently distributed new music label, formed by Paul Korntheuer. First releases are by San Francisco-area artists URDU and Amongst. P.O. Box 390331, Mountain View, Calif. 94045; (408) 973-0137.

Box Office Attractions, a full-service talent and booking agency, formed by J.C. Arney. Company will focus on the bookings and scheduling of country recording group Sierra. 50 Music Square West, Suite 100, Nashville, Tenn. 37203; (615) 327-4252.

Longhorn Records, a new label, formed by Larry Watkins. First single is "Other Side Of The Hill" by Rusty Wier. P.O. Box 4088, Austin, Tex. 78765; (512) 452-9411.

Recording Industry Referrals, formed by Hal and Rachel Newman. Service is designed to assist entertainment industry employers in filling any positions with qualified personnel. 816 18th Ave. South, Nash-

ville, Tenn. 37203; (615) 254-7725.

Alan Mink Management, formed by Alan Mink. Company will handle Bill Withers and producers Nick Johnson and Bill Neal. 22472 Liberty Bell Rd., Woodland Hills, Calif. 91364; (818) 704-6682.

Torchlite Records, an independent label, formed by Tracy Sands. First release is a single, "The Bomb," by Bob Chance. 2170 W. Broadway, Suite 119, Anaheim, Calif. 92804; (714) 491-8546.

Ouch! Records & Video, an independent company, formed by the Stickers. First video is "Party On The Streets Of New York." 1397 55th St., Oakland, Calif. 94608; (415) 653-2677.

Alpine Records, an independent label, formed by Johnny Rutenschroer. First release is "I Could Love You In A Heartbeat" by Malchak & Rucker. 1025 17th Ave. South, Nashville, Tenn. 37212; (615) 327-2227.

...newslines...

FOR DEBORAH HARRY, it's Chrysalis worldwide with the exceptions of the U.S. and Canada, where she'll appear on the Geffen label. The re-signing of her solo deal with Chrysalis also includes a new longterm worldwide songwriting agreement, according to Chris Wright, chairman of the Chrysalis Group PLC. Harry is currently recording a song for the upcoming Warner Bros. movie "Krush Groove."

MTV'S BOB PITTMAN keynotes a joint reception and dinner for labels, one-stops and rackjobbers during the National Assn. of Recording Merchandisers (NARM) One-Stop Conference, Oct. 28-30 at the Registry Resort in Scottsdale, Ariz. Pittman, executive vice president of the video clip channel, speaks Oct. 29. Jason Blaine of The Music People is chairing the event. A rackjobber meet, chaired by Don Weiss of Arrow Distributing, runs at the same site Oct. 29-30.

ABKCO INDUSTRIES' board of directors says it's approved a proposed settlement of pending stockholders' litigation, pursuant to which ABKCO would become privately owned by Allen Klein, president, who owns 86% of shares outstanding. All other stockholders would receive \$3.49 per share in cash. ABKCO will also pay plaintiffs' attorneys fees and expenses of up to \$150,000. ABKCO, traded over-the-counter, currently holds rights to certain Rolling Stones recordings, among other music industry holdings.

JERRY LEIBER & MIKE STOLLER, writers of such classic rockers as "Hound Dog," "Charlie Brown" and "Kansas City," will receive the Cultural Achievement Award of the American Jewish Congress on Oct. 10 at the Pierre Hotel in New York. Chairing the event is Nesuhi Ertegun, chairman and chief executive officer of WEA International. Ticket information can be obtained through Carole Conrad of the AJC at (212) 879-4500, ext. 317.

EXECUTIVE TURNTABLE

(Continued from page 4)

rector of sales at VCA Teletronics in New York. She had been account executive.

Christopher Louis Emery becomes technical service representative for video products for the Magnetic Tape Division of Agfa-Gevaert in Teterboro, N.J. He was office manager and trader for Jem Commodities.

PUBLISHING. **Vivien Friedman** is promoted to vice president of public relations and creative services for the Chappell/Intersong Music Group, USA, based in New York. She was director of the department.

RELATED FIELDS. **Lyle Baker** joins Joe Jackson Productions as executive vice president in Hollywood. He was road manager for the Jacksons and Natalie Cole.



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SOME DO.

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TOP POP ALBUMS

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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	1	17	DIRE STRAITS ▲	WARNER BROS. 25264 (8.98) (CD) 5 weeks at No. One BROTHERS IN ARMS
2	2	2	12	STING ▲	A&M SP-3750 (8.98) (CD) THE DREAM OF THE BLUE TURTLES
3	3	3	27	TEARS FOR FEARS ▲	MERCURY 824 300/POLYGRAM (8.98) (CD) SONGS FROM THE BIG CHAIR
4	4	5	67	BRUCE SPRINGSTEEN ▲	COLUMBIA QC 38653 (CD) BORN IN THE U.S.A.
5	8	8	27	WHITNEY HOUSTON ▲	ARISTA AL8-8212 (8.98) (CD) WHITNEY HOUSTON
6	7	7	11	BILLY JOEL	COLUMBIA C2 40121 (CD) GREATEST HITS VOL. I & II
7	6	6	30	PHIL COLLINS ▲	ATLANTIC 81240 (9.98) (CD) NO JACKET REQUIRED
8	5	4	45	BRYAN ADAMS ▲	A&M SP5013 (8.98) (CD) RECKLESS
9	9	10	12	HEART ●	CAPITOL ST-12410 (9.98) HEART
10	10	9	12	MOTLEY CRUE ▲	ELEKTRA 60418 (9.98) (CD) THEATRE OF PAIN
11	11	15	47	WHAM! ▲	CDLUMBIA FC39595 (CD) MAKE IT BIG
12	24	69	3	JOHN COUGAR MELLENCAMP	RIVA 824 865-1/POLYGRAM (8.98) SCARECROW
13	13	18	10	SOUNDTRACK ●	MCA 6144 (9.98) (CD) BACK TO THE FUTURE
14	17	17	12	SCORPIONS ●	MERCURY 824-344-1/POLYGRAM (11.98) (CD) WORLD WIDE LIVE
15	12	11	21	PRINCE & THE REVOLUTION ▲	PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD) AROUND THE WORLD IN A DAY
16	14	14	17	NIGHT RANGER ●	CAMEL/MCA 5593/MCA (8.98) (CD) 7 WISHES
17	18	24	42	KOOL & THE GANG ▲	DE-LITE 822943-1/POLYGRAM (8.98) (CD) EMERGENCY
18	22	22	10	ARETHA FRANKLIN ●	ARISTA AL8-8286 (8.98) WHO'S ZOOMIN' WHO
19	16	13	19	EURHYTHMICS ▲	RCA AJL 1-5429 (8.98) BE YOURSELF TONIGHT
20	21	12	14	RATT	ATLANTIC 81257 (9.98) (CD) INVASION OF YOUR PRIVACY
21	15	16	44	MADONNA ▲	SIRE 25157-1/WARNER BROS. (8.98) (CD) LIKE A VIRGIN
22	20	20	11	COREY HART ●	EMI-AMERICA ST-17161 (8.98) BOY IN THE BOX
23	19	19	19	PAUL YOUNG ●	COLUMBIA BFC 39957 (CD) SECRET OF ASSOCIATION
24	23	21	12	SOUNDTRACK	ATLANTIC 81261 (9.98) (CD) ST. ELMO'S FIRE
25	27	27	19	FREDDIE JACKSON ●	CAPITOL ST-12404 (8.98) ROCK ME TONIGHT
26	25	25	8	THE POINTER SISTERS ▲	RCA AJL 1-5487 (8.98) CONTACT
27	26	23	13	TALKING HEADS ●	SIRE 25305/WARNER BROS. (8.98) LITTLE CREATURES
28	36	86	3	LOVERBOY	COLUMBIA FC39983 (CD) LOVIN' EVERY MINUTE OF IT
29	29	34	5	DIO	WARNER BROS. 25292 (8.98) SACRED HEART
30	31	36	11	A-HA	WARNER BROS. 25300 (8.98) HUNTING HIGH AND LOW
31	28	26	25	THE POWER STATION ▲	CAPITOL SJ-12380 (8.98) (CD) THE POWER STATION
32	32	35	15	READY FOR THE WORLD	MCA 5594 (8.98) READY FOR THE WORLD
33	30	29	58	BILLY OCEAN ▲	JIVE JL 8-8213/ARISTA (8.98) (CD) SUDDENLY
34	34	30	14	R.E.M. I.R.S.	5592/MCA (8.98) (CD) FABLES OF THE RECONSTRUCTION
35	44	54	19	THE HOOTERS	COLUMBIA BFC 39912 (CD) NERVOUS NIGHT
36	38	43	7	THE MOTELS	CAPITOL ST 12378 (8.98) SHOCK
37	37	38	28	DEBARGE ●	GORDY 6123GL/MOTOWN (8.98) (CD) RHYTHM OF THE NIGHT
38	49	51	7	GODLEY & CREME	POLYDOR 825 981-1/POLYGRAM (8.98) THE HISTORY MIX VOL. I
39	39	41	6	SOUNDTRACK	CAPITOL SWAN 12429 (9.98) MAD MAX BEYOND THUNDERDOME
40	33	33	68	TINA TURNER ▲	CAPITOL ST-12330 (8.98) (CD) PRIVATE DANCER
41	41	37	16	AMY GRANT ●	A&M SP-5060 (8.98) UNGUARDED
42	43	32	11	AC/DC ●	ATLANTIC 81263 (8.98) FLY ON THE WALL
43	35	28	24	HOWARD JONES ●	ELEKTRA 60390 (8.98) (CD) DREAM INTO ACTION
44	45	50	5	JOHN WAITE	EMI-AMERICA ST-17164 (8.98) MASK OF SMILES
45	46	52	7	UB40	A&M SP 6-65090 (6.98) LITTLE BAGGARIDDIM
46	50	53	4	MICHAEL MCDONALD	WARNER BROS. 25291 (8.98) NO LOOKIN' BACK
47	48	57	7	CHEAP TRICK	EPIC FE 39592 STANDING ON THE EDGE
48	47	47	29	JESSE JOHNSON'S REVUE ●	A&M SP-6-5024 (6.98) JESSE JOHNSON'S REVUE
49	40	31	12	DEAD OR ALIVE	EPIC BFE 40119 YOUTH QUAKE
50	NEW			DARYL HALL & JOHN OATES	RCA AFL-7035 (8.98) HALL & OATES LIVE AT THE APOLLO
51	42	39	32	SADE ▲	PORTRAIT BFR-39581/EPIC (CD) DIAMOND LIFE
52	53	48	20	BON JOVI	MERCURY 824 509-1/POLYGRAM (8.98) (CD) 7800 FAHRENHEIT
53	59	64	17	JOHN CAFFERTY/BEAVER BROWN BAND	SCOTTI BROS. 39405/EPIC (CD) TOUGH ALL OVER
54	60	74	5	LISA LISA/CULT JAM WITH FULL FORCE	COLUMBIA BFC 40135 (CD) LISA LISA/CULT JAM WITH FULL FORCE
55	52	45	26	LUTHER VANDROSS ▲	EPIC 39882 THE NIGHT I FELL IN LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
56	55	49	25	TOM PETTY AND THE HEARTBREAKERS ●	MCA 5486 (8.98) (CD) SOUTHERN ACCENTS
57	61	63	42	DON HENLEY ▲	GEFFEN GHS 24026/WARNER BROS. (8.98) (CD) BUILDING THE PERFECT BEAST
58	58	42	38	SOUNDTRACK ▲	MCA 6143 (9.98) (CD) BEVERLY HILLS COP
59	57	55	31	GEORGE THOROGOOD ●	EMI-AMERICA ST-17145 (8.98) (CD) MAVERICK
60	79	—	2	SHEILA E.	PAISLEY PARK 25317/WARNER BROS. (8.98) ROMANCE 1600
61	64	67	104	HUEY LEWIS & THE NEWS ▲	CHRYSALIS FV 41412 (CD) SPORTS
62	54	46	13	LOOSE ENDS	MCA 5588 (8.98) A LITTLE SPICE
63	63	65	5	FAT BOYS	SUTRA 1016 (8.98) THE FAT BOYS ARE BACK
64	69	82	4	YNGWIE MALMSTEEN	POLYDOR 825 733-1/POLYGRAM (8.98) MARCHING OUT
65	51	44	22	RICK SPRINGFIELD ●	RCA AJL 1-5370 (9.98) TAO
66	75	79	4	THE FAMILY	PAISLEY PARK 25322/WARNER BROS. (8.98) THE FAMILY
67	68	62	13	JIMMY BUFFETT	MCA 5600 (8.98) THE LAST MANGO IN PARIS
68	66	58	14	AIR SUPPLY	ARISTA AL8-8283 AIR SUPPLY
69	56	40	53	SURVIVOR ▲	SCOTTI BROS. FZ 39578/EPIC (CD) VITAL SIGNS
70	76	78	10	ORCHESTRAL MANOEUVERS IN THE DARK	A&M SP-5077 (8.98) CRUSH
71	74	75	12	COCK ROBIN	COLUMBIA BFC 39582 (CD) COCK ROBIN
72	73	73	12	CAMEO	ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98) SINGLE LIFE
73	62	59	24	TIL TUESDAY ●	EPIC BFE 39458 VOICES CARRY
74	70	70	11	Y&T	A&M SP-5076 (8.98) OPEN FIRE
75	67	61	25	KATRINA AND THE WAVES	CAPITOL ST-12400 (8.98) KATRINA AND THE WAVES
76	65	56	11	JEFF BECK	EPIC 39483 FLASH
77	71	71	8	LAURA BRANIGAN	ATLANTIC 81265 (8.98) (CD) HOLD ME
78	80	84	4	NEIL YOUNG	GEFFEN GHS 24068/WARNER BROS. (8.98) OLD WAYS
79	78	60	29	THE MARY JANE GIRLS ●	GORDY 6092GL/MOTOWN (8.98) ONLY FOUR YOU
80	82	85	8	THE MANHATTAN TRANSFER	ATLANTIC 81266 (8.98) VOCALESE
81	83	68	33	DEPECHE MODE	SIRE 25194-1/WARNER BROS. (8.98) SOME GREAT REWARD
82	81	66	32	RUN-D.M.C. ●	PROFILE PRO1205 (8.98) KING OF ROCK
83	77	80	101	PHIL COLLINS ●	ATLANTIC SD16029 (8.98) (CD) FACE VALUE
84	72	72	8	PATTI LABELLE	P.L.R. FZ 40020/EPIC PATTI
85	88	110	5	BOOGIE BOYS	CAPITOL ST-12422 (9.98) CITY LIFE
86	85	88	109	MADONNA ▲	SIRE 1-23867/WARNER BROS. (8.98) (CD) MADONNA
87	87	83	19	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (8.98) MAGIC TOUCH
88	84	76	36	JOHN FOGERTY ▲	WARNER BROS. 1-25203 (8.98) (CD) CENTERFIELD
89	89	89	7	X	ELEKTRA 60430 (8.98) AIN'T LOVE GRAND
90	93	93	50	U2 ▲	ISLAND 90231/ATLANTIC (8.98) (CD) THE UNFORGETTABLE FIRE
91	136	—	2	SQUEEZE	A&M SP-5085 (8.98) COSI FAN TUTTI FRUTTI
92	95	94	48	GLENN FREY ●	MCA 5501 (8.98) (CD) THE ALLNIGHTER
93	86	77	14	SPYRO GYRA	MCA 5606 (8.98) (CD) ALTERNATING CURRENTS
94	113	116	35	KLYMAXX	MCA/CONSTELLATION 5529/MCA (8.98) MEETING IN THE LADIES ROOM
95	97	104	6	JULIO IGLESIAS	COLUMBIA FC 40180 (CD) LIBRA
96	96	101	46	TEARS FOR FEARS	MERCURY 811 039-1/POLYGRAM (8.98) (CD) THE HURTING
97	129	—	2	BILLY CRYSTAL	A&M SP-5096 (8.98) MAHVELOUS
98	101	114	7	THE DAZZ BAND	MOTOWN 6149 ML (8.98) HOT SPOT
99	106	111	13	RENE & ANGELA	MERCURY 824 607-1M-1/POLYGRAM (8.98) STREET CALLED DESIRE
100	109	90	13	JOHN DENVER	RCA AFL-15458 (8.98) DREAMLAND EXPRESS
101	128	140	5	MR. MISTER	RCA NFL 1-8045 (8.98) WELCOME TO THE REAL WORLD
102	91	91	14	BRYAN FERRY	WARNER BROS. 25082 (8.98) (CD) BOYS AND GIRLS
103	94	98	21	RICK JAMES	GORDY 6135GL/MOTOWN (8.98) GLOW
104	99	95	16	SUZANNE VEGA	A&M SP 6-5072 (6.98) SUZANNE VEGA
105	130	153	6	MARILLION	CAPITOL ST-12431 (8.98) MISPLACED CHILDHOOD
106	90	81	12	"WEIRD AL" YANKOVIC	ROCK 'N ROLL FZ 40033/SCOTTI BROS. DARE TO BE STUPID
107	125	—	2	THE ROMANTICS	NEMPEROR FZ 40106/EPIC RHYTHM ROMANCE
108	98	103	24	KENNY LOGGINS	COLUMBIA FC 39174 (CD) VOX HUMANA
109	100	96	21	LONE JUSTICE	GEFFEN GHS 24060/WARNER BROS. (8.98) (CD) LONE JUSTICE
110	107	100	18	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON	COLUMBIA FC 40056 HIGHWAYMAN

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.

DIANA ROSS

THE ALBUM. THE SINGLE. THE 12". THE VIDEO.

Eaten Alive

A MAJOR MUSICAL EVENT

RCA
Records and Cassettes

Album AFL1-5422

Produced by Barry Gibb,
Karl Richardson (for Pocket Productions) and
Alby Galuten (for Tsunami Productions, Inc.)
except "Eaten Alive" produced by Barry Gibb,
Karl Richardson, Alby Galuten,
and Michael Jackson.

SENATE COMMITTEE TELLS INDUSTRY: CLEAN UP YOUR ACT

(Continued from page 1)

viously expressed view that I don't believe I should be telling other people what they should listen to."

Exon said that unless the industry and performers "clean up your act," he would entertain the idea of legislation. He referred to that possibility several times during the rest of the hearing, most dramatically during singer/songwriter John Denver's testimony, when he said, "I'd like to hold that threat."

Sen. Hollings' hints were mostly centered on government action if songs with offensive lyrics are played on the air. "If I could find a constitutionally satisfactory means to do something about it, I would," Hollings said in his introductory remarks. He added that "I'll be looking to find if there is some constitutional means."

Other Commerce Committee members, including chairman John C. Danforth (R-Mo.), were more tempered in their remarks—at least concerning the possibility of government action—and made it clear that they were not now planning to introduce legislation on the problem of lyrics, but rather were, in Danforth's words, "providing a forum to air what is a real problem."

Exon responded to this by saying, "We [in the Congress] respond too much to these media events," and wondered aloud if the U.S. Congress was the place to air issues. He characterized the standing-room-only hearing as "the largest media event I've ever seen."

The five-hour hearing was certainly an event, and the remarks of the senators and those who testi-

fied—often peppery and occasionally close to nasty—disappointed no one who came to Capitol Hill expecting fireworks.

There were fireworks indeed, from the graphic slide-show presentation of offending album covers by the PMRC to the nearly explosive testimony of Twisted Sister singer/songwriter Dee Snider, who appeared in his full regalia and characterized himself as a Christian family man who had been slandered by "Ms. Gore." The reference was to PMRC co-founder Tipper Gore, the wife of Sen. Albert Gore (D-Tenn.), who sits on the Commerce Committee and took an active part in the hearing's questioning.

But beyond the circus atmosphere, it was apparent that the senators believed that the recording industry has been negligent in not applying some sort of inter-industry discipline to the growing problem of lyrics which "glorify" violence, suicide, devil worship and the like. It was also clear that they were put off by the Recording Industry Assn. of America (RIAA) position that the PMRC has gone too far and that the industry has already offered a "constructive response" by announcing that individual record companies will include a "parental guidance—explicit lyrics" label.

It seemed to observers as if many of the members felt it was a case of too little, too late, and RIAA president Stanley Gortikov was unable to convince the senators to the contrary. In fact, Danforth took Gortikov to task for characterizing the

PMRC as holding "our feet to the fire."

"Why shouldn't concerned parents publicize the problem?" Danforth countered. "Seems to me it's commendable."

"If it's put in the proper perspective," Gortikov replied.

"Well, isn't it reasonable if the perspective is accurate?" the chairman asked, adding that, to his mind, the illustrations presented in PMRC testimony were "objective fact."

Gortikov agreed, but suggested that the record industry was also responsible for the "We Are The World" record, which showed "generosity, sacrifice and brotherhood. We just want a balance."

Danforth then asked that if it is left up to individual record companies to place their own labels or warnings on records, rather than an industrywide effort, as the Motion Picture Assn. of America (MPAA) does, what would keep those labels "who make a profit from selling smut" from not complying? "Those who have been the least responsible in the past will be the least responsible in the future," he said.

Gortikov said that with the specificity mentioned by the critics of lyrics, he didn't foresee a problem.

Danforth said he still had problems with the RIAA's individual company proposal. "Won't there be 24 companies and 24 different sets of criteria?"

"No," Gortikov replied. "I don't think there will be." He added that if there were to be, "We'd work on it."

The RIAA chief also provoked an

angry response by referring to the possibility of being "hauled up before some committee" in the future for placing offending lyrics on the outside of record jackets.

Danforth, clearly agitated, reminded Gortikov that "we don't haul people up before a committee."

Srn. Donald W. Riegle (D-Mich.) summed up his opinion to the RIAA chief. "I don't think you should fight it," he said. "You'll be on a lot sounder ground than if you do for reasons of inconvenience."

Clearly, the senators liked Zappa's suggestion, earlier in the hearing, that the inclusion of printed lyric sheets could obviate the problems connected with the various proposals for labeling or rating, which he opposes. Gore, Exon, Danforth, Hollings and Sen. David Rockefeller (D-W.Va.) mentioned the lyric sheet as a worthwhile alternative during part of the hearing.

Also considered, but to a less enthusiastic response, was Dee Snider's suggestion that there be no warning by anyone, but that retailers make it a policy to take back any album a parent might find offensive after listening.

A Gentle War of Words

Music Makers Confront Lawmakers

BY BILL HOLLAND

WASHINGTON The exchanges and quips between members of the Senate Commerce Committee and the recording artists who testified at last week's hearing on offensive rock lyrics ran the gamut from vivacious to vitriolic to nearly vicious. In most cases, Frank Zappa, John Denver and Dee Snider were quicker with the repartee than were the nation's lawmakers. Some examples:

• John Denver said he was worried about the "fear" element in the criticism of objectionable lyrics, and suggested that, as Franklin D. Roosevelt once said, "The only thing we have to fear is fear itself."

Replied Sen. Hollings: "Most respectfully, President Roosevelt never heard these records."

Denver topped it: "I think the things he heard were far worse, sir."

• Sen. Gore, after dueling with Dee Snider over the possible meaning of his song "Under The Knife" (Snider said the tune was about the fear of undergoing a hospital operation) and whether Gore was a Twisted Sister fan (he is not), asked Snider if it was "reasonable" that parents listen to every song on every album a child brings home.

Said Snider: "Being a parent is not a reasonable thing."

Later in his testimony, Snider seemed bound to be trapped by Sen. Rockefeller's question about the time he has to spend with his child if he is on the road so much. "How about when he gets to be 12? Will you still take him on the road, and out of school?"

"No," Snider said. "I would not take him out of school."

"Then how would it be possible for you, as a reasonable parent, to spend the time that you suggest going through and listening to these records, finding out what you want your son to listen to?" Rockefeller asked.

Denver testified that he applauded the concerns of the PMRC, and referred to the hearing as a "good beginning." But he suggested the PMRC was "coming from a foundation of fear," and added that he was worried ratings would lead to censorship. When asked what he would do if one of his children brought home an album that glorified suicide, Denver replied, "Horrible. I'd get rid of it."

Others who testified at the hearing included Sen. Paula Hawkins (R-Fla.); Millie Waterman, national PTA vice president for legislative activity; Dr. Joe Stuessy, a university music professor and administrator; and Dr. Paul King, a music psychologist.

Several representatives of the broadcasting industry also appeared: Eddie Fritts, president of the National Assn. of Broadcasters; William Steding, executive vice president, Central Broadcasting Division, Bonneville International Corp.; Robert J. Sabatini Jr. of WRKC-FM King's College, Wilkes-Barre, Pa.; and Cerphe Colwell, a well-known air personality on WWDC-FM Washington.

"To be perfectly honest, in nine years I will be well retired," Snider replied. "I'll have more time for my son than probably any parent ever spent. That's one beautiful thing about rock'n'roll: that I can retire—hopefully—at a very early age."

• Judging from the reaction of the audience, Frank Zappa's testimony, taken from his five-page, single-spaced written remarks, was clearly the high point of the day. However, conservative Sen. Paula Hawkins was not at all amused, nor was Sen. Slade Gorton (R-Wash.), who said he found Zappa's statement "boorish, incredibly and insensitively insulting to the people who were here previously" (the PMRC), and added that it gave "the first amendment of the Constitution a bad name." He further claimed that Zappa wouldn't know the difference between "private action" and "government action."

"Is this private action?" Zappa snapped back.

Sen. Hawkins suggested to Zappa that since there are ratings on toys, perhaps there should be a similar rating for records. Zappa disagreed, saying he didn't like "somebody in an office somewhere making a decision about how smart my child is."

"I'd be interested to see what toys your kids ever had," the senator interjected. The room got quiet.

"What would be interesting?" Zappa responded.

"Just as, uh, a point of interest," she said.

"Well, come over to the house," Zappa quipped, "and I'll show 'em to you."

BILL HOLLAND

?THE MISSING LINK?



?THE MISSING LINK?



I WANT TO BE A
BIG STAR



Hello, I'm C.J., born 12-31-57, a 27 year old, black male. Yes, I want to be a big star. I would like to let you know a few things about my past & present. I come from a broken home of 11 brothers and sisters. I didn't know my real dad, he passed away when I was very young. My mom passed away when I was 12. I ran away from my step-dad and have been on my own since I was 16. At the present I am a licensed California Real Estate Broker. At age 20 I wrote and published a book on my life and real estate. I am also licensed by the State of California to care for the mentally and physically handicapped, which I love to do. I am an expert at real estate & I run an excellent care facility. However, I know what God has born me to be my best at, and that is MUSIC.

For starters I have 250 (two hundred & fifty) songs, that I have solely written and rhythm. My best song writing is LOVE MUSIC. I haven't had and don't have any musical training, it just stays in my mind no matter what I'm doing. I feel I could write one complete song an hour, every hour for the rest of my life if I had to. "Lionel Richie, Prince, Michael Jackson, Kenny Rogers, Barry White, Diana Ross, Luther Vandross, Stevie Wonder, Jermaine Jackson, Madonna, Billy Ocean, Whitney Houston, Phil Collins, Tina Turner, Aretha Franklin, Barbara Streisand, etc. . . I have some songs I know you would love and do wonders with. What I am asking and willing to do all the work for is to write music, write music and perform for a music company, movie company, corporation, person, etc. . . or will sell all copyrighted unpublished work to one party.

If it's performing and I mean performing that gets attention and excites people, you got it. If it's just writing music, books stories, etc. you got it. If it's hard work, leadership and knowhow, you got it. Most importantly if it's honesty, 110% positive attitude, a sense of humor, ready to listen and learn and also know what it takes to become a ★ BIG STAR ★, you got it. Whatever it takes, if I don't know it then, you teach me and I learn extremely, extremely fast. I honestly feel I am an unknown star waiting to burst out and straight up. I am one of the most honest and fairest people in the world that you could meet. I have done alot to help others, without looking for a return. Now I am asking for some help for myself, guaranteeing you a return. If you are a music company, movie company, corporation, person etc. . . that is honest, fair and square, I'm your guaranteed ★ BIG STAR ★ . . . my driving force - "GOD".



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?THE MISSING LINK?

?THE MISSING LINK?

Billboard **TOP POP ALBUMS** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	110	99	26	DEPECHE MODE SIRE 25124/WARNER BROS. (8.98)	PEOPLE ARE PEOPLE
112	116	112	33	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
113	92	87	16	ROBERT PLANT ● ES PARANZA 90265/ATLANTIC (9.98) (CD)	SHAKEN 'N STIRRED
114	105	108	64	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
115	118	127	5	SOUNDTRACK MCA 6146 (9.98)	WEIRD SCIENCE
116	104	105	89	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
117	117	117	102	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
118	122	125	85	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
119	112	97	18	SUPERTRAMP A&M SP-5014 (8.98) (CD)	BROTHER WHERE YOU BOUND
120	158	185	3	9.9 RCA NFL1-8049 (8.98)	9.9
121	115	106	51	DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
122	127	132	22	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
123	119	121	11	DR. J.R. KOOL & THE OTHER ROXANNES COMPLEAT 671 014-1/POLYGRAM (6.98)	THE COMPLETE STORY OF ROXANNE
124	114	115	97	THE POINTER SISTERS ▲ ² PLANET BEL1-5410/RCA (9.98) (CD)	BREAK OUT
125	108	107	16	UTFO SELECT 21614 (8.98)	UTFO
126	103	92	45	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
127	102	102	15	BOB DYLAN COLUMBIA FC 40110 (CD)	EMPIRE BURLESQUE
128	126	118	80	BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
129	111	109	15	ROSANNE CASH COLUMBIA FC 39468 (CD)	RHYTHM AND ROMANCE
130	121	120	45	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
131	167	—	2	THE BAR-KAYS MERCURY 824 727-1/POLYGRAM (8.98)	BANGING THE WALL
132	123	113	39	FOREIGNER ▲ ² ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
133	159	190	3	JENNIFER HOLLIDAY GEFEN 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
134	124	123	95	U2 ▲ ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
135	131	128	54	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
136	132	130	99	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
137	180	—	2	SAGA PORTRAIT BFR 40145/EPIC	BEHAVIOUR
138	133	137	17	NEW ORDER QWEST 25289/WARNER BROS.	LOW LIFE
139	139	133	51	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
140	142	147	7	KING EPIC BFE 40061	STEPS IN TIME
141	120	119	13	GRIM REAPER RCA AFL1-5431 (8.98)	FEAR NO EVIL
142	166	—	2	AL JARREAU WARNER BROS. 25331 (8.98)	IN LONDON
143	149	138	117	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
144	138	139	18	JOE WALSH FULL MOON/WARNER BROS. 1-25281/WARNER BROS. (8.98) (CD)	THE CONFESSOR
145	148	149	20	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
146	146	131	20	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
147	144	148	88	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
148	169	—	2	ANDRE CYMONE COLUMBIA FC 40037 (CD)	A.C.
149	134	124	28	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
150	152	152	16	MICHAEL FRANKS WARNER BROS. 25275 (8.98)	SKIN DIVE
151	137	136	100	MOTLEY CRUE ▲ ² ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
152	140	143	31	ANDREAS VOLLENWEIDER CBS FM 39963 (CD)	WHITE WINDS
153	147	134	26	ERIC CLAPTON DUCK/WARNER BROS. 1-25166/WARNER BROS. (8.98) (CD)	BEHIND THE SUN
154	151	151	6	HERB ALPERT A&M SP 5082 (8.98)	WILD ROMANCE
155	135	129	14	HELIX CAPITOL ST-12411 (8.98)	LONG WAY TO HEAVEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	156	141	32	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
157	150	157	49	DARYL HALL & JOHN OATES ▲ ² RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
158	145	144	41	GEORGE THOROGOOD ● EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE
159	174	180	4	STEWART COPELAND A&M SP-5084 (8.98)	THE RHYTHMOTIST
160	179	191	5	RONNIE MILSAP RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
161	175	—	2	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
162	143	122	14	SOUNDTRACK CAPITOL ST-12413 (8.98)	A VIEW TO A KILL
163	161	162	9	ROY BUCHANAN ALLIGATOR 4741 (8.98)	WHEN A GUITAR PLAYS THE BLUES
164	163	163	45	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
165	155	142	21	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
166	172	158	591	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
167	187	—	2	NICK LOWE & HIS COWBOY OUTFIT COLUMBIA FC 39958	THE ROSE OF ENGLAND
168	168	179	14	GINO VANNELLI HME BFW 40077/CBS ASSOCIATED	BLACK CARS
169	171	176	37	WHAM! COLUMBIA BFC 38911 (CD)	FANTASTIC
170	186	—	2	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
171	153	126	14	THE BEACH BOYS CARIBOU BZF 39946/EPIC (CD)	THE BEACH BOYS
172	141	135	11	CARLY SIMON EPIC 39970	SPOILED GIRL
173	173	156	19	MENUDO RCA AFL1-5420 (8.98)	MENUDO
174	165	168	70	CHICAGO ▲ ³ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
175	195	—	21	PAUL YOUNG COLUMBIA BFC 38976 (CD)	NO PARLEZ
176	177	181	243	LED ZEPPELIN ● ATLANTIC 19129 (6.98) (CD)	LED ZEPPELIN IV
177	160	161	93	CYNDI LAUPER ▲ ⁴ PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
178	176	155	31	THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER
179	162	146	32	DAVID LEE ROTH ▲ WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
180	154	154	5	NICK MASON & RICK FENN COLUMBIA FC 10576 (CD)	PROFILES
181	157	160	29	MICK JAGGER ▲ COLUMBIA FC 39940 (CD)	SHE'S THE BOSS
182	185	188	42	HOWARD JONES ELEKTRA 60346 (8.98) (CD)	HUMAN'S LIB
183	184	165	16	LONNIE MACK ALLIGATOR AL-4739 (8.98)	STRIKE LIKE LIGHTNING
184	190	184	27	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
185	183	173	111	BILLY JOEL ▲ ⁴ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
186	164	167	93	BRUCE SPRINGSTEEN ▲ COLUMBIA JC 35311 (CD)	DARKNESS AT THE EDGE OF TOWN
187	189	195	3	WHAT IS THIS MCA 5598 (8.98)	WHAT IS THIS?
188	194	171	19	LEONARD BERNSTEIN DEUTSCHE GRAMMOPHON 415 2531/POLYGRAM (19.98) (CD)	WEST SIDE STORY
189	NEW	NEW	NEW	DURELL COLEMAN ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN
190	196	183	128	Z Z TOP ▲ ⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
191	178	145	31	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
192	182	182	150	PRINCE ▲ ³ WARNER BROS. 1-23720 (2LPS) (12.98) (CD)	1999
193	181	159	13	PEABO BRYSON ELEKTRA 60427 (8.98) (CD)	TAKE NO PRISONERS
194	NEW	NEW	NEW	STRYPEN ENIGMA 7277 (8.98)	SOLDIERS UNDER COMMAND
195	170	150	14	KIM CARNES EMI-AMERICA SO-17159 (8.98)	BARKING AT AIRPLANES
196	191	197	63	SCORPIONS MERCURY 814 981-1/POLYGRAM (8.98) (CD)	LOVE AT FIRST STING
197	193	169	20	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98) (CD)	FIVE-O
198	199	177	8	ONE WAY MCA 5552 (8.98)	WRAP YOUR BODY
199	192	172	39	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
200	197	174	56	MOTLEY CRUE ELEKTRA 60174 (8.98)	TOO FAST FOR LOVE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

9.9 120 A-Ha 30 AC/DC 42 Bryan Adams 128.8 Air Supply 68 Alabama 156 Herb Alpert 154 Atlantic Starr 145 The Bar-Kays 131 The Beach Boys 171 Jeff Beck 76 Leonard Bernstein 188 Bon Jovi 52 Boogie Boys 85 Laura Branigan 77 Peabo Bryson 193 Roy Buchanan 163 Jimmy Buffett 67 John Cafferty/Beaver Brown Band 53 Cameo 72 Kim Carnes 195 Rosanne Cash 129 Cheap Trick 47 Chicago 174 Eric Clapton 153 Cock Robin 71	Durell Coleman 189 Phil Collins 83, 116.7 Commodores 112 Con Funk Shun 146 Stewart Copeland 159 Billy Crystal 97 Andre Cymone 148 The Dazz Band 98 Dead or Alive 49 Debarge 37 John Denver 100 Depeche Mode 111, 81 Dio 29 Dire Straits 1 Dokken 121 Dr. J.R. Kool & The Other Roxannes 123 Bob Dylan 127 Sheila E. 60 Eurythmics 19 The Family 66 Fat Boys 199, 63 Ferry 102 The Firm 191 Five Star 170 Dan Fogelberg 165	John Fogerty 88 Foreigner 132 Aretha Franklin 18 Michael Franks 150 Glenn Frey 92 Go West 149 Godley & Creme 38 Amy Grant 41 Grim Reaper 141 Daryl Hall & John Oates 157, 50 Corey Hart 22 Heart 9 Helix 155 Don Henley 57 Jennifer Holliday 133 The Hooters 35 Whitney Houston 5 Julio Iglesias 95 Freddie Jackson 25 Mick Jagger 181 Rick James 103 Al Jarreau 142 W.Jennings, W.Nelson, J.Cash, K.Kristofferson 110	Jesse Johnson's Revue 48 Howard Jones 43, 182 Stanley Jordan 87 Katrina And The Waves 75 King 140 Klymaxx 94 Kool & The Gang 17 Patti LaBelle 84 Cyndi Lauper 177 Led Zeppelin 176 Huey Lewis & The News 61 Lisa Lisa/Cult Jam With Full Force 54 Kenny Loggins 108 Lone Justice 109 Loose Ends 62 Loverboy 78 Nick Lowe & His Cowboy Outfit 167 Lonnie Mack 183 Madonna 21, 86 Yngwie Malmsteen 64, 122 The Manhattan Transfer 80 Marillion 105 The Mary Jane Girls 79 Nick Mason & Rick Fenn 180 Maze Featuring Frankie Beverly 184	Michael McDonald 46 John Cougar Mellencamp 12 Menudo 173 Ronnie Milsap 160 The Motels 36 Motley Crue 151, 10, 200 Mr. Mister 101 New Order 138 New Edition 139 Night Ranger 16 Billy Ocean 33 One Way 198 Orchestral Manoeuvres In The Dark 70 Tom Petty And The Heartbreakers 56 Pink Floyd 166 Robert Plant 113 The Pointer Sisters 124, 26 The Power Station 31 Prince & The Revolution 15, 114 R.E.M. 34 REO Speedwagon 126 Ratt 20 Ready For The World 32 Rene & Angela 99 Lionel Richie 136	The Romantics 107 David Lee Roth 179 Run-D.M.C. 82 Sade 51 Saga 137 Scorpions 196, 14 Carly Simon 172 The Smiths 178 SOUNDTRACKS Amadeus 164 Back To The Future 13 Beverly Hills Cop 58 The Big Chill 117 Mad Max Beyond Thunderdome 39 St. Elmo's Fire 24 A View To A Kill 162 Weird Science 115 Rick Springfield 65 Bruce Springsteen 4, 118, 186, 147 Spyro Gyra 93 Squeeze 91 Sting 2 Stryper 194 Supertramp 119 Survivor 69 Talking Heads 27, 135 Tears For Fears 96, 3	George Thorogood 158, 59 Til Tuesday 73 Tina Turner 40 U2 134, 90, 143 UB40 45 UTFO 125 Luther Vandross 55 Gino Vannelli 168 Suzanne Vega 104 Andreas Vollenweider 152 John Waite 44 Joe Walsh 144 Wham! 169, 11 What Is This 187 Whodini 130 Hank Williams, Jr. 197 Bobby Womack 161 X 89 Y&T 74 "Weird Al" Yankovic 106 Paul Young 175 Neil Young 78 Paul Young 23 Z Z Top 190
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RETAILERS STEP UP TV ADVERTISING

(Continued from page 1)

Indicative of the switch is a 10-week test of 30-second tv spots by Record Theatre in Buffalo. While the majority of ad time focused on building store image, seven seconds of each spot zeroed in on Compact Disc. Bobby Mycek, ad chief for the chain, says the spots aroused a slightly older demographic and increased CD volume by 20%. The same spots will now be shown in the Cleveland and Cincinnati markets.

Mycek is doubling his tv appropriation to 20% of his ad budget, with print and radio getting equal splits on the remaining 80%. He will use the same mix of MTV, CNN, VH-1 and VHF channels in his Ohio markets.

More than 80% of Mycek's accessories budget will be spent in newspapers, a figure similar to those mentioned by other retail outfits canvassed.

At Great American/Wax Museum, president Ira Heilicher says 70% of his Christmas advertising will be on tv in the Minneapolis and Omaha markets. A new 30-second spot is being assembled from past clips. Print gets 10% and radio 20%, with ad director Kenn Wolfe emphasizing albums and CDs.

The Believe In Music chain out of Grand Rapids has increased its tv share of Christmas advertising to 30%, with radio getting 50%, print 15% and direct mail a new 5%. The chain's Jim Marcusse notes that he is opening new stores right around the holidays, and plans on flooding mailboxes in the stores' vicinities with a coupon pitch.

Like Roy Imber of the Long Island-based Record World chain, Marcusse finds it cheaper to blan-

ket his store base with radio, which still provides broader market coverage.

Jeff Klem of Danjay Music, franchiser of the more than 90 Budget Tapes & Records stores, sees more tv in his crystal ball for his store owners in smaller markets. "We'll look for MTV insertions," he says. "I had our stores fill out a five-page questionnaire on what media is available locally."

The far-flung Camelot chain will continue strong on tv, but will also be using more radio, according to Geoff Mayfield, media communications specialist with the more than Camelot 160 stores. Recently, he says, the chain has found some promotions doing very well on radio. Camelot will also have a four-color, eight-page direct mailing for records and accessories and a 16-page movie mailer at Christmas time.

The Rainbow stores in the San Francisco area will buy no tv time, maintaining that the tags they get from manufacturer spots will provide enough exposure. The chain's Patrice Catanio says she will devote 45% of her ad budget to print and 55% to radio.

Brian Gardner, the recently appointed advertising boss at Record & Tape Outlet in Columbus, Ohio, says he'll spend most of his budget on radio. However, he sees cable tv looming in his 1986 future.

Mainstream stores in Milwaukee would like to place more of their dollars in tv, but the outfit's Jim Petersen contends that the cost of producing an arresting doughnut is prohibitive and time-consuming. However, he maintains that he must eventually get into the medium and

can earn new customers through it. He points to "Saturday Night Live" and its reruns and other youth-oriented shows as being skewed towards his average consumer.

Vendor ad budgets are adjudged more generous than last year by chain advertising directors. Home video ad departments are dragging a bit behind last year, with coordinators saying they have heard little about the availability of manufacturers' ad dollars.

WESTWOOD ONE/MUTUAL

(Continued from page 1)

hard to build up the confidence of the advertising industry at large, and many agencies feel very close to it. Mutual, on the other hand, has been sort of an old-line, independent operation.

"Mutual will now be part of the base community. Best of all, it creates another viable advertising alternative."

WMIX Mt. Vernon's Russ Withers, chairman of Mutual's affiliate advisory board, echoes Trubia's enthusiasm. He calls the deal "a natural" for both Westwood One and Amway Corp., as WWI "is one of today's leading forces in syndication" and Amway "is not primarily a communications firm." Of the latter company, Withers observes that "they are staying where they are comfortable."

Describing Mutual's management team and news department with a string of superlatives, Withers expresses confidence that Mutual's programming will maintain its high quality after WWI's takeover. "Everybody says they are going to retain the top management," notes Withers, "but I believe Pattiz really means it."

Comments from network competition follow equally upbeat lines. CBS Radio president Bob Hoskings says, "I know it sounds strange, but we really want our competition to be there." Hoskings puts this development in a general post-1980 "explosion of networks" that he says "is attracting a whole new gamut of advertisers" to network radio.

Commenting on Westwood One's step, United Stations executive vice president of programming Ed Salamon says, "It's great, and it's quite an achievement for Westwood One. Like most of the industry, we'll be watching to see what changes result in the two companies."

As for staff consolidations or changes following the purchase, Pattiz says, "It's your typical new ownership situation. We'll be taking stock of the entire operation. I will say this: Mutual has a fine and well-respected news outfit, and we intend to continue supplying radio with the fine programming they are used to getting" from Mutual.

Mutual's sports offerings include the Notre Dame franchise, regular "wild card" college football games, NFL doubleheaders each Sunday, and a variety of golf, auto racing and tennis coverage. The company's best-known properties include the Larry King talk show and "Dick Clark's National Music Survey." (Next month, Clark leaves the well-established Survey to host a second program for The United Stations. Replacing him will be Bill St. James and Mike Love).

ASCAP RECEIPTS UP

(Continued from page 1)

from \$16,011,000 in 1984 to \$12,700,000 this year. But ASCAP president Hal David attributes the 21% decline in dollars to the unfavorable exchange rate. Actually, he says, foreign receipts measured in local currencies rose "significantly."

Total distribution so far this year comes to \$102,500,000, compared to \$101,195,000 for the same period in 1984. Distribution by quarters was \$31 million, \$33.5 million and \$38 million, in that order. Although the third quarter has not yet ended, monies covering the period have already been segregated.

On July 10, a foreign distribution of \$13,098,000 was made, representing 1983 credits as follows: England, \$6,382,000; France,

\$3,230,000; Germany, \$2,386,000; Sweden, \$737,000; and South Africa, \$363,000.

ASCAP is currently processing a December foreign distribution totaling \$17.5 million. David says foreign distribution to publisher and writer members is now being handled more rapidly.

BMI has also reported a sizeable increase in revenues, up 15%, or nearly \$20 million, for the fiscal year ending June 30. BMI president Ed Cramer says that most of the increase is attributable to domestic revenues, and that payout to affiliates will also show a large increase. A 9% increase in the license rate for radio was a major contributor to the increased take, Cramer says.

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RADIO '85 CONVENTION GETS HIGH MARKS

(Continued from page 3)

the flow of adult contemporary stations; 60% said that radio was their first source of news during the day. Only 6% said they were irritated by news broadcasts, Nessen added.

"But it's got to be brief, conversational and relevant," he pointed out. "They don't want Ted Baxters."

No Ted Baxter is WBBM Chicago's Karen Hand, who said she has gotten her audience's attention by grooming an image as "The Queen of Vice," gathering her news "on a motorcycle in black leather" for the CHR station. "We wouldn't interrupt a record if the Pope was shot," Hand said, "but we would if Bruce Springsteen..."

GROOMING A PD TO BE A GM

"There's a perception problem here," said WRKO Boston's Dan Griffin of the stereotypical relationship between programming and sales departments. "How many of you think a salesman is something you get when cousins marry? How many of you GMs are afraid to take your PD to the ball game for fear he'll snort the first base line?"

While the majority of GMs have risen from the sales ranks, panelists indicated that was changing and were adamant in stressing that PDs could grow into general managers. The speakers agreed on several basics for aspiring PDs: Familiarize yourself with all station departments, sit in on sales meetings and sales calls, and develop sensitivity to the staff.

OLDER DEMOGRAPHICS

This discussion celebrated "the graying of America" and the money, equity power and upscale consumer need that radio must continue to address in taking advantage of the tremendous sales opportunities as baby boomers begin to enter middle age. Panelists stressed that the dollar power and value of the over-50 market cannot be denied, even though it's still tough for station sales staffs to convince some in the advertising agencies and even some advertisers.

Moderator Ted Dorf, GM of the highly successful easy listener WGAY-FM Washington, called the phenomenon "a marketing explosion." Dorf is also chairman of the 35-64 Committee, a group dedicated to mining the gold in that underutilized demo. He and a number of executives from all market sizes claimed that Committee research proves the demo is extremely viable.

As WMCA New York's Carey Davis pointed out, the demo is affluent and "larger than the population of Canada." Interested stations can get this research and flip-card presentations from the Committee.

PROMOTIONS

Panelists here pounded home the importance of advance and thorough planning. WTIC Hartford GM Tom Barsanti said that too often promo spots "are too commercial, too complicated, too numerous and too irrelevant." He added that promos "must have true entertainment value for the vast majority of the audience that will never participate... They're the important ones."

KBRK Brookings, S.D. Jerry Larsen called promotion "a mind set, even for the receptionist or the night DJ, because the whole staff touches the community through them many in subtle ways."

REVIEWS

(Continued from page 75)

NELSON PIGFORD *Hooray For My Lady*
Universal Pacific UP8552 (12-inch single). Contact: (213) 462-0026.

TONI REDD *Red And Hot*
Wonder (no number). Contact: (404) 696-9522.

EARL TURNER *Love Caught You By Surprise*
Cutting CRI-1001 (12-inch single). Contact: (212) 569-4589.

WORLD ENTITY *Found That Love*
Dub's Boys WP 12-22-60 (12-inch version also available, Dub's Boys WP 12-22-60 EXLP). Contact: P. O. Box 2474, Redondo Beach, Calif. 90278.

RAY ROCK & K.C. *The Incredible Ray*
N.V. NV 100 (12-inch single). Contact: (212) 569-4589.

REDD FOX *Tutti Frutti*
Reddy Freddy RF 0145. Label based in Hollywood, Calif.

SATISFACTION *Fantasy Love*
Soul Heart & Mind 001 (12-inch single). Contact: (213) 462-0088.

STEELERS *Feed Our Own*
Triple T TTT-004. Label based in Chicago.

ROGER WILLIAMS *Love Master*
Bravo 001. Contact: (502) 747-8824.

TIM SAPP *Sending Jesus My Way*
Earthquake EQ-097. Contact: (803) 279-3715.

MONTY GUY *Time And Passion*
Evertone EM 81252. Contact: P.O. Box 315, Jamaica, N.Y. 11431.

COUNTRY

MIKE JONES *Higher Price*
N.S.D. 209. Label based in Nashville.

COUNTRY EXPRESS *Sleepless Blue*
Genesee 501. Contact: N.S.D., Nashville.

NATE HARVELL *Home Is Anywhere (We Hang Our Hearts)*
First American 850822. Contact: (615) 868-0684.

AUDIE HENRY *Sweet Salvation*
Canyon Creek 85-8019. Label based in Dallas, Tex.

JEZ DAVIDSON *She Knows About Me*
Rapp 103. Label based in Atlanta.

BUCK BASHAM *Old Texas Waltz*
CMM 102111. Label based in Hendersonville, Tenn.

"KY." KING *Let's Get The Show Back On The Road*
Orbit 1042. Contact: (615) 255-1068.

JOHN WILSON *His Way*
Earthquake 098. Contact: (803) 279-3715.

JOHNI DEE *A Hell Of A Fight*
Great Lakes 1-8501. Contact: P.O. Box 444, Taylor, Mich. 48180.

MC CAIN BROTHERS *Slow Dancin' With Fast Women*
Rise and Shine UP 704. Contact: (405) 478-5007.

PATTY WEAVER *If We're Not In Love*
Rapp JD-001. Contact: P.O. Box 900219, Atlanta, Ga. 30359.

RICHARD PATUREAU *I Never Liked To Waltz Anyway*
Zone PA-87-A-1. Label based in Memphis, Tenn.

RON DENNIS *Talking About Love*
Rapp 107. Contact: (404) 662-9777.

THUNDERMEN *Great Balls Of Fire*
Thundermen 1199. Contact: (715) 834-8890.

PATTY GOODMAN *I Want To Go To Heaven*
Osage AV-1199. Contact: P.O. Box 9304, Tulsa, Okla. 74157.

REDEYE *Cajun Song*
Project One SO 17704

FRED JAMES AND MARY ANN BRANDON *Lovey Dovey*
Cascade 1002

JERRY WEST *We Got To Start Meeting Like This*
Luv 111. Contact: Electric Records, New York.

MICHAEL RICHARDS *Can't Love A Good Woman Enough*
Skipper MR 7702. Contact: (213) 851-8852.

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

A GOOD CREW to catch up with (if you can) at this week's New Music Seminar is the team from **Big Time Records**, who'll be in from Los Angeles. In little over a year, the Australian-launched label has established a strong U.S. presence that has the logo poised to enter the big time indeed. Label chief **Fred Bestall**, his right hand man **Mark Kates** and Boston-based rep **Geoff Weiss** will be circulating the convention, and the label is hosting a "mini-suite," as Kates calls it, at NMS headquarters, the Marriott hotel.

Most notably, Big Time is the home of the **Hoodoo Gurus**. Bestall established the group in Australia, inspiring A&M to sign the group in the States, where the Gurus had good alternative success with their last album. Now Big Time has "bought their contract back—an old Chicago term," says Bestall, and their **Don Dixon**-produced "Mars Needs Guitars" is slated for early October domestic release on the indie.

According to Kates, getting the Gurus back has enabled Big Time to

Grass Route

secure label deals with Chrysalis U.K. for the release of albums by three acts in the next year. Naturally, this agreement will cover "Mars Needs Guitars," and Kates notes that Chrysalis U.K. has the first option on albums by the rest of Big Time's roster. That lineup includes **Alex Chilton**, **Dump Truck**, **Love Tractor**, **Painters & Dockers** and others.

The deal with Chrysalis covers most European countries, says Kates, and a similar label deal has been inked between Big Time and PolyGram for Canada. Add to that a deal with **Planet Records** in Scandinavia and **WEA** in Hong Kong, and the indie has truly got things covered.

Securing these deals was made much easier by the quality of the **Hoodoo Gurus'** latest album, Kates claims. Supporting the statement, he notes that the Gurus' first single "Bittersweet" debuted recently at number nine on the Australian charts, and the album went gold there in three weeks. (Australian gold awards signify sales of 35,000 units.)

Kates says "an unprecedented push" will support the digitally recorded disk, including the use of independent AOR promotion, extensive advertising and in-store appearances. In addition, the Gurus

will be touring from Oct. 21-Nov. 17. Frontier Booking Inc. is handling the San Francisco-to-New York jaunt.

SEEDS & SPROUTS: At long last, an indie crops up on the pop album chart. That's **Stryper's** highly touted second album "Soldiers Under Command" from **Enigma**, (213) 640-6869... **PVC/Jem Records**, Plainfield, N.J., signs the **Rattlers**, a Gotham-based quartet.

Getting back to this week's NMS, there are plenty of indie acts to be checked out during the week. Of special interest should be label showcase nights by D.C.-based **Ras Records** and San Francisco's **CD Presents**. The **Ras Reggae Revue** happens Wednesday night at Irving Plaza, with shows by **Freddie McGregor**, **June Lodge**, **Peter Boggs** and **EU Freeze**. **CD Presents** Night takes place Friday at Danceteria, with the **Poisongirls**, **Twisted Roots** and **Ned Sublette**. It remains to be seen whether CD star **Billy Bragg** will make a surprise appearance.

And speaking of Ras Records, the logo has inked a manufacturing and distribution deal with London's **Greensleeves**, making **Greensleeves** the sole agent for Ras' output in Great Britain and Europe.

See you at the Seminar!

Wherehouse Revenues Up Chain Reports 31% Increase in '85

LOS ANGELES Twelve-month revenues for Wherehouse Entertainment Inc. were \$137,777,000, up 31% against last year's figure of \$105,542,000, for the fiscal year ending June 30.

At the same time, net income jumped 43%, from \$4,467,000 in fiscal 1984 to \$6,374,000. Earnings per share were \$1.22, compared to 96 cents a year ago on 558,250 more shares.

Revenues for the fourth quarter were \$36,208,000, compared to \$25,895,000 in the same quarter of the prior year, a 40% increase. Net income rose 37% to \$1,559,000, compared to \$1,140,000 in the fourth quarter last year. Earnings per share for the quarter were 26 cents, up from 23 cents a year ago, on 881,500 more shares.

All prior-year numbers have been restated to reflect the five-for-four stock split paid to shareholders of record Sept. 21, 1984.

Lou Kwiker, president and chief

executive officer of Wherehouse Entertainment Inc., attributes the record high revenues and income to the continuing explosive growth in video rental and strong sales of pre-recorded music. Video activity has been enhanced, he notes, by store convenience, large selection, aggressive pricing and the company's computerized rental transaction system "Merlin." Pre-recorded music sales, he further notes, have been boosted by a rapid growth in the demand for Compact Discs.

Wherehouse, which now operates 143 stores in California and neighboring states, opened 20 new stores in fiscal 1985. The chain plans to add a net of approximately 12 stores before Christmas and another 17 in the second half of the 1986 fiscal year.

JIM McCULLAUGH

NEW MUSIC SEMINAR

(Continued from page 4)

ords and several noted industry women, the group is intended to function as a network for the betterment of women's career opportunities in all facets of the industry. The Friday meeting is planned as an open forum on how Women In Music can best serve its constituents. Seminar registration is not required to attend the session.

Talent showcases featuring approximately 50 artists are also scheduled at several New York venues, including the Palladium, the Ritz, Irving Plaza, Danceteria, S.O.B.'s and the Cat Club, and are open to all registrants. Artists performing this year include Philip Glass, Arthur Baker, King, Midnight Oil, Marti Jones and Ruben Blades.

Registration for the Seminar is \$175 per person. Further information and phone registration is available by calling (212) 722-2115.

JAZZ TIMES CONVENTION

(Continued from page 4)

commercial jingle business. In addition, there was an opening-day "straight talk session," at which musicians were given the opportunity to address questions and gripes to a panel of industry representatives including Manhattan Records' **Bruce Lundvall** and Columbia's **George Butler**.

"The straight talk session went very well," Sabin says. "My only disappointment was that it didn't attract that many people. Next time we'll try to get the word out on it earlier."

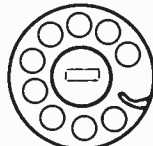
The convention keynote speaker was **Billy Taylor**, the noted pianist, commentator and jazz activist, who set the tone for the meeting by call-

ing for a practical approach to finding sources of support for the music. That theme was also taken up on the final day of the gathering by Rep. **John Conyers (D-Mich.)**, who asked rhetorically, "How do we begin to develop a jazz support umbrella?" and announced that the Congressional Black Caucus will meet in Washington Wednesday (25) to discuss jazz in general and the recently formed National Service Organization for Jazz in particular.

At presstime, Sabin was unable to offer an attendance figure for the convention, although it appeared that the total was slightly less than the roughly 300 who attended last year's event.

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Video Called Crucial to Wham!'s Stadium Success

BY PAUL GREIN

LOS ANGELES Wham!'s ability to headline stadiums on the strength of just one hit album underscores the impact of video, according to Jazz Summers, the group's co-manager.

"That's been a definite factor in why we've been able to do this," Summers says. "I'd be pretty silly to say it's because Wham!'s a megaband and because their music is so fabulous. Their music is fabulous, and they do attract a larger audience than most bands, but they've only been able to do that because of tv.

"With the advent of MTV, groups like Wham! and Tears For Fears go right into people's living rooms. That enables you to take short cuts in touring, record sales, media, everything.

"That's what's so silly about the conservatism of agents and promoters," Summers continues. "They say you have to play clubs and then step up to arenas and do that three times and then perhaps you can play stadiums. But tv and cable cut out all those steps.

"We always think that rock'n'roll is an outrageous business, but it's very conservative: People say, 'This is the way it's been done for years, so do it this way.'"

Summers acknowledges that his plan for Wham! to headline stadiums on its first major U.S. tour ran into opposition at two different agencies, Premier and later Triad.

"Any agent would try to push you to do a more conventional tour," he says. "They make more money out of it, for one thing. An arena would have meant more money for everybody, but that wasn't the object of the exercise. We achieved what we wanted to achieve: We played to the maximum amount of people in the minimum amount of time."

Summers says Wham! played before 302,568 fans in eight dates, grossing \$8.6 million. As for the net, he notes: "If we come out of it with about \$500,000, we'll be quite lucky." And he adds that without a crack tour accountant and other key participants, "We could have lost quite a lot of money on this tour."

Summers notes that because there aren't that many artists who

can play stadiums, there aren't that many accountants and tour managers who have experience in stadium shows. He singles out for praise tour accountant Hector Lazard (who also worked on the Prince tour), production manager Benny Collins and tour manager Jake Duncan.

While Wham!'s tour was considered a success—Summers says every date except Philadelphia sold out—it was carefully booked to avoid weekday shows.

"You can only play stadiums on weekends," Summers says. "I would be foolish to say we could do stadiums like Springsteen could in the middle of the week. We had to make it an event."

The shows also featured the Pointer Sisters (in Toronto, San Francisco and Miami) and Chaka Khan (in Los Angeles and Philadelphia), with Katrina & the Waves handling the warmup spot in most cities. Summers says he and Triad were looking for a more mature act for the second spot, which is why they ruled out New Edition and DeBarge.

"We didn't want to go out for that many kids," he says. "Everybody kind of lumps Wham! into that category, and there is a teen audience there, but there's a much broader audience. Every promoter said, 'Why don't you put New Edition on?,' which was exactly what we didn't want to do."

Summers notes that if Wham! were to play stadiums again, he would make one change and switch to reserved seating. "I think it got a little bit nasty at the front where the kids were getting crushed," he says. "Somebody advised us to do that this time, but we didn't want to lose the atmosphere. But in a huge area like that, when you've got 50,000 or 55,000 people, kids pack in and faint."

Summers says that Wham!'s next album will be released worldwide in April, and will be preceded by a single this November called "The Edge Of Heaven." The single is being released that far in front of the album, Summers says, because the band needs new product in the world outside of the U.S.

"We've concentrated on America almost solely this year because Wham! didn't break here on their first album as they did everywhere else. We haven't had a new single anywhere else since last Christmas, so we need to put some product out soon to narrow the gap."

Following the next Wham! album, group leader George Michael will record a solo album, which Summers expects in early 1987. Summers says Michael's solo album will be "more mature, more in an Elton John vein, which is not to say that the next Wham! album will be immature. In fact, it will be a bit tougher than 'Make It Big.'"

Summers adds that the film about Wham!'s trip to the People's Republic of China is in the rough-cut stage, and that he expects it to be released before Christmas. The 90-minute film is a joint venture between Wham! and CBS Records; CBS/Fox Video has videocassette rights following the film's planned theatrical release.

INSIDE TRACK

PIVOTAL OR MAYBE EVEN EPOCHAL might well describe the aftermath of the consecutive NARM rackjobber/one-stop conferences at the Registry in Scottsdale, Oct. 28-31, where these two important industry wholesaler groups will buttonhole home video and Compact Disc makers, seeking more profitable slices of the pie. Both segments feel they are hobbled by present pricing and/or status categories proffered by manufacturers. They'd like a price break on CDs, where they feel they can't compete with retailers. All currently pay the same price. Both groups will try to get more direct buying and/or distributor/subdistributor status from the prerecorded videocassette suppliers. One-stoppers have invited Ben Warren, VIP Home Entertainment, Inglewood, Calif., and Jim McGuinn, Hot Poop, Walla Walla, Wash., to provide insight on their independent retail operations.

SPEC'S MUSIC, the 16-store Martin Spector Florida chain nearing its fifth decade in the industry, has gone public. Underwriter Ladenburg & Thalmann of New York is offering 600,000 shares at \$6.50-\$7.50. The Spector family is selling none of its own stock... Ceres, Calif. Detective Bernie Roberts and a squad of 10 hit the local swap meet on Sept. 15, confiscating more than 11,000 mostly Latin tapes from a distributor and 10 booth operators. Police were assisted by private investigator Bud Richardson and his Assn. of Latin American Record Manufacturers associates... Watch for a criminal action on the West Coast soon against a major bogus tape distributor... Richard Foss and Robert Marin, now of Rhino Video and Sounds Good Music, were fined and penalized \$11,300 on two counts of selling bootleg Beatles and Black Sabbath LPs in November, 1982. In return for pleas of no contest, the L.A. City Attorney's office dismissed nine more counts of bootlegging and dismissed charges against firms for which they worked. An undercover policeman purchased 650 LPs containing previously unreleased material at a Pico Blvd. warehouse.

BUENO! BUENO! BUENO! Jose Jose did SRO business the weekend of Sept. 13 at Atlantic City's Tropicana Hotel. Jose Luis Rodriguez had 'em standing in line for his recent one-nighter at Las Vegas' Caesar's Palace. The latter is rushing an English-language album on the heels of the success of Julio Iglesias. Meanwhile, a fellow Venezuelan, Colina, is finishing his first English album for Sonotone in London. Iglesias takes a break from recording his second English album in the Bahamas to guest on 80-plus-year-old Pedro Vargas' imminent tv special via Televisa. And Ray Conniff is putting the final touches on his 74th album, "Campeones," one track of which will be the theme for next summer's World Cup soccer matches in Mexico City.

LONGTIME RETAILER Morty Marx has sold his Hollywood Fashion Center and Pompano Records to Musicland, keeping his huge North Miami Beach outlet... Look for Sam Attenberg and Herb Dorfman of Sine Qua Non to break into the prerecorded video biz... Track found Hugh Landy. He's left Athenia Corp. to form his own rep firm. Rumor has him acquiring an established rep firm... Track's tip of the topper to Dick Meixner, senior vice president, completing 25 consecutive years at ElectroSound... Lexicon Distributing, a division of Light Records, has acquired domestic distribution for Nissi Records from owner

Bob Cotton, along with Christian bookstore distribution for Enigma Records, the Hein brothers' label, and Exile, the Santa Ana line.

THE SIXTH ANNUAL KLON-FM Long Beach Blues Festival Sept. 14-15 drew 14,000, 1,000 more than 1984's event, with a cast including Bo Diddley, Eddie (Cleanhead) Vinson, the Lee Allen Band, Jimmy Smith, Roomful Of Blues, the Blasters, Linda Hopkins, Joe Liggins & the Honeydrippers, Charlie Musselwhite, Papa John Creach, Albert Collins, Otis Rush and Willie Dixon. Tickets were \$13.50 to \$15.50 for the Public Broadcasting station's bash, which featured Bernie Pearl, the DJ whose three-hour weekly show sparked the concept... CBS Christmas stocking stuffer: Effective through Oct. 11, a 10% discount and January dating on the frontline catalog, with the exception of Bruce Springsteen, Billy Joel, Loverboy and Wham!'s current hit album. There's a 120-piece minimum and five of a line item... Motown Records made a clean sweep of the Detroit Music softball league for the second year in a row. The league also has teams from Harmony House, MCA and Capitol Records, the Handleman Co., Adrenalin (a local act soon to bow on MCA) and the Birmingham Bullets, Bob Seger's nine.

JIMI LaLUMIA of Lake Ronkonkoma, N.Y. has started **Rockers Opposing Censorship** to raise funds for the American Civil Liberties Union's efforts to combat PMRC... Ron Berger is allowing the press to attend the Sept. 28-Oct. 5 confab of his National Video franchisees socially, but is banning them from attending business conferences... At presstime, K-tel International had received **Bankruptcy Court** okay to submit its plan of reorganization to creditors, after it reached agreement with its U.S. bank and unsecured creditors. Under the proposal, the company would continue business globally, except for Canada. **Founder/chairman Phil Kives** has committed to pump up to \$5 million into the firm. **Don Nicholson** of Minstar Inc. has been named senior VP and COO worldwide... Credit MCA Records and John Doremus Inc., the giant in-flight music provider, with an important cross-pollinating merchandising first. A promotion that began last December gave away 7,500 cassettes of the Oak Ridge Boys' "Greatest Hits II" on United Airlines flights which showed a specially produced video segment explaining a passenger contest, sweepstakes prize for which was a trip for two to Las Vegas to see the group in performance at the MGM Hotel... Watch for industry vet Joe Cerami, last with Dominion Music, the K-tel schlock wing, to open a national distribution firm... **Kenny Fritz** was unanimously elected president of the **Conference of Personal Managers**.

INDUSTRY HEAVIES Paul Wasserman, Danny Goldberg, Eric Gardner and his frau Janis, and John Mayall and his bride Maggie have lent their support to Pro Peace, an anti-nuke group which is planning a cross-country march next year. They were all set to appear at a musicians' briefing in L.A. Saturday (21)... Numerous top musicians also turned out Tuesday (15) at the Universal Amphitheatre to raise money to preserve the Santa Monica mountains and wildlife preserves. **Don Henley, Tom Petty, Linda Ronstadt, Jackson Browne** and **Stevie Nicks** all performed at the show, which raised \$100,000 for the effort. L.A. mayor **Tom Bradley** also attended. Edited by JOHN SIPPEL

Earlier Release For 'Ghostbusters'

NEW YORK RCA/Columbia Pictures Home Video will be shipping "Ghostbusters" to distributors a week earlier than originally planned, moving out cassettes on Oct. 24 instead of the 31st.

The date was shifted for two key reasons, company executives say: to keep distributors from getting overloaded when they have to handle both "Beverly Hills Cop" and "Ghostbusters" at the same time, and to make sure "Ghostbusters" is in retail outlets by Halloween.

PolyGram Puts Maxi-Single on Hold

BY IS HOROWITZ

NEW YORK The maxi-single, a low-cost Compact Disc format scheduled for market introduction by PolyGram this fall, has fallen temporary victim of the CD pressing crunch. It will not appear until the first quarter of 1986 at the earliest, confirms Emiel Petrone, PolyGram's senior vice president, Compact Disc.

The format, conceived as the CD equivalent of a pop EP in playing time, was to have carried a dealer price tag enabling its resale to consumers at about \$6.50. A thinner

and more economical jewel box was developed to carry the item.

PolyGram's CD plant in Hanover, West Germany, is operating at peak capacity in a futile attempt to meet all the product demands of its own family of labels, while filling basic orders of key contract clients. No early catchup with the snowballing demand is anticipated, as hardware manufacturers continue to up their estimates of players to be sold on a worldwide basis.

Already, it is said, labels have racked up CD hits in this country alone totaling well over 100,000 units. This is double the amount

considered a major seller only about six months ago.

At PolyGram, as well as other major labels, title selection for release on CD has become much more selective as attempts are made to service consumers with hit product more adequately. This has left little room for experimenting with lower-priced goods for the time being.

PolyGram did release a limited number of "Popular-Price" CD titles under its London label, at some \$2 under the cost of regular CD product. But the company has abandoned further releases until the production bind eases.

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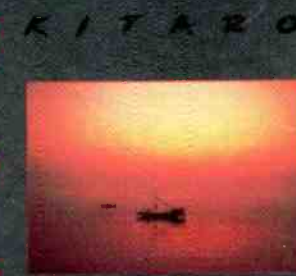
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