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VOLUME 97 NO. 45

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

NOVEMBER 9, 1985/\$3.50 (U.S.)

Major Goals Set

Philips/Du Pont U.S. Plant Gearing to Ship CDs in '86

BY MIKE HENNESSEY

NEW YORK The Philips/Du Pont joint venture company being formed to manufacture optical disks (Billboard, Oct. 19) will invest \$50 million in building a production facility at Kings Mountain, N.C., which could be producing Compact Discs in time for the Christmas 1986 market.

The plant, to be installed in an existing 160,000-square foot building, is targeted to produce 25 million Compact Discs in 1987 and between 50 and 60 million in 1988. It is the first stage in a major investment program aimed at boosting CD software supplies to meet accelerating worldwide demand.

At simultaneous press conferences held here and in London last

Tuesday (29), Philips and Du Pont executives reported that the Philips/Du Pont Optical (PDO) venture aimed to bring its total CD production capacity to 200 million units by 1990 by adding facilities in other territories. By then total world production of CDs is expected to be in excess of 800 million units annually.

Between 1986 and 1990, PDO will make a capital investment of more than \$500 million in optical disk production and will have an annual research and development budget of \$60 million. It will eventually employ some 3,500 people.

Announcing details of the PDO venture at the New York press conference, Edgar S. Woolard, vice

(Continued on page 87)

Hot 100 Radio Panel Changes With the Times

NEW YORK In its ongoing effort to keep pace with a changing marketplace, Billboard has revised and expanded the panel of radio stations which report to its Hot 100 singles chart. The change takes effect with this issue.

Per this modification, the panel has grown in size from 196 to 222 stations. Each of these reporting stations has been placed in one of five categories dictating how their reports will be utilized, along with sales reports from retailers, in compiling the national pop singles chart, the Hot 100.

Ratings alone do not necessarily qualify a station to be a reporter. In addition, Billboard has defined its

(Continued on page 87)

PARENTS, RIAA IN LYRICS ACCORD

BY FRED GOODMAN

NEW YORK A cease fire in the lyrics battle was declared last Friday (1) when the Recording Industry Assn. of America, the Parents' Music Resource Center (PMRC) and the National Parent Teacher Assn. (PTA) revealed an agreement on identifying recordings with lyrics dealing with sex, violence or drugs and alcohol.

The accord, formally announced at a press conference held in Washington, D.C., focuses on a voluntary agreement by 20 RIAA member companies, including all the majors, to either apply the inscription "Explicit Lyrics—Parental Advisory" or display a printed lyric sheet un-

der the LP shrinkwrap of albums when the labels deem it appropriate.

Since space does not permit the display of lyrics on cassette packages, the latter will bear a "See LP For Lyrics" imprint.

An RIAA policy statement says that participating RIAA member companies "will identify future releases of their recordings with lyric content relating to explicit sex, explicit violence, or explicit substance abuse. Such recordings, where contractually permissible, either will be identified with a packaging inscription that will state: "Explicit Lyrics—Parental Advisory...or such recording will display printed lyrics."

The statement terms the policy "constructive," adding its intent is "to respond sensitively to the con-

(Continued on page 87)

Retail Giants Square Off In Mega-Battle

NEW YORK The stage is set for a battle of the superstores, with British megastore chain Virgin Records scouting locations in New York and Los Angeles while negotiating to lease a mammoth 140,000-square foot outlet in London.

Virgin chairman Richard Branson portrays the moves as part of a program to combat encroachment in Virgin's home market from Britain's HMV Records and America's Tower Records. Both webs will soon debut huge record outlets in London.

(Continued on page 87)

ADVERTISEMENTS



Kurtis Blaw holds court and proves he's the Baddest Rapper of all on his latest Mercury/PolyGram album, **AMERICA** (826 141-1). Includes the striking hit title tune as well as the latest smash, "If I Ruled The World," (884 269-7) as featured in the film, "Krush Groove." The Undisputed King of The Rap rules again, from sea to shining sea. On Mercury Records and Cassettes.



ROBIN GIBB MEANS A LOT TO MUSIC AND VICE-VERSA. He began his career as part of one of rock's greatest institutions—The Bee Gees. His brand new EMI America single "Like A Fool" (B8291) and his solo album **WALLS HAVE EYES** (ST 1717E), produced by Tom Dowd and Maurice Gibb, establishes Robin as an important voice in contemporary music.

Senators Argue Home-Tape Bill: No Answer Yet

BY BILL HOLLAND

WASHINGTON The start of a full-scale lobbying effort by the consumer electronics industry, and conflicting financial data concerning the health of record companies, made it far from smooth sailing for the music industry last Wednesday (30) at the hearing on the audio-only home-taping bill that would place a royalty fee on tape recorders and blank tape.

Two days before the hearing date the manufacturer-retailer-consumer lobby, the Audio Recording Rights

(Continued on page 87)



INTRODUCING
THE DEBUT SINGLE
FROM

MELISSA
MORGAN

DO ME BABY

WRITTEN BY PRINCE
PRODUCED BY
PAUL
(Freddie "Rock Me Tonight" Jackson)
LAURENCE



THE LADY THAT'S GOING TO HAVE THE WHOLE INDUSTRY TALKING.



A very special record honoring a very special record.
Presented by Bhaskar Menon to Tina Turner during her recent engagement at The Universal Amphitheater.

IN THIS ISSUE

VOLUME 97 NO. 45

NOVEMBER 9, 1985

- 1 NEWS** ▶RIAA, Parents groups reach accord on lyrics. ▶Philips/DuPont CD plant in U.S. may provide product for Yule '86. ▶Billboard revises, expands Hot 100 radio panel. ▶3/Manufacturers, wholesalers discuss mutual problems at Narm meets. ▶Paul McCartney rejoins Capitol in U.S., Canada. ▶4/Canadian video retailers fight rating system. ▶Cramer, Zavin and Preston re-elected to BMI posts.
- | | |
|-----------------------|----------------------------|
| 4 Executive Turntable | 78 Album & Singles Reviews |
| 57 Dance Trax | 86 Grass Route |
| 68 Jazz | 88 Inside Track |
| 69 Classical | |
- 9 INTERNATIONAL** ▶Customer service makes a comeback in West German record stores according to two successful retailers. ▶Newsline.
- 10 COMMENTARY** ▶Guest Column: Nesuhi Ertegun looks to rally antipiracy fund proponents. ▶Letters.
- 15 RADIO** ▶Three broadcasting trade groups take a stand against Arbitron's moves to continuous measurement. ▶15/Out of the Box. ▶Newsline. ▶16/Vox Jox. ▶Yesterhits. ▶20/Washington Roundup. ▶22/Featured Programming.
- 24 RETAILING** ▶Budget Tapes & Records experiments with hiring mentally ill youngsters. ▶25/New Releases. ▶30/On the Beam.
- 32 VIDEO RETAILING** ▶Adventures In Video has grown to a seven-store chain in just four years.
- 36 HOME VIDEO** ▶Thorn EMI/HBO will spearhead a trade-oriented video campaign with "Rambo: First Blood Part II." ▶Newsline. line.
- A-1 SPOTLIGHT ON AUSTRALIA/NEW ZEALAND**
- 46 VIDEO MUSIC** ▶MTV debuts episodic programming with an off-beat English comedy. ▶48/New Video Clips. ▶MTV Programming.
- 51 COUNTRY** ▶Label executives meet to discuss Nashville's problems as part of the Songwriters' International series. ▶Nashville Scene.
- 58 PRO AUDIO/VIDEO** ▶Sony unveils a sophisticated stereo-sound mixing board for TV. ▶Audio Track. ▶Video Track.
- 61 TALENT** ▶Jan Hammer's 'Miami Vice' theme is topping the charts. ▶63/Talent in Action: The Roches, Raphael ▶Boxscore.
- 64 BLACK** ▶Kurtis Blow is expanding his horizons. ▶The Rhythm & the Blues.
- 70 CLASSIFIED ACTIONMART**
- 73 CANADA** ▶House of Commons mulls changes in the 1924 Copyright Act.
- 80 UPDATE** ▶Newsline. ▶Calendar. ▶Lifelines. ▶New Companies.
- CHARTS** ▶6/Chartbeat: "Miami Vice" theme single joins album at No. 1.
- | | |
|---------------------------|---------------------------|
| Top Albums | Hot Singles |
| 20 Rock Tracks | 14 Hot 100 Singles Action |
| 30 Compact Discs | 22 Adult Contemporary |
| 56 Country | 51 Country Singles Action |
| 60 Black | 54 Country |
| 61 Spiritual | 57 Black Singles Action |
| 66 Latin | 58 Black |
| 68 Hits of the World | 62 Dance/Disco |
| 76 Top Pop | 68 Hits of the World |
| Top Video/Computer | 70 Hot 100 |
| 25 Computer Software | |
| 32 Kid Video | |
| 33 Videocassette Rentals | |
| 36 Music Videocassettes | |
| 40 Videocassette Sales | |

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NARM Suppliers, Wholesalers Confer Policy Discussions Animate Scottsdale Meet

BY JOHN SIPPEL

SCOTTSDALE, ARIZ. Rack jobs and one-stops were given reason to believe there's video in their future as a result of meetings with manufacturers here last week during the National Assn. of Recording Merchandisers' (NARM) 6th annual rack and one-stop meet at the Registry.

The hopes of racks and one-stops, to emerge as home video distributors, soared last Wednesday evening (30) when key WEA marketing development executive Russ Bach foresaw "20% to 25% video returns" in the future. "Our entire business requires new economic thinking," he said. Warner Home Video, which is distributed by WEA, has been a pace-setter in providing liberal sales policies.

"Other video makers should serve you in like manner, so you can

(Continued on page 81)

SCOTTSDALE, Ariz. Racks and one-stops say they have generally received a strong commitment of support from audio and videocassette suppliers. Their comments came during the National Assn. of Recording Merchandisers' (NARM) 6th annual conference at The Registry here last week (28 to 31).

One apparent sign of a fruitful dialog between wholesalers and manufacturers was a greater abundance of "one-on-one" conferences this year than at past conferences. The years-old problem of merchandising audiocassettes through enlarged, protective packaging appears close to solution. After CBS senior vice president of marketing Paul Smith described last-minute details of further theft deterrent changes planned by his company, he asked racks to consider that they and their mass-merchandise customers share the cost of the new 4-by-12 packet with manufacturers.

Racker David Lieberman of Lieberman Enterprises said he didn't think he could absorb additional cassette cost. Nor could he ask his discount department store customers to participate, he said, because of already narrow profit margins. The question of whether the cost of duplicating a cassette was much less than that of manufacturing an LP was quashed when Joyce Bartoo, NARM legal counsel, discouraged such pricing dialog. Rackers said they would discuss the packaging change with their accounts as soon as sample cassettes and full details are available.

One-stops may have moved closer to rectifying their biggest gripe, lack of a functional Compact Disc discount. Though no manufacturer would go on record, word from one-on-one meetings was that complaints about chain retailers being able to undersell 'mom and pop'

(Continued on page 81)

U.S., Canada Deal to Produce First LP Feb.

McCartney Resumes Tie With Capitol

BY PAUL GREIN

LOS ANGELES Paul McCartney, who left Capitol Records six years ago to sign with Columbia for the U.S. and Canada, has returned to Capitol for those territories. He remains with EMI Music for the rest of the world, a relationship which has been unbroken since 1962, when the Beatles first signed with EMI.

McCartney's first release under the new arrangement will be the title song to the John Landis film "Spies Like Us," starring Chevy Chase and Dan Aykroyd. McCartney wrote and produced the single, which is due Nov. 13.

McCartney's first album under the new contract is expected in February. The ex-Beatle is producing the album in association with Hugh Padgham, who has worked with such top acts as the Police, David Bowie and Squeeze. That will be McCartney's first new studio album for EMI worldwide since "London Town" almost eight years ago.

That album, and the nine others McCartney cut for Capitol between '70 and '78, shifted to CBS after McCartney signed with CBS in '79. Those recordings will now revert back to Capitol, as will the five albums McCartney cut for Columbia between '79 and '84.

Bhaskar Menon, chairman and chief executive of EMI Music Worldwide and Capitol Industries, says that all but "two or three" of McCartney's solo albums will revert to Capitol at the end of this year, and that the remaining albums will shift to Capitol "over the next couple of years."

Menon says the fact the McCartney remained with EMI for all territories except North America kept the two men in frequent touch over the past six years, and led to the current re-signing.

"I've been in very close touch with Paul and his manager and attorneys, so this was sort of a natural, organic thing to happen," he says.

McCartney's decision to leave

Capitol in 1979 was believed to be linked to CBS's multi-million dollar offer for his services. "We regretted it very much," Menon says, "but we understood the circumstances. There were considerations at that time which determined it from his point of view."

McCartney's subsequent track record on Columbia was considered disappointing by most observers. Whereas the musician reached No.

1 with five consecutive albums in the mid '70s on Capitol, only one of his Columbia albums topped the chart. For his part, Menon professes not to be concerned. "Whether those Columbia albums were successful or not, I really don't know," he says. "But we're talking about one of the world's most distinguished musical geniuses. We have every reason to believe he has an

(Continued on page 86)

Video Suppliers Cash In On Yuletide Promotions

BY TONY SEIDEMAN

NEW YORK Manufacturers say they have surpassed expectations and achieved seven-figure sales totals on two top Christmas sales promotions this year.

Paramount Home Video saw 1.35-million units of "Beverly Hills Cop" move out on the title's Oct. 30 ship date, and 1-million total units of its multi-title "25 Plus One" promotion move out on the same day. The "Cop" total was by far the highest unit volume ever achieved by any home video title. "Hundreds of thousands" of those units went to mass merchandisers, say Paramount executives.

Also breaking the one-million unit mark was Walt Disney Home Video, whose "Making Your Dreams Come True," 21-title promotion, saw well over 1-million units moved, says director of marketing Richard Fried. While the large majority of Disney's sales came from the conventional distribution network, manufacturers relied heavily on mass merchandisers and direct-distributed accounts for the first time (Billboard Oct. 26).

"The mass merchants played a big part" of the total sales of "Beverly Hills Cop," says vice president and general manger Tim Clott. He

wouldn't provide any specific figures, saying only that the percentage was "under 50%," but according to video distributors, the numbers they've seen show that at least 40% of "Cop's" total had to come from outside the regular distribution networks.

The regular home video distribution system is both unready and unwilling to handle the kind of numbers Paramount needs, says Clott. Paramount Home Video executives are more negative about the sell-through strength of the home video marketplace than at any time before, with executive vice president Bob Klingensmith saying 90% of video stores are virtually rental only, and Clott commenting that a big reason his company went with mass merchandisers was because "its hard for them (the video retailers) to concentrate on that (sales) when they have a demanding rental business." Sell-through is "a market they have not gone after at this point," says Clott of video retailers.

Clott also admits that Paramount has given returns privileges to mass merchants for "Beverly Hills Cop" (Billboard, Oct. 26). "There is some percentage of guaranteed sales with the mass merchants," Clott says. The reason, he added, is that

(Continued on page 81)

Home Vid Rating Scheme Raises Dissent

Move Could Pit Canadian Gov't Against Distributors

BY KIRK LaPOINTE

TORONTO Canadian video retailers are headed for their first concerted battle with the government. A recent move by three provinces to jointly rate home video tapes starting Feb. 1 is being undermined by distributors and may be ignored by retailers.

"At this point, I can see the whole thing ending up in litigation," says James Sintzel, head of the Video Retailers Assn. of Canada (VRAC), a 300-member trade group that is taking the lead in the battle.

The distributors and retailers contend the classification process, similar to ratings of feature films, will be time-consuming and costly, resulting in delays and expense for consumers. When the scheme was

announced a couple of months ago by the Ontario, Manitoba and Saskatchewan provinces, there was hope that a national classification system was in the offing.

Since then, however, distributors and retailers say a closer examination of the system reveals that the Ontario government is going to be slow-moving. What's more, they say the classification is going to tack on thousands of dollars to the tapes. In some cases, particularly specialized video, that may make it impossible to sell.

Sintzel and his group are meeting regularly with the provinces to sort the matter out, but distributors are slow to submit their tapes for classification. As time drags on, it is almost certain that the Feb. 1 deadline for full classification of all

tapes being sold is not going to be met.

Sintzel told the recent inaugural VRAC convention in Toronto that the situation is probably the top matter right now in the business, since Canadian retailers are trying to emphasize sell-through.

"Already, duties and taxes are pushing up the cost of videos," Sintzel says.

The provinces have already told the retailers that theatrically released material will be given the same retail classification, a move that could simplify the processing of such releases as they move toward the home market.

But Sintzel says it is the specialty videos, such as how-tos, that will be burdened with extra costs.



One Of The Successful. Capitol execs present Tina Turner with a crystal record to commemorate 15 million records sold world-wide, at a party honoring her five sold-out performances at the Universal Amphitheater. Other notables who attended the festivities included Rod Stewart, Olivia Newton-John, Pee Wee Herman and Bob Seger. Pictured from left are Capitol prexy Don Zimmermann, Capitol Industries chairman and chief executive Bhaskar Menon, Turner and Capitol senior vice president of marketing and promotion Walter Lee.

Home Entertainment Hosts Open House

Lieberman Supermart Idea Lures Dealers

BY EDWARD MORRIS

NORCROSS, Ga. Home Entertainment Distributors' second annual open house, held here on Sunday, Oct. 27, drew more than 300 dealers from six states and yielded total sales of \$410,000. The video division of Lieberman lured in accounts with a pre-show barbecue and concert, a vacation giveaway and an across-the-board price cut of 8% off regular dealer prices.

Arranged as a video supermarket in which buyers browse through a warehouse filled with videocassettes and then take their purchases through a checkout line, this event had about a 3-to-1 charge-to-cash ratio.

Video manager Jim Duggan says that most of the dealers attending

represented mom'n'pop operations. He maintains the supermarket concept is chiefly valuable as an event—as opposed to becoming a routine buying method—because it generates both excitement and increased product awareness. He says it is important for dealers to see how videocassettes are packaged: "A good package," he asserts, "can sell a mediocre movie."

Besides offering direct access to warehoused product, the open house featured 32 display booths, staffed by manufacturers' reps who discussed upcoming product and sales techniques—as well as providing point-of-purchase material.

The open house lasted from 10 a.m. to 5 p.m. Home Entertainment provided a free catered lunch in the warehouse to encourage non-stop

shopping.

In addition to its 8% discount for the open house, Home Entertainment also had several other special discount displays, including its entire laser disk catalog at \$19.99 a title. Duggan estimates that this format accounts for less than 1% of the company's total video sales and that the Beta cassettes command less than 10% of the total.

Georgia law prohibits distributors from selling X-rated product, but Home Entertainment does offer edited-for-cable "soft" videos.

Checking-out was a two-step process, with buyers first taking their purchases to a billing station where the order was written up and then on to a final checkpoint where they paid for the orders. Duggan says (Continued on page 87)

Executive Turntable

RECORD COMPANIES. WEA International promoted **Tokugen Yamamoto** to president of Warner-Pioneer in Tokyo, Japan. He was senior managing director for the company.

Brian Yates is appointed managing director of Arista Records U.K. He was acting managing director.

Erik K. Nuri is named director of a&r for black music at CBS Records in New York. He was East Coast product manager for Epic/Portrait/Associated Labels.

MCA Records promotes **Louis Silas** to the newly created post of director of a&r for black music in Universal City, Calif. He was West Coast regional representative for black music.

Elektra promotes **Doug Daniel** to director of marketing and promotion and **Larry Braverman** to director of production in New York. Daniel was promotion and marketing manager for the label's Baltimore/Washington



YAMAMOTO



YATES



NURI



SILAS

D.C. area. Braverman was Northeast regional marketing manager.

Donna M. Dreger is appointed merchandising manager of CBS Records International in New York. She was upped from merchandising coordinator.

PolyGram Records promotes **Benjamin S. Weinman** to assistant controller in New York. He was manager of financial accounting systems development. Also, **Dorothy Dolly** is upped to manager of payroll. She was assistant supervisor of that area.

Lucy Diaz is named children's product/marketing manager for Sparrow Records in Chatsworth, Calif. She was marketing manager for Maranatha! Music.



FIFIELD



DRAGIFF



BORMAN



STERNBERG

Richard Barbieri joins Record City Records as director and general manager in New York. He was owner and executive producer of Music & Video Productions.

DISTRIBUTION/RETAILING. **Jim Cortez** becomes field merchandiser for WEA's Detroit sales office. He was a supervisor at Harmony House.

Sounds Good Music Company names **Jim Normal** sales representative in Hawthorne, Calif. He was with Mystic Records.

PRO AUDIO/VIDEO. **Stan Peters** is named vice president of marketing and sales for dbx in Newton, Mass. He served in a similar capacity for Mollard Systems.

Crawford Post Production in Atlanta, Ga. promotes **Steve Carlisle** to vice president of client and marketing services and names **Marcos Obadia** chief engineer. Carlisle was vice president of operations. Obadia was an engineer at Video Tape Assn.

(Continued on page 80)

Lacquer Majors Resume Distrib

NASHVILLE The two major domestic suppliers of lacquer masters report they have resumed shipping the scarce commodity on a limited basis. But the pipeline to the labs that use this product to make record masters remains fairly dry as the suppliers get ready for full production.

Bob Cosulich, a partner in Transco, the second largest U.S. supplier, says the formula problem (Billboard, Oct. 26) seems solved. His company has been processing small batches since Monday (Oct. 28) and sending out a few small orders.

Once enough of the new formula is ready, Transco will go on a 24-hour production schedule to remedy the shortfall that approached a total drought of lacquers in the last few weeks.

Capitol Magnetic Products president Ed Khoury confirms that his company has succeeded in correcting its production problems and resumed limited shipment of its Apollo lacquers.

Election of BMI Board Reflects Truce With TV

BY IS HOROWITZ

NEW YORK The addition to the Broadcast Music Inc. board of one of its most contentious past critics, and the election to another term of president Ed Cramer last Wednesday (30) seemed to ease friction between the group and a militant cadre of its broadcaster shareholders.

The new board member is George Willoughby of King Broadcasting in Seattle. He is a former member of the All-Industry Television Station Music License Committee, and was among a group that sought to limit the power of BMI management to set royalty rates and issue licenses. Willoughby was also named vice chairman of the BMI board.

Ed Cramer and BMI senior vice presidents Theodora Zavin and Frances W. Preston were returned to their posts for another year by unanimous vote of the new board.

Other new board members, in addition to Willoughby, are Joseph A. Carriere of Caprock Telecasting in Roswell, N.M., and Harold C. Crump of Channel 2 Television Co.

in Houston. The board is now comprised of 12 members, down from 18.

Friction between the contending parties stems largely from attempts by local TV to scuttle blanket licensing and to replace it with source licensing to cover music rights in syndicated programming. An antitrust suit directed at BMI, as well as the American Society of Composers, Authors & Publishers (the Buffalo Broadcasting case) failed, but federal legislation has recently been introduced in Congress to mandate licensing at the source for TV.

Lobbying in support of these bills is high on the agenda of the All-Industry Committee. BMI's Cramer, on the other hand, has been a strong foe of the proposed legislation.

Meanwhile, it is understood that about 25% of the contracts BMI has mailed out to stations have already been returned signed, and that no difficulty is anticipated with the remainder of the 800 local TVers affected. The licenses, reflecting a compromise between the positions of BMI and the TV Committee, were mailed out only a few weeks ago.

MUSIC'S
EMERGING
ENERGY
SOURCE



André Cymone, former bassist for Prince, is on the rise as one of the most electrifying new forces in music.

"A. C." is already his biggest album to date. With the Prince-written single, "The Dance Electric," a Top-10 R&B smash and video hit. And the new single, "Lipstick Lover," currently making its mark all over radio.

Harness music's stunning new energy source: André Cymone. "A. C." Featuring the hits, "The Dance Electric" and "Lipstick Lover."

ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.
PLUG INTO "THE A. C. TOUR" ALREADY IN PROGRESS:



Produced by André Cymone except "The Dance Electric" produced by Prince and André Cymone and "Sweet Sensuality" produced by André Cymone and Hubert Eaves III. Management: Mark Allen; National Talent Associates Inc.; Golden Valley, Minnesota. "Columbia," are trademarks of CBS Inc. © 1985 CBS Inc.

11/1 Houston	11/9 Detroit	11/17 Atlanta	11/27 Denver	12/6 Mobile	12/14 Greensboro	12/22 Boston
11/2 Baton Rouge	11/10 Chicago	11/21 Buffalo	11/29 San Diego	12/7 New Orleans	12/15 Richmond	12/26 Miami
11/3 Dallas	11/14 Chattanooga	11/22 Long Island	11/30 Long Beach	12/8 Birmingham	12/19 Pittsburgh	12/27 Jacksonville
11/7 Louisville	11/15 Memphis	11/23 Cleveland	12/1 Oakland	12/12 Columbus	12/20 Washington, DC	12/29 Tampa
11/8 Cincinnati	11/16 Jackson	11/24 Indianapolis	12/5 Shreveport	12/13 Nashville	12/21 Rochester	

A Decade of 'Rocky Horror' Celebrated

Film's Undying Demand Mirrored in \$70M Gross

BY PAUL GREIN

LOS ANGELES The cult film classic "The Rocky Horror Picture Show" quietly marked its 10th anniversary last month by topping \$60 million in film rentals. The anniversary is due to be celebrated more noisily at New York's Beacon Theater on Halloween night in a bash dubbed "10 Years Of 'Rocky Horror'—A Decade Of Decadence."

"Rocky Horror" is one of the pop culture phenomena of the past decade, and shows no sign of letting up. Lou Adler, who co-produced the film with Michael White, reports that it is currently being screened in 210 theatres, up from 178 a few months ago. He adds that the film continues to gross between \$7 million and \$8 million each year.

Adler adds that the film has grossed more than \$70 million to date, counting film exhibition, licensing and TV and cable sales. Merchandising and licensing is

through 20th Century-Fox, where Adler says, "out of all the stuff they had, it was always running second to 'Star Wars' over there." Among the biggest sellers: watches, T-shirts and make-up kits.

The film has also generated sales of more than two million albums worldwide, according to Adler. This combines the sales of six different albums: the Ode soundtrack, which went gold in the U.S.; original cast albums from Los Angeles, Australia and England; a picture disk and an audience participation album.

But beyond the numbers, the most important contribution made by "Rocky Horror" may have been establishing the phenomenon of midnight weekend screenings of cult films.

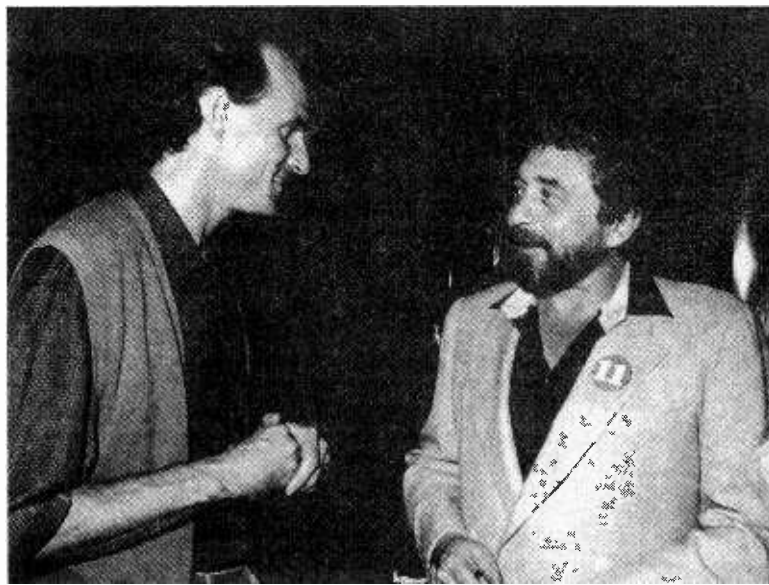
Adler notes that he devised that strategy with Tim Deegan, now a top marketing and advertising executive at Fox, after the film's unsuccessful debut in a dozen big cities.

"Once the film came out and

failed, we were trying to find a way to expose it," Adler notes. "We were sure there was an audience for it, because of the repeat business we were having with the play in London and Los Angeles. We wanted to get it somewhere where it could play long enough to see if it would get that repeat business, but most exhibitors wouldn't give us that kind of guarantee. The only kind of guarantee we could get was on the midnight circuit, where they'd hold it for six or seven weeks.

"Until that time, the midnight circuit was strictly for films that were so left-field that no exhibitors would touch them in regular distribution—'Pink Flamingos' and the like. Never before or since have they exhibited a film in this way that has drawn

(Continued on page 87)



That's Why I'm Here. Columbia recording artist James Taylor, left, is greeted by CBS/Records Group proxy Walter Yetnikoff after one of his sold-out performances at New York's Radio City Music Hall recently.

Women In Music Aims to Network

1ST Meet Produces Healthy Turnout

NEW YORK Largely due to the support of the New Music Seminar organizers, the newly formed Women In Music is off to a strong start, says its president Sue DeBenedette of A&M Records. The non-profit group's first general meeting, held Sept. 27 at NMS, drew close to 500 attendees who gathered to learn and discuss the group's goals and philosophies.

At the meeting, DeBenedette outlined its goals as follows: 1) to establish a network of communication among women either in or entering all facets of the music business and to increase the representation of women in that industry; 2) to channel the power of the record business to disseminate and promote a positive image of women in our society; and 3) to eliminate discriminatory

practices by employers in such areas as hiring, promotion and salaries.

Since that meeting, Women In Music has recruited 59 paid members and answered the 350 inquiries it received following the session. The group's next general meeting has been set for Nov. 8, from 6:30 to 8:30 at New York's Roosevelt Hotel. The meeting will be held during the CMI "Music Marathon" convention Nov. 7-9 at the same hotel, although convention registration is not required for admittance.

Future plans include a January panel discussion entitled "Imaging Yourself." Annual dues are \$25 and additional information is available by writing to Women In Music, c/o the Raleigh Group, 250 West 57th St., New York, N.Y. 10019.

ITA Sets Agenda For N.Y. Confab

One-Day Event Is For Members Only

NEW YORK The International Tape/Disc Assn. has firmed up the schedule for its fourth annual "Update Seminar," which will be held Tuesday, Nov. 19 at New York City's Sheraton Centre Hotel. The one day event is expected to draw between 125 and 150 attendees.

Executives from various sectors of the industry will give updates on the performance of their sectors, reviewing 1985 and making projections for 1986. The "Update Seminar" will be a members-only event, with an attendance fee of \$100. ITA member executives are allowed to bring guests.

Thorn EMI/Home Box Office Video president Nick Santrizos will cover the prerecorded videocassette market; 3M Company Magnetic Audio/Video division marketing director Bob Burnett will speak on the topic of blank audio and video tape; RCA Distributor and Special Products Division vice president and general manager Edward A. Bos-

chetti will spotlight VCRs and accessories.

Two executives will cover audio and video duplication: VCA/Technicolor vice president David Rubenstein and WEA Manufacturing director of audio duplication engineering James R. Roe. Dealing with the base film market will be E.I. DuPont and Company business manager Howard Street, while Pfizer Inc.'s senior director of magnetic technology Alan Lindquist will talk on magnetic oxides and pigments.

Detailing new developments in combating grey market goods will be David Goldberg, Esq. of Cowan, Liebowitz & Latman, PC. Giving a luncheon speech will be 3M Co. Memory Technologies Group vice president of industry relations John Povolny, who is just stepping down from his position as the chairman of the board of the ITA. He'll be speaking on the ITA's history and plans for the future.

CHART BEAT

by Paul Grein

THIS WEEK marks the first time in chart history that a television show has generated both the No. 1 album and single. The "Miami Vice" soundtrack holds at No. 1 on the Top Pop Albums chart for the second straight week, while **Jan Hammer's** "Miami Vice Theme" jumps to No. 1 on the Hot 100.

Only one other TV soundtrack to date has reached No. 1: **Henry Mancini's** "Music From Peter Gunn" in 1959. The "Peter Gunn" theme song peaked at number eight that year for trumpeter **Ray Anthony**.

Only two other TV themes have topped the chart, both in 1976. **Rhythm Heritage's** "Theme From SWAT" hit No. 1 in February, followed by **John Sebastian's** "Welcome Back" (from "Welcome Back Kotter") in May.

Other TV themes to have cracked the top five include **Joey Scarbury's** "Believe It Or Not" from "The Great American Hero" (#2 in 1981), **Ray Anthony's** "Dragnet" (#3 in 1953), **Johnny Rivers's** "Secret Agent Man" from "Secret Agent" (#3 in 1966), **the Ventures's** "Hawaii Five-O" (#4 in 1969), **Pratt & McClain's** "Happy Days" (#5 in 1976) and **David Naughton's** "Makin' It" (#5 in 1979).

Several of these themes are included on "Television's Greatest Hits," a two-record package released on the New York-based Tee Vee Toons label, which debuts on this week's Top Pop Albums chart at number 191. The album is unique in that it is being sold direct to retail chains, bypassing branch or independent distributors.

It's the only album on the current chart being sold in this manner. Indeed, only five albums on the chart are going through in-

dies—**Stryper** on Enigma, **the Fat Boys** on Sutra, **Johnny Winter** on Alligator, **Run-D.M.C.** on Profile and "Amadeus" on Fantasy—which dramatizes the dominance of the Big Six record distributors.

Speaking of the Big Six, we should point out that the "Miami Vice" theme is MCA's second No. 1 pop hit in less than a month, following **Ready For The World's** "Oh Sheila." And this week is the first time MCA has simultaneously headed both the pop albums and singles charts since **Elton John** scored 10 years ago this week (see Yesterhits, with "Rock Of The Westies" and "Island Girl.")

WE CAN'T WAIT for "We Get Letters" to share this missive from Keith Hardy of Arlington, Tex.

"I bet the PMRC is fuming!," Hardy exclaims. "Look at the top two songs on the Hot 100 for the week of Oct. 26. **Whitney Houston** is singing about her love for a married man ('I know you've got your family') and **Stevie Wonder** is discussing the secrets of affairs on the side ('If she's with me, I'll blink the lights')."

Concludes Hardy: "Are Tipper and Co. going to censor Stevie Wonder now? Ha!"

STARSHIP jumps to number five on this week's Hot 100 with "We Built This City," which makes them only the second group (following the **Stones**) to crack the top five in the '60s, '70s and '80s. As **Jefferson Airplane**, they clicked in '67 with "Somebody To Love"; as **Jefferson Starship**, they scored in '75 with "Miracles."

Costas Zougris of Athens, Greece adds that they're the only group to crack the top five under three different names, though he

wisely excludes **Paul McCartney & Wings**.

Starship's album, "Knee Deep In The Hoopla," leaps eight notches to number 22 this week, becoming their highest-charting album of the '80s. To be precise, it's their best showing since 1979's "Freedom At Point Zero," the fourth top 10 studio album in a row.

FAST FACTS: **Phil Collins's** duet with **Marilyn Martin**, "Separate Lives," leaps eight notches to number seven this week, becoming Collins' fifth top 10 hit of 1985, following "One More Night," "Sussudio," "Don't Lose My Number" and "Easy Lover," his smash duet with **Philip Bailey**. Only one other artist—**Madonna**—has collected five top 10 hits so far this year. The last artist to earn more than five top 10 hits in a calendar year was **Michael Jackson**, who scored with seven singles in 1983.

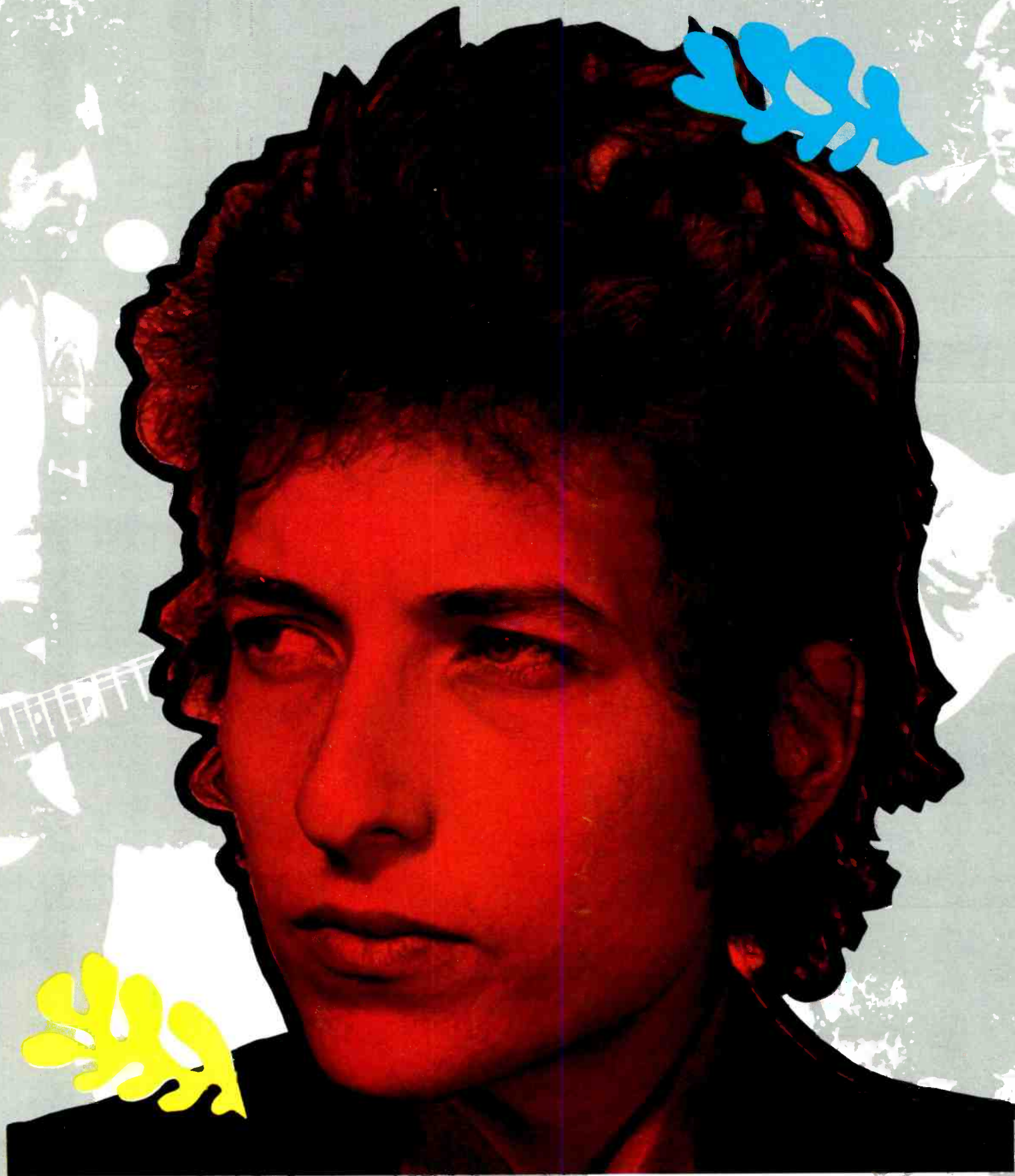
Rush, meanwhile, has the highest new entry on the Top Pop Albums chart, as "Power Windows" bows at number 32. It looks like a safe bet to become the Canadian power-rockers' sixth consecutive top 10 album, which constitutes their entire output in the '80s. "Permanent Waves" peaked at number four in 1980, "Moving Pictures" climbed to number three in '81 and the band's last three albums have all peaked at 10: "Exit... Stage Left," "signals" and "Grace Under Pressure."

Stevie Wonder's "Part Time Lover" jumps to No. 1 on this week's 12-inch singles sales chart, and moves up to number two on the dance/disco club play chart. Will it make it to No. 1 and become the first single to top the pop, black, dance and adult contemporary charts? Stay tuned.



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Romance

...newsline... PORTUGAL

EDIVIDEO, a new branch of Lisbon-based independent record company Edison, is the pioneer of production and selling of legal videocassettes in Portugal, a market completely dominated previously by video clubs, many of which have recently been subjected to police raids and confiscation of large numbers of pirate tapes. Edivideo is putting out at least five videocassettes a month and has signed a license deal with Thorn EMI. The company's deputy managing director Daniel de Sousa has reminded illegal video operators here that Portugal's new copyright law provides up to six years in jail for offenders handling illicit product.

RAO KYAO, a top local musician, is the first Portuguese act in national record industry history to collect a platinum disk for sales of more than 60,000 units of an album, "Estrada da Luz." The event was the focal point of a PolyGram party when Kyo received his award from Portugal's minister of culture, Coimbra Martins.

RECORD SALES were well down, by around 40%, in the first half of this year in Portugal, this mainly due to economic pressures applied by the government on national salary levels and by the overall inflation rate of 25%. But industry hopes are that things will pick up in a pre-Christmas spending spree. So far this year, top sellers have been Dire Straits and Amalia (platinum awards), Bryan Adams, Jose Calvario, USA For Africa and Baltimore (gold) and Paulo Carvalho, Tina Turner and Opus (silver).

AMALIA RODRIGUES, superstar in the national "fado" Portuguese song style, has received a French Arts Insignia from French culture minister Jacques Lang, the presentation carried widely on European television channels. Her first "Best Of..." double album has topped the charts here for several months and has gone platinum with sales now around the 100,000 unit mark.

FERNANDO TENENTE

PolyGram Germany Plans New Centralized Operation

BY WOLFGANG SPAHR

HAMBURG PolyGram here will centralize the marketing, sales and distribution of its Phonogram, Deutsche Grammophon and Metronome labels in a single new operation to be headed by Dieter Ohms, currently head of DG. Budget label Karusell and TV merchandising arm Polystar will also be serviced by the new company.

The changeover, which should come into effect early next year, will leave the three major labels to focus on a&r, promotion and other creative functions. It will also affect Antenna, the PolyGram-funded production arm set up two years ago, which to date has enjoyed no conspicuous chart success. Antenna will lose its production role and concentrate on music publishing under the direction of Michael Kramer, with Intersong/Chappell reportedly in line to handle administration.

Several top PolyGram executives will assume new responsibilities under the re-organization: Heino Wirth, formerly Metronome managing director, is taking over Ohms' position, and Klaus Ebert, previously head of Antenna, replaces Wirth. Louis Spillman will remain head of Phonogram here.

George Hildebrand, longtime managing director of Chappell Musikverlage, is now in charge of the Polydor label within Deutsche Grammophon, where Ray Schmidt-

Walk heads a special repertoire division looking after the growing market for Austrian product in West Germany.

Richard Busch, head of PolyGram Germany, stresses that the new moves should not be seen as a further bout of rationalization in the face of a declining market. On the contrary, he says, they should be set against a background of positive developments: prerecorded music sales showing signs of growth for the first time in years, Compact Disc sales leaping ahead of manufacturing capacity, classical repertoire growing in popularity, maxi-singles doing well.

"The structure of the company and its repertoire, which have grown up over the years and sometimes by coincidence, have to be examined if we are to make optimum use of these new opportunities to strengthen our position in the German market," says Busch.

"The new structure which we have devised is intended to support healthy development of the PolyGram companies and to strengthen our market position through concentration on the one hand and specialization on the other."

No redundancies are expected, Busch adds, and consultations with staff and economic affairs committees on the details of the proposed changes are well advanced, with every chance of an amicable resolution.

Say Service Is Important Retail Factor German Dealers Should Know Their Stock, Customers

HAMBURG Traditional record retailing, with the emphasis on trained staff and customer service, could be making a comeback in West Germany according to Hans-Georg Baum, the former RCA Germany managing director who now runs a successful store in this city's Hanse Viertel area.

He says: "The importance of advising the customer has increased greatly. People are again demanding reliable information and advice from their record dealer. That is particularly true for Compact Disc, but it applies to every type of repertoire."

Older purchasers especially prefer to shop with specialist retailers, Baum adds, and his view is supported by Teldec managing director Thomas Stein, who believes much

more could be done to promote sales of Germany's own "schlager"-style music.

This type of product is given little airplay and is simply not stocked by the more pop-orientated stores, Stein says, despite the fact that its prime market, the 30 to 40 age group, is also the best off financially.

The retail trade needs more highly-trained sales staffers able to give advice to the kind of customer who likes to take time mulling over selection and purchase, he says, adding: "A little more psychology would work wonders and get back into the stores people who, at the moment, have practically lost all contact with the prerecorded music market."

In some cities, Stein contends,

stores run along these lines have already developed and achieved sustained turnover growth, despite price-cutting competition from their High Street rivals. Too many German dealers are unwilling to stock anything other than Top 75 chart material, he asserts, and the effect will be to reduce the opportunities available to acts, whether "schlager" or mainstream, trying to break into the marketplace.

"Everyone should show readiness to take risks in order to establish the big sellers of the future," he concludes. "After all, it is only through being stocked that today's domestic acts like Peter Maffay and Herbert Groenemeyer had the chance to reach their present positions."

Majors May Squeeze Indies, Manufacturers Say English CDs And Disks In Short Supply

LONDON Record labels, who have spent most of this year chasing after too little CD manufacturing capacity, are now running into the same problems with conventional pressings, according to factory managers here.

The cause is the marked upturn in record sales in the U.K. and other major European markets over recent months, combined with the decline in manufacturing capacity during the years of economic recession.

Shortfalls are already affecting 12-inch product, and with the peak Christmas selling period due to start soon, demand will almost certainly outstrip supply. Says Geoff Jones, factory manager for U.K. operation Spartan: "There's no spare capacity at all, anywhere in Europe. There won't be enough capacity with anyone to handle the number of records required."

Jones adds that both Phonogram and CBS have placed major orders and notes: "Normally we'd only do odds and ends for Phonogram, and CBS has a huge plant of its own, so

they've got to be pushed if they're coming to us." CBS admits only that its Aylesbury factory is "nicely full."

Other independent manufacturers confirm that major labels are increasing their orders, which suggests indie labels dependent on custom pressing plants may find themselves being squeezed.

At Lyntone Recordings, sales manager Nick Flower says: "We are totally booked through to Christmas. We could offer our entire capacity to the majors alone and get it filled. In fact, we're giving a lot of it to our regular customers, but even then we can't handle everything they want."

Damont director Frank Pearce says his company is also inundated with orders. "We're trying to look after the people who give us work all year round, but we're also doing work for the majors."

Peter James, EMI U.K. managing director, concedes that in-house manufacturing capacity is fully stretched and that orders will be placed outside. And at PolyGram Record Operations, U.K. commercial director Clive Swan says: "We'll be booking outside until after Christmas."

So as a Christmas boom beckons, the British industry feels the effect of plant closures which took place during the days of recession.

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'Statistics of Disaster'

REPLACE VAGUE WORDS WITH HARD CASH

BY NESUHI ERTEGUN

I wish I could say that the campaign to enlist artists in the antipiracy battle by having them allocate 0.5% of their record royalties to the International Federation of Phonogram & Video Producers (IFPI) antipiracy fund has been a runaway success.

I wish I could say it, but I can't. The reality is that the recording industry has been painfully slow to recognize and react to the devastating damage done by piracy. The music publishers have been slower still, and the artists slowest of all.

I can almost hear the response to these opening paragraphs: "Here's Ertegun beating his antipiracy drum again. Why doesn't he just accept that piracy is something we have to live with?" But can we afford to be so complacent about this illicit industry, which costs the legitimate music business well over \$1 billion annually? Are we to continue to stifle an apathetic yawn at the prospect of a significant percentage of our business being appropriated by the pirates? Can we brush aside the fact that the pirates sell more than 500 million albums and cassettes each year—equal to one-fourth of the world market?

I re-launched the campaign to recruit recording artists to the antipiracy cause some four months ago with news that George Benson would join the fight if we could get commitments from 10 other artists. There has been some positive reaction since then, but nothing like the situation calls for.

To my knowledge, not one president of a major record company has approached his top artists and invited them to respond to Benson's call (and this also applies to the three U.S. companies that form WEA). We do have commitments from a few enlightened artists and managers, but that is as far as it goes.

The frustrating thing is that if we could boost the IFPI antipiracy

fund by a couple of million dollars a year, we could virtually eliminate the problem.

In the audio field alone, piracy is today worse in many countries than ever. As for video piracy, the picture is even gloomier. In some areas it is totally out of control. There are enormous shipments of pirated films and recordings going from Singapore and Indonesia to the Arab countries, and piracy is escalating in music videos.

I have just returned from an extended tour of the Far East, and one

At the present time, aside from money allocated to the fight against domestic piracy by the national groups of IFPI, our annual antipiracy budget is about \$1.5 million. If we could double or, better still, triple this amount, we could, in just a few years, eliminate a disease that has crippled our industry for almost two decades.

Because heads were firmly buried in the sand, the pirates went from strength to strength. They're now in a dominant position in the Near, Middle and Far East, in Cen-

alized that their royalties would be much higher without piracy. Just think what it would mean to Paul McCartney, Madonna, Michael Jackson, Phil Collins and Prince (to name just a few), if their royalties could be 20% higher. Just think what it would mean, too, in bottom-line terms for record companies and music publishers.

One example: on my recent trip I was told by WEA's licensee in Taiwan that he sold 10,000 Madonna albums. He also told me that the minimum estimate for pirate sales of the same album was 300,000. These proportions apply to every major recording act.

We need money to open new offices in strategic areas, to engage more staff, and to pay for legal costs and publicity. There is an urgent need to convince several governments to pass antipiracy laws and to enforce those already on the books. The pirates are well-organized, and I see no possibility of defeating them unless we are better funded.

IFPI, for example, has only one man to deal with piracy in the Near and Middle East, Italy, Greece and Turkey. He's first-rate, but he cannot fight the battle single-handed. Saudi Arabia is importing about 40 million cassettes a year from Singapore, and probably another 20 million from Indonesia. Business is so good that some pirates refuse orders for less than 180,000 units, one cargo container load. These are statistics of disaster, and the implications for this industry are grim indeed.

I'm aware that in the U.S., where most of the world's major music companies and a high proportion of top recording stars are based, piracy is minimal, and the urgency of the situation tends to be overlooked. But we ignore it at our peril. If we continue to under-finance the battle against piracy we will be committing commercial suicide. I call upon all to invest in the fight.



'The industry has been painfully slow to react to damage done by piracy'

Nesuhi Ertegun, current president of IFPI, is chairman of WEA International.

new fact I discovered was the emergence of Indonesia as a serious challenger to Singapore as a leading exporter of illicit prerecorded cassettes.

Clearly, audio and video organizations must work together closely to fight piracy in all its forms. But my principle concern here is to call upon those segments of the music industry that suffer as a result of piracy to band together and replace vague words of support with hard cash.

If you were told that an investment of \$10 million could be guaranteed a return of more than \$1 billion in a few years, you'd think that was a pretty good deal. *This can be a reality for the international music industry.*

tral and South America, in Greece and in Turkey. Piracy is even rampant in developed industrial countries like Italy, where more than one-third of all cassettes sold are pirate product.

The enemy is highly sophisticated. Once, the quality of pirate cassettes in Singapore was abominable. Today much of it is distressingly good, with fancy four-color inlay cards. I bought "The Best of George Benson" in Singapore when Warner Bros. had not yet released such a compilation. The artwork was original, the quality excellent and the cassette held a good selection of his hits.

It would be easier to enlist the cooperation of more artists if they re-

Letters to the Editor

COOLING-OFF PERIOD

This is in response to Ethlie Ann Vare's *Producer Profile*, "Garay Wonders Why He's No Longer Hot" (Billboard, Oct. 19). The article sounds more like a producer rampage than a profile to me.

I find Garay's perspective, particularly of his association with the Motels, amusing on the surface, but very disconcerting upon further examination. As producer of "Off The Beaten Track," I had interviewed the Motels a week prior to the appearance of your piece on Garay. During the interview the subject of Garay came up. While Martha Davis left no doubt that the relationship hadn't been all roses, she was very diplomatic and professional when she talked about Val Garay.

One can sense from Garay's bad-mouthing of the Motels that there doesn't seem to be much room for any perspective other than Garay himself. Perhaps he is "no longer hot" because there isn't enough

room in any studio for anyone but him.

Michael Thurston
Barre, Vt.

FIGHT FIRE WITH FIRE

I truly enjoyed Kip Kirby's recent response (Billboard, Oct. 4) to Robert Palmer's New York Times article concerning country music.

Video programmers need to open the door more to country music (as, I am proud to say, we have done at Rowe). But I think there is a need for Nashville record executives to put aside their reluctance to venture into this important medium and push for greater exposure in the pop market for country artists through the use of music videos.

Perhaps Miss Kirby's response will help encourage some of the Nashville community to fight fire with fire.

Michael L. Reindert
Rowe International Inc.
New York

THE NEED TO KNOW

No agency has the right to rate or demand ratings for record lyrics. But there's also legitimacy in the complaint that the youth of this country could be influenced by lyric content.

There is nothing wrong with an independent organization taking it upon itself to publish and so make available to concerned parents (and only these people) what they consider to be unreasonable or unreasonable records. The PMRC, or any other group, could hire a "panel of experts" to rate records, and those who are interested could subscribe to a newsletter which contained the information.

This method would leave the music product untouched. It should also satisfy those who need to know what is objectionable.

Maury King
King Music Services
Seattle, Wash.

THANK YOU, PMRC

Want to make big bucks? It's simple. Put a few naughty words in your songs, or whatever it takes to get the soon-to-be-coveted "Warning" label. Teenagers won't have to hear it before they buy it. They'll know it's a best-seller.

And you can thank the Parents Music Resource Center for that.

Jill Hood
Owosso, Minn.

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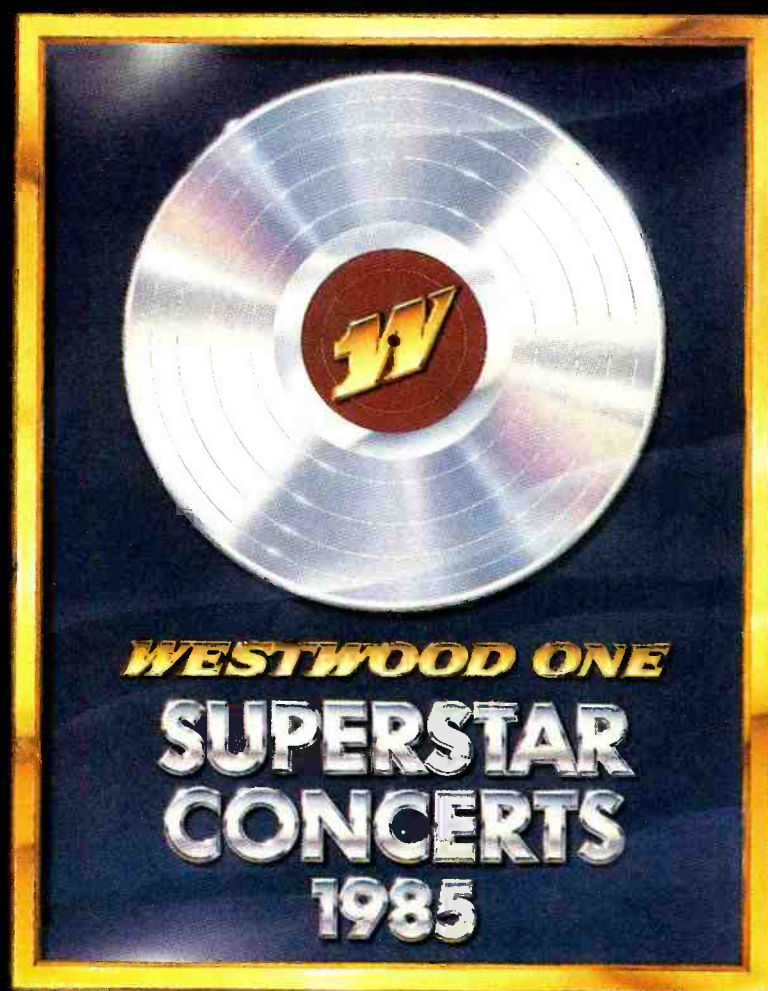
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Arbitron Move Gets Unfavorable Response

Top 75 Measurement Decision Impractical, Say Critics

BY KIM FREEMAN

NEW YORK The National Radio Broadcasters Assn. (NRBA), the National Assn. of Broadcasters (NAB) and the Radio Advertising Bureau (RAB) issued statements last week opposing Arbitron's recent announcement that it would move to continuous measurement in 75 top markets (Billboard, Oct. 26).

In all three releases, Arbitron is

criticized for a lack of concern for the financial consequences of its decision and for not consulting the industry or its advisory council on the move. The NRBA and the RAB are currently polling radio stations that will be affected by Arbitron's continuous measurement. Both groups intend to take their results to Arbitron, with hopes of changing the rating company's decision. At press-time, it was not known whether the

NAB would press the issue beyond the statement to its constituency.

It appears that these efforts, however, will have little impact, as Arbitron executives indicate that the company will stick to its guns.

NAB president Eddie Fritts came forward with a strong accusation that Arbitron had "failed to provide any evidence for the need for continuous measurement in those markets. More importantly," Fritts's letter continues, "Arbitron failed to evaluate the substantial economical impact this will have on radio stations. If this was designed to be of assistance to the advertising community, then a substantial portion of the cost should be borne by" that community.

Referring to "extensive" studies the NAB Audience Measurement Task Force is currently conducting, Fritts's statement suggested that Arbitron had announced its expansion "without addressing the concern for quality of audience data and the methodology, for example, the problem of non-response to diary methodology."

In its release, the NRBA claims concern "that the potential financial consequences, stemming from four 12-week surveys in 60 additional markets, could be enormous to the radio industry."

In addition to the release, the NRBA is now in the process of sending letters to all stations in those 75 markets explaining what Arbitron is doing, says NRBA president Bernie Mann. Recipients of the letter will be asked to send their response to Arbitron advisory council chairman Larry Wexler of WPEN, Philadelphia. NRBA's hope is, says Mann, that Wexler "can bring some tangible evidence of the response from subscribers and potential subscribers" to the council's Dec. 3 meeting. "As best we can figure, this affects 18,000 stations," says Mann, who calls Arbitron's independent decision within the firm's rights, but "absurd."

"Our traditional stance with Arbitron," says RAB vice president/communications, Danny Flamberg, "is value neutral." However, Arbitron's continuous measurement announcement "is extraordinary, and it called for an extraordinary response on our part." Flamberg points out that Arbitron's move may be a benefit if viewed in a long-term perspective. But, these potentially increased operating costs, notes Flamberg, "come at a time when many stations are heavily leveraged."

The RAB is currently surveying its members and intends to present the results to Arbitron Chairman of the Board Ted Shaker.

Meanwhile, Arbitron's director of communications, Thomas Mocarisky, says the trade groups' efforts will not alter Arbitron's plans. "We are committed to this decision because we feel it's the right decision." Mocarisky notes that Arbitron has not yet had the opportunity to visit all of the markets that will be affected and explain its rationale. "It may be an unpopular decision. That will be determined by the number of stations that subscribe."



Calming The Quakes. Following the recent and unusual earthquakes in New York City, the WJDM Elizabeth, N.J. crew whipped up a set of WJDM hardhats for listeners in case the unusual events repeat themselves. While giving away the protective gear, WJDM reminded its audience of the grave situation Mexico City residents still face and pushed successfully for extra donations to the Mexican Earthquake Fund. Standing from left are WJDM general manager Rich Rapiti, program director/morning man Jim Bosh and news director/morning anchor Frank Cipolla. Kneeling are station air talents Dave DeLore and Jan Ochs.

...newsline...

MANN MEDIA appoints Dennis D. Daily chief operating officer. In making the announcement, chief Bernie Mann says Daily's arrival will facilitate the expansion of the group, which currently owns WGLD/WCOG High Point and WKIX/WYYD Raleigh/Durham, both in North Carolina. Daily was vice president of marketing and product development for Seven Up.

GEORGE TAYLOR MORRIS has left Westwood One, and the network has simultaneously eliminated his post as program director. In the future, WWI's programming responsibilities will be centralized to better direct the firm's growing number of format-specific specials.

METROPLEX COMMUNICATIONS, of Cleveland, has signed an agreement to buy WHBO-AM Tampa Bay for \$1,400,000. Metropex currently owns eight stations, including six Florida outlets and WMGG Tampa/St. Petersburg. No personnel changes are expected and WHBO's oldies format will stay intact.

CHASE ENTERPRISES has formed Chase Broadcasting to serve as parent company for the Ten Eighty Corp. That corporation owns WTIC-AM-FM Hartford, Conn. and will soon acquire WSTC/WYRS Stamford, Conn. In conjunction with this development, Chase Enterprises executive vice president Roger Freedman will serve as Chase Broadcasting's chairman of the board. In addition, WTIC general manager Perry Ury is named president of Chase Broadcasting.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

"I like this record so much," says WMMS Cleveland operations manager **John Gorman** of Lionel Richie's "Say You, Say Me" (Motown), "that I added it before it was released." That move put WMMS and other early adders of the track under some pending legal pressure from Motown, a matter which Gorman says is safely in the hands of WMMS' corporate lawyers. "Say You, Say Me's" irresistible quality, according to Gorman, is simply a "classic Lionel Richie" feel. "I predict this will go all the way to the top." A less problematic WMMS add comes from the Pointer Sisters, whose "Freedom" (RCA) is what Gorman calls "a nice departure" for this veteran trio. "Their last two singles were real uptempo. Here they prove that they can belt out a ballad as well as anyone," he observes. From rockier terrain, Gorman has plucked Pete Townshend's "Face The Face" (Atlantic). "The best top 40 is a mix and match of variety, and this track fits." As a tip to CHR colleagues, Gorman suggests playing the extended 12-inch version at night to best exploit the strength of Townshend's track. Another bit of Gorman guidance concerns Space Monkey's "Come With Me" (MCA). "Don't be turned off by the [artist's] name," he stresses. "This is good British blue-eyed soul." Artists United Against Apartheid's "Sun City" (Manhattan) "reminds me of old Sly & the Family Stone," says Gorman, who is first establishing the single before delving into the various dance mixes. And, in his "very catchy" category is Baltimora's "Tarzan Boy" (Manhattan), a single that a few other top-flight top 40 PDs were talking up last week.

BLACK/URBAN

In his self-described attempt to "dethrone" D.C. competitors WKYS and WHUR, WDJY Washington program director **Brute Bailey** is stocking the station's playlist with some adventurous ammunition. First is the Concept's "Mr. D.J." (Tuckwood), a rap track with natural appeal for the radio veteran as it simulates a disk jockey on his request line. The rap gets added authenticity, notes Bailey, because the vocals are those of KJLH Los Angeles jock Eric "Rico" Reed. Another natural for WDJY, says Bailey, is Grace Jones' "Slave To The Rhythm" (Island/Manhattan). Working in the birthplace of Go-Go music, Bailey says the involvement of the Go-Go guru Maxx Kidd on the rhythm track gives the single a distinct D.C. sound, even before Jones' trademark vocals come into the picture.

AOR

ZZ Top's "Sleeping Bag" already seems poised to become an AOR sleeper of the year, and KSHE St. Louis music director **Al Hofer** sounds willing to take that prediction a step further in betting that the band's "Afterburner" (Warner Bros.) album "is going to be around for a long, long time." The single aside, Hofer says "Can't Stop Rocking," "Stages" and "Rough Boys," just to name a few, should hold this album on the charts. In the "more you hear it, the more you'll like it" division for Hofer is Pete Townshend's "Face The Face" (Atlantic) album, which he calls a "refreshing change" from the artist's past solo outings. Meanwhile, Townshend's boosted guitar line on the rock edition of "Sun City" (Manhattan) has helped hip KSHE's huge audience to the apartheid issue.

COUNTRY

Best anecdote of the week comes from KMPS Seattle program director **Jay Albright** and it centers on the Crystal Gayle and Gary Morris duet "Making Up For Lost Time." The duo performed the song during the recent Country Music Award TV show, which KMPS carried in simulcast. The next morning, KMPS morning man Ichabod Crane mentioned the performance, and from then on, says Albright, "listeners would not let us not play it." Fortunately, KMPS had taped the awards ceremony, and satisfied its demanding audience with an outtake of the track until Warner Bros. got the single out. Another live performance created a new set of believers for Southern Pacific, says Albright, who recently carried a live broadcast of the rockin' country act's recent Seattle concert. Response from the show and broadcast have done a great deal to boost Southern Pacific's current single "Perfect Stranger" (Warner Bros.), says Albright. In addition, post-concert requests bode well for S.P.'s third single, "Heroes," a ballad that the PD is going to hold back for a while. "I don't want to blow the whole album wad too early," he says.

KIM FREEMAN



Take Me Out To The Kazoo Concert. WMMR Philadelphia air talents lead listeners at the city's Veterans Stadium in what is hoped to be the world's largest kazoo chorus of the ever-popular "Louie Louie." In a late-summer game against the Padres, WMMR distributed the instruments to the over-30,000 Philly fans in attendance. Shown from left are WMMR mascot Philly Phanatic and air personalities John De Bella and Mark the Shark.



Halloween Ball. Members of the WBCN Boston B*busters baseball team pose in uniform for a pre-Halloween game against the Zombies in a promotion for the film, "Day Of The Dead." Sadly, the Zombies were equipped to beat the WBCNers 8-to-3 thanks to "drop-dead" make-up supplied by the film's advertising agency, Allied Advertising.

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WOXX by Kim Freeman JIOX

MARK CHERNOFF will be moving across the Hudson come Nov. 11 for a prime post as WNEW-FM New York music director. Chernoff graduates to the big leagues after a venerable tenure as program director for WDHA Dover, N.J. Chernoff replaces **Lisa Richards-Kendall**, who'll soon be joining Westwood One as director of talent acquisitions for its new "Line One" program. Understandably, WDHA general manager **Bob Linder** is simultaneously proud and pained. "We've successfully positioned ourselves to be the leading rocker in New Jersey," Linder says, "and now I'm speaking to a number of people who can take that status a step further." It's not the first time Linder and WDHA have lost a true talent to New York neighbors. Veteran urban personality **Mary Thomas**, now with WBSL, "used to be my secretary," Linder notes.

LARRY COATES has left his PD-ship at CBS's WSUN-AM Tampa/St. Petersburg. Promoted to fill his shoes at the country station is **Kevin Murphy**, who steps up from the music director seat after four years with the outlet... A recent arrival in the same market

last week.

IN LOS ANGELES, **KJLH** woos **Steve Woods** away from cross-town urban competitor **KDAY** as morning man. This permits program director **Doug Gilmore** to concentrate more on that task, and perhaps sleep-in now and then... At urban-formatted **WRAP** Norfolk, Va., **Rocky Nelson** resumes his program director title. For a while there, it seems Nelson and his current assistant **Chester Brown** had traded places... Greater Media appoints its first assistant program director with the promotion of **WMJC** Detroit MD **Patrice Silarski** to that post... In the nation's capitol, **Eric Page** joins **WRQX** (Q-107) as overnight man. He was music director and morning man at **WSKZ** Chattanooga, Tenn.

TED TERRY gets a permanent on-air assignment at country-formatted **KVOO** in his hometown of Tulsa, Okla. He claims to be the first black announcer on the outlet in its 60-year history. In addition to that, Terry is glad to be back with program director **Billy Parker**, Terry's first boss at **KTLW** Sam Springs, Okla. in 1968... Meanwhile, country outlet, **KLOO/KFAT** Corvallis, Ore. undergoes a series of personnel changes in the wake of station manager **Dave Milburn's** untimely death. First, **Larry Blair** moves up from program director, appointing **Skip Taylor** as his PD replacement. Both are veterans of the station and retain air shifts. In addition, 15-year **KLOO** staffer **Pat Lafferty** is promoted to assistant station manager.

George Harris adds two new clients to his Philadelphia-based con-

WDHA's Linder loses PD Chernoff to WNEW-FM MD post in Gotham

is **Brian Christopher**, who joins **WRBQ** there as 10 p.m. to 2 a.m. host. He was the program director at hit-formatted **WLRS** Louisville, Ken. **Rocky Knight** takes over the programming reins at **WLRS**, while **Lisa Lyons** takes on double duties as assistant PD and MD.

Back in the Big Apple, dentist-turned-comedian **David Kolin** takes his drilling sense of humor to **WHTZ** (Z-100), where he'll be director of comedy for the Z-Morning Zoo. As the story goes, Kolin's tape was pulled out of the zillions the Zoo gets by PD/morning zany **Scott Shannon**. But, the story doesn't end there. Kolin has also been appointed head comedy writer for "Brittain For Breakfast," the show Shannon's former partner **Ross Brittain** is hosting for **WZGO-FM** Philadelphia. In addition, Kolin will continue contributing to Shannon's "Rockin' America Top 30 Countdown" and will co-write and co-host "Hit Music USA," the forthcoming syndicated program featuring **KKBQ** Houston's PD/morning man **John Lander**... Speaking of network music shows, **Dan Ingram** hosts "Top 40 Satellite Survey" for CBS, not "Top 40 USA," as we printed

sultancy, Harris Communications. They are **WIYY** Baltimore and **KGON** Portland, bringing the former **KMET** Los Angeles PD's total to five clients when you throw **WNEW-FM** New York, **WMMR** Philadelphia and **KMET** into the pot. Brought on to help handle this load is **Tom Kelly**, who joins Harris Comm. as vice president/programming. Kelly was with the Holt Media Group.

TWO BROADCASTING families extend their legacies as **Matt O'Shaughnessy** gets named program producer for **WVOX/WRTN** Westchester, N.Y. The son of combo owner **William O'Shaughnessy**, 17-year-old Matt has already gained some industry fame for the success of his "Vox Rox" on **WVOX** and "Midnight Metal" on **WRTN**. Both programs are an exception to the stations' community-oriented fare, which usually leans towards MOR. The second half of this lead involves the appointment of **Alex Kroll, Jr.** as vice president of sales development for the same combo. The son of Young & Rubicam's president/CEO **Alex Kroll Sr.**

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Island Girl**, Elton John, MCA
2. **Lyn' Eyes**, Eagles, ASYLUM
3. **I'm Sorry**, John Denver, RCA
4. **Who Loves You**, Four Seasons, WARNER/CURB
5. **Miracles**, Jefferson Starship, GRUNT
6. **Heat Wave/Love Is A Rose**, Linda Ronstadt, ELEKTRA
7. **They Just Can't Stop It (The Games People Play)**, Spinners, ATLANTIC
8. **This Will Be**, Natalie Cole, CAPITOL
9. **Feelings**, Morris Albert, RCA
10. **The Way I Want To Touch You**, Captain & Tennille, A&M

POP SINGLES—20 Years Ago

1. **Get Off Of My Cloud**, Rolling Stones, LONDON
2. **A Lover's Concerto**, Toys, DYNVOICE
3. **Yesterday**, Beatles, CAPITOL
4. **Everybody Loves A Clown**, Gary Lewis & the Playboys, LIBERTY
5. **Keep On Dancing**, Gentry's, MGM
6. **You're The One**, Vogues, CO & CO
7. **Positively 4th Street**, Bob Dylan, COLUMBIA
8. **1-2-3**, Len Barry, DECCA
9. **Rescue Me**, Fontella Bass, CHECKER
10. **A Taste Of Honey**, Herb Alpert & the Tijuana Brass, A&M

TOP ALBUMS—10 Years Ago

1. **Rock Of The Westies**, Elton John, MCA
2. **Red Octopus**, Jefferson Starship, GRUNT
3. **Wish You Were Here**, Pink Floyd, COLUMBIA
4. **Prisoner In Disguise**, Linda Ronstadt, ASYLUM
5. **Windsong**, John Denver, RCA
6. **Born To Run**, Bruce Springsteen, COLUMBIA
7. **Minstrel In The Gallery**, Jethro Tull, CHRYSALIS
8. **Extra Texture**, George Harrison, APPLE
9. **Wind On The Water**, David Crosby/Graham Nash, ABC
10. **Still Crazy After All These Years**, Paul Simon, Columbia

TOP ALBUMS—20 Years Ago

1. **Help**, Beatles, CAPITOL
2. **The "In" Crowd**, Ramsey Lewis Trio, ARGO
3. **Highway 61 Revisited**, Bob Dylan, COLUMBIA
4. **The Sound Of Music**, Soundtrack, RCA VICTOR
5. **Look At Us**, Sonny & Cher, ATCO
6. **Whipped Cream & Other Delights**, Herb Alpert's Tijuana Brass, A&M
7. **Out Of Our Heads**, Rolling Stones, LONDON
8. **Mary Poppins**, Soundtrack, VISTA
9. **Herman's Hermits On Tour**, MGM
10. **My Name Is Barbra**, Barbra Streisand, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. **I'm Sorry**, John Denver, RCA
2. **Are You Sure Hank Done It This Way/Bob Wills Is Still The King**, Waylon Jennings, RCA
3. **Rocky**, Dickey Lee, RCA
4. **I Like Beer**, Tom T. Hall, MERCURY
5. **What's Happened To Blue Eyes**, Jessi Colter, CAPITOL
6. **All Over Me**, Charlie Rich, EPIC
7. **It's All In The Movies**, Merle Haggard, Capitol
8. **(Turn Out The Light And) Love Me Tonight**, Don Williams, ABC/DOT
9. **Love Is A Rose**, Linda Ronstadt, ELEKTRA
10. **San Antonio Stroll**, Tanya Tucker, MCA

SOUL SINGLES—10 Years Ago

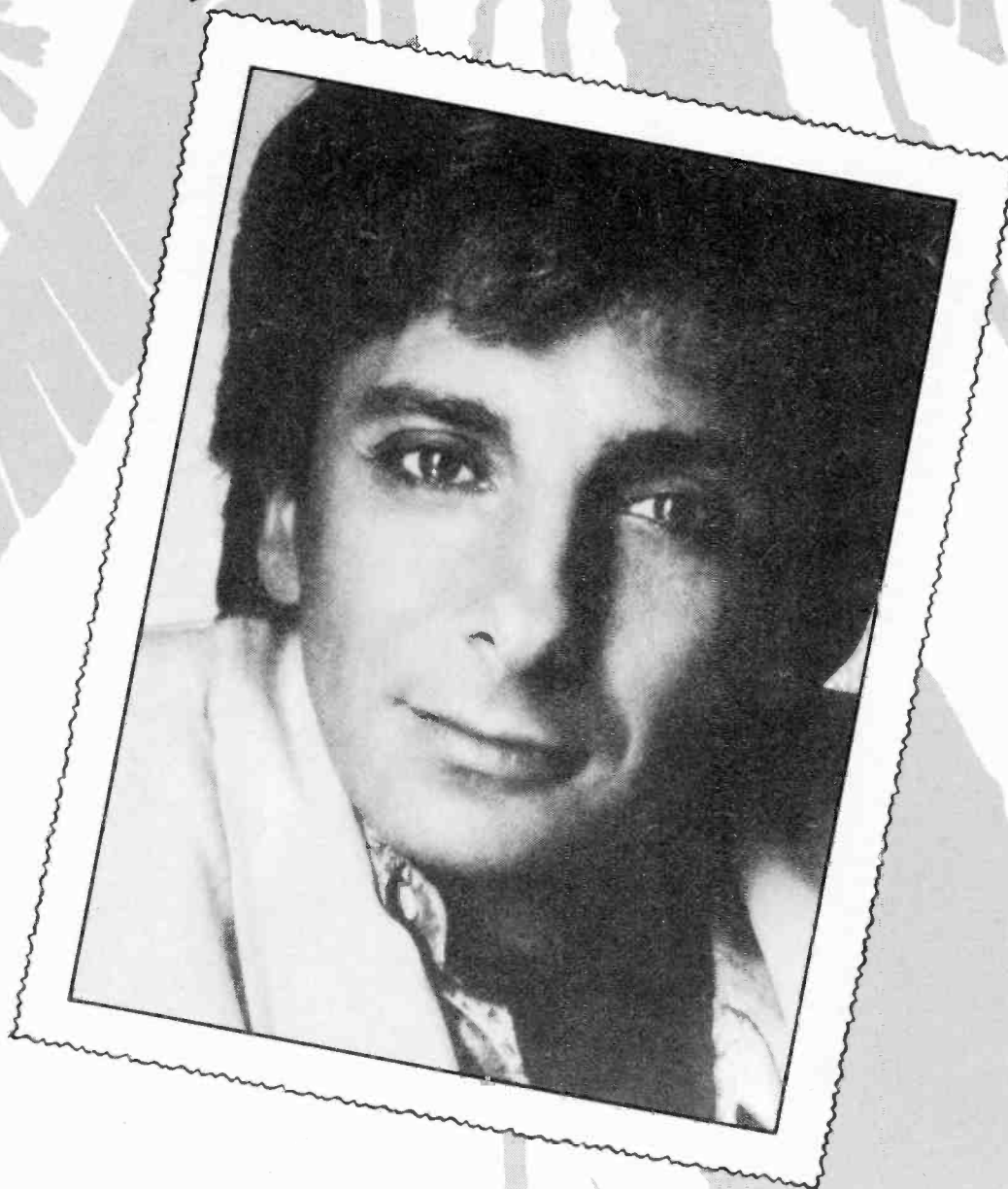
1. **Low Rider**, War, UNITED ARTISTS
2. **Fly, Robin, Fly**, Silver Convention, MIDLAND INT'L
3. **Sweet Sticky Thing**, Ohio Players, MERCURY
4. **Same Thing It Took**, Impressions, CURTOM
5. **Let's Do It Again**, Staple Singers, CURTOM
6. **To Each His Own**, Faith, Hope & Charity, RCA
7. **I Want' A Do Something Freaky To You**, Leon Haywood, 20th CENTURY
8. **The Agony And The Ecstasy**, Smokey Robinson, MOTOWN
9. **So In Love**, Curtis Mayfield, CURTOM
10. **Change With The Times**, Van McCoy, AVCO

WESTWOOD ONE PRESENTS

S T A R T R A K

Barry Manilow

P R O F I L E



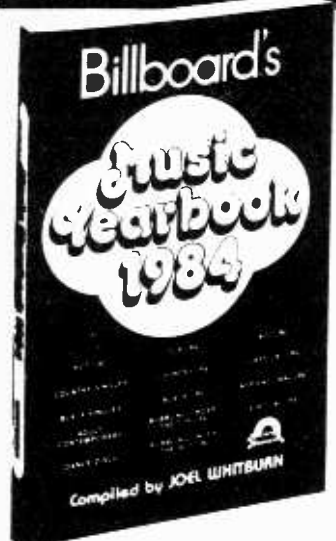
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Radio

Billboard Revamps Hot 100 Chart Panel

Outlets' Cumulative Audience Stats Are Posted

NEW YORK The following is the list of stations that comprise Billboard's revised Hot 100 chart reporting panel (See story, page 1). The various reporting categories are defined as follows: "Platinum," eight-point stations with 1,000,000-plus weekly cume; "Gold," six-point stations with 500,000-999,999 weekly cume; "Silver," four-point stations with 250,000-499,999 weekly cume; "Bronze," two-point stations with 100,000-249,999 weekly cume; "Secondary," one-point stations with under 100,000 weekly cume. "N" indicates outlets that are new to the Hot 100 panel.

PLATINUM

WHTZ, New York, N.Y.
WPLJ, New York, N.Y.
WLS-AM, Chicago, Ill.
WBBM-FM, Chicago, Ill.
KIIS-FM, Los Angeles, Calif.
KKHR, Los Angeles, Calif.

GOLD

WLOL, Minneapolis, Minn.
KKBQ-FM, Houston, Tex.
KMEL, San Francisco, Calif.
WHTT, Boston, Mass.
WZOU, Boston, Mass.
WXKS-FM, Boston, Mass.
WTIC-FM, Hartford, Conn.
WCAU-FM, Philadelphia, Pa.
WRQX, Washington, D.C.
WAVA, Washington, D.C.
WBZZ, Pittsburgh, Pa.
WZGC, Atlanta, Ga.
WHYI, Miami, Fla.
WQXI-FM, Atlanta, Ga.
WRBQ-FM, Tampa, Fla.
WINZ-FM, Miami, Fla.
WLS-FM, Chicago, Ill.
WHYT, Detroit, Mich.
WCZY-FM, Detroit, Mich.
WMMS, Cleveland, Ohio
WGCL, Cleveland, Ohio

SILVER

WPRO-FM, Providence, R.I.
WBEN-FM, Buffalo, N.Y.
WKCI, New Haven, Conn.
WKSS, Hartford, Conn.
WPXY-FM, Rochester, N.Y.
WBSB, Baltimore, Md.
WZGO, Philadelphia, Pa.
WMKR, Baltimore, Md.
WBLL, Long Island, N.Y.
WBMW, Washington, D.C.
WROQ, Charlotte, N.C.
WDCG, Durham, N.C.
WBCY, Charlotte, N.C.
WHQT, Miami, Fla.
WZNE, Tampa, Fla.
WOKI, Knoxville, Tenn.
WANS, Greenville, S.C.
WRVQ, Richmond, Va.
WHLY, Orlando, Fla. (N)
WBJW, Orlando, Fla.
WXLK, Roanoke, Va.
WKRQ, Cincinnati, Ohio
WXGT, Columbus, Ohio
WKTI, Milwaukee, Wis.
WZPL, Indianapolis, Ind.
WNCI, Columbus, Ohio (N)
WHOT-FM, Youngstown, Ohio
KDWB-FM, Minneapolis, Minn.
KHTR, St. Louis, Mo.
KWK-FM, St. Louis, Mo.
KBEQ, Kansas City, Mo.
KZZC, Kansas City, Mo.
KOFM, Oklahoma City, Okla.
WEZB, New Orleans, La.
KAFM, Dallas, Tex.
KTKS, Dallas, Tex.

WMC-FM, Memphis, Tenn.
WQUE-FM, New Orleans, La.
WAPI-FM, Birmingham, Ala. (N)
WKXX, Birmingham, Ala.
KRBE-FM, Houston, Tex.
KZZP-FM, Phoenix, Ariz.
KOAQ, Denver, Colo.
KOPA-FM, Phoenix, Ariz.
KSDO-FM, San Diego, Calif.
KRXY-FM, Denver, Colo.
KIMN, Denver, Colo.
KPKE, Denver, Colo.
KITS, San Francisco, Calif.
KUBE, Seattle, Wash.
KSFM, Sacramento, Calif.
KWSS, San Jose, Calif.
KKRZ, Portland, Ore.
KNBQ, Seattle, Wash.
KPLZ, Seattle, Wash.

BRONZE

WGFM, Albany, N.Y.
WNYS-FM, Buffalo, N.Y.
WMJQ, Rochester, N.Y.
WPHD, Buffalo, N.Y.
WFLY, Albany, N.Y.
WKSE, Buffalo, N.Y.
WERI, Providence, R.I.
WNTQ, Syracuse, N.Y. (N)
WNNK, Harrisburg, Pa. (N)
WQXA, York, Pa. (N)
WKRZ-FM, Wilkes-Barre, Pa.
WXXQ, Allentown, Pa.
WLAN, Lancaster, Pa. (N)
WSTW, Wilmington, Del. (N)
WKSF, Asheville, N.C. (N)
WQUT, Johnson City, Tenn. (N)
WKZL, Winston-Salem, N.C.
WCKN, Greenville, S.C. (N)
WNVZ, Norfolk, Va.
WBBQ-FM, Augusta, Ga.
WSEZ, Winston-Salem, N.C. (N)
WSSX, Charleston, S.C.
WZZU, Raleigh, N.C. (N)
WNSY, Norfolk, Va.
WJZR, Charlotte, N.C. (N)
WJAX-FM, Jacksonville, Fla. (N)
WSKZ, Chattanooga, Tenn. (N)
WNOK, Columbia, S.C.
WGTZ, Dayton, Ohio (N)
WZUU-FM, Milwaukee, Wis.
WVIC-FM, Lansing, Mich.
WRQC, Cleveland, Ohio
WKZW, Peoria, Ill.
WZOK, Rockford, Ill.
WRKR, Racine, Wis.
WRQN, Toledo, Ohio
WJXQ, Lansing, Mich. (N)
WIOG, Saginaw, Mich. (N)
WKLQ, Grand Rapids, Mich. (N)
WKDD, Akron, Ohio
KJYO, Oklahoma City, Okla.
KHK, Davenport, Iowa
KQKQ, Omaha, Neb.
KAYI, Tulsa, Okla.
KKRD, Wichita, Kan. (N)
WLRS, Louisville, Ky.
WZXR, Memphis, Tenn. (N)
WRNO, New Orleans, La.
KHFI, Austin, Tex.
WWKX, Nashville, Tenn.
KBFM, McAllen, Tex. (N)
WHHY-FM, Montgomery, Ala.
WYHY, Nashville, Tenn. (N)
KITY, San Antonio, Tex.
KAMZ, El Paso, Tex.
KEZB, El Paso, Tex.
KZZB, Beaumont, Tex.
KRGV, Mc Allen, Tex.
WABB-FM, Mobile, Ala. (N)
WKRQ-FM, Mobile, Ala. (N)
WFMF, Baton Rouge, La. (N)
WGGZ, Baton Rouge, La. (N)
KCPX, Salt Lake City, Utah
KFMV, Salt Lake City, Utah (N)
KRQQ, Tucson, Ariz.

KLUC, Las Vegas, Nev.
KLRZ, Salt Lake City, Utah (N)
KEZY, Anaheim, Calif.
KWOD, Sacramento, Calif.
KMJK, Portland, Ore.
KBOS, Fresno, Calif.
KYNO, Fresno, Calif.
KHOP, Modesto, Calif.
KPOP, Sacramento, Calif.
KOSO, Modesto, Calif.
KMGX, Fresno, Calif.
KZZU-FM, Spokane, Wash.
KHIT-FM, Seattle, Wash.
KEYN, Wichita, Kan.
KKXX, Bakersfield, Calif.
KNMQ, Albuquerque, N.M. (N)
KCAQ, Oxnard, Calif.

SECONDARY

WERZ, Exeter, N.H.
WIGY, Bath, Me.
WKPE, Orleans, Mass.
WRCK, Utica, N.Y.
WSPK, Poughkeepsie, N.Y.
WZON, Bangor, Me.
WGAN, Portland, Me.
WGUY, Bangor, Me.
WPST, Trenton, N.J.
WYCR, York, Pa.
WFBG, Altoona, Pa.
WILK, Wilkes-Barre, Pa.
WJLK, Asbury Park, N.J.
WKEE, Huntington, W. Va.
WKHI, Ocean City, Md.
WOMP, Wheeling, W. Va.
WVSR, Charleston, W. Va.
WZYQ, Frederick, Md.
WOAY, Beckley, W. Va.
WKZQ, Myrtle Beach, S.C.

WNKS, Columbus, Ga.
WQSM, Fayetteville, N.C.
WZAT, Savannah, Ga.
WYKS, Gainesville, Fla.
WHSL, Wilmington, N.C.
WPFM, Panama City, Fla.
WSPT-FM, Stevens Point, Wis.
WZEE-FM, Madison, Wis.
WBWB-FM, Bloomington, Ind.
WCIL, Carbondale, Ind.
WIXX, Green Bay, Wis.
WKFR, Kalamazoo, Wis.
KQCR, Cedar Rapids, Iowa
KFYR, Bismarck, N.D.
KDVV, Topeka, Kan.
KFMW, Waterloo, Iowa
KKLS, Rapid City, S.D.
KKRC, Sioux Falls, S.D.
KKXL, Grand Forks, N.D.
WDAY, Fargo, N.D.
KKRQ, Iowa City, Iowa
KISR, Ft. Smith, Ark.
WJDQ, Meriden, Miss.
WQID, Biloxi, Miss.
WQEN, Gadsden, Ala.
WTYX, Jackson, Miss.
KITE, Corpus Christi, Tex.
WZYP, Huntsville, Ala.
KHYT, Tucson, Ariz.
KIST, Santa Barbara, Calif.
KZOZ, San Luis Obispo, Calif.
KIKX, Colorado Springs, Colo.
KTRS, Casper, Wyo.
KOZE, Lewiston, Idaho
KSKD, Salem, Ore.
KYA, Billings, Mont.
KIYS, Boise, Idaho
KHTX, Reno, Nev.

Promotions

UNDERWATER PUMPKIN PATCH

KFMB-FM (B-100) San Diego (AC)
Contact: Joan Hiser

For the fourth year in a row, B-100 has tapped the natural resources of its fair city to draw its outdoor-loving audience into action for charity with the "Underwater and On-Land Pumpkin Carving Contest." Staged last Saturday, the event drew roughly 350 certified divers who cut their designs under the waves, while an estimated 200 contestants did their Halloween thing on the beach. At \$10 a pumpkin, B-100 raised a significant, yet undetermined contribution to the city's Child Abuse Prevention Foundations, says the station's Joan Hiser.

A new twist at this year's carving contest, reports Hiser, was "Dean," Erwin Research's donation of equipment that allowed B-100 to broadcast live underwater updates of the divers' progress. Hiser, who intends to submit the feat to the Guinness Book of Records, says the transmission came through "without bubbles." Meanwhile, underwater television crews and photographers were on hand to document the whole promotion, an event that Hiser estimates drew 1,000 listeners to the La Jolla Shores location.

ROYALTY CLONES

WAVA Washington, D.C. (contemporary)
Contact: Kathi Kolodin
With Prince Charles and Princess Diana's visit to the White House for dinner just around the corner,

WAVA is coming to the aid of those listeners whose invitations to the gala event were "lost in the mail."

Thanks to WAVA, its audience will be able to meet the Princess of Wales Nov. 5 at the Champions Bar, where the final round of the Princess Diana Look-Alike contest will be staged.



Nina Gets The KNAC. Columbia recording artist and fashion plate Nina Hagen puts in an emergency rescue call while surrounded by the interview team at KNAC Long Beach, Calif. Keeping their catch well guarded from left are KNAC promotion director Kevin Glenn, program director Jimmy "The Saint" Christopher and music director/air talent Roland West.

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TOP ROCK TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national album-oriented radio airplay reports.	
				ARTIST LABEL	TITLE
1	3	8	4	Z Z TOP WARNER BROS.	SLEEPING BAG
2	5	7	9	JOHN COUGAR MELLENCAMP RIVA	SMALL TOWN
3	1	1	8	GLENN FREY MCA	YOU BELONG TO THE CITY
4	6	9	5	RUSH MERCURY	THE BIG MONEY
5	2	2	10	HEART CAPITOL	NEVER
6	7	12	4	SIMPLE MINDS A&M	ALIVE & KICKING
7	4	4	12	MR. MISTER RCA	BROKEN WINGS
8	15	—	2	THE CARS ELEKTRA	TONIGHT SHE COMES
9	9	11	5	PHANTOM, ROCKER & SLICK EMI-AMERICA	MEN WITHOUT SHAME
10	11	13	6	ROGER DALTRY ATLANTIC	UNDER A RAGING MOON
11	13	27	17	DIRE STRAITS WARNER BROS.	WALK OF LIFE
12	8	3	9	ROGER DALTRY ATLANTIC	AFTER THE FIRE
13	10	5	10	STARSHIP GRUNT	WE BUILT THIS CITY
14	14	14	7	THE THOMPSON TWINS ARISTA	LAY YOUR HANDS ON ME
15	21	31	4	INXS ATLANTIC	THIS TIME
16	16	18	6	CRUZADOS ARISTA	MOTORCYCLE GIRL
17	12	6	9	JOHN COUGAR MELLENCAMP RIVA	R.O.C.K. IN THE U.S.A.
18	18	21	5	TOMMY SHAW A&M	REMO'S THEME (WHAT IF)
19	22	26	4	JOE LYNN TURNER ELEKTRA	ENDLESSLY
20	20	22	7	KISS MERCURY	TEARS ARE FALLING
21	17	17	7	STEVIE RAY VAUGHAN EPIC	LOOK AT LITTLE SISTER
22	25	32	6	STING A&M	LOVE IS THE SEVENTH WAVE
23	NEW			PETE TOWNSHEND ATCO	FACE THE FACE
24	26	36	5	TALKING HEADS SIRE	STAY UP LATE
25	19	10	12	DIRE STRAITS WARNER BROS.	ONE WORLD
26	31	—	2	C.CLEMONS & J.BROWNE COLUMBIA	YOU'RE A FRIEND OF MINE
27	36	—	2	AEROSMITH GEFFEN	LET THE MUSIC DO THE TALKING
28	28	33	8	JOHN COUGAR MELLENCAMP RIVA	RAIN ON THE SCARECROW
29	NEW			ASIA GEFFEN	GO
30	24	24	11	THE OUTFIELD COLUMBIA	SAY IT ISN'T SO
31	23	19	12	LOVERBOY COLUMBIA	LOVIN' EVERY MINUTE OF IT
32	NEW			Z Z TOP WARNER BROS.	CAN'T STOP ROCKIN'
33	27	15	15	THE HOOTERS COLUMBIA	AND WE DANCED
34	44	—	2	WANG CHUNG GEFFEN	TO LIVE AND DIE IN L.A.
35	35	35	10	R.E.M. I.R.S.	DRIVER 8
36	NEW			MIKE & THE MECHANICS ATLANTIC	SILENT RUNNING
37	33	30	17	TALKING HEADS SIRE	AND SHE WAS
38	45	45	3	AUTOGRAPH RCA	BLONDES IN BLACK CARS
39	29	25	13	MARILLION CAPITOL	KAYLEIGH
40	30	16	13	JOHN COUGAR MELLENCAMP RIVA	LONELY OL' NIGHT
41	37	23	11	BRYAN ADAMS A&M	ONE NIGHT LOVE AFFAIR
42	32	20	14	TEARS FOR FEARS MERCURY	HEAD OVER HEELS
43	39	39	6	SQUEEZE A&M	HITS OF THE YEAR
44	47	—	2	THE ALARM I.R.S.	STRENGTH
45	41	29	7	JAN HAMMER MCA	MIAMI VICE THEME
46	34	34	9	NICK LOWE COLUMBIA	I KNEW THE BRIDE
47	NEW			SURVIVOR SCOTTI BROS.	BURNING HEART
48	38	38	6	MOTLEY CRUE ELEKTRA	HOME SWEET HOME
49	43	43	12	U2 ISLAND	BAD
50	46	46	13	DIRE STRAITS WARNER BROS.	SO FAR AWAY

Radio

Programmer's Perspective

THE REALITY OF BLACK/URBAN AC

BY MARC LITTLE

JACKSONVILLE, Fla. You know, it was really strange how I figured out the subject of this column. I had just read about a new black programming concept developed by a company that also specializes in other customized radio formats. This new concept is geared to reach black adults between the ages of 30 to 49, as well as "crossovers from white listeners who are missing the opportunity to hear these records." After programming black/urban adult contemporary for close to two years, I figured this was a good time to talk about the format.

Traditionally, urban programmers make statements like, "No sir, you can't eliminate this rap record or this dance record or this hot mix. You won't get the kids!" My question to them is, "Why does black/urban radio have to target only teens and very young adults while many black adults over the age of 25 have to endure music they don't particularly care for?"

The reality of programming a black/urban adult station is to be informative, fresh-sounding and play a good mix of music from the '60s and '70s as well as the current chart-toppers. Not new in terms of

music, not breaking new music, but not ignoring its importance. You won't hurt the station by waiting on a record. Bring adult record consumers to your radio station by playing their favorite records. Give them the information they want and need and allow them to get into the "comfort zone" with your station. That's what many ACs are doing

format. Such information can be extracted from focus groups, lifestyle research and "gut feelings." Number three, you've got to search diligently for a program director who thoroughly knows what is expected of the format.

The chosen person must be able to select a staff that will implement the format to the letter and have fun doing it. It is also the program director's job to have an open mind and listen to suggestions that will keep the format fresh. He must also resist the temptation to be too liberal with the amount of music that is played.

Last, but not least, the company music be committed to compete in the total marketplace with billboard advertising, travelling billboards, cash giveaways, outside promotional activities and access to ratings and marketing services that will give everyone involved an indication of the format's progress.

Of course, if I give all the details of putting together a black/urban AC, I'll be making it too easy for you. I can tell you this: The reality of the format is there. Take the time to research the black audience ages 25-plus, and find out which radio station (other than your direct format competitors) appeals to that segment. Research that station's presentation in all forms: music, commercials, ad-libbing, personality presentation, etc. If the homework is properly done, you'll find out why so many black adult listeners are tuning into alternatives and, more importantly, what must be done to get them back to your station. Those exact details are forthcoming. Black/urban programmers: Welcome to today's radio, so get yourselves ready to do battle.

Marc Little is operations manager of WPDQ Jacksonville, Fla. His firm, Urban Media Consultants, consults two radio stations in the Southeast.



Marc Little.



and, in a lot of cases, they're stealing the 25-plus black audience.

Can black radio escape the stigma of being "teen targeted" in terms of on-air delivery? Let's look at ways that black/urban ACs can squeeze their way into the maze of radio programming.

First, there has got to be an audience for the format and one that will respond to the promotional message that the station is attempting to convey. Secondly, there's got to be a void in the marketplace for the

Washington Roundup

BY BILL HOLLAND

MOVIN' ON UP... The FCC has proposed amending its rules to permit FM radio station licensees to upgrade their facilities on existing or adjacent channels. If the Commission's proposal goes through, stations could request modifications when they come to the FCC to ask for a higher class channel and modification of their licenses, and there would be no competing applicants.

THE NAB'S EXECUTIVE Committee met here last week. At the top of the list of topics reportedly to be discussed is the results of a survey sent out to PDs nationally asking them about the merits (and demerits) of the recent Radio '85 Programming and Management Conference in Dallas. The decision to join the NRBA again for next year's conference will be based on what the PDs have to say. Also on the front burner—discussion of the Radio Audience Task Force, a NAP-sponsored group seeking out the possibility of a non-profit radio audience measurement service that would be more accurate than Arbitron.

ABOUT 98% of radio and television broadcasters who responded to a recent NAB survey said they will air alcohol abuse public service announcements in the period from November, 1984 through May of this

(Continued on page 22)

Billboard

HOT 100 SINGLES ACTION

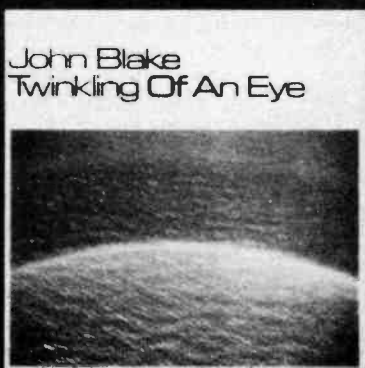
RADIO MOST ADDED				NEW TOTAL	
220 REPORTERS				ADDS	ON
LIONEL RICHIE	SAY YOU, SAY ME	MOTOWN		103	184
STING	LOVE IS THE SEVENTH WAVE	A&M		87	99
DIRE STRAITS	WALK OF LIFE	WARNER BROS.		63	157
THE CARS	TONIGHT SHE COMES	ELEKTRA		58	163
DIONNE & FRIENDS	THAT'S WHAT FRIENDS ARE FOR	ARISTA		57	60

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

RETAIL BREAKOUTS				NUMBER	
176 REPORTERS				REPORTING	
ARCADIA	ELECTION DAY	CAPITOL		36	
TA MARA & THE SEEN	EVERYBODY DANCE	A&M		34	
KOOL & THE GANG	EMERGENCY	DE-LITE		32	
EURYTHMICS/A.FRANKLIN	SISTERS ARE DOING IT	RCA		28	
ELTON JOHN	WRAP HER UP	GEFFEN		23	

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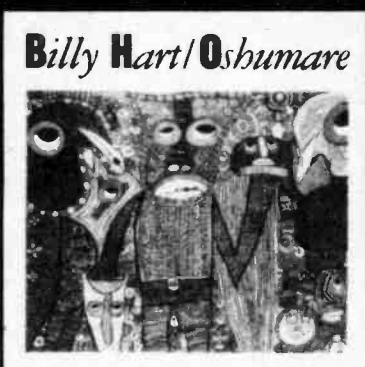
Gramma vision



John Blake/TWINKLING OF AN EYE—18-8501-1



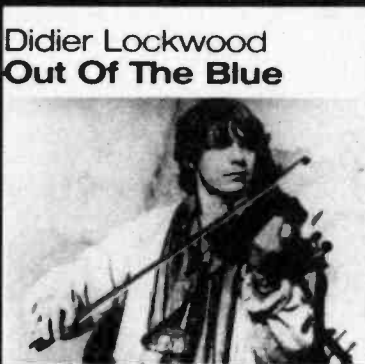
Harvie Swartz URBAN EARTH—18-8503-1



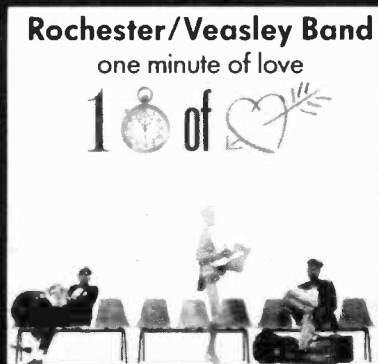
Billy Hart/OSHUMARE—18-8502-1



Kazumi Watanabe MOBO CLUB—18-8506-1



Didier Lockwood/OUT OF THE BLUE—18-8504-1



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HOT ADULT CONTEMPORARY

WASHINGTON ROUND-UP
(Continued from page 20)

Featured Programming

Compiled from a national sample of radio playlists.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	10	PART TIME LOVER	TAMLA 1808/MOTOWN 3 weeks at No. One ◆ STEVIE WONDER
2	2	5	5	SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)	ATLANTIC 7-89498 ◆ PHIL COLLINS & MARILYN MARTIN
3	3	3	10	LOVE THEME FROM ST. ELMO'S FIRE	ATLANTIC 7-89528 ◆ DAVID FOSTER
4	4	4	9	TAKE ON ME	WARNER BROS. 7-29011 ◆ A-HA
5	6	7	7	HEAD OVER HEELS	MERCURY 880 899-7/POLYGRAM ◆ TEARS FOR FEARS
6	7	13	6	YOU ARE MY LADY	CAPITOL 5495 ◆ FREDDIE JACKSON
7	5	2	13	SAVING ALL MY LOVE FOR YOU	ARISTA 1-9381 ◆ WHITNEY HOUSTON
8	9	15	5	YOU BELONG TO THE CITY	MCA 52651 ◆ GLENN FREY
9	10	18	4	MORNING DESIRE	RCA 14194 ◆ KENNY ROGERS
10	17	40	3	EVERYDAY	COLUMBIA 38-05681 JAMES TAYLOR
11	11	14	8	STAND BY ME	COLUMBIA 38-05571 ◆ MAURICE WHITE
12	13	17	4	WHO'S ZOOMIN' WHO	ARISTA 1-9410 ARETHA FRANKLIN
13	14	21	4	THE NIGHT IS STILL YOUNG	COLUMBIA 38-05657 ◆ BILLY JOEL
14	8	6	8	HURTS TO BE IN LOVE	CBS ASSOCIATED 4-05586/EPIC ◆ GINO VANNELLI
15	NEW			SAY YOU, SAY ME	MOTOWN 1819 ◆ LIONEL RICHIE
16	18	19	5	MIAMI VICE THEME	MCA 52666 JAN HAMMER
17	23	27	6	LAY YOUR HANDS ON ME	ARISTA 1-9396 ◆ THE THOMPSON TWINS
18	19	20	7	SUNSET GRILL	GEFFEN 7-28906/WARNER BROS. DON HENLEY
19	12	8	19	CHERISH	DE-LITE 880869-7/POLYGRAM ◆ KOOL & THE GANG
20	24	28	4	SOUL KISS	MCA 52686 ◆ OLIVIA NEWTON-JOHN
21	33		2	BROKEN WINGS	RCA 14136 ◆ MR. MISTER
22	26	36	6	BE NEAR ME	MERCURY 880626-7/POLYGRAM ◆ ABC
23	15	10	12	JANET	MOTOWN 1802 COMMODORES
24	20	9	15	YOUR SECRET'S SAFE WITH ME	WARNER BROS. 7-28928 MICHAEL FRANKS
25	16	11	14	CRY	POLYDOR 881786-7/POLYGRAM ◆ GODLEY & CREME
26	27	29	3	SHE BELIEVES IN LOVE	CARIBOU 4-05624/EPIC THE BEACH BOYS
27	21	16	15	FREEDOM	COLUMBIA 38-05409 ◆ WHAM!
28	25	23	17	POWER OF LOVE	CHRYSALIS 4-42876 ◆ HUEY LEWIS & THE NEWS
29	28	25	12	POWER OF LOVE (YOU ARE MY LADY)	ARISTA 1-9391 AIR SUPPLY
30	36		2	THE LONG AND WINDING ROAD	JIVE ARISTA 1-9421/ARISTA BILLY OCEAN
31	22	12	9	THE WAY YOU DO THE THINGS YOU DO/MY GIRL	RCA 14178 ◆ DARYL HALL & JOHN OATES
32	30	26	12	ST. ELMO'S FIRE (MAN IN MOTION)	ATLANTIC 7-89541 ◆ JOHN PARR
33	34		2	I'LL BE THERE	COLUMBIA 38-05625 KENNY LOGGINS
34	32	34	6	FORTRESS AROUND YOUR HEART	A&M 2767 ◆ STING
35	31	24	18	YOU'RE ONLY HUMAN (SECOND WIND)	COLUMBIA 38-05417 ◆ BILLY JOEL
36	29	22	18	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	CAPITOL 5491 ◆ TINA TURNER
37	NEW			THAT'S WHAT FRIENDS ARE FOR	ARISTA 1-9422 ◆ DIONNE & FRIENDS
38	NEW			EVERYWHERE I GO	A&M 2792 AMY GRANT
39	37	37	3	LONELY OL' NIGHT	RIVA 880984-7/POLYGRAM ◆ JOHN COUGAR MELLENCAMP
40	40	39	24	FOREVER	COLUMBIA 38-04931 ◆ KENNY LOGGINS

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year. Nearly three-quarters said they produced their own locally tailored psa's. In addition to programming services, more than half of the radio stations reported active participation in community efforts to combat drunk driving and alcohol abuse.

STERLING COMMUNICATIONS CORP. will be paying Keymarket Communications \$24,250,000 for two AM/FM combos and another FM station: WJDX/WMSI-FM, Jackson, Miss.; WSSL AM-FM, Greenville/Gray Court, S.C., and WKJN-FM, Hammond/Baton Rouge, La. Sterling's owner, W. Lawrence Patrick, has no other broadcast interests; he is also president of Patrick Communications, a consulting firm, and is a former vice president of the NAB. All three of the FM's are 100,000 watters.

KKOD in Crescent City, Calif. and WXIE-FM in Oakland, Md. got letters recently from the FCC notifying them, as the Commission puts it, "of apparent liability for forfeiture," fines, in other words. KPOD got slapped for \$4,100 for, among other things, failing to have a fail-safe system that would pull the transmitter plug in emergencies and failure to maintain an operable remote control system. WXIE-FM is being asked to fork over \$3,350 for repeatedly failing to monitor antenna tower lights once every 24 hours and failing to maintain carrier frequency within 2000 Hz of its assigned frequency, as well as several other violations.

MJ1 BROADCASTING, of New York, joins the anti-apartheid crusade with its plans to produce and syndicate a one-hour special on the making of "Sun City," the forthcoming superstar album commanded by Little Steven Van Zandt. Like Van Zandt and the many artists who contributed to the title track and album, MJI's main intent with the project is to increase public awareness of the South African situation. As such, MJI is offering the special to all stations on a non-exclusive basis. The program will be delivered via satellite during the third weekend in November.

The special will feature songs from the album as well as interviews with several of the Artists United Against Apartheid performers, a roster that includes Bruce Springsteen, Miles Davis, Pete Townshend, Herbie Hancock, Bob Geldof, Bob Dylan and many more. Stations interested in carrying the show should call MJI at (212) 245-5010.

Little Steven, by the way, has been admirably diligent in promoting the "Sun City" cause to radio. In addition to several station appearances, the artist paid a productive visit to NBC Radio Entertainment's always lively "Live From The Hard Rock Cafe" last Sunday (27) and recently taped an interview for the ABC Young Adult Networks.

SID MC COY is upped to vice president/black and urban programming for Westwood One, of Culver City, Calif. In this role, McCoy will oversee production of WWI's forthcoming "Live From The Apollo" (Billboard, Oct. 26), and the development of several new projects for the urban format. McCoy will continue hosting "Special Edition," which he's chaired for WWI since 1979. McCoy's credits also include prominence as a WCFL Chicago jock in the 60s, early host of the "Soul Train" TV show and other television roles.

TM COMMUNICATIONS of Dallas has been contracted by the U.S. Information Agency's Voice Of America to produce a personality-oriented top 40 format for the worldwide radio network. The 24-hour, English language format will be directed by Cal Casey, TMC's CHR consultant and "Stereo Rock" director. Expected to debut soon, the program will be uplinked via satellite from VOA's Washington, D.C. office, downlinked in West Germany and distributed throughout Europe via cable radio, FM stations and Medium Wave (AM) transmitters.

The United Stations Programming Network has created a special comeback edition of its "Country Six-Pack" for broadcast Thanksgiving weekend. Dubbed "The Country Love Song," the three-hour program will feature romantic ballads from the likes of Dolly Parton, Eddie Rabbitt, Conway Twitty and several others. **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.

Nov. 8-10, **Jefferson Starship**, Legends Of Rock, NBC Radio Entertainment, two hours.

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

Nov. 8-10, **David Foster**, **Temptations**, **Pia Zadora**, **That's Love**, Westwood One, three hours.

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

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

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

Nov. 8-10, **Boogie Boys**, **Con Funk Shun**, Street Beat, Barnett-Robbins, two hours.

Nov. 8-15, **John Paul Jones**, Metalshop, MJI Broadcasting, one hour.

Nov. 8-15, **Loretta Lynn**, Country Today, MJI Broadcasting, one hour.

Nov. 9, **Salute To The 1985 CMA Winners**, Silver Eagle, DIR/ABC Entertainment Network, one hour.

Nov. 9, **Top 10 From 25 Years Ago Today**, Super Gold, Transtar Radio Network, four hours.

Nov. 9-10, **Whitney Houston**, On The Radio, NSBA, one hour.

Nov. 9, **Bee Gees**, Solid Gold Saturday Night, United Stations, five hours.

Nov. 9-10, **Mel Torme**, The Great Sounds, United Stations, four hours.

Nov. 9-10, **Mr. Mister**, Rick Dees' Weekly Top 40, United Stations, four hours.

Nov. 9-10, **Gail Davies**, Weekly Country Music Countdown, United Stations, three hours.

Nov. 9-10, **Sonny & Cher**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Nov. 10, **Daryl Hall**, Rock Over London, Radio International, one hour.

Nov. 11-17, **Triumph**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Nov. 11-17, **Natalie Cole**, The Concert Hour, Westwood One, one hour.

Nov. 11-17, **Con Funk Shun**, Special Edition, Westwood One, one hour.

Nov. 11-17, **Barry Manilow**, Part I, Star Trak Profiles, Westwood One, one hour.

Nov. 12, **Pete Townshend**, Live Album Party, NBC Radio Entertainment, one hour.

Nov. 15-17, **Pop Music's Greatest Comebacks**, Top 30 USA, CBS Radioradio, three hours.

Nov. 15-17, **Neil Sedaka**, **Michael J. Fox**, **Gladys Knight**, **That's Love**, Westwood One, three hours.

Nov. 15-17, **John Cougar Mellencamp**, Superstars Of Rock, Barnett-Robbins, two hours.

Nov. 15-17, **Ricky Skaggs**, American Country Portraits, Barnett-Robbins, 90 minutes.

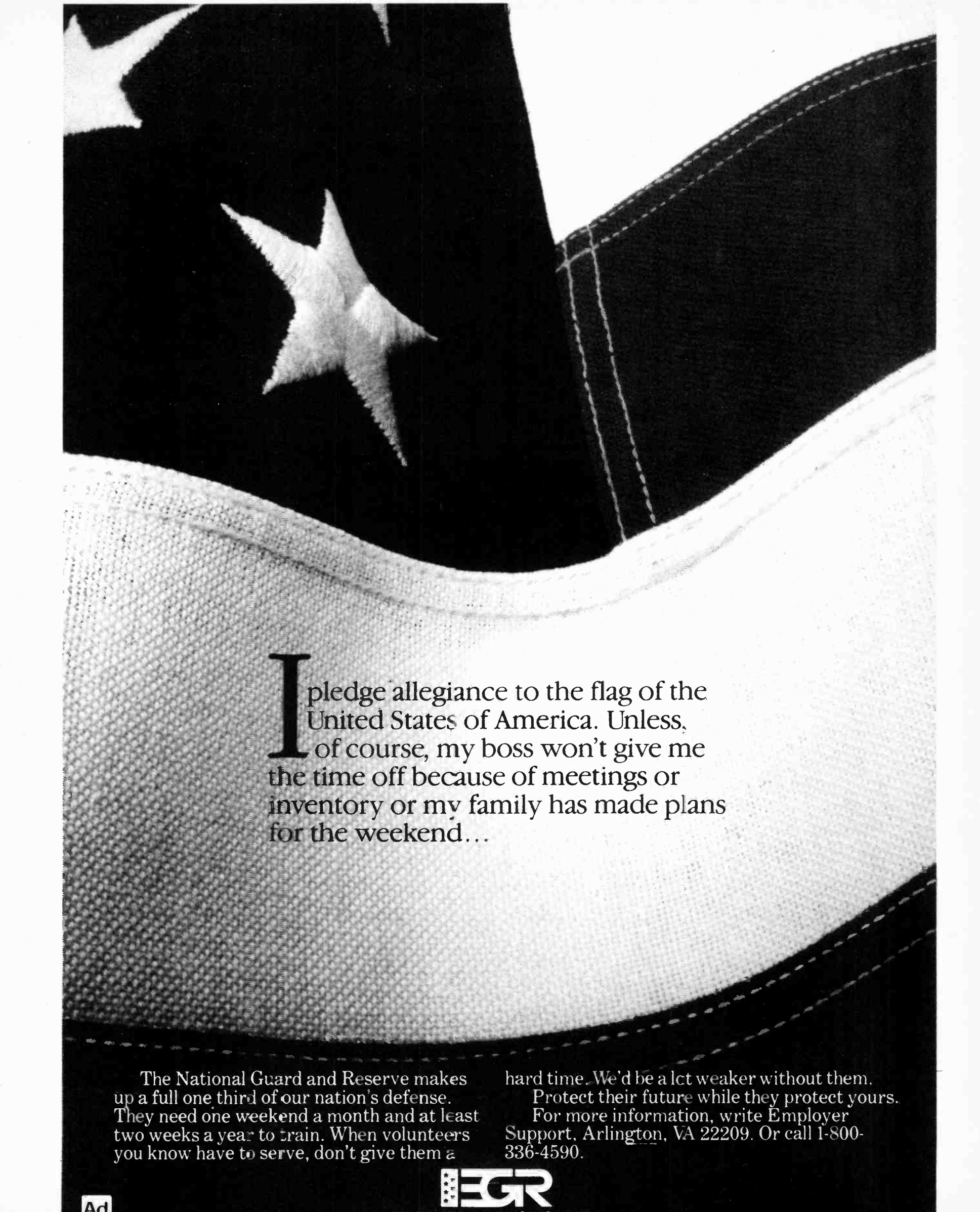
Billboard
ADULT CONTEMPORARY MOST ADDED

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

	NEW ADDS	TOTAL ON
73 REPORTERS		
LIONEL RICHIE	37	46
SAY YOU, SAY ME MOTOWN		
DIONNE & FRIENDS	23	23
THAT'S WHAT FRIENDS ARE FOR ARISTA		
JAMES TAYLOR	14	58
EVERYDAY COLUMBIA		
MR. MISTER	13	33
BROKEN WINGS RCA		
BARRY MANILOW	7	12
IN SEARCH OF LOVE RCA		

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EMPLOYER SUPPORT OF THE GUARD & RESERVE

Mentally Ill Youngsters Mind The Store Budget/Community Care Link Helps Kids

DENVER The Budget Tapes & Records store in nearby Conifer, Colo. looks like a typical "mom & pop" operation. However it's far from typical. It's staffed by "chronically mentally ill" young people, clients of Community Care Corp., Englewood, Colo.

Dr. Alan Melinger, a clinical psychologist with the private psychiatric treatment facility, is using the store as an experiment. Melinger challenges the traditional practice in which mentally ill persons were put into low level, governmentally financed, menial jobs. "I could not see the sheltered workshop, where clients counted fishhooks and put them into cartons, or laboriously un-wound long rolls of recording tape. Many of these people are schizophrenics. This is not an illness that affects intelligence," Melinger asserts.

Melinger, who made an album around 1970 for the Alan Livingston-Bob Yorke Media Arts label, feels record retailing is an ideal, profit-making rehabilitative proce-

dures for his young (typically 18-35) clients. "Record and tape retailing allows clients to learn to operate a cash register, deal with the public from a sales position, create merchandising, learn ordering of inventories and control thereof, and even store janitorial maintenance."

"After my graduation and while working at a halfway house in Thornton, Colo., I organized a phone-line radio circuit, where patients broadcast. Each one had his own show. Their communication skills were poor. They used music as their base. They were instructed to add news segments and create programming," Melinger explains. Eventually, Melinger linked five facilities caring for the mentally ill. Local radio stations contributed albums.

Early last summer, Melinger conferred with Evan and Jay Lasky of Danjay Music here, along with the firm's one-stop general manager George Hill. The Laskys waived the normal fees which Budget franchisees pay. Former Musicland veter-

an J.D. Baker was hired as store manager. Today, the store's inventory is valued at \$40,000. It consists solely of records, tapes, accessories and music videos. "We're still losing money, but by next year we'll be at the break-even point. We pay the help normal salaries. Eventually this will be profitable. The success of the Budget concept will allow us to think about opening more profit-making stores, perhaps dry-cleaners, restaurants and the like," Melinger surmises.

Melinger finds that his clients enjoy music. They find it easy to learn about product, they enjoy listening to new albums and the contact with the public is casual.

Melinger and his two partners, Louis Bruno and John Hofmeister, both psychiatrists, advise their store clerks to "acknowledge the presence of a customer in the Budget store by querying 'If you need any help looking or finding anything, let us know.'" They advise against approaching the customer
(Continued on page 29)

CD Fill Still Slipping 'Delivery Mediocre at Best'

BY JOHN SIPPEL

LOS ANGELES Compact Disc deliveries have slipped to the lowest percentage of fill in over a year, a survey of subdistributors and retail chains indicates.

CBS and WEA have flip-flopped positions, with CBS now supplying from 50% to 65% on laser-read disk orders, while WEA's fill has plummeted to between 20% and 35%. Other major branch-distributed entities vary in serving CD replenishment at rates of 25% to 35%. Denon and Telarc ship 80% and over among independents, where labels average about 20% fill.

"CD delivery is mediocre at best, and mostly horrible," controller Mark Olson of Radio Doctors in Milwaukee states. The combination one-stop retailer just heard that Arista will take no new CD orders until early December, concentrating on current backorders and building some kind of a pre-Christmas stockpile. RCA last week notified ac-

counts it will concentrate on 75 CD titles in its catalog.

Steve Chomiczewski of Richman Bros., Pennsauken, N.J., a one-stop/distributor/retail chain, has been told that Motown will ship very little—other than the titles on which it has been delivering—until after Xmas. Chomiczewski says he has never received any CDs on the new Stevie Wonder album. According to Olson, American Gramophone has informed him they will not be able to supply two of the three Mannheim Steamroller CDs they have in the catalog.

But Olson sees a positive here. "Customers come in for a particular list of CDs they want. It isn't like stereo where they came in for a particular hit and you lost it if it wasn't in stock. The CD fan has several [other] records he's interested in if his most-wanted isn't in stock," Olson notes.

Like others canvassed, Olson says a steady flow of new and old
(Continued on page 27)

NARM Revives Regional Program Kick-Off is November 6, in Chicago

NEW YORK The National Assn. Of Recording Merchandisers (NARM), as part of its membership drive, is reviving its regional meetings program starting in November.

As an incentive to lure new regular or associate members, those who attend the regionals can join NARM at a cost of \$50 rather than for the normal dues of \$200 to \$600.

The new regionals kick-off, Nov. 6 at the Ramada O'Hare in Chicago,

will be followed up the next day in Minneapolis at the Radisson Plymouth.

At both meets, to be conducted over the course of a full day, David Lieberman of major racker Lieberman Enterprises, will be the keynote speaker.

Following Lieberman's talk, Pam Cohen, NARM director of administration and association programs, will speak on NARM's Grammy,
(Continued on page 29)

ON TARGET

by Mike Shalett

NOT ALL RECORDED product is targeted for play on Top 40 radio. Some product only finds a home on alternative radio, such as college, public or non-commercial stations. How can you control a marketing strategy in such a case? Obviously, you can't use traditional marketing plans. Advertising such product on the radio stations you would traditionally buy in a given market would be a financial waste.

In looking at two such acts, whose music finds its home predominantly on alternative radio, we found that their record fans were comprised of more males than our usual record retail customers. Males were also more positive in their feelings toward the

showing a taste for urban contemporary music.

When stocking product for such music, it is important to note that three-quarters of these folks prefer to buy albums in the vinyl configuration as opposed to cassettes. They are heavy buyers of records, in terms of volume, with 55% saying they had bought six records or more in the last six months.

These are not great singles buyers. Since most of our research continues to point out that the singles buyer is predominantly female, this should come as no shock. Twelve-inch extended play product does, however, do better by these fans. There is a 10% increase over normal buying of 12" records with

found that more than a third of these audiences were turned on to the show through newspaper ads and listings. We looked at that figure and couldn't figure it out. If, on one hand, we find that a majority of young record buyers and concert goers don't read the newspaper at all, what made these audiences different? We decided that since the music these fans were into was not available on the radio, except through alternative sources who for the most part could not take commercials, the only way the information could be passed on was through the newspaper! Those who find out through the paper then use word of mouth to tell their friends. Very few find out through the radio.

Another marketing dimension is offered by music video. In cable penetrated markets, more than two-thirds of these fans watch MTV. Two-thirds also watch other video music programs. Their volume of music video watching is also higher than our average respondents. Indicative of their young age, these folks tend to watch MTV more in the afternoon, after school, than after 8 pm when their parents may have control of the cable selector.

These are loyal record buyers. A majority had purchased catalog product of the groups in question, and had also purchased their most recent LP. While a little bit more than 50% purchased their records in traditional outlets, mostly non-traditional outlets, the other half of this crowd bought their records in what are commonly known as "mom & pop" locations.

Newspapers may be the best way to reach an alternate market.

products.

Age is not a constant factor. Of our two products, one with a dance feel had strong numbers under the age of nineteen, the other, with more of an esoteric feel, had strong numbers over the age of 25. More than one-third of each product's positives were between the ages of 19 and 24. From other projects that we have researched, music that could be coded as "dance" has a broader appeal to younger fans of alternative radio. A band who could be coded as more of an "art band" has a greater appeal to older record consumers. Both groups of listeners consider themselves fans of new wave music, with our younger, dance fans also

these fans.

One thing that intrigues us is the fact that newspapers can be a more effective marketing tool in these cases. We began encountering that fact during surveys taken at concerts of bands whose airplay was concentrated on alternative radio.

Traditionally, radio and word of mouth have been the strongest stimuli in reaching concert goers. With few exceptions, newspapers were usually only strong with older crowds, who had come to see adult contemporary artists, or events such as plays or special shows put on by promoters.

But in surveying audiences at a couple of alternative shows, we

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admits Streisand's ex-lover Ryan O'Neal—himself seen from an interesting angle in a sensational section of photographs that lays bare La Streisand's most private affairs.

"Happy? I'd be miserable if I were happy."

That's Barbra. Simply Streisand. And you'll meet her center stage in the first and only insider's book about one of the most controversial entertainers of our time.

"A provocative and hilarious book," says Liz Smith.

"Sandwiches the juicy juice of Streisand's considerable private life neatly between the bread and butter of her fascinating career. I just read it in total amaze-and-amusement at all the stuff I didn't know that Considine somehow found out."—Liz Smith, *New York Daily News*

BARBRA STREISAND

THE WOMAN, THE MYTH, THE MUSIC

SHAUN CONSIDINE

With 24 pages of photographs

Delacorte Press

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

CLEMONS, CLARENCE

Hero
LP Columbia BFC 40010/CBS/no list
CA BCT 40010/no list

COSTELLO, ELVIS

The Best Of Elvis Costello and the Attractions
LP Columbia FC 40101/CBS/no list
CA FCT 40101/no list

DIVINYLS

What A Life!
LP Chrysalis BFV 41511/CBS/no list
CA BVT 41511/no list

DYLAN, BOB

Biograph
LP Columbia C5X 38830/CBS/no list
CA CXT 38830/no list

FLIP

LP Private 1 BFZ 40136/CBS/no list
CA BZT 40136/no list

THE FLIRTS

Blondes, Brunettes & Redheads
LP CBS Assoc. BFZ 40197/CBS/no list
CA BZT 40197/no list

BLACK

JUICY

It Takes Two
LP Private 1 BFZ 40098/CBS/no list
CA BZT 40098/no list

JAZZ

BARBIERI, GATO

Apasionado
LP Doctor Jazz FW 40183/CBS/no list
CA FWT 40183/no list

ELLINGTON, DUKE

All Star Road Band, Volume 2
LP Doctor Jazz W2X/CBS/no list
CA WTX 40012/no list

ELLINGTON, DUKE

Happy Reunion
LP Doctor Jazz FW 40030/CBS/no list
CA FWT 40030/no list

FREEWAY FUSION

Duo
LP JAJ JAJ 21001/J & J Musical Enterprises/no list

COUNTRY

HAGGARD, MERLE

Amber Waves Of Grain
LP Epic FE 40224/CBS/no list
CA FET 40224/no list

ROWAN, PETER

The First Whippoorwill
LP Sugar Hill SH-3749/\$8.98
CA SH-C-3749/\$8.98

SKAGGS, RICKY

Live In London
LP Epic FE 40103/CBS/no list
CA FET 40103/no list

WARINER, STEVE

Life's Highway
LP MCA MCA 5672/\$8.98
CA MCAC-5672/\$8.98

NEW AGE

TRAPEZOID

Cool Of The Day
LP Sugar Hill SH/PS-1132/\$8.98
CA SH/PS-C-1132/\$8.98

BROADWAY

STREISAND, BARBRA

The Broadway Album
LP Columbia OC 40092/CBS/no list
CA OCT 40092/no list

LATIN

ALDACO, JUVE, & VARIEDAD

LP MAS MAS22000/\$8.98
CA MAS2200/\$8.98

TORRES, SALVADOR

Te Quiero Tanto (I Love You Truly)
LP MAS MAS12000/\$8.98
CA MAS1200/\$8.98

ZARAGOZA, MANUEL

Recordando A Pedro Infante Con El Mariachi Vargas
LP MAS MAS32000/\$8.98
CA MAS3200/\$8.98

COMPACT DISC

DYLAN, BOB

Biograph
CD Columbia C3K 38830/CBS/no list

HOLLY, BUDDY

Compilation
CD MCA MCAD-5540/no list

(Continued on page 28)

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Laserdisc: PML.0001

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



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



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

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

Early Convention Plans Unveiled NARM Sets Sights on L.A. for '86

BY EARL PAIGE

SAN DIEGO Taking full advantage of Los Angeles, the site for its annual convention next year, is a prime aim of the National Assn. of Recording Merchandisers (NARM). Early plans have just been unveiled here.

Everything from artist involvement to prize trips is under consideration for the March 7 through 11 event at the Century Plaza, says convention chairman Sterling Lanier of San Francisco's Record Factory. The glitter of video, already a feature at recent NARM conventions, will again characterize an event Lanier says will "give retailers everyday useful ideas they can take home with them."

Among new features planned for the March meet are a display contest, as well as several events for store-level personnel only, says Lanier, who vows a zealous effort to "get the home offices excited" about sending middle-management delegates.

A recent NARM advisory event here has been the launching pad for a renaissance of the organization's convention. Two years ago at a La Costa meet, committee members were jarred by the criticism of con-

vention chairman Roy Imber of El-Roy Enterprises, who said, "All we do is go down there [to Florida] and wait for it to be over."

Immediate improvement was noted in 1984, and the convention committee agreed NARM had turned a corner. The group has not held a convention on the West Coast since 1982's event, which was also at the Century Plaza.

Further indicating NARM's vitality were remarks made here by Pam Cohen, the organization's director of administration and association programs. She notes that "feedback from members" has been instrumental in re-shaping conventions.

Also noted here was the increased emphasis on video, already seen this past year in Florida. Members of the retail committee remained a day longer to huddle with video vendors returning from the National Video convention in Acapulco. Such involvement by video vendors at this advisory event is new.

One source estimates that as many as 4,000 rooms will be booked over the run of the 1986 show, a significant increase in size. Lanier also emphasizes exploitation of both "movie and recording studios" in terms of their proximity.

A new variable to be considered

by both NARM and the Video Software Dealers Assn. (VSDA) in attracting video-software manufacturers to their conventions is the renewed effort being made by the producers of the Consumer Electronics Show (CES) to woo video exhibitors back to that show. Talk here is of a special module priced in the \$35,000 range, or about a third less than usual CES exhibits.

Lanier says he has no word on the possible site of NARM's 1987 convention. His committee next meets Nov. 11.

The convention committee includes: Harry Anger, PolyGram; James Bonk, Camelot Enterprises; Bob Borchardt, Recoton; Lou Dennis, WEA; Bill Glaseman, Music Merchandisers of America; Stan Goman, MTS; Ira Heilicher, Great American/Wax Museum; Peter Jones, RCA; Evan Lasky, Danjay Music & Video; Lou Mann, Arista; Pat Moreland, City One-Stop; and Alan Schwartz, Music Plus.

DISC DELIVERIES SLIP

(Continued from page 24)

customers is adding CD inventory. Audio hardware retailers in his area continue to add small racks of the 4-

Chain's Media Blitz: Sales, Rental Push

LOS ANGELES Music Plus here is launching its largest home video rental and sales push yet. The campaign involves 20 television commercials, radio buys, a 12-page newspaper insert and an eight-page, in-store free tabloid-size bulletin styled like a newspaper. The campaign was kicked off at an industry open-house at the firm's headquarters here Oct. 24.

The chain will purchase a total of 148 TV spots, to appear Oct. 28 through Dec. 19. Geared to the upper-demographic home video customer, the TV spots will run on independent channels KTLA and KCOP's "8 p.m. Movie" slots, on KNBC's "Entertainment Tonight" and on KTTV's re-run schedule.

Music Plus plans to have 42 stores with video by Christmas.

At the heart of the campaign is a motto, "There's No End To Music Plus." Produced in Phoenix, the commercials feature a cast of characters plugging the idea of the chain's selection of titles.

inch disks to sate customer demand.

Two rackjobbers have added CD to their location mix since the last Billboard survey 10 weeks ago. Steve Kugel of Interstate, in Hagerstown, Md., says he has opened about 50 locations, with inventories ranging from 150 to 400 titles. Donny Weiss of Arrow Dist., Cleveland, has put opening CD stock into 50 to 60 locations, averaging 100 titles in each. Both men said that in the majority of these stores CD hardware is available. Jerry Hopkins of Western Merchandising's rack division says he now has CDs in more than 300 locations. All rackers said their fill runs between 30% and 40% at best.

Linn Stinnett of Music Isle, Knoxville, feels the software shortage is heightened by the fact that he sees four to six new CD patrons daily. His strong cross-merchandising efforts with local audio specialty retailers encourage many of these newcomers to visit his store. He singles out Qualitone and Harmonia Mundi as excellent CD suppliers.

Bruce Ogilvie's computerization enables him to specifically note fill. He ordered 900 CDs from CBS and got 113 pieces. His WEA order was 2,000 units and he got 148 CDs. "My fill on PolyGram runs about 50%," Ogilvie estimates. He too says fill is the worst he's experienced in two years.

Jack Garner, who operates a small-rack one-stop along with two Discount Record stores in Little Rock, is more patient than some. He feels his suppliers are doing the best they can and that they are keeping him informed when orders are short. He's carrying 400 titles and continues to sell at \$14.95 with no sales or specials yet.

FOR WEEK ENDING NOVEMBER 9, 1985

Billboard TOP COMPUTER SOFTWARE

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
	THIS WEEK	LAST WEEK													
ENTERTAINMENT	1	5	34	KARATEKA	Broderbund	Action Arcade Game.		•	•	•					
	2	1	36	F-15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.		•	•	•	•				
	3	2	96	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
	4	3	9	JET	Sublogic	Flight Simulation		•	•	•					
	5	7	104	FLIGHT SIMULATOR	Microsoft	Simulation Package				•	•				
	6	4	28	GATO	Spectrum HoloByte Inc.	Strategic Game		•			•	•			
	7	8	5	HACKER	Activision	Mystery Adventure Game				•					
	8	NEW ▶		SILENT SERVICE	MicroProse	Submarine Simulation Game		•		•					
	9	NEW ▶		EXODUS: ULTIMA IV	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•	•			
	10	9	50	GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•	•				
	11	6	7	WINTER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•				
	12	NEW ▶		KORONIS RIFT	Epyx	Fantasy Adventure Game			•	•					
	13	14	3	LODE RUNNER'S RESCUE	Broderbund	Action Arcade			•	•					
	14	18	3	THE EIDOLON	Epyx	Action Adventure Game		•	•	•					
	15	20	3	SPY VS. SPY: THE ISLAND CAPER	First Star	Action Strategy Game				•					
	16	12	3	G.I. JOE	Epyx	Action Adventure Game		•		•					
	17	11	47	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•	•	•		•	•
	18	NEW ▶		ALPINE ENCOUNTER	Random House	Action Adventure Game		•		•	•				
	19	13	5	DECISION IN THE DESERT	MicroProse	Combat Simulation Game		•	•	•	•				
	20	19	9	GREAT AMERICAN CROSS COUNTRY ROADRACE	Activision	Strategy Adventure Game		•	•	•					

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Wherehouse Rep Reveals Market Strategy

Talk at Amex Meet Details Past And Future Plans

LOS ANGELES Successful home entertainment software chains have to anticipate "the next explosion" and be in position to capitalize on it. This is the advice of Louis Kwiker, president and CEO of Wherehouse Entertainment here, who offers a rare insight into the 146-unit firm's integration of video with other product categories.

Speaking before the Amex Club here recently, Kwiker placed major emphasis on integrating video rental

and blank-tape sales, principally videotape. Wherehouse's early strategy in 1982 was two-fold: "first to focus on growth products, video rental and blank tape; second, free up enough cash to enter those categories aggressively."

In video rental, five "product environment" components are identified: (1) selection; (2) price; (3) store cluster; (4) fast service; (5) aggressive advertising. Selection means 4,500 titles "as opposed to 1,200 for

our average competitor," which he characterized as "far and away independent 'mom and pop.' No chain in California does one-fourth what we do."

Prices are the "lowest in the West," \$1 on new releases and \$2.50 on everything else. As for store cluster, even though only 94 of 146 stores have rental, there are still enough locations to maintain an advantage, he asserts.

Computerized transactions and open display "floor video" allow for fast service, but Wherehouse has experienced unanticipated shoplifting it vows to stem quickly (Billboard, Nov. 2). At one point, fielding questions, Kwiker described a new articles surveillance-based, anti-theft system he said would cost "\$1,400,000 in capitalized cost and \$75,000 to \$100,000 in operating cost."

Unlike some video rental advertising philosophies that target the 18-plus age group, Wherehouse, even though stores do stock adult titles, targets all ages. In fact, at one point Kwiker begged the audience's indulgence as he showed a tot "tearing up one of our video displays." In all, he showed three spots on the video monitors set up in the Sheraton Grande meeting room.

In describing "store environment" he said, "Our growth rate is a function of square feet times the increase in revenues per square foot" (up from \$185 in 1983 to a current \$268). Twenty new stores have been added in fiscal 1985 (ending June 30, 1986). Eight in June alone were added and 48 more are planned for fiscal '86, with 19 smaller ones to close (10 will be enlarged). He cites store growth at 13% in 1984 and 20% this year "with square feet increasing at a far greater rate. We can manage this growth because the number of stores has grown at a reasonable rate."

Concluding his comments on "store environment," Kwiker boasted of enjoying video rental competition "that is fragmented and undercapitalized. When we enter a market we overpower competition and we secure future market share. Secondly, there are cost synergies," he

(Continued on page 29)

NEW RELEASES

(Continued from page 25)

MYSTIC MOODS ORCHESTRA
One Stormy Night

CD Bainbridge BCD6205/\$15.98

PAGE, SID/SHELANDER, DAVID
Odyssey

CD Bainbridge BCD6257/\$15.98

VARIOUS ARTISTS
Steel Rails Under Thundering Skys

CD Bainbridge BCD6243/\$15.98

ZZ TOP
Afterburner

CD Warner Bros. 2-25342/WEA/\$15.98

LOST IN AMERICA
Albert Brooks, Julie Hagerty
▲♥ Warner Home Video 11460/WEA/
\$79.95

MIKEY AND NICKY
Peter Falk, John Cassavetes
▲♥ Warner Home Video 34076/WEA/
\$69.95

MONTEREY POP
The Who, Otis Redding, Jimi Hendrix, Ravi
Shankar, Canned Heat
▲♥ Sony 91W00043/\$59.95
▲♥ 91W00044/\$59.95

THE RED LIGHT STING
Farrah Fawcett, Beau Bridges, Harold
Gould
▲♥ MCA Home Video 80132/\$39.95

RICHIE RICH, VOLUME II
Animated

▲♥ Worldvision Enterprises 1064/\$24.95

SCOOBY AND SCRAPPY DOO, VOLUME IV
Animated

▲♥ Worldvision Enterprises 1062/\$24.95

SHAZZAN, VOLUME II
Animated

▲♥ Worldvision Enterprises 1063/\$24.95

STAR SIGNS '86
Lynne Palmer

▲♥ MCA Home Video 80258 through
80269/\$19.95 each

**RENEE TAYLOR'S YOGA... THE ART OF
LIVING, VOLUME 1**

▲♥ Spectrum Video SV-1000/\$39.95

**MARK TWAIN CLASSICS: ADVENTURES
OF HUCKLEBERRY FINN**

Jim Dale, Frederic Forrest, Lillian Gish
▲♥ MCA Home Video 80254/\$39.95

VENGEANCE OF SNOW MAID
Mo Ka Kei, Chen Chen

▲♥ Master Arts Video 5003/\$54.95

VISION QUEST
Matthew Modine, Linda Fiorentino

▲♥ Warner Home Video 11459/WEA/
\$79.95

▲♥ 11459/\$34.98

W.A.S.P.
▲♥ Sony 95W00027/\$19.95

▲♥ 95W00028/\$19.95

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.

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 ANT, VOLUME II
Animated

▲♥ Worldvision Enterprises 1065/\$24.95

BREAKIN' METAL

Thor, Lee Aaron, Rock Goddess,
Wrathchild

▲♥ Sony 96W00115/\$29.95

▲♥ 96W50116/\$29.95

BREWSTER'S MILLIONS

Richard Pryor, John Candy

▲♥ MCA Home Video 80194/\$79.95

GRAMBLING'S WHITE TIGER

Bruce Jenner, LeVar Burton

▲♥ MCA Home Video 80255/\$39.95

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MENTALLY ILL YOUNGSTERS

(Continued from page 24)

directly, merely speaking to him from wherever the clerk might be. They encourage the store help to remember faces and names and to try and recall what the customers previously purchased so they can make correlative recommendations, if asked.

Melinger is discussing the possibility of having some of the store help review new albums for community newspapers in the area. He feels this is another vital byproduct of the effort to put his clients in direct-communication positions. "Clients can work three to six months at the Budget store. By that time, they are ready to make other vocational choices."

NARM PROGRAM

(Continued from page 24)

country and Gift Of Music merchandising programs. Also, there'll be a video presentation by the Compact Disc Group "Shining Star," followed by a discussion on the CD by local label reps and distributors.

Following lunch, Mike Shallet of Street Pulse and author of Billboard's "On Target" column, will make a presentation on "Video And The Record Retailer," to be followed by a discussion of video merchandising by local video and record store owners. There'll also be a guest speaker, as yet unnamed, and video presentations by major manufacturers.

In 1986 the regionals will continue, hitting such markets as Portland, Seattle, San Francisco, Los Angeles and San Diego. For more information, contact Pam Cohen at (609) 424-7404.



Slamhound Hunters Hit Seattle. Satin Recording artists the Slamhound Hunters recently made an in-store appearance at Peaches Records in Seattle after opening for Stevie Ray Vaughan at the Seattle Coliseum. Pictured at the store are, from left: Louis X. Erlanger of the Slamhound Hunters, assistant store manager Frank Gutch and group member Kim Field.

WHEREHOUSE STRATEGY

(Continued from page 28)

said, offering the obvious in an advertisement in the L.A. Times covering "60 to 70 stores."

Other advantages are the computerized transaction of "Merlin" bar coding that captures point of sale, updates store inventory daily and triggers replenishment overnight. By June 30, 1986 we will have installations in a significant number of stores."

Service is still another strong factor he said, describing the slogan "We Care" as meaning "Wherehouse Entertainment Customers Are Really Everything." Owner associates (Wherehouse does not use the term employee) number 2,800 and own \$30 million in stock. "It boosts performance and improves profits" to offer such stock plans.

The "cross traffic" symbiosis is characterized in an anecdote. "I recently watched a lady return the movie 'Chariots Of Fire' and buy the soundtrack LP. I said to myself, 'Now there's my kind of customer.'

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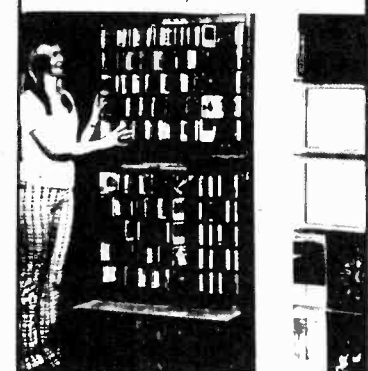
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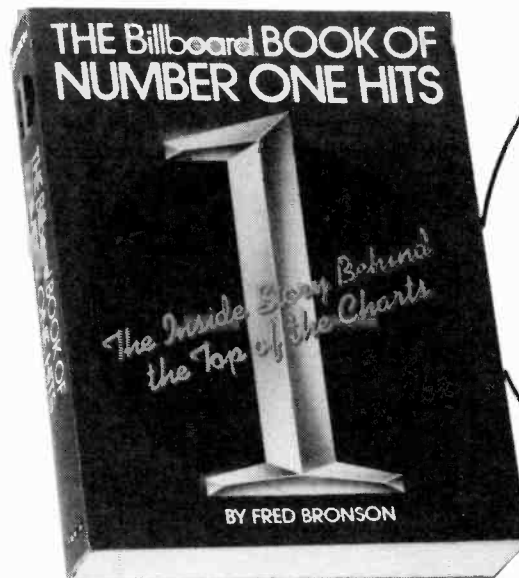
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On the Beam

BY SAM SUTHERLAND

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

WARNER SPECIAL PRODUCTS has shipped its first two Compact Disc anthologies, testing the water for similar future compilations that would draw from the WEA family of labels.

The first two packages include a soul anthology culled from the Atlantic vaults, including its various

hallowed subsidiary and distributed labels, and a compilation of recent releases by various WEA superstars. Of the two, it's the "Atlantic Soul Classics" set we're most intrigued by, owing to the vintage of the material offered, which encompasses the label's late '50s and early '60s glory days along with their epochal hits from later in the latter decade.

Prime performances by **Aretha Franklin, Booker T. & The MG's, the Drifters, the Coasters, Wilson Pickett, Otis Redding, Ben E.**

King, Sam & Dave, Percy Sledge and Joe Turner, among others, are included among the T5 selections. Ironically, the tight singles format employed actually translates to an LP-length CD, despite the generous cross-section of artists offered.

"We approached this as an experiment," admits **Mark Leviton**, who programmed the disk for Warner Special Products. "We wanted to see whether the marketplace would react to material of this vintage by saying, 'Gee, that Aretha track was sure recorded poorly,' or simply be

glad to have the material available on CD."

Leviton notes that he did make one track substitution (for the Drifters) prompted by poor sonics on the master, but his overall strategy was guided by the musical potency of the material, not technical clarity.

The second package, "Superstars In Digital," reprises top tracks from such Warner, Elektra/Asylum and Atlantic artists as the **Cars, Randy Newman, Laura Branigan, Rickie Lee Jones and Paul Simon.**

Both CDs are being offered at regular list price, and Leviton confirms that future compilations may emanate from Warner Special Products if the market reception war-

rants it.

TOWER RECORDS has published its own Compact Disc catalog, now being distributed in its various U.S. stores and modeled after the chain's well-received tabloid monthly, **Pulse.** The 32-page Compact Disc listing also includes information for direct mail purchases via Tower's own 800 lines.

Included are virtually all domestically released CDs carried by the chain, which made an early commitment to the format. But, we're told, there are few if any imports listed among the copious pop, rock, jazz, classical and other selections noted.

(Continued on page 57)

Billboard

TOP COMPACT DISCS

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				POP			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	23	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS	8 weeks at No. One	
2	3	3	24	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED		
3	2	2	24	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.		
4	4	5	9	BILLY JOEL COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II		
5	5	4	15	STING A&M CD-3750	DREAM OF THE BLUE TURTLES		
6	6	6	24	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR		
7	7	7	24	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON		
8	8	9	13	TALKING HEADS SIRE 2-25305/WARNER BROS.	LITTLE CREATURES		
9	12	11	8	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON		
10	10	30	3	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM	SCARECROW		
11	9	8	24	BRYAN ADAMS A&M CD 5013	RECKLESS		
12	11	12	24	TINA TURNER CAPITOL CD 46041	PRIVATE DANCER		
13	13	10	24	HUEY LEWIS & THE NEWS CHRYSALIS VK 41412	SPORTS		
14	14	16	22	PINK FLOYD COLUMBIA C2K 36183	THE WALL		
15	16	15	24	DON HENLEY GEFEN 2-24026/WARNER BROS.	BUILDING THE PERFECT BEAST		
16	15	13	11	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES		
17	18	14	24	MADONNA SIRE 2-25157/WARNER BROS.	LIKE A VIRGIN		
18	25	23	6	THE HOOTERS COLUMBIA CK 39912	NERVOUS		
19	17	18	24	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE		
20	20	19	24	WHAM! COLUMBIA CK 39595	MAKE IT BIG		
21	21	17	15	PAUL YOUNG COLUMBIA CK-39957	THE SECRET OF ASSOCIATION		
22	24	—	2	SPYRO GYRA MCA MCAD 5606	ALTERNATING CURRENTS		
23	29	—	2	DIRE STRAITS WARNER BROS. 2-3266	DIRE STRAITS		
24	28	—	2	THE MANHATTAN TRANSFER ATLANTIC 2-81266	VOCALISE		
25	26	26	3	SOUNDTRACK ATLANTIC 2-81261	ST. ELMO'S FIRE		
26	30	24	10	THE POINTER SISTERS RCA PCD 1-5487	CONTACT		
27	NEW			SIMON AND GARFUNKEL COLUMBIA CK 31350	GREATEST HITS		
28	27	27	3	GEORGE WINSTON WINDHAM HILL CD 1025/A&M	DECEMBER		
29	23	22	24	PRINCE & THE REVOLUTION PAISLEY PARK 2-25286/WARNER BROS.	AROUND THE WORLD IN A DAY		
30	NEW			STEVIE WONDER TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE		

				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	24	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)	24 weeks at No. One	
2	2	2	24	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER		
3	3	3	24	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)		
4	4	4	24	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)		
5	5	5	24	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)		
6	6	6	24	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS		
7	8	9	24	WEBBER: REQUIEM ANGEL DFO-38218	DOMINGO, BRIGHTMAN (MAAZEL)		
8	7	7	24	BEETHOVEN: SYMPHONY #9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)		
9	9	8	24	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER		
10	10	10	24	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS MK 37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)		
11	12	12	24	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY		
12	11	11	24	PACHELBEL: CANON RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA		
13	13	14	24	TELARC SAMPLER #2 TELARC 80102	VARIOUS ARTISTS		
14	16	17	13	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	MICHAEL TILSON THOMAS		
15	15	15	24	BEETHOVEN: SYMPHONIES #5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)		
16	14	13	20	BACH: UNACCOMPANIED CELLO SUITES CBS M2K 37867	YO-YO MA		
17	17	16	24	MOZART: REQUIEM L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)		
18	24	—	2	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)		
19	20	21	14	STRAUSSFEST TELARC 80098	CINCINNATI POPS (KUNZEL)		
20	18	18	24	AVE MARIA PHILIPS 412-629	KIRI TE KANAWA		
21	19	19	24	GERSHWIN: RHAPSODY IN BLUE TELARC 80058	CINCINNATI POPS (KUNZEL)		
22	21	20	12	AMERICA, THE DREAM GOES ON PHILIPS 412-627	BOSTON POPS (WILLIAMS)		
23	23	23	24	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO CBS MK-39059	YO-YO MA, CLAUDE BOLLING		
24	22	22	7	KARAJAN FESTIVAL DG 415-340	HERBERT VON KARAJAN		
25	25	25	11	PUCCINI: TOSCA ANGEL CB-47174	MARIA CALLAS		
26	27	28	4	VIVALDI: FOUR SEASONS ARCHIV 400-045	THE ENGLISH CONCERT (PINNOCK)		
27	26	24	24	WITH A SONG IN MY HEART PHILIPS 412-625	JESSYE NORMAN, BOSTON POPS (WILLIAMS)		
28	30	30	3	BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414-187	ACADEMY OF ANCIENT MUSIC (HOGWOOD)		
29	29	27	18	BAROQUE SOLOS AND DUETS CBS MK-39061	WYNTON MARSALIS, EDITA GRUBEROVA		
30	28	26	24	MAMMA LONDON 411-959	LUCIANO PAVAROTTI (MANCINI)		

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B

Adventures In Video Is Thriving Deep Inventory, Long Hours Key Dramatic Growth

BY EARL PAIGE

This is the first in a series of profiles on new board members of the Video Software Dealers Assn.

MINNEAPOLIS An emphasis on deep home video inventory and an extension of store hours have helped David Ballstadt build a chain of seven stores here since 1981 from a single unit with just 268 movies. By year's end, Ballstadt hopes to have 10 stores.

"We're surrounding Minneapolis. That's our strategy," says Ballstadt, speaking for his two silent partners in the Adventures In Video operation, Hy and Joe Itman. "We never looked at St. Paul. It's another market, another newspaper," he says of the Twin Cities' eastern half.

Adventures In Video stores range in size from 1,000 square feet to 4,000. The latter is a size Ballstadt likes but he plans to try at least one giant store perhaps twice that size. Ballstadt has been monitored here by Bob Bigelow, VSDA board member, who also plans to open a super-size Bigelow Video next year.

From the very beginning, Ballstadt has been open to experiments. "In our first store, in Crystal, we finally ended up being open 19 hours a day." It started out with routine hours. As the lines grew longer, "we went to closing at 9 p.m. Just adding three hours was like an ex-

tra Monday."

The practice of staying open from 7 a.m. to 2 a.m. was designed to catch odd-shift people in this teeming market. "It wasn't that much better. It also meant two shifts, and we finally reached burn out."

Today, hours are flexible. In four stores, hours are 9 a.m. to 9 p.m., 11 to 7 on Sunday. Crystal, Brookland Center and Richfield are open 9 to midnight. "All stores are open 365 days a year. We may close around 4 p.m. Christmas Eve, but we're open next morning as usual."

While Ballstadt admits his approach is often "off the wall" in terms of innovation, he also boasts policies many video specialty dealers believe are passe, such as video clubs.

Ballstadt maintains a \$14.95 "lifetime" membership club with a yearly \$1 maintenance fee. That contrasts with many dealers, who have given up on the club idea in the face of record/tape chain and mass merchandiser competition, often boasting there's "no club to join."

"It brings in a couple of nickels," says Ballstadt of the extra membership income. More importantly, he adds, "it's a piece of plastic that creates a sense of belonging to something a little special, a reason to keep coming back."

"Originally, membership was used to replenish inventory. It's useful as an 'insurance policy' for movies that walk away." Ballstadt

Budget Plugs In, Speeds Up Computer Improves Store Efficiency

BY JOHN SIPPEL

LOS ANGELES Budget Tapes & Records' franchisees Dennis and Duane Miller say their customer checkout on video rentals is more than 50% speedier, while transactions accuracy has been greatly increased, since they introduced computerization in their three Dakota stores six weeks ago.

"It's made us real professionals," Dennis Miller told a video conference during the Danjay/Budget Tapes & Records convention in Denver October 11. "Our customers seem impressed. We are the only video rental stores in our communities with automation."

Dennis Miller operates a Bismarck record/tape/accessories/video store. Duane operates a similar Budget outlet in Minot. The brothers are also partnered in a Fargo location. Dennis started the Bismarck Budget franchise store in June 1977, introducing video there in the fall of 1981. The Bismarck store has been a pilot store for the brothers.

"As video rental inventory enlarged, bookkeeping became a nightmare," Dennis explains. "Bismarck and Minot Budget stores carry 3,000 pieces, covering 2,000 titles, while Fargo has 1,300 titles, one each in most cases. We figure historically to add about 30 titles per month. On some hot movies, that can mean 10 to 12 pieces to cover the rental demand."

Introductory cost per store was about \$10,000, the Millers estimate. Dennis Miller shopped available retail-oriented software. He settled on Unique Business Systems, visiting the Santa Monica, Calif. firm personally before deciding to go with their system.

The firm provides the program, as well as a sufficient number of plastic barcoded cards and coding strips for the store's movie cartons. When a customer is given a card, his personal and credit information is punched into the computer, an IBM PC. Each store has its own computer. When the plastic credit-card size card along with the coded movie carton is wanded in the store, the computer turns out a complete invoice for the rental transaction.

Dennis Miller has two immediate objectives: picking out the names of infrequent club members to stimulate them to rent more movies, and charting movement on older slow-moving movies. He intends to select a number of these per month and feature them in his 600-member club newsletter mailings at 99 cents. Rentals range from \$5 to \$3 for non-members, while members pay \$3 and \$2.

Now that the individual computers are in each store, the Miller brothers intend to work with George Hill, Danjay vice president, operations, to automate their record and tape inventories (see separate story this issue).

put a calculator to a recent tabulation. "We had \$50,000 in memberships for the year. Reading this, dealers will consider we have just 3,600 members. We have easily three times that. The reason is we have occasional specials at \$9.95 a year. We give away memberships in conjunction with purchases of a VCR. We also give free memberships if customers have a card from another store."

Once they are in an Adventure In Video store, Ballstadt's strategy is to give customers plenty to look at. One store rents a whopping 34,000
(Continued on page 33)

Sound Warehouse Hits With Vid Rentals Superstore Trend On Rise

(The home entertainment software "superstore" is the new, hot retail configuration offering video rental along with prerecorded music, accessories and sometimes hardware. In this first of a three-part report, the strategy is described for one of the new entries in the superstore sweepstakes—Sound Warehouse.)

DALLAS Considering the explosive growth of video rental, the main problem for superstores is that of keeping everything else in

balance while, at the same time, improving overall. For locally-based Sound Warehouse, and its 73 units in nine states, that responsibility rests heavily on Gus White, vice president operations. His experience in non-video merchandise is all the more helpful, he maintains. White is a company veteran of 11 years—all of which were spent in the Oklahoma portion of the company. "I've only been here one month," he says from his present headquarters in Dallas. But, for him, being part of Sound Ware-
(Continued on page 33)

FOR WEEK ENDING NOVEMBER 9, 1985

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
1	1	6		PINOCCHIO	Walt Disney Home Video 239	1940	79.95
2	4	6		CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
3	2	6		LIFE WITH MICKEY!	Walt Disney Home Video 260	1985	29.95
4	3	2		BUGS BUNNY'S WACKY ADVENTURES	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
5	10	6		AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95
6	5	6		MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95
7	9	6		DUMBO ▲◆	Walt Disney Home Video 24	1941	39.95
8	14	3		DAFFY DUCK: THE NUTTINESS CONTINUES...	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
9	12	6		TRANSFORMERS:THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
10	6	6		RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE	Children's Video Library Vestron 1508	1985	29.95
11	7	6		THE CARE BEARS MOVIE ▲	Samuel Goldwyn Company Vestron 5082	1985	No listing
12	16	6		TRANSFORMERS:MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	1985	24.95
13	20	5		G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95
14	11	5		CHARLOTTE'S WEB	Paramount Pictures Paramount Home Video 8099	1973	19.95
15	21	2		SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985	24.95
16	15	6		FROM PLUTO WITH LOVE	Walt Disney Home Video 261	1985	29.95
17	24	2		PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Inc. Warner Home Video 11508	1985	19.98
18	13	6		CARE BEARS IN THE LAND WITHOUT FEELING ▲	Family Home Entertainment F357	1984	29.95
19	19	6		VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95
20	NEW ▶			ROBIN HOOD	Walt Disney Home Video 228	1973	79.95
21	8	6		SUPERMAN	DC Comics Inc. Warner Home Video 34079	1985	24.98
22	25	4		TRANSFORMERS: S.O.S. DINOBOTS	Family Home Entertainment FI-128	1985	14.95
23	17	4		STRAWBERRY SHORTCAKE PETS ON PARADE	Family Home Entertainment F-368	1984	29.95
24	18	3		AQUAMAN	DC Comics Inc. Warner Home Video 34081	1985	24.98
25	22	2		ROAD RUNNER VS. WILE E. COYOTE: THE CLASSIC CHASE	Warner Bros. Inc. Warner Home Video 11504	1985	19.98

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

TOP VIDEOCASSETTES RENTALS

SOUND WAREHOUSE VID RENTAL

(Continued from page 32)

houses's entry into video rental has been like hopping a fast freight.

For one thing Sound Warehouse, headed by Kay Moran, board chairman, and Terry Worrell, president and CEO, recently went public (Billboard, July 27). The infusion of new capital is a great propellant. But it means a lot of wheels have to be kept turning as well, White notes.

Sketching the overall picture of the chain, White says video rental is now offered in 65 of the 73 units, with four more due soon. Not all stores in the chain are under the Sound Warehouse banner. "There are still two Buttons," he says, "in Tulsa and Oklahoma City." These are principally hardware units. Two Peaches units, one in St. Louis and the other in Kansas City, will change over in several weeks.

And all the while there are new acquisitions. Sound Warehouse has just added a third store in Louisiana. There are some Sound Off units in Utah. The chain stretches from Tennessee to New Mexico. Stores are nearly all free standing, offering Sound Warehouse several legs up in terms of rental: high visibility, easy access, good parking "and plenty of space in the video rental department," says White.

As with other superstore operations, Wherehouse Entertainment in Los Angeles among them, video rental is exploding. Introduced on a broad scale only as recently as 1983, when it generated \$621,000, video rental's leaped to \$8,813,000 in fiscal 1985 (ending May 31). For the first quarter of 1986 (June-August), White says, "We were up 137% over the same quarter last year."

Sound Warehouse is emerging from relative obscurity principally because of its superstore emphasis. Worrell was on a video panel at the last national Assn. of Recording Merchandisers (MARM) show. At Musicland's convention in August,

where that chain announced it is going into superstores, president Jack Eugster pointed to Sound Warehouse (and also Wherehouse) as prime examples of the configuration. Worrell also participated for the first time in NARM's recent fourth Retail Advisory/Manufacturer Advisory symposium.

White says Sound Warehouse has enjoyed a head start. "We were not converting rock'n'roll stores. We have always appealed to a more mature demographic. We've had large classical music sections. Some stores have a glassed-in department for classics. Our whole concept has been that of a family store."

Another historical advantage, considering that video is so service-intensive, is that Sound Warehouse developed a strong sense of customer service early on. "This goes back to Dan," says White, of late co-founder Dan Moran.

Moran's spirit is pervasive in the company. He died tragically at age 39, as a result of a car accident Oct. 21, 1983, and is remembered each year with a full-page trade advertisement.

At the local Lover's Lane store, manager Mark Christy describes the Moran philosophy. "He always believed that a product in the customer's hand is 50% his and 50% ours. Otherwise, it's 90% ours." Thus a philosophy of product access was backed up by an eagerness to wait on the customer in an unobtrusive way. A typical greeting is, "Hi, how are you doing today?"

Store staff, aside from the friendly approach, typically are experts in various types of music and, now, video. At the Lover's Lane store for instance, Wade Cottingham has performed in bands.

The service aspect, noted especially at Christy's unit, is a concept being carried over from records and tapes into video. Christy describes how the record/tape employees can double over in video, and vice versa. In one instance, "The whole video department held a meeting and we (the music staff) took over for the day," Christy says.

From White's perspective, he says, "We're pushing hard and with good success for our music side manager to give video a top priority. We've always done real well in records and tapes. Now we need to be on top of it like that in video."

Next: Product integration.

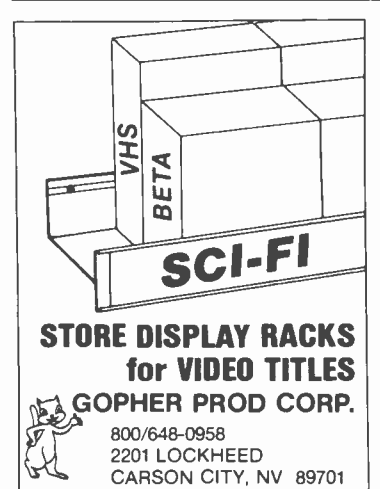
VIDEO INVENTORY

(Continued from page 32)

movies a month, yet in the whole chain there are around 30,000 units of inventory.

Pricing today is fairly standard, too. The stores charge \$3 with a \$1 daily late charge. Tuesday and Wednesday, rental is \$2.

Next: Ballstadt's changing marketing strategies.



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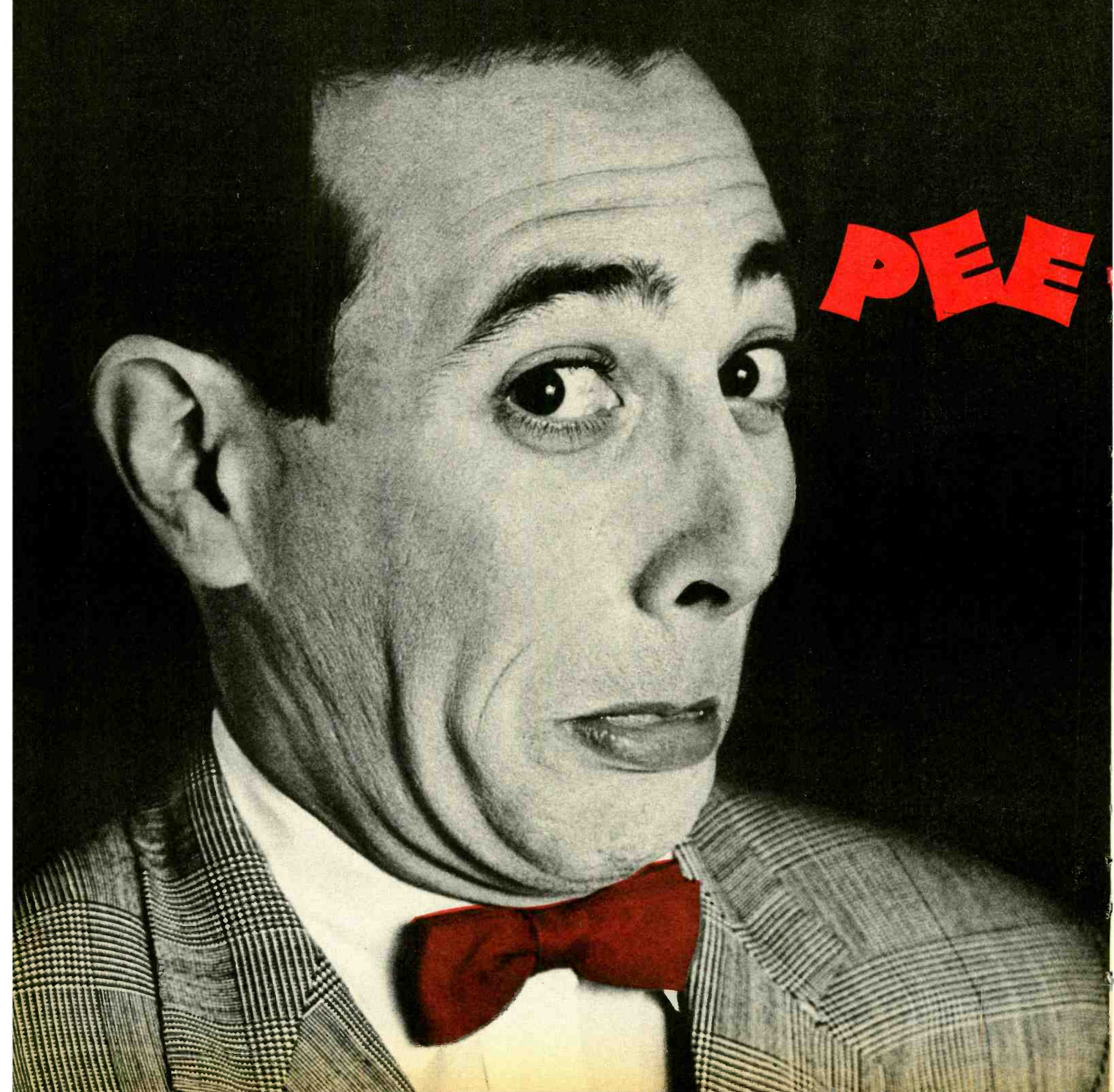
800/648-0958
2201 LOCKHEED
CARSON CITY, NV 89701

			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	1	5	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	
2	2	5	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	
3	3	9	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haig S. Ngor	1984	R	
4	4	9	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	
5	5	4	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R	
6	6	4	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13	
7	7	8	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13	
8	8	24	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	
9	9	7	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG	
10	14	4	PORKY'S REVENGE	CBS-Fox Video 1463	Dan Monahan Chuck Mitchell	1985	R	
11	10	15	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	
12	11	5	FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R	
13	12	17	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R	
14	15	19	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	
15	13	15	FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R	
16	16	11	STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R	
17	17	29	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	
18	21	3	THE COMPANY OF WOLVES ●	ITC Entertainment Vestron 5092	Angela Lansbury David Warner	1984	R	
19	19	9	MRS. SOFFEL	MGM/UA Home Video 800600	Diane Keaton Mel Gibson	1984	PG-13	
20	20	13	THE MEAN SEASON ▲	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R	
21	18	11	BLOOD SIMPLE ●	Circle Films MCA Dist. Corp. 80139	John Getz Frances McDormand	1985	R	
22	23	22	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R	
23	26	7	TURK 182	CBS-Fox Video 1460	Timothy Hutton Robert Urich	1985	PG-13	
24	27	6	THE SLUGGER'S WIFE	Rastar Prod. RCA/Columbia Pictures 6-20486	Michael O'Keefe Rebecca de Mornay	1985	PG	
25	29	6	MISCHIEF	CBS-Fox Video 1459	Doug McKeon Catherine Mary Stewart	1985	R	
26	22	15	RUNAWAY ▲	Tri-Star Pictures RCA/Columbia Pictures 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13	
27	NEW ▶		GOTCHA!	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13	
28	30	15	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R	
29	33	6	PARIS, TEXAS	CBS-Fox Video 1457	Harry Dean Stanton Natassja Kinski	1984	PG	
30	24	17	THE FLAMINGO KID ▲	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13	
31	32	7	PURPLE ROSE OF CAIRO ▲	Orion Pictures Vestron 5068	Mia Farrow Jeff Daniels	1985	PG	
32	34	14	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	
33	25	21	PLACES IN THE HEART ▲	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG	
34	28	2	FRATERNITY VACATION ▲	New World Pictures New World Video 8509	Stephen Geoffreys Sheree J. Wilson	1985	R	
35	NEW ▶		GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	
36	31	2	UP THE ACADEMY	Warner Bros. Inc. Warner Home Video 11313	Ralph Macchio Barbara Bach	1980	R	
37	38	19	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	
38	37	20	PROTOCOL ▲	Warner Bros. Inc. Warner Home Video 11434	Goldie Hawn	1984	PG	
39	36	19	MICKI & MAUDE ▲	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13	
40	35	2	CERTAIN FURY ▲	New World Pictures New World Video 8514	Tatum O'Neal Irene Cara	1985	R	

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**IT'S HERE! PEE-WEE
THE NICK OF TIME F**

PEE



**'S VIDEO SPECIAL IN
OR HOLIDAY SALES.**

THE PEE-WEE HERMAN SHOW

THORN EMI/HBO Video is pleased to announce that "The Pee-wee Herman Show," an hilarious Video Special starring everyone's favorite crazy comic, is now available on videocassette for the holiday season. Pee-wee's magical playhouse and zany guests will entertain your customers at a peewee price of \$29.95.

"Pee-wee is a genuine comic hero." Good Morning America, ABC-TV
"Adventurous and rewarding...a delightfully zany satire."

The New York Times

Short films, cartoons, music, innovative gags, and outrageous improvisations recorded live at Hollywood's famous Roxy Theater on videocassette. Pee-wee at his best, fresh from his recent motion picture smash!

Take advantage of this timely best-selling opportunity. Order lots and lots of "The Pee-wee Herman Show." EXTRA: call your distributor today for Pee-wee posters and special Pee-wee counter cards.

For the distributor nearest you call 1-800-648-7650.

**ANOTHER THORN EMI/HBO
HIT VIDEOCASSETTE.**



**SPECIAL \$
PRICE OF 29.95**

© 1985 THORN EMI/HBO Video

...newsline...

SOFTWARE MOMENTUM CONTINUES to build for the Consumer Electronics Show, with almost a dozen significant manufacturers and a couple of important retailers registered. According to CES, firms who've said they'll be exhibiting now include CBS/Fox Video, Embassy Home Entertainment, Inter-Global Video Entertainment, International Video Entertainment, Metro Video Distributors, National Video, Prism Entertainment/Marvel Comics Video Library, Republic Pictures Home Video, Thorn EMI Video, Trans World Entertainment, Vestron Video, Video Gems and West Coast Video.

"WARNER BROS. CARTOON Golden Jubilee 24-Karat Collection" appears to have life after preorders. The nine one-hour cartoon compilations, retailing for \$19.98 each, generated preorders of just more than 200,000 units, a Warner Home Video spokesman said. But just 10 days after the Oct. 7 ship date, he added, sales had jumped to nearly 250,000 pieces, and the company hopes for "significantly more" reorders for Christmas.

CAPITAL IS NOW the key word at Karl/Lorimar Home Video; Karl's parent company has decided to put up significant bucks for purchasing the U.S. and overseas rights to theatrical films. The move represents the company's heaviest commitment yet to theatrical films. Teaming up with company president Stuart Karl and executive vice president Court Shannon to oversee movie purchases will be newly named vice president of feature film acquisitions Steve Bornstein, and vice president of marketing, Jeff Jenest.

BIG BUCKS ARE ALSO involved in Family Home Entertainment's purchase of the rights to 85 half-hour episodes of Harmony Gold's "Robotech," and "Robotech: The Movie." The NCB Entertainment Group division claims it laid out a sum in the seven figures for the animated kid vid series. FHE is looking to move the episodes of the show through such outlets as Toys 'R' Us, Mar-Mart, and Kiddie City, selling individual cassettes of each "Robotech" TV episode for \$14.95. "Robotech" is currently in television syndication.

THAT'S REALLY doing it in advance. Dates for the 1987 Berlin International Audio and Video Fair, one of the largest in Europe, have already been set. The show will be held on the Berlin Exhibition Grounds from Friday, Aug. 28 to Sunday, Sept. 6, 1987.

PLAYBOY VIDEO AND Karl/Lorimar have shipped the first volume of Playboy Video Magazine since they inaugurated their producer/distributor relationship earlier this year. List price for the series has been dropped from \$59.95 to \$39.95; the program marks the eighth in the series, which will now run for about 90 instead of 60 minutes. The title will contain 11 segments and several smaller bits. One of the larger pieces will be a photo feature on Madonna, nude photographs of whom appeared in the September issue of the print version of the magazine. Two playmates will also put in appearances; Karen Velez and Devin De Vasquez.

MORE SOUTH AMERICAN markets have been opened by MGM/UA Home Video, which has just licensed 150 titles for Argentina, Uruguay and Paraguay to Videoman Internacional of Argentina. Titles in the deal include "Gone With The Wind," "Brainstorm," "Fame," "Dirty Dozen," "Singin' In The Rain, and "Tom & Jerry." The deal will run for three years.

FIRESIGN THEATRE PROVIDES some video munchies for RCA Video Production, completing "Eat Or Be Eaten," a half-hour program which will air this month as part of Cinemax's "Comedy Experiment," and be released by RCA/Columbia Pictures Home Video in first-quarter '86. To date, Firesign Theatre has released two home video programs, 21 record albums, four books, three films and a series of nationally syndicated radio shows.

VIDEO CAMCORDER SALES are booming, claims RCA Consumer Electronics, projecting that all-in-one units will generate \$500 million in sales this year and prove to be the strongest consumer electronics product of the holiday season. According to RCA, combined video camera/recorder units will make up for 12% of total VCR sales this Christmas season, appealing to both consumer and business groups.

THE NATIONAL BASKETBALL Assn. and International Video Entertainment have signed a rights deal, the first fruit of which will be "Return To Glory: The 1985 NBA Playoffs And World Championship Series," due for release on U.S.A. Sports Video in February. Teams pictured on the cassette include the Los Angeles Lakers, the Boston Celtics, the Portland Trail Blazers, Philadelphia 76ers and others. Other program releases besides "Return To Glory" are planned by the NFL and U.S.A. with future releases now under discussion.

TONY SEIDEMAN

Thorn EMI/HBO: Rambo Takes The Point Marketing Campaign to Be Aimed at Trade

BY TONY SEIDEMAN

NEW YORK Thorn EMI/Home Box Office Home Video is depending almost solely on the prerecorded video industry to push "Rambo: First Blood Part II." It will spend most of its advertising and promotional money on co-op and trade advertising, and in-store promotion, with little if any going to the general consumer media.

The campaign will be "very, very trade directed," and "very keyed towards in-store," says Thorn EMI/HBO president Nicholas Santrizos. He sees a budget of over \$2 million, with exact costs hard to discern because "so many of the things we are going to do are part of our regular marketing mix." Among these will be the placing of 15,000 phone calls to dealers just to tout the title.

Distributors are split as to the need for consumer-oriented advertising, although they agree with Thorn EMI/HBO's projections for

its title, which would mean sales of over 400,000 units. Some see the sale of 500,000 units as a distinct possibility for the title.

"'Rambo' will do it on its own," says VTR's Andy Kairey, who was reluctant to provide specific potential numbers. "You don't have to advertise the hits; you usually have to work the B titles more," he says.

Another distributor disagreed. "They should be directing some of that money toward consumers also, definitely," he says. Advertising in the general-consumer press increases total retailer traffic, the distributor asserts, boosting sales of not just the title promoted but of other programs as well. "It makes people walk into a video store," he says of the advertising, by letting them know something exciting is going on.

Precision is the goal of Thorn EMI/HBO's marketing campaign, says Santrizos. The company has a goal of "making it go as far as it can

go, and do as much as it can do," in terms of the money spent on advertising. And the best way to do that is to exploit the well-established rental habit and hit the consumers who are most likely to rent—those who frequent video stores, Santrizos says.

"'Rambo' will be pushed via a 'six-part,' marketing campaign, the heaviest ammunition of which will be a six-foot tall, in-store stand-ee unit. A total of 25,000 of these will be distributed. One element of the campaign that's already kicked in has been the shipping of "thousands" of "Rambo" pre-book sign up pads to video dealers. Other ingredients include a "Rambo Survival Kit"—which numbers among its contents T-shirts, counter stands, headbands and posters—and a letter by Sylvester Stallone himself that's just been sent out to video distributors. The company is also doing major promotional mailings

(Continued on page 40)

FOR WEEK ENDING NOVEMBER 9, 1985

Billboard

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TOP MUSIC VIDEOCASSETTES

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	11		PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	C	29.95
2	2	27		WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
3	4	11		TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	C	29.95
4	5	17		WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	D	14.95
5	3	33		MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
6	7	11		RATT THE VIDEO	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	SF	19.98
7	9	33		PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
8	6	29		DANCE ON FIRE ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
9	8	33		U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
10	11	33		ALL NIGHT LONG ▲ ◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
11	10	23		ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
12	12	5		WORLD WIDE LIVE	Scorpion GmbH MusicVision 6-20412	Scorpions	1985	C	29.95
13	13	31		SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	C	29.95
14	17	3		JUDAS PRIEST LIVE	Music Media Media Home Entertainment M450	Judas Priest	1984	C	29.95
15	18	1		NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
16	NEW ▶			THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
17	15	1		THE HEART OF ROCK 'N' ROLL ●	HLN Prod. Warner Home Video 30409	Huey Lewis & News	1985	C	29.98
18	14	9		DIAMOND LIFE VIDEO	CBS Inc. CBS-Fox Music Video 7091	Sade	1985	SF	14.95
19	16	9		BEHIND THE IRON CURTAIN	Maiden Hell Ltd. Sony Video Software 95W00013-4	Iron Maiden	1985	SF	19.95
20	NEW ▶			KENNY AND DOLLY-REAL LOVE	RCA Video Prod. Inc. MusicVision 6-20520	Kenny Rogers Dolly Parton	1985	C	29.95

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Reach the crowds in Billboard's

WINTER CONSUMER ELECTRONICS SHOW ISSUE

Be a Part of
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Booth P-3
Billboard

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JAN. 11, 1986

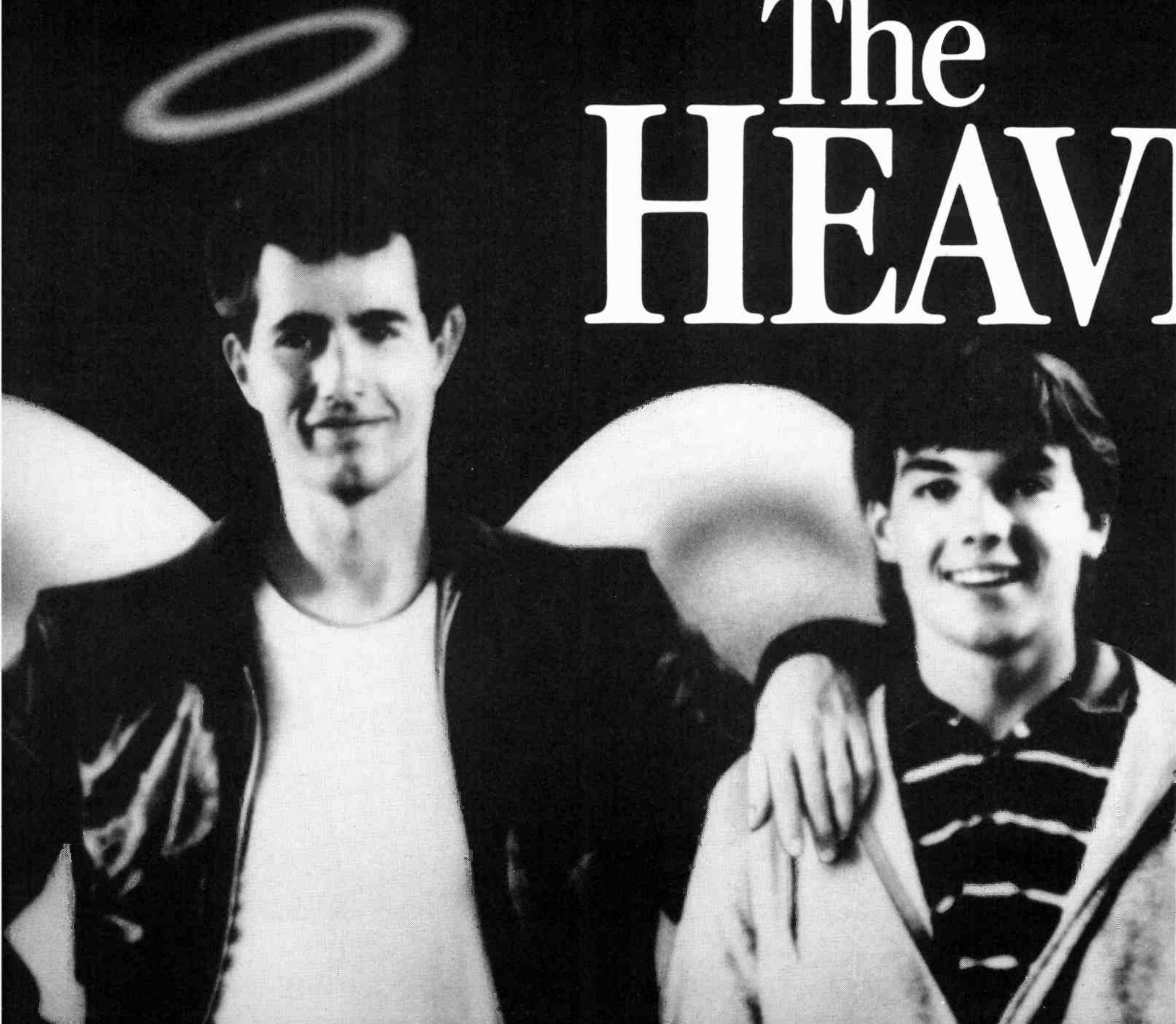
Advertising Closing Date
DEC. 20, 1985

Billboard
in Los Angeles

MOST WIDELY-READ WEEKLY COVERAGE OF CES IN HOME ENTERTAINMENT

**SKY-HIGH THEATER
HEAVENLY VIDEO S**

The
HEAVY



R RELEASE BRINGS SALES.

HEAVENLY KID

Thorn EMI/HBO Video is pleased to announce the availability on videocassette of "The Heavenly Kid." A tale of divine intervention, "The Heavenly Kid" comes to your video counter just five months after a multimillion dollar theatrical release in over 1000 theaters.

A teenage hero dies in a car crash and returns 20 years later as the guardian angel to his own son. In "The Heavenly Kid," someone is always looking out for you.

Invisible men, driverless cars and fun that only an angel and a teenage boy can conjure up. Order now for lots and lots of "The Heavenly Kid" on videocassette. Your video sales won't quit.

For the distributor nearest you call 1-800-648-7650
(Canada only: 1-800-255-2123).

**ANOTHER THORN EMI/HBO
HIT VIDEOCASSETTE.**



An ENGELBERG/SUMNER/CHEIKES Production

"THE HEAVENLY KID" LEWIS SMITH JANE KACZMAREK JASON GEDRICK and RICHARD MULLIGAN as Rafferty

Executive Producers GABE SUMNER and STEPHEN G. CHEIKES Written by CARY MEDOWAY & MARTIN COPELAND

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Home video

RAMBO

(Continued from page 36)

direct to retailers to help push the title.

"Rambo" has an order deadline of Jan. 13, 1986, and a shipping date of Jan. 22. According to Santrizos, Thorn EMI/HBO plans for the title to be the biggest-selling \$79.95 retail-priced program in the history of the industry.

"Only on the basis of co-op advertising will we do it," he says of general media consumer-oriented advertising. Current plans call for co-op placements in newspapers in 18 of the country's top 20 markets.

Distributors will provide much of the marketing punch behind Thorn EMI/HBO's "Rambo" push. "They're giving it to the distributor and saying, make a program and

make it work," Kairey points out.

Thorn EMI/HBO is looking to spend much of its money on precisely targeted individual marketing campaigns by distributors and retailers. Even though the street date for the title is some time away, there's already been "an awful lot of creative noise out there."

Although Thorn EMI/HBO has a goal in mind for "Rambo" sales, it has not established quotas for distributors, Santrizos adds. "Their co-op is not tied to" the level of their pre-orders, he says of his company's sales goals for its distributors; "no 'if you reach X, then you get Y.' We've got a very egalitarian co-op program on this title."



Humanity's Rewards. Video Shack vice president of promotions and advertising Marcia Kesselman as she receives the Human Rights Award from the Anti-Defamation League of B'nai B'rith. Standing from left are dinner chairperson Joe Cohen, CBS/Fox Video consumer products division president Len White, HWH Enterprises executive vice president Lois Whitman, Show Industries president Lou Fogelman, MGM/UA Home Entertainment president and CEO Cy Leslie, Kesselman, and Video Shack president Arthur Morowitz.

SONY

VIDEO SOFTWARE COMPANY

MANAGING DIRECTOR, EUROPE

VIDEO SOFTWARE GENERAL MANAGER

Sony wants a seasoned, entrepreneurial general manager to establish a successful video software licensing and distribution arm covering all of Europe. Must have proven track record in film, record, or video industry, including strong marketing and sales background. Will be responsible for creating and implementing business plan on multi-national basis. Heavy travel a must. Fluency in European languages a plus. Send resume and salary history in confidence to:

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Telex: 0147212 SONY NYK

FOR WEEK ENDING NOVEMBER 9, 1985

Billboard

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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	182	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95	
2	2	6	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95	
3	3	49	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95	
4	4	12	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95	
5	9	14	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	79.95	
6	8	18	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95	
7	6	5	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	79.95	
8	7	20	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95	
9	5	9	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95	
10	NEW▶		GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95	
11	10	28	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98	
12	13	18	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98	
13	14	84	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95	
14	NEW▶		JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95	
15	11	36	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95	
16	20	8	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	79.95	
17	12	34	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95	
18	18	4	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R	79.95	
19	16	10	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	NR	29.95	
20	19	3	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT	Warner Bros. Inc. Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13	79.95	
21	22	51	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95	
22	25	22	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95	
23	15	92	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95	
24	27	29	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95	
25	26	20	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95	
26	21	49	PURPLE RAIN ▲	Warner Bros. Inc. Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98	
27	NEW▶		THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	NR	16.95	
28	23	23	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	79.95	
29	17	20	HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95	
30	NEW▶		THE COMPANY OF WOLVES ●	ITC Entertainment Vestron 5092	Angela Lansbury David Warner	1984	R	No listing	
31	NEW▶		CAT'S EYE	Key Video 4731	Drew Barrymore James Woods	1985	PG-13	79.98	
32	24	2	BUGS BUNNY'S WACKY ADVENTURES	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98	
33	32	36	TINA TURNER PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95	
34	NEW▶		SECRET ADMIRER	Thorn/EMI/HBO Video TVA2990	C. Thomas Howell Dee Wallace Stone	1985	R	79.95	
35	36	2	THE GRATEFUL DEAD MOVIE	Monterey Home Video 133-630	Grateful Dead	1978	NR	39.95	
36	28	2	GOTCHA!	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13	79.95	
37	34	20	SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95	
38	39	19	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95	
39	35	2	ROAD RUNNER VS. WILE E. COYOTE: THE CLASSIC CHASE	Warner Bros. Inc. Warner Home Video 11507	Road Runner Wile E. Coyote	1985	NR	19.98	
40	33	3	SCORPIONS: WORLD WIDE LIVE	Scorpion GmbH MusicVision 6-20412	Scorpions	1985	NR	29.95	

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

The best of

ELVIS

and the
Attractions

22 videos on
1 videocassette
for only **\$24⁹⁸**
SUGGESTED
RETAIL
PRICE

Many never before
seen on MTV.

1. Green Shirt
2. Pump It Up
3. Olivers Army
4. I Wanna Be Loved
5. High Fidelity
6. Clubland
7. Peace, Love and Understanding
8. New Lace Sleeves
9. I Can't Stand Up (For Falling Down)
10. Radio, Radio
11. New Amsterdam
12. The Only Flame In Town
13. (I Don't Want To Go To) Chelsea
14. Possession
15. Sweet Dreams
16. Let Them All Talk
17. Accidents Will Happen
18. You Little Fool
19. Love For Tender
20. Good Year For The Roses
21. Everyday I Write The Book
22. Watching the Detectives*

Available on
VHS Hi-Fi and
Beta Hi-Fi.

**CBS
FOX**
VIDEO
MUSIC

Album, Cassette
and Compact Disc
available from
Columbia Records.

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THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST		TITLE	
LAST WEEK		THIS WEEK		2 WKS. AGO		WKS. ON CHART		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
1	1	3	5	5	5	5	5	SOUNDTRACK	MCA 6150 (9.98) (CD)	2 weeks at No. One	MIAMI VICE
2	2	1	23					DIRE STRAITS	WARNER BROS. 25264 (8.98) (CD)		BROTHERS IN ARMS
3	4	4	9					JOHN COUGAR MELLENCAMP	RIVA 824 865-1 / POLYGRAM (8.98) (CD)		SCARECROW
4	3	2	33					WHITNEY HOUSTON	ARISTA AL-8212 (8.98) (CD)		WHITNEY HOUSTON
5	5	5	33					TEARS FOR FEARS	MERCURY 824 300 / POLYGRAM (8.98) (CD)		SONGS FROM THE BIG CHAIR
6	8	8	18					HEART	CAPITOL ST-12410 (8.98)		HEART
7	7	9	4					STEVIE WONDER	TAMLA 6134TL / MOTOWN (9.98) (CD)		IN SQUARE CIRCLE
8	6	6	18					STING	A&M SP-3750 (8.98) (CD)		THE DREAM OF THE BLUE TURTLES
9	9	7	73					BRUCE SPRINGSTEEN	COLUMBIA QC 38653 (CD)		BORN IN THE U.S.A.
10	10	10	51					BRYAN ADAMS	A&M SP5013 (8.98) (CD)		RECKLESS
11	11	11	36					PHIL COLLINS	ATLANTIC 81240 (9.98) (CD)		NO JACKET REQUIRED
12	12	12	17					BILLY JOEL	COLUMBIA C2 40121 (CD)		GREATEST HITS VOL. I & II
13	13	13	9					LOVERBOY	COLUMBIA FC 39953 (CD)		LOVIN' EVERY MINUTE OF IT
14	14	14	25					FREDDIE JACKSON	CAPITOL ST-12404 (8.98)		ROCK ME TONIGHT
15	15	19	17					A-HA	WARNER BROS. 25300 (8.98) (CD)		HUNTING HIGH AND LOW
16	16	16	16					ARETHA FRANKLIN	ARISTA AL-8286 (8.98) (CD)		WHO'S ZOOMIN' WHO
17	17	17	21					READY FOR THE WORLD	MCA 5594 (8.98) (CD)		READY FOR THE WORLD
18	18	18	53					WHAM!	COLUMBIA FC39595 (CD)		MAKE IT BIG
19	19	15	48					KOOL & THE GANG	DE-LITE 822943-1 / POLYGRAM (8.98) (CD)		EMERGENCY
20	20	20	25					PAUL YOUNG	COLUMBIA BFC 39957 (CD)		SECRET OF ASSOCIATION
21	22	25	6					KISS	MERCURY 826 099-1 / POLYGRAM (9.98) (CD)		ASYLUM
22	30	36	6					STARSHIP	GRUNT BXL-1-5488 RCA (8.98) (CD)		KNEE DEEP IN THE HOOPLA
23	27	31	19					TALKING HEADS	SIRE 25305 / WARNER BROS. (8.98) (CD)		LITTLE CREATURES
24	26	27	14					THE POINTER SISTERS	RCA A.J.L. 5487 (8.98) (CD)		CONTACT
25	25	22	50					MADONNA	SIRE 25157-1 / WARNER BROS. (8.98) (CD)		LIKE A VIRGIN
26	28	28	25					THE HOOTERS	COLUMBIA BFC 39912 (CD)		NERVOUS NIGHT
27	23	24	18					MOTLEY CRUE	ELEKTRA 60418 (9.98) (CD)		THEATRE OF PAIN
28	21	21	7					DARYL HALL & JOHN OATES	RCA AFL-7035 (8.98) (CD)		HALL & OATES LIVE AT THE APOLLO
29	32	35	4					THE THOMPSON TWINS	ARISTA AL-8276 (8.98)		HERE'S TO FUTURE DAYS
30	38	44	11					MR. MISTER	RCA NFL-8045 (8.98)		WELCOME TO THE REAL WORLD
31	24	26	17					COREY HART	EMI-AMERICA ST-17161 (8.98)		BOY IN THE BOX
32	NEW	NEW	NEW					RUSH	MERCURY 826 098-1 / POLYGRAM (8.98)		POWER WINDOWS
33	34	37	6					ABC	MERCURY 824 904-1 / POLYGRAM (8.98) (CD)		HOW TO BE A ZILLIONAIRE
34	29	30	27					PRINCE & THE NEW POWER GENERATION	PAISLEY PARK 1-25286 / WARNER BROS. (9.98) (CD)		AROUND THE WORLD IN A DAY
35	36	39	5					STEVIE RAY VAUGHAN	EPIC FE 40036		SOUL TO SOUL
36	33	33	25					EURHYTHMICS	RCA A.J.L. 5429 (8.98) (CD)		BE YOURSELF TONIGHT
37	30	34	11					THE MANHATTAN TRANSFER	ATLANTIC 81366 (8.98) (CD)		VOCAL

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST		TITLE	
LAST WEEK		THIS WEEK		2 WKS. AGO		WKS. ON CHART		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
56	41	38	20					RATT	ATLANTIC 81257 (9.98) (CD)		INVASION OF YOUR PRIVACY
57	57	59	8					SQUEEZE	A&M SP 5085 (8.98)		COSI FAN TUTTI FRUTTI
58	58	42	11					JOHN WAITE	EMI-AMERICA ST-17164 (8.98)		MASK OF SMILES
59	54	48	13					UB40	A&M / VIRGIN SP 6-65090 / A&M (6.98)		LITTLE BAGGARIDDIM
60	59	50	30					HOWARD JONES	ELEKTRA 60390 (8.98) (CD)		DREAM INTO ACTION
61	62	64	6					MAURICE WHITE	COLUMBIA FC 39883 (CD)		MAURICE WHITE
62	64	71	41					KLYMAXX	MCA / CONSTELLATION 5529 / MCA (8.98)		MEETING IN THE LADIES ROOM
63	52	52	10					YNGWIE MALMSTEEN	POLYDOR 825 733-1 / POLYGRAM (8.98)		MARCHING OUT
64	61	58	20					R.E.M.	I.R.S. 5592 / MCA (8.98) (CD)		FABLES OF THE RECONSTRUCTION
65	67	66	8					SHEILA E.	PAISLEY PARK 25317 / WARNER BROS. (8.98)		ROMANCE 1600
66	82	103	4					KENNY ROGERS	RCA A.J.L. 7023 (8.98)		THE HEART OF THE MATTER
67	63	63	26					BON JOVI	MERCURY 824 509-1 / POLYGRAM (8.98) (CD)		7800 FAHRENHEIT
68	68	78	19					RENE & ANGELA	MERCURY 824 607-1 / M-1 / POLYGRAM (8.98) (CD)		STREET CALLED DESIRE
69	NEW	NEW	NEW					SIMPLE MINDS	A&M SP-5072 (8.98)		ONCE UPON A TIME
70	110	—	2					SOUNDTRACK	ATLANTIC 81273 (9.98)		WHITE NIGHTS
71	71	80	5					CHEECH & CHONG	MCA 5640 (8.98)		GET OUT OF MY ROOM
72	95	148	3					RAY PARKER JR.	ARISTA AL-8-8280 (8.98)		SEX AND THE SINGLE MAN
73	69	67	22					AMY GRANT	A&M SP 5060 (8.98)		UNGUARDED
74	73	76	35					JESSE JOHNSON'S REVUE	A&M SP-6-5024 (6.98) (CD)		JESSE JOHNSON'S REVUE
75	91	101	5					JOHN BUTCHER AXIS	CAPITOL ST-12425 (8.98)		ALONG THE AXIS
76	74	68	17					AC/DC	ATLANTIC 81263 (9.98) (CD)		FLY ON THE WALL
77	70	70	10					THE FAMILY	PAISLEY PARK 25322 / WARNER BROS. (8.98)		THE FAMILY
78	80	85	6					THE CURE	ELEKTRA 60435 (8.98)		THE HEAD ON THE DOOR
79	132	187	3					PHANTOM, ROCKER & SLICK	EMI-AMERICA ST-17172 (8.98)		PHANTOM, ROCKER & SLICK
80	122	—	2					INXS	ATLANTIC 81277 (8.98)		LISTEN LIKE THIEVES
81	79	82	9					9.9	RCA NFL-8049 (8.98)		9.9
82	78	69	34					DEBARGE	GORDY 6123GL / MOTOWN (8.98) (CD)		RHYTHM OF THE NIGHT
83	89	83	107					PHIL COLLINS	ATLANTIC SD16029 (8.98) (CD)		FACE VALUE
84	116	132	6					SCRITTI POLITI	WARNER BROS. 25302 (8.98)		CUPID AND PSYCHE 85
85	85	88	8					BOBBY WOMACK	MCA 5617 (8.98)		SO MANY RIVERS
86	76	65	8					BILLY CRYSTAL	A&M SP-5096 (8.98)		MAHVELOUS
87	87	90	8					SAGA	PORTRAIT BFR 40145 / EPIC		BEHAVIOUR
88	65	61	13					GODLEY & CREME	POLYDOR 825 981-1 / POLYGRAM (8.98)		THE HISTORY MIX VOL. I
89	94	86	32					LUTHER VANDROSS	EPIC 39882 (CD)		THE NIGHT I FELL IN LOVE
90	77	77	13					THE MOTELS	CAPITOL ST 12378 (8.98)		SHOCK
91	92	94	8					FIVE STAR	RCA NFL-1-8052 (8.98)		LUXURY OF LIFE

Distributor To Run With Waitz's Tape

NEW YORK In a tightly coordinated release and promotional campaign, Independent United Distributors has released the \$39.95 "Running Great With Grete Waitz," and is in the midst of a 10-city, month-long promotional tour with the New York Marathon victor that began immediately after the runner won the event for an unequalled seventh time.

The program, say its producers, is not a traditional exercise cassette but one designed to help runners train for higher speeds.

On Sunday, Oct. 27, Waitz showed her speed by winning her seventh New York Marathon, something no one has ever done before. On that same day, "Running Great" was officially released.

"Grete has not been known outside of New York a lot," says Video Shack's vice president Marcia Kesselman, but the runner's latest victory and the attendant publicity should change that," she claims.

Of the cassette itself, she says, "this is created for the runner; this is not a workout;" it is a tape designed to gradually boost endurance as well as speed.

Despite the fact that Waitz has been an official spokesperson for Adidas sneakers for several years, no agreement had been reached for the company to carry the program at presstime, but, reportedly, negotiations are in progress.

Getting video distributors and retailers to pay attention to another exercise cassette won't be easy, acknowledges Kesselman. "I don't have a lot of sensitivity to the product in the country, so I have to push it," she says.

Distributor Bill Perault of Artec agrees that Waitz's marathon victory "will definitely be a plus," and maintains that for any tape in the crowded exercise genre, having a good hook is essential. "There's getting to be too many of them, so the ones that are creative and have hooks will do well," he says, while the rest will tend to get lost in the mass of product being released.

Distributors estimate that "Running Great" will put in an above-average performance for a title of its type, selling in the 20,000-30,000 unit range.

Helping draw consumers and dealers into buying "Running Great" will be a book-style promotional tour relatively unique to the home video business, says Karin Lippert of Karin Public Relations. In a tour that will last through Nov. 26, Waitz will be traveling a transcontinental route that will include Boston, Washington D.C., Denver, Los Angeles, San Francisco, Seattle and Portland.

"It's the standard tour that we do for best-selling books and authors," Lippert says, commenting that for video "this is a test case."

Signs in New York, at least, are that, in terms of media activity, the test is already paying off, as numerous media outlets are running pieces on "Running Great," or are commenting on Waitz's promotional activities in their articles on the race.

TONY SEIDEMAN

The Visions Yule Treasure. Celebrate a Classic Christmas with United.

United Home Video has many classic visions affordably priced for Christmas. Your customers can take them home to treasure forever, or give as lasting gifts.

The 1951 version of Charles Dickens' immortal tale, "A Christmas Carol", starring Alastair Sim, is critically acclaimed as the best movie version ever produced and for \$29.95 retail will become a holiday tradition for many families.

United is featuring six other classic treasures now priced at only \$24.95 each. Debbie Reynolds stars in a pair of musical comedies, "Bundle Of Joy" and "Susan Slept Here", with co-stars Eddie Fisher and Dick Powell. "All Mine To Give" is a heart warming, true story of an early pioneer family and winner of The Parents Magazine Special Merit Award. Renowned stage and film actor Richard Harris stars in a delightful new version of "Gulliver's Travels" that combines live action and animation sure to entertain young and old alike. "The Life And Times Of Grizzly Adams" is the original outdoor adventure film that has thrilled millions of families starring Dan Haggerty as a man exiled in the wilderness. And "In Search Of Historic Jesus" is a fascinating and enlightening film that faithfully recreated Jesus' life, death and resurrection.

So celebrate a classic Christmas this year with collectable features from United Home Video and keep the Visions Yule Treasure forever.

National Release Date: 11-27-85
P.O.P. Hotline 1-800-331-4077


UNITED
HOME VIDEO

Tulsa, Oklahoma



THIS WEEK		LAST WEEK		2 WKS AGO		WKS. ON CHART		TITLE		ARTIST	
LAST WEEK		2 WKS AGO		WKS. ON CHART		TITLE		ARTIST		LABEL & NUMBER DISTRIBUTING LABEL	
THIS WEEK		LAST WEEK		2 WKS AGO		WKS. ON CHART		TITLE		ARTIST	
1	2	4	10	MIAMI VICE THEME J. HAMMER (J. HAMMER)	1 week at No. One	JAN HAMMER MCA 52666					
2	1	2	10	PART-TIME LOVER S. WONDER (S. WONDER)	◆ STEVIE WONDER TAMLA 1808/MOTOWN						
3	4	5	9	HEAD OVER HEELS C. HUGHES (ORZABEL SMITH)	◆ TEARS FOR FEARS MERCURY 880 899 7/POLYGRAM						
4	6	10	9	YOU BELONG TO THE CITY G. FREY (G. FREY, J. TEMPCHIN)	◆ GLENN FREY MCA 52651						
5	7	13	10	WE BUILT THIS CITY P. WOLF, J. SMITH (B. TAUPIN, M. PAGE, D. LAMBERT, P. WOLF)	◆ STARSHIP GRUNT 14170/RCA						
6	3	1	13	SAVING ALL MY LOVE FOR YOU M. MASSER (M. MASSER, G. GOFFIN)	◆ WHITNEY HOUSTON ARISTA 1-9381						
7	15	20	6	SEPARATE LIVES (THEME FROM WHITE NIGHTS) A. MARDIN (P. COLLINS, H. PADGHAM) (S. BISHOP)	◆ PHIL COLLINS/MARILYN MARTIN ATLANTIC 7-89498						
8	5	3	18	TAKE ON ME A. TARNEY (P. WAAKTAAR, MAGS, N. HARKET)	◆ A-HA WARNER BROS. 7-29011						
9	10	16	12	BE NEAR ME M. FRY, M. WHITE (M. FRY, M. WHITE)	◆ ABC MERCURY 880 626-7/POLYGRAM						
10	18	19	8	LAY YOUR HANDS ON ME A. SADKIN, N. RODGERS, T. BAILEY (T. BAILEY, A. CURRIE, J. LEEWAY)	◆ THE THOMPSON TWINS ARISTA 1-9396						
11	20	27	8	BROKEN WINGS P. DE VILLIERS, MR. MISTER (P. PAGE, S. GEORGE, J. LANG)	◆ MR. MISTER RCA 14136						
12	17	23	9	NEVER R. NEVISON (KNIGHT, BLOCH, CONNIE)	◆ HEART CAPITOL 5512						
13	14	17	9	ONE NIGHT LOVE AFFAIR B. ADAMS, B. CLEARMOUNTAIN (B. ADAMS, J. VALLANCE)	BRYAN ADAMS A&M 2770						
14	16	18	10	YOU ARE MY LADY B. EASTMOND (B. EASTMOND)	◆ FREDDIE JACKSON CAPITOL 5495						
15	9	11	12	LOVIN' EVERY MINUTE OF IT T. ALLOW, P. DEAN (R. J. LANGE)	◆ LOVERBOY COLUMBIA 38-05569						
16	21	25	7	WHO'S ZOOMIN' WHO N. M. WALDEN (N. M. WALDEN, P. GLASS, A. FRANKLIN)	ARETHA FRANKLIN ARISTA 9410						
17	8	8	12	FORTRESS AROUND YOUR HEART STING, P. SMITH (STING)	◆ STING A&M 2767						
18	13	14	10	I'M GONNA TEAR YOUR PLAYHOUSE DOWN L. LATHAM (E. RANDALL)	◆ PAUL YOUNG COLUMBIA 38-05577						
19	22	24	12	LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL) D. FOSTER, H. GATICA (D. FOSTER)	◆ DAVID FOSTER ATLANTIC 7-89528						
20	11	6	15	OH SHEILA READY FOR THE WORLD (M. RILEY, G. STROZIER, G. VALENTINE)	◆ READY FOR THE WORLD MCA 52636						
21	27	31	6	ONE OF THE LIVING M. CHAPMAN (H. KNIGHT)	◆ TINA TURNER CAPITOL 5518						
22	12	7	12	LONELY OL' NIGHT LITTLE BASTARD, D. GEHMAN (J. C. MELLENCAMP)	◆ JOHN COUGAR MELLENCAMP RIVA 880-984-7/POLYGRAM						
23	23	21	14	AND WE DANCED R. CHERDOFF (R. HYMAN, E. BRAZILIAN)	◆ THE HOOTERS COLUMBIA 38-05568						
24	30	34	6	SOUL KISS J. FARRAR (M. GOLDENBERG)	◆ OLIVIA NEWTON-JOHN MCA 52686						
25	32	36	4	SLEEPING BAG B. HAM (GIBBONS, HILL, BEARD)	◆ Z Z TOP WARNER BROS. 7-28884						
26	28	30	11	SO IN LOVE S. HAGUE (O. M. D., S. HAGUE)	◆ ORCHESTRAL MANOEUVERS IN THE DARK A&M, VIRGIN 2746/A&M						
27	26	29	9	BOY IN THE BOX P. CHAPMAN, J. ASLLEY, C. HART (C. HART)	◆ COREY HART EMI-AMERICA 8287						
28	33	38	4	ALIVE AND KICKING J. VIVINE, B. CLEARMOUNTAIN (SIMPLE MINDS)	◆ SIMPLE MINDS A&M, VIRGIN 2783/A&M						
29	35	46	3	ELECTION DAY A. SADKIN (S. LEBON, N. RHODES, R. TAYLOR)	◆ ARCADIA CAPITOL 5501						
30	31	35	10	PERFECT WAY GREEN, G. AMSON, MAHER (GREEN, G. AMSON)	◆ SCRITTI POLITTI WARNER BROS. 7-28949						
31	36	40	9	I MISS YOU K. LYMAXX, L. MALSBY (L. MALSBY)	KLYMAXX MCA/CONSTELLATION 52606/MCA						
32	19	9	10	I'M GOIN' DOWN B. SODEN, S. STEFFA, T. L. ANDRILLIO, P. OTKIN, S. VAN ZANDT (R. SPRINGSTEEN)	BRUCE SPRINGSTEEN COLUMBIA 38-05620						

THIS WEEK		LAST WEEK		2 WKS AGO		WKS. ON CHART		TITLE		ARTIST	
LAST WEEK		2 WKS AGO		WKS. ON CHART		TITLE		ARTIST		LABEL & NUMBER DISTRIBUTING LABEL	
THIS WEEK		LAST WEEK		2 WKS AGO		WKS. ON CHART		TITLE		ARTIST	
51	64	—	2	BURNING HEART F. SULLIVAN, J. PETERIK (F. SULLIVAN, J. PETERIK)	◆ SURVIVOR SCOTTI BROS. 4-05663/EPIC						
52	58	80	3	YOU'RE A FRIEND OF MINE N. M. WALDEN (N. M. WALDEN)	◆ CLARENCE CLEMONS & JACKSON BROWNE COLUMBIA 38-05660						
53	55	62	5	TO LIVE AND DIE IN L.A. T. SWAIN, S. JOLLEY (WANG CHUNG)	◆ WANG CHUNG Geffen 7-28891/WARNER BROS.						
54	48	52	9	AFTER THE FIRE A. SHACKLOCK (P. TOWNSHEND)	◆ ROGER DALTRY ATLANTIC 7-89491						
55	38	26	19	CHERISH J. BONNEFOND, R. BELL, K. KOOL & THE GANG (R. BELL, J. TAYLOR, K. KOOL & THE GANG)	◆ KOOL & THE GANG DE-LITE 880 869-7/POLYGRAM						
56	41	28	13	DRESS YOU UP N. RODGERS (P. STANZIALE, A. LARUSSO)	◆ MADONNA SIRE 7-28919/WARNER BROS.						
57	49	51	7	LIKE TO GET TO KNOW YOU WELL R. HINE (H. JONES)	◆ HOWARD JONES ELEKTRA 7-69598						
58	62	67	8	HURTS TO BE IN LOVE G. VANNELLI, J. VANNELLI, R. VANNELLI (G. VANNELLI)	◆ GINO VANNELLI CBS ASSOCIATED 4-05586/EPIC						
59	65	70	4	TEARS ARE FALLING P. STANLEY, G. SIMMONS (P. STANLEY)	◆ KISS MERCURY 884 141-7/POLYGRAM						
60	54	61	10	AND SHE WAS TALKING HEADS (D. BYRNE)	◆ TALKING HEADS SIRE 7-28917/WARNER BROS.						
61	NEW	NEW	NEW	LOVE IS THE SEVENTH WAVE STING, P. SMITH (STING)	◆ STING A&M 2787						
62	68	75	5	EVERYBODY DANCE J. JOHNSON (J. JOHNSON, TAMARA)	TA MARA & THE SEEN A&M 2768						
63	73	84	4	CONGA E. ESTEFAN (E. E. GARCIA)	◆ MIAMI SOUND MACHINE EPIC 34-05457						
64	67	72	4	TARZAN BOY M. BASSI (N. HACKETT, M. BASSI)	◆ BALTIMORA MANHATTAN 50018/CAPITOL						
65	66	66	7	THE OAK TREE M. DAY (M. DAY)	◆ MORRIS DAY WARNER BROS. 7-28899						
66	78	—	2	FREEDOM R. PERRY (D. MCHUGH)	◆ THE POINTER SISTERS RCA 14224						
67	NEW	NEW	NEW	THAT'S WHAT FRIENDS ARE FOR B. BACHARACH, C. B. SAGER (B. BACHARACH, C. B. SAGER)	◆ DIONNE & FRIENDS ARISTA 1-9422						
68	70	79	3	CHARM THE SNAKE M. OMARTIAN (C. CROSS, M. OMARTIAN)	◆ CHRISTOPHER CROSS WARNER BROS. 7-28864						
69	50	50	11	STAND BY ME M. WHITE, R. BUCHANAN (B. E. KING, J. LEIBER, M. STOLLER)	◆ MAURICE WHITE COLUMBIA 38-05571						
70	77	86	3	TOO YOUNG C. MAGNESS, G. BALLARD (D. FOSTER, J. GRAYDON, S. KIPNER, D. OSMOND)	◆ JACK WAGNER QWEST 7-28931/WARNER BROS.						
71	74	—	2	SUN CITY LITTLE STEVEN, A. BAKER (S. VAN ZANDT)	◆ ARTISTS UNITED AGAINST APARTHEID MANHATTAN 50017/CAPITOL						
72	44	32	12	FOUR IN THE MORNING (I CAN'T TAKE ANYMORE) P. GLASSER (J. BLADES)	◆ NIGHT RANGER CAMEL/MCA 52661/MCA						
73	63	44	17	DON'T LOSE MY NUMBER P. COLLINS, H. PADGHAM (P. COLLINS)	◆ PHIL COLLINS ATLANTIC 7-89536						
74	53	49	8	BORN IN EAST L.A. J. TRICH (B. SPRINGSTEEN, CHEECH & CHONG)	◆ CHEECH & CHONG MCA 52655						
75	71	71	5	QUE TE QUIERO KATRINA & WAVES (KATRINA & WAVES, P. COLLIER)	◆ KATRINA AND THE WAVES CAPITOL 5528						
76	60	41	16	FREEDOM G. MICHAEL (G. MICHAEL)	◆ WHAM! COLUMBIA 38-05409						
77	76	56	12	ALL OF ME FOR ALL OF YOU D. DIMPLES (D. DIMPLES, B. WILSON, J. SKLAIR)	◆ 9 9 RCA 14082						
78	57	33	11	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						
79	NEW	NEW	NEW	EVERYDAY J. TAYLOR, P. ASHER, F. FILIPETTI (N. PETTY, C. HARDIN)	◆ JAMES TAYLOR COLUMBIA 38-05681						
80	NEW	NEW	NEW	GOODYBYE P. GLASSER (J. WATSON, J. BLADES)	◆ NIGHT RANGER CAMEL/MCA 52729/MCA						
81	80	65	9	ALL FALL DOWN N. MARTINELLI (B. BLUE, R. SMITH)	◆ FIVE STAR RCA 14108						
82	NEW	NEW	NEW	SMALL TOWN GIRL K. VAN FLY (J. CAFFERTY)	◆ JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 4-05668/EPIC						

AUSTRALIA & NEW ZEALAND

IN THIS SECTION



OVERVIEW



PACING THE MAJORS



VIDEO ACTION



AUSTRALIAN TALENT UPDATE



MARKETING & RETAIL



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New Boom Prospects Brighten Industry Outlook

1985 MARKET SURGE HELPS AUSTRALIA RESTORE STATUS AS MAJOR ROCK NATION

by GLENN A. BAKER

In 1982, to employ popular Australian vernacular, the arse fell out of the Australian music industry. Single sales dropped by almost 30% and album sales by more than 18%. In 1983, the situation was even more alarming. Album sales that had already fallen from 18.5 million units to 17.6 million tumbled down to 16.3 million. 1984 was only marginally better.

As the slump set in, Australia's six major record companies reacted differently but with the same basic goal—the savage cutting of costs. Staff was retrenched, prices raised, promotional budgets slashed and foreign revenue for Australian recordings more eagerly sought. Forced to put their

one company been able to sustain the sort of dominance which saw CBS command a constant 25-40% share of the various charts for almost two years.

WEA maintained a far second behind the powerful CBS, being beaten by overall third runner Festival Records on the 1984 album charts. EMI decreased the constant television marketing chart barrage favored by departed managing director Peter Jamieson and found itself in unaccustomed overall fourth place, from which it has made a strong recovery in the second half of 1985. "In 1978, the blockbusters were doing 300,000 units," says WEA managing director and Australian Record Industry Assn. chairman Paul Turner. "Now we're getting the big ones up around the 250,000 mark and nobody's complaining. At the same time we have activity in CD, 12-inch singles, our video divisions and back catalog. New acts, both international and Australian, have given the industry new life. This will be WEA Australia's biggest ever year, 40% over estimation."

"The slump has been broken," confirms Festival managing director Jim White. "The collapse of the video boom has obviously helped us. We're pretty excited. Our overseas product is strong, we're doing well with Australian material and radio is playing more local content. There is strong success to be had by those who will work for it."

CBS' Handlin, who is presently celebrating his first anniversary in the job, credits the industry's return from the dark side of the moon with instilling a "tremendous morale and team spirit" into his company, though he cautions that "the market is still hard and we have to continue to do new and different things to keep it strong. We can't afford a return to the 'golden days' when secretaries had secretaries and roadies had limos."

PolyGram managing director Bruce McKenzie is a little less ebullient, though undoubtedly pleased. He sees the revival as "still a bit cosmetic," pointing out a "dramatic increase in 12-inch single sales but the continuation of a slump in full price pop/rock albums." "I'm still concerned about the business," he offers. "It stabilized in the middle of 1984 and there has been a growth, but it has tended to be in budget and specialist lines; people are looking for bargains. There is too much product out there without depth or strength. Kids are more discriminating than is generally realized, they can recognize filler."

(Continued on page A-20)

1985 CHART SHARE

(Jan. to June)

Singles

Top 100		Top 10	
CBS	30.8%	CBS	28.0%
WEA	21.4%	WEA	27.0%
Festival	17.1%	RCA	13.6%
EMI	12.2%	Festival	13.0%
Polygram	9.4%	Polygram	12.4%
RCA	8.8%	EMI	5.9%
Other	0.2%	Other	0.1%

Albums

Top 60		Top 10	
CBS	28.1%	CBS	39.8%
WEA	23.7%	WEA	27.3%
Festival	18.0%	Festival	13.6%
EMI	8.8%	Polygram	8.7%
RCA	6.3%	EMI	5.8%
Polygram	4.4%	RCA	3.9%
Other (TV etc.)	10.7%	Other	0.9%

These figures are extracted from performance on the national Kent Music Chart (P.O. Box 249 St. Ives 2075 Australia) by the six major distributing record companies.

houses in order or close up shop, the companies effected an overall rationalization of their operation that was long overdue.

1985 has been a bumper year, almost as impressive as 1978 or 1981, and the new, lean companies are perfectly equipped to enjoy and exploit it. Now they are watching with a certain degree of amusement as the bloated, over-confident video industry goes down the same slump path, discarding staff and some companies along the way. On these pages two years ago, managing directors spoke sadly about the situation "getting worse before it gets better." Now it's hard to wipe the smile off most of their faces.

The most firmly set grin is affixed to the visage of CBS' young head Dennis Handlin, who could virtually claim to have owned the Australian record business during 1984 and 1985. Over the past decade, market and chart supremacy has seen-sawed between Festival, EMI, WEA and CBS, but never has

Glenn A. Baker is Billboard's Australia correspondent and a rock book author.



Men At Work's main man Colin Hay.



INXS closes on full international recognition with their new album, "Listen Like Thieves."



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CBS Dominates But Successes Are Widespread

LEANER MAJORS BETTER EQUIPPED TO EXPLOIT NEW GROWTH, PLOT FUTURE

CBS: On top of mega-bucks hit product from Bruce Springsteen, Cyndi Lauper, Michael Jackson, Paul Young, Wham!, Midnight Oil and Billy Joel, CBS' 1984/85 cake was iced by sell-out concert tours by Springsteen, Young, Wham!, and Freddie Mercury (with Queen). The Springsteen tour was just cataclysmic, pushing "Born In The USA" past the half million mark and placing the man's entire album catalog in the national chart at one time.

With 200,000 units for albums Midnight Oil and Wham! and over 100,000 for Paul Young, the biggest problem facing CBS has been keeping the presses rolling. However, managing director Dennis Handlin is quick to insist that "We can never afford to become complacent. That word isn't in the CBS dictionary.

"Running the number one company has been a tremendous challenge and a great personal learning experience. We are still heavily committed to breaking Australian music internationally, as we've done with Men At Work, the Eurogliders, Midnight Oil and Redgum. It's the ultimate credibility for any company to do that consistently."

Handlin admits to being disappointed with the poor performance of the third Men At Work album. "I'd be a liar if I said I wasn't, after the band had all but taken over the world. But don't worry, Men At Work are going to be around for a long time and will turn negatives into positives. This has made Colin Hay go back to the grass roots of his music and try harder. CBS Australia and America is still totally committed to the band."

WEA: "We're neck and neck with CBS at the moment," claims managing director Paul Turner, "with about 18% market share each I'd say." WEA's biggest performer of the past year has been Madonna's "Like A Virgin" album, at 260,000 units. Close
(Continued on page A-20)



The current international tour by Australia's hottest band, INXS, kicked off in the band's hometown of Perth, where, from left, WEA marketing director Peter Ikin, INXS manager Chris Murphy, lead guitarist Tim Farris, and Adelaide's SA FM MD Bill Page toasted the global jaunt.

CBS executives welcomed Wham! to Australia this year. Managing director Dennis Handlin is at left.



Festival Records enjoyed considerable success in '85 with A&M's Word. Visiting artist David Meece meets managing director Jim White, right, and g.m. Bill Eeg.

Indie Labels Capture New Music Frontier

STRONG INDEPENDENTS ALLY WITH MAJORS TO SEND FRESH SIGNAL TO WORLD MARKET

by GAIL CORK

Estimates of the number of independent record labels in Australia vary from around 70 (Encore Music Directory) to over 6,000 (EMI's Custom Pressing facility). The former figure is a reasonable representation of those which have

survived the odds to launch a second and subsequent releases, the latter, a body count of mostly heroic failures—labels born and buried sometimes within a matter of weeks.

The past few years have seen an explosion of new labels whose breeding grounds are the 'pubs' and club venues of the live music circuits in Sydney and Melbourne. During the peak period of 1982-84, it was not uncommon for indie releases to outnumber those of the major record companies. Most were unmitigated flops—250 or 500 pressings circulated haphazardly to a few inner city outlets never to be seen again. To mainstream record retailers, 'indie' meant obscure, uncommercial and often horrendously unmusical; indies were the records everyone wanted to sell but no one wanted to buy.

Now, rationalization has intervened. With the rate of sales tax at 32-1/2% until recently on records and the cost of small pressing runs inordinately high, it is not longer possible for new labels to break even on spasmodic, small scale local releases. Many have gone out of business; others have remained afloat only by licensing their product to a major. A handful of survivors, most notably Wheatley, Mushroom, Regular, Larrikin, Alberts, Hot, Big Time, Liberation and a scattering of others, have extended beyond the local market to the U.S., Europe and the U.K.

With the international perspective has come tighter management, more aggressive marketing and a much more professional profile. Today, the indies are a powerful force in the Australian record industry, currently accounting for roughly one third of the national charts. Their success has brought a subtle shift in the relationship between the indies and the majors. Of the larger indie labels, only one—Larrikin—is not distributed through a major.

(Continued on page A-29)

From left: Glenn Wheatley, Michael Gudinski, Garry Van Egmond. (Photo: Phil Tripp)



Actress/model/singer Joy Smithers signs to Albert Productions.



Models leading indie Mushroom Records' current flagship act.



Gail Cork is a freelance music writer in Australia.



AUSTRALIA & NEW ZEALAND

Even 'Bruce' dropped in.....

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FEB 24 - WELLINGTON N.Z.

FEB 26 - CHRISTCHURCH N.Z.

MARCH 1 - PERTH W.A.

MARCH 5 - ADELAIDE S.A.

MARCH 7 - MELBOURNE VIC.

MARCH 8 - MELBOURNE VIC.

MARCH 9 - MELBOURNE VIC.

MARCH 11 - MELBOURNE VIC.

MARCH 12 - MELBOURNE VIC.

MARCH 14 - SYDNEY N.S.W.

MARCH 15 - SYDNEY N.S.W.

MARCH 16 - SYDNEY N.S.W.

MARCH 18 - SYDNEY N.S.W.

MARCH 20 - BRISBANE QLD.

MARCH 22 - SYDNEY N.S.W.

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THE ONLY WAY TO GO
DOWN UNDER

Creativity At Most Explosive Point In Rock Era

INTERNATIONAL SUCCESSES AT LOW EBB AS CHARTS SIZZLE WITH HOT HITS FROM EXCITING NEWCOMERS

During 1985, Men At Work proved dramatically that the once considerable value of simply being Australian in the international music market was a thing of the past. After hitting number one with its first two American single releases and breaking the Monkees' record for the most number of weeks at number one for a debut album, the band suffered the ignominious fate of having its third, much-touted album stop dead at 50 on Billboard. Not because it was any less an album than its predecessors but because, presumably, a mood had changed, a receptive point in time had passed. After selling a staggering \$100 million retail worth of recordings, the Men found that their captivating sound was not able to survive 18 months of low profile and the onslaught of such slick high-profile international newcomers as Madonna, Prince and Tears For Fears.

Despite protestations to the contrary, this rude assault on the band at the hands of the public saw it disintegrate to the point where only talented lead singer and songwriter Colin Hay remained. He has determinedly recruited new members and set out upon a large scale Australian tour. The fight back will be hard but he is displaying the tenacity to accomplish it.

Although comparisons are always odious, it is reasonable to state that INXS, the hottest local band since Cold Chisel (Men At Work was never as popular at home as they were abroad), stands poised to parallel the international penetration of Men At Work and perhaps endure a little longer. This young, stylish and supremely talented outfit, who headlined the Australian portion of the international Live Aid telecast, has positioned itself admirably with well received tours of America, Europe and Japan, and an acclaimed fourth album ("The Swing") which became one of the five biggest domestic selling Australian albums ever with over a quarter of a million sales during 1984-85.

With album five, "Listen Like Thieves," produced by Englishman Chris Thomas (of Roxy Music/Sex Pistols/Pretenders/Wings/Pete Townshend fame) at a fearsome cost and a huge global tour presently underway in Australia, INXS is generating the sort

of momentum which most Australian acts only dream of. Pleased with this step-by-step approach, keyboard player Andrew Farriss told Billboard, "We have been able to build a career for ourselves and

Kam Sha at AAV Studios, Melbourne



not just have one big album out of the blue with people saying 'Hey, what's all this about?' A lot of people all over the world have now heard of the band, which is great." Lead singer Michael Hutchence adds, "Instead of making an album and saying 'I wonder what they'll think of this in Kansas,' well we've been to Kansas, several times, so we know what they'll think of it."

Australia's second strongest bet for global breakthrough is the controversial, highly-principled Midnight Oil who, as they will readily admit, are their own worst enemies. Avowedly anti-commercial, anti-hype and often anti-American, they will accept success on their own terms or not at all. With their fifth album "Red Sails In The Sunset" past the 200,000 mark at home, the group has this year embarked upon a concerted effort to break into the international market, with concerts in Britain, Europe and America. In the middle of the middle America during August, lead singer (and Australian Senate candidate) Peter Garrett claimed the overall reaction had been "very positive" but added mischievously, "There were a few yuppies in Boston who looked a bit strange when I gave them a bit of a chinning about Nicaragua."

Performing in London at the same time as Mid-



Midnight Oil



Jimmy Barnes

night Oil was fellow CBS act Redgum, a highly politicized rock group cum bush band who mix satire with poignant social comment and who reached number one with a superb song about the Vietnam War ("I Was Only 19") a good two years before Paul Hardcastle stumbled upon the concept. Like INXS and Midnight Oil, Redgum are up to their fifth album, no doubt aware of the fact that another huge Australian export, AC/DC, did not break out internationally until their sixth album.

Since Skyhooks burst upon an unsuspecting Australia in 1974, local talent has been the only aspect of the Australian music industry that has been consistent in its success. Even during the dark and dismal days of 1982, when record company executives were measuring gas ovens to fit their heads, local acts such as Men At Work, Moving Pictures, Cold Chisel and Split Enz were waving the flag high.

Australian talent has ridden the wave of being "flavor of the month" in America and survived unscathed. MTV may no longer play a video because the band is Australian and the international media may no longer wax lyrical about "the sound from down under," but the music has shown no detrimental effects. In fact, Australian music is stronger, more inventive and potentially more explosive than at any other point in the last three decades. The number of truly exciting new young bands is quite overwhelming.

While such established acts as Mental As Anything, Australian Crawl, Swanee, Jimmy Barnes, Divinyls, Angel City, Tim Finn, Renee Geyer, Dragon, Little River Band, Rose Tattoo, Real Life, Flash & the Pan, Mondo Rock, Models, Goanna, Eurogliders and Sharon O'Neill continue to command respect and success, the Australian charts are on fire with hot hit after hot hit from exciting newcomers, the likes of I'm Talking, Kam Sha, Cats, Under Pressure, Kids In The Kitchen, Expression, Uncanny X-Men, Dynamic Hepnotics, Machinations, Do Re Mi, Electric Pandas, Dropbears, Party Girls, Koo De Tah, Hoodoo Gurus, Non Stop Dancers, Pseudo Echo, Jakko, Joy Smithers and Gang Gajang.

Australian music has never been more productive, more accomplished and possessed of so much
(Continued on page A-26)

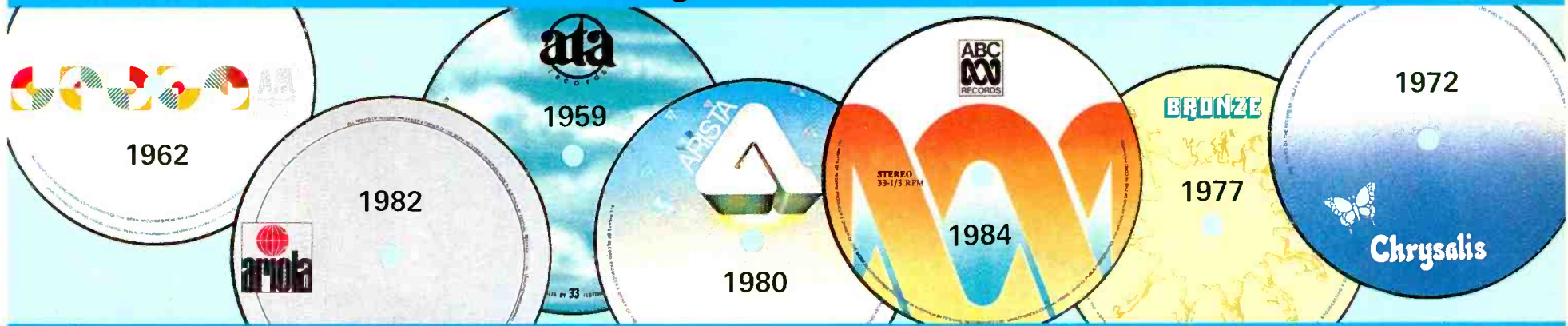
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AUSTRALIA & NEW ZEALAND



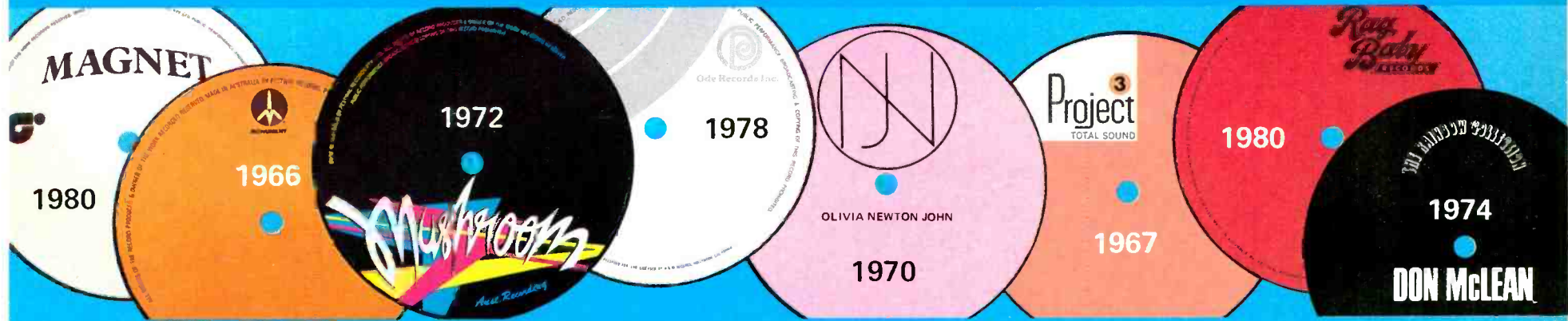
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SEARCHIN' (I GOTTA FIND A MAN)

HAZELL DEAN

HARD HABIT TO BREAK

CHICAGO

SUNGLASSES AT NIGHT

COREY HART

DON'T YOU (FORGET ABOUT ME)

SIMPLE MINDS

SINGING IN THE SHOWER

SOLID CITIZENS

IN OUR HOUSE

MARY JANE GIRLS

NEVER SURRENDER

COREY HART

JUMP

VAN HALEN

GIVER OF LIFE

GANGgajang

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Promoters Diversify Into Venues, Merchandising, Sports

SPRINGSTEEN CRUSADE IGNITES CONCERT WAVE SWEEPING WORLD'S THIRD LARGEST TOUR MART

by PHIL TRIPP

The concert production and touring industry has had its ups and downs in the past five years as the cycle of ticket buying has followed the economy's vascillating curves. But the past year has been the most opportune and prosperous for Australia's promoters, especially in rock'n'roll touring. While some of the more mainstream promoters have branched out into sport, theatre and dance, most of the stalwart pop promoters have managed to hold their ground in spite of a devalued Australian dollar and a glut of recent tours from international mega-artists.

Australia's most visible and successful promoter is Michael Edgley who has combined the areas of theatre, ballet, pop music, circus, venue management and film investment through a colorful 20 years. His most surprising recent success has been a pair of ice-skaters—Torvill and Dean—who have racked up impressive box office figures for Edgley here and abroad. In London, the duo grossed \$7,000,000 in seven weeks and an additional six weeks in Nottingham produced another \$6,000,000.

Edgley had opted out of touring rock artists for the past two years in favor of more guaranteed money spinners like the Bolshoi Ballet and a plunge into the feature film arena. But he now plans to make an aggressive return to the pop market that until recently, he saw as softened up.

He promises, "We are approaching this market very seriously and strongly with big asset backing. We've recently teamed with an English promoter, Martin Bergman, who will be handling that end of it. After a recent trip to London to advise managers

Phil Tripp is a trade journalist in Australia specializing in music video.

Michael Edgley

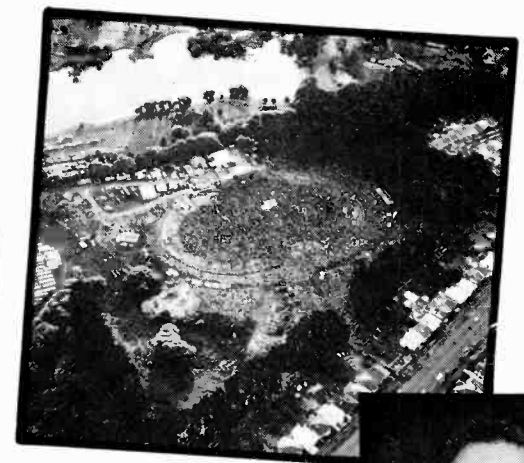


and agencies of our new drive in the contemporary music field, we plan to launch more tours here having started with the package of Australian Crawl and the Motels."

(Continued on page A-22)



Bruce Springsteen and Nils Lofgren in Sydney in April.



Paul Dainty

David Bowie's Serious Moonlight tour hits Auckland, for Paul Dainty.



From Untapped Area to T-Shirt Mania

ENTREPRENEURS RUSH TO MAP AND MINE LUCRATIVE MERCHANDISE TERRITORY

The rock'n'roll rag trade of merchandising through retail outlets and concert hall foyers appears to be the booming sector of the music industry. Virtually an unknown area a few years ago, the territory is now being mapped and mined by a rush of entrepreneurs set on capturing the lucrative personalized garment and memorabilia market.

Emerging as the market leaders are two major companies—Australian Tour Marketing, an extension of the Mushroom Records empire, and Starstruck Merchandising which is an offshoot of rock promoter Gary Van Egmond's interests. Both are hoping to tie up a market that is estimated to be worth almost \$5 million, though other concert promoters are dashing to set up their own operations or at least keep part of the new earnings potential in their own hands.

Tours like Bruce Springsteen on the international front and INXS on the local side show exactly how attractive the merchandising can be to the promoters. Andrew Gaffney of ATM puts it succinctly: "With Springsteen, we didn't need to do anything else for the year—\$1.2 million. Just phenomenal!" His breakdown of the figures shows the careful scrutiny ATM gives to the market. He estimates that Springsteen's sales were three times bigger than anyone else. It was 60/30 split on t-shirts and programs with the remaining 10% of sales going to posters and buttons. At the Sydney Entertainment Centre show, the average purchase per attendee was \$9 where the previous best showing had been \$5 per punter. On the outdoor dates, Gaffney pegs the per patron purchase at \$6 where the norm for outdoor dates was previously \$2-\$3 a head at best.

ATM has access to a long list of figures, having been established in 1982 by Gaffney, Michael Gudinski and Gary Ashley of the Mushroom Records group and entrepreneur Glenn Wheatley who later left the company. Recent tours for ATM have included Neil Young and Paul Young on the international side, Australian Crawl and Jimmy Barnes on the local. Gaffney says all the tours have grossed somewhat more than expected on both the garment and souvenir side and he estimates that the upturn

(Continued on page A-23)



From left: tour promoter Kevin Jacobsen, manager Nick Noble, Joan Armatrading, Festival Records' marketing manager Gill Robert.



Fans go wild for "The INXS Collection."

\$A.

AUSTRALIA & NEW ZEALAND

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SPORTING LIFE

BRIAN CADD

POLYGRAM AUSTRALIA...

THE MORE THAN A RECORD COMPANY...TEAM

The New Zealand section of the Billboard Australasian supplement in June 1982 painted a bleak picture. Prices up—sales down. Crippling 40% sales tax. No FM stations. Foreign observers could be forgiven for assuming the industry was going to curl up and die.

Well, it's three years down the track and the horse has bolted. Prices are down—sales are up. Sales tax has been cut in half. FM stations are plentiful. The NZ music industry is up and running and, in general, the mood is extrovert optimism.

The major progression within the recording industry over the last three years has come from indie labels. Accounting now for an increasing majority in releases by indigenous artists, the homegrown companies are reaching the stage where increased financial commitment to artists has led them to pursue international releases.

Auckland's Reaction Records chief, Glyn Tucker: "In the past, we tried to hold costs down in order to achieve profitability from NZ sales only. However, we soon realized that we were never going to produce records of sufficient technical quality.

"Although our ambitions are now a more daunting prospect, we feel it's the only realistic way to shape a thriving industry around the excellent creative talent in this country."

To this end, Reaction has come to terms with the lack of experience producers in NZ and recently imported Tim Palmer, who co-produced Robert Plant's newie, from the UK to work on the debut album by new signing, Satellite Spies. And in the near future Reaction artist, Debbie Harwood, will have her album produced by Nick Patrick also from England.

Tucker: "Bringing producers down to work here has a two-fold purpose. It yields recordings with production standards that are world-class and gives NZ engineers the chance to gain valuable studio experience."

Although it is early days yet in terms of penetration into overseas markets, inroads are being made. The Satellite Spies album, "Destiny In Motion," is well on the way to achieving release in Europe and the U.S., and other independents are hot-footing it around the globe.

Mike Chunn, an original member of Split Enz, has worked in almost every area of the New Zealand music industry.

INDIE LABELS' COMMITMENT TO HOMEGROWN TALENT LEADS NEW ZEALAND MUSIC BACK FROM BRINK

by MIKE CHUNN

The Flying Nun label, responsible for a 9% share of the South Island signings has a deal with Creation Records in the U.K. which will see their top-selling act, the Chills, released there to coincide with the band's visit to England. Wellington's Jayrem Records has an enormous catalog of over 30 artists and is setting up deals through contacts made at Midem this year. The Patea Maori Club whose single "Poi E" on Maui Records sold an incredible 40,000 copies (making it the biggest selling single of the year) secured release in the U.K. on the Sonet label.

Essentially the mood of the indies is one of—

"We've got the music . . . let's get it heard!"

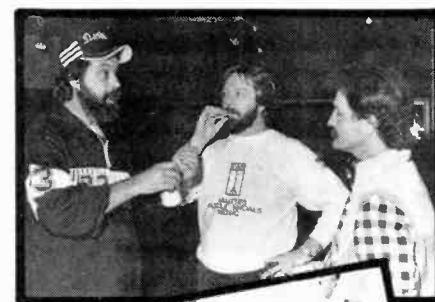
That is not to say all the majors have been taking this lying down.

Murray Thom, general manager of CBS (NZ): "Within two years a NZ band will achieve reasonable international success, i.e. top 20 in several countries. To this end, we have greatly increased our local recording budgets over the last 12 months."

CBS has recently financed the sessions for the Narcs' second album, produced by American Tim Kramer at the Music Farm in Australia and have added Peking Man and Hello Sailor to their stable.

EMI (NZ) recently imported Nashville producer, Don Goodman and Alabama drummer Milton Sledge as lynch-pins for the new album by country singer Michael Roy-Croft, who was invited to perform at the Nashville Fan Fair week by the American CMA. He will complete the album in Nashville.

At Mandrill Studios from left: producer Don Goodman, drummer Milton Sledge, Michael Roy-Croft.



The Narcs go gold for "Great Divide" LP (CBS NZ). From left: Tony Waine, Dave McCartney, CBS' Murray Thom, Steve Clarkson, Liam Ryan, Andy Dickson.



Debbie Harwood signs up with Reaction Records and managing director Glyn Tucker.



Satellite Spies, from left: Mark Loveys and Tommy Joy.



DD Smash receive platinum disks for their "Optimist" LP from Festival staff. From left: Festival's Victor Stent, band's Peter Warren, Festival's Simon Bayertz, band's Dave Dobbyn, Festival's Jerry Wise, manager Roger King.

RCA (NZ) recently signed the Mockers and financed album sessions at Glebe studios in Sydney. Virgin (NZ) have achieved chart success with their first local signing. The Netherworld Dancing Toys debut single "For Today" reached number three on the charts.

The word in sales is "UP"! With the election of a Labour government in July '84, the 40% sales tax on records was soon cut in half. This led to a price-cut of around 10% and consequent increased activity at retail level. More recently, a date of Oct. '86 has been set by Minister of Finance Roger Douglas for the abolition of sales taxes and the introduction of a 10% retail tax which will increase the unit profitability across the board.

The most noticeable aspect of increased retail sales has been the return to massive sellers. CBS Records has seen Bruce Springsteen's "Born In The USA" cross the 160,000 mark making it the big
(Continued on page A-25)



AUSTRALIA & NEW ZEALAND

AUSTRALIA

THE LAST BASTION FOR
NEW MUSIC.

RENÉE GEYER



DOMINO THEORY



MARK EDWARDS



DROPBARS



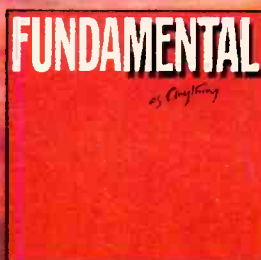
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CLIP PROGRAMS AND CONCERT TELESPECIALS IN DRAMATIC INCREASE THOUGH VIDEO RETURNS LAG BEHIND

All three areas of music video—clip and long form production, broadcast outlets and home video—have experienced growth this year but there are still a number of areas of concern. The monetary returns are not yet commensurate with the investment and industry insiders are split as to the returns in the near future.

Based on estimates provided by over 20 major and independents record labels plus assorted managers and other sources, over 150 clips will be the total production figure for 1985. Production budgets for these clips, which include overseas artists' efforts, tally up to around \$3.25 million. This compares with figures of \$2.5 million in 1984 and \$1.5 million in 1983.

In the past 18 months, several high budget clips for overseas artists have been handled here including Elton John's "Sad Songs" at \$160,000, Duran Duran's "Union Of The Snake" at over \$100,000, Meatloaf's "Surf's Up" for around the same amount and Phil Collins' "Don't Lose That Number" plus portions of two others for him.

Australian artists don't fare that well in the investment category due to the small record market and limited chances for overseas release. Notable exceptions have been Little River Band, whose "Playing To Win" clip was shot here by an American director for \$90,000, Icehouse's "Taking The Town" at \$66,000 and "Kids In The Kitchen's" "Shine" at over \$40,000. Men At Work also had a spate of high budget clips made earlier this year but no figures are available.

For the rest of Australian artists, over \$20,000

is considered mega-budget with most clips falling in the \$12,000-\$16,000 range. This compares with budget averages of \$10,000-\$12,000 range of 1984 and \$8,000-\$10,000 in 1983.

But more long form productions are being made for Oz bands including notable efforts for Mental As Anything, INXS, Midnight Oil, Uncanny X-Men, Redgum, Eurogliders, Cold Chisel, Dragon, Split Enz, Mondo Rock and Gang Gajang. The Cold Chisel project was originally a theatrical release of their last concert and the Mental As Anything "Monumental" video combines past clips with zany footage and animation made especially for this home video product.

Clip makers in the limelight this year in Australia include Steve Priest, former manager of Enterprise ColorVideo who went solo in August as a producer and director, Steve Hopkins who works with Priest

(Continued on page A-24)



Ian "Molly" Meldrum, left, anchorman, Countdown national rock tv forum, with recently deposed leader of the federal opposition, Andrew Peacock.



Australian rock video directors John Whitteron, right, and Tony Stevens.

A Billboard Spotlight

Sales & Rentals Caught In Cycle Of Attrition

VCR PENETRATION NEARS 45% WHILE HOME VIDEO SEARCHES FOR BROAD BASE OF SELL-THROUGH PRODUCT

The home video industry in Australia has suffered in the past year on a number of fronts. Regarded only a few years ago as a boom business, retailers and distributors alike are finding a downturn in both sales and rentals.

Additionally, recent rulings by the Taxation Department have meant that former business practices used to avoid application of sales tax at lower levels of production cost eliminated and the actual finished product cost including royalties, advertising and distribution charges is taxed at a higher level. Several companies have had to rationalize their operations and one of the earliest success stories, Video Classics, went to the wall this year along with some smaller companies. Also on the distribution side, major companies have switched allegiances resulting in disruptions to product flow and dealers confronted by complex changes in their pricing and supply structures.

The brightest points though are on the side of hardware. With an estimated 2,000,000 homes having VCRs, that means 7,000,000 people have access to cassette machines, bringing the market penetration to nearly 45% of the population. Though a large percentage of machines are VHS, Beta has achieved somewhat of a resurgence through the introduction of hi-fi audio capability in the past year though the VHS format has benefitted from this advance as well. The laserdisk format has made slow gains in the market with the likelihood of

a greater penetration once the combined CD/laserdisk player is introduced in 1986.

Australia has primarily been a rental market for video tapes, with retailing restricted mostly by the large number of tape libraries which offer overnight

(Continued on page A-24)

Dr. Peter Neustadt, chairman/man. dir., Communications & Entertainment Ltd.



Ted Gregory, AAV Australia g.m., right, awarded the first videocassette in Australia to CBS/Fox Video to commemorate duplicating one million home video tapes for the label. The presentation was part of AAV Studio's 10th birthday celebration.



Mental As Anything in a scene from the long-form video "Monumental," released by CEL Video.



Australia's 10 Top Videotapes of 1984

1. "Tootsie"
2. "High Road To China"
3. "Raiders Of The Lost Ark"
4. "First Blood"
5. "Porky's"
6. "Gandhi"
7. "Mr. Mom"
8. "The Man From Snowy River"
9. "Sudden Impact"
10. "An Officer And A Gentleman"

(Source: Kent Music Report. *—Australian product)

AUSTRALIA & NEW ZEALAND

LEANER MAJORS

(Continued from page A-6)

behind are hometown heroes INXS (pronounced In Excess) with 250,000 for "The Swing," Phil Collins with 200,000 for "No Jacket Required" and local act Mental As Anything with over 100,000 for "Fundamental As Anything."

The company has also enjoyed back-catalog sales for product by the Doors and Cold Chisel. The 1980 Chisel album "East" will soon move past the 300,000 sales mark, possibly establishing it as the biggest domestic selling Australian album. Home-grown heroes continue to play a large role in WEA's success strategy. The fifth INXS album, "Listen Like Thieves," will probably dominate the number one position on the national album charts until the new year. New signings include Renee Geyer, Flotsam Jetsam, Mark Edwards and Dropbears.

FESTIVAL: The enigma of the Australian record industry, the Rupert Murdoch owned Festival Records, continued to turn a random selection of independent product from all corners of the world into a cohesive hit force in 1984-85. As ABC (Australia)

In May, the relationship between Chrysalis Music and Festival Music, established in 1978, was extended. Chris Wright, right, seals deal with a handshake.



Records, the plucky and irrepressible Festival found success with 150,000 sellers from U2 and Spandau Ballet and a 200,000 seller from Tina Turner which it released (in a deal similar to that which it enjoys with Olivia Newton-John), outside of the Capitol/EMI network.

The soundtrack to the ABC youth tv series "Sweet & Sour" shipped an incredible 100,000, while the double soundtrack to "Amadeus" did 50,000 (proportionally bigger than U.S. sales) and went into the top 10 of the pop charts, a feat not achieved elsewhere. Other sizeable selling album artists have been Sting, the Police, Huey Lewis & the News, Go West, Bryan Adams, Bob Marley, Billy Idol, Joan Armatrading, and local artists Models, Uncanny X-Men, Kids In The Kitchen, Machinations, Jimmy Barnes and Angel City.

Festival has aggressively pursued cassette marketing, from its range of popular cassingles to an exclusive arrangement with BASF to release all product, including back-catalog, on chrome tapes. Festival's relationship with ABC (sister to BBC) Records has resulted in range of 62 albums of great diversity, from children's tales to jazz concerts to film/tv soundtracks. The company's video arm has released some 30 music videos, with moderate success, Bob Marley & the Wailer's "Legend" performing best at around 3,000 sales. Whatever it signs up, Festival sells!

POLYGRAM: With Dire Straits at number one on the album charts for 12 of the last 15 weeks (at time of writing) PolyGram managing director Bruce McKenzie is a happy man, in his unexcitable South African way. He has enjoyed 120,000 sales for "Songs From The Big Chair" in the wake of a Tears



In '85, Tim Bowen, left, was the first head of CBS Songs Int'l to visit the Australian operation in 20 years. From right: local manager John Anderson, and Dragon's Todd Hunter.



From left: Chris Gilbey, Geoff Gray, Martin Sincovic, Mark Woods, Nada Sincovic.

For Fears tour (assisted by some tv advertising). As well, PolyGram's dominance of the heavy metal market continues to reap bigger and bigger sales, despite a complete absence of airplay support.

Before losing Motown to RCA, PolyGram managed to sell a whopping 300,000 copies of Lionel (Continued on page A-26)

AUSTRALIA & NEW ZEALAND

MARKET SURGE

(Continued from page A-4)

To some extent we still don't understand our market."

The shape and the nature of the Australian market certainly has undergone some notable changes. The ratio between cassette and album sales has finally given cassettes the edge. In the case of most tv-advertised hit compilations, tape sales account for 70% of the total. Festival's heavy push on 'Cas-singles' (two-four track tapes of current hit material) has helped the movement toward tape popularity. Festival has also been active in other specialist marketing areas—colored vinyl, bonus disks in albums, extravagant sleeves, free posters, etc.—and has single-handedly initiated a surge in sales for Christian/gospel product.

All the periphery areas of the music industry also have much to be pleased about. Profits are high in hardware areas, as CD's growing popularity awakens thousands of Australians to the world of audio hi-fi. FM Radio, five years after going to air, has finally trounced AM in virtually every significant radio market. Concert tours are spinning big bucks once more; domestic acts are welcoming as expansion of venues; music video production is continuing to enjoy international acclaim; and merchandising is finally reaching a similar level of profitability to the rest of the major rock nations.

Perhaps the most significant change within the industry is the new improved relationships between the various companies. ARIA, once a forum for settling disputes has now evolved into a tightly-knit mutual aid society. "Our industry is finally working together," says chairman Paul Turner. "We have been able to extend our mechanical copyright agreement with publishers of 6-1/4% through to September 1987 and have it include CD sales. We

have an ARIA dealer record catalog out in November, as well as a huge campaign for ARIA record gift tokens. We have secured permission from the Trade Practices Commission for our Phonographic Performance Co. to negotiate direct with radio stations on levy rates for the use of our material."

Turner sees ARIA being completely self-funding within a year, from the performance fees collected from radio. It is presently supported by contributions from the member companies, of which Virgin Records Australia is now an A Class participant. "This is the best ARIA team ever," its chairman insists. "It is no longer the dictatorship it used to be, it is very democratic." Festival's Jim White concurs, "Once we couldn't talk to each other about anything important but now we're much more friendly and cooperative. One factory communicates its prob-

lems to another factory and both find a solution. The same thing applies to studios and other aspects of the industry."

One interesting example of this new sense of unity is CBS and EMI's joint distribution company, EDC (Entertainment Distributors Co.), which has now been in operation for a year and, despite some teething problems, proving to be an effective cost cutter. Record companies have been talking about pooling non-competitive activities for a number of years but this has been the first concrete step towards industry rationalization in that area. There is a possibility that another major will come into the EDC arrangement, thus consolidating the distribution activities of approximately half the record industry.

But perhaps the most impressive expression of cooperation is in the marketing of high-volume current hit compilations. The six majors have set themselves up in two "teams"—Festival/EMI/RCA on one side and CBS/EMI/PolyGram on the other. Each team contributes an equal third to single disk compilations, which are pressed and distributed in turn by each team member. Average sales are 200,000 but occasionally, for intangible reasons, one will break through and sell up to 450,000 as did "Choose 1985" for the Fest/EMI/RCA team this year.

Despite the new closeness and sense of cooperation among the majors, pricing has emerged as an issue of some contention. Up until the government tax scare early in the year, which threatened to eradicate many legal and essential avenues for the lessening of the iniquitous sales tax burden, the RRP of the time was supported overall. However, reaction to the tax problem ranged from a calm "let's wait and see" to a mad panic to put up prices to compensate for possible future losses. Now the price of disks, which comes close to being the high

(Continued on page A-28)

1984 CHART SHARE

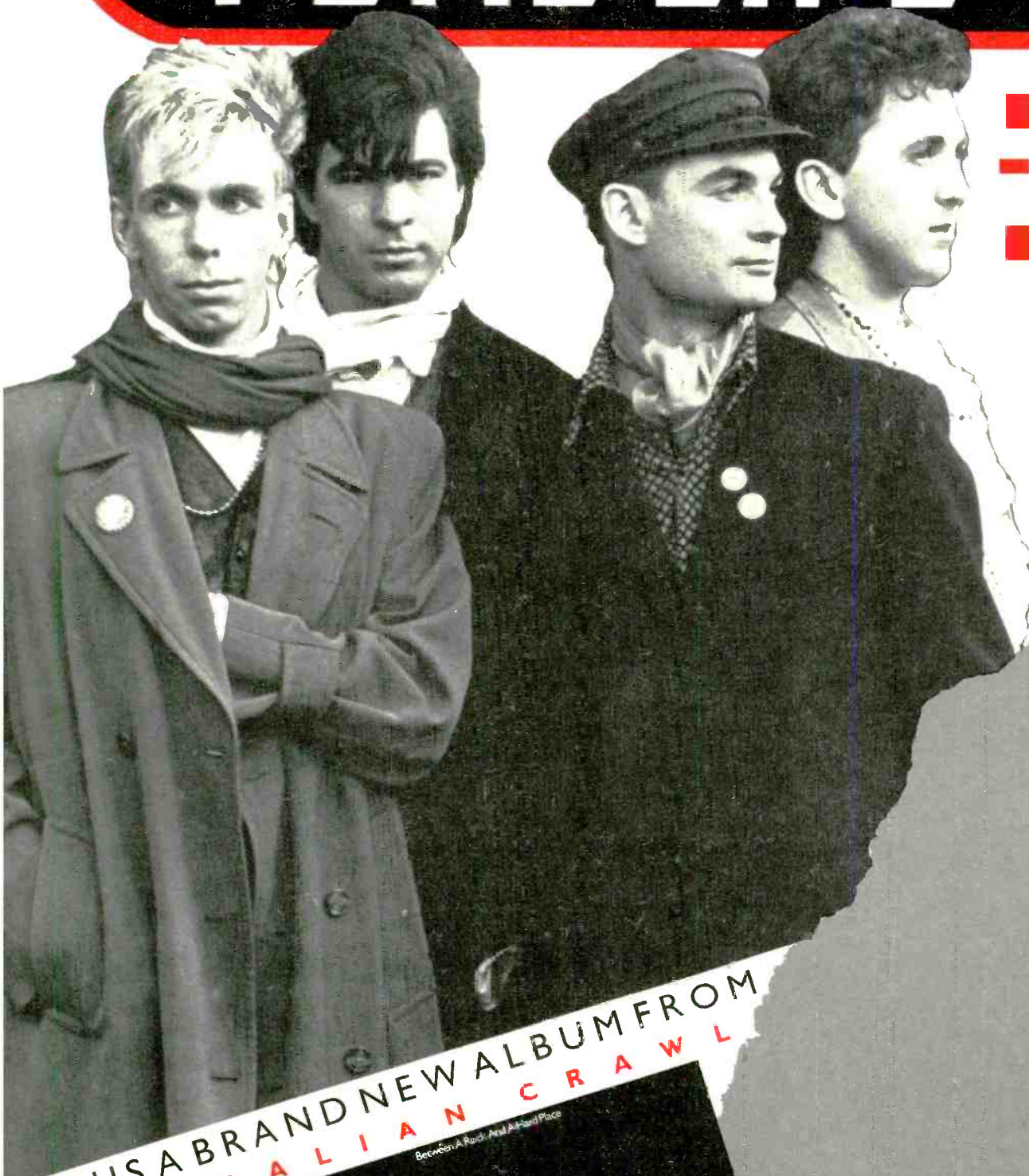
Singles

Top 100		Top 10	
CBS	28.1%	CBS	33.6%
WEA	19.8%	WEA	22.2%
Festival	17.4%	Festival	17.2%
EMI	14.4%	EMI	11.2%
Polygram	11.0%	Polygram	10.2%
RCA	9.2%	RCA	5.5%
Other	0.1%	Other	0.1%

Albums

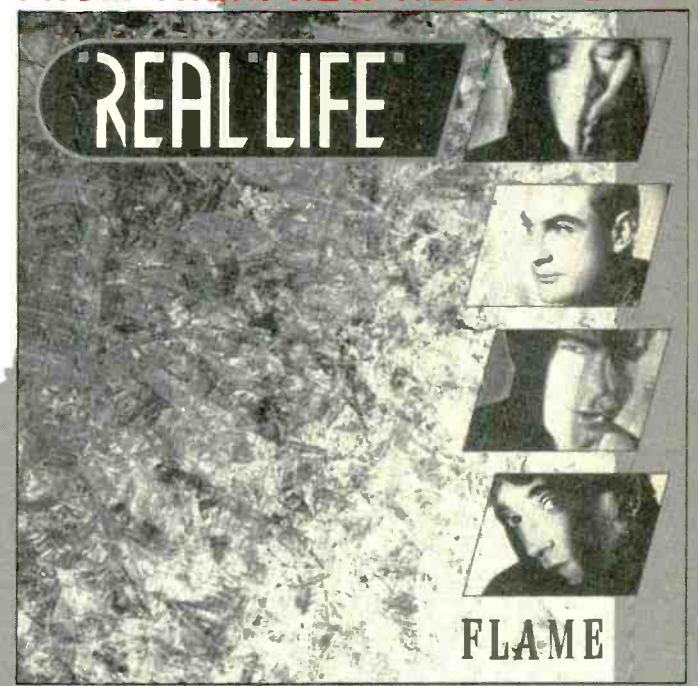
Top 60		Top 10	
CBS	23.7%	CBS	30.9%
Festival	18.8%	Festival	20.9%
WEA	16.3%	Polygram	18.4%
EMI	13.2%	EMI	11.9%
Polygram	12.2%	WEA	11.8%
RCA	6.0%	RCA	5.6%
Other (TV etc.)	9.6%	Other	0.6%

'REAL LIFE'



FACE - TO - FACE

A SENSATIONAL SINGLE FROM THEIR NEW ALBUM FLAME

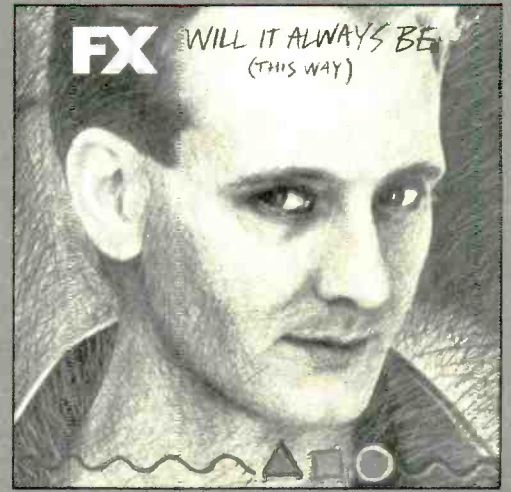


PLUS A BRAND NEW ALBUM FROM
A U S T R A L I A N C R A W L

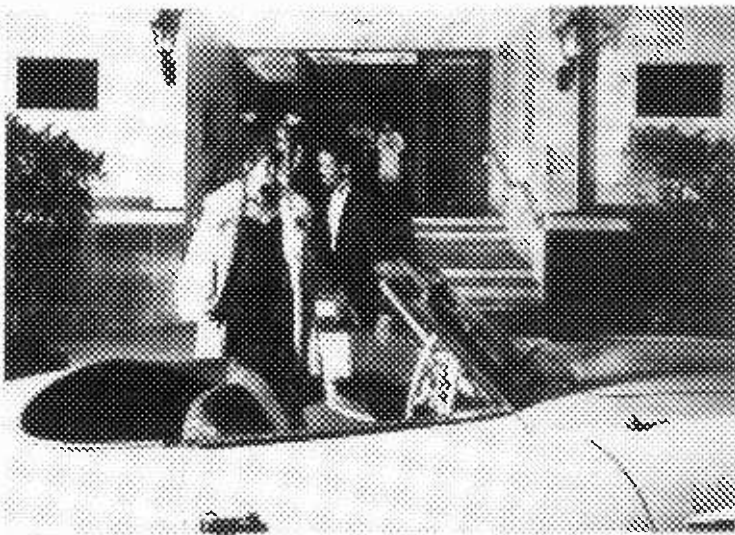
Between
A Rock
And A
Hard Place



FX PERSONAL



WHICH FEATURES THE SINGLE
WILL IT ALWAYS BE (THIS WAY)

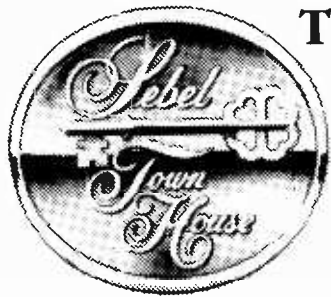


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CONCERTS

(Continued from page A-12)

Kevin Jacobsen is another long time promoter who partnered rock shows with Edgley up until two years ago and still has a 50% interest in the Russian shows including the current six week Bolshoi Ballet tour. He and Edgley are also major stockholders and directors of the two-year-old, 12,000-seat Sydney Entertainment Centre.

Still, his basic forte is rock and his big money spinner this year has been Bruce Springsteen—the tour grossed \$4,600,000.

Other tours for Jacobsen in the past year were a repeat showing of Joan Armatrading and a Julio Iglesias success, but his heavy metal foray with Twisted Sister just didn't attract the anticipated head-banger devotees. He points to last year as being the biggest turnover ever in this market which is the third largest touring country for rock behind the U.S. and Japan. "Australia hasn't seen this big a wave of talent through the country or the hordes of ticket buyers through the turnstiles in its history. This past summer saw promoters doing 75% of their annual turnover in just the first three months. On the downside though, New Zealand is out the window. Their currency situation is worse than ours in comparison with the dollar and pound and unless you can bring in over 40,000 people for an outdoor show, that market is just not worth it anymore."

Jacobsen also believes the key to success in this country for promoters will be diversification. He sees more promoters becoming involved in venues as well as merchandising and the area of sports or non-pop music promoting is another opportunity that many of the less diverse entrepreneurs will ignore to their detriment if, the rock market dries up again in another downturn cycle or through saturation.

Next to Michael Edgley, Paul Dainty is probably the most visible and varied promoter with over 12 years in the business. Like Edgley, he rarely co-promotes dates and has expanded his interests from operating a major venue in Melbourne, The Comedy Theatre, through stage productions and sport—especially tennis, admitting, "I got involved mainly because I'm a fan and saw the opportunity to present world class ten-

nis. Really, it's an extension of music in a way. The stage is different and McEnroe goes in front of the crowd with a racquet instead of a guitar." Dainty still is deeply involved with large-scale rock promotions here and in New Zealand. Over the past 18 months, he has handled an enviable list of attractions—David Bowie, Phil Collins, Wham!, Culture Club, Julian Lennon, Spandau Ballet, Joe Jackson, Elvis Costello and many more. Still to come are Tina Turner and Bryan Ferry and it is likely that he will tour the Rolling Stones again if their plans are finalized for this territory. They have not been down under since 1973. Like Edgley, he has also been involved in films. Where Edgley has six under his belt including "The Man From Snowy River," "Coolangatta Gold" and the just completed \$9,000,000 mini-series "Burke And Wills," Dainty's first feature last year was the rock drama "Street Hero" and his next project will be a major film on the life of Aboriginal tennis player Evonne Cawley. Yet another area of expansion for Dainty is merchandising which he has done for recent tours and he plans to set up a company specifically for that enterprise in the near future.

Rock impresario Garry Van Egmond is also branching into merchandising as an adjunct to his touring ventures. But he plans to stay solidly embedded in rock. Currently involved in the INXS 52-date sellout tour, Van Egmond has also handled Eric Clapton, Robert Plant, Kenny Rogers, Rod Stewart, Deep Purple and America in the past 18 months. America is scheduled for another tour here shortly, as is Robert Plant, with James Taylor and Los Lobos lined up as well. Van Egmond will also tour Dire Straits with major sponsorship from the Compact Disc manufacturer Philips, the second time around for that band with him.

He sees a great opportunity for Australian artists touring the country and he has been instrumental in opening up markets in Tasmania and North Queensland with bands like Men At Work, Uncanny X-Men and the current swing of INXS dates. Remembering the disastrous season he suffered nearly four years ago that put him out of action due to dollar fluctuations and a fickle market, Van Egmond remarks, "There is too little being done with our own home-grown talent in favor of overseas superstars,"

(Continued on page A-27)

AUSTRALIA & NEW ZEALAND

MERCHANDISE

(Continued from page A-12)

has been 100% over 1983-84. But ATM is facing stiff competition from Starstruck, as that company claims to have snapped up half the market in its 15 month existence. Starstruck beat ATM's bid for the 52 date INXS national tour and Derek Glover of that company estimates a turnover of over 50,000 garments through this tour alone. Already in the first few dates of the INXS tour, sales are averaging \$5 per ticketbuyer which is exceptional for an Australian act.

Part of the lure may be the innovative marketing angle Starstruck has come up with for the tour. Dubbed the 'INXS Collection,' the line of garments features the ever-popular Chinese t-shirt as well as American Hanes brand shirts with a variety of styles including singlets, t-shirts in a number of colors, sweatshirts, grandfather shirts and even denim jackets with patches and special imprinted black berets. Also a part of the line are the obligatory posters and badge buttons, but Glover says so far, t-shirts are walking out the door in droves with a higher sales amount predicated over the original bid estimate.

For those tours where the merchandiser has left-over stock, the solution is now fairly simple. In the case of Starstruck, there are two avenues for disposal—select retail stores and distribution through the combined EMI/CBS Records network where the product is offered at over 1,500 record stores. But Glover warns, "You have to be careful who you sell to because the bootlegging situation is getting more intense. We've found an increasing amount of pirated designs and though it isn't as bad as the U.S. or Europe, we are encountering more t-shirt sellers outside arenas.

Andrew Gaffney agrees that illicit merchandise is starting to creep into the market as the pirates discover the profitability of merchandising the easy way. "We took legal action against several companies and halted their sales through retail stores and are awaiting settlement. But the laws in Australia don't quite cover the area of t-shirt design with enough clout to make getting caught more than a slap on the hand. But by keeping our quality at its best possible level, the punters realize that they are getting better product through legitimate merchandisers than the bootleggers and I think it will taper off. We don't want to spend

thousands on lawyers." Both companies are getting involved in sport though Gaffney says, "Our heart is still in rock'n'roll—we don't like getting into brand new areas. None-the-less, ATM's first serve is with the Australian Tennis Open.

Starstruck, after tours with Tears For Fears, Eric Clapton, Rod Stewart, Cliff Richard, Meatloaf, Iron Maiden and other rockers that Garry Van Egmond has toured in the past year, has had little time to extend their reach beyond rock, but an upcoming event appears to be a mammoth undertaking. The Australian Grand Prix granted Starstruck the rights for merchandising. Aside from the normal garments, they expect an unusual mix of merchandise with cushions for the hard grandstand seats likely to be a big seller. Over 30 products are being sold to the expected 150,000 that will attend the Grand Prix.

Even though ATM and Starstruck appear to have sewn up the major part of the market, several concert promoters are themselves getting into merchandising and tying up the rights before the companies can grab away the lucrative part of touring profits.

Zev Eizik has handled most of his acts' merchandising for Australian Concert Entertainment's tours and Paul Dainty has been adamant in keeping control of merchandising rights with recent tours by David Bowie, Phil Collins and other artists he handles. Dainty is in the throes of setting up his own merchandising arm, stating, "We've had big successes with what we've done so far without a special operation to handle it. On an average tour you can gross \$250,000 and on a large tour the figure easily goes over \$500,000."

Dare Jennings of Phantom Textiles who print most of the garments for the merchandising industry agrees with Dainty's figures. "A fairly mediocre tour will now sell 3,000-5,000 garments. The medium size artist do 10,000-15,000 and the big ones over 40,000-50,000. Three years ago, it would have been half that."

PHIL TRIPP



Reece Kirk and Graeme Connors re-sign for int'l publishing with Rondor Music. From left: Connors, Peter Hall, Kirk, Bob Aird.

POLYGRAM MUSIC VIDEO



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HOME VIDEO

(Continued from page A-19)

rental fees of one dollar and up. Where the video store used to be an up market establishment specializing in rentals at a higher rate—around \$5 per night—the recent flood of people entering the video market has driven the prices to a point where most retailers are finding it hard to turn a profit, much less stay alive. The advent of racking and new outlets for tape rental including gas stations, pubs and second-hand dealers means an even further constriction of the market.

Video shops have been slow to embrace sell-through product. Content with the flow of rental dollars, they regarded selling tapes as something that other retailers such as depart-

ment stores did. But with the entry of record stores into the video arena through the marketing of music video, video retailers are starting to upgrade their attitudes and policies towards sale product.

This has been helped by the introduction of inexpensive titles through one of the largest distributors, CEL. Offering Australian films, some blockbusters and music video selections at prices as low as \$19.95, CEL is touting this move as an 'Entertainment Revolution.' Since CEL owns its own tape duplication plant, it is easier for it to economically place product in the market at such a low price. According to chairman Peter Neustadt, "Someone had to bring the market into line with the consumer. The market was structured and positioned for the past five years as a rental mar-

ket. But machine penetration is now high enough and the consumer sophisticated enough to permit a broader base of sell-through product. We felt the time was right and that we had the capabilities with our own manufacturing and distribution to offer the consumer a product that he both wants and can afford."

Neustadt puts the price of manufacturing at 90% of the tape price. With 12 titles a month released at the low price point, weekly in-store monitoring of sales and aggressive marketing and advertising, Neustadt figures that the return problem that plagued other distributors trying to crack the sell-through market won't occur with CEL. "The returns we do have can simply be bulk-erased, re-packaged and re-shipped as a new title. Second and third party distributors can't match that ability."

But CEL has enraged two sections of the industry by its move as well as caused speculation by other distributors that their move was either ill-conceived or totally suicidal. On one hand, video dealers are fearful that lower priced titles will further escalate the price cutting on the rental market. And they see their business being lost to department stores and other retailers who have the advantage of better buying power and a lesser concern with returns and gambling on stock that might not move immediately.

On the other side, CEL threatened and enraged the theatrical distributors by releasing titles such as "All Of Me" for \$19.95 that were still playing in first run theaters. The theatrical distributors are facing enough problems with dwindling attendance and competition from the video market without CEL's cutting into their winning films still being shown.

Neustadt answers these criticisms easily. "The program has been a huge success with over 300,000 units shipped in the program. Dealers are quieting down while the department stores are ecstatic. The smart video stores are altering their approach while the rental-only shops are seeing a quicker profit from titles that cost less and still rent out readily. But the consumer is happy to spend money and own something for it. With the cost of a blank tape being \$10, they can watch the movie or program a few times, wipe it and record over it."

PHIL TRIPP

CLIPS

(Continued from page A-19)

frequently and has directed a large number of high budget clips here after emigrating from England, Kimble Rendall who has won several awards here and overseas, the duo of Tony Stevens and John Whitteron whose work with Men At Work has become classic, and the pairing of Evan English and Paul Goldman, known as the Rich Kids, who have globetrotted for their credits.

Australia has a long history of music video programs due more to the vast distances between cities and the availability of product than the networks' embracing the genre as a viable programming tool. But in the past year, the amount of programs featuring clips and the number of telespecials of concerts have increased dramatically.

The longest running programs are "Countdown" and "Sounds" both on air for over 10 years each. "Countdown" is carried by the Australian Broadcasting Commission and goes to over 3,000,000 viewers each week including 1,000,000 in rural areas that receive nothing but the ABC. "Sounds" runs on the Seven

Network for three hours on Saturday mornings and its compere Donnie Sutherland is trying to assemble a program for international syndication as well.

Though Australia does not have any cable television, late night clip shows have become more numerous as midnight to dawn slots are opened to them as opposed to old movies. "Music Video" runs Friday and Saturday nights on the Ten Network having expanded from Sydney to Melbourne. Canberra and Adelaide have added their all night weekend shows as well with "Rock Til Dawn" and "Nightshift" respectively. Saturday mornings are still the most popular slot for video clip programs with each major capital city except Perth running at least one or two shows.

But the real movement has been in prime time broadcast of concerts—often simulcast with the leading FM stations in the local markets. In the last 18 months Culture Club and Elton John were two of the major productions of overseas artists at the Sydney Entertainment Centre with other programs for the Ethiopian Appeal and the Live Aid charities large draws.

Still, tv executives aren't see-
(Continued on page A-30)

Australia's 10 Top Albums of 1984

1. "Can't Slow Down," Lionel Richie
2. "Thriller," Michael Jackson
3. "Colour By Numbers," Culture Club
4. "The Swing," INXS
5. "Under A Blood Red Sky," U2
6. "An Innocent Man," Billy Joel
7. "Born In The U.S.A.," Bruce Springsteen
8. "Too Low For Zero," Elton John
9. "Rodney Rude Live," Rodney Rude
10. "Madonna," Madonna

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NEW ZEALAND

(Continued from page A-14)

gest selling album in nine years. As well, they have pushed Billy Joel and Michael Jackson past the elusive 100,000 mark.

Says CBS general manager Murray Thom: "We are 50% up on sales in the first six months of '85 compared to the same period in '84. 50%!"

Like its sister company across the Tasman, CBS New Zealand reigned as unrivaled market leader during 1984, ahead of WEA and Festival. The company continued its dominance in 1985, holding the number one album spot for all but a few weeks.

With 15,000 sales earning a NZ platinum award, CBS has picked up 11 for Bruce Springsteen's "Born To Run," eight for Michael Jackson's "Thriller" and almost seven for Billy Joel's "An Innocent Man." The Springsteen album held down the number one spot for 16 consecutive weeks.

At the 1984 New Zealand Music Awards, CBS act the Narcs took out the Top Group Of The Year Award and their hit "Heart & Soul" was voted Single Of The Year.

Product from local artists has also been given the thumbs up at retail. In the early '80s, a gold record by a NZ act was very rare. In 1984, Dance Exponents and the Patea Maori Club achieved double platinum, DD Smash, the Mockers, Patsy Rigger and Suzanne Prentice went platinum with a cluster of gold records by various artists not far behind.

Glyn Tucker: "There's no doubt that the increased production standards and the higher priority granted NZ artists by record companies has rubbed off. Radio programmers, retailers and the press are becoming more and more aware of NZ music. The NZ public is right there too."

There are now more NZ album projects underway or in the planning stages than has been the case for many, many years (if ever).

The home video market is now well established and stabilizing after an exorbitant flurry of activity during 1984. That year saw rental outlets pop up on every street corner as previously expensive VCRs dropped in price and movie titles were dropped onto the market in huge quantities.

However the less energetic

outlets soon went to the wall as consumers adjusted their viewing habits more realistically. In fact, video wholesalers have found their account bases dropping by as much as 25% in the first six months of this year.

The rental pattern is such that quality films which received poor marketing and short runs at the theatres are now snapped up on video. Films such as "Romancing The Stone," "Scarface" and "Revenge Of The Nerds" are topping rental charts.

Michael Glading (CBS-Fox): "With good merchandising and press coverage, we can have blockbusters with previously short-lived movies. The only criteria is that they're good."

Glading: "The market is virtually all rental. 98% for us. With the high cost we would have to retail cassettes at (around \$200), there would be no demand. Consequently, the market for music videos is poor and until we can find a way to peg such tapes to the \$30 mark, the market is likely to remain inactive." Consequently, NZ consumers look to the four tv rock shows for their visual diet of rock'n'roll.

General consensus among the record industry is "TVNZ does a good job," particularly their financial and artistic input into clips by local artists.

Glyn Tucker: "NZ must be the only country where a Government television channel invests funds in making clips of bands. It has contributed markedly to the higher visual profile artists are able to achieve and in turn allows independent labels with small financial bases to invest more in the recording process without having to suffer the burden of a film clip budget."

TVNZ producer of Radio With Pictures, Brent Hansen: "We feel a responsibility to get as much NZ talent on our shows as we can. Where artists have clips financed by their record companies, well and good. But for the less financial artists and labels, we are prepared to help out. It also means we get clips centered round artists performing. Our performance clips by bands such as National Anthem are creating as much interest as the over-produced imported ones. We like to provide a balance."

The last 18 months has seen corporate sponsorship of musical activity rear its welcome head. In a country the size of NZ, the economics of live tour-

ing are dire and it has reached the stage where the live circuit has shrunk considerably.

However, artists that are receiving media coverage and have records released are finding some entrepreneurial corporations willing to sponsor concerts. In Auckland for example, the last two summers have seen free lunchtime concerts established, allowing up-and-coming artists such as Debbie Harwood and the Mockers the chance to play to a large portion of the city's schoolchildren with no financial risk. The promotional worth for the artists is invaluable. And the sponsor?

Juliette Dowling, promotions manager for Rainbows End Leisure Park which sponsored the '85 lunchtime series: "The NZ music scene is flourishing and the public are increasingly aware of local artists. Live concerts, particularly in schools, create excitement and a sense of escapism. As well as achieving an effective soft-sell, we are able to directly stimulate the careers of the performers. It is an area we are committed to and best of all; it works."

The good news is that FM

stations have arrived. In 1983, the NZ Broadcasting Tribunal granted FM licenses to three Auckland stations and this year, the country's university stations shifted to the band. Three other provincial cities had FM stations set up this year with another three licenses just granted. It is envisaged that by the end of 1986, there will be some 20 FM stations on air, bringing about a general upsurge in the profile of radio stations in general.

The legislation of quotas for local content on NZ radio is still discussed at length although the average attitude is fairly well reflected in the Record Industry Assn. of New Zealand's (RIANZ) submission to the government appointed Royal Commission on Broadcasting & Related Telecommunications: "RIANZ believes it is in the best interests of all parties concerned if minimum local content quotas are achieved voluntarily rather than compulsorily to ensure a positive spirit of free enterprise and co-operation develops between the music, recording and broadcasting industries for the greater benefit and advancement of


NZ music as a whole."

In an RIANZ policy statement dated Nov. 1980, the attitude was more hard-line: "RIANZ believes radio's continued lack of support for NZ artists is seriously undermining the future development of the whole NZ recording industry and unless . . . there is a significantly discernible change of attitudes by radio, this Association may have to . . . support compulsory broadcasting quotas."

The fact of the matter is NZ recordings are now more plentiful and of higher quality and retail sales in particular are proving this development to be a successful one. Radio stations are gradually playing more NZ content as they adjust to this evolution. Consequently, the quota system seems unlikely to be forced if NZ music airtime continues to increase.

There is an air of expectation in the NZ music industry. Over the last three years a lot of lessons have been learned and now with a realistic attitude and the ambition stacked high, NZ companies are signing up artists and delivering healthy budgets with one thing in mind—international success.

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MAJORS

(Continued from page A-20)

Richie's "Can't Slow Down," Australia's top charting album of 1984. Elton John's "Ice On Fire" is shaping up as the company's big Christmas seller. Considerable domestic artist success is occurring with Dragon, Mondo Rock, Gang Gajang and Koo De Tah.

"You can't relax in this market ever," says McKenzie. "We have a long term plan of where we want to go. I'm a great believer in building a strong foundation for growth and I'm very pleased with what I've achieved so far."

EMI: A state of corporate uncertainty existed within EMI Australia throughout 1985, culminating in the resignation of managing director Nick Hampton in early September. Under caretaker leader Rupert Perry, the company is asserting a confident profile and continuing its aggressive use of tv and radio advertising campaigns. Over the past 18 months, "Crawl File," an Australian Crawl greatest hits compile, has moved 200,000 units; "The Works" by Queen is past 100,000; a triple compile, "Sizzling Seventies," sold 55,000 packs; and the Power Station album is gold. A concerted push by 2MMM-FM, Sydney's highest rated station, on Talking Heads has resulted

in sales near 150,000 each for "Little Creatures" and the soundtrack to the film "Stop Making Sense," which the FM station distributes theatrically.

EMI's vast reservoir of back catalog gives it an unmatched edge for tv marketings. A five-LP boxed set, Big Wide Wonderful World of Country Music, sold 40,000 sets at \$29.95. Two double-album "Touch Of Nostalgia" volumes of pre-rock'n'roll material have combined sales of around 70,000 sets. As with Festival's success with the "Amadeus" soundtrack, EMI has been able to mine exceedingly strong sales figures from non-rock/pop repertoire. One 60 second ad spot inserted into the national Mike Walsh Show tv program during an interview with Andrew Lloyd-Weber resulted in some 40,000 sales of his "Requiem" album.

National marketing manager Larry Warren insists that Christmas 1985 will be the biggest for some years for the company, citing potential strong sales for George Thorogood & the Destroyers (touring), Arcadia, Marillion, Sheena Easton, Iron Maiden, Bob Seger and the "Time" soundtrack.

RCA: Even after PolyGram creamed off 300,000 sales of Lionel Richie's "Can't Slow Down" RCA still managed to shift 100,000 copies. The acquisition of Motown has been

particularly fortuitous for RCA, giving it a strong singles chart presence through the Commodores, Mary Jane Girls and DeBarge; the sort of acts that Australian radio has traditionally resisted. "It's given us a completely new look in the marketplace," says managing director Brian Smith.

Next to the Motown success, RCA has enjoyed well over 150,000 sales for the Eurythmics "Be Yourself Tonight" album, with Australia being the first market to take it to number one. RCA has not fared as well as expected by snaring EMI's domestic flagship act Australian Crawl, although their first album on the independent Freestyle imprint (distributed by RCA), "Between A Rock And A Hard Place," should be past 100,000 by the end of the year. "The band is wanting to move beyond the confines of the 14-19 year old market and will need time to re-establish itself with an older audience," says Smith. "But we're far from disappointed."

RCA's commitment to country music remains strong but continues to be hampered by the absence of any major market radio stations with a country format. Even so, the company that has sold a million Charley Pride albums down under is still confident that the music will have its day in Australia. **GLENN A. BAKER**

NEWCOMERS

(Continued from page A-8)

promise and potential. And never has Australian radio and Australians themselves so enthusiastically supported domestic music and so willingly viewed it on an equal footing to imported sounds.

"There is such an abundance of talent out there that it's hard to keep to a small roster policy; you just want to rush out and sign everybody up," admits WEA creative services manager Phil Mortlock. "Australian music has learned a great deal over the past five years, a lot of it as a result of the Men At Work experience. Bands and management have realized that international success comes not just as a result of a strong album but from a combination of the right timing, record company, publisher, attorney, booking agency, image and attitude. A few years ago, maybe a handful of bands had engaged a New York attorney, now it seems like every band with a record out has one. The attitude seems to be, if Men At Work can come out of a Melbourne pub and make it then

so can I. There is also a more sophisticated understanding of the demands of the American market now. We became very disillusioned over our failure to break the Cold Chisel album 'East' in America until we realized that it was sunk by its diversity. It was four albums in one and that just doesn't work in America, with the highly specialized radio situation."

INXS also found themselves greatly disadvantaged by the same problem with their fourth album "The Swing," another Australian multi-platinum blockbuster. "The album was very diverse and, as we all know, Americans can't cope with that," snipes vocalist Michael Hutchence.

Melbourne independent label IC Records, helmed by former hit singer and current hit songwriter Frank Howson and distributed by PolyGram, is typical of a growing number of secondary sources providing quality repertoire to the domestic and international market. Howson's roster includes the Spaniards, the Metronomes, W.H.Y., Mother Goose,

himself, and revitalized '70s superstar John Paul Young, whose 'comeback' single "Soldier Of Fortune" made top 10 domestically and also broke into the German charts.

With album budgets ranging from \$100,000 (for Young) to \$30,000 (for Spaniards), Howson's individual investment in talent is impressive. As the co-writer of two Little River Band songs (including the flipside of the U.S. top 10 hit "Night Owls") and publisher of a number of local hit acts (such as Pseudo Echo) Howson is able to direct profit from those areas into the financially-draining high risk area of recording local talent.

The initiation costs for international-quality albums in Australia has multiplied five, even 10 times over the past decade. Michael Gudinski's Mushroom label was able to score triple platinum sales with a \$7,000 album in 1976. Today, chart topping albums by the Models and Kids In The Kitchen cost him a minimum of \$150,000 each. On top of that is a video

(Continued on page A-30)

AUSTRALIA & NEW ZEALAND

CONCERTS

(Continued from page A-22)

and not enough emphasis on the markets outside of the major cities. At least with Oz groups, they aren't paid in U.S. dollars or English pounds, thus negating the exchange rate problems. They have substantial followings in smaller cities that often don't get concert tours coming through. And those markets will be concentrated on by me and, I'm sure, other promoters in the future."

Michael Chugg of Frontier Touring is another rock hardliner in concert promotion with a long background in both touring of major artists and festival production. Last year's big Frontier tour was the Police, with outdoor shows in Sydney and Melbourne, which followed Chugg's involvement in two major outdoor festivals—Narara I and II in '83 and '84 which were marginally successful financially—and a number of outdoor dates featuring local talent primarily during the summer months.

Chugg feels the days of mammoth festivals with overseas drawcards are over, though open-air dates for single artists have been successful in spite of local government opposition and outright bans. He says, "The vibe is gone from the pop festival phenomena but one-day outdoor shows in major cities will remain viable as long as they are permitted. The past two summers were excellent and this year I don't think anyone has lost

money on major tours. The crowds were enormous. But the gamble on outdoor shows is monstrous and this summer there probably will be few."

Frontier had a sellout tour of Neil Young last year on top of its success with the Police, but Chugg has also branched into comedy with a national tour of Police Academy's master of 'vocalvision' Michael Winslow and a number of arena-sized gigs with a variety of local comic talent.

Dirty Pool Promotions is an offshoot of the highly successful management company of the same name. In May of this year they secured the contracts for the Stranglers, Paul Young, Tears For Fears and Howard Jones, and decided to become active in the promoters' arena. Seeing both an opportunity and a place for aggressive management oriented promotion, Dirty Pool teamed with Michael Coppel to tour these artists, with the result that all tours sold out completely in every city.

John Woodruff of Dirty Pool attributes the success to their going for broke on the big acts instead of working their way up the promotions ladder by buying small and discovering the market. Woodruff says, "With the national experience we've had touring our own managed acts—Cold Chisel, Icehouse, Angels and Do-Re-Mi—we knew the markets and had more promoting experience than most people coming into the field. Promoters in this country had been buying acts simply to sell tickets. Our ap-

proach has been to initially market the act as we would our own and then sell tickets." Woodruff feels that major promoters are not developing artists and markets to give themselves a future.

Woodruff's partners Rod Willis and Ray Hearne are currently overseas negotiating the next wave of Dirty Pool promotions and the company is not yet ready to announce the upcoming artists. Woodruff confides "We'd rather surprise the market than saturate it."

Melbourne based Zev Eizik and Michael Coppel were united for years under the name Australian Concert Entertainment but their parting last year resulted in Eizik going solo in concert promotion. Together, they had toured Talking Heads, Eurythmics, Simple Minds and Def Leppard—who were the main attractions of last year's Narara Festival—as well as Stanley Clarke/Miroslav Vitous/Larry Coryell, U2 and the Cure. This year, the Zev Eizik Corp. has promoted Iron Maiden, Meatloaf and Style Council and will soon bring back the Cure and run a national tour for Midnight Oil, Australia's top

grossing band.

The Oils' tour scheduled for November until January represents Eizik's first foray in a few years for an Australian band. "Not many Australian bands can be toured viably on a national front even though they may have excellent regional audiences," Eizik states. "Since the Oils seldom tour, this is a major event rather than just a national tour and they attract the audiences that few overseas artists can match."

Eizik has another project coming up that is a departure from his normally mainstream touring work. The Australian government has commissioned him to produce a 20-day concert and arts festival package in the major seaside resorts between Dec. 22 and the first of February. Not only is he planning to bring over major overseas attractions but also package a wide variety of Oz folk, jazz, MOR and country acts for the project with an arts and crafts event during the days and the concerts at nights in the oceanfront cities. Meanwhile, Michael Coppel has also struck out on his own, with no letup in his schedule of artists.

Hoping to bring over more jazz artists, he has booked Pat Metheny, in addition to his recent tours with Tears For Fears, Paul Young, Nik Kershaw and the Stranglers. Coppel believes there is a market for more adventurous promotions and that the jazz area is sorely neglected. "With the right artists and venues and what the jazz promoters in this country seem to have forgotten how to do—promote—there are a lot of people in the older demographic who would throng to see *their* type of music," he says, adding, "but it is a market that has to be developed and worked and it is limited to the major cities."

Michael Barnett, who with partner Dennis Smith handled tours for Cliff Richard, Kenny Rogers and Barry Humphries as well as touring theatre like "The Odd Couple" with Jack Klugman and "The Rocky Horror Picture Show," thinks that there are just too many promoters and not enough productions that will be viable for the market.

A Billboard Spotlight

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SURGE

(Continued from page A-20)

est in the world, is spread out well above the \$10 mark once considered suicidal to exceed. The most common album price is \$12.99 across the board, with PolyGram standing alone at \$13.99. RCA and EMI, in contradiction of the time-honored tradition of applying bargain pricing to tv-advertised records, have a \$14.99 price tag on their Starcall and Play TV series. Singles will be priced at \$3.50 by the end of the year.

The pricing situation has seen a massive increase in the soundalike market, which is dominated by the aggressive Telmak Teleproducts. Managing director David Hammer, the man the major companies love to hate most, manages to pull one outrageous stunt off after another. Last year it was four albums for the price of one. This year it's a soundalike album of current hits (some so current the majors haven't even had a chance to release the originals locally!) for just \$5.88. Hammer turned to soundalike when the majors refused to lease him viable material and is now entering into deals with some of them to keep versions of their hits off his hugely successful albums in return for a resumption of fair lease rights.

Certainly there is money to be made and spirits are high in the Australian recording/music industry of 1985, with profitable developments in merchandising, concert touring, technology, publishing, Compact Discs and conventional records. But not everybody is swept up in the rush of confidence. RCA Records managing director Brian Smith cautions, "Let's not be too sure that the slump has in fact been broken. The industry is up 17% overall from 1984 but that can probably be accounted for by the CD boom. Take the CD figures out and business isn't all that good. Cassette sales are up 11% but full price album sales are down by 5%, so it's very difficult to say conclusively that the slump is over. At the moment, most CD sales are of back catalog as people build up collections, so they can be termed as 'plus' sales rather than 'instead of' sales. That will have to change and then most CD sales will be an album not sold, which will level out the growth."

INDIES

(Continued from page A-6)

Established in 1973, Larrikin has been the most prolific independent producer of Australian albums, with over 160 in its catalog to date. For three years Larrikin was distributed through EMI. Managing director Warren Fahey, however, felt that Larrikin's releases were disadvantaged by EMI's selling priorities. "We're a 'back catalog' label," he explains. "EMI was great with new contemporary releases, but beyond that, our specialized market albums and back catalog got lost." Within six months of leaving EMI, Larrikin's sales increased by 63%, but have since evened out to around their previous level through EMI. For Larrikin, the risk of taking on distribution was made possible only by the company's thriving specialist retail outlet which maintained a good cash flow.

With the exception of Larrikin, all other prominent independent labels have been drawn into an alliance with one or other of the majors—EMI, CBS, WEA, PolyGram, RCA and Australian-owned Festival. It is now generally agreed that without the indies, the Australian record industry would be little more than a carbon copy of overseas trends. "Local major signings almost always reflect overseas fashions rather than taking a risk with a radical new style," comments managing director of Virgin Australia, Moira Bennett. "Independents are used to dealing with new music. They expect to have to work a new act from the bottom of the ladder. They know how to make the most of the available media—university radio, local street press and so on. The majors tend to go straight for commercial rating radio. They sign acts which are already successful, then go on spending huge amounts on recording and promotion. At this level, there is a very little room for risk."

Managing director of Regu-

lar Martin Fabinyi agrees that the great strength of the independents is finding and nurturing new talent. "The majors are just not set up to lavish the kind of care and attention needed to realize the full potential of a new act," he says. On the other hand, Fabinyi admits that it is close to impossible to break contemporary music without the services of a major distributor.

Although several independent distributors operate out of Sydney and Melbourne, they rarely manage to move a record into the national charts. "The sheer size of the major's distribution network and their efficiency in supplying orders in minimal time means that our hands are free to do what we do best—namely, generate market and media interest."

The emerging role of the indie as entrepreneur of local talent has been implicitly acknowledged by the majors in two recent developments. PolyGram recently set up its former a&r director, Michael Crawley, in a new label called True Tone which has all the hallmarks of an indie yet which enjoys the financial back-up of a major. Crawley owns the label and has 'carte blanche' to sign and develop new acts, within budgets agreed upon by PolyGram. Although the label is distributed through PolyGram, it is virtually autonomous. Crawley is enthusiastic about the innovative PolyGram/True Tone deal. "It's the only way for the industry to go," he says. "The industry needs the creative flair of the independents; the majors can't seem to look beyond the 'flavor of the month' kind of act. But the capital outlay needed to break a new act is crippling to the smaller companies. Only the majors have that sort of money to spend up front. We help each other. The creative drive of an indie with the financial back-up of a major is a combination which benefits everyone."

In another development, EMI has demonstrated a new flexibility in accommodating the needs of its distributed labels. Robie Porter's Wizard Records and former EMI International product manager Phil Israel's Possum Music both operate out of offices in EMI's Sydney Head office. Of all the local majors, EMI has made the greatest commitment to independent labels. Daymon Wynters manages EMI's distributed labels which, in the past three years have grown in number from 15 to 55. The roster includes Liberation Records, a label established by Michael Gudinski (Mushroom) and Glenn Wheatley (Wheatley) to release

selected international repertoire, such as Nils Lofgren and the Nylons; and Albert Productions, home of AC/DC (still connected), Rose Tattoo, Ray Arnott and Flash & the Pan.

The combined indie releases can total up to 75% of EMI's fortnightly release sheet. "EMI has taken the lead in fostering a close supportive relationship with the independents. The number of labels signed over the past couple of years speaks for itself," says Wynters.

Interestingly, as EMI steps up its alliance with the indies, CBS appears to be abandoning its efforts in this direction. Its two most successful independent distributed labels, Virgin and Hot, both recently left CBS to sign with EMI. In another recent shift, Regular left WEA to return to Festival which also distributes Mushroom and a number of other local labels, including Rivet, ATA and the very successful Australian Broadcasting Corp. imprint.

Of the local independents, Wheatley has most successfully exploited the overseas markets. Wheatley's Real Life album "Flame" is about to be released simultaneously in 16

countries. Managing director Glenn Wheatley believes that independents need the overseas territories. "Without the U.S. marketplace, we wouldn't be in the business," he says. "It doesn't make sense to spend \$150,000 on an album to sell 50,000 units." Only one album on the label has recouped from Australian sales alone; Moving Pictures sold 180,000 and was a national number one for eight weeks. Internationally, Wheatley's most successful artist has been Little River Band.

One thing on which the independents all agree is the problem of cash flow. "If you're making a record for the world, which we always try to do, you have to spend \$250,000 to \$400,000," comments Mushroom's managing director Michael Gudinski. "The biggest problem is the time between capital outlay and first returns." Even with phenomenal sales, it is not uncommon for international royalties to be delayed by up to 12 months after the record is released. Martin Fabinyi adds that "independents have to deliver the same quality as majors to be viable,

even though they are operating on a much smaller scale. Indies don't have overseas product as a buffer against losses on local acts. They have no 'big guns' to fire when a new act fails to live up to expectations."

What is emerging is a multi-tiered hierarchy of companies which recognize their mutual dependence and work together for the survival of their beleaguered industry.

Nowhere is this better exemplified than the relationship between Mushroom and Festival, which is now in its twelfth year. In August, owner Michael Gudinski could claim to have more Australian records on the national charts than every other label and company combined. "It's like the Mushroom heyday of 1975-77 again," he enthuses, "but instead of having a couple of big bands I've got half a dozen." Gudinski insists that he simply couldn't achieve this degree of success without Festival's highly sophisticated distribution skills, undeniably the best in Australia. Despite lucrative offers to shift to another major, Gudinski has just signed up with Festival for a further three years.

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CLIPS

(Continued from page A-24)

ing the returns in ratings from the clip programs to justify a higher programming commitment and are deciding to play safe with the surefire concert specials and occasional rockumentary.

The introduction of music video 18 months ago by pioneer distributors Video Classics was done with huge projections of its impending success and great promises for future. And where that company did meet success with "Making Michael Jackson's Thriller," it lost large sums from its other music titles. The claims of massive penetration were more likened to 'shipping gold and returning platinum' as that company soon dropped music video and then went into liquidation.

Labels like Vestron, Virgin and VCL departed prior to Vid-

eo Classics troubles and soon CEL Video were seen to be the major domos of music video, snaring Vestron and releasing the major Australian program, "Cold Chisel's Last Stand" which sold 20,000 copies. CEL also bought half of a company, Wired Productions, that was dedicated to music video for broadcast and home video release but that soon came to naught. Even with the release of Mental As Anything's highly acclaimed "Monumental" cassette, CEL was only able to realize under 10,000 units. And it now appears that they have put music video on the back burner until the market stabilizes, Vestron having moved to independent distribution. The success story has been the entry of record companies into the arena with the distribution to record retailers that the video companies like CEL and Video Classics could never achieve. PolyGram Music Video is the obvious winner in the

music video race with 80 music titles out as of October and another dozen being released before Christmas.

According to label head Kathy McKerrow, the success is due more to deliberate planning and building a catalog rather than unrealistic projections and poor timing. She says, "Our strengths are simply that we release a broad range of product to suit all tastes, from heavy metal to jazz to classical, and we are involved, much like a record company, in building and maintaining a catalog. We have the confidence in the marketplace with the retailers who realize that we aren't going to back off and will consistently release innovative product with the proper advertising and promotion." Indicating that PolyGram MusicVideo is meeting their budget and sales projections, she attributes the reason that other distributors haven't been able to garner the 80% sell-through figures to "their moving too fast and unrealistically. It's also disappointing that there hasn't been enough industry support for music video."

EMI Records took over the music video side from their allied Thorn EMI Video just before Christmas last year and have also started building their catalog. With 49 titles out now and another seven planned before Christmas, EMI is starting to broaden the musical tastes to include an upper demographic. Where PolyGram has releases like "Jazz Festival," "Meeting of the Spirits" and a concert by Horowitz, EMI are bringing out "One Night With Blue Note", a Marlene Dietrich concert and more classical product in addition to large sellers Duran Duran and Cliff Richard. Lynne Bruen of EMI says that music video sales have been steady and encouraging, "But they are starting to take off now that the consumer knows that is available and is getting used to the idea of buying music video as opposed to just renting it like movies."

Festival's Noel Brown says, "We've got 30 titles so far and are very selective. We try to tie in our music video releases with the recording success of an artist and around a record release. With the right record and video together you'll have success as we've proved with Bob Marley's "Legend" and the two-record set and video of "10 Years Of Countdown."

CREDITS: *Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Coordinator, Glenn A. Baker; Cover & design, Anne Richardson-Daniel.*

Festival also goes through music retailers with a major number carrying the product range. "We're not getting megasales but the ones we have sold made money," Brown adds.

Al Thompson of RCA/Columbia/Hoyts Video agrees with Brown's selective release attitude and tying in with record sales. "Ninety per cent of our releases have been profitable but not enough to have a big party," Thompson states. "About 50% of record retailers are pushing the product but we're getting no real sell-through from video retailers. The retailers are being cautious. Music video does need a bit more marketing in the stores but it will catch on." Thompson believes the catch will be to keep prices as low as possible and to continue to offer a wide variety of product,

not just rock titles.

Peter Ikin of WEA is hopeful of a break in the market. That label released the Mentals title in conjunction with CEL and has just put out the Richard Lowenstein-produced INXS cassette "The Swing And Other Stories" with Warner Home Video handling the video stores. Ikin opines, "Music video is not enormous at this time but it will build in the next 18 months. We knew it wouldn't happen overnight and deliberately held back entering the market until the time and titles were right. We've got to encourage retailers to stock it. If it's not in the shop, there's no hope of selling it. But to get the product out, the distributors, dealers and producers are going to have to sacrifice a few profits." **PHIL TRIPP**

NEWCOMERS

(Continued from page A-26)

package investment for each album of up to \$50,000. These sort of costs can only be recouped by international success, which is at its lowest ebb for many years.

Currently, the Australian acts either enjoying substantial international acceptance or

poised to do so are INXS, Angel City, Jimmy Barnes, Flash & the Pan, Real Life, Eurogliders, LRB, Men At Work, Tim Finn, Midnight Oil and not too many others. If the current springtime of Australian talent is to continue, this situation must change rapidly so that a receptive international market can be counted on rather than hoped for. **GLENN A. BAKER**

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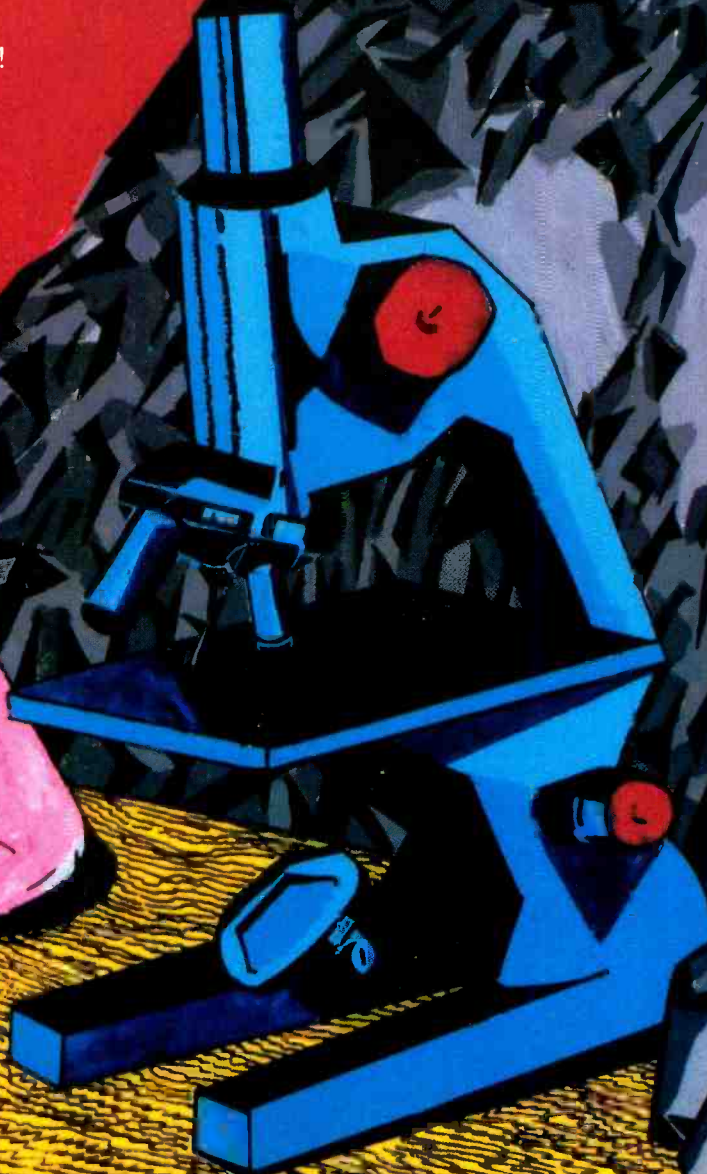
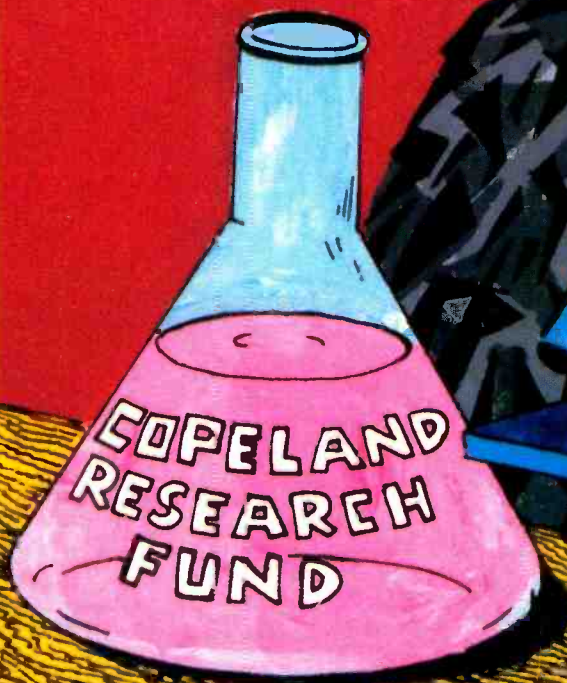
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MTV SITCOM GETS BOOK TIE-IN

Channel Looks to 'Young Ones' For Cult Following

BY STEVEN DUPLER

NEW YORK MTV's first shot at episodic programming, "The Young Ones," a bizarre and loosely plotted British sitcom based on the antics of four very strange housemates in London, is about to become both the beneficiary of and the contributor to a promotional push.

A book written by one of the performers in the show is about to be published in the U.S. by Harmony Books, a subsidiary of Crown Publishers. In promoting it, both the publisher, via book cover graphics and proposed FM radio phone interviews, and major book chains using in-store promos, will play heavily on the MTV tie-in.

While the show does feature musical interludes with artists such as Stewart Copeland, Chris Difford, Motorhead and Madness, it is the first real departure from the MTV style of "environmental," non-episodic programming.

The program was picked up from the BBC and first run as a series on MTV on a trial basis this past August. The cable music channel's audience research indicated a sufficient level of acceptance to convince it to carry the segments as part of its regular programming day. The series airs every Sunday at 11:30 pm Eastern time (which is, not coinci-

dentally, the old Monty Python time slot.) John Sykes, MTV Networks' vice president of programming says reaction has been "wonderful" so far, and he sees "The Young Ones" developing into a cult phenomena. "Even though there are only 14 episodes, we find viewers getting more and more excited about the show," he says. "We were initially hesitant, as we didn't want to just present the traditional type of rock'n'roll humor that always just misses the mark."

In what is hoped will be a reciprocal marketing push, Harmony Books will bring to the U.S. at the end of this month "Neil's Book Of The Dead," a sort of whole earth, hitchhiker's guide to everything you ever wanted to know about surviving as a hippie in the '80s. The book was penned by Nigel Planer, a successful English actor/comedian who portrays the character Neil on "The Young Ones." Neil is a sort of gentle '60s character whom time forgot; he is consistently used and abused by his cohabitators, and slumps around bemoaning the advent of "horrid technology" and awful things like music videos and computers.

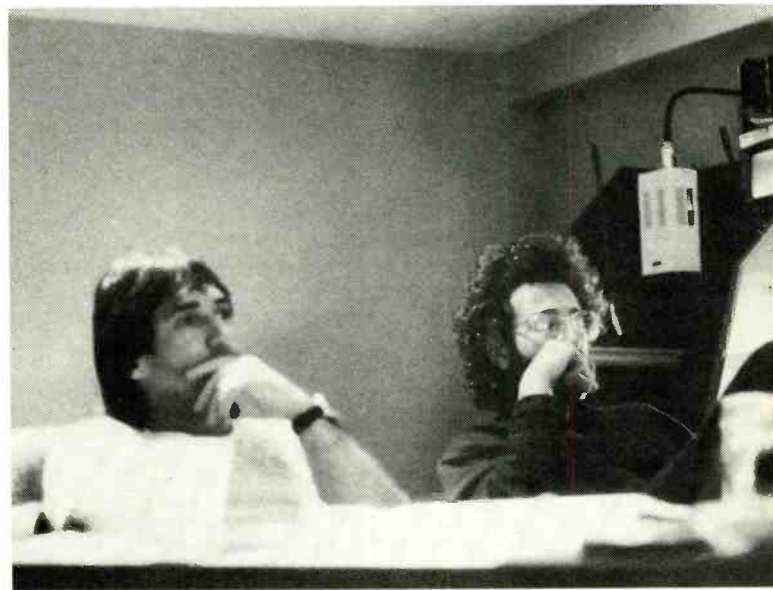
The book has been quite successful in the U.K., eventually reaching eight printings, and Crown is hoping that the MTV crowd currently picking up on the "The Young

Ones" will find the book equally appealing.

"We're looking to tie into the MTV angle pretty heavily," says Jack Benvent, a publicist with Crown. "We've changed the front cover of the book slightly to feature a flag in the corner noting that "The Young Ones" is seen weekly on the channel. We've also gotten MTV to agree to do an interview segment with Nigel once he returns to the States." Benvent says that Crown has already received "a lot of orders from all the major chains and distributors," who are also planning on promoting the MTV connection.

Planer has also cut a record in the U.K. "Neil's Heavy Concept Album," for WEA Intl. The album, produced by the highly regarded composer/keyboardist Dave Stewart (National Health, Hatfield & the North, U.K.) features a loose story line tied together with musical parodies of '60s bands like Caravan, Traffic and others. So far, the album has been passed over for U.S. release, says Ruby Merjan, director of a&r for WEA Intl. But, she says, the label is watching closely to gauge reaction to the show.

"Should there be a tremendous uproar about the characters, the situation [regarding the album] could easily change," she says. "It's one
(Continued on page 48)



Taking In Some Sun. Video directors Kevin Godley and Lol Creme donated their time and talents to Steve Van Zandt's "Sun City" project. The team was presented by Manhattan Records with about 40 hours of video material donated by news and other sources, and given two days to edit the mass of footage into a seven-minute video clip. Post-production services for the effort were donated by International Production Center in New York.

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.

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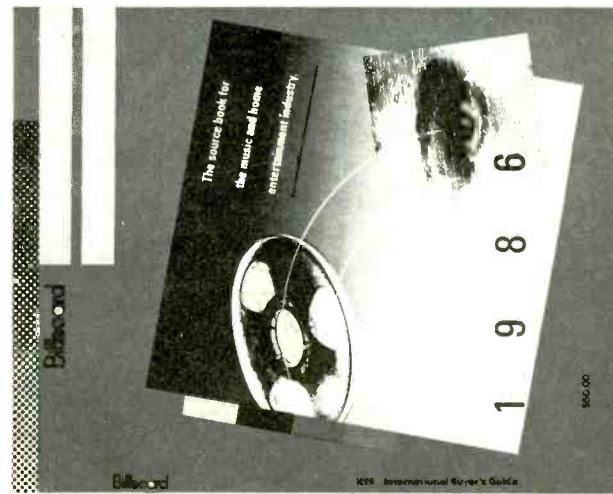
(Continued on page 48)

33	25	22	11	83	79	74	0	MAILEY KIMSEY (MARILLON)	◆ GODLEY & CREME POLYDOR 881 786-7/POLYGRAM
34	34	37	6	84	72	43	17	CRY THORN, GODLEY & CREME (GODLEY & CREME)	◆ GODLEY & CREME POLYDOR 881 786-7/POLYGRAM
35	43	59	6	85	88	—	2	COUNT ME OUT VBRANTLEY, R. TIMAS (VBRANTLEY, R. TIMAS)	NEW EDITION MCA 52703
36	37	39	6	86	83	83	4	TALK TO ME S. LEVINE (MIROSS, R. ROSS)	QUARTERFLASH Geffen 7-289087/WARNER BROS.
37	39	45	4	87	NEW	NEW	◆	FACE THE FACE C. THOMAS (P. TOWNSHEND)	◆ PETE TOWNSHEND ATLANTIC 7-99590
38	40	53	3	88	85	88	4	WELCOME TO PARADISE J. WAITE, S. GALSAS (J. WAITE)	◆ JOHN WAITE EMI-AMERICA 8278
39	42	47	10	89	91	95	3	HOME SWEET HOME T. WERMAN (SIXX, NEIL, LEE)	◆ MOTLEY CRUE ELEKTRA 7-69591
40	NEW	NEW	NEW	90	86	63	16	TONIGHT IT'S YOU J. DOUGLASS (R. NIELSEN, R. ZANDER, J. ZANDER, J. BRANDT, M. RADICE)	◆ CHEAP TRICK EPIC 34-05431
41	24	12	18	91	75	48	14	C-I-Y K. VANCE (J. CAFFERTY)	◆ JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 4-05452/EPIC
42	51	—	2	92	87	60	21	ST. ELMO'S FIRE (MAN IN MOTION) D. FOSTER (D. FOSTER, J. PARR)	◆ JOHN PARR ATLANTIC 7-89541
43	45	58	7	93	NEW	NEW	◆	BIG MONEY P. COLLINS, RUSH (LEE, LIFESON, PEAR)	◆ RUSH MERCURY 884-191-7/POLYGRAM
44	59	—	2	94	89	55	11	WEIRD SCIENCE D. ELFMAN, S. BARTEK (D. ELFMAN)	◆ OINGO BOINGO MCA 52633
45	61	—	2	95	84	87	3	SHOCK R. ZITO (M. DAVIS, S. THURSTON)	◆ THE MOTELS CAPITOL 5529
46	46	57	4	96	95	85	7	BLUE KISS G. MASSENBURG, B. PAYNE, R. KUNKEL (KIRSCH, WIEDLIN)	◆ JANE WIEDLIN IRS 52674, MCA
47	47	54	7	97	81	73	7	EYE TO EYE G. STEVENSON, THE SYSTEM (P. COX, R. DRUMMIE)	GO WEST CHRYSALIS VS4 42903
48	52	68	3	98	82	82	4	HOLD ME J. WHITE, H. FALTERMEYER (B. ANDERSEN, B. BODINE)	LAURA BRANIGAN ATLANTIC 7-89496
49	29	15	11	99	69	42	10	COMMUNICATION B. EDWARDS (D. BRAMBLE, R. PALMER, A. TAYLOR, J. TAYLOR)	THE POWER STATION CAPITOL 5511
50	56	77	3	100	96	64	18	DARE ME R. PERRY (S. LORBER, D. INNIS)	◆ THE POINTER SISTERS RCA 14126
33	25	22	11	83	79	74	0	MAILEY KIMSEY (MARILLON)	◆ GODLEY & CREME POLYDOR 881 786-7/POLYGRAM
34	34	37	6	84	72	43	17	CRY THORN, GODLEY & CREME (GODLEY & CREME)	◆ GODLEY & CREME POLYDOR 881 786-7/POLYGRAM
35	43	59	6	85	88	—	2	COUNT ME OUT VBRANTLEY, R. TIMAS (VBRANTLEY, R. TIMAS)	NEW EDITION MCA 52703
36	37	39	6	86	83	83	4	TALK TO ME S. LEVINE (MIROSS, R. ROSS)	QUARTERFLASH Geffen 7-289087/WARNER BROS.
37	39	45	4	87	NEW	NEW	◆	FACE THE FACE C. THOMAS (P. TOWNSHEND)	◆ PETE TOWNSHEND ATLANTIC 7-99590
38	40	53	3	88	85	88	4	WELCOME TO PARADISE J. WAITE, S. GALSAS (J. WAITE)	◆ JOHN WAITE EMI-AMERICA 8278
39	42	47	10	89	91	95	3	HOME SWEET HOME T. WERMAN (SIXX, NEIL, LEE)	◆ MOTLEY CRUE ELEKTRA 7-69591
40	NEW	NEW	NEW	90	86	63	16	TONIGHT IT'S YOU J. DOUGLASS (R. NIELSEN, R. ZANDER, J. ZANDER, J. BRANDT, M. RADICE)	◆ CHEAP TRICK EPIC 34-05431
41	24	12	18	91	75	48	14	C-I-Y K. VANCE (J. CAFFERTY)	◆ JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 4-05452/EPIC
42	51	—	2	92	87	60	21	ST. ELMO'S FIRE (MAN IN MOTION) D. FOSTER (D. FOSTER, J. PARR)	◆ JOHN PARR ATLANTIC 7-89541
43	45	58	7	93	NEW	NEW	◆	BIG MONEY P. COLLINS, RUSH (LEE, LIFESON, PEAR)	◆ RUSH MERCURY 884-191-7/POLYGRAM
44	59	—	2	94	89	55	11	WEIRD SCIENCE D. ELFMAN, S. BARTEK (D. ELFMAN)	◆ OINGO BOINGO MCA 52633
45	61	—	2	95	84	87	3	SHOCK R. ZITO (M. DAVIS, S. THURSTON)	◆ THE MOTELS CAPITOL 5529
46	46	57	4	96	95	85	7	BLUE KISS G. MASSENBURG, B. PAYNE, R. KUNKEL (KIRSCH, WIEDLIN)	◆ JANE WIEDLIN IRS 52674, MCA
47	47	54	7	97	81	73	7	EYE TO EYE G. STEVENSON, THE SYSTEM (P. COX, R. DRUMMIE)	GO WEST CHRYSALIS VS4 42903
48	52	68	3	98	82	82	4	HOLD ME J. WHITE, H. FALTERMEYER (B. ANDERSEN, B. BODINE)	LAURA BRANIGAN ATLANTIC 7-89496
49	29	15	11	99	69	42	10	COMMUNICATION B. EDWARDS (D. BRAMBLE, R. PALMER, A. TAYLOR, J. TAYLOR)	THE POWER STATION CAPITOL 5511
50	56	77	3	100	96	64	18	DARE ME R. PERRY (S. LORBER, D. INNIS)	◆ THE POINTER SISTERS RCA 14126

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PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	ARTIST	VIDEO TITLE	Label	WEEKS ON PLAYLIST
	THE ADVENTURES	ANOTHER SILENT DAY	Chrysalis	LIGHT
	ADAM ANT	APOLLO NINE	Epic	LIGHT
	ARTISTS UNITED AGAINST APARTHEID	SUN CITY	Capitol	HEAVY
	BEASTIE BOYS	SHE'S ON IT	Columbia	NEW
	CHEECH & CHONG	GET OUT OF MY ROOM	MCA	LIGHT
	MICK JAGGER	HARD WOMAN	Columbia	POWER
	JOHN COUGAR MELLENCAMP	SMALL TOWN	PolyGram	POWER
	MOTELS	SHOCK	Capitol	LIGHT
	ROBERT PALMER	DISCIPLINE OF LOVE	Island	POWER
	LIONEL RICHIE	SAY YOU SAY ME	Motown	MEDIUM
	SCORPIONS	NO ONE LIKE YOU	PolyGram	BREAKOUT
	PETE TOWNSHEND	FACE THE FACE	Atco	BREAKOUT
	STEVIE WONDER	PART TIME LOVER	Motown	ACTIVE
	ZZ TOP	SLEEPING BAG	Warner Bros.	POWER
POWER ROTATION <i>Sneak Preview Videos</i>	ARCADIA	ELECTION DAY	Capitol	2
	JEFF BECK	AMBITIOUS	Epic	3
	HOWARD JONES	LIKE TO GET TO KNOW YOU WELL	Elektra	5
	YOKO ONO	HELL IN PARADISE	PolyGram	2
	RUSH	THE BIG MONEY	Mercury	3
	SIMPLE MINDS	ALIVE AND KICKING	A&M	3
	STING	LOVE IS THE SEVENTH WAVE	A&M	4
	WRESTLERS	LAND OF 1000 DANCES	Epic	2
HEAVY ROTATION	ABC	BE NEAR ME	Mercury	11
	A-HA	TAKE ON ME	Warner Bros.	24
	CHEAP TRICK	TONIGHT IT'S YOU	Epic	15
	*ROGER DALTRY	AFTER THE FIRE	Atlantic	7
	GLENN FREY	YOU BELONG TO THE CITY	MCA	4
	*HEART	NEVER	Capitol	10
	HOOTERS	AND WE DANCED	Columbia	12
	*LOVERBOY	LOVIN' EVERY MINUTE OF IT	Columbia	7
	MR. MISTER	BROKEN WINGS	RCA	16
	*EDDIE MURPHY	PARTY ALL THE TIME	Columbia	8
	*NIGHT RANGER	FOUR IN THE MORNING	Camel/MCA	10
	*STARSHIP	WE BUILT THIS CITY	RCA	8
	*TEARS FOR FEARS	HEAD OVER HEELS	Mercury	11
*THOMPSON TWINS	LAY YOUR HANDS ON ME	Arista	8	
ACTIVE ROTATION	BRYAN ADAMS/TINA TURNER	IT'S ONLY LOVE	A&M	2
	CRUZADOS	MOTORCYCLE GIRL	Arista	4
	KISS	TEARS ARE FALLING	Mercury	5
	O.M.D.	SO IN LOVE	A&M	18
	PHANTOM, ROCKER & SLICK	MEN WITHOUT SHAME	EMI America	4
	SCRITTI POLITTI	PERFECT WAY	Warner Bros.	10
	TOMMY SHAW	REMO'S THEME (WHAT IF?)	A&M	5
	TALKING HEADS	AND SHE WAS SIRE		6
	TALKING HEADS	STAY UP LATE	SIRE	6
	*TINA TURNER	ONE OF THE LIVING	Capitol	7
MEDIUM ROTATION	THE ALARM	STRENGTH	IRS	4
	KATE BUSH	RUNNING UP THAT HILL	EMI America	8
	PHIL COLLINS/MARILYN MARTIN	SEPARATE LIVES	Columbia Pictures	6
	COREY HART	BOY IN THE BOX	EMI America	7
	HEAVEN	KNOCKIN' ON HEAVEN'S DOOR	Columbia	6
	INXS	THIS TIME	Atlantic	5
	BILLY JOEL	THE NIGHT IS STILL YOUNG	Columbia	2
	R.E.M.	DRIVER 8	IRS	4
	*TIL TUESDAY	LOVE IN A VACUUM	Epic	2
	JOE LYNN TURNER	ENDLESSLY	Elektra	2
WANG CHUNG	TO LIVE AND DIE IN L.A.	Geffen	6	
BREAKOUT ROTATION	DEL FUEGOS	DON'T RUN WILD	Warner Bros.	2
	RAY PARKER JR.	GIRLS ARE MORE FUN	Arista	2
	PLATINUM BLONDE	CRYING OVER YOU	Epic	6
	PREFAB SPROUT	WHEN LOVE BREAKS DOWN	Epic	9
	TODD RUNDGREN	SOMETHING TO FALL BACK ON	Warner Bros.	4
	CHARLIE SEXTON	BEAT'S SO LONELY	MCA	4
	SQUEEZE	HITS OF THE YEAR	A&M	2
	UB40	DON'T BREAK MY HEART	A&M	4
YES	HOLD ON	Atco	2	
LIGHT ROTATION	BALTIMORA	TARZAN BOY	Capitol	3
	BLACK 'N' BLUE	MISS MYSTERY	Geffen	4
	DOUG CAMERON	MONA	A&M	3
	COCK ROBIN	THOUGHT YOU WERE ON MY SIDE	Columbia	3
	MARSHALL CRENSHAW	LITTLE WILD ONE	Warner Bros.	3
	THE CULT	SHE SELLS SANCTUARY	Warner Bros.	3
	MORRIS DAY	THE OAK TREE	Warner Bros.	6
	DREAM ACADEMY	LIFE IN A NORTHERN TOWN	Warner Bros.	2
	SHEILA E.	A LOVE BIZARRE	Paisley Park/Warner Bros.	3
	KATRINA & THE WAVES	QUE TE QUIERO	Capitol	3
	KIX	COLD SHOWER	Atlantic	4
	MEN AT WORK	HARD LUCK STORY	Columbia	4
	SMASH PALACE	LIVING ON THE BORDERLINE	Epic	4
VANDBURG	ONCE IN A LIFETIME	Atco	4	
STEVIE RAY VAUGHAN	CHANGE IT	Epic	3	
JANE WIEDLIN	BLUE KISS	IRS	3	
NEW	AC/DC	SHAKE THE FOUNDATION	Atlantic	3
	GENE LOVES JEZEBEL	BRUISE	Important	3
	IRON MAIDEN	RUNNING FREE	Capitol	3
	YNGWIE MALMSTEEN	I'LL SEE THE LIGHT	Polydor	3
	JOHNNY RENO & THE SAX MANIACS	RUNNING FOR COVER	Rounder	4
	SHY TALK	EXCUSE ME	Columbia	3
	SPACE MONKEY	COME WITH ME	MCA	2
	THIS MORTAL COIL	SONG TO THE SIREN	Atlantic	2
	VECTOR	SURRENDER	A&M	4
	W.A.S.P.	BLIND IN TEXAS	Capitol	3

* 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

NEW VIDEO CLIPS

(Continued from page 46)

FRANKIE VALLI

Street Fighter
Street Fighter/Curb/MCA
Split Screen
Marina Sargent

WHAT IS THIS

I'll Be Around
3 Out Of 5 Live/MCA
New Company
Wayne Isham

YES

Hold On
9012 Live The Solos/Atco/Atlantic
Yes & Tony Dimtrades
Stephen Soderbergh

Y&T

All American Boy
Down For The Count/A&M
Wolfe Company
Francis Delia

ZAPP

It Doesn't Really Matter
The New Zapp 4 U/Warner Bros.
Red Car
Lawrence Bridges

MTV's 'YOUNG ONES'

(Continued from page 46)

of those things where if you're not familiar with Neil's character, you're probably not going to find the record that funny. Once you are, though, it's hysterical."

MTV's Sykes says if "The Young Ones" continues to grow in popularity here, it's not inconceivable that more episodes could be produced. The actors who appear in the series are all still in England, and could possibly be rounded up for "Young Ones II," should things progress to that point, he says.

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- ✓ Madness "Uncle Sam"
- ✓ Modern Talking "Cher! Cher! Lady"
- ✓ King "Taste Of Your Tears"
- ✓ UB40 "Don't Break My Heart"
- ✓ Del Amitri "Hammering Heart"
- ✓ Arcadia "Election day"
- ✓ Tina Turner "One Of The Living"
- ✓ Sly & Robbie "Make 'em Move"
- ✓ Simple Minds "Alive And Kicking"
- ✓ Maurice White "Stand By Me"
- ✓ Bob Dylan "When The Light Comes Falling From The Sky"
- ✓ Thompson Twins "King For A Day"
- ✓ Echo & The Bunnymen "Bring On The Dancing Horses"
- ✓ The Smiths "The Boy With The Thorn In His Side"
- ✓ The Cult "Rain"
- ✓ Tears For Fears "I Believe"
- ✓ Talking Heads "Road To Nowhere"
- ✓ Level 42 "Something About Now"
- ✓ Sandra "Maria Magdalena"

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"WIND OF CHANGE"

MTV Leads in Nielsen Qtr

Key Audience Research Gleaned

NEW YORK MTV topped all cable-originated basic services in the third quarter of 1985, averaging a .9 rating and a 3 share for the quarter ending in September, according to the Nielsen Home Video index for July through September of this year.

While the ratings number indicates an increase from the second quarter of this year, it does represent a slight drop from the 1984 third quarter rating of 1.0. According to Marshall Cohen, senior vice president of network and corporate services, that drop does not represent any significant decline in the percentage of viewers who receive the channel and are watching at any given time.

Cohen points out also that more important to MTV than the numbers themselves is the audience-characteristics information based also on the Nielsen home video index metered ratings.

Cohen says MTV is currently reaching 27.8 million homes. He

then cites "quantitative data" compiled by Nielsen, which states that MTV leads cable-originated basic services in several areas, notably percentage of viewing households with pay TV; percentage of viewing households with the presence of a member(s) ages 12 to 34; percentage of viewing households with household income of \$20,000+; and third place in percentage of viewing households with head of household college-educated.

"The ratings for the second quarter of this year said that we were tied with Christian Broadcast Network (CBN)," says Cohen "If you went no further than the rating and share, you could conceivably extrapolate that MTV and CBN have the same viewing audience. They most certainly do not, and the variations in the quantitative numbers show where those differences lie, which mean the most to advertisers."

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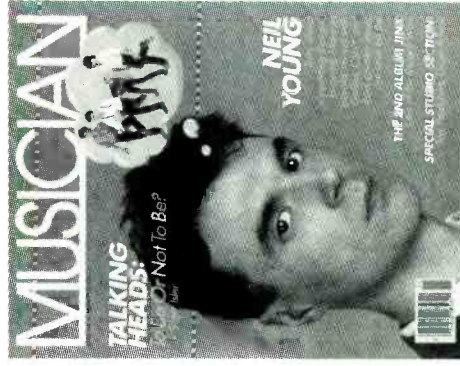
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38	51	74	3	KATE BUSH	EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE		98	118	6	STARPOINT	ELEKTRA 60424 (8.98) (CD)	RESTLESS
39	40	45	16	ORCHESTRAL MANOEUVERS IN THE DARK	A&M VIRGIN SP-5077/A&M (8.98)	CRUSH		94	66	23	JOHN CAFFERTY/BEAVER BROWN BAND	SCOTTI BROS. 39405 (CD)	TOUGH ALL OVER
40	31	23	16	SOUNDTRACK	MCA 6144 (9.98) (CD)	BACK TO THE FUTURE		95	86	25	STANLEY JORDAN	BLUE NOTE BT 85101 (CD)	MAGIC TOUCH
41	60	—	2	OLIVIA NEWTON-JOHN	MCA 6151 (9.98)	SOUL KISS		96	75	10	MICHAEL MCDONALD	WARNER BROS. 25291 (8.98) (CD)	NO LOOKIN' BACK
42	48	51	4	MORRIS DAY	WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS		97	185	2	TRIUMPH	MCA 2-8020 (10.98)	STAGES
43	35	29	18	SCORPIONS	MERCURY 824-344-1 (POLYGRAM) (11.98) (CD)	WORLD WIDE LIVE		98	90	110	HUEY LEWIS & THE NEWS	6 CHRYSLIS FV 41412 (CD)	SPORTS
44	45	57	5	ROGER DALTRAY	ATLANTIC 81269	UNDER A RAGING MOON		99	83	18	CAMEO	ATLANTA ARTISTS 824 546-1 (POLYGRAM) (8.98) (CD)	SINGLE LIFE
45	37	32	23	NIGHT RANGER	CAMEL MCA 5593/MCA (8.98) (CD)	7 WISHES		100	84	38	SADE	▲ PORTRAIT BFR-39581 (CD)	DIAMOND LIFE
46	49	53	5	DIANA ROSS	RCA AFL-5422 (8.98) (CD)	EATEN ALIVE		101	114	3	TOMMY SHAW	A&M SP-5097 (8.98)	WHAT IF
47	50	55	12	MARILLION	CAPITOL ST-12431 (8.98)	MISPLACED CHILDHOOD		102	104	11	RONNIE MILSAP	● RCA AHL-1 5425 (8.98) (CD)	GREATEST HITS VOL. 2
48	47	43	64	BILLY OCEAN	▲ 2 JIVE JL 8-8213 (ARISTA) (8.98) (CD)	SUDDENLY		103	72	8	THE ROMANTICS	NEMPEROR FZ 40106 (CD)	RHYTHM ROMANCE
49	42	41	18	SOUNDTRACK	● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE		104	112	20	GINO VANNELLI	HME BFW 40077 (CBS ASSOCIATED)	BLACK CARS
50	46	46	48	DON HENLEY	▲ GEFEN GHS 24026 (WARNER BROS.) (8.98) (CD)	BUILDING THE PERFECT BEAST		105	88	11	LISA LISA/CULT JAM WITH FULL FORCE	COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
51	56	60	5	EDDIE MURPHY	COLUMBIA FC 39952 (CD)	HOW COULD IT BE		106	152	3	SOUNDTRACK	WARNER BROS. 25295 (8.98)	KRUSH GROOVE
52	55	56	74	TINA TURNER	▲ 4 CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER		107	115	7	STRYPHER	ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND
53	53	54	11	BOOGIE BOYS	CAPITOL ST-12422 (8.98)	CITY LIFE		108	108	115	MADONNA	▲ 3 SIRE 1-23867 (WARNER BROS.) (8.98) (CD)	MADONNA
54	43	40	13	CHEAP TRICK	EPIC FE 39592	STANDING ON THE EDGE		109	106	11	FAT BOYS	SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
55	44	47	31	THE POWER STATION	▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION		110	99	37	GEORGE THOROGOOD	● EMI-AMERICA ST-17145 (8.98)	MAVERICK

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Label Forum Addresses Nashville Malaise Radio Pressuring Execs For More Uptempo Material

BY EDWARD MORRIS

NASHVILLE Four top executives of Nashville's major country labels agreed here Oct. 24 that if country music is having problems it isn't because of poor song quality. They made their remarks at a forum sponsored by the Nashville Songwriters Assn. International. Subsequent forums in the series will feature producers, a&r directors, radio personalities and financial advisers.

MCA's Jimmy Bowen concluded that "about one out of 50 lately has been a great song," but he cushioned this assessment by explaining that radio music directors "have

been bothering us for the last nine or 10 months for uptempo, positive records. We have had a hard time finding these songs."

In response to Bowen's point, Capitol head Jim Foglesong said, "I have never subscribed to the theory of creating records to make radio happy." Rick Blackburn of CBS/Epic told the songwriters that only about 25% of the country record business is generated by traditional country acts.

One of the most animated parts of the discussion involved the question of the charts and their importance in promotion or measuring a record's sales success. Bowen said it was time "we cast off the most ridiculous rule we live under in Nashville, and that is, it's a failure not to go No. 1."

Blackburn attacked the credibility of the charts, noting the labels like Billboard's charts because "we have been able to manipulate them—but they have turned around and sold us our own information." He suggested the labels might be interested in a chart that directly reflected consumer responses to country records.

Bowen estimated that the Nashville labels spend "close to a million and a half a year" just in promoting their records from the number 10 to No. 1 slots in the charts.

All the speakers agreed that singles have little value for their companies beyond their promotional value. Bowen said that John Schneider's "I've Been Around Enough To Know" had a gross sale of 420,000, but that he anticipated there would be a 50% to 55% return factor. "Baby's Got Her Blue Jeans On," a No. 1 hit for Capitol's Mel McDaniel, sold 300,000, Foglesong said, of which there will probably be a "20% or less" return. "We eat 60% to 70% of our top 10 singles, Bowen esti-

mated.

Blackburn said that "Seven Spanish Angels," "Country Boy" and "Highwayman" all showed extraordinary radio and retail strength for Columbia/Epic. And he noted that the single of that name was the crucial factor in bringing the "Highwayman" album to near gold status.

Noting again that chart activity doesn't always translate into album sales, Blackburn said his label had dropped one artist who regularly charted top 10 because his albums were selling only in the 25,000 to 30,000 range. He predicted, "You're going to see a lot of label deletions."

Foglesong and Blackburn concurred that VH-1 seems to be having a positive effect on country sales, although Blackburn said the jury is still out on the TNN's sales effectiveness via its music video shows.

Calling Nashville "the new great melting pot" for popular music, Warner Bros. Jim Ed Norman maintained that the identity problems country music is having today is not because it is sick, but rather because it is in a vigorous transition period.

Bowen warned the songwriters not to be too meticulous in "demoing" their songs for a specific artist, explaining that this technique offends other artists who are second choices for the song. He drew applause when he suggested that the performance rights societies should resume the policy of giving advances to songwriters to enable them to concentrate on their art instead of on other ways to earn a living.

Summarizing what he concluded listeners and buyers want from country music, Blackburn said, "The public wants to laugh, to be entertained. They want to grin."



Bare and Friends. Songwriter/singer David Loggins talks with Bobby Bare, host of TNN's Bobby Bare and Friends, about his dual careers. Loggins won a CMA Award with Anne Murray as vocal duet of the year for "Nobody Loves Me Like You Do." Looking on is singer/writer Lisa Silver.

NASHVILLE SCENE

by Kip Kirby



DAVE LOGGINS entered his name permanently into the history books when he won CMA's 1985 vocal duo of the year award with Anne Murray. It was, after all, the first time that the honor was given to a singer without a record deal.

While Loggins has had major label success—"Please Come To Boston," his 1974 pop smash, was on Epic—he hasn't been signed to a record company in some time. Obviously there are labels in Nashville who would like to remedy this imbalance now—if Loggins will let them. But he isn't sure.

To understand this ambivalence, it's necessary to understand that Loggins spent 10 years of his life as an artist. After "Please Come To Boston," Loggins recorded two solo albums, "One Way Ticket To Paradise" and "David Loggins," under the direction of Brent Maher. Both got good reviews but weren't commercial successes. Finally, around 1981, Loggins says he became discouraged with trying to make pop albums in Nashville and made a calculated decision to quit recording and concentrate only on songwriting.

It was a difficult decision, he recalls, and despite earlier hits such as "Pieces Of April," a top-20 single for Three Dog Night in 1972, Loggins wasn't sure how successful he would be. The breakthrough came quickly when Alabama cut his "Roll On" and took it to the top of the country chart, a feat the group repeated with Loggins' "40 Hour Week." The Oak Ridge Boys had a No. 1 with "Every Day," while Juice Newton gave him another with "You Make Me Want To Make You Mine." The Nitty Gritty Dirt Band saw a top five with "I Love Only You," Don Williams scored with "Maggie's Dream," Gary Morris is cresting the chart now with "I'll Never Stop

Loggins sans deal— but not for long?

"Loving You," and Kenny Rogers chose Loggins' "Morning Desire" for a video as the first single from his newest RCA album.

Alone or with frequent writing partners like Don Schlitz and J.D. Martin, Loggins has become one of Nashville's most sought-after songwriters. Which is why, even now that he has won the CMA vocalist award, Loggins isn't sure that he wants to split his time between recording and writing.

"I realize that if I'm ever going to make records again, it should probably be now," Loggins admits. "I'd be lying if I said I wasn't interested, or wasn't talking to some people. But I'm not interested in making a deal; I'm interested in making great records—in selling records. I don't want to make a commitment to

a record company unless I'm prepared to go all out. Touring would be part of the commitment; and from my own experience in the past as an artist, I know how impossible it is trying to write on the road."

So Loggins juggles the enviable quandary while his MCA Music catalog gets hotter and hotter. Either way, though, one thing is definite: Dave Loggins' name is likely to remain a permanent fixture on the charts.

DALE FRANKLIN CORNELIUS has stepped down from her post as executive director of the Nashville Music Assn., a position she's held since the organization was formed nearly five years ago. Instrumental in leading the NMA into all facets of the entertainment community here, Cornelius resigned at the October board meeting, citing professional and personal goals.

In the resignation letter Cornelius noted that she felt the time was right to leave, as the NMA had accomplished many of its initial priorities and goals. No successor has been announced, although it is generally expected that there will be a restructuring of the NMA concurrent with Cornelius' departure.

ALMOST EXACTLY ONE YEAR to the date he entered the off-Broadway cast of "La Boheme" in New York, Gary Morris' been offered a juicy role on Aaron Spelling's prime-time soap, "Dynasty II: The Colbys" in Los Angeles.

Morris has been guaranteed at least seven appearances on "The Colbys," which stars Charleton Heston and Barbara Stanwyck. The show's producers are keeping a low profile on the nature of Morris' TV character—in soaps, plot twists are critical to ratings—but it's assumed that (a) there will be a lover interest; and (b) that he will sing.

Shooting begins in early November, with Morris' debut episode slated for airing some time in January. This latest windfall in Gary Morris' career comes immediately on the heels of his signing with the William Morris Agency, which is actively seeking film and television appearances for him.

Meanwhile, his recording continues to accelerate. In addition to his current top-three single on the charts, he's also got two cuts on the new Warner Bros. "Dallas" soundtrack album: the first being a song titled "If I Knew Then What I Know Now," and the other, the duet he and Crystal Gayle sang on the CMA awards, "Makin' Up For Lost Time," which he co-wrote with this column's lead-off subject, Dave Loggins.

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

130 REPORTERS

			NEW ADDS	TOTAL ON
JUICE NEWTON	HURT	RCA	58	59
THE FORESTER SISTERS	JUST IN CASE	WARNER BROS.	39	83
MARIE OSMOND	THERE'S NO STOPPING YOUR HEART	CAPITOL	35	35
RESTLESS HEART	(BACK TO THE) HEARTBREAK KID	RCA	22	94
DAN SEALS	BOP	EMI-AMERICA	22	100

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

RETAIL BREAKOUTS

58 REPORTERS

			NUMBER REPORTING
SAWYER BROWN	BETTY'S BEIN' BAD	CAPITOL/CURB	30
KENNY ROGERS	MORNING DESIRE	RCA	23
JIM GLASER	IN ANOTHER MINUTE	MCA-NOBLE VISION	20
NITTY GRITTY DIRT BAND	HOME AGAIN IN MY HEART	WB	11
GAIL DAVIES	BREAK AWAY	RCA	9

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HOT COUNTRY SINGLES

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Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	12	CAN'T KEEP A GOOD MAN DOWN H. SHEDD, ALABAMA (B. CORBIN)	1 week at No. One ALABAMA RCA 14165
2	3	6	13	HANG ON TO YOUR HEART B. KILLEN (S. LEMAIER, J. PENNINGTON)	EXILE EPIC 34-05580
3	4	7	12	I'LL NEVER STOP LOVING YOU J.E. NORMAN (D. LOGGINS, J.D. MARTIN)	GARY MORRIS WARNER BROS. 7-28947
4	6	9	12	TOO MUCH ON MY HEART J. KENNEDY (J. FORTUNE)	THE STATLER BROTHERS MERCURY 884-016-7/POLYGRAM
5	5	8	13	I WANNA SAY YES R.C. BANNON (R.C. BANNON)	LOUISE MANDRELL RCA 14151
6	9	13	11	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) J. CRUTCHFIELD (J. BUCKINGHAM, L. YOUNG)	LEE GREENWOOD MCA 52656
7	1	2	16	SOME FOOLS NEVER LEARN T. BROWN, J. BOWEN (J.S. SHERRILL)	STEVE WARINER MCA 52644
8	10	15	10	THIS AIN'T DALLAS J. BOWEN, H. WILLIAMS, JR. (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28912/WARNER BROS.
9	8	12	12	ANGEL IN YOUR ARMS T. COLLINS (C. IVERY, T. WOODFORD, T. BRAEFIELD)	BARBARA MANDRELL MCA 52645
10	11	16	12	YOU'VE GOT SOMETHING ON YOUR MIND N. WILSON (N. WILSON, R. MURRAH, D. GIBSON)	MICKY GILLEY EPIC 34-05460
11	13	18	9	NOBODY FALLS LIKE A FOOL N. LARKIN, E. T. CONLEY (P. MCCANN, M. WRIGHT)	EARL THOMAS CONLEY RCA 14172
12	15	20	9	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
13	16	19	10	DONCHA R. HALL (W. ALDRIDGE)	T.G. SHEPPARD COLUMBIA 38-05591
14	14	17	11	TWO OLD CATS LIKE US B. SHERRILL (T. SEALS)	RAY CHARLES WITH HANK WILLIAMS, JR. COLUMBIA 38-05575
15	17	22	9	STAND UP J. KENNEDY (CHANNEL, R. ECTOR, THROCKMORTON)	MEL MCDANIEL CAPITOL 5513
16	19	23	8	THE CHAIR J. BOWEN (H. COCHRAN, D. DILLON)	GEORGE STRAIT MCA 52667
17	24	28	6	HAVE MERCY B. MAHER (P. KENNERLEY)	THE JUDDS RCA/CURB 14193/RCA
18	21	25	9	DESPERADOS WAITING FOR A TRAIN C. MOMAN (G. CLARK)	JENNINGS, NELSON, CASH, KRISTOFFERSON COLUMBIA 38-05594
19	22	27	9	YOU MAKE ME FEEL LIKE A MAN R. SKAGGS (P. ROWAN)	RICKY SKAGGS EPIC 34-05585
20	23	26	9	ME & PAUL W. NELSON (W. NELSON)	WILLIE NELSON COLUMBIA 38-05597
21	12	5	14	A LONG AND LASTING LOVE M. MASSER (M. MASSER, G. GOFFIN)	CRYSTAL GAYLE WARNER BROS. 7-28963
22	26	29	10	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
23	27	30	8	SOMEBODY ELSE'S FIRE B. MONTGOMERY (M. A. KENNEDY, P. ROSE, P. BUNCH)	JANIE FRICKE COLUMBIA 38-05617
24	28	33	6	BETTY'S BEIN' BAD R. L. SCRUGGS (M. CHAPMAN)	SAWYER BROWN CAPITOL/CURB 5517/CAPITOL
25	31	36	5	MORNING DESIRE G. MARTIN (D. LOGGINS)	KENNY ROGERS RCA 14194
26	7	1	15	TOUCH A HAND, MAKE A FRIEND R. CHANCEY (H. BANKS, R. JACKSON, C. HAMPTON)	THE OAK RIDGE BOYS MCA 52646
27	29	32	9	IN ANOTHER MINUTE D. TOLLE (C. PUTNAM, M. KOSSER)	JIM GLASER MCA/NOBLE VISION 52672/MCA
28	20	10	14	I'M GONNA LEAVE YOU TOMORROW J. BOWEN, J. SCHNEIDER (T. DANIELS, G. DOBBINS, J. WILSON)	JOHN SCHNEIDER MCA 52648
29	32	35	8	BREAK AWAY G. DAVIES, L. SKLAR (G. NICHOLSON, W. HOLYFIELD)	GAIL DAVIES RCA 14184
30	34	39	6	NEVER BE YOU R. CROWELL, D. THOENER (T. PETTY, B. TENCH)	ROSANNE CASH COLUMBIA 38-05621
31	18	3	15	WHO'S GONNA FILL THEIR SHOES B. SHERRILL (T. SEALS, M.D. BARNES)	GEORGE JONES EPIC 34-05439
32	35	40	6	ONLY IN MY MIND J. BOWEN, R. MCENTIRE (R. MCENTIRE)	REBA MCENTIRE MCA 52691
33	38	42	5	HOME AGAIN IN MY HEART M. MORGAN, P. WORLEY (J. LEO, W. WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28897
34	39	44	6	THEY NEVER HAD TO GET OVER YOU B. LOGAN, R. MCCALLISTER (B. MCGUIRE, M. MCGUIRE)	JOHNNY LEE WARNER BROS. 7-28901
35	41	45	5	A WORLD WITHOUT LOVE PRAMONE (E. STEVENS, E. RABBITT, P. GALDSTON)	EDDIE RABBITT RCA 14192
36	42	48	5	IT'S TIME FOR LOVE D. WILLIAMS, G. FUNDIS (B. MCDILL, H. MOORE)	DON WILLIAMS MCA 52692
37	25	14	15	THING ABOUT YOU J.E. NORMAN, SOUTHERN PACIFIC (T. PETTY)	SOUTHERN PACIFIC WARNER BROS. 7-28943
38	46	52	4	MEMORIES TO BURN G. WATSON, L. BOOTH (W. ROBB, D. KIRBY)	GENE WATSON EPIC 34-05633
39	45	50	6	GET BACK TO THE COUNTRY N. YOUNG, B. KEITH, D. BRIGGS, E. MAYOR (N. YOUNG)	NEIL YOUNG Geffen 7-28883/WARNER BROS.
40	33	21	15	I WANNA HEAR IT FROM YOU P. WORLEY, E. RAVEN (N. MONTGOMERY, R. GILES)	EDDY RAVEN RCA 14164
41	44	49	6	RIVER IN THE RAIN J. BOWEN (R. MILLER)	ROGER MILLER MCA 52663
42	50	69	3	BOP K. LEHNING (J. KIMBALL, P. DAVIS)	DAN SEALS EMI-AMERICA 8289
43	49	58	6	I FEEL THE COUNTRY CALLIN' ME J. BOWEN (J. RICHIE, M. DAVIS)	MAC DAVIS MCA 52669
44	47	51	6	'TIL A TEAR BECOMES A ROSE B. RICE (B. RICE)	LEON EVERETTE MERCURY 884040-7/POLYGRAM
45	48	56	5	TWO HEART HARMONY B. FISHER (G. HARRISON, R. GILES, G. FOUGHT, B. MCKAMEN)	THE KENDALLS MERCURY 884-140-7/POLYGRAM
46	51	63	4	I TELL IT LIKE IT USED TO BE B. LOGAN (HELLARD, GARVIN, JONES)	T. GRAHAM BROWN CAPITOL 5524
47	55	74	3	(BACK TO THE) HEARTBREAK KID T. DOUBOIS, S. HENDRICKS (T. DOUBOIS, V. STEPHENSON)	RESTLESS HEART RCA 14190
48	30	11	17	YOU MAKE ME WANT TO MAKE YOU MINE R. LANDIS (D. LOGGINS)	JUICE NEWTON RCA 14139
49	36	38	6	AMBER WAVES OF GRAIN M. HAGGARD, B. MONTGOMERY (M. HAGGARD)	MERLE HAGGARD EPIC 34-05659
50	56	73	3	THE LEGEND AND THE MAN C. TWITTY, D. HENRY, R. TREAT (C. PUTNAM, R. HELLARD, B. JONES)	CONWAY TWITTY WARNER BROS. 7-28866

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	53	59	5	RUNAWAY GO HOME L. GATLIN, S. GATLIN, R. GATLIN, C. YOUNG (L. GATLIN)	LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA 38-05632
52	57	77	3	OLD SCHOOL B. LOGAN (D. SCHLITZ, R. SMITH)	JOHN CONLEE MCA 52695
53	70	—	2	JUST IN CASE J.L. WALLACE, T. SKINNER (J. PENNINGTON, S. LEMAIER)	THE FORESTER SISTERS WARNER BROS. 7-28875
54	37	37	9	LOVIN' UP A STORM E. PRESTIDGE, J.E. NORMAN (L. WILSON, J. FOX)	BANDANA WARNER BROS. 7-28939
55	40	24	19	MEET ME IN MONTANA P. WORLEY, K. LEHNING (P. DAVIS)	MARIE OSMOND (WITH DAN SEALS) CAPITOL/CURB 5478/CAPITOL
56	43	31	18	LOST IN THE FIFTIES TONIGHT (IN THE STILL) R. MILSAP, T. COLLINS, R. GALBRAITH (M. REID, T. SEALS, F. PARRIS)	RONNIE MILSAP RCA 14135
57	59	62	6	UP ON YOUR LOVE T. SPARKS (K. O'NEILL, W. ROBINSON)	KAREN TAYLOR-GOOD MESA 1119
58	61	68	4	THE NIGHT HAS A HEART OF IT'S OWN M. MORGAN, P. WORLEY (L. J. DALTON, P. WORLEY)	LACY J. DALTON COLUMBIA 38-05644
59	69	79	3	BURNED LIKE A ROCKET N. LARKIN (G. BURR)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99599/ATLANTIC
60	54	55	6	AMERICAN FARMER J. BOYLAN (C. DANIELS, T. CRAIN, T. DIGREGIO, C. HAYWARD, F. EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34-05638
61	66	76	3	SHE TOLD ME YES B. ARLEDGE (R. CROSBY)	CHANCE MERCURY 884 178-7/POLYGRAM
62	52	47	8	I'LL STILL BE LOVING YOU J. KENNEDY, J. STAMPLEY (T. STAMPLEY, D. ROSSON)	JOE STAMPLEY EPIC 34-05592
63	NEW	—	—	HURT R. LANDIS (J. CRANE, A. JACOBS)	JUICE NEWTON RCA 14199
64	58	46	11	I KNOW THE WAY TO YOU BY HEART V. GOSDIN, R. J. JONES (T. LAIOLO)	VERN GOSDIN COMPLAT 145/POLYGRAM
65	72	—	2	FEED THE FIRE K. LEHNING (B. MASON, J. JARRARD)	KEITH STEGALL EPIC 34-05643
66	73	—	2	HEART OF THE COUNTRY A. REYNOLDS (W. WALDMAN, D. LOWERY)	KATHY MATTEA MERCURY 884-177-7/POLYGRAM
67	75	—	2	I DON'T WANT TO GET OVER YOU R. SKAGGS, M. MORGAN (B. BRADDOCK, R. VANHOY, D. ALLEN)	THE WHITES MCA/CURB 52697/MCA
68	62	53	9	THE HAIRCUT SONG R. STEVENS (M. NEUN, R. STEVENS, C.W. KALB, JR.)	RAY STEVENS MCA 52657
69	65	57	19	WITH JUST ONE LOOK IN YOUR EYES N. WILSON, SNEED BROTHERS (S. DAVIS, D. MORGAN)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05398
70	60	34	17	LOVE TALKS B. KILLEN (B. JONES, M. GARVIN, T. SHAPIRO)	RONNIE MCDOWELL EPIC 34-05404
71	81	—	2	I'M GONNA HURT HER ON THE RADIO B. SHERRILL (M. MCANALLY, T. BRAEFIELD)	DAVID ALLAN COE COLUMBIA 38-05631
72	NEW	—	—	THERE'S NO STOPPING YOUR HEART P. WORLEY (M. BROOK, C. KARP)	MARIE OSMOND CAPITOL/CURB 5521/CAPITOL
73	71	75	4	SWEET SALVATIONS B. BARTON (D. COOK, C. HARDY)	AUDIE HENRY CANYON CREEK 85-8019
74	79	—	2	SOMEONE MUST BE MISSING YOU TONIGHT J. BUCKINGHAM, J.E. NORMAN (J. MCCRAE, B. MORRISON, P. BREEDLOVE)	TERRI GIBBS WARNER BROS. 7-28895
75	83	—	2	I COULD LOVE YOU IN A HEARTBEAT B. MCCracken, J. RUTENSCHEIDER (S. BRANNAN, T. SCHUYLER)	MALCHAK AND RUCKER ALPINE 001
76	63	43	12	DOWN THE ROAD (MOUNTAIN PASS) D. FOGELBERG, M. LEWIS (E. SCRUGGS, L. FLATT, D. FOGELBERG)	DAN FOGELBERG FULL MOON/EPIC 34-05446/EPIC
77	67	54	12	TOKYO, OKLAHOMA J. ANDERSON, L. BRADLEY, J.E. NORMAN (M. VICKERY)	JOHN ANDERSON WARNER BROS. 7-28916
78	76	66	20	I FELL IN LOVE AGAIN LAST NIGHT J.L. WALLACE, T. SKINNER (POVERSTREET, T. SCHUYLER)	THE FORESTER SISTERS WARNER BROS. 7-28988
79	64	41	15	IF IT AIN'T LOVE B. MEVIS (M. NESLER)	ED BRUCE RCA 14150
80	68	72	5	I'M AS OVER YOU AS I'M EVER GONNA GET B. MONTGOMERY (A. SMITH, B. BURCH, G. DOBBINS)	LLOYD DAVID FOSTER COLUMBIA 38-05601
81	NEW	—	—	THE PART OF ME THAT NEEDS YOU G. KLEIN (M. CHAPMAN, N. CHINN)	B.J. THOMAS COLUMBIA 38-05647
82	74	67	18	SHE'S COMIN' BACK TO SAY GOODBYE E. STEVENS, E. RABBITT, J. BOWEN (E. RABBITT, E. STEVENS)	EDDIE RABBITT WARNER BROS. 7-28976
83	77	60	18	IF IT WEREN'T FOR HIM E. GORDY, JR. (V. GILL, R. CASH)	VINCE GILL RCA 14140
84	78	70	21	DRINKIN' AND DREAMIN' J. BRIDGES, G. SCRUGGS (T. SEALS, M.D. BARNES)	WAYLON JENNINGS RCA 14094
85	NEW	—	—	WOULDN'T IT BE GREAT J. BOWEN, L. LYNN (L. LYNN)	LORETTA LYNN MCA 52706
86	82	64	6	MY HEART HOLDS ON T. WEST (H. PRESTWOOD)	HOLLY DUNN MTM 72057/CAPITOL
87	80	65	19	BETWEEN BLUE EYES AND JEANS C. TWITTY, D. HENRY, R. TREAT (K. MCDUFFIE)	CONWAY TWITTY WARNER BROS. 7-28966
88	85	71	17	HEART DON'T DO THIS TO ME J. BOWEN, L. LYNN (J. WILDE, K. VASSEY)	LORETTA LYNN MCA 52621
89	89	81	9	I'VE GOT THE HEART FOR YOU B. MEVIS (L. BOONE, J. GREENBAUM)	KEITH WHITLEY RCA 14173
90	84	85	3	TIRED OF THE SAME OLD THING C. FIELDS (D. WALSH)	DAVID WALSH CHARTA 198
91	88	86	22	PRETTY LADY K. LEHNING (K. STEGALL)	KEITH STEGALL EPIC 34-04934
92	92	91	14	BAR ROOM ROSES B. MEVIS (B. GALLIMORE, B. MEVIS, B. SHORE)	MOE BANDY COLUMBIA 38-05438
93	91	87	14	YOU'RE GONNA MISS ME WHEN I'M GONE T. WEST (H. PRESTWOOD)	JUDY RODMAN MTM 72054/CAPITOL
94	94	90	10	SAILING HOME TO ME J. ALLEN (D. KIRBY, D. MORRISON)	LOY BLANTON SOUNDWAVES 4760/NSD
95	93	92	11	ON THE OTHER HAND K. LEHNING, K. STEGALL (POVERSTREET, D. SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-28962
96	87	80	11	DOWN IN THE FLORIDA KEYS J. KENNEDY (T. HALL)	TOM T. HALL MERCURY 884 017-7/POLYGRAM
97	96	88	10	BABY'S EYES H. SHEDD (L. BRODY)	LANE BRODY EMI-AMERICA 8283
98	97	96	8	BUILDING BRIDGES E. GORDY, JR., T. BROWN (L. WILLOUGHBY, H. DEVITO)	NICOLETTE LARSON MCA 52653
99	90	89	19	HE WON'T GIVE IN A. REYNOLDS (J. PIERCE)	KATHY MATTEA MERCURY 880-867-7/POLYGRAM
100	99	83	24	I DON'T KNOW WHY YOU DON'T WANT ME D. MALLOY (R. CASH, R. CROWELL)	ROSANNE CASH COLUMBIA 38-04809

Products with the greatest airplay and sales gains this week. ♦ Video clip availability. ● Recording Industry Assn. of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	CAN'T KEEP A GOOD MAN DOWN	ALABAMA	1
2	3	HANG ON TO YOUR HEART	EXILE	2
3	5	I'LL NEVER STOP LOVING YOU	GARY MORRIS	3
4	4	I WANNA SAY YES	LOUISE MANDRELL	5
5	6	TOO MUCH ON MY HEART	THE STATLER BROTHERS	4
6	9	I DON'T MIND THE THORNS	LEE GREENWOOD	6
7	1	SOME FOOLS NEVER LEARN	STEVE WARINER	7
8	10	THIS AIN'T DALLAS	HANK WILLIAMS, JR.	8
9	12	DONCHA	T.G. SHEPPARD	13
10	11	YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	10
11	13	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	11
12	15	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	12
13	14	TWO OLD CATS LIKE US	R.CHARLES/H.WILLIAMS, JR.	14
14	8	ANGEL IN YOUR ARMS	BARBARA MANDRELL	9
15	17	STAND UP	MEL MCDANIEL	15
16	19	THE CHAIR	GEORGE STRAIT	16
17	22	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	19
18	21	DESPERADOS....	JENNINGS,NELSON,CASH,KRISTOFFERSON	18
19	25	HAVE MERCY	THE JUDDS	17
20	27	ME & PAUL	WILLIE NELSON	20
21	18	A LONG AND LASTING LOVE	CRYSTAL GAYLE	21
22	16	WHO'S GONNA FILL THEIR SHOES	GEORGE JONES	31
23	28	IF THE PHONE DOESN'T RING,IT'S ME	JIMMY BUFFETT	22
24	7	TOUCH A HAND,MAKE A FRIEND	THE OAK RIDGE BOYS	26
25	20	I'M GONNA LEAVE YOU TOMORROW	JOHN SCHNEIDER	28
26	—	BETTY'S BEIN' BAD	SAWYER BROWN	24
27	29	SOMEBODY ELSE'S FIRE	JANIE FRICKE	23
28	30	IN ANOTHER MINUTE	JIM GLASER	27
29	—	BREAK AWAY	GAIL DAVIES	29
30	—	MORNING DESIRE	KENNY ROGERS	25

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	CAN'T KEEP A GOOD MAN DOWN	ALABAMA	1
2	3	HANG ON TO YOUR HEART	EXILE	2
3	4	I'LL NEVER STOP LOVING YOU	GARY MORRIS	3
4	5	TOO MUCH ON MY HEART	THE STATLER BROTHERS	4
5	6	I WANNA SAY YES	LOUISE MANDRELL	5
6	7	I DON'T MIND THE THORNS	LEE GREENWOOD	6
7	9	THIS AIN'T DALLAS	HANK WILLIAMS, JR.	8
8	8	ANGEL IN YOUR ARMS	BARBARA MANDRELL	9
9	10	YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	10
10	11	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	11
11	13	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	12
12	15	STAND UP	MEL MCDANIEL	15
13	18	THE CHAIR	GEORGE STRAIT	16
14	16	DONCHA	T.G. SHEPPARD	13
15	23	HAVE MERCY	THE JUDDS	17
16	1	SOME FOOLS NEVER LEARN	STEVE WARINER	7
17	17	TWO OLD CATS LIKE US	R.CHARLES/H.WILLIAMS, JR.	14
18	21	ME & PAUL	WILLIE NELSON	20
19	20	DESPERADOS....	JENNINGS,NELSON,CASH,KRISTOFFERSON	18
20	22	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	19
21	25	IF THE PHONE DOESN'T RING,IT'S ME	JIMMY BUFFETT	22
22	26	SOMEBODY ELSE'S FIRE	JANIE FRICKE	23
23	27	BETTY'S BEIN' BAD	SAWYER BROWN	24
24	29	MORNING DESIRE	KENNY ROGERS	25
25	28	IN ANOTHER MINUTE	JIM GLASER	27
26	12	A LONG AND LASTING LOVE	CRYSTAL GAYLE	21
27	—	BREAK AWAY	GAIL DAVIES	29
28	—	NEVER BE YOU	ROSANNE CASH	30
29	—	ONLY IN MY MIND	REBA MCENTIRE	32
30	—	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	33

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COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (16)	19
MCA/Curb (2)	
MCA/Noble Vision (1)	
RCA (15)	16
RCA/Curb (1)	
WARNER BROS. (14)	16
Geffen (1)	
Warner/Curb (1)	
COLUMBIA	13
EPIC (12)	13
Full Moon/Epic (1)	
POLYGRAM	8
Mercury (7)	
Compleat (1)	
CAPITOL (2)	7
Capitol/Curb (3)	
MTM (2)	
EMI-AMERICA	2
ALPINE	1
ATLANTIC	1
Atlantic/America (1)	
CANYON CREEK	1
CHARTA	1
MESA	1
NSD	1
Soundwaves (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
49 AMBER WAVES OF GRAIN	(M.L.Shasta, BMI)	
60 AMERICAN FARMER	(Hat Band, BMI)	
9 ANGEL IN YOUR ARMS	(Song Tailors, BMI/I've Got The Music, ASCAP)	
97 BABY'S EYES	(El Brody, BMI)	
47 (BACK TO THE) HEARTBREAK KID	(WB Gold, BMI/Warner House of Music, BMI)	
92 BAR ROOM ROSES	(Dejamus, ASCAP/Make Believeus, ASCAP/WB, ASCAP/Royal Haven, BMI)	
24 BETTY'S BEIN' BAD	(Tah Girl, BMI/Bug, BMI)	
87 BETWEEN BLUE EYES AND JEANS	(Hall-Clement, BMI/Lionel Delmore, BMI)	
42 BOP	(MHG, ASCAP/Sweet Angel, BMI/WEB IV, BMI)	
29 BREAK AWAY	(Cross Keys, ASCAP/April, ASCAP/Idea Of March, ASCAP)	
98 BUILDING BRIDGES	(Goldline, ASCAP/Granite, ASCAP/Drunk Monkey, BMI)	
59 BURNED LIKE A ROCKET	(Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP)	
1 CAN'T KEEP A GOOD MAN DOWN	(Sabal, ASCAP)	
16 THE CHAIR	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI)	
18 DESPERADOS WAITING FOR A TRAIN	(Chappell, ASCAP/World, ASCAP)	
13 DONCHA	(Rick Hall, ASCAP)	
96 DOWN IN THE FLORIDA KEYS	(Hallnote, BMI/Unichappell, BMI)	
76 DOWN THE ROAD (MOUNTAIN PASS)	(CBS Unart, BMI/Hickory Grove, ASCAP/April, ASCAP)	
84 DRINKIN' AND DREAMIN'	(Two Sons, ASCAP/Blue Lake, BMI/WB, ASCAP)	
65 FEED THE FIRE	(Dire, BMI/19 Street, BMI/Alabama Band, ASCAP)	
39 GET BACK TO THE COUNTRY	(Silver Fiddle, ASCAP)	
68 THE HAIRCUT SONG	(Mike Neun, BMI/Ray Stevens, BMI)	
2 HANG ON TO YOUR HEART	(Tree, BMI/Pacific Island, BMI)	
17 HAVE MERCY	(Irving, BMI)	
99 HE WON'T GIVE IN	(Mulberry Street, ASCAP)	
88 HEART DON'T DO THIS TO ME	(Songcastle, ASCAP/Lionsmate, ASCAP)	
66 HEART OF THE COUNTRY	(Sheddhouse, ASCAP/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
33 HOME AGAIN IN MY HEART	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
63 HURT	(CBS, ASCAP)	
75 I COULD LOVE YOU IN A HEARTBEAT	(DebDave, BMI/Briarpatch, ASCAP/Mallvan, ASCAP)	
100 I DON'T KNOW WHY YOU DON'T WANT ME	(Chelcalt, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)	
6 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)	(Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman, BMI)	
67 I DON'T WANT TO GET OVER YOU	(Tree, BMI/Rockin'R, ASCAP/Posey, BMI)	
43 I FEEL THE COUNTRY CALLIN' ME	(Landers-Roberts, ASCAP)	
78 I FELL IN LOVE AGAIN LAST NIGHT	(Writers Group, BMI/Scarlet Moon, BMI)	
64 I KNOW THE WAY TO YOU BY HEART	(Blue Lake, BMI/Hookit, BMI)	
46 I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)	
40 I WANNA HEAR IT FROM YOU	(Silver Rain, ASCAP/Dejamus, ASCAP)	
5 I WANNA SAY YES	(Warner-Tamerlane, BMI/Three Ships, ASCAP)	
79 IF IT AIN'T LOVE	(Banjo Man, BMI/MCA, ASCAP)	
83 IF IT WEREN'T FOR HIM	(Benefit, BMI/Monster Beach, BMI/Atlantic, BMI)	
22 IF THE PHONE DOESN'T RING, IT'S ME	(Coral Reeter, BMI/Willie David, BMI/Blue Sky Rider Songs, BMI/Coconutley, ASCAP)	
3 I'LL NEVER STOP LOVING YOU	(Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
62 I'LL STILL BE LOVING YOU	(Mullet, BMI/Tapadero, BMI)	
80 I'M AS OVER YOU AS I'M EVER GONNA GET	(Combine, BMI/Music City, ASCAP)	
71 I'M GONNA HURT HER ON THE RADIO	(Rick Hall, ASCAP/Beginner, ASCAP)	
28 I'M GONNA LEAVE YOU TOMORROW	(Chappell, ASCAP/Unichappell, BMI)	
27 IN ANOTHER MINUTE	(Tree, BMI/Cross Keys, ASCAP)	
36 IT'S TIME FOR LOVE	(Hall-Clement, BMI/Hardscuffie, BMI)	
89 I'VE GOT THE HEART FOR YOU	(Make Believeus, ASCAP/WB, ASCAP)	
53 JUST IN CASE	(Pacific Island, BMI/Tree, BMI)	
50 THE LEGEND AND THE MAN	(Tree, BMI/Cross Keys, ASCAP)	
12 LIE TO YOU FOR YOUR LOVE	(Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple Chase, BMI)	
21 A LONG AND LASTING LOVE	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
56 LOST IN THE FIFTIES TONIGHT (IN THE STILL)	(Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Lee, BMI)	
70 LOVE TALKS	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)	
54 LOVIN' UP A STORM	(Dejamus, ASCAP/Stan Cornelius, ASCAP)	
20 ME & PAUL	(Willie Nelson, BMI)	
55 MEET ME IN MONTANA	(WEB IV, BMI)	
38 MEMORIES TO BURN	(Tree, BMI/Cross Keys, ASCAP)	
25 MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP)	
86 MY HEART HOLDS ON	(Lawyers Daughter, BMI)	
30 NEVER BE YOU	(Gone Gator, ASCAP)	
58 THE NIGHT HAS A HEART OF IT'S OWN	(Algee, BMI/Cross Keys, ASCAP)	
11 NOBODY FALLS LIKE A FOOL	(April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land Of Music, BMI)	
52 OLD SCHOOL	(MCA, ASCAP/Don Schlitz, ASCAP)	
95 ON THE OTHER HAND	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)	
32 ONLY IN MY MIND	(Jack & Bill, ASCAP/Reba McEntire, ASCAP)	
81 THE PART OF ME THAT NEEDS YOU	(Arista, ASCAP)	
91 PRETTY LADY	(April, ASCAP/Keith Stegall, ASCAP)	
41 RIVER IN THE RAIN	(Tree, BMI/Roger Miller, BMI)	
51 RUNAWAY GO HOME	(Larry Gatlin, BMI)	
94 SAILING HOME TO ME	(Cross Keys, ASCAP/Warner-Tamerlane, BMI)	
61 SHE TOLD ME YES	(Courtland, BMI/Artin, BMI)	
82 SHE'S COMIN' BACK TO SAY GOODBYE	(DebDave, BMI/Briarpatch, BMI)	
7 SOME FOOLS NEVER LEARN	(Sweet Baby, BMI)	
23 SOMEBODY ELSE'S FIRE	(Love Wheel, BMI)	
74 SOMEONE MUST BE MISSING YOU TONIGHT	(Southern Nights, ASCAP)	
15 STAND UP	(Old Friends, BMI/Cross Keys, ASCAP)	
73 SWEET SALVATIONS	(Cross Keys, ASCAP)	
72 THERE'S NO STOPPING YOUR HEART	(Mother Tongue, ASCAP/Flying Cloud, BMI)	
34 THEY NEVER HAD TO GET OVER YOU	(Rick Hall, ASCAP)	
37 THING ABOUT YOU	(Gone Gator, ASCAP)	
8 THIS AIN'T DALLAS	(Bocephus, BMI)	
44 TIL A TEAR BECOMES A ROSE	(April, ASCAP/Sallowfork, ASCAP)	
90 TIRED OF THE SAME OLD THING	(Jason Dee, BMI)	
77 TOKYO, OKLAHOMA	(Cedartown, BMI/John Anderson, BMI/Tree, BMI)	
4 TOO MUCH ON MY HEART	(Statler Brothers, BMI)	
26 TOUCH A HAND, MAKE A FRIEND	(Irving, BMI/East Memphis, BMI)	
45 TWO HEART HARMONY	(Nashion, BMI/Dejamus, ASCAP)	
14 TWO OLD CATS LIKE US	(WB, ASCAP/Two Sons, ASCAP)	
57 UP ON YOUR LOVE	(Music City, ASCAP)	
31 WHO'S GONNA FILL THEIR SHOES	(WB, ASCAP/Two Sons, ASCAP/Tree, BMI)	
69 WITH JUST ONE LOOK IN YOUR EYES	(Tapadero, BMI/Little Shop Of Morgansongs, BMI)	

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

RCA/Ariola to Give Family Brown US Roots

NASHVILLE RCA/Ariola International is launching a U.S. effort behind popular Canadian country group Family Brown designed to give the act—and the label—an American base.

Distribution will be through an independent network including Jem, Bib, MF, Action, Schwartz Bros., of Cleveland, Music City and Malrienne. Ed Spacek of the Spacek Co. in Dallas is overseeing national promotion, while Sol Greenberg in Los Angeles will direct the marketing strategy.

Family Brown's first U.S. single is "Feel The Fire," taken from the group's similarly titled album. The project was recorded at Willie Nelson's Austin, Tex. Perdenales Studio

by producers Neil Wilburn and Sam Durrence. The album, which will be released both in this country and in Canada this month, will feature a Family Brown/Willie Nelson duet called "Wouldn't You Love Us Together Again."

While well known north of the border, Family Brown has had limited exposure in this country. In 1982, with the assistance of RCA Nashville, Family Brown cracked the top 30 with "But It's Cheating." With RCA/Ariola's new independent domestic distribution, label president Don Kollar is optimistic that the act can be promoted virtually as a new group to U.S. radio audiences.

"We want to present Family Brown as a new group in the

States," Kollar explains. "We aren't going to rely on their success in Canada."

(Actually, this album is considered only one part "CanCon," and thus is not eligible for immediate airplay on Canadian broadcast outlets. According to Canada's content law, at least two parts of the record must have originated there; in the case of "Feel The Fire," only the act itself qualifies as Canadian.)

If RCA/Ariola is successful launching Family Brown on the charts here, the label will definitely consider subsequent domestic releases. Currently its country roster in Canada includes artists Marie Bottrell and Dick Damron.

KIP KIRBY

RANGER RECORDS PRESENTS TWO NEW SUPERSTARS!!

D'Jay's Their new hit 45's are in the mail to your station now.

Move Over Brenda Lee and Make Way for "Little Miss Dynamite #2"



He's Not Elvis! He's not Tom Jones, and he's not Rambo— But he is

KRISTY MCINTYRE

(She's only six years old, really)

Side One
"I Want Someone Who Needs Me"
Side Two
"Little Miss Dynamite #2"

TOM WAYNE

Side One
"Bottom Line"
Side Two
"Ruth Ann"

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Produced in Nashville, Tennessee by Dr. Jimmy Fowler

FOR WEEK ENDING NOVEMBER 9, 1985

Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
1	1	1	26	RONNIE MILSAP	RCA AHL1-5425 (8.98) (CD) 8 weeks at No. One	GREATEST HITS VOL. 2
2	2	3	24	HANK WILLIAMS, JR.	WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
3	4	5	38	ALABAMA	RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
4	5	6	19	ROSANNE CASH	COLUMBIA FC 39463	RHYTHM AND ROMANCE
5	3	2	25	THE STATLER BROTHERS	MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
6	6	4	24	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON	COLUMBIA FC 40056	HIGHWAYMAN
7	8	8	13	GARY MORRIS	WARNER BROS. 25279 (8.98)	ANYTHING GOES
8	9	10	8	EXILE	EPIC BFE-40000	HANG ON TO YOUR HEART
9	7	7	17	JIMMY BUFFETT	MCA 5600 (8.98)	THE LAST MANGO IN PARIS
10	12	13	8	THE FORESTER SISTERS	WARNER BROS. 25314	THE FORESTER SISTERS
11	13	14	6	GEORGE STRAIT	MCA 5605 (8.98)	SOMETHING SPECIAL
12	11	11	16	NITTY GRITTY DIRT BAND	WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
13	10	9	33	GEORGE STRAIT	MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
14	14	15	16	THE BELLAMY BROTHERS	MCA/CURB 5586/MCA	HOWARD & DAVID
15	16	16	51	THE JUDDS	RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
16	19	23	10	MARIE OSMOND	CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
17	17	18	24	CHARLY MCCLAIN	EPIC FE 39871	RADIO HEART
18	20	21	9	GEORGE JONES	EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
19	22	27	4	WILLIE NELSON	COLUMBIA FC 39990	HALF NELSON
20	18	17	34	WILLIE NELSON	COLUMBIA FC 40008	ME AND PAUL
21	15	12	30	THE OAK RIDGE BOYS	MCA 5555 (8.98)	STEP ON OUT
22	26	32	4	SAWYER BROWN	CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
23	23	30	4	LEE GREENWOOD	MCA 5622 (8.98)	STREAMLINE
24	21	22	25	RESTLESS HEART	RCA CPL1-5369 (5.98)	RESTLESS HEART
25	25	29	5	BARBARA MANDRELL	MCA 5619 (8.98)	GET TO THE HEART
26	43	—	2	EARL THOMAS CONLEY	RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
27	30	38	4	MEL MCDANIEL	CAPITOL ST-12437 (8.98)	STAND UP
28	40	40	6	DAN SEALS	EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
29	28	28	15	SOUTHERN PACIFIC	WARNER BROS. 25206 (8.98)	SOUTHERN PACIFIC
30	31	33	8	NEIL YOUNG	GEFFEN GHS 24068/WARNER BROS.	OLD WAYS
31	27	26	15	JOHN ANDERSON	WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
32	24	20	15	ROCKIN' SIDNEY	EPIC B5E-40153	MY TOOT TOOT
33	29	24	26	LEE GREENWOOD	MCA 5582 (8.98) (CD)	GREATEST HITS
34	33	35	16	REBA MCENTIRE	MCA 5585	HAVE I GOT A DEAL FOR YOU
35	36	31	64	RAY CHARLES	COLUMBIA FC 39415	FRIENDSHIP
36	38	25	14	WAYLON JENNINGS	RCA AHL1-5428 (8.98)	TURN THE PAGE
37	37	41	39	STEVE WARINER	MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
38	39	36	23	T.G. SHEPPARD	COLUMBIA FC 40007	LIVIN' ON THE EDGE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	35	37	17	JANIE FRICKE	COLUMBIA 39975	SOMEBODY ELSE'S FIRE
40	34	34	30	CRYSTAL GAYLE	WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
41	41	46	54	RICKY SKAGGS	EPIC FE-39410 (CD)	COUNTRY BOY
42	42	42	11	JIM GLASER	MCA 5612 (8.98)	PAST THE POINT OF NO RETURN
43	32	19	30	MERLE HAGGARD	EPIC FE-39602	KERN RIVER
44	NEW	▶		SOUNDTRACK	MCA 6149 (8.98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
45	NEW	▶		KENNY ROGERS	RCA AJL1-7023 (8.98) (CD)	THE HEART OF THE MATTER
46	47	45	33	CONWAY TWITTY	WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
47	45	44	12	GENE WATSON	EPIC BFE-40076	MEMORIES TO BURN
48	49	43	78	THE STATLER BROTHERS	MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
49	46	47	82	ALABAMA	RCA AHL1-4939 (8.98) (CD)	ROLL ON
50	50	62	4	RAY STEVENS	MCA 5635 (8.98)	I HAVE RETURNED
51	65	—	2	JANIE FRICKE	COLUMBIA FC 40165	THE VERY BEST OF JANIE
52	52	59	216	WILLIE NELSON	COLUMBIA KC 237542 (CD)	GREATEST HITS
53	54	55	40	EMMYLOU HARRIS	WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
54	55	51	30	THE KENDALLS	MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
55	60	54	19	LACY J. DALTON	COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
56	53	53	138	ALABAMA	RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
57	58	63	3	MICKEY GILLEY	EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
58	48	50	18	MAC DAVIS	MCA 5590 (8.98)	TILL I MADE IT WITH YOU
59	64	64	23	KEITH STEGALL	EPIC 39892	KEITH STEGALL
60	44	39	26	JOHN SCHNEIDER	MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND
61	57	49	24	VERN GOSDIN	COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL
62	63	61	29	THE WHITES	MCA CURB 5562 MCA (8.98)	WHOLE NEW WORLD
63	51	52	54	GEORGE STRAIT	MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
64	59	58	132	JOHN CONLEE	MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
65	NEW	▶		CONWAY TWITTY	WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
66	56	57	29	KATHY MATTEA	MERCURY 824-308-1/POLYGRAM (8.98)	FROM MY HEART
67	62	56	52	JOHN CONLEE	MCA 5521 (8.98)	BLUE HIGHWAY
68	66	66	191	ALABAMA	RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
69	69	67	190	WILLIE NELSON	COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
70	61	60	392	WILLIE NELSON	COLUMBIA JC 35305 (CD)	STARDUST
71	70	70	83	THE STATLER BROTHERS	MERCURY 812-184-1/POLYGRAM (8.98)	TODAY
72	68	68	32	REBA MCENTIRE	MERCURY 824-342-1/POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE
73	74	74	21	LEON EVERETTE	MERCURY 8240309-1/POLYGRAM	WHERE'S THE FIRE
74	71	69	10	THE 'BAMA BAND	COMPLEAT 671013/POLYGRAM (8.98)	THE 'BAMA BAND
75	73	73	7	TOM T. HALL	MERCURY 442-824-508-1/POLYGRAM (8.98)	SONG IN A SEASHELL

*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.

ASCAP Country Music Week

1985 Country Music Association Winners



Reba McEntire
Female Vocalist of the Year



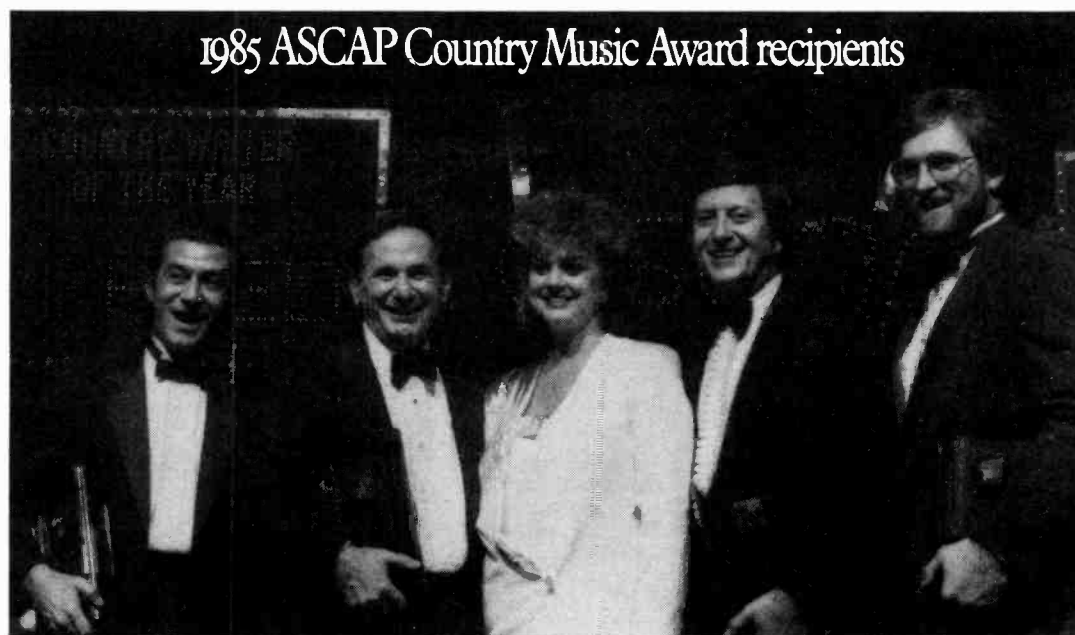
George Strait
Male Vocalist of the Year &
Album of the Year
(*Does Fort Worth Ever Cross Your Mind*)



Sawyer Brown
Horizon Award



Dave Loggins & Anne Murray*
Vocal Duo of the Year



Pictured from left to right are Most Performed Song of the Year writers Albert Hammond and Hal David for "To All The Girls I've Loved Before" (published by April Music Inc./Casa David); Donna Hilley and Buddy Killen of Cross Keys Publishing Co., Inc., Publisher of the Year; and Mike Reid, Writer of the Year

ascap
American Society of Composers, Authors & Publishers

*Unaffiliated

HOT DANCE/DISCO

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				CLUB PLAY				
				Compiled from a national sample of dance club playlists.				
				TITLE	ARTIST			
				LABEL & NUMBER/DISTRIBUTING LABEL				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART					
1	2	4	7	YOU & ME CBS ASSOCIATED 429-05284	1 week at No. One			THE FLIRTS
2	3	6	6	PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN	◆			STEVIE WONDER
3	5	5	7	EATEN ALIVE RCA PD-14183	◆			DIANA ROSS
4	6	11	4	WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411				ARETHA FRANKLIN
5	1	1	7	YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN				EL DEBARGE WITH DEBARGE
6	7	8	7	PERFECT WAY (REMIX) WARNER BROS. 0-20362	◆			SCRITTI POLITTI
7	15	25	4	A LOVE BIZARRE PAISLEY PARK (PROMO)/WARNER BROS.	◆			SHEILA E.
8	9	10	6	I'M GONNA TEAR YOUR PLAYHOUSE DOWN COLUMBIA 44-05264	◆			PAUL YOUNG
9	10	9	10	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888				J.M. SILK
10	12	14	5	SEDUCTION GORDY 4544GG/MOTOWN				VAL YOUNG
11	19	29	3	TAKES A LITTLE TIME LONDON 886 004-1/POLYGRAM	◆			TOTAL CONTRAST
12	18	37	3	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED				PHYLLIS NELSON
13	13	22	4	LOVER COME BACK TO ME (REMIX) EPIC 49-05278	◆			DEAD OR ALIVE
14	16	16	7	STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND				VIKKI LOVE WITH NUANCE
15	4	2	10	FALL DOWN (SPIRIT OF LOVE) A&M SP-12146				TRAMAINE
16	24	43	3	BABY TALK VANGUARD SPV-89				ALISHA
17	11	7	8	CONGA EPIC 49-05253	◆			MIAMI SOUND MACHINE
18	14	15	6	THE OAK TREE WARNER BROS. 0-20379	◆			MORRIS DAY
19	20	35	3	ONE OF THE LIVING CAPITOL V-15205	◆			TINA TURNER
20	17	18	7	RUNNING UP THAT HILL EMI-AMERICA V-7865	◆			KATE BUSH
21	21	24	6	SAY IT AGAIN ARISTA AD1-9393	◆			THE DANSE SOCIETY
22	22	26	5	SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035				PRINCESS
23	8	3	11	MONEY'S TOO TIGHT TO MENTION ELEKTRA 0-66883	◆			SIMPLY RED
24	31	42	3	EVERYBODY DANCE A&M SP-12149	◆			TA MARA & THE SEEN
25	26	31	4	LOVE OASIS EMERGENCY EMD5 6554				PATRIS
26	29	34	5	SINGLE LIFE ATLANTA ARTISTS 884 010-1				CAMEO
27	32	39	4	WHISPER TO A SCREAM MENOVISION MEV-007/PERSONAL				BOBBY O. WITH CLAUDJA BARRY
28	33	48	3	BOY IN THE BOX (REMIX) EMI-AMERICA V-19201	◆			COREY HART
29	41	45	3	COMO TU TE LLAMA? CAPITOL V-8654				SLY FOX
30	34	—	2	MIAMI VICE THEME MCA 23575				JAN HAMMER
31	NEW			HONEY FOR THE BEES QWEST 0-20361/WARNER BROS.				PATTI AUSTIN
32	NEW			YOUR PERSONAL TOUCH RCA PW-14202				EVELYN "CHAMPAGNE" KING
33	NEW			HELL IN PARADISE POLYDOR 883 455-1/POLYGRAM	◆			YOKO ONO
34	42	50	3	ALICE, I WANT YOU JUST FOR ME COLUMBIA 44-05282				FULL FORCE
35	49	—	2	MY OBSESSION ATLANTIC 0-86847				MERI D. MARSHALL
36	43	—	2	PARTY ALL THE TIME COLUMBIA 44-05280	◆			EDDIE MURPHY
37	35	38	5	ONE LOVE SUPERTRONICS RY-009				JANICE CHRISTIE
38	NEW			I TOUCH ROSES I-SQUARE/SIRE 0-20381/WARNER BROS.				BOOK OF LOVE
39	40	—	2	HOLD ME ATLANTIC 0-86845				LAURA BRANIGAN
40	37	47	3	SHOULDN'T DO THAT EMI-AMERICA V-7864	◆			KAJA
41	30	36	4	(KRUSH GROOVE) CAN'T STOP THE STREET WARNER BROS. 0-20367				CHAKA KHAN
42	NEW			BLUE KISS I.R.S. 23585/MCA	◆			JANE WIEDLIN
43	47	—	2	VIVE LE ROCK (REMIX) EPIC 49-05261	◆			ADAM ANT
44	48	—	2	GET UP OFFA THAT THANG MENOVISION MEV 008				SCREAMIN TONY BAXTER
45	45	—	2	THIS IS FOR YOU MIRAGE 0-96851/ATLANTIC				THE SYSTEM
46	46	—	2	LAY YOUR HANDS ON ME (REMIX) ARISTA AD1-9397	◆			THE THOMPSON TWINS
47	39	44	4	IN BETWEEN DAYS ELEKTRA 0-66882	◆			THE CURE
48	NEW			BREAK IT UP (REMIX) GORDY 4547GG/MOTOWN				THE MARY JANE GIRLS
49	23	17	9	LIMIT OF YOUR LOVING/DON'T LET IT UP NEXT PLATEAU NP50032				WELL RED
50	NEW			THE HEAT IN ME (REMIX) RED LABEL V-70057/CAPITOL				LINDA CLIFFORD

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

1. CAN YOU FEEL THE BEAT LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA
2. TARZAN BOY BALTIMORA MANHATTAN
3. STATE YOUR MIND/STAY OUT OF THE LIGHT NILE RODGERS WARNER BROS.
4. THE MAGIC, THE MOMENT SUBJECT POW WOW
5. LIKE THIS CHIP E. D.J. INTERNATIONAL
6. JOHNNY THE FOX TRICKY TEE SLEEPING BAG

				12 INCH SINGLES SALES				
				Compiled from a national sample of retail store sales reports.				
				TITLE	ARTIST			
				LABEL & NUMBER/DISTRIBUTING LABEL				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART					
1	2	10	3	PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN	1 week at No. One			◆ STEVIE WONDER
2	4	4	9	CONGA EPIC 49-05253	◆			MIAMI SOUND MACHINE
3	3	3	6	THE OAK TREE WARNER BROS. 0-20379	◆			MORRIS DAY
4	5	5	9	FALL DOWN (SPIRIT OF LOVE) A&M SP-12146				TRAMAINE
5	1	2	9	I'LL BE GOOD MERCURY 884 009-1	◆			RENE & ANGELA
6	6	6	13	THE SHOW/LA DI DA DI REALITY D-242/FANTASY				DOUG E. FRESH & THE GET FRESH CREW
7	11	30	3	MIAMI VICE THEME MCA 23575				JAN HAMMER
8	8	16	4	WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411				ARETHA FRANKLIN
9	12	12	6	YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN				EL DEBARGE WITH DEBARGE
10	9	8	12	OBJECT OF MY DESIRE ELEKTRA 0-66891	◆			STARPOINT
11	20	41	3	BABY TALK VANGUARD SPV-89				ALISHA
12	13	14	7	I'M GONNA TEAR YOUR PLAYHOUSE DOWN COLUMBIA 44-05264	◆			PAUL YOUNG
13	10	7	9	BE NEAR ME MERCURY 884 052-1	◆			ABC
14	31	43	3	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED				PHYLLIS NELSON
15	15	15	7	EATEN ALIVE RCA PD-14183	◆			DIANA ROSS
16	16	18	8	SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035				PRINCESS
17	7	1	10	DRESS YOU UP (REMIX) SIRE 0-20369/WARNER BROS.	◆			MADONNA
18	25	42	3	HONEY FOR THE BEES QWEST 0-20361/WARNER BROS.				PATTI AUSTIN
19	29	31	5	SO SMOOTH URBAN ROCK UR919				KRYSTAL DAVIS
20	19	19	4	LOVER COME BACK TO ME (REMIX) EPIC 49-05278	◆			DEAD OR ALIVE
21	17	24	7	STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND				VIKKI LOVE WITH NUANCE
22	22	25	4	SEDUCTION GORDY 4544GG/MOTOWN				VAL YOUNG
23	14	11	14	ALL FALL DOWN RCA PW-14109	◆			FIVE STAR
24	21	26	4	YOU & ME CBS ASSOCIATED 429-05284				THE FLIRTS
25	18	9	16	TRAPPED MCA 23568	◆			COLONEL ABRAMS
26	30	23	7	NEEDLE TO THE GROOVE SLEEPING BAG SLX-00015X				MANTRONIX
27	24	13	13	OH SHEILA MCA 23572	◆			READY FOR THE WORLD
28	23	17	12	THE SCREAMS OF PASSION/YES PAISLEY PARK 0-20360/WARNER BROS.	◆			THE FAMILY
29	40	—	2	EVERYBODY DANCE A&M SP-12149	◆			TA MARA & THE SEEN
30	34	45	4	DON'T STOP THE DANCE (REMIX) WARNER BROS. 0-20385	◆			BRYAN FERRY
31	44	44	4	PARTY ALL THE TIME COLUMBIA 44-05280	◆			EDDIE MURPHY
32	32	—	2	ONE OF THE LIVING CAPITOL V-15205	◆			TINA TURNER
33	27	20	6	(KRUSH GROOVE) CAN'T STOP THE STREET WARNER BROS. 0-20367				CHAKA KHAN
34	26	27	16	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888				J.M. SILK
35	NEW			HELL IN PARADISE POLYDOR 883 455-1/POLYGRAM	◆			YOKO ONO
36	28	21	10	RUNNING UP THAT HILL EMI-AMERICA V-7865	◆			KATE BUSH
37	33	22	8	DANCING IN THE STREET (REMIX) EMI-AMERICA V-19200	◆			MICK JAGGER & DAVID BOWIE
38	36	35	9	ONE LOVE SUPERTRONICS RY-009				JANICE CHRISTIE
39	37	50	3	MY HEART GOES BANG IMPORT (EPIC.UK)				DEAD OR ALIVE
40	42	—	2	AMERICA (REMIX)/GIRL PAISLEY PARK 0-20389/WARNER BROS.	◆			PRINCE & THE REVOLUTION
41	NEW			ELECTION DAY CAPITOL V-15209				ARCADIA
42	47	—	2	LOVE OASIS EMERGENCY EMD5 6554				PATRIS
43	38	36	4	TAKE ON ME IMPORT (WARNER BROS.UK)	◆			A-HA
44	41	32	6	HARD TIMES FOR LOVERS (REMIX)/HE'S A PRETENDER GEFFEN 0-20368/WARNER BROS.				JENNIFER HOLLIDAY
45	NEW			ALIVE AND KICKING A&M SP-12155	◆			SIMPLE MINDS
46	48	—	2	GIVE IT UP PRIVATE I 429-05283				EVELYN "CHAMPAGNE" KING
47	NEW			YOU ARE MY LADY CAPITOL V-8650	◆			FREDDIE JACKSON
48	NEW			PERFECT WAY (REMIX) WARNER BROS. 0-20362	◆			SCRITTI POLITTI
49	NEW			BEAT OF THE STREET/GORDY'S GROOVE TOMMY BOY TB-871				CHOICE MC'S
50	43	39	8	SINGLE LIFE ATLANTA ARTISTS 884 010-1				CAMEO

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

1. STATE YOUR MIND/STAY OUT OF THE LIGHT NILE RODGERS WARNER BROS.
2. HIGH ABOVE THE CLOUDS (REMIX) NARADA MICHAEL WALDEN WARNER BROS.
3. LOVE DON'T GROW ON TREES URBANIX PERSONAL
4. LET MY PEOPLE GO THE WINANS WARNER BROS.
5. AND SHE WAS (REMIX)/TELEVISION MAN (REMIX) TALKING HEADS SIRE
6. JOHNNY THE FOX TRICKY TEE SLEEPING BAG
7. WHO DO YOU LOVE BERNARD WRIGHT MANHATTAN
8. ROSES HAYWOODE PORTRAIT
9. THE MAGIC, THE MOMENT SUBJECT POW WOW

○ 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

THERE'S just too much "product" out. Everybody knows it. The fact would be just a little less worrisome if there were general agreement that the "dance" or "club" market is destined only to be a contributory, and not a primary, one for many of the radio-oriented records out. But that's not the way it sounds, to listen to label promo people. It sounds as if lots of square pegs are being driven into a round hole.

SINGLES: Haywoode's "Roses" (Portrait 12-inch) is a better Pointer Sisters record than anything on the "Contact" album (which we like), with its crushingly repetitive hook. Label readers will note that the **Quick** produced and **Mike Barbiero** mixed this U.S. edition... **Rochelle's** "Magic Man" (Warner Bros. 12-inch) is both cute and serious, combining New York drive and radio polish too. We throw up our hands at the voluminous credits accompanying the cut: Note, though, that it was **Ted Currier** and **Gary Henry** producing.

Robert Palmer's "Discipline of Love" (Island 12-inch promo) is an identical reproduction of the sound he made with **Power Station**, especially in its horns and guitar raunch—not surprisingly, given that it's a return engagement by PS producer **Bernard Edwards**... **Mark Shreeve's** "Legion" (Jive/Arista) has already appeared as a sales breakout on import: this instrumental with vocal effects bridges Euro and breakdance with highly listenable results. Radio should note that the cut is to be used in the upcoming **Michael Douglas** movie, "The Jewel of the Nile," along with a new **Billy Ocean** cut, "When The Going Gets Tough (The Tough Get Going)"... **Magazine 60's** "Don Quichotte" (Baja 12-inch, through TSR) also features a strong rhythm track with minimal, paste-in vocals: this European item is not far at all from **Klein & MBO's** "Dirty Talk."

ASSORTED CUTS AND REMIXES: Four remixes of **Five Star's** "Let Me Be The One" appear on the

domestic **RCA** 12-inch: the hardrock mix is a pretty wild trip, with vocal drop-ins from "All Fall Down." As was the case with the **Princess** record, it's a good way to prolong the life of records that appear on import some time before U.S. single release. And the sax work alone is worth the price of admission. Total time on this disk: 24 minutes plus... **Talking Heads' "Television Man,"** (Sire 12-inch) is remixed especially for U.S. release with stop-starts from **Steven Stanley**; it had been the only hint of funk on the album. "And She Was" is on the "A" of this very worthwhile release, also boosted by one of the year's most endearing videos.

Patti LaBelle's "Shy" (Philadelphia Intl. 12-inch) is remixed heavily from the album, giving the track a very identifiable "New York" mix job... **Loose Ends' "Tell Me What You Want"** (MCA 12-inch) is their most American sounding side yet, with a gliding, open groove... **Nile Rodgers' "State Your Mind"** (Warner Bros. 12-inch) sounds a lot stronger as a single in isolation from the album; it was remixed by **Levan and Weinstein**... **Starship's "We Built This City"** (Grunt/RCA 12-inch) gets a remix from **Victor Flores** that extends the beginning; like **Katrina & the Waves' "Walking On Sunshine,"** it's a really irrepressible rock record... **The Romantics' "Mystified"** (Nemperor 12-inch) is remixed with new percussion and keyboards, and a false ending by **Michael Brauer**; results are right in the bag of "Talking in Your Sleep"... **Brass Construction's "Zig Zag"** (Capitol 12-inch) gets a monster/scratch remix from producer **Randy Muller and the Latin Rascals**. It doesn't overstay at 4:35, either... We suggest a listen, at least, to **Brian Reeves' brief** remix of **Giorgio Moroder's "The Chase"** on the "From Here To Eternity... And Back" compilation (Casablanca); the updating sits better than the remix of "From Here to Eternity" on the "Casablanca Dance Classics" EP.

NOTES: Here's another interesting re-release: **Carl Bean's "I Was Born**

This Way," a message-oriented Philly-beat cult item since its late 1977 release on **Motown**, has been re-pressed by **Next Plateau**. The original 1975 version, by **Valentino**, had also been leased to **Motown**, after appearing first on **Gaiee**... "Peanut Butter" is the second single broken out of the resurgent "Padlock" EP by **Gwen Guthrie** and friends (Garage 12-inch promo); it's a groove with minimal but expressive vocals... **The Latin Rascals** have been signed as recording artists to **CBS Associated**... And another New York pioneer, producer/keyboardist **John Robie**, says that his **Island** album, imminent since 1983, is really on the verge of release.

Tommy Boy Records is staging a contest for **DJs** and **rappers** in support of the "Masters of the Beat" rhythm track compilation. **DJs** are invited to submit (by mail to **Tommy Boy**) master-mixes using "Masters" tracks and any outside material; prizes include **Gemini** mixing boards and tickets to the upcoming **Fresh Fest DJ Exhibition**. **MCs** and **rappers** are requested to choose one cut and submit rap-overs on cassette; prizes include a **Sharp boom box** radio/tape recorder and a **Sony** microphone, as well as tickets. Deadline for entries is **Nov. 25**.

ON THE BEAM

(Continued from page 30)

Said to be the prime mover behind the catalog's compilation is **Tower staffer Dave Slocum**, who recently relocated from the chain's **Sacramento** base to become manager of its **Las Vegas** store.

RANDOM BITS: **Motown**, which has already made a splash with its CD anthologies, has added a new series to its catalog of extended-length, custom **Compact Discs**. "The **Composer Series**" bows with a package of 16 label hits written by **Smokey Robinson** and recorded by the writer, both on his own and with the **Miracles**, the **Temptations**, **Mary Wells** and **Marvin Gaye**. Granted the specific tracks overlap with earlier **Motown** CDs, it's still a solid programming concept that should bear fruit in future sets. Moving into CD technology is the **Video Concepts** chain, which has added **Compact Disc** players to its privately branded hardware. Worth noting is a bundled mini-component system selling at \$499.90 which bundles a stereo receiver, equalizer and CD player with speakers, sidestepping the turntable or cassette deck typically included in systems at this price point. The chain is also marketing its own stand-alone CD player at \$249.90... **Toshiba**, too, is offering CD hardware in smaller systems, but **Toshiba's** optional CD unit as added to its **V-11** mini-stereo system has a twist—double **Compact Disc** drives, affording programming of up to 30 selections and providing, we suppose, some obscure symmetry with the double-well cassette deck also included in the package.

Billboard

BLACK

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Take Me Now-Persuasion
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Audio Track

LOS ANGELES

STEVIE NICKS HAS been tracking at Larrabee Sound with producer **Rick Nowels**. No final word on when the long-overdue album on Modern may appear, although it's expected in time for Christmas. Also there, **Barry Manilow** has been tracking and mixing Japanese and Spanish versions of his hits for an international RCA release. **Howard Rice** producing, with **Mike DeLugg** engineering, assisted by **Sabrina Buchanek**. And, producer **Steve Barri** and engineer **Tony Peluso** have been in mixing tracks for **Smokey Robinson's** upcoming Motown release.

At Capitol Studios' studio C, producers **Rusty Garner** and **Paul Sabu** recently finished producing and mixing "Dance Mix," a compilation album for EMI America featuring tracks by **David Bowie**, **Kim Carnes**, **Sheena Easton** and **Talk Talk**. The same production team also wrapped a new single by **Kaja**.

Apollonia was in recently at **Evergreen Recorders** and **Baby-O Studios**, cutting the song, "Red Light Romeo," by lyricist **Janis Cercone** and composer **Jon Lind**. The tune is intended for the CBS-TV series, "Falcon Crest." **Bill Meyers** produced with **Joel Moss**.

The **Truck** mobile unit recently completed work on the **Dick Cavett Show** on USA Network, providing audio facilities and equipment at various Southern California locations for the New York-based show.

NEW YORK

DONALD DEE HAS been putting

the finishing touches on his self-produced album, "Don't You Go Nowhere" at **Quadrasonic**. Engineering was **Peter Lewis**. Also there, **Servant**, a seven-piece act, has been completing their sixth album for **Word/A&M**, produced by **Dave Perkins** and engineered by **David Schober**, assisted by **Tom Gonzalez**. And, the **Latin Rascals** (**Tony Moran** and **Albert Cabrera**) have been laying tracks for **Frankie Gaye's** (Marvin's brother) first single from his upcoming album, "Together." Engineering is **Matthew Kasha**, assisted by **Gonzalez**.

Roperry Records artist **Joey Latini** has just released his new single, "Single Again." The tracks were done at **Blank Tapes**.

Recent sessions at **Secret Sound** include **Noel Pointer** and **Nelson Rangell** for **Delta Music**; **Scott Blackwell** for **Emergency Records**; **Bobby Orlando** for **CBS** and **Fonda Rae** for **Fonda Rae Productions**.

Producers **Amir Bayyan** and **John Wilson** recently completed tracking at **Unique Recording** for **LaToya Jackson's** second album for **Private Eye Records**. **Roey Shamir** engineered, assisted by **Jeff Neiblum**. And **Keith Diamond** was in producing tracks for **Anne Murray's** upcoming Capitol release.

Mikel Rouse and **Tirez Tirez** have been in at **B.C. Studio** remixing a single for **Sire** from their upcoming album, "Social Responsibility." **Martin Bisi** at the board.

NASHVILLE

AT A.M.I., **Mick Lloyd** has been cutting tracks for **Tina Turner** at
(Continued on page 60)

Joint Effort Spawns Pro Complex Bennett, Music Resources Collaborate

NEW YORK Bennett House Recording Studios, a leading Nashville recording facility, and **Music Resources**, the Nashville-based electronic and computer music production service have joined forces to form a new production complex.

Although the two firms will continue to maintain separate identities, they will now operate under one roof at Bennett's 19th-century mansion in Franklin, Tenn.

Bennett House, a dual 48-track facility, will now be able to offer to its clients **Music Resources'** sophisticated equipment and production

techniques, including a **Synclavier** system and **MIDIed** synths, sequencers and rhythm computers by manufacturers like **Yamaha**, **Roland**, **Simmons**, **Garfield**, **Tama**, **Linn** and **Sequential Circuits**.

"The Bennett House/Music Resources complex is ideal for the artist or producer wishing to combine live recording, computerized and synthesized sounds, and digitally recorded samples," says **Steve Schaffer**, president of **Music Resources**. "The entire recording can now be made at one location."

NEW YORK Sony Pro Audio kicked off the 79th Audio Engineering Society (AES) show here Oct. 12-16 with the unveiling of the new **MXP-2000** stereo audio mixing board, heralded as the firm's first console designed specifically for on-air and post-production broadcast use. The board was designed and built at Sony's Ft. Lauderdale facility (formerly MCI).

Sony Pro Audio vice president and general manager **George Currie** noted that the fact that "stereo TV is now a reality, and greater emphasis is being placed on audio quality in the broadcast chain than ever before," was behind Sony's development of the board.

According to Sony, the unit makes use of some unique features, most notably an optional user-assignable dynamics processor module for on-air use and a planned video editor interface for post-production purposes. The dynamics processor provides compressor lim-

iting or expansion of any of the 12 inputs, according to **John Lumsden**, design director of the **MXP-2000** project. **Phil DeSantis**, Sony Pro Audio's national sales manager, describes the dynamics module as comparable to "cruise control on an automobile, giving you an unprecedented amount of machine-aided control."

The video editor interface, not available yet, will eventually allow the console to work with certain switchers and editors to control crossfades and mutes to within frame accuracy.

The basic structure of the console is a compact frame which accommodates up to 20 modules. "We were under a lot of pressure to come up with something very compact,"

says **Lumsden**.

The design allows any module to function in any slot, and group and i/o modules can be mixed according to user requirements. Up to four group modules may be installed for control of 12 input channels; if groups are not used, a maximum of 16 inputs is possible.

Other features of the **MXP-2000** include switchable mike/line inputs ("The mixer is smart enough to know if you've plugged in a line card or a mike card," says **DeSantis**); five different kinds of solo; selectable audio or VCA grouping; cough switching; three-band EQ sweepable from 300Hz to 3kHz; direct outputs for multitrack sends; group outputs and on-air/rehearsal logic switching. **STEVEN DUPLER**

Designed With Stereo TV in Mind

New Sony Mixing Board Makes Debut

Video Track

NEW YORK

MIGUEL VALENTI recently produced the video "Scarlattti Birthday Party," featuring the classical harpichord music of **Domenico Scarlattti**, for **Performing Arts Enterprises**. This six-and a-half minute narrative has **Scarlattti**, who was born the same year as **Bach**, time-travel with his harpichord back and forth between his own period of the late 17th century and the present day. **Barbara Cadranel** performs the music and appears as a character in the piece. Post production was performed at **Devlin Productions**. **Mark Schwartz** directed and edited it.

The Roots Of Rock 'N' Roll Against Famine, the group of '50s and '60s music artists who gathered last June to record "Message To The People," have assembled once again to shoot the video version.

Filmed in front of the United Nations Building, the clip features 38 early rock'n'roll legends including **Bo Diddley**, **Freddie Cannon**, **James Brown**, **Mary Wells**, **Bobby Lewis** and **Johnny Maestro** and the **Brooklyn Bridge**. The effort was to aid **UNICEF's** annual world hunger campaign. The video was produced by **Frank Brozman**.

LOS ANGELES

GHEECH AND CHONG'S home video "Get Out Of My Room," which was produced by **Gillian Gordon**, was shot in **East Los Angeles** and **Tijuana**. After the filming, the fun moved into the Hollywood division of **Unitel Video**, where the post production crew transferred and edited the film. The video features a number of parodies including "Born in East L.A.," a
(Continued on page 60)

VPA Chapter To Publish Standards

NEW YORK The Mid-Atlantic Chapter of the Videotape Production Assn. (VPA) says it expects to publish its "Handbook of Standards and Procedures" early in 1986.

The chapter, formed last May, has been working in conjunction with the national VPA on putting together the technical manual since June. The book is described by **Mid-Atlantic Chapter** vice president **Jim Harmon** as a manual "divided into a variety of sections covering major industry concerns, all intended to create a set of standards that will relieve the frustration of technicians and producers dealing in video." Topics to be covered in the handbook include "Operating Procedures and Technical Standards," "Audio," "Film-To-Tape," "Editorial," "Duplication," "Published Standards," "Legal Practices," "Studio/Location Production" and a glossary of technical terms.

According to a spokesperson for the chapter, the book, once completed, will be distributed to all VPA/Mid-Atlantic member facilities.



Powerful Presentation. **Bob Walters**, co-founder of **New York's Power Station Studios**, accepts the first annual **TEC** award from **Mix** magazine for recording studio of the year. Pictured behind Walters are co-presenters **Betty Bennett**, president of **Soundcraft America**, and **Gary Helmers**, executive director of the **Society of Professional Audio Recording Studios (SPARS)**.

Lacquer Producer Suggests Closer Adherence to Specs

LOS ANGELES Capitol Magnetic Products, which last week confirmed shipment of new lacquer master blanks in the wake of production problems plaguing Capitol and other domestic lacquer producers, is urging disk cutters to follow supplier technical specifications more closely.

While acknowledging problems with lacquers produced earlier this year (**Billboard**, Nov. 2), **Capitol Magnetic** president **Ed Khoury** suggests that deviation from recommended mastering and processing procedures can exacerbate problems encountered. **Khoury** claims the majority of users do adhere to supplier procedures, but the blanks themselves "may not allow for the wide latitude of conditions" applied elsewhere.

In particular, **Khoury** and **Capitol** stress monitoring of heater current during mastering to optimize each type of lacquer for the lowest noise.

Mastering shops should also clean their cutting stylus after every side cut, using a solution of acetone/MEK and pithwood rather than cotton swabs dipped in alcohol. Masters, once cut, should also be kept in a cool storage area at 70°F or lower until processed.

During processing and plating, **Capitol** stresses proper water pressure and type, recommending deionized or distilled water at 50 to 70 psi for the rinsing process, which should take at least 15 to 20 seconds at 80°F. During soap washing, a solution of 20% **Equinox** or similar detergent, heated to 90° is recommended, agitated for at least four minutes while the lacquer is immersed. The disk should then be swabbed with a lint-free cotton pad for one minute, then brushed with a soft brush. Finally, during sensitization, **Capitol** suggests lacquers be dipped in an acid solution for 10 seconds to neutralize any residue.

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VIDEO TRACK

(Continued from page 58)

spoof on Bruce Springsteen's hit, and the title track, which parodies heavy metal bands. **Cheech Marin** directed the project for the company **Koo Koo Bananas**.

"Wow! What A Place!," the video promoting **Jerome Carlson's** new self-titled album on Carlsongs of America Records, was directed by **Michael Dinelli** and produced by **Danny Hilley** for **Dinelli-Selman**.

OTHER CITIES

THE AUSTRALIAN-BASED Di-vinyls have released "Pleasure And Pain," the video supporting the first single off their Chrysalis album "What A Life!" The performance clip was directed and produced by noted Australian filmmaker **Phillipe Mora** for **David Hannay Productions**, and was filmed in an abandoned power station in Australia.

Jeff Tannebring assisted director **George Miller** in **Tina Turner's** latest clip "One Of The Living," from the movie "Mad Max III: Beyond Thunderdome." The shooting took place in a crumbling prison near Philadelphia. **Toby Phillips** photographed the performer who appears in her customary black leather and teased hair, toting a red guitar.

Panic Productions captured the "glamor and excitement" of Canada's fashion and entertainment industry in the clip "Fashion Aid—The Video." The project, which is yet another contribution to African famine relief, documents the spectacular fashion fund-raiser recently held at the Royal York Hotel. The event also featured rock band **the Rock Angels**. The clip will be sent to Live Aid's **Bob Geldof** to take its place in Britain's "Fashion Aid" which will be aired internationally later this year.

Edited by **LINDA MOLESKI**

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

AUDIO TRACK

(Continued from page 58)

Mansion with engineer **Bernie Faulkner**.

At Music Mill, **Wayne Massey** has been doing vocal overdubs for his new album on CBS. The **Sneed Brothers** produced with **Jim Cotton** and **George Clinton** engineering. Also, producer **Harold Shedd** has been working on background vocals and mixing on the upcoming **Mel Tillis** album with **Cotton** and **Joe Scaife** engineering.

OTHER CITIES

RUBBER RODEO JUST wrapped their latest at **Le Studio (Morin Heights)** in Quebec, Canada. The Boston-based act is produced and engineered by **Ken Scott**.

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



Autograph Pow Wow. Autograph's Keni Richards, left, and Steve Isham, right, greet a Navajo Indian squaw after performing at the Navajo Nation Fair in Window Rock, Ariz. The RCA group is believed to be the first nationally known rock band to perform at the annual event.

TV Show's Theme Is Major Pop Single

Jan Hammer Scores 'Miami Vice' Hit

BY BRIAN CHIN

NEW YORK Here's an unusual formula for pop chart success: put your recording and session playing career on indefinite hold and start composing music to videotape images of crime scenes and high-fashion car chases. The result, musically and commercially, might just be something like the No. 1 "Miami Vice Theme" single.

Jan Hammer, the Czech-born multi-instrumentalist, had been amassing a long list of credits since the early 1970s with his own Jan Hammer Group and Hammer projects (on Nemperor and Elektra, respectively), on two duet albums with Journey's Neal Schon and on albums by the Mahavishnu Orchestra, Jeff Beck and Al DiMeola, among dozens of others. All this activity

ended rather abruptly, and Hammer hasn't played a record session in a year and a half—the last being for Mick Jagger's "She's The Boss."

Instead, he's been spending days and nights sequestered in a New York studio, screening final or near-final cuts of "Miami Vice" episodes sent to him weekly on videocassettes, and returning finished half-inch stereo tapes of score music directly to the show's music editor.

Hammer writes, performs and even engineers every second of the show's music—except, of course, for the usage of hit singles, which had been the TV series' other trend-setting stroke. As musical director, Hammer also has full say over the placement of his music.

Hammer maintains that it's the theme's ability to stand up with other hit singles that sets it apart from the rest of the "easy listening, pre-fab sounding" television themes that haven't become radio hits. "It's the first time an honest-to-goodness piece of real rock music became a theme. It's the only one that sounds 'real.'"

It was "just a chance meeting" that connected Hammer with "Miami Vice" executive producer Michael Mann (who co-produced the MCA album along with Danny Goldberg). But the compatibility of both parties was immediately evident: "I 'clicked' instantly with the look and the feel of the show," Hammer recounts. "Just from the first few descriptions, I was able to play him something."

Hammer's one-man operation and the standing order for 20 minutes of new, original music every week keep him under time pressure, but don't necessarily exhaust him creatively.

In fact, Hammer's manager, Elliott Sears, notes that this is the first time Hammer has been freed of the categorizations that previously applied to his career, and has been able to play any genre of music, be it reggae, pop, rock or ethnic.

Hammer's quick turnover does, however, preclude the use of orchestral music. "You can't (dupli-

cate) that with digital, but why should you? I don't feel the need for that kind of sound. I'm doing something different."

The "Miami Vice" album was originally conceived as primarily instrumental. But aside from the usual concerns surrounding the marketing of an instrumental album, the opportunity for cross-marketing was one that MCA, fresh from its double-platinum success with "Beverly Hills Cop," couldn't pass up.

As a result, five Hammer compositions were placed on the album—along with new and recent cuts by frequent "Miami Vice" visitor Glenn Frey (also bulleting in the top five with "You Belong To The City," which debuted on the program), Chaka Khan, Melle Mel, Phil Collins and Tina Turner.

Ironically, Hammer rated *fifth* billing on the first million album jackets—but that was rectified at the end of October, when MCA shipped new album and cassette sleeves moving Hammer's name up to first position. Album sequencing was also changed, with Hammer's cuts consolidated to lead off side two.

Hammer did manage to escape the studio recently—to jump on a London-bound plane and perform "Miami Vice Theme" on Britain's "Top of The Pops." The single had sprinted from 30 to 10 on the U.K. charts even though the TV show has been on between-season hiatus, without reruns, since June. Its prospective return to the British airwaves in January has led to suggestions that a second "Miami Vice" album might be in order, timed for March, 1986, reports Sears.

Demand for Hammer's services is now understandably high, but because of "Miami Vice" he has chosen just a couple of new projects, including the score for the film "Secret Admirer," released this past summer. Hammer's first soundtrack involvement had been on the score of 1983's "A Night In Heaven." His other work in progress is for an ABC-TV movie, about a policeman—in Fort Lauderdale, Fla.

'Sun City' Collective Emits New Awareness Anti-Apartheid Project Draws Talent From All Genres

BY JEFF TAMARKIN

NEW YORK If there is to be, as Bob Geldof has fearfully suggested, a "compassion burnout" directed towards message records after the successes of Band Aid and U.S.A. For Africa, it's unlikely to strike until the new "Sun City" album and single have run their course.

The anti-apartheid project, initiated by Little Steven (Van Zandt), involved three dozen musicians and singers recording under the collective rubric of Artists United Against Apartheid.

"A lot of different radio formats have embraced the record," says Bruce Lundvall, president of Manhattan Records, which released it Oct. 25. "They seem to like the fact that this is not just a fund-raising record but a consciousness-raising project. We're dealing with a very important issue here, and also, there has never been a record that has brought together all of these genres of music."

The "Sun City" single, produced by Van Zandt and Arthur Baker, includes contributions from artists representing rock, jazz, r&b, rap, salsa, reggae and African music. Just some of those appearing are

Bruce Springsteen, Bob Dylan, Run-D.M.C., Pat Benatar, Miles Davis, George Clinton, Pete Townshend, Ruben Blades, Jimmy Cliff, Herbie Hancock, Daryl Hall, Jackson Browne, Kurtis Blow, Bono, Bob Geldof, Peter Wolf and Gil

Scott-Heron. Last minute additions who didn't make the album sleeve were Rolling Stones Keith Richards and Ron Wood.

Van Zandt first became aware of the South African political situation

(Continued on page 62)

Mr. Mister Living Proof AOR Can Still Break Pop Radio

BY ETHLIE ANN VARE

LOS ANGELES The top 20 success of Mr. Mister's "Broken Wings" is evidence that album radio can still break both new product and up-and-coming bands, according to George Ghiz, the group's manager, and Alan Wolmark, RCA's director of national album promotion. But, notes Richard Page, the group's main singer/songwriter, "We always looked right at pop radio. We felt this is where the band was going."

To get to hit radio, however, RCA took a long and patient ride on the album side. "We put the record out in June," says Wolmark, "and developed an AOR base over a period of two months. We had a record that was getting positive passive research, and was selling through like an active. When the record hit top 20 in AOR play, we released the single. What followed was a well-coordinated effort between sales—thanks to Randy Miller in product management—and promotion."

"But those guys can only do so much," notes Ghiz, Page's manager since both were in junior high school. "If they're not getting the reports back—if the listeners aren't out there—you lose no matter what you pump into it."

Having established a career both writing and singing for such established acts as the Pointer Sisters and Rick Springfield, as well as in the band Pages, Mr. Mister

founders Page and Steve George had still been unable to find that perfect song until now. Their debut RCA album, "I Wear The Face," yielded one mid-chart single, "Hunters Of The Night." Surprisingly, "Broken Wings" was few people's choice as the first single from the new album.

Recalls Page: "They said 'What are you doing? You can't release a ballad as the first single. Release an uptempo song, that's the traditional way.' We talked about it, and decided, 'This is the best song.'"

"I agreed that 'Broken Wings' was the best song," notes Wolmark, "but it was hard to place in a format. It's not the sort of song you usually hear on the air."

As usual, other elements combined to help push the single. A Pendulum production of the "Broken Wings" video, filmed in black and white, received strong rotation. The group toured behind Don Henley during the summer, and is currently opening for Tina Turner. In-stores, station visits and TV appearances have all been stressed. Ghiz also cut a deal with Vidal Sassoon hair care products to pay the tab on a Cannon video for "Is It Love," in return for subtle product placement.

But, most important, according to Page, the musical climate has become more receptive to the type of material he's always written.

"Things have come full circle back to melodies and lyrics," says

(Continued on page 62)

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'Oh Sheila' Tops Three Charts

Success Surprises Ready For The World

BY STEVEN IVORY

LOS ANGELES The six-man Flint, Mich.-based group Ready For The World is the personification of the expression "overnight sensation." In less than a year the group—whose members are all between the ages of 19 and 21—signed with MCA; they have enjoyed two hit singles, the latter of which, the Prince-ly-sounding "Oh Sheila," reached No. 1 on Billboard's pop, black and dance charts.

The band's self-titled, written and produced MCA debut album was recently certified gold. Another cut from the album, "Digital Display," is set to be the third single.

RFTW's success is also a classic tale of American free enterprise. Before signing with MCA, the group (which includes Gordon Strozzer, Melvin Riley, Gregory Potts, John Eaton, Gerald Valentine and Willie Triplett) had been turned down by other labels and was forced to distribute its risqué ballad "Tonight" through its own Blue Lake label. The group reportedly sold 6,000 records in the Michigan area before coming to the attention of Jheryl Busby, senior vice president of MCA's black music division, who signed them and released the single nationally.

The pop success of "Oh Sheila" took many in the group's camp by

surprise, including Riley, the song's co-writer, who says it wasn't written about Sheila E. but about "a girl who plays around with a lot of guys."

"For sure, I thought it would be a big black record," he says, "but I didn't think it would go No. 1 pop."

Rich Smith, who with partners Bill Dern and Steve Machat handles the group under the banner of AMI Management, agrees. "I personally believed it could go top 20 pop at the most," he says. "It came from left field and just kept moving like a steamroller."

RFTW's breakthrough is the latest success for AMI, which in three years of operation has enjoyed top-charted hits with three other acts: John Waite, on EMI America, and New Edition and Colonel Abrams, both on MCA.

"It's exciting because of the circumstances," Smith notes. "We found the act through Busby, who took on 'Tonight' and wanted to get started on an album. It wasn't an expensive album; it cost less than \$30,000, and much of it was recorded on 16 tracks. I think that kind of spontaneity made the album fresh musically."

By the same logic, Smith notes that a hastily taped video clip for "Oh Sheila," relatively bland by today's big-budget standards, works "because its lack of production

makes it different from everything else out there."

In the beginning, it was difficult for Ready For The World to live up to its ambitious name. "Five months ago we were anything but ready," Smith admits, adding that the band's opening slot on Luther Vandross' national tour in June constituted RFTW's first public appearances beyond local talent shows. "We had five days to get ready for that," says Riley. "We're really thankful to Luther."

As for comparisons of their sound to an early Prince, Riley says, "We don't sit down and say, 'Let's try to sound like this or that group.' If they compare us to someone good like Prince, fine."

"Digital Display" is already receiving the kind of attention that could make it a strong pop followup, having been featured on the CBS-TV series "The Equalizer." Smith says the group will start recording its second album in Flint around December.

"This is the kind of group that doesn't need a lot of creative involvement from record company or management," Smith says. "That will leave us to concentrate on exposing the group to pop audiences. As it is, most people still think Ready For The World is another famine relief organization."

SUN CITY TALENT

(Continued from page 61)

through a song called "Biko" by Peter Gabriel (who also appears on "Sun City"). He then travelled overseas twice and witnessed first-hand, the situation at the Sun City resort in white-dominated South Africa, which offers large sums of money to American performers. Like many other artists, Van Zandt agreed that a boycott of the resort was in order. He began work on "Sun City" when he returned home.

"Sun City seemed to be the obvious symbol of apartheid," says Van Zandt. "With this record we hope to make people aware of the situation there so artists can never again say they didn't know about it. Now, people will think twice about going there to play."

"Also, I thought it was important to make a gesture of solidarity with South African blacks, who have come to regard America as the enemy because of our government's

policy there. And finally, I thought it important to comment on the subject of racism in general, which is very much alive here as well, by focusing on an exaggerated example of it."

As with the Band Aid and U.S.A. For Africa projects, all of the artists' fees and studio time were donated. The proceeds from both the "Sun City" single and album—the latter includes additional tracks of jazz, rap and spoken word—will go to the Africa Fund, an anti-apartheid trust fund established in 1966.

Says Van Zandt, "Obviously, the money is important. But just as important is the statement from the musical community to the musical community about not playing Sun City."

Van Zandt has stated that some record companies rejected the record before he approached Manhattan, some even saying they felt the

issue wasn't "big enough." But Manhattan's Lundvall immediately jumped on the opportunity to release it.

"The thing I like about it is that it's a street-level record, not a song-along," Lundvall says. "When you hear it on the radio and the first thing that comes on is Miles Davis, it grabs you instantly."

Lundvall acknowledges that Manhattan is making a profit on the record, but adds that the label is "making contributions at various sales levels. We are obviously paying a very high royalty here and contributing all of the marketing dollars, video, etc. We're making contributions based on stepped-up album sales; at each level of sales there's an additional kick-up. The profit we'll make is a very small one."

A video for the single has already been completed, combining in-studio footage and conceptual images, as well as South African material. It was directed by both Jonathan Demme and the Godley & Creme team. Van Zandt also says that a documentary will most likely be assembled for MTV. That prospect excites him because such a program would introduce a large influx of non-rock talent to the network in one huge dose.

In fact, it is just that MTV generation of music fans that Van Zandt hopes to reach. "Something that is obvious to many of us who have been around—that music can matter—is new to a whole generation," Van Zandt notes. "People are having their heads turned around by all of this."

MR. MISTER

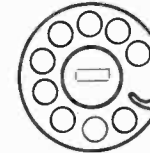
(Continued from page 61)

Page. "When we first started writing jazzy, melodic songs, it didn't work; everyone was into disco or heavy rock."

Mr. Mister's material, maintains Wolmark, is perfect for an aging demographic, the "yuppie" audience. "More and more of these records will be able to become hits," he predicts. "By being patient and not jumping the gun, we're proving album radio can once again break acts and influence pop radio, something the industry's lacked for three or four years. It shows a healthy trend."

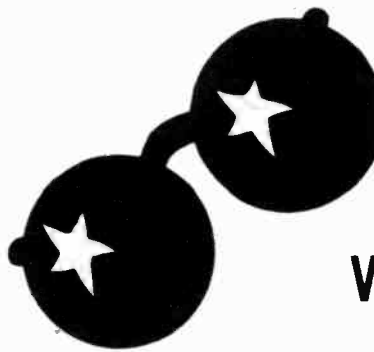
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Talent in Action

THE ROCHESES

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THE ROCHESES possess the close, familial harmonies of the Everly Brothers, the sweet melodies of Simon & Garfunkel and the observational humor of George Carlin. Unfortunately they've had the commercial impact of none of the above. On vinyl, the tunes are too quirky, too off-the-wall to make their point. But in concert, accompanied by facial expressions and framed by between-song patter, each piece stands out like a jewel. That's just what happened when the Roches played this 1,400-seat theatre on Oct. 27.

With feisty soprano Terre playing rock guitar, silly-smart Suzzy up front, and ethereal alto Maggie (Remember when the Madonna look meant flowing dresses and long hair parted in the middle?) on piano, each story-song took on an individual identity by virtue of changing emphasis among the three. Suzzy's "Older Girls" was funny, Maggie's "Weeded Out" was thoughtful, Terre's "Love Radiates Around" was gorgeous. Though aware that they play for a Van Morrison/Laurie Anderson crowd, the group never adopted an arty, pretentious pose. They were just having a good time singing together, an attitude brought home by their a cappella "Hallelujah Chorus" and a lovely rendition of the Fleetwoods' "Come Softly To Me."

The tour band consisted of Libby McLarin on keys and drum program, which was perhaps the show's worst flaw. Not that McLarin did less than a stand-up job, but a machine isn't a rhythm section. It's to the Roches' credit that the nearly two-hour set retained a warm, human feeling over that mechanistic short-cut.

The group received three standing ovations for three encores, and left the audience feeling that they had spent a pleasant evening at the home of good friends. Now, if only there was a way to send warmth over the airwaves, Warner Bros. Roche sisters could reap rewards more bankable than applause.

ETHLIE ANN VARE

RAPHAEL

Universal Amphitheatre,
Universal City, Calif.
Tickets: \$20

THIS SPANISH singing star became one of the few Latin artists to play this premier pop emporium when his first major American tour included a stop here Oct. 19. Raphael, who had already played Miami and San Francisco and was scheduled to play New York's Radio City Music Hall, is an accomplished balladeer who strongly rivals the likes of Julio Iglesias, Jose Jose and Jose Luis Rodriguez.

But the singer, currently celebrating his 25th year in the music business, has a style that's distinct from the dapper Iglesias. Though he walked onstage with regal deliberateness in a long-tailed black tuxedo, a dramatic change occurred after he had sung a few numbers. A young blond woman suddenly appeared onstage and in one sweep, stripped away his tuxedo. There was the singer in his more customary stage dress: a black shirt and

pants.

Raphael is considered a living legend in many Latin American countries, in part because of the dramatics and emotionalism that he brings to each song. His every body movement—such as fanning his fingers and wrists to the beat of the music—seems to mimic the proud defiance only a Spanish matador can portray with dignity. Raphael achieves exactly that with ease and class.

The singer offered a couple of American standards in English: Eric Carmen's "All By Myself" and Elvis Presley's "The Wonder Of You." But most of the songs were in Spanish, including "Yo Sigo Siendo Aquel," a tremendous hit dating back almost to the start of Raphael's career as a 15-year-old teen idol. Having just turned 40, Raphael demonstrated how well his vocal chords have held up by closing two songs without the assistance of a microphone.

Raphael, who has already toured the Soviet Union, Japan, Mexico and a host of other countries, was accompanied by a 35-piece orchestra directed by Rafael Rabai. His 25th anniversary marks an important milestone for the Latin music industry as a whole. His exuberant and sensual style has and will continue to greatly influence contemporary Latin music.

The show was opened on a sour note by comic Brian Sebastian de Scott, whose bilingual version of Latin comedy fell flat. The material was probably scrap from a Paul Rodriguez reject barrel.

HECTOR RESENDEZ

THE FABULOUS THUNDERBIRDS

Jimmy's, New Orleans
Tickets: \$7

THE FABULOUS THUNDERBIRDS proved once again that they are the *crème de la crème* of the nation's busy blues bands when they left the audience limp but well satisfied after their show here Sept. 8.

Led by harmonica player/vocalist Kim Wilson, the fiery Austin quartet opened the first of two hour-long sets with a blistering instrumental, "Jumpin' Bad." The group kept things uptempo, largely featuring material from their previous four albums. They also showed they weren't above campy, Tin Pan Alley ditties, performing a tight rendition of the 1955 smash "Cherry Pink And Apple Blossom White."

Guitarist Jimmie Vaughn proved that he's a blues picker with few equals, particularly on the aptly titled instrumental "Extra Jimmie's." His tight rhythm work and biting solos were especially good on the South Louisiana-styled numbers "Scratch My Back" and "Mathilda." The group peppered their performance with selections from a soon-to-be-released album, including worthy versions of "Wrap It Up, I'll Take It" and "She's My Morning Coffee."

For their encore, the T-Birds performed one of their most requested numbers, "The Crawl," and evening concluded with a powerhouse rendition of "Give Me All Your Love." Unfortunately, the pleas for a second encore had to be ignored: The group had to pack up and pile into their Greyhound semi-cruiser to head for the next roadhouse.

JEFF HANNUSCH



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
KENNY ROGERS DOLLY PARTON SAWYER BROWN	The Summit Houston	Oct. 26	\$305,465 \$18.65/\$16.65	17,096 17,400	North American Tours Inc.
AC/DC YNGWIE MALMSTEEN'S RISING FORCE	McNichols Arena Denver	Oct. 25	\$206,681 \$14.30/\$13.20	13,877 sellout	Feyline Presents
MOTLEY CRUE Y&T	Maple Leaf Gardens Toronto	Oct. 18	\$184,260 (\$230,325 Canadian) \$18.50	12,400 13,000	Concert Prods. International
RATT BON JOVI	Charlotte (N.C.) Coliseum	Oct. 26	\$168,237 \$13.50	12,900 sellout	Beach Club Promotions/ Kaleidoscope Prods.
TINA TURNER MR. MISTER	Kemper Arena Kansas City, Mo.	Oct. 26	\$161,685 \$15	11,013 12,000	Contemporary Prods./ New West Prods.
HANK WILLIAMS JR. RICKY SKAGGS RONNIE MILSAP	The Summit Houston	Oct. 18	\$148,566 \$14/\$12	12,077 sellout	Varnell Enterprises
STING	The Summit Houston	Oct. 27	\$148,040 \$15.50	9,993 12,600	Pace Concerts
AC/DC YNGWIE MALMSTEEN'S RISING FORCE	Tingley Coliseum Albuquerque	Oct. 26	\$145,461 \$14.75/\$13.75	10,656 sellout	Feyline Presents
GRATEFUL DEAD	Sun Dome Univ. of South Florida Tampa	Oct. 25	\$139,945 \$14.50/\$13.50	10,312 sellout	Magic Prod./John Scher Presents
STING	O'Connell Center Univ. of Florida Gainesville	Oct. 19	\$136,160 \$16	8,700 sellout	Student Government Assn.
TINA TURNER MR. MISTER	Pan American Center New Mexico State Univ. Las Cruces	Oct. 19	\$132,930 \$17.50/\$15/\$12.50	9,222 11,000	Feyline Presents
PAUL YOUNG REGATTA	Maple Leaf Gardens Toronto	Oct. 21	\$124,408 (\$155,511 Canadian) \$18.50	8,406 9,000	Concert Prods. International/ Moison Music
FOREIGNER JOHN CAFFERTY & THE BEAVER BROWN BAND	Portland (Ore.) Memorial Coliseum	Oct. 17	\$123,101 \$14.50/\$13.50	8,526 9,040	Double Te Promotion
THE SHOWDOWN: CHUCK BERRY, JERRY LEE LEWIS, DUANE EDDY, JR. WALKER & THE ALL STARS	Meadowlands Arena East Rutherford, N.J.	Oct. 19	\$117,670 \$16.50/\$14.50	8,452 11,955	Monarch Entertainment Bureau
HEART AUTOGRAPH	West Palm Beach (Fla.) Auditorium	Oct. 25	\$94,485 \$15	6,400 sellout	Cellar Door Prods.
THE BAR-KAYS STAR POINT ATLANTIC STARR CONFUNKSHUN DOUG E. FOREST	Albany (Ga.) Civic Center	Oct. 26	\$92,923 \$11.50/\$10.50	8,510 12,300	Stage Right Prods./ Turning Point Prods.
TEARS FOR FEARS	West Palm Beach (Fla.) Auditorium	Oct. 20	\$86,114 \$15.50	6,200 sellout	Fantasma Prods.
SUPERTRAMP THE MOTELS	Ottawa (Ont.) Civic Center	Oct. 19	\$81,445 (\$101,807 Canadian) \$19.50	6,403 7,500	Bass Clef/Donald K. Donald/ Concert Prods. International
AMY GRANT BOB BENNETT	Mississippi State Fair Coliseum Jackson	Oct. 10	\$80,450 \$12.50	6,937 9,138	Blanton Harrell Tour Management/ New Era Prods./Jayson Promotions
AMY GRANT BOB BENNETT	Stokley Center Univ. of Tennessee Knoxville	Oct. 18	\$75,194 \$12.50/\$11.50	6,519 9,383	Blanton Harrell Tour Management
NIGHT RANGER STARSHIP	West Palm Beach (Fla.) Auditorium	Oct. 19	\$70,050 \$15	4,670 6,200	Cellar Door Prods.
AMY GRANT BOB BENNETT	Birmingham (Ala.) Jefferson Civic Center	Oct. 11	\$63,545 \$12.50	6,078 9,500	New Era Prods./ Blanton Harrell Tour Management
DAVID COPPERFIELD	Iowa State Center Ames	Oct. 26	\$63,537 \$10/\$8	4,975 5,300	In-House
AMY GRANT BOB BENNETT	Rupp Arena Lexington, Ky.	Oct. 17	\$62,869 \$12.75/\$11.75	5,106 8,552	Blanton Harrell Tour Management
BAR-KAYS ATLANTIC STARR CONFUNKSHUN STARPOINT DOUG E. FRESH	Carolina Coliseum Columbia, S.C.	Oct. 20	\$54,684 \$12	4,557 12,352	Dimensions Unlimited
DAVID COPPERFIELD	Paramount Arts Center Aurora, Ill.	Oct. 22	\$53,750 \$17.50/\$15.50/\$13.50	3,296 3,600	In-House
HOWARD JONES MARSHALL CRENSHAW	McHale Center Univ. of Arizona Tucson	Oct. 26	\$50,940 \$12.50/\$11.50	4,203 6,077	SUAR/Rising Star in Concert
DAVID COPPERFIELD	Michigan Theater Ann Arbor	Oct. 22	\$43,927 \$15	2,985 3,300 two shows	Prism Prods.
DAVID COPPERFIELD	Capitol Music Hall Wheeling, W. Va.	Oct. 21	\$43,244 \$15/\$13	3,384 5,000	In-House
ADAM ANT	Palace West Phoenix	Oct. 21	\$24,316 \$16/\$14.50	1,700 sellout	Feyline Presents
HOWIE MANDEL	Uptown Theater Kansas City, Mo.	Oct. 25	\$15,295 \$13.50	1,291 sellout	Contemporary Prods./ New West Prods.
AMY GRANT BOB BENNETT	Murphy Center Middle Tennessee State Univ. Murfreesboro	Oct. 19	\$11,341 \$12.50/\$11.50/\$10.50	9,966 12,118	Blanton Harrell Tour Management
JOHNNY WINTER THE OUTFIELD	Mid-Hudson Civic Center Poughkeepsie, N.Y.	Oct. 15	\$9,562 \$11	857 1,250	Harvey & Corky Prods./ Concert Prods. International/ Donald K. Donald
STRYPER	Mississippi Nights St. Louis	Oct. 22	\$4,320 \$10	457 600	Contemporary Prods.

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Rappin' Struggle. Two hip-hop heroes, Afrika Bambaataa (left) and Melle Mel, talk with director Joan Harvey of "A Matter of Struggle" about a Carnegie Hall benefit for her documentary about the civil rights movement featuring Richie Havens.

'King of Rap' to Wear More Caps Produced His 'America,' Now Faces Project Potpourri

BY NELSON GEORGE

NEW YORK Kurtis Blow, oft advertised as the 'King of Rap,' hopes to become known as a producer, actor and social activist in the coming months.

Blow's "America" is the first he's produced himself and the first product released under a five-year, five-album deal signed last spring with PolyGram. But Blow, a.k.a. Curtis Walker, has been the producer of choice for rap acts for several years. His credits include both Fat Boy albums, the first of which went gold, and rap market hits "Games

People Play" by Sweet Gee, "You Gotta Believe" by Love Bug Star-ski, "Problems Of The World" by the Fearless Four, and "Fast Life" by Dr. Jeckyl & Mr. Hyde.

As a result, Blow has found himself offered some intriguing projects. By the end of the year, he hopes to begin work on a rap record with Dr. Ruth Westheimer called "Good Sex," and two cuts on the Eddie Kendrick-David Ruffin album.

More profoundly, Blow is producing a rap called "King Holiday" to celebrate Dr. Martin Luther King's birthday, January 14, being made a national holiday in 1986. "The idea came from, Dr. King's son Dexter who I'd met a few months ago," says Blow. "In this day and age of 'We Are The World' and 'Sun City,' we felt we needed to do something for someone who fought for what we have today. We wanted to do something the young people today could relate to. We want everyone to know this is not just a holiday, but the king of holidays."

With the aid of industry veteran Phil Jones, Blow is organizing the King Dream Chorus & Holiday Crew that will include the Fat Boys, Run-D.M.C., Melle Mel, Stacy Lattisaw, New Edition and others. The record hasn't yet been picked up by any label, though Blow is confident it will be. All proceeds will go to the Martin Luther King Center in Atlanta.

The Harlem native is also talking with several labels about establishing his own label, utilizing his street contacts to sign five to 10 acts and coordinate production. His "America" album reportedly has sold 150,000 in three weeks and the second Fat Boys album, "The Fat Boys Are Back," is nearing gold with 450,000 units purchased.

He's optimistic that "Krush Groove," the rap film, on which he served as music coordinator, will increase sales of all rap-related product. "It'll do as well or better than

the first 'Breaking' and it's a much better film," says Blow who portrays himself in the film. His new single, "If I Ruled the World," is featured prominently in "Krush Groove" and a video is being pulled from it.

In "Krush Groove" Blow comes off as the most stable of the rap crew, a persona that has won him a spot in an upcoming flick, "Bamboo Cross." Blow describes it as "a spin-off of Rambo being put together by the people who produced 'America Ninja.' White, Latin Vietnam veterans, and a black vet, played by me, save this Texas town from the Mafia. I'll do the soundtrack and act in it." In the film, slated for a December shooting in Houston and Dallas, Blow gets to act tough, use exploding knives, and in general "shoot up the place." Blow will also co-star in the Fat Boys film set for spring 1986.

THE RHYTHM & THE BLUES

by Nelson George



LAST MONTH'S BLACK MUSIC ASSN. CONFERENCE in Philadelphia was disappointing. Part of the reason was the unexpected political turmoil in Nigeria, which forced the BMA to shift gears and move the conference from Africa to Philadelphia with less than two months to prepare. Attendance was way down from last year's successful sixth conference in Washington, D.C. precisely because the organization didn't have sufficient time to get the word out.

As a result the conference's highlight, the panel on South Africa, was sparsely attended. For several years critics of the BMA have urged the organization to attack apartheid in South Africa, support the cultural boycott and use music as a political weapon. Well, at this panel, president Ewart Abner did just that (Billboard Nov.2), and Tommy Boy vice president Rick Dutka talked about the "Sun City" records that involved musicians from all parts of the pop music community. Yet few were there to hear them.

Moreover, in Philadelphia the grass roots base the BMA has been trying to build seemed weak. Most of the attendees were associated with record companies. Few were deejays, retailers, concert promoters or artists. Without the support of those elements of the black music industry the BMA cannot thrive or survive.

SHORT STUFF: Two singers who in the past have worked with Gladys Knight, Pattie Howard and Rege Burrell, make their solo debuts this month. Howard

Evelyn King's "Personal Touch" for RCA, while Allen handled Pattie Howard's "Selfish"... Jive's Battery studio in London is the site of considerable black pop recording activity. The team of Whodini and producer Larry Smith have just arrived there to make the follow up to the near-platinum "Escape" album. Barry Eastmon and Wayne Brathwaite, now managed by Jive-Zomba, and whose songs are now published by that London based organization, are collaborating on Billy Ocean's next album. The first single from that album is scheduled for release next week. Guitarist-vocalist Jonathan Butler had his new album produced by Eastmon and duets with young vocalist Ruby Turner. Part of Turner's album will be produced by Ocean. All these folks have contributed to the soundtrack of "The Jewel Of The Nile" Michael Douglas' sequel to "Romancing the Stone." Ocean, Turner, Precious Wilson, Butler with Hugh Masekela, and Whodini, all are represented on the album due out December 6. Ex-Arista product manager Ken Reynolds has started a public relations company, Reynolds' Relations. His first clients are Arista's Jermaine Stewart and Columbia's Cheryl Lynn. Reynolds can be reached at (212) 662-4442... Don Cornelius Productions has purchased a 35,000-square foot studio facility with two sound stages, once owned by silent film star Max Sennett. The "Soul Train" production company projects that the facility will be open in February... The two most interesting tracks on the "Rocky IV" soundtrack for black radio are a Gladys

The last-minute site change hurt attendance at this year's BMA conference.

wrote and produced her Total Experience single "Selfish," while Burrell's Portrait album is "Victim of Emotion"... Ex-Dramatics lead singer L.J. Reynolds has signed with Fantasy and has a new single "Tomorrow"... Prince has another curious 'B' side. "Girl" is the flip of "America." Check it out... One Philadelphia fixture, former Dovells lead singer Len Barry and young Philadelphia musician Terry Price, have co-produced "S," Brandi Wells' new single on Omni Records... Black video makers Bill Parker and Peter Allen have just completed work on several very different projects. Parker directed a sci-fi video for the new Total Experience band Prophet and their song "Everything You Are." Parker and Allen co-directed the Gap Band's film noir "I Found My Baby." Staff animator Marshall Toomey, working from a Peter Allen script, supervised 13 animators to create the Gap Band's funny "Disrespect" video. Parker shot Stevie Wonder's "Part Time Lover" video in New York and

Knight/Kenny Loggins duet, "Double Or Nothing," produced by Bernard Edwards, and James Brown's "Living In America" produced by Dan Hartman... Third World has a good new 12-inch, "One More Time," from their "Sense of Purpose" album on Columbia. The re-mix was handled by Larry Levan and Judy Weinstein... Three solid records with adult appeal are making their way up the black singles chart. One Way's "More Than Friends, Less Than Lovers" is a ballad with a great soap opera/soul lyric that again shows the versatility of this underappreciated MCA signee. Jaki Graham's "Round and Round" is one of those bright, catchy tunes that, if marketed properly, has definite pop appeal. Alexander O'Neal's "A Broken Heart Can Mend" is one of the best tracks from one of the year's best albums. O'Neal is easily the best singer to emerge from Minneapolis to date... Ex-Rick James sideman William Rhinehart has signed for management with Hush Productions.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

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

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

93 REPORTERS		NEW ADDS	TOTAL ON
LIONEL RICHIE	SAY YOU SAY ME MOTOWN	47	47
STARPOINT	WHAT YOU BEEN MISSIN' ELEKTRA	23	33
THE ISLEY BROTHERS	COLDER ARE MY NIGHTS WARNER BROS	22	51
EVELYN "CHAMPAGNE" KING	YOUR PERSONAL TOUCH RCA	20	53
NEW EDITION	COUNT ME OUT MCA	20	74

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

137 REPORTERS		NUMBER REPORTING
KOOL & THE GANG	EMERGENCY DE-LITE	28
NEW EDITION	COUNT ME OUT MCA	17
WHITNEY HOUSTON	THINKING ABOUT YOU ARISTA	13
SHEILA E.	A LOVE BIZARRE WARNER BROS	12
EUGENE WILDE	DON'T SAY NO TONIGHT PHILLY WORLD	11

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FOR WEEK ENDING NOVEMBER 9, 1985

Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	PART-TIME LOVER	STEVIE WONDER	1
2	4	I'LL BE GOOD	RENE & ANGELA	5
3	2	SINGLE LIFE	CAMEO	4
4	3	YOU ARE MY LADY	FREDDIE JACKSON	13
5	5	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	8
6	10	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	2
7	7	STAND BY ME	MAURICE WHITE	10
8	8	THE OAK TREE	MORRIS DAY	3
9	6	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	17
10	16	EVERYBODY DANCE	TA MARA & THE SEEN	6
11	14	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	9
12	9	YOU WEAR IT WELL	EL DEBARGE WITH DEBARGE	7
13	17	PARTY ALL THE TIME	EDDIE MURPHY	11
14	25	MIAMI VICE THEME	JAN HAMMER	14
15	24	EATEN ALIVE	DIANA ROSS	12
16	13	SILVER SHADOW	ATLANTIC STARR	21
17	12	OBJECT OF MY DESIRE	STARPOINT	28
18	11	OH SHEILA	READY FOR THE WORLD	44
19	28	FALL DOWN (SPIRIT OF LOVE)	TRAMAINÉ	16
20	19	SCREAMS OF PASSION	FAMILY	29
21	21	MAKE YOUR MOVE ON ME BABY	CHARLIE SINGLETON	24
22	18	ALL FALL DOWN	FIVE STAR	46
23	26	COOLIN' OUT	DENNIS EDWARDS	23
24	—	WAIT FOR LOVE	LUTHER VANDROSS	15
25	27	I WANT TO FEEL I'M WANTED	MAZE/FRANKIE BEVERLY	39
26	20	TRAPPED	COLONEL ABRAMS	47
27	23	I MISS YOU	KLYMAXX	48
28	—	(KRUSH GROOVE) CAN'T STOP THE STREET	CHAKA KHAN	18
29	—	SOMEBODY TOOK MY LOVE	DURELL COLEMAN	35
30	15	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	49

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	PART-TIME LOVER	STEVIE WONDER	1
2	4	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	2
3	2	THE OAK TREE	MORRIS DAY	3
4	3	YOU WEAR IT WELL	EL DEBARGE WITH DEBARGE	7
5	5	EVERYBODY DANCE	TA MARA & THE SEEN	6
6	8	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	9
7	12	WAIT FOR LOVE	LUTHER VANDROSS	15
8	10	EATEN ALIVE	DIANA ROSS	12
9	7	SINGLE LIFE	CAMEO	4
10	13	PARTY ALL THE TIME	EDDIE MURPHY	11
11	6	STAND BY ME	MAURICE WHITE	10
12	18	DON'T SAY NO TONIGHT	EUGENE WILDE	19
13	23	A LOVE BIZARRE	SHEILA E.	20
14	14	(KRUSH GROOVE) CAN'T STOP THE STREET	CHAKA KHAN	18
15	9	I'LL BE GOOD	RENE & ANGELA	5
16	17	FALL DOWN (SPIRIT OF LOVE)	TRAMAINÉ	16
17	11	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	8
18	21	GIRLS ARE MORE FUN	RAY PARKER JR.	26
19	28	THIS IS FOR YOU	THE SYSTEM	22
20	20	MIAMI VICE THEME	JAN HAMMER	14
21	30	NEVER FELT LIKE DANCIN'	TEDDY PENDERGRASS	33
22	27	SAY I'M YOUR NUMBER ONE	PRINCESS	27
23	—	CURIOSITY	JETS	32
24	26	I CAN'T BELIEVE IT (IT'S OVER)	MELBA MOORE	31
25	29	BABY I'M SORRY	R.J.'S LATEST ARRIVAL	25
26	—	YOU LOOK GOOD TO ME	CHERRELLE	34
27	15	YOU ARE MY LADY	FREDDIE JACKSON	13
28	—	THINKING ABOUT YOU	WHITNEY HOUSTON	30
29	—	COUNT ME OUT	NEW EDITION	41
30	—	WHO DO YOU LOVE	BERNARD WRIGHT	36

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BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (1)	9
Island (2)	
Mirage (2)	
4th & B'Way (1)	
Garage/Island (1)	
Omni (1)	
Philly World (1)	
EPIC (3)	9
Private I (2)	
Tabu (2)	
CBS Associated (1)	
Portrait (1)	
MCA (8)	9
MCA/Constellation (1)	
WARNER BROS. (5)	9
Paisley Park (2)	
Geffen (1)	
Qwest (1)	
CAPITOL (7)	8
Manhattan (1)	
POLYGRAM	8
Mercury (4)	
De-Lite (2)	
Atlanta Artists (1)	
Casablanca (1)	
RCA	8
ARISTA	7
COLUMBIA	7
MOTOWN	6
Gordy (4)	
Motown/Conceited (1)	
Tamla (1)	
A&M	3
ELEKTRA (2)	3
Asylum (1)	
PROFILE	2
CRC	1
CHRYSALIS	1
DANYA/FANTASY	1
Reality (1)	
FAST FIRE	1
MANHATTAN	1
P.I.R. (1)	
NEXT PLATEAU	1
POP ART	1
QWEST	1
SUTRA	1
TOMMY BOY	1
TUCKWOOD	1
URBAN SOUND	1

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
59 ALICE, I WANT YOU JUST FOR ME	(Forcful, BMI)	
46 ALL FALL DOWN	(Blue Mer, ASCAP/Virgin, ASCAP)	
97 ALL OF ME FOR ALL OF YOU	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
67 ALWAYS AND FOREVER	(Rodsongs, PRS/Almo, ASCAP)	
56 AMERICA	(Controversy, ASCAP)	
58 ARE YOU READY?	(Hexagram, BMI/Modern, BMI)	
25 BABY I'M SORRY	(Arrival, BMI)	
94 BABY IT'S YOU	(M & M, BMI)	
62 BIG BOSS MAN	(Conrad, BMI/Arc, BMI/CBS Unart, BMI)	
78 A BROKEN HEART CAN MEND	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
87 CAN YOU FEEL THE BEAT	(Mokojumbi, BMI)	
9 CARAVAN OF LOVE	(April, ASCAP/IJI, ASCAP)	
69 CHERISH	(Delightful, BMI)	
60 COLDER ARE MY NIGHTS	(Kichelle, ASCAP/Johnny Yuma, BMI)	
68 CONDITION OF THE HEART	(Kashif, BMI/MCA, ASCAP)	
23 COOLIN' OUT	(Jobete, ASCAP/Wesel, ASCAP/Tuneworks, BMI/Arista, ASCAP/Nannacub, ASCAP)	
72 COULD IT BE LOVE	(Hills Hideaway, BMI/Variena, BMI)	
41 COUNT ME OUT	(New Generation, ASCAP)	
32 CURIOSITY	(Almo, ASCAP/Crimscio, ASCAP/Irving, BMI)	
100 DANCE ELECTRIC	(Controversy, ASCAP)	
96 DARE ME	(WB, ASCAP/Bob Montgomery, ASCAP/Dave Innis, ASCAP)	
19 DON'T SAY NO TONIGHT	(Philly World, BMI)	
75 DREAMS	(Marie, BMI)	
12 EATEN ALIVE	(Gibb Brothers, BMI/Mijac, BMI/Unichappell, BMI)	
45 EMERGENCY	(Delightful, BMI)	
6 EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP)	
98 EYE TO EYE	(ATV, BMI)	
16 FALL DOWN (SPIRIT OF LOVE)	(Almo, ASCAP/Ipm, ASCAP)	
26 GIRLS ARE MORE FUN	(Raydiola, BMI)	
77 GORDY'S GROOVE	(Tee Girl, BMI)	
99 GOTTA BE A WINNER	(Protoons, ASCAP/Eric Matthew, ASCAP/Hue-har, ASCAP/Jay Dub, ASCAP)	
92 HARD CORE REGGAE	(Amber Pass, ASCAP/Kuwa, ASCAP/Fools Prayer, BMI)	
37 HARD TIMES FOR LOVERS	(Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	
61 HAVEN'T YOU HEARD THAT LINE BEFORE	(Cachand, BMI)	
43 HONEY FOR THE BEES	(J&S, ASCAP/Almo, ASCAP)	
31 I CAN'T BELIEVE IT (IT'S OVER)	(Willesden, BMI/Zomba, ASCAP)	
48 I MISS YOU	(Spectrum VII, ASCAP)	
39 I WANT TO FEEL I'M WANTED	(Amazement, BMI)	
17 I WISH HE DIDN'T TRUST ME SO MUCH	(Pea Pod, ASCAP/Pass It On, ASCAP/Sknabue, ASCAP/Legs, ASCAP)	
86 IF I RULED THE WORLD	(Kuwa, ASCAP/Davy D, ASCAP)	
80 IF LOOKS COULD KILL (D.O.A.)	(Eat Your Heart Out, BMI)	
5 I'LL BE GOOD	(A La Mode, ASCAP)	
66 I'M GONNA TEAR YOUR PLAYHOUSE DOWN	(Irving, BMI)	
55 IT DOESN'T REALLY MATTER	(Troutmar's, BMI/Saja, BMI)	
51 JUST ANOTHER LONELY NIGHT	(Downstairs, BMI/Piano, BMI)	
18 (KRUSH GROOVE) CAN'T STOP THE STREET	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	
79 LET MY PEOPLE GO	(Skeco, BMI/Carjundee, BMI/Barjasha, BMI)	
20 A LOVE BIZARRE	(Sister Fate, ASCAP)	
24 MAKE YOUR MOVE ON ME BABY	(Irving, BMI)	
14 MIAMI VICE THEME	(MCA, ASCAP)	
52 MORE THAN FRIENDS, LESS THAN LOVERS	(Duchess, BMI/MCA, ASCAP/Perk's, BMI)	
53 MORE THAN YOU CAN HANDLE	(Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP)	
82 MR. DJ	(Extra Slick, ASCAP/Eastborn, ASCAP/Frenchy Mac, ASCAP)	
33 NEVER FELT LIKE DANCIN'	(Walpergus, ASCAP/WB, ASCAP/Monty Seward, ASCAP)	
3 THE OAK TREE	(Ya D Sir, ASCAP)	
37 HARD TIMES FOR LOVERS	(Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	
28 OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI)	
44 OH SHEILA	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
42 ONE OF THE LIVING	(Makiki, ASCAP/Arista, ASCAP)	
1 PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP)	
11 PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP)	
90 PEANUT BUTTER	(Ixt, BMI/Island, BMI)	
54 PRIVATE PROPERTY	(Music Minded, BMI)	
88 RAP IS HERE TO STAY	(Promuse, BMI/Spdyo, BMI)	
85 ROUND AND AROUND	(Virgin, ASCAP)	
49 SAVING ALL MY LOVE FOR YOU	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
27 SAY I'M YOUR NUMBER ONE	(Terrace, ASCAP)	
29 SCREAMS OF PASSION	(Paris, ASCAP)	
40 SEDUCTION	(Stone City, ASCAP/National League, ASCAP)	
83 SHAKE 'EM DOWN	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
50 SHE'S NOT A SLEAZE	(Bush Burnin, ASCAP)	
8 THE SHOW	(Keejue, BMI/Mark Of Aries, BMI)	
65 THE SHOW STOPPA	(Pop Art, ASCAP)	
21 SILVER SHADOW	(Almo, ASCAP/Jodaway, ASCAP)	
4 SINGLE LIFE	(All Seeing Eye, ASCAP/Larry Jr., BMI)	
81 SKOOL-OLGY (AIN'T NO STRAIN)	(Big Train, ASCAP)	
63 SLIP N' SLIDE	(Mtume, BMI)	
35 SOMEBODY TOOK MY LOVE	(Ackee, ASCAP/Upward Spiral, ASCAP/Security Hogg, ASCAP)	
71 SOMEONE ELSE'S GIRL	(National League, ASCAP/Rtesonian, ASCAP/American League, BMI/Total Image, BMI)	
57 SPEND THE NIGHT WITH ME	(Stone City, ASCAP/National League, ASCAP)	
10 STAND BY ME	(Rightsong, BMI/Trio, BMI/Unichappell, BMI/ADT, BMI)	
91 STILL SMOKIN'	(Hugabut, ASCAP)	
38 STOP PLAYING ON ME	(Fresh Ideas, ASCAP/MCA, ASCAP)	
73 TELL ME TOMORROW	(Random Notes, ASCAP/April, ASCAP/Chappell, ASCAP/David Lasley, ASCAP)	
76 TELL ME WHAT (I'M GONNA DO)	(Sky Pilot, BMI/National League, ASCAP/Van Ross Redding, BMI/Platinum Gold, ASCAP)	
30 THINKING ABOUT YOU	(Kashif, BMI/New Music Group, BMI/MCA, ASCAP)	
22 THIS IS FOR YOU	(Science Lab, ASCAP/Green Star, ASCAP)	
47 TRAPPED	(Unicity, ASCAP/MCA, ASCAP/Moonwalk, ASCAP)	
89 URGENT	(Somerset, ASCAP/Evansongs, ASCAP)	
15 WAIT FOR LOVE	(Uncle Ronnie's, ASCAP/April, ASCAP/Dillard, BMI)	
95 THE WAY YOU DO THE THINGS YOU DO/MY GIRL	(Jobete, ASCAP)	
84 WHAT YOU BEEN MISSIN'	(Willesden, BMI/Keith Diamond, BMI/Jo Skin, BMI)	
36 WHO DO YOU LOVE	(Bernard Wright, BMI/Mchoma, BMI)	
2 WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)	
74 YOU AIN'T FRESH	(Li Fo, BMI)	
13 YOU ARE MY LADY	(Zomba, ASCAP)	
93 YOU ARE THE ONE	(WIMOT, ASCAP/Sloopus, ASCAP/Very Terry, ASCAP)	
34 YOU LOOK GOOD TO ME	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
7 YOU WEAR IT WELL	(Jobete, ASCAP)	
64 YOUR PERSONAL TOUCH	(Warner-Tamerlane, BMI/Song-A-Tron, BMI)	
70 YOUR PLACE OR MINE	(Bar-Kays, BMI/Warner-Tamerlane, BMI)	

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

TOP JAZZ ALBUMS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	33	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (CD)	19 weeks at No. One MAGIC TOUCH
2	3	19	DAVE GRUSIN & LEE RITENOUR GRP 1015 (CD)	HARLEQUIN
3	4	17	SPYRO GYRA MCA 5606 (CD)	ALTERNATING CURRENTS
4	2	27	GEORGE HOWARD TBA TB 205/PALO ALTO	DANCING IN THE SUN
5	5	13	THE MANHATTAN TRANSFER ATLANTIC 82166	VOCALESE
6	6	21	MICHAEL FRANKS WARNER BROS. 25272	SKIN DIVE
7	17	3	WYNTON MARSALIS COLUMBIA FC 40009 BLACK CODES (FROM THE UNDERGROUND)	
8	7	25	MILES DAVIS COLUMBIA FC40023	YOU'RE UNDER ARREST
9	9	35	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
10	10	7	AL JARREAU WARNER BROS. 25331	IN LONDON
11	15	7	JOE SAMPLE MCA 5481	OASIS
12	8	27	EARL KLUGH WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
13	11	11	AHMAD JAMAL ATLANTIC 81258-1-G	DIGITAL WORKS
14	14	31	RARE SILK PALO ALTO 8086	AMERICAN EYES
15	21	152	GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (CD)	DECEMBER
16	12	23	SKYWALK ZEBRA ZR 5004	SILENT WITNESS
17	16	27	MAYNARD FERGUSON PALO ALTO PA 8077	LIVE FROM SAN FRANCISCO
18	40	3	JEAN-LUC PONTY ATLANTIC 82176	FABLES
19	19	56	WYNTON MARSALIS COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
20	24	5	ANDY NARELL HIP POCKET HP-105/A&M	SLOW MOTION
21	18	15	VICTOR FELDMAN'S GENERATION BAND TBA TB 208/PALO ALTO	HIGH VISIBILITY
22	13	13	MCCOY TYNER PALO ALTO PA 803	JUST FEELIN'
23	22	33	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
24	23	39	GEORGE BENSON WARNER BROS. 25178-1 (CD)	20/20
25	20	39	DAVID SANBORN WARNER BROS. 25150-1	STRAIGHT TO THE HEART
26	26	5	AL DIMEOLA MANHATTAN ST-53011/CAPITOL	SOARING THROUGH A DREAM
27	27	7	BILLY COBHAM GRP A-1020	WARNING
28	29	27	TANIA MARIA MANHATTAN ST-53000/CAPITOL	MADE IN NEW YORK
29	28	62	GEORGE WINSTON ● WINDHAM HILL C 1012/A&M (CD)	AUTUMN
30	25	19	DAVE VALENTIN GRP 1016 (CD)	JUNGLE GARDEN
31	31	35	DAVE GRUSIN GRP 1011 (CD)	ONE OF A KIND
32	32	15	SADAO WATANABE ELEKTRA 60431	MAISHA
33	30	56	PAT METHENY GROUP ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
34	34	23	KENNY G. ARISTA AL8-8282	GRAVITY
35	35	5	AZYMUTH MILESTONE M-9134/FANTASY	SPECTRUM
36	37	50	AL JARREAU WARNER BROS. 25106-1 (CD)	HIGH CRIME
37	39	3	WAYNE SHORTER COLUMBIA FC 40055	ATLANTIS
38	NEW		GROVER WASHINGTON, JR. ELEKTRA 60415-1-E	ANTHOLOGY
39	NEW		MARK EGAN HIP POCKET HP-104/RCA	MOSAIC
40	36	17	KEVIN EUBANKS GRP 1013 (CD)	OPENING NIGHT

● Albums with the greatest sales gains during last two weeks. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

JAZZ BLUE NOTES
by Sam Sutherland & Peter Keepnews



THE FIRST STEPS HAVE BEEN TAKEN toward setting up an ambitious fund-raising organization that would enable jazz musicians to do their part, on a grand scale, in the ongoing battle against hunger.

The **Jazz For Life Project**, the brainchild of a group of Univ. of Michigan law students, has held a number of meetings to discuss organizing a three-day jazz festival, at an as-yet-unspecified future date, that would involve participation on both the local and national level—and, the organization promises hopefully, feature “the most prominent artists in the jazz world.” Proceeds would be earmarked for long-range developmental projects and hunger relief programs in both Africa and the U.S.

A new organization hopes to join the war on hunger

An informal steering committee met in New York on Sept. 14, with such familiar names as **Billy Taylor**, **David Baker** and **Herb Wong** participating. A number of musicians have been contacted about participating, according to Jazz For Life organizers, and while it's early in the game for anyone to make a commitment, the organization claims that the likes of **Taylor**, **George Benson**, **Phil Woods**, **Wynton Marsalis** and **Donald Byrd**, among others, have expressed interest. We'll keep you posted on how the project is progressing; if you're interested in learning more about

it, Jazz For Life can be reached at 2752 Gloucester Way, Ann Arbor, Mich. 48104, or at (313) 971-4432.

DRUMMING UP INTEREST: Two percussionists—one an influential veteran, the other a newcomer who plays with the skill and self-confidence of a veteran—received showcases in New York recently. Interestingly, it was the veteran who delivered the more experimental program.

The newcomer, 20-year-old **Terri Lyne Carrington**, was presented at Symphony Space on Sept. 28 with the kind of fanfare seldom accorded a musician her age. It's possible that she's been able to garner so much attention so early in her career partly because of the novelty of her being young, female and a drummer, a rather uncommon combination. But as she demonstrated persuasively at the helm of a band that included such pros as **Jimmy Owens**, **Rufus Reid** and singer **Dianne Reeves**, both her playing and her compositions are fully deserving of the spotlight.

The veteran, **Max Roach**, has never stopped searching for ways to stretch himself artistically. He's found another one with a little help from **La Mama**, the East Village haven for avant-garde theatre and performance art, where he appeared Oct. 2-6 in an extravaganza called “Max Roach Live—A Creative Multi-Media Event.” In a genre-busting evening, Roach's drum improvisations were juxtaposed with video imagery created by **Kit Fitzgerald** and the work of stage director **George Ferencz** and his theatre company **Cement**.

GOSPEL LECTERN
by Bob Darden



AN INTERESTING PHENOMENON emerged at this summer's spate of outdoor Christian music festivals. The relatively unknown **David & the Giants** generally blew the better-known acts off the stage.

Something else of note: With virtually no promotion, their first **Myrrh Records** album, “Inhabitants Of The Rock,” sold an impressive number of copies.

Oh, and one other thing: **David & the Giants** have the best unknown drummer in music. **Keith Thibodeux**, better known as “Little Ricky” from the “I Love Lucy” show, holds down the backbeat for the band.

After leaving the “I Love Lucy” show, **Thibodeux** joined the cast of “The Andy Griffith Show” as **Opie's** best friend. He continued playing the drums and eventually joined a number of rock groups based in the Southeast.

“I met the Huff brothers in 1967 when I was about 16 years old and looked 12,” **Thibodeux** says. “We've been like brothers ever since.”

Singer/songwriter **David Huff** and twin brothers **Clayborn** and **Rayborn Huff** formed the original group. In the early '70s, **David & the Giants** signed with **Capitol Records**.

In 1974, **David** went solo and signed with **MGM**, while the remaining three members formed the **Angels**. **Rayborn** and **Clayborn** left to form **Magic**, while **Keith** and **David** hooked up again. **David** left once again to go solo and signed with **United Artists**. In time, all four were struggling with drugs and physical exhaustion.

In 1974, **Thibodeux** found the **Lord** and made a determined effort to witness to his far-flung friends.

“I was ready for anything except what I was going through,” **David Huff** says. “It was just misery living the way I was living. So **Keith** witnessed to me one night from **Jackson, Miss.**, while I was high on

drugs.” **David** got off drugs, found a Bible and was born again. The twins soon followed.

David & the Giants re-formed in 1977, and **Thibodeux** rejoined in 1979. The group shifted from secular rock to contemporary Christian music, and signed with **CBS's** religious label, **Priority**, a few years later. **Priority** folded shortly thereafter, but not before the group had released “**David & the Giants**” and obtained the funds to build their own studio in their hometown of **Forest, Miss.**

“Even though **Priority** went under, a lot of good came out of that experience because we know that **God** had His hand in our lives,” **Rayborn** says. Adds **David**: “They did a lot of promotion for us, and we met a lot of wonderful people who are still doing great things in the **Lord's** name.”

The group's latest, “**Under Control**,” features engi-

David & the Giants have emerged as festival stars

neering by **David Schober**, who has worked with such top acts as **Barbra Streisand**, **Toto** and **Supertramp**. Also helping out was studio wizard **Brian Tankersley**.

David & the Giants' roots-based rock has made them mainstays at monster Christian festivals like **Jesus '85**, **Fishnet** and the **Washington Summer Fest**, performing for hundreds of thousands of fans. **David** says their music seems to adapt well to a festival situation.

“Each one is like a giant **Fourth of July** celebration of **Jesus**,” he says. “It's easy to get fired up in that setting. Plus, we get to meet so many caring, committed people who are doing the same thing.”

CLASSICAL KEEPING SCORE

by Is Horowitz



IT PAYS TO PRACTICE: Orchestral musicians often complain that too many services a week (rehearsals and concerts) work to drain the concentration and freshness that superior performance demands. They are also showing increasing concern over hearing problems brought about by prolonged exposure to exorbitant sound levels.

But they're not complaining with the same vigor as in past years about salaries. Nor are contract negotiations with orchestral management as bitter and prolonged as they used to be, at least in the case of the major ensembles.

On the money side, the deal musicians were able to work out with Chicago Symphony management shows how far they have gotten. The newly inked contract calls for minimum wages to be increased in the three years of the pact from \$830 a week to \$1,000 in the fi-

Larger orchestras, finally give musicians their due

nal year; all ancillary payments also rise.

None of the above affects the incremental income to Chicago Symphony musicians from recording sessions, a considerable sum in the case of this superstar orchestra.

What is interesting, too, in the context of benefits won, is that negotiations were completed and ratified a week before deadline.

The situation for smaller orchestras is not at all similar. The Oklahoma Symphony, for example, also recently completed contract negotiations. This time the deal was approved only two hours before the new season was to commence, and no increase was won (or

lost, depending on one's perspective) over the weekly wage of \$380. And that's only for 32 weeks, compared to full-time employment for those playing in the country's major orchestras.

T H E M E S: Angel Records' first recordings with the St. Louis Symphony under Leonard Slatkin, in a newly signed program featuring American music, include ballet scores by Copland and Bernstein. Other pieces by Howard Hanson (his 2d Symphony) and composers of the so-called East Coast School are also planned, says label executive vice president John Patrick.

Contemporary scores on the schedule at RCA Red Seal include "The Lady Remembers," a seven-movement orchestral suite by Richard Adler, performed by the Detroit Symphony under its director Gunther Herbig. It was composed in honor of the Statue of Liberty, and income from the recording, sponsored by the Chrysler Corp. Fund, will benefit restoration of the venerable statue. Another new piece to be recorded by RCA is John Corigliano's "Pied Piper Fantasy." This will be cut by James Galway and the Eastman Rochester Philharmonic directed by David Efron. It will be coupled on disk with another Corigliano composition, "Voyage."

Peter Gordon has been signed to an exclusive pact by CBS Masterworks, in a major addition to its cross-over roster. First album by the composer/saxophonist is being prepared under the tentative title "Love Of Life" and includes among its participants such rock and avant garde luminaries as Cars guitarist Elliot Easton, Laurie Anderson, David Van Tieghem, Tony Levin, and gospel group the Five Blind Boys. Co-producer with Gordon is Gary Lucas. Album is due out early in '86.

LATIN NOTAS

by Enrique Fernandez



IT MAKES SENSE FOR THE National Academy of Recording Arts & Sciences to institute a category to honor the genre where some of the highest quality Latin music gets produced: Latin jazz. Indeed, until the Academy created three different generic categories for Latin music, it was often Latin jazz albums that walked off with a Grammy.

Current categories exclude a number of quality productions because the music is more jazz than Latin. And the recordings that do fit the Latin categories, usually in the Tropical division, would be more fairly judged if competing on their own.

These recordings tend to blow some qualitative and deserving traditional product out of the water by the sheer weight of the artists' names. For example, many more Academy members have heard of Machito than, say, a band like El Gran Combo or La Sonora Ponceña. Undoubtedly, a Latin jazz category would be a battle of the giants.

Latin jazz has a rich tradition. There is no point in the history of both jazz and Latin American music when the two have not influenced one another, but the greatest convergence came during the bebop era. "Cubop" is the tradition behind such contemporary artists as Paquito D'Rivera.

From the other side of the fusion border, Afro-Cuban dance music, the origins of today's salsa, had assumed the American big-band jazz format i.e. Tito Puente.

Another major strain of Latin jazz is Brazilian music: bossa-nova has been fusing its native traditions with jazz. Thus, a Latin jazz category would bring long-overdue recognition to some of the most exciting

recordings produced every year.

WEST COAST SALSA is barely known in New York. Yet there are heavy salseros on the coast and their enthusiasm for the music seems even greater than that of their East Coast counterparts.

Percussionist Poncho Sánchez was born in Texas and raised near Los Angeles. In a scene dominated by Cubans and Puerto Ricans, the Mexican-American Poncho became a dedicated purist, mastering the congas and the ceremonial Afro-Cuban *batá* drums. His "El Conguero" LP on the Concord Picante label, produced by Chris Long, features Poncho and his ensemble in a series of traditional Afro-Cuban dance tunes and Latin jazz compositions. During a recent gig at

NARAS' nod to Latin jazz: long-overdue recognition

Los Angeles' Jazz Safari, Poncho displayed his drum virtuosity and the spirited yet impeccably clean sound of his band.

Judging from the calendar announced in KXLU's weekend salsa show "Alma del Barrio," Los Angeles is teeming with salsa. Besides the many local salsa bands, there was vocalist Azuquita, who's been residing in Paris, playing for a dancing crowd at the Candilejas club, while at Maxi's the legendary Sonora Matancera was paying a visit. And the following week Willie Colon was due from New York to play a benefit for the victims of the Puerto Rican flood.

FOR WEEK ENDING NOVEMBER 9, 1985

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TOP CLASSICAL ALBUMS.

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	WEEKS AT NO. 1	
1	1	28		BERNSTEIN: WEST SIDE STORY	DG 415-253 (CD)	26 weeks at No. 1 TE KANAWA, CARRERAS (BERNSTEIN)
2	4	4		BLUE SKIES	LONDON 414-666 (CD)	KIRI TE KANAWA (RIDDLE)
3	2	20		GERSHWIN: RHAPSODY IN BLUE	CBS IM-39699 (CD)	MICHAEL TILSON THOMAS
4	3	36		WEBBER: REQUIEM	ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
5	5	52		AMADEUS SOUNDTRACK	FANTASY WAM-1791 (CD)	NEVILLE MARRINER
6	6	20		MUSIC OF WOLFGANG AMADEUS MOZART	ANGEL SBR-3980	VARIOUS ARTISTS
7	7	14		SAVE YOUR NIGHTS FOR ME	CBS FM-39866 (CD)	PLACIDO DOMINGO
8	10	6		THE DESERT MUSIC	NONESUCH 79101	STEVE REICH
9	9	10		MORE MUSIC FROM AMADEUS	FANTASY WAM-1205	NEVILLE MARRINER
10	8	14		GLASS: SATYAGRAHA	CBS I3M-39672	PHILIP GLASS
11	15	6		MISHIMA SOUNDTRACK	NONESUCH 79113	PHILIP GLASS
12	12	118		HAYDN/HUMMEL/L. MOZART: TRUMPET CONCS.	CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
13	11	16		AMERICA, THE DREAM GOES ON	PHILIPS 412-627 (CD)	BOSTON POPS (WILLIAMS)
14	14	308		PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	RCA FRL1-5468	PAILLARD CHAMBER ORCHESTRA
15	13	26		AVE MARIA	PHILIPS 412-629 (CD)	KIRI TE KANAWA
16	16	56		MOZART: REQUIEM	L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
17	17	14		A BACH CELEBRATION	ANGEL DS-37343	CHRISTOPHER PARKENING
18	18	30		BEVERLY SILLS SINGS VERDI	ANGEL AV-34017	BEVERLY SILLS
19	29	4		WELCOME TO VIENNA	ANGEL AV-34037	BEVERLY SILLS
20	23	56		THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244 (CD)	NEVILLE MARRINER
21	21	36		TIME WARP	TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
22	22	56		GERSHWIN: AN AMERICAN IN PARIS	ANGEL DS-38130 (CD)	LABEQUE SISTERS
23	27	498		BOLLING: SUITE FOR FLUTE AND JAZZ PIANO	CBS M-33233 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
24	24	16		BERLIOZ: SYMPHONIE FANTASTIQUE	LONDON 414-203 (CD)	MONTREAL SYMPHONY (DUTOIT)
25	25	46		IN THE PINK	RCA CRC1-5315 (CD)	JAMES GALWAY & HENRY MANCINI
26	26	14		FASCINATING RAMPAL	CBS FM-39700 (CD)	JEAN-PIERRE RAMPAL
27	19	8		PACHELBEL: KANON	LONDON 411-973 (CD)	STUTTGART CHAMBER ORCH. (MUNCHINGER)
28	20	36		WITH A SONG IN MY HEART	PHILIPS 412-625 (CD)	JESSYE NORMAN, BOSTON POPS (WILLIAMS)
29	34	4		FAURE: REQUIEM	COLLEGIUM COL 101 (CD)	CITY OF LONDON SYMPHONIA (RUTTER)
30	30	16		CANADIAN BRASS LIVE	CBS M-39515 (CD)	CANADIAN BRASS
31	NEW			GERSHWIN: RHAPSODY IN BLUE	PHILIPS 412-611 (CD)	PITTSBURGH SYMPHONY (PREVIN)
32	32	12		MOZART: REQUIEM	ANGEL DS-38216	PARIS ORCHESTRA (BARENBOIM)
33	31	18		BACH ON WOOD	CBS M-39704	BRIAN SLAWSON
34	28	52		BIZET: CARMEN (EXCERPTS)	ERATO HBC1-5302 (CD)	MIGENES-JOHNSON, DOMINGO (MAAZEL)
35	NEW			THE RECORD OF SINGING VOL. 3	SERAPHIM IM-6143	VARIOUS ARTISTS
36	38	40		BEETHOVEN: SYMPHONIES 5 & 9	DG 413-933	BERLIN PHILHARMONIC (KARAJAN)
37	37	20		JAPANESE MELODIES	CBS FM-39703 (CD)	YO-YO MA
38	33	20		THE WEDDING ALBUM	RCA XRL1-5038	VARIOUS ARTISTS
39	39	4		SHOSTAKOVICH: SYMPHONIES 6 & 11	LONDON 411-939 (CD)	CONCERTGEBOUW ORCHESTRA (HAITINK)
40	36	68		MAMMA	LONDON 411-959 (CD)	LUCIANO PAVAROTTI (MANCINI)

(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.

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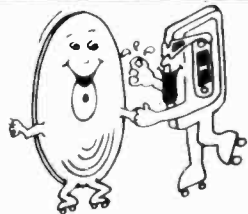
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French Execs Expect CD's To Fly High Soon

BY MICHAEL WAY

PARIS There are strong signs that the French Compact Disc sector, until now one of the slowest-moving in Europe, is at last taking off.

These signs are coming from CD manufacturers, the record companies and the retailers as retail prices for hardware and software start a slow downward spiral, after being out of reach for many potential customers since the system was introduced here some three years ago.

Cyril Brillant, CD coordinator for the PolyGram group in France, says player sales will more than double to 100,000 this year as compared with 45,000 last year and a sparse 22,000 in 1983.

And hardware prices are coming down, averaging out—depending on the various models—from \$400 to \$600. And this is despite the 33% Value Added Tax imposed on both players and software in France.

The disks themselves are retailing at between \$12 and \$20, but according to David Stockley, president of Pathe Marconi-EMI, there won't be any major changes in this structure until supplies catch up with demand.

Two recent developments indicate that this, however, is about to happen. As already reported, Sony is building a CD player plant in eastern France. This is due to obvious government displeasure with the fact that most hardware is being imported.

Second, France's only CD manufacturer, MPO (Moulages et Plastiques de l'Ouest), located in Normandy, is planning to almost double its output, to 40,000 disks daily, early in the New Year.

Ghilaine de Poix, the MPO executive for CD operations in a company which has been producing black disks since 1957, says MPO is increasing its number of presses from five to nine shortly because of both domestic and foreign demand.

In France, MPO manufactures

for Virgin Records, Pathe Marconi EMI, Trema, Ariola, Musidisc and Erato. It also has an expanding international order roster including the U.S., U.K. (Virgin, EMI, RCA), Italy and even Holland.

The French government, again reacting coolly to the possibility that all Compact Discs in France might be imported, gave MPO considerable financial help in getting the pressing plant going in December last year. Ghilaine de Poix reckons that MPO could keep its monopoly in France for another two years.

As retail stores throughout the country convert whole sections to CD promotions, sales figures are already biting into traditional record and tape statistics.

Brillant measures the national share at 8% of all sales, while within the PolyGram group, which includes Barclay and Decca Classical, the figure is as high as 15%.

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Government Subcommittee Calls For Bold Reform Copyright Act Amendments Due Mid-'86

BY KIRK LaPOINTE

OTTAWA Sweeping copyright reform, including a home taping "support material" and hardware levy, a \$1 million maximum infringement penalty and the abolition of the two-cents-a-song mechanical reproduction compulsory license fee, have been recommended in a bold report from a Canadian House of Commons subcommittee.

"A Charter Of Rights For Creators," the study of the antiquated 1924 Copyright Act, makes 137 recommendations for reform. The government has already indicated it will proceed quickly on the report and develop revised legislation by mid-'86, with enactment expected the following year.

Recording industry reaction has been generally positive. Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA), calls the levy and penalty proposals "a remarkable breakthrough" for the business, although abolition of the fee poses a problem for record firms.

Among the proposals:

- Upgrading the current "sadly outdated" maximum \$200 infringement penalty to a combined "maximum of \$1 million."

- Assessing a flat or percentage fee on material support and machines used for home taping, to be determined by the Copyright Appeal Board, to be paid directly by manufacturers to collectives.

- Abolishing the compulsory mechanical reproduction license for sound recordings.

The report recommends the establishment of a rental right under the new act and the creation of a royalty for the right. It also says that increased resources should be allocated to the Federal Customs Department so that copyrighted material is not improperly brought

into Canada. Listing of copyrighted works should be maintained under Schedule C of the Customs Act.

The report produces seven recommendations specifically for sound recordings. They are:

- Protecting sound recordings as a separate category of copyright subject matter.

- Extending public performance, transmission and re-transmission rights to nationals only of those foreign countries which extend similar protection to Canadians.

- Vesting the ownership of the copyright in "the individual or entity principally responsible for the arrangements undertaken for its making."

- Allowing religious services use of copyrighted recordings, and exempting them from infringement matters.

- Extending the law to public performance of copyrighted recordings through radio, jukeboxes, TV sets and playback machines.

- Exempting from the law "incidental" use of recordings.

- Protecting recording for the shorter of 50 years following publication or 75 years following fixation.

On the question of broadcasts, the subcommittee says there should be reproduction, transmission, re-transmission and authorization for reproduction and transmission rights entrenched in the Copyright Act.

Rights would be provided to foreign broadcasters on the basis of reciprocity. Broadcasts would be protected for 25 years from their date of fixation, and would not infringe copyrighted material if it involves only incidental use without authorization.

Exceptions should be provided for the making of ephemeral recordings to permit the broadcast of a program in a different time zone, but

the recording must be erased within eight days, according to the subcommittee.

The Copyright Appeal Board would be changed to the Copyright Board, and its powers would be limited to setting rates. It would have powers of a court of record, however, allowing it to issue subpoenas and request documents necessary for its work.

The subcommittee also said that current fair dealing provisions should not be replaced by the substantially wider "fair use" concept.

"The subcommittee deplores the widespread practice of record piracy described by witnesses at the public hearings," the 136-page report said. The new penalties will not curtail such activities unless they "can be effectively enforced."

"Because home copying is no longer an isolated activity of a few music or film buffs, its cumulative effect is too damaging to copyright owners to justify an exception from copyright liability without compensation," the subcommittee found.

Rather than assess a tax for general government use, the subcommittee recommends a royalty, because it would flow directly to copyright holders. The problem is that most of those royalties would eventually flow out of Canada to foreign holders. That led subcommittee member Lynn McDonald to issue a dissenting report.

The subcommittee, in looking ahead to a day when blank tape may not be used, suggested careful wording of the new Copyright Act to ensure that "support materials" are the subject of the royalty. It suggested that recipients of the royalties form collectives to receive the funds.

CRTC Loosens Reins on CanCon

HULL Several Canadian FM outlets have been given permission to reduce Canadian content quotas in recent months, but the broadcast regulator is making it clear that it will only go so far.

The minimum acceptable level of 20% Canadian content for FM pop music stations has yet to be undercut, but the Canadian Radio-Television and Telecommunications Commission has been allowing several broadcasters to lower CanCon closer to that 20% minimum.

"What we are doing is allowing stations to reduce their levels and meet their promises, rather than have a level well above the minimum that they can't meet," says the CRTC's Peter Fleming.

In exchange, however, the commission is stressing that the new levels are minimums the licensees are expected to exceed. And the CRTC is forcing the stations to support Canadian talent through license conditions that call for recording and production support.

Fleming says pop and country

stations are complaining that there is insufficient high-quality Canadian product at all times of the year to allow them to program 30% or so CanCon. The CRTC has accepted that argument, but is going to rigidly enforce the new lower levels, and

evince other forms of support, he says.

Only those stations that demonstrate other forms of Canadian music support are going to get a break on their Canadian content level, Fleming indicates.

Selkirk Cuts Quality Arm

TORONTO Selkirk Communications Inc. has sold the manufacturing arm of Quality Records of Canada Ltd. to a wholly owned subsidiary of Cinram Ltd., a Canadian record and tape manufacturer.

Selkirk announced the move last Monday (28), saying Quality's special products and distribution arm would not be affected. Terms of the deal were not disclosed.

A statement from Selkirk said the firm wanted to concentrate on marketing and distribution, not on manufacturing. The company will continue to employ 140 employees of Quality until its manufacturing op-

erations can be merged with those at Cinram.

The company said the deal will have no negative impact "whatsoever" on Canadian artists, but that Selkirk wanted to focus its attention on the other areas of the business. Selkirk is a diversified Canadian media company with broadcast holdings.



Batter Up. Arista president Clive Davis, center, shows off his newest addition to the label's roster, the Sluggers, a Nashville-based rock band. Joining Davis are, from left, group members Comet, Baily and Krekel and Arista West Coast a&r director Jamie Cohen.



Royal Performance. Britain's Princess Anne, right, greets Diana Ross at a reception prior to her concert at London's Royal Albert Hall.



No Help Needed Here. Members of the New York-based rock group Mayday gather to sign a co-publishing agreement with the Chappell/Intersong Music Group-USA. The contract is between Chappell/Intersong and Mayday Songs, the band's publishing company. Seated from left are Mayday's attorney Jonathan Blank and manager Hernando Courtright; group members Steven Johnstad, Michael Jordan, Charlie Mas and Andre Janezic; and Chappell/Intersong's president Irwin Z. Robinson and U.S. director of professional activities Bob Skoro.



Opening New Doors. RCA/Ariola International of Canada general manager Don Kollar, right, poses with 21 Records president Freddy Haayen, center, after the company signed up the U.S.-based label for Canadian distribution. Also shown is Lawrence Steinberg, who negotiated the distribution agreement.



Serious Jet Lag. To help raise money for the United Way in Canada, Triumph's Mike Levine, right, and Gil Moore accept a challenge to deliver copies of the group's first live album, "Stages," to eight radio stations across Canada from the Atlantic to the Pacific within 24 hours. The band did the deed in 22 hours, and co-sponsors Pepsi and Adidas, along with fans who pledged money by calling the stations, raised \$50,000 for the organization.



Foreigner Fans. Stevie Nicks, center, visits backstage with Foreigner's Mick Jones during the group's recent sold-out Meadowlands show in New Jersey. Also pictured is Jones' wife Ann.



Commanding Label Attention. Blackie Lawless, frontman of the group W.A.S.P., chats with Capitol vice president of record group services Dennis White, right, and Pasha producer Spencer Proffer, left, at a listening party for the band's newest release, "The Last Command."



Man of All Talents. In the studio at 20th Century-Fox, Brian Mitchell conducts the orchestra for a score he recently composed for an episode of "Trapper John, M.D." The episode, "The Wunderkind," airs Nov. 3. Mitchell plays "Jackpot Jackson" on the show.

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	MIAMI VICE THEME	JAN HAMMER	1
2	2	PART-TIME LOVER	STEVIE WONDER	2
3	6	YOU BELONG TO THE CITY	GLENN FREY	4
4	4	HEAD OVER HEELS	TEARS FOR FEARS	3
5	3	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	6
6	10	WE BUILT THIS CITY	STARSHIP	5
7	12	YOU ARE MY LADY	FREDDIE JACKSON	14
8	9	LOVIN' EVERY MINUTE OF IT	LOVERBOY	15
9	17	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	7
10	11	BE NEAR ME	ABC	9
11	5	TAKE ON ME	A-HA	8
12	16	NEVER	HEART	12
13	13	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	PAUL YOUNG	18
14	20	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	10
15	18	ONE NIGHT LOVE AFFAIR	BRYAN ADAMS	13
16	24	BROKEN WINGS	MR. MISTER	11
17	7	FORTRESS AROUND YOUR HEART	STING	17
18	23	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	16
19	22	LOVE THEME FROM ST. ELMO'S FIRE	DAVID FOSTER	19
20	19	AND WE DANCED	THE HOOTERS	23
21	8	LONELY OL' NIGHT	JOHN COUGAR MELLENCAMP	22
22	29	SOUL KISS	OLIVIA NEWTON-JOHN	24
23	14	OH SHEILA	READY FOR THE WORLD	20
24	15	I'M GOIN' DOWN	BRUCE SPRINGSTEEN	32
25	28	ONE OF THE LIVING	TINA TURNER	21
26	26	BOY IN THE BOX	COREY HART	27
27	—	SO IN LOVE	ORCHESTRAL MANOEUVERS IN THE DARK	26
28	21	MONEY FOR NOTHING	DIRE STRAITS	41
29	—	SLEEPING BAG	Z Z TOP	25
30	25	DANCING IN THE STREET	MICK JAGGER & DAVID BOWIE	49

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	PART-TIME LOVER	STEVIE WONDER	2
2	2	MIAMI VICE THEME	JAN HAMMER	1
3	3	HEAD OVER HEELS	TEARS FOR FEARS	3
4	6	WE BUILT THIS CITY	STARSHIP	5
5	7	YOU BELONG TO THE CITY	GLENN FREY	4
6	12	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	7
7	4	TAKE ON ME	A-HA	8
8	16	BROKEN WINGS	MR. MISTER	11
9	5	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	6
10	14	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	10
11	13	BE NEAR ME	ABC	9
12	10	ONE NIGHT LOVE AFFAIR	BRYAN ADAMS	13
13	17	NEVER	HEART	12
14	19	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	16
15	20	YOU ARE MY LADY	FREDDIE JACKSON	14
16	8	FORTRESS AROUND YOUR HEART	STING	17
17	22	LOVE THEME FROM ST. ELMO'S FIRE	DAVID FOSTER	19
18	11	LOVIN' EVERY MINUTE OF IT	LOVERBOY	15
19	9	OH SHEILA	READY FOR THE WORLD	20
20	25	ONE OF THE LIVING	TINA TURNER	21
21	30	SLEEPING BAG	Z Z TOP	25
22	15	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	PAUL YOUNG	18
23	28	SO IN LOVE	ORCHESTRAL MANOEUVERS IN THE DARK	26
24	—	ELECTION DAY	ARCADIA	29
25	29	PERFECT WAY	SCRITTI POLITTI	30
26	—	ALIVE AND KICKING	SIMPLE MINDS	28
27	18	SUNSET GRILL	DON HENLEY	33
28	—	I MISS YOU	KLYMAXX	31
29	24	AND WE DANCED	THE HOOTERS	23
30	26	BOY IN THE BOX	COREY HART	27

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (7)	15
Geffen (4)	
Sire (2)	
Paisley Park (1)	
Qwest (1)	
MCA (7)	11
Camel/MCA (2)	
I.R.S. (1)	
MCA/Constellation (1)	
CAPITOL (8)	10
Manhattan (2)	
COLUMBIA	10
POLYGRAM	10
Mercury (5)	
De-Lite (2)	
Riva (2)	
Polydor (1)	
RCA (7)	8
Grunt (1)	
ATLANTIC (6)	7
Atco (1)	
A&M (4)	6
A&M/Virgin (2)	
EPIC (2)	6
Scotti Bros. (3)	
CBS Associated (1)	
ARISTA	5
EMI-AMERICA	5
ELEKTRA	4
MOTOWN (1)	2
Tamla (1)	
CHRYSALIS	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE
(Publisher - Licensing Org.)
Sheet Music Dist.

54 AFTER THE FIRE (Eel Pie, ASCAP)	(April, ASCAP/Tutti Ragazza, ASCAP/Maz Appeal, ASCAP)	83 KAYLEIGH (Marillion, ASCAP/Chappell, ASCAP) CHA/HL	6 SAVING ALL MY LOVE FOR YOU (Prince Street, ASCAP/Screen Gems-EMI, BMI)	44 TONIGHT SHE COMES (Lido, ASCAP) WBM
28 ALIVE AND KICKING (Colgems-EMI, ASCAP) WBM	73 DON'T LOSE MY NUMBER (Phil Collins, ASCAP/Pun, ASCAP/Warner Bros., ASCAP) WBM	10 LAY YOUR HANDS ON ME (Zomba, ASCAP) CPP	40 SAY YOU, SAY ME (Brockman, ASCAP)	70 TOO YOUNG (Foster Frees, BMI/Garden Rake, BMI/Oremwood, BMI/April, ASCAP/Stephen A. Kipner, ASCAP)
81 ALL FALL DOWN (Blue Mer, ASCAP/Virgin, ASCAP) CPP	56 DRESS YOU UP (House Of Fun, BMI) WBM	57 LIKE TO GET TO KNOW YOU WELL (Warner-Tamerlane, BMI/Howard Jones, BMI) WBM	7 SEPARATE LIVES (THEME FROM WHITE NIGHTS) (Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM	45 WALK OF LIFE (Chariscourt, BMI/Almo, ASCAP)
77 ALL OF ME FOR ALL OF YOU (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	29 ELECTION DAY (Tritec, BMI)	22 LONELY OL' NIGHT (Riva, ASCAP) WBM	95 SHOCK (Clean Sheets, BMI/Neup, BMI)	78 THE WAY YOU DO THE THINGS YOU DO/MY GIRL (Jobete, ASCAP) CPP
46 AMERICA (Controversy, ASCAP) WBM	50 EMERGENCY (Delightful, BMI)	61 LOVE IS THE SEVENTH WAVE (Magenta, BMI/Reggatta, BMI/Illegal, BMI)	37 SISTERS ARE DOING IT FOR THEMSELVES (RCA, ASCAP/Blue Network, ASCAP) WBM	5 WE BUILT THIS CITY (Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI) CHA/HL/PPP
60 AND SHE WAS (Index, ASCAP/Blue Disque ASCAP/WB, ASCAP)	62 EVERYBODY DANCE (Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	19 LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL) (Gold Horizon, BMI/Foster Frees, BMI) CPP	25 SLEEPING BAG (Hamstein, BMI)	94 WEIRD SCIENCE (MCA, ASCAP/Little Maestro, BMI) MCA/HL
23 AND WE DANCED (Dub Notes, ASCAP/Human Boy, ASCAP)	79 EVERYDAY (Peer International, BMI)	15 LOVIN' EVERY MINUTE OF IT (Zomba, ASCAP) CPP	42 SMALL TOWN (Riva, ASCAP) WBM	88 WELCOME TO PARADISE (House Of Cards, BMI/Walk On The Moon, BMI)
9 BE NEAR ME (Neutron, BMI/10, BMI/Nymph, BMI) CPP	97 EYE TO EYE (ATV, BMI) CLM/PPP	1 MIAMI VICE THEME (MCA, ASCAP) MCA/HL	82 SMALL TOWN GIRL (John Cafferty, BMI)	16 WHO'S ZOOMIN' WHO (Gratitude Sky, ASCAP/Bellboy, BMI)
93 THE BIG MONEY (Core, CAPAC)	87 FACE THE FACE (Eel Pie, BMI)	41 MONEY FOR NOTHING (Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP) CPP/ALM	26 SO IN LOVE (Virgin, ASCAP/Charisma, ASCAP/Umichappell, BMI) CPP/CHA/HL	38 WRAP HER UP (Intersong, ASCAP)
96 BLUE KISS (Kirsch Kett, ASCAP/1 Before E, ASCAP)	17 FORTRESS AROUND YOUR HEART (Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL	12 NEVER (Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP	24 SOUL KISS (Music Corp. Of America, BMI/Fleedleedle, BMI) MCA/HL	14 YOU ARE MY LADY (Zomba, ASCAP) HL
74 BORN IN EAST LA. (Bruce Springsteen, ASCAP/Los Guys, ASCAP) CPP	72 FOUR IN THE MORNING (I CAN'T TAKE ANYMORE) (Kid Bird, BMI/Rough Play/BMI) HL	34 THE NIGHT IS STILL YOUNG (Joel Songs, BMI) CPP/ABP	92 ST. ELMO'S FIRE (MAN IN MOTION) (Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP	4 YOU BELONG TO THE CITY (Red Cloud, ASCAP/Night River, ASCAP)
27 BOY IN THE BOX (Liesse, ASCAP)	66 FREEDOM (Golden Torch, ASCAP)	65 THE OAK TREE (Ya D Sir, ASCAP) WBM	69 STAND BY ME (Rightsong, BMI/Trio, BMI/ADT, BMI)	52 YOU'RE A FRIEND OF MINE (Gratitude Sky, ASCAP/Polo Grounds, BMI)
11 BROKEN WINGS (Warner-Tamerlane, BMI/Entente, BMI)	76 FREEDOM (Chappell, ASCAP) HL	43 OBJECT OF MY DESIRE (Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP	71 SUN CITY (Solidarity, ASCAP)	
51 BURNING HEART (Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) WBM	36 GIRLS ARE MORE FUN (Raydiola, BMI) WBM	20 OH SHEILA (Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)	33 SUNSET GRILL (Cass County, ASCAP/Kartchmar, ASCAP)	
68 CHARM THE SNAKE (Pop "n" Roll, ASCAP/See This House, ASCAP)	80 GOODBYE (Kid Bird, BMI/Rough Play/BMI)	13 ONE NIGHT LOVE AFFAIR (Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	8 TAKE ON ME (ATV, BMI) CLM/PPP	
55 CHERISH (Delightful, BMI) CPP	3 HEAD OVER HEELS (Virgin, ASCAP) CPP	21 ONE OF THE LIVING (Makiki, ASCAP/Arista, ASCAP) CPP	86 TALK TO ME (Narrow Dude, ASCAP/Tina Bopper, ASCAP/Bonnie Bee Good, ASCAP/WB, ASCAP)	
91 C-I-T-Y (John Cafferty, BMI)	98 HOLD ME (Kaela, ASCAP/Dill Dough Bean, ASCAP)	2 PART-TIME LOVER (Jobete, ASCAP/Black Bull, ASCAP) CPP	64 TARZAN BOY (Screen Gems-EMI, BMI) WBM	
99 COMMUNICATION (Tritec, BMI/Ackee, ASCAP/Virgin, ASCAP) CPP/HL	89 HOME SWEET HOME (Warner-Tamerlane, BMI/Nikki Sixx, BMI/Vince Neil, BMI/Tommy Lee, BMI)	35 PARTY ALL THE TIME (Stone City, ASCAP/National League, ASCAP) CPP	59 TEARS ARE FALLING (Kiss, ASCAP)	
63 CONGA (Foreign Imported, BMI)	58 HURTS TO BE IN LOVE (Black Keys, BMI)	30 PERFECT WAY (Jouisance, ASCAP/WB, ASCAP/David Gamson, ASCAP)	67 THAT'S WHAT FRIENDS ARE FOR (Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)	
85 COUNT ME OUT (New Generation, ASCAP)	31 I MISS YOU (Spectrum VII, ASCAP) CPP	75 QUE TE QUIERO (Carbert, BMI/Megasongs, BMI)	53 TO LIVE AND DIE IN LA (Chong, ASCAP/Warner-Tamerlane, BMI) WBM	
84 CRY (Man-Ken, BMI) HL	47 I'LL BE GOOD (A La Mode, ASCAP) WBM	39 RUNNING UP THAT HILL (Colgems-EMI, ASCAP)	90 TONIGHT IT'S YOU (Adult, BMI/April, ASCAP/Screen Gems-EMI, BMI) CPP/ABP/WBM	
49 DANCING IN THE STREET (Jobete, ASCAP/Stone Agate, BMI) CPP	32 I'M GOIN' DOWN (Bruce Springsteen, ASCAP) HL/PPP			
100 DARE ME (WB, ASCAP/Bob Montgomery, ASCAP/Dave Innis, ASCAP) WBM	18 I'M GONNA TEAR YOUR PLAYHOUSE DOWN (Irving, BMI) CPP/ALM			
48 DO IT FOR 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.

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 top 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

ROBERT PALMER

Riptide
PRODUCER: Bernard Edwards
Island 90471

Palmer hasn't cracked high into the album chart in years, despite generally strong releases, but his recent visibility as a member of the Power Station should assure this new solo set a substantial new audience of potential fans. Material and production don't oversell that connection, but the high-tech, r&b-propelled style here does offer a sturdy link between the two careers. Dance, black and pop prospects include first single, "Discipline Of Love."

JONI MITCHELL

Dog Eat Dog
PRODUCERS: Joni Mitchell, Larry Klein, Mike Shipley, Thomas Dolby
Geffen GHS-24074

Her most commercially promising album in a decade finds Mitchell leaping into a bold, electronic pop vein and landing on her feet. Without diluting the probing intelligence of her lyrics, the songwriter flexes her supple vocal style to vivid effect, joined by Michael McDonald on the first single, "Good Friends." As always, romantic undercurrents are there, but these accessible tracks cohere around some sobering themes, from right-wing evangelism ("Tax Free") to conspicuous consumption ("Shiny Toys").

MIKE & THE MECHANICS

PRODUCER: Christopher Neil
Atlantic 81287

Genesis member Mike Rutherford takes his turn in the solo spotlight. Unlike fellow groupmember Phil Collins, Rutherford's album strives for a sound separate and individual from Genesis, and manages to achieve individuality on the combined strength of the band and compositions. Rutherford concentrates his attention on instrumentation, while handing the vocal reins to Paul Young and Paul Carrack.

Y&T

Down For The Count
PRODUCER: Kevin Beamish
A&M SP 5101

Though not new to the industry, this pop-metal quartet is certainly new to the charts, making their first appearance late last summer with the hit single "Summertime Girls." Because of the attention it sparked for their last album, the song makes a second appearance—this time via a slick studio version. Also included in the release are a number of strong AOR candidates such as the cover version of Loggins & Messina's "Your Mama Don't Dance," plus "In The Name Of Rock," "Anytime At All" and "Hands Of Time."

REAL LIFE

Flame
PRODUCER: Peter Henderson
MCA/Curb MCA-5639

The Australian quartet that clicked with "Send Me An Angel" beats any sophomore slump with this generally solid follow-up, which sustains a brisker pace. As before, the band plies a strongly electronic dance-rock style built around David Sterry's melodramatic vocals. Standout tracks include the opening, "No Shame."

OINGO BOINGO

Dead Man's Party
PRODUCERS: Danny Elfman, Steve Bartek
MCA MCA-5665

Their involvement in the recent "Weird Science" soundtrack suggests the first step in this Californian band's long march out of local notoriety toward a broader national audience. Leader Danny Elfman's mordant lyrics and keening vocals keep their edge but continue to evolve toward a sleeker, accessible style: musically, the octet has matured into a powerful, contemporary rock ensemble. Best tracks here could add AOR and even CHR prospects to their base.

YOKO ONO

Starpeace
PRODUCERS: Bill Laswell & Yoko Ono
Polydor 827 530-1

With the exception of "Season Of Glass," Ono has never been a strong seller on her own, and "Starpeace" probably won't change that. Her vocal style is considerably easier to listen to now, and she receives fine support from Laswell and an all-star band, but there are precious few tunes to really sink your teeth into.

THE WRESTLING ALBUM

PRODUCERS: Various
Epic BFE 40223

The rock/wrestling axis yields both new songs and oldies covers performed by various ring celebs including Hulk Hogan, Captain Lou Albano, Nikolai Volkoff, "Rowdy" Roddy Piper, et al. As singers, they're pretty good wrestlers...

THE FLIRTS

Blondes, Brunettes & Redheads
PRODUCER: Bobby Orlando
CBS BFZ 40197

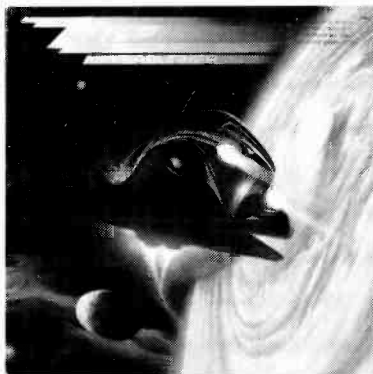
Only flirtation here is with Blondie-to-Madonna disco cliches, but that tack has yielded a big dance hit with "You And Me" and could repeat with "New Toy." Dance action won't necessarily yield a crossover, though.

WHAT IS THIS

3 Out of 5 Live
PRODUCERS: Various
MCA L33-17055

Label's push for this promising young pop/rock trio prompts commercial release for this five-track LP of live renditions and remixes first issued as a promo-only set.

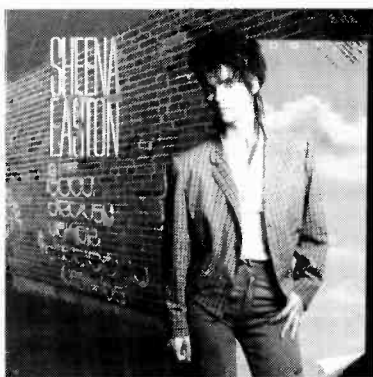
SPOTLIGHT



ZZ TOP

Afterburner
PRODUCER: Bill Ham
Warner Bros. 25342

The Lone Star blues rockers clinch their platinum breakout on "Eliminator" with this solid followup, which probably cuts its predecessor in terms of material. By now, the trio's stripped-down, guitar-driven rock is comfortably familiar, with high-tech embellishments held to an undercurrent of synthesizer tones and percussion effects that never rival Billy Gibbons' hot guitars or Frank Beard's loping backbeat. As always, though, it's the band's loopy, tongue'n'cheek lyrics that deliver the coups de grace: whether meditating on life in outer space ("Planet Of Women"), extolling the virtues of the great outdoors ("Sleeping Bag") or creating a new "dance" craze ("Velcro Fly"), they excel at sly fun.



SHEENA EASTON

Do You
PRODUCER: Nile Rodgers
EMI America SJ-17173

An oddly anemic, dressed-down cover portrait is the only dour note in an otherwise lively set that builds on Easton's recent swing into dance-oriented pop with emphatic r&b accents. If there's no outright sequel to the charged eroticism of "Sugar Walls," the singer poses a still sexy, soulful middle ground with singles contenders including the current "Do It For Love," "Don't Break My Heart" and a straightforward remake of the 1967 Martha & the Vandellas chestnut, "Jimmy Mack."

BLACK SHEEP

Trouble In The Streets
PRODUCER: Willie Basse
Enigma 72071

Exceptionally tight metal band with unusually strong ear for mixing melody with power-packed arrangements. Surprising cover of "Stop In The Name Of Love." Look for strong response.

TEX AND THE HORSEHEADS

Life's So Cool
PRODUCER: John Doe
Enigma 72062

Raucous blend of metal, country and L.A. underground sound, fronted by rough-hewn vocals of Texacala Jones. Produced by John Doe of X.

VARIOUS ARTISTS

I Remember Mama
PRODUCER: Norman Newell
Polydor 827 336-1 Y-1

Sally Ann Howes, George Hearn and George S. Irving, two of them members of the original cast, lead the way in a sparkling studio cast version of Richard Rodgers' last musical, 1979's "I Remember Mama." The master's touch is evident throughout.

BLACK

PAUL LAURENCE

Haven't You Heard
PRODUCER: Paul Laurence
Capitol ST-12407

Songwriter par excellence Laurence ("Rock Me Tonight," "Love Come Down") makes his debut as a vocalist with admirable results. First single, "She's Not A Sleaze," is already charting strong on the black side, and a good clutch of ballads should help Laurence cross to AC a la Luther Vandross and Freddie Jackson.

JUICY

It Takes Two
PRODUCER: Eumir Deodato
Private 1 BFZ 40098

Katreese and Jerry Barnes are ripe singer/songwriter/musicians who dress up their breezy dance-funk with Deodato's clean jazz accents; "Bad Boy" and "It Takes Two" evoke an up'n'coming Ashford & Simpson romantic coupling.

NICOLE

What About Me?
PRODUCER: Lou Pace
Portrait BFR 40019

Powerhouse singer, Michael Jackson sound-alike Nicole McCloud shows a burning drive all her own; Rod Temperton's "Always And Forever" is the ballad set-up for the sizzling "Don't You Want My Love."

FIRE FOX

PRODUCER: Ollie E. Brown
Atlantic 81270

Vocalists Paulette McWilliams and Toi Overton front this Ollie Brown quarterbacked collection that also features all star guests Ray Parker Jr., Howard Hewett, Paul Jackson Jr. and Siedah Garrett.

TAKA BOOM

Middle Of The Night
PRODUCER: Billy Rush
Mirage/Atco 90290

Well crafted if unexceptional outing from sister of Chaka Khan. Production by former Asbury Juke Billy Rush is admirable, as is Boom's performance, but tunes are generally bland with exception of title track.

VARIOUS ARTISTS

High Time All-Star Explosion
PRODUCER: Earl "Chinna" Smith
Alligator AL 8312

Keystone producer/guitarist Smith's High Times label, based in his Kingston record store, has been a fountain for reggae both traditional and youthful since 1980. Outstanding sampler features Mutabaruka, Dennis Brown, Joe Higgs, Freddie McGregor, Frankie Paul and Smith's own Soul Syndicate studio band.

NEW AND NOTEWORTHY

VARIOUS ARTISTS

Lost In The Stars—The Music Of Kurt Weill
PRODUCERS: Hal Willner, Paul M. Young
A&M SP-9-5104

Producer Willner's previous anthologies spotlighting Nino Rota and Thelonious Monk were gems, but this valentine to the influential German composer affords a natural breakout to a broader audience than those projects, thanks both to Weill's still fresh and trenchant songs and a boldly eclectic cast spanning jazz, rock and points beyond. Pop fans will gravitate toward performances from Sting, Marianne Faithfull Chris Spedding, and especially Lou Reed, who ironically paves over Weill's classic melody for "September Song" while giving the Maxwell Anderson lyric fresh life as a rocker. Other performers include Carla Bley with Phil Woods, Tom Waits, Dyke Parks and Charlie Haden, among others.

KITARO

Asia
PRODUCER: Taka Nanri
Geffen GHS 24087

Long a cult seller and an apparent inspiration to more recent soft pop instrumentalists such as Andreas Vollenweider, the Japanese synthesist is breaking into the U.S. market with a splash. Six other albums were issued earlier this year by Gramavision, while this set is one of a second half dozen new titles released simultaneously by Geffen. The music is lush, somber and long on atmosphere, embroidering often gothic anthems with percussion, guitars and electronics. Elaborate packaging includes multi-laminated, textured sleeves with a generic look, heavy-gauge loose outer wrap and belly-bands. Geffen is clearly pitching the series to the same older market that has put Windham Hill on the map, so this should be a project to watch.

JOE HIGGS

Triumph!
PRODUCERS: Joe Higgs, Earl "Chinna" Smith
Alligator AL 8313

Veteran reggae pioneer Higgs lands his first U.S. label in years, portending overdue recognition for the writer of such reggae classics as "Stepping Razor" and "The World Is Upside Down." "Come A Little Closer" and "So It Goes," included here, are as good as his past best.

COUNTRY

STEVE WARINER

Life's Highway
PRODUCERS: Tony Brown, Jimmy Bowen
MCA 5672

Wariner's maturation process, so clearly evidenced by recent hits like "What I Didn't Do" and "Some Fools Never Learn," continues with his second album for MCA. Wariner's own penmanship is responsible for several of the record's nicest moments, including "You Can Dream Of Me" and "The Heartland." Beyond that, he takes time to craft others' songs into sensitive showcases, occasionally adding sparks from his wealth of guitar expertise as well.

DAVID ALLAN COE

Unchained
PRODUCER: Billy Sherrill
Columbia FC40195

Besides having a chameleon voice to handle them, Coe has an ear for vivid, offbeat mini-chronicles that tend to give seaminess its own stature. This is a uniformly strong album, with "Snowblind Friend" and "The Fiery Death Of Willie Bodine" being especially literate and listenable.

LARRY GATLIN & THE GATLIN BROTHERS

Smile
PRODUCERS: Various
Columbia FC40068

As vocalists, the Gatlin Brothers need stand in awe of no one. But while their vocal prowess is on full display here, it doesn't compensate for the generally lightweight songs and the consistently overinflated production.

RECOMMENDED

JOHNNY CASH

Rainbow
PRODUCER: Chips Moman
Columbia FC39951

Cash dips into his musical grab bag and comes up with a delightful set of songs that he delivers with guileless zest. Spirited, rarely sonorous, Cash explores songs by John Fogerty, Kris Kristofferson, Willie Nelson and producer Moman to prove that the passage of time hasn't dimmed his artistry.

JAZZ/FUSION

PICKS

WINDHAM HILL ARTISTS

A Winter's Solstice
PRODUCERS: William Ackerman & Dawn Atkinson
Windham Hill WH-1045

A collection of seasonally oriented compositions including originals and traditional tunes. Several previously unreleased recordings are combined with tracks culled from other Windham Hill collections.

OUT OF THE BLUE

O. T. B.
PRODUCER: Michael Cuscuna
Blue Note BT 85118

An auspicious debut for this young New York-based sextet showcases a strong, stylized ensemble approach that already marks the band as an important new voice. A front line of Michael Mossman (trumpet), Kenny Garrett (alto sax) and Ralph Bowen (tenor sax) crafts fresh orchestrations against an equally impressive rhythm section of Harry Pickens (piano), Robert Hurst (bass) and Ralph Peterson (drums). At once ambitious and accessible.

RECOMMENDED

JEFF BERLIN & VOX HUMANA

Champion
PRODUCER: Ronnie Montrose
Passport Jazz PJ-88004

"Old fashioned" fusion in the best sense marks this date for bassist Berlin, teaming with T. Lavitz, Steve Smith, Neil Peart and other jazz and rock players for some spirited, usually upbeat workouts.

PHILIP AABERG

High Plains
PRODUCER: Dawn Atkinson
Windham Hill 1037

Latest collection of pensive piano pieces from the label that invented new age music. Aaberg is subtle yet simple, making this a perfect addition to the Windham Hill catalog. Roll over George Winston, and tell Liz Story the news.

McCOY TYNER & JACKIE McLEAN

It's About Time
PRODUCER: Jeffrey Weber
Blue Note BT 85102

An aptly named project sure to please Blue Note purists, this meeting of longtime label stablemates fits neatly with the historic catalog. Outstanding band features Jon Faddis, Ron Carter, Marcus Miller and Al Foster.

DEXTER GORDON

Nights At The Keystone
PRODUCER: Todd Barkan
Blue Note BABB 85112

The tenorman in live quartet recordings from '78 and '79. Cut at San Francisco's Keystone Korner, the two-record set is a perfect companion piece to his Columbia debut of the same period, "Homecoming."

JIMMY McGRUFF

State Of The Art
PRODUCER: Bob Porter
Milestone M-9135

Unusual line up finds organist McGruff working without a horn player. Instead, Lonnie Smith sits in as a second keyboardist, and guitarist Melvin Sparks handles the remainder of the solo forays. Still the king of the funk organists.

LONNIE LISTON SMITH

Rejuvenation
PRODUCER: Bob Thiele
Flying Dutchman/CBS FW 40063

Keyboardist Smith with a fine small band featuring bassist Cecil McBee, drummer Steve Thornton and saxophonist Premik. Band has drive, but emphasis is on maintaining a light touch, making for an enjoyable date.

DON SEBESKY AND THE CONTEMPORARY

ARRANGER'S WORKSHOP
Moving Lines
PRODUCER: Don Sebesky
Flying Dutchman/CBS FW 40155

Sebesky, best known for his arrangements at CTI Records, tackles a mix of standards and pop vehicles—moving between lush arrangements and rhythmic, Latin-tinged movers.

GOSPEL

PICKS

AL GREEN

He Is The Light
PRODUCER: Willie Mitchell
A&M Sp 5102

One of gospel's top vocalists teams up with the producer who helped him achieve so many of his pop/R&B hits for a date that could pull buyers from the mainstream. The message is inspirational, but the instrumentation is pure Memphis soul, and any fan of Green's commercial work will immediately recognize the sound.

THE KINGSMEN

Better In Person
PRODUCERS: Eldridge Fox and Jim Hamill
Penson RO3898

Simply put, the Kingsmen are the best group in southern gospel. This album, recorded live, captures their incredible stage show. This bunch works best with a live audience so they are really in their element here, especially on songs like "Mary Had a Little Lamb," which is a cute gospel version of the timeless classic.

THE MIGHTY SUPREME VOICES

The Mighty Supreme Voices
PRODUCER: Timothy Moore
GosPearl PL 16027

This album was cut live at the Gospelrama Gospel Expo Convention in Washington, D.C. but the slick, smooth harmonies and tight production give this the gloss of a studio effort. No rough edges here—it's black power pop in a gospel robe.

NEW AND NOTEWORTHY

PHANTOM, ROCKER & SLICK

Men Without Shame (3:45)
PRODUCERS: Steve Thompson, Michael Barbiero
WRITERS: S.J. Phantom, L. Rocker, E. Slick
PUBLISHERS: Willesden/Oil Slick, BMI
EMI America B-8292

Two ex-Stray Cats and one virtuoso guitar-for-hire team up for some rock'n'roll '80s style and go straight to the head of the class; a cheeky, noisy, rebellious, melodic and good-natured debut.

JON ANDERSON

Easier Said Than Done (3:32)
PRODUCER: Roy Thomas Baker
WRITER: Vangelis
PUBLISHER: Copyright Control
Elektra 7-69580

Close listening reveals the Yes man's newest solo effort to be a Christmas record, though its buoyant intricacy would be welcome in any season; precedes a forthcoming LP of original and standard holiday fare.

L.L. COOL J.

I Can Give You More (4:16)
PRODUCER: Rick Rubin
WRITERS: J. Smith, R. Rubin
PUBLISHER: Def Jam, ASCAP
Def Jam 38-05665 (c/o CBS) (12-inch version also available. Def Jam 44-05291)

Pioneering New York City street label kicks off its CBS distribution pact with a new refinement of the rapper's art; soft-spoken MC's exquisite timing and an artful scattering of piano and percussion seem to harken back to the days of the beat poets.

BOB BENNETT

Non-Fiction
PRODUCER: Jonathan David Brown
StarSong SPCN 7-102-05986-8

Lots of intense sensitivity and acoustic self-discovery in the guitar work here, with a laid back low-key percussive rhythm section. The topics deal with hunger and pain but the music is soothing; still, Bennett's lyrics transcend the trite and mundane and rise above the Christian yuppie culture. This could easily be a giant sleeper hit this year.

JEFF JACOBS

Delivered
PRODUCER: Lawrence A. Brunt Sr.
GosPearl PL 16031

There's enough joy, excitement and energy in "If You're Happy (Say Amen)" to fill up a whole evening. That's what this album is—an evening off gospel taped live and the International Praise Gospel Music Workshop Choir shows their stuff here. A bright, positive joy permeates this black gospel choir's effort.

TERRY TALBOT

Face to Face
PRODUCER: Terry Talbot
Sparrow SPR 1114

This is an inside job, aimed straight at the Christian market with no intention of crossover. Talbot does carry the Cross over to the church though and these stories are really sermons. There's still some pop in here but plenty of big church choirs make the sound unmistakably gospel.

TWENTYTWENTY

Twentytwenty
PRODUCER: Billy Smiley
Benson PWRO 1077

Power packed synth-rock with all the clean cut positivism of Wham! This is contemporary with a capital "C" and what these boys lack in adventurism they make up for in commerciality. Look for this to find a quick spot on contemporary Christian radio.

CLASSICAL

RECOMMENDED

MOZART: COSI FAN TUTTE

Yakar, Nafe, Resick, Krause, Drottningholm Court Orchestra & Chorus, Östman
L'Oriseau-Lyre 414 316-2 (CD)

Original instruments, fresh modern voices and attention to period performance practice add up to a rewarding listening experience. Opera buffs will want to own this "different" re-telling of the tale of confused romance.

VERDI & PUCCINI ARIAS

Placido Domingo
Deutsche Grammophon 413 785-2 (CD)

Choice excerpts from various complete opera sets provide a concentrated dose of vocal splendor for the tenor's legion of fans.

RESPIGHI: PINES OF ROME; FOUNTAINS OF ROME; ROMAN FESTIVALS
Philadelphia Orchestra, Muti
Angel DS 38219

The orchestra shows obvious relish in the virtuosic opportunities the colorful showpieces present, which they realize with brilliant aplomb. Sound is full despite a 37-minute side to allow each piece to play without interruption.

BERLIOZ: LES NUITS D'ETE/FAURE: PELLEAS ET MELISANDE

Ely Ameling, Atlanta Symphony Orchestra, Shaw
Telarc CD-80084

The Telarc recording team provides a warm acoustic that's ideally suited to these atmospheric and often mysterious scores. Ameling is perfectly cast in the Berlioz.

SINGLES

PICKS *new releases with the greatest chart potential*

RECOMMENDED *records with potential for significant chart action*

NEW & NOTEWORTHY *highlights new and developing acts worthy of attention*

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

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

Send singles for review to:
Nancy Erlich, Billboard
1515 Broadway
New York, N.Y. 10036

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

POP

PICKS

STEVIE NICKS

Talk To Me (4:08)
PRODUCERS: Jimmy Iovine, Chas Sanford
WRITER: Chas Sanford
PUBLISHER: Fallwater, ASCAP
Modern 7-99582 (c/o Atlantic)

She of the dreamy, mystical image packs a real wallop in this first single since late '83; strength, directness and tough rhythms, from a new LP tellingly titled "Rock A Little."

BARRY MANILOW

In Search Of Love (4:08)
PRODUCERS: Howie Rice, Barry Manilow
WRITERS: Barry Manilow, Howie Rice, Allan Rich
PUBLISHERS: Townsway/Nelana, BMI
RCA PB-14223

Disco ballad in a cast-of-thousands symphonic arrangement; a splashy fanfare to herald the star's new label affiliation and first studio album in three years.

NIGHT RANGER

Goodbye (3:52)
PRODUCER: Pat Glasser
WRITERS: J. Watson, J. Blades
PUBLISHERS: Kid Bird/Rough Play, BMI
MCA/Camel 52729

Anthemic power ballad achieves an admirable avoidance of cliché and includes a couple of guitar solos worthy of the Fillmore era.

JOHN CAFFERTY AND THE BEAVER BROWN BAND

Small Town Girl (4:20)
PRODUCER: Kenny Vance
WRITER: J. Cafferty
PUBLISHER: John Cafferty, BMI
Scotti Brothers Z54-05668 (c/o CBS)

Mid-'50s flashback is all triplets and naivete; the spirit of streetcorner doo wop refurbished for modern ears.

RECOMMENDED

ROMANTICS

Mystified (4:10)
PRODUCERS: Romantics, Peter Solley, Gordon Fordyce, Michael H. Brauer
WRITERS: Palmar, Canler, Skiff
PUBLISHER: Forever/Endeavor, ASCAP
Nemperor Z54-05684 (c/o CBS) (12-inch version also available. Nemperor 429-05312)

AUTOGRAPH

Blondes In Black Cars (4:17)
PRODUCERS: Autograph, Eddie Delena
WRITERS: Plunkett, Richards
PUBLISHERS: Hatabrr, BMI
RCA PB-14231

BLACKWELL PROJECT

Explicit Lyrics (3:52)
PRODUCERS: Scott Blackwell, Marteen
WRITERS: Scott Blackwood, Marteen
PUBLISHERS: S. Blackwell/Emergency, ASCAP
Emergency EMS 4558 (12-inch version also available. Emergency EMD5 6558)

Blackwell, a DJ/VJ at NYC's Private Eyes club, gives the PMRS the "n-n-nineteen" treatment. Contact: (212) 777-3200.

MATT BIANCO

More Than I Can Bear (3:55)
PRODUCERS: Danny White, Mark Reilly
WRITERS: Reilly, White
PUBLISHER: Matt, PRS
Atlantic 7-89483

In the Sade school of ultra-mellow supper-club jazz.

WIRE TRAIL

Last Perfect Thing (3:52)
PRODUCER: Peter Maunu
WRITER: K. Hunter
PUBLISHERS: Very Safe/Discreet Trains, BMI
Columbia/415 38-05691

San Francisco-based band of multiple nationalities offers hard-driving, intelligent Americana.

BLACK

PICKS

FIVE STAR

Let Me Be The One (3:38)
PRODUCER: Nick Martinelli
WRITER: Ian Foster
PUBLISHER: Brampton
RCA PB-14229 (12-inch version also available. RCA PW-14230)

England's Pearson family keeps to the low-key groove of "All Fall Down," focusing on lead singer Deniece's come-hither understatement.

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.

NOVEMBER

Nov. 4, **1985 Juno Awards**, Toronto Hilton Harbour Castle Convention Centre. (416) 922-5029 or 961-3424.

Nov. 8, "**Jazz At The Beacon**," Beacon Theatre, New York. (212) 787-1477.

Nov. 8-10, **Westar Productions Video & Electronics Expo '85**, Santa Monica Civic Auditorium. (213) 829-9403.

Nov. 9, **1985 CMJ New Music Awards**, Beacon Theatre, New York. (516) 248-9600.

Nov. 12, **Second Tuesday Seminar, "Radio: Tooling Up For The 1990's,"** Viacom Conference Center, New York. (212) 867-6650.

Nov. 14-16, **16th Annual Loyola National Radio Conference**, Holiday Inn, Mart Plaza, Chicago. (312) 670-3207.

Nov. 16, "**Music Video And The Law**," Sponsored by The Media Law Project of the New York Law School, New York. (212) 431-2816.

Nov. 16-17, **Ninth Annual Songwriter Expo**, Pasadena City College, Pasadena, Calif. (213) 654-1666.

Nov. 20-24, **Billboard's Seventh Annual Video Music Conference**, Sheraton Premiere Hotel, Universal City, Calif. (213) 273-7040.

Nov. 29-30, **The Second Annual New York International Music And Sound Expo**, New York Coliseum, New York. (212) 582-0252.

DECEMBER

Dec. 1, **The Second Annual New York International Music And Sound Expo**, New York Coliseum, New York. (212) 582-0252.

Dec. 7, **AMC Cancer Research Center: "A Guerilla War On Cancer,"** honoring Miles, Ian and Stewart Copeland, New York Hilton. (212) 757-6460.

Dec. 10, **Second Tuesday Seminar**, Viacom Conference Center, New York. (212) 867-6650.

Dec. 19, **Christmas Benefit Starring Ashford and Simpson**, Waldorf Astoria, New York. (212) 867-6650.

JANUARY

Jan. 14, **Second Tuesday Seminar**, Viacom Conference Center, New York. (212) 867-6650.

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.

Feb. 11, **Second Tuesday Seminar**, Viacom Conference Center, New York. (212) 867-6650.

ACTIONMART

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Lifelines

BIRTHS

Girl, Sydney Rae, to **Robert and Leslie Stewart**, Oct. 11 in Waco, Tex. He is general manager of Word Event Management.

Boy, Ian Mark, to **Mark and Lori Gray**, Oct. 25 in Nashville. He records for Columbia Records.

MARRIAGES

Dana Lester to Greg Calbi, Sept. 14 in New York. She is office manager with Digital Sound. He is a mastering engineer at Sterling Sound in New York.

Scott Haidle to Martha Moser, Oct. 5 in Indiana. He is regional sales manager for K-tel International Inc.

Jim Horn to Denise Draper, Oct. 12 in Franklin, Tenn. He is a noted saxophonist. She is a singer/songwriter.

Robin Wolkey to Jon Houghton, Oct. 26 in Kansas City. She is president of Kathy Gangwisch & Assoc. He is an executive with Dunn & Bradstreet.

Donna Miller to John D. Sansone Jr., Oct. 26 in Nashville. He is a talent and booking agent for Lime-liters Inc.

DEATHS

Joe Banashak, 62, of a heart attack in Atlanta. He formed and operated several record labels in New Orleans including Minute, Instant, Alon, Seven B and Bandy. Among the hits on his labels were Ernie K-Doe's "Mother-In-Law," Jessie Hill's "Ooh Poo Pah Doo," the showman's "It Will Stand," and Chris Kenner's "I Like It Like That" and "Land of 1,000 Dances." He is survived by his wife, Bonnie, two sons and three daughters.

Shawn Davis, 18, in a car accident involving a drunk driver Oct. 14 in San Bernadino, Calif. He is the son of Nellie and Larry Davis, p.k.a. John Novak, an air personality at KWIZ-AM. A memorial fund has been established and contributions can be sent to: Orange County M.A.D.D., P.O. Box 975, Orange, Calif. 92666.

EXECUTIVE TURNTABLE

(Continued from page 4)

The Magnetic Tape Division of Agfa-Gevaert appoints **John Stephen Palma, II** technical audio specialist in Teterboro, N.J. He was an engineer at Emmett Recording.

Jonathan Vesey Smith joins Movielab Video as staff editor in New York. His background includes the editing of music videos and various specials for such clients as Home Box Office and MTV.

HOME VIDEO. **James G. Fifield** is appointed president and chief executive officer of the CBS/Fox Company in New York. He was group executive vice president of consumer non-foods operations for General Mills.

Rebecca A. Dragiff is elevated to the newly created post of vice president of business development and planning for RCA/Columbia Pictures Home Video in Burbank, Calif. She was director of that area.

RELATED FIELDS. **Gary Borman** joins Krage & Co. as a personal manager in Los Angeles. He was associated with Shep Gordon's Alive Enterprises. **Harriet Sternberg** will assume managerial duties as well. In addition to her new responsibilities, she will continue as vice president of marketing and creative services for the company.

Gary Culpepper is named director of business affairs, music for the motion picture group of Paramount Pictures Corp. in Los Angeles. He was director of business affairs for Capitol Records.

MTV Networks appoints **Laurie Zaks** and **Roberta Cruger** directors of talent relations for MTV: Music Television and VH-1/Video Hits One. Zaks was executive in charge of talent for NBC's "Saturday Night Live." Cruger was promoted from manager of talent and artist relations for MTV.

Natalia Porch joins American Media as entertainment reporter and writer for the nationally syndicated radio program "Coast to Coast Top 20." She was a director at Tribune Broadcasting.

Vienna Boosts Prestige Of American Artists In Concert

VIENNA Highly successful concerts here by Diana Ross and the Bellamy Brothers have triggered a renewed interest in Austria among visiting international artists.

The shows were promoted by Vienna Concerts, headed up by Jeff Maxian. Diana Ross drew a capacity 12,000 to the Vienna Stadthalle, with average ticket prices just under \$35. Holger Mueller, EMI Columbia managing director here, says: "This was one of the peak shows on her tour and is clearly pushing up sales of her 'Eaten

Alive' album."

The Bellamy Brothers visited on the personal recommendation of Helene van Damm-Guertler, U.S. ambassador in Austria. The duo gave a show to aid the American School in Vienna, selling 1,600 tickets in an 1,800-seat hall. At a post-show party, Franz J. Wallner, general manager of record company Musica, handed the act gold disks for Austrian sales of 25,000 units of the "Best Of..." album. The country act also played concerts in Linz and Villach.

...newslines...

THE SONGWRITERS GUILD OF AMERICA is the new name for The Songwriters Guild, which until several years ago was known as The American Guild Of Authors & Composers. The reason for another new monicker, says president George David Weiss is that it clears up confusion concerning whether the guild is a local or national entity.

PAINTED SMILES RECORDS, Ben Bagley's line of albums of mostly rare showtunes and casters, is now being sold totally through Bagley's distribution company, Battery Records, located at 74-09 37th Ave., Jackson Heights, N.Y.; (718) 898-6964. Several new entries soon will bring the 14-year-old label's catalog to 48 titles.

MERIT MUSIC, the three-year-old music publisher with offices in Los Angeles and Nashville, has formed an international division under veteran music man Bob Weiss. Weiss, who continues to operate his One World Of Music consultancy in L.A., will setup representation of Merit catalogs abroad at his offices at 17208 Braxton St., Granada Hills, Calif. 91344; (818) 360-8088, telex 698370.

MORE THAN 150 suppliers of instrumental and electronic equipment are committed so far as exhibitors at the International Music and Sound Expo, Nov. 29-30 and Dec. 1 at the New York Coliseum. Perry Koplik, general manager of the event, assures a 50% larger representation than last year, the Expo's first.

NEW YORK MUSIC CO. has made a deal for national distribution of its product through PolyGram Inc. First product under the deal includes New York Music's cast album of "Mayor" and releases by Fury and Sheryl Lee Ralph.

A HELPING HAND: Wheelchair Gospel Inc., which raises monies to help disabled persons who are patients of Goldwater Hospital, a municipal facility on New York's Roosevelt Island, presents a fund-raising gospel show Saturday (23) at St. Mark United Methodist Church. Performers will be Shirley Caesar & the Caesar Singers, Williams Bros., Lewis Singers, Inspirational, Wearyland Singers, Soul Converters, Timothy Wright & the Concert Choir and Ecstasies. Two record stores in the area, Rainbow Records at (212) 864-5262, and Birdell Records at (718) 638-4503 are selling tickets.

Labels Win Over Pirates In Tape-Copying Case

NEW YORK Four major record labels have scored a significant victory against audiocassette piracy here, and are moving against alleged illegal duplicators in the Minneapolis, St. Paul area as well.

The four record companies won a total of \$25,000 plus attorney's fees in a judgment here by a federal court judge against a local photocopy shop that had been running off duplicates of cassette tapes for its customers.

Judge Charles S. Haight, of the District Court for the Southern District of New York, wrote in an earlier decision on the case that "a clearer case of copyright infringement could hardly be imagined." In his latest opinion judge Haight remarks, "I am entirely satisfied that defendant's infringement was committed willfully." An RIAA attorney terms the decision a major win for the record industry.

The labels involved were RCA, MCA, Atlantic and CBS. Each got an award of \$5,000 in compensation for each count of copyright violation against its product. There were two violations against RCA product. The defendant was All-Fast Systems Inc., which is located at 210 West 49th Street, New York City.

Used by All-Fast for duplicating the cassettes was a Metacom Inc. "Rezound" brand copying unit.

Metacom is based in Minneapolis, Minn.

In the Minneapolis/St. Paul actions, which are completely separate, PolyGram has teamed up with RCA, MCA, Atlantic and CBS in 10 different lawsuits charging copying activity similar to that undertaken by All-Fast. In addition, Metacom

(Continued on page 87)

New Companies

Ryder Productions, formed by Ron Escherich. Company will promote Travis Reed and his new release "Second Best." 4013 Chestnut St., Fairfax, Va. 22030; (703) 591-6732.

Trillion Management Inc., a business management firm serving the entertainment industry, formed by Holly Yellen and Iain Flint. 301 W. 53rd St., Suite 31, New York, N.Y. 10019; (212) 387-0960.

Farrar Lee Records, formed by Thom Bernard and Jim Berry. First release is a single by Freddie Waters entitled "The Um Um Song" from LP "Variety Is The Spice Of Life." 762 F.D.R. Dr., New York, N.Y. 10150; (212) 410-2124.

SINGLE REVIEWS

TEMPTATIONS

Do You Really Love Your Baby (4:01)
 PRODUCER: Marcus Miller
 WRITERS: L. Vandross, M. Miller
 PUBLISHERS: Uncle Ronnie's/April/Thriller Miller/
 MCA, ASCAP
 Gordy 1818GF

First single from their new "Touch Me" LP fits the classic Temps' harmony sound to this snappy Vandross/Miller composition.

ANDRE CYMONE

Lipstick Lover (3:20)
 PRODUCER: Andre Cymone
 WRITER: A. Cymone
 PUBLISHERS: April/Ultrawave, ASCAP
 Columbia 38-05710

Princely pyrotechnics are toned down a bit in this second single from his "AC" album, but there's no mistaking the sexy Minneapolis sound.

FAT BOYS, RUN-D.M.C., SHEILA E. & KURTIS BLOW (THE KRUSH GROOVE ALL STARS)

Krush Groovin' (4:36)
 PRODUCERS: Russell Simmons, Kurtis Blow, Rick Rubin, Run-D.M.C.
 WRITERS: R. Simmons, Blow, Rubin, J. Simmons, McDaniels, Morales, Robinson, Wimbley
 PUBLISHERS: Def Jam/Kuwa, ASCAP
 Warner Bros. 7-28843

A heavyweight assortment of brand-new movie stars trades off on the mike for a celebration of the MC's craft.

RECOMMENDED

VIC ASHER

Animalistic Behavior (4:20)
 PRODUCER: Eddie J. Gurren
 WRITER: Vic Asher
 PUBLISHERS: E. J. Gurren/Spicy Bread, ASCAP
 Golden Boy GB 7127

One more perfectly convincing Princeling. Contact: JEM Records, S. Plainfield, N.J.

CENTURY 22 FEATURING GEORGE SHAW

Let's Go Out Tonight (3:35)
 PRODUCER: George Shaw
 WRITER: G. Shaw
 PUBLISHER: Century 22, ASCAP
 TBA TB 709

Stylish dance-pop production features multi-instrumentalist Shaw and vocalist Michael Adams. Contact: (213) 877-5106.

JAKKY BOY & THE BAD BUNCH

Don't Go (4:10)
 PRODUCER: Jakky Boy
 WRITERS: K. Rutledge, D. Roberts, R. Parker
 PUBLISHER: Zye, BMI
 Atlantic 7-89480

Sweet soul beat ballad.

LONNIE REAVES

Too Tough (7:39)
 PRODUCER: Lonnie Reaves
 WRITER: Lonnie E. Reaves
 PUBLISHERS: Hilljaj/Joy Love, BMI
 Quest 0-20393 (12-inch single)

Rusty Garner/Paul Sabu remix gives this r&b dance record a mysterious, swirling sound.

RUFUS THOMAS

Rappin' Rufus (3:23)
 PRODUCER: Winston Stewart
 WRITERS: Allen A. Jones, Rufus Thomas, Don Dorch
 PUBLISHERS: Koke, Moke & Noke, BMI/Rufon, ASCAP
 Ichiban 85-103 (12-inch version also available, Ichiban 12-103)

An old pro thoroughly at home in a new style. Contact: (318) 459-3751.

MAKOTO

Rich Man Poor Man (3:54)
 PRODUCER: Makoto
 WRITERS: Philip Woo, Siedah Garrett
 PUBLISHERS: Woo Woo/YellowBrick Road, ASCAP
 Quest 7-28832 (C/o Warner Bros.)

Mainstream AC-dance, richly textured.

PATRICE RUSHEN

Number One (4:32)
 PRODUCERS: Charles Mims, Jr., Patrice Rushen
 WRITER: Patrice Rushen
 PUBLISHER: Baby Fingers, ASCAP
 Elektra 7-69586

Instrumental version of a cut from her '82 "Straight From The Heart" LP will appear on the forthcoming "Anthology Of Patrice Rushen".

COUNTRY

PICKS

OAK RIDGE BOYS

Come On In (You Did The Best You Could) (3:30)
 PRODUCER: Ron Chancey
 WRITERS: R. Giles, G. Green
 PUBLISHERS: Dejamus/Riva, ASCAP
 MCA 52722

A hymn of triumph for underachievers, heavy on beat and light on melody, except for the big swelling chorus; a new sound for the Oaks—and not a country one this time out.

EMMYLOU HARRIS

Timberline (2:52)
 PRODUCERS: Emmylou Harris, Paul Kennerley
 WRITERS: Emmylou Harris, Paul Kennerley
 PUBLISHERS: Emmylou, ASCAP/Irving, BMI
 Warner Bros. 7-28852

A charming, mandolin-merged beauty from the "Ballad Of Sally Rose" concept LP; with mountain-flavored instrumentation and silver harmonies, it's pure country bliss.

VINCE GILL

Oklahoma Borderline (3:36)
 PRODUCER: Emory Gordy Jr.
 WRITERS: Vincent Grant Gill, Rodney J. Crowell, Guy Clark
 PUBLISHERS: Benefit/Coolwell/Granite/GSC, BMI/ASCAP
 RCA PB-14216

Gill wants a ride to Oklahoma in this stomper; the Albert Lee-style hot guitar solo that closes the song might just get him there.

CHARLY McCLAIN (WITH WAYNE MASSEY)

You Are My Music, You Are My Song (3:51)
 PRODUCER: Norro Wilson
 WRITERS: D. Erwin, J. Carter
 PUBLISHERS: Grey Hawk/Sandlapper/Jim Carter, ASCAP
 Epic 34-05693

The theme has been done to death, but this duo gives it a new freshness with soaring sentiments and a beautiful vocal blend.

NARM WHOLESALERS MEET

(Continued from page 3)

participate in this market," Bach said, referring to a functional discount his firm accords qualified sub-distributors. Video marketing executives here left the door open by claiming that while present distribution is satisfactory, they are still seeking new customer bases.

The two dozen one-stops in attendance had their appetites for home video distribution whetted. Two typical City 1-Stop customers told them video rental and sale were not only keeping their stores profitable, but were taking an increasing share of store space and inventory dollars.

Recording industry veteran Len Levy, now sales chief for Family Home Entertainment, keynoted the Wednesday (30) session. He said one-stops might attain distributor status but the path will be rough. He and video executives like Gordon Bossin, Lightning Video; Eric Doctorow, Paramount; Gary Khammar, RCA/Columbia; Saul Melnick, MGM/UA; and John O'Donnell, Sony; emphasized that industry wholesalers must sharpen the same marketing awareness they have long used to break record hits.

The panelists, all record industry alumni, made it clear they wanted no "100% return," which they unanimously agreed had decimated record industry profits. One-stops and rack jobbers will have to "share the burden." Movies cost much more to make, they said. And box office performances in theaters provide a strong portent of eventual rental and sales potential. Shrinking video-list prices continually entice growing home video sales, all agreed.

Melnick cautioned that advertising allowances for video will continue to be based on what is earned in net product purchases. Khammar predicted that following Paramount's lead, video advertising—now generally on a 50/50 co-op—is swinging to a greater share paid by

the home video manufacturer.

O'Donnell displayed a new Sony 12-inch square, four-color graphic divider card, which serves also as sales stimulus for a video when it is not in stock. Lightning Video's Bossin urged wholesalers seeking video distribution to stock in depth. Levy said his firm has repackaged certain video titles with special graphics, felt to be more attractive to rack-served discount department stores. He recommended wholesalers stock not only music videos and movies but how-to, health and personal success videos.

"It isn't going to be easy to get a line," Levy warned. Doctorow previously termed his present distributors "a rag-tag group. But they're loyal, have worked hard for us and we are sticking with them."

Levy cited the mushrooming regional offices of video distributors, with four or five now vying for a single customer base. He cautioned industry wholesalers to enter the video mart slowly. He advised that the same tour, airplay and chart awareness used in selling records and tapes will now be instrumental in marketing video. Know what's on the cable and follow the video charts, Levy reasoned.

The two store owners, Jim McGuinn, Hot Poop, Walla Walla, Wash. and Ben Warren, VIP Home Entertainment, Englewood, Calif. said they favor buying home video from a one-stop because they are not oversold, are able to return defectives, get better fill and more regularly are notified of new video releases.

"I carry video to support records," McGuinn averred. His store carries both VHS and Beta hardware and software since 1978. He challenged Billboard's Sam Sutherland's observation, from the night before, that VCR sales might peek soon. "I've seen low-end VCRs wear out in two years. And it costs \$140 to get them repaired." Some of his customers have purchased three

VCRs since he started selling hardware in 1978.

Three or four weeks after release, McGuinn's said, his average new video release is dead. His practice of selling off used videos to his customers "is difficult" because rented product is treated roughly by customers. He normally sells a used \$80 movie for \$18 to \$25.

VIP Home Entertainment's Warren says he fights big chain operations with better service. "They'll pay a bit more to rent, and come in more often, if they don't have to stand in line. When they stand in a chain store line and the title is out, they call us. We reserve the title." Both store owners stated they sold off portions of record and tape inventories to finance home video expansion.

Billboard's Sutherland forecasted a continuing flow of exciting technological audio and video advances, urging wholesalers to be constantly aware of imminent upgradings, that can out-date present hardware and software.

MTV's Bob Pittman was applauded by a joint rack jobber/one-stop audience, and later lauded by racker David Lieberman, for his continuing support of the recording industry. Pittman pledged strong exposure of videos by new and breaking acts. He said MTV now devotes 66% of its play to such videos. Hot Poop's McGuinn later said he found that music video store demonstration sells music videos best. Pittman previewed four new MTV 30-second TV spots.

Based on prior announcements from MCA's John Burns and CBS's Paul Smith, that they would release music videos by Tom Petty, Jimmy Buffet, Julian Lennon, Night Ranger, Elvis Costello, Huey Lewis, Ricky Skaggs, Paul Young and REO Speedwagon, plus Smith's forecast of 18 more music videos in 1986, Bach foresaw music industry wholesalers strengthening their position in prerecorded video sales.

RACKS, ONE-STOPS RECEIVE COMMITMENT

(Continued from page 3)

stores were finally getting to labels now that CDs are breaking in smaller markets.

Pat Moreland of City 1-Stop, Los Angeles, keynoted an aggressive stand for vendor "commitment" Monday (28) that was highlighted by a series of far-flung album product promotions between her peers and their stores. Bruce Ogilvie, Abbey Road Distributors, Santa Ana, Calif. personally bankrolled a "We Need A Commitment" campaign by convention one-stoppers.

Record/tape manufacturers, in reply to general gripes over late shipment on important new albums, explained they are constantly striving to improve simultaneous delivery techniques.

Labels urged one-stops to create specific ad programs for their small-store customers. Vendors explained they could not structure intricate, expansive ad coverage but would approve such ambitious promotions.

Jazz and r&b LPs still sell more in the vinyl configuration than on cassette, labels said, while advising wholesalers to continue to inventory adequate amounts of disks. Racks such as Lieberman said cassette sales account for as much as

80% of album totals.

The present CD shortage will continue through 1986, label reps agreed. Both rack and one-stop bosses encouraged labels to concentrate more on hit CD production. Labels countered that artist pacts force release of lesser acts' new and catalog CDs. RCA's Pete Jones noted that to maintain CD desire, stores must inventory a larger selection of titles for this older, more mature music fan.

Retailers complained that when audio-hardware and video-specialty stores were being sold CDs, labels put the finger on one-stops. Label executives said they would not open new CD accounts until present shortages were alleviated.

Racks touched lightly on the current lyric and graphics controversy. David Lieberman said he met with the Parents Music Resource Center (PMRC) and "they are not kooks. If the recording artist wants that house in Malibu, he must recognize the sensibilities of the marketplace."

Racks were asked to communicate customer complaints regarding lyrics and graphics to the involved labels immediately.

VID SUPPLIERS CASH IN ON YULE PUSH

(Continued from page 4)

the mass merchants "are retailers we are experimenting with, and they may not be in the video business next month," so conventional stock balancing wouldn't work, he says.

According to Walt Disney Home Video's Fried, Disney's fourth quarter promotion, which involved 21 titles priced at \$29.95, shipped "over one-million units. We exceeded our goal," says Fried, commenting that "most of the product is going into our regular distributors. Probably 30% of our program is going into mass merchandisers."

Home video distributors confirm that, for the portion of promotions they did carry, the numbers were strong. "We did great numbers on 'Cops,' we did good numbers on Disney," says Larry DeVuono of Sight and Sound Distribution. "We've already had reorders since we placed our initial orders," on the Disney promotion, he says.

Vestron Video's "Video Gift" promotion was a less clear winner, with distributor and retailer response mixed, and the company expressing strong satisfaction with its numbers but refusing to give out any specific figures. At Vestron, vice president of sales Janice Wiffen says, "We are very satisfied with the results of the orders we have

gotten."

When Vestron first announced "Video Gift," word was the company was expecting its promotion to move one-million units. Most distributors surveyed doubt that more than 400,000 pieces of "VideoGift" have been sold, with a lower number more likely. Future orders will be very important to the program, Wiffen admits, saying that "We are extremely optimistic about the long range goals of the program."

As for the degree to which mass merchandisers participated in the program, Wiffen says that for her company as well, the huge retailers did not dominate the sales picture. "We've gotten some sales from mass merchandisers, [but] we have not gone out with large quantities on this product," she says.

In a sign of the increasing media interest in prerecorded video, Paramount held a press conference on the sales of "25 Plus One" and "Beverly Hills Cop", which was attended by numerous TV stations, networks, Paramount chieftain Frank Mancuso and Eddie Murphy himself.

Paramount presented Murphy with the one-millionth cassette of "Cop." Murphy's response: "Over one million shipped? Just give me the check."

TOP POP ALBUMS

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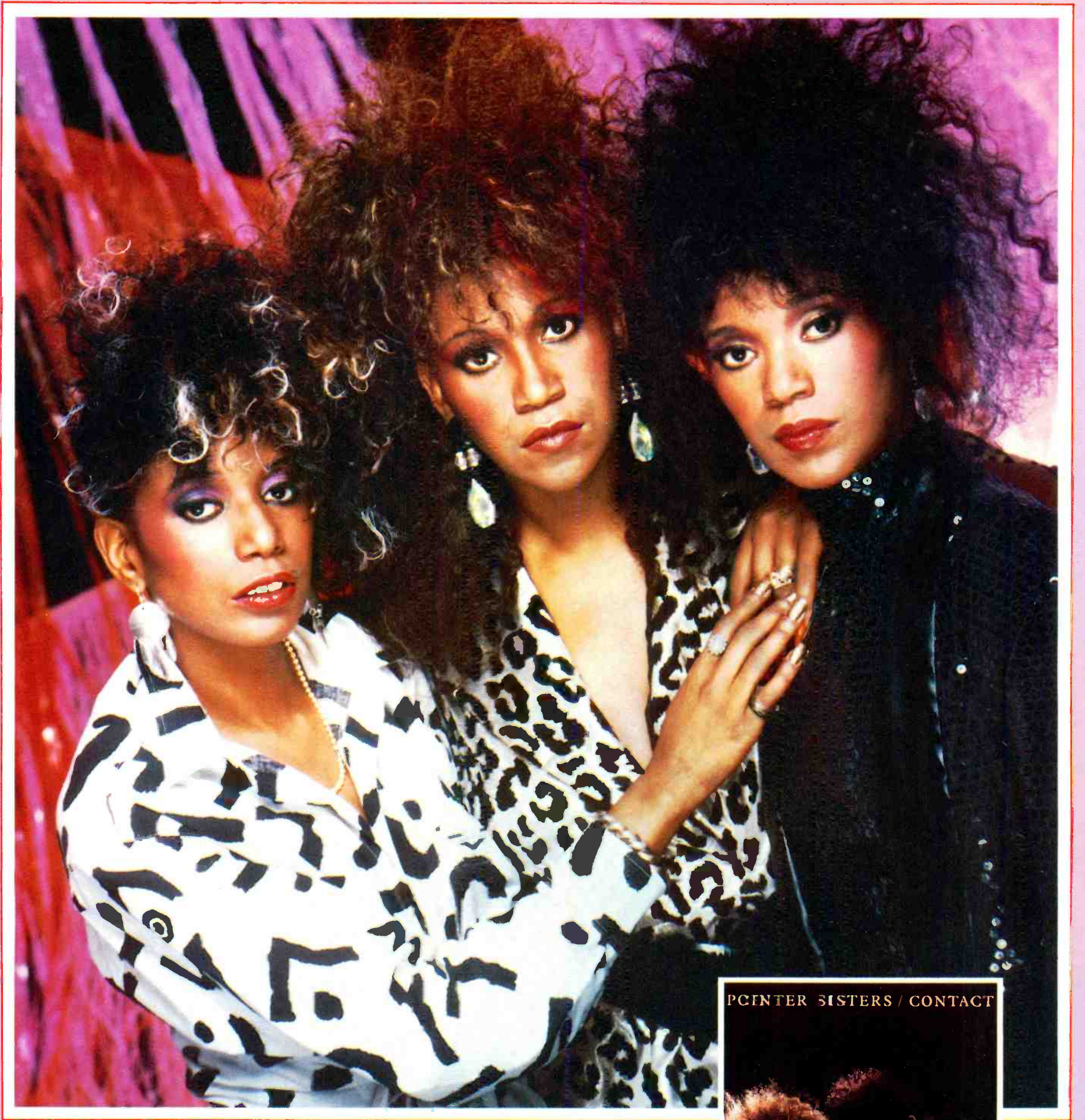
Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	3	5	SOUNDTRACK MCA 6150 (9.98) (CD)	2 weeks at No. One MIAMI VICE
2	2	1	23	DIRE STRAITS ▲ ² WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
3	4	4	9	JOHN COUGAR MELLENCAMP ▲ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
4	3	2	33	WHITNEY HOUSTON ▲ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
5	5	5	33	TEARS FOR FEARS ▲ ³ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
6	8	8	18	HEART ▲ CAPITOL ST-12410 (8.98)	HEART
7	7	9	4	STEVIE WONDER TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
8	6	6	18	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
9	9	7	73	BRUCE SPRINGSTEEN ▲ ⁸ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
10	10	10	51	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
11	11	11	36	PHIL COLLINS ▲ ³ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
12	12	12	17	BILLY JOEL ▲ COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
13	13	13	9	LOVERBOY COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
14	14	14	25	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
15	15	19	17	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
16	16	16	16	ARETHA FRANKLIN ● ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
17	17	17	21	READY FOR THE WORLD ● MCA 5594 (8.98) (CD)	READY FOR THE WORLD
18	18	18	53	WHAM! ▲ ³ COLUMBIA FC39595 (CD)	MAKE IT BIG
19	19	15	48	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
20	20	20	25	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
21	22	25	6	KISS MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
22	30	36	6	STARSHIP GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
23	27	31	19	TALKING HEADS ● SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
24	26	27	14	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
25	25	22	50	MADONNA ▲ ⁵ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
26	28	28	25	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
27	23	24	18	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
28	21	21	7	DARYL HALL & JOHN OATES ● RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
29	32	35	4	THE THOMPSON TWINS ARISTA AL8-8276 (8.98)	HERE'S TO FUTURE DAYS
30	38	44	11	MR. MISTER RCA NFL1-8045 (8.98)	WELCOME TO THE REAL WORLD
31	24	26	17	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
32	NEW			RUSH MERCURY 826 098-1/POLYGRAM (8.98)	POWER WINDOWS
33	34	37	6	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
34	29	30	27	PRINCE & THE NEW POWER GENERATION ▲ ² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
35	36	39	5	STEVIE RAY VAUGHAN EPIC FE 40036	SOUL TO SOUL
36	33	33	25	EURYTHMICS ▲ RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
37	39	34	11	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
38	51	74	3	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
39	40	45	16	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
40	31	23	16	SOUNDTRACK ● MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
41	60	—	2	OLIVIA NEWTON-JOHN MCA 6151 (9.98)	SOUL KISS
42	48	51	4	MORRIS DAY WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS
43	35	29	18	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
44	45	57	5	ROGER DALTRY ATLANTIC 81269	UNDER A RAGING MOON
45	37	32	23	NIGHT RANGER ● CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
46	49	53	5	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
47	50	55	12	MARILLION CAPITOL ST-12431 (8.98)	MISPLACED CHILDHOOD
48	47	43	64	BILLY OCEAN ▲ ² JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
49	42	41	18	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
50	46	46	48	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
51	56	60	5	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
52	55	56	74	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
53	53	54	11	BOOGIE BOYS CAPITOL ST-12422 (8.98)	CITY LIFE
54	43	40	13	CHEAP TRICK EPIC FE 39592	STANDING ON THE EDGE
55	44	47	31	THE POWER STATION ▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
56	41	38	20	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
57	57	59	8	SQUEEZE A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
58	58	42	11	JOHN WAITE EMI-AMERICA ST-17164 (8.98)	MASK OF SMILES
59	54	48	13	UB40 A&M/VIRGIN SP-6-65090/A&M (6.98)	LITTLE BAGGARIDIM
60	59	50	30	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
61	62	64	6	MAURICE WHITE COLUMBIA FC 39883 (CD)	MAURICE WHITE
62	64	71	41	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
63	52	52	10	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98)	MARCHING OUT
64	61	58	20	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
65	67	66	8	SHEILA E. PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
66	82	103	4	KENNY ROGERS RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
67	63	63	26	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
68	68	78	19	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
69	NEW			SIMPLE MINDS A&M/VIRGIN SP-5072/A&M (8.98)	ONCE UPON A TIME
70	110	—	2	SOUNDTRACK ATLANTIC 81273 (9.98)	WHITE NIGHTS
71	71	80	5	CHEECH & CHONG MCA 5640 (8.98)	GET OUT OF MY ROOM
72	95	148	3	RAY PARKER JR. ARISTA AL8-8280 (8.98)	SEX AND THE SINGLE MAN
73	69	67	22	AMY GRANT ● A&M SP-5060 (8.98)	UNGUARDED
74	73	76	35	JESSE JOHNSON'S REVUE ● A&M SP-6-5024 (6.98) (CD)	JESSE JOHNSON'S REVUE
75	91	101	5	JOHN BUTCHER AXIS CAPITOL ST-12425 (8.98)	ALONG THE AXIS
76	74	68	17	AC/DC ● ATLANTIC 81263 (9.98) (CD)	FLY ON THE WALL
77	70	70	10	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
78	80	85	6	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
79	132	187	3	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
80	122	—	2	INXS ATLANTIC 81277 (8.98)	LISTEN LIKE THIEVES
81	79	82	9	9.9 RCA NFL1-8049 (8.98)	9.9
82	78	69	34	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
83	89	83	107	PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
84	116	132	6	SCRITTI POLITTI WARNER BROS. 25302 (8.98)	CUPID AND PSYCHE 85
85	85	88	8	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
86	76	65	8	BILLY CRYSTAL A&M SP-5096 (8.98)	MAHVELOUS
87	87	90	8	SAGA PORTRAIT BFR 40145/EPIC	BEHAVIOUR
88	65	61	13	GODLEY & CREME POLYDOR 825 981-1/POLYGRAM (8.98)	THE HISTORY MIX VOL. I
89	94	86	32	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
90	77	77	13	THE MOTELS CAPITOL ST 12378 (8.98)	SHOCK
91	92	94	8	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
92	81	81	14	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
93	98	118	6	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
94	66	49	23	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
95	86	87	25	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
96	75	62	10	MICHAEL MCDONALD WARNER BROS. 25291 (8.98) (CD)	NO LOOKIN' BACK
97	185	—	2	TRIUMPH MCA 2-8020 (10.98)	STAGES
98	90	91	110	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)	SPORTS
99	83	73	18	CAMEO ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98) (CD)	SINGLE LIFE
100	84	79	38	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
101	114	146	3	TOMMY SHAW A&M SP-5097 (8.98)	WHAT IF
102	104	114	11	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
103	72	72	8	THE ROMANTICS NEMPEROR FZ 40106 EPIC	RHYTHM ROMANCE
104	112	145	20	GINO VANNELLI HME BFW 40077/CBS ASSOCIATED	BLACK CARS
105	88	84	11	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
106	152	171	3	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
107	115	120	7	STRYPER ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND
108	108	98	115	MADONNA ▲ ³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
109	106	104	11	FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
110	99	97	37	GEORGE THOROGOOD ● EMI-AMERICA ST-17145 (8.98)	MAVERICK

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units. with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

THE POINTER SISTERS. BEYOND PLATINUM.



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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	96	93	54	GLENN FREY ● MCA 5501 (8.98) (CD)	THE ALLNIGHTER
112	101	105	14	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
113	113	117	5	MARSHALL CRENSHAW WARNER BROS. 25319 (8.98)	DOWNTOWN
114	102	100	56	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
115	109	113	108	SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
116	100	92	44	SOUNDTRACK ▲ ² MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
117	117	106	39	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98) (CD)	SOME GREAT REWARD
(118)	120	125	4	WYNTON MARSALIS COLUMBIA FC 40009 (CD) BLACK CODES (FROM THE UNDERGROUND)	
119	93	75	18	COCK ROBIN COLUMBIA BFC 39582 (CD)	COCK ROBIN
(120)	160	—	2	TA MARA & THE SEEN A&M SP-5078 (6.98)	TA MARA & THE SEEN
(121)	177	—	2	CRUZADOS ARISTA AL-8383 (8.98)	CRUZADOS
122	121	110	95	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
123	97	89	18	DEAD OR ALIVE EPIC BFE 40119	YOUTH QUAKE
124	123	112	91	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
125	107	95	10	NEIL YOUNG GEFEN GHS 24068/WARNER BROS. (8.98)	OLD WAYS
126	105	102	35	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98) (CD)	ONLY FOUR YOU
127	119	119	8	NICK LOWE & HIS COWBOY OUTFIT COLUMBIA FC 39958	THE ROSE OF ENGLAND
(128)	130	140	5	TODD RUNDGREN WARNER BROS. 25128 (8.98)	A CAPPELLA
129	103	99	12	SOUNDTRACK CAPITOL SWAN 12429 (9.98)	MAD MAX BEYOND THUNDERDOME
(130)	167	—	2	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
(131)	151	162	4	THE O'JAYS MANHATTAN ST 53015/CAPITOL (8.98)	LOVE FEVER
(132)	143	166	3	JANE WIEDLIN I.R.S./MCA 5638/MCA (8.98)	JANE WIEDLIN
133	135	130	60	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
134	139	141	101	U2 ▲ ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
(135)	142	163	4	ADAM ANT EPIC BFE 40159	VIVE LE ROCK
136	118	116	20	BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS
(137)	147	165	104	GEORGE WINSTON ● WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
138	140	144	22	MICHAEL FRANKS WARNER BROS. 25275 (8.98)	SKIN DIVE
139	129	129	9	JENNIFER HOLLIDAY GEFEN 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
140	111	111	34	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
(141)	172	194	3	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
142	136	123	42	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
143	127	127	52	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
144	124	96	31	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 5486 (8.98) (CD)	SOUTHERN ACCENTS
145	138	143	24	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
146	133	137	103	THE POINTER SISTERS ▲ ² PLANET BEL-1-5410/RCA (9.98) (CD)	BREAK OUT
147	126	109	14	LAURA BRANIGAN ATLANTIC 81265 (8.98) (CD)	HOLD ME
148	134	126	13	X ELEKTRA 60430 (8.98)	AIN'T LOVE GRAND
149	148	154	70	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
150	125	124	20	AIR SUPPLY ● ARISTA AL-8283 (CD)	AIR SUPPLY
151	137	134	31	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
152	128	108	30	'TIL TUESDAY ● EPIC BFE 39458 (CD)	VOICES CARRY
153	156	157	26	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
154	145	139	8	AL JARREAU WARNER BROS. 25331 (8.98) (CD)	IN LONDON
155	144	131	22	SUZANNE VEGA A&M SP-6-5072 (6.98)	SUZANNE VEGA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	161	167	4	JOHNNY WINTER ALLIGATOR 4742 (8.98)	SERIOUS BUSINESS
157	159	135	38	RUN-D.M.C. ● PROFILE PRO1 205 (8.98) (CD)	KING OF ROCK
158	157	147	28	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
(159)	165	175	4	JACK WAGNER QWEST 25318/WARNER BROS. (8.98)	LIGHTING UP THE NIGHT
(160)	180	—	2	WANG CHUNG GEFEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
161	154	159	94	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
162	141	122	19	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
163	162	138	20	SPYRO GYRA MCA 5606 (8.98) (CD)	ALTERNATING CURRENTS
164	164	128	59	SURVIVOR ▲ SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
165	163	115	8	THE BAR-KAYS MERCURY 824 727-1/POLYGRAM (8.98)	BANGING THE WALL
166	171	151	123	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
(167)	188	—	2	THE OUTFIELD COLUMBIA BFC 40027	PLAY DEEP
168	149	152	597	PINK FLOYD ● HARVEST SMAS1 1163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
169	146	133	17	JEFF BECK EPIC 39483 (CD)	FLASH
170	155	155	7	DURELL COLEMAN ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN
(171)	176	—	2	JEAN-LUC PONTY ATLANTIC 81276 (8.98)	FABLES
(172)	190	—	2	KURTIS BLOW MERCURY 826 141-1/POLYGRAM (8.98)	AMERICA
173	166	156	30	KENNY LOGGINS COLUMBIA FC 39174 (CD)	VOX HUMANA
(174)	NEW	▶		THE ALARM I.R.S./MCA 5666/MCA (8.98)	STRENGTH
175	170	149	57	DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
176	173	168	105	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
177	158	164	134	Z Z TOP ▲ ⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
178	131	107	17	Y&T A&M SP-5076 (8.98)	OPEN FIRE
179	181	188	38	ALABAMA ▲ RCA AHL 1-5339 (8.98) (CD)	40 HOUR WEEK
180	174	153	19	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
181	168	160	12	JULIO IGLESIAS COLUMBIA FC 40180 (CD)	LIBRA
182	153	158	51	SOUNDTRACK FANTASY 3AM-1-791 (2LPS) (19.98) (CD)	AMADEUS
183	150	121	8	ANDRE CYMONE COLUMBIA FC 40037 (CD)	A.C.
(184)	192	—	2	JOE LYNN TURNER ELEKTRA 60449 (8.98)	RESCUE YOU
(185)	189	—	2	PRE FAB SPROUT EPIC BFE 40100	TWO WHEELS GOOD
186	191	191	16	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
187	182	183	47	GEORGE THOROGOOD ● EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE
188	193	161	86	BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
189	194	182	37	ANDREAS VOLLENWEIDER CBS FM 39963 (CD)	WHITE WINDS
(190)	NEW	▶		THE DREAM ACADEMY WARNER BROS. 25265 (8.98)	THE DREAM ACADEMY
(191)	NEW	▶		VARIOUS ARTISTS TEE VEE TOONS TVT 14100 (16.95)	TELEVISION'S GREATEST HITS
192	195	—	2	SAXON CAPITOL ST-12420 (8.98)	INNOCENCE IS NO EXCUSE
(193)	NEW	▶		PATTI AUSTIN QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
194	199	198	45	FOREIGNER ▲ ² ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
195	197	172	43	WHAM! COLUMBIA BFC 38911 (CD)	FANTASTIC
196	196	169	26	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
197	179	181	21	ROSANNE CASH COLUMBIA FC 39468 (CD)	RHYTHM AND ROMANCE
198	187	142	11	SOUNDTRACK MCA 6146 (9.98)	WEIRD SCIENCE
199	183	177	19	JOHN DENVER RCA AFL1-5458 (8.98) (CD)	DREAMLAND EXPRESS
200	175	173	106	MOTLEY CRUE ▲ ² ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|------------------------------------|--------------------------|--------------------------------------|--|-------------------------------------|--------------------------------|--------------------------------|
| A-Ha 15 | Phil Collins 83, 122, 11 | Michael Franks 138 | Kool & The Gang 19 | The Outfield 167 | Simple Minds 69 | Joe Lynn Turner 184 |
| ABC 33 | Con Funk Shun 196 | Glenn Frey 111 | Patti LaBelle 112 | Ray Parker Jr. 72 | SOUNDTRACKS | U2 134, 114, 166 |
| AC/DC 76 | Marshall Crenshaw 113 | Go West 140 | Huey Lewis & The News 98 | Tom Petty And The Heartbreakers 144 | Amadeus 182 | UB40 59 |
| Bryan Adams 188, 10 | Cruzados 121 | Godley & Creme 88 | Lisa Lisa/Cult Jam With Full Force 105 | Phantom, Rocker & Slick 79 | Back To The Future 40 | Luther Vandross 89 |
| Air Supply 150 | Billy Crystal 86 | Amy Grant 73 | Kenny Loggins 173 | Pink Floyd 168 | Beverly Hills Cop 116 | Gino Vannelli 104 |
| Alabama 179 | The Cure 78 | Daryl Hall & John Oates 28 | Loose Ends 180 | The Pointer Sisters 146, 24 | The Big Chill 115 | VARIOUS ARTISTS |
| The Alarm 174 | Andre Cymone 183 | Corey Hart 31 | Loverboy 13 | The Power Station 55 | Krush Groove 106 | Television's Greatest Hits 191 |
| Adam Ant 135 | Roger Daltrey 44 | Heart 6 | Nick Lowe & His Cowboy Outfit 127 | Pre Fab Sprout 185 | Mad Max Beyond Thunderdome 129 | Stevie Ray Vaughan 35 |
| Atlantic Starr 153 | Morris Day 42 | Don Henley 50 | Madonna 25, 108 | Prince & The Revolution 34, 149 | Miami Vice 1 | Suzanne Vega 155 |
| Patti Austin 193 | Dead or Alive 123 | Jennifer Holliday 139 | Yngwie Malmsteen 63, 158 | R.E.M. 64 | St. Elmo's Fire 49 | Andreas Vollenweider 189 |
| John Butcher Axis 75 | Debarge 82 | The Hooters 26 | The Manhattan Transfer 92 | Rati 56 | Weird Science 198 | Jack Wagner 159 |
| The Bar-Kays 165 | The Del Fuegos 141 | Whitney Houston 4 | Marillion 47 | Ready For The World 17 | White Nights 70 | John Waite 58 |
| Jeff Beck 169 | John Denver 199 | INXS 80 | Wynton Marsalis 118 | Rene & Angela 68 | Bruce Springsteen 9, 124, 161 | John Waite 58 |
| Kurtis Blow 172 | Depeche Mode 117 | Julio Iglesias 181 | The Mary Jane Girls 126 | Rene & Angela 68 | Spyro Gyra 163 | Wang Chung 160 |
| Bon Jovi 67 | Dio 37 | Isley/Jasper/Isley 130 | Michael McDonald 96 | Starpoint 93 | Squeeze 57 | Wham! 195, 18 |
| Boogie Boys 53 | Dire Straits 2 | John Cougar Mellencamp 3 | John Cougar Mellencamp 3 | Starship 22 | Starpoint 93 | Maurice White 61 |
| Laura Branigan 147 | Dokken 175 | Ronnie Milsap 102 | Ronnie Milsap 102 | Sting 8 | Starship 22 | Jane Wiedlin 132 |
| Jimmy Buffett 162 | The Dream Academy 190 | The Motels 90 | The Motels 90 | Stryper 107 | Sting 8 | George Winston 186, 137 |
| Kate Bush 38 | Sheila E. 65 | Motley Crue 200, 27 | Motley Crue 200, 27 | Survivor 164 | Stryper 107 | Johnny Winter 156 |
| John Cafferty/Beaver Brown Band 94 | Eurythmics 36 | Mr. Mister 30 | Mr. Mister 30 | Ta Mara & The Seen 120 | Survivor 164 | Bobby Womack 85 |
| Cameo 99 | The Family 77 | Eddie Murphy 51 | Eddie Murphy 51 | Talking Heads 23, 133 | Ta Mara & The Seen 120 | Steve Wonder 7 |
| Rosanne Cash 197 | Fat Boys 109 | Olivia Newton-John 41 | Olivia Newton-John 41 | Tears For Fears 143, 5 | Talking Heads 23, 133 | X 148 |
| Cheap Trick 54 | Bryan Ferry 136 | Night Ranger 45 | Night Ranger 45 | The Thompson Twins 29 | Tears For Fears 143, 5 | Y&T 178 |
| Cheech & Chong 71 | Five Star 91 | The O'Jays 131 | The O'Jays 131 | George Thorogood 187, 110 | The Thompson Twins 29 | Neil Young 125 |
| Cock Robin 119 | John Fogerty 142 | Billy Ocean 48 | Billy Ocean 48 | 'Til Tuesday 152 | George Thorogood 187, 110 | Paul Young 20 |
| Durell Coleman 170 | Foreigner 194 | Orchestral Manoeuvres In The Dark 39 | Orchestral Manoeuvres In The Dark 39 | Triumph 97 | 'Til Tuesday 152 | Z Z Top 177 |
| | Aretha Franklin 16 | | | Tina Turner 52 | Triumph 97 | |

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

WHILE MUCH OF today's media is crowing about the increasing role pop music is playing in TV programs, TeeVee Toons Inc. is quietly gloating over the success it has had selling television themes as a viable pop product. Debuting on this week's album chart at 191 is the double-album set "Television's Greatest Hits," a 70-track set featuring 65 TV show themes. Highlights of the package include theme songs from "Green Acres," "the Jetsons," "Perry Mason," "Gilligan's Island," "Mission Impossible" and what is believed to be the only vinyl version of Bill Shatner doing the narration for "Star Trek."

Steve Gottlieb, who heads the New York-based label, is a lawyer/entrepreneur who has started several companies in the past 10 years. Explaining the inspiration behind TeeVee Toons, Gottlieb modestly says, "You'd have to be an idiot not to know how much people love TV music." While TV soundtracks have been released in the past by other labels, Gottlieb notes that most are string and/or orchestral renditions that miss the mark with consumers.

Before releasing "Television's Greatest Hits" on his own, Gottlieb says he shopped the concept to several major labels. In making these rounds, Gottlieb arrived at the conclusion that "Majors understand acts, but not records. They want to channel everything through the same pipeline." He notes that the majors viewed his project as a one-shot deal. Claiming that the TV themes "are better known to the American public than any composer," Gottlieb sees his record as a "one-shot deal that will be around for five to 10 years."

The record was released in August and has since sold 150,000 copies, says Gottlieb. The figure is outstanding for an indie release, especially when its \$14.95 to \$19.95 price range is taken into account. After finding little enthusiasm from indie distributors, TeeVee launched the record through mail order. The mail order approach still stands, although TeeVee is now directly servicing most of the country's major retail accounts. Commenting on the record's early progress, Gottlieb compares it to much of Tommy Boy's product in that it "was one of

those examples where consumers really pulled the record along."

To support the album package during the holiday season, TeeVee Toons has a single and video clip on the "Jetsons" theme slated for an early December release. A medley of TV faves will be featured on the flip side. Meanwhile, Gottlieb is near completion of "Television's Greatest Hits, Vol. II."

SEEDS & SPROUTS: Speaking of TV tunes and Tommy Boy the two elements have helped make a budding hit out of the label's "Gordy's Groove" by Fresh Gordon. Currently climbing up the black singles chart, the intro on the track harkens back to the hokey song from the "Andy Griffith Show" . . . Still on a light-hearted note, Dublab Records of San Rafael, Calif. has just issued Dr. Gonzo's "The Doc Of Comedy Rock" album. Sales should get a special kick from the fact that the comedian will be opening several gigs for the Starship/Nightranger tour throughout November.

Even as the lyric heat between the PMRC and the recording industry dissipates (See story, page 1), a second indie has issued a message record on the subject. That's Orphan, a Lawndale, Calif.-logo that's just come out with "One Year Late" by the Voice. As you can guess, the song suggests that George Orwell was a year early in projecting the massive repression of the human spirit in his book, "1984" . . . Former Motown and Chrysalis promotion man Peter Napoliello has formed his own Louvre Records. Jem Records, of South Plainfield, N.J. has the exclusive marketing and distribution rights on the line, which kicks off with the "Body And Soul" 12-inch by Canadian vocalist Solitaire.

AFTER ATTENDING every alternative music convention held in the last year, Judson Parsons is officially in the independent record business. His Orbiting Clef Productions bowed this week with the single "Angels A Plenty." The track features pianist/composer Chesley Kahmann with vocals by soprano Anne Gamble and flugelhorn by Kahmann and Parsons' son Ames. Described by Parsons as "natural music" the mellifluous single will be followed up by an album entitled "The Village Store." Interested distributors should call Parsons at (201) 277-3881.

PAUL MCCARTNEY REJOINS CAPITOL

(Continued from page 3)

enormous career and audience before him."

All five of McCartney's Columbia albums went gold, and three went platinum, but only one—1982's "Tug Of War"—could be rated an unqualified success. The album hit No. 1, and yielded the biggest No. 1 hit to date by an ex-Beatle, "Ebony And Ivory," a duet with Stevie Wonder. The album also generated critical approval and was nominated for the Grammy for album of the year.

McCartney's other Columbia re-

leases met with a decidedly more mixed response. 1979's "Back To The Egg" and 1983's "Pipes Of Peace" were both certified platinum, but are remembered today chiefly for the hit singles they produced, "Goodnight Tonight" and "Say Say Say," the latter a duet with Michael Jackson.

McCartney's two other Columbia albums were even less successful, stopping at gold: 1980's "McCartney II" and 1984's soundtrack to the boxoffice failure, "Give My Re-

gards To Broad Street." Though the albums sold poorly by superstar standards, each produced a top 10 single: "Coming Up" and "No More Lonely Nights," respectively.

Indeed, each of McCartney's five Columbia albums spun off at least one top 10 single. In all, McCartney collected nine top 30 singles while on the label, enough for an eminently respectable greatest hits album. But according to Menon, there will be no further McCartney releases on CBS.

PHILIPS/DU PONT SET UP U.S. CD PLANT

(Continued from page 1)

chairman of Du Pont, said it will be the world's largest supplier of Compact Discs for prerecorded music. It would have a turnover of about \$1 billion by 1990, of which half would come from the audio CD and the rest from data applications or combination audio, video, data systems.

In the data area, PDO will be producing CD-ROM (non-erasable, read only memory software) and the CD-PROM type which can be programmed once. CD-ROMs, designed for use with personal and home computers, are expected to have their greatest demand in the business and instructional market. A single CD-ROM has the capacity of 1,500 floppy disks or about 250,000 typewritten pages.

The joint venture, the product of four years of negotiations between Du Pont and Philips, represents a determined commitment to overcome the looming bottleneck in software supplies which Philips, inventor of the CD system, contends could seriously damage the chances of the optical disks becoming the universally accepted audio and video carrier for home entertainment.

Some analysts assert that twice as many Compact Discs could be sold as are currently produced in the U.S., Japan and Europe, and with world player penetration expected to reach 80 million by the end of this decade, the need for more software production facilities is acute.

Jan Timmer, president of PolyGram, whose Hanover plant is currently the world's largest CD production center, (28 million units annually) has been trying for three years to encourage record companies to invest in CD production, "but," he says, "the response has been disappointing. The worst thing that could happen now would be for the spectacular takeoff of the CD system to be slowed down because of inadequate production capacity.

That would be tragic. Therefore I am delighted by this Philips/Du Pont initiative. Optical disks are a vital medium for the continued existence of the music industry."

Hans Gout, PolyGram's senior director of Compact Disc, who was present at the New York conference, said that PDO represented a commitment to the belief that the optical disk would be the ultimate, universal software system for the home "omni-player," which would incorporate audio CD, CD with video, a CD data system and 8- and 12-inch videodisks—an interactive entertainment and information complex, which would represent the most sophisticated marriage of audio and video.

Gout, who has played a key role in the international marketing of the CD system, is expected to be appointed director of sales and marketing for PDO.

"With home, in-car and portable applications," Gout said, "the CD has to be the universal carrier, and its versatility will reduce the incidence of private copying of prerecorded music."

PDO, which has initial assets of \$150 million, will take over the Philips video-optical plant in Blackburn, England, a product development center in Eindhoven, Holland, and the 51% stake Philips has in the optical-media business of its venture with the Control Data Corp. in Minneapolis. PDO will also acquire an initial 50% stake in PolyGram's Hanover factory prior to taking total control. Plans are in hand for the expansion of the Hanover plant to reach an annual production capacity of 100 million CD units.

Du Pont's contribution to the joint venture will be a cash injection believed to be about \$60 million.

Mixed German Reaction to PDO Venture

HAMBURG. The 50% stake in PolyGram's Hanover plant acquired by PDO, the new Philip/Du Pont joint venture, has met with some opposition from the plant's works council.

Rainer Skiba, works council head, views the PDO involvement as "a catastrophe." Pointing to Du Pont's defense contracts, Skiba sees an increasing use of CD software for military information storage at the expense of music sound carriers.

PolyGram, however, insists that 100% of Hanover's CD capacity in the next couple of years will be used for consumer CD applications. It is likely that the apprehensions of the Hanover workforce have delayed the complete

takeover of the plant by PDO.

As well as the CD production facility, PDO also acquired 50% of the black disk production plant at Hanover. First intention was to keep the conventional LP production facility totally under PolyGram control but the separation proved too complicated.

Willem Hoos writes: The PDO venture provoked a mixed response in Holland. While trade union leaders saw it as "probably a good thing in a pure business sense, there were, however, some feelings that Du Pont was getting too easy access to the fruits of Philips' massive investment in developing CD technology over the years. JIM SAMPSON

Another development in progress is the CD video single, a carrier for videoclips which makes use of the possibility of having up to five minutes of video on a Compact Disc.


The PDO venture will make a major contribution toward the achievement of the 6% penetration of the CD system in major markets, which PolyGram has always seen as the target to achieve the necessary momentum for the ultimate predominance of the Compact Disc. The process will undoubtedly be accelerated by the inevitable reduction in the retail price of Compact Discs which will go hand in hand with increased output.

Assistance in preparing this story provided by Michael Way in London.

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HOME ENTERTAINMENT OPEN HOUSE

(Continued from page 4)

the average checkout time was about 10 minutes. Employees packed the purchases and loaded them for the buyers.

To build the crowd, Home Entertainment did three separate invitation mailings to its client list and followed up with phone calls. The company also arranged special rates with a local motel for out-of-town buyers who came in for the barbecue and concert, held the night before the sale began.

Bestsellers among the 8,000 titles available, Duggan reports, were

horror movies and low-end product, particularly the 71 CBS/Fox titles that had been reduced 50%.

Owners of the Pic-A-Flick stores in Greenville, S.C., won the drawing for a free vacation in Cancun, Mexico.

The Norcross Home Entertainment Distributors operation is one of five Lieberman video divisions. The others are in Dallas; Kansas City, Mo.; Portland, Ore.; and Minneapolis. The Norcross branch serves North and South Carolina, Georgia, Florida, Alabama and Tennessee.

RETAIL GIANTS SQUARE OFF

(Continued from page 1)

Virgin is also shoring up its presence in its London home market with an expanded and refurbished flagship store. The single story 30,000-square foot megastore was set to re-open last Sunday (3) on Oxford Street. But the big move for Branson is his present negotiation to take over a 140,000-square foot London outlet that formerly housed department store Bourne & Hollingsworth. That location would be far and away the largest record store in the world.

While noting that the 30,000-square foot outlet was planned prior to HMV and Tower's announcements that they would open London superstores, Branson terms the Bourne & Hollingsworth location "a move to compete," portraying HMV's Oxford Walk outlet as his primary concern.

"Tower's site is a strange one," he says of the American retailer's Piccadilly Circus location. "It's a tourist area, and Londoners don't shop there. I don't see Tower as a competitor at this point, but potentially I think they could be a good one."

Far from writing Tower off, Branson makes no secret that any move into the U.S. market is a direct response to Russ Solomon's Sacramento, Calif.-based chain. "We said we'd come to the U.S. if Tower came to London," he says. "We have agents out looking at the moment in New York and Los Angeles."

Virgin's plans for the Bourne & Hollingsworth location are the latest development in a continuing trend to escalate store sizes. Pioneering the megastore concept in the U.K., Virgin operates several outlets in the 20,000-plus square foot range. HMV's Oxford Walk

outlet (Billboard, July 27) is planned as a 50,000-square foot complex. It was originally set to open before Christmas. Plans for the Tower outlet call for nearly 25,000-square feet of floor space.

Virgin's refurbished store on Oxford St. is touted by Branson as the largest record store in Europe, and displays his flair for creating unique outlets. With over 100 wax and mechanical figures of recording artists on display throughout, he terms the record shop "a kind of rock 'n' roll Madame Toussaud's."

While admitting that he will have trouble filling the Bourne & Hollingsworth location with just recorded merchandise, Branson says he will also carry hardware and apparel, but says it will be "primarily a record store" and "a young person's shop."

Virgin's response to Tower's London move could presage future face-offs with both that chain and HMV. Branson recently announced he would make forays onto the European continent, while HMV opened its first Continental outlet this year with a store in Copenhagen. Tower's Solomon has made no secret of wanting to eventually use his London location as a stepping stone into Europe, with Paris his most likely first target.

FRED GOODMAN

LABELS WIN

(Continued from page 80)

and its president, James McCann, have been named as defendant in four of the 10 Minnesota federal civil actions. McCann was not available for comment at presstime.

"The Fabulous Stains."

He claims that the longevity enjoyed by "Rocky Horror" has made it one of the most satisfying endeavors of his long career, which also includes production of hits by such stars as Carole King, Cheech & Chong, Johnny Rivers and Jan & Dean.

"It's the most rewarding thing that can happen when you do a project," he says. "The initial success and money is something that passes on, but when you can span a decade and it's still as popular as it ever was, that's great."

"For one thing, my kids are able to see that I actually did have a job."

RADIO PANEL CHANGES

(Continued from page 1)

top-40 reporters as those stations "which play all the current hits in their market area."

Billboard has chosen the Arbitron Ratings Company's weekly cumulative audience (cume), which is the number of different people listening to a station at least once within a week in the total survey area (TSA), as an objective source for measuring the number of people exposed to each record.

Each station is weighted by its cume, and each song is weighted by

its chart number on the station's playlist, providing a logical and fair method of determining the level of exposure each record is receiving. Airplay points assigned via this method are added to sales points, and this determines the final positions on the Hot 100 chart.

The reporting categories are defined as follows: "Platinum," a station with 1,000,000-plus weekly cume; "Gold," a station with a 500,000 to 999,999 weekly cume; "Silver," a station with a 250,000 to

499,999 weekly cume; "Bronze," a station with a 100,000 to 249,999 weekly cume; and "Secondary," those stations with a weekly cume of less than 100,000.

A complete list of stations currently reporting to Billboard's Hot 100 panel and their respective weighting categories appears on page 18.

HOME-TAPE BILL

(Continued from page 1)

Coalition (ARRC), placed large anti-"tax" ads in the hometown newspapers of every one of the seven senators on the copyright subcommittee, including Charles McC. Mathias (R-Md.), chairman of the subcommittee and sponsor of the Senate proposal, S. 1739.

The ad, headlined "Do You Want To Pay A Taping Tax?," asked tape buyers to contact their senators and indicate their opinion on the bill. Sources in the offices of Sen. Mathias and other members say that they have received up to 40 calls a day in response to the ads, causing Sen. Howard Metzenbaum (D-Ohio) to exclaim at the beginning of the five-hour hearing that "we get more cards and calls from these newspaper ads like this" than the Congress gets "for issues of far greater significance."

While praising the "people involvement" of the response, which he termed "good for democracy," Sen. Metzenbaum also struck at the core of the issue: "Is it fair for consumers to tape somebody's music free?"

Metzenbaum, however, made it known that he is far from signing on as a co-sponsor of the Mathias bill. He sent signals to the recording industry that he has growing doubts about how the money would be distributed—and to whom—and further, that conflicting financial data concerning the health of the industry make it unclear whether it has suffered from the \$1.5 billion in lost sales it alleges are due to home taping.

"I'd be more in favor of such a proposal," he said, if he knew the proceeds of the proposed royalty would go to "the starving unknowns" rather than the "big record companies and superstars."

In testimony, Recording Industry of America president Stan Gortikov told the subcommittee that confidential data showed that "a majority, more than half" of record companies "were in a loss position" last year, updating industry consultant Alan Greenspan's testimony that figures showed that "more than two-fifths of home taping was in lieu of the purchase of prerecorded records or tapes last year."

Greenspan had also testified that the industry experienced losses in 1981 and 1982, "apparently broke even in 1983," and then had moderate increases in profits and sales, "but with margins continued subdued."

Sen. Metzenbaum pointed to conflicting published news articles, cited in the ARRC's position brochure, which indicated that labels such as the CBS Record Group, RCA (records and cassettes), WCI

Record Group and MCA's Record and Music Group had posted either significantly improved or soaring profits. He was concerned, he said, by "this aura of prosperity."

Metzenbaum strongly suggested that the industry "wave confidentiality and come forward" to explain the conflicting data. Said Metzenbaum, "I tell you, your case is substantially weakened without submitting your figures. Other companies do, why not record companies?"

The conflict over the reporting of sales and profits wasn't the only rough sailing for proponents of the bill. Subcommittee members were also concerned about the fairness of the fees: presently a penny a minute on blank tape and 5% of wholesale price on home recorders; and the method of distribution: through the Copyright Royalty Tribunal and then through a negotiated, inter-industry breakdown similar to the methodology used by ASCAP and BMI—the performing rights groups—or the Harry Fox Agency, which collects mechanical royalties.

The blank tape/recorder manufacturers, however, did not emerge unscathed by the subcommittee members, who over and over again attempted to press ARRC officials on the fairness of consumers who use their machines and tape to "get somebody's property for free," as Sen. Mathias put it.

"Suppose I go to a friend's house and tape an album I like but haven't bought," posed Sen. Patrick Leahy (D-Vt.). "Should I have any obligation to the people who made it?" Some of the panel members stonewalled on the answer; others, in-

LYRICS ACCORD

(Continued from page 1)

cerns of parents of younger children and to achieve a fair balance with the essential rights and freedoms of creators, performers and the adult purchasers of recorded music."

The option of including a lyric sheet instead of a warning sticker is viewed as a response to those labels, most notably A&M, MCA and Geffen, who have said they will not abide by any call for such labeling.

The agreement with the parents' groups also includes guidelines for the placement of the lyric logo on the lower quarter of the back cover. The RIAA says it expects implementation of the lyrics identification procedures to take two to three months.

In return, the PTA and PMRC pledged to "support and defend the lyrics and labeling policies and the

cluding ARRC spokesperson Charles Ferris, answered that such home tapers "are in the minority and are not an economic drain."

Sen. Leahy also asked tape expert Edward J. Foster what was the purpose of the twin-cassette copy decks now being marketed (which proponents call "copyright killers"). Foster replied that they were being used to give consumers who are taping extended musical selections, such as on a CD, "longer continuous time." This caused even electronics industry observers in the hearing room to titter. "Oh, come on now," Leahy smiled, "you don't really believe that, do you?"

Post-hearing background comments from Senate staffers indicate that the recording industry has made its point, that copyright owners have a right to be compensated for their work and that it is unfair for users to tape their work for free. But they also say that the Mathias bill, at this time, seems "unfocused" and "unwieldy," and that the electronics industry has also made its point. They say record companies have been partly to blame for the situation because they have not kept up with technological changes and, especially, the need for consumers to have high-quality cassettes.

Even Mathias was willing to address the difficulty of an equitable bill. "We're out there beyond the precedents," he said, referring to the difficulty of changing copyright law in the face of rapidly-changing technology. "So if any of you wake up one night with the answer to this, please, come on down and tell us. We could use your help."

Commission Says Porn Vid Penetrates Legitimate Biz

This story prepared by Earl Paige and Sam Sutherland.

LOS ANGELES Home video and recorded music came under federal scrutiny here Oct. 16 and 17 as the U.S. Attorney General's Commission on Pornography convened in the entertainment industry's backyard, on the third stop on its five-city itinerary.

During sessions held at the Los Angeles County Hall of Administration, members of the 12-person commission probed myriad aspects of an industry that, according to testimony by local law enforcement officials, realizes an estimated \$6 to \$10 billion in annual U.S. earnings. Noting that Los Angeles now holds the dubious distinction of being the global capital for pornography, vice officers detailed the rise of home video as a major platform for pornographic films, replacing theatrical distribution as VCRs have penetrated homes.

Underscoring the volatility of the issue, already dramatized through rising prosecution of home video dealers and program suppliers (and more recently linked to the "porn rock" controversy centering on sound recordings), was the largely silent presence of legitimate video and music interests. Members of the Video Software Dealers Assn. (VSDA) held meetings on the eve of the hearings and attended the hearings, but did not testify.

Home video's new dominance in pornography income through videotape sales and rental was noted by Los Angeles vice detective Robert Peters, who cited specific adult video firms as having thereby reaped the capital for major expansions into "legitimate" enterprises. "Some (companies) now own their own industrial complexes," Peters claimed, citing Family Home Entertainment and Caballero Control Corp. as examples via the controlling NCB Entertainment Group. Caballero's x-rated video titles are generating the profit "to produce films like 'Strawberry Shortcake' and 'Care Bears'; the era of 'so-called' legitimacy is what we now face. This company had a float in the Rose Parade this year."

Broader implications, including the notion that x-rated profits are fueling a significant portion of mainstream theatrical films, were refuted by Jack Valenti, president of the Motion Picture Assn. of America (MPAA)—who went on to outline the MPAA's film ratings system. Also challenging the porn monitors on behalf of adult video producers was John Weston, attorney for the Adult Film Assn.

Music's culpability to charges of pornography was less directly invoked by the commission, although various queries directed at witnesses alluded to the lyric content furor. While the ACLU-sanctioned Musical Majority attempted to provide

witnesses to challenge proposed ratings scenarios for records and tapes, neither chairman Danny Goldberg nor Geffen a&r executive Gary Gersh (who had earlier been scheduled to give testimony) were able to testify.

Thus the MPAA's Valenti unwittingly became a de facto music trade spokesperson, asked by the commission to evaluate the appropriateness of a ratings system for recordings—one which would be modeled after the MPAA's system.

Valenti, who essentially demurred at proposing a solution to the lyrics controversy, also sought to distance the mainstream film trade from adult product suppliers. As evidence of the motion picture community's determination to avoid pornography he outlined the history of the ratings system created for his trade in 1968; revisions of the original ratings categories, legal measures used to enforce the voluntary system and legitimate producers' own goals in seeking preferred softer ratings were all reviewed.

In a nutshell, however, Valenti's summation of the MPAA program's objective held that the ratings are solely designed to "give advance information to parents so that they can make judgments about the films they choose for their children to see or not to see." Adult producers administer their own x ratings, however, since that category alone "had no boundary" that can be enforced under MPAA's supervision.

Weston, who testified on Wednesday (16), offered a virtual filibuster on First Amendment rights in the home video market during an appearance that was the schedule's longest. Attacking current efforts to curb pornography across a wide front, Weston challenged the commission's own objectivity, mullied the fragile concept of community standards and contended that contemporary adult film producers have matured into more sensitive and responsible purveyors—with emerging standards reducing the incidence of the hardest-core material.

The agenda for the two-day session ranged well beyond these areas, of course, with testimony and commission cross-examination foraying into a variety of areas. Law enforcement witnesses frequently alluded to the most recent federal probe into pornography, made in 1970, and urged the current commission to realign government posture on pornography.

Crosslight Mgmt Closes Its Doors

LOS ANGELES Crosslight Management, the locally based company which represented such top acts as Jackson Browne, Crosby, Stills & Nash & Poco, dissolved as of Friday (1). Peter Golden, who co-founded the company in 1979 with Bill Siddons, has begun "an extended leave of absence" from the business.

Although the Crosslight monicker will no longer be used, two of the firm's clients—CSN and Graham Nash as a solo act—will continue to be represented by Siddons.

INSIDE TRACK

NARM'S FALL ADVISORY HUDDLES continue to expand in size while undergoing consolidation. Look for a 1986 conference to combine the group's rackjobber, one-stop and independent distributor advisory meetings into a single site and schedule. Last week's combined one-stop/rack conference, NARM's sixth, drew more than twice last year's turnout, with suppliers and merchandisers arriving in force.

NEW ALBUM, NEW MANAGER and new outlook all contributed to Joni Mitchell's high profile last week as the songwriter was honored with a fund raiser for the Museum of Contemporary Art in Los Angeles. Mitchell's one-woman show, presented at the James Corcoran Gallery in association with Geffen Records, was timed with the release of her new Geffen album, but the centerpiece was a showing of Mitchell's canvases. New manager Peter Asher was on hand at the Monday, Oct. 28 bash, which was widely covered by L.A. media . . . Other Fall soirees include this Monday's (4) reception welcoming Pia Zadora to CBS Records via a bash at Beverly Hills' Bistro . . . Christopher Cross meanwhile hosted a more al fresco affair at Warner Bros. Records' Burbank spread—in the parking lot. The Texas pop/rocker needed the asphalt to show off racing cars, now a major obsession as well as the underlying hook for his new album and video. Cross has been racing on an amateur basis for several years, and now claims he's planning to go pro.

CUTTIN' AND SLASHIN': Empire Films' zombie gore epic "The Re-Animator," was among the nation's top 10 grossing movies last week, its first in release. That performance probably scared up smiles down in Chapel Hill, N.C., where record Bar's Barrie Bergman has a sizable piece of the action as a backer for the mad scientist flick, adapted from H.P. Lovecraft . . . Lou Adler's new recording studio is strictly kid's stuff, but then that's precisely what the veteran producer and label entrepreneur wants. Adler's facility is actually a hands-on exhibit to the public Nov. 19 with a gala reception hosted by Major Tom Bradley, Herb Alpert and Carole King. Adler was inspired to create the studio exhibit after seeing the museum's TV studio and Louis B. Mayer Performance Space exhibits.

RUBEN RODRIGUEZ EXITS ISLAND, ending a two and a half year stint as the label's vice president of promotion. Rodriguez, who took that post after earlier promo stripes with Boardwalk and Casablanca, and early dues-paying at Motown, cites "differences in philosophy" with Island label president Charly Prevost, de-

spite the promotion executive's involvement in Island's recent push into black and dance markets . . . GRP Records is reportedly in a happy daze after receiving overtures for a big album order on vocalist Diane Schuur. We're told the query came from the Soviet government, with a cultural exchange division purchasing 50,000 copies of the new Schuur album through a Finnish licensee.

MERRY VS DA: Tuesday's (5) meeting of the Southern Californian VSDA chapter may be its biggest bash yet, but it's mostly for fun. The four-year-old chapter, VSDA's first regional group, normally follows structured agendas, but this meeting is described by president Carol Pough as a party. Upwards of 25 vendors are expected at the Griswold's Inn site in Fullerton . . . Rock historian Michael Ochs, who last year turned his vast trove of memorabilia into a major hardcover book, is now taking his vaults onto the airwaves. "Archives Alive" is the radio counterpart, which debuted Saturday (2) on Santa Monica's KCRW-FM, the local NPR affiliate that has already carved out an offbeat niche with air slots for satirist Harry Shearer, jazz historian Leonard Feather and Manhattan Transfer founder Tim Hauser, among others.

LIKE FATHER, LIKE SON: Industry vets who remember Herb "Kole" Kolesky from his days as promo director for Stax in Memphis and as a regional promo man for Atlantic and Handleman won't be surprised to hear that his son, Don "Deke" Kolesky, was in New York last week shopping the group Watchdog from his hometown of Miami. The Vice-town foursome plays a blend of jazz, reggae and rock Kolesky dubs "Troparock" . . . Another seasoned trade veteran, Harvey Weiss, has popped up in Portland, Ore. Weiss, who says he's been working with such local organizations as the Portland Music Assn., is mulling a permanent move . . . Strangest copy line of the week is stickered on the new Anthrax album shipping from Island. The set, appropriately titled "Spreading The Disease," carries the boast, "This record contains NOT one hit single."

Ending weeks of speculation, Frank Jones, head of PolyGram Records in Nashville, has vacated that post with no successor announced. Among those rumored to be in consideration for the position is former RCA vice president Jerry Bradley, who left the label two years ago to form his own publishing and production firm. Jones, whose prior executive stints included CBS, Capitol and Warner Bros. Records in Nashville, took over PolyGram's country division in 1983.

Edited by SAM SUTHERLAND

Atlantic's Pre-Yule LPs:

Twisted Sister, Nicks Head Roster

LOS ANGELES New studio albums by Stevie Nicks and Twisted Sister are Atlantic's major pre-Christmas releases. Nicks' third solo album for Modern, "Rock A Little," is due Nov. 15, to be followed a week later by Twisted Sister's "Come Out And Play."

Nicks' first two solo releases—"Bella Donna" and "The Wild Heart"—both went platinum, as did Twisted Sister's 1984 release, "Stay Hungry."

Nicks co-produced her new album with Rick Nowels, Jimmy Iovine, Chas Sandford and Keith Olsen. Twisted Sister's new album was produced by Dieter Dierks, who has guided the Scorpions to platinum.

The first single from Twisted's album will be a remake of the Shangri-Las' 1964 smash, "Leader Of The Pack." Twisted's album will be self-rated "H" and carry the following warning: "It may contain words and phrases that require a sense of humor. If you lack this prerequisite, do not listen to this album."

Atlantic is also issuing specially-priced releases by two of its flagship acts who are between albums.

Yes' "9012 Live—The Solos," a six-song \$6.99-list album, will be released on Nov. 8 on Atco. The album highlights each Yes player in live solos, and is set to coincide with the release of Atlantic Video's "9012Live."

Robert Plant will be represented with a four-song live EP, "Little By Little (Collectors Edition)," listing for \$5.98. The EP, due Nov. 22 on Es Paranza, features songs from Plant's last two albums, "Shaken'N-Stirred" and "The Honeydrippers. Vol. One."

Also due from Atlantic: Bette Midler's first comedy album, "Mud Will Be Flung Tonight," which was recorded live at the Improvisation in Los Angeles, and Pete Townshend's "White City—A Novel," which is billed as the soundtrack to "White City—The Music Movie." The Atco album was produced by Chris Thomas.

PAUL GREIN

Hungary, U.S. Click: Play Debut Is a 1st


BUDAPEST For the first time, ARTISJUS, the Hungarian performing rights society, has concluded a contract for a full-scale U.S. production of a Hungarian stage musical.

The package, titled "Imaginary Report On An American Rock Festival," is set to be staged, beginning March 16, at the Empire State Institute For The Performing Arts, in New York. It's based on the novel by Tibor Dery and was adapted for the Hungarian stage by Sandor Pos, with music by Gabor Presser, and Hungarian and English lyrics by Anna Adamis and Louis St. Louis. It is adapted for the U.S. stage by William Frankonis.

The original Hungarian version was produced some 11 years ago in Budapest. It ran for more than 400 performances. In New York, it'll be directed by Patricia B. Snyder, with a top choreographer soon to be named. The Hungarian authors will be involved in the various rehearsal stages through to the opening.

FOR THE RECORD

On the singles reviews page in the November 2 issue, the group, Last Tange, was incorrectly identified as a Dutch band. The group is American, and based in New York.



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(BESS, YOU IS MY WOMAN)"
(From "Porgy And Bess")

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