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VOLUME 97 NO. 47

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

NOVEMBER 23, 1985/\$3.50 (U.S.)

Young British Bands Affected Visa Requirements Tighten

BY BILL HOLLAND

NEW YORK The U.S. Immigration & Naturalization Service (INS) is apparently becoming more rigid in applying the visa requirements that have permitted a large number of "new" British groups to enter this country for small promotional tours.

This conclusion follows complaints from staffers at several record companies last week that the INS was "censoring" certain groups by refusing them visas. However, interviews with INS officials, record company executives, immigration lawyers and others with knowledge of current immigration practices here indicate the change in interpretation of INS requirements is the result of over-

worked, understaffed immigration employees, as well as insufficient and sketchy paperwork on the part of lawyers hired by record companies, agencies and promoters. The on-record and off-the-record conversations with those close to the scene revealed no attempt by the INS to single out groups with political stances, nor to refuse them entrance into the country.

What might be changing, however, is the INS New York office's practice of routinely granting a type of visa—given to performers of worldwide, star status—to new British bands with minimal track records.

The type of visa most requested by the representatives of the incoming groups is the H-1 visa, which, if taken at the letter of the law, is re-

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HOME VIDEO BACKORDERS BUILD Consumer Demand for Hot Titles Outpacing Supply

BY TONY SEIDEMAN

NEW YORK Backorder levels are building on major home video titles, as reorders for this season's top feature films come in at a far faster pace than projected by manufacturers, distributors and retailers.

Virtually all of the titles involved in the backorder situation are sell-through-oriented. Many of the programs come from this season's low-priced promotions, where success of individual titles is often difficult to predict.

"We are hearing the same thing," says Paramount Home Video's Eric Doctorow of the word of backorders. "'Beverly Hills Cop' is selling through and selling out."

But "Cop" is only one of many programs involved in the backorder

situation. Titles from Paramount Home Video's "25 Plus One" promotion, Walt Disney Home Video's "Making Your Dreams Come True," MGM/UA Home Video's re-priced "Wizard Of Oz" and RCA/Columbia Pictures Home Video's "Ghostbusters" are among those mentioned as being in holding patterns.

Preorders usually account for the overwhelming share of a title's numbers; this year, distributors say they're already seeing reorders of 10%-20%, with 50% or more possible on many programs.

Specific programs and titles with-in programs are showing special strength: Walt Disney Home Video's "Dreams," which moved an estimated million units initially, will probably end up seeing roughly 1.5

million units shipped, distributors estimate. "White Christmas," in Paramount's "25 Plus One" promotion, has moved an estimated 120,000-plus pieces, while the original "Wizard Of Oz" is said to have done close to 150,000 pieces at \$29.95 for MGM/UA.

Distributors and retailers are sharply divided as to why much of this product is on backorder. Wholesalers say inadequate preorders by retailers are the main cause; store executives say distributor orders have been far too cautious in maintaining inventory levels.

"The distributors played it a little close to the vest because they didn't want to get caught with a large in-

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CD Group Disbanding

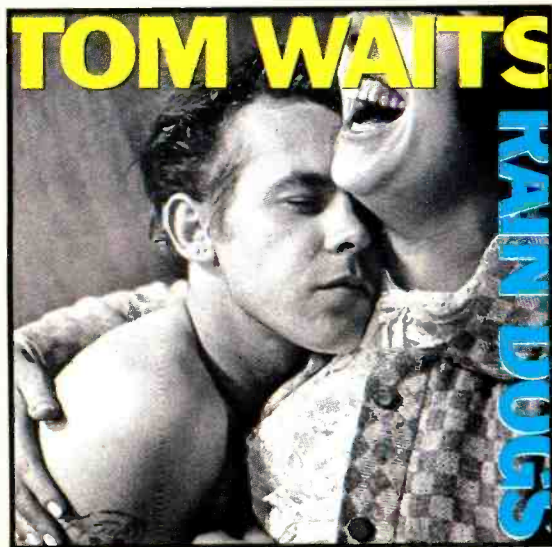
LOS ANGELES The Compact Disc Group (CDG), formed early in 1984 as an alliance between recording companies and audio hardware manufacturers, will disband at year's end.

The decision to dismantle the young trade association, announced here last Wednesday (13) during a day-long membership meeting, follows earlier assurances that the organization would continue operation through 1986, albeit with a reduced agenda (Billboard, Aug. 24).

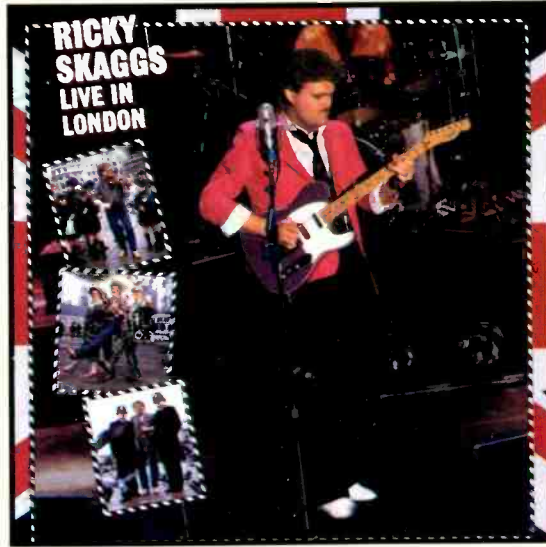
Speculation that the CDG would fold this year had been prompted prior to that August statement by some major label members' contentions that the association had largely achieved its original goals.

Last week, executive director Leslie Rosen confirmed that the

(Continued on page 73)



Awaited Waits. Cinematic and atmospheric. 19 new songs highlight his gifts as producer of these wry tales with some surprising guest musicians. Back from 8 SRC nights in London, Waits plays New York and L.A., then stars in the new Jim Jarmusch film, *Down By Law*.



On October 14, 1985, RICKY SKAGGS received Country Music's highest award as he was voted ENTERTAINER OF THE YEAR by the Country Music Association. This award highlights many years of hard work by Skaggs, and proves his vision has been and is in step with music lovers everywhere. Congratulations, Ricky, from CBS Records/Nashville—you've earned it!

'86 VSDA Meet: Big Space Boost

This story prepared by Earl Paige in Los Angeles and Tony Seideman in New York.

LOS ANGELES The Video Software Dealers Assn. (VSDA) is planning a huge increase in the exhibit space at its convention next August in Las Vegas, moving up to as much as 400,000 from the 240,000 square feet it had at its 1985 meet in Washington, D.C.

At the August convention in Washington, two hotels were used, with adult video product in a separate hotel from the one that was the main facility for the event. In 1986, VSDA board members say, all exhibits, adult and otherwise, will be under one roof.

In 1984, the VSDA convention used 65,000 square feet of exhibit-

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Episode 3:

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Starring Karen Brooks

Episode 4:

"Makin' Up For Lost Time (The Dallas Lovers' Song)"
Starring Crystal Gayle and Gary Morris

Episode 5:

"A Few Good Men (Pam and Jenna's Song for Bobby)"
Starring The Forester Sisters

Episode 6:

"J.R.! Who Do You Think You Are?"
Starring Howard Keel as Clayton Farlow

Episode 7:

"Working Man's Son (The Ewing/Barnes Legacy)"
Starring Bob Cook

Episode 8:

"The Loneliness In Lucy's Eyes (The life Sue Ellen is living)"
Starring Johnny Lee

Episode 9:

"I'm A Survivor (From the Women of Dallas)"
Starring Jenilee Harrison as Jamie Ewing

Episode 10:

"If I Knew Then What I Know Now (J.R.'s Lament)"
Starring Gary Morris

Executive Producer: Artie Ripp

Available on Warner Bros. Records and Cassettes.
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Full Agenda for Music Video Meet Films in Focus at Seventh Annual Billboard Conference

LOS ANGELES The American Film Institute's "Movies & Music" session, the world premiere screening of "Stand By Me: A Portrait Of Julian Lennon," the presentation of the Billboard Video Music Awards, major meetings of video and record industry trade groups, and two days of pertinent industry panels are highlights of Billboard's seventh annual Video Music Conference, being held here this week.

The event takes place Thursday through Saturday (21-23) at the Sheraton Premiere Hotel in Universal City. At presstime, delegate registrations and manufacturer/exhibit suites were running ahead of last year's conference, which attracted some 800 attendees.

Among the featured sessions are The 3M/AFI "Movies & Music" presentation and "Listening To The Screen." The former is structured as a dialog between film directors and music video creators on the re-

lationship of music to narrative visual storytelling. The latter will focus on the increasing significance of music in film and television.

The AFI session will feature David Byrne of Talking Heads, whose recent critically acclaimed concert film "Stop Making Sense" is now available on home video; film directors Taylor Hackford ("White Nights," "Against All Odds," "An Officer And A Gentleman," "The Idolmaker") and Robert Wise ("Star Trek: The Motion Picture," "West Side Story," "The Sound Of Music," "The Day The Earth Stood Still"); American Talent International (ATI) co-producer Stuart Samuels; and veteran music video producer/director Brian Grant. The session will be moderated by film critic Bob Rosen, director of the National Center for Film & Video Preservation at the AFI.

"Listening To The Screen," moderated by Kip Kirby, Billboard's

Nashville bureau chief, will feature Fred Lyle, "Miami Vice" associate producer/music director; Joel Sill, Warner Bros. Pictures vice president of music operations; Steve Bedell, Paramount Pictures music vice president; Elliot Lurie, 20th Century-Fox music vice president; Becky Shargo Mancuso, president of Mag-Stripe; Danny Goldberg, president of Gold Mountain Records and Gold Spaceship Management; Paul Cooper, senior vice president of Atlantic Records; and Duncan Gibbons, director of Paramount Pictures' "Captive Hearts."

The make-up of other sessions includes:

•"Video Music: From Promises To Profits," a frank discussion about how video music is faring in the home market, with moderator Jim McCullaugh, Billboard home entertainment editor; Jerry Sharell, MCA Home Video senior vice presi-

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Public Domain Video Sales Slipping Dealers, Manufacturers Cut Back on Once-Hot Genre

BY LISA LILIENTHAL

NEW YORK Sales of low-cost public domain video, once one of the hottest areas of home video, have sagged recently. Now retailers as large as Waldenbooks are reportedly getting out of the genre entirely, and many outlets are moving away from the genre due to quality problems and evident lack of consumer demand.

Firms with a high involvement in the public domain arena are rapidly readjusting programming, advertising and promotional plans as the market for such films continues to erode. One leader, Prism Entertainment Corp., is sharply curtailing the number of future releases under its Silver Screen label, which was introduced earlier this year as the "Rolls Royce" of PD lines.

At the same time, video software companies that have been specializing in public domain product are shifting their emphasis to licensed material.

Kartes Video Communications and Crown Video, whose high-quality PD tapes are carried by many major book chains, are concentrating on instructional programming. Cayre Industries, whose Goodtimes Home Video PD tapes are sold by mass merchandisers for as low as \$7, is diversifying into children's programs, wrestling tapes and licensed B movies.

PD programs represent a relatively inexpensive way to get started in the home video business. But only a limited number of PD movies are actually collectible. As a result, public domain suppliers generally carry the same titles and compete via price, packaging and quality of duplication, all of which vary greatly.

While some package their tapes in hard plastic cases and price them as high as \$19.95 list, the same titles are also available in less expensive cardboard boxes for as little as \$7.

Prism, whose Silver Screen tapes are duplicated by Bell & Howell/Co-

lumbia Pictures and sold through distributors, had to price its line at \$19.95. "We were too high for the mass merchandisers that were getting PD tapes for less than my duplicating costs," Prism president Barry Collier says. "And we were too low for video retailers who were treating Silver Screen as rental product."

Although Collier initially intended to build the line to 150 titles, he's holding back after only releasing 66. "Because of the erosion of retail prices, we decided PD was just not worthwhile," he says. "We'll keep Silver Screen in our library, but we won't be coming out with 24 titles in each release."

Prism is now positioning Silver

Screen as a line of \$19.95 vintage films rather than just PD movies. The latest release earlier this month includes four licensed movies: "The Big Combo," "God's Little Acre," "Unknown World" and "Day Of The Triffids."

Kartes Video Communications must also contend with PD tapes that retail for less than half the Indianapolis manufacturer's \$19.95 list price. While president Jim Kartes maintains that collectors appreciate Kartes' consistent quality and packaging, he adds that "the prostitutes of this business have ruined it."

The first supplier to offer PD films for under \$20 and to market

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Charts Will Be Subpoenaed In ASCAP/Radio Dispute

BY IS HOROWITZ

NEW YORK Trade paper record popularity charts will be subpoenaed by lawyers representing radio stations to weigh claims by the American Society of Composers, Authors & Publishers (ASCAP) that the society's share of radio play action deserves higher royalty rates.

ASCAP and the All-Industry Radio Music Licensing Committee have been unable to come to terms on a new rate schedule since 1983, and the controversy has been before the U.S. District Court here since last May for resolution in accordance with the performing rights organization's consent decree.

Alan Weinschel of Weil, Gotshal & Manges, the law firm handling the radio committee's case, said late last week that the trade paper subpoenas would be served within "the next few days." He identified those to be served as Billboard, Radio &

Records and Cash Box.

Weinschel indicated that the data requested will encompass methodology used to assemble the charts, so that their reliability as barometers of radio play can be evaluated.

Radio stations are currently paying ASCAP at rates in effect in 1982, with the proviso that any change in fees will be adjusted retroactively once a new contract is adopted. Even at the frozen rates, the actual sums paid have risen each year, since they are calculated as a percentage of radio advertising revenues, less certain deductions.

The total to be paid this year by the nation's radio stations to the major licensing agencies, ASCAP and Broadcast Music Inc. (BMI), will be "in the vicinity of \$100 million," according to Weinschel.

BMI and the All-Industry Committee are also in a face-off on a new contract, as the current deal expires at year's end. At a meeting be-

(Continued on page 61)

NARM Takes Its Show on the Road

Chicago, Minneapolis Get 'Taste' of Trade Group

BY MARTIN KELLER

MINNEAPOLIS "A Taste Of NARM," the National Assn. of Recording Merchandisers' program of regional meetings, stopped in Chicago on Nov. 6 and in Minneapolis the next day, offering what Pam Cohen, director of administration and association programs, called "the first of several meetings to be held in five years."

The all-day sessions offered exposure of the organization's practices, politics and programs to those who can't attend the annual NARM convention. Local retailers, rack-jobbers, distributors and one-stop representatives attended both meetings, and Cohen says similar sessions will be held out west early next year.

The programs in Chicago and Minneapolis differed very little. The Chicago affair lacked only the keynote address, given in Minneapolis by David Lieberman, chairman of the board of the Minnesota-based Lieberman Enterprises.

In his speech, Lieberman stressed the importance of improving upon the technology now in the marketplace and its direct applications to retail. Focusing on the proliferation of the Compact Disc, VCRs and computer software, he noted that 10 years ago at the national NARM gathering, these things would have been unheard of and perhaps even laughed out of the room.

"No matter what we do, we can always do it better," said Lieberman. "Let's not make the same mistakes as the railroads did; they thought they were only in the transportation business." If you're in the recording merchandising business, you're in the home entertainment and information industry, Lieberman pointed out, setting the tone for two panel discussions that comprised the rest of the day.

Following Lieberman's address, Dick Odette of the Musicland Group moderated a panel on Compact Discs comprised of local representatives from MCA, RCA, CBS, WEA, Capitol, PolyGram and the Navarre Corp., an independent distributor located in the Minneapolis area. The panelists unanimously agreed that demand for CD product has rampantly exceeded supply.

"Born again" music customers in stores with "dedicated CD departments" are part of the reason CD sales jumped 500% from 1983 to 1984. How to keep this kind of customer coming back to the store, while bringing in those buyers who rarely set foot in a record shop, was discussed at length.

In light of production backlogs at both foreign and domestic CD manufacturers—possibly lasting into late 1986, as PolyGram rep Pete Velzer pointed out—companies will have to invent temporary holding strategies. Velzer said PolyGram, which boasts the largest CD catalog with some 1,500 titles, expects its shortage to diminish once the new plant that Philips and DuPont are building in North Carolina goes on line, sometime in 1987.

"If we had more product, we could do much better," added MCA spokesman Jim Haldeman, echoing a familiar complaint from his peers. Fifty-nine weeks into CD retailing,

MCA is the latecomer in the CD game, but as RCA's rep Jim Kelly concurred, "When we have stock available, we can sell it." One way to stave off the avid CD buyer, it was noted, is to cut back deep in catalog product, as MCA is doing, and offer a combination of hits and new superstar releases.

The panel agreed that the CD's current packaging concept, the jewel box, was sufficiently strong and attractive enough for the customer. On the subject of prices coming down, a favorite query from retailers, no one was willing to predict a drop, especially with demand riding much higher than current supplies.

At the afternoon session, Mike Shalett of the marketing research firm Street Pulse Group teamed up with panel leader Ira Heilicher of the Twin Cities-based Great American Music Co. to head the "Video & The Record Retailer" discussion. With help from Kris Matters of Vestron Video, Pierre Loubet of Karl/Lorimar Home Video and WEA Corp. spokesman Bob Shaw, the panel sought to dispell common misconceptions about the relationship between the movie rental customer and the record buyer.

Shalett illustrated that music consumers are buying more than just music product, regularly renting and purchasing movies as well. One of two people who walks into a record store, he said, is a VCR owner. Of CD buyers, Shalett said, "Almost everyone of them owns a VCR."

Shaw pointed out that record retailers are the important catalyst in

developing complete entertainment centers in their stores, reiterating the focus of Lieberman's keynote.

"We made the mistake early on in not involving retailers in video sales and rental," he said. "Now we have the potential to control the total entertainment business." Emphasizing that the record retailer could shift the market in '86 and compete with the major video houses, Shaw said individual owners need to analyze their markets before moving to video sales and rental.

Loubet underscored Shaw's assessment with his observation, "Video retail evolution is going in your direction." Matters supported both men's appraisals with one of his own: the great crossover potential in attracting the video and music shopper.

Shalett likened the potential for the crossover sale to the situation that now exists in supermarkets, "the ultra-convenience stops where milk, eggs and Rambo" are becoming common consumer buys. At Dominques, a grocery outlet in Chicago, video rentals and sales are reportedly booming, he said.

Heilicher said that if retailers go into the market and compete not only with grocery stores but also with mom-and-pop video stores in the neighborhood, they must be ready to make the necessary inventory adjustments, understand the return on their investment, and, above all, know the market they're getting into.

"I haven't really made a commitment yet" to such an expansion, (Continued on page 72)

CBS Lets 40 Staffers Go

95 Others Take Early Retirement

BY IRV LIGHTMAN

NEW YORK Buffeted by its own lackluster showing this year, the expensive struggle to fend off a hostile Ted Turner takeover bid by parent CBS Inc. and the latter's deep loss in third quarter earnings, CBS Records let go a total of 40 staffers in its New York, Los Angeles and Nashville offices on Nov. 8.

In addition, the ranks of the CBS Records Group have been further diminished by at least 95 veteran staffers who decided to accept the parent company's offer of early retirement. As outlined last summer, the voluntary program, with a deadline of Monday (11), applied to those 55 years of age or older with a minimum of 10 years employment at CBS Inc.

The 95 who have accepted early retirement represent 25% of the 380 staffers at the CBS Records Group eligible to participate. The group, parent of label, manufacturing and music publishing interests, employs a total of 12,000 worldwide, about 900 of whom work for CBS Records.

According to a spokesman for the record group, the label's staff cuts involved mainly administrative functions, although at least three staffers had general industry visibility. They included creative services veterans John Berg in New York and Virginia Team in Nashville. Also in Nashville, artist devel-

opment chief Debbie Banks has left the company.

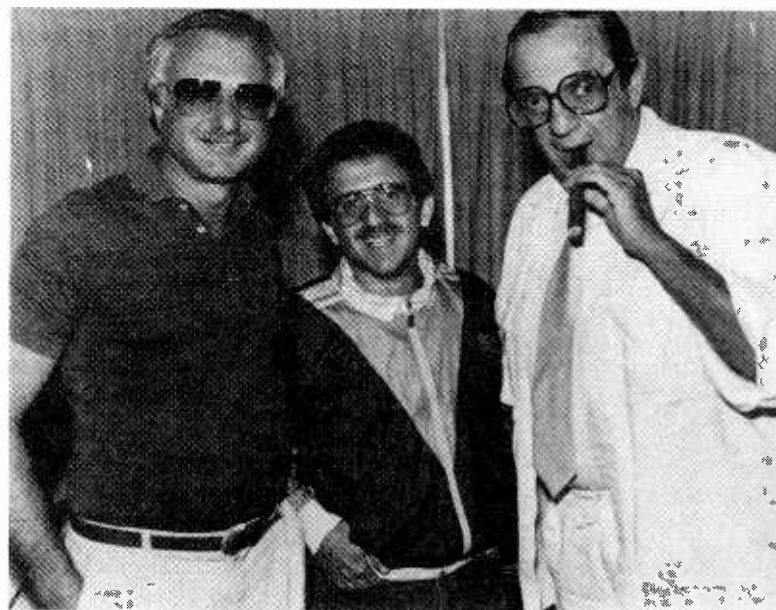
Among the 95 taking early retirement are veteran promotion man Ray Free and Floyd Kershaw, vice president of planning in the label's manufacturing division.

The total number of staffers leaving the label through either cutbacks or early retirement are significantly less than the more than 200 who were casualties of the general downturn in recording industry fortunes in 1982. The label spokesman discounted industry talk that other layoffs were planned shortly.

As for the CBS Records Group's fortunes during the third quarter, profits declined to \$12.5 million from \$16.4 million a year earlier. Nine-month figures show a steep decline from \$104.1 million to \$56.6 million. There is little likelihood that the group can close in on the \$100 million profit plateau for the entire year.

Last year, profits reached a record \$123.5 million on revenues of \$1,265,000,000. For the first nine months of this year, revenues hit \$887.9 million, compared to \$953.3 million last year.

The corporation itself reported a net loss of \$114 million for the third quarter after taking a \$143.2 million charge related to discontinued operations. This is in contrast to a profit of \$48.8 million last year.



Chiefs Get Together. MCA Records & Music Group president Irving Azoff, center, Motown Records president Jay Lasker, right, and MCA Records Group executive vice president Myron Roth hold a private powwow prior to a session at MCA Distributing's national fall sales meetings in Palm Springs, Fla.

Executive Turntable

RECORD COMPANIES. Traci Jordan joins Arista Records in New York in a new post as director of r&b artist development and publicity. She was with the Solters/Roskin/Friedman public relations firm.

RCA Nashville makes two appointments. Phran Schwartz is upped from administrator to manager of product management, and Randy Goodman is promoted from manager to director of product management. In New York, RCA names Lee Blumer East Coast publicity manager. She was head of her own public relations firm.

Elektra appoints Tony Pellegrino national single sales manager. He was a singles specialist and special projects coordinator in WEA's Philadelphia branch. In WEA's Boston office, Anne Marie Foley is named field merchandiser. She's been a staff member at the sales office for several months.

Nashville-based Sparrow Records names Tommy Greer manager of copyright development and special projects. He was radio promotion coordinator for Refuge Records.

Brian Allen joins Toronto-based Attic Records as professional manager and a&r coordinator. A former member of the group Toronto, Allen is a producer, songwriter and arranger.

William Word is recruited by Burbank-based Disneyland/Vista Records & Tapes as national sales manager.

HOME VIDEO. Robert Borish is named vice president and controller for Video Associates in Los Angeles. He was controller of the video distribution division of Paramount Pictures.

PRO AUDIO/VIDEO. Pfanstiehl, based in Waukegan, Ill., appoints Arthur Kline Midwest regional sales manager. He had been the company's Upstate New York and New England representative since 1983.

Blamp Systems of Portland, Ore. promotes seven-year company veteran Susan Stamm to Eastern regional sales manager. And Bill Mitchell joins the firm as Western regional sales manager. He was the independent sales rep for Sunn Music on the West Coast.

PUBLISHING. ASCAP appoints Frances Richard director of its symphonic and concert department. Richard was vice president and a founding board member of Meet The Composer Inc., a group that supports living American composers and their music. ASCAP has also elected Broadway composer Charles Strouse to fill a vacancy as an alternative on the Board of Review. And ASCAP attorney Ross Charap is promoted to senior attorney.

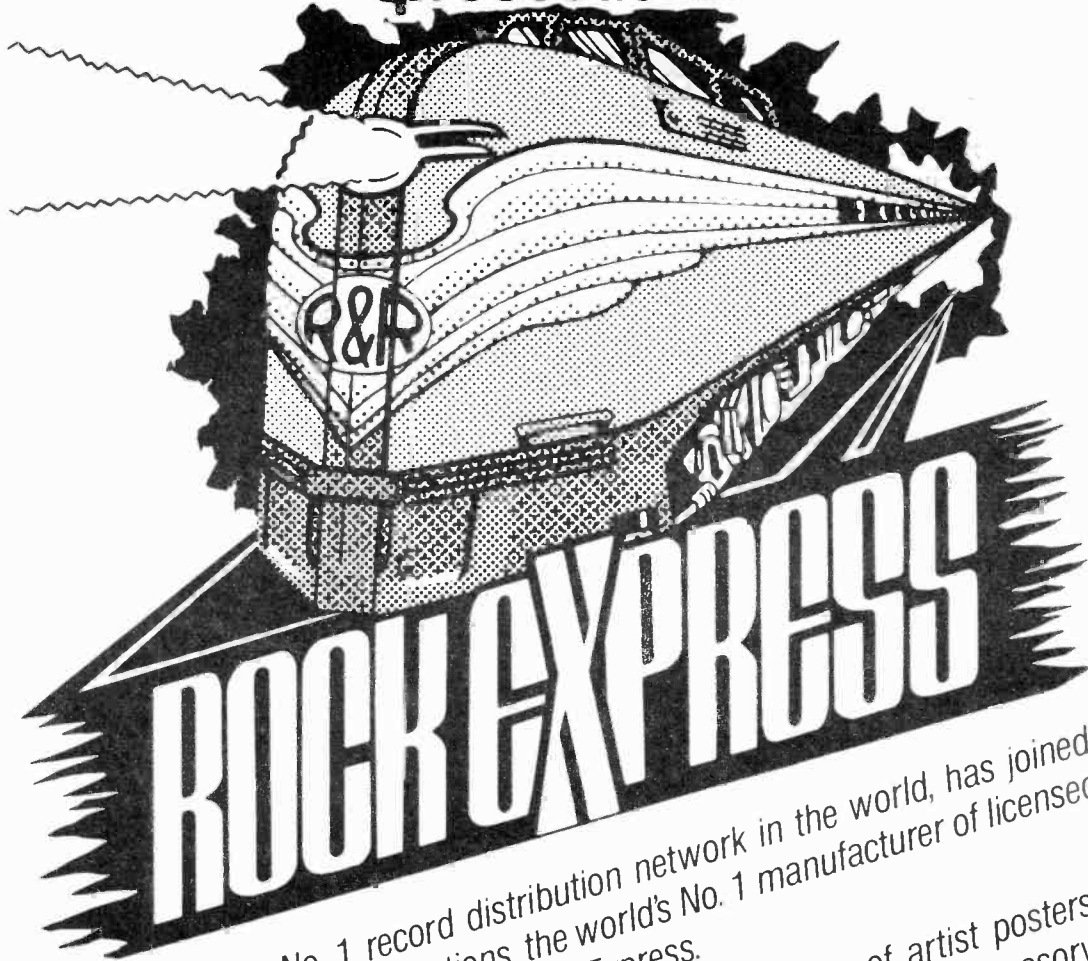
RELATED FIELDS. The Jim Halsey Co. expands into new areas with the appointment of two executives. R.C. Bradley joins as vice president of corporate development to head the division for corporate and tour sponsorships with product endorsements. He was an associate of Cecil Corbett at Beach Club Promotions. Also new to the Halsey Co. is Mack Sanders, who will serve as an advisor and consultant for the firm's radio promotions division. Sanders, a Halsey board member, is involved with three broadcasting groups.

Stephen Rosen and Bob Gordon join New York's Time Capsule Brokerage as associate brokers. Rosen was manager of Park South Studios. Gordon was in Geffen Records' New York a&r department.

Susan Steiger joins the New York law firm Mayer, Katz, Baker & Leibowitz. She was with Colton, Weissberg, Hartnick, Yamin & Sheresky.

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Attendance Up for CMJ Music Marathon

Commercial Radio Programmers Join College Crowd

BY KIM FREEMAN

NEW YORK The fifth annual CMJ Music Marathon, held here Nov. 8-10, attracted 1,500 attendees, according to Robert Haber, president of CMI Media Inc. and publisher of the CMJ New Music Report, a college and alternative tip sheet.

The turnout represents a 50% increase over last year, according to Haber, and several convention developments seem to bode well for the integration of so-called "alternative" music into the mainstream.

"We started this convention [in 1981] as almost a casual chat with our reporters," says Haber. "Since then, it's become a viable event in itself as a means of networking the entire alternative market."

Much of that alternative market was represented in the attendance of college radio programmers, the primary reporters to the tip sheet. According to Haber, however, the meet also drew several commercial programmers "who were just hanging out, thinking 'Maybe, there's something to this movement.'"

Bob Guccione Jr., publisher of Spin magazine, kicked things off with a keynote speech on the new

magazine's startup. Referring to the lyrics hullabaloo, Guccione noted the irony of the Parents Music Resource Center's depiction of rock'n'roll as "dangerous, at a time when rock'n'roll is at its most bland." On the philosophy of Spin, Guccione simply said, "We're looking for anything new and different." Also on hand for keynote comments was Warner Bros. artist Laurie Anderson.

Perhaps the Marathon's biggest hook is the New Music Awards, which were videotaped this year for a Dec. 1 broadcast on MTV. Held at the Beacon Theatre, the Awards ceremony featured performances by R.E.M., the Del Fuegos, Run D.M.C. and comedian Steven Wright.

During the ceremony, 25 awards were given, as voted on by roughly 1,000 New Music Report readers. In most categories, the winners were regular contributors to the mainstream music flow, a point which backs up college radio's claim of being a strong force in establishing new artists.

Those winners were: male solo artist, Bryan Ferry; female solo artist, Tina Turner; song, U2's "(Pride

In The Name Of Love"; r&b album, George Clinton's "Some Of My Best Jokes Are Friends"; album, R.E.M.'s "Fables Of The Reconstruction"; group, Tears For Fears; live act, U2; street album, Run D.M.C.'s "King Of Rock"; debut artist, Katrina & the Waves; producer, T-Bone Burnett.

Also: soundtrack, "Return Of The Living Dead"; hard rock album, Ratt's "Invasion Of Your Privacy"; jazz album, Stanley Jordan's "Magic Touch"; folk album, Suzanne Vega's "Suzanne Vega"; country album, Rosanne Cash's "Rhythm & Romance"; reggae album, Judy Mowatt's "Working Wonders";

(Continued on page 72)

PolyGram Reissues Disco

BY FRED GOODMAN

NEW YORK Reissue and midline programs may have fallen out of fashion around the industry, but PolyGram is seeking to re-invigorate its reissue program by relying on new compilations with an eye towards price and a musical genre that hasn't really been exploited in the midline marketplace: disco.

Tim Rogers, recently named product manager for the pop catalog at PolyGram, says there is still plenty of life left in compendiums if labels are willing to deal with consumer expectations. "I don't think the sale potential is there at full price," he says. "People have been spoiled."

Instead, he's looking to repack-age and present tracks that he sees

as still having life into new configurations. The major push in this area is coming through a series of four-song, \$5.98 disco hit compilations featuring artists like Stephanie Mills, Teri De Sario, Central Line, Bohannon and Junior. A two-record, \$9.98 Giorgio Moroder retrospective, entitled "From Here To Eternity... And Back," is also included in the series.

Rogers says that several of the tracks he's selected for reissue have been much sought after by collectors in 12-inch form. "A lot of people have been frustrated by these tracks not being in print," he says. "And the fact that I'm still hearing them in clubs tells me there's still interest in the songs."

(Continued on page 73)

CHART BEAT

by Paul Grein

IN SEPTEMBER, 1962, Connie Francis scored her 16th top 10 single for MGM, "Vacation." Francis has never made it back to the top 10, but that total of 16 top 10 hits has been the record for a female soloist in the rock era—until this week. Francis must now share that distinction with Aretha Franklin, who earns her 16th top 10 hit as "Who's Zoomin' Who" jumps two points to number nine.

Franklin could conceivably break the tie and move into the lead within the next several weeks: "Sisters Are Doing It For Themselves," teaming her with Eurythmics, jumps five notches to number 26 this week.

While Francis and Franklin have had the same number of top 10 hits, their career histories couldn't be more different. Where Francis amassed all of her top 10 hits in less than five years, it's been more

PHIL COLLINS this week becomes the first artist to crack the top four positions on the Hot 100 with five singles in one calendar year since Donna Summer's unjustly forgotten reign in 1979. "Separate Ways," Collins' duet with Marilyn Martin, jumps three notches to number three this week, following on the heels of "Easy Lover" (#2), "One More Night" (#1), "Sussudio" (#1) and "Don't Lose My Number" (#4).

Summer scored in 1979 with "Heaven Knows" (#4), "Hot Stuff" (#1), "Bad Girls" (#1), "Dim All The Lights" (#2) and "No More Tears" (#1). Among the superstars since '79 who have been unable to match this achievement in one calendar year: Michael Jackson, whose 1983 string of smashes included three No. 1 singles and a number two, but no other top four hits. (There was, how-

Aretha ties Connie with the 16th top 10 hit of her career

than 18 years since Franklin first hit the top 10 with "I Never Loved A Man (The Way I Love You)."

There's added good news for Franklin this week. "Who's Zoomin' Who" jumps to No. 1 on the dance club play chart, becoming her second straight No. 1 dance hit, following "Freeway Of Love." And "Freeway" and "Zoomin'" are her first back-to-back top 10 pop hits since 1971-72, when she strung together four in a row.

Olivia Newton-John is first runner-up to Franklin and Francis in the list of female artists with the most top 10 hits in the rock era. She's had 15. Her current hit, "Soul Kiss," could conceivably put her in a three-way tie for first place, but it's unlikely. This week it moves up just one notch to number 20.

ever, a #5, a #7 and a #10, so the guy wasn't exactly hurting.)

ZZ TOP collects its fourth top 10 album this week as "Afterburner" rockets 22 notches to number 10 in its second chart week. This is by far the fastest that an album by the group has ever reached the top 10. The group's last album, "Eliminator," took 30 weeks to crack the top 10 in November, 1983.

ZZ's two earlier top 10 albums also took months to hit the winner's circle. "Fandango!" hit the top 10 in September, 1975, in its 18th week; "Tres Hombres" cracked the top 10 in August, 1974, in its 53rd week.

The new album is being boosted by the success of the first single, "Sleeping Bag," which jumps five notches to number 14. The group's only previous top 15 hit, "Legs,"



was the third single released from "Eliminator."

DAVID FOSTER'S "Love Theme From St. Elmo's Fire" dips a notch this week to number 16, but not before becoming the Grammy-winning writer/producer's 18th hit to crack the top 15 on Billboard's Hot 100. We thought it would be fun to run down Foster's 20 biggest hits, in order of chart peak. So here we go:

1. "Hard To Say I'm Sorry," Chicago, #1/1982.
2. "St. Elmo's Fire," John Parr, #1/1985.
3. "After The Love Has Gone," Earth, Wind & Fire, #2/1979.
4. "Hard Habit To Break," Chicago, #3/1984.
5. "You're The Inspiration," Chicago, #3/1984.
6. "Twist Of Fate," Olivia Newton-John, #5/1984.
7. "We've Got Tonight," Kenny Rogers & Sheena Easton, #6/1983.
8. "Who's Holding Donna Now," DeBarge, #6/1985.
9. "Wildflower," Skylark, #9/1973.
10. "She's A Beauty," the Tubes, #10/1983.
11. "How You Gonna See Me Now," Alice Cooper, #12/1978.
12. "Got To Be Real," Cheryl Lynn, #12/1979.
13. "Look What You've Done To Me," Boz Scaggs, #14/1980.
14. "Along Comes A Woman," Chicago, #14/1985.
15. "Breakdown Dead Ahead," Boz Scaggs, #15/1980.
16. "Heart To Heart," Kenny Loggins, #15/1983.
17. "What About Me," Kenny Rogers/Kim Carnes/James Ingram, #15/1984.
18. "Love Theme From St. Elmo's Fire," David Foster, #15/1985.
19. "Stay The Night," Chicago, #16/1984.
20. "JoJo," Boz Scaggs, #17/1980.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

ALLIGATOR RECORDS, out of Chicago, scores a real coup in the live performance area with the confirmation of a Dec. 6 Carnegie Hall date featuring label acts Albert Collins, Lonnie Mack and Roy Buchanan. The triple bill will be appropriately titled "American Guitar Heroes: Genuine House Rocking Music." The concert is being produced by Gotham-based New Audiences, a concert firm specializing in non-pop acts. Also noteworthy from Alligator is the Nov. 18 release of Collin's next album, which features contributions from Johnny Copeland and Robert Cray.

What New York partnership is forming a new distributor that intends to be a "good mixture of Sunshine and Malverne"? ... It's good to see that success hasn't made New York's Next Plateau insensitive. While their Princess record continues to make strides across the country, the label has re-released Carl Bean's "I Was Born This Way." Next Plateau is donating part of the proceeds from this record to the Music Committee For Aids Research.

It's also great to see Cathy Jacobson back on the indie label scene. Jacobson, formerly with Streetwise Records and later Media-Sound Studios, has started Jump Street Records in New York. Her partner in the venture is Jonathan Mann, former president of Interesting Music. Jump Street's emphasis will be on street/r&b music.

Jacobson says the logo is also interested in sponsoring "p, p&d" deals, "the extra 'p' being promotion to clubs, radio and retail." Jump Street is reachable at (212) 873-1248, where new recruit Cyn-

thia Cherry is managing the office.

ALSO NEW IN GOTHAM is Windowspeak Productions, a production house and logo formed by the infamous Lydia Lunch. Rough Trade is distributing the line, which kicks off with "The Uncensored Lydia Lunch," a cassette collection of Lunch stories. Also coming is "The Right Side Of My Brain," an "ethereal/cerebral" soundtrack album of instrumental duets. On the video side, Windowspeak is offering "The Right Side Of My Brain," which stars Lunch, Henry Rollins and Clint Ruin. And just in time for Christmas will be the release of "Readings From The Diaries Of The Sexually Insane," the perfect gift for those who have everything. It includes the Lunch/Exene Cervenka paperback "Adulterers Anonymous" and the "Hard Rock" and "Uncensored" cassettes.

Music Specialists' new 12-inch on Freestyle, "Don't Stop The Rock," is taking off in San Francisco, says City Hall Records' Walter Zelnick, as an addition to his "Walt's Wax To Watch" update. The track, of course, is another Pretty Tony production from the Miami-based indie.

At the opposite end of the continent, Calgary's Haute Rock has launched a record label in support of techno-pop artist Cindy Warren. Primarily a production/management/publishing firm, it's being run by Haute Rock's Stephan Poulos.

Response to Warren's debut single, "Remember Tonight," has been good locally and regionally, reports Poulos. As a result, he says Canadian artists working in Warren's "high fashion" vein "have been crawling out of the woodwork," so the logo may soon have several more releases. Basically, Poulos is seeking major distribution for the line in the States, but says he is "open to all suggestions." He can be reached at (403) 269-8526.

November 19-20 1985.

I hope the Russians love their children too.

-Sting

Russians



New-born commets in sight!



Outstanding Song Award
David Pomeranz (U.S.A.)

Outstanding Song Award
La Toya Jackson (U.S.A.)

Most Outstanding Performance Award
Outstanding Song Award
Lena Biolcati (ITALY)

Grand Prize
Most Outstanding Performance Award
Valeria Lynch (ARGENTINA)

Grand Prize
Kazuyuki Ozaki (JAPAN)

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Vikki Benson (U.K.)

Outstanding Song Award
Alan Scott (U.S.A.)

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in Tokyo
'85**

The FESTIVAL wound up in Budokan on October 27 with great success.

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Photo: Hisashi Ito

...newsline...^{U.K.}

BRITISH AUDIO MANUFACTURERS are planning to win back a larger slice of the \$1 billion a year U.K. hi fi market. Together with the British Audio Dealers' Assn., the Federation of British Audio plans to spend \$350,000 on a major campaign which will include the setting up of a Sound Advice Center in London. Overseas firms currently account for over 80% of equipment sales in the U.K.

RCA/COLUMBIA PICTURES VIDEO has put a \$70 (49.50 pounds sterling) price tag on "Ghostbusters," due out here Dec. 13, and managing director Steve Bernard has suggested that dealers charge a premium fee for overnight consumer rentals. News of the release follows Thorn EMI's announcement that "Rambo: First Blood II" will retail at \$66.50 when it appears early next year, also well above the usual \$56 ceiling for blockbuster titles.

VIRGIN VISION'S acquisition of pioneer U.K. video firm VCL Communications, confirmed recently, will bring the company a ready-made distribution network covering most of Europe, the Far East and North and South America. Virgin product will be licensed to VCL overseas and vice versa in the U.K., according to Virgin Vision head Robert Devereux, who becomes chairman of VCL.

AN OVERTLY POLITICAL SINGLE, "The Wind Of Change," designed to draw attention to the illegal South African occupation of Namibia, is climbing the U.K. Top 100 chart. Recorded by Robert Wyatt and the SWAPO singers, and produced by Jerry Dammers, it is being marketed by independent distributor Rough Trade, with profits going to the South West Africa People's Organization.

THE PERFORMING RIGHT SOCIETY is cracking down on venues and promoters for under-payment of live concert performance fees. In an action intended to discourage other offenders, the society has obtained an injunction against the Royal Court Theatre in Liverpool and three promotion companies blocking the performance of any PRS works. A court inquiry will assess damages for alleged breaches of copyright relating to performances since October, 1983 by Paul Young, the Thompson Twins and other acts.

EMBASSY HOME ENTERTAINMENT has axed its six-person U.K. sales force, after signing a sales and distribution agreement with CBS/Fox Video effective this month. The move is seen as a response to tough trading conditions in the video software market in Britain. **PETER JONES**

IFPI SENDS MESSAGE TO THATCHER

Blank Tape Levy Not a Tax, Industry Group Reiterates

BY PETER JONES

LONDON Following press reports here suggesting that, for political reasons, the British government plans to hold up introduction of a royalty on blank audio and videotapes, IFPI has sent a strongly worded message to Prime Minister Margaret Thatcher.

IFPI, representing more than 600 record and video companies in 64 countries, reacted following its board meeting in Brussels, at which Mrs. Thatcher's reported "personal intervention" (Billboard, Nov. 16) was debated. The Prime Minister was said to believe the levy would be seen as a forced consumer tax and a political hot potato with only two years to go before a general election.

The missive from IFPI president Nesuhi Ertegun says: "The levy is designed to provide a remuneration to right owners, authors, performers and producers, for the use of their property. To regard the levy as a tax is a misunderstanding, but this confusion is used to mislead the consumer by those who oppose the introduction of a private copying royalty."

The message goes on: "The copyright system should provide a balance between unrestricted access to artistic works for the consumer and the interests of the creators and copyright owners, but new home recording technology has seriously tilted that balance in favor of the consumer."

In a direct appeal to the Prime Minister, Ertegun writes: "A royalty in respect of private copying will help you to restore the proper equilibrium which the copyright system is designed to achieve."

Early this year, the British government published a Green Paper consultative document which advocated the introduction of a royalty, suggested at 25 pence on a blank videotape and 10 pence on blank audio software. A White Paper on copyright reform, including this issue, is expected soon. The British Phonographic Industry, the U.K. branch of IFPI, reported that its inquiries suggested the planned schedule was being maintained.

The EEC Commission is also put-

ting the finishing touches on its Green Paper on copyright matters. Within the EEC, France and Germany have recently introduced blank tape royalties, and legislation has been drafted in both Belgium and the Netherlands. Of the two countries set to join the EEC in January, Portugal has passed legislation in favor of a royalty, and the Spanish government is expected to introduce it as part of a comprehensive copyright bill sometime next year.

BBC Will Pay PPL for Use of 'Session Tapes'

LONDON The BBC's Radio One pop/rock network will begin paying Phonographic Performance Ltd (PPL) for use of the "session tapes" it plays as part of its daily music menu.

The station has previously purchased the tapes from the record companies concerned and used them to supplement its needletime allocation for record plays.

For most listeners, the session tapes are virtually indistinguishable from the versions eventually available in stores. They're mainly recorded at the same time as the for-sale records. BBC Radio One has in the past purchased the tapes directly from the record companies concerned.

John Love, general manager of PPL, confirms that his organization had asked that the BBC pay specific PPL fees for the use of the tapes, and that Johnny Beerling, Radio One controller, had said the net-

work would comply with the request.

Initially there were fears that payment to PPL for the tapes might affect a situation whereby their use enables the BBC to exceed its 10-hours-a-day needletime agreement with the record industry. But Love emphasizes there is no question of the tapes now being classified as counting for needletime, so there would be no reduction in on-air disk time.

However, a problem between the BBC and PPL does continue over negotiations for a new agreement covering records played on all BBC radio and television. A meeting on Oct. 24 was adjourned until later this month. PPL wants to double the BBC's annual needletime fee to 11.5 million pounds (roughly \$16 million).

PETER JONES

Swiss Radio Stations Get a Break

Government Increases Daily Allowance for Commercials

BY PIERRE HAESLER

ZURICH The Swiss government has, albeit grudgingly, increased the daily allowance for commercials on the country's local private broadcasting stations from 15 minutes per day to 20.

The move came as 27 of the 28 stations celebrated their second operational anniversary. (Radio 24, the pioneer of private broadcasting in Switzerland, has been on the air longer than the others.) But an immediate reaction was that this meager increase will do virtually nothing to relieve the financial strain felt by most of the stations, only six of which are operating on a profitable basis.

The remainder are faced with hefty financial problems, and some are clearly set for bankruptcy. Radio 24 (Zurich), Radio Basilisk (Basle) and Radio Matterhorn (Zermatt) were profitable in 1984. The accumulated losses for the rest of the private broadcasting web hit the \$4.1 million mark in that year, the loss lead-

er being Radio Z (Zurich) with an in-the-red bottom line of \$1.2 million.

Does the governmental increase in permitted commercial time offer any kind of hope for survival? Virtually all the industry pundits doubt it. In 1984, for instance, the average take-up of permitted commercial time was only 42%. Individual stations recorded paid bookings of total time ranging from a feeble 3% sold up to 97.5%.

Total airtime sold in 1984 was \$6.8 million, which represents roughly 85% of the total income of all commercial stations. The stations already successful will clearly benefit from the increased commercial time allowance. For some of the others, the government intervention has surely come too late to delay demise.

The situation in the French region of Switzerland is desperate, because competition for the young Swiss on-air outlets from neighboring France is intense. A more liberal overall broadcasting policy in France, and also in Germany, is like-

ly to scuttle more than a few of the Swiss radio entrepreneurs.

After two years of private broadcasting in Switzerland, where the government limited the trial period to end in 1988, the consumer-slanted industry is hesitant about using commercial radio as a marketing tool. The domestic record industry, including licensees of foreign companies, rarely spends its advertising dollars on air time.

In any case, as most of the private stations broadcast pop/rock music, the record industry seems happy enough with the free ride it is offered on the radio bandwagon.

But the sales divisions of the various stations are hoping for increased spending by the record companies. Though the government-owned third channel DRS, which broadcasts around-the-clock pop music, can't participate in the battle to attract commercials, in many Swiss regions it's the most popular broadcaster of them all.

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1985

The Latin Component

PLAYING FAIR WITH JUKEBOX ROYALTIES

BY L. RAUL BERNARD

Last May, the U.S. Court of Appeals for the Second Circuit in New York reversed a decision of the Copyright Royalty Tribunal (CRT) regarding the distribution of jukebox royalties. The opinion harshly criticized the agency, calling it "a bureaucratic Garden of Eden," and one that made decisions not in accordance with law.

In its ruling, the appellate court saw a "substantial basis" for regarding the Asociacion de Compositores y Editores de Musica Latinoamericana and Latin American Music Co. (ACEMLA/LAM) as a performing rights society. It rejected arguments by the CRT and representatives of ASCAP, BMI and SESAC seeking to withhold royalties rightfully earned by the Latin composers we represent.

ACEMLA/LAM has been a claimant several times for a share of jukebox and cable royalties. But each time, through the efforts of the three performing rights societies, the tribunal has decided against us. The societies also joined to intervene in defense of the CRT at the appeals court level.

As far back as 1981 we presented evidence to the tribunal to support our estimates that at least 35% of jukebox royalties should have been allocated to the Hispanic market, and that 9.5% of all royalties from this source are claimable on behalf of our composers. Despite additional evidence submitted later, the CRT saw fit to reject our claims. This was done arbitrarily and capriciously and in obvious disregard of the Copyright Act, as the appellate court found.

During proceedings before the tribunal in 1982, ACEMLA/LAM presented tangible evidence of copyrighted titles which appeared on most major charts. These had been performed in all media. These songs had also appeared on 45 r.p.m. records and by inference, therefore, were used in jukeboxes.

Latin American music has become a substantial part of the U.S. industry. It's a fact confirmed by census figures and the number of radio stations featuring Spanish programming.

It is also a fact that Latin American composers have historically failed to receive royalties rightfully

bar them from enjoying the fruits of their intellectual labor, the crime goes beyond theft. It becomes bondage.

The ordeal is not over yet. The court decision gave the tribunal another opportunity to fulfill its mission. It requested more evidence, which we submitted in abundance. ASCAP, on the other hand, presented yet another statement claiming to represent the majority of the world's authors, including those from Latin America.

What the CRT did not do was to commission and offer to pay for a study to determine the approximate share of the Latin market, as well as related information. Such a study had been proposed in the past by all parties. Instead, they asked each party to conduct its own study, without regard for the limited financial resources of the smaller organizations.

In its decision, the appellate court declared, "Congress did not intend precise adjudication [from the CRT] but fairness and rough justice." That's all we have asked for.

We are a legitimate organization and should enjoy the same rights as any other. Our composers have to be paid monies they are entitled to, and we intend to collect it for them.

We trust the tribunal's new decision, expected shortly, will be equitable.



Raul Bernard is president of ACEMLA/LAM, based in New York.

ASCAP, BMI & SESAC statements before the tribunal were 'self-serving'

For their part, ASCAP, BMI and SESAC offered only self-serving statements in claiming the control of most Latin American music in the U.S. Of the titles they did cite, none had been on any major chart or was available on 45 r.p.m.

Although more information was then requested by the tribunal from ACEMLA/LAM, none was asked of the three rights societies—another example of unfairness.

This Commentary is the first opportunity we have had to express our views before the general music community. We believe the CRT has been controlled, or at least influenced, by ASCAP, BMI and SESAC. This has been evident in their past decisions.

earned by their music, even though these royalties are being paid by users to the major performing rights societies. Of the monies collected, little filters down to the composer, especially if he is a Hispanic foreigner.

Elizabeth Granville, a former executive of BMI, brought out another facet of this relationship in a Commentary earlier this year (May 25), when she wrote: "The licensing organization may alter its distribution formula to reward certain types of music and airplay, at the expense of others." This is one of the reasons why ACEMLA/LAM came into existence.

When the profit motive is used to deny opportunities to others, or to

Letters to the Editor

THE WORD FROM JOE

I'm an ordinary Joe. The buying public, if you will. I'm only connected to music when I turn on the radio, go to the nearest record shop, or find someone to talk with about music.

From the first day I heard about Compact Disc I wanted a player. Now that the price has come down I own one and am thoroughly pleased. I have never enjoyed music more. It's just one step away from the real thing: being there with the music group, at the concert.

I have a collection of more than 150 prerecorded cassettes, and I simply do not know when the next tape will work, or if the tape will make it out of the player alive. There is always a chance that the player will "eat" the tape.

I've decided never to buy another record or prerecorded cassette again, and to do all I can to lead others to CD. In the near future, I expect music stores to have almost nothing but CDs. And that'll be fine with me.

Fred Gene Haseney
Los Angeles

a Parent Teachers Assn. group in the Baltimore area, I was very surprised by the announcement by Stanley Gortikov of the RIAA that warning labels will be put on albums and tapes that contain explicit lyrics dealing with drugs, sex or violence.

Maryland is one of the few states that censor films, and I have personally seen the rating "R" stimulate the youth of today to try and beat the system and see the movie. I feel that the curiosity created by labeling albums will have a similar result. Less attention paid to these recordings would lead to fewer young people seeking them out.

It would certainly put store managers and salespeople in an awkward position if they had to monitor the age at which customers should be permitted to purchase recordings.

Sandy Berman
Baltimore

A BUSH BREAKTHROUGH

We see the chart positions for Kate Bush's album "Hounds Of Love" almost with a sense of unreality: a new entry at 74, and up several places each week. All this for an artist that even as recently as 12 months ago was said to be "too bi-

zarre" for the American market.

On behalf of my editors and all of Kate's fans around the world, may I propose a vote of thanks to everyone at EMI America responsible for this breakthrough. This episode proves that, given faith in an artist and inventive thinking in promotion (the college video tour), the most original and innovative music can be presented with success to the mass market.

P.D. Fitzgerald-Morris
Co-Editor, Homeground
Orpington, Kent, U.K.

HOLDING LABELS HOSTAGE

I followed with keen interest the New York soap opera of "artist liners." But when I saw Tom Barsanti's (WTIC Hartford, Conn.) letter to the trades concerning WTIC's decision to stop reporting all A&M product (Billboard, Oct. 5), I had to step forward and respond.

I wonder how it feels to succeed at a "terrorist" attack on a record label. Now, as a result of Tom's boycott, I will be denied "liners" by Amy Grant, Sting and Simple Minds' Jim Kerr. Yes, his knee-jerk action in Hartford has crept into other sleepy villages like Dallas, Seattle, Chicago and Lubbock.

Can Tom honestly feel that some-

one is driving down the Interstate in Connecticut, *not* hearing Simple Minds or Bryan Adams, and thinking, "... way to go, 'TIC, you showed 'em." And if it's not the airplay but just the report he's withholding, come on! Is he that powerful?

Isn't the whole issue Tom's ego? Positioning is the battle to get there first. If someone beats you to one position, beat them to another. Don't shoot yourself in the foot and let untreated gangrene spread to innocent bystanders. Let Tom fight back. But he should fight fair, and not hold labels and stations hostage.

Jeff King, program director
K-Plus/KVI, Seattle

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

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AWAKENING CURIOSITY

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Philosophies, Trends Debated at CMJ Meet Music Marathon Draws Broadcasting Heavyweights

NEW YORK The College Media Journal's Music Marathon convention, held here Nov. 8-10, drew some heavyweight commercial programmers and radio observers, who gathered to debate various philosophies and trends in the medium.

Generating the most interesting discussion concerning commercial formats during the convention was the topic of urban radio and its artists. In a session entitled "Urban Radio: Maturation, Or Is It In A Rut?," Billboard's Nelson George suggested that black radio is moving back to its core audience and regaining its identity. Citing recent hits by Freddie Jackson, Eugene Wilde, Bobby Womack and others, George pointed to a "definite swing towards more soulful music." He credited the success of these soul tracks on black radio to top 40's increasing ability to capitalize on everything from Kenny Loggins to Whitney Houston.

If black radio is suffering any identity crisis, panelists here suggested that labels and artists were

more to blame than radio. "The problem comes when artists try consciously to make a 'pop' or 'black' record," George continued. "No matter the color, it's got to be natural." He pointed to Sade as an artist who has succeeded by commanding a "very strong sense of self."

With CMJ's Bill Stephney moderating, panelists also debated terminology. Philadelphia writer Ralph Brown relayed the widely held notion that Frankie Crocker coined the term "urban radio" simply as a means of attracting advertising.

The "black music/white music" issue was taken up in another session on new music radio, where veteran producer Arthur Baker noted that so-called "black" forms of new music were indeed popular, but "attract the wrong audience in terms of [advertising] demographics." That comment was countered by Tommy Boy Records' Tom Silverman, who asked whether current radio trends are a result of "narrow-casting or apartheid" on the air-

waves.

Silverman noted that there are several urban stations playing black-sounding music by white artists that are No. 1 in their markets. "They couldn't be No. 1 if their audience was all white," he said.

Above and beyond the race/prejudice issue, Baker said, "If Prince, a talented artist with a threatening image to white radio, can get over, anyone can, so long as the record company wants something to happen." At the earlier urban radio panel, Billboard's George had given another reason for Prince's success at pop and black radio: "Prince was able to take some of his rebelliousness, and, more importantly, his point of view, and make it melodically closer to what the mainstream audience wants."

Capping off the alternative convention radio-wise was a panel entitled "We The People: Music And Radio's Role In Society," led by Goodphone Communications president Mike Harrison. Among the topics addressed was the new breed of ownership in the radio field. Addressing an audience that consisted mostly of college students, WPIX New York program director Joe Capobianco reminded them that radio's business purpose is "to deliver people to advertisers," while Harrison reiterated radio's responsibility to the FCC and subsequently to the public it serves.

As for the music, Capobianco suggested that the "problem with people just getting into ownership is that there's often a reliance on proven methods." Because advertisers rely so heavily on research, the WPIX PD noted that radio is leaning on research more heavily than it had in the past.

"Whenever the dollar is attached to art, risk and creativity are diminished." (Continued on page 14)



A Well-Deserved Break. WSIX-AM-FM Nashville's newly arrived "Waking Crew" leader "Crazy" Eddie Edwards, left, entertains listeners and recording artist Johnny Lee, right, during a remote broadcast from a local McDonald's outlet. Listening as Lee prepares to sing "I was looking for Big Macs in all the wrong places" is WSIX's Paul Randall.

...newslines...

GANNETT installs James D. Mulla as president and general manager of its Tampa Bay combo, WDAE/WIQI. He had served in the same post for Gannett's WCZY-AM-FM Detroit since 1980.

METROPOLIS BROADCASTING, proud owner of new Detroit hit outlet WDTX, appoints station PD and morning man Jim Harper president of the company. Harper is a part owner with WDTX general manager Lorraine Golden and Harvey Deutch in Metropolis, and his appointment flags the company's growth plans. "Obviously, our first priority is WDTX," says Harper, "but we intend to be very competitive as a group soon."

TAFT BROADCASTING says it posted increases in revenues, operating profit, net earnings and net earnings per share for the second fiscal quarter. Taft reports that these results include an approximately 3% improvement in net earnings per share for its base operations (the portion of the firm owned and operated before Taft's acquisition of five tv and four radio stations from Gulf in July). The complex report also includes dilution from ownership of the Gulf properties this summer, some of which were offset by the sale of WSUN/WYNF Tampa.

Sillerman Links With Regency

NEW YORK Robert Sillerman's Sillerman Communications and Carl Hirsch's Regency Broadcasting have merged to form a yet-unnamed radio group.

The development follows quickly on the heels of Sillerman's purchase of four Double-day stations and one Metromedia outlet (Billboard, Nov. 16) and Hirsch's departure from Malrite Communications to buy KJOI Los Angeles (Billboard, Nov. 2).

According to Sillerman, he and Hirsch will serve as co-chairmen of the new broadcasting group. "Obviously," he says, "I'm pleased to combine one of the greatest broadcasting talents in the industry with ours."

Alluding to the partnership's future plans, Sillerman says the combination "makes us already one of the largest groups. Soon, we may be able to drop the 'one of'."

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

The holiday season and its steady stream of great releases hit KIIS Los Angeles last week, as program director **Mike Schaefer** opened up the playlist to accommodate seven new tracks. Most exciting among those are Stevie Nicks' "Talk To Me" (Modern/Atlantic). The track is drawing phenomenal phone response, says Schaefer, crediting this to an unusually high level of anticipation in Los Angeles for Nicks' single and album. Creating a first for the pop champion is Pete Townshend's "Face The Face" (Atco). "We've never played any Who-oriented product here," says Schaefer, but the "bright, up feel" of the single and the strength of its video has Schaefer describing the track as one of those songs "that just makes you feel great." Another immediate KIIS add last week was Pat Benatar's "Sex As A Weapon" (Chrysalis). Schaefer says the song, a denouncement of media's use of sex as a mass appeal sales tool, is another "real rocker" that's working well on the pop outlet.

BLACK/URBAN

Melvin Jones is back in the programming chair at KRNB Memphis, where he's fine tuning the outlet's "black CHR" format. In targeting his 18-34 prime demo, Jones' picks this week include the Gap Band's "Desire" (Total Experience/RCA). Calling it a great track for the "dancer" demo, Jones says the rap intro and funk groove stand out, while the general feel of the record is reminiscent of the Gap Band's earlier work. His second pick is Loose Ends' "Tell Me What You Want" (MCA). The English band broke earlier with "Hanging On A String," and Jones describes the new single as "more commercial, more mainstream r&b" than its predecessor. "It's what I call a *ridin'* song," he says.

AOR

New York's "number two rocker," WXRK, is ticking off the time left in its "but not for long" catch phrase with a sharp ear for some pretty gritty rock. Program director **Pat Evans** kicks off the countdown with the Divinyls' "Pleasure And Pain" (Chrysalis). Calling vocalist Christina Amphlett's singular style "incredible," Evans says this "very well produced" track should establish the band. "I know we all said that with their first album [out about two years ago], but..." From crazier ranks is Twisted Sister's "Leader Of The Pack" (Atlantic), a re-take on the Shangri-Las' classic. Calling herself a person who "hates re-makes," Evans says the "Phil Spector stuff in the background" helped make this an irresistible track. "It's a real smart move on Dee [Snyder]'s part, to put out a record which you don't have to daypart and can just *bang*." Fresh out of the box is Stevie Ray Vaughan's "Change It" (Epic), which Evans calls the best Vaughan on vinyl to date. "It has more of a blues feel [than Vaughan's last hit 'Look At Little Sister'], and it reminds me of 'Pride And Joy'." Finally, Pete Townshend's latest solo album, "White City—A Novel" (Atco), looks to be in for a long run on the K-Rock playlist. Evans describes the "Face The Face" single as the "gutsiest, funkier thing alive" and has already jumped on the album tracks "White City Fighting" and "Give Blood."

COUNTRY

Five-year **KCBQ-AM-FM** San Diego veteran **Gary Herron** drops the "acting" and assumes his new program director role with ease. In programming for the fairly conservative market, Herron says Restless Heart's "Heartbreak Kid" (RCA) is garnering a strong phone response for KCBQ and fits easily into the outlet's contemporary country format. Herron says the track, a nice country and rock mix, is reminiscent of the Eagles' early work. The PD joins several of his colleagues in praising the Gary Morris/Crystal Gayle duet "Making Up For Lost Time" (Warner Bros.). Predictably, the duo's performance on the recently televised Country Music Assn. awards show generated several requests. Herron is hoping the collaboration is not a one-shot deal: "They sound great together." **KIM FREEMAN**

Scott Shannon's

ROCKIN' AMERICA

THE TOP 30 COUNTDOWN

"Rockin' America keeps Kiss 108 rockin' on the weekends. Scott Shannon grabs listeners and holds them all the way to the Number One record every Sunday night here in Boston."

—Sunny Joe White, Program Director,
WXKS-FM/Boston

"We're damned impressed with Rockin' America. Some stations view countdowns as simply an attraction for teens. However, we went up to a 13.6 in men 18-24 in this time segment. In teens, we went from a 3.9 to a 9.6 (up 146%). It's definitely helping our station. I've never had a countdown perform so well."

—A.J. Roberts, Program Director,
KHIT/Seattle

"Scott Shannon's Rockin' America Top 30 Countdown hits our target audience right between the ears. Every week, the record research is reliable and Scott's bits are first-rate."

—Jack Silver, Program Director,
KMEL-FM/San Francisco

"Rockin' America is not your basic wimp countdown. It fits in very well with the rest of our station's programming."

—Rick Freeman, Program Director,
WDCG/Raleigh, NC

"Scott Shannon's Rockin' America Top 30 Countdown is a flame-throwin' monster! It's the perfect complement to our regular programming. Our listeners love it!"

—Gary Berkowitz, Program Director,
WHYT-FM/Detroit

"We think it's the personality of the show that makes Rockin' America so successful. It kicked ass for us in both ratings and services. We're very pleased with it!"

—Scott Robbins, Program Director,
WKSE-FM/Buffalo, NY

"Astronomical response! Listeners want copies of the show for themselves—it's talked about everywhere in town. Scott appeals to every demo in the market."

—Mike Grace, Program Director,
WWKZ-FM/New Albany, MS

"Brighter, cleaner, tighter and more entertaining than any other countdown I've heard. That Scott Shannon success puts power in our Sunday night programming. Our listeners love Rockin' America."

—Russ Monroe, Program Director,
WAYV-FM/Atlantic City

"First-class show, and it reaches every demo our station shoots for. Shannon is the best addition our station has had for years."

—Tom Oliver, Program Director,
WMGZ-FM/Youngstown, OH

"Scott Shannon's Rockin' America brings excitement and energy to our station. For us, it's a perfect way to top off the week."

—John Driscoll, Program Director,
KRXV-FM/Denver

"In the short time we've been running Rockin' America, we've had tremendous response. Thanks to Westwood One for another winner."

—Jim O'Rourke, Program Director,
KLIZ/Brainerd, MN

"My favorite countdown on radio. I love Scott's style."

—Bruce Washington, Program Director,
WADZ-FM/Americus, GA

"I don't particularly care for his voice, but it's my favorite countdown."

—Program Director,
Z-100/New York

"SHANNON'S THE BEST!"

—Norm Pattiz

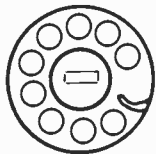
FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY!



A Mother's Nightmare. WHCN Hartford air talent Kim Alexander poses with the members of Motley Crue, the prize in WHCN's recent "Take Motley Crue Home Sweet Home To Meet The Family" contest. Winner Stephen Sheftel wrote the best of more than 400 essays on why he wanted to take the crew home, and won not only the visit, but a video of the meeting, a VCR, concert tickets, backstage passes and other perks. Standing from left are Sheftel, Crue drummer Tommy Lee, Alexander and the band's Vince Neal.

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Little Big Man. KISS-AM-FM Los Angeles president and general manager Wally Clark issues a final request for the Gannett station's continued success while taking part in 10th anniversary celebrations. The party was held at Universal Studios' "Back To The Future" set and hosted by radio veteran and Gannett creative services vice president Gary Owens.

BOB & RAY



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VOX JOX

by Kim Freeman

PYRAMID'S WNYS Buffalo, N.Y. revamped its top 40 fare last week to better reflect the city's ethnic makeup, reports new program director **Jim Randall**. Along with the music modification, **Peter Jonathan** comes on board from KHJ Los Angeles as morning man for the newly-dubbed "Hot 104." The appointment of another top-flight air talent is expected soon. In addition, veteran **Joey Reynolds** is dropping in on Hot 104 for a few Saturday broadcasts throughout this month and next.

Also gearing up for a big splash is adult contemporary outlet **WEBE** Westport, Conn. Owned by **Franz Allina**, who also owns **WBAB** Babylon, N.Y., the station has brought former **WPLJ** New York talent **Peter Bush** on board as host of its "Bush For Breakfast" show. The move reunites Bush, program director **Curt Hansen** and assistant PD/MD **Stormin' Norman**, who once worked together at **WKCI** (KC-101) Bridgeport. As of Jan. 1, the young station will be getting a power boost that should bring Bush and company into the Big Apple.

KFRC SAN FRANCISCO program director **Mike Phillips** walks across town to serve the same post for **KOIT** . . . Some well-placed sources report that **Doubleday Broadcasting** president **Gary Stevens** has resigned

Changes at WNYS Buffalo

that post. The report contradicts Stevens' statement last week that he planned to stay with the group and its three remaining stations, **WHN** and **WAPP** New York and **WAVA** Washington. **Doubleday Inc.** vice chairman of the board **John O'Donnell** says Stevens has not resigned. At presstime, Stevens was vacationing in Australia.

On the urban scene, **Jerry Mason** is out as PD of **KRNB** Memphis. His replacement is **Melvin Jones**, a "Magic 101" staffer since its 1982 debut. Jones' assistant in the music department is **Rick Wagner** . . . In St. Petersburg, Fla., **James Stubbs** ships in from **WRBD** Ft. Lauderdale as program director for the adult-oriented urban outlet . . . And apologies to **Mr. Magic**, who was mistakenly referred to recently as a former **WBLS** New York talent. He's been back on the station for quite a while now. Also sounding great lately on the Inner City station is "Live In '85," a montly series of live concert broadcasts from Gotham's Red Parrot.

DANNY CARLISLE becomes an even busier man with the addition of music director to his **WLAN-FM** Lancaster, Pa. business card. He joined the hit outlet in April and holds onto his production and swing shift chores. As MD, Carlisle replaces **Jerry Michaels**, who's left the station . . . At least one of the five full-time announcers laid off during **WYSP** Philadelphia's Labor Day housecleaning has found a new gig. That's **Lesley Patten**, **WYSP's** former 10 p.m.-2 a.m. jock, who's joined soft rocking **WJBR** Philly as afternoon driver and reporter . . . Also in the Liberty Bell city, **WMGK/WPEN** promotion director **Mark Lipsky** gets additional duties as corporate promotion coordinator for Greater Media's seven AM and FM outlets.

D.C. is still reverberating after the visit of British royalty last week. **Mary Taten** of **WRQX** (Q-107) sends a big thank-you to the American Comedy Network for their timely takeoff on John Cougar Mellencamp's "Jack And Diane," "Chuck And Diane." While the parody was on the air, Q-107's afternoon man **Shadow** was busy primping for his personal invitation to join Princess Di and Prince Charles during their J.C. Penney tour.

HIT-FORMATTED **WKRK** (G-100) Mobile, Ala. makes a number of changes. **Jim Golden** moves from part-time air work to a full-time post as part of the Gee Morning Crew. Golden also slips into the music director chair. Meanwhile, midday air talent **Carmen Brown** assumes promotion director duties. New to the station is **James "J.C." Fulton**, who comes on board as news director for G-100 and its sister AM, **WKRK**. And **Blaine Kelley** returns to G-100 as evening man. In 1977, Kelley's voice was the first to be heard on the station . . . In the same format, **Pat McKeever** is promoted to assistant PD at **KSTP-FM** Minneapolis. He'll continue his evening show while helping out PD **Chuck Knapp** during the day.

After helping get **WXRK** (K-Rock) New York off to a strong start, promotion director **Janice Ginsberg** has resigned her post to pursue interests in network production, talent acquisition and research. The move marks a return for Ginsberg, who produced several radio shows during her tenure with Narwood Productions before joining the young rocker. She can be reached at K-Rock through Friday (22).

It's great to see the "We Are The World" ripples continue. Last weekend, **WNEW-FM's** **Pete Fornatale** spent his 24 hours at the United Nations co-hosting the live "Hungerthon," a joint fund-raiser from **WNEW**, World Hunger Year and **UNICEF**. Fornatale hosted the event with **Bill Ayres**, co-founder with the late **Harry Chapin** of World Hunger Year. The Hungerthon project was born and run annually on **WNEW-FM** from 1976 through 1978. The effort was revived at the suggestion of **WNEW-FM** general manager

(Continued on page 16)

YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **That's The Way (I Like It)**, K.C. & the Sunshine Band, TK
2. **Fly, Robin, Fly**, Silver Convention, RCA
3. **Who Loves You**, Four Seasons, WARNER BROS.
4. **Island Girl**, Elton John, MCA
5. **The Way I Want To Touch You**, Captain & Tennille, A&M
6. **This Will Be**, Natalie Cole, CAPITOL
7. **Feelings**, Morris Albert, RCA
8. **Low Rider**, War, UNITED ARTISTS
9. **Sky High**, Jigsaw, CHELSEA
10. **Let's Do It Again**, Staple Singers, WARNER BROS.

POP SINGLES—20 Years Ago

1. **I Hear A Symphony**, Supremes, MOTOWN
2. **1-2-3**, Len Barry, DECCA
3. **Get Off Of My Cloud**, Rolling Stones, LONDON
4. **Rescue Me**, Fontella Bass, CHECKER
5. **Let's Hang On**, Four Seasons, PHILIPS
6. **Turn! Turn! Turn!**, Byrds, COLUMBIA
7. **A Lover's Concerto**, Toys, DYNODOICE
8. **Ain't That Peculiar**, Marvin Gaye, TAMLA
9. **A Taste Of Honey**, Herb Alpert & the Tijuana Brass, A&M
10. **You're The One**, Vogues, CO & CO

TOP ALBUMS—10 Years Ago

1. **Rock Of The Westies**, Elton John, MCA
2. **Windsong**, John Denver, RCA
3. **Red Octopus**, Jefferson Starship, GRUNT
4. **Prisoner In Disguise**, Linda Ronstadt, ASYLUM
5. **Wish You Were Here**, Pink Floyd, COLUMBIA
6. **Still Crazy After All These Years**, Paul Simon, COLUMBIA
7. **Wind On The Water**, David Crosby/Graham Nash, ABC
8. **Born To Run**, Bruce Springsteen, COLUMBIA
9. **By Numbers**, The Who, MCA
10. **Breakaway**, Art Garfunkel, COLUMBIA

TOP ALBUMS—20 Years Ago

1. **The Sound Of Music**, Soundtrack, RCA VICTOR
2. **Whipped Cream & Other Delights**, Herb Alpert's Tijuana Brass, A&M
3. **Help**, Beatles, CAPITOL
4. **The "In" Crowd**, Ramsey Lewis Trio, ARGO
5. **Look At Us**, Sonny & Cher, ATCO
6. **Highway 61 Revisited**, Bob Dylan, COLUMBIA
7. **My Name Is Barbra**, Barbra Streisand, COLUMBIA
8. **Going Places**, Herb Alpert's Tijuana Brass, A&M
9. **Out Of Our Heads**, Rolling Stones, LONDON
10. **You Don't Have To Be Jewish**, Various Artists, KAPP

COUNTRY SINGLES—10 Years Ago

1. **Rocky**, Dickey Lee, RCA
2. **It's All In The Movies**, Merle Haggard, CAPITOL
3. **Secret Love**, Freddy Fender, ABC/DOT
4. **All Over Me**, Charlie Rich, EPIC
5. **I Like Beer**, Tom T. Hall, MERCURY
6. **Love Is A Rose**, Linda Ronstadt, ELEKTRA
7. **Are You Sure Hank Done It This Way**/Bob Willis Is Still The King, Waylon Jennings, RCA
8. **Love Put A Song In My Heart**, Johnny Rodriguez, MERCURY
9. **Today I Started Loving You Again**, Sammi Smith, MEGA
10. **The Letter That Johnny Walker Read**, Asleep At The Wheel, CAPITOL

SOUL SINGLES—10 Years Ago

1. **Let's Do It Again**, Staple Singers, CURTOM
2. **That's The Way (I Like It)**, K.C. & the Sunshine Band, TK
3. **I Love Music (Part 1)**, O'Jays, PHILADELPHIA INT'L
4. **Fly, Robin, Fly**, Silver Convention, MIDLAND INT'L
5. **Same Thing It Took**, Impressions, CURTOM
6. **Change With The Times**, Van McCoy, TK
7. **Low Rider**, War, UNITED ARTISTS
8. **Happy**, Eddie Kendricks, TAMLA
9. **Caribbean Festival**, Kool & The Gang, DE-LITE
10. **Part Time Love**, Gladys Knight & the Pips, BUDDAH

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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	THE CARS ELEKTRA	TONIGHT SHE COMES
2	1	1	6	Z Z TOP WARNER BROS.	SLEEPING BAG
3	5	6	6	SIMPLE MINDS A&M	ALIVE & KICKING
4	2	2	11	JOHN COUGAR MELLENCAMP RIVA	SMALL TOWN
5	8	23	3	PETE TOWNSHEND ATCO	FACE THE FACE
6	6	11	19	DIRE STRAITS WARNER BROS.	WALK OF LIFE
7	7	9	7	PHANTOM, ROCKER & SLICK EMI-AMERICA	MEN WITHOUT SHAME
8	4	4	7	RUSH MERCURY	THE BIG MONEY
9	16	—	2	STEVIE NICKS MODERN	TALK TO ME
10	14	29	3	ASIA Geffen	GO
11	11	15	6	INXS ATLANTIC	THIS TIME
12	17	32	3	Z Z TOP WARNER BROS.	CAN'T STOP ROCKIN'
13	20	36	3	MIKE & THE MECHANICS ATLANTIC	SILENT RUNNING
14	10	10	8	ROGER DALTRY ATLANTIC	UNDER A RAGING MOON
15	12	5	12	HEART CAPITOL	NEVER
16	NEW			PAT BENATAR CHRYSALIS	SEX AS A WEAPON
17	9	7	14	MR. MISTER RCA	BROKEN WINGS
18	21	27	4	AEROSMITH Geffen	LET THE MUSIC DO THE TALKING
19	22	22	8	STING A&M	LOVE IS THE SEVENTH WAVE
20	26	26	4	C.CLEMONS & J.BROWNE COLUMBIA	YOU'RE A FRIEND OF MINE
21	15	16	8	CRUZADOS ARISTA	MOTORCYCLE GIRL
22	19	19	6	JOE LYNN TURNER ELEKTRA	ENDLESSLY
23	NEW			STEVIE RAY VAUGHAN EPIC	CHANGE IT
24	42	—	2	DIVINYLS CHRYSALIS	PLEASURE AND PAIN
25	13	3	10	GLENN FREY MCA	YOU BELONG TO THE CITY
26	31	34	4	WANG CHUNG Geffen	TO LIVE AND DIE IN L.A.
27	32	47	3	SURVIVOR SCOTTI BROS.	BURNING HEART
28	18	12	11	ROGER DALTRY ATLANTIC	AFTER THE FIRE
29	34	44	4	THE ALARM I.R.S.	STRENGTH
30	33	—	2	RUSH MERCURY	TERRITORIES
31	23	14	9	THE THOMPSON TWINS ARISTA	LAY YOUR HANDS ON ME
32	46	—	2	LOVERBOY COLUMBIA	DANGEROUS
33	37	—	2	YES ATCO	HOLD ON
34	39	—	2	KATE BUSH EMI-AMERICA	RUNNING UP THAT HILL
35	NEW			RUSH MERCURY	MANHATTAN PROJECT
36	24	24	7	TALKING HEADS SIRE	STAY UP LATE
37	25	13	12	STARSHIP GRUNT	WE BUILT THIS CITY
38	NEW			Z Z TOP WARNER BROS.	STAGES
39	27	21	9	STEVIE RAY VAUGHAN EPIC	LOOK AT LITTLE SISTER
40	28	20	9	KISS MERCURY	TEARS ARE FALLING
41	29	17	11	JOHN COUGAR MELLENCAMP RIVA	R.O.C.K. IN THE U.S.A.
42	NEW			JONI MITCHELL Geffen	GOOD FRIENDS
43	36	28	10	JOHN COUGAR MELLENCAMP RIVA	RAIN ON THE SCARECROW
44	NEW			ARTISTS UNITED AGAINST APARTHEID MANHATTAN	SUN CITY
45	35	25	14	DIRE STRAITS WARNER BROS.	ONE WORLD
46	30	18	7	TOMMY SHAW A&M	REMO'S THEME (WHAT IF)
47	NEW			THE DEL FUEGOS SLASH/WARNER BROS.	DON'T RUN WILD
48	38	38	5	AUTOGRAPH RCA	BLONDES IN BLACK CARS
49	40	30	13	THE OUTFIELD COLUMBIA	SAY IT ISN'T SO
50	43	33	17	THE HOOTERS COLUMBIA	AND WE DANCED

Radio

Promotions

BIG SPENDERS

WACR Columbus, Miss. (urban)
Contact: Joe Shamwell
Any writing instructor will tell you, "Don't tell 'em, show 'em," and WACR successfully used that philosophy to measure and promote black buying power with its recent "Discover The Black Dollar Weekend."

With the cooperation of several local banks and retailers, WACR urged listeners throughout the Golden Triangle (Lowndes, Oktibeha, Monroe and Clay) to cash their paychecks for that week in \$2 bills and make their purchases in those donations.

The sales promotion ran from Oct. 11-14, and, as of Oct. 17, results for Lowndes County alone indicated the following: 314,000 \$2 bills were requested, 195,184 given out and 114,330 spent. The station estimates that between 40% and 60% of Lowndes' black population participated in the event.

Per WACR's research, Lowndes County blacks can be counted on to spend an estimated \$250,000 on any given weekend. The station's **Joe Shamwell** points out that since the event ran mid-month, virtually all of the participants were wage earners, not Social Security or welfare recipients. Furthermore, WACR contends that by combining the "Discover The Black Dollar Weekend" results with the number of blacks in the workforce, average household incomes and percentage of population, it can be concluded that blacks in the Golden Triangle spend an average of more than \$1 million on any given weekend.

CONFUSING THE ISSUE

WNCN New York (classical)
Contact: Matthew Field
Now that most of the general public has made the distinction between a Compact Disc and a Certificate of Deposit, WNCN New York has thrown a wrench into the machine with the "Great American CD Give-away."

Co-sponsored by the American

Savings Bank, the six-week contest offers listeners and bank clients a chance to win Denon CD players, \$500 CDs and a trip for two to the Ritz-Carlton Hotel in Naples, Fla. Listeners will be able to register for these perks at any of American's 38 metropolitan branches through Dec. 21.

Beginning Tuesday (19), WNCN will randomly draw one winner per week, with the announcement to be made during the station's live concert series each Tuesday. The weekly winner gets a Denon CD 1100 player and three CDs. These entries will then be thrown into the grand prize pot for the Florida trip and two \$500 Certificates of Deposit from American Savings.

VOX JOX

(Continued from page 14)

Mike Kakoyiannis and will collect monetary and food contributions for New York's poor... For a new look at starvation in South Africa, turn to any of NBC's affiliates for the Wednesday (20) report "The Politics Of Starvation." The 30-minute special is written and hosted by **C.D. Jaco**, who delves into such situations as why Ethiopia is accepting millions in aid and bombing food convoys at the same time.

UP IN THE GREAT WHITE NORTH, CKFM Toronto ups **Ian Kennedy** to director of music and foreground programming. He'll continue serving as executive producer of various CKFM specials.



Dynamite Discovery. Columbus, Miss. Mayor James Trotter signs a proclamation declaring Oct. 11-14 "Discover Black Dollar Weekend," a promotion sponsored by WACR Columbus and several local businesses. WACR asked its listeners to cash their paychecks in \$2 bills and make all purchases with those bills during the designated weekend. After the event, WACR estimated that blacks in its market spent roughly \$250,000 during the four-day period. Standing from left are City Councilman Jimmy Fannon, NAACP representative Dr. E.J. Stringer, WACR's Margie Lease, City Councilman Joe Edwards and Lowndes County supervisor Leroy Brooks. Seated are WACR general manager Joe Shamwell and Mayor Trotter.

FOR WEEK ENDING NOVEMBER 23, 1985

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

222 REPORTERS

	NEW	TOTAL
	ADDS	ON
PAUL MCCARTNEY SPIES LIKE US CAPITOL	134	134
BRYAN ADAMS/TINA TURNER IT'S ONLY LOVE A&M	127	138
STEVIE WONDER GO HOME MOTOWN	96	100
PAT BENATAR SEX AS A WEAPON CHRYSALIS	78	78
JELLYBEAN SIDEWALK TALK EMI-AMERICA	59	98

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

190 REPORTERS

	NUMBER
	REPORTING
DIONNE & FRIENDS THAT'S WHAT FRIENDS ARE FOR ARISTA	34
NEW EDITION COUNT ME OUT MCA	26
STING LOVE IS THE SEVENTH WAVE A&M	25
NIGHT RANGER GOODBYE CAMEL/MCA	22
DIRE STRAITS WALK OF LIFE WARNER BROS.	21

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To See and Be Seen. WBLB New York program director B.K. Kirkland gets a personally delivered copy of Ta Mara & the Seen's A&M debut, "Everybody Dance." Seen on the right is group leader Ta Mara.

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**USA AFRICA
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**WILLIE
NELSON**

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8:00 PM / 7:00 P.M. CENTRAL**



Executive Producers: Ken Kragen and Ken Yates
Producers: Howard G. Malley and Craig Golin
Writers: Samuel Graham and Mikal Gilmore
Associate Producer: April Lee Grebb

Please join us for Tuesday night's special.

HOT ADULT CONTEMPORARY



Featured Programming

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	2	7	SEPARATE LIVES (THEME FROM WHITE NIGHTS) 2 weeks at No. One ATLANTIC 7-89498	◆ PHIL COLLINS & MARILYN MARTIN
2	4	8	7	YOU BELONG TO THE CITY MCA 52651	◆ GLENN FREY
3	3	5	8	YOU ARE MY LADY CAPITOL 5495	◆ FREDDIE JACKSON
4	10	15	3	SAY YOU, SAY ME MOTOWN 1819	◆ LIONEL RICHIE
5	2	1	12	PART TIME LOVER TAMLA 1808	◆ STEVIE WONDER
6	6	5	9	HEAD OVER HEELS MERCURY 880 899-7/POLYGRAM	◆ TEARS FOR FEARS
7	8	10	5	EVERYDAY COLUMBIA 38-05681	JAMES TAYLOR
8	9	9	6	MORNING DESIRE RCA 14194	◆ KENNY ROGERS
9	5	3	12	LOVE THEME FROM ST. ELMO'S FIRE ATLANTIC 7-89528	◆ DAVID FOSTER
10	11	12	6	WHO'S ZOOMIN' WHO ARISTA 1-9410	ARETHA FRANKLIN
11	14	21	4	BROKEN WINGS RCA 14136	◆ MR. MISTER
12	19	37	3	THAT'S WHAT FRIENDS ARE FOR ARISTA 1-9422	◆ DIONNE & FRIENDS
13	15	22	8	BE NEAR ME MERCURY 880626-7/POLYGRAM	◆ ABC
14	17	17	8	LAY YOUR HANDS ON ME ARISTA 1-9396	◆ THE THOMPSON TWINS
15	7	4	11	TAKE ON ME WARNER BROS. 7-29011	◆ A-HA
16	12	7	15	SAVING ALL MY LOVE FOR YOU ARISTA 1-9381	◆ WHITNEY HOUSTON
17	13	13	6	THE NIGHT IS STILL YOUNG COLUMBIA 38-05657	◆ BILLY JOEL
18	27	—	2	I MISS YOU MCA/CONSTELLATION 52606/MCA	KLYMAXX
19	16	16	7	MIAMI VICE THEME MCA 52666	JAN HAMMER
20	25	—	2	IN SEARCH OF LOVE RCA 14223	BARRY MANILOW
21	21	14	10	HURTS TO BE IN LOVE CBS ASSOCIATED 4-05586/EPIC	◆ GINO VANNELLI
22	20	20	6	SOUL KISS MCA 52686	◆ OLIVIA NEWTON-JOHN
23	22	11	10	STAND BY ME COLUMBIA 38-05571	◆ MAURICE WHITE
24	28	30	4	THE LONG AND WINDING ROAD JIVE 1-9421/ARISTA	BILLY OCEAN
25	23	19	21	CHERISH DE-LITE 880869-7/POLYGRAM	◆ KOOL & THE GANG
26	NEW	▶		FREEDOM RCA 14224	◆ THE POINTER SISTERS
27	26	26	5	SHE BELIEVES IN LOVE CARIBOU 4-05624/EPIC	THE BEACH BOYS
28	18	18	9	SUNSET GRILL GEFEN 7-28906/WARNER BROS	DON HENLEY
29	35	38	3	EVERYWHERE I GO A&M 2792	AMY GRANT
30	NEW	▶		TOO YOUNG QWEST 7-28931/WARNER BROS	JACK WAGNER
31	40	—	2	DON'T STOP THE DANCE WARNER BROS./EG 7-28887/WARNER BROS	BRYAN FERRY
32	NEW	▶		WALK OF LIFE WARNER BROS. 7-28878	◆ DIRE STRAITS
33	29	25	16	CRY POLYDOR 881786-7/POLYGRAM	◆ GODLEY & CREME
34	24	23	14	JANET MOTOWN 1802	COMMODORES
35	NEW	▶		SMALL TOWN RIVA 884202-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
36	36	—	2	A WORLD WITHOUT LOVE RCA 14192	EDDIE RABBITT
37	32	28	19	POWER OF LOVE CHRYSALIS 4-42876	◆ HUEY LEWIS & THE NEWS
38	30	24	17	YOUR SECRET'S SAFE WITH ME WARNER BROS. 7-28928	MICHAEL FRANKS
39	34	34	8	FORTRESS AROUND YOUR HEART A&M 2767	◆ STING
40	31	27	17	FREEDOM COLUMBIA 38-05409	◆ WHAM!

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

THE USE OF PROMOTIONS varies from network to network, and the prizes range in size from regular product giveaways on MJI Broadcasting's four quiz programs to the Hawaiian vacation NSBA offered not long ago. In announcing Radio International's forthcoming "Rock Over London" promotion with Elvis Costello, the New York company's creative services director Joe Trelin shared some of his insights on the relationship between record labels and syndicators in pulling off these promotions.

Representing a relatively young company in the syndication field, Trelin says, "We have to work twice as hard to get label's attention, then twice as hard to keep it." "Rock Over London" is carried by 175 stations, an affiliate list that ranges from top 40 dynasty WHTZ (Z-100) New York to AOR stalwart WMMR Philadelphia.

In building the two-year-old show, Trelin says RI's philosophy is to "become big by being small: keeping on top of trends and giving everyone a fair shake." As a result, the one-hour magazine-formatted show has exposed British artists like Eurythmics, Frankie Goes To Hollywood and Go West long before Stateside commercial radio had made their commitments.

Because of its emphasis on up-and-coming talent, Trelin maintains that Radio International has done a lot to "break down the walls between record companies and syndicators." When scheduling a promotion, which "Rock Over London" features roughly once every two months, Trelin says a desire to support the band itself is the highest priority in committing to a promotion. As for getting support from the labels, Trelin says, "It's a lot easier after you've had one good idea."

LBS RADIO recruits three executives in preparation for the January launch of its syndicated music fare. Joining chief Steve Saslow are John Moss as advertising sales executive, and Liz Laud and Scott Kushner as affiliate relations managers. Moss was president of Music

Media International/Laser 588; Laud was manager of station relations for DIR Broadcasting, and Kushner was also with DIR as affiliate relations manager.

The "National New Year's Eve Party" will once again originate from Disneyland. The bartered, seven-hour special will feature celebrity interviews, live music and various "ring in the new" items. As in the past, the host is Roger Carroll. Initial clients for the program include KABC Los Angeles, KSL Salt Lake City and WBIG Orlando. If you want to join that list, call (818) 441-1864.

THE VAN NUYS-BASED Creative Radio Network has a two-hour "Marty Robbins Remembered" special slated for availability on Dec. 8, the third anniversary of the country balladeer's passing. Offered on a cash or barter basis, the feature can be obtained by calling the firm at (213) 787-0410.

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. 21, Stevie Wonder, Live Album Party, NBC Entertainment Network, one hour.

Nov. 22, REO Speedwagon (Showtime simulcast), Westwood One, 90 minutes.

Nov. 22, Paul Is Dead, Part II, Scott Muni's Ticket To Ride, DIR Broadcasting, one hour.

Nov. 22-24, Dion, Elton John, Anne Murray, Top 30 USA, CBS Radioradio, three hours.

Nov. 22-24, '60s Review, Rock Reunion, Barnett-Robbins, two hours.

Nov. 22-24, Country Thanksgiving, American Country Portraits, Barnett-Robbins, three hours.

Nov. 22-24, Curtis Mayfield, Street Beat, Barnett-Robbins, 90 minutes.

Nov. 22-24, Herb Alpert, Superstar Portraits, Barnett-Robbins, two hours.

Nov. 22-29, Armored Saint, Metalshop, MJI Broadcasting, one hour.

Nov. 23, Diana Ross, Supremes, Super Gold, Transtar Radio Network, four hours.

Nov. 23, Drifters, Solid Gold Saturday Night, United Stations, five hours.

Nov. 23, Forester Sisters, Rockin' Sidney, Silver Eagle, DIR/ABC Entertainment Network, one hour.

Nov. 23-24, Pointer Sisters, On The Radio, NSBA, one hour.

Nov. 23-24, Lawrence Welk, The Great Sounds, United Stations, four hours.

Nov. 23-24, Mickey Gilley, Weekly Country Music Countdown, United Stations, three hours.

Nov. 23-24, Orchestral Manoeuvres in the Dark, Rick Dees' Weekly Top 40, United Stations, four hours.

Nov. 23-24, Tommy James, Gary Owens Supertracks, Creative Radio

Network, three hours.

Nov. 23-24, Gary Morris, Juice Newton, Country Music's Radio Magazine, Creative Radio Network, two hours.

Nov. 23-24, Billy Joel, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Nov. 23-25, Lionel Richie, Phil Collins, National Music Survey, Mutual Radio Network, three hours.

Nov. 23-25, Kenny Rogers, Hank Williams Jr., Lee Arnold On A Country Road, Mutual Radio Network, two hours.

Nov. 24, Hooters, King Biscuit Flower Hour, DIR/ABC Rock Radio Network, one hour.

Nov. 24-30, OMD, Rock Over London, Radio International, one hour.

Nov. 25, REO Speedwagon, Line One, Westwood One, one hour.

Nov. 25-Dec. 1, Johnny Paycheck, Live From Gilley's, Westwood One, one hour.

Nov. 25-Dec. 1, Roger Daltrey, Off The Record Specials with Mary Turner, Westwood One, one hour.

Nov. 25-Dec. 1, Rosanne Cash, Charlie Daniels, Country Closeup, Narwood Productions, one hour.

Nov. 25-Dec. 1, Maurice White, Special Edition, Westwood One, one hour.

Nov. 25-Dec. 1, Sheena Easton, Star Trak Profiles, Westwood One, one hour.

Nov. 25-Dec. 1, Kool & the Gang, The Concert Hour, Westwood One, one hour.

Nov. 25-Dec. 1, Johnnie Ray, Encore with William B. Williams, Westwood One, two hours.

Nov. 25-Dec. 2, Hooters, Inner-View, Innerview Radio Network, one hour.

Nov. 27, Eddie Rabbitt, Crystal Gayle, Country Special Of The Month, Creative Radio Network, two hours.

Nov. 28, Johnny Cash, Thanksgiving Special, Creative Radio Network, three hours.

Nov. 28-Dec. 1, The Billy Joel Story, Communications/NBC Radio Entertainment, two hours.

Nov. 29, John Lennon Fifth Anniversary Show, Scott Muni's Ticket To Ride, DIR Broadcasting, one hour.

Nov. 29-Dec. 1, Great Duets, Top 30 USA, CBS Radioradio, three hours.

Nov. 29-Dec. 1, Chicago, Rock Reunion, Barnett-Robbins, two hours.

Nov. 29-Dec. 1, Heart, Power Station, Superstars Of Rock, Barnett-Robbins, two hours.

Nov. 29-Dec. 1, Maurice White, Rick James, Street Beat, Barnett-Robbins, two hours.

Nov. 29-Dec. 1, Duran Duran, Tears For Fears, Rock Around The World, Barnett-Robbins, two hours.

Nov. 29-Dec. 6, Bruce Dickinson (Iron Maiden), Metalshop, MJI Broadcasting, one hour.

Nov. 29-Dec. 6, Louise Mandrell, Country Today, MJI Broadcasting, one hour.

Nov. 30, Superstars Of The '50s, Super Gold, Transtar Radio Network, four hours.

Billboard
ADULT CONTEMPORARY
MOST ADDED

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

	NEW ADDS	TOTAL ON
91 REPORTERS		
STEVIE WONDER GO HOME MOTOWN	15	21
DIONNE & FRIENDS THAT'S WHAT FRIENDS ARE FOR ARISTA	12	76
MR. MISTER BROKEN WINGS RCA	10	70
KLYMAXX I MISS YOU MCA/CONSTELLATION	10	51
DIRE STRAITS WALK OF LIFE WARNER BROS.	9	27

SURVEY: ALBUM PRICES STABLE

Chains Found Using Tier Pricing for Sale Product

BY EARL PAIGE

Billboard recently surveyed a broad cross-section of retailers in order to assess current trends in shelf and sale prices. The following is the first in a series of articles—broken down by configuration—that will analyze those results.

LOS ANGELES As the top selling period of the year arrives, U.S. record and tape chains are heaving a collective sigh: A poll shows that a soft fall had many keeping shelf prices uncomfortably below list.

Protecting against too much erosion, the familiar tier pricing of sale product shows up regularly in a cross-section of 11 chains representing nearly 550 stores coast-to-coast.

Taking \$8.98 album product as perhaps the most volatile in terms of pricing policies, and representing a major chunk of business, chains with wider distance between shelf and list include 10-unit Flip Side in Chicago, with shelf at \$7.99 moving \$2 off on sale. This was matched exactly in the same city by the seven Oranges there, part of the JR's Music Shop chain with 21 JR's stores.

But Orange, as vice president Dan Kennedy points out, is \$7.99

shelf just on catalog, \$6.99 on hits. The more mall-oriented JR's stores show \$8.49 shelf and \$5.99 and \$6.99 on sale for \$8.98 product.

In California, Music Plus, soon to reach 42 stores, is also competitive on shelf \$8.98s at \$7.99, coming off \$2 on sale, buyer Mitch Perliss says. Neighboring chain Licorice Pizza, a division of Record Bar, is just a little bit higher at \$8.29 shelf on \$8.98s in its 33 units. Like other chains, Licorice has sale prices of \$5.99 or \$6.99.

Tower Record stores locally run \$7.99 shelf on \$8.98 list product, which is reflective of all 42 of the chain's U.S. stores, according to Southern California regional director Bob Delaney.

Reflecting the flexibility that chains attempt, Tower runs the top 50 \$8.98 albums at \$6.99 on sale and select other product at \$5.99.

San Francisco's Record Factory is as competitive as its Southern California neighbors. Record Factory's 38 units have a shelf price of \$7.79 for \$8.98 list albums, \$5.99 or \$6.99 on sale.

Other chains with shelf prices closer to actual list are the mall-oriented webs, including Camelot Enterprises with 176 stores in 28 states

from New Jersey to Texas; Spec's Music in greater Miami, with 17 stores and soon to add four more; Sound Shop in Nashville, with 55 stores throughout the Southeast; and Record Shop, operating 30 stores in malls from Chicago to Las Vegas.

Camelot shelves \$8.98s at \$8.99, coming off \$1 and \$2 on sale; Spec's has a shelf price of exactly \$8.98, with sale prices of \$5.88 and \$6.88.

Ann Gass at Nashville's Sound Shop reports an \$8.98 shelf and three tiers for sale: \$6.99, \$7.49 and \$7.99. Record Shop, with a buying office in Minneapolis, is at \$8.99, with sale discounts of \$2, \$2.50 and \$3 off.

From her Sausalito headquarters, Record Shop president Ann Levitt says she has enjoyed an excellent view of pricing around the U.S. this summer and fall. She is head of the current National Assn. of Recording Merchandisers (NARM) retail advisory panel.

Levitt's observation runs somewhat contrary to the overall survey, but she acknowledges that she identifies with mall oriented chains. "I think a large proportion of major chains are at list on their shelf," she
(Continued on page 23)

ON TARGET

by Mike Shalett

RECENTLY HAD the pleasure of participating in two regional seminars conducted by the National Assn. of Recording Merchandisers (NARM). The meetings, which took place in Chicago and Minneapolis, featured a panel on the subject of video and the record consumer. In the course of discussion the question arose: What are the possible connections between video consumers and CD consumers?

Is it the same person? Is this the "techno-comfortable" participant that we have previously identified in this column? You can bet your remote controlled digitized buttons it is!

The latest information we have on VCRs and the record consumer indicates that 56% own or have access to a VCR. At the same time, our data suggests that CD players have been bought by 8% of the record-buying public. Looking at those numbers from two directions, we can see that 12% of the VCR owners own a CD player, and that 75% of all record consumers who own a CD player also own a VCR.

Before you get out the hand truck and start moving the two departments together, let's find out more about this active "home entertainment" American. The consumer who owns both a CD player and a videotape machine is likely to be male. Eighty-six percent are men, in comparison to our average 60/40 male/female composition.

As it directly relates to the cost of

the hardware—and, in the CD's case, the software—the average age of such a consumer is quite a bit older. There are, however, quite a few younger participants. Forty-four percent of the overall record consumers were under the age of 24. We found that 23% of the consumers who said they owned or had access to both pieces of hardware are in that age range. Here we're probably talking about access to their families' machines.

The significant increases in age begin between 25 and 30, a segment that makes up 22% of the dual owners, with both the 31-35 and 36-40 age segments each making up an additional 20%. The remaining percentages are made up of record-buying folks over the age of 40. (You remember them, don't you? The folks with the credit cards and the multiple purchases.)

These are discerning people. They choose to shop at your store principally for selection of products available. They say they also shop your competition for the same reason. They think your prices and the competition's prices are the same. They will also travel a little bit further to come to your store than your average consumer, which is an interesting point in the ad coverage picture.

Ever notice who buys blank videotape and accessories? You'll find these folks in that particular section of your store more than your average customer. When asked, these technophiles also indicate that they

might be interested in your store carrying video laserdisks (how do these people find out about all this stuff?).

First guess might be that they got into the video scene early, and therefore that they own more of the original Beta-format machines than our average record consumer. Just the opposite is true: They own more VHS machines than our average record consumer.

Do these techno-comfortable video freaks buy more prerecorded videotapes than their peers? Surprise—the answer is no! They rent fewer videos than our average record consumer who has a VCR.

In terms of habits, such as tv viewing, they are more apt to watch "60 Minutes," "20/20" or "Star Trek" and less likely to watch "Miami Vice" than their record consuming peers. They could be spending more time watching cable, because more of them have cable in their homes. Because of that, they also have more access to MTV and VH-1.

When flipping around the radio dial, CD and VCR owners stop more often at alternative non-commercial stations than our average consumers. Adult contemporary and AOR are the two most popular radio formats, with AC showing an increase and AOR a decrease when compared to the overall sample. Contemporary radio is down with the technophiles as well.

Nearly two-thirds of this special group of consumers say they have bought more than six albums in the past six months. The exact number is 61.6%, as compared to 37.8% of all the consumers we spoke with. These are heavy volume customers whom we must cultivate and keep loyal.

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New Strategy for Great American Stores Classical TV Ads Pay Off

MINNEAPOLIS As record/tape retailers gain experience advertising on television, they will discover how versatile the powerful medium is. This is the view of Ira Heilicher, president of Great American Music Stores/Wax Museum here, who reports that using tv for classical recordings broke new ground for the chain.

"It was an uphill battle convincing the labels that tv would work for classical," says Heilicher of the early efforts. He says he was sure "the upper demographics could be reached on tv, shows like Charles Kuralt, 'Good Morning America' and news adjacencies."

One challenge for Heilicher's
(Continued on page 23)

Tower Shifts Slowly to Centralization Chain Changes Still Leave Room for Stores' Autonomy

In this second of a two-part report, changes at Tower Records and Tower Video are detailed.

LOS ANGELES As the Tower Records/Tower Video chain continues to expand, its Sacramento home office and store level operations are shifting gradually towards greater centralization in a chain known for

the autonomy of its stores. This view comes from 14-year veteran Bob Delaney, the chain's regional director here.

To a considerable extent, the autonomy remains, since regional directors and store managers do have wide latitude. But Delaney sees areas of subtle centralization.

One is in the way stores are mer-

chandised. "This started with us here in Los Angeles around 1978, when I hired Diane Yamata. We wanted to get away from the wall displays that all tended to overlap. We were basically slapping up 50 covers and flats. Diane could do foam core and 3D. We went to signing that was independent, though we still use materials from the manufacturers."

Today, MTS, the corporate umbrella, has people who look at signing chainwide, and other people who advise in additional areas of marketing, as in classical and video. A basic concept is then implemented locally.

Whereas there was once one person in art under the classical store here on Sunset, there are now four in the department, Delaney says—"two for the [main] record store, one for classical and one for video."

Delaney is responsible for all stores in L.A., most in Orange County to the south and one in Hawaii. There are six regional managers, though this is changing as the chain adds stores in various major markets. "We bring in the regional people four times a year," he says of a basic organizational formula.

Delaney laughingly recalls attempts to bring in store managers. "There we were, 36 people all yelling about what were really minor problems in our areas. At least the regional managers know the main problems and can feed this in." Tower did recently bring all its video store and department managers into Sacramento, owing to the relative youth of the venture.

One change Delaney notes is in how people work up "through ranks" as he did, starting in shipping, then singles, then LPs "and gradations in LPs. A person learned singles buying and then said, 'Okay, I know that, what's next?' And we developed people who became assistant managers and could go out in the world and open up stores. They knew how everything worked.

"Today," he continues—pointedly noting that he sees it in a positive light—"people tend to become comfortable in their niches." Thus one person may remain a cassette specialist for a number of years, while another stays in another specialist role.

Delaney sees this move to specialization in stores as congruent with
(Continued on page 23)

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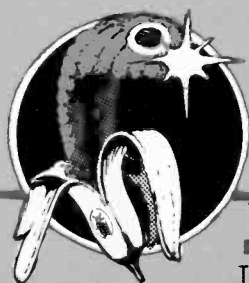
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New Releases

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

- ASHE**
EP WRI WRI-001/\$5.99
- MESSINA, MICHAELS**
Preventive Measures
EP Anissem 0290/VAR International/\$6.98
- SAM THE SHAM & THE PHARAOHS**
Pharaohization—The Best Of...
LP Rhino RNLP 122/\$8.98
CA RNC 122/\$8.98
- WHITCOMB, IAN**
The Best Of...
LP Rhino RNLP 127/\$8.98
CA RNC 127/\$8.98

BLACK

- BROWN, JAMES**
Greatest Hits
LP Rhino RNLP 219/\$8.98
CA RNC 219/\$8.98
- COUSIN JOE**
Relaxin' In New Orleans
LP Great Southern GS 11011/\$8.98
- NEW EDITION**
All For Love
LP MCA MCA-5679/\$8.98
CA MCAD-5679/\$8.98

JAZZ

- THE PFISTER SISTERS**
LP Great Southern GS 11010/\$8.98
CA GS 11010/\$8.98

NOVELTY

- VARIOUS ARTISTS**
The Golden Turkey Album:
The Best Songs From The World's Worst
Movies
LP Rhino RNLP 307/\$8.98
- VARIOUS ARTISTS**
Va-Va-Voom: Screen Sirens Sing
LP Rhino RNTA 1999/\$19.98

GOSPEL

- THE PILGRIM WONDERS**
Standing Where Jesus Stood
LP Shurline SFG-55003/\$7.98
CA SFG-55003/\$7.98
- WHITE, REV. R.L.**
Rest For The Weary
LP Shurline SFG-55010/\$7.98
CA SFG-55010/\$7.98

CLASSICAL

- BACH**
The "Brandenburg" Concertos
Baumann, Hollinger, Carmirelli
LP Philips 412 790-1 PH2/PolyGram/\$19.96
CA 412 790-4 PH-2/\$19.96
- PAVAROTTI, LUCIANO**
Passione
LP London 417 117-1 LH/PolyGram/\$9.98
CA 417 117-4 LH/\$9.98
- SCHUBERT**
Symphonies Nos. 5 & 8
Vienna Philharmonic, Solti
LP London 414 371-1 LH/PolyGram/\$10.98
CA 414 371-4 LH/\$10.98
- STRAUSS**
Ein Heldenleben
Cleveland Orchestra, Vladimir Ashkenazy
LP London 414 292-1 LH/PolyGram/\$10.98
CA 414 292-4 LH/\$10.98

COMPACT DISC

- BACH**
The "Brandenburg" Concertos
Baumann, Hollinger, Carmirelli
CD Philips 412 790-1 PH2/PolyGram/\$19.96
- PAVAROTTI, LUCIANO**
Passione
CD London 417 117-2 LH/PolyGram/no list
- SCHUBERT**
Symphonies Nos. 5 & 8
Vienna Philharmonic, Solti
CD London 414 371-2 LH/PolyGram/no list
- STRAUSS**
Ein Heldenleben
Cleveland Orchestra, Vladimir Ashkenazy
CD London 414 292-2 LH/PolyGram/no list
- VARIOUS ARTISTS**
"Miami Vice" TV Soundtrack
CD MCA MCAD-6150/no list

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

HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price

of each title is given; otherwise, "No List" or "Rental" is indicated.

FILMS

- THE APRIL FOOLS**
Jack Lemmon, Catherine Deneuve
♠♥ Key Video 7129/CBS/Fox/\$59.98
- THE ATTIC**
Carrie Snodgrass, Ray Milland
♠♥ Key Video 7456/CBS/Fox/\$59.98
- BLASTFIGHTER**
Michael Sopkiw, Valerie Blake,
George Eastman
♠♥ Vestron Video 4371/\$69.95
- CHALLENGE OF THE GO BOTS: VOLUME I**

- Animated
♠♥ Children's Video Library 1515/\$29.95
- CHALLENGE OF THE GO BOTS: VOLUME II**
Animated
♠♥ Children's Video Library 1518/\$29.95
- CHALLENGE OF THE GO BOTS: VOLUME III**
Animated
♠♥ Children's Video Library 1517/\$29.95
- DON'T OPEN TILL CHRISTMAS**
Edmund Purdom, Caroline Munro,
Belinda Mayne
♠♥ Vestron Video 4372/\$69.95
- END OF THE ROAD**
James Earl Jones, Stacy Keach
♠♥ Key Video 7290/CBS/Fox/\$59.98
- THE FLESH AND BLOOD SHOW**
Ray Brooks, Jenny Hanley, Luan Peters
♠♥ Monterey Home Video 135-667/IVE/
\$59.95

(Continued on page 23)

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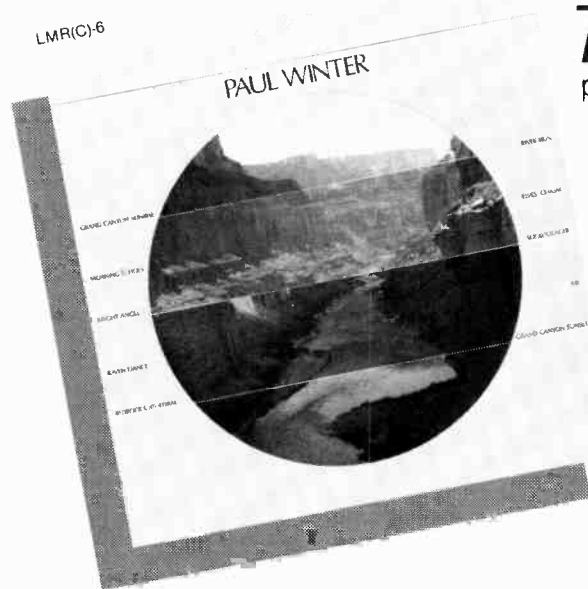
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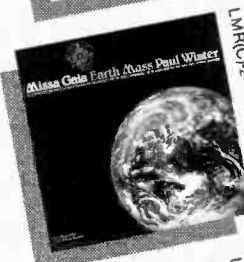
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Jazz Album of the Year.



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The original Winter Consort classic.



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Action, Associated, Aquarius, Bayside, Big State, California Record Dist., Mill City Music, M.S./Chicago, M.S./Atlanta, Rounder Records, Schwartz Bros. Inc., Silo, and WM Dist.

Chains Map Music Video Cross-Promotions Dealers Try New Techniques for Luring New Buyers

BY STEVEN DUPLER

NEW YORK Record/tape retailers say that the development of innovative cross-promotions between their audio and video software departments will eventually make the difference in turning their customers toward music video.

Suzanne Rastatter, video buyer for California's 33-store Licorice Pizza chain, says that while sales of music video product have been disappointing so far, the chain is working on ways to "cross-pollinate" record and video buyers to improve business.

"Overall, it's not been as good as we expected," she notes. "Everyone thinks music video would be a natural for a record store, but it's been difficult." Most customers who come into the stores to buy records are not video buyers, she says, and the reverse is also true.

However, Rastatter is working to overcome this. One potential solution is a box that will hold a videocassette in such a way as to allow it be slipped directly into the record bins.

"We were trying to come up with a way to get people to walk over to the video section from the record section," she explains. "We thought about putting up signs in the record bins, and then it occurred to us: Why not put the video directly in the bin in front of the record?"

Windham Hill video product was a strong impetus for this tactic, she says, as "we knew that those videos were aimed at an upscale record buyer who would likely be interest-

ed in the video versions of the records." The boxes are currently being worked on, and Rastatter hopes to have them in place in the bins by Christmas. "We're figuring out pricing, printing—also, promotional angles, such as a coupon on the box for a dollar off the record, for example."

Rastatter says in-store merchandising is extremely important. She has spoken to Warner Bros. and RCA, and, on her advice, the two manufacturers are coming up with their own "spinner rack" to hold music videocassettes.

"We'll place it directly in front of the audiocassette section," she says. "You'll practically have to trip over it to get to the audiocassettes."

Timing, too, is important, says Rastatter. "When video product is released in a more timely fashion to correspond with album releases, it allows us to do more aggressive cross-promoting." Finally, she suggests, pricing must come down. Price points of \$29.95 and \$39.95 "are just too steep," she observes. "The ideal point would be \$9.95 to put the product more in line with what most potential buyers would feel represents a value."

At Music Plus in Los Angeles,

video buyer Tim Grable is unabashedly positive about how music has done and will do in the chain's 30 (soon to be 35) stores. "Video covers 40% to 60% of the square footage in all our stores," he says. "It's done very well for us."

Grable says current pricing presents no problems for Music Plus. "There are a lot more long-forms and concert-type videos coming out, and although in some cases those types of programs cost a few dollars more, people tend to feel they're getting their money's worth with them."

Grable notes that Music Plus has not attempted to "segregate" video from the records and tapes. While video is housed in a separate section from the audio software, there are no "barriers" between the two areas, and he points out that display boards for videocassettes are posted throughout the record/tape section. "It seems to have been effective in getting people who may have entered the store to buy an album to at least go over and take a look at the music videos," he says.

An aggressive approach has been taken by the 180-store Camelot chain. Video buyer Carol Babeli (Continued on page 23)

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FOR WEEK ENDING NOVEMBER 23, 1985

Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
ENTERTAINMENT	1	2	38	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	•	•	•	•						
	2	1	36	KARATEKA	Broderbund	Action Arcade Game.	•	•	•							
	3	4	11	JET	Sublogic	Flight Simulation	•	•	•							
	4	3	98	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	5	9	3	ULTIMA III THE QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						
	6	5	106	FLIGHT SIMULATOR	Microsoft	Simulation Package			•	•						
	7	6	30	GATO	Spectrum HoloByte Inc.	Strategic Game	•			•	•					
	8	11	9	WINTER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
	9	7	7	HACKER	Activision	Mystery Adventure Game			•							
	10	8	3	SILENT SERVICE	MicroProse	Submarine Simulation Game	•		•							
	11	14	5	THE EIDOLON	Epyx	Action Adventure Game	•	•	•							
	12	12	3	KORONIS RIFT	Epyx	Fantasy Adventure Game		•	•							
	13	10	52	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•	•						
	14	13	5	LODE RUNNER'S RESCUE	Broderbund	Action Arcade		•	•							
	15	16	5	G.I. JOE	Epyx	Action Adventure Game	•		•							
	16	18	3	ALPINE ENCOUNTER	Random House	Action Adventure Game	•		•	•						
	17	NEW ▶		SUPERBOWL SUNDAY	Avalon Hill	Action Strategy Game			•							
	18	NEW ▶		HEART OF AFRICA	Electronic Arts	Graphic Adventure			•							
	19	17	49	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•	•	•		•	•		
	20	NEW ▶		TEMPLE OF APSHAI TRILOGY	Epyx	Strategy Action Adventure	•	•	•	•	•					

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•—DISK ◆—CARTRIDGE ★—CASSETTE

MUSIC VIDEO CROSS-PROMOTIONS

(Continued from page 22)

says that all Camelot stores carry a music video sales catalog "with about 75 titles," and also feature in-store VCRs and video monitors.

Babeli is strong on merchandising and promotions. "We always advertise a music video title when we ad-

vertise the corresponding album," she says, "if it's close to a simultaneous release."

Babeli also does a national direct mailing, which includes music video titles. The most recent was sent to 15 million homes. In addition, Came-

lot operates a movie club, for which a newsletter is published quarterly. The newsletter contains two to three pages devoted only to music video selections.

"The music video business has developed a little more quickly for us than some other people," she states. "It's mostly due to our aggressiveness in promotions and merchandising." One problem, though, is that "distributors and manufacturers haven't offered much merchandising and ad support. It's tough to get an order when you need it sometimes," she points out.

"If the business is to develop, they have to be more committed to supporting the retailer," Babeli adds, noting that "music video has played second fiddle to big box-office film titles."

As far as pricing, Babeli agrees that the "ideal" price point has yet to be reached. "Twenty-nine dollars and under does well, while \$39 and above doesn't really move well," she says. "I'd like to see titles coming close to that Compact Disc price point of between \$12 and \$16."

As it went along, we surprised ourselves. The time buys for classical were cheaper than what we had always needed for pop.

"We thought we knew it all," he adds, in terms of advertising and promotion. "What we were discovering was that we could get a lot more impressions by moving some of our dollars into the kinds of buys required to attract the classical music customer."

"Now we're thinking of using the same kind of buys for certain pop acts, maybe a Lionel Richie. You sure won't go on Charles Kuralt with Motley Crue, but Lionel and Stevie Wonder—pop music that is not so gearhead."

GREAT AMERICAN'S CLASSICAL TV ADS

(Continued from page 20)

chain was that, for classical product, tv was just about the only medium that made sense. In terms of radio, "KSJU is the only ballgame in town," he says, and in print "there is both the Minneapolis and St. Paul newspapers. Our funds would go just so far."

Heilicher, whose 10 Great Americans and six Wax Museums feature classical product, with three units having separate enclosed interior departments, says of labels, "It was a matter of our developing a track record. We wanted them to give us some time to experiment."

"Regardless of the medium, customers have to see us there in a particular medium with some consistency. With classical customers, it was a case of their looking up over their newspapers and seeing our ads and getting curious about what kind of sale we were having on their kind of music."

"We found we had to build our own identity on tv. Our ads had to have both an audio and visual feel.

SURVEY: ALBUM PRICES STABLE

(Continued from page 19)

says.

More than one source indicates that pricing can be flexible within a chain where specific stores face

varying competition. Such a pattern is seen at Record Bar, which stratifies its 160 stores into five price ranges.

Shelf \$8.98s range from \$8.89 to \$8.69, \$8.49 and, in more competitive markets, \$7.99. As for sale price on \$8.98 list albums, Record Bar makes a distinction between vinyl and cassette, with its lowest sale price on \$8.98 being \$6.49 for LPs only. It tiers sale price on \$8.98 LPs and cassettes at \$6.99 and \$7.99.

Next: Price trends on Compact Disc and other configurations.

NEW RELEASES

(Continued from page 21)

FIRST MAN INTO SPACE

Marshall Thompson, Marla Landi
 ◆♥ Monterey Home Video 132-636/IVE/
 \$29.95

GIMME AN F

Stephen Shellen, Mark Keyloun,
 Jennifer Cooke
 ◆♥ Key Video 1464/CBS/Fox/\$59.98

THE GIRL CAN'T HELP IT

Jayne Mansfield, Tom Ewell,
 Edmond O'Brien
 ◆♥ Key Video 1386/CBS/Fox/\$59.98

GREMLINS

Zach Galligan, Phoebe Cates, Hoyt Axton
 ◆♥ Warner Home Video 11388/WEA/
 \$79.95

LIBERACE LIVE

◆♥ Vestron MusicVideo 1023/\$29.95

LOOSE SHOES

Bill Murray, Howard Hesseman,
 Jaye P. Morgan
 ◆♥ Key Video 7723/CBS/Fox/\$39.98

MEET YOUR ANIMAL FRIENDS

Lynn Redgrave
 ◆♥ Children's Video Library 1518/\$29.95

THE MUTILATOR

Matt Miller, Frances Raines,
 Bill Hitchcock
 ◆♥ Vestron Video 5095/\$79.95

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.

CENTRALIZATION AT TOWER

(Continued from page 20)

the complexities of the home entertainment software business. He describes people in slots "we just couldn't do without." Also, he notes, stores are more complex and require specialized construction teams.

"I remember when we had what we called 'the dawn patrol.' That was when a whole bunch of us went out and practically built a new store. Some of us aren't that young anymore. Also, the stores now are erected so that basically we go in there and merchandise it." As an example, Delaney notes that a couple of staff people from New York were involved in the construction of the Washington store.

MTS, for all the appearance of centralization, is still very open to experimentation and creativity. Staff people like to relate what may be apocryphal stories of how founder Russ Solomon would come up with ideas.

"They say he was once in downtown San Francisco and wanted to buy a friend a certain record and no stores were open," Delaney says. "So he said, 'This is b.s.' So the stores are all open 365 days a year and most until midnight."

Actually, the stand-alone video store where Delaney is headquartered here is open until 1 a.m. on Friday and Saturday. Delaney notes this to point out yet another change: how early tests occurred in Sacramento.

"Then we would try them in our

metropolitan stores and find we had to go back to the drawing board sometimes. Here on Sunset, our hours make sense."

Will Tower continue to have stand-alone or annex specialty stores? The chain has just opened a classical store a few doors from a video-only store across the street from the Tower Records on Ventura Blvd. here. This is the same pattern seen on Sunset: three closely clustered stores.

"We work with what we have," Delaney says of certain real estate restrictions. The separations, he adds, make sense. "Classical is a whole different atmosphere. We needed people who speak that language. It's different than pop. And video is also different."

In the main, however, the superstore seems the basic direction: everything under one roof, as indeed, all the various divisions in Sacramento are now basically being put into one huge building.

But already, Delaney indicates, even that huge "airport hangar"-size headquarters may not be able to contain everything, because of the company's continuing growth.

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.

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DARLENE LOVE • MALOPOETS • GRANDMASTER MELLE MEL • MICHAEL MONROE
JOHN OATES • SONNY OKOSUNS • BONNIE RAITT • JOEY RAMONE • LOU REED
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On the Beam

BY SAM SUTHERLAND

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

CAPITOL RECORDS' increase in its Compact Disc wholesale price schedule (Billboard, Nov. 16) is prompting retail price adjustments that are underscored with forecasts for similar moves from other vendors. Tower Records, for example, has shifted its CD pricing to a two-

tiered arrangement that eliminates the lowest sale price, \$10.99, from its schedule; shelf prices on single-disk titles are now \$11.99, \$12.99 and \$13.99, depending upon list.

Dealers cite the frequent herd behavior of vendors as one cause for the hikes now being contemplated. Bob Delaney, manager of Tower's Sunset Strip superstore, also theorizes that higher handling costs than some vendors had expected may be reinforcing the move.

Shelf prices at major U.S. chains

had stabilized in recent months, with a late October survey by Billboard's **Earl Paige** reflecting shelf prices on pop titles ranging from a low of \$11.99 to \$15.89. That pricing window, derived from schedules at 12 major U.S. chains, could be altered in the weeks ahead if other vendors follow suit.

GREATEST HITS anthologies haven't been the surefire chart toppers they once were, at least for (Continued on page 73)



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FOR WEEK ENDING NOVEMBER 23, 1985

Billboard TOP COMPACT DISCS

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				POP						
				Compiled from a national sample of retail sales reports.						
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE					
				LABEL & NUMBER/DISTRIBUTING LABEL						
1	1	1	25	DIRE STRAITS	WARNER BROS. 2-25264	10 weeks at No. One	BROTHERS IN ARMS			
2	2	3	26	BRUCE SPRINGSTEEN	COLUMBIA CK 38653	BORN IN THE U.S.A.				
3	3	2	26	PHIL COLLINS	ATLANTIC 2-81240	NO JACKET REQUIRED				
4	4	4	11	BILLY JOEL	COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II				
5	8	10	5	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM	SCARECROW				
6	5	5	17	STING	A&M CD-3750	DREAM OF THE BLUE TURTLES				
7	7	6	26	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR				
8	6	7	26	PINK FLOYD	HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON				
9	9	8	15	TALKING HEADS	SIRE 2-25305/WARNER BROS.	LITTLE CREATURES				
10	10	9	10	WHITNEY HOUSTON	ARISTA ARCD 8212	WHITNEY HOUSTON				
11	11	11	26	BRYAN ADAMS	A&M CD 5013	RECKLESS				
12	18	30	3	STEVIE WONDER	TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE				
13	13	12	26	TINA TURNER	CAPITOL CD 46041	PRIVATE DANCER				
14	14	13	26	HUEY LEWIS & THE NEWS	CHRYSALIS VK 41412	SPORTS				
15	12	14	24	PINK FLOYD	COLUMBIA C2K 36183	THE WALL				
16	20	28	5	GEORGE WINSTON	WINDHAM HILL CD 1025/A&M	DECEMBER				
17	16	16	13	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2	CHRONICLES				
18	22	20	26	WHAM!	COLUMBIA CK 39595	MAKE IT BIG				
19	19	17	26	MADONNA	SIRE 2-25157/WARNER BROS.	LIKE A VIRGIN				
20	23	—	2	STEELY DAN	MCA CD 5570	THE BEST OF STEELY DAN				
21	17	15	26	DON HENLEY	GEFFEN 2-24026/WARNER BROS.	BUILDING THE PERFECT BEAST				
22	15	19	26	SADE	PORTRAIT RK-39581/EPIC	DIAMOND LIFE				
23	NEW ▶			SOUNDTRACK	MCA 2-6150	MIAMI VICE				
24	27	18	8	THE HOOTERS	COLUMBIA CK 39912	NERVOUS				
25	NEW ▶			A-HA	GEFFEN 2-25300/WARNER BROS.	HUNTING HIGH AND LOW				
26	28	—	2	KATE BUSH	EMI-AMERICA CDP 46164	HOUNDS OF LOVE				
27	25	27	3	SIMON AND GARFUNKEL	COLUMBIA CK 31350	GREATEST HITS				
28	NEW ▶			STARSHIP	RCA PCD 1-5488	KNEE DEEP IN HOOPLA				
29	29	—	2	PHIL COLLINS	ATLANTIC 2-16029	FACE VALUE				
30	24	21	17	PAUL YOUNG	COLUMBIA CK-39957	THE SECRET OF ASSOCIATION				

				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	2	2	26	AMADEUS SOUNDTRACK	FANTASY WAM-1791	1 week at No. One NEVILLE MARRINER				
2	1	1	26	BERNSTEIN: WEST SIDE STORY	DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)				
3	3	3	26	TIME WARP	TELARC 80106	CINCINNATI POPS (KUNZEL)				
4	4	4	26	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041	CINCINNATI POPS (KUNZEL)				
5	5	5	26	STAR TRACKS	TELARC 80094	CINCINNATI POPS (KUNZEL)				
6	7	7	26	WEBBER: REQUIEM	ANGEL DFO-38218	DOMINGO, BRIGHTMAN (MAAZEL)				
7	6	6	26	TELARC SAMPLER #1	TELARC 80101	VARIOUS ARTISTS				
8	8	8	26	BEETHOVEN: SYMPHONY #9	DG 410-987	BERLIN PHILHARMONIC (KARAJAN)				
9	12	18	4	BLUE SKIES	LONDON 414-666	KIRI TE KANAWA (RIDDLE)				
10	10	11	26	COPLAND: APPALACHIAN SPRING	TELARC 80078	ATLANTA SYMPHONY				
11	9	9	26	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244	NEVILLE MARRINER				
12	13	13	26	TELARC SAMPLER #2	TELARC 80102	VARIOUS ARTISTS				
13	11	10	26	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)				
14	14	14	15	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699	MICHAEL TILSON THOMAS				
15	15	12	26	PACHELBEL: CANON	RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA				
16	17	17	26	MOZART: REQUIEM	L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)				
17	16	15	26	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932	BERLIN PHILHARMONIC (KARAJAN)				
18	19	19	16	STRAUSSFEST	TELARC 80098	CINCINNATI POPS (KUNZEL)				
19	18	16	22	BACH: UNACCOMPANIED CELLO SUITES	CBS M2K-37867	YO-YO MA				
20	20	20	26	AVE MARIA	PHILIPS 412-629	KIRI TE KANAWA				
21	21	21	26	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058	CINCINNATI POPS (KUNZEL)				
22	22	23	26	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS MK-39059	YO-YO MA, CLAUDE BOLLING				
23	24	25	13	PUCCINI: TOSCA	ANGEL CB-47174	MARIA CALLAS				
24	25	26	6	VIVALDI: FOUR SEASONS	ARCHIV 400-045	THE ENGLISH CONCERT (PINNOCK)				
25	23	22	14	AMERICA, THE DREAM GOES ON	PHILIPS 412-627	BOSTON POPS (WILLIAMS)				
26	27	28	5	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187	ACADEMY OF ANCIENT MUSIC (HOGWOOD)				
27	26	24	9	KARAJAN FESTIVAL	DG 415-340	HERBERT VON KARAJAN				
28	30	—	2	BEETHOVEN: SYMPHONY #9	ANGEL CDC-47081	BAYREUTH FESTIVAL ORCH. (FURTWANGLER)				
29	29	29	20	BAROQUE SOLOS AND DUETS	CBS MK-39061	WYNTON MARSALIS, EDITA GRUBEROVA				
30	28	27	26	WITH A SONG IN MY HEART	PHILIPS 412-625	JESSYE NORMAN, BOSTON POPS (WILLIAMS)				

Dealers Offer Differing Views on Music Titles' Market Potential

BY STEVEN DUPLER

NEW YORK Video specialty retailers are split in their opinions regarding the current and future status of music video product in their stores.

Some speak hopefully about music video's auspicious beginnings and eagerly await the increase in product quality and quantity they say is sure to come. Others say a lack of original programming, prices that are too high and the absence of a steady flow of "blockbuster" product are standing in the

way of any progress in the fledgling medium.

One chain unhappy with the current situation, but looking expectantly towards a better future, is 12-store Video Shack. Says the chain's Marcia Kesselman: "Music video hasn't been doing nearly as well as we expected it to at first. Still, the future looks bright. There are more and more young people getting access to their parents' home VCR, or getting their own VCR. Also, as the hi fi video equipment grows in popularity, music programs should have a correspondingly stronger appeal."

On inventory rotation, Kesselman observes: "Feature films have a life expectancy that is much longer and stronger than music video product. A year from now, 'Ghostbusters' will be of only minimally less value than it is now."

On the other hand, she says, music video is "much more timely, and therefore ages more quickly. Thus, you see a pattern where we have to sell it more quickly. It becomes a rotating stock item, and hopefully, in the future, we'll see a faster sell-through." Pricing, she adds, is "very inexpensive, and shouldn't

get any lower."

Kesselman says that Video Shack stocks all music video product in a separate section. It is also cataloged separately from other inventory, and "we even separate music features from performance-type video." She says she is provided with "plenty of in-store promotional materials."

She is adamant that the way to firm up the music video sales market is to take the example of the feature film video business: "We must have more original music video programming, and not just compila-

tions of stuff taken off MTV. Until the manufacturers bypass the tv outlets, it just doesn't seem to make sense for consumers to buy what they can see or tape on MTV." Videocassettes of feature films come to the dealer before they hit the cable markets, she notes, and "it would definitely be beneficial to manufacturers and dealers for music video product to follow that same pattern."

Less optimistic is Byron Boothe of the approximately 100-store Poppingo Video franchise chain. He
(Continued on page 28)

'Future' Arrives in Chicago Sale Policy Clicks for Light Wave

LISA LILIENTHAL

CHICAGO When Martin Sikich and his wife Cynthia Lacey-Sikich opened Light Wave Video near DePaul Univ. last March, they bravely dubbed their sale-only business "the video store of the future." They don't use that slogan anymore, because they believe the availability of low-priced product has made software sell-through a reality of the present.

They're among the few video specialists in the country who don't offer software rentals, equipment or used tape. But strictly from selling prerecorded and blank tapes, Sikich says, Light Wave exceeded his expectations by grossing more than \$50,000 in its first seven months. "And now we're going into the best part of the year," he says.

Christmas isn't the only reason for optimism. He's surmounted some of the major obstacles that a sale-only retailer faces in today's rental-dominated market. Although new customers still lobby for a rental club, he's begun to build up a steady collector clientele. Equally important, he's found a distributor—Video Trend—that "understands what we're trying to do."

Thanks to Video Trend, Sikich bought—and sold—20 copies of "2001" at \$29.95 list but only a couple of copies of "2010" at \$79.95, even though MGM/UA was tying the special price of the original science-fiction classic to equal orders for the sequel. The distributor also gives him a 30-day consignment period for high-priced titles, which allowed him to sell 12 copies of Warner Home Video's \$100 "The Dean Legacy" and two copies of Paramount Home Video's \$250 "Shogun" series.

But like more traditional video stores, Light Wave derives most of its sales from titles listing for \$40 or less. Customers generally pass on exercise programs, documentaries and how-tos in favor of classic films, "decently priced" recent theatrical releases, operas and ballets, Sikich says.

Taking advantage of the toy shops and children's boutiques near his store, he recently added a children's video section called the "Light Wave Kideo Corner," which

is mentioned in all ads.

The store's monthly newsletter, which reaches about 550 customers, is one of its most effective promotional tools, but Sikich also advertises each month in a neighborhood newspaper and twice a month city-wide. He's used the Chicago Reader, a weekly giveaway with an extensive movie section, as well as the Friday entertainment guides of the Tribune and the Sun-Times.

To establish Light Wave as a sales store, he started out by promoting an idea borrowed from the rental business. For a one-time \$50 fee, customers can join a club that entitles them to 20% off on all tapes except those on sale. Half of the discount is applied to the immediate purchase, while the rest can only be redeemed after buying 10 items.

The club cuts margins to only about 15%, Sikich says, but the 78 members "do a lot of buying and tell their friends about us." Nevertheless, he now considers low-priced, high-quality product rather than memberships the key to Light Wave's future.

For example, he moved more than 50 pieces of MGM/UA Home Video's "Great Books On Video" in one weekend as a result of an ad offering 15% off the \$24.95 list price. "People would drive here to buy six of them and then come back and get more at full price," he says. "A lot of them also ordered other product."

Except for sales and member discounts, Light Wave sells at list. But the store offers services that should help position it against price-slashing mass merchandisers that are starting to pose a threat to video specialists.

Sikich and his wife, who comprise the entire staff, sell "a lot" of product by special-order. This Christmas, they'll offer gift certificates and free giftwrapping. For a \$4 fee, they'll also ship gifts by United Parcel Service.

Light Wave customers are also less sensitive to prices than one might expect, Sikich notes. "Many of our members were using their discounts for titles that are \$59.95 and up," he says. "But when something is \$19.95, \$24.95 or \$29.95, people are satisfied—they're not looking for the extra discounts."

FOR WEEK ENDING NOVEMBER 23, 1985


Billboard

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TOP KID VIDEO SALES

				Compiled from a national sample of retail store sales reports.		Year of Release	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number			
1	1	8	PINOCCHIO	Walt Disney Home Video 239	1940	29.95	
2	3	8	LIFE WITH MICKEY!	Walt Disney Home Video 260	1985	29.95	
3	4	8	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95	
4	5	8	THE CARE BEARS MOVIE ▲	Samuel Goldwyn Company Vestron 5082	1985	No listing	
5	2	4	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98	
6	10	8	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	39.95	
7	6	8	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95	
8	8	8	AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95	
9	19	8	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE	Children's Video Library Vestron 1508	1985	29.95	
10	7	4	SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985	24.95	
11	15	8	TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	1985	24.95	
12	12	6	TRANSFORMERS: S.O.S. DINOBOTS	Family Home Entertainment FI-128	1985	14.95	
13	17	8	SUPERMAN	DC Comics Inc. Warner Home Video 34079	1985	24.98	
14	9	5	DAFFY DUCK: THE NUTTINESS CONTINUES ...	Warner Bros. Inc. Warner Home Video 11505	1985	19.98	
15	20	3	ROBIN HOOD	Walt Disney Home Video 228	1973	29.95	
16	16	8	TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95	
17	25	8	VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95	
18	21	7	CHARLOTTE'S WEB	Paramount Pictures Paramount Home Video 8099	1973	19.95	
19	24	4	PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Inc. Warner Home Video 11508	1985	19.98	
20	22	7	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95	
21	23	8	CARE BEARS IN THE LAND WITHOUT FEELING ▲	Family Home Entertainment F357	1984	29.95	
22	13	5	AQUAMAN	DC Comics Inc. Warner Home Video 34081	1985	24.98	
23	14	6	STRAWBERRY SHORTCAKE PETS ON PARADE	Family Home Entertainment F-368	1984	29.95	
24	NEW ▶		A SALUTE TO MEL BLANC	Warner Bros. Inc. Warner Home Video 11501	1985	19.98	
25	NEW ▶		A SALUTE TO CHUCK JONES	Warner Bros. Inc. Warner Home Video 11503	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.



There's never been a Robin Hood quite like this one!

PLAYHOUSE VIDEO PRESENTS THE
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Playhouse Video is proud to present Dynasty star Michael Praed as the legendary Robin Hood in this intense, gritty and realistic premiere episode entitled Robin Hood and the Sorcerer. Produced on location in England, Robin Hood is superb entertainment the entire family will enjoy!

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Hulking Presence. "Incredible Hulk" star Lou Ferrigno joins with some executives from New York-area distributor Star Video to promote his body-building cassette "Body Perfection" at Parkway Video in Brooklyn. Standing from left are Parkway Video owner Tony DiPrima, Star Video salesman Barry Lyons, Ferrigno, Star Video director of advertising and promotion Judy Slomack, and Mrs. Lou Ferrigno.

DEALERS DIFFER ON MUSIC TITLES' POTENTIAL

(Continued from page 26)

says that he has reduced his music video inventory by 80% over the past six months, and that music video product currently represents less than 5% of his overall sales revenues.

"It hasn't done well, and I'm not hopeful for the future," he says. "It's just not perceived as a value by the customer."

Boothe opines that music video seems to have a better market potential in record stores than in video-only shops. But unlike Kesselman, he maintains that current pricing is prohibitive. "They'd have to get down to about \$9.95 to effectively compete with albums," he says.

Boothe agrees with Kesselman that the lack of original programming is a major problem, noting that "people have seen these clips 40,000 times for free on MTV, and the multitude of video music shows that have sprung up lately." He points out that the feature film "blockbuster theory" also holds true, in reverse, of music video product.

"There simply aren't enough music video blockbusters to make it worthwhile to be involved in it," he says. "Every once in a while, one comes along that will bring people in and get them to buy." He cites Duran Duran product as an exam-

ple. While Poppingo is not pulling out entirely from the music video marketplace, Boothe says he holds little hope for the future. "There's lots of other places we can better spend our money for a solid return," he says.

At Tower Video, Robin Singer has little but praise for music video programs. "We do really well with it," she says. "One big thing is, you have to carry quite a large selection in order to have people want to come in off the street for it. We have the space, and the desire to do that."

Singer is also not unaware of the positive impact the Tower logo has on pulling a potential music video customer into the video-only store. "There's no question the Tower name is associated with music in people's minds," she observes, "even though Tower Video sells no records."

Singer says proper promotion and an informed staff help make a difference as well. "We make a big point of playing music videos in the store," she says. "And our staff is music-oriented as well as movie-oriented."

Cable music channels, she suggests, present less competition than others might think. "There's still a lot of places where people don't get MTV," she says, offering Brooklyn as an example of an area where roughly four million can't get their MTV.

Still, she hopes prices will come down to help the young industry move faster. "If you can get 10 songs on a video for \$20, or 20 songs on a record for under \$10, there's little doubt which would seem to be the better deal," she notes. However, some music video titles have gotten to the \$14.95 price point, and she says that as more and more reach that level, sales will increase.

Singer says music video represents a "healthy" percentage of Tower Video's sales. And, she adds, "As the selection increases, so will our sales."

STORE DISPLAY RACKS for VIDEO TITLES
GOPHER PRODUCTS
 800/648-0958
 2201 LOCKHEED
 CARSON CITY, NV 89701

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

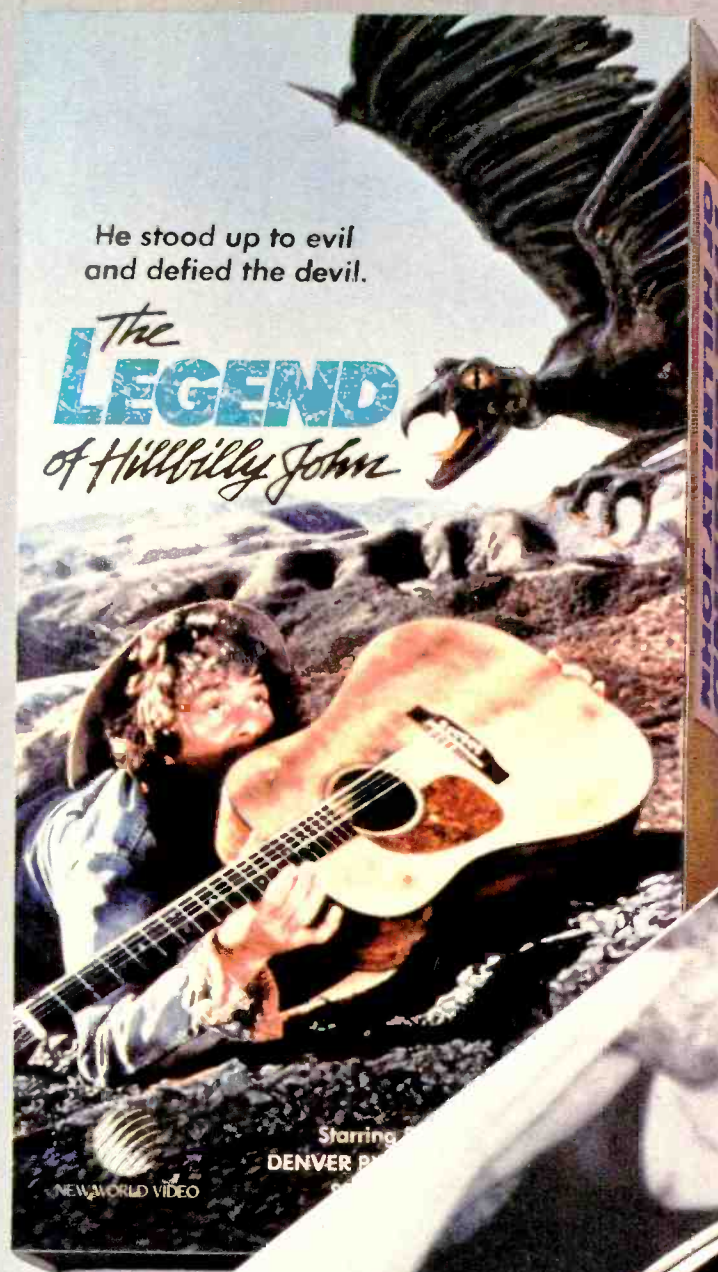
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	5	3	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
2	1	7	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
3	2	7	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
4	31	2	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
5	4	6	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13
6	3	11	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R
7	6	6	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R
8	7	11	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
9	19	2	LADYHAWKE	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
10	10	3	GOTCHA!	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13
11	8	10	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13
12	9	26	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG
13	14	19	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
14	11	6	PORKY'S REVENGE	CBS-Fox Video 1463	Dan Monahan Chuck Mitchell	1985	R
15	13	17	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
16	12	7	FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R
17	37	2	SECRET ADMIRER	Thorn/EMI/HBO Video TVA2990	C. Thomas Howell Dee Wallace Stone	1985	R
18	17	21	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
19	27	2	CAT'S EYE	Key Video 4731	Drew Barrymore James Woods	1985	PG-13
20	16	9	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG
21	15	17	FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R
22	22	13	STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R
23	18	31	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
24	NEW ▶		BABY... SECRET OF THE LOST LEGEND	Touchstone Home Video 269	William Katt Sean Young	1985	PG
25	21	11	MRS. SOFFEL	MGM/UA Home Video 800600	Diane Keaton Mel Gibson	1984	PG-13
26	32	16	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G
27	28	13	BLOOD SIMPLE ●	Circle Films MCA Dist. Corp. 80139	John Getz Frances McDormand	1985	R
28	38	8	THE SLUGGER'S WIFE	Rastar Prod. RCA/Columbia Pictures 6-20486	Michael O'Keefe Rebecca de Mornay	1985	PG
29	24	5	THE COMPANY OF WOLVES ●	ITC Entertainment Vestron 5092	Angela Lansbury David Warner	1984	R
30	20	15	THE MEAN SEASON ▲	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R
31	29	17	RUNAWAY ▲	Tri-Star Pictures RCA/Columbia Pictures 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13
32	23	24	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R
33	NEW ▶		CREATURE	Media Home Entertainment M808	Klaus Kinski	1985	R
34	25	17	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
35	30	23	PLACES IN THE HEART ▲	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG
36	NEW ▶		9 DEATHS OF THE NINJA	Media Home Entertainment M800	Sho Kosugi	1985	R
37	33	8	MISCHIEF	CBS-Fox Video 1459	Doug McKeon Catherine Mary Stewart	1985	R
38	26	9	PURPLE ROSE OF CAIRO ▲	Orion Pictures Vestron 5068	Mia Farrow Jeff Daniels	1985	PG
39	40	4	UP THE ACADEMY	Warner Bros. Inc. Warner Home Video 11313	Ralph Macchio Barbara Bach	1980	R
40	35	9	TURK 182	CBS-Fox Video 1460	Timothy Hutton Robert Urich	1985	PG-13

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A fun couple of hours of real adventure.

It's fantasy and reality. It's ritualistic and spiritualistic. It's a man lashing out at the devil the only way he knows how.

The devil has power and unspeakable evil on his side. Hillbilly John has the stamina of a born and bred mountain man. But can he stand up to voodoo, witches, monsters and the son of Satan? It's a conspiracy of evil only a legend can tame. Hoyt Axton does the songs. Severn Darden, Denver Pyle and Susan Strasberg star.



Hours of real adventure for a fun couple.

Watch this one with a loved one. But watch out. The screen really heats up—so you might not be able to sit too close. Especially when mild-mannered Professor Sims comes in contact with some hot-blooded honeys. They're making passes at the man with the 'X-ray' glasses.

The naked truth is, these glasses "see" everything in the buff. The prof's trying to get them to a European physicist. The spies are trying to get them for themselves.

As for *Playboy* magazine, they're trying to get you interested in this videocassette which they reviewed as "the best nudie movie to date." Stars Arthur Howard and Eva Waegner.



NEW WORLD VIDEO
Now on videocassette

'Fix It' Before the Shoot

Post Group Advises on Editing Budgets

BY ETHLIE ANN VARE

LOS ANGELES With "low-budget" video now running \$40,000 or \$50,000 a clip, producers, labels and artists are looking for ways to cut costs at all levels while maintaining broadcast quality standards.

As viewers expect increasingly sophisticated on-screen special effects, and a "fix it in the mix" attitude becomes more prevalent, post-production costs have become a larger and larger budget factor in video clip production. Advice on cutting these costs comes from an unusual quarter: the Post Group, a firm which makes its living by fixing it in the mix.

"Fixing it in post is expensive," states staff editor Peter Cohen. "If something isn't shot right in the first place, it's going to cost a lot to salvage it. It would be cheaper in most cases to re-shoot it, and best to have gotten it right in the camera."

"When people don't plan in advance for post-production," adds Post Group senior vice president Rich Thorne, "they end up spending a whole lot more than they really wanted to. A video producer can't be expected to know how to produce, direct and post a show. We'll consult with them in advance—as

will most facilities, and usually for free—so they can be more cost-effective in the long run."

One example of effective planning of a clip was Tom Petty's "Don't Come Around Here No More," for which editor Cohen won an MTV award. "A lot of the effects they did in that were mechanical effects," says Cohen. "Oversized props, sets, costumes. It was shot right and it was lit right, and cut together with some simple switcher stuff. It looked great."

Ray Parker's "Ghostbusters" is another clip that looks more expensive than it is: With the exception of one ADO manipulation, every effect—from walking through walls to rising up through the floor—was a switcher flick, a mechanical device on set or a film clip.

"The key is for the client to prepare," says Cohen. "I'd rather be there in the beginning to avoid pitfalls later."

For that to happen, the client has to trust the editor. "Many producers still think of videotape editors as technicians, button pushers," says Cohen, who has a 10-year background in legitimate theatre. "They want to hang over your shoulder and tell you to trim the edit two frames."

The problem with too many cooks

is that, with post facilities running up to \$2,000 per hour, it can cost a fortune. "Every time I estimate a job," laughs Cohen, "they ask me how long it's going to take. I say, 'It'll take me four hours. If you're in the room, it'll take me eight hours. If you bring someone else with you, it'll take 12.'"

While most technological toys are a temptation to spend more money in post-production, some new gadgets are actual cost-savers. The Abekas A-62 digital disk recorder (Billboard, Oct. 26), which the Post Group rents for \$300 per hour, can both save edit time and preserve visual quality by storing video information of a hard disk.

"The intro to the Johnny Carson show took a good two days to build," notes Thorne. "With the DDR, it could have been built in a couple of hours."

But, warns Thorne, don't walk into an edit bay with no thought but to utilize the DDR or the ADOs, the Mirage or the Aurora. Know in advance exactly what is wanted in the finished product.

"The term post-production is a problem in itself," says Cohen. "We should call it pre-post-production. Get to the post people before you shoot, and you can save yourself tons of problems. And money."

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.

BON JOVI
Silent Night
7800° Fahrenheit/Mercury
Joanna Bongiovanni/Pendulum Productions
Marcelo Epstein

DEPECHE MODE
Shake The Disease
Catching Up With Depeche Mode/Sire
Glow Productions
Peter Care

RIK DERRINGER & THE CRUNCH BUNCH
Where's The Cap'n
Where's The Cap'n/Rockbill Records
Bob Teeman/Teeman, Steppin & Rockbill
Stu Steppin

ECHO & THE BUNNYMEN
Bring On The Dancing Horses
Songs To Learn And Sing/Sire
Vivid Productions
Anton Corbijn

THE HOOTERS
Day By Day
Nervous Night/Columbia
Karen Bellone/Bellone Productions
John Jopson

LISA LISA & CULT JAM WITH FULL FORCE
Can You Feel The Beat
Lisa Lisa & Cult Jam With Full Force/Columbia
Julie Pantelich/Soffer-Pantelich Productions
Simeon Soffer

ROBERT PALMER
Discipline Of Love
Riptide/Island
Andrea Ambandos/Island Pictures
Ted Bafaloukos

SIOUXSIE & THE BANSHEES

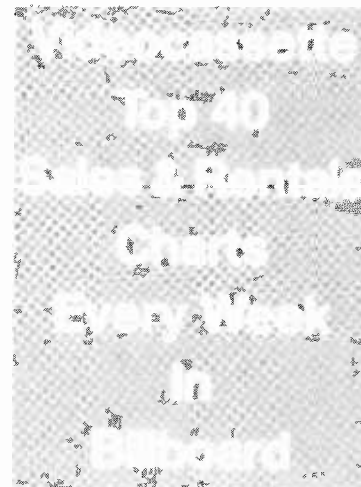
Cities In Dust
Cities In Dust/Geffen
Glow Productions
Tim Pope

STING
I Burn For You
From the A&M Film "Bring On The Night"
Richard Frankel
Michael Apted

JAMES TAYLOR
Everyday
That's Why I'm Here/Columbia
Steve Golan
Stuart Orme

JUDY TENUTA
Besame Mucho
Besame Mucho
Judy Tenuta/Brian Cury/UN Productions
Brian Cury

ZZ TOP
Sleeping Bag
Afterburner/Warner Bros
Limeight Productions
Steve Barron



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Some claim their programming can't be matched - **BUT THAT'S NOT TRUE!** - We

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LAWRENCE ENTERPRISES MUSIC VIDEO COMPILATIONS

"The best for the least"

MUSIC TELEVISION PROGRAMMING		WEEKS ON PLAYLIST
This report does not include videos in recurrent or oldie rotation.		
VIDEOS ADDED THIS WEEK	A-HA THE SUN ALWAYS SHINES ON TV Warner Bros.	POWER
	AUTOGRAPH BLONDES IN BLACK CARS RCA	MEDIUM
	BON JOVI SILENT NIGHT Mercury	LIGHT
	JON BUTCHER AXIS SOUNDS OF YOUR HEART Capitol	LIGHT
	BOB DYLAN EMOTIONALLY YOURS Columbia	LIGHT
	HOODOO GURUS BITTERSWEET Big Time	LIGHT
	ELTON JOHN WRAP HER UP Geffen	POWER
	PAUL McCARTNEY SPIES LIKE US Capitol	MEDIUM
	MICHAEL McDONALD LOST IN THE PARADE Warner Bros.	NEW
	MIKE & THE MECHANICS SILENT RUNNING Atlantic	ACTIVE
NENA IT'S ALL IN THE GAME Epic	LIGHT	
3-SPEED ONCE BITTEN MCA	NEW	
TRIUMPH MIND GAMES MCA	LIGHT	
TOM WAITS DOWNTOWN TRAIN Island	NEW	
POWER ROTATION <small>Sneak Preview Videos</small>	ARCADIA ELECTION DAY Capitol	4
	JEFF BECK AMBITIOUS Epic	5
	CLARENCE CLEMONS/JACKSON BROWNE YOU'RE A FRIEND OF MINE Columbia	2
	EURHYTHMICS/ARETHA FRANKLIN SISTERS ARE DOIN' IT FOR THEMSELVES RCA	2
	MICK JAGGER HARD WOMAN Columbia	3
	JOHN COUGAR MELLENCAMP SMALL TOWN Riva/PolyGram	3
	YOKO ONO HELL IN PARADISE Polydor	4
	ROBERT PALMER DISCIPLINE OF LOVE Island	3
	SIMPLE MINDS ALIVE AND KICKING A&M	5
	SURVIVOR BURNING HEART Epic	2
WRESTLERS LAND OF A THOUSAND DANCES Epic	4	
ZZ TOP SLEEPING BAG Warner Bros.	3	
HEAVY ROTATION	ABC BE NEAR ME Mercury	13
	ARTISTS UNITED AGAINST APARTHEID SUN CITY Manhattan	3
	CHEAP TRICK TONIGHT IT'S YOU Epic	17
	GLENN FREY YOU BELONG TO THE CITY MCA	6
	*HEART NEVER Capitol	12
	HOOTERS AND WE DANCED Columbia	14
	MR. MISTER BROKEN WINGS RCA	18
	*EDDIE MURPHY PARTY ALL THE TIME Columbia	10
	*NIGHT RANGER FOUR IN THE MORNING Camel/MCA	12
	PRINCE AMERICA Paisley Park/Warner Bros.	2
RUSH THE BIG MONEY Mercury	5	
*STARSHIP WE BUILT THIS CITY RCA	10	
*TEARS FOR FEARS HEAD OVER HEELS Mercury	13	
*THOMPSON TWINS LAY YOUR HANDS ON ME Arista	10	
*TINA TURNER ONE OF THE LIVING Capitol	9	
STEVIE WONDER PART TIME LOVER Motown	3	
ACTIVE ROTATION	BRYAN ADAMS/TINA TURNER IT'S ONLY LOVE A&M	4
	PHIL COLLINS/MARILYN MARTIN SEPARATE LIVES Columbia Pictures	8
	KISS TEARS ARE FALLING Mercury	7
	PHANTOM, ROCKER & SLICK MEN WITHOUT SHAME EMI America	6
	LIONEL RICHIE SAY YOU SAY ME Motown	3
	SCRITTI POLITTI PERFECT WAY Warner Bros.	12
STING LOVE IS THE SEVENTH WAVE A&M	6	
MEDIUM ROTATION	THE ALARM STRENGTH IRS	6
	KATE BUSH RUNNING UP THAT HILL EMI America	10
	CRUZADOS MOTORCYCLE GIRL Arista	6
	HEAVEN KNOCKIN' ON HEAVEN'S DOOR Columbia	8
	INXS THIS TIME Atlantic	7
	BILLY JOEL THE NIGHT IS STILL YOUNG Columbia	4
	STING I BURN FOR YOU A&M	2
	*TIL TUESDAY LOVE IN A VACUUM Epic	4
	JOE LYNN TURNER ENDLESSLY Elektra	4
	WANG CHUNG TO LIVE AND DIE IN L.A. Geffen	8
BREAKOUT ROTATION	BLUES BROTHERS SOUL MAN Warner Home Video	2
	THE CULT SHE SELLS SANCTUARY Warner Bros.	5
	DEL FUEGOS DON'T RUN WILD Warner Bros.	4
	MOTLEY CRUE HOME SWEET HOME Elektra	2
	RAY PARKER JR. GIRLS ARE MORE FUN Arista	4
	SCORPIONS NO ONE LIKE YOU Mercury	3
	CHARLIE SEXTON BEAT'S SO LONELY MCA	6
	PETE TOWNSHEND FACE THE FACE Atco	3
	STEVIE RAY VAUGHAN CHANGE IT Epic	5
	RANDY WAYNE/CAROL SUE HILL THAT WAS THEN, THIS IS NOW Paramount Pictures	2
YES HOLD ON Atco	4	
Y&T ALL AMERICAN BOY A&M	2	
LIGHT ROTATION	ADVENTURES ANOTHER SILENT DAY Chrysalis	3
	ADAM ANT APOLLO NINE Epic	3
	BALTIMORA TARZAN BOY Manhattan	5
	BLACK 'N' BLUE MISS MYSTERY Geffen	6
	CHEECH & CHONG GET OUT OF MY ROOM MCA	3
	MARSHALL CRENSHAW LITTLE WILD ONE Warner Bros.	5
	DIVINYLS PLEASURE AND PAIN Chrysalis	2
	DREAM ACADEMY LIFE IN A NORTHERN TOWN Warner Bros.	2
	SHEILA E. A LOVE BIZARRE Paisley Park/Warner Bros.	5
	THE FAMILY SCREAMS OF PASSION Warner Bros.	2
MARILLION LAVENDER Capitol	2	
MOTELS SHOCK Capitol	3	
SQUEEZE HITS OF THE YEAR A&M	4	
"WEIRD AL" YANKOVIC DARE TO BE STUPID Rock'n'Roll/CBS	2	
NEW	BEASTIE BOYS SHE'S ON IT Columbia	3
	FOOLS WORLD DANCE PARTY Jem	2
	IRON MAIDEN RUNNING FREE Capitol	5
	SHY TALK EXCUSE ME Columbia	5
	SPACE MONKEY COME WITH ME MCA	4
	THIS MORTAL COIL SONG TO THE SIREN Atlantic	4
	UNTOUCHABLES I SPY (FOR THE FBI) MCA	2
WALL OF VOODOO FAR SIDE OF CRAZY IRS	2	

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

British Firm Eyes U.S. Syndication

Odyssey Sees 'Something New' for PolyGram Titles

BY NICK ROBERTSHAW

LONDON A new form of U.S. exploitation for British music video programming is being pioneered by independent label Odyssey Video here. Faced with a shrinking home market, company head Adrian Munsey has set his sights on securing Stateside television syndication for the package of PolyGram Music Video titles his firm represents, and hopes to have the first deals in place by year's end.

"We really feel we've got something new," says Munsey. "Music syndication barely exists in the U.S. at the moment. We're aiming at the 1,200 or so non-affiliated stations that currently show feature films and so on. We're in touch with all the major syndication houses and have chosen to deal with two of them."

Munsey and Odyssey director William Campbell, brought in from Videofarm specifically to develop overseas projects, will be in the U.S. this month and plan to attend all next year's major U.S. tv markets. In the past, says Munsey, others have tried and failed to set up syndication deals, either because the timing was wrong, because they didn't have the right package, or because they didn't talk to the right syndicators.

But now new factors are in play. "I'm convinced Live Aid has made a difference to public awareness," says Munsey. "In the last six months, we've detected a change of attitude on the part of the syndicators. It seems that companies like Levi, which need to reach young audiences, have decided music video is viable."

"The programming is also cheaper than feature films, and of course

it's one of the first areas where Britain is not operating at a disadvantage compared to the U.S. Our music is more successful than theirs just now, so it's very different from walking in with a British feature film and saying, 'Well, it's a bit slow but...'"

As part of a major public company which also owns Molinare, one of Europe's leading facilities houses, Odyssey is able to tailor its programming to suit the syndication market.

"We will re-format as necessary," says Munsey. "We can simply top and tail with a U.S. presenter, or we can mix and match programs to illustrate different themes or genres. 'With the right relationship, of course, syndication needs can be built into the original production.'"

The PolyGram catalog, which Odyssey has represented since June this year for North American and selected overseas television territories, comprises nearly 30 titles, including Dire Straits' "Alchemy Live," David Bowie's "Love Me Till Tuesday" and Tears For Fears' "In My Mind's Eye."

The relationship grew out of PolyGram's distribution of Odyssey feature films in the U.K. But if the syndication plan proves successful, Munsey expects other labels to come knocking at the door.

He notes: "Picture Music International has already asked us to handle a video of Don McLean in concert for the States, and we hope there will be other titles to follow."

With U.K. video trade deliveries falling 20% in each of the last two years by Munsey's reckoning, Odyssey has needed some nimble footwork to escape the fate of many of

its indie rivals. "The volatile market presented problems," says Munsey, "not because we could not compete but because of the large trading swings. We analyzed the alternatives and decided to go for diversification."

"The most obvious starting point was an entry into U.S. video, and this we did with our new Arena label, distributed through World Video Pictures in Los Angeles. But we weren't the only company doing this, and in some ways it did not remove the volatility from our trading pattern, so we felt the need to do something original. That's when we decided to move into U.S. television."

"So far we have done over \$500,000 worth of business through Odyssey Film Sales, and we'll be spending more than \$1 million over the next year to develop a broader business. Music syndication is obviously less profitable than feature film syndication. We are agents, not principals, and we're doing it for relatively little."

"It's like anything else: If you bring it off, there's money to be made. You have to ask yourself the question, would you rather sell to 2,000 U.K. video shops or 1,200 U.S. television stations? And there's only one answer to that."

PBS Saluting Famous Folkies

LOS ANGELES Peter, Paul & Mary's 25th anniversary next year will be saluted in a 90-minute PBS special being produced and directed by Rudi Goldman. The show, set to air in March, will be based on the trio's concert performances on Nov. 9 and 10 at Nashville's Tennessee Performing Arts Center. Goldman is also talking to home video manufacturers about a videocassette deal.

Goldman has previously directed numerous music specials, including "Peter Allen & The Rockettes At Radio City Music Hall" and "A Tribute To Kitty Wells" for Showtime; "Jazz Comes Home To Newport" and "Purlie" for PBS; and a Beethoven chamber music special for ABC Video Enterprises.

Goldman says the special will be PBS's "flagship" fund-raiser for the year, and will air four times over the next three years.

The veteran folk trio, which formed in New York's Greenwich Village in the early '60s, consists of Peter Yarrow, Paul Stookey and Mary Travers.

PLAY LIST 23 Nov.-30, 1985



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- ✓ Dire Straits "Brothers In Arms"
- ✓ Paul Hardcastle "Just For Money"
- ✓ Fine Young Cannibals "Blue"
- ✓ Far Corporation "Stairway To Heaven"
- ✓ Madonna "Dress You Up"
- ✓ Stevie Wonder "Part Time Lover"
- ✓ Simply Red "Holding Back The Years"
- ✓ ZZ Top "Sleeping Bag"
- ✓ Eurhythmics & Aretha Franklin "Sisters Are Doin' It For Themselves"
- ✓ Pete Townshend "Face The Face"
- ✓ Chaka Khan "Can't Stop The Streets"
- ✓ Bryan Adams & Tina Turner "It's Only Love"
- ✓ Grace Jones "Slave To The Rhythm"
- ✓ Ian Dury "Profoundly In Love With Pandora"
- ✓ Feargal Sharkey "A Good Heart"
- ✓ Sade "Sweetest Taboo"
- ✓ Kate Bush "Cloudbusting"
- ✓ Madness "Uncle Sam"

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Video Track

NEW YORK

AN ANIMATED MUSIC video, "Computer Cowboy," was chosen as one of the films to be viewed at the annual meeting of the Special Interest Group for Computer Graphics (SIGGRAPH). The clip, the first music video to be featured at the conference, was produced and performed by Paul Freitas, Richard Freitas and Gerri Brioso for The Dovetail Group. It will be part of a 20-minute project for the 3M company.

Teeman/Sleppin Enterprises in association with Rockbill Inc. recently wrapped Rick Derringer & the Crunch Bunch's video, "Where's The Cap'n?" The project, the first for Rockbill's new independent label, was directed by Stu Sleppin and produced by Bob Teeman. Rockbill was executive producer.

David Letterman's sidekick, Larry "Bud" Melman, makes his music video debut in Judy Tenuta's "Besame Mucho." The music/comedy clip, which was shot on location at Caroline's comedy club in New York, also stars Captain Haggerty, Craig Vandenburgh, Sandy Richman of "Broadway Danny Rose" and stuntwoman Lisa Loving. Brian Cury of Un Productions produced and directed, with John Heaney assisting. Tenuta was co-producer.

LOS ANGELES

DEREK CHANG directed Wall Of Voodoo's newest project, "Far Side Of Crazy," the lead track from the group's "Seven Days In Sammystown" album. The conceptual clip, which centers on the theme of temp-

tation, was filmed at various locations, including the Vasquez Rocks in the California desert, Hollywood Blvd. and Wilcox Ave. in downtown Hollywood, and the Old Trapper Motel near Riverside. Marina Muhlfriedel produced the video. Paul Offer was director of cinematography.

The video for Autograph's "Blondes In Black Cars," the first single from the group's new RCA album "That's The Stuff," was directed by Oley Sassone and produced by David Naylor for No Pictures Inc. The concept/performance clip was shot in Los Angeles, and features a strikingly innovative concept in music video: "voluptuous blondes." Other projects recently shot for RCA artists include 9.9's "I Like The Way You Dance," directed by Mark Rezyka and produced by Eric Straton; Eurythmics' "Sisters Are Doin' It For Themselves," featuring Aretha Franklin, directed by Eddie Arno and Markus Innocenti and produced by Robert Lombard; and Mass's "Do You Love Me," directed by Robert Small and produced by Jim Burns.

Fast Facts: F/M Filmgroup in North Hollywood recently changed its name to Melody Filmgroup. The change reflects the firm's joint venture with Melody Films, a division of Harmony Pictures. The group has produced clips for MCA/Universal, Motown, CBS Associated, RCA and A&M.

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.

CMA Offers 'One-of-a-Kind' Tech Study 900-Hour Course Moves Beyond the Theoretical

BY STEVEN DUPLER

NEW YORK The Center for Media Arts (CMA) here is instituting a new "one-of-a-kind" 900-hour course leading to certification as an audio electronics technician specialist.

According to Harry Hirsch, dean of the audio school at CMA, the new curriculum represents a significant leap over "techie" courses offered by other audio and recording institutions around the country. "Other schools really only explore schematic diagrams and theoretical applications," he claims. "We're taking this much further."

What that translates too, Hirsch says, is a course layout with the following:

- First 300 hours: AC-DC electronics, and general theoretical background in electronics and circuit design ("basically the same as given by every other school," according to Hirsch.)

- Second 300 hours: This section of the course is geared only towards the types of electronics and circuitry dealt with in professional audio. "We cover amplifiers, noise gates, DDL, you name it," Hirsch says.

- Final 300 hours: "This is the real hook of the course," Hirsch says. "We've set up a complete 24-track studio with a panel of 20 switches which can cause 20 of the most common electronic malfunctions in the console, recorder, outboard equipment or monitoring system."

Hirsch says the switches are set up so that they can cause anything from phasing inversion to ground loops to amplifier shorts. The instructor allows the student to listen

to the equipment and note the type of hum or other audible indicator of a problem, and then times the student while he attempts to rectify the problem.

According to Hirsch, everything in this final stage is counted into the student's grade, including his com-

portment in front of the musicians waiting to play in the studio room. "They have to smile and work fast, so nobody gets too nervous about something being very wrong, just like in a real-life situation."

CMA's new course involves more
(Continued on page 34)

Audio Track

NEW YORK

THE ROLLING STONES have been working at RPM Studios on their first CBS release. Steve Lillywhite is producing, with Dave Jerden engineering and Mike Krowiak assisting. Also there, Joe Jackson has been producing the Zummos' debut album for A&M. At the controls is Don Maita, assisted by Krowiak and Jeff Lippay.

Masterdisk's chief engineer Bob Ludwig has been busy preparing Christmas releases for Corey Hart, Bryan Adams and Daryl Hall & John Oates. Ludwig also recently donated his services to the all-star "Sun City" project. And engineer Howie Weinberg recently completed work on Billy Ocean's latest single (intended for the "Romancing The Stone" sequel "Jewel Of The Nile") as well as the Beastie Boys' "She's On It," from the film "Krush Groove."

Phil Jones and Kurtis Blow have been producing a tribute to Martin Luther King at Greene Street Recording. Featured artists include the Fat Boys, Run-D.M.C., New Edition, Stacy Lattisaw, Tenna

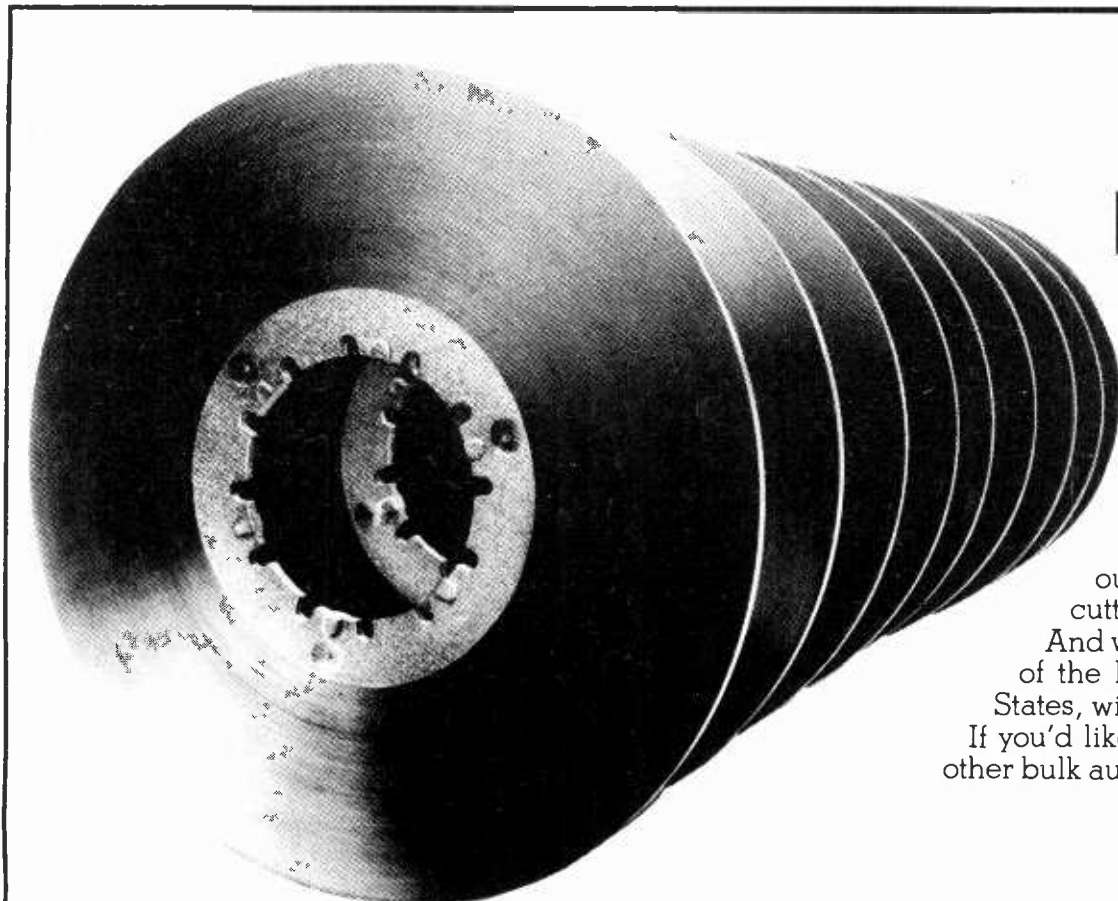
Marie, Stephanie Mills and Eddie Murphy. Dave Harrington engineering the project, assisted by Dave Stillman. Also there, Russell Simmons and Rick Rubin are working on a project by Run-D.M.C. for Profile. Rod Hui is engineering, assisted by Steve Carthy.

LOS ANGELES

RICK JAMES, ISSAC HAYES and Walter Murphy teamed with composer Mike Post to score the "A-Team" episode "The Heart Of Rock And Roll" at Group IV Recording. Recording and mixing were handled by Andy D'Addario, assisted by George Bell. In the segment, which aired Nov. 5, James' band appears in a prison concert scene. Also there, producer Quincy Jones and music supervisor Tom Bahler have been recording the underscore for the feature film "The Color Purple." Dennis Sands is at the console, assisted by D'Addario.

OTHER CITIES

THE GROUP JUSTIN was in at
(Continued on page 33)



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AUDIO TRACK

(Continued from page 32)

Audiovisions in Louisville, working on their upcoming album for **Sleeping Giant**. **Phil Copeland** produced, with **John Schroeder** at the controls.

Detroit rappers **XLR8** have been tracking for **Automation Records** at **Studio A** in Dearborn Heights, Mich. Also there, **Adrian Silas** has been cutting rhythm tracks on a self-produced jazz project.

At **Polymusic** in Homewood, Ala., **Marc Phillips** and **Tommy Caltin** have been producing and mixing tracks for the upcoming **Teluride** album, with **Andy Bray** at the board.

Chuck Mangione has been in at **Sound Summit Studio** in Lake Geneva, Wis., working on his new album. **Butch Stewart** is producing, with **John Patterson** at the board, assisted by **Jim Bartz**.

John Yankoviak has been tracking at **Ambient Recording**, near Washington, D.C.

Disco Mas International act **Juve Aldaco & Varieda** have completed work at **Polaris Studios Ltd.** in Windsor, Ontario, Canada. **Jake Salazar** produced, with **Chuck Reynolds** at the controls.

The **Miami Sound Machine** recently completed their new album, "Primitive Love," at **New River Studios** in Ft. Lauderdale, Fla. The project was produced by **Emilio Estefan** and engineered by **Eric Schilling**. Assistants were **Ted Stein** and **Teresa Verplanck**.

The **Sheepdogs** have been working at **The Barge Studios** in Wayne, N.J., tracking a single titled "Tonite You're Leavin' Me."

Lee Greenwood was working recently at **Axe-Trax Studios** in Reno, Nev., singing lead vocals for a national **Coors** beer commercial.

Shell Bowling, described as a "former military man," has recorded a single at **Jewel Recording** titled "A Warning To Terrorists." Also there, **Don Swiggleswaggle** has been tracking with engineer **Jr. Bennett**.

Producers **Dana Walden** and **Patrick McBride** have been working at **Creative Audio** on **NiteLite Records'** debut album, featuring **Little Thinker**. Walden also handled arrangements and keyboard work.

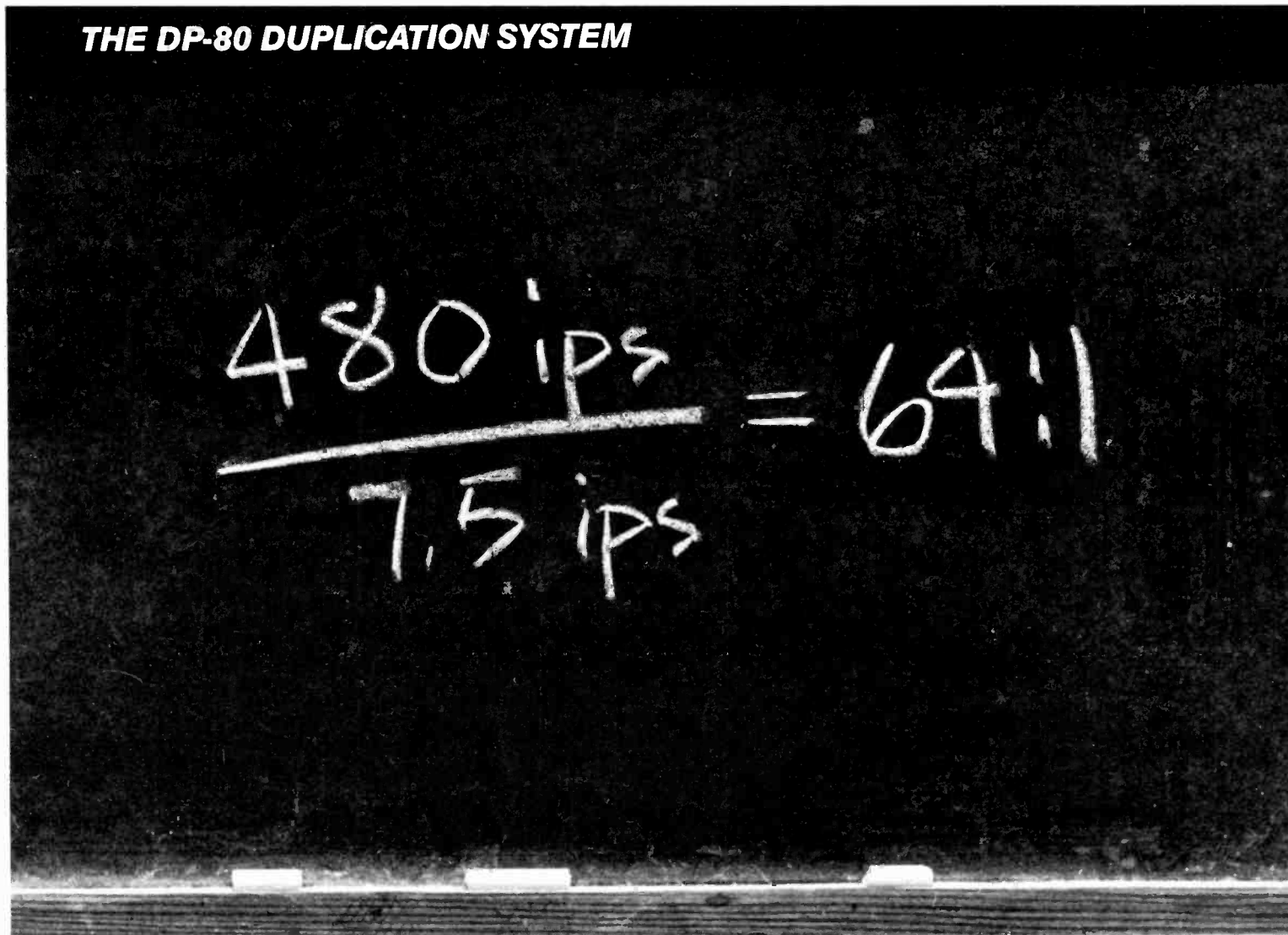
The **SOS Band** has been working at **Crawford Post-Production** in Atlanta on their upcoming **CBS** project. Producer is **Terry Lewis**. **Kansas** has also been tracking there recently.

Kajem Recording in Philadelphia recently completed an album for **Top Priority Records** artist **Tenita Jordan**. Producers were **Teddy Pendergrass** and **Jimmy Carter**. **Mitch Goldfarb** engineered, assisted by **Jim Campbell**.

At **Bias Recording** in Springfield, Va., **Flying Fish** artists **Sweet Honey In The Rock** have been working on two albums, slated for simultaneous release this month. The disks, titled "Feel Somethin' Drawin' Me On," and "The Other Side," were produced by **Bernice Johnson-Reagon** and **Rico Petruccelli**.

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

THE DP-80 DUPLICATION SYSTEM



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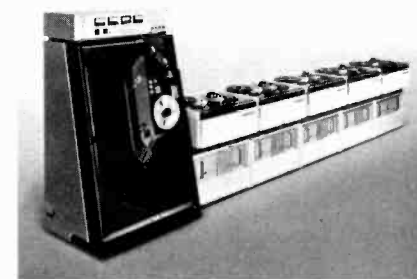
If you've been delivering marginal, 60's-quality cassettes to your customers, it's time to look at some new numbers for the 80's. Doubling the master speed means increased frequency response and dynamic range. It also means you can take full advantage of other new tape technologies: Extended range CrO_2 formulations and the **Dolby* HX Pro** headroom extension process. Without these, you may soon find your customers looking elsewhere.

The DP-80 system offers other im-

pressive numbers too: 144 C-45 s/hour/ slave, 2800 C-45 s/hour with a 20 slave maximum. These are real-life figures from a machine built for the real world. You won't find any unnecessary bells and whistles on the DP-80, just solid features for day-in, day-out production:

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RCA Adds More \$\$ to Its Student Grant Program

NEW YORK RCA Video Productions, which last year developed the first music video student grant program, has doubled the amount of this year's grant from \$5,000 to \$10,000.

Two schools have been named the recipients of the pair of \$5,000 grants toward the production of music videos: New York Univ.'s Tisch School of the Arts, and the Univ. of Southern California's School of Cinema-Television. The stated purpose of the RCA awards is to "identify promising students in the music video field, and to reward creative excellence."

The structure of the 1985-86 grant program calls for each of the two schools to provide eligible students with an audio cassette bearing four songs by RCA artists. The student then selects one song for which he or she will create a music video story and concept, storyboards and working budget. Students are allowed to work individually or in teams. Deadline for entries is Jan. 10.

Judging of the student proposals is by two panels, one in each city. One winner is selected for each of the four tunes, with winners receiving \$2,000 each towards executing the video outlined in their entry. In addition, each school receives an unrestricted grant of \$1,000.

At NYU, students will be competing to visualize Sam Cooke's "A Change Is Gonna Come" and Mr. Mister's "Uniform Of Youth."

USC's would-be video directors will go head to head with Elvis Presley's "Little Sister" and the Judds' "Workin' In The Coal Mine."

The judging panel here consists of NYU's James Brown, assistant professor of the Undergraduate Dept. of Film & Television, and John Gleason, master teacher of the Tisch School of the Arts Theatre Design program; Charles Mitchell, vice president of program production for RCA Video Productions; Gregg Geller, vice president of a&r for RCA Records; Ben Hill, manager of variety development for Home Box Office; Laurie Zaks, director of programming for MTV, and music video director Juliano Waldman of Overview Productions.

On the West Coast, the judging will be carried out by Dr. E. Russell McGregor, director, and Dave Johnson, head of production, of the School of Cinema-Television at USC; Stu Smiley, vice president of program development at Showtime/The Movie Channel; Chris Albrecht, senior vice president for original programming/West Coast at Home Box Office; director Steve Binder of BRB Entertainment; director Oley Sassone; director D.J. Webster of Overview Productions, and Don Wardell, RCA/Ariola Records' director of merchandising.

The judges will select one winner per song by Feb. 3, and students will be given until June 30 of next year to complete the clips.

STEVEN DUPLER

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

BOSTON'S BERKLEE College of Music has teamed with Waltham, Mass.-based **Kurzweil Music Systems Inc.** to establish what is claimed to be the first major installation by an educational institution of Kurzweil synthesizer gear.

The Berklee lab gives each of six students access to a fully equipped "synth station," which includes a Kurzweil MIDIboard master controller operating three synths (the Kurzweil 250 digital synth, an Oberheim analog model and a Yamaha FM digital synth). A personal computer is also in place at each station, allowing music to be stored and edited. In addition to the advanced synthesis lab, Berklee has shown its commitment to instructing students in electronic music technology by equipping with a Kurzweil 250 in its music production and engineering department, as well as one within the film scoring department.

Says **David Mash**, chairman of the Berklee synthesis department: "Music schools in the U.S. are just beginning to recognize the important role synthesizers play in today's music world. This step by Berklee represents a major commitment to provide students thorough grounding in the synthesis field."

GOODNIGHT UPGRADE: Dallas-based **Goodnight Audio** has a newly upgraded control room. The facility recently replaced its MCI 528 board with a new Neve 8128 console featuring NECAM 96 automation. Other new additions to the room are a Lexicon 224XL digital reverb and an Otari MTR-90 24-track recorder.

DIGITAL AIRWAVES: Boston radio station WGBH and dbx were behind the production of what is being called the first direct-to-local-station live digital broadcast in the U.S. The broadcast systems used by the station's engineers incorporated the dbx model 700 digital audio processor.

The precedent-setting broadcast aired Oct. 31, featuring an all-Ravel program performed by Switzerland's Orchestra de la Suisse Romande, conducted by Amin Jordan. It was beamed live to public radio station across the country direct from the Kresge Auditorium at the Massachusetts Institute of Technology (MIT).

The following audio chain was used for the primary signal: Analog left and right outputs from a Studer 169 mixing board were fed into a pair of dbx model 700 processors. The video outputs (or video-format digital audio signals) were then fed to a VCR, and then to a modulator on the MIT cable tv system. A microwave link between MIT and Harvard Univ. then fed the primary signal to the Harvard Information Transmission System, which in turn relayed it to WGBH. Once there, the primary signal was demodulated from cable tv and fed to WGBH's

Control Room Three.

In the WGBH control room, both the primary and backup signals were fed into two dbx 700s, each equipped with both stereo analog and video outputs. For the broadcast, the video output of the primary system was fed via WGBH Television Master Control and 7GHz microwave link to WGBH's satellite uplink facilities in Needham, Mass. The PBS Westar IV satellite transponder retransmitted the signal to those participating stations able to take the signal in its digital form.

For stations unable to receive the video-based digital audio signal, WGBH fed the analog output of the primary system's dbx 700 via microwave to the station's analog uplink, also located in Needham. The program was then uplinked on National Public Radio's transponder 2-D on Westar IV.

EVERGREEN GEARS UP: Pittsburgh-based **Evergreen Recording**

Studios recently went on a shopping expedition. The studio has added an Emulator II digital synth, a Klark-Teknik DN780 digital reverb processor, ART DR1 digital reverb, Fostex LS2 studio monitors, an Otari MTR-10 center-track time code recorder and several AKG mikes ("The Tube", P48, 414-EB and 460 B).

TOP SOUNDMAN'S NEW FIRM: **Bruce Jackson**, who served as chief engineer for Bruce Springsteen's 1984-85 world tour, has formed a new company, **Apogee Electronics Corp.**, based in Los Angeles. Jackson says the firm will soon begin importing and distributing several pro audio products. Some of these are manufactured by Audioscope, based in Rome, which produces color video multichannel monitors and series of spectrum analyzers. Jackson may be reached at (213) 450-8888.

Edited by STEVEN DUPLER

CMA OFFERS 'ONE-OF-A-KIND' COURSE

(Continued from page 32)

than just training technicians to calibrate, repair and maintain existing systems. "We want to teach them proper installation techniques for isolated ground systems," Hirsch notes. "When they leave this course, they've got to be ready to put together and install an equipment package in a studio so that it is MIDI and SMPTE-friendly, and completely computer-compatible."

Every student is supplied with a work station stocked with an oscilloscope, digital analysis equipment and VTVM. "They have to have experience on proper tools and be ready to walk into a studio and do the same thing they've been doing for the nine months or so it takes to finish the course," Hirsch says.

Another area of study Hirsch claims is unique to the CMA technical course is Compact Disc hardware. "We teach our students the complete basics of CD player repair, including the laser assembly and motor systems," he says. "A lot of studios have Compact Disc players on premises, and it's a big plus to have a maintenance man, either in-house or freelance, who can repair one if it goes down."

According to Hirsch, CMA's repu-

tation for being able to turn out exceptional students in the "artistic" areas of engineering and production is such that "we have already been getting calls from studios around town asking if we can place graduates of the technical course with them. I have to tell them the course won't even start for a few months yet."

CMA currently claims a placement rate of over 85%. The technical course carries a fee of \$6,295.

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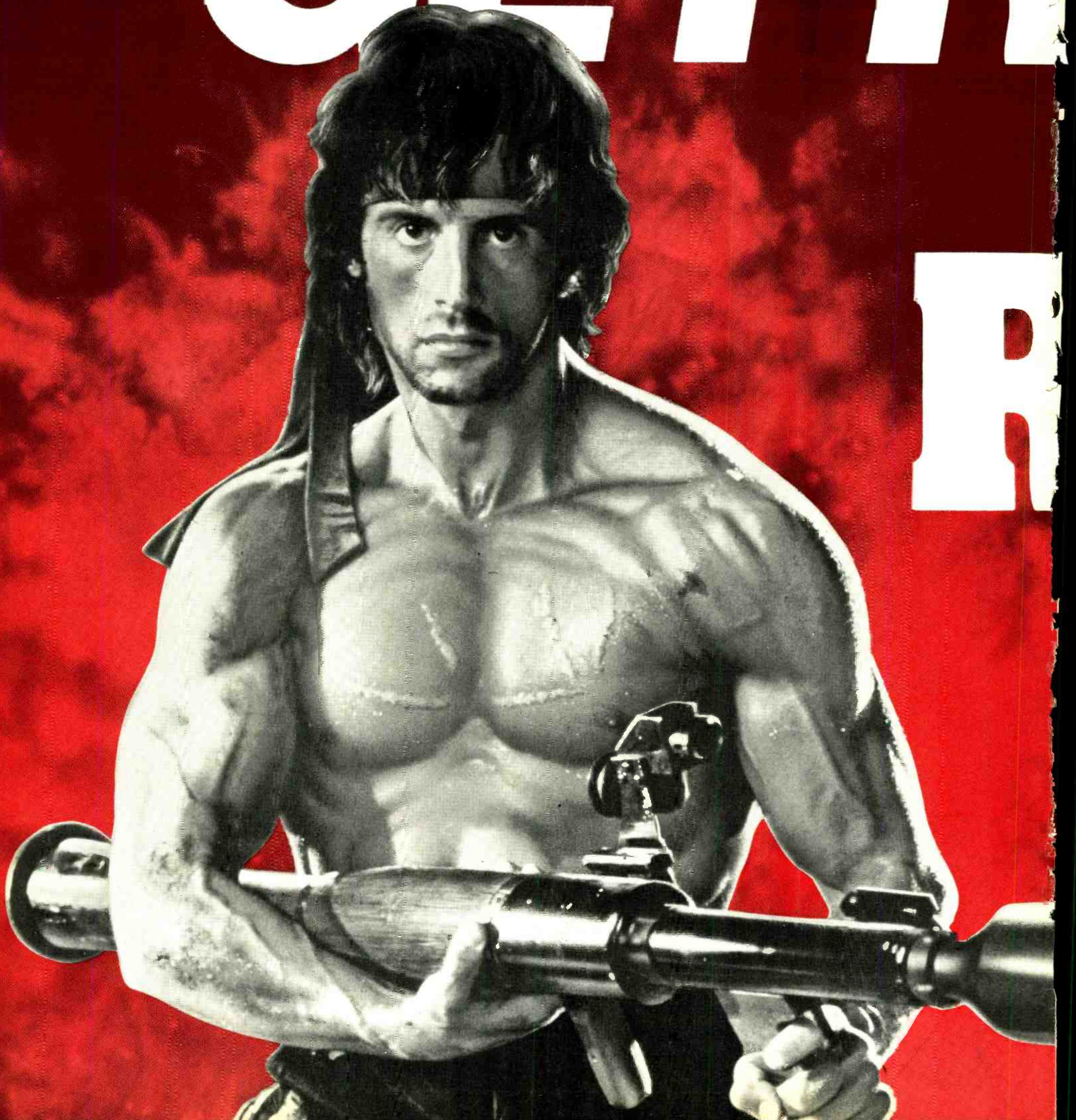
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...newsline...

ATLANTIC SAYS YES to the video release of the long-form video "9012-LIVE" by the group Yes. The company has set a multi-media campaign for the title, and will also be releasing a mini-album titled "9012LIVE—The Solos." Both video and album were recorded during the group's 1984 world tour. The program was produced by Tony Dimitriades and directed by Steven Soderbergh and includes visual effects by Charlex, best known for its award-winning work on the Cars' "You Might Think." According to Atlantic, Charlex's work on "9012LIVE" marks the company's first work on a program specifically intended to be a long-form video release. A club tour for the video is being planned.

PLAYBOY VIDEO HAS REORGANIZED. The company is trying to "more fully intergrate its production and distribution activities for all media." First results: Richard V. Sowa has been promoted to the position of president, while current head Michael Brandman has resigned. He'll be returning to independent production and acting as a consultant to Playboy Video. Upped from senior consultant to president of Playboy Programs Inc. is Edward Rissien, who'll be running the creative and production end of Playboy Video. One of Brandman's first deals as an indie was with Vestron Video; he's signed an agreement with the company to develop and produce a series of low-budget films for the manufacturer. Brandman has worked with Vestron chairman Austin Furst in the past.

ERIC CLAPTON IS coming out on home video. Vestron Video has picked up the rights to "Eric Clapton—Live '85," and plans to release the 60-minute title in January. Among the tunes performed are "Layla," "I Shot The Sheriff," "Forever Man" and "Lay Down Sally." List price will be \$29.95. The company has also picked up the rights to "Sudden Death," a movie about a female vigilante which features ex-Miss World Australia Valerie Wells. Release is planned for early next year.

MOVING DAY IS COMING for RKO Home Video. As of Monday (18), the company is leaving its Encino, Calif. offices and moving to 1900 Ave. of the Stars in Century City, Suite 1562. The company's new phone number will be (213) 277-3133.

DIGITAL OPERA is coming from Pioneer Artists. The company is releasing three titles this month, two of them with digital soundtracks. The digital titles are "La Boheme" and "Idomeneo," the non-digital title "Hansel And Gretel." All of the programs carry a list price of \$49.95.

KIDVID FAVORITE SHELLY DUVALL has signed a two-year contract with Warner Home Video, Showtime/The Movie Channel and Viacom and her company, Platypus Productions. The agreement covers all of Duvall's work in tv and home video and includes her services as an actress, save for motion pictures. That does not mean Warner has snared the highly successful Duvall series "Faerie Tale Theatre" and "Shelly Duvall's Tall Tales & Legneds" from CBS/Fox Video, however; those are an "exception," the companies involved in the agreement say. The Duval contract marks one of the first times such diverse companies have tied together in a pre-production agreement. No details on specific projects are available as yet.

THERE'S NO BUSINESS like the video business—at least for coming out with uniquely themed exercise tapes, one of the latest of which is "Broadway Body Workout," which has been released by Simitar Entertainment with a list price of \$24.95. The hook is that, as the title suggests, the program's soundtrack consists solely of hit tunes from Broadway shows. A total of 14 are used on the 75-minute cassette. Among the shows the songs come from are "Damn Yankees," "Hello Dolly," "Annie Get Your Gun," "Mame," "The Music Man," "No No Nannette" and "Anything Goes." Carol Lawrence leads the workout and the vocals, while the Tito Plenty Orchestra provides the music.

HEBREW COMES TO VIDEO on a program being released by Arta Films Inc. "Basic Hebrew" consists of 15 lessons on two cassettes with a combined running time of 141 minutes. Designed as an introductory course, the video is designed to teach about 1,000 words. Included on the cassettes are brief scenes illustrating the use of the language, all shot on location in Israel. Among the vignettes: "Supermarket Ordeal," "Surviving Mass Transit In Tel-Aviv" and "Mr. And Mrs. Manners Rate An Israeli Restaurant." List price is \$95. Arta's address is 2130 Broadway, Suite 1602, New York, N.Y. 10023; phone: (212) 362-8535.

A FILM FESTIVAL ON VIDEO has been set by Video Latino, which is releasing a batch of 16 Spanish-language films from Mexico, Argentina, Spain and Colombia. Mexico will dominate the batch, with 10 of the 16 movies; Argentina is contributing three, Spain two and Colombia one. Among the Mexican titles will be "Asi Es Mi Terra," "La Soldadera" and "Un Rata En La Oscuridad"; Argentina's films will include "Rosa ... De Lejos"; and Colombia is providing "Colombia Connection."

TONY SEIDEMAN

Townshend: Rock Is Worth Watching Artist's 'White City' Project an Audio/Visual 'Fusion'

BY TONY SEIDEMAN

NEW YORK Music video is probably where the real future of rock'n'roll rests, says Peter Townshend. According to the veteran guitarist/singer/songwriter, "The really deep stuff is going to happen on video in the future."

Art isn't the only reason Townshend thinks video is the way to go. "What every artist wants is as big an audience as possible," he says, "and it seems to me the majority of the audience is sitting in front of the tv set."

Townshend's latest project, "White City," is due out via Vestron Video on Nov. 28 in the U.S. and is also being released overseas this month. Running time is 60 minutes; list price is \$29.95. He describes it as a fusion of music and visual imagery, with the two elements combining to form a unique whole.

At the same time, Townshend says, the "White City" film "stands alone and hopefully the record

stands alone." It is the moment when listeners and viewers "bring the two together in their own minds that something magic will happen," he says.

A further ingredient in the mix is writing; the album jacket of "White City" features a detailed description of the project "by" its key character which is almost essential if readers or viewers really want to follow the story. Townshend would rather they didn't: "What story line there is I greatly resent being there. I don't think you need a story line."

More important than plot is the ability of a program to touch people emotionally, Townshend says. "This film is not meant to tell a story, and it's not meant to entertain anyone. It's meant to spark ideas and images off."

The link of music and visual images has become "crucial both to the sale of records and, coincidentally, to the sale of youth-oriented films," Townshend notes. This trend helped create a situation

where he could put together a package such as "White City," a unification of audio and video that he calls "something I've been thinking about doing for 15 years: put a record album out at the same time as what in the past has been exploitive visual material."

Unity is crucial to any such project; in Townshend's view, simultaneous release of "White City" as an album and a video was essential more for artistic reasons than for marketing ones. In most cases there is no real smooth link: "I certainly don't like the way songs are being used to sell films in a very disjointed fashion," he says, pointing to the use of Phil Collins' "Against All Odds (Take A Look At Me Now)" in the movie "Against All Odds."

So far, Townshend says, music and visual images have been joined in an "uneasy marriage." "Many artists tend to say, 'But it only has 525 lines and the sound isn't cool.' Well, that's what we've got; it's up

(Continued on page 40)

FOR WEEK ENDING NOVEMBER 23, 1985

Billboard

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TOP MUSIC VIDEOCASSETTES

			Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	13	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	C	29.95
2	3	13	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	C	29.95
3	5	35	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
4	2	29	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
5	4	19	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	D	14.95
6	12	7	WORLD WIDE LIVE	Scorpion GmbH MusicVision 6-20412	Scorpions	1985	C	29.95
7	16	1	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
8	6	13	RATT THE VIDEO	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	SF	19.98
9	15	3	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
10	11	25	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
11	9	35	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
12	10	35	ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
13	8	31	DANCE ON FIRE ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
14	7	35	PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
15	NEW▶		FLY ON THE WALL	Atlantic Records Inc. Atlantic Video 50102	AC/DC	1985	SF	19.98
16	13	33	SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	C	29.95
17	17	3	THE HEART OF ROCK 'N' ROLL ●	HLN Prod. Warner Home Video 30409	Huey Lewis & News	1985	C	29.98
18	19	11	BEHIND THE IRON CURTAIN	Maiden Hell Ltd. Sony Video Software 95W00013-4	Iron Maiden	1985	SF	19.95
19	NEW▶		WINDHAM HILL'S WATER'S PATH	Windham Hill Prods. Inc. Paramount Home Video 2355	Various Artists	1985	LF	29.95
20	18	11	DIAMOND LIFE VIDEO	CBS Inc. CBS-Fox Music Video 7091	Sade	1985	SF	14.95

● 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.

International Orientation

Trade Show Set for Gotham

NEW YORK The nation's largest city is about to get its own home video trade show. The New York International Home Video Market will be targeted at manufacturers, rights owners, retailers, consumers, and all others interested in the industry.

The event is currently scheduled for April 17-20 at the Jacob Javits Convention Center here. Knowledge Industry Publications will produce the show; VCA Technicolor and Bell & Howell/Columbia Pictures/Paramount Video Services have signed on as sponsors.

The New York International Home Video Market's orientation will be international, and tilted primarily towards non-theatrical prod-

uct, says Knowledge Industry's Elliot Minsker. "It's a market aimed at the buying and selling of rights and the buying and selling of product," Minsker says, "and we're looking to develop a market for selling the product in retail outlets of all kinds, and that includes catalog houses."

The Market's spotlighting of non-theatrical titles does not mean movies will be ignored, Minsker says; feature films will be one of the key product categories at the event, reflecting their importance to the business as a whole.

About 50 home video companies have signed up to exhibit so far, in-

(Continued on page 42)

PETER TOWNSHEND'S 'WHITE CITY'

(Continued from page 39)

to the artist to push thru and try and come up with the goods."

Funding for the "White City" package came from three different sources: Townshend's own company, Vestron Video and Atlantic Records. The creative work on the record and video were inextricably combined, he says: "I wrote the songs for the album around the script and the general tenor of the script."

About four months was spent on the script, four months on production of the album and the film, and "another couple of months spent finishing it up." Much of "White City" is autobiographical, Townshend says: "The setting was very much pulled from my background."

A major impetus for the film, he notes, was that "I wanted to talk about how I feel things are changing in Britain at the moment." As a lower income housing project that mixes people of vastly divergent races, cultures and background, the actual White City is an illustration and reflection of the world around it.

"White City's" two key characters are an unemployed Englishman who grew up in a pub, and his ex-wife, a woman who left him after he was unable to hold back his rage at the helplessness of his situation. Townshend regards the characters' relationship as "a kind of artistic metaphor for what was wrong in South Africa and what's wrong in other areas of society."

In essence, "White City" is about apartheid. The relationship is an indirect one, however: "In the actual film it got fairly sublimated." The film is positive, in Townshend's view, showing that people can live together even if a situation is strained. "These two people are estranged; they cannot live together easily, but they don't run away from each other."

Director Richard Lowenstein collaborated with Townshend on the writing of "White City." "I wrote the script," Townshend says, "and Richard and I sat down and adapted it." Producing the "White City" album took about \$220,000, Townshend says, while "the film itself was made for about \$300,000."

Townshend notes that he was given free artistic reign on "White

City." Now that marketing efforts have begun, he says, "The trouble is that things get very complicated because so many people are involved as financiers." Two companies are involved in marketing "White City," with Vestron handling the video and Atlantic the album. Coordinating marketing efforts isn't easy, he says: "For them as financiers it must be a pretty worrying prospect."

"Visual poetry" is one of the better ways to define what he is trying to do, Townshend says. "It's a pretentious word for it, but it's also as close as I can get to describing what I want to achieve."

"The responsibility really lies with the artist to produce the kind of material the public wants to see," he continues, adding that even with a work as complex as "White City," "We're aiming a bit low."

Aiming too low means that a program fails to be of real value even if the public is intensely interested in watching it, Townshend claims. "I don't think Michael Jackson's 'Thriller' did anything for music video other than that it made a lot of money."

Townshend is committed enough to combining music and visual imagery that he says he is seriously considering "releasing my next work just on video." He has a number of projects in the works.

He is currently exploring a project called "Lifehouse" with Nicholas Roeg. He also "just filmed a live concert that I did in London which is a real rag bag of stuff," which should be released early next year. The concert was taped over two nights at Brixton to benefit a drug addicts' assistance program Townshend runs.

Much of the music played at the Brixton concert was jazz-oriented. "It worked out so much better than I had hoped," the former Who guitarist says. "After 25 years playing power chords, it's very easy to forget that there are other kinds of music than can bring you joy."

More projects are stewing, Townshend says: "I'm writing all the time. I have to keep myself active; otherwise I'm going to go insane."

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	7	2	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95	
2	2	3	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95	
3	4	3	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95	
4	1	184	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95	
5	8	16	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	29.95	
6	3	8	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95	
7	9	20	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95	
8	5	14	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95	
9	6	51	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95	
10	11	22	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95	
11	13	20	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98	
12	15	7	THE BREAKFAST CLUB ▲	Universal-City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	79.95	
13	12	38	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95	
14	10	36	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95	
15	NEW▶		LADYHAWKE	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13	79.95	
16	19	4	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98	
17	20	30	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98	
18	NEW▶		WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	24.95	
19	26	12	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	NR	29.95	
20	21	53	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95	
21	16	94	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95	
22	17	24	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95	
23	27	3	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	NR	16.95	
24	18	86	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95	
25	NEW▶		BABY... SECRET OF THE LOST LEGEND	Touchstone Home Video 269	William Katt Sean Young	1985	PG	79.95	
26	34	25	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	79.95	
27	NEW▶		A SALUTE TO MEL BLANC	Warner Bros. Inc. Warner Home Video 11501	Animated	1985	NR	19.98	
28	14	11	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95	
29	35	2	MOTOWN 25: YESTERDAY, TODAY, FOREVER	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95	
30	23	2	PHIL COLLINS NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	NR	19.98	
31	24	10	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	79.95	
32	31	22	HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95	
33	37	22	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95	
34	NEW▶		DAFFY DUCK: THE NUTINESS CONTINUES...	Warner Bros. Inc. Warner Home Video 11505	Daffy Duck	1985	NR	19.98	
35	33	4	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	
36	39	4	THE GRATEFUL DEAD MOVIE	Monterey Home Video 133-630	Grateful Dead	1978	NR	39.95	
37	NEW▶		A SALUTE TO CHUCK JONES	Warner Bros. Inc. Warner Home Video 11503	Animated	1985	NR	19.98	
38	25	6	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R	79.95	
39	38	4	GOTCHA!	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13	79.95	
40	32	31	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95	

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

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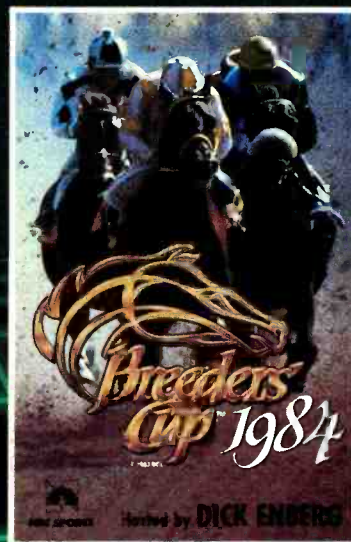
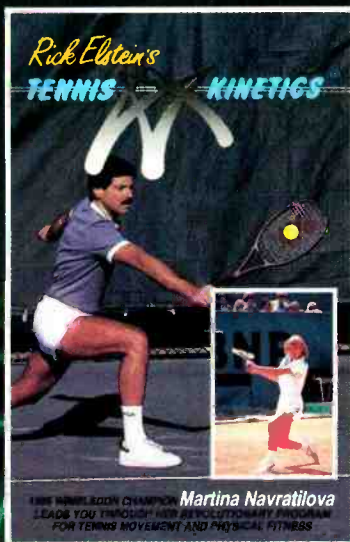
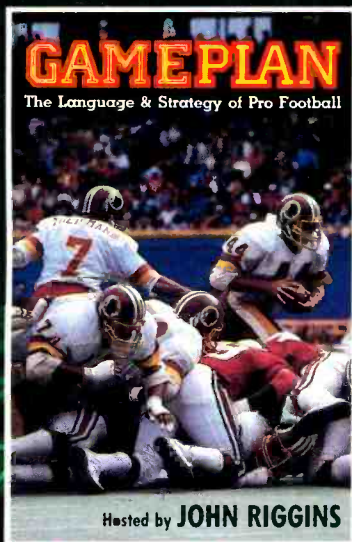
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Golden Girl. David Catlin, right, president of JCI, presents Kathy Smith with a plaque celebrating the RIAA non-theatrical gold certification of her \$29.95-list "Ultimate Video Workout."

TRADE SHOW SET

(Continued from page 40)

cluding manufacturers Thorn EMI/Home Box Office Video, Embassy Home Entertainment, Warner Music Video, Prism Entertainment, Spinnaker Software, Kultur Video and Esquire Publishing and distributors Artec and VTR. Also on the floor to help emphasize the international nature of the show will be the British Videogram Assn. and the British Industrial & Scientific Film Assn.

Minsker says he hopes the market will be a place for rights owners to sell their product and manufacturers to find retail distribution. He says he chose New York as a site because of its importance as a media center and the fact that many buyers for important retail chains are based in or near the city.

Although he's looking for his conference to grow into a "major event," Minsker says, "I'm not competing with the Consumer Electronics Show; I'm not looking to compete with the major film markets."

To help organize and promote the event, three companies have been hired: National Expositions, Inter-Media Communications, and Kanan, Corbin, Schupak & Aronow Inc. A mailing to several thousand high-potential retailers has already been planned, and other advertising and promotional programs are currently being organized.

Admission to the Market will be \$25. Trade admission is free. Two seminars are also scheduled, one on "Entering The U.S. Home Video Market," and another on "Marketing Your Home Video Properties Worldwide." Fees for the seminars will be \$85 each or \$150 for both.

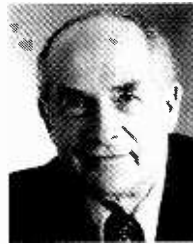
Standard booth size is 10 by 10 feet. Space will go for \$15.75 a square foot. There will also be a special area for companies that own product rights but are not exhibiting.

Knowledge Industry is best known for its "Video Expo" trade shows, which are now held in New York, San Francisco, Orlando and Los Angeles.

For more information, the contacts are: Knowledge Industry Publications, 701 Westchester Ave., White Plains, N.Y., (914) 328-9157, or National Expositions Company Inc., 49 W. 39th St., New York, N.Y. 10018, (212) 391-9111.

CLASSICAL KEEPING SCORE

by Is Horowitz



RACING TO MARKET: In the halcyon days of original cast albums, it was not unusual to count the days from recording session to release on the fingers of two hands. But it's a distinct rarity today, even when the end product is crossover.

There is a current case in point, however, up in Canada at **Julian Rice's Fanfare Records**. Material for "Kunzel On Broadway" was recorded on Nov. 3, and the accelerated processing schedule called for LPs and cassettes to ship last Tuesday (12), well in time for pre-Christmas action.

Erich Kunzel conducted the four-hour session with the Winnipeg Symphony in that city's Centennial Hall, following three rehearsals and two performances of show tunes taken from the works of such as Gershwin, Kern, Porter and Rodgers. That very night, in seven concentrated hours, the editing was completed and approved. Lacquers were cut the following evening, and by Tuesday (5) LPs were being pressed and cassettes duplicated. Record jackets had already been stockpiled.

Rice, who produced the album, says he wishes Compact Discs could be issued in comparable time. But they're not expected until next March, at best. Project engineer was **Anton Kwiatkowski**. Fanfare is distributed in the States by Intercon.

IN ANOTHER EXAMPLE of concentrated effort, all 555 keyboard sonatas by Domenico Scarlatti were performed in Amsterdam recently at a festival devoted to the composer born 300 years ago. Some 60 pianists and harpsichordists participated in the musical marathon, staged as part of the festivities surrounding the European Year of Music. Artists came from Denmark, Hungary, West Germany, the U.K. and Canada, as well as Holland. The project dwarfed a similar New

York tribute to the Baroque master by a factor of more than five (Keeping Score, Oct. 26).

PASSING NOTES: The only major Wagner opera that has so far escaped documentation on records by **Sir Georg Solti** is "Lohengrin." But this lapse is now being corrected, and only last week sessions were begun in Vienna in Sofiensaal, the same hall that hosted Solti's recorded "Ring" cycle and a host of other projects. This one will take some time to complete as the commitments of the large forces involved are juggled to fit comfortably together.

The next group of "Lohengrin" sessions is inked in for early December, with the final dates to be held in June. The album, to be offered on five LPs or four Compact Discs, is at least a year away from market introduction.

'Kunzel On Broadway' is rushed to the stores

The late harpsichordist **Sylvia Marlowe**, who made many recordings for Decca/MCA and Capitol Classics, will be remembered at a special concert in New York Dec. 10 at which a number of the works she commissioned for her instrument will be performed. She helped enlarge the contemporary catalog by more than 30 commissioned pieces. Performers at the concert will include a number of former students and colleagues, among them harpsichordists **Hendrik Broekman**, **Kenneth Cooper** and **Gerald Ranck**, flutist **Samuel Baron**, oboist **Ronald Roseman** and cellist **Alexander Kouguell**.

LATIN NOTAS

by Enrique Fernandez



"WOMEN IMMEDIATELY IDENTIFY with it," says singer **Nydia Caro** about her new stage show, "and men feel they've been let into a secret, as when a man opens a woman's purse and looks through it." The show, presented last week at Carnegie Hall, is called "Etapas" ("Stages"), and it represents stages in women's lives. The Puerto Rican artist performed it last in San Juan's Caribe Hilton.

"In Puerto Rico," she recalls, "one man got up from his table crying when I sang 'Papa Domingo' ('Daddy Sunday'), a song about a father who has little time for his family." She says he came to her dressing room after the show and told her, "You touched a fiber in me about something that's been going on for a long time and neither my wife nor I had been able to verbalize."

Nydia Caro talks about the 'stages' of her career

"Things like that make you realize the great responsibility artists have," Nydia says. "Particularly when you've reached a certain level and your public takes you seriously." For this reason, she chooses her material quite carefully and writes some of her own lyrics.

She has recently also started to compose her own music. This is the case of the song "Soledad," the theme of a Puerto Rican *telenovela* set in the colonial period.

"To write that song," Nydia explains, "I listened to

a lot of classical music, mostly things like Haydn. Since this is a Puerto Rican story, I used a *cuatro*, Puerto Rico's traditional string instrument, instead of a guitar, but I wrote it in like a clavichord."

Nydia remembers her first experience with classical music applied to pop sounds when she recorded with **Richie Rey**, a classically trained salsa artist. It was an album titled "Los durisimos y yo," which she recorded when she was still a student in New York's High School for the Performing Arts. "Richie's music was very advanced," she recalls. "I don't think anyone really understood it at the time."

"What I want to do now is write my own music, and I want to do theatre. Oh, yes—and I want to record a duet with **Rubén Blades**, but he doesn't know it yet."

Nydia's latest album, "Soledad," produced by **Alberto Bourbon** and recorded in Madrid, is on the TH label, but she doesn't plan to renew her contract. She's currently entertaining offers from other labels.

Nydia points out that Anglo and Latin show business run along parallel tracks that seldom meet. On an American tv show, she notes, she was carefully told how to watch for "when the little light goes on" on a camera by a well-meaning assistant director who knew nothing about her 10 years as a tv show hostess.

It works both ways, she observes. "When I was hosting the benefit show for the victims of the Puerto Rican flood on U.S. Spanish-language tv, they told me that 'some American guy' wanted to make a donation and say something. No one knew exactly who he was until we were on the air, and when I turned around, there was **Robert De Niro!**"

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TOP CLASSICAL ALBUMS

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
			LABEL & NUMBER, DISTRIBUTING LABEL	
1	1	30	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	28 weeks at No. One TE KANAWA, CARRERAS (BERNSTEIN)
2	2	6	BLUE SKIES LONDON 414-666 (CD)	KIRI TE KANAWA (RIDDLE)
3	3	22	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	MICHAEL TILSON THOMAS
4	5	54	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	NEVILLE MARRINER
5	4	38	WEBBER: REQUIEM ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
6	6	22	MUSIC OF WOLFGANG AMADEUS MOZART ANGEL SBR-3980	VARIOUS ARTISTS
7	7	16	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)	PLACIDO DOMINGO
8	8	8	THE DESERT MUSIC NONESUCH 79101	STEVE REICH
9	11	8	MISHIMA SOUNDTRACK NONESUCH 79113	PHILIP GLASS
10	10	16	GLASS: SATYAGRAHA CBS 13M-39672	PHILIP GLASS
11	9	12	MORE MUSIC FROM AMADEUS FANTASY WAM-1205	NEVILLE MARRINER
12	12	120	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
13	19	6	WELCOME TO VIENNA ANGEL AV-34037	BEVERLY SILLS
14	14	310	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL 1-5468	PAILLARD CHAMBER ORCHESTRA
15	13	18	AMERICA, THE DREAM GOES ON PHILIPS 412 627 (CD)	BOSTON POPS (WILLIAMS)
16	16	58	MOZART: REQUIEM L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
17	15	28	AVE MARIA PHILIPS 412-629 (CD)	KIRI TE KANAWA
18	NEW		ADAMS: HARMONIELEHRE NONESUCH 79115	SAN FRANCISCO SYMPHONY (DE WAART)
19	21	38	TIME WARP TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
20	20	58	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)	NEVILLE MARRINER
21	31	4	GERSHWIN: RHAPSODY IN BLUE PHILIPS 412 611 (CD)	PITTSBURGH SYMPHONY (PREVIN)
22	22	58	GERSHWIN: AN AMERICAN IN PARIS ANGEL DS-38130 (CD)	LABEQUE SISTERS
23	23	500	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO CBS M-33233 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
24	18	32	BEVERLY SILLS SINGS VERDI ANGEL AV-34017	BEVERLY SILLS
25	17	16	A BACH CELEBRATION ANGEL DS-37343	CHRISTOPHER PARKENING
26	24	18	BERLIOZ: SYMPHONIE FANTASTIQUE LONDON 414-203 (CD)	MONTREAL SYMPHONY (DUTOIT)
27	25	48	IN THE PINK RCA CRC1-5315 (CD)	JAMES GALWAY & HENRY MANCINI
28	35	4	THE RECORD OF SINGING VOL. 3 SERAPHIM IM-6143	VARIOUS ARTISTS
29	29	6	FAURE: REQUIEM COLLEGIUM COL 101 (CD)	CITY OF LONDON SYMPHONIA (RUTTER)
30	30	18	CANADIAN BRASS LIVE CBS M-39515 (CD)	CANADIAN BRASS
31	27	10	PACHELBEL: KANON LONDON 411 973 (CD)	STUTTGART CHAMBER ORCH. (MUNCHINGER)
32	32	14	MOZART: REQUIEM ANGEL DS-38216	PARIS ORCHESTRA (BARENBOIM)
33	33	20	BACH ON WOOD CBS M-39704	BRIAN SLAWSON
34	26	16	FASCINATIN' RAMPAL CBS FM 39700 (CD)	JEAN-PIERRE RAMPAL
35	NEW		BLANCHARD: NEW EARTH SONATA CBS M 39858	HUBERT LAWS, QUINCY JONES, CHICK COREA
36	28	38	WITH A SONG IN MY HEART PHILIPS 412 625 (CD)	JESSYE NORMAN, BOSTON POPS (WILLIAMS)
37	34	54	BIZET: CARMEN (EXCERPTS) ERATO HBC1 5302 (CD)	MIGENES-JOHNSON, DOMINGO (MAAZEL)
38	36	42	BEETHOVEN: SYMPHONIES 5 & 9 DG 413 933	BERLIN PHILHARMONIC (KARAJAN)
39	39	6	SHOSTAKOVICH: SYMPHONIES 6 & 11 LONDON 411 939 (CD)	CONCERTGEBOUW ORCHESTRA (HAITINK)
40	40	70	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.

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



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

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

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

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

Subject to qualifications available upon request.



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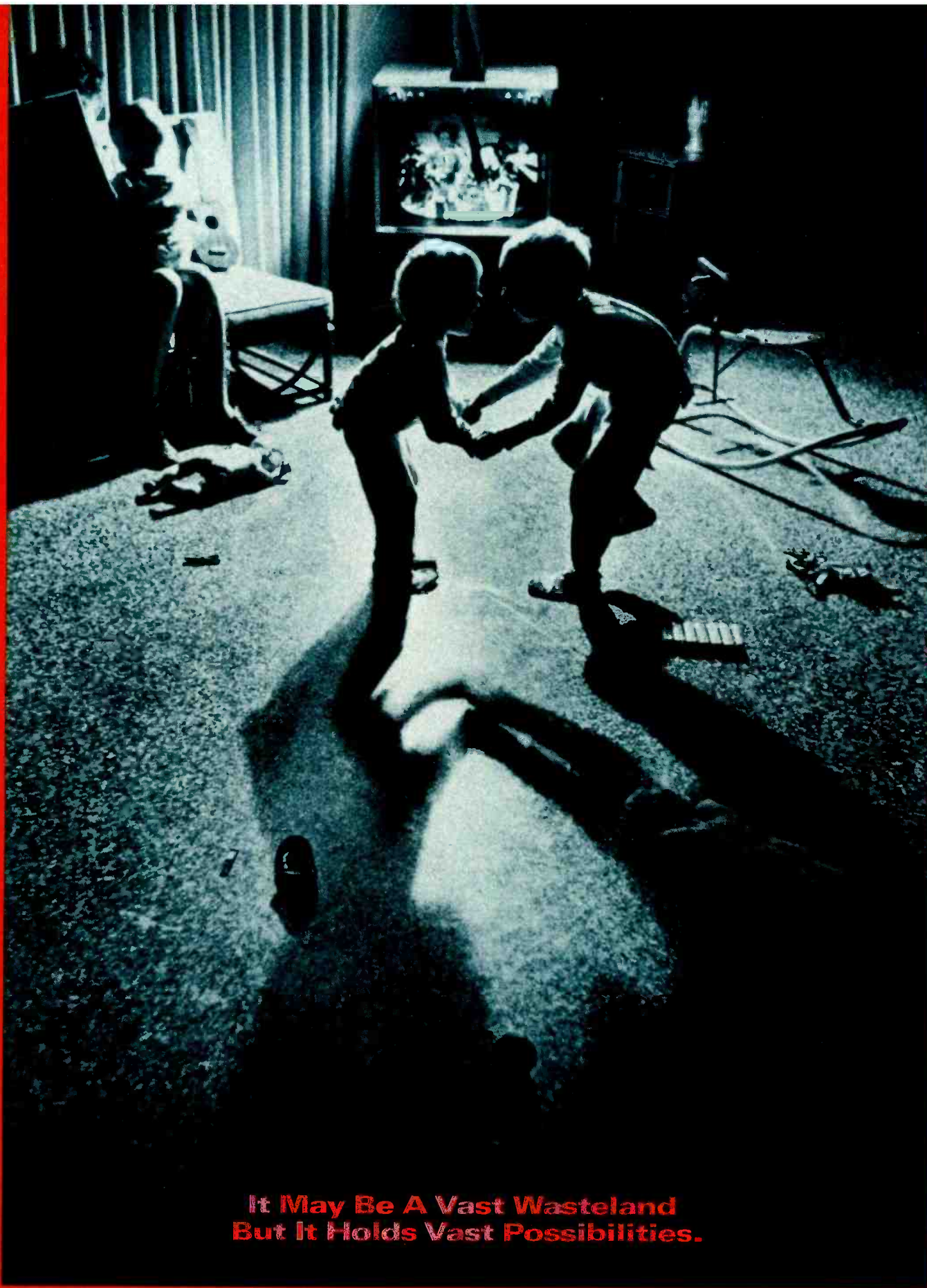


The
World
OF
**Video
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SPECIAL EDITION

VIDEO MUSIC CONFERENCE

A Retailer's Guide to Video Music



**It May Be A Vast Wasteland
But It Holds Vast Possibilities.**

- David Lee Roth, "Just A Gigolo / Ain't Got Nobody" • Don Henley, "Boys Of Summer"
- a-ha, "Take On Me" • Madonna, "Material Girl" • Dire Straits, "Money For Nothing" • Prince, "Raspberry Beret" • Madonna, "Into The Groove" • Lone Justice, "Ways To Be Wicked" • Sheila E., "A Love Bizarre" • Talking Heads, "Road To Nowhere" • The Dream Academy, "This World"
- ZZ Top, "Sleeping Bag" • The Cult, "She Sells Sanctuary" • Scritti Politti, "Perfect Way"
- Talking Heads, "Stay Up Late" • The Family, "The Screams Of Passion" • Morris Day, "The Oak Tree"
- Del Fuegos, "Don't Run Wild" • The Dream Academy, "Life In A Northern Town"
- Talking Heads, "And She Was" • Zapp, "It Doesn't Really Matter"

In the wings:

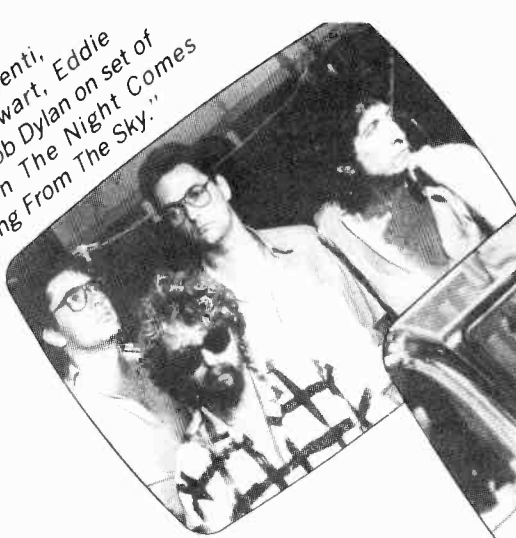
a-ha, "The Sun Always Shines On TV" • Dire Straits, "Walk Of Life" • The Cult, "Rain"



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Mark Innocenti,
Dave Stewart, Eddie
Arno, Bob Dylan on set of
"When The Night Comes
Falling From The Sky."



Left: Tommy
Chong and Elvira in
"Born In East L.A."
Below: Chong pleads his
case, but to no avail.



Mick Jagger grows from street urchin
(nephew John Jagger) to gambler in
"Lucky In Love" video.



Ground-Breaking
Still In Progress But...

THE VIDEO SHOW MUST GO ON

by JIM McCULLAUGH

The video music industry—despite an acknowledged need for more fine tuning—continues to crystalize into just that, a serious, multi-level business. Many of the promises are beginning to emerge towards profits for participants in the industry.

The impact of music video has jolted other segments of the entertainment business like no other during the past year. The marriage of music to television and movies is evidenced now in "Miami Vice," scores of films such as "White Nights," "Mad Max Beyond Thunderdome," "St. Elmo's Fire," "Back To The Future" and others, as well as countless commercials.

Video clips continue to be produced with increasing regularity by record labels—at least several thousand a year at a cost of nearly \$100-million. MTV, VH-1 and numerous other broadcast outlets, domestically and internationally, continue to program them.

Moreover, clips are finding their way into more and more non-traditional outlets such as movie theatres, video juke boxes, department stores and the like. The corporate sponsor has also entered the video music scene in a significant manner. More cutting edge marketing and promotion ideas are being developed daily.

One sign of the music video's trek from promises to profits is the maturity taking place at record labels, as well as their entertainment company parents.

Clips, in addition to their traditional record promotional value, are becoming more important in terms of programming and revenue. While labels look to recoup production costs from the multi-channel matrix, they are also in the early stages of packaging that programming for what promises to be a major market—home video.

Already, such label behemoths as the Warner/Elektra/Atlantic group has spawned Warner Music Video and Atlantic Video, so far with encouraging results. Witness Warner Music Video's "Prince And The Revolution Live" as well as "Madonna." Labels, such as CBS, also appear more willing to finance longform programming such as concerts. Earlier this year, Capitol Records began an aggressive campaign to move music video product into record stores. Another encouraging sign: a concerted effort on the part of labels and home video vendors to release LPs and videos almost simultaneously.

Music Makes TV HITS!

A Billboard Spotlight

Video Rockwaves Quake the Tube

The music bounding from the speakers of America's television sets represents a seemingly endless soundtrack recording the successful ties between the tube and the tunes. Music has always been on tv but never before has it been so ubiquitous and, say programmers and producers, there's more to come.

MTV is only the tip of the iceberg. Video music shows and specials are proliferating on both paycable and basic services. The broadcast side is filled with dozens of syndicated clips shows and several all-clip channels. And now primetime network tv is getting into the act with a slew of shows that reflect the undeniable influence of "Miami Vice," NBC's original beat-hits-the-street police drama. Two new series on ABC's fall schedule, "The Insiders" and "Hollywood Beat," each feature a pair of young crime fighters and a pounding rock score.

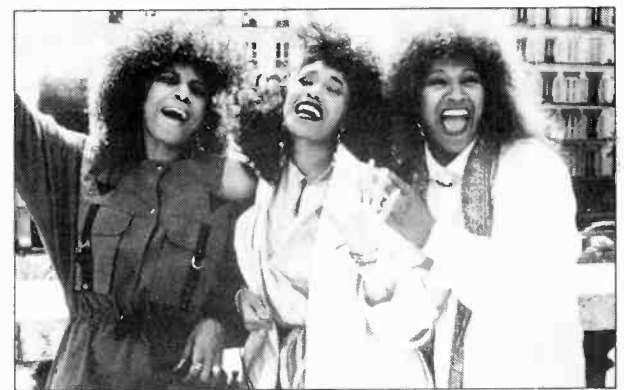
Fittingly, NBC programming chief came up with the idea for "Vice" with a two-word notion jotted on a piece of paper: "MTV cops." The smash series, willing to spend more than \$10,000 per episode buying the rights to original recordings, signaled a desire among network programmers to join in the video music revolution in a broadbased way. Points are made through looks, gestures and music. "The show is written for an MTV audience," says director Lee Katzin.

If the use of music is a trademark for "Miami Vice" and other network fare, it is also a way for paycable outlets to distinctively identify themselves, says Betty Bitterman, vice president of origi-

nal programming for HBO. "The way we do our concert specials, we feel they have become a real source of identification for HBO," she says. "It's different than what a movie does for us because our concerts can only be seen here. We'll continue to be very strong in that area."

Bitterman adds that HBO's selection of artists—

"The Pointer Sisters In Paris" on Showtime.



Phil Collins, Tina Turner, Hall & Oates in recent appearances—solidifies the network's image as a "with-it" programmer, as does Cinemax's successful "Album Flash" presentation of artists like Pete Townshend, Stevie Wonder and Olivia Newton-John. Similarly, Showtime has presented an all-star
(Continued on page VM-7)

by GREG PRINCE & MARTY FREDERICKS

Tracking the Players in Race for Exposure

Music video's explosive growth is encouraging major record labels to take an increasingly aggressive stance toward both the home video and television markets. Most have already formed music video divisions handling production and distribution in some cases.

With in-house control, they're not only stepping up traditional music video programming efforts but also branching into new arenas like theatrical. In addition, the labels are working vigorously to close the gap between audio and video release dates.

Whether the formation of separate music video wings will indeed fuel sales to an unprecedented level remains to be seen. Nonetheless, the record producers are convinced it was a logical move.

"We saw the growth coming," says Jerry Durkin, vice president, CBS Video Music Enterprises. "A year ago, 10,000 to 15,000 cassettes meant you had a good seller. Now, it's 50,000 to 60,000."

"In the tv marketplace," he continued, "videos by superstar artists are in greater demand because of their marquis value. Plus we're working with MTV in developing and promoting new artists."

CBS Video Music produces programming for both home video and television. It does not distribute its products, however. That role is filled by its sister company, CBS/Fox Video, which contracts with independents for the most part. Only with its largest accounts does the home video concern sell directly.

That arrangement led to a new relationship between CBS/Fox Video and CBS Records at the beginning of the year. The record giant became one of the home video supplier's distributors to music-oriented outlets. "That's given us a tremendous opportunity to exploit cross promotion of the album and the videocassette," Durkin says.

Under the umbrella of RCA Records is RCA Video Productions Inc. (RVP). Among its functions are to produce a variety of music video programming for both RCA and Arista artists and develop product from existing footage, such as "Elvis: One Night With You."

"We're stretching out as a production company," reported Laura Foti, director of marketing. "We're constantly looking at new ways of using music."

She cited as an example RVP's "Return To Waterloo," a ground-breaking film written and directed by Ray Davies of The Kinks. It was first released theatrically through New Line Cinema last summer.

To date, however, that's the exception rather than the rule. RVP delivers its television programs directly to pay and cable services, syndicators and the international marketplace. Home versions are distributed by sister company RCA/Columbia Pictures Home Video on its MusicVision label.

Picture Music International (PMI) is Capitol Records' in-house video production arm for the Capitol, EMI America and Manhattan family. In addition, "we acquire video labels and distribute product just like any other record distribution company," notes Dan Davis, Capitol's vice president video distribution and sales.

Home videos produced by PMI are licensed to existing video companies. In most instances, it's Sony
(Continued on page VM-22)

VIDEOACTIVE LABELS GRAPPLE WITH EVOLUTION



Billy Joel on the stage during "The Faith."

Some say the videoclip business is not yet a business. Rules are still being written, standards are still being determined. Other maintain it's been around long enough to merit established procedures, which nevertheless are not being observed.

Whatever the state of the clip business, it's clear that there are a number of issues concerning rights,

"The clip industry sustains itself through its own energy, rather than being anchored by solid business procedures."

Hoping to counteract this situation is the Music Video Producers Assn. (MVPA), a coalition of producers some 30 members strong, whose aim is to educate the record industry as to the basic needs and finer points of the clip business. An MVPA book of guidelines, says Walz, is being distributed at the Billboard Music Video Conference.

Attorney Shari Friedman, director of video administration for Atlantic Records, stresses that the clip industry is developing daily. "Since the many uses of videos in different areas aren't defined yet," she says, "there are problems with all the players as to how their roles interrelate. A lot of questions can't be answered because there are no precedents."

"It is business," Friedman stresses. "Just because the parameters and ramifications aren't defined, doesn't mean it's not. But since it's a new business, it's necessary to be patient. The rules are
(Continued on page VM-16)

VIDEO BUSINESS STILL SETTLED IN QUICK-DRAW TRADITION OF

WILD



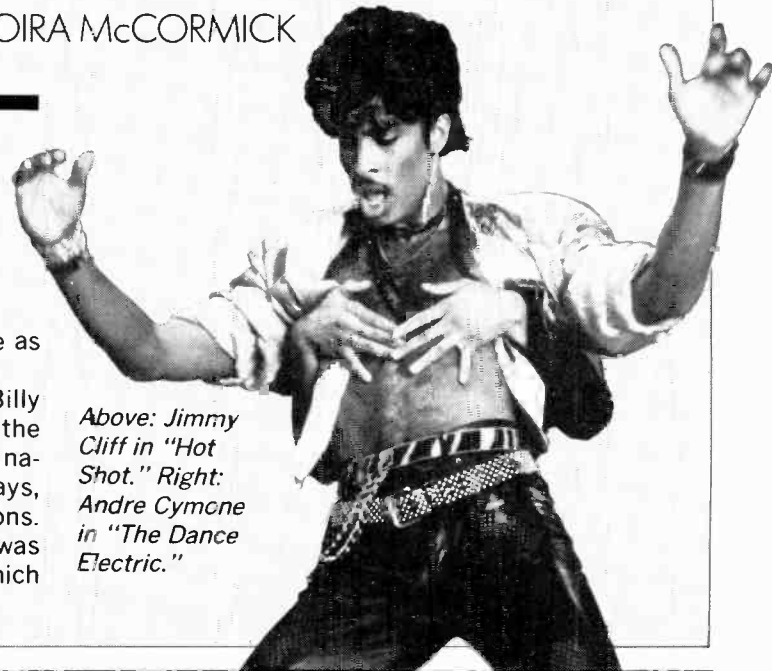
by
MOIRA McCORMICK

WEST

royalties, contract terms, and fees, which serve as the basis for intense discussion on all sides.

Video producer Ken Walz (Cyndi Lauper, Billy Joel, Bruce Springsteen) is one who believes the music video business is still very much in its nascent stages. "It's an outlaw industry," he says, "with no guidelines as to methods of operations. Whatever style of operation worked for us and was acceptable to record companies, was the one which was used."

Above: Jimmy Cliff in "Hot Shot." Right: Andre Cymone in "The Dance Electric."



Cock Robin's "When Your Heart Is Weak."

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And the staff of the American Film Institute.

HOLLYWOOD FINALLY FLASHES THAT PROUD SOUNDTRACK SMILE

Soundtracks: Oh, what a feeling! These days, that feeling is euphoria. From James Bond to Mad Max, everyone is standing in line to capitalize on Hollywood's newest hero: the hit soundtrack.

It's been years since "Rock Around The Clock" raised eyebrows—and a furor—in "Blackboard Jungle," and foreshadowed the impact music would make at the box office. Music in films has come light years ahead of the days when pop music in a movie meant Frankie and Annette crooning beach blanket bingo ballads; or when soundtracks were 10 contrived cuts rendered by a sheepish-looking Elvis somewhere during the course of the plot. Pictures such as "The Big Chill," "Fast Times At Ridgemont High," "Flashdance," "Footloose," "Desperately Seeking Susan," "The Breakfast Club," and of course, "Saturday Night Fever" (the movie generally credited with starting the headlong rush into celluloid soundtracks as a marketing device), have created a different level of industry awareness.

For the first time in rock history, the top three singles on the Billboard Hot 100 chart this past September came from motion pictures: "St. Elmo's Fire" by John Parr, "The Power Of Love" by Huey Lewis & the News from "Back To The Future," and "We Don't Need Another Hero" by Tina Turner from "Mad Max: Beyond Thunderdome."

The marriage of movies and music has made amorous bedfellows out of film studios and record companies, uniting them on grounds of mutual marketing efforts that, when successful, ultimately translate to enormous box office and album sales.

A hit single, strategically released ahead of a picture's street date, can prime audiences, stir up excitement—and create powerful opening weekend revenue. Hit singles, even hit soundtracks, can't save bad movies; but in certain cases, they can definitely breathe life into a shaky film. In the case of "St. Elmo's Fire," says Gary LeMel, Columbia Pictures' senior vice president of music, "The picture was dying at \$25 million. When the John Parr record went to No. 1, the film picked up 48% and is now close to \$40 million." A second single by the project's composer/producer David Foster, "Theme From St. Elmo's Fire," is expected to keep the momentum alive through chart action.

Adds Becky Shargo Mancuso, president of Mag-stripe Music and an independent music supervisor since doing "Urban Cowboy" in 1980, "A hit soundtrack video can give a weak movie legs at the box office and help it get a little longer life. It can draw audiences into the theatre."

Danny Goldberg, president of Gold Mountain Records/Gold Spaceship Management and noted music supervisor on numerous projects including the "Miami Vice" hit soundtrack album, cautions against untoward enthusiasm: "A hit video cannot save a film. The music and the videos are only as valuable as what you're selling. But they can extend the life of a film."

Goldberg believes that soundtracks and videos have become so interwoven that it's no longer possible to separate them in terms of hits. "Where the music helps is when you have a hit video. A video that comes out two to four weeks ahead of the film can be a tremendous help to distributors. The videos are perceived as entertainment, not as advertising, because they're visual, just like the movie they're promoting."

Getting the film's title into a hit single is very important. In the case of "St. Elmo's Fire," not only did the first single feature it under the title, "St. Elmo's



by KIP KIRBY

MIAMI
VICE



Glenn Frey, top, and Jan Hammer bring out the beat in chart-topping "Miami Vice" soundtrack.

Fire (Man In Motion)," David Foster's followup instrumental single contains the film's title as well. Unusual, but indicative of the lengths the industry will now go to in cross-associate a movie with a soundtrack.

In the case of "White Nights," a new film due out in late November, a debut duet called "Separate Lives" by Phil Collins and Marilyn Martin skyrocketed up the pop charts a full two months before the picture's own release. More important still, it carried, in parentheses, the name of "White Nights" so audiences would be aware and ready when the movie hit the theatres. And it was followed up, still in advance of the film's release, by a second single/video featuring Lionel Richie singing "Say You, Say Me (Theme From White Nights)" prominently featuring the name of the movie in parentheses.

Says one record company executive, only half-joking, "I think you're about to start seeing 'Theme From' become a very common songwriting title."

Becky Shargo Mancuso thinks it's essential that audiences be able to identify songs with the movies they come from.

"In the case of 'VisionQuest,'" she explains, "the Journey single came out under the title, 'Only The Young,' and no one associated it with the picture. 'Against All Odds,' on the other hand, had the title in the song and helped the movie immensely."

Mancuso was elementally involved from the beginning on music for the John Travolta/Jamie Lee Curtis film, "Perfect." Despite plenty of advance publicity, the movie bombed. What happened?

"The soundtrack was supposed to come out way in front of the picture," Mancuso says. "But some (Continued on page VM-11)

PRODUCERS

Hold Creative Keys In Struggle To Make Music Video A Happy Medium

Videoclip producers may view their relationship to the record companies as that of serfs to their feudal overlords, but that doesn't stop them from turning out those musical mini-movies. And while many feel their grievances are being ignored by label execs, some say progress is being made, slowly but surely.

Robert Lombard, who currently turns out clips for production company JRTV, and whose previous credits include Van Halen and Linda Ronstadt, thinks record companies are becoming "more knowledgeable about production. They're more understanding about the way budgets work. If I go

over budget and present a detailed itemized report, they'll most likely make up the overage."

While Lombard notes that "70% of the time, we come in under budget," the other 30% can be costly. "Most overages come from talent requests," he says, "for more extras, equipment, wardrobe, lighting, catering—bands will eat you out of house and home."

Producer Paul Flattery, who with partner Jim Yukich heads up Split Screen Inc. (Phil Collins, Jeff Beck, Hall & Oates), agrees that "budgets are stabilizing." However, he observes, "They're mostly at a level you can't do a lot with—say \$65,000.

"We're doing fine as a company," Flattery adds, noting that Split Screen frequently sees budgets of \$75,000. "We'd rather work with \$100,000, though."

Simon Fields of Limelight Productions (John Cougar Mellencamp, a-ha, Dire Straits, ZZ Top) says Limelight's budgets have doubled in the last few years, from \$50,000 to \$100,000. Quality work speaks for itself, he says, and in his company's case rightfully results in more money to work with.

"In a sense," says Flattery, "the clip business has stabilized. The big production companies can make money, and can afford to run their businesses as businesses. Those in the lower brackets can't sur (Continued on page VM-20)



Above: Alabama's Randy Owen, left, and director David Hogan. Right: Jim Yukich, Donnie Osmond, and co. on vidset of Jeff Beck's "Ambitious."

TV HITS

(Continued from page VM-3)

lineup of concerts headlined by the likes of John Fogerty, Huey Lewis & the News and the Pointer Sisters this year.

Video music is not only the trademark but the heart and soul of The Nashville Network. TNN programming director Paul Corbin says the market for country music on tv has come a long way since "Hee-Haw." "We're seeing the evolution of country in videos now," he says. "When we began as a network, carrying music videos in addition to our other programming didn't seem worthwhile. But presently we are carrying five and a half hours of videos Monday through Saturday on two different programs as we have done for over a year now. They're not our highest rated shows necessarily but they're doing well."

Corbin explains why it's been difficult for TNN audiences to sometimes accept new videos. "Producers tell me about concept videos as opposed to concert videos and we want to show them," he says. "But country audiences are as interested in performances as they are in concepts. We're not sure of the effect the latter will have. There are no real clear answers and we get conflicting reports. But we're moving along with the industry and we'll show the concept clips as long as they continue to produce them."

TNN, already with 24 million viewers, was given an additional boost by September's Farm Aid benefit. "Farm Aid shed a great deal of attention on us," Corbin says. "Not only did it do the farmers a tremendous amount of good but it familiarized new viewers with our service."

Despite the success of many who have entered the video music field, other programmers have had to overcome a load of red ink, an elusive audience and unexpected bills for clips. Rick Scott, general manager of TV-21 (KRLR) Las Vegas, the first full-power broadcast station in the country to program music videos four hours a day says "video music programs in general are not profitable at this time," but believes better days are on the horizon. "The medium is in its infancy, so like any infant it has to be nursed along," he says.

Also asking for a helping hand is Black Entertainment
(Continued on page VM-9)

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A Retailer's Guide To



When home video's history is written, 1985 may be remembered as the year when music video finally began taking shape as a business.

It's true, however, that music video's market share still pales in comparison to theatrical fare. According to the Video Software Dealer's Assn.'s (VSDA) most recent study, the genre only accounts for 3% of dollar volume.

But that share of market, many believe, is deceptive. Music video, they say, is a sleeping giant waiting for more VCR owners, stereo television, simultaneous LP/video releases, bolder programming and other catalytic growth elements, including such technological developments as the Compact Digital Audio Laserdisc. There are still analysts who contend that music video will become the second largest programming block after films.

"We've seen a very steady increase pattern," states Dan Davis, vice president, Capitol Group Services Distribution. "The aggressive retailer will be successful. The category has sell through pricing, there's a greater awareness of music video, and we're seeing a closer and closer relationship between audio (LP) and video release. We're hell bent on that last point. The Iron Maiden project reflects that. The new LP and video will be just about simultaneous. Everything will be cross-referenced. Each new Iron Maiden LP will have a flyer inside referencing all three videos available by the group. That's a first."

Davis also points out that Capitol was not distrib-

(Continued on page VM-18)

From top: Aimee Mann in 'til tuesday's "Looking Over My Shoulder"; Phil Collins and Philip Bailey, "Easy Lover"; Loverboy's "Lovin' Every Minute Of It"; the Manhattans' video rehearsal (Photo: C. Pulin).



Video Music INDEX

(This is a listing of U.S. music video software suppliers)

- Admit One;** 311 Adelaide St. East
Toronto, Ontario; Canada M5A 1N2; 416/863-9316
- American Video Distributors Inc.;** 5173 N. Douglas Fir
Suite 1; Calabasas, CA 91302; 818/716-5993
- A&H Video;** 430 W. 54th St.
New York, NY 10019; 212/489-8130; 800/223-4056
- A&M Records/Video;** 1416 N. La Brea
Hollywood, CA 90028; 213/469-2411
- A 8mm Video Movies;** 2554 Lincoln Blvd. Suite 238
Marina Del Rey, CA 90291
- ARC Videospace;** 88 Lexington Ave.
New York, NY 10016; 212/725-5530
- Atlantic Video;** 75 Rockefeller Plaza
New York, NY 10019; 212/484-6000
- Aura Enterprises;** 7911 Willoughby Ave.
Los Angeles, CA 90046; 213/656-9373
- Beverly Hills Releasing;** 8949 Sunset Blvd. Suite 201
Los Angeles, CA 90069; 213/275-5429
- Budget Video Inc.;** 1540 N. Highland Ave. Suite 110
Hollywood, CA 90028; 213/466-0121;
213/466-0127; 800/621-0849 ext. 176
- CBS Video Music Enterprises;** 51 W. 52nd St.
New York, NY 10019; 212/975-4321
- CBS/Fox Video Music;** 1211 Avenue of the Americas
New York, NY 10036; 212/819-3222
- CC Studios Inc.;** 389 Newtown Turnpike
Weston, CT 06883; 203/226-4666
- Center for Southern Folklore;** 1216 Peabody Ave.
Memphis, TN 38104; 901/726-4205
- Champions on Film;** 745 State Circle
Ann Arbor, MI 48106; 313/761-5175
- Classic Family Entertainment;** 6649 Odessa Ave.
Van Nuys, CA 91406; 818/780-7100
- Continental Video;** 2320 Cotner Ave.
Los Angeles, CA 90064; 213/477-8055;
800/821-3427 outside CA
- Dreamland Home Video;** 20611 Plummer St.
Chatsworth, CA 91311; 818/407-1188
- Embassy Home Entertainment;** 1901 Avenue of the Stars
Los Angeles, CA 90067; 213/553-3600
- Excalibur Films;** 424 W. Commonwealth
Fullerton, CA 92633; 714/773-5855
- First Video Exchange;** 17503 Figueroa St.
Gardena, CA 90248; 213/516-6422
- Flower Films;** 10341 San Pablo Ave.
El Cerrito, CA 94530; 415/525-0942
- Foothill Video;** 7730 Foothill Blvd.
Tujunga, CA 91042; 818/353-8591
- Full Throttle Films;** 450 S. Central Ave.
Glendale, CA 91204; 818/956-1669; 800/423-2281
- German Language Video Center;** 7625-27 Pendleton Pike
Indianapolis, IN 46226; 317/547-1230
- Glenn Video Vistas;** 6924 Canby Ave. Suite 103
Reseda, CA 91335; 818/981-5506
- Harmony Vision;** 116 N. Robertson Blvd. Suite 701
Los Angeles, CA 90048; 213/652-8844
- Independent United Distributors;** 430 W. 54th St.
New York, NY 10019; 212/489-8130; 800/223-4057
- International Home Entertainment Canada;** 600 Euclid St.
Whitby, Ontario; Canada L1N 5V3; 416/666-2022;
800/263-3777
- IRS Records/Video;** 100 Universal City Plaza Bldg. 422
Universal City, CA 91608; 818/508-4730
- JLT Films Inc.;** 480 Central Ave.
Northfield, IL 60093; 312/441-9440
- Kartes Video Communications;** 7225 Woodland Drive
Indianapolis, IN 46278; 317/844-7403; 800/582-2000
- Kidtime Video;** 2340 Sawtelle Blvd.
Los Angeles, CA 90064; 213/452-9006
- Magnum Entertainment Inc.;** 9301 Wilshire Blvd.
Suite 602 Beverly Hills, CA 90212; 213/378-9981
- Major League Baseball Productions;**
1212 Avenue of the Americas
New York, NY 10036; 212/921-8100
- Marsh International Films;** 21029 Itasca St. Suite A
Chatsworth, CA 91311; 818/998-2002
- MCA Home Video;** 70 Universal City Plaza Suite 435
Universal City, CA 91608; 818/508-4300
- MGM/UA Home Video;** 1350 Avenue of the Americas
New York, NY 10019; 212/408-0600
- Monterey Home Video;** 7920 Alabama Ave.
Canoga Park, CA 91304; 818/888-3040; 800/423-5558
- Monterey Movie Company/Monterey Home Video;**
P.O. Box 2648; Malibu, CA 90265; 213/457-5595
- Morris Video;** 413 Avenue G Suite 1
Redondo Beach, CA 90277; 213/379-2414
- Music Media;** 5730 Buckingham Parkway
Culver City, CA 90230; 213/216-7900; 800/421-4509

(Continued on page VM-19)

TV HITS

(Continued from page VM-7)

Television president Bob Johnson who objects to labels like CBS and Warner charging for clips. "Charging for videos could threaten our very existence," he says. "The labels should view BET as an emerging minority company that's one of the best vehicles for promoting black artists and they should nurture us along."

One avenue of help for fledgling video channels may come from Music Video Service's new Pop Music Network, an affiliation of video music cable and broadcast tv channels and programs consisting of more than 40 million potential viewers. The group's primary goal, explains MVS president John Persico, is to secure and coordinate national advertising for PMN and, in turn, offer major national advertisers an alternative media buy for next year. "We think the timing is perfect," he says. "In some cases, it may mean survival for a small station in a small market."

Carmela Caridi, president of her own video music consulting firm, thinks the frequent arrivals and departures of syndicated clips shows must be seen in context of all tv programming and not just individual success or failure stories. "It's not unlike any other syndicated tv market," she says. "When you're starting new shows, it's only natural that some will go up and some will go down. The important thing is that there are those that do stay up, like "New York Hot Tracks" which started out as a local show. That's why you see a Dick Clark getting involved with another new show."

Caridi agrees with MTV executive vice president Bob Pittman's recent comments that video music has now become institutionalized. "Music video has now begun to infiltrate all traditional forms of programming," she says. "We've seen the decline of the variety format on network television and now the looks and characteristics of MTV-type programming has taken its place. There was a time not too long ago when NBC, ABC and CBS didn't want to hear about music and now there's a great appreciation of it as something that is fueling programming genre at all levels. It's beginning to serve the same function for advertisers as sports did in the '70s."



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by STEVEN DUPLER

This month's hot new music video special effect can all too easily become next month's tired cliché. That's the opinion of some music video directors and producers who say that unless you are among the first to use a certain effect from a certain piece of gear, it doesn't pay to simply jump on the bandwagon later.

However, another line of thought says that creative use of special effects equipment can prevent the boredom syndrome. Furthermore, says this reasoning, it's not necessarily true that unique special effects in videos have to cost huge amounts of money (although most of the recent spate of high-tech computer animation and graphics-filled clips assuredly have cost 10 times what a standard video might.)

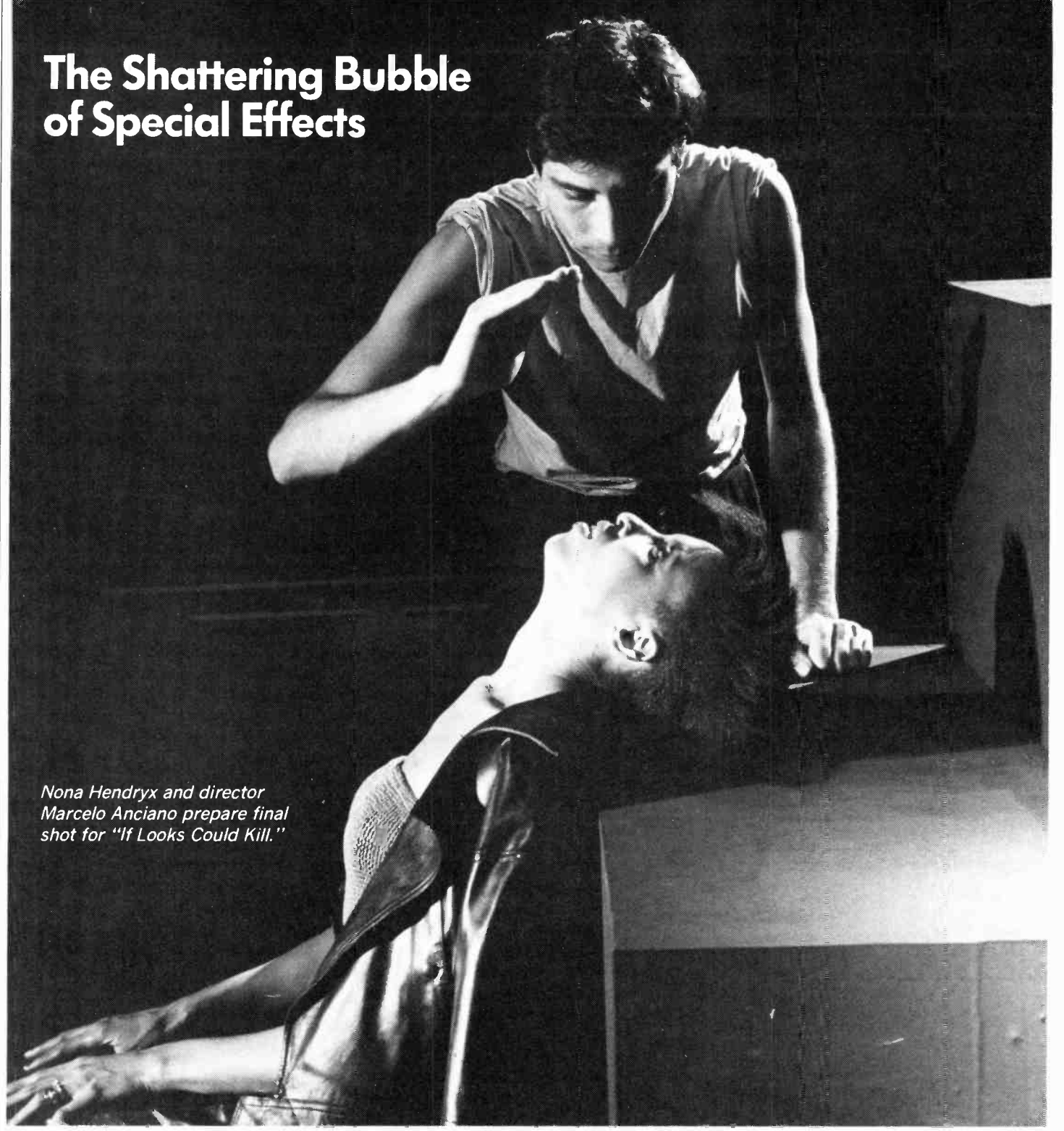
"The use of technology in music videos is a highly fashionable thing," says producer Ken Walz. "I only use a piece of technology to obtain a specific special effect if I can be first, or among the first to do so." Walz notes that his use of the Mirage to create the "shattering bubble" effect in Cyndi Lauper's "Girls Just Want To Have Fun," sparked similar usage of the device in scores of later clips. "Pretty soon, you're seeing it in every clip," he says, "and then, before you know it, you're watching the same effect on ABC Sports, and then you know it's become a cliché."

The current fashion, Walz and other producers and directors agree, is an increasing amount of highly sophisticated and expensive computer animation effects, as evidenced in clips like Dire Straits' "Money For Nothing" and Rush's new "Power Windows." Says Walz: "The people who are doing the best and most inventive effects now are the people who were animators to begin with." The great expense of the computer-animated clips, he continues, can be offset by the fact that animators have the pricey gear already at their disposal. Also, he says, deals can be made whereby animators will work for far less than if they were doing a commercial or network television project, because "it's good for their reel to have a unique and interesting music video on there. People call in favors on things like this," he concludes.

Walz feels it's not a particularly happy state of affairs that technology can be rendered obsolete so quickly in the music video arena. "Music videos are so obsessed with originality, and it's too bad that a good effect becomes no good once it's been seen too many times, because there're so many different ways you could conceivably use the same effect," he notes.

Jeff Abelson of Los Angeles-based Parallax Productions, says his approach is less technologically-oriented than cinematically-oriented. Technology,

The Shattering Bubble of Special Effects



Nona Hendryx and director Marcelo Anciano prepare final shot for "If Looks Could Kill."

he says, can often hinder creativity rather than help it along. "Music video forces people to try and please the providers and exhibitors of the work with new hooks all the time," he says. "There's lots of pressure on you to develop new and different things. For people who enjoy the toys, that's good, but sometimes it can overtake the entire video and depersonalize it."

Abelson says that an overabundance and overemphasis of technology and special effects in a video can make the final project somewhat dehumanized. "Viewers will look at a clip like that and say, 'Hey, great video, great images and effects. I'd love to see it again.' But, they won't go buy the record, because no personality has been established for the artist by the images used. There's often little connection with the music." The depersonalization problem is one that "plagued the animated feature film business for years," he adds.

The current computer animation craze, he continues, has been made possible simply because of the evolution of that industry which has allowed prices to become more realistic. "Computer animation has been around a long time, and has been used brilliantly in films and commercials," he notes. "Now, it's true that deals are being made by some animators which lower the cost of their services because they want to put a video clip on their reels, but it's also true that the prices of the services have gone down anyway over the years."

Creativity, Abelson says, is in the hands of the practitioner. "Simply because you aren't the first to use a specific piece of equipment to get a certain effect, doesn't mean that you might not be able to use it more creatively than the guy who used it first," he asserts.

One director who takes a very pro-technology stance is Wayne Isham, whose most recent and unique project is the clip for Howard Jones' "Like To Get To Know You Well." The video uses a combination of "low-cost, yet effective" processes, including Xerography and hand-painting to produce a look that is unlike anything else on the videoclip scene. Still, Isham says it's difficult getting the public to accept effects that don't look like anything they've seen before. "The public expects a certain quality," he says. "If it's different than what they know, they find it difficult to judge whether it's good different or bad different. They've come to expect a certain technological standard." Isham is convinced, however, that "you can have high technology without a lot of money. The question is, can people accept it?"

Looking at the upswing in computer animation techniques applied to music video currently, Isham says that the evolution taking place is "purely financial. The technology is here—it's available, and the mandate for it exists. That's why you see clips like 'Money For Nothing' and 'Take On Me.'"

Video Music

SOUNDTRACKS

(Continued from page VM-6)

times when the record company knows there's going to be a big marketing campaign behind a movie, they wait for it to kick in. The problem is, sometimes a marketing campaign on a movie doesn't really kick in until a week or two before the picture opens.

"So the Jermaine Jackson track, 'The Closest Thing To Perfect,' came out only two or three weeks prior to the film. By the time the single started making noise in the market, the movie had died."

When "St. Elmo's Fire (Man In Motion)" scorched its way to No. 1, it became the 12th song from a movie to top the Hot 100 in less than 18 months. Its predecessors included Kenny Loggins' "Footloose," Phil Collins' "Against All Odds," Deniece Williams' "Let's Hear It For The Boy" (from "Footloose"), Prince's "When Doves Cry" and "Let's Go Crazy" (from "Purple Rain"), Ray Parker Jr.'s "Ghostbusters," Stevie Wonder's "I Just Called To Say I Love You" (from "Woman In Red"), Madonna's "Crazy For You" and Simple Minds' "Don't You (Forget About Me)" (from "The Breakfast Club"), Duran Duran's "A View To A Kill," and Huey Lewis' "The Power Of Love."

Hollywood has had plenty of other help, too, this year in the form of hit videos: among others, "Axel F" by Harold Faltermeyer from "Beverly Hills Cop," "The Goonies (R Good Enough)" by Cyndi Lauper, and Glenn Frey's "The Heat Is On," also from "Beverly Hills Cop."

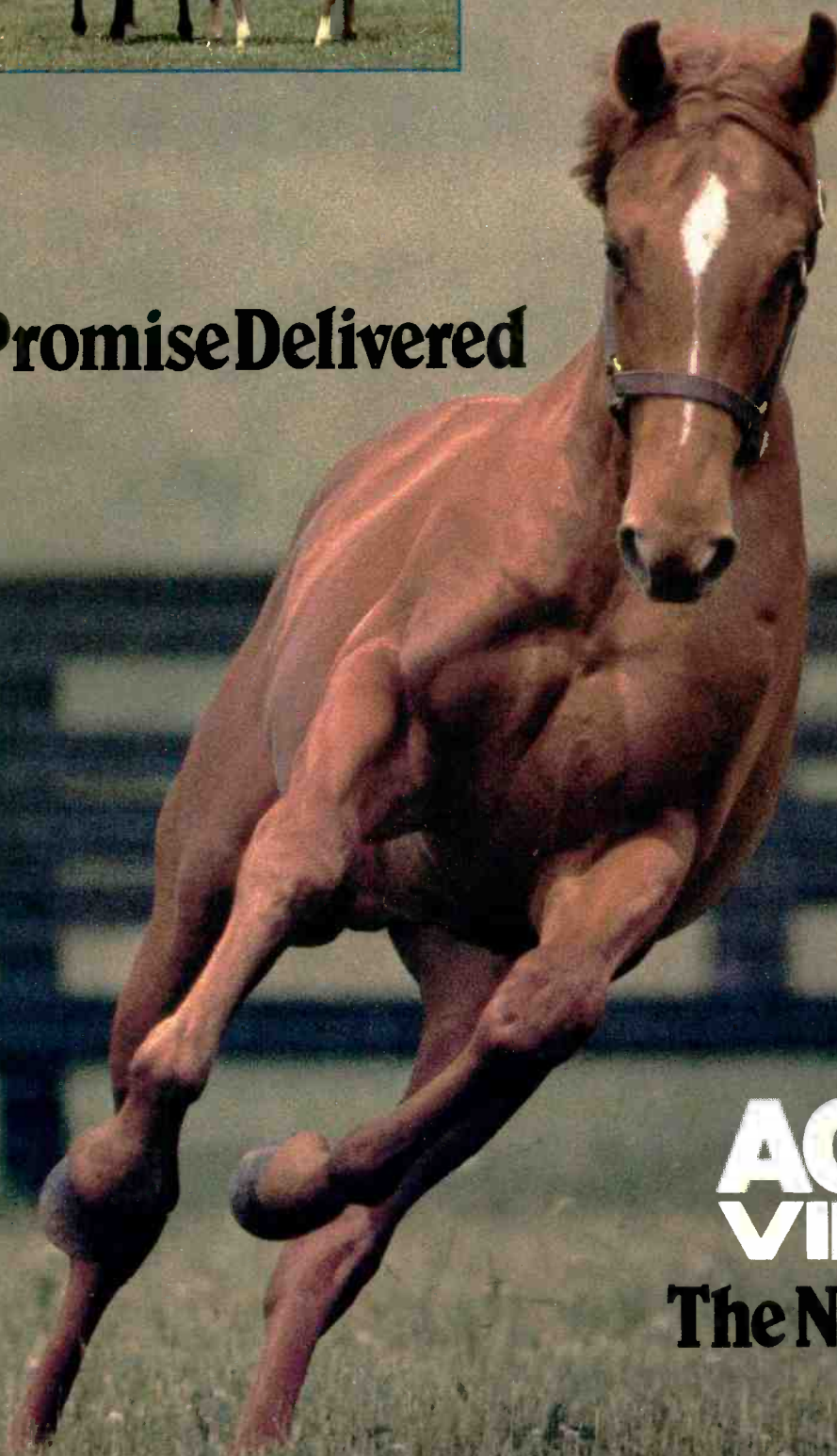
Frey has the distinction of having contributed directly to the success of a hit tv show as well. After "Miami Vice" spun off an episode loosely based on Frey's "Smuggler's Blues," ratings took a leap—and so did Frey's album sales. When Frey's "Miami Vice" segment was shown a second time during re-runs, MCA Records mailed out "Vice" postcards to press, radio and accounts further plugging the episode and the single. The video for "Smuggler's Blues" showed Frey enacting a different scenario from the tv show, but it didn't matter: the clip was one of MTV's biggest hits.

"Videos are important, but only if they're on MTV," asserts Columbia Pictures' LeMel. "They aren't that important if they're *not* on MTV. It's like try-
(Continued on page VM-13)




Promise Born

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Programming Fires Melt Creative Gridlock

Video music programming. At times it seems as inscrutable and time-consuming as the most difficult computer text adventure. And fraught with as many pitfalls, mazes, screens and traps as a lightening-fast, rapid-fire arcade or action/adventure game.

But no matter who you talk to, though, a healthy dose of optimism and enthusiasm continues to prevail—laced with some pessimism—with respect to short, longform and experimental music video programming.

The optimism stems from the fact that music video programming is expanding and is breaking some new ground. The pessimism stems from the belief that current market conditions make programming content restrictive; “creative gridlock” stifles adventuresome programming, particularly because of financing and the “too many chefs” syndrome; while others subscribe to futurist Alvin Toffler’s notion of the modern day media dilemma—second wave mentalities programming for third wave viewers.

On the clip side, John Weaver, John Weaver Productions, involved in music video production/direction for nearly 10 years, points to a central issue, one echoed by many others in the business. “For those of us who became involved in clip production back in the '70s, sure we’re disappointed that creative programming has not come further along.

“We’re certainly seen the influence of music video. Movies like ‘Flashdance’ or ‘Purple Rain.’ The impact on television commercials has been enormous. Now, ‘Miami Vice.’

“But the way the clip business works hasn’t really changed. For the record label and the artist, for the most part, the album is essential. Producers and directors get a cassette of a song, write a concept and budget, and the video becomes an overlay. It’s after the fact. That’s the biggest creative constraint. That could change if we ever see the true audio/video LP build from the ground up . . . together.

“And that’s what makes these clip compilations on cassette weak. They are a string of back-to-back, separate ideas. There’s no integrity as a whole.” But as long as clips continue to get made that way, he suggests, and since MTV prefers that programming approach, the situation won’t immediately change. He also concedes that a select number of outstanding creative clips, with program substance, will get produced, almost in spite of the system.

He also adds that the cost of an original, conceptual one hour longform, in order to meet consumer expectations now, is in the \$1 million range, just about prohibitive.

Peter Blachley, director of marketing and acquisitions for Picture Music International, points out that, given the nature of the broadcast media for music video, it will continue to remain a “name” business with respect to longform programming, and will continue to take the form primarily of concert shoots. He, like others, also points out that even these concerts might not get made unless a major pay service acts as a partner in order to finance them. “It’s a Catch-22 situation. Longform needs the cable/tv equation. A conceptual, lineal story longform is a much tougher sell there. You have to consider what that market will bear.”

“Home video,” however, he contents, “may be the most adventuresome arena for programming. You can put anything you like out on home video. It’s like the record business. Lots of bold albums have been released over the years. They might not be major sellers but others turn out to be. At least

(Continued on page VM-17)

Madonna in “Crazy For You.”



Clips Connect With Afterlife Beyond Video

With growth for cable and broadcast music video outlets levelling in response to emerging label fee structures and overall saturation for music formats, where can video promo clips find new audiences? For artists, managers and labels, the answers are prompting revisions not only in the placement for music clips, but also fresh thinking in the actual clip formats being prepared.

Buttressed by the ongoing need to defray production costs for clips, these shifts in the production and exploitation of promotional clips suggest two key trends: a swing outside the traditional tv and club base as clips explore theatrical exposure and alternative venues (such as convention settings and video juke boxes), paralleled by a thrust into more classically promotional usage, dramatized by a revival in retail video exploitation.

With clips reaching the broadcast array of movie theatres yet, as well as courting consumers in non-music as well as record/tape retail sites, video promotion teams are meanwhile experimenting with modified program formats. To the basic song clip and compilation reel are being added long-form artist documentaries or “biographies” coupling performance clips with interview or documentary footage.

Financing, too, reflects these two new compass headings, with the recent spate of soundtrack-generated clips funded by film production entities now being joined by promo clips financed by commercial sponsors.

Such twists suggest a new phase in the young industry’s odyssey from a subset of advertising toward a viable moneymaking trade. High consumer visibility and broad media coverage had obscured the new medium’s “profit-less” nature during the early '80s, especially in light of bullish hopes that the home video market would quickly afford a major sale market for videocassettes.

Today, label executives see eventual payback via home video sale and rental as more tangible—but considerably more modest—than in those heady days of before. That’s making the climate for new commercial funding and promotion partnerships more hospitable. Laura Foti of RCA Video Productions sums up the landscape by noting, “Home video usage down the road is now a tangible item when justifying the budget for a program, but right now, the most interesting trend is probably sponsorship.

“In many cases, the sponsors are willing to help finance the clip outright in exchange for the promotional consideration. The bands are anxious to do it, because it eases their financial situation, and so, obviously, are the labels.”

Thus, a recent example found RCA huddling with Paper Mate for clips promoting Autograph, affording a natural opportunity to show one of that sponsor’s products on camera. A separate version was shot without the Paper Mate logo in evidence, affording a salve for outlets unwilling to permit the plug.

Such basic trade-offs are also leading to more elaborate cross-marketing alliances revolving around music video. A current Swatch tie-in for Thompson Twins, extending to the band’s U.S. tour, includes special video footage designed for use in custom clips screened in fashion retail accounts. In effect, separate clips enable the Arista act to reach an alternate audience of potential fans through monitors in department and clothing stores.

Meanwhile, the clip format is itself being expanded to provide outlets with new screening options. A&M’s Alan Oken, director of artist development,

(Continued on page VM-21)

by SAM SUTHERLAND

Herman Crook: There At The Start

Roy Acuff, the future King Of Country Music was still a young, baseball-playing commoner in Knoxville and the now-legendary Hank Williams was just learning to talk when Herman Crook joined the Grand Ole Opry. It wasn't called the Opry, though, that winter of 1925 when the Crook Brothers band poured its thoroughly rural style of music into the microphone. The show was called the WSM Barn Dance—and Herman Crook admits he didn't have much faith that the program would catch on.

But because he liked performing, he stuck with the Barn Dance as it quickly evolved into the Grand Ole Opry and as it slowly moved from its original home at 7th and Union to the Hillsboro Theater to the Dixie

Tabernacle to the War Memorial Auditorium to the Ryman Auditorium and, finally, to its site at Opryland USA.

For the first two of his 60 years with this American classic, Crook and the other singers and musicians worked for free. Then the pay zoomed up to \$5 a show per performer.

Crook's 87 years gives him a perspective that even historians of the Opry lack. While stars like Hank Williams, Patsy Cline and George Jones loom large in second-hand accounts of the Opry's development, they are but bright footnotes in Crook's on-scene chronicles. He did, after all, know Uncle Jimmy Thompson, the Civil War veteran who was the first one to play on the Barn Dance. And Crook was a friend of George D. Hay, the "Solemn Old Judge" who organized the Opry and gave it its name . . . and of Uncle Dave Macon, the first performer to gain national renown through the Opry . . . and of Deford Bailey, the first black artist to star on the show.

An early edition of the Crook Brothers band. Herman Crook, top row left, with harmonica, and Lewis Crook, top right, with banjo, still perform regularly on the Opry.



Nowadays, Crook plays his sprightly harmonica pieces to incite the young feet of the Opry's square dancers and cloggers. He is aided in this mission by a traditional string band that includes "newcomer"; Lewis Crook (no relation), who has been with the troupe for only 56 years. (At the start, Herman Crook's brother did perform with the group. But six years into the venture, he quit to become a Nashville policeman. Herman never bothered to change the original name of the act.)

In an institution prized for its power to launch musical careers, Herman Crook has remained a dedicated amateur. He never wanted to tour, he says, since he dreaded the prospect of being away from home; and although he recorded briefly on the Victor label in the late 1920s, he never cared for recording, electing instead to channel his energy into the stage shows.

Thus, in the middle decades of his life, Crook dutifully worked his "real job" at the American Tobacco Co., where he made the leaf "twists" once so favored by country tobacco chewers.

Crook boasts that he, himself, never chewed or smoked tobacco, nor took a sip of liquor, nor uttered a single curse word. In all, he says, his life has been as simple and as classically country as the traditional music he still performs and loves.

Pennies To Platinum

(Continued from page 0-8)

than—having a record. We wanted to get those songs logged so they'd be popular and sell sheet music. So the people in New York started paying attention to Nashville and sending songpluggers down here because we had those shows and the Prince Albert Show on the Opry.

"It was all in little steps. At the beginning it wasn't just country songs. (WSM's) Francis Craig and Haven Gillespie wrote 'Near You' in 1947, and it was a monster. All of a sudden, a lot of people started coming to town . . . Then I got involved with Red Foley, and we did a thing called 'Chattanooga Shoeshine Boy.'" The song went to No. 1 on both the country and pop charts in 1950 and reinforced the notion that Nashville and the Opry were musical centers of enormous potential.

Decca Records' Paul Cohen convinced Bradley he should go into producing, and Opry stars such as Foley and Tubb were among the first beneficiaries of this "career counseling." For years, most of the recording in Nashville had been done at the Tulane Hotel. When the hotel was razed in the mid-50s, Bradley says, Cohen nudged him into constructing his own recording facility and the famed "Quonset Hut" studio opened for business in early 1955.

Performing . . . Publishing . . . producing . . . recording—all trails lead back to the Grand Ole Opry.

Voices Of Experience

(Continued from page 0-6)

show, Douglas has had virtually every country music star as his guest—always able to bring out something new in his interviews with them because of his great knowledge and genuine friendliness. He also instituted the wildly popular and always irreverent "Trivia Night," during which listeners can try to stump the guest panel with their most arcane country music questions.

Organizations ranging from Billboard magazine to the Country Music Assn. to the American Federation Of Television And Radio Artists have named Douglas their "Disc Jockey Of The Year." Opry fans agree with these assessments.

CREDITS: Editorial Coordinators, Edward Morris and Jerry Strobel; All editorial by Edward Morris, a Billboard Editor in Nashville; Design, Anne Richardson-Daniel.

'A Virtual Metaphor For America Itself'

My reaction to the Grand Ole Opry comes from the perspectives of both fan and scholar. First, there are those wonderful childhood memories, dating from the pre-war and World War II years, when the little Philco battery radio brought into our farm home (amidst the crackling static and periodic fadeouts) the wonderful sounds of Oswald's dobro and Roy Acuff's lonesome wail and the best of a fiddle breakdown playing "John Henry." These are moments cherished and not easily forgotten. For like most country fans, the Opry always assumed to me the proportions of a Mecca—a place that must be visited at least once in a lifetime.

But as a scholar, I've come to know that there is

Opry Empire

What started 60 years ago as a small-town radio station and a rag-tag "barn dance" show has grown into a multi-million dollar communication, entertainment and convention empire that now includes:

- WSM-AM/FM
- The Grand Ole Opry
- Opryland U.S.A.
- The Nashville Network
- The Music Country Radio Network
- The Opryland Hotel
- "Hee Haw"
- Gaylord Syndicom
- The General Jackson Showboat
- The Ryman Auditorium

much more to country music than the Opry, and, as a matter of fact, the Opry has tended over the years to homogenize country styles, bringing together on the same stage performers from all over the United States and fusing western and eastern styles into a common package. Whether this process is good or bad is debatable, but that it was almost inevitable is almost a certainty.

The Opry undoubtedly made itself one of the powerful institutions in country music, and for many people around the world it has become a virtual metaphor for America itself. It has been a major force in promoting country music's national and international expansion; and though traditionalists may decry the ascendancy of pop-country sounds that now dominate the show, the Opry still has room on its roster for old-time string bands, bluegrass music and Ricky Skaggs. So although it is no longer necessary for success in country music, there is still much, much evidence that for fans and most performers alike, the show is still almost synonymous with country music.

Dr. Bill C. Malone, professor of history, Tulane Univ., and author of the newly revised "Country Music, U.S.A."

Adapt To Change

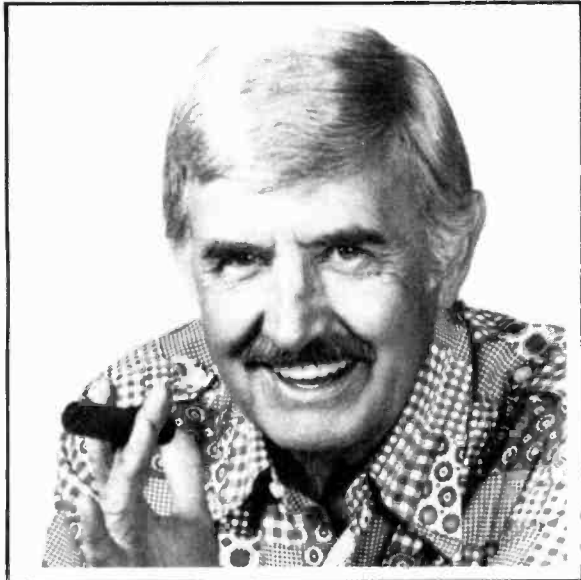
(Continued from page 0-4)

Night Opry—originally the Friday Night Frolic—had been instituted during the Ryman period to handle the overflow request for Opry tickets.) And we didn't think we'd fill the balconies on Saturday nights, other than for the three or four summer months. We had been drawing around 360,000 a year at the Ryman. By the time I retired in 1978, we were drawing about 900,000."

CONGRATULATIONS...

GRAND OLE OPRY ON YOUR 60th ANNIVERSARY From these Opry Stars

ARCHIE CAMPBELL



At times like these, I thank the Lord for the things that are still genuine and honest and firmly rooted in the American Spirit. Things like the Grand Ole Opry and all the people involved with it. The Opry is the foundation of my career. From me and my entire family, congratulations on your 60th birthday.

GEORGE HAMILTON IV



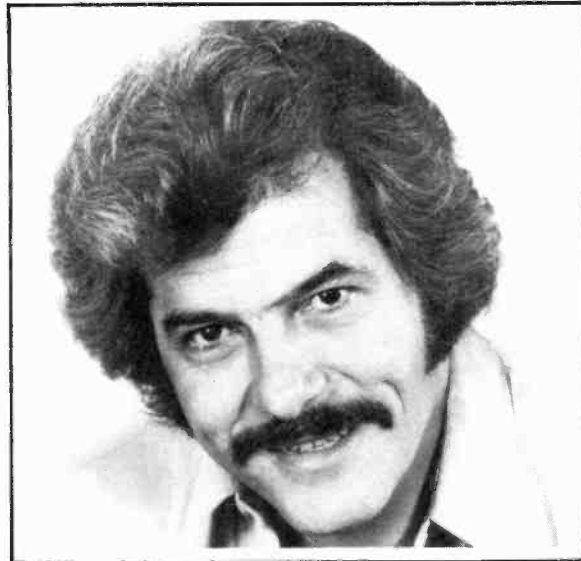
To me the Grand Ole Opry is the mother church and the old homeplace. Everytime I appear there it's like a family reunion and homecoming. I'm deeply proud and grateful to have been a small part of this great American Institution since 1960.

JIM & JESSE



We're very proud and grateful to have been a part of the Grand Ole Opry for twenty-two of it's sixty years. Happy Birthday and thanks from the Virginia Boys and our families.

RAY PILLOW



Being a part of the Grand Ole Opry has been a dream come true. Thanks for the twenty greatest years of my life. Happy 60th.

JEANNE PRUETT



I'm so proud that the Grand Ole Opry is able to celebrate 60 successful years as the leading show place of great country music. My love to the Opry and it's great artists.

JOHNNY RUSSELL



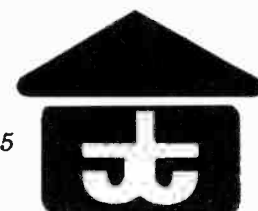
All my life I dreamed of becoming a member of the Grand Ole Opry. To be the 60th member in the Opry's 60th year makes it even more speical. Thanks — happy birthday!

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SALUTES THE OPRY ON 60 GREAT YEARS



FROM PENNIES TO PLATINUM: THE OPRY SPAWNS 'MUSIC CITY'

The Grand Ole Opry made Nashville "Music City, U.S.A." Virtually all historians of country music agree on that. Other cities—from Chicago to Dallas—also had widely listened to country shows, and some of them were well-established before the Opry got underway. But none assembled a comparable collection of talent nor created the infectious magic peculiar to the Grand Ole Opry.

One of the brightest and strongest threads between Radio Station WSM, its Opry talent pool and the fledgling Nashville recording industry was Owen Bradley, now a member of the Country Music Hall Of Fame.

Bradley, who was born near Nashville, was familiar with the Opry almost from its start, both as a listener to the radio and as a visitor to the show itself. The man who would later produce such giants as Ernest Tubb, Patsy Cline and Loretta Lynn was something of a mu-

sical prodigy himself. This ability—coupled with years of working freelance jobs at WSM and other Nashville stations—led to Bradley's being hired as a staff musician for WSM in 1940.

"From the late 1930s on," Bradley observes, "the Opry really started to go. People like Roy Acuff had come on the Opry. The same year as I joined WSM's pop music department, Minnie Pearl joined the Opry. Eddy Arnold was with Pee Wee King back then. Country music kept growing a little more and a little more."

But, as Bradley reiterates, the most fertile connection between WSM and the Opry was fellow station musician and Tin Pan Alley great Fred Rose. "Freddy

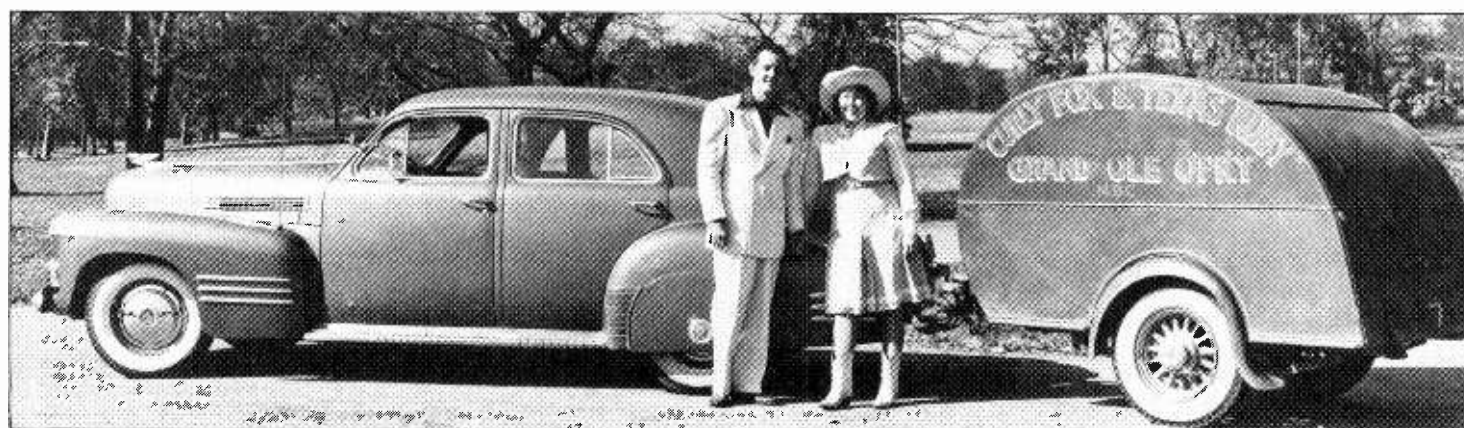
Before Silver Eagle buses began sweeping down America's highways, Opry stars travelled in car-and-trailer hookups, such as this one exhibited by Curly Fox and Texas Ruby.

had a big part in the growth. He was a pop piano player and singer on WSM. He realized all those country songs were very valuable. I didn't. I had no idea. Freddy had me write the lead sheets and piano arrangements in the early days when he formed Acuff-Rose (with farsighted Opry regular Roy Acuff)." This was in 1942.

It was the print music possibilities—not the recorded ones—that first impressed Bradley: "They did a Roy Acuff folio (songbook) in the early '40s, and they sold it on WSM—I think for a dollar. This was the first time I was really impressed with the potential, because they sold about 300,000 copies. Somewhere about that time I went off to the service. Freddy would send me songs while I was stationed in San Francisco, and I would make the arrangements for five bucks."

WSM and the Opry's network affiliations were important to the city's musical growth, too, as Bradley explains: "We had network radio at WSM, and the band we had there was a good one. We used to play several network programs a week on NBC—sustaining radio programs. To get a song played on the network was considered about as good as—or maybe even better
(Continued on page O-10)

A Billboard Advertising Supplement



Significant Dates In The Opry's History

- **1925**
• First broadcast of the WSM Barn Dance (Nov. 28)
- **1926**
• DeFord Bailey, the show's first black star, makes his debut.
• WSM Barn Dance begins regular Saturday night broadcasts
• Uncle Dave Macon, the first of its performance to gain national renown, joins the Opry
- **1928**
• The first recording session held in Nashville involves such Opry stars as DeFord Bailey and the Crook Brothers
- **1937**
• WSM joins the NBC Radio Network
• Pee Wee King joins the Opry
• Roy Acuff joins the Opry
- **1939**
• Opry carried on the NBC Network for the first time
• Opry moves from Dixie Tabernacle to War Memorial Auditorium
• Bill Monroe joins the Opry
- **1940**
• Minnie Pearl joins the Opry
• Owen Bradley becomes WSM staff musician
- **1942**
• Roy Acuff and Fred found Acuff-Rose Music, the first country music publishing venture in Nashville
• Ernest Tubb makes his first Opry appearance
- **1943**
• Opry moves from War Memorial Auditorium to Ryman Auditorium
- **1944**
• Grant Turner becomes Opry announcer
- **1946**
• Red Foley joins the Opry
- Grandpa Jones joins the Opry
- **1947**

- An Opry cast that includes Ernest Tubb, Minnie Pearl and George D. Hay performs the first country music show at Carnegie Hall (Sept. 18)
- **1948**
• Little Jimmy Dickens joins the Opry
- **1949**
• Hank Williams makes his Opry debut (June 11)
- **1950**
• Hank Snow joins the Opry
• Chet Atkins joins the Opry
• Grand Ole Opry televised for the first time (Sept. 30)
- **1952**
• Kitty Wells joins the Opry
- **1953**
• Marty Robbins joins the Opry
- **1954**
• Elvis Presley makes his only Opry appearance (Sept. 25)
- **1955**
• Jim Reeves joins the Opry
- **1956**
• Johnny Cash joins the Opry
- **1957**
• The first country music show on Broadway (at the Palace) features Roy Acuff, Kitty Wells and Johnny & Jack
- **1960**
• Patsy Cline joins the Opry
- **1972**
• Opryland Park opens
- **1974**
• Last Saturday night performance of the Opry at Ryman Auditorium (March 9)
• First Saturday night performance of the Opry at Opryland, with President Richard Nixon helping inaugurate the show (March 16)
- **1982**
• American General Corp. buys the Grand Ole Opry's

parent company, NLT Corp. (Nov. 4)
1983

- Gaylord Broadcasting buys the WSM/Opryland properties, including the Grand Ole Opry (July 1)

- **1985**
• Opryland buys Acuff-Rose Music

Fan Fair: Festival Of Musical Joy

There is no other institution in the world of entertainment quite like the annual Fan Fair. Held in Nashville each June since 1972, the event is co-sponsored by the Grand Ole Opry and the Country Music Assn. It is a time when most of the country stars come off the road and out of the recording studios to spend a week mingling with their most devoted fans.

For its first 10 years, Fan Fair was held in the cavernous Municipal Auditorium in downtown Nashville. Then, in 1982, because attendance was threatening to split the auditorium at the seams, Fan Fair moved to the Tennessee State Fairgrounds, a few miles from downtown, where there was more parking space, more room for display booths and a grandstand capable of seating the almost 20,000 fans the event was now attracting.

At each Fair, fans are treated to more than 30 hours of stage shows by the biggest-selling and most-revered acts in country music. Between shows, the fans can wander among the 300 or so display booths set up by fan clubs, radio stations, trade associations, book stores, fan magazines, record stores, clothing manufacturers and dozens of other groups with an interest in country music.

Ticket-buyers are also admitted to a bluegrass concert; the All-American Country Games that pit superstar teams against each other in a variety of frivolous athletic events; the Country Music Hall Of Fame; Opryland, USA; the Ryman Auditorium; and the Grand Masters Fiddling Championship.



Congratulations on 60 great years!
I am very proud
to have been
a part of it.

Ronnie Milsap

THE OPRY ANNOUNCERS: VOICES OF EXPERIENCE

The rich and distinctive voices that bring the Grand Ole Opry stars to the stage each weekend are voices of experience. And their experience is not limited to the time spent before a microphone. These men have helped shape country music—just as surely as those who perform it. They have acted as talent scout, counselor, publicist, critic, fan and friend to both star and striver.

Let's give a big hand to Grand Ole Opry announcers Grant Turner, Hairl Hensley and Charlie Douglas.

Turner is the dean of this elite fraternity, having been a mainstay of the Opry since 1944, when he was brought aboard by the Opry's founder, George D. Hay.

The courtly Texan has been a friend to all the Opry

greats. Uncle Dave Macon was still beating the strings off his banjo during Turner's early years. Turner's cheery early morning voice introduced the dynamic Flatt & Scruggs (and Martha White Flour) to generations of new fans. He was there at the edge of the stage when Patsy Cline was wheeled on to reassure a worried audience, following a near-fatal car wreck. And Turner has been a consistently sympathetic ear and supportive voice for the new talent that works its way to Nashville each year. His importance to the world of country music was recognized in 1981 when Grant Turner was elected to the Country Music Hall Of Fame, alongside his patron and the only other announcer ever to be so honored, George D. Hay.

Hairl Hensley got into show business as a guitar picker whose band had a daily show on a small station in Sweetwater, Tenn. When the show's announcer got a promotion—so did Hensley: into the announcing job. Despite his ambition to be a musician, Hensley's direction from that time on was toward broadcasting.

Through his friendship with Archie Campbell—who had come to the Grand Ole Opry in 1959 as a replace-

ment for the late Rod Brasfield—Hensley also moved to Music City and took a job at another radio station, WKDA. From there, he was drafted into the Army, and when he returned, Hensley went to work for station WLAC, a post he held through the early 1970s, eventually moving up to program director.

In 1972, Hensley was named to the Grand Ole Opry announcing staff, and he's been there ever since. Besides his first-hand knowledge of music and his close affinity for those who make their living at it, Hensley is prized at the Opry for his quick wit and easy-going humor. His is the voice that has made much of America hungry for Goo Goo candy bars, and his are the hands that leads the audience in applause each time an Opry act steps to the microphone. In 1975, the Country Music Assn. awarded Hensley its Disc Jockey Of The Year honor.

In addition to their Opry duties, both Turner and Hensley still act as WSM staff announcers.

Although he is a relative newcomer to the Grand Ole Opry staff, Charlie Douglas has long been a national celebrity. The 30-year broadcast veteran created the enormously popular "Charlie Douglas Road Gang" for WWL in New Orleans and made it one of the top truckers' shows in America. Before this, he ingratiated himself to listeners in such major markets as Miami, San Diego, Buffalo and Hartford. His experience has made him an authentic and recognized scholar of country music. And his warm personality and plain spokenness have been captured in some of the best comedy albums on the country market.

Nowadays, Douglas makes his biggest mark as host of WSM's Music Country Radio Network, a seven-night-a-week program carried on nearly 90 radio stations throughout the U.S. In his two years on page O-10

(Continued on page O-10)

A Billboard Advertising Supplement



George D. Hay and Uncle Jimmy Thompson, the first man to perform on the Grand Ole Opry in 1925, back when it was called the WSM Barn Dance.



The Cast Of The Grand Ole Opry

Artist	(Date Of Joining)
Roy Acuff	(1937)
Bill Anderson	(1962)
Ernie Ashworth	(1964)
Boxcar Willie	(1981)
Jim Ed Brown	(1963)
Archie Campbell	(1959)
Bill Carlisle	(1953)
Jerry Clower	(1973)
John Conlee	(1981)
Wilma Lee Cooper	(1957)
The Crook Brothers	(1925)
Skeeter Davis	(1959)
Little Jimmy Dickens	(1948)
Roy Drusky	(1958)
The Four Guys	(1967)
Larry Gatlin & the Gatlin Brothers Band	(1977)
Don Gibson	(1958)
Billy Grammer	(1959)
Jack Greene	(1967)
Tom T. Hall	(1980)
George Hamilton IV	(1960)
Davis Houston	(1972)
Jan Howard	(1971)
Stonewall Jackson	(1956)
Jim & Jesse	(1964)
George Jones	(1969)
Grandpa Jones	(1946)
Hank Locklin	(1960)
Lonzo And Oscar	(1942)
Charlie Louvin	(1955)
Loretta Lynn	(1962)
Barbara Mandrell	(1972)
Ronnie Milsap	(1976)
Bill Monroe	(1939)
Lorrie Morgan	(1984)
Jimmy C. Newman	(1956)
The Osborne Brothers	(1964)

Dolly Parton	(1969)
Minnie Pearl	(1940)
Stu Phillips	(1967)
Ray Pillow	(1966)
Jeanne Pruett	(1973)
Riders In The Sky	(1982)
Del Reeves	(1966)
Johnny Russell	(1985)
Jeannie Seely	(1967)
Jean Shepard	(1955)
Ricky Skaggs	(1982)
The Melvin Sloan Dancers	(1980)
Connie Smith	(1971)
Hank Snow	(1950)
The Stoney Mountain Cloggers	(1957)
Justin Tubb	(1955)
Porter Wagoner	(1957)
Billy Walker	(1960)
Charlie Walker	(1967)
Dottie West	(1962)
The Whites	(1984)
Teddy Wilburn	(1953)
The Vic Willis Trio	(1946)
Del Wood	(1953)

Hall Of Famers

On any given Saturday night, the Grand Ole Opry audience has a good chance of seeing a third of the living members of the Country Music Hall Of Fame. Seven of these luminaries still appear regularly on the Opry.

The oldest of this select clan is Roy Acuff (elected 1961). He has temporarily suspended his weekly appearances, while waiting for his health to mend, but he still makes frequent backstage visits, during which he chats with fans, poses for pictures and holds court in Dressing Room 1, as befits the King Of Country Music.

All the others continue to work their normal Opry schedule, including Bill Monroe, the Father of Bluegrass (1969); Minnie Pearl, the Gossip Of Grinder's Switch (1975); Grandpa Jones (1978); Hank Snow, the Singing Ranger (1979); Grant Turner, the dean of Opry announcers (1981); and Little Jimmy Dickens (1983).

In these still-active acts, the audience sees the sweep and history of country music.

The Family Way: The Opry Trust Fund

If country music has more than its share of songs about grief and hard-times, it is probably because country musicians have had more than their share of trouble. As long as the Opry has been around, the performers and management have come to each other's aid in times of great stress.

Back in 1954, for example, more than 125 radio, television and movie personalities gathered at the Armory in Louisville, Kentucky, to raise money for the newly created Grand Ole Opry Benefit Fund.

In 1965, the Opry Trust Fund was incorporated to collect funds and distribute them to country musicians in need—whether or not they were members of the Opry. Since that time, the Fund has given out more than \$1 million to hundreds of folks who were seeking a helping hand. An 11-member board made up of Opry stars and representatives from WSM approve all grants.

Thus does the country music family take care of its own.

BMI

and the Opry: a Grand Ole friendship.

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Annie Lou and Danny	Wally Fowler	Loretta Lynn	Ricky Skaggs
Eddy Arnold	Lefty Frizzell	Uncle Dave Macon	Arthur Smith
Ernie Ashworth	Fruit Jar Drinkers	Barbara Mandrell	Carl Smith
Chet Atkins	Larry Gatlin	Mother Maybelle	Connie Smith
The Bailes Brothers	Don Gibson	Milo Twins	Hank Snow*
Bobby Bare	The Glaser Brothers	Bill Monroe*	Stringbean
Binkley Brothers	Billy Grammer	Clyde Moody	Tennessee Sweethearts
Margie Bowes	Jack Greene	George Morgan	B.J. Thomas
Boxcar Willie	The Gully Jumpers	Lorrie Morgan	Mel Tillis
Rod Brasfield	Tom T. Hall	Moon Mullican	Merle Travis
Jim Ed Brown	George Hamilton IV	Willie Nelson	Ernest Tubb
Bronco Busters	Hawkshaw Hawkins	Jimmy C. Newman	Justin Tubb
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Archie Campbell	David Houston	Dolly Parton	Billy Walker
The Carlisles	Jan Howard	Minnie Pearl*	Charlie Walker
Martha Carson	Paul Howard	Stu Phillips	Kitty Wells
The Carter Family	Ferlin Husky	Ray Pillow	Dottie West
Zeke Clements	Stonewall Jackson	Poe Sisters	Slim Whitman
Jerry Clower	Sonny James	Uncle Ed Poplin	Cousin Wilbur
John Conlee	Jamup and Honey	Possum Hunters	Doyle Wilburn
Stoney Cooper	Jim & Jesse	Ray Price	Teddy Wilburn
Wilma Lee Cooper	George Jones	Jeanne Pruett	Curley Williams
Cowboy Copas	Grandpa Jones*	Del Reeves	Hank Williams
The Crook Brothers	Jordanaires	Jim Reeves	Vic Willis Trio
Skeeter Davis	Doug Kershaw	Riders in the Sky	Del Wood
Delmore Brothers	Rusty Kershaw	Tex Ritter	Marion Worth
Little Jimmy Dickens*	Pee Wee King	Marty Robbins	Johnny Wright
Jimmy Driftwood	Hank Locklin	Texas Ruby	Tammy Wynette
Roy Drusky	Lonzo & Oscar	Johnny Russell	York Brothers
Milton Estes	Bobby Lord	Earl Scruggs*	Faron Young
Everly Brothers	Charley Louvin	Jeannie Seely	

* Members of the Country Music Hall of Fame.



Wherever there's music, there's BMI.

Red Foley, Minnie Pearl and Rod Brasfield backstage at Ryman Auditorium in the late '40s.



George D. Hay, standing, who originated and named the Grand Ole Opry, chats with its first star performer, Uncle Dave Macon.



Grand Ole Opry members Roy Acuff, Connie Smith and Grandpa Jones join Opry general manager Hal Durham in cutting the 58th Opry birthday cake.



Patsy Cline and Ernest Tubb harmonize backstage as Lonzo & Oscar look on.



An often-tormented Hank Williams basks in one of his proudest moments.



Opry Staff Band



THE OPRY ADAPTS TO A CHANGING WORLD

By EDWARD MORRIS

The Grand Ole Opry began as a local radio show built around amateur musical talent. But this was a relatively short-lived stage of its development. As WSM's signal power increased and as the Opry's talent pool widened, the Opry rapidly gained national—then international—significance.

In 1939, the NBC Radio Network (of which WSM had earlier become an affiliate) began carrying a segment of the Grand Ole Opry. And with each new decade and each technological advance, the Opry gained new ground and larger audiences.

Irving Waugh, who retired from the presidency of WSM Inc. in 1978, guided the Grand Ole Opry into the modern age of broadcasting. He was also the man whose vision led to the creation of Opryland.

The Opry's evolution was anything but smooth, as Waugh recalls it: "We were not involved in (radio) networking except for the half-hour R.J. Reynolds show on NBC. But we were involved with syndicated package shows. We created them for Ralston Purina, International Harvester, Pet Milk, Aunt Jemima and several other sponsors. Some shows would be in as few as 50 markets, some in 100." In these projects, the Opry provided the talent, while the advertisers sought their own markets.

"We were very slow going into television," Waugh continues. "First, because there was no videotape at the time—and also in the early days we weren't able to feed a show out of here. AT&T had no service south of Louisville or west of St. Louis. So you couldn't feed live from Nashville.

"The first television we really did was put a show together and sell it to Kate Smith, who had an hour on NBC. We would take over a half hour of the Kate Smith show, 'The Kate Smith Evening Hour.' We put together four half-hour segments—rehearsing the talent here, then flying them to New York." One of these segments featured a rising country star named Hank Williams.

"By 1955," says Waugh, "we could feed tv out of Nashville. So we sold Ralston Purina 13 specials—one every four weeks on ABC at 7 to 8 Saturday night. That was the first regular Grand Ole Opry talent on television. ABC had a show called 'The Ozark Jubilee' out of Springfield, Mo. Three weekends would be 'The Ozark Jubilee,' and the fourth would be the Grand Ole Opry.

"It was an interesting production problem. We came out of the Ryman Auditorium live 7 to 8—or 7 to 7:59:30—and 30 seconds later we started the Grand Ole Opry on the same stage. There were 13 of those done in 12 months. Ralston Purina tried a mail poll that offered 20 free trips to Nashville to see the Grand Ole Opry (as prizes). The poll pulled about 780,000 replies, and they cancelled us.

"They considered that an enormous return, but we couldn't produce the show for the handful of dollars we thought we could. At that time, I think we priced the show for \$20,000—for everything. For the CMA

Hal Durham



E.W. "Bud" Wendell

show this fall, we rented some extra lights to put in the house. That cost us \$22,000."

National television exposure for the Grand Ole Opry was never a part of WSM's management philosophy, according to Waugh. "We were frankly afraid of giving the Opry weekly exposure, feeling the important thing was having those people come to Nashville to see the show in person. We thought it would diminish its appeal to give it weekly exposure."

To be sure, the crowds did continue to flock to the Ryman, and by the late 1950s the Opry management was becoming fearful about the auditorium's suitability for such throngs.

"We were concerned about putting the 3,000 people in there," Waugh says, "in a building that had wooden timbers, that was not air-conditioned and where we were gradually becoming more concerned that we might pull the roof in as we swung more and more lights and scenery.

"We looked at the possibility of acquiring more property around the Ryman and enlarging the back room and dressing room areas." But the general deterioration of the downtown argued against this remedy, Waugh recalls.

And the fierce summer heat—which coincided with the height of the Opry's yearly drawing power—posed yet another problem, Waugh notes. "Up until the late '50s, we didn't think about air-conditioning. But after World War II, everything was becoming air-conditioned. More and more people began to suffer at the Ryman—and by the '60s people were beginning to collapse. As many as 15 people would be dragged out during a show—many of whom would just fight their way back in. So we couldn't stay there."

Finally, says Waugh, "I started talking to the parent company—the NLT—about the possibility of building a brand new Opry house. Initially, we didn't have the idea of a park at all. But I began to look at what we could put around the new Opry house to generate some revenue to help justify it.

"I was playing golf in Houston at a party at the Astrodome, and I became fascinated looking at the ride-park and new motels adjacent to it. I began thinking of the Astrodome as the centerpiece, just as the castle was at Disneyland on the West Coast. This led to the idea of the Opry house as the centerpiece for a complex that we eventually decided to call Opryland. Because of design problems—our inability to settle on a design—we ended up by building the park first and opening it two years before the Opry house."

Worry that the new Grand Ole Opry House might be too big for the crowds was quickly put to rest, Waugh explains: "When we built the new Opry House, we didn't think at all we'd fill it on Fridays. (The Friday

(Continued on page O-10)



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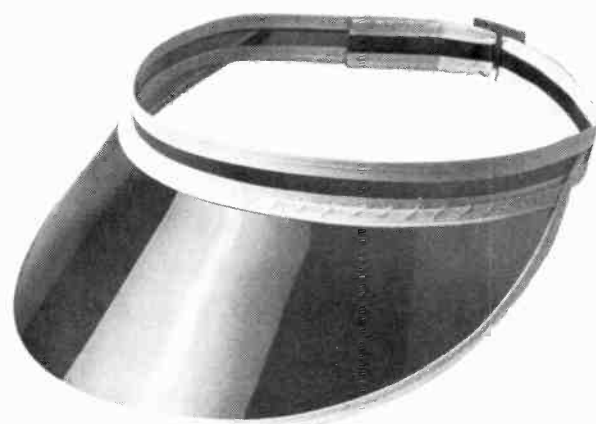
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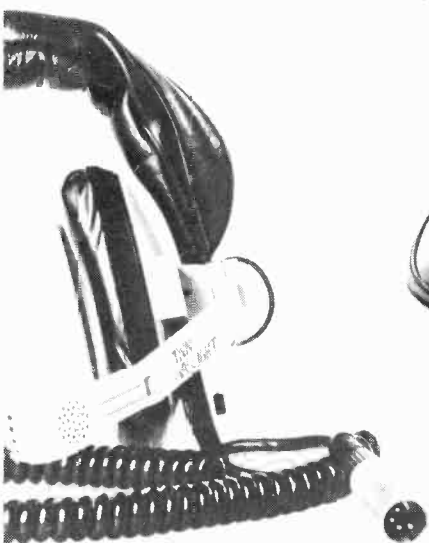
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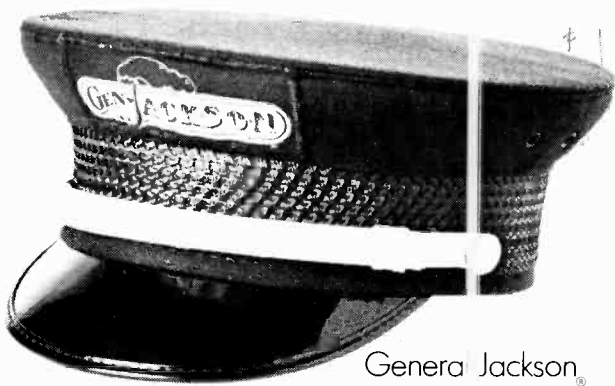
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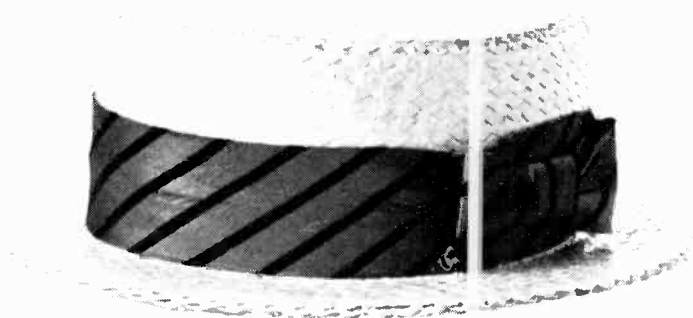


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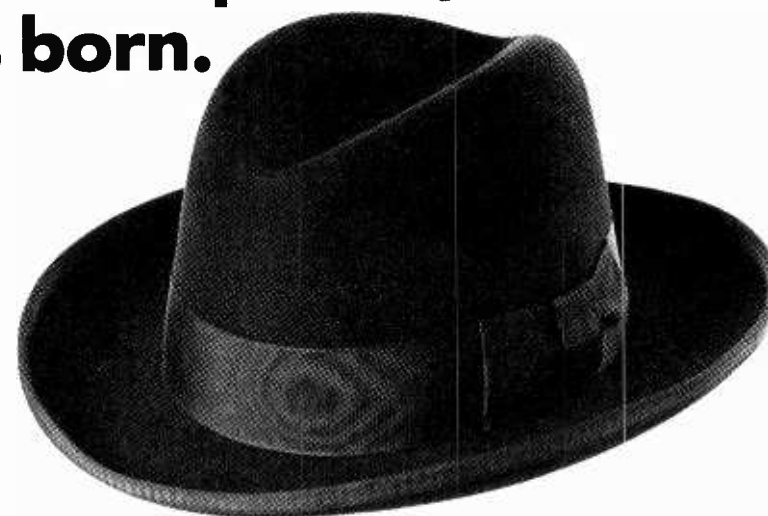
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eo services, being deeply involved with creative content. EMI shares with Capitol and Manhattan the Picture Music International central video production arm, and Baxter works with it and artist management right on through to promotion of finished product.

ELEKTRA

At Elektra, video falls within the domain of creative services, which is headed by Hale Milgrim, vice president of creative services. Robin Sloane is director of video and is in charge of all production, and works with the artists and video producers that are often recommended by Milgrim and chairman of the board Bob Krasnow.

Milgrim says that where a year and a half ago "every artist came out with a video or felt that he should have one," Elektra is now "looking closer" at artist image, demographic appeal, type of music, and most important, potential visibility before giving the go-ahead. "There's just isn't time enough on MTV or other video outlets to show every video available," explains Milgrim, noting that local and national programmers are also being carefully scrutinized "like a radio station" for effectiveness in promoting Elektra videos, same as label artists themselves in determining whether video is the correct promotional path to take. If so, the company is making a concerted effort to plan production well in advance of the song's release.

EPIC/PORTRAIT/CBS ASSOCIATED LABELS

The Epic family videos are coordinated by the product management staff. Vice president of product development Dan Beck singles out Larry Stessel on the West Coast, and Robert Smith on the East Coast, as being involved in the pre-production stages along with individual artist's product managers. Harvey Leeds, director of national video promotion, takes over the finished clips.

IRS

Carl Grasso, titled as ambassador of creative services, is in charge of IRS' video activities. "Fortunately or unfortunately, our production budgets are such that I keep my eyes open for up and coming directors who are less expensive to work with and care about what they're doing, as we can't afford to spend \$60,000 on a video, or spend anything and not get any rotation on MTV or other outlets," says Grasso.

ISLAND

Island has an in-house video production company in Island Pictures, of which Andrea Am-bandos is president, and Lynn

Staats is production manager. According to national director of press and media relations Rhonda Shore, their goal is to match artist's sensibilities with those of the director, like in the recent pairing of Tom Waits with Jean-Baptiste Mondino, director of Don Henley's award winning "Boys Of Summer."

Video promotion is then handled by Shore and Karen Rae, manager of national video promotion. Besides dealing with the normal music video outlets, they look for "alternative means of exposure" for videos, such as airplay on television commercials and even soap operas.

MANHATTAN

Jack McLean, consultant to Manhattan Records in video production, video promotion, and artist development, notes that most of the new label's acts are young and developing. Video is therefore seen as primarily an "introductory tool," with performance pieces taking precedence over conceptals. "Following production, McLean strives for "total saturation" in video outlets, especially in regard to local outlets which often program different genre videos in specific time slots.

MCA

Under the artist development umbrella, director of video Liz Heller oversees all production and promotion, reporting to senior vice president, artist development Larry Solters.

Noting the evolution of music video to the point now where it's no longer a "new, untested medium," Solters says that production decisions are made by treating "every case as an individual issue." He adds, however, that MCA is cooperating more frequently with MCA Home Video in producing videos which the record company can use promotionally and the video company can use commercially. Similarly, MCA is tying in with sister companies MCA TV and Universal Films, with Solters singling out MCA TV's "Miami Vice" for "our great position in making co-op deals and cross-over promotions" for MCA videos.

MOTOWN

Motown has a video department staffed by Ken Snyder, video service manager, and Terry Barnes, director of video production. According to Snyder, Motown is "very particular" when it comes to producing clips, making roughly one per month. "We want videos that people can see repeatedly, that get their imaginations going," he says. "If a video is exactly the way the song is, it won't be as interesting."

To help stimulate such interest, Snyder contacts his outlets well in advance of a video release with status reports and useful information. In the case of Stevie Wonder's "Part-Time Lover," he even sent out 12-inch singles ahead of the video.

POLYGRAM

Len Eband is senior vice president and general manager of PolyGram Music Video, U.S., the label's music video division which produces and exploits music video programming. He works with manager of video production Claude Borenzweig, who oversees much of the actual clip production as well as assists Eband in music video software production, and Ana Celli, administrator of video marketing, who is in charge of the worldwide software marketing activities. As for finished PolyGram Records video clips,

they are worked by promotion department staffers Randy Roberts, who carries the title national video, new music, college and club promotion/trades, singles sales director, and Diane Earl, who assists in video promotion.

RCA

Video production at RCA is handled by RCA Video Productions, Tom Kuhn, president. Laura Foti is director of marketing, and Annette Cirillo is clip administrator. After production, Michael Vallone, director of video promotion and press, RCA Records, takes over.

WARNER BROS.

Jeff Ayeroff, vice president of creative marketing, says that music video at Warner Bros. is a function of the marketing department, which he heads and likens to a "video

a&r department." In that department, Jo Bergman is vice president of video, Randy Skinner is manager of video production, Laurel Sylvanus is manager of video operations, Susan Silverman is video production/marketing coordinator, and Lydia Sarno is assistant to the vice president of creative marketing.

Citing Warner Bros. as "probably the most prolific label dealing with video," Syeroff estimates production at some 120 clips a year. He adds that the label often works in conjunction with its recording artists in producing their videos, as in the cases of Talking Heads, David Lee Roth, and Prince. Prince is also mentioned when Ayeroff lists the potential for music videocassette releases on the label's Warner Music Video division.

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LABELS

(Continued from page VM-4)

Video Software for cassettes and Pioneer Artists for laser discs. "They package the program and distribute it to video stores. The only people we're calling on is record-oriented outlets," Davis says.

On the television front, Exploitation—a wing of PMI—distributes programming to broadcast and cable firms.

Although a corporate relationship exists between PMI and Thorn EMI/HBO Video, "It is not distributing our product and vice versa," Davis points out. "We act as totally separate entities."

One of the forerunners into the music video field, PolyGram Records continues to step up its involvement. Under PolyGram Music Video, the record label not only produces programming for home video and television but also exploits it. "We're hoping to do some things theatrically as well,"

comments Len Eband, the division's senior vice president and general manager.

Although MCA Records has not set up a separate music video division, "we're working much closer with MCA Home Video on a number of projects, particularly long forms like Jimmy Buffet, Cheech & Chong, Triumph and Tom Petty," reports Liz Heller, director of video services. All longforms are produced independently for MCA Records and distributed by MCA Home Video.

With the number of vehicles for music video programming rising, the record labels are pouring more and more money into long forms. Video clip production is increasing too.

"We're producing a great many (shorts) for television," says Capitol's Davis. "Obviously, those are used for promotional purposes—to familiarize the public with an act. Then we take those clips and package them for home video."

RVP's Foti observes, "Over the last couple years, more and

more artists have come out with clips for VH-1. So there's been an increase in short form. Where we see the most growth is in longform. We plan to do a number of clip compilations."

CBS is also investing more money in long forms "but we must be very selective," Durkin says. "In order to finance a long form, you need both a television and home video deal. That limits you to the gold and platinum artists. We think it'll take a year or two before the home video market is big enough to support artists who have not reached superstar status."

As far as concert footage is concerned, MCA's Heller reflects, "It really depends on the artist and the timing of the project. Will it go along with the release of the album? What kind of live show is it? Will we be able to presell it? There's so many variables," she quipped.

That same dilemma confronts the record labels in their attempts to close the gap between the release dates of an audiotrack and a music video.

"With the long forms, simultaneous release is an absolute must," Heller maintains. "But it's extremely difficult to coordinate the two."

RVP's Foti agrees, "An awful lot of advanced planning is required. That isn't always possible, especially if it's a conceptual video."

However, RVP would like to see more titles released as close as possible to the audio debut. "We came out with Rick Springfield's video within two months of his album. We found it made a big difference in sales. The two fed off each other," Foti notes.

"There's no question that it makes sense to release the video when the album is peaking and the single is on the charts," Durkin remarks. "We did that with Wham! and it's been on the chart for several months."

As a result of the success of Wham's audio and video, CBS plans to release Ricky Skaggs' next album in November and follow with the video in January. "There'll be several singles on the charts by the time the video comes out," Durkin says. "We'll be doing the same for the Hooters."

Capitol is one of the few companies in the industry that has been able to accomplish actual simultaneous release with its "Iron Maiden Live After Death." Besides the opportunities that offered the retailer for cross promoting the two configurations, Capitol inserted in each album an advertisement for all of the group's videos. "It does take an awful lot of

preparation," Davis acknowledges. "The audio comes first. While creating that, you can't be producing the video unless it's live like Iron Maiden. But we're going to continue pursuing simultaneous release."

He adds, "The marketplace is expanding by leaps and bounds. Record stores are expanding the number of titles they carry and selling more and more product. We must do whatever we can to maximize sales."

Following is a label by label report:

A&M

Music video at A&M is a function of marketing, which is headed by Bob Reitman, vice president of marketing services. In charge of production is Jeff Gold, executive director, creative services. Michael Leon, vice president, East Coast operations, deals with MTV, while Alan Oken, director of artist development, handles all other outlets.

ARISTA

At Arista, Abbey Konowitch, vice president of video and artist development, describes his label's approach to video as being "hands on," and adds that associate director of video production and promotion Peter Baron has been handed responsibility for all levels of production, as well as promotion. Together, their goal is to "project an image that is in synch with the label's perception of the artist, his demographic appeal and the song."

ATLANTIC

Atlantic's music video is tended by three key figures at the company. Vice president of national singles promotion Sam Kaiser deals with MTV and VH-1. Vice president of artist relations and media development Perry Cooper supervises Renee Schreiber, manager of artist relations and television, who handles clips and artist appearances on the major national network and cable shows out of the East Coast office, and Tony Mandich, who does the same as director of West Coast artist relations and television. In the advertising and video department, manager of video service Curt Creager takes care of duplication and secondary tv programming.

Cooper says that Atlantic is lately trying to incorporate clip production into future long-form video product, as in the case of AC/DC's "Fly On The Wall" project, so as "not to spend money and get nothing back in return."

ARISTA

Walter Lee, Capitol's senior vice president of marketing and promotion, notes that Picture Music, the in-house video

production wing of the Capitol/EMI America/Manhattan family, oversees all video production after the decision to make a video has been made, though only after accepting Capitol's creative input. Finished video product is then worked by a video promotion staff "on the same level as other promotion departments," says Lee. Michelle Peacock is the national video promotion director.

CHRYSALIS

Chrysalis' vice president of marketing Rick Dobbis reports that the label's soon-to-be-named manager of video promotion is responsible for servicing and promotion of video clips, and works closely with director of publicity Audrey Strahl. "So much of video's success has to do with the publicity aspect," says Dobbis. "Getting visibility for our artists in shows that use clips goes way beyond just looking for rotation."

COLUMBIA

At Columbia, music video production and promotion is a responsibility of the product marketing team headed by Arma Andon, vice president of product development. He is assisted on the West Coast by Bob Willcox, vice president of product marketing, West Coast, and Jeannie Mattiussi, associate director, artist development/video; their East Coast counterparts are Phil Sandhaus, director of product marketing, East Coast, and Debra Samuelson, associate director, video promotion.

EMI AMERICA

According to Colin Stewart, vice president of marketing, EMI's video output is part of the artist development area in the marketing group, with Clay Baxter, director of national vid-

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CLIPS CONNECT

(Continued from page VM-12)

notes the genesis of compact video documentaries on such artists as *Orchestral Manoeuvres in the Dark* and *Simple Minds*, both originally shot in the U.K. by Virgin. In the case of *O.M.D.*, an hour-long British documentary became the basis for a 20-minute U.S. version bundled with three performance clips.

While such long-form packages have been utilized by video music services for some time, Oken notes that non-music services are now proving accessible for placement.

Other labels, such as Chrysalis, are creating similar compilations with an eye toward developing a "video biography" to help expose acts to the trade and staff, as well as to the consumers.

MCA, in fact, recently experimented with an elaborate "in-house" promo piece intended solely for screening to label and distribution employees. According to senior vice president Larry Solters, the label's tongue-in-cheek "newsreel" presentation for newcomer Charlie Sexton was assembled over an eight-month period, drawing from sister division Universal Pictures' own vast newsreel vaults, the National Archives and original footage.

The resulting eight minute film, shot in black and white to match newsreel stock, recounts the young Texas musician's career with a mock heroic tone. A three-minute tag, inspired by "Citizen Kane," shows the silhouettes of MCA "executives" reacting to the newsreel—with dialog surreptitiously recorded during an actual screening of the newsreel portion for the label's home office execs.

The resulting newsreel/executive meeting package, when capped by the documentary-flavored first clip from Sexton's label debut (also shot in black & white) was created as "a video promo package—it was really just an in-house project where, instead of handing our field people an album, a bio and pictures, we were offering them a videotape." Screenings at national meetings, followed by tape mailings to the field, created the hoped-for buzz, Solters adds, but also played a role in focusing the consumer promotional clip.

According to the MCA executive, the development of the original in-house newsreel (coordinated by Solters, label music video exec Liz Heller, clip director Jim Shea and cinematographer Gerry Wenner)

wound up directly influencing the promotional clip for Sexton's first single. The decision to shoot footage during actual recording sessions, using black and white film, stemmed from the in-house piece's look.

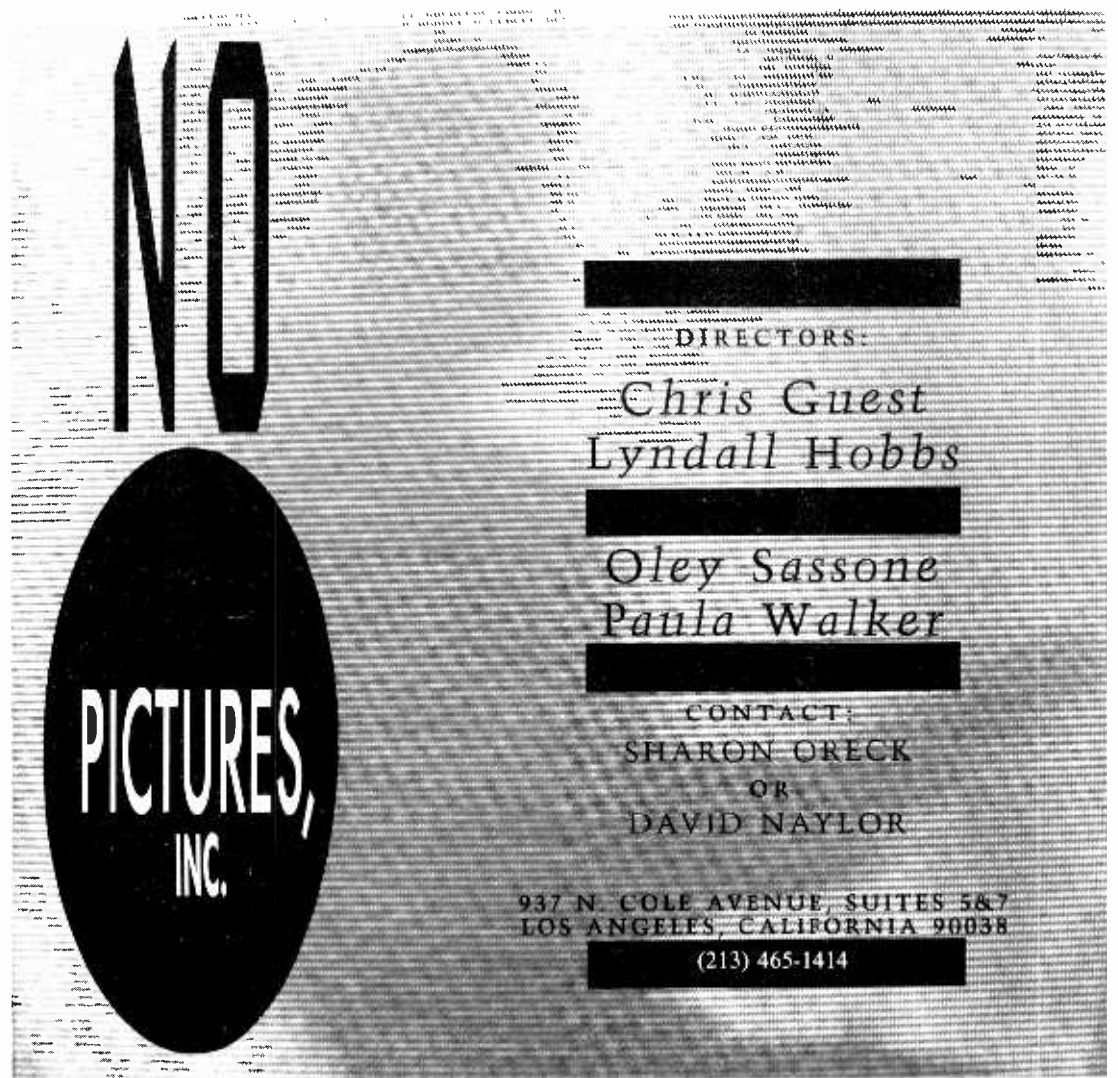
Meanwhile, music video executives are also looking to entertainment options to broaden their clip profile. Theatrical exhibition, which has been tested selectively since the early '80s, is gradually establishing a video promotion beachhead, with independent placement operations such as Music Motions now augmented by at least one major studio, Universal Pictures, which has distributed two clips from its MCA Records sister division as part of feature rental packages.

Music Motions meanwhile helped establish a new high water mark for theatrical exhibition of music clips with its August rollout for the EMI America clip of David Bowie and Mick Jagger's "Dancing In The Street." That venture, which drew Eastman Kodak's sponsorship owing to the clip's charity stature (for Live Aid), also enlisted the J. Walter Thompson agency to handle various creative aspects of the project.

As for the video jukeboxes, this new twist on the venerable coin box has been in evidence via various prototypes unveiled since the late '70s. But more recent designs, replacing videocassettes with optical videodisks, would appear to significantly tackle the earlier formats' problems in tape wear, program access time, and storage capacity. Taking their technological cues from electronics giants like Pioneer, which already markets Laserdisk jukeboxes, newly launched coin box ventures are seeking to make clips a pay-for-play item.

Videobox Networks has placed its video juke systems with Walk Thru Entertainment's national touring conference, as well as with a claimed 400 retail outlet test also planned during the coming year. The Videobox system, which permits 60 hours of programming to draw from, has 8 musical categories and an index by performer and title.

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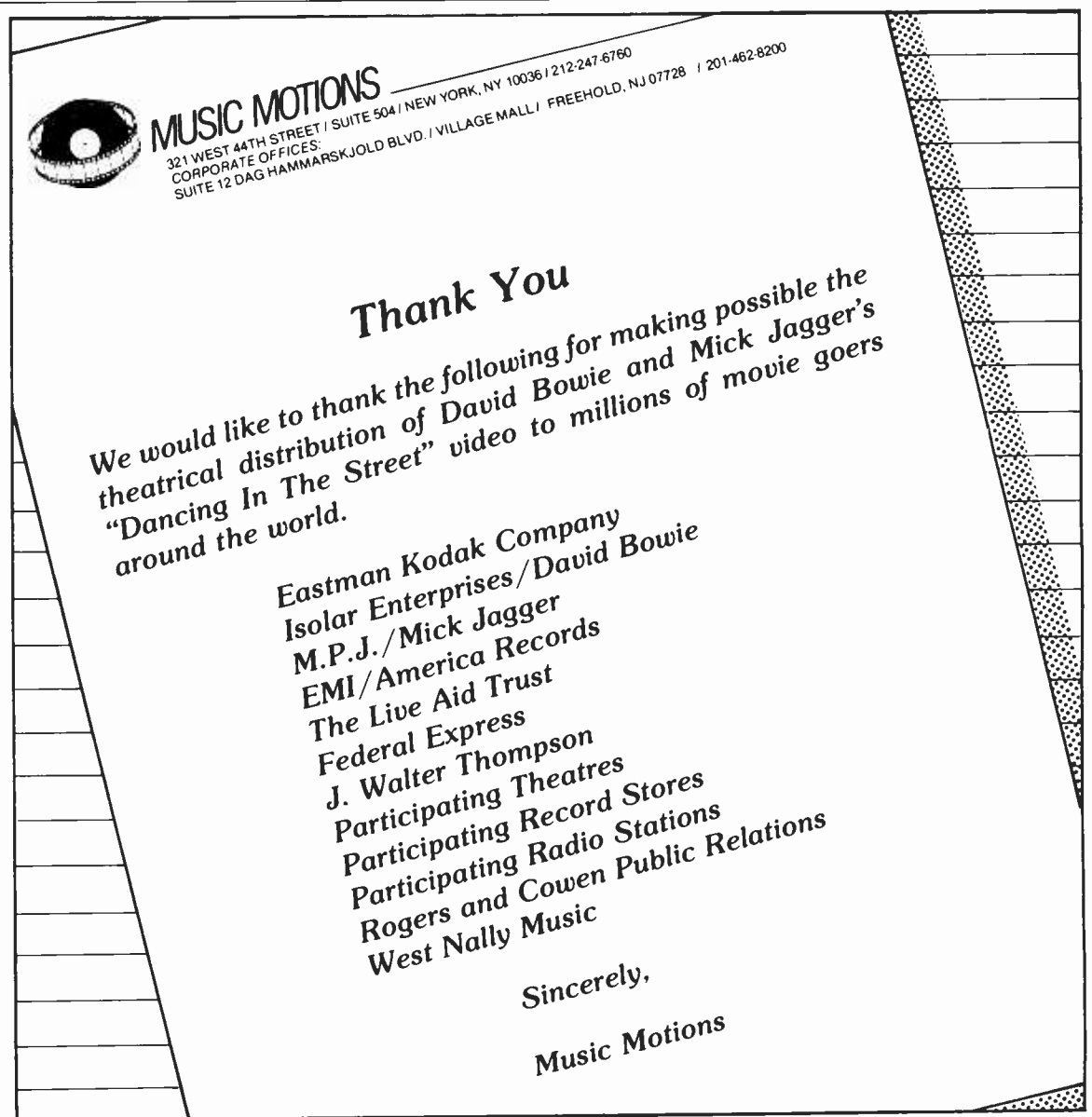
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Rogers and Cowen Public Relations
West Nally Music

Sincerely,
Music Motions

PRODUCERS

(Continued from page VM-6)

vive on clips alone."

It's by now a given that less established producers, who make up the majority of the videoclip work force, can't make a living at their business. All that would change, they theorize, if record companies charged broadcast outlets for use of their product, and if they gave points to producers and directors for clips sold on home video compilations.

Fields, who says he's receiving points for the Madonna longform video he produced, says, "If it's recognized that producers and directors help sell records, they deserve remuneration."

Some producers feel a point system would be meaningless. One of these is JRTV founder

Jon Roseman (Eurythmics, Rod Stewart, Wham!, Foreigner). "Theoretically," says Roseman, "a cassette might cost the record company \$250,000. Then there's duping, marketing, and advertising costs: another \$450,000 the record company could claim.

"Very few artists could sell enough videos to meet those figures, and only after that would you get your points. Maybe in seven years you'd see four dollars.

"With the exception of one or two major production companies, anybody who's after points can go on dreaming."

"If someone else is controlling the books, it's difficult to collect," notes Flattery. "Better to negotiate a certain rate per MTV showing.

"(Broadcast outlets) are getting rich at our expense, the record companies' expense

and the artists' expense."

John Weaver of John Weaver Productions (formerly Keefco), who's done clips for "everyone from Barry Manilow to Bob Marley," thinks it's "futile to bitch about getting more money." Weaver says he has seen the future of rock'n'roll video, and its name is longform.

"Since I came to Hollywood (from England) in 1978, the number of VCR owners has gone from one million to 30 million. Cassette distributors currently have a lot of movies they're putting in the distribution pipeline, (many of which are pre-existing titles). More movies are going into distribution than are being made, and when the excess supply runs out, the distributors will need to feed the consumers with other product."

And Weaver sees longform music video—which encompasses, in his opinion, movies such as "Purple Rain" and "Flashdance" in addition to concert and conceptual longform—as the ideal food.

Part of what Weaver sees as making conceptual longform such as Ray Davies' "Return To Waterloo" and David Bowie's "Jazzin' For Blue Jean" viable commodities is the eventual reality of narrowcasting.

"Narrowcasting is still coming," says Weaver, "an technology is bringing it in." At present, conceptual longforms can cost a prohibitive \$750,000 and up.

In the meantime, there are music movies and concert videos. Any feature film which sells itself on the strength of its soundtrack can be considered a longform music video, says Weaver. And as for concert videos, he says, "You can shoot concerts and make profits."

Profit margins are essentially the same for concert videos as for promotional clips, but with an average \$200,000 budget for the latter category,

"You're getting a percentage of a much greater amount."

Because of their relative inexpensiveness, concert videos are deemed by Weaver as "a safe bet, and a profitable reality today."

As attractive an alternative as longform video might be, promo clips will continue to be made. And as that industry defines and redefines itself from day to day, dialog goes on between clip makers and record companies on how to make it better.

One recurring problem clip producers encounter is insufficient time given by record companies in which to make clips.

"Time frames are too stringent," says Flattery. He offers by way of example a recent proposed Hall & Oates shoot, for which Split Screen had arranged to rent a special piece of equipment: a crane-mounted camera of which only a half a dozen or so are in existence.

"By the time we got the contract," says Flattery, "we'd lost (our reservation for) the Loomacran and ended up having to ship it in from England."

JRTV's Lombard tells of meeting with a group's manager and being told a certain video project was theirs.

"Weeks later we're still waiting to hear from the record company, and then finally in October they call—saying the project was given to someone else, because they needed to shoot in 10 days."

JRTV's Roseman touches upon another sore spot—that of record companies entertaining bids from a number of different companies, but leading each company to think the project is theirs.

"Three weeks later," he describes, "the job is done, and you didn't do it. They didn't call you and tell you (someone else got it), and they didn't pay you for the work you did.

Roseman then notes wryly, "A week later, the phone will ring, someone will say, 'I've got another clip for you'—and do we say, 'Don't bother?' Of course not."

In Roseman's opinion, it isn't only less than desirable producer-record company relationships that are damaging the industry, it's "paranoia" among the producers themselves.

"Production companies are too busy destroying each other trying to get to the best work," he says. "If you go to a bar and there are two video producers, you can bet they won't be talking about what projects they're working on."

Flattery disagrees. "I don't see production companies as paranoid," he says.

"There have been few instances of producers losing clips because of bidding wars. Record companies choose producer/director teams because of the work they've done. I don't think someone would steal anyone else's project away."

Many producers do feel they're getting short shift in the area of creative acknowledgment. "The producer has a great deal of influence on the creative side," says Robert Lombard. "We'll come up with the ideas and a suitable budget, and make final approvals.

"But the record companies will pitch directors before they'll pitch production companies. They don't look at the producer as a creative entity so much as a person doing a job."

"The videoclip business," notes Flattery, "is one of the few where the director is seen as the auteur—and they do have the dominant creative input."

Yet Jon Roseman points out that few if any video directors want to remain video directors. "Video is a transitory stage for them," he says, "to movies, or television, or commercials. If a video director's still doing only clips after five years, he's a failure."

Roseman feels directors and producers should both be given credit at the beginning and end of clips, along with the requisite listings of title, artist, and record company. This might help make up for the overall lack of remuneration, he suggests.

In general, he feels, "The record companies should start taking (the clip business) more seriously," Roseman states. "RCA has a proper video division. Most of them don't."

Improvements are being made, say the producers, a little at a time. Flattery lauds the current SAG/AFTRA negotiations, noting, "The level of acting in clips has been a drawback in the past."

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Barbra Streisand in "Left In The Dark" video.

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(Continued from page VM-8)

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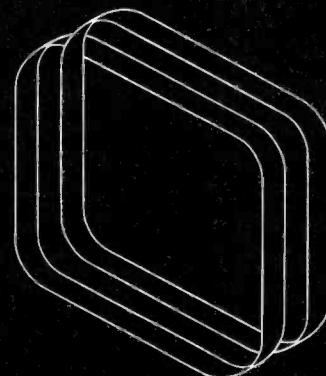
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HOW TO

(Continued from page VM-8)

uting video music product to record accounts a year ago. That commitment alone represents an aggressive music video posture by the company.

Certainly, there has been a flurry of activity by program suppliers as program introductions have been stepped up significantly this year, in addition to distributor activity. Sales have picked up. In fact, during one week last October,

25% of Billboard's Top Videocassette Sales chart—10 out of 40—were music video titles . . . Prince, "We Are The World—The Video Event," Madonna, Wham!, Tina Turner, Lionel Richie and Sade.

Sony Video Software Operations, RCA/Columbia Pictures Home Video's MusicVision, and CBS/Fox Music Video have been in the forefront but now practically all the major and minor program suppliers are offering music video titles. Record companies are spinning off separate music video

identities such as Warner Music Video Or Atlantic Video.

The repertoire, also, is moving beyond rock'n'roll. Jazz, classical, r&b and other programming attempts have accelerated. Adventurous programming has increased such as Paramount Home Video's Windham Hill and fine arts Bel Canto (The Metropolitan Opera) series, or MGM/UA's upcoming Frank Sinatra title, or Vestron's Liberace program.

For video only retailers, as well as record/tape/video chains, the time has come to become a factor in music video. Video music, by virtue of its lower price point, can become a sell-through genre and represent a significant profit center.

All dealers have legitimate concerns about the area, as evidenced by a recent National Assn. of Recording Merchandisers (NARM) retail advisory committee meeting with video vendors (Billboard, October 26). Such nuts and bolts issues as packaging, terms, dating, return and advertising, allotments, sell-through pricing, bar coding and security are key issues on the minds of both record/tape/video chains as well as video only outlets, although the video only dealer has a headstart. "But," cautions one major distributor, "record dealers will have to learn that the video business is not like the record business, principally because of the financing. They will have to learn that. You can't expect records and tapes to have the same retail dynamics as home video."

Central to all video retailers is how to sell/rent music video, if they plan to take the product category seriously. A cross section of music video program suppliers, distributors, field sales people and aggressive music video dealers provides these suggestions.

- Sectionalize music video but augment that with as much in-store display ideas as possible. Display the product face-out. Use all available point-of-purchase material. If it is not obtainable, or late, from the video supplier, think of contacting the local record company representative. Also stress the fact that music video is also available to buy, not just rent.

- Carry a representative and wide selection of product. If the video only store doesn't do that and chooses to rely on blockbuster movies, they stand to lose a certain customer to the larger record/tape/video chain. Keep all music video catalog material nearby, especially for certain product that may not be in stock. That way a dealer can tell a customer quickly if a certain artist is

even available on home video.

- The video only store needs to have a knowledgeable person who knows the genre. One program supplier tells the story of going into a video only store and asking for "The Four Seasons." "Even after explaining that I didn't mean the movie, the clerk still thought I meant the movie. It was frustrating. The video only store might know movies. If they don't know music video, they lose that customer to the large record/tape/video chain."

- Inform the customer, if he or she is renting one music video tape, that music video tapes tend to be shorter than movies. Suggest they rent two or three music video titles and plant the seed of an artist "video party evening." Related to that is the suggestion that music video be a "two for one" or "three for one" transaction—rent two or three music video titles for the price of one movie rental. "Rent in groups." Some aggressive record/tape/video chains already offer all music video rentals at half their regular movie rental price.

- Create a special "\$20 and under" sale bin at a strategic location in the store. Chances are it will be mostly music video product because of their lower price points anyway.

- In-store play is essential. A display monitor should be attached to stereo hardware. "If not," says one field rep, "that dealer is in the stone ages and should get out of the business quickly." In-store play can also be creative. One dealer says: "I'm playing the Windham Hill

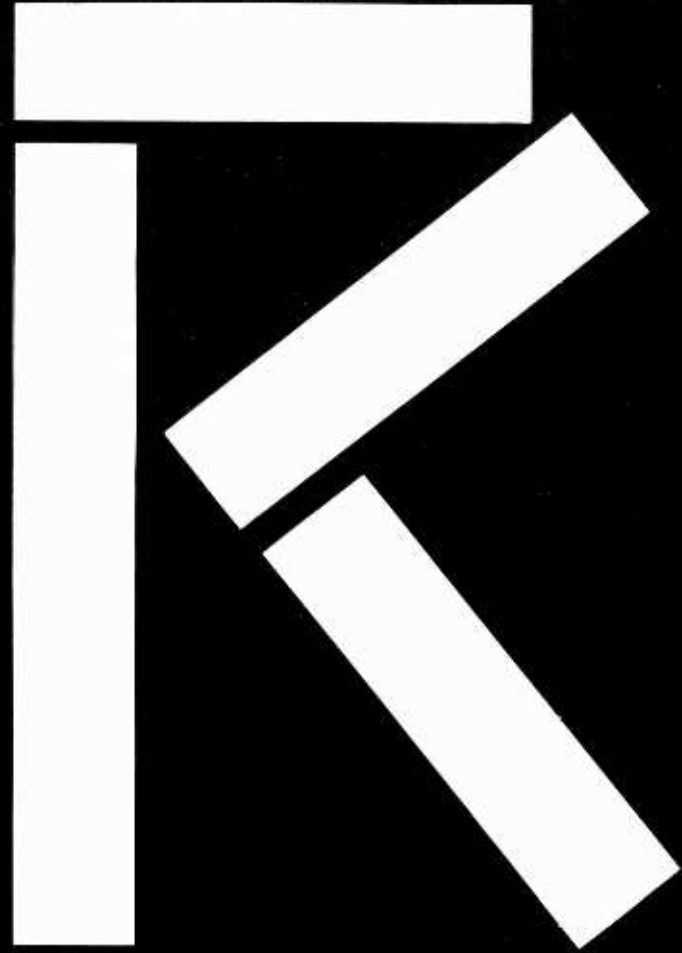
videos at peak traffic hours. It mellows out the customers and exposes them to the product at the same time." Other dealers suggest a music video "viewing" section or room, if feasible. That might create a "hanging out" problem for some stores but if handled correctly, it keeps the younger demographic for video only stores and doesn't send them to the record/tape/video chain. Another field rep suggests that if a dealer is in a strip mall or shopping center, play music video at lunch time.

- For the record retailer, cross promote. Manufacturers are stepping that up with simultaneous release. Some record retailers are already experimenting with referencing or actually racking a video alongside the same artist's LP.

- Both video stores and record stores should orchestrate in-store appearances by artists to promote their videos. "If Tina Turner is playing Phoenix," observes another manufacturer's field rep, "why not make an attempt to contact the label or management company for an in-store session. Record stores are used to that. But what an impact a video store would make, for example, if they could get a Tina Turner to sign her videos. Imagine the excitement."

- Stay abreast of music video cable programming. If HBO, for example, is running a Phil Collins concert one month, the dealer can exploit that emphasizing that artists home video offerings via advertising or in-store activity. **J.M.**

A Billboard Spotlight



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PROGRAMMING

(Continued from page VM-12)

they get made and are getting out there."

Suzie Peterson, director of new product development for MCA Home Video, would agree that home video can be more of a pioneering programming area. And to that end, MCA is "very selective" about its music video projects. Clip compilations are not tossed into the marketplace every month for home consumption. Cases in point: "The Doors' Dance On Fire," "Stand By Me: A Portrait Of Julian Lennon," and "Cheech & Chong's Get Out Of My Room."

"The amount of effort," she says, "that go into these projects is enormous. It seems like more work than releasing a film. There's more money being invested in video music programming than is being made but for us, so far the results have been encouraging."

"With the Julian Lennon pro-

permanent quicksand.

"It's more complex than you could imagine," this executive says candidly. "We've commissioned money for many projects. We've had scripts written. But deals are still on the table. Clearing rights is a nightmare. Artists can be on different labels. Newer production companies formed by record labels have sprung up and are usurping certain artists. An artist may get cold. One of the biggest problems, of course, is that no one company is willing to take the complete risk. You need partners. But once that happens, trying to get everyone to agree on creative programming content is next to impossible."

Not everyone would agree, however, that the stock three to five year recoupment scenario factoring in a complex pay cable, syndication, international television, home video equation is completely valid.

Dann Moss, Dann Moss Productions, orchestrated the creative impetus for the Windham

cussed a number of ideas, visually, cinematically and musically. Gradually the doors between us began to open.

"Sometimes you have to go out there and put your vision on the line. I like to think, from my background as an attorney, that I can structure the best deal. And I've got marketing and production expertise. But no one is going to go down to the local theatre and watch 'Danny Deal.' I think it works."

One potential problem, suggest Carmella Caridi, Caridi Video, a well-respected independent entertainment industry consultant, is that while record companies may be extremely knowledgeable about music, they may not have the needed expertise about the visual media the way tv and motion picture studios do. "That creates creative blinders," she suggests.

"They're not tapping into television or motion picture expertise." By the same token, tv and film are not tapping into records company expertise enough.

As far as multiple partners are concerned, she offers: "It's not that the deal making can't happen. That situation has always been true in other parts of the entertainment business. The risks have always been spread." Deal makers need to be creative, she suggests, adding that such corporate sponsors as Pepsi might jump at the chance to be a partner for an innovative long form music video project."

In the final analysis, she speculates, the most inspired element in the creative music video programming equation may be the independent producer. "Their hearts may be broken the most often."

Certain observers speculate that in the long run, music video programming will be taken over by motion picture companies.

"If you think about the definition of longform musical feature," adds Weaver, especially for those companies who like to keep their brains and thinking tidy, "what do you get? An entertaining story with music. That brings you back to 'South Pacific' or 'The Sound Of Music.' And that's been around for quite some time."

"I used to think that all of us, producers, directors, record companies, movie studios and others were tunneling into the same mountain and one day we would all meet in the middle. Then we would have a video music paradise. Sometimes, though, I wonder if we even have the mountain yet."

JIM McCULLAUGH



Patti LaBelle's "Stir It Up" from "Beverly Hills Cop."

ject," she adds, a combination of concert footage, documentary and interview material, "we viewed it as interesting programming. There are a lot of people interested in him, he has an extraordinarily interesting background heritage, there was a story to be told and he's also quite charming and charismatic both on and off the screen."

"But you can't view music video programming as concert or conceptual. That's ridiculous. Music video programming knows no boundaries. It can be anything. It will be programming no one has even dreamed of at this point in time."

Another executive at an entertainment conglomerate echoes Blachley's observations about the necessity of co-funding to even get straight ahead concerts taped. But that executive also elaborates on the other pitfalls and problems that have put many "innovative" longform projects into near-

Hill ambient music videocassettes—made essentially for home video—and despite several partners, including Windham Hill Records, Paramount Home Video, and Pioneer, the programs were made and are available. And all partners believe the programming is groundbreaking, will have a long shelf life and because of the mushrooming VCR population, will eventually be profitable as well.

"Will Ackerman, head of Windham Hill Records," recalls Moss, "didn't like the idea of visuals with his music. One argument was that he didn't want people to see that same stretch of ocean each time they listened to a song. I countered by telling him that giving names to certain audio tracks was, in effect, doing the same thing. My position was that if I put a piece of music by the sea, I was enlarging it. If the music is visual, it can be anywhere. The music can be opened up again for individual interpretation. We dis-

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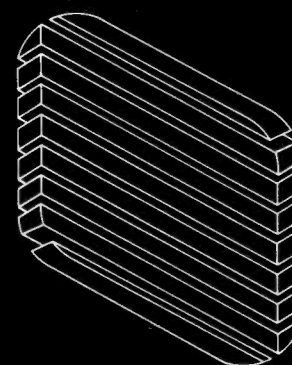
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WILD WEST

(Continued from page VM-4)

constantly developing, and sometimes sacrifices have to be made during that development."

Lenny Grodin, assistant director and production manager of clip producers Picturevision, deems such statements "procrastination" by the record companies. "They've done thousands of videos," says Grodin. "They know the stories, they've heard the complaints."

(For the record, spokespeople for most major labels contacted for this story—among them CBS, Warner Bros., A&M, and PolyGram—declined to comment on any of the following issues.)

The central point of contention between video producers and labels is inadequate to nonexistent fees charged by the labels to broadcast outlets for the use of videoclips. "Is it promotion or is it programming?" has long been batted around between both sides, but the people who make the clips feel that they should clearly be considered in the latter category.

"The record companies are giving away free program-

ming," states Grodin. "They have to come to grips with the fact that they have to make this industry normal. They have to charge for the product they're providing American and world audiences."

Video producers simply don't make enough money, they say. "Whether you're making videos, dresses, or milk," says Grodin, "you should be making a 35% markup. We're lucky if we make 15%."

Producers would like to be paid royalties for their work, but as Ken Walz observes, "How can we make a percentage of nothing?" Charging a reasonable fee for clip usage, he says, would help alleviate that problem.

Contracts in general need revamping, he goes on. "Contracts with the record companies are terrible," Walz states. "They say, 'We'll give you your budget, and we want the video no matter what. You have no rights; you're a hired hand.' It's totally skewed to the record companies."

According to Walz, "no contract I've ever seen" allows for royalties paid to producers and directors if their clips are subsequently included in a home video compilation. Another complaint is that producers receive no payment for screen-

plays, treatments and other preparatory legwork.

"If the labels solicit us to write up a concept," says Picturevision's Grodin, "we should be paid."

Atlantic's Friedman, on the other hand, sees legwork as "a part of the producer's business," and as such not deserving of separate payment.

Producer Walz says a compromise might be reached with an interim contract covering treatments or scripts, although he realizes it's all wishful thinking "until the companies start charging."

Another situation which riles producers is when record companies solicit treatments from a number of clip makers for the same project. Walz and Grodin term this "unethical," with Grodin elaborating, "They can read a dozen good treatments, hire one person, and then suggest elements that they've picked up from other treatments."

Despite what Walz and Grodin recognize as creative advantages to being in the business of making videos, the negative aspects can be overwhelming. "This situation is detrimental to new talent," says Walz, "and makes (video) look like a bad place to be."

If the situation doesn't improve, Walz sees serious consequences. "The good directors and producers will drop out," he predicts. "There are people who will work for free, but the bottom of the barrel will be reached. Clips will start looking the same, and the video audience will lose interest. Then the record companies will be in the same fix they were five years ago, with nothing new to talk about."

Should clip fees become an industrywide reality and reach the level desired by the producers, however, some observers feel the whole thing could backfire. Attorney Ronald Gertz of Clearing House Ltd. foresees a massive shakeout of tv video shows unable or unwilling to pay up. "Less programs on the air would mean less money available for producers," he says. "Television will go back to other music programming, such as taped concerts."

"The more you charge outlets, the more they'll decline," agrees Jay Levey of Imaginary Entertainment, manager of "Weird Al" Yankovic, "and the less viable the promotional tool becomes."

Picturevision's Grodin begs to differ. Even the lowest-budget programs, he reasons, could cough up \$3,000 per hour for clips and pass the costs along to advertising. "If

certain outlets fail, that's life," he says.

While the debate between producers and record labels goes on, another issue continues to concern labels and artist reps: that of recoupment of costs.

Record company policy of recouping videoclips production costs from artists' record royalties is seen as unfair by artists and their managers. "Music videos are promotional tools," says Imaginary Entertainment's Levey. "Artists have traditionally not been directly charged for promotional costs. That's the record companies' risk. Somehow they've conveniently decided that music videos should be treated separately, which logically makes no sense."

"Videos should be treated like records," counters one major label attorney. "The record company takes the risk, advancing the costs up front. It's not a loan—if the product is unsuccessful, the artist doesn't have to pay it back."

"To what extent artists' are responsible for production costs," he adds, "is decided on a case by case basis."

Notes Steve Mangel of law firm Shapiro and Steinberg, who count among their clients Fleetwood Mac, "We've negotiated agreements ranging from no recoupment to 50%. The record companies sometimes will recoup 100%, depending on who (the artist is.)"

Such instances are relatively rare, however, and Imaginary Entertainment's Levey proposes a few possible solutions to the recoupment issue. For one, artists could be responsible for all costs above a certain sum offered by the labels, an amount worked out in advance.

Levey also suggests recouping costs from the labels' advertising budget, as long as videos are considered promotional. Creative freedom would almost certainly decline, Levey admits, but budgets would go up. "Overall," he says, "labels would interact more strongly" with the product.

Record companies and publishing concerns are also tangling with the issue of whether publishers should rightfully collect synch fees when a song is made into a video. Some publishers waive the fee, but as Jay Lowy, vice president and general manager of Jobete Music, observes, "Historically, whenever music has been synched with film, the publisher has been paid synch fees. Those fees can be very hefty."

While noting that some publishing companies grant short term "promotional licenses" to record companies, Lowy says

Jobete offers no such compromises. "We're not in the business of giving our writers' rights away," he says.

Imaginary Entertainment's Levey sees the promotional license as a reasonable proposition. "Publishing fees shouldn't be necessary while the video's being used as a promotional tool," he says, "but there should be a time limit. If Weird Al's 'Eat It' were on tv now, it wouldn't be beefing up catalog sales... After six months to a year, publishers should then get a cut."

Limited use of videoclips containing film footage is another issue concerning record companies and the Screen Actors Guild (SAG) and the American Federation of Television and Radio Artists (AFTRA). At present, videos containing film footage must have that footage removed before they can be included on home video compilations.

Selling videos with film footage, according to John Sucke, SAG's New York executive secretary, is "a violation of the rights of the performers (therein) and the rights of the copyright holder. Although such videos may be helpful promoting sales of movie tickets and records, they're not merely promotional—they're viable products on their own."

This issue "will end up in arbitration," according to Sucke, who envisions "an initial payment and some usage fee afterward, as it moves from market to market."

Currently in negotiation between the labels and SAG/AFTRA is a pay scale for union performers appearing in music videos.

Despite its drawbacks, the videoclips business offers enough rewards to keep top-quality people making them. "It's an exciting industry," says Picturevision's Grodin. "Videos are here to stay; they're now part of American entertainment."

"Record labels should be more sensitive to production companies. They shouldn't be afraid to realize they're in the movie business, and understand that good film takes time, money and a lot of effort."

"You can produce a good album for \$80,000-100,000, but there are 10 times more elements in film. The primary product is less expensive and complex than its new by-product."

"We're sensitive to the labels' problems—not every video is successful—but that doesn't mean they won't make money. The situation will improve as soon as record companies start generating income."

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SOUNDTRACKS

(Continued from page VM-13)

isting material; now that's all become extremely expensive. A lot of tracks use synthesizers now, and that can end up costing more than a whole symphony orchestra because of the studio time involved.

"You have to determine who's going to be responsible for making the video. Will the budget come from the film company? From the record company? Will it come out of the movie's marketing budget? Is it going to be a mutual venture? Can you use film footage and integrate performance footage?"

Most studios insist on a straight video buyout, and generally want a one-time video fee covering all usage of the movie and its music, including cable, pay tv and home videocassettes. However, says Mancuso, there are still a few publishers and labels who hold out for a per unit basis "where you negotiate x number of videocassettes into the marketplace, and those rights are handled separately on a per-unit basis."

As a result, she says this prevents her from doing business with such publishers and labels, since rarely will studios negotiate on these terms. Mancuso also questions the advisability of holding out for a per-unit fee on already existing material licensed for a project.

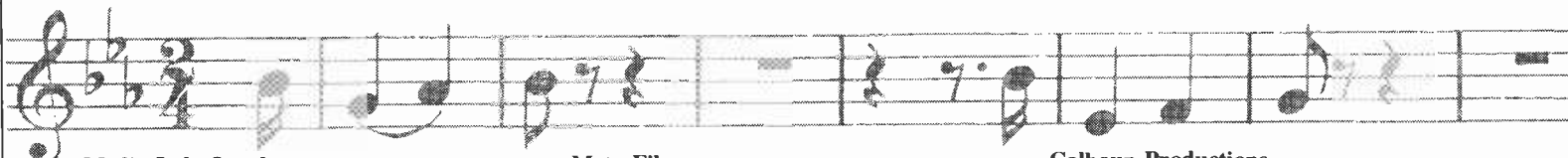
"You may help videocassette sales with original material," Mancuso explains, "but with existing songs that have been around for year, I just don't see that as much of a selling tool for a videocassette."

Columbia's LeMel sees a strong future ahead for the increased alliance of music videos and motion pictures, but hopes that producers and directors don't try to shoehorn music into pictures just for the sake of having a soundtrack to ride on.

"Songs have to be an integral part of the film's fabric," he suggests. "The trend I hope we'll see is that somebody—the composer, the producer, the director—be on the picture throughout so the creative thread isn't broken."

"On 'St. Elmo's Fire,' David Foster wrote the score, co-wrote all the songs and produced all the artists. In the case of Lionel Richie's 'Say You, Say Me' video, the director of the film Taylor Hackford, also directed the video. This gives a feeling of continuity."

Thanks for the Rock, the Roll, the Reggae, the Soul, the Pop, the Bop, the Heat and the Beat!



Media Lab, London
Kevin Godley
Lol Creme
Lexi Godfrey - *Producer*
John Gaydon - *Executive Producer*

Manhattan Records
Steven Reed - *Executive Production*
Jock McClean - *Producer*

"SUN CITY"
Steve Van Zandt

Meta Films
Michael Oblowitz - *Director/Producer*

Celluloid Records
"TOUREKUNDE"

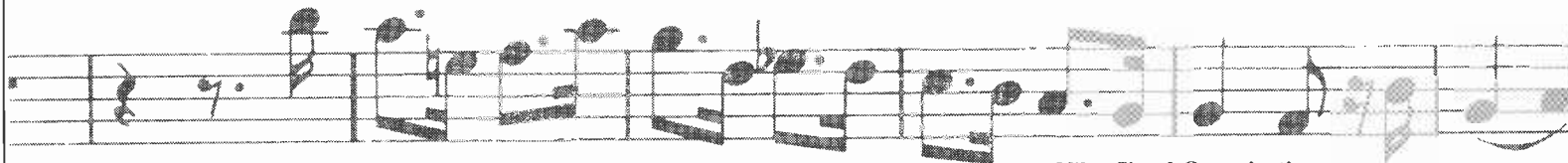
Private Inc.
Peter Baumann - *Producer/Director*

"ANCIENT DREAMS"
Patrick O'Hearn

Calhoun Productions
Larry Jordan - *Director*
T'Boo Dalton - *Line Producer*
John Diaz - *Producer*

MCA Records

"SEVEN WISHES TOUR"
Night Ranger



Working Pictures, Inc.
Sandy McCleod - *Producer*
Michael Maslow - *Producer*
Jonathan Demme - *Director*

Polygram Records
"EVERYBODY'S YOUNG"
Sandra Bernhard

Working Pictures, Inc.
Sandy McCleod - *Producer*
Michael Maslow - *Producer*
Jonathan Demme - *Director*

DEP Records
Virgin Records
A&M Records

"I GOT YOU BABE"
Chrissie Hynde & UB40

Niles Siegel Organization
Niles Siegel - *Producer*
Michael Oblowitz - *Director*

"BOY IN THE BOX"
Corey Hart



Schorched Earth Productions
Joel Hinman - *Producer*
Mark Rezyka - *Director*

Atlantic Records
"COLD SHOWER"
Kix

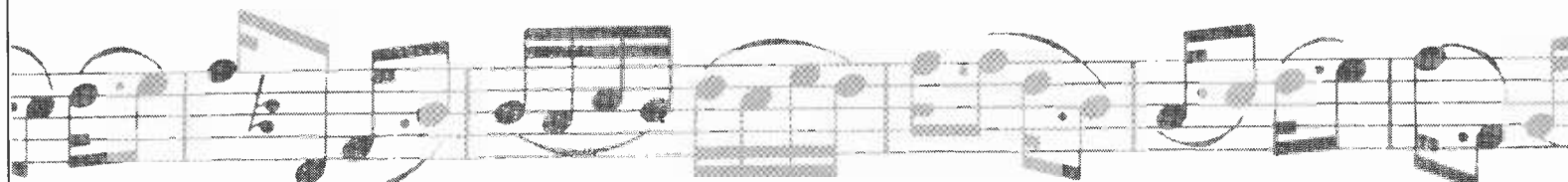
Working Pictures, Inc.
Sandy McCleod - *Producer*
Michael Maslow - *Producer*
Michael Lindsay-Hogg - *Director*

RCA Records
"SOME GIRLS HAVE ALL THE LUCK"
Louise Mandrel

Reverie Enterprises Inc.
Andriy Bartkowiak - *Director*
Robert Mont - *Producer*

Reverie Records
"EXCUSE ME"
Sly Talk

A special thanks to film editor Susanne Rostock.



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Music Videocassette Chart Review

Following is a recap chart of the best-selling music videocassettes during the eligibility period of April 13, 1985 to Nov. 9, 1985.

1. **MADONNA** (Sire Records/Warner Music Video) *Madonna* \$19.98
2. **WHAM! THE VIDEO** (CBS Inc./CBS-Fox Video Music) *Wham!* \$19.98
3. **PRIVATE DANCER** (Picture Music Int'l/Sony Video Software) *Tina Turner* \$16.95
4. **DANCE ON FIRE** (Doors Music Co./MCA Dist. Corp.) *The Doors* \$39.95
5. **ALL NIGHT LONG** (Brockman Enterprises/MusicVision) *Lionel Richie* \$19.95
6. **U2 LIVE AT RED ROCKS** (Universal City Studios/MCA Dist. Corp.) *U2* \$29.95
7. **WE ARE THE WORLD THE VIDEO EVENT** (USA For Africa/MusicVision) *USA For Africa* \$14.95
8. **SING BLUE SILVER** (Tritec Duran Vision/Thorn-EMI/HBO Video) *Duran Duran* \$29.95
9. **PRINCE AND THE REVOLUTION LIVE** (P.R.N. Productions/Warner Music Video) *Prince and the Revolution* \$29.95
10. **ANIMALIZE LIVE UNCENSORED** (PolyGram Music Video-U.S./MusicVision) *Kiss* \$29.95

Yes, there's a lot of trash about. And I'd agree that some of the experimental side of video is becoming less important to certain people than the commercial side. But I think that was inevitable. There's nothing wrong with the system of corporations, or the spirit of an MTV or a Showtime. It's the contents that are crap. The product's only as good as the people who make it.

LOL CREME (GODLEY & CREME)

You have to take a lot of interest in your video, otherwise you'll get misrepresented. There have been occasions where I said "Okay, let me get on with my writing and my performing, and you get on with the video." And I've been totally misrepresented because of it. You don't realize how important it is at the time, but a visual image is forever.

NIK KERSHAW

Empty-V? Yes, I'm involved in it. But I don't want to get caught up in it. We're all so seduced by it that we end up sitting with other people in a room, and never say a word.

T-BONE BURNETT

If 1973's "Headhunters" came out today, it wouldn't be played on radio stations across the board. Very few white stations were playing "Rockit" when it first came out. I wanted a video to get exposure for a record I didn't feel needed to be relegated to black stations. Then the question was, how was I going to get this video on MTV, which was only playing two black artists at the time?

HERBIE HANCOCK

ARTISTS ON VIDEO

by **ETHLIE ANN VARE**

The only way the video market is going to increase near the level of the LP market is, one, to get the hardware out there so that they can sell the software and, two, to create a genre for it. They've invented this medium, but nobody's really come up with anything to put on it. They put art that's made for another medium on it, and it really doesn't work that well.

STEWART COPELAND

Video is a double-edged sword. On one hand, it can be really informative and creative. On the other hand, it can be boring and dull. Some videos tell you a great deal about an artist; others just tell you how lazy the artist is, how disinterested in making an original video. Tuesday I despair of video, and Wednesday I'm ready with my 90-minute script.

MARTIN FRY (ABC)

There's maybe three or four videos in the history of rock video that are even worth saving the tape on. Rock video is a potentially powerful medium, but the material has been terrible. And the main problem is the songs. You can't take a lousy song and make something good out of it by slapping on some pictures.

BOB DARLINGTON (TRANSLATOR)

We had a video on light rotation once. Once every three months.

ALI CAMPBELL (UB40)

Without video, I'd be a worthless piece of slime.
WEIRD AL YANKOVIC

It should come as no surprise that concerts and clip compilations by Prince, Wham!, Tina Turner, Madonna, Huey Lewis, Ratt or a Lionel Richie are such strong sellers. Prince, Madonna, Tina Turner and Wham! are either coming off smash records and recent concert tours and that is directly translating into videocassette sales. The longevity of Tina Turner's clip compilation from the original "Private Dancer" album has a direct relationship to the video's strength. The live concert tape should continue to fuel its popularity.

It should also be noted that MTV and other broadcast outlets, by programming clips or entire tapes, are promoting the cassettes as well.

Other artists, such as a Lionel Richie, although not currently on tour and with his most recent LP peaked, will sustain with the "All Night Long" clip compilation because of his megastar status.

Decibel deafening rock'n'roll as well as heavy metal is also represented by Kiss, demonstrating that there is a definite niche for that programming.

JIM McCULLAUGH

Capitol chairman/CEO Bhaskar Menon presents Tina Turner with platinum award for "Tina Live" and gold (since turned platinum) "Private Dancer."

VideoBeatBox

For the weeks of April 13, 1985 to Nov. 9, 1985, the top five music video cassettes include: "Madonna," "Wham! The Video," "Private Dancer," "The Doors Dance On Fire" and "All Night Long."

Rounding out the top 10 are: "U2 Live At Red Rocks," "We Are The World The Video Event," "Sing Blue Silver," "Prince And The Revolution Live" and "Animalize Live Uncensored."

Analyzing chart activity as this point is straightforward and logical.

Most titles consist of concert footage and clip compilations. A few titles represent special programming such as "The Doors Dance On Fire" and "We Are The World The Video Event." The Doors project is propelled by the historical significance of the title as well as the fact that the group's music remains such a potent seller. The "We Are The World" documentary is tied to one of the biggest music and media events of 1985.

SOUNDTRACKS

(Continued from page VM-11)

ing to launch a hit record without sufficient airplay. So to make a video that's not within MTV's format is really not cost-effective."

"Miami Vice" has already made history as the first network tv series to openly capitalize on MTV's success formula. Handsome leading hunks aside, it's the incredibly integrated use of hit songs in their airplay form as much as anything else, that helped get people talking about the show and led its first-season success.

"I think that early in the life of the series, viewers became aware of four things: Don Johnson, Philip Michael Thomas, the clothes and the music," states Danny Goldberg. "The music created an aura for the show, and that became a very important element during the show's first season.

"'Miami Vice' is the first time music has contributed to the success of a network tv show in this way. It works because Michael truly understands and likes rock music. This isn't a formula that's easy to copy," he warns.

Hollywood and Burbank may not admit they're looking to copy, but producers and directors are increasingly aware of what the presence of hit singles can mean at the box office. No wonder, then, that deal-making has become more complicated than ever.

Screenwriter and lyricist Dean Pitchford (who worked with director Herbert Ross and music supervisor Becky Shargo on "Footloose") has publicly admitted that it took 47 separate deals to secure the nine songs on "Footloose's" soundtrack. Danny Goldberg says he dealt with 14 lawyers for four outside songs to appear on MCA's "Miami Vice" album. "Deal making for home video rights is like the Wild West right now," he emphasizes. "We're in a shaking out period."

As an independent not connected with a major motion picture studio, Mancuso is involved at every level of negotiations, and admits she is concerned about the escalating overhead of music production.

"When I did 'Urban Cowboy,' we really didn't pay performance fees; now you have to factor that in. Synch licenses then were a very minor part of a film, and so was licensing ex-

(Continued on page VM-15)

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A Rockabilly Homecoming. Country veterans Carl Perkins, Jerry Lee Lewis, Roy Orbison and Johnny Cash harmonize in Memphis, where the quartet has completed a new album project with producer Chips Moman. The sessions were taped by Dick Clark Productions for a future tv special.

Labels, Artists Playing Musical Chairs

Some Established Nashville Names Find New Homes

BY KIP KIRBY

NASHVILLE Artists and record companies here have been engaging in a hectic round of musical chairs.

The result is different label affiliations for some established names—and some new names for other labels who are in the process of heating up their artist development programs. Here is an update of who's where:

Under its newly unveiled "Horizon '86" campaign, CBS Records has added five unknowns who will have debut product released during the first half of next year. These include Joanna Jacobs, Libby Hurley

and Lewis Storey on Epic, and Marty Stuart and Sweethearts of the Rodeo on Columbia. The latter act is comprised of Kristine Arnold and Janis Gill, wife of RCA artist Vince Gill.

Columbia has signed John Conlee, as well as Rodney Crowell, who joins his wife Rosanne Cash on the label. Wayne Massey will be incorporated into Epic through his duet association with wife Charly McClain.

Capitol/EMI America has signed the New Grass Revival, former "Dukes Of Hazzard" star Tom Wopat, Don Williams, Tanya Tucker, Dobie Gray, songwriter J.D. Martin, the Osmond Bros. (through Curb Records), and Jerry Reed, whose first album for the label will be the soundtrack for his film "What Comes Around." Lane Brody has left the label.

MCA has signed Ronnie McDowell, the Kendalls, and Tommy Roe through its pact with Curb. Also joining the company are Waylon Jennings, Roger Miller, rockabilly artist Steve Earle, Dennis Robbins, the Vega Brothers, Patty Loveless, Karen Stanley and Albert Lee, who has recorded an instrumental album for MCA's forthcoming Master Series label. Also listed as a solo artist on MCA is William Lee Golden of the Oak Ridge Boys, now working

on a debut project in Muscle Shoals, Ala. MCA/MDJ group Atlanta has left the label.

New to RCA are Pake McEntire (brother of Reba McEntire), Michael Johnson and Eddie Rabbitt. Johnson, whose biggest hit was 1978's "Bluer Than Blue," is now on the country charts with "I Love You By Heart," a duet with Sylvia. Leaving RCA are Hillary Kanter, Mel Tillis and Dolly Parton.

Warner Bros. newcomers include Danny Darst, Sonny Throckmorton, Jill Hollier, Jenny Yates, instrumental virtuoso Mark O'Connor, Dwight Yoakam, and Southbound, a band based in Albany, N.Y. Also rumored to be joining Warner Bros. is Michael Martin Murphey. Terri Gibbs has left the label.

In the wake of Nashville country division vice president Frank Jones' departure two weeks ago, PolyGram/Mercury has announced no new additions to its roster. Len Wade, Gary Wolf and the Wright Brothers have left the label.

Compleat Records has signed Lew DeWitt, formerly of the Statler Brothers. MTM Records has added Marty Haggard, Merle Haggard's son. And Atlantic/America has signed Billy Joe Royal, now on the country charts with his single "Burned Like A Rocket."

NASHVILLE SCENE

by Kip Kirby



Daniels and Ricky Skaggs.

CONGRATULATIONS TO **Sonny Simmons** of **Century II Promotions**, recently named man of the year by the **Nashville Assn. of Talent Directors** . . . And congratulations to **Opryland**, which set a new attendance record with nearly 2.5 million visitors through its gates in 1985, an increase of 18.9% over 1984.

Autumn, an r&b act signed to **Compleat Records** in Nashville, is featured on the soundtrack to the new **Warner Bros.** movie "**Krush Groove**." **Autumn's** "Kold Krush" is heard throughout the film, and was written, produced and performed by the group. While the instrumental is not included on the film's soundtrack album, **Compleat** is issuing it as a single with long and short versions.

Exile is believed to be the first act to lose its bullet twice during the life of a single, "**Hang On To Your Heart**," and still see the record hit No. 1. "**Hang On To Your Heart**" lost a bullet when it moved from eight to seven on the **Hot Country Singles** chart, then lost it a second time before finally ascending to the top spot.

"**NASHVILLE SKYLINE**," a weekly 30-minute tv series starring local and area songwriters in a coffee-house setting, has been accepted for national distribution by the **Southern Educational Communications Assn. (SECA)**, and is tentatively scheduled to air in late February or March, according to **Peter Kimball**, executive producer on the project for **ATZ Productions**. Taped segments already completed feature **Guy Clark**, **Gail Davies**, **Thom Schuyler** and **Sonny Throckmorton**, among others. **SECA** produces and distributes educational and cultural programs to public television stations nationally, including "Firing Line" with **William F. Buckley**.

Ever wonder why every time you see the name of the **Charlie Daniels Band**, it's accompanied by a registered trademark logo? That's because several years ago, at the height of the bootleg merchandising war, **Daniels** was having trouble with a group of Northeastern counterfeiters who were faking **CDB T-shirts** and souvenirs everywhere the band appeared. The group's lawyers recommended registering the name; as a result, **Federal marshals** were then able to step in and make legal arrests.

President Reagan quotes from **Lee Greenwood's** **CMA Award-winning** song, "**God Bless The USA**," in his Thanksgiving message to the worldwide **American Armed Forces**. Said **Reagan** in prepared remarks released in advance to the military: "All of us have much to be grateful for. As **Lee Greenwood** says in his song about being proud to be an American, we do live in a land where the flag still stands for freedom . . ."

ADIOS, MARGARITAVILLE: **Jimmy Buffett**, whose ticket to fame was a certain lime-colored island tequila concoction, will now be sponsored by an imported Mexican beer.

Corona Extra, a south-of-the-border brew, will sponsor **Buffett's** 55-city concert tour into next summer. In return, the humorist will be featured in a **Corona** poster and point-of-purchase materials. **Buffett** will also write and record a new theme song for the Mexican beer. Gee, our flip-flops will never be the same again—or do you suppose this is what **Buffett** had in mind all along when he sang about "pop tops?"

KENNY ROGERS, whose "Morning Desire" video was the first clip ever premiered during a **CMA Awards** telecast, will host the 28th annual **Grammy Awards**, shown live next year via **CBS**.

Emmylou Harris has been in the studio finishing her January album for **Warner Bros.** with co-producer and writing partner **Paul Kennerly**. The project features **Harris** in a duet with **John Anderson**.

Speaking of **Anderson** and **Harris**, both were guests on "Nashville Now" when the **Nitty Gritty Dirt Band** sat in as guest hosts in **Ralph Emery's** absence . . . **Jeff Hanna**, lead vocalist for the **Dirt Band**, was shown on "CBS Morning News" discussing the future of benefit concerts, along with fellow **FarmAid** per-

Jimmy Buffett moves from margaritas to beer

formers **Bob Dylan** and **Willie Nelson** . . . And speaking of benefits (as everyone is these days), the **Dirt Band** will perform Dec. 6 at **New York's Museum of Natural History** for a private fund-raiser to celebrate the opening of an exhibit titled "Masterpieces Of The American West."

ABC-TV will present a three-hour prime time special, "**American Bandstand's 33-1/3 Celebration**," with host **Dick Clark** on Sunday, Dec. 1 from 8-11 p.m. EST. The special honors television's longest-running variety program, and will present a montage of clips showing artists who have appeared on the show throughout the years. In case you've forgotten—or weren't one of the original viewers—"American Bandstand" debuted as a regional broadcast in 1952, hitting the network in 1957. No, **Dick Clark** wasn't the original host; he joined the show in 1956.

The special will present an assembled "supergroup" in a tribute to **Elvis Presley**, who would have turned 50 this year. Members of the group include **John Schneider**, **Glen Campbell**, **Tom Wopat**, **Charlie**

Williams Package a Success

CMF Plans More Albums

NASHVILLE Based on the strength of its initial foray into album production this year with **Hank Williams' "Just Me And My Guitar"**, the **Country Music Foundation** plans four more original releases on its own label next year.

That's the word from **Foundation** deputy director **Kyle Young**, who says that sales of 10,000 on the **Williams** package have surpassed projections.

"Just Me And My Guitar," released through **Country Music Foundation Records** in June, is a collection of rare and recently discovered demo recordings made by **Williams** early in his career. Restoration and remastering costs brought the album's budget to around \$20,000, **Young** says, adding that the **Foundation** broke even at 3,500 copies, selling direct to customers and other mail order firms.

The first album planned by the **Foundation** for the coming year is another **Hank Williams** compilation, "First Recordings," a collection of demos made before **Williams' recording** contracts with **Sterling** and **MGM**.

Country merchandising has become an increasingly valuable part of the **CMF's** annual income. **Young** says that the **Foundation** made a conscious decision five years ago to shy away from relying on its museum attendance as a main source of revenue. Today, the **CMF** issues an

annual color catalog featuring a variety of country music-oriented items for sale. However, "Just Me And My Guitar" represents the first time the **Foundation** has experimented with releasing an album on its own logo.

Direct-mail marketing and on-site museum gift shop sales have grown from a total of \$2,700 in 1981 to \$30,000 last year, according to **Young**, who projects that this year's total will reach \$100,000. Sales on "Just Me And My Guitar" account for at least \$65,000 of this total, with the average price tag of the package at \$6.42.

The album retails direct for \$8.98 in LP or cassette, but the **CMF** also wholesales to other direct-mail firms. Because the **CMF** provides consultation and programming services to **Polydor Records** for that label's own **Hank Williams** historical series, it is prohibited from dealing with regular distributors on its own **Williams** product.

Young declines to specify the nature of the **Foundation's** three other scheduled releases for 1986, following "First Recordings," due to current contractual negotiations. But he does state that each package will encompass rare country recordings remastered in-house by the **Foundation's** state-of-the-art facility.

KIP KIRBY

Restless Heart Not Restless for Tour

New Band's Strategy Concentrates on Radio, Video

BY KIP KIRBY

NASHVILLE Can you tour rock and sell country? That's the dilemma facing Restless Heart, and one of the reasons the group isn't rushing into a tour situation behind its top 10 single "I Want Everyone To Cry."

Restless Heart is a five-man Nashville group formed by Tim DuBois, the band's co-producer and co-manager. DuBois got the idea for Restless Heart out of what he sees as an existing void between rock and country music. He assembled musicians Dave Innis, Paul Gregg, Greg Jennings, John Dittrich and lead singer Larry Stewart and began recording the project two years ago, eventually sinking almost \$30,000 of his own money into the studio effort. But the gamble paid off when RCA signed the act in the

fall of 1984.

Restless Heart's debut single, "Let The Heartache Ride," introduced the band's razor-edged vocal harmonies and scorching instrumentals. The next single, "I Want Everyone To Cry," reached number 10 on the country singles chart, with a third single, "(Back To The) Heartbreak Kid," now on its way up the chart.

With inevitable comparisons to country/rock acts like the Eagles, Poco and Little River Band, Restless Heart's youthful, contemporary appeal is obvious—and it's this potential market that Larry Fitzgerald, partner in the West Coast management firm of Fitzgerald Hartley, hopes to capitalize on by not confining the band in an opening-slot tour situation right away.

Restless Heart is Fitzgerald's first Nashville management project; his firm's other clients include the Tubes, Glenn Frey and Toto. He says he became excited about signing Restless Heart after receiving an advance cassette of the band's debut album from Warner Bros. Music's Chuck Kaye.

"This band was not at all what I was expecting to hear from Nashville," Fitzgerald admits. "I was struck immediately by their sound. You can't manufacture a career; you can only expose the talent and try to create the right environment."

At the moment, that environment doesn't call for touring. Instead, the game plan concentrates on establishing the band through radio airplay and video exposure. Everyone concerned with the project is delighted with Restless Heart's country acceptance, and early next year the band plans to do a live concert

for Westwood One that will be taped as a syndicated special to more than 150 country stations.

RCA hosted a Restless Heart showcase in Dallas so key radio and retail accounts could watch the group work onstage. DuBois says it's interesting that many people seem to assume the band wouldn't be able to reproduce its five-part vocals and instrumental solos in a live setting.

"Maybe they think that because the band was put together in the studio, the guys can't duplicate their records live," he suggests. "But since they play all their own instruments and do all their own vocal harmonies, it's no problem in a concert situation."

Fortunately, since all five members double as Nashville session musicians, touring isn't a financial necessity. They are signed to Warner Bros. Music as writers through a joint-venture publishing deal, and headed back into the studio this month to start work on their second album with producers DuBois and Scott Hendricks. Recently, Restless Heart guitarist/keyboardist Dave Innis scored a pop hit when the Pointer Sisters released "Da-me," which he co-wrote.

With touring temporarily out of the picture, Fitzgerald is looking toward VH-1 as a valuable development tool for his act. The music video network is currently airing the "Heartbreak Kid" video, and Fitzgerald has had meetings with VH-1 executives to discuss the channel's involvement.

"We've all seen the role MTV played visually in breaking new rock artists," he explains. "Now VH-1 is looking at the other side of the demographic."



More, More, More. June Carter Cash, center, closes an episode of "Nashville Now." Joining her in the finale are, from left, Tommy Cash, Rosey Cash, Anita Carter, Freddy Powers, Merle Haggard, Johnny Cash, John McEuen and David Carter.

FOR WEEK ENDING NOVEMBER 23, 1985

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

130 REPORTERS

		NEW	TOTAL
		ADDS	ON
C. GAYLE/G. MORRIS	MAKIN' UP FOR LOST TIME WARNER BROS.	66	69
THE OAK RIDGE BOYS	COME ON IN MCA	45	50
STEVE WARINER	YOU CAN DREAM OF ME MCA	30	76
VINCE GILL	OKLAHOMA BORDERLINE RCA	27	27
MARIE OSMOND	THERE'S NO STOPPING YOUR HEART CAPITOL	25	93

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

57 REPORTERS

		NUMBER
		REPORTING
EDDIE RABBITT	A WORLD WITHOUT LOVE RCA	20
DAN SEALS	BOP EMI-AMERICA	15
REBA MCENTIRE	ONLY IN MY MIND MCA	15
RESTLESS HEART	(BACK TO THE) HEARTBREAK KID RCA	14
NEIL YOUNG	GET BACK TO THE COUNTRY GEFREN	13

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Life at the Top. Steve Wariner celebrates his first MCA No. 1 single, "Some Fools Never Learn," with a toast from producer Tony Brown, the label's a&r vice president.

Promo Boosts Stevens' 'Haircut'

NASHVILLE A special promotion centered on Ray Stevens' single "The Haircut Song" was developed by The Media Group to tie in with the singer's recent dates in Owensboro, Ky. and Oklahoma City.

Owensboro's WBKR-FM ran a two-week giveaway contest prior to Stevens' show at the Executive Inn. Listeners could qualify for the grand prize package of two tickets on Allegheny Airlines to Nashville for three nights at the Marriott, trips to the Grand Ole Opry, Opryland and the General Jackson showboat, dinner at the Stockyards and a free haircut at Sheen's Hair Groupe.



Deborah Tucker

NEW SINGLE RELEASE

"BOOT SCOOTIN"

B/w "LOVE IS FOREVER"

COMING SOON: New Album and Video

For more information contact:
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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	ARTIST	PRODUCER (SONGWRITER)		LABEL & NUMBER / DISTRIBUTING LABEL
						PARF1	NUMFRF / DISTRI (PARF1)	
1	2	3	14	I'LL NEVER STOP LOVING YOU	GARY MORRIS	J.E. NORMAN (D. LOGGINS, J.D. MARTIN)	1 week at No. One	WARNER BROS. 7-28947
2	3	4	14	TOO MUCH ON MY HEART	THE STATLER BROTHERS	J. KENNEDY (J. FORTUNE)		MERCURY 884-016-7 / POLYGRAM
3	4	6	13	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)	LEE GREENWOOD	J. CRUTCHFIELD (J. BUCKINGHAM, L. YOUNG)		MCA 52656
4	5	8	12	THIS AIN'T DALLAS	HANK WILLIAMS, JR.	J. BOWEN, H. WILLIAMS, JR. (H. WILLIAMS, JR.)		WARNER/CURB 7-28912 / WARNER BROS.
5	7	11	11	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	N. LARKIN, E. T. CONLEY (P. MCCANN, M. WRIGHT)		RCA 14172
6	8	12	11	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	E. GORDY, JR., J. BOWEN (F. MILLER, D. BELLAMY, H. BELLAMY, J. BARRY)		MCA/CURB 52668 / MCA
7	10	15	11	STAND UP	MEL MCDANIEL	J. KENNEDY (CHANNEL, RECTOR, THROCKMORTON)		CAPITOL 5513
8	9	13	12	DONCHA	T.G. SHEPPARD	R. HALL (W. ALDRIDGE)		COLUMBIA 38-05591
9	11	16	10	THE CHAIR	GEORGE STRAIT	J. BOWEN (H. COCHRAN, D. DILLON)		MCA 52667
10	13	17	8	HAVE MERCY	THE JUDDS	B. MAHER (P. KENNERLEY)		RCA/CURB 14193 / RCA
11	14	19	11	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	R. SKAGGS (P. ROWAN)		EPIC 34-05585
12	1	2	15	HANG ON TO YOUR HEART	EXILE	B. KILLEN (S. LEMAIER, J.P. PENNINGTON)		EPIC 34-05580
13	6	1	14	CAN'T KEEP A GOOD MAN DOWN	ALABAMA	H. SHEDD, ALABAMA (B. CORBIN)		RCA 14165
14	16	20	11	ME & PAUL	WILLIE NELSON	W. NELSON (W. NELSON)		COLUMBIA 38-05597
15	15	18	11	DESPERADOS WAITING FOR A TRAIN	JENNINGS, NELSON, CASH, KRISTOFFERSON	C. MOMAN (G. CLARK)		COLUMBIA 38-05594
16	18	23	10	SOMEBODY ELSE'S FIRE	JANIE FRICKE	B. MONTGOMERY (M. A. KENNEDY, P. ROSE, P. BUNCH)		COLUMBIA 38-05617
17	21	25	7	MORNING DESIRE	KENNY ROGERS	G. MARTIN (D. LOGGINS)		RCA 14194
18	20	24	8	BETTY'S BEIN' BAD	SAWYER BROWN	R.L. SCRUGGS (M. CHAPMAN)		CAPITOL/CURB 5517 / CAPITOL
19	19	22	12	IF THE PHONE DOESN'T RING, IT'S ME	JIMMY BUFFETT	J. BOWEN, M. UTLEY, T. BROWN (J. BUFFETT, W. JENNINGS, M. UTLEY)		MCA 52664
20	24	30	8	NEVER BE YOU	ROSANNE CASH	R. CROWELL, D. THOENER (T. PETTY, B. TENCH)		COLUMBIA 38-05621
21	23	29	10	BREAK AWAY	GAIL DAVIES	G. DAVIES, L. SKLAR (G. NICHOLSON, W. HOLYFIELD)		RCA 14184
22	27	33	7	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	M. MORGAN, P. WORLEY (J. LEO, W. WALDMAN)		WARNER BROS. 7-28897
23	26	32	8	ONLY IN MY MIND	REBA MCENTIRE	J. BOWEN, R. MCENTIRE (R. MCENTIRE)		MCA 52691
24	33	42	5	BOP	DAN SEALS	K. LEHNING (J. KIMBALL, P. DAVIS)		EMI-AMERICA 8289
25	29	34	8	THEY NEVER HAD TO GET OVER YOU	JOHNNY LEE	B. LOGAN, R. MCCALLISTER (B. MCGUIRE, M. MCGUIRE)		WARNER BROS. 7-28901
26	30	36	7	IT'S TIME FOR LOVE	DON WILLIAMS	D. WILLIAMS, G. FUNDIS (B. MCDILL, H. MOORE)		MCA 52692
27	31	35	7	A WORLD WITHOUT LOVE	EDDIE RABBITT	P. RAMONE (E. STEVENS, E. RABBITT, P. GALDSTON)		RCA 14192
28	34	38	6	MEMORIES TO BURN	GENE WATSON	G. WATSON, L. BOOTH (W. ROBB, D. KIRBY)		EPIC 34-05633
29	12	5	15	I WANNA SAY YES	LOUISE MANDRELL	R. C. BANNON (R. C. BANNON)		RCA 14151
30	22	10	14	YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	N. WILSON (N. WILSON, R. MURRAH, D. GIBSON)		EPIC 34-05460
31	17	9	14	ANGEL IN YOUR ARMS	BARBARA MANDRELL	T. COLLINS (C. VERY, T. WOODFORD, T. BRASFELD)		MCA 52645
32	25	7	18	SOME FOOLS NEVER LEARN	STEVE WARINER	T. BROWN, J. BOWEN (J. S. SHERRILL)		MCA 52644
33	36	39	8	GET BACK TO THE COUNTRY	NEIL YOUNG	N. YOUNG, B. KEITH, D. BRIGGS, E. MAYOR (N. YOUNG)		GEFFEN 7-28883 / WARNER BROS.
34	40	47	5	(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	T. DUBOIS, S. HENDRICKS (T. DUBOIS, V. STEPHENSON)		RCA 14190
35	42	53	4	JUST IN CASE	THE FORESTER SISTERS	J. L. WALLACE, T. SKINNER (J. P. PENNINGTON, S. LEMAIER)		WARNER BROS. 7-28875
36	38	41	8	RIVER IN THE RAIN	ROGER MILLER	J. BOWEN (R. MILLER)		MCA 52663
37	39	43	8	I FEEL THE COUNTRY CALLIN' ME	MAC DAVIS	J. BOWEN (J. RICHIE, M. DAVIS)		MCA 52669
38	41	46	6	I TELL IT LIKE IT USED TO BE	T. GRAHAM BROWN	B. LOGAN (HELLARD, GARVIN, JONES)		CAPITOL 5524
39	43	52	5	OLD SCHOOL	JOHN CONLEE	B. LOGAN (D. SCHLITZ, R. SMITH)		MCA 52695
40	44	50	5	THE LEGEND AND THE MAN	CONWAY TWITTY	C. TWITTY, D. HENRY, R. TREAT (C. PUTNAM, R. HELLARD, B. JONES)		WARNER BROS. 7-28866
41	48	63	3	HURT	JUICE NEWTON	R. LANDIS (J. CRANE, A. JACOBS)		RCA 14199
42	32	27	11	IN ANOTHER MINUTE	JIM GLASER	D. TOLLE (C. PUTNAM, M. KOSSER)		MCA / NOBLE VISION 52672 / MCA
43	46	51	7	RUNAWAY GO HOME	LARRY GATLIN & THE GATLIN BROS. BAND	L. GATLIN, S. GATLIN, R. GATLIN, C. YOUNG (L. GATLIN)		COLUMBIA 38-05632
44	52	59	5	BURNED LIKE A ROCKET	BILLY JOE ROYAL	N. LARKIN (G. BURR)		ATLANTIC/AMERICA 7-99599 / ATLANTIC
45	51	61	5	SHE TOLD ME YES	CHANCE	B. ARLEDGE (R. CROSBY)		MERCURY 884-178-7 / POLYGRAM
46	28	14	13	TWO OLD CATS LIKE US	RAY CHARLES WITH HANK WILLIAMS, JR.	B. SHERRILL (T. SEALS)		COLUMBIA 38-05575
47	58	72	3	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	P. WORLEY (M. BROOK, C. KARP)		CAPITOL/CURB 5521 / CAPITOL
48	37	28	16	I'M GONNA LEAVE YOU TOMORROW	JOHN SCHNEIDER	J. BOWEN, J. SCHNEIDER (T. DANIELS, G. DOBBINS, J. WILSON)		MCA 52648
49	56	65	4	FEED THE FIRE	KEITH STEGALL	K. LEHNING (B. MASON, J. JARRARD)		EPIC 34-05643
50	57	66	4	HEART OF THE COUNTRY	KATHY MATTEA	A. REYNOLDS (W. WALDMAN, D. LOWERY)		MERCURY 884-177-7 / POLYGRAM

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST	PRODUCER (SONGWRITER)		LABEL & NUMBER / DISTRIBUTING LABEL
						PARF1	NUMFRF / DISTRI (PARF1)	
51	55	67	4	I DON'T WANT TO GET OVER YOU	THE WHITES	R. SKAGGS, M. MORGAN (B. BRADDOCK, R. VANHOY, D. ALLEN)		MCA/CURB 52697 / MCA
52	35	21	16	A LONG AND LASTING LOVE	CRYSTAL GAYLE	M. MASSER (M. MASSER, G. GOFFIN)		WARNER BROS. 7-28963
53	65	—	2	YOU CAN DREAM OF ME	STEVE WARINER	T. BROWN, J. BOWEN (S. WARINER, J. HALL)		MCA 52721
54	NEW	—	—	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE AND GARY MORRIS	J.E. NORMAN (G. MORRIS, D. LOGGINS)		WARNER BROS. 7-28856
55	45	26	17	TOUCH A HAND, MAKE A FRIEND	THE OAK RIDGE BOYS	R. CHANCEY (H. BANKS, R. JACKSON, C. HAMPTON)		MCA 52646
56	47	31	17	WHO'S GONNA FILL THEIR SHOES	GEORGE JONES	B. SHERRILL (T. SEALS, M. D. BARNES)		EPIC 34-05439
57	53	40	17	I WANNA HEAR IT FROM YOU	EDDY RAVEN	P. WORLEY, E. RAVEN (N. MONTGOMERY, R. GILES)		RCA 14164
58	73	—	2	THE DEVIL'S ON THE LOOSE	WAYLON JENNINGS	J. BRIDGES, G. SCRUGGS (L. WILLOUGHBY)		RCA 14215
59	63	71	4	I'M GONNA HURT HER ON THE RADIO	DAVID ALLAN COE	B. SHERRILL (M. MCANALLY, T. BRASFELD)		COLUMBIA 38-05631
60	NEW	—	—	COME ON IN (YOU DID THE BEST YOU COULD)	THE OAK RIDGE BOYS	R. CHANCEY (R. GILES, G. GREEN)		MCA 52722
61	77	—	2	I LOVE YOU BY HEART	SYLVIA & MICHAEL JOHNSON	B. MAHER (J. GILLESPIE, S. WEBB)		RCA 14217
62	82	—	2	IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	J. SHEDD (C. OTIS, B. BENTON, B. HENDRICKS)		ATLANTIC/AMERICA 7-99600 / ATLANTIC
63	78	—	2	YOU ARE MY MUSIC, YOU ARE MY SONG	CHARLY MCCLAIN (WITH WAYNE MASSEY)	N. WILSON (D. ERWIN, J. CARTER)		EPIC 34-05693
64	72	81	3	THE PART OF ME THAT NEEDS YOU	B.J. THOMAS	G. KLEIN (M. CHAPMAN, N. CHINN)		COLUMBIA 38-05647
65	75	—	2	DOWN IN TENNESSEE	JOHN ANDERSON	J. ANDERSON, L. BRADLEY, J.E. NORMAN (W. HOLYFIELD)		WARNER BROS. 7-28855
66	74	—	2	I SURE NEED YOUR LOVIN'	JUDY RODMAN	T. WEST (B. AERTS, J. RODMAN)		MTM 72061 / CAPITOL
67	79	—	2	PERFECT STRANGER	SOUTHERN PACIFIC	J.E. NORMAN, SOUTHERN PACIFIC, B. HARTMAN (T. GOODMAN, J. MCFEE)		WARNER BROS. 7-28870
68	NEW	—	—	PLEASE BE LOVE	MARK GRAY	S. BUCKINGHAM, M. GRAY (J.D. MARTIN, J. PHOTOLOG)		COLUMBIA 38-05695
69	71	75	4	I COULD LOVE YOU IN A HEARTBEAT	MALCHAK & RUCKER	B. MCCracken, J. RUTENSCHROER (S. BRANNAN, T. SCHUYLER)		ALPINE 001
70	59	48	19	YOU MAKE ME WANT TO MAKE YOU MINE	JUICE NEWTON	R. LANDIS (D. LOGGINS)		RCA 14139
71	64	56	20	LOST IN THE FIFTIES TONIGHT (IN THE STILL)	RONNIE MILSAP	R. MILSAP, T. COLLINS, R. GALBRAITH (M. REID, T. SEALS, F. PARRIS)		RCA 14135
72	76	85	3	WOULDN'T IT BE GREAT	LORETTA LYNN	J. BOWEN, L. LYNN (L. LYNN)		MCA 52706
73	81	—	2	SAFE IN THE ARMS OF LOVE	ROBIN LEE	J. MORRIS (B. MCDILL, T. ROCCO, B. JONES)		EVERGREEN 1037
74	84	—	2	SOME SUCH FOOLISHNESS	TOMMY ROE	N. LARKIN, E. T. CONLEY (R. A. WADE)		MCA/CURB 52711 / MCA
75	62	55	21	MEET ME IN MONTANA	MARIE OSMOND (WITH DAN SEALS)	P. WORLEY, K. LEHNING (P. DAVIS)		CAPITOL/CURB 5478 / CAPITOL
76	54	49	8	AMBER WAVES OF GRAIN	MERLE HAGGARD	M. HAGGARD, B. MONTGOMERY (M. HAGGARD)		EPIC 34-05659
77	NEW	—	—	IT'S FOUR IN THE MORNING	TOM JONES	G. MILLS (J. CHESNUT)		MERCURY 884-252-7 / POLYGRAM
78	NEW	—	—	THE ONE I LOVED BACK THEN (THE CORVETTE SONG)	GEORGE JONES	B. SHERRILL (G. GENTRY)		EPIC 34-05698
79	NEW	—	—	OKLAHOMA BORDERLINE	VINCE GILL	E. GORDY, JR. (V. GILL, R. CROWELL, G. CLARK)		RCA 14216
80	50	44	8	'TIL A TEAR BECOMES A ROSE	LEON EVERETTE	B. RICE (B. RICE)		MERCURY 884040-7 / POLYGRAM
81	49	45	7	TWO HEART HARMONY	THE KENDALLS	B. FISHER (G. HARRISON, R. GILES, G. FOUGHT, B. MCMACKEN)		MERCURY 884-140-7 / POLYGRAM
82	61	54	11	LOVIN' UP A STORM	BANDANA	E. PRESTIDGE, J.E. NORMAN (L. WILSON, J. FOX)		WARNER BROS. 7-28939
83	NEW	—	—	SOME OF SHELLY'S BLUES	THE MAINES BROTHERS BAND	J. KENNEDY (M. N. SMITH)		MERCURY 884-228-7 / POLYGRAM
84	NEW	—	—	RENO & ME	BOBBY BARE	R. SCRUGGS (J. HADLEY, K. WELCH)		EMI-AMERICA 8296 / CAPITOL
85	NEW	—	—	TWO HEARTS CAN'T BE WRONG	TWO HEARTS	S. MCQUINN, L. MCBRIDE (J. BARLOW, D. KNUTSON)		MDJ 5831
86	60	58	6	THE NIGHT HAS A HEART OF IT'S OWN	LACY J. DALTON	M. MORGAN, P. WORLEY (L. J. DALTON, P. WORLEY)		COLUMBIA 38-05644
87	66	37	17	THING ABOUT YOU	SOUTHERN PACIFIC	J.E. NORMAN, SOUTHERN PACIFIC (T. PETTY)		WARNER BROS. 7-28943
88	69	68	11	THE HAIRCUT SONG	RAY STEVENS	R. STEVENS (M. NEUN, R. STEVENS, C. W. KALB, JR.)		MCA 52657
89	70	74	4	SOMEONE MUST BE MISSING YOU TONIGHT	TERRI GIBBS	S. BUCKINGHAM, J.E. NORMAN (J. MCCRAE, B. MORRISON, P. BREEDLOVE)		WARNER BROS. 7-28895
90	68	60	8	AMERICAN FARMER	THE CHARLIE DANIELS BAND	J. BOYLAN (C. DANIELS, T. CRAIN, T. DIGREGIO, C. HAYWARD, F. EDWARDS)		EPIC 34-05638
91	80	64	13	I KNOW THE WAY TO YOU BY HEART	VERN GOSDIN	V. GOSDIN, R. J. JONES (T. LAIOLA)		COMPLEAT 145 / POLYGRAM
92	86	70	19	LOVE TALKS	RONNIE MCDOWELL	B. KILLEN (B. JONES, M. GARVIN, T. SHAPIRO)		EPIC 34-05404
93	83	62	10	I'LL STILL BE LOVING YOU	JOE STAMPLEY	J. KENNEDY, J. STAMPLEY (T. STAMPLEY, D. ROSSON)		EPIC 34-05592
94	67	57	8	UP ON YOUR LOVE	KAREN TAYLOR-GOOD	T. SPARKS (K. O'NEILL, W. ROBINSON)		MESA 1119
95	90	69	21	WITH JUST ONE LOOK IN YOUR EYES	CHARLY MCCLAIN (WITH WAYNE MASSEY)	N. WILSON, SNEED BROTHERS (S. DAVIS, D. MORGAN)		EPIC 34-05398
96	87	82	20	SHE'S COMIN' BACK TO SAY GOODBYE	EDDIE RABBITT	E. STEVENS, E. RABBITT, J. BOWEN (E. RABBITT, E. STEVENS)		WARNER BROS. 7-28976
97	96	—	2	BRING BACK LOVE	LISA ANGELLE	T. COLLINS (R. SCOTT, S. WOLFE)		EMI-AMERICA 8294
98	88	78	22	I FELL IN LOVE AGAIN LAST NIGHT	THE FORESTER SISTERS	J.L. WALLACE, T. SKINNER (P. OVERSTREET, T. SCHUYLER)		WARNER BROS. 7-28988
99	92	86	8	MY HEART HOLDS ON	HOLLY DUNN	T. WEST (H. PRESTWOOD)		MTM 72057 / CAPITOL
100	93	77	14	TOKYO, OKLAHOMA	JOHN ANDERSON	J. ANDERSON, L. BRADLEY, J.E. NORMAN (M. VICKERY)		WARNER BROS. 7-28916

Products with the greatest airplay and sales gains this week. ♦ Video clip availability. ● Recording Industry Assn. of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	SALES		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	3	TOO MUCH ON MY HEART	THE STATLER BROTHERS	2
2	2	I'LL NEVER STOP LOVING YOU	GARY MORRIS	1
3	4	I DON'T MIND THE THORNS	LEE GREENWOOD	3
4	5	THIS AIN'T DALLAS	HANK WILLIAMS, JR.	4
5	8	DONCHA	T.G. SHEPPARD	8
6	9	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	6
7	7	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	5
8	10	STAND UP	MEL MCDANIEL	7
9	11	THE CHAIR	GEORGE STRAIT	9
10	13	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	11
11	14	HAVE MERCY	THE JUDDS	10
12	1	HANG ON TO YOUR HEART	EXILE	12
13	6	CAN'T KEEP A GOOD MAN DOWN	ALABAMA	13
14	16	ME & PAUL	WILLIE NELSON	14
15	15	DESPERADOS ...	JENNINGS,NELSON,CASH,KRISTOFFERSON	15
16	19	SOMEBODY ELSE'S FIRE	JANIE FRICKE	16
17	24	MORNING DESIRE	KENNY ROGERS	17
18	18	BETTY'S BEIN' BAD	SAWYER BROWN	18
19	21	IF THE PHONE DOESN'T RING,IT'S ME	JIMMY BUFFETT	19
20	26	NEVER BE YOU	ROSANNE CASH	20
21	25	BREAK AWAY	GAIL DAVIES	21
22	22	YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	30
23	20	SOME FOOLS NEVER LEARN	STEVE WARINER	32
24	17	ANGEL IN YOUR ARMS	BARBARA MANDRELL	31
25	—	MEMORIES TO BURN	GENE WATSON	28
26	27	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	22
27	28	ONLY IN MY MIND	REBA MCENTIRE	23
28	12	I WANNA SAY YES	LOUISE MANDRELL	29
29	—	A WORLD WITHOUT LOVE	EDDIE RABBITT	27
30	23	TWO OLD CATS LIKE US	R.CHARLES/H.WILLIAMS,JR.	46

THIS WEEK	LAST WEEK	AIRPLAY		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	2	I'LL NEVER STOP LOVING YOU	GARY MORRIS	1
2	3	TOO MUCH ON MY HEART	THE STATLER BROTHERS	2
3	4	I DON'T MIND THE THORNS	LEE GREENWOOD	3
4	5	THIS AIN'T DALLAS	HANK WILLIAMS, JR.	4
5	6	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	5
6	7	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	6
7	8	STAND UP	MEL MCDANIEL	7
8	9	THE CHAIR	GEORGE STRAIT	9
9	11	DONCHA	T.G. SHEPPARD	8
10	12	HAVE MERCY	THE JUDDS	10
11	13	ME & PAUL	WILLIE NELSON	14
12	14	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	11
13	19	MORNING DESIRE	KENNY ROGERS	17
14	18	SOMEBODY ELSE'S FIRE	JANIE FRICKE	16
15	17	IF THE PHONE DOESN'T RING,IT'S ME	JIMMY BUFFETT	19
16	20	BETTY'S BEIN' BAD	SAWYER BROWN	18
17	1	HANG ON TO YOUR HEART	EXILE	12
18	23	NEVER BE YOU	ROSANNE CASH	20
19	22	BREAK AWAY	GAIL DAVIES	21
20	16	DESPERADOS ...	JENNINGS,NELSON,CASH,KRISTOFFERSON	15
21	26	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	22
22	25	ONLY IN MY MIND	REBA MCENTIRE	23
23	27	THEY NEVER HAD TO GET OVER YOU	JOHNNY LEE	25
24	—	BOP	DAN SEALS	24
25	10	CAN'T KEEP A GOOD MAN DOWN	ALABAMA	13
26	29	A WORLD WITHOUT LOVE	EDDIE RABBITT	27
27	28	IT'S TIME FOR LOVE	DON WILLIAMS	26
28	—	MEMORIES TO BURN	GENE WATSON	28
29	—	GET BACK TO THE COUNTRY	NEIL YOUNG	33
30	15	I WANNA SAY YES	LOUISE MANDRELL	29

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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)	20
MCA/Curb (3)	
MCA/Noble Vision (1)	
WARNER BROS. (15)	17
Geffen (1)	
Warner/Curb (1)	
RCA (14)	15
RCA/Curb (1)	
EPIC	13
COLUMBIA	11
CAPITOL (2)	8
Capitol/Curb (3)	
MTM (2)	
EMI-America (1)	
POLYGRAM	8
Mercury (7)	
Compleat (1)	
ATLANTIC	2
Atlantic/America (2)	
EMI-ALPINE	2
ALPINE	1
EVERGREEN	1
MDJ	1
MESA	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
76 AMBER WAVES OF GRAIN	(CBS, ASCAP)	Chase, BMI)
90 AMERICAN FARMER	(DebDave, BMI/Briarpatch, ASCAP/Mallvan, ASCAP)	52 A LONG AND LASTING LOVE
31 ANGEL IN YOUR ARMS	(Song Tailors, BMI/I've Got The Music, ASCAP)	71 LOST IN THE FIFTIES TONIGHT(IN THE STILL)
34 (BACK TO THE) HEARTBREAK KID	(WB Gold, BMI/Warner House of Music, BMI)	(Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Lee, BMI)
18 BETTY'S BEIN' BAD	(Tall Girl, BMI/Bug, BMI)	92 LOVE TALKS
24 BOP	(MHG, ASCAP/Sweet Angel, BMI/WEB IV, BMI)	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)
21 BREAK AWAY	(Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP)	82 LOVIN' UP A STORM
97 BRING BACK LOVE	(Tom Collins, BMI)	(DeJamus, ASCAP/Stan Cornelius, ASCAP)
44 BURNED LIKE A ROCKET	(Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP)	54 MAKIN' UP FOR LOST TIME
13 CAN'T KEEP A GOOD MAN DOWN	(Sabal, ASCAP)	(WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)
9 THE CHAIR	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI)	14 ME & PAUL
60 COME ON IN (YOU DID THE BEST YOU COULD)	(DeJamus, ASCAP/Riva, ASCAP)	(Willie Nelson, BMI)
15 DESPERADOS WAITING FOR A TRAIN	(Chappell, ASCAP/World, ASCAP)	75 MEET ME IN MONTANA
58 THE DEVIL'S ON THE LOOSE	(Granite, ASCAP/Goldline, ASCAP)	(WEB IV, BMI)
8 DONCHA	(Rick Hall, ASCAP)	28 MEMORIES TO BURN
65 DOWN IN TENNESSEE	(April, ASCAP/Ideas Of March, ASCAP)	(Tree, BMI/Cross Keys, ASCAP)
49 FEED THE FIRE	(Dire, BMI/19 Street, BMI/Alabama Band, ASCAP)	17 MORNING DESIRE
33 GET BACK TO THE COUNTRY	(Silver Fiddle, ASCAP)	(Leeds, ASCAP/Patchworks, ASCAP)
88 THE HAIRCUT SONG	(Mike Neun, BMI/Ray Stevens, BMI)	99 MY HEART HOLDS ON
12 HANG ON TO YOUR HEART	(Tree, BMI/Pacific Island, BMI)	(Lawyers Daughter, BMI)
10 HAVE MERCY	(Irving, BMI)	20 NEVER BE YOU
50 HEART OF THE COUNTRY	(Shedhouse, ASCAP/Screen Gems-EMI, BMI/Moon & Stars, BMI)	(Gone Gator, ASCAP)
22 HOME AGAIN IN MY HEART	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	86 THE NIGHT HAS A HEART OF IT'S OWN
41 HURT	(Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple	(Algee, BMI/Cross Keys, ASCAP)
		5 NOBODY FALLS LIKE A FOOL
		(April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land Of Music, BMI)
		79 OKLAHOMA BORDERLINE
		(Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/GSC, ASCAP)
		39 OLD SCHOOL
		(MCA, ASCAP/Don Schlitz, ASCAP)
		78 THE ONE I LOVED BACK THEN (THE CORVETTE SONG)
		(Algee, BMI)
		23 ONLY IN MY MIND
		(Jack & Bill, ASCAP/Reba McEntire, ASCAP)
		64 THE PART OF ME THAT NEEDS YOU
		(Arista, ASCAP)
		67 PERFECT STRANGER
		(That's What She Said, BMI/Long Tooth, BMI)
		68 PLEASE BE LOVE
		(MCA, ASCAP/Berger Bits, ASCAP)
		84 RENO & ME
		(Tree, BMI/Cross Keys, ASCAP)
		36 RIVER IN THE RAIN
		(Tree, BMI/Roger Miller, BMI)
		43 RUNAWAY GO HOME
		(Larry Gatlin, BMI)
		73 SAFE IN THE ARMS OF LOVE
		(Hall-Clement, BMI/Bob McDill, BMI/Bibo, ASCAP/Cross Keys, ASCAP)
		45 SHE TOLD ME YES
		(Courtland, BMI/Artin, BMI)
		96 SHE'S COMIN' BACK TO SAY GOODBYE
		(DebDave, BMI/Briarpatch, BMI)
		32 SOME FOOLS NEVER LEARN
		(Sweet Baby, BMI)
		83 SOME OF SHELLY'S BLUES
		(Screen Gems-EMI, BMI)
		74 SOME SUCH FOOLISHNESS
		(Barnwood, BMI)
		16 SOMEBODY ELSE'S FIRE
		(Love Wheel, BMI)
		89 SOMEONE MUST BE MISSING YOU TONIGHT
		(Southern Nights, ASCAP)
		7 STAND UP
		(Old Friends, BMI/Cross Keys, ASCAP)
		47 THERE'S NO STOPPING YOUR HEART
		(Mother Tongue, ASCAP/Flying Cloud, BMI)
		25 THEY NEVER HAD TO GET OVER YOU
		(Rick Hall, ASCAP)
		87 THING ABOUT YOU
		(Gone Gator, ASCAP)
		4 THIS AIN'T DALLAS
		(Bocephus, BMI)
		80 'TIL A TEAR BECOMES A ROSE
		(April, ASCAP/Sallowfork, ASCAP)
		100 TOKYO, OKLAHOMA
		(Cedartown, BMI/John Anderson, BMI/Tree, BMI)
		2 TOO MUCH ON MY HEART
		(Statler Brothers, BMI)
		55 TOUCH A HAND, MAKE A FRIEND
		(Irving, BMI/East Memphis, BMI)
		81 TWO HEART HARMONY
		(Nashion, BMI/DeJamus, ASCAP)
		85 TWO HEARTS CAN'T BE WRONG
		(First Lady, BMI/Tapage, ASCAP)
		46 TWO OLD CATS LIKE US
		(WB, ASCAP/Two Sons, ASCAP)
		94 UP ON YOUR LOVE
		(Music City, ASCAP)
		56 WHO'S GONNA FILL THEIR SHOES
		(WB, ASCAP/Two Sons, ASCAP/Tree, BMI)
		95 WITH JUST ONE LOOK IN YOUR EYES
		(Tapadero, BMI/Little Shop Of Morgansongs, BMI)
		27 A WORLD WITHOUT 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.

Museum Honoring Grand Ole Opry Exhibit Will Run for Three Years

NASHVILLE The Grand Ole Opry's commercial and cultural influences on the music industry will be celebrated in a special exhibit at the Country Music Hall of Fame & Museum here beginning next spring. Opryland USA, of which the Grand Ole Opry is a division, has contributed \$50,000 toward paying for the display; another \$25,000 has been earmarked from the Foundation's own funds; and additional corporate underwriting is being sought.

To be titled "The Grand Ole Opry: 60 Years," the exhibit will occupy

1,200 square feet at the Museum's entrance and will remain open for three years.

The exhibit, in addition to having a temporary section to commemorate the Opry's 60th anniversary in 1985, will include six other divisions that will focus on the Opry's "homespun appeal" and durability; its achievements in radio and television broadcasting; the sites of its stage shows; the evolution and importance of the Opry road shows; its performing, announcing and executive personalities; and its business place and significance.



It's Frying Time Again. Charly McClain and husband Wayne Massey pose with Darryl Autry and John Seay, winners of the 1985 Kentucky Fried Chicken Amateur Songwriting Contest. Their winning compositions will be included on McClain and Massey's next duet album.

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.

FOR WEEK ENDING NOVEMBER 23, 1985

Billboard TOP COUNTRY ALBUMS

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Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	1	1	28	RONNIE MILSAP ● RCA AHL 1 5425 (8 98) (CD) 10 weeks at No. One	GREATEST HITS VOL. 2
2	4	4	21	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
3	2	2	26	HANK WILLIAMS, JR. WARNER CURB 25267 WARNER BROS (8 98)	FIVE-O
4	3	3	40	ALABAMA ▲ RCA AHL 1-5339 (8.98) (CD)	40 HOUR WEEK
5	7	7	15	GARY MORRIS WARNER BROS 25279 (8.98)	ANYTHING GOES
6	9	11	8	GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL
7	8	8	10	EXILE EPIC FE40000	HANG ON TO YOUR HEART
8	6	6	26	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
9	10	10	10	THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS
10	5	5	27	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
11	20	23	6	LEE GREENWOOD MCA 5622 (8 98)	STREAMLINE
12	23	26	4	EARL THOMAS CONLEY RCA AHL 1-7032 (8.98) (CD)	GREATEST HITS
13	12	12	18	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
14	13	14	18	THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
15	18	18	11	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
16	16	16	12	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8 98)	THERE'S NO STOPPING YOUR HEART
17	17	19	6	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
18	19	22	6	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
19	14	15	53	THE JUDDS ● RCA/CURB AHL 1-5319/RCA (8 98) (CD)	WHY NOT ME
20	15	13	35	GEORGE STRAIT MCA 5567 (8 98) (CD)	GEORGE STRAIT'S GREATEST HITS
21	11	9	19	JIMMY BUFFETT MCA 5600 (8 98)	THE LAST MANGO IN PARIS
22	29	44	3	SOUNDTRACK MCA 6149 (8 98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
23	43	45	3	KENNY ROGERS RCA AJL 1 7023 (8 98) (CD)	THE HEART OF THE MATTER
24	25	30	10	NEIL YOUNG GEFEN GHS 24068/WARNER BROS	OLD WAYS
25	26	27	6	MEL MCDANIEL CAPITOL ST 12437 (8 98)	STAND UP
26	24	20	36	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
27	46	50	6	RAY STEVENS MCA 5635 (8 98)	I HAVE RETURNED
28	27	24	27	RESTLESS HEART RCA CPL 1-5369 (5 98)	RESTLESS HEART
29	28	28	8	DAN SEALS EMI-AMERICA ST 17166 (8.98)	WON'T BE BLUE ANYMORE
30	30	25	7	BARBARA MANDRELL MCA 5619 (8 98)	GET TO THE HEART
31	33	38	25	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
32	34	39	19	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
33	31	29	17	SOUTHERN PACIFIC WARNER BROS 25206 (8 98)	SOUTHERN PACIFIC
34	37	33	28	LEE GREENWOOD MCA 5582 (8 98) (CD)	GREATEST HITS
35	21	21	32	THE OAK RIDGE BOYS MCA 5555 (8 98)	STEP ON OUT
36	32	31	17	JOHN ANDERSON WARNER BROS 25211 (8 98)	TOKYO, OKLAHOMA
37	35	35	66	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
38	22	17	26	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	49	84	ALABAMA ▲ ² RCA AHL 1 4939 (8 98) (CD)	ROLL ON
40	40	46	35	CONWAY TWITTY WARNER BROS 25207 (8 98)	DON'T CALL HIM A COWBOY
41	NEW			ALABAMA RCA ASL 1 7014 (8.98) (CD)	ALABAMA CHRISTMAS
42	57	65	3	CONWAY TWITTY WARNER BROS 25294 (8.98)	CHASIN' RAINBOWS
43	41	42	13	JIM GLASER MCA 5612 (8 98)	PAST THE POINT OF NO RETURN
44	64	—	2	JOHN CONLEE MCA 5642 (8.98)	GREATEST HITS-VOL. 2
45	44	47	14	GENE WATSON EPIC BFE 40076	MEMORIES TO BURN
46	45	40	32	CRYSTAL GAYLE WARNER BROS. 25154 (8 98)	NOBODY WANTS TO BE ALONE
47	NEW			HANK WILLIAMS, JR. WARNER CURB 25328/WARNER BROS (8 98)	GREATEST HITS-VOLUME II
48	48	52	218	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
49	39	34	18	REBA MCENTIRE MCA 5585	HAVE I GOT A DEAL FOR YOU
50	51	51	4	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
51	38	36	16	WAYLON JENNINGS RCA AHL 1-5428 (8 98)	TURN THE PAGE
52	52	55	21	LACY J. DALTON COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
53	53	54	32	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
54	55	57	5	MICKY GILLEY EPIC FE 40115	I FEEL GOOD (ABOUT LOVIN' YOU)
55	NEW			THE JUDDS RCA/CURB AHL 1-7042/RCA (8 98)	ROCKIN' WITH THE RHYTHM
56	47	48	80	THE STATLER BROTHERS MERCURY 818-652-1 POLYGRAM (8.98) (CD)	ATLANTA BLUE
57	56	59	25	KEITH STEGALL EPIC 39892	KEITH STEGALL
58	36	32	17	ROCKIN' SIDNEY EPIC B5E 40153	MY TOOT TOOT
59	58	56	140	ALABAMA ▲ ² RCA AHL 1 4663 (8 98) (CD)	THE CLOSER YOU GET
60	60	69	192	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
61	NEW			RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
62	62	70	394	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
63	63	—	2	VARIOUS ARTISTS EPIC FE 40175	19 HOT COUNTRY REQUESTS-VOL.2
64	66	68	193	ALABAMA ▲ ³ RCA AHL 1-4229 (8 98) (CD)	MOUNTAIN MUSIC
65	65	64	134	JOHN CONLEE MCA 5406 (8 98)	JOHN CONLEE'S GREATEST HITS
66	61	63	56	GEORGE STRAIT ● MCA FE-5518 (8 98)	DOES FORT WORTH EVER CROSS YOUR MIND
67	54	53	42	EMMYLOU HARRIS WARNER BROS 25205 (8 98)	THE BALLAD OF SALLY ROSE
68	49	41	56	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
69	68	62	31	THE WHITES MCA CURB 5562 MCA (8.98)	WHOLE NEW WORLD
70	69	72	34	REBA MCENTIRE MERCURY 824 342 1 POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE
71	70	66	31	KATHY MATTEA MERCURY 824 308-1 POLYGRAM (8 98)	FROM MY HEART
72	75	60	28	JOHN SCHNEIDER MCA 5583 (8 98)	TRYING TO OUTFRAN THE WIND
73	67	71	85	THE STATLER BROTHERS MERCURY 812 184-1-POLYGRAM (8 98)	TODAY
74	50	37	41	STEVE WARINER MCA 5545 (8 98)	ONE GOOD NIGHT DESERVES ANOTHER
75	59	43	32	MERLE HAGGARD EPIC FE-39602	KERN RIVER

○ 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.



X Marks. Exene Cervenka and John Doe perform at a recent X show at New York's Beacon Theatre. (Photo: Chuck Pulin)

'We Built This City' Songwriter Page Turns from Partner

BY ETHLIE ANN VARE

LOS ANGELES With the Starship hit "We Built This City" taking the No. 1 pop position, songwriter Martin Page proved two things: that Zomba publishing's instincts were correct when the London-based firm signed him to a new two-year contract, and that he can write with collaborators other than longtime partner Brian Fairweather—in this case, veteran lyricist Bernie Taupin.

Not that Page wishes to diminish Fairweather's talents or career; both signed to Zomba for the same deal, and each continues to promote the other's work. "We did five years together in England," says Page, "but we know there are a lot of people over here who can stretch us and pull us and who we can gain from. We want people to know that they can think of us individually as well as together."

It was together that Page and Fairweather first established their success in Britain with the band Q-Feel and the club hit "Dancing In Heaven." It was together that they came to the U.S. for a two-week exploratory visit, which turned into a new residence and career. It was together that they wrote songs for Kim Carnes, Maurice White and Barbra Streisand. Now, each looks to separate projects as well.

Fairweather went back to England for a while to work with Rupert Greenhall of the Fixx, Los Angeles' Berlin, and the Ozn half of Ebn/Ozn. Page has been collaborating with Heart and Robbie Robertson of the Band, and working on a solo effort for Taupin. Both songwriters are also venturing into production, and are looking at possible projects as artists in the near future.

But the most remarkable aspect of the career progress of the pair (who are managed by Bob Cavallo and Diane Poncher) has been its speed. "We Built This City" was the first set of lyrics Bernie brought me when our publishers got us together," notes Page.

Why the sudden rise to this level? "Well, we came at the right time, no doubt about that," says Page. But it requires more than luck and innate talent, and Page and Fairweather do have a plan of attack.

Step one: Deal with producers. It's producers who put artists together with songs, and it's also producers who hire session players—very convenient, if you happen to play bass (like Page) or guitar (like Fairweather).

Step two: Demo songs carefully. "I've had the best success with really well-arranged demos," says Page. "Mini-records. But I always leave just enough rough edges so that the producer is aware he's hearing the birth of an idea."

"Martin and I used to demo a lot of stuff in England on 24 tracks," says Fairweather. "Now, I'm working on a Fostex four-track. It leaves a lot of space open for the producer's imagination."

But most important is the songwriting itself. Neither Fairweather nor Page writes a song with another performer in mind. That, they say, leads to copycat tunes which excite no one.

"I wrote 'We Built This City' from a Q-Feel perspective," says Page. "I wrote it for my band; I wrote it for me. I write my best songs when I'm writing without

(Continued on page 50)

Producer Walden 'Zooms' to New Heights Success With Aretha Franklin Leads to More Projects

BY PAUL GREIN

LOS ANGELES The current trend in album production is for several top producers to each oversee one or two songs, rather than for one producer to guide the album all the way through. But Narada Michael Walden, who wrote and produced Aretha Franklin's No. 1 black and dance smash "Freeway Of Love," prefers to work the old way. And he's getting his wish: Walden is set to produce Franklin's entire next album, and Whitney Houston's as well.

"It's rare to find a producer who can have the concentration to see a project through," Walden explains, "so the way an artist safeguards himself is by hiring you, me and everybody else to cut one song. They feel you're going to give it your best in one shot, and sometimes it works out that way. But that doesn't inspire me.

"I get more inspired to do a whole project. I get off on doing things that I know aren't going to be hit singles. I want to take Whitney and dive back into my record collection and find songs by Nina Simone and Laura Nyro for her, even though I know they won't be the hits. That excites me into *doing* the hits, so I don't burn out."

Walden has another reason for preferring to produce the entire album: "I like to really get into the person—sniff the feet, look at the nose, find out what makes the person tick and then get in there and do it.

"If it's one or two songs, that's cool too, but when you're working with somebody who can really sing, you want to do the whole album. You get excited by the stuff, and before you know it, you have an album.

"There are merits to both approaches. It depends who we're

talking about. But when it comes to Patti LaBelle, Whitney Houston and Aretha Franklin, who *wouldn't* want to do the whole album with those people? That's the cream of the crop in the female division."

Franklin's current single "Who's Zoomin' Who" exemplifies Walden's approach of intensive research into the artists he produces.

"I got 'Who's Zoomin' Who' off a phone call," he says. "I recorded our phone conversations, and before I started the album I was asking her what's going on in her life. She's ready to speak about everything, and she'd be saying, 'I'm zoomin' you, you're zoomin' me, who's zoomin' who.' That's the way she talks, so I taped that information and put it into the song.

"That's the way it's got to be, because material is so personal. It's like a little story of their lives. That's why I want to get Whitney

(Continued on page 50)

Jane Wiedlin Go-Goes Her Own Way Guitarist/Vocalist Embarks on Career as Frontwoman

BY JEFF TAMARKIN

NEW YORK "It's a whole new ball game" is how Jane Wiedlin, former rhythm guitarist/vocalist with the Go-Go's, describes her new solo career. Wiedlin, who co-wrote the hit "Our Lips Are Sealed" for the successful, now-defunct all-female outfit, has a new album, a new manager, and most of all, a new role: frontwoman.

And, she admits, "It's frightening. I was a nervous wreck in the studio. There's so much responsibility."

Yet Wiedlin is ready for the challenge. "It's going to be interesting," she says. "I have to develop a persona from being a musician in a band to being the frontwoman. I just hope that I can bring a little of my experience into it and bring it beyond the happy-go-lucky bouncing character I appeared to be in the Go-Go's."

To help launch herself as a solo artist, Wiedlin enlisted the help of Peter Asher Management, whose clientele includes Linda Ronstadt, James Taylor and Joni Mitchell. Asher says he was impressed by Wiedlin when the Go-Go's came to him during their search for management.

"I really liked her attitude," says Asher, himself a former pop star with the '60s duo Peter & Gordon. "I also liked her songs a lot, but it was her ambition and determination, and the fact that she was also humorous and light-hearted about it, that I found an appealing mixture. When I went back and listened to the songs she'd written with the Go-Go's, I decided she has a real ability and talent, that she was intelligent and interesting, and would be fun to work with."

One of the new team's first decisions was to hire outside production, despite Asher's track record

with Ronstadt, Taylor and others. Half of Wiedlin's self-titled debut album on IRS was co-produced by George Massenburg, Bill Payne and Russ Kunkel, the rest by Vince Ely.

"I wasn't sure I was the best man for the job," admits Asher. "We might do something together in the future, but for this I felt I was the wrong generation to produce the record."

IRS has chosen "Blue Kiss" as the first single, but Wiedlin is especially proud of the song which follows it, "Goodbye Cruel World."

A blatant anti-nuke/anti-war song, it deals with an issue of great concern to Wiedlin. She has, in fact, included in the album jacket postcards addressed to the White House and the Russian Embassy, calling for an end to nuclear testing and for a nuclear freeze.

Agreeing that this action is in marked contrast to the Go-Go's'

good-time image, Wiedlin says, "There are other issues, but this is the biggie; everyone has to do something about it."

Wiedlin adds that the Go-Go's' image as a cutesy pop group used to "drive us crazy. We were happy and bouncy on stage, but on the other hand we weren't going to be all gloomy and act like a doom-rock band." Now, with the group having split up six months after she left it, she says, "Escaping that image is almost impossible."

Next, says Wiedlin, she plans to put together a touring band, but she hopes people will come to see Jane Wiedlin, not an ex-Go-Go. "This is a new career for me, and I don't want to have to fall back on the Go-Go's," she says. "And I don't want to feel compelled to perform songs I did with that band. I think I'm good enough as me."

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Kodak PROFESSIONAL PAPER

Miller Rides 'River' to Deal With MCA

Singer/Songwriter Preparing First Album Since '77

BY PAUL GREIN

LOS ANGELES Roger Miller's success with the Tony-winning Broadway musical "Big River" is ironic for one major reason: Miller freely admits that he's never cared for musicals.

"I was never a big theatre fan," Miller says. "Musicals always kind of made me squirm. That's why in this show I wanted to write songs that wouldn't allow that; that would entertain through that 'squirm period.'"

The "Big River" original cast album, recently released on MCA, is billed as the first cast album to use a Nashville-based producer (Jimmy Bowen) and to be partly cut in Nashville.

"Bowen came to see the play right after it opened and just fell in love with it," says Miller. "He then went to work preparing MCA to take on the monumental job of recording the cast album. We tried to

arrive at a place between theatre and records."

At the same time that Bowen secured the "Big River" cast album, he signed Miller to an artist deal with MCA. Miller plans to start cutting his label debut in January, mixing music from "Big River" with some new songs.

The MCA album will be Miller's first solo release since "Making A Name For Myself" on Windsong in 1977. Subsequent deals with 20th Century-Fox and Elektra were for singles only.

"I wasn't really pursuing a record career so much for a while," Miller explains. But he's confident that he can return to the forefront given the right material. "All I need is a good song," he says—adding wryly, "Hopefully I can meet a good singer/songwriter somewhere."

In fact, Miller writes most of his own songs, which include such Grammy-winning classics as "King Of The Road" and "Dang Me." He

says he's in the middle of writing songs for the MCA album.

He notes that the idea for "Big River" came from Rock Landisman, who approached him about the project in 1983. "He wanted to get Mark Twain and my music together," Miller recalls. "I had never thought about the theatre, but we talked and talked, and over a period of time, he persuaded me."

"It then took me a year and a half to write all the songs. I started writing in October, 1983. We put it up at the American Repertoire Theatre in Boston for six weeks when I just had six or eight songs. Then we took it to La Jolla [Calif.] and put it up there for six weeks. I think I was up to about 12 or 13 songs at that point."

"I kept adding until I had 18 pieces of music and the underscoring and the instrumentals. I was writing right up until the week before we opened."

Opening night on Broadway was this past April, and the musical is still going strong. The national road company will go out in February. Miller is sandwiching his involvement in casting the road company with work on his album and some live dates, which include a stint in Atlantic City at the end of the month.

Miller, who has been managed by Stan Moress and Herb Nanas of Scotti Bros. for several years, says the "Big River" experience has easily been the highlight of his career.

"It's been the most rewarding learning experience of my life," he says. "I've just loved it."



Give a Hoot. Philadelphia's Hooters perform at the Ritz in New York while on an East Coast tour. (Photo: Chuck Pulin)

SONGWRITERS PAGE AND FAIRWEATHER

(Continued from page 46)

thinking about the artist, but thinking about what I would want to perform, what I would feel proud of."

Fairweather agrees, saying that his best covers have been "what touches me, what feels good to me."

So far, this game plan has worked well for both halves of this partnership, together and individually. "It's

been like a dream, actually," says Page. "We're working with people we thought we'd never even get to meet."

PRODUCER NARADA MICHAEL WALDEN

(Continued from page 49)

on the phone and get into her."

Walden says he wants to make Houston's second album, which is due next spring, a little more dance-oriented than her current debut collection. "I want it to have a little sparkle," he says. "The upbeat style will be great for her, and in the spring and summer, people want to get out and dance. On the last album, the ratio was six ballads and four uptempo songs. On the new album I'd like to reverse that—make it four and six, or maybe five and five."

Walden has other ideas for Houston's album. "I'd like to call it 'Postcard From Paris,' and have her on the cover looking really glamorous, like Audrey Hepburn at the train station in Paris."

Walden produced one song on Houston's debut album. Of those sessions, he recalls: "I got the impression she's like a female Michael Jackson. She's very thin but very strong, and sings unbelievably powerful. She doesn't move a whole lot, but sound just flies out of her mouth."

Of the sessions with Franklin, Walden notes: "I had fun on this album, and I'm going to have fun on the next album. I think that's the key. This woman has a great sense of humor, and people should know that."

"All that stuff [in "Freeway Of Love"] about going down 'Satisfaction Road' and 'Better-Than-Never Street' was off the top of her head. I didn't write that in there. She was just out there jammin'."

Walden also hopes to work with Patti LaBelle, whom he's known for years. "Patti gave me a shot many years ago as her opening act. I

toured with her and got a great education watching her. She cries every night; she takes her shoes off and sings her butt off and cries real tears."

Walden has long specialized in producing female artists, one pigeonhole he doesn't seem to mind. "I dig them and they dig me," he says. "I started out with Stacey Lattisaw, and then came Sister Sledge and Angela Boffill and Phyllis Hyman and Patti Austin and Margie Joseph. It just kind of snowballed."

Walden is now taking his fondness for female artists to the ultimate expression: He's putting together an "all-girl band" in his hometown of San Rafael, Calif. "They're not like the Mary Jane Girls, who are singers and dancers," Walden says. "These will be players."

It's not as though Walden has worked only with female artists. He's also produced Carl Carlton, Johnny Gill, Jermaine Stewart and Clarence Clemons, and may work with David Lee Roth.

"I did a track for his movie, 'Crazy From The Heat,'" Walden says. "He loved 'Freeway Of Love' and said he wanted a song with that kind of groove. So I wrote him a song called 'Night Train.' I'd like to work with him."

Walden also plans to cut another Warner Bros. album on himself, for release next summer. For all his success as a producer, Walden says he still craves success as an artist.

"I have things to say that my voice should say," he says. "It's necessary to make my own statements."

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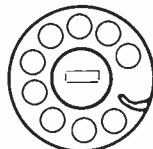
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American Debut. Latin star Raphael performs at New York's Radio City Music Hall on his debut American tour. (Photo: Chuck Pulin)

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Talent in Action

MORRIS DAY STARPOINT

Beacon Theatre, New York
Tickets: \$20, \$17.50

MORRIS DAY may be out on his own now, but he has retained much of the Minneapolis style and sound that he cultivated as leader of the Time. There's also more than a shade of his "Purple Rain" persona in his "Color Of Success" show. At his Nov. 5 performance, Day vamped his way through material from all of the Time's three albums as well as his current solo project on Warner Bros.

Day brought along a six-piece band and two backup singers and arranged them on the tiered set so that they formed a sort of pyramid around him, leaving the front and center stage wide open for himself. Charming, brash and arrogant at the same time, Day filled the spot with ease. With his ultra-confident attitude, Day can be less than a fabulous singer and dancer and still be a fine entertainer.

The set opened with "Cool," one of the Time's first hits, and segued into "777-9311," erasing any notion that Day would turn his back on his old band's work. "The Character" was the first song to be performed from "Color Of Success," and it kept up the sexy, funky pace. The band, which Day failed to introduce, was very tight, producing that Purple City beat flawlessly. Day's two backup singers, who looked great in their flashy red dresses, likewise provided fine support, even pouring champagne for him during a seductive interlude in "Gigolos Get Lonely Too."

Though he performed only 10 songs in the entire 70-minute show, Day seemed to satisfy the audience. Throwing up their hands and shouting along, the fans looked like they were getting their money's worth, which, in light of the rather steep ticket prices, was a lot.

Starpoint, riding the success of "Object Of My Desire," opened for Day with an enjoyable set of material culled mainly from their Elektra album "Restless." Renee Diggs proved herself to be quite a strong singer, covering both uptempo numbers and ballads easily, and displaying an enviable vocal range throughout. She also looked good, creating a nice balance between sweet and sexy. Diggs was joined by Ernesto Phillips on a few numbers, and they positively soared on "Am I Still The One." KATHY GILLIS

WATERBOYS PRIME MOVERS

The Roxy, Los Angeles
Tickets: \$12.50

LITTLE MORE THAN a year old, the Waterboys have already released two albums on Island and generated enough positive word of mouth to pack the Roxy for two shows on Nov. 9. To the uninitiated, the decidedly non-top 40 Scots band's set was a wonderful surprise.

With punk power barely contained under a veneer of musical sophistication, and a restless energy that threatened to burst loose at any moment, the Waterboys raged through their set with an intensity

that made one despair of their capacity to perform another show. They are capable of producing grandeur without being grandiose: No overblown stage moves here, simply heartfelt passion.

With musical and lyrical nods to Bob Dylan, Van Morrison, Patti Smith and Lou Reed, the Waterboys' material invokes a spirituality that keeps its feet firmly on the ground. In-your-face rockers like "Don't Bang The Drum," "Be My Enemy" and "Medicine Bow" segued neatly into a haunting ballad like "This Is The Sea" or a well-chosen cover of Dylan's "Gotta Serve Somebody." Polyrhythm and dissonance only added to the effect.

Frontman Mike Scott filled out his usual lineup of guitar, piano, sax and drums with a tour bassist (who doubled on acoustic guitar), violinist and trumpeter. Scott himself doubles on guitar and keyboards; saxophonist Anthony Thistlethwaite also plays violin; keyboardist Karl Wallinger subs on bass. Collectively, they have the depth and richness of a rock'n'roll orchestra.

True, Scott's voice takes some getting used to, some of the material sounds too much like the rest of the material (although the new songs are superior to the old, a good sign), and verbal rapport with the crowd was limited. But when the sax, violin, trumpet and piano are working in perfect counterpoint to the conventional guitar-bass-drums foundation, you forgive the Waterboys those sins—and any others they may choose to commit. This is definitely a band to watch.

Opening act Prime Movers, on the other hand, was nine-tenths posture and one-tenth spine. The Island newcomers are unabashed clones of labelmates U2, only this time Bono is a blond. Prime Movers' pretensions might have succeeded on a bill with one of a dozen half-baked posters on the road, but paled against a headliner with the Waterboys' guts.

ETHLIE ANN VARE CRUZADOS

Bottom Line, New York
Tickets: \$8

MUSICALLY, Cruzados have just about everything going for them: killer musicianship, fine songwriting, a frontman with natural vocal prowess and an innate sense of how to rock'n'roll as if their lives depended on it. Unfortunately, they're a bit short on that '80s requisite known as video appeal, but it would be a real shame if that kept this band from happening in a big way.

Formerly known as the Plugz, L.A.'s Cruzados can easily be thrown in with the so-called American guitar band revival that's been gaining steam lately. But unlike fellow Angelenos the Blasters or Los Lobos, to whom the three-fourths Mexican-American Cruzados will inevitably be compared, it isn't difficult to envision this quartet appealing to the same fans who buy records by Tom Petty or John Cougar Mellencamp. There's just enough mainstream appeal here to push Cruzados up from clubland to the big leagues.

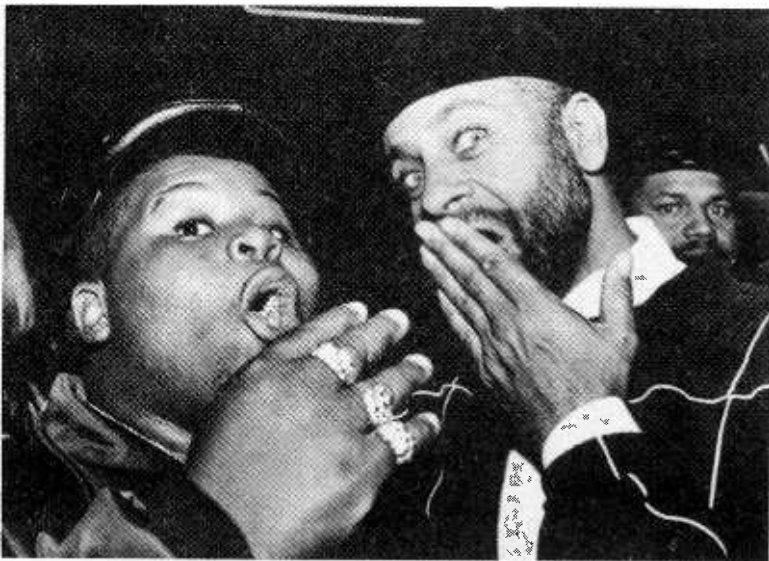
Largely sticking to songs from their self-titled Arista debut album, (Continued on page 59)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	The Centrum Worcester, Mass.	Nov. 4-5	\$364,790 \$15/\$13.50	25,440 two sellouts	Don Law Co.
GRATEFUL DEAD	Richmond (Va.) Coliseum	Nov. 1-2	\$322,699 \$13	25,000 two sellouts	Cellar Door Prods.
GRATEFUL DEAD	Rochester (N.Y.) War Memorial	Nov. 7-8	\$272,059 \$14.50/\$13.50	20,400 two sellouts	Monarch Entertainment Bureau/ John Scher Presents
RONNIE MILSAP TENNESSEE RIVER BOYS	Expo Hall, Florida State Fairgrounds Tampa	Oct. 26	\$225,500 \$11	20,500 23,000	Fraternal Order of Police
FOREIGNER ROBIN TROWER	Reunion Arena Dallas	Nov. 8	\$185,597 \$15	13,919 19,000	Beaver Prods.
ALABAMA CHARLIE DANIELS BAND	William Reynolds Coliseum Raleigh, N.C.	Nov. 10	\$183,073 \$17	10,769 sellout	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	Hampton (Va.) Coliseum	Nov. 9	\$176,913 \$16.50	10,722 sellout	Keith Fowler Promotions
HEART JOHN PARR	The Spectrum Philadelphia	Nov. 5	\$166,893 \$13.50/\$11.50	12,500 sellout	Electric Factory Concerts
TINA TURNER MR. MISTER	Mid-South Coliseum Memphis	Nov. 10	\$150,735 \$15	10,049 12,000	Mid-South Concerts
AC/DC YNGWIE MALMSTEEN'S RISING FORCE	Charlotte (N.C.) Coliseum	Nov. 8	\$149,785 \$14.50	10,330 12,900	Beach Club Booking/ Kaleidoscope Prods.
LIZA MINNELLI THE FOOT LOCKERS	Reunion Arena Dallas	Nov. 10	\$145,150 \$17.50/\$15	8,929 19,000	Pace Concerts/ Tom Hughes Foundation
DIO ROUGH CUTT	The Centrum Worcester, Mass.	Oct. 31	\$128,865 \$13.50/\$12.50	9,824 sellout	Don Law Co.
MOTLEY CRUE AUTOGRAPH	Olympic Saddledome Calgary	Nov. 9	\$126,870 (\$157,870 Canadian) \$18.50/\$17.50	9,378 14,000	Perryscope Prods.
NIGHT RANGER STARSHIP	Rochester (N.Y.) War Memorial	Nov. 9	\$125,525 \$12.50	10,200 sellout	John Scher Presents
AMY GRANT BOB BENNETT	Assembly Hall Univ. of Illinois Champaign	Nov. 1	\$113,125 \$12.50	9,379 11,615	Jam Prods.
JOHN COUGAR MELLENCAMP	Dane County (Wis.) Memorial Coliseum	Nov. 9	\$109,267 \$13.50/\$12.50	8,133 9,937	Stardate Prods.
ALABAMA	Wicomico Youth & Civic Center Salisbury, Md.	Nov. 8	\$101,095 \$16.50	6,127 sellout	Keith Fowler Promotions
HEART JOHN PARR	Stabler Arena Bethlehem, Pa.	Nov. 8	\$93,600 \$15	6,131 sellout	Makoul Prods.
NIGHT RANGER STARSHIP	Wing's Stadium Kalamazoo, Mich.	Nov. 5	\$92,488 \$13.50	6,848 8,000	Cellar Door Prods./Charlevoix Prods.
STING	Stabler Arena Bethlehem, Pa.	Nov. 7	\$92,220 \$15	6,008 sellout	Makoul Prods.
NIGHT RANGER STARSHIP	Crisler Arena Univ. of Michigan Ann Arbor	Nov. 7	\$87,120 \$15	5,808 8,500	Brass Ring Prods.
NIGHT RANGER STARSHIP	Pacific Center Erie, Pa.	Nov. 10	\$81,468 \$13.75	5,925 7,200	Magic City Prods.
REVEEN THE IMPOSSIBILIST	Rebecca Cohn Auditorium Dalhousie Arts Center Halifax, Nova Scotia	Nov. 1-3, 5-10	\$79,108 (\$98,885 Canadian) \$11/\$9.50	9,473 10,410 ten shows/eight sellouts	In-House
BARRY MANILOW	Barton Coliseum Little Rock	Nov. 6	\$76,444 \$16.50	4,633 8,000	David Petzelt/Little Wing Prods.
REVEEN THE IMPOSSIBILIST	Arts & Culture Centre St. Johns, Newfoundland	Nov. 17-27	\$75,240 \$10.50/\$9	9,393 10,170	In-House
AMY GRANT BOB BENNETT	Moby Gym Colorado State Univ. Ft. Collins	Oct. 26	\$70,758 \$13.50	5,586 6,911	In-House
ANNE MURRAY	Wendler Arena Saginaw, Mich.	Nov. 7	\$69,685 \$15/\$13.50	4,668 5,500	Brass Ring Prods.
ANNE MURRAY	Welsh Auditorium Grand Rapids	Nov. 9	\$66,891 \$16.50	4,054 sellout	Brass Ring Prods.
GEORGE STRAIT CLAY BLAKER	San Angelo (Tex.) Coliseum	Nov. 9	\$66,889 \$12/\$11	6,000 6,500	C&M Prods.
AMY GRANT BOB BENNETT	Veterans Memorial Auditorium Des Moines	Nov. 2	\$64,850 \$12.50/\$11.50	5,520 7,250	Jam Prods.
RATT BON JOVI	Richmond (Va.) Coliseum	Oct. 23	\$63,145 \$14.50/\$13.50	4,594 12,500	Cellar Door Prods.
AMY GRANT BOB BENNETT	Northlands Coliseum Edmonton, Alberta	Nov. 9	\$62,928 (\$78,660 Canadian) \$15	5,462 6,285	Inside Concert Promotions
RONNIE MILSAP EXILE FORESTER SISTERS	Charlotte (N.C.) Coliseum	Nov. 9	\$62,587 \$12.50	5,007 11,834	Kaleidoscope Prods.
STEVIE RAY VAUGHAN FABULOUS THUNDERBIRDS	Fox Theater Atlanta	Nov. 7	\$62,053 \$13.75	4,513 sellout	Brass Ring Prods.
DAVID COPPERFIELD	Carpenter Center Richmond, Va.	Nov. 9	\$59,000 \$16/\$14/\$12	4,068 two sellouts	In-House
JEAN-LUC PONTY	Masonic Hall Detroit	Nov. 2	\$57,975 \$15	3,976 4,000	Brass Ring Prods.
SIMPLE MINDS SHRIEKBACK	Wang Center Boston	Nov. 5	\$55,480 \$16/\$14	3,647 4,097	Don Law Co.
DAVID COPPERFIELD	Landmark Theater Syracuse, N.Y.	Nov. 6	\$54,650 \$15.50/\$12.50	4,075 5,500	NAC Enterprises
DAVID COPPERFIELD	Hershey (Pa.) Theater	Nov. 8	\$54,100 \$17/\$9	3,747 3,800 two shows	In-House
AMY GRANT BOB BENNETT	Hyslop Sports Arena Complex Univ. of North Dakota Grand Forks	Nov. 5	\$52,903 \$13.50/\$12.50	4,154 6,000	In-House

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Beat Groovin'. The Fat Boys' Darren "The Human Beat Box" Robinson and "Krush Groove" director Michael Schultz rap it up at a party for the Warner Bros. film held at New York's Studio 54.

Total Experience Enters Disneyland

Record, Movie Companies Teaming for 'Fleetwood Kids'

BY STEVEN IVORY

LOS ANGELES Total Experience and Disney? That's the word, as Total Experience has become the latest record company to venture into the movie business.

According to Total Experience president Lonnie Simmons, his company, in association with Walt Disney and film producer Marvin Worth, will produce a feature-length film tentatively titled "The Fleetwood Kids." If Total Experience and Disney sound like strange bedfellows, says Simmons, it's only because onlookers can't see the obvious.

"Both companies are in business to make progress," he says. "This

gives Total Experience the opportunity to break into the movie field, and it gives Disney the chance to further its move into the mainstream, something to which the company has renewed commitment."

According to Simmons, the project, still in development and without a screenplay or director, will be budgeted by Disney with a figure "between \$16 million and \$20 million." The resulting film, for which no release date has been set, will be billed as a Marvin Worth/Total Experience/Lonnie Simmons film.

"Fleetwood Kids," based on a story developed by Simmons and Demetrius Johnson, is the dramatic adventure of three youngsters from the ghetto who make a fortune while in their early teens from "illegal activities." The story follows the trio to middle age, and shows them raising families and working for legitimate corporations.

"It ends with a twist, though," says Simmons. "It shows that crime doesn't pay, and that is why Disney was interested."

In addition to Disney, Simmons says Worth, whose production credits include "Lenny," "The Rose" and "Where's Poppa," received interest from Universal, Paramount and Tri-Star while peddling the project. Simmons says he settled on Disney because they allowed him control of the film's soundtrack, a part of which he plans to produce himself.

"Total Experience artists will be involved in it," he says, "but I haven't fully formulated the plan just yet. I want to do what's best for the film."

This is not Total Experience's first entry into the film world. In 1980, the company produced a drama for ABC-TV about the perils of PCP, starring the then relatively unknown Phillip Michael Thomas. The presentation won an Emmy

award.

"Fleetwood Kids" will round out a busy season for Total Experience, which includes the Gap Band's "Gap VII" album and the "Guilty" album from Yarbrough & Peoples, both due at the end of November. Early next year the label will release the debut albums of singer/songwriters Patti Howard and Eddie Towns, as well as product from singer Joe Stonestreet and Dorian, whose debut was produced by the Gap Band's Charlie Wilson. Wilson's still unfinished solo album will christen Simmons' new label, P.M., to be distributed by RCA.

Because of all this activity, Simmons, who oversees a thriving operation that includes Total Experience Records, Total Experience Studios, Tempo music publishing and two Los Angeles nightclubs, says he is temporarily pulled away from pro-

(Continued on page 56)

Rawls 'Parade' Marching Again

NEW YORK The sixth annual "Lou Rawls Parade Of Stars" television special, sponsored by Anheuser-Busch's Budweiser brand, will air over 76 stations and three superstations on Dec. 28 from 6 p.m. to midnight to benefit the United Negro College Fund.

Among those slated to appear on the special in support of UNCF's 43 member colleges are Bill Cosby, B.B. King, New Edition, the Whispers, Deniece Williams, Patti LaBelle, Freddie Jackson, Tata Vega, Della Reese and Nancy Wilson. Rawls and Marilyn McCoo will co-host. Dick Clark is producing.

Black Entertainment Television, along with WTBS in Atlanta and WGN in Chicago, will air the program to its national subscribers.

THE RHYTHM & THE BLUES

by Nelson George



SOMEDAY SOMEONE WILL WRITE A BOOK on how the term "rock'n'roll" came to describe, in the minds of most people, music identified with white musicians. People still give lip service to the roles Chuck Berry, Fats Domino and Little Richard played in that music's evolution, yet with the exception of Jimi Hendrix, and now Prince, black musicians and rock'n'roll have seemingly gone their separate ways for most of the last 25 years.

This is the material for a lengthy sociological essay. But to Steven Scales, a prominent black percussionist who now works primarily with white artists, most significantly with the Talking Heads, it is a matter of economics. "Black musicians have allowed themselves to be stereotyped right out of the biggest market for music there is, rock'n'roll," says Scales, who will be seen in a featured role in Bob Dylan's next video.

"I play rock'n'roll because it brought me to a bigger audience," he claims. "When I played with Nick Ashford and Valerie Simpson, I got no attention. When people attend black music concerts, they don't pay much attention to the band. It hurt me as an artist. We're out there working for the audience, too. Since I went over to the pop charts, I've gotten more personal

Percussionist Steven Scales tells why he'd rather rock

acclaim. In rock'n'roll, the band gets recognized."

That recognition has meant more work and bigger salaries for Scales. The turning point in his career was joining the expanded Talking Heads in 1980 when that art-rock band grew into a large integrated funk band.

Anyone who has seen the Talking Heads' concert film, "Stop Making Sense," will remember Scales' energy and the interplay of the white and black players. "I feel Talking Heads set a style in new music that has made it possible for Prince and others to bring integrated bands into the marketplace," he says.

SHORT STUFF: Westwood One has named Sid McCoy vice president for black/urban programming. For several years, McCoy has hosted the syndicator's "Special Edition" program... Ruben Rodriguez has left Island Records, but look for the veteran promotion man to, as always, land on his feet... Ramsey Lewis' "This Ain't No Fantasy" may be a surprise hit. The Columbia track is picking up both good radio and club play... The anticipated deal between John "Jellybean" Benitez and Warner Bros. has been

signed. The first release will be disco diva Jocelyn Brown's "Love's Gonna Get You"... Norby Walters has signed Peabo Bryson, Doug E. Fresh, Rene & Angela and Ready For The World for agency representation... "Go Home," the best song on Stevie Wonder's "In Square Circle," is the new single. It looks like a sure No. 1 on every chart except, maybe, country... Speaking of future No. 1 singles, Lionel Richie's "Say You, Say Me" shows that the man who gave us "Still," "Truly," "Easy," "Lady" and "Hello" (and we're probably missing a couple) is expanding his vocabulary... Impact, a four-member teen vocal group from New York, has been signed by Motown. The members, ranging in age from 13 to 16, are managed by Jerry Roebuck, an early local promoter of hip-hop concerts. Roebuck has also signed ex-Salsoul act Instant Funk for management.

Sugarfoot, whose slurred lead vocals with the Ohio Players became funk trademarks, has a Roger Troutman-produced album "Kiss" on Warners Bros. and a new 12-inch, "Fire '85," a new version of that funk classic... Cornelius Grant, longtime musical director of the Temptations and current columnist for Black Radio Exclusive, has co-produced and signed to MCA a trio, Xpurtz. The group's members, Ray Myrie, Garnell Johnson and Rodney Potts, debut with the single "Come Work My Body"... Ex-Supreme Scheerie Payne has been signed for management by the Crosby Entertainment Group of Los Angeles. Ex-Crusader Wayne Henderson will produce Freda Payne's younger sister.

In a year of "Quiet Storm" formats and the breakthrough of several old-fashioned ballad-style hits on the black chart, Sade's "Promise" album on Portrait is right on time. If it took black (and later pop) radio some time to fall for Sade's supple fusion of soul, samba and jazz, the new album arrives in a marketplace primed for it. The sensual single, "Sweetest Taboo," is the only real uptempo track—uptempo for Sade, that is. The bulk of the album is composed of lengthy ballads like "Is It A Crime" and "War Of The Hearts." Sade's music may be slow, but it's not boring. The arrangements make superb use of real horns, giving the music a brassy kick that synthesized horns don't. Sade's vocals are silky and soft, yet also capable of great emotion. Along with Luther Vandross' "The Night I Fell In Love" and the first side of Alexander O'Neal's debut album, Sade's "Promise" is the year's best romantic music. With a December tour, the accompanying media blitz, and the continuing evolution of her distinctive image, Sade should be a significant figure in the months to come.

FOR WEEK ENDING NOVEMBER 23, 1985

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

93 REPORTERS			NEW	TOTAL
			ADDS	ON
ARTISTS UNITED AGAINST APARTHEID	SUN CITY	MANHATTAN	30	60
THE O'JAYS	WHAT A WOMAN	PIR	28	40
YARBORGH & PEOPLE	GUILTY	TOTAL EXPERIENCE	23	23
THE TEMPTATIONS	DO YOU REALLY LOVE YOUR BABY	GORDY	21	38
STARPOINT	WHAT YOU BEEN MISSIN'	ELEKTRA	20	73

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
KURTIS BLOW	IF I RULED THE WORLD	MERCURY	21
LIONEL RICHIE	SAY YOU, SAY ME	MOTOWN	20
DIONNE & FRIENDS	THAT'S WHAT FRIENDS ARE FOR	ARISTA	16
READY FOR THE WORLD	DIGITAL DISPLAY	MCA	15
THE TEMPTATIONS	DO YOU REALLY LOVE YOUR BABY	GORDY	15

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Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION	SALES	
					1	2
1	1	PART-TIME LOVER	STEVIE WONDER	1		
2	3	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	2		
3	7	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	3		
4	8	EVERYBODY DANCE	TA MARA & THE SEEN	4		
5	10	THE OAK TREE	MORRIS DAY	5		
6	9	PARTY ALL THE TIME	EDDIE MURPHY	8		
7	2	I'LL BE GOOD	RENE & ANGELA	14		
8	12	MIAMI VICE THEME	JAN HAMMER	10		
9	13	FALL DOWN (SPIRIT OF LOVE)	TRAMAINÉ	9		
10	6	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	17		
11	14	EATEN ALIVE	DIANA ROSS	12		
12	4	SINGLE LIFE	CAMEO	25		
13	5	YOU ARE MY LADY	FREDDIE JACKSON	22		
14	18	WAIT FOR LOVE	LUTHER VANDROSS	11		
15	20	DON'T SAY NO TONIGHT	EUGENE WILDE	7		
16	15	YOU WEAR IT WELL	EL DEBARGE WITH DEBARGE	26		
17	21	A LOVE BIZARRE	SHEILA E.	6		
18	11	STAND BY ME	MAURICE WHITE	34		
19	27	THINKING ABOUT YOU	WHITNEY HOUSTON	16		
20	22	THIS IS FOR YOU	THE SYSTEM	13		
21	—	COUNT ME OUT	NEW EDITION	15		
22	—	WHO DO YOU LOVE	BERNARD WRIGHT	18		
23	16	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	45		
24	—	EMERGENCY	KOOL & THE GANG	24		
25	17	OBJECT OF MY DESIRE	STARPOINT	44		
26	28	BABY I'M SORRY	R.J.'S LATEST ARRIVAL	33		
27	—	CURIOSITY	JETS	19		
28	—	GIRLS ARE MORE FUN	RAY PARKER JR.	21		
29	—	SEDUCTION	VAL YOUNG	28		
30	—	YOU LOOK GOOD TO ME	CHERRELLE	27		

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION	AIRPLAY	
					1	2
1	2	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	2		
2	4	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	3		
3	7	A LOVE BIZARRE	SHEILA E.	6		
4	3	EVERYBODY DANCE	TA MARA & THE SEEN	4		
5	1	PART-TIME LOVER	STEVIE WONDER	1		
6	9	DON'T SAY NO TONIGHT	EUGENE WILDE	7		
7	5	THE OAK TREE	MORRIS DAY	5		
8	12	THIS IS FOR YOU	THE SYSTEM	13		
9	17	COUNT ME OUT	NEW EDITION	15		
10	10	WAIT FOR LOVE	LUTHER VANDROSS	11		
11	14	SAY I'M YOUR NUMBER ONE	PRINCESS	20		
12	15	FALL DOWN (SPIRIT OF LOVE)	TRAMAINÉ	9		
13	16	NEVER FELT LIKE DANCIN'	TEDDY PENDERGRASS	23		
14	20	CURIOSITY	JETS	19		
15	11	PARTY ALL THE TIME	EDDIE MURPHY	8		
16	22	THINKING ABOUT YOU	WHITNEY HOUSTON	16		
17	23	WHO DO YOU LOVE	BERNARD WRIGHT	18		
18	21	YOU LOOK GOOD TO ME	CHERRELLE	27		
19	—	SAY YOU, SAY ME	LIONEL RICHIE	30		
20	19	GIRLS ARE MORE FUN	RAY PARKER JR.	21		
21	8	EATEN ALIVE	DIANA ROSS	12		
22	26	HONEY FOR THE BEES	PATTI AUSTIN	32		
23	29	EMERGENCY	KOOL & THE GANG	24		
24	13	(KRUSH GROOVE) CAN'T STOP THE STREET	CHAKA KHAN	31		
25	18	MIAMI VICE THEME	JAN HAMMER	10		
26	30	SEDUCTION	VAL YOUNG	28		
27	—	COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	37		
28	24	I CAN'T BELIEVE IT (IT'S OVER)	MELBA MOORE	29		
29	—	ALICE, I WANT YOU JUST FOR ME	FULL FORCE	38		
30	—	DIGITAL DISPLAY	READY FOR THE WORLD	40		

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BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (10)	12
Sugarhill (2)	
CAPITOL (6)	10
Manhattan (3)	
Red Label (1)	
WARNER BROS. (5)	10
Paisley Park (2)	
Qwest (2)	
Geffen (1)	
ATLANTIC (2)	9
Mirage (3)	
4th & B'Way (1)	
Garage/Island (1)	
Island (1)	
Philly World (1)	
MOTOWN (1)	9
Gordy (5)	
Tamla (2)	
Motown/Conceited (1)	
ARISTA	7
RCA	7
A&M	6
COLUMBIA (5)	6
Def Jam (1)	
EPIC (2)	5
Tabu (2)	
Portrait (1)	
POLYGRAM	5
Mercury (3)	
Atlanta Artists (1)	
De-Lite (1)	
ELEKTRA (2)	3
Asylum (1)	
CBS ASSOCIATED	1
DANYA/FANTASY	1
Reality (1)	
FAST FIRE	1
MALACO	1
MANHATTAN	1
P.I.R. (1)	
NEXT PLATEAU	1
POP ART	1
PROFILE	1
TOMMY BOY	1
TUCKWOOD	1
URBAN SOUND	1

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

TITLE	Publisher - Performance Rights Affiliate	Sheet Music Agent
81 AIN'T THAT MUCH LOVE IN THE WORLD	(Widr, ASCAP/Sugarhill, BMI)	
38 ALICE, I WANT YOU JUST FOR ME	(Forceful, BMI)	
94 ALL FALL DOWN	(Blue Mer, ASCAP/Virgin, ASCAP)	
66 ALWAYS AND FOREVER	(Rodsongs, PRS/Almo, ASCAP)	
35 AMERICA	(Controversy, ASCAP)	
33 BABY I'M SORRY	(Arrival, BMI)	
100 BIG BOSS MAN	(Conrad, BMI/Arc, BMI/CBS Unart, BMI)	
79 BREAK IT UP	(Stone City, ASCAP)	
62 A BROKEN HEART CAN MEND	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
73 CAN YOU FEEL THE BEAT	(Mokojumbi, BMI)	
3 CARAVAN OF LOVE	(April, ASCAP/IJI, ASCAP)	
37 COLDER ARE MY NIGHTS	(Kichelle, ASCAP/Johnny Yuma, BMI)	
47 CONDITION OF THE HEART	(Kashif, BMI/MCA, ASCAP)	
96 COOLIN' OUT	(Jobete, ASCAP/Wesel, ASCAP/Tuneworks, BMI/Arista, ASCAP/Nannacub, ASCAP)	
65 COULD IT BE LOVE	(Hills Hideaway, BMI/Variena, BMI)	
15 COUNT ME OUT	(New Generation, ASCAP)	
19 CURIOSITY	(Almo, ASCAP/Crimscro, ASCAP/Irving, BMI)	
40 DIGITAL DISPLAY	(Ready For The World, BMI/MCA, ASCAP/Off Backstreet, BMI/Walk On The Moon, BMI)	
74 DO YOU REALLY LOVE YOUR BABY	(Uncle Ronnie's, ASCAP/April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	
7 DON'T SAY NO TONIGHT	(Philly World, BMI)	
95 DREAMS	(Marie, BMI)	
12 EATEN ALIVE	(Gibb Brothers, BMI/Mijac, BMI/Unichappell, BMI)	
24 EMERGENCY	(Delightful, BMI)	
4 EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP)	
9 FALL DOWN (SPIRIT OF LOVE)	(Almo, ASCAP/Ipm, ASCAP)	
58 FREEDOM	(Golden Torch, ASCAP)	
21 GIRLS ARE MORE FUN	(Raydiola, BMI)	
88 GO HOME	(Jobete, ASCAP/Black Bull, ASCAP)	
57 GORDY'S GROOVE	(Tee Girl, BMI)	
99 HARD TIMES FOR LOVERS	(Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	
61 HAVEN'T YOU HEARD THAT LINE BEFORE	(Cachand, BMI)	
84 HOLD ON (FOR LOVE'S SAKE)	(Zubaidah, ASCAP/WB, ASCAP/Freddie Dee, BMI)	
32 HONEY FOR THE BEES	(J&S, ASCAP/Almo, ASCAP)	
29 I CAN'T BELIEVE IT (IT'S OVER)	(Willesden, BMI/Zomba, ASCAP)	
89 I CAN'T LIVE WITHOUT MY RADIO	(Def Jam, ASCAP)	
67 I LIKE THE WAY YOU DANCE	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
98 I WANT TO FEEL I'M WANTED	(Amazement, BMI)	
45 I WISH HE DIDN'T TRUST ME SO MUCH	(Pea Pod, ASCAP/Pass It On, ASCAP/Sknabue, ASCAP/Legs, ASCAP)	
63 IF I RULED THE WORLD	(Kuwa, ASCAP/Davy D, ASCAP)	
14 I'LL BE GOOD	(A La Mode, ASCAP)	
85 I'LL MAKE YOU AN OFFER	(Red Writer, ASCAP/Billy Osborne, ASCAP/Captain Z, ASCAP)	
42 IT DOESN'T REALLY MATTER	(Troutman's, BMI/Saja, BMI)	
31 (KRUSH GROOVE) CAN'T STOP THE STREET	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	
70 LET ME BE THE ONE	(Brampton, ASCAP)	
64 LET ME KISS IT WHERE HURTS	(Abkco, BMI/Ashtray, BMI)	
59 LET MY PEOPLE GO	(Skeco, BMI/Carjundee, BMI/Barjoshia, BMI)	
87 LET'S HAVE SOME FUN	(Crazy People, ASCAP/Almo, ASCAP)	
86 LOCK AND KEY	(Spectrum VII, ASCAP)	
6 A LOVE BIZARRE	(Sister Fate, ASCAP)	
93 MAKE YOUR MOVE ON ME BABY	(Irving, BMI)	
72 MEMBERS ONLY	(Malaco, BMI)	
10 MIAMI VICE THEME	(MCA, ASCAP)	
83 MIDDLE OF THE NIGHT	(Dangerous, ASCAP/Liedela, ASCAP)	
55 MORE THAN FRIENDS, LESS THAN LOVERS	(Duchess, BMI/MCA, ASCAP/Perk's, BMI)	
56 MORE THAN YOU CAN HANDLE	(Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP)	
77 MR. DJ	(Extra Slick, ASCAP/Eastborn, ASCAP/Frenchy Mac, ASCAP)	
23 NEVER FELT LIKE DANCIN'	(Walpergus, ASCAP/WB, ASCAP/Monty Seward, ASCAP)	
5 THE OAK TREE	(Ya D Sir, ASCAP) WBM	
44 OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI)	
97 OH SHEILA	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
41 ONE OF THE LIVING	(Makiki, ASCAP/Arista, ASCAP)	
1 PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP)	
8 PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP)	
75 PEANUT BUTTER	(Ixtat, BMI/Island, BMI)	
78 RAP IS HERE TO STAY	(Promuse, BMI/Spdyo, BMI)	
20 SAY I'M YOUR NUMBER ONE	(Terrace, ASCAP)	
30 SAY YOU, SAY ME	(Brockman, ASCAP)	
92 SCREAMS OF PASSION	(Paris, ASCAP)	
48 SECRET LOVER	(Almo, ASCAP/Jodaway, ASCAP)	
28 SEDUCTION	(Stone City, ASCAP/National League, ASCAP)	
50 SHE'S NOT A SLEAZE	(Bush Burnin, ASCAP)	
17 THE SHOW	(Keejue, BMI/Mark Of Aries, BMI)	
46 THE SHOW STOPPA	(Pop Art, ASCAP)	
49 SILVER SHADOW	(Almo, ASCAP/Jodaway, ASCAP)	
25 SINGLE LIFE	(All Seeing Eye, ASCAP/Larry Jr., BMI)	
82 SISTERS ARE DOING IT FOR THEMSELVES	(RCA, ASCAP/Blue Network, ASCAP)	
76 SLAVE TO THE RHYTHM	(April, ASCAP/Perfect Songs, BMI/Unforgettable Songs, BMI/Island, BMI)	
51 SLIP N' SLIDE	(Mtume, BMI)	
68 SOMEBODY TOOK MY LOVE	(Ackee, ASCAP/Upward Spiral, ASCAP/Security Hogg, ASCAP)	
34 STAND BY ME	(Rightsong, BMI/Trio, BMI/Unichappell, BMI/ADT, BMI)	
36 STOP PLAYING ON ME	(Fresh Ideas, ASCAP/MCA, ASCAP)	
52 SUN CITY	(Solidarity, ASCAP)	
91 TELL ME TOMORROW	(Random Notes, ASCAP/April, ASCAP/Chappell, ASCAP/David Lasley, ASCAP)	
53 TELL ME WHAT (I'M GONNA DO)	(Sky Pilot, BMI/National League, ASCAP/Van Ross Redding, BMI/Platinum Gold, ASCAP)	
54 THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)	
16 THINKING ABOUT YOU	(Kashif, BMI/New Music Group, BMI/MCA, ASCAP)	
13 THIS IS FOR YOU	(Science Lab, ASCAP/Green Star, ASCAP)	
80 TURN UP THE LOVE	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP/Ans, ASCAP)	
69 URGENT	(Somerset, ASCAP/Evansongs, ASCAP)	
90 VICE	(Sugarhill, BMI)	
11 WAIT FOR LOVE	(Uncle Ronnie's, ASCAP/April, ASCAP/Dillard, BMI)	
71 WHAT A WOMAN	(Assorted, BMI/Henry Suemay, BMI/Rose Tree, ASCAP)	
43 WHAT YOU BEEN MISSIN'	(Willesden, BMI/Keith Diamond, BMI/Jo Skin, BMI)	
18 WHO DO YOU LOVE	(Bernard Wright, BMI/Mchoma, BMI)	
2 WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)	
60 YOU AIN'T FRESH	(Li Fo, BMI)	
22 YOU ARE MY LADY	(Zomba, ASCAP)	
27 YOU LOOK GOOD TO ME	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
26 YOU WEAR IT WELL	(Jobete, ASCAP)	
39 YOUR PERSONAL TOUCH	(Warner-Tamerlane, BMI/Song-A-Tron, 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.

TOTAL EXPERIENCE TEAMS WITH DISNEY

(Continued from page 52)

ducing and songwriting. "The last album I was heavily involved in was 'Gap IV,' he says. "I produced 'Party Train' on 'Gap V,' but the group did the rest. It's tough to run a record company from the studio, especially if you're in there all night and have to be at the office by 9 a.m."

For the past year, Total Experience has been distributed by RCA, a professional relationship Simmons calls "excellent. They are looking for a lot from us, and we will deliv-

er. The situation works because of the understanding and commitment on the part of both organizations."

According to Simmons, Disney fought hard for the sequel rights to the "Fleetwood Kids" project, which he says guarantees Total Experience's future in films. "I want to make grass-roots movies, coupled with grass-roots music," he says. "If you combine those ingredients with proper promotion, I don't see how you can go wrong."



Atlantic Fire. Fire Fox, consisting of Paulette McWilliams and Toi Overton, has just been signed by Atlantic. Shown celebrating the signing are, from left, Fire Fox's manager Steve Cohen, David Cook of Cohen's office, Atlantic senior vice president/West Coast general manager Paul Cooper, producer Ollie E. Brown, Toi Overton, Atlantic vice president/general manager of black music Hank Caldwell, and Paulette McWilliams.

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FOR WEEK ENDING NOVEMBER 23, 1985

Billboard® TOP BLACK ALBUMS.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	6	STEVIE WONDER TAMLA 6134TL/MOTOWN (9.98) (CD) 3 weeks at No. One	IN SQUARE CIRCLE
2	2	2	27	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
3	3	3	34	WHITNEY HOUSTON ▲ ² ARISTA AL-8-8212 (8.98) (CD)	WHITNEY HOUSTON
4	6	6	18	ARETHA FRANKLIN ● ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
5	4	4	19	CAMEO ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE
6	5	5	10	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
7	8	8	22	RENE & ANGELA MERCURY 824607 1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
8	7	7	26	READY FOR THE WORLD MCA 5594 (8.98) (CD)	READY FOR THE WORLD
9	9	9	49	KOOL & THE GANG ▲ DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
10	12	13	5	MORRIS DAY WARNER BROS. 25320 (8.98)	THE COLOR OF SUCCESS
11	13	14	6	SOUNDTRACK MCA 6150 (9.98) (CD)	MIAMI VICE
12	15	19	4	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
13	11	11	34	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
14	10	10	13	BOOGIE BOYS CAPITOL ST-12409 (8.98)	CITY LIFE
15	19	16	14	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS
16	14	12	8	MAURICE WHITE COLUMBIA FC 39883	MAURICE WHITE
17	18	18	28	ATLANTIC STARR A&M SP 5019 (8.98)	AS THE BAND TURNS
18	21	25	10	SHEILA E. PAISLEY PARK 35317 (8.98) (CD)	ROMANCE 1600
19	17	17	15	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
20	28	49	4	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
21	20	20	10	THE O'JAYS P.I.R. ST-53015/MANHATTAN (8.98)	LOVE FEVER
22	16	15	10	THE BAR-KAYS MERCURY 824727-1/POLYGRAM (8.98)	BANGING THE WALL
23	25	32	4	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
24	27	34	5	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
25	22	22	13	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
26	26	26	45	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
27	30	35	6	KURTIS BLOW MERCURY 826141-1/POLYGRAM (8.98)	AMERICA
28	23	21	12	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
29	29	24	15	THE POINTER SISTERS RCA AJL1-5487 (8.98) (CD)	CONTACT
30	24	23	14	9.9 RCA NFL1-8049 (8.98)	9.9
31	32	31	6	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
32	36	42	6	B.B.KING MCA 5616 (8.98)	SIX SILVER STRINGS
33	33	29	28	CON FUNK SHUN MERCURY 824345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
34	35	47	11	JENNIFER HOLLIDAY GEFEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
35	60	—	2	TEDDY PENDERGRASS ASYLUM 60447 ELEKTRA (8.98)	WORKIN' IT BACK
36	34	28	37	JESSE JOHNSON'S REVUE ● A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
37	41	30	35	DEBARGE ● GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
38	31	27	35	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	39	15	FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
40	52	53	16	THE SYSTEM MIRAGE 90281/ATLANTIC (8.98)	THE PLEASURE SEEKERS
41	40	38	29	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
42	37	33	9	DURELL COLEMAN ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN
43	38	37	7	CHARLIE SINGLETON ARISTA AL-8-8389 (8.98)	MODERN MAN
44	44	44	12	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135	LISA LISA/CULT JAM WITH FULL FORCE
45	64	—	2	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
46	42	40	8	OSBORNE & GILES RED LABEL ST-73103/CAPITOL (8.98)	STRANGER IN THE NIGHT
47	43	43	33	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
48	56	64	3	RAY PARKER JR. ARISTA AL-8-8280 (8.98)	SEX AND THE SINGLE MAN
49	45	45	18	DENNIS EDWARDS GORDY 6148GL/MOTOWN (8.98)	COOLIN' OUT
50	50	60	31	MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
51	51	52	36	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98) (CD)	ONLY FOUR YOU
52	58	62	16	ONE WAY MCA 5552 (8.98)	WRAP YOUR BODY
53	53	56	4	ANGELA BOFILL ARISTA AL-8-8396 (8.98)	TELL ME TOMORROW
54	54	55	10	ANDRE CYMONE COLUMBIA FC 40037 (CD)	A.C.
55	55	65	3	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
56	49	51	75	TINA TURNER ▲ ⁴ CAPITOL ST 12330 (8.98) (CD)	PRIVATE DANCER
57	57	58	26	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
58	47	46	68	BILLY OCEAN ▲ ² JIVE JL-8-8213/ARISTA (8.98) (CD)	SUDDENLY
59	61	48	40	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
60	65	—	2	VAL YOUNG GORDY 6147GL/MOTOWN (8.98)	SEDUCTION
61	62	57	10	TEARS FOR FEARS ▲ ² MERCURY 824300-1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
62	NEW	▶		PATTI AUSTIN QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
63	NEW	▶		JETS MCA 5667 (8.98)	JETS
64	NEW	▶		CHERRELLE TABU BFZ 40094 EPIC	HIGH PRIORITY
65	NEW	▶		ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
66	48	41	8	DARYL HALL & JOHN OATES ● RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
67	67	54	31	STEVE ARRINGTON ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
68	71	63	40	RUN-D.M.C. ● PROFILE PRO 1205 (8.98) (CD)	KING OF ROCK
69	69	59	26	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
70	68	68	27	PHIL COLLINS ▲ ² ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
71	59	50	28	RICK JAMES GORDY 6135GL MOTOWN (8.98)	GLOW
72	46	36	6	CARL CARLTON CASABLANCA 822705-1 POLYGRAM (8.98)	PRIVATE PROPERTY
73	75	72	7	ROXANNE SHANTE POP ART PA 4450 (8.98)	DEF MIX VOL. 1
74	66	66	24	UTFO SELECT 21614 (8.98)	UTFO
75	72	69	8	AL JARREAU WARNER BROS. 25331 (8.98) (CD)	IN LONDON

○ 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.

YEEOW! WE'RE GONNA BURN THE WHOLE HOUSE DOWN TONIGHT!



Red Label Records is proud to present this sizzlin' new album produced by Bobby Daniels for the "First Lady of Dance." Her best effort since "Runaway Love." You'll feel the heat in every cut. It's hot. It's sensuous! It's gonna heat a lot of hearts and burn a lot of bedrooms across America. So stock up today. We'll handle the fire department!

Featuring the Smash 7" Single "The Heat in Me" (B73104), also available in a sizzlin' 12" Re-mix (V-70057); "Real Love" from the movie *Fatal Attraction*, Plus "Wrap Your Arms Around Me," "X-Ray Eyes," "Here Comes the Night" and more.
Available on LP (St-73104) and XDR Cassettes (4XT-73104)



RED LABEL

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HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	6	WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411	ARETHA FRANKLIN
2	4	7	6	A LOVE BIZARRE PAISLEY PARK (PROMO), WARNER BROS	◆ SHEILA E.
3	7	12	5	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON
4	10	11	5	TAKES A LITTLE TIME LONDON 886 004-1/POLYGRAM	◆ TOTAL CONTRAST
5	1	2	8	PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN	◆ STEVIE WONDER
6	11	16	5	BABY TALK VANGUARD SPV-89	ALISHA
7	8	10	7	SEDUCTION GORDY 4544GG/MOTOWN	VAL YOUNG
8	6	6	9	PERFECT WAY (REMIX) WARNER BROS 0-20362	◆ SCRITTI POLITTI
9	13	19	5	ONE OF THE LIVING CAPITOL V-15205	◆ TINA TURNER
10	3	1	9	YOU & ME CBS ASSOCIATED 429-05284	◆ THE FLIRTS
11	9	8	8	I'M GONNA TEAR YOUR PLAYHOUSE DOWN COLUMBIA 44-05264	◆ PAUL YOUNG
12	5	3	9	EATEN ALIVE RCA PD-14183	◆ DIANA ROSS
13	16	20	9	RUNNING UP THAT HILL EMI-AMERICA V-7865	◆ KATE BUSH
14	22	32	3	YOUR PERSONAL TOUCH RCA PW-14202	◆ EVELYN "CHAMPAGNE" KING
15	15	14	9	STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND	VIKKI LOVE WITH NUANCE
16	12	9	12	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888/FANTASY	J.M. SILK
17	18	24	5	EVERYBODY DANCE A&M SP-12149	◆ TA MARA & THE SEEN
18	14	13	6	LOVER COME BACK TO ME (REMIX) EPIC 49-05278	◆ DEAD OR ALIVE
19	24	29	5	COMO TU TE LLAMA? CAPITOL V-8654	SLY FOX
20	42	—	2	TARZAN BOY MANHATTAN V-56011/CAPITOL	◆ BALTIMORA
21	26	28	5	BOY IN THE BOX (REMIX) EMI-AMERICA V-19201	◆ COREY HART
22	31	31	3	HONEY FOR THE BEES QWEST 0-20361/WARNER BROS.	PATTI AUSTIN
23	23	30	4	MIAMI VICE THEME MCA 23575	JAN HAMMER
24	34	38	3	I TOUCH ROSES I-SQUARE/SIRE 0-20381/WARNER BROS.	BOOK OF LOVE
25	32	35	4	MY OBSESSION ATLANTIC 0-86847	MERI D. MARSHALL
26	30	33	3	HELL IN PARADISE POLYDOR 883 455-1/POLYGRAM	◆ YOKO ONO
27	28	36	4	PARTY ALL THE TIME COLUMBIA 44-05280	◆ EDDIE MURPHY
28	36	50	3	THE HEAT IN ME (REMIX) RED LABEL V-70057/CAPITOL	◆ LINDA CLIFFORD
29	NEW ▶		3	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	LISA LISA/CULT JAM WITH FULL FORCE
30	37	42	3	BLUE KISS I.R.S. 23585/MCA	◆ JANE WIEDLIN
31	29	43	4	VIVE LE ROCK (REMIX) EPIC 49-05261	◆ ADAM ANT
32	41	—	2	HIGH ABOVE THE CLOUDS (REMIX) WARNER BROS. 0-20374	NARADA MICHAEL WALDEN
33	40	48	3	BREAK IT UP (REMIX) GORDY 4547GG/MOTOWN	THE MARY JANE GIRLS
34	20	17	10	CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE
35	17	5	9	YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN	EL DEBARGE WITH DEBARGE
36	50	—	2	THINKING ABOUT YOU (REMIX) ARISTA AD1-9413	WHITNEY HOUSTON
37	47	—	2	COME WITH ME MCA 23592	◆ SPACE MONKEY
38	38	34	5	ALICE, I WANT YOU JUST FOR ME COLUMBIA 44-05282	◆ FULL FORCE
39	46	—	2	AND SHE WAS (REMIX)/TELEVISION MAN (REMIX) SIRE 0-20378/WARNER BROS.	◆ TALKING HEADS
40	NEW ▶		3	LOVE'S GONNA GET YOU WARNER BROS. 0-20383	JOCELYN BROWN
41	21	15	12	FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAINÉ
42	39	40	5	SHOULDN'T DO THAT EMI-AMERICA V-7864	◆ KAJA
43	NEW ▶		3	SLAVE TO THE RHYTHM MANHATTAN/ISLAND V-56012/CAPITOL	GRACE JONES
44	44	—	2	IRRESISTIBLE LOVE EMERGENCY EMDS 6555	LAUREN GREY
45	NEW ▶		3	BIG NOISE PRISM PS 2005	BASE
46	27	22	7	SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035	PRINCESS
47	NEW ▶		3	MY MAGIC MAN WARNER BROS. 0-20376	ROCHELLE
48	19	18	8	THE OAK TREE WARNER BROS. 0-20379	◆ MORRIS DAY
49	NEW ▶		3	LET ME BE THE ONE (REMIX) RCA PW-14230	FIVE STAR
50	25	21	8	SAY IT AGAIN ARISTA AD1-9393	◆ THE DANSE SOCIETY

BREAKOUTS

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

1. KRUSH GROOVE (LP CUTS) VARIOUS ARTISTS WARNER BROS.
2. IF I RULED THE WORLD KURTIS BLOW MERCURY
3. HUNDREDS AND THOUSANDS (EP) BRONSKI BEAT MCA
4. ROSES HAYWOODÉ PORTRAIT
5. FEEL THE SPIN DEBBIE HARRY GEFFEN
6. SOUL KISS OLIVIA NEWTON-JOHN MCA
7. SUB-CULTURE (REMIX) NEW ORDER QWEST
8. ELECTION DAY ARCADIA CAPITOL
9. ONE MORE TIME (REMIX) THIRD WORLD COLUMBIA
10. MY HEART GOES BANG DEAD OR ALIVE IMPORT (EPIC.UK)

BREAKOUTS

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

1. I TOUCH ROSES BOOK OF LOVE I-SQUARE/SIRE
2. YOU LOOK GOOD TO ME CHERRELLE TABU
3. MY MAGIC MAN ROCHELLE WARNER BROS.
4. THE DREAM TEAM IS IN THE HOUSE L.A. DREAM TEAM DREAM TEAM
5. EXPOSED TO LOVE EXPOSE ARISTA
6. RAPP WILL NEVER DIE MC SHY D 4 SIGHT
7. LET ME BE THE ONE (REMIX) FIVE STAR RCA
8. WE BUILT THIS CITY (REMIX) STARSHIP GRUNT
9. I WAS BORN THIS WAY CARL BEAN NEXT PLATEAU

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	1	5	PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN	◆ STEVIE WONDER
2	1	2	11	CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE
3	9	14	5	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON
4	4	8	6	WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411	ARETHA FRANKLIN
5	10	11	5	BABY TALK VANGUARD SPV-89	ALISHA
6	5	4	11	FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAINÉ
7	3	3	8	THE OAK TREE WARNER BROS. 0-20379	◆ MORRIS DAY
8	6	5	11	I'LL BE GOOD MERCURY 884 009-1	◆ RENE & ANGELA
9	7	7	5	MIAMI VICE THEME MCA 23575	JAN HAMMER
10	13	19	7	SO SMOOTH URBAN ROCK UR919	KRYSTAL DAVIS
11	16	18	5	HONEY FOR THE BEES QWEST 0-20361/WARNER BROS.	PATTI AUSTIN
12	14	22	6	SEDUCTION GORDY 4544GG/MOTOWN	VAL YOUNG
13	8	6	15	THE SHOW/LA DI DA DI REALITY D-242/FANTASY	DOUG E. FRESH & THE GET FRESH CREW
14	45	—	2	SLAVE TO THE RHYTHM MANHATTAN/ISLAND V-56012/CAPITOL	GRACE JONES
15	21	21	9	STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND	VIKKI LOVE WITH NUANCE
16	11	9	8	YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN	EL DEBARGE WITH DEBARGE
17	24	31	6	PARTY ALL THE TIME COLUMBIA 44-05280	◆ EDDIE MURPHY
18	18	29	4	EVERYBODY DANCE A&M SP-12149	◆ TA MARA & THE SEEN
19	15	16	10	SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035	PRINCESS
20	12	10	14	OBJECT OF MY DESIRE ELEKTRA 0-66891	◆ STARPOINT
21	20	13	11	BE NEAR ME MERCURY 884 052-1	◆ ABC
22	37	45	3	ALIVE AND KICKING A&M SP-12155	◆ SIMPLE MINDS
23	27	41	3	ELECTION DAY CAPITOL V-15209	◆ ARCADIA
24	17	12	9	I'M GONNA TEAR YOUR PLAYHOUSE DOWN COLUMBIA 44-05264	◆ PAUL YOUNG
25	23	20	6	LOVER COME BACK TO ME (REMIX) EPIC 49-05278	◆ DEAD OR ALIVE
26	22	24	6	YOU & ME CBS ASSOCIATED 429-05284	◆ THE FLIRTS
27	25	25	18	TRAPPED MCA 23568	◆ COLONEL ABRAMS
28	41	35	3	HELL IN PARADISE POLYDOR 883 455-1/POLYGRAM	◆ YOKO ONO
29	40	48	3	PERFECT WAY (REMIX) WARNER BROS. 0-20362	◆ SCRITTI POLITTI
30	29	39	5	MY HEART GOES BANG IMPORT (EPIC.UK)	DEAD OR ALIVE
31	49	—	2	HIGH ABOVE THE CLOUDS (REMIX) WARNER BROS. 0-20374	NARADA MICHAEL WALDEN
32	28	36	12	RUNNING UP THAT HILL EMI-AMERICA V-7865	◆ KATE BUSH
33	31	40	4	AMERICA (REMIX)/GIRL PAISLEY PARK 0-20389/WARNER BROS.	◆ PRINCE & THE REVOLUTION
34	19	17	12	DRESS YOU UP (REMIX) SIRE 0-20369/WARNER BROS.	◆ MADONNA
35	33	34	18	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888/FANTASY	J.M. SILK
36	35	30	6	DON'T STOP THE DANCE (REMIX) WARNER BROS. 0-20385	◆ BRYAN FERRY
37	NEW ▶		3	SOUL KISS MCA 23593	◆ OLIVIA NEWTON-JOHN
38	NEW ▶		3	AND SHE WAS (REMIX)/TELEVISION MAN (REMIX) SIRE 0-20378/WARNER BROS.	◆ TALKING HEADS
39	36	33	8	(KRUSH GROOVE) CAN'T STOP THE STREET WARNER BROS. 0-20367	CHAKA KHAN
40	NEW ▶		3	DON QUICHOTTE BAJA B 54/TSR	MAGAZINE 60
41	30	32	4	ONE OF THE LIVING CAPITOL V-15205	◆ TINA TURNER
42	34	26	9	NEEDLE TO THE GROOVE SLEEPING BAG SLX-00015X	MANTRONIX
43	26	15	9	EATEN ALIVE RCA PD-14183	◆ DIANA ROSS
44	NEW ▶		3	COUNT ME OUT MCA 23595	NEW EDITION
45	47	—	2	THE SHOW STOPPA (IS STUPID FRESH) POP ART PA-1413	SUPERNATURE
46	32	23	16	ALL FALL DOWN RCA PW-14109	◆ FIVE STAR
47	48	—	2	TARZAN BOY MANHATTAN V-56011/CAPITOL	◆ BALTIMORA
48	NEW ▶		3	THE MAGIC, THE MOMENT POW WOW WOW 403	SUBJECT
49	NEW ▶		3	YOUR PERSONAL TOUCH RCA PW-14202	◆ EVELYN "CHAMPAGNE" KING
50	39	27	15	OH SHEILA MCA 23572	◆ READY FOR THE WORLD

○ 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

HERE'S ANOTHER hodgepodge of records, out of the heightening avalanche expected between now and year-end.

Lesia Dove's "I Wish I Were Older" (Scorp-Gemi 12-inch) is a Lonnie Johnson/Patrick Adams collaboration starring a young vocalist who's a near-ringer for Jocelyn Brown, with a bare, propulsive beat... Fun Fun's "Living In Japan" (TSR 12-inch) is another of the flowing, unabrasive Eurodisco tunes they've made their standard. Such sweetness and light belongs on pop and

AC radio, too... Also in the pop-disco category: The Flirts' album "Blonds, Brunettes And Redheads" (CBS Associated) runs through a series of time-tested disco riffs—from the Madonna-like "New Toy" to the classic-Orlando "Voulez-Vous"... Lime's "Do Your Time On The Planet" (TSR 12-inch) is a more mass-appeal record than usual for them, in a tougher funk-disco vein with more breathing space than on the LP version.

Roy Ayers' "You Might Be Surprised" album (Columbia) contains his hardest dance stuff since the just-reissued "Running Away." Especially noteworthy: the Prince/In-deep-style "Hot," produced by Mtume... Also in that vein: "This Ain't No Fantasy," remixed from the Ramsey Lewis album by Shep Pettibone, with alternate female/male vocals in a production merging Chic and a little Euro-beatbox.

Charlie Singleton's "Money Won't Change Me" (Arista 12-inch) is certainly an ace black radio record, Prince having left a yawning programming void with his last album that others, notably Ready For the World, have already gotten otherwise nonexistent opportunities to fill... Yarbrough & Peoples'

"Guilty" (Total Experience 12-inch) is nice and laid-back, a radio bubbler that could cross back to dance... The Temptations' "Do You Really Love Your Baby" (Gordy 12-inch) is most interesting from the standpoint of the mix's alteration of Marcus Miller's production style; this Morales & Munzibai treatment is harder and more New York... Monyaka's "Got The Beat For Christmas" (A&M 12-inch) is a normal hip-hop with sleigh bells, co-starring DJs Hollywood and Tango.

Blancmange's "Believe You Me" (Sire) may well be the album we all wanted from Human League and Heaven 17 (both of whom, we're sure, will rise again). The band steers clear of its comfortable trademark sounds to a praiseworthy degree, and the first side is thoroughly, impressively varied. There seems even to be some emotion peeking out from under the stiff English upper lip throughout. Possible key to this: Stewart Levine produced—and he was also producer of Simply Red's fine "Picture Book" album... The Cult's "She Sells Sanctuary" (Sire 12-inch promo), a major rock club hit along with the subsequent British single, "Rain," is perfect AOR/dance.

NOTES: A couple of major records will be coming your way by the time you see this: Wham!'s "I'm Your Man" on Columbia, which will be out in seven- and 12-inch form only until the scheduled release of an album in February; and the long version of the Weather Girls' "No One Can Love You More Than Me," another buried treasure salvaged, it seems, by attention out of CBS's London office.

Incidentally, our next column will be coming to you out of London: We hope to scout out the scene and also establish contact with the makers and marketers of dance music there.

The 12-inch mixes of "Sun City" (Manhattan 12-inch) pretty much sum up the hip-hop-ization of dub, by three of its foremost practitioners, Arthur Baker and the Latin Rascals (not forgetting the entire

crew of engineers at Unique Recording, who also participated in the making of the album). "Not So Far Away," the 12-minute dub, is split into two segments, a vocal dub and a mostly instrumental conclusion—the heaviest jam session around (besides "Love Bizarre," of course).

Lisa Lisa & Cult Jam with Full Force's second single, "Can You Feel The Beat," had already appeared on the pop chart one week in advance of its dance chart debut, which is certainly a good sign. Chartwatchers will have noted that at the time that it finally dropped off the Hot 100, "I Wonder If I Take You Home" had the longest legs of any pop (that's pop) single: 21 weeks.

We have to elaborate our remarks from a couple of weeks ago about the reissue series just introduced into Atlantic's midline: There's nothing wrong with low-priced reissues, as Motown proves again and again and again, but the Aretha Franklin best-of, for example, merely duplicates material al-

ready available on her compilations except for one cut. All her other albums except for two remain out of print, thereby culturally depriving all of America (and forcing us all to search for imported reissues from Europe and Japan). There is an upcoming series, though, that will sound terrific no matter what the packaging: "Atlantic Rhythm & Blues," a seven-volume series of double-albums tracing Atlantic's black music output from 1947 through 1974.

Why does that matter to us in dance? Because disco lies in a straight line that goes through jazz, blues, rock, r&b and soul. (Yes, it does!) Pop music heritage belongs to us, too—and besides, it's especially important to remember that there are standards that exist for pop music overall, and we do need to know where we fit in, from the largest perspective possible—particularly when we realize that clubs, club-goers and club music have formed the engine of pop since the '70s.

TALENT IN ACTION

(Continued from page 51)

Cruzados displayed enough energy here on Nov. 5 to erase any doubts about their punk past. There was a rough edge to everything they played, but the occasional Byrdsian melody or Hendrix guitar flourish gave depth to the rock-solid rhythms.

There was enough going on to keep one's ears permanently perked. "Motorcycle Girl" was probably learned at the John Lee Hooker School of Boogie, while "1,000 Miles," "Wasted Years" and "Hanging Out In California" boasted enough pop hooks to make Marshall Crenshaw jealous. "Just Like Roses" was as pretty as a ballad gets, while "Flor de Mal" and the Spanish-language encore of "Secret Agent Man" would make perfect dinner music at a Mexican Hard Rock Cafe.

Vocalist Tito Larriva was totally in command, while new guitarist Marshall Rohner performed as if he'd been with the band since its inception. Meanwhile, the constantly active bass-and-drums team of Tony Marsico and Chalo Quintana avoided the stilted beats of the modern airwaves like the plague. It may be an uphill battle for Cruzados, but if talent counts for anything, they've got it made.

Opens Girls Night Out, a seven-woman "soul" band from Boston, had the right moves and the right looks and were as polished and slick as they come. Unfortunately, they lacked any trace of real soul or personality. They'll probably be huge.

JEFF TAMARKIN

LOOTERS
BIG CITY
FREAKY EXECUTIVES
MAPENZI

The Palace, Los Angeles
Tickets: \$11.50

BILLED AS A "World Beat Festival," this lineup might have filled an arena in its native San Francisco. There, World Beat—a combination of salsa, reggae, funk, African rhythms and political rhetoric—is the rage. Here in Los Angeles, it brought only a couple of hundred curious folk out on Oct. 3.

First up of the four bands presenting 45-minute sets was Mapenzi, a 10-piece group which leans

heavily on Latin and Caribbean influences. With three people playing marimba at the same time and every song becoming its own extended dance mix, Mapenzi gave body music an intellectual bent.

Unfortunately, poor sound mixing and erratic musicianship often caused the meaning to get lost somewhere between the audience and the stage. Still, band founder Brett Stewart is an effective frontman, and a little polish could bring this group to a spit-shine.

Freaky Executives utilize far less of an ethnic sound, coming across instead like a slicker version of Fishbone. With their tricky staging (too much staging, in fact) and their cacophonous melodies, Freaky Executives are likely to remain better live than on records. But the crowd was responsive to Piero El Malo and Scott Roberts' band, and a number of a&r types were buzzing over the unsigned combo.

Getting more professional as the evening progressed, the next band presented was Big City, who won acclaim for their performance at the 1985 Bammy Awards. The seven-piece multi-ethnic group brings a commercial flair to their hybrid sound, and the flamboyant appearance of vocalist Kathleen Maguire and bassist/vocalist Robin Ballinger give them stage appeal.

The tribal-salsa "African Disco Dub" (despite a terrible title) is a killer tune, and other material held its end up as well. Of the newcomers being showcased, Big City seemed the freshest and most interesting.

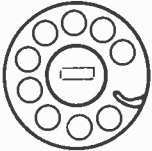
Headlining—though still unsigned—were the Looters, a more conventional five-piece ensemble. Admirable though their full-band harmonies and tight musicianship were, the Looters lacked the spontaneity and energy of the earlier, rougher groups.

The group did a clean set of Santana-circa-"Santana" songs grafted onto Bowie-circa-"Let's Dance" grooves. The haphazard exuberance of a Mapenzi was more fun and less predictable. But predictability is seldom a liability when it comes to the business of music, so the Looters may earn their top-of-the-bill status after all.

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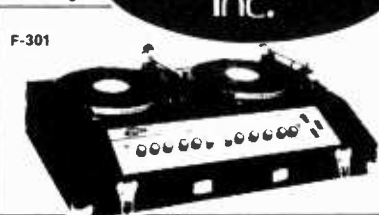
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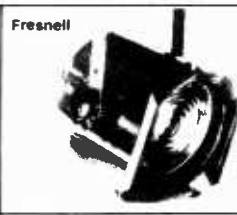
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PUBLIC DOMAIN VIDEO

(Continued from page 3)

them through major book chains, Kartes is credited with establishing these movies as a strong sell-through category. But PD now accounts for only 50% of total company sales, compared to 80% a year ago.

This dramatic drop came about not only because of competition from lower-priced PD lines, Kartes says, but also because of a renewed emphasis on how-to's and other alternative programming. Now Kartes says his best-seller is its "Video Cooking Library," a series of 30-minute how-to's that list for \$9.95 each. In addition, the company markets a collection of big band music programs, two fashion and beauty tapes, the "Wally's Workshop" how-to series and other non-movie fare.

Crown Video, the video software arm of Crown Publishers, has been distributing 90 PD titles through major book chains as well as K Mart, Bloomingdale's and other department stores. Like Kartes, the company has maintained a \$19.95 list price.

Right now, the Crown Movie Classics are "practically all we have out," product manager Rosemary Simari says. But while Crown has no plans to expand its PD line, it will be releasing two exercise tapes and a sign language program next month in addition to four foreign-language programs that have been available since last year. "As a contributor to sales, I see PD shrinking as how-to increases," Simari says.

This has already been happening at Cayre Industries, which entered the home video business by selling its Good Times Home Video PD films to mass merchants. But as the New York company added licensed children's programs, B movies and other titles, PD's share of total sales dropped from 100% six months ago to 55%, according to president Joe Cayre. In another six months, he expects only 25% of the company's revenues to be derived from PD.

Cayre sells its PD films directly to its retail accounts for \$7. While most dealers mark them up to about \$10, Cayre says others use the tapes as loss leaders.

Cayre's licensed movies and non-theatrical programs are also priced low, between \$9.95 and \$19.95 list. While some of these titles fall into collectible categories, Cayre notes that many of the B pictures don't.

"People are buying them to watch, not collect," he said. "They just use them as blank tapes if they don't like them."

CHART SUBPOENAS

(Continued from page 3)

tween the parties earlier this month, the committee argued for a rate reduction on both the blanket license and per-program levels.

The committee claims that the current BMI rate of 1.29%, even though less than the prior 1.7%, has in effect resulted in an 8.8% net increase because of an adjustment in the package of deductions.

At the meeting, BMI and the committee agreed to continue working for the creation of a rate court to resolve stalled negotiations. They also agreed to probe the possible impact of computer technology on music licensing procedures.

HITS of the WORLD

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CANADA (Courtesy The Record) As of 11/7/85

Rank	Artist	Title	Label
1	1	SINGLES	
1	1	PART TIME LOVER STEVIE WONDER MOTOWN/QUALITY	
2	7	SEPARATE LIVES PHIL COLLINS/MARILYN MARTIN WARNER BROS./WEA	
3	3	MONEY FOR NOTHING DIRE STRAITS VERTIGO/POLYGRAM	
4	4	OH SHEILA READY FOR THE WORLD MCA	
5	2	CHERISH KOOL & THE GANG DE-LITE/POLYGRAM	
6	5	DANCING IN THE STREET DAVID BOWIE & MICK JAGGER CAPITOL	
7	6	TAKE ON ME A-HA WARNER BROS./WEA	
8	8	THEME FROM "MIAMI VICE" JAN HAMMER MCA	
9	9	LOVIN' EVERY MINUTE OF IT LOVERBOY COLUMBIA/CBS	
10	10	YOU BELONG TO THE CITY GLENN FREY MCA	
11	19	ONE OF THE LIVING TINA TURNER CAPITOL	
12	12	LAY YOUR HANDS ON ME THOMPSON TWINS ARISTA/RCA	
13	13	I GOT YOU BABE UB40/CHRISSE HYNDE VIRGIN/POLYGRAM	
14	14	I'M GOIN' DOWN BRUCE SPRINGSTEEN COLUMBIA/CBS	
15	15	SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON RCA	
16	16	I'M GONNA TEAR YOUR PLAYHOUSE DOWN PAUL YOUNG CBS	
17	17	LIVE IS LIFE OPUS POLYDOR/POLYGRAM	
18	NEW	BROKEN WINGS MR. MISTER ARISTA	
19	NEW	WE BUILT THIS CITY STARSHIP RCA	
20	18	CRYING OVER YOU PLATINUM BLONDE COLUMBIA/CBS	

Rank	Artist	Title	Label
1	1	ALBUMS	
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM	
2	3	JOHN COUGAR MELLENCAMP SCARECROW RIVA/POLYGRAM	
3	8	SIMPLE MINDS ONCE UPON A TIME VIRGIN/A&M	
4	12	ZZ TOP AFTERBURNER WARNER BROS./WEA	
5	2	VARIOUS ARTISTS "MIAMI VICE" SOUNDTRACK MCA	
6	4	COREY HART BOY IN THE BOX AQUARIUS/CAPITOL	
7	6	BRYAN ADAMS RECKLESS A&M	
8	5	STEVIE WONDER IN SQUARE CIRCLE MOTOWN/QUALITY	
9	7	PLATINUM BLONDE ALIEN SHORES COLUMBIA/CBS	
10	10	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA	
11	11	RUSH POWER WINDOWS ANTHEM/CAPITOL	
12	13	KATE BUSH THE HOUNDS OF LOVE CAPITOL	
13	9	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS	
14	14	STING THE DREAM OF THE BLUE TURTLES A&M	
15	15	A-HA HUNTING HIGH AND LOW WARNER BROS./WEA	
16	16	THOMPSON TWINS HERE'S TO FUTURE DAYS ARISTA/RCA	
17	17	WHITNEY HOUSTON RCA	
18	18	HEART CAPITOL	
19	19	ST. ELMO'S FIRE SOUNDTRACK AT.ANTIC/WEA	
20	NEW	IRON MAIDEN LIVE AFTER DEATH CAPITOL	

AUSTRALIA (Courtesy Kent Music Report) As of 11/18/85

Rank	Artist	Title	Label
1	1	SINGLES	
1	1	TAKE ON ME A-HA WARNER/WEA	
2	2	I GOT YOU BABE UB40 VIRGIN/EMI	
3	5	THE POWER OF LOVE JENNIFER RUSH CBS	
4	6	ST ELMOS FIRE JOHN PARR DELITE/POLYGRAM	
5	3	DANCING IN THE STREET DAVID BOWIE/MICK JAGGER EMI	
6	7	ENDLESS ROAD TIME BANDITS CBS	
7	4	PART-TIME LOVER STEVIE WONDER MOTOWN/RCA	
8	10	DON'T GO PSEUDO ECHO EMI	
9	8	AND WE DANCED HOOTERS CBS	
10	14	CHERISH KOOL AND THE GANG MERCURY/POLYGRAM	
11	13	PLEASURE AND PAIN DIVINYLS CHRYSALIS/FESTIVAL	
12	9	I'D DIE TO BE WITH YOU TONIGHT JIMMY BARNES MUSHROOM/FESTIVAL	
13	12	RUNNING UP THAT HILL KATE BUSH EMI	
14	11	MONEY FOR NOTHING DIRE STRAITS VERTIGO/POLYGRAM	
15	15	MOVE CLOSER PHYLLIS NELSON CARRERE/RCA	
16	NEW	IF I WAS MIDGE URE CHRYSALIS/FESTIVAL	
17	20	JOHNNY COME HOME FINE YOUNG CANNIBALS POLYDOR/POLYGRAM	
18	16	INBETWEEN DAYS CURE WEA	
19	NEW	NIKITA ELTON JOHN ROCKET/POLYGRAM	
20	17	DON'T MESS WITH DR DREAM THOMPSON TWINS ARISTA/FESTIVAL	

Rank	Artist	Title	Label
1	1	ALBUMS	
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM	
2	3	TALKING HEADS LITTLE CREATURES EMI	
3	2	INXS LISTEN LIKE THIEVES WEA	
4	8	DIVINYLS WHAT A LIFE CHRYSALIS/FESTIVAL	
5	5	BRYAN ADAMS RECKLESS A&M/FESTIVAL	
6	4	VARIOUS 1985 HOTTEST ON RECORD RCA	
7	7	EUROGLIDERS ABSOLUTELY CBS	
8	6	KATE BUSH HOUNDS OF LOVE EMI	
9	16	TALKING HEADS STOP MAKING SENSE EMI	
10	11	THE CURE THE HEAD ON THE DOOR WEA	
11	NEW	ELTON JOHN ICE ON FIRE ROCKET/POLYGRAM	
12	14	HOOTERS NERVOUS NIGHT CBS	
13	13	KIDS IN THE KITCHEN SHINE WHITE LABEL/FESTIVAL	
14	9	HOODOO GURUS MARS NEED GUITARS BIG TIME/EMI	
15	17	EURYTHMICS BE YOURSELF TONIGHT STARCALL/RCA	
16	NEW	PSEUDO ECHO LOVE AND ADVENTURE EMI	
17	NEW	A-HA HUNTING HIGH AND LOW WEA	
18	18	JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM	
19	10	MODELS OUT OF MIND OUT OF SIGHT MUSHROOM/FESTIVAL	
20	15	MADONNA LIKE A VIRGIN SIRE/WEA	

WEST GERMANY (Courtesy Der Musikmarkt) As of 11/18/85

Rank	Artist	Title	Label
1	1	SINGLES	
1	1	TAKE ON ME A-HA WARNER BROS./WEA	
2	3	IF I WAS MIDGE URE CHRYSALIS	
3	2	CHERI CHERI LADY MODERN TALKING HANSA/ARIOLA	
4	4	SAY I'M YOUR NUMBER ONE PRINCESS TELDEC	
5	5	VIENNA CALLING FALCO GIG/TELDEC	
6	10	DESTINY JENNIFER RUSH CBS	
7	6	ONE OF THE LIVING TINA TURNER CAPITOL/EMI	
8	8	ROAD TO NOWHERE TALKING HEADS EMI	
9	7	YEH YEH MATT BIANCO WEA	
10	11	THE CAPTAIN OF HER HEART DOUBLE METRONOME	
11	14	OH SHEILA READY FOR THE WORLD MCA/WEA	
12	16	SAMURAI MICHAEL CRETU VIRGIN/ARIOLA	
13	NEW	SLAVE TO THE RHYTHM GRACE JONES MANHATAN/EMI	
14	9	AN DER NORDSEEKUESTE KLAUS U. KLAUS TELDEC	
15	13	PART TIME LOVER STEVIE WONDER MOTOWN/RCA	
16	12	RUNNING UP THAT HILL KATE BUSH EMI	
17	18	ALIVE AND KICKING SIMPLE MINDS VIRGIN/ARIOLA	
18	NEW	NIKITA ELTON JOHN ROCKET/PHONOGRAM	
19	15	FAUST AUF FAUST KLAUS LAGE BAND MUSIKANT/EMI	
20	19	THE POWER OF LOVE HUEY LEWIS CHRYSALIS/ARIOLA	

Rank	Artist	Title	Label
1	1	ALBUMS	
1	1	JENNIFER RUSH MOVIN' CBS	
2	2	MODERN TALKING LET'S TALK ABOUT LOVE HANSA/ARIOLA	
3	3	PETER MAFFEY SONNE IN DER NACHT TELDEC	
4	4	KATE BUSH HOUNDS OF LOVE EMI	
5	6	SIMPLE MINDS ONCE UPON A TIME VIRGIN/ARIOLA	
6	5	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM	
7	NEW	SADE - PROMISES CBS	
8	12	JENNIFER RUSH CBS	
9	11	ROGER WHITTAKER DU GEHOERST ZU MIR AVON/INTERCORD	
10	7	FRITZ BRAUSE SHILLY SHALLY PARGAYO/EMI	
11	14	FALCO 3 FALCO GIG	
12	8	MADONNA LIKE A VIRGIN SIRE/WEA	
13	10	KLAUS LAGE BAND HEISSE SPUREN MUSIKANT	
14	9	DEPECHE MODE THE SINGLES 81/85 MUTE	
15	NEW	GRACE JONES SLAVE TO THE RHYTHM MANHATAN/EMI	
16	13	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS	
17	16	STEVIE WONDER IN SQUARE CIRCLE MOTOWN/RCA	
18	15	IRON MAIDEN LIVE AFTER DEATH EMI	
19	19	MARILLION MISPLACED CHILDHOOD EMI	
20	NEW	TALKING HEADS LITTLE CREATURES EMI	

JAPAN (Courtesy Music Labo) As of 11/18/85

Rank	Artist	Title	Label
1	1	SINGLES	
1	1	KOI NI OCHITE AKIKO KOBAYASHI FUN HOUSE/NICHION	
2	2	KAMISAMA HELP CHECKERS CANYON/THREE STARS	
3	NEW	GLASS NO PALM TREE KIYOTAKA SUGIYAMA OMEGA TRIBE VAP/NTV M BERMUDA	
4	3	AOI HITOMI NO ELLIS ANZENCHITAI KITTY/KITTY M	
5	4	SUTEKI NA KOI NO WASUREKATA HIROKO YAKUSHIMARU TOSHIBA/EMI	
6	5	SOLITUDE AKINA NAKAMORI WARNER PIONEER/MC CABIN	
7	NEW	CAN'T YOU HEAR THE RAIN DANCE KOJI KIKKAWA SMS/WATANABE	
8	6	OYOSHINI NATTE TEACHER ONYANKO CLUB CANYON/FUJI PACIFIC	
9	9	USHIROYUBI SASAREGUMI ONYANKO CLUB CANYON/NAS FUJI PACIFIC	
10	16	FRIENDS REBECCA CBS SONY/SHINKO M/NTV M	
11	7	KIRI NO SOFIA ALFFEE CANYON/TANABE	
12	12	AME NO NISHI AZABU TUNNELS VICTOR/A TO Z	
13	15	NAZE NO ARASHI AKIE YOSHIZAWA/ONYANKO CLUB FOR LIFE/FUJI PACIFIC/TANABE	
14	20	PART TIME LOVER STEVIE WONDER VICTOR/TAIYO	
15	8	TAISHO MASAHIKO KONDO CBS SONY/JOHNNYS	
16	13	AI GA HITORIBOCCI YOSHIMI IWASAKI CANYON/TOHO FUJI	
17	11	NAMAIKI MIHO NAKAYAMA KING/BURNING P NICHION	
18	18	DRIVING ALL NIGHT YUTAKA OZAKI CBS SONY/MOTHER	
19	10	MO AENA KAMO SHIRENAI MOMOKO KIKUCHI VAP/BERMUDA/JCM/GEI	
20	14	A BOY AYUMI NAKAMURA HUMMING BIRD/NICHION JCM	

Rank	Artist	Title	Label
1	NEW	ALBUMS	
1	NEW	MIYUKI NAKAJIMA MISS M CANYON	
2	3	REBECCA REBECCA 4 CBS/SONY	
3	2	STEVIE WONDER IN SQUARE CIRCLE VICTOR	
4	1	SOUTHERN ALL STARS KAMAKURA VICTOR	
5	4	KIYOTAKA SUGIYAMA OMEGA TRIBE SINGLES HISTORY VAP	
6	5	TUNNELS BUTSUMETSU SODACHI VICTOR	
7	10	A-HA HUNTING HIGH AND LOW WARNER/PIONEER	
8	6	HOUND DOG SPIRITS CBS/SONY	
9	NEW	NOBODY FROM A WIND TOK	
10	8	BAKUFU SLUMP SHIAWASE CBS/SONY	
11	17	YUKIHIRO TAKAHASHI ONCE A FOOL CANYON	
12	9	OLIVIA NEWTON JOHN SOUL KISS POLYSTAR	
13	11	BILLY JOEL GREATEST HITS VOL. 1 & 2 CBS/SONY	
14	7	ONYANKO CLUB KICK OFF CANYON	
15	15	TATSUYA MARIYAMA JUST A PRETENDER EPIC/SONY	
16	12	MARIKO TAKAHASHI MELLO LIPS VICTOR	
17	16	MISATO WATANABE EYES EPIC/SONY	
18	19	REBECCA WILD HONEY CBS/SONY	
19	13	AKINA NAKAMORI D404 ME WARNER/PIONEER	
20	NEW	ANN LOUIS ZENKYOKUSHU VICTOR	

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 11/16/85

Rank	Artist	Title	Label
1	1	SINGLES	
1	1	I'LL NEVER BE MARIA MAGDALENA SANDRA RCA	
2	2	ONLY LOVE NANA MOUSKOURI CARRERE	
3	3	ALIVE AND KICKING SIMPLE MINDS VIRGIN	
4	6	SLAVE TO THE RHYTHM GRACE JONES EMI/BOVEMA	
5	9	DRESS YOU UP MADONNA SIRE	
6	NEW	TAKE ON ME A-HA WARNER	
7	4	TICKET TO THE TROPICS GERARD JOLING WEA	
8	NEW	THE POWER OF LOVE JENNIFER RUSH CBS	
9	5	SUNDAY BLOODY SUNDAY U2 ARIOLA	
10	10	ONE OF THE LIVING TINA TURNER CAPITOL	
1	1	ALBUMS	
1	1	DIVERSEN MUSIC GALA OF THE YEAR EDISON	
2	3	MADONNA LIKE A VIRGIN SIRE	
3	4	SIMPLE MINDS ONCE UPON A TIME VIRGIN	
4	2	GERARD JOLING LOVE IS IN YOUR EYES YA YA	
5	5	BZN MAID OF THE MIST PHONOGRAM	
6	6	STING DREAM OF THE BLUE TURTLE A&M	
7	7	KATE BUSH HOUNDS OF LOVE EMI/BOVEMA	
8	9	U2 UNDER A BLOOD RED SKY ISLAND/ARIOLA	
9	8	BILLY JOEL GREATEST HITS CBS	
10	10	ANITA MEYER GREATEST HITS ARCADE	

ITALY (Courtesy Germano Ruscitto) As of 11/11/85

Rank	Artist	Title	Label
1	1	SINGLES	
1	1	INTO THE GROOVE MADONNA WEA	
2	4	ALIVE AND KICKING SIMPLE MINDS VIRGIN/EMI	
3	NEW	ELECTION DAY ARCADIA EMI	
4	3	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL/EMI	
5	5	MARIA MAGDALENA SANDRA VIRGIN/EMI	
6	13	JOHNNY COME HOME FINE YOUNG CANNIBALS POLYGRAM	
7	NEW	QUESTIONE DI FEELING RICCARDO COCCIANTE AND MINA VIRGIN/EMI	
8	NEW	ALONE WITHOUT YOU KING CBS	
9	9	PART TIME LOVER STEVIE WONDER RICORDI	
10	2	ROCK ME AMADEUS FALCO CTL/CGD MM	
11	6	CHERI CHERI LADY MODERN TALKING RICORDI	
12	NEW	COME TO MY AID SIMPLY RED WEA	
13	NEW	YEH YEH MATT BIANCO WEA	
14	8	DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI	
15	11	THE POWER OF LOVE HUEY LEWIS AND THE NEWS CHRYSALIS/RCA	
16	NEW	GAMBLER MADONNA GEFFEN/CBS	
17	12	IF YOU LOVE SOMEBODY STING A&M/POLYGRAM	
18	NEW	THE SWEETEST TASTE SADE GEFFEN/CBS	
19	14	I LOVE MY RADIO TAFFY CBS	
20	10	LIVE IS LIFE OPUS CGD MM	

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	2	YOU BELONG TO THE CITY	GLENN FREY	2
2	3	WE BUILT THIS CITY	STARSHIP	1
3	6	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	3
4	7	BROKEN WINGS	MR. MISTER	4
5	1	MIAMI VICE THEME	JAN HAMMER	8
6	8	NEVER	HEART	5
7	4	HEAD OVER HEELS	TEARS FOR FEARS	7
8	11	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	6
9	9	YOU ARE MY LADY	FREDDIE JACKSON	12
10	5	PART-TIME LOVER	STEVIE WONDER	10
11	12	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	9
12	10	BE NEAR ME	ABC	11
13	21	ELECTION DAY	ARCADIA	13
14	17	LOVE THEME FROM ST. ELMO'S FIRE	DAVID FOSTER	16
15	18	SOUL KISS	OLIVIA NEWTON-JOHN	20
16	24	PARTY ALL THE TIME	EDDIE MURPHY	17
17	19	ONE OF THE LIVING	TINA TURNER	15
18	22	SLEEPING BAG	Z Z TOP	14
19	23	ALIVE AND KICKING	SIMPLE MINDS	18
20	13	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	24
21	25	I MISS YOU	KLYMAXX	19
22	14	TAKE ON ME	A-HA	23
23	27	SO IN LOVE	ORCHESTRAL MANOEUVERS IN THE DARK	27
24	30	PERFECT WAY	SCRITTI POLITTI	21
25	—	SISTERS ARE DOING IT ...	EURYTHMICS/ARETHA FRANKLIN	26
26	15	LOVIN' EVERY MINUTE OF IT	LOVERBOY	34
27	16	ONE NIGHT LOVE AFFAIR	BRYAN ADAMS	29
28	—	OBJECT OF MY DESIRE	STARPOINT	32
29	—	RUNNING UP THAT HILL	KATE BUSH	31
30	—	SAY YOU, SAY ME	LIONEL RICHIE	22

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	WE BUILT THIS CITY	STARSHIP	1
2	6	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	3
3	3	YOU BELONG TO THE CITY	GLENN FREY	2
4	7	BROKEN WINGS	MR. MISTER	4
5	8	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	6
6	2	HEAD OVER HEELS	TEARS FOR FEARS	7
7	9	NEVER	HEART	5
8	4	MIAMI VICE THEME	JAN HAMMER	8
9	11	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	9
10	5	PART-TIME LOVER	STEVIE WONDER	10
11	10	BE NEAR ME	ABC	11
12	13	YOU ARE MY LADY	FREDDIE JACKSON	12
13	17	SLEEPING BAG	Z Z TOP	14
14	16	ELECTION DAY	ARCADIA	13
15	14	ONE OF THE LIVING	TINA TURNER	15
16	21	ALIVE AND KICKING	SIMPLE MINDS	18
17	23	SAY YOU, SAY ME	LIONEL RICHIE	22
18	20	PERFECT WAY	SCRITTI POLITTI	21
19	22	I MISS YOU	KLYMAXX	19
20	25	PARTY ALL THE TIME	EDDIE MURPHY	17
21	15	LOVE THEME FROM ST. ELMO'S FIRE	DAVID FOSTER	16
22	27	SMALL TOWN	JOHN COUGAR MELLENCAMP	25
23	12	TAKE ON ME	A-HA	23
24	28	WRAP HER UP	ELTON JOHN	28
25	26	SOUL KISS	OLIVIA NEWTON-JOHN	20
26	—	TONIGHT SHE COMES	THE CARS	30
27	29	SISTERS ARE DOING IT ...	EURYTHMICS/ARETHA FRANKLIN	26
28	—	WALK OF LIFE	DIRE STRAITS	33
29	19	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	24
30	18	ONE NIGHT LOVE AFFAIR	BRYAN ADAMS	29

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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)	16
Geffen (4)	
Paisley Park (2)	
Sire (2)	
Qwest (1)	
COLUMBIA	13
ATLANTIC (6)	9
Atco (1)	
Island (1)	
Modern (1)	
MCA (6)	9
Camel/MCA (1)	
I.R.S. (1)	
MCA/Constellation (1)	
POLYGRAM	9
Mercury (5)	
De-Lite (2)	
Riva (2)	
CAPITOL (6)	8
Manhattan (2)	
A&M (5)	7
A&M/Virgin (2)	
RCA (5)	6
Grunt (1)	
ARISTA	5
EMI-AMERICA	5
EPIC (1)	5
Scotti Bros. (2)	
CBS Associated (1)	
Portrait (1)	
ELEKTRA	4
MOTOWN (2)	3
Tamla (1)	
CHRYSALIS	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
76 AFTER THE FIRE	(Eel Pie, ASCAP)	
18 ALIVE AND KICKING	(Colgems-EMI, ASCAP) WBM	
97 ALL FALL DOWN	(Blue Mer, ASCAP/Virgin, ASCAP) CPP	
77 AMERICA	(Controversy, ASCAP) WBM	
63 AND SHE WAS	(Index, ASCAP/Blue Disque ASCAP/WB, ASCAP)	
41 AND WE DANCED	(Dub Notes, ASCAP/Human Boy, ASCAP)	
11 BE NEAR ME	(Neutron, BMI/10, BMI/Nymph, BMI) CPP	
73 THE BIG MONEY	(Core, CAPAC) WBM	
100 BLUE KISS	(Kirsch Kett, ASCAP/1 Before E, ASCAP)	
82 BORN IN EAST L.A.	(Bruce Springsteen, ASCAP/Los Guys, ASCAP) CPP	
65 BOY IN THE BOX	(Lesse, ASCAP)	
4 BROKEN WINGS	(Warner-Tamerlane, BMI/Entente, BMI)	
36 BURNING HEART	(Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) WBM/PPP	
83 CAN YOU FEEL THE BEAT	(Mokojumbi, BMI)	
99 CHARM THE SNAKE	(Pop "n" Roll, ASCAP/See This House, ASCAP)	
64 CHERISH	(Delightful, BMI) CPP	
37 CONGA	(Foreign Imported, BMI)	
71 COUNT ME OUT	(New Generation, ASCAP)	
81 DANCING IN THE STREET	(Jobete, ASCAP/Stone Agate, BMI) CPP	
78 DANGEROUS	(Irving, BMI/Adams Communications, PROC/Calypto Toonz, PROC)	
85 DISCIPLINE OF LOVE	(Warner-Tamerlane, BMI/Haymaker, BMI/Batteau, ASCAP/Black Lion, ASCAP)	
42 DO IT FOR LOVE	(April, ASCAP/Tutti Ragazza, ASCAP/Maz Appeal, ASCAP) CPP	
84 DRESS YOU UP	(House Of Fun, BMI) WBM	
13 ELECTION DAY	(Tritec, BMI) HL	
35 EMERGENCY	(Delightful, BMI)	
45 EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	
70 EVERYDAY	(Peer International, BMI) CPP	
87 EVERYTHING MUST CHANGE	(Young Songs, ASCAP/Bright, ASCAP/WB, ASCAP)	
60 FACE THE FACE	(Eel Pie, BMI)	
49 FORTRESS AROUND YOUR HEART	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL	
61 FREEDOM	(Golden Torch, ASCAP)	
96 FREEDOM	(Chappell, ASCAP) HL	
43 GIRLS ARE MORE FUN	(Raydiola, BMI) WBM	
67 GO HOME	(Jobete, ASCAP/Black Bull, ASCAP)	
58 GOODBYE	(Kid Bird, BMI/Rough Play/BMI) HL	
7 HEAD OVER HEELS	(Virgin, ASCAP) CPP	
93 HOME SWEET HOME	(Warner-Tamerlane, BMI/Nikki Sixx, BMI/Vince Neil, BMI/Tommy Lee, BMI)	
57 HURTS TO BE IN LOVE	(Black Keys, BMI)	
19 I MISS YOU	(Spectrum VII, ASCAP) CPP	
74 I'LL BE GOOD	(A La Mode, ASCAP) WBM	
75 I'M GOIN' DOWN	(Bruce Springsteen, ASCAP) HL/PPP	
50 I'M GONNA TEAR YOUR PLAYHOUSE DOWN	(Irving, BMI) CPP/ALM	
53 IT'S ONLY LOVE	(Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI)	
92 KAYLEIGH	(Marillion, ASCAP/Chappell, ASCAP) CHA/HL	
6 LAY YOUR HANDS ON ME	(Zomba, ASCAP) CPP	
94 LIKE TO GET TO KNOW YOU WELL	(Warner-Tamerlane, BMI/Howard Jones, BMI) WBM	
51 LONELY OL' NIGHT	(Riva, ASCAP) WBM	
79 A LOVE BIZARRE	(Sister Fate, ASCAP)	
89 LOVE GRAMMAR	(Carbert, BMI)	
40 LOVE IS THE SEVENTH WAVE	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL	
16 LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL)	(Gold Horizon, BMI/Foster Frees, BMI) CPP	
34 LDVIN' EVERY MINUTE OF IT	(Zomba, ASCAP) CPP	
8 MIAMI VICE THEME	(MCA, ASCAP) MCA/HL	
56 MONEY FOR NOTHING	(Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP) CPP/ALM	
88 MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP)	
5 NEVER	(Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP	
55 THE NIGHT IS STILL YOUNG	(Joel Songs, BMI) CPP/ABP	
68 THE OAK TREE	(Ya D Sir, ASCAP) WBM	
32 OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP	
44 OH SHEILA	(Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)	
29 ONE NIGHT LOVE AFFAIR	(Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	
15 ONE OF THE LIVING	(Makiki, ASCAP/Arista, ASCAP) CPP	
10 PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
17 PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP) CPP	
21 PERFECT WAY	(Jouisance, ASCAP/WB, ASCAP/David Gamson, ASCAP)	
31 RUNNING UP THAT HILL	(Colgems-EMI, ASCAP)	
24 SAVING ALL MY LOVE FOR YOU	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
22 SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS)	(Brockman, ASCAP) CLM/PPP	
3 SEPARATE LIVES (THEME FROM WHITE NIGHTS)	(Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM	
72 SEX AS A WEAPON	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
66 SIDEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP)	
95 SILENT RUNNING	(Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R./Warner Bros., ASCAP)	
26 SISTERS ARE DOING IT FOR THEMSELVES	(RCA, ASCAP/Blue Network, ASCAP) WBM	
14 SLEEPING BAG	(Hamstein, BMI)	
25 SMALL TOWN	(Riva, ASCAP) WBM	
69 SMALL TOWN GIRL	(John Cafferty, BMI) WBM	
27 SO IN LOVE	(Virgin, ASCAP/Charisma, ASCAP/Unichappell, BMI) CPP/CHA/HL	
20 SOUL KISS	(Music Corp. Of America, BMI/Fleedleedle, BMI) MCA/HL	
59 SPES LIKE US	(MPL Communications, ASCAP)	
91 STAND BY ME	(Rightson, BMI/Trio, BMI/ADT, BMI)	
46 SUN CITY	(Solidarity, ASCAP)	
80 SUNSET GRILL	(Cass County, ASCAP/Kortchmar, ASCAP)	
90 THE SWEETEST TABOO	(Silver Angel, ASCAP)	
23 TAKE ON ME	(ATV, BMI) CLM/PPP	
47 TALK TO ME	(Fallwater, ASCAP)	
98 TALK TO ME	(Narrow Dude, ASCAP/Tina Bopper, ASCAP/Bonnie Bee Good, ASCAP/WB, ASCAP)	
62 TARZAN BOY	(Screen Gems-EMI, BMI) WBM	
52 TEARS ARE FALLING	(Kiss, ASCAP)	
39 THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM	
86 THIS TIME	(MCA, ASCAP)	
48 TO LIVE AND DIE IN L.A.	(Chong, ASCAP/Warner-Tamerlane, BMI) WBM	
30 TONIGHT SHE COMES	(Lido, ASCAP) WBM	
54 TOO YOUNG	(Foster Frees, BMI/Garden Rake, BMI/Oremwood, BMI/April, ASCAP/Stephen A. Kipner, ASCAP)	
33 WALK OF LIFE	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM	
1 WE BUILT THIS CITY	(Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tunetworks, BMI/Arista, ASCAP/Careers, BMI) CHA/HL/PPP	
9 WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)	
28 WRAP HER UP	(Intersong, ASCAP) HL/CHA	
12 YOU ARE MY LADY	(Zomba, ASCAP) HL	
2 YOU BELONG TO THE CITY	(Red Cloud, ASCAP/Night River, ASCAP)	
38 YOU'RE A FRIEND OF MINE	(Gratitude Sky, ASCAP/Polo Grounds, 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 Mogul
BP Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to:
Sam Sutherland, Billboard
9107 Wilshire Blvd.

Beverly Hills, Calif. 90210
or Fred Goodman, Billboard
1515 Broadway

New York, N.Y. 10036

Country albums should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203

POP

PICKS

BRONSKI BEAT

Hundreds & Thousands
PRODUCER: Mike Thorne
MCA 39038 (EP)

This six-song set features remixes of key tracks from the band's album "The Age Of Consent," which climbed into the top 40 earlier this year.

THE BLOW MONKEYS

Forbidden Fruit
PRODUCERS: Peter Wilson, the Blow Monkeys
RCA MFL1-8527 (EP)

Young British band frames its dark, disillusioned views with a deceptive mix of sunnier pop, rock and funk trappings; glossy orchestrations, tidy melodies don't mask the often grim perspective. Promising preview of a forthcoming debut album.

IRON MAIDEN

Live After Death
PRODUCER: Martin Birch
Capitol SABB-12441

A recent streak of gold studio albums prime the pump for this double live set, which reprises past hits captured during the quintet's 1984-85 World Slavery Tour. Lavish package, including an eight-page color tour booklet in LP sets, as well as ties to a separate long-form concert video produced separately, should tap into a headbanging audience and AOR play.

TONY CAREY

Blue Highway
PRODUCER: Peter Hauke
MCA MCA-5603

The prolific, expatriate American rocker continues to divide his work between the more conceptual Planet P and straightforward solo sets built from anthemic rock. It's the latter suit that has proven strongest in the U.S., and this third solo album should sustain that profile among mainstream rock patrons. Highlights include "We Wanna Live" and "She Moves Like A Dancer."

W.A.S.P.

The Last Command
PRODUCER: Spencer Proffer
Capitol ST-12435

The furor over lyric content obviously doesn't faze this metal quartet, which laces this second major label outing with plenty of sex and violence, frequently at the same time. More to the point are headbanging anthems that fit the mold producer Proffer has made highly commercial in the past; the metal faithful will doubtless relish these hard rock melodramas, and harder AORs will follow suit.

JETHRO TULL

Original Masters
PRODUCERS: Ian Anderson, Terry Ellis, Jethro Tull
Chrysalis FV 41515

Greatest hits package manages to bring together 12 strong and commercially popular tracks without relying too heavily on the mega-seller "Aqualung."

SPANDAU BALLET

The Singles Collection
PRODUCERS: Steve Jolley, Tony Swain,
Spandau Ballet, Richard James Burgess
Chrysalis FV 41498

Fifteen-song collection by the British fashion/dance band. "Gold" and "True" are probably the only tracks that will click with American buyers.

BLACK

PICKS

GRACE JONES

Slave To The Rhythm
PRODUCER: Trevor Horn
Manhattan/Island ST 53021

Jones is no slave to rhythm, though the haunting, harrowing title single may chain her to the charts after a long hiatus prompted by her new movie career. That exposure has expanded her familiarity as a face, but it hasn't blunted her highly original brand of theatrical dance dynamics. There's both power and polish in "Jones The Rhythm," "The Fashion Show" and "The Frog And The Princess," all part of a hard-rocking, existential musical biography.

THE ISLEY BROTHERS

PRODUCERS: The Isley Brothers
Warner Bros. 25347

Not to be confused with the upstart Isley Jasper Isley combo already on the charts, this venerable hit-making trio should warm the winter with "Colder Are My Nights," featuring the smoothly persuasive vocals of Ronald Isley in timeless harmony with brothers Rudolph and O'Kelly. Despite their longevity, the group's new music is fresh and fulfilling, with sharp instrumental accents. Also impressive: Phil Collins' "If Leaving Me Is Easy" and Stevie Wonder's "Stay Gold."

GOSPEL

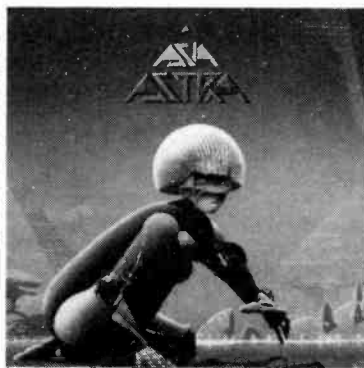
PICKS

DOC MCKENZIE

Count Your Blessings
PRODUCER: Timothy Moore
GosPearl PL 16033

McKenzie comes out of South Carolina and proves himself well on this debut recording. His voice could sing lead for the Four Tops, and the tracks are commercial—this is black gospel at its most accessible. McKenzie wrote all but one song, and has a good backup group.

SPOTLIGHT



ASIA

Astra
PRODUCER: Mike Stone
Geffen GHS 24072

The group's third release consists of all originals, produced by Mike Stone, who has piloted Journey to platinum. Although the original quartet's self-titled debut album proved one of the top sellers of 1982, their 1983 followup, "Alpha," was a minor disappointment—"only" going top 10 and platinum, rather than No. 1 and multi-platinum. Geffen a&r executive John David Kalodner reportedly played a key role in the shaping of this pivotal new set, and is credited as executive producer.



NEW EDITION

All For Love
PRODUCERS: Various
MCA 5679

Vocal quintet's second album for MCA hews close to the game plan employed on their label debut: a wide selection of singles prepared in conjunction with several producers, including Michael Sembello, George Tobin, Vincent Brantley and Rick Timis. Best bets for airplay are "Count Me Out," "Sweet Thing" and the group's own flyweight rap offering, "School." A solid followup that should go far in terms of solidifying the group as a fixture on the pop scene.

LESLIE PHILLIPS

Black & White In A Grey World
PRODUCER: Dan Posthuma
Myrrh SPCN 7-01-682606-6

The girl has guts and is willing to show them. Phillips is slowly emerging as a talent to be reckoned with, and this release shows her ability to rock out on the title cut, as well as carry a torch with a ballad. She wrote all the tunes and manages to be original with the ageless message.

IVORY SESSIONS

A Time For Peace
PRODUCER: Kenneth Nash
Maranatha SPCN 7-100-14382-9

If there's a bandwagon, rest assured the gospel industry will jump aboard. This album is part of Maranatha's "Colours" series, Windham Hill-style jazz aimed at the Christian yuppie. This is a keyboard album, and there's a definite appeal in the soft, relaxing sound.

CLASSICAL

PICKS

PASSIONE

(FAVORITE NEAPOLITAN LOVE SONGS)
Luciano Pavarotti,
Orchestra del Teatro Comunale, Chiamello
London 417 117

In top form, the tenor is given lush but idiomatic big-orchestra support in squeezing dry the extrovert sentiment of 12 choice ballads. If not familiar to the uninitiated, they will still provide instant gratification to hordes of Pavarotti fans. A strong followup to his smash "O Sole Mio" album and out in time for heavy holiday action. Stunning cover art.

POP

RECOMMENDED

JON ANDERSON

3 Ships
PRODUCER: Roy Thomas Baker
Elektra 60469

Veteran Yes-man and Vangelis collaborator devotes this solo turn to a seasonal mix of originals and Christmas chestnuts; high-tech settings of venerable hymns and carols may baffle rock hipsters, but generally click.

ORIGINAL MOTION PICTURE SOUNDTRACK

Santa Clause—The Movie
PRODUCER: Henry Mancini
EMI America SJ-17177

Henry Mancini composed, conducted and produced the score to this new Dudley Moore fantasy, produced by the same team behind the "Superman" trilogy. Pop highlight here is "It's Christmas All Over The World," performed by label star Sheena Easton.

ELVIS PRESLEY

Elvis' Christmas Album
PRODUCER: Not listed
RCA AFM 1-5486

The king's classic 1957 Yuletide collection returns, restored to mono and pressed on green vinyl, as another volley in the label's ongoing 50th anniversary push. A seasonal treat.

MOLLY HATCHET

Double Trouble Live
PRODUCERS: Pat Armstrong, Andy deGanah
Epic E2 40137

Southern rock sextet delivers a belated concert package with a double-disk format and all their best known AOR favorites; tepid market for live sets won't reverse their recent chart decline, however. For hard-core fans only.

BAP

Kristallnacht
PRODUCERS: BAP, H. Ruesmann
Capitol ST-12418

Cologne-based septet offers a new view of contemporary German rock, sidestepping the theatricality previous exports have plied; versatile instrumental settings, thoughtful lyrics, but German language will be a barrier to wider exposure.

JILL MICHAELS

PRODUCERS: Various
Scotti Brothers BFN 40097

Latest rock'n'roll siren is a sultry blonde with a strong voice and some mainstream material that could click, most notably "Shake." Horde of different producers blurs overall identity, however.

SPOTLIGHT



PAT BENATAR

Seven The Hard Way
PRODUCER: Neil Gerald
Chrysalis OV 41507

Last-minute entry in the Christmas sweepstakes features one established hit ("Invincible"), a cover of a Four Tops tune ("7 Rooms Of Gloom") and several strong new contenders ("Sex As A Weapon" and "Run Between The Raindrops"). Benatar's commercial track record is more than impressive, and this set shows every indication of being a solid addition to her catalog.

RUBEN BLADES

Escenas
PRODUCER: Ruben Blades
Elektra 60432

Blades' own "Crossover Dreams" don't include compromising his Panamanian roots or his tough sense of realism, which give this vivid, contemporary brew of American musics special bite. Guest slots for Joe Jackson and Linda Ronstadt still mesh with Blades' proud Latin sensibility.

MALCOLM McLAREN

Swamp Thing
PRODUCER: Malcolm McLaren
Island 90481

Pop's great con man has placed his energies in packaging himself rather than others, and "Swamp Thing" continues the tradition of his earlier Island recordings in his unabashed use of familiar themes and melodies to create dance vehicles. Includes reprises of his earlier "Duck Rock" and "Buffalo Gals" themes.

BETTE MIDLER

Mud Will Be Flung Tonight!
PRODUCERS: Bette Midler, Bob Kaminsky,
Jerry Blatt
Atlantic 81291

Midler's live shows have always been spiced with her own brand of dicy humor, so this live album of stand-up comedy bits isn't as left-field as it seems. Dishin' the dirt about celebrities and offering up a hefty portion of raunchy jokes, Midler shows she can get in the gutter with the best of 'em.

BARRENCE WHITFIELD & THE SAVAGES

Dig Yourself
PRODUCER: Peter Greenberg
Rouner 9007

Whitfield is one of the most exciting vocalists on the Northeast club circuit, but his debut album is something of a disappointment. Shifting between New Orleans-style r&b vehicles and traditional rockers, the band sounds more like a revivalist outfit than the powerhouse it is.

(Continued on page 73)

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 Ertlich, 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

PAT BENATAR

Sex As A Weapon (4:15)
PRODUCER: Neil Giraldo
WRITERS: T. Kelly, B. Steinberg
PUBLISHERS: Billy Steinberg/Denise Barry, ASCAP
Chrysalis **VS4-42927** (c/o CBS)

A surprisingly big noise even from this inveterate rocker; chainsaw guitars and very direct lyrics haven't kept it from becoming one of the week's top pop radio adds.

BILLY OCEAN

When The Going Gets Tough, The Tough Get Going (3:53)
PRODUCERS: Wayne Brathwaite, Barry J. Eastmond
WRITERS: W. Brathwaite, B. Eastmond, R.J. Lange, B. Ocean
PUBLISHER: Zomba, ASCAP
Jive **JS1-9432** (c/o Arista)

From the soundtrack of "Jewel Of The Nile" (sequel to "Romancing The Stone"); misleading hip hop intro segues into a loping, early-Tempt-type shuffle.

A-HA

The Sun Always Shines On T.V. (4:30)
PRODUCER: Alan Tarney
WRITER: Pal Waaktaar
PUBLISHER: ATV, BMI
Warner Bros. **7-28846**

Photogenic Norwegian trio that shot to the top with "Take On Me" goes for drama in this fuller-sounding followup; weighty synths envelop ethereal vocals.

PAUL YOUNG

Everything Must Change (4:26)
PRODUCER: Laurie Latham
WRITERS: P. Young, I. Kewley
PUBLISHERS: Young/Bright, ASCAP
Columbia **38-05712**

Variation on his soulful pop style adds a hint of country influence and licks of steel guitar.

SADE

The Sweetest Taboo (4:24)
PRODUCER: Robin Millar
WRITERS: Adu, Ditcham
PUBLISHER: Silver Angel, ASCAP
Portrait **37-05713** (c/o CBS)

Britain's leading proponent of AC/jazz sticks with her trademark style (the cool hand on the fevered brow) in this cut from her new "Promise" LP.

COREY HART

Everything In My Heart (4:15)
PRODUCERS: Phil Chapman, Jon Astley, Corey Hart
WRITER: Corey Hart
PUBLISHER: Liesse, ASCAP
EMI America **8-8300**

Downtempo rock ballad of a sentimental nature; the urgent, earnest tone of "Never Surrender" without the defiance.

NEW AND NOTEWORTHY

PHILIP-MICHAEL THOMAS

Just The Way I Planned It (3:39)

PRODUCER: Geoffrey Chung
WRITERS: Philip-Michael Thomas, Merria Ross
PUBLISHER: PMT, ASCAP
Atlantic/Spaceship **7-99581**

"Miami Vice" star turns out to be not just another pretty cop; he's got a sweet, seductive voice and a snappy piece of pop-soul material to work with in this vinyl debut.

CHARLIE SEXTON

Beat's So Lonely (3:35)

PRODUCER: Keith Forsey
WRITERS: C. Sexton, K. Forsey
PUBLISHERS: Pending/Swindle, ASCAP
MCA **52715**

Austin, Texas rocker displays a growly baritone, a way with a hook, and a wealth of guitar-based fury (imagine Eddie and the Cruisers as a post-punk band); matinee-idol looks won't hurt his career either.

DREAM ACADEMY

Life In A Northern Town (4:16)

PRODUCERS: David Gilmour, Nick Laird-Clowes, George Nicholson
WRITERS: Nick Laird-Clowes, Gilbert Gabriel
PUBLISHERS: Cleverite/Farrowise
Warner Bros. **7-28841**

Typed as a New Psychedelic band for its oboes and imagery, the London-based trio brought this introspective song to the U.K. top 20; should appeal to paisley-inclined Americans as well.

BARBARA MANDRELL

Fast Lanes And Country Roads (3:36)

PRODUCER: Tom Collins
WRITERS: Roger Murrah, Steve Dean
PUBLISHER: Tom Collins, BMI
MCA **52737**

Mandrell uses this "Ode To Billie Joe"-like setting to preach country virtues; hypnotic r&b feel should spur big airplay.

RAY STEVENS

Santa Claus Is Watching You (3:09)

PRODUCER: Ray Stevens
WRITER: Ray Stevens
PUBLISHER: Lowery, BMI
MCA **52738**

Hysterical, hilarious, side-splitting. Forget the Christmas tie-in: this is vintage Ray Stevens stuff.

OSMOND BROS.

Baby When Your Heart Breaks Down (3:23)

PRODUCERS: Terry Choate, Dennis Wilson, Merrill Osmond
WRITER: Kix Brooks
PUBLISHER: Golden Bridge, ASCAP
EMI America **8-8298**

The spirited Osmonds splash out of the box on their new label with a fresh sound that's invigorating.

CHARLIE DANIELS BAND

Still Hurtin' Me (3:55)

PRODUCER: John Boylan
WRITER: B. Cadd
PUBLISHER: Fairydust, BMI
Epic **34-05699**

Lovely, haunting effort from the CDB, who show that ballads may indeed be the group's long suit.

CARL JACKSON

You Are The Rock (And I'm The Rolling Stone) (3:04)

PRODUCERS: Marshall Morgan, Carl Jackson
WRITER: I. Kelley
PUBLISHER: Jack & Gordon, ASCAP
Columbia **38-05645**

A breath of pure country beauty in the midst of Nashville's musical pollution; Jackson sends his love from the road, to the pensive sound of steel and electric guitars.

DANCE

PICKS

TEMPTATIONS

Do You Really Love Your Baby (6:36)

PRODUCER: Marcus Miller
WRITERS: Luther Vandross, Marcus Miller
PUBLISHERS: Uncle Ronnie's/April/Thriller Miller/MCA, ASCAP
Gordy **4550GG** (12-inch single; 7-inch reviewed Nov. 9)

MINISTRY

Over The Shoulder (6:44)

PRODUCER: Adrian Sherwood
WRITER: Al Jourgenson
PUBLISHER: Ministry Affairs, BMI
Sire **0-20401** (c/o Warner Bros.) (12-inch single)

Thundering beat boxes and vocals as mannered as Scritti Politti heard over the telephone; label debut for the adventurous band.

EL DeBARGE WITH DeBARGE

The Heart Is Not So Smart (6:27)

PRODUCER: Jay Gradon
WRITER: D. Warren
PUBLISHER: Editions Sunset, ASCAP
Gordy **4552GG** (12-inch single; 7-inch reviewed Nov. 16)

POP

RECOMMENDED

ORCHESTRAL MANOEUVRES IN THE DARK

Secret (3:57)

PRODUCER: Stephen Hague
WRITER: OMD
PUBLISHER: Virgin, ASCAP
A&M **AM-2794**

Quiet techno-pop that bounces cheerfully

Y&T

All American Boy (2:20)

PRODUCER: Kevin Beamish
WRITERS: Van Stephenson, Dave Robbins
PUBLISHERS: WB Gold, ASCAP/Warner House of Music, BMI
A&M **AM-2789**

CHEECH & CHONG

I'm Not Home Right Now (3:42)

PRODUCER: Jeff Eyrich
WRITERS: Cheech & Chong, J. Eyrich
PUBLISHERS: Los Guys/Island/Fully Radical, ASCAP/BMI
MCA **52732**

MINK DEVILLE

I Must Be Dreaming (4:22)

PRODUCER: Willy DeVille
WRITER: Willy DeVille
PUBLISHER: Sanpan, ASCAP
Atlantic **7-89470**

Lean, direct midtempo rock.

BLACK

RECOMMENDED

NATALIE COLE

Secrets (3:32)

PRODUCERS: Gary P. Skardina, Marti Sharron
WRITERS: Marti Sharron, Diane Steinberg
PUBLISHERS: Welbeck/Universal Child, ASCAP
Modern **7-99589** (c/o Atlantic)

Uptempo, dance-oriented pop.

MELI'SA MORGAN

Do Me Baby (3:59)

PRODUCER: Paul Laurence
WRITER: Prince
PUBLISHER: Controversy, ASCAP
Capitol **8-5523**

Former session singer turns a Prince love ballad into a moment of sensuous intimacy.

STAPLE SINGERS

Nobody Can Make It On Their Own (4:03)

PRODUCERS: Mike Piccirillo, Gary Goetzman
WRITERS: G. Goetzman, M. Piccirillo
PUBLISHERS: American League/Tongue and Groove, BMI
Private **I ZS4-05727** (c/o CBS)

BOBBY BLAND

Members Only (4:09)

PRODUCERS: Tommy Couch, Wolf Stephenson
WRITER: Larry Addison
PUBLISHER: Malaco, BMI
Malaco **MAL 2122**

Label based in Jackson, Miss.

PHYLLIS NELSON

I Like You (3:58)

PRODUCER: Yves Dessca
WRITER: P. Nelson
PUBLISHERS: Art Elite, PRS/Phyllis Nelson, ASCAP
Carrere **ZS4-05719** (c/o CBS)

New 7-inch remix of her current Dance hit (reviewed Sept. 21).

PEABO BRYSON

Love Always Finds A Way (3:56)

PRODUCER: Tommy LiPuma
WRITERS: Tom Snow, Cynthia Weil
PUBLISHERS: Snow/Dyad, BMI
Elektra **7-69585**

GRANDMASTER MELLE MEL

Vice (3:48)

PRODUCERS: Melvin Glover, Leland Robinson
WRITERS: M. Glover, L. Robinson, S. Robinson
PUBLISHER: Music Corp. of America, BMI
MCA **52740**

7-inch release of the Sugarhill Records 12-inch currently on the Black chart; reviewed Oct. 19.

DURELL COLEMAN

Do You Love Me (3:30)

PRODUCERS: Albert Phillip McKay, Clarence McDonald
WRITER: A. Hampton, F.R. Hamilton III
PUBLISHERS: Sinoda/Rustomatic/Steel Chest, ASCAP
Island **7-99586** (c/o Atlantic)

R&B-pop, Vegas style.

CURTIS MAYFIELD

We Come In Peace (3:26)

PRODUCER: not listed
WRITER: Curtis Mayfield
PUBLISHER: MM & M, BMI
CRC **85-002** (12-inch version also available, CRC 12-002)

Contact: (404) 346-7044.

BEASTIE BOYS

She's On It (3:28)

PRODUCER: Rick Rubin
WRITERS: A. Horowitz, R. Rubin
PUBLISHER: Def Jam, ASCAP
Def Jam **38-05683** (c/o CBS) (12-inch version also available, Def Jam 44-05292)

NYC's premier white rap trio provides Run-D.M.C.-type metal mayhem.

SPINNERS

She Does (3:45)

PRODUCER: Ashley Irwin
WRITERS: Seth Swirsky, Ernie Gold
PUBLISHERS: Chappell/Gold Point, ASCAP
Mirage **7-99580** (c/o Atlantic)

O.C. SMITH

What'cha Gonna Do (3:57)

PRODUCER: Charles Wallert
WRITERS: L. Welch, D. Frank
PUBLISHERS: Alain/Figsikbow/D. Frank
Rendezvous **BDS-1019**

Veteran balladeer could teach newcomers a thing or two about caressing a lyric. Contact: Br-Roma Dist., Jamaica, N.Y.

DYNAMIC DUO FEATURING SHAQUAN

Knights Of The Turntables (6:17)

PRODUCERS: Matt Noble, Kevin Calhoun
WRITERS: Matt Noble, Kevin Calhoun, Dave Perkins
PUBLISHERS: Northcott, BMI/No-Cal, ASCAP
25 West **TFW1016** (12-inch single)

Nutty mixup of rap and scratch with Arthurian legend. Contact: (212) 302-1178.

COUNTRY

RECOMMENDED

TOM JONES

It's Four In The Morning (3:28)

PRODUCER: Gordon Mills
WRITER: J. Chesnut
PUBLISHER: Tree, BMI
Mercury **884 252-7**

Faron Young's No. 1 hit from the early '70s gets the Jones treatment.

(Continued on page 73)

TOP POP ALBUMS

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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	1	7	SOUNDTRACK MCA 6150 (9.98) (CD)	4 weeks at No. One MIAMI VICE
2	2	3	11	JOHN COUGAR MELLENCAMP ▲ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
3	3	2	25	DIRE STRAITS ▲ ² WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
4	5	6	20	HEART ▲ CAPITOL ST-12410 (8.98)	HEART
5	6	7	6	STEVIE WONDER TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
6	4	4	35	WHITNEY HOUSTON ▲ ² ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
7	7	5	35	TEARS FOR FEARS ▲ ³ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
8	8	8	20	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
9	9	9	75	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
10	32	—	2	Z Z TOP WARNER BROS. 25342 (8.98) (CD)	AFTERBURNER
11	11	14	27	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
12	15	32	3	RUSH MERCURY 826 098-1/POLYGRAM (8.98)	POWER WINDOWS
13	10	10	53	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
14	13	13	11	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
15	12	11	38	PHIL COLLINS ▲ ³ ATLANTIC B1240 (9.98) (CD)	NO JACKET REQUIRED
16	16	16	18	ARETHA FRANKLIN ● ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
17	14	12	19	BILLY JOEL ▲ COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
18	19	22	8	STARSHIP GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
19	17	15	19	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
20	18	17	23	READY FOR THE WORLD ● MCA 5594 (8.98) (CD)	READY FOR THE WORLD
21	26	30	13	MR. MISTER RCA NFL1-8045 (8.98)	WELCOME TO THE REAL WORLD
22	20	21	8	KISS MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
23	24	29	6	THE THOMPSON TWINS ARISTA AL8-8276 (8.98)	HERE'S TO FUTURE DAYS
24	21	19	50	KOOL & THE GANG ▲ DE-LITE 82294-3-1/POLYGRAM (8.98) (CD)	EMERGENCY
25	44	—	2	IRON MAIDEN CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
26	22	23	21	TALKING HEADS ● SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
27	23	18	55	WHAM! ▲ ³ COLUMBIA FC39595 (CD)	MAKE IT BIG
28	28	26	27	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
29	31	41	4	OLIVIA NEWTON-JOHN MCA 6151 (9.98)	SOUL KISS
30	30	33	8	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
31	40	69	3	SIMPLE MINDS A&M/VIRGIN SP-5072/A&M (8.98)	ONCE UPON A TIME
32	27	24	16	THE POINTER SISTERS ▲ RCA A&M 1-5487 (8.98) (CD)	CONTACT
33	33	38	5	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
34	35	35	7	STEVIE RAY VAUGHAN EPIC FE 40036	SOUL TO SOUL
35	25	20	27	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
36	NEW	NEW	NEW	THE CARS ELEKTRA 60464 (9.98)	GREATEST HITS
37	38	42	6	MORRIS DAY WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS
38	39	39	18	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
39	29	25	52	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
40	36	28	9	DARYL HALL & JOHN OATES ● RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
41	34	27	20	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
42	43	44	7	ROGER DALTRY ATLANTIC 81269 (CD)	UNDER A RAGING MOON
43	41	36	27	EURYTHMICS ▲ RCA A&M 1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
44	48	43	20	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
45	45	46	7	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
46	49	51	7	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
47	51	45	25	NIGHT RANGER ● CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
48	42	31	19	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
49	58	80	4	INXS ATLANTIC 81277 (8.98)	LISTEN LIKE THIEVES
50	52	70	4	SOUNDTRACK ATLANTIC 81273 (9.98)	WHITE NIGHTS
51	69	97	4	TRIUMPH MCA 2-8020 (10.98)	STAGES
52	46	34	29	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
53	54	62	43	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
54	37	37	13	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
55	90	—	2	SOUNDTRACK MCA 6149 (9.98)	SWEET DREAMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
56	50	52	76	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
57	47	47	14	MARILLION CAPITOL ST-12431 (8.98)	MISPLACED CHILDHOOD
58	60	66	6	KENNY ROGERS RCA A&M 1-7023 (8.98)	THE HEART OF THE MATTER
59	NEW	NEW	NEW	BARBRA STREISAND COLUMBIA OC 40029 (CD)	THE BROADWAY ALBUM
60	62	78	8	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
61	53	49	20	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
62	77	84	8	SCRITTI POLITTI WARNER BROS. 25302 (8.98)	CUPID AND PSYCHE 85
63	59	59	15	UB40 A&M/VIRGIN SP 6-65090/A&M (6.98)	LITTLE BAGGARIDDIM
64	68	79	5	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
65	65	72	5	RAY PARKER JR. ARISTA AL8-8280 (8.98)	SEX AND THE SINGLE MAN
66	75	85	10	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
67	56	56	22	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
68	100	174	3	THE ALARM I.R.S./MCA 5666/MCA (8.98)	STRENGTH
69	71	75	7	JON BUTCHER AXIS CAPITOL ST-12425 (8.98)	ALONG THE AXIS
70	NEW	NEW	NEW	SHEENA EASTON EMI-AMERICA SJ-17173 (8.98)	DO YOU
71	NEW	NEW	NEW	JAMES TAYLOR COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
72	82	93	8	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
73	NEW	NEW	NEW	JONI MITCHELL GEFEN GHS 24074/WARNER BROS. (8.98)	DOG EAT DOG
74	74	63	12	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98)	MARCHING OUT
75	67	64	22	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
76	NEW	NEW	NEW	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
77	66	57	10	SQUEEZE A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
78	80	120	4	TA MARA & THE SEEN A&M SP-5078 (6.98)	TA MARA & THE SEEN
79	63	50	50	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
80	64	65	10	SHEILA E. PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
81	78	67	28	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
82	84	106	5	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
83	73	68	21	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
84	76	60	32	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
85	NEW	NEW	NEW	ARTISTS UNITED AGAINST APARTHEID MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
86	99	107	9	STRYPER ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND
87	89	101	5	TOMMY SHAW A&M SP-5097 (8.98)	WHAT IF
88	97	130	4	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
89	55	40	18	SOUNDTRACK ● MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
90	81	73	24	AMY GRANT ● A&M SP-5060 (8.98)	UNGUARDED
91	95	121	4	CRUZADOS ARISTA AL8-8383 (8.98)	CRUZADOS
92	79	48	66	BILLY OCEAN ▲ ² JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
93	57	58	13	JOHN WAITE EMI-AMERICA ST-17164 (8.98)	MASK OF SMILES
94	61	61	8	MAURICE WHITE COLUMBIA FC 39883 (CD)	MAURICE WHITE
95	83	83	109	PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
96	70	53	13	BOOGIE BOYS CAPITOL ST-12422 (8.98)	CITY LIFE
97	72	54	15	CHEAP TRICK EPIC FE 39592	STANDING ON THE EDGE
98	88	74	37	JESSE JOHNSON'S REVUE ● A&M SP-6-5024 (6.98) (CD)	JESSE JOHNSON'S REVUE
99	126	160	4	WANG CHUNG GEFEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
100	110	137	106	GEORGE WINSTON ● WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
101	101	104	22	GINO VANNELLI CBS ASSOCIATED FZ 40077	BLACK CARS
102	92	92	16	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
103	91	91	10	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
104	120	—	2	AUTOGRAPH RCA AFL1-7009 (8.98)	THAT'S THE STUFF
105	109	114	58	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
106	86	55	33	THE POWER STATION ▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION
107	94	82	36	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
108	93	77	12	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
109	106	94	25	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
110	85	81	11	9.9 RCA NFL1-8049 (8.98)	9.9

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



BLUES FOR BIG JOE: Long before anyone else laid claim to the title "Boss," **Big Joe Turner**, through hard work and some of the strongest, most expressive lungs in the business, earned the nickname "Boss of the Blues." The great Kansas City singer is now 74 years old, and his mighty voice has been silenced—temporarily, it's hoped—by a life-threatening illness.

To help defray Turner's medical expenses, an old friend, veteran songwriter **Doc Pomus**, is organizing a benefit concert in his honor at New York's **Lone Star Cafe**. "Like a lot of blues singers, Joe has never accumulated a lot of money," Pomus says. "The bills are out of control. He needs some help."

Pomus is currently lining up talent for the benefit, scheduled for Dec. 6. Among those who have agreed to participate so far as **Dr. John** (with an all-star band featuring saxophonists **David "Fathead" Newman** and **Hank Crawford**), **Roomful of Blues** and **Southside Johnny**.

Pomus says he's especially eager to hear from "superstars" who want to participate—and, considering the depth of Turner's influence, they shouldn't be that hard to find. He can be contacted through the Lone Star at 61 Fifth Ave., New York; the club's phone numbers are (212) 675-7676 and (212) 242-1664.

MARIAN McPARTLAND'S award-winning National Public Radio Series "Piano Jazz" has been donated to the **Rodgers & Hammerstein Archives of Recorded Sound**, part of New York's Public Library. The se-

ries consists of 78 one-hour sessions with some of the outstanding pianists in jazz, who perform both solo and in duet with McPartland as well as being interviewed by her. Among the pianists featured in the series are **Teddy Wilson**, **Mary Lou Williams**, **Bill Evans**, **McCoy Tyner**, **Chick Corea**, and even some folks not normally thought of as pianists, including **Dizzy Gillespie** and **Carmen McRae**.

And speaking of great pianists, **Tommy Flanagan** was presented with a special award in recognition of his contribution to jazz at the 15th annual **Pittsburgh**

A call for musicians to pay tribute to Joe Turner

Univ. Jazz Seminar, held Nov. 7-9. Flanagan received his award during an all-star concert that concluded the three-day event, at which he performed with **Randy Brecker**, **James Moody**, **Grover Washington Jr.**, **Nathan Davis**, **John Scofield**, **Rufus Reid** and **Alan Dawson**.

The musicians also held instrumental clinics during the seminar, which was organized by Davis in his capacity as the university's head of jazz studies. The seminar also included the induction of **Art Blakey**, **Billy Strayhorn** and **Charlie Christian** into the university's Jazz Hall of Fame.

GOSPEL LECTERN

by Bob Darden



SPARROW RECORDS has just released "With One Voice," a compilation of the 10 best Christian songs of 1984, as voted by the Gospel Music Assn. Included are **Sandi Patti's** "Via Dolorosa," **Amy Grant's** "Angels," **Steve Green's** "Proclaim The Glory," **Russ Taff's** "We Will Stand," **Becky Fender's** "Lamb Of Glory," **the Nelons'** "O For A Thousand Tongues," **David Clydesdale's** "Upon This Rock," **Twila Paris'** "The Warrior Is A Child," **Scott Wesley Brown's** "Yeshua Ha Mashiach" and a duet between **Russ Taff** and **Lulu Roman**, "The King Of Who I Am."

BROADCASTING NOTES: "The American Christian Countdown" has completed a hookup with the International Broadcasting Network—which adds a whopping 85 satellite radio stations to ABC's weekly countdown of the top contemporary Christian songs in the country.

KBW Waco, Tex. raised more than \$2,000 in

A group of Sparrow artists sings 'With One Voice'

pledges in a Walk for the Hidden Peoples last month. The money will go to the U.S. Center for World Missions in Pasadena, Calif. The center trains and mobilizes missionaries for the 17,000 cultural groups worldwide that have no indigenous Christian church. Pledges were made by the **Benson Co.**, **Canyon Creek Productions**, **Counselor Records**, **DaySpring Records** and **Mike Rapp** of DaySpring, **Heartland Records**, **Sparrow Records** and **Marlei Olson** of Sparrow, **Word Publishing**, **Word Records**, **Word West Coast**, **Scott Wesley Brown** and **I Care Ministries**, **Rick Cua**, **DeGarmo & Key**, **Glen Allen Green**, **Tami Gunden**, **Phoenix**, the **Rez Band**, **Phillip San-**

difer and **Randy Stonehill**, along with a number of contemporary Christian stations across the country.

One of the first stations to jump on **Russ Taff's** spectacularly beautiful "Here I Am" from "Medals" was **WLIX Bayshore, N.Y.** WLIX is also one of the most vigorous sponsors of contemporary Christian music in the country... October marked the satellite debut of "Grand Ole Gospel Time" and the 24-hour **Maranatha Broadcast Network**. "Grand Ole Gospel Time," hosted by the **Rev. Jimmy Snow**, is the well-known gospel music show originating each week from the stage of the Grand Ole Opry. MBN hopes to become an alternative to MTV, offering 70% percent Christian music and music-oriented programming.

Grammy winners **Bobby Jones & New Life** have just completed a film in Israel titled "Christmas In The Holy Land"... "Gospel America," a nationally syndicated contemporary Christian radio show, is now being broadcast on more than 125 stations.

NEW RELEASES: All from **Malaco Records:** **The Evereadys'** "Just Think Of His Goodness," **Charles Johnson & the Revivers'** "No Man Can Stand Alone," **Louise "Candy" Davis & Faith's** "Lord Lift Us Higher," **the Jackson Southernaires'** "Made In Mississippi" and "Greatest Hits," **the Sensational Nightingales'** "Church, Let's Get Ready For The Resurrection," **Robert Blair & the Fantastic Violinaires'** "Today Is The Day," **the D.R. Curry Memorial Choir (Liberty Trinity C.O.G.I.C.)'s** "Lift Jesus Up," **the Truthettes'** "Making A Way."

Bob Bennett's long-awaited "Non-Fiction" has been released by **Star Song Records**. Bob's award-winning "Matters Of The Heart," which was released by the now-defunct **Priority** label, is now available through **Star Song** as well... Still available in time for Christmas is **James Sundquist's** Grammy-nominated "An Anthology Of Carols For Classical Guitar."

TOP JAZZ ALBUMS

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			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	35	STANLEY JORDAN	BLUE NOTE BT 85101 CAPITOL (CD)	21 weeks at No. One MAGIC TOUCH
2	2	21	DAVE GRUSIN & LEE RITENOUR	GRP 1015 (CD)	HARLEQUIN
3	4	29	GEORGE HOWARD	TBA TB 205 PALO ALTO	DANCING IN THE SUN
4	3	19	SPYRO GYRA	MCA 5606 (CD)	ALTERNATING CURRENTS
5	5	15	THE MANHATTAN TRANSFER	ATLANTIC 82166	VOCALESE
6	6	23	MICHAEL FRANKS	WARNER BROS. 25272	SKIN DIVE
7	7	5	WYNTON MARSALIS	COLUMBIA FC 40009 (CD) BLACK CODES (FROM THE UNDERGROUND)	
8	11	9	JOE SAMPLE	MCA 5481	OASIS
9	9	37	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)	WHITE WINDS
10	10	9	AL JARREAU	WARNER BROS. 25331	IN LONDON
11	8	27	MILES DAVIS	COLUMBIA FC40023 (CD)	YOU'RE UNDER ARREST
12	20	7	ANDY NARELL	HIP POCKET HP-105/A&M	SLOW MOTION
13	15	154	GEORGE WINSTON ●	WINDHAM HILL C-1025/A&M (CD)	DECEMBER
14	26	7	AL DIMEOLA	MANHATTAN ST-53011/CAPITOL	SOARING THROUGH A DREAM
15	12	29	EARL KLUGH	WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
16	18	5	JEAN-LUC PONTY	ATLANTIC 82176	FABLES
17	13	13	AHMAD JAMAL	ATLANTIC 81258 1-G	DIGITAL WORKS
18	14	33	RARE SILK	PALO ALTO 8086	AMERICAN EYES
19	27	9	BILLY COBHAM	GRP A-1020	WARNING
20	17	29	MAYNARD FERGUSON	PALO ALTO PA 8077	LIVE FROM SAN FRANCISCO
21	22	15	MCCOY TYNER	PALO ALTO PA 803	JUST FEELIN'
22	23	35	SADE ▲	PORTRAIT BFR 39581 EPIC (CD)	DIAMOND LIFE
23	16	25	SKYWALK	ZEBRA ZR 5004	SILENT WITNESS
24	19	58	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
25	25	41	DAVID SANBORN	WARNER BROS. 25150-1	STRAIGHT TO THE HEART
26	24	41	GEORGE BENSON	WARNER BROS. 25178-1 (CD)	20/20
27	29	64	GEORGE WINSTON ●	WINDHAM HILL C 1012 A&M (CD)	AUTUMN
28	28	29	TANIA MARIA	MANHATTAN ST-53000 CAPITOL	MADE IN NEW YORK
29	30	21	DAVE VALENTIN	GRP 1016 (CD)	JUNGLE GARDEN
30	39	3	MARK EGAN	HIP POCKET HP 104/RCA	MOSAIC
31	33	58	PAT METHENY GROUP	ECM 25000-1 WARNER BROS. (CD)	FIRST CIRCLE
32	32	17	SADAO WATANABE	ELEKTRA 60431	MAISHA
33	34	25	KENNY G.	ARISTA ALB 8282	GRAVITY
34	31	37	DAVE GRUSIN	GRP 1011 (CD)	ONE OF A KIND
35	21	17	VICTOR FELDMAN'S GENERATION BAND	TBA TB 208 PALO ALTO	HIGH VISIBILITY
36	37	5	WAYNE SHORTER	COLUMBIA FC 40055 (CD)	ATLANTIS
37	38	3	GROVER WASHINGTON, JR.	ELEKTRA 60415-1 E	ANTHOLOGY
38	36	52	AL JARREAU	WARNER BROS. 25106-1 (CD)	HIGH CRIME
39	NEW ▶		ELLA FITZGERALD	VERVE UMJ 3187 POLYGRAM	MACK THE KNIFE
40	NEW ▶		B.B.KING	MCA 5616	SIX SILVER STRINGS

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...newsline...

COLUMBIA PICTURES PUBLICATIONS has more than doubled the square footage of warehouse/headquarters space at its new 150,000 square foot facility at 15800 N.W. 48th Ave. in Miami. Many of the big music print company's publisher accounts will be on hand Friday (22) to attend official opening ceremonies. For the past 10 years, CPP has operated out of a 70,000 square foot facility in Hialeah. Company chief Frank Hackinson notes that the new home is actually in the same industrial park as the former home, but the 10-block difference is enough to put the new facility in Miami.

ALSO ON THE MUSIC PRINT FRONT. Music Sales Corp. has just published a three-volume series of "The Complete Keyboard Player," which instructs the music student on any type of electronic keyboard (book one actually includes a demo record for the novice). Each book sells for \$5.95. The company, based in New York City with a distribution center in Chester, N.Y., has also marketed a video on playing lead guitar. List is \$39.95.

FEAR NOT, ASK: The Music Publishers' Forum's New York chapter meets Wednesday (20) at the Marriott Marquis for a panel discussion called "Publishing From A-Z (Everything You Always Wanted To Know About Publishing But Were Afraid To Ask)." Panelists, moderated by chapter president Jeff Rosen, are Helene Blue, Joanne Boris, Cherie Fonorow, Maxyne Lang and Julie Lipsius. Site is the hotel's Julliard/Imperial room, starting at 4 p.m.

GOOD CAUSE FOR THIRD PRINTING: "Live Aid World-Wide Concert Book," recently published by Unicorn Publishing, has gone into its third printing after having sold 150,000 copies, the publisher reports. The book, profits of which benefit African famine relief, is also benefitting from a national print/radio/tv campaign, including space donations totalling \$300,000. The book is reported as a runaway best-seller in England, where it was published last summer by Sidgwick & Jackson.

New Companies

Rampany Records, formed by Frank J. Falise and David A. Sherbow. Label will concentrate on artists from the mid-Atlantic region. First release is "Rock The House" by Double Agent Rock. 606 Edmondson Ave., Suite 100, Baltimore, Md. 21228; (301) 744-2233.

AlliSongs Inc., a new music publishing company, formed by Jim Allison. First single is "What Am I Gonna Do About You" by Con Hunley. 2323 Pennington Bend, Nashville, Tenn. 37214; (615) 883-7148.

Larry Ray & Associates, formed by Larry Ray. Company is a full-service management company currently working with artists Bonnie Guitar and Carla Collen. 401 Park Place, Suite 207, Kirkland, Wash. 98033; (206) 827-0137.

Synesthetics Inc., formed by Victor Friedberg, Charles Harbutt, Mic Holwin, David Meieran, John Swierzbis and Paul Zinman. Company is an audio production facility specializing in computer-aided composition and synthesis, and will soon be integrated with video post-production. 58 Walker St., New York, N.Y. 10013; (212) 431-4112.

Collins & Taylor Management, formed by Art Collins and Barry Taylor. Company offers full-service management, guidance and direction. First clients include MCA/

Curb act 3-Speed and producer/engineer Jim Boyer. 1776 Broadway, Suite 507, New York, N.Y. 10019; (212) 315-2680.

Granite Records, formed by Jim Blake. First releases are "Lawman" and "Where's Daddy At?" by the James Harland Band. 2060 Sutter St., Suite 306, San Francisco, Calif. 94115; (415) 567-8207.

Viacom Deal Set

NEW YORK The acquisition by Viacom International of a 66% interest in MTV Networks Inc. and a 50% interest in Showtime/The Movie Channel Inc. from Warner Communications Inc. and Warner Amex Cable Communications was completed last Tuesday (12).

The next item on the agenda, says Viacom, is to propose, "as soon as practicable," a cash merger with MTV Networks Inc., after which the publicly held shares of MTVN common stock (representing 34% of that firm) would be acquired for \$33.50 per share.

The planned merger and stock acquisition would make Viacom sole owner of five major satellite cable tv programming networks: Showtime, The Movie Channel, MTV, VH-1 and Nickelodeon. Viacom also currently holds a minority interest in a sixth network, Lifetime Cable.

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. 12, **Second Tuesday Seminar, "Radio: Tooling Up For The 1990s,"** 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. (212) 431-2816.

Nov. 16-17, **Ninth Annual Songwriter Expo**, Pasadena City College, Pasadena, Calif. (213) 654-1666.

Nov. 18-20, 22, **"Jazz On Television" Seminars**, Museum of Broadcasting, New York City. (212) 752-4690.

Nov. 20-24, **Billboard's Seventh Annual Video Music Conference**, Sheraton Premiere Hotel, Universal City, Calif. (213) 273-7040.

Nov. 29-30, **Second Annual New York International Music & Sound Expo**, New York Coliseum. (212) 582-0252.

DECEMBER

Dec. 1, **Second Annual New York International Music & Sound Expo**, New York Coliseum. (212) 582-0252.

Dec. 7, **AMC Cancer Research Center Dinner**, 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 & Simpson**, Waldorf Astoria, New York. (212) 867-6650.

JANUARY

Jan. 14, **Second Tuesday Seminar**, Viacom Conference Center, New York. (212) 867-6650.

Jan. 23-25, **Performance Magazine Summit Conference**, Fontainebleau Hilton Hotel, Miami Beach, Fla. (817) 338-9444.

Jan. 27, **American Music Awards**, Shrine Auditorium, Los Angeles. (213) 655-5960.

Jan. 27-31, **Midem**, Palais des Festivals, Cannes. (516) 364-3686.

FEBRUARY

Feb. 1-4, **Radio Advertising Bureau Managing Sales Conference**, Amfac Resort & Hotel, Dallas. (212) 599-6666.

Feb. 2-5, **NRBA '86**, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.

Feb. 11, **Second Tuesday Seminar**, Viacom Conference Center, New York. (212) 867-6650.

MARCH

Mar. 11, **Second Tuesday Seminar**, Viacom Conference Center, New York. (212) 867-6650.

Lifelines

BIRTHS

Boy, Daniel Walter, to **Gus and Sharon Tartol**, Oct. 25 in Chicago. He is owner of the Singer one-stop in Chicago. She is singles buyer for Singer.

MARRIAGES

Brad Huff to **Adele Price**, Oct. 20 in Denver. He is the drummer with the Bob Hornbuckle Trio. She is a singer with Applied Science.

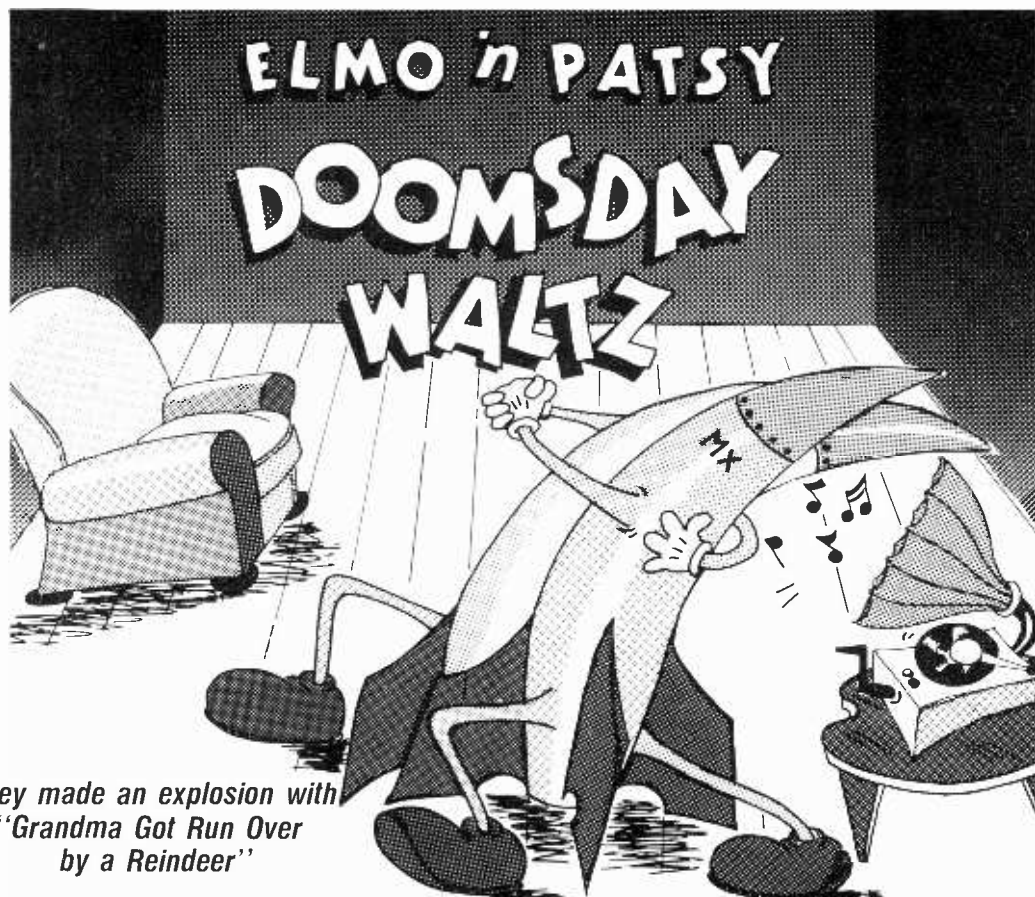
Danny O'Bryen to **Marcene Peterson**, Nov. 9 in Dana Point, Calif. He is head of production for Avalon Attractions. She is a production assistant.

DEATHS

Bill Schwartz, 59, following a long illness Oct. 31 in New York. The engineer/producer had worked for NBC, Decca, Coastal Recording and Music Makers. He is survived by his former wife, Mary Bell; his son, Winn; his granddaughter, Ashley Marie; his former wife, Carolyn Leigh; his daughters, Leigh Perdue and Carla Bowman; and his grandson, Gerry Lee.

Renee Rosman, 56, of cancer Nov. 3 in Long Beach, Calif. She was the mother of singer/songwriter/actor Sherwin Rosman, formerly with France's Barclay Records.

John Lair, 91, Nov. 13 in Mount Vernon, Ky. He was founder of the Renfro Valley Barn Dance in Kentucky and former talent director of the WLS National Barn Dance in Chicago.



They made an explosion with "Grandma Got Run Over by a Reindeer"

Now they're set to shake up the world with "The Dooomsday Waltz"

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Elmo & Patsy will be making a blast in the following cities:

September 27,28,29
October 4,5,6
October 11,12,13
October 18,19,20 25,26 27
November 1,2,3,8,9,10

Anaheim Convention Center
San Diego Performing Arts Center
Sacramento Community Center
L. A. Convention Center
San Francisco Civic Center, Brooks Hall

November 15,16,17
November 22,23,25
November 29,30 December 1
December 6,7,8

Seattle Coliseum
Portland Memorial Coliseum
Phoenix Civic Plaza
Los Angeles County Fairgrounds



1984 Oink Records P.O. Box 42218, San Francisco, CA 94142 (415) 441-7456

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	108	100	40	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
112	103	98	112	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)	SPORTS
113	105	95	27	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
114	87	89	34	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
(115)	147	—	2	SOUNDTRACK SCOTTI BROS. SZ 40203/EPIC	ROCKY IV
116	102	102	13	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
117	107	105	13	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
(118)	NEW ▶	—	—	Y&T A&M SP-5101 (8.98)	DOWN FOR THE COUNT
119	98	86	10	BILLY CRYSTAL A&M SP-5096 (8.98)	MAHVELOUS
120	116	111	56	GLENN FREY ● MCA 5501 (8.98) (CD)	THE ALLNIGHTER
(121)	164	—	2	OINGO BOINGO MCA 5665 (8.98)	DEAD MAN'S PARTY
122	112	108	117	MADONNA ▲ ³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
(123)	160	—	2	JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART
(124)	129	131	6	THE O'JAYS P.I.R. ST 53015/MANHATTAN (8.98)	LOVE FEVER
125	123	124	93	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
126	104	76	19	AC/DC ● ATLANTIC 81263 (9.98) (CD)	FLY ON THE WALL
127	127	132	5	JANE WIEDLIN I.R.S./MCA 5638/MCA (8.98)	JANE WIEDLIN
128	119	122	97	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
129	96	96	12	MICHAEL MCDONALD WARNER BROS. 25291 (8.98) (CD)	NO LOOKIN' BACK
130	117	99	20	CAMEO ● ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98) (CD)	SINGLE LIFE
131	131	135	6	ADAM ANT EPIC BFE 40159	VIVE LE ROCK
132	118	118	6	WYNTON MARSALIS COLUMBIA FC 40009 (CD) BLACK CODES (FROM THE UNDERGROUND)	BLACK CODES (FROM THE UNDERGROUND)
(133)	159	192	4	SAXON CAPITOL ST-12420 (8.98)	INNOCENCE IS NO EXCUSE
(134)	136	141	5	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
135	122	116	46	SOUNDTRACK ▲ ² MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
136	121	115	110	SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
137	124	103	10	THE ROMANTICS NEMPEROR FZ 40106/EPIC	RHYTHM ROMANCE
(138)	NEW ▶	—	—	CLARENCE CLEMONS COLUMBIA BFC 40010 (CD)	HERO
139	141	145	26	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056 (CD)	HIGHWAYMAN
140	132	110	39	GEORGE THOROGOOD ● EMI-AMERICA ST-17145 (8.98)	MAVERICK
141	133	112	16	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
142	111	71	7	CHEECH & CHONG MCA 5640 (8.98)	GET OUT OF MY ROOM
143	143	157	40	RUN-D.M.C. ● PROFILE PRO1205 (8.98) (CD)	KING OF ROCK
144	113	113	7	MARSHALL CRENSHAW WARNER BROS. 25319 (8.98)	DOWNTOWN
(145)	NEW ▶	—	—	ALABAMA RCA ASL1-7014 (9.98) (CD)	CHRISTMAS
(146)	167	184	4	JOE LYNN TURNER ELEKTRA 60449 (8.98)	RESCUE YOU
(147)	NEW ▶	—	—	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98)	RIPTIDE
148	140	133	62	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
149	125	109	13	FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
150	150	159	6	JACK WAGNER QWEST 25318/WARNER BROS. (8.98)	LIGHTING UP THE NIGHT
(151)	162	177	136	Z Z TOP ▲ ⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
152	135	134	103	U2 ▲ ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
(153)	186	—	2	THE JUDDS RCA AHL1-7042 (8.98)	ROCKIN' WITH THE RHYTHM
(154)	157	167	4	THE OUTFIELD COLUMBIA BFC 40027 (CD)	PLAY DEEP
155	149	126	37	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98) (CD)	ONLY FOUR YOU

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

A Ha 19	Phil Collins 95, 128, 15	Michael Franks 179	Kiss 22	Olivia Newton John 29	Run-D.M.C. 143	Starship 18	W.A.S.P. 76
ABC 30	Marshall Crenshaw 144	Glenn Frey 120	Klymaxx 53	Night Ranger 47	Todd Rundgren 198	Sting 8	Jack Wagner 150
AC/DC 126	Cruzados 91	Godley & Creme 181	Kool & The Gang 24	Rush 12	Rush 12	Barbra Streisand 59	John Waite 93
Bryan Adams 186, 13	Billy Crystal 119	Daryl Hall & John Oates 40	Patti LaBelle 141	The O'Jays 124	Sade 111	Stryper 86	Tom Waits 188
Alabama 200, 145	The Cure 60	Corey Hart 48	Lisa Lisa/Cult Jam With Full Force 117	Billy Ocean 92	Saga 163	Survivor 190	Wang Chung 99
The Alarm 68	Roger Daltrey 42	Heart 4	Loverboy 14	Amy Grant 92	Saxon 133	Wham! 27	Wham! 27
Adam Ant 131	Morris Day 37	Don Henley 79	Nick Lowe & His Cowboy Outfit 159	Orchestral Manoeuvres In The Dark 38	Scorpions 44	Maurice White 94	Maurice White 94
Artists United Against Apartheid 85	Dead or Alive 174	Jennifer Holliday 185	Madonna 39, 122	The Outfield 154	Scriffi Politti 62	Jane Wiedlin 127	Jane Wiedlin 127
Atlantic Starr 197	DeBarge 107	The Hooters 28	Yngwie Malmsteen 74, 164	Robert Palmer 147	Tommy Shaw 87	George Winston 175, 100	George Winston 175, 100
Patti Austin 182	The Del Fuegos 134	Whitney Houston 6	The Manhattan Transfer 102	Ray Parker Jr. 65	Simple Minds 31	Johnny Winter 173	Johnny Winter 173
Autograph 104	Depeche Mode 169	INXS 49	Marillion 57	Phantom, Rocker & Slick 64	SOUNDTRACKS	Bobby Womack 66	Bobby Womack 66
Jon Butcher Axis 69	Dio 54	Iron Maiden 25	Michael McDonald 129	Pink Floyd 171	Amadeus 196	Steve Wonder 5	Steve Wonder 5
Big Audio Dynamite 189	Dire Straits 3	Isley/Jasper/Isley 88	John Cougar Mellencamp 2	The Pointer Sisters 167, 32	Back To The Future 89	Triumph 51	Triumph 51
Kurtis Blow 168	Dokken 187	Freddie Jackson 11	Miami Sound Machine 176	Jean-Luc Ponty 166	Beverly Hills Cop 135	Tina Turner 56	Tina Turner 56
Bon Jovi 81	The Dream Academy 184	W.Jennings, W.Nelson, J.Cash, K.Kristofferson 139	Mike & The Mechanics 193	The Power Station 106	The Big Chill 136	Joe Lynn Turner 146	Joe Lynn Turner 146
Boogie Boys 96	Sheila E. 80	Billy Joel 17	Michael McDonald 129	Pre Fab Sprout 180	Simple Minds 31	U2 152, 105, 157	U2 152, 105, 157
Jimmy Buffett 123	Sheena Easton 70	Jesse Johnson's Revue 98	John Cougar Mellencamp 2	Prince & The Revolution 52, 183	SOUNDTRACKS	UB40 63	UB40 63
Kate Bush 33	Eurythmics 43	Howard Jones 84	John Cougar Mellencamp 2	R.E.M. 75	Amadeus 196	St. Eimou's Fire 61	St. Eimou's Fire 61
John Cafferty/Beaver Brown Band 109	The Family 108	Grace Jones 156	John Cougar Mellencamp 2	Ratt 67	Amadeus 196	Sweet Dreams 55	Sweet Dreams 55
Cameo 130	Fat Boys 149	Stanley Jordan 113	John Cougar Mellencamp 2	Ready For The World 20	Amadeus 196	White Nights 50	White Nights 50
The Cars 36	Bryan Ferry 170	The Juds 153	John Cougar Mellencamp 2	Rene & Angela 83	Amadeus 196	Bruce Springsteen 9, 125, 192, 162	Bruce Springsteen 9, 125, 192, 162
Cheap Trick 97	Five Star 103	Eddie Murphy 46	John Cougar Mellencamp 2	Lionel Richie 165	Amadeus 196	Spyro Gyra 191	Spyro Gyra 191
Cheech & Chong 142	John Fogerty 160	Olivia Newton John 29	John Cougar Mellencamp 2	Kenny Rogers 58	Amadeus 196	Squeeze 77	Squeeze 77
Clarence Clemons 138	Aretha Franklin 16	Night Ranger 47	John Cougar Mellencamp 2	The Romantics 137	Amadeus 196	Starpoint 72	Starpoint 72

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	NEW ▶	—	—	GRACE JONES MANHATTAN/ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
157	161	166	125	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
158	170	155	24	SUZANNE VEGA A&M SP 6-5072 (6.98)	SUZANNE VEGA
159	138	127	10	NICK LOWE & HIS COWBOY OUTFIT COLUMBIA FC 39958	THE ROSE OF ENGLAND
160	146	142	44	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
161	151	143	54	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
162	158	161	96	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
163	130	87	10	SAGA PORTRAIT BFR 40145/EPIC	BEHAVIOUR
164	155	158	30	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
165	169	176	107	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
166	166	171	4	JEAN-LUC PONTY ATLANTIC 81276 (8.98)	FABLES
167	144	146	105	THE POINTER SISTERS ▲ ² PLANET BEL 1-5410/RCA (9.98) (CD)	BREAK OUT
168	168	172	4	KURTIS BLOW MERCURY 826 141-1/POLYGRAM (8.98)	AMERICA
169	134	117	41	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98) (CD)	SOME GREAT REWARD
170	145	136	22	BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS
171	163	168	599	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
172	148	125	12	NEIL YOUNG GEFEN GHS 24068/WARNER BROS. (8.98)	OLD WAYS
173	156	156	6	JOHNNY WINTER ALLIGATOR 4742 (8.98)	SERIOUS BUSINESS
174	139	123	20	DEAD OR ALIVE EPIC BFE 40119	YOUTH QUAKE
175	181	186	18	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
(176)	NEW ▶	—	—	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
177	114	90	15	THE MOTELS CAPITOL ST 12378 (8.98)	SHOCK
178	184	191	3	VARIOUS ARTISTS TEE VEE TOONS TVT 14100 (16.95)	TELEVISION'S GREATEST HITS
179	142	138	24	MICHAEL FRANKS WARNER BROS. 25275 (8.98)	SKIN DIVE
180	180	185	4	PRE FAB SPROUT EPIC BFE 40100	TWO WHEELS GOOD
181	115	88	15	GODLEY & CREME POLYDOR 825 981-1/POLYGRAM (8.98)	THE HISTORY MIX VOL. I
182	183	193	3	PATTI AUSTIN QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
183	154	149	72	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
184	185	190	3	THE DREAM ACADEMY WARNER BROS. 25265 (8.98)	THE DREAM ACADEMY
185	137	139	11	JENNIFER HOLLIDAY GEFEN 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
186	187	188	88	BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
187	196	175	59	DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
188	190	—	2	TOM WAITS ISLAND 90299/ATLANTIC (8.98)	RAIN DOGS
(189)	NEW ▶	—	—	BIG AUDIO DYNAMITE COLUMBIA BFC 50220 (CD)	THIS IS BIG AUDIO DYNAMITE
190	171	164	61	SURVIVOR ▲ SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
191	200	163	22	SPYRO GYRA MCA 5606 (8.98) (CD)	ALTERNATING CURRENTS
192	195	—	38	BRUCE SPRINGSTEEN COLUMBIA PC 31903 (CD)	GREETINGS FROM ASBURY PARK, N.J.
(193)	NEW ▶	—	—	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
(194)	NEW ▶	—	—	STEVE WRIGHT WARNER BROS. 25335 (8.98)	I HAVE A PONY
(195)	NEW ▶	—	—	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
196	176	182	53	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
197	152	153	28	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
198	128	128	7	TODD RUNDGREN WARNER BROS. 25128 (8.98)	A CAPPELLA
199	189	189	39	ANDREAS VOLLENWEIDER CBS FM 39963 (CD)	WHITE WINDS
200	178	179	40	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK

BILLBOARD VIDEO MUSIC CONFERENCE

(Continued from page 3)

dent; Ron Rich, Pioneer Video vice president; Robert Blattner, RCA/Columbia Pictures Home Video president; Tim Clott, Paramount Home Video senior vice president; Lou Kwiker, CEO of Warehouse Entertainment; Dan Davis, vice president of Capitol Records Group Distribution Services; Saul Melnick, MGM/UA Home Entertainment Group vice president; Ian Ralfini, Vestron MusicVideo vice president; Ken Ross, director of music programming for CBS/Fox Video; and John O'Donnell, president of Sony Video Software Operations.

•"Releasing The Final Print: Getting To The Deal," a mock negotiation, with session leader Jim Gianopoulos, RCA/Columbia Pictures International Video vice president, legal and business affairs; Mickey Shapiro, MRS Home Entertainment vice president, business affairs; Bob Emmer, MGM/UA Entertainment Co. director, business affairs, home video; and Milt Olin, A&M Records vice president, business development.

•"RPM To Frames Per Second," a discussion about the continuing evolution of record label video activity with moderator Steven Dupler, Billboard video music editor; Len Epand, senior vice president and general manager of PolyGram Music Video U.S.; David Altshul, Warner Bros./Warner Music Video

vice president, legal and business affairs; Jeanne Mattiussi, CBS Records associate director, artist development and video; Bob Young, Capitol Records vice president, administration and business affairs; Jay Boberg, president of IRS Records; Shari Friedman, Atlantic Records director of video administration; Harvey Leeds, Epic Records director of video promotion; Clay Baxter, national director of artist and video development for EMI America; Michelle Peacock, director of national video promotion for Capitol Records; and Richard Frankel, A&M Records creative director.

•"Programming For Depth Of Field," an examination of new vistas in music video creation, with moderator John Weaver of John Weaver Productions; Dann Moss of Dann Moss Productions; Suzie Peterson, director of new product development for MCA Home Video; producer/director Martin Lewis of Springtime; Mark Lawrence, Earth Sky and Open Sky Productions' president/executive producer; Pat Weatherford of Monarch Entertainment; Peter Blachley, Picture Music International director of marketing and acquisitions; Debbie Newman, CBS Music Video Enterprises vice president, programming and sales; producer/director David Vassar of Open Circle Productions; and Stuart Young, president of Video Place-

ment International.

•"Rolling The Credits," a producer/director/facility workshop, with moderator Jon Roseman of JR TV; Kevin Dole of Cinesong Corp.; Paul Flattery of Split Screen; Marc Ball of Scene Three; Chris Gabrin of Aldabra Ltd.; Steve Hopkins; Nicolas Meyer of Aldabra Ltd.; Kitty Moon of Scene Three; Stephen Priest of Stephen Priest Enterprises; Jim Yuchich of Split Screen; and Charles Randazzo, staff editor with The Post Group.

•"Cutting Room Floor To Cutting Edge," a discussion about the advancement of music video marketing, promotion and exploitation, with moderator Laura Foti, RCA Video Productions director of marketing and public relations; John Persico, president of Music Video Services; Michael Domican of West Nally; Carl Grasso, IRS Records ambassador of creative services; Tom Hayes, president of Music Motions; Celia Hirschman of Visibility; Michael Reinhert, Rowe International director of video operations; Gale Sparrow, Screen Link vice president of marketing and product development; Kevin Wall, president of Radio Vision International; Jeff Walker, president of Aristo Associates; and Jay Bolton of Livewire Entertainment.

•"The Multi-Channel Matrix," a status report on cable, broadcast

television, pay-per-view, syndication and other mushrooming avenues for music video, with moderator Seth Willenson, consultant; John Sykes, MTV Networks vice president of programming for MTV and VH-1; Jeffrey Nemerovski, CBS Productions director of program development; HBO's Chris Albrecht, senior vice president for original programming, West Coast, and Ruth Beltran, director of interstitial programming; MuchMusic Network program director John Martin; Carmella Caridi of Caridi Video; Paul Corbin, program director of The Nashville Network; Jane Kelly, program director of Music Box/The Music Channel; Steve Leeds of U68; Richard Blade of Video One/KROQ; and Roxy Myzal of V66/WVJV.

•"On Your Mark," offering the artist's perspective, with moderator Jo Bergman, video vice president of Warner Bros. Records, and artists Cheech Marin of Cheech & Chong, Patti Austin, Herbie Hancock, Greg Kihn, Jackie Jackson of the Jacksons and Bill Wadhams of Animation.

The Recording Industry Assn. of America (RIAA) is planning a meeting at the conference, as is the creative and production committee of the Academy of Home Video Arts & Sciences (AHVAS).

CMJ MUSIC MARATHON

(Continued from page 6)

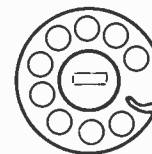
blues album, Koko Taylor's "Queen Of The Blues"; album cover, Talking Heads' "Little Creatures"; comedy album, Emo Phillips' "E = MO2"; songwriter, Mark Knopfler; video, Godley & Creme's "Cry."

Other awards went to KUSF San Francisco for best college station; WLIR Long Island for best commercial station; Albert O. of WBCN Boston for best DJ; Spin for best consumer magazine, and critic Bob Christgau of the Village Voice. In addition, Andy Warhol was inducted into CMJ's Hall of Fame.

See related story, page 12.

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VISA REQUIREMENTS TIGHTEN FOR YOUNG BRITISH BANDS

(Continued from page 1)

served for "aliens of distinguished merit or ability to perform services of exceptional nature requiring such merit and ability." Performers in this category, an INS official explained, would be expected to play "the larger venues," and would receive salaries in the \$10,000- to-\$50,000-a-week range.

Those requesting H-1 visas would be expected to provide the INS with documentation that includes record sales and chart performance, press clippings and reviews that would show the stature of the artist. "To get the H-1 visa," says Charles Troy, public affairs chief of the INS Eastern region, "a performer's name should stand by itself. Like Placido Domingo, for example, someone like that."

However, according to sources, lawyers routinely ask for H-1 visas from immigration authorities for performers of far less magnitude.

Says Bob Tulipan of Travel Control Group, a consulting company to law firms and record companies in international travel and logistics: "I

don't think there's any censorship of bands going on. It's just that some of these cases are put in at the last minute, with sketchy qualifications.

"The INS says they need four to five weeks to process an application, and some people bring them around days before they're needed, forms not filled out right... If they are presented properly, the [INS] people are really very agreeable."

There is, however, another type of visa for which a new group coming over for a small tour can apply: the H-2. Sources say the reasons lawyers don't apply for the H-2 is that it requires more lead time, and is more involved than the H-1. "In other words," a source explains, "they use the H-1 as a shortcut."

The H-2 visa is "for aliens providing temporary services or labor for which a bona fide need exists... and duties must be temporary." To be granted an H-2, however, the band's representatives must seek Dept. of Labor certification that their work will not displace Ameri-

can workers; they must receive approval from the American Federation of Musicians (AFM), and must agree to a so-called reciprocal agreement allowing American musicians to be able to tour their country.

Hence, newer bands playing only a four- or five-date tour, or performing at a college music convention, could "easily come in on an H-2," says the INS's Troy.

However, label executives, lawyers and musician's union officials say the H-2 is considered unwieldy, time-consuming and unnecessarily cumbersome, and therefore the H-1 is preferred.

A check of officials at seven labels that often bring in new English groups for small tours shows that the problem, at this stage, might be restricted to a few instances. Staffers at Columbia, Elektra, Warner Bros. and Island say they have experienced no problems regarding bands being turned down by the INS. At EMI America, only one group has been denied an H-1 visa,

and the group is reapplying; RCA reports a similar situation: one group, and a reapplication.

It is the perception of most sources that the more overworked the New York office of the INS becomes, the more cases involving new groups applying for H-1 visas might be initially turned down—unless the paperwork is presented in plenty of time, with enough facts and figures to document that a British group has already achieved considerable attention and acclaim.

Moreover, the spillover case load is now being handled by the INS Remote Adjudication Center in St. Alban's, Vt. When the INS's Troy was asked if the examiners in Vermont might not be as knowledgeable in judging the merits of a new British band as those in the New York office, he strongly disagreed.

"All of our examiners are highly trained," he said, "and if they have questions, we can ask for advisory opinions from musical bodies such as the AFM as to the eligibility of an applicant."

Lou Mancini, assistant to the president of AFM Local 801 in New York, says the INS does ask the union's opinion on acts, and adds, "We try to help." However, Mancini, who deals with immigration and visa problems, says that he has not been asked about any British bands.

Mancini does suggest that current visa requirements leave a lot of room for subjective judgment, and that criteria such as salaries, recording history, charts and press clips are sometimes too arbitrary.

"How can you assess someone's reputation? What should be used as criteria?" he asks. "Money's relative. If someone makes \$200, can you call that enough for an H-1? Back home, that could be a lot of

money at a certain level [of the business]."

Mancini also describes the H-2 requirements as burdensome. "I don't know what can be done to make it better, to make somebody happy," he says. "It's kind of sad, really. And then the INS is totally bombarded and is always taking heat and abuse. I'm not surprised they might be tightening up, looking at cases more closely."

NARM ON THE ROAD

(Continued from page 4)

Heilicher said, speaking of his own stores in the Twin Cities area. "But you know that video stores and grocery stores are scared to death of us coming into the market, simply because we control the business."

The rest of the day's activities included a look at NARM merchandising programs ("Get Into Grammy Music," "Country's Brightest Stars" and "Give The Gift Of Music"), moderated by Cohen. A presentation by Stan Slovak of Reid Services about "non-accusatory, diagnostic pre-employment interviewing" techniques also took place.

For the Record

Reviews of albums by Lonnie Liston Smith and Don Sebesky appearing in the Nov. 9 issue of Billboard mistakenly identified those recordings as having been released on the Flying Dutchman label. They are on Doctor Jazz, distributed by CBS.

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ALBUM REVIEWS

(Continued from page 66)

BLACK

RECOMMENDED

TROUBLE FUNK

Saturday Night Live!

PRODUCERS: R. Reed, T. Fisher, J. Avery
Island 90488

The label's earlier compendium, "Go Go Crankin'," served as an introduction to the popular club music of Washington, D.C., and this live package by scene trendsetters Trouble Funk seeks to convey the loose, non-stop jam approach of a night at a go-go club. Fans of more traditional, hard-core funk (Fred Wesley, George Clinton, Maceo Parker et al) may wonder what all the hubbub is, since at heart the band sounds like a fine gutbucket funk outfit. But the transformation of the free-form jam into a set with continuity sets it apart.

THE WHISPERS

Happy Holiday To You

PRODUCERS: The Whispers
Solar 60451

A Whispers collage of songs from past and present, old and new, to stretch the Christmas stocking. "Funky Christmas" and "This Christmas" join with seasonal favorites to bring a party flavor to year-end.

COUNTRY

RECOMMENDED

PETER ROWAN

The First Whippoorwill

PRODUCERS: Peter Rowan, Jim Rooney
Sugar Hill SH-3749

Backed by the finest bluegrass talent ever to cluster around a single microphone, Rowan presents a loving and authentic tribute to Bill Monroe. The other pickers are Alan O'Bryant, Sam Bush, Bill Keith, Richard Green, Buddy Spicher and Roy Huskey Jr.

JAZZ/FUSION

RECOMMENDED

CARLA BLEY WITH STEVE SWALLOW

Night-Glo

PRODUCERS: Carla Bley, Steve Swallow
Watt/ECM ECM W16

Keyboardist/composer Bley is heard here in a moody, melodic setting. Accompanied by Larry Willis (piano), Steve Swallow (bass) and other members of her regular band, Bley is also backed by a stellar horn section, featuring Paul McCandless, Randy Brecker and John Clark, among others.

DUKE ELLINGTON

All Star Road Band, Volume 2

PRODUCER: Bob Thiele
Doctor Jazz/CBS W2X40012

Followup to last year's Carroltown dance set is equally fine, but collectors should note that there are seven years between the two dates (this one's from Chicago), and the bands are not identical.

DUKE ELLINGTON

Happy Reunion

PRODUCERS: Duke Ellington, Bill Putnam
Doctor Jazz/CBS FW40030

Small group recordings from the late '50s showcase several of Ellington's outstanding soloists of the period, including Jimmy Hamilton, Johnny Hodges, Paul Gonsalves, John Sanders and Clark Terry.

GATO BARBIERI

Apasionado

PRODUCERS: Teo Macero, Gato Barbieri,
Serio Del Neri
Doctor Jazz/CBS FW40183

The typically fiery tenor saxophonist tempers his sound for a more romantic outing. Includes a reprise of his biggest hit, "Last Tango In Paris."

JIMMY HEATH

New Picture

PRODUCERS: Orrin Keepnews, Jimmy Heath
Landmark LLP-1506

The veteran saxophonist teams with guest Tommy Flanagan in mostly quintet presentations of originals and chestnuts, all imbued with his rich, lyrical touch. Exquisite.

SARAH VAUGHAN

The Rodgers & Hart Songbook

PRODUCER: Bob Shad
EmArcy 824 864 (PolyGram)

PolyGram's Richart Seidel has fashioned a first-rate album-that-never-was, borrowing the composer orientation of Norman Granz by taking various Vaughan renditions of songs from the classic songwriting team. Masters date from the mid-'50s.

BEN WEBSTER

At The Renaissance

PRODUCER: Lester Koenig
Contemporary C7646

The tenor sax giant is captured in a 1960 Los Angeles club date fronting a prodigious quintet including Jimmy Rowles (piano) and Jim Hall (guitar). Decent mono sound, but, more important, moments of rapture from Webster.

FRANK MORGAN

Easy Living

PRODUCER: Richard Bock
Contemporary C-14013

Alto saxophonist's first record date as leader in nearly 30 years teams him with the Cedar Walton Trio; stylized improvisations and dryly lyrical statements mirror a still affecting performer.

GOSPEL

RECOMMENDED

TENNESSEE ERNIE FORD

Keep Looking Up

PRODUCERS: Kurt Kaiser, Michael Lloyd
Word 7-01-895310-3

This is a compilation album of the Pea Picker's favorites from other albums. No other bass singer can sing lead so well, and songs like "Operator," "He Touched Me" and "He'll Understand And Say 'Well Done'" show him at his best. Besides, Ole Ern's a legend.

DOUGLAS MILLER

Redeeming Love

PRODUCER: Timothy Moore
GosPearl PL-16024

Miller and his Trueway Choir (from the C.O.G.I.C. denomination) cut this live at their church in Dallas. Miller sings all the leads and carries it off well on "I'm A Soldier," "If You're Happy Say Amen," "The Just Shall Live By Faith" and "Lift Him Up."

MARANATHA MEN'S CHORUS

Move Into His Presence

PRODUCER: Walt Harrish

The Maranatha group has a knack for appealing to the young church audience. On this release they take their copyrights and present them with a men's chorus, which is beautiful and moving. The sound is lush and full and will appeal to choirs as well as those home alone with a stereo.

CLASSICAL

RECOMMENDED

JAMES GALWAY PLAYS KHACHATURIAN

Galway, Royal Philharmonic Orchestra, Chung
RCA HRC1-7010

A transcription of the composer's violin concerto is the big work here, joined by several ballet excerpts including the once ubiquitous "Sabre Dance." At times the music seems forced into an uncomfortable mold, but the flute playing is invariably brilliant.

MAHLER: SYMPHONY NO. 2

Frankfurt Radio Symphony, Inbal
Denon 7603 (CD)

The lean, motoric approach favored by Inbal provides an alternative to more ponderous readings elsewhere. Good sound which, however, documents the conductor's vocal exhortations with disturbing clarity.

SCHUBERT: STRING QUARTET NO. 14 (DEATH AND THE MAIDEN); QUARTETTSATZ

Portland String Quartet

Arabesque 6536

Catalog competition in these standard chamber works is tough, but the fresh and enthusiastic performances by this rising young ensemble will reward the adventurous. Excellent sound.

GREAT VERDI ARIAS

Louis Quilico,

Edmonton Symphony Orchestra, Mayer
CBC Enterprises SM 5043

Fans of the prestigious Canadian baritone will find his vocal resources under remarkable control and his artistry still lustrous in this choice program of selections from eight different operas.

SINGLE REVIEWS

(Continued from page 67)

MARK GRAY

Please Be Love (3:07)

PRODUCERS: Steve Buckingham, Mark Gray
WRITERS: J.D. Martin, J. Photoglo
PUBLISHERS: MCA/Berger Bits, ASCAP
Columbia 38-05695

A plot twist: a plea for the real thing instead of another superficial relationship.

CON HUNLEY

What Am I Gonna Do About You (3:54)

PRODUCER: Norro Wilson
WRITERS: Simon, Gilmore, Allison
PUBLISHERS: Tapadero/Allisongs, BMI
Capitol B-5525

Memorable lyrics sensitively delivered by one of country music's most compelling voices.

SHELLY WEST

If I Could Sing Something In Spanish (2:46)

PRODUCER: Barry Beckett
WRITERS: Troy Seals, Eddie Setser
PUBLISHERS: WB/Two Sons, ASCAP/Warner-Tamerlane, BMI
Viva 7-28857

Shelly falls for a dark-eyed Latin while acoustic guitars harmonize.

SHOPPE

While The Moon's In Town (3:36)

PRODUCER: Fred Foster
WRITERS: Pat McManus, Bob DiPiero
PUBLISHERS: Music City/Combine, ASCAP
MTM B-72063 (c/o Capitol)

Close-dancing number for lunar lovers.

RONNY ROBBINS

It's The Lovers That Give Love A Bad Name (3:09)

PRODUCER: Buddy Killen
WRITER: J.M. Johnson
PUBLISHER: Tree, BMI
Columbia 38-05690

Strong contender from an exceptional voice; easy-listening tempo and feel.

POLYGRAM REISSUES

(Continued from page 6)

Rogers is also extending several reissue programs undertaken before he assumed control of the pop catalog. "Dead On The Heavy Funk" by James Brown joins two other previously issued Brown compilations, as does a new CD hits package, "JB On CD." A series of two-record Hank Williams sets recently got its second title, "Lovesick Blues," and a third, "Lost Highway," is in preparation.

Nor is the rock side being overlooked. Although Rogers was not on board for the Velvet Underground reissues PolyGram undertook late last year, he is assembling a New York Dolls collection entitled "Night Of The Living Dolls," and a Graham Parker compendium, "Pouring It All Out," drawn from the rocker's early Mercury catalog. "My major interest is in getting product out on legitimate artists," he says. "And although there will be some straight reissues, I'm more interested in repackaging tracks into compilations."

Working with engineer Tom Coyne at Frankfurt/Wayne, Rogers tries for "a major overhaul to try and get the best sound possible," an approach similar to the one used by PolyGram Classics' jazz reissue and Compact Disc program.

Although still investigating other

artists for reissue exploitation, Rogers sees collections on the Animals and Spanky & Our Gang as definitives, and is also researching a compilation of different mid-'60s Mercury bands, such as the Blues Magoos.

ON THE BEAM

(Continued from page 25)

conventional LPs and tapes. On Compact Disc, however, that venerable format appears to carry the momentum that made such compilations especially plentiful during the late '70s.

Recent weeks have brought four such CDs into the spotlight, including the recently released double Billy Joel set (which has easily cracked the top 10 on Billboard's Top Compact Discs chart), Simon & Garfunkel's "Greatest Hits," Creedence Clearwater Revival's "Chronicles" and the CD-only Steely Dan compilation, "The Best Of Steely Dan."

Why such samplers should fare better among the top 30 CDs than among the black vinyl and magnetic tape runoffs is hardly mysterious: Both the drive to build new libraries and the older demographic profile for CD hardware buyers tend to reinforce the sales lure of such packages.

We do think it's noteworthy that three of the four titles noted take advantage of the format's longer playing times with their contents. That's a trend that savvy label vendors will probably continue with future anthologies.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

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COMPACT DISC GROUP PLANS TO DISBAND

(Continued from page 1)

CDG's board of directors had reached just that conclusion during its Tuesday (12) meeting. Rosen said that the directors had reviewed the organization's founding agenda—the creation of a forum to expedite informational exchanges between CD hardware and software interests, paralleled by a public relations mission to spread the configuration's gospel to consumers—and decided their job was now complete.

Cited as contributing to the CD format's runaway success were CDG efforts at fostering hardware/software cross-promotions, including the development of CD software catalogs and the operation of a toll-free telephone service intended to tout consumers on the system's virtues as well as to retrieve market research.

Rosen also singled out software packaging as an example of the Group's positive impact on the configuration during its launch phase. Noting the recording industry's arrival at a consensus for a universal outer package size, she commented, "I think we moved that along in record time, no pun intended, especially when you look at how long it's taken the same industry to tackle that problem for cassettes."

CDG chairman Emiel Petrone, senior vice president for Compact Disc at PolyGram, addressed the Sony/Philips format's evolution beyond basic audio recordings as further evidence that the CD is now fully established as a competitive

music carrier: "Now the product is diversifying so rapidly, and we're already seeing CDs move into computers and video. For many of us, our original interest in the CD's use for music remains the focus, but I expect other companies and organizations will emerge to tackle these other issues."

Rosen acknowledged a few loose ends addressed by the group but as yet unresolved. In particular, she stressed the need for software vendors to arrive at a universal system for labeling disks to differentiate between analog and digital master sources.

Despite rumored discord among its membership, board members claimed the decision was virtually unanimous, leaving only a formal vote to confirm the move. Proxies are being sent to all members, excluding associate members, who do not vote. Final day of active operation for the CDG has been set as Dec. 31, pending the expected vote.

As for Rosen, who first became involved with the organization through her continuing publicity and marketing firm, Expose, she says she'll remain involved with the configuration. Having published the first comprehensive U.S. software catalog for the format, she says she's studying the feasibility of future catalogs, along with possible seminars and meetings that would address key issues for the CD community.

SAM SUTHERLAND

'86 VSDA MEET

(Continued from page 1)

tion space; at the first VSDA convention, held in Dallas in 1982, what exhibitors there were fit comfortably into a medium-sized hotel ballroom. Convention attendance has grown from around 200 people in 1982 to over 6,200 at this year's fete (Billboard, Sept. 7).

News of the latest massive jump in exhibit floor size sparked intense discussions here last week at an Orange County VSDA chapter meeting. Sources here pointed out that the space reserved is nearly half that of the upcoming Winter Consumer Electronics Show (CES) in Las Vegas. "CES uses as much as one million square feet, but in four sites, as we understand it," says a top level VSDA board member.

This year's 1986 Winter CES will fill all the 1.1 million square feet of the Las Vegas Convention Center and spread to Vegas hotels as well. Convention Center staffers confirm that the VSDA has locked in 300,000 square feet of space.

Vegas convention authorities say that at least two other conventions will be held in the city at the same time as the 1986 VSDA meet. But, they add, they doubt hotel space will prove a problem.

Two main factors fueled discus-

sion here. One was the dissatisfaction of those vendors, primarily adult product suppliers, who were segregated at the Shoreham opposite the Sheraton Washington, VSDA's main site for this year's 1985 convention.

Comparisons made between the space VSDA is booking and what the annual Winter CES utilizes added to the discussions among the many vendors at Griswolds here, the usual site of the chapter's bi-monthly gatherings. Starting last January, the Winter CES took adult exhibitors off the main show floor and placed them in the nearby Riviera Hotel. It was made clear here that next year's VSDA convention will have all its product on a single floor.

The other, related factor is the subtle competition that has been going on between VSDA and CES, reflecting the larger show's recent resurgence as a software venue. A significant number of prerecorded video manufacturers are going to be exhibiting at the January CES, which is offering low-cost modules designed specifically for software manufacturers. There will be video software exhibitors on the main floor as well (Billboard, Oct. 26).

HOME VIDEO BACKORDERS BUILD

(Continued from page 1)

ventory," claims Bruce Shackman of the Applause Video retail chain, "and I don't think anyone knew that it was going to take off this quickly. I think they thought it was going to take another month."

"Everything is selling," says North American Video's Gary Messenger of this season's holiday promotions. "The problem is the reorders." Product is moving out the door at an unexpectedly rapid pace, Messenger agrees: "We're very pleased with sell-through product this Christmas, and it's not even Christmas yet."

The difficulty, he says, is replacing the titles that have sold out. "The distributors don't have it. The sell-through market is being let down at the distributor level."

Distributors sharply deny this, countering that retailers' preorder habits have become so unpredictable that maintaining high levels of inventory on much product has become almost impossible.

"How can the distributor predict if retailers can't even get close [to making complete preorders]?", asks Schwartz Bros. general manager Don Rosenberg. Other wholesalers echo his comment, saying that retailers apparently didn't expect consumer demand to be as strong as it's proven to be.

American National Enterprises' video subsidiary thought it was taking its risk when it made heavy orders based on sales projections a few months ago; volume is now running 25% and more above that number, according to ANE head Rip Carlson.

Faced with a deluge of titles and promotions, retailers have been very cautious in setting up their "open-to-buys," he says, with the result that they end up running out of product quickly and making rush

reorders.

"They're just not preordering," says VTR Distributors' Andy Kairey. "They're not looking that far ahead."

One example of the kind of activity retailers are seeing comes from Walt Disney Home Video director of marketing Richard Fried. "We've been hearing all kinds of stories about stores blowing out thousands of copies on a single weekend," Fried says.

Such orders rapidly get tangled in some of the basic mechanics of the home video industry; while retailers expect to get product from their distributors one or two days after they order it, wholesalers have to wait 10 days to two weeks for manufacturers to ship the product they've called for.

Retailer inexperience could be playing a role in the situation. "Stores that have never sold product before are selling multiple copies of '25 Plus One,' 'Beverly Hills Cop' and other merchandise," says Paramount's Doctorow. "Sell-through has taken on a momentum that we had always hoped it would."

"To a varying degree, distributors were not prepared" for this kind of expansion, Doctorow says, "and some distributors have caught quite short in their inventories. They're attempting to catch up."

Like other manufacturers, Doctorow says he fears that if the shortfalls continue, some of the sales energy in the marketplace may be lost. "It's very important at this point to keep the momentum high and the attention high," he says.

"Having the stuff on the shelves is real important," seconds MGM/UA Home Video vice president of sales and marketing Saul Melnick.

INSIDE TRACK

THE 1986 NARM CONVENTION promises much innovation. At a meeting last week, it was decided the March 7-11 summit will bow a \$25 "day-pass," wherein a qualified industryite, such as a store manager or owner, can attend the six product presentations by the six branch-distributed majors, along with convention seminars and a yet-to-be-finalized visit to a local retail store or a manufacturing, recording or duplicating facility. The agenda calls for only one business session, Track is told. Also in the works is a "Meet The Artist" cocktail reception, where performers will meet the trade. Several banquets will be held at night, with a 10 p.m. concert by a major star or a group of breaking acts to take place at the Century Plaza Hotel. Convention planners include Sterling Lanier, Pete Jones, Evan Lasky, Sam Ginsburg, Bill Glaseman, Lou Dennis, Lou Mann, Steve Salsburg, Ira Heilicher, Harry Anger and Bob Borchardt.

ENCIRCLE Saturday, Feb. 8, for New York City, where the American Jewish Committee makes Camelot Enterprises' founder/president Paul David recipient of its annual Human Relations award. No one in the industry tops the quiet Lebanese-American in this category. The executive corps of the North Canton, Ohio-based chain has remained intact over a 15-year period... Industry ad exec Bill Moran and his Maddy bar mitzvah son Allan Dec. 7 in a Valley temple... Watch for Irv Schwartz, former co-principal of Kid Stuff Records, to announce his return to children's entertainment production soon... WEA publicity topper Skid Weiss' personal crusade to create anti-drug sentiment in the industry is starting to gain some major disciples.

POLYGRAM WILL SOON ANNOUNCE that Dankert Punt, its global chief financial officer, is being replaced by Jan Cook... And Motown a&r honcho Benny Medina is now hanging out his shingle at Warner Bros.' Burbank HQ, where he concentrates on r&b for Mo Ostin... John Parr, writer and performer of "Man In Motion," the hit from "St. Elmo's Fire," performs his own "Flight Of The Spruce Goose (I Will Steal You Away)" in the forthcoming movie of the same

name. Soundtrack spans three decades of rock, with Manfred Mann doing the '60s, Gerry Rafferty the '70s and Parr the '80s... Alan Mink and Morris Diamond co-hosted a surprise 70th birthday party for Mercury Records founder/president Irving B. Green Wednesday (13) in Hollywood. More than 50 Mercury alumni and friends attended the fete.

HAROLD NAY, managing director of the totally renovated Hollywood Roosevelt Hotel, expects the Cine-Grill, the hostelry's major bistro, to intersperse a star policy with dance bands. The hotel bows Dec. 26, with first guest bookings of the venerable landmark Dec. 29... The industry received seven minutes of tv coverage Nov. 16 on the 70-odd stations across the country that carry the syndicated "Hollywood Closeup." Occasion was a segment detailing the recording and manufacture of host Steve Edwards' first recording, "Don't Mess With Me," on Alshire Records. Cameras covered Alshire's mastering, duplicating and manufacturing quarters and then switched to Billy Pine's Modern of California fabrication plant, where the four-color sleeves for the 45 were made.

UNDERCOVER DETECTIVES from the L.A. Sheriff's department hit pay dirt last week when they followed a tip from an unidentified informant about a home at 1428-1/2 E. 59th Pl. The detail seized an estimated 14,000 cassettes, mostly Latin product, worth an estimated \$100,000... Look for a leading indie to report it's made a deal to represent an old-line catalog that has emphasized reissues... Manny Wells and Steve Libman found out last week they have acquired South Florida homes five minutes apart... One-time PolyGram U.S. boss David Braun has formed a new law office in Century City with Jerry Margolis... The license plates on Buffalo Baron Lenny Silver's Rolls Corniche read, "Ex-Poor"... Track had a chance to watch Julio Iglesias "at work" at a press luncheon recently. This man is a PR dream. In 90 minutes, he personally met and remembered the many gathered to honor him at a CBS Records bash, commemorating his Hollywood Blvd. star in front of the new Hollywood-Roosevelt Hotel.

Edited by JOHN SIPPEL

Wherehouse Entertainment Hit With Suits Class Actions Charge Execs With Misrepresentation

BY JOHN SIPPEL

LOS ANGELES Class action suits charging Wherehouse Entertainment executives with misrepresenting company financial data to investors have been filed in Superior Court here.

Two identical complaints were filed Oct. 18 by separate investors in the Western states record/tape/video/chain. Plaintiffs are Richard B. Dannenberg of New York, who purchased 700 shares at \$27.33 on May 6, and William B. Weinberger of Florida, who bought 200 shares at \$23.50 on Sept. 4.

Named as defendants are Wherehouse president Louis A. Kwiker, corporate director Don E. Martin, senior vice president/finance Richard H. Chapin and secretary/treasurer Alan M. Pachtman, along with Wherehouse stock underwriters Merrill, Lynch, Pierce, Fenner & Smith and Furman Selz Mager Dietz & Birney. The complaints accuse them of falsely reporting inflated revenues and earnings to the SEC during the class period March 7 to Sept. 24.

Wherehouse officials are also accused of selling off personal shares of the firm's stock during the class period because they alone knew of "adverse facts" which, if revealed, would have caused the stock to slump.

The filing charges that Kwiker sold off 44,000 shares on March 7

for \$1,118,000; Chapin, 7,487 shares for \$193,000; Martin, 5,375 shares July 12-16 for \$150,000; and Pachtman, 25,000 shares April 3 for \$681,000 and 7,500 shares July 16 for \$203,000.

The complaints also claim that the defendants hyped interest on the part of investors by holding back information on floor video inventory theft until early September, when the fourth quarter fiscal 1985 report for the period ending June 30 disclosed severe shrinkage, requiring larger cash reserves. On Sept. 26, the complaint says, Wherehouse stock "plunged \$6."

The plaintiffs charge that in several earlier quarterly reports, defendants lauded the floor video program, wherein prerecorded videocassettes, traditionally housed behind a counter from where clerks serve rental customers, were openly displayed.

A May 14 letter offering 812,500 shares extolled the innovation for providing "greater customer satisfaction and faster checkout." The complaints contend that wording in Wherehouse releases made the shrinkage appear "minimal." The Gardena-based firm has never specified the amount of the inventory loss.

The filing contends that the chain, which consists of more than 140 stores, suffered from "significant management failures," resulting in the hiring of a new senior vice

president of merchandising. It further alleges that Wherehouse lacked adequate management systems or financial reporting and internal accounting controls to accurately forecast performance.

Possible fellow plaintiffs in the actions could be those who purchased some of the 862,500 shares in a special offering during the period or an additional 5.6 million shares sold during the period.

The plaintiffs ask the court to determine actual and punitive damages in a jury trial.

The court register indicates that a third class action has been filed involving Wherehouse. The suit was filed on Oct. 2 by Stuart Wechsler.

The court records room could not produce any material on the suit, saying only that a search was being made to find the case dossier. Attorney of record George Zachary of Rosenfeld, Meyer & Susman did not return a call seeking his aid in obtaining a copy of the complaint.

In its most recent quarterly report, filed last week, Wherehouse Entertainment listed earnings of \$754,000 for the period ending Sept. 30, compared to \$1.05 million a year ago. Gross revenue for the three months soared to \$39.1 million from \$29.2 million a year ago.

Chapin, when contacted for comment on the litigations, suggested that Wherehouse counsel Roy Schulz be contacted. Schulz could not be reached at presstime.



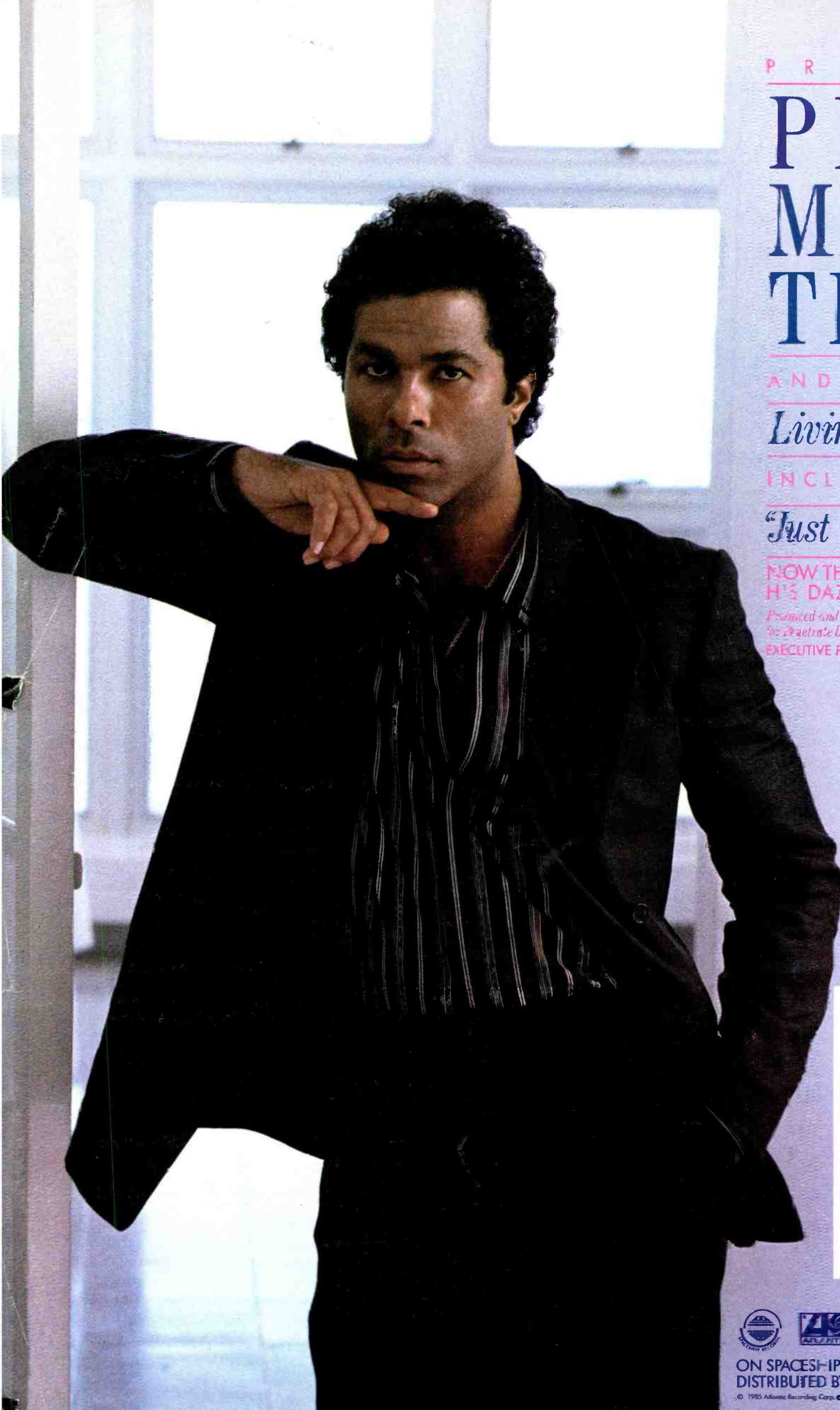
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PHILIP MICHAEL THOMAS

AND HIS NEW ALBUM (9048)

Living the book of my life

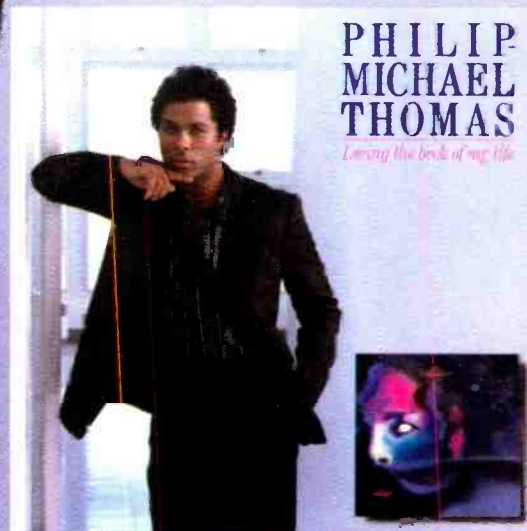
INCLUDING THE SINGLE

"Just The Way I Planned It" (7-9958)

NOW THE STAR OF "MIAMI VICE" BRINGS
HIS DAZZLING CHARISMA TO VINYL

*Produced and Arranged by Geoffrey Chung
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EXECUTIVE PRODUCER: PHILIP-MICHAEL THOMAS



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