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Billboard



VOLUME 97 NO. 46

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

NOVEMBER 16, 1985/\$3.50 (U.S.)

Trade Reacts to Lyric Agreement Dealers, Some Labels Blast Pact

BY SAM SUTHERLAND

NEW YORK Remnants of the Musical Majority coalition opposing measures to label recordings for sensitive lyric content continue to take aim at the Parents Music Resource Center (PMRC), the national
(Continued on page 69)

This story prepared by Earl Paige in Los Angeles and Fred Goodman in New York.

NEW YORK Music retailers are offering a cool response to the recent agreement between the Recording Industry Assn. of America
(Continued on page 75)

Exporters, Licensing Groups Pleased IMPORT PRICES RISE AS DOLLAR FALLS

This story prepared by Fred Goodman and Is Horowitz.

NEW YORK The falling dollar is putting new pressure on the cost of imported recorded product.

Jem Records attributes continuing rises in the price of imported 12-inch dance records in part to currency changes, and at least two major distributors of classical and international product plan to boost their trade prices in January.

On the positive side, domestic licensing organizations are beginning to see the value of foreign royalties rise in dollar terms, and exporters are savoring encouraging signs in a business that faded to near tokenism during the years that foreign currency plummeted.

Major labels that have seen international profits dwindle when converted into dollars are also finding solace in the currency trend.

On the hardware side, Japanese manufacturers of Compact Disc players, stereo equipment and VCRs are preparing to raise prices in January as the value of the dollar continues to fall in relation to the yen. It reached its lowest point in five years last week.

The dip began in earnest in late September when officials of five industrialized nations launched a program to depress the value of the dollar. The greatest effect so far has been in relation to the yen, but currencies in the U.K., Germany and France have also been strengthened.

At the American Society of Composers, Authors & Publishers (ASCAP), "losses" attributed to the unfavorable exchange rate have

been reduced by an estimated \$500,000 since the dollar began to weaken, says controller John Lofrumento. The amount eroded by the exchange gap is calculated at about \$1.4 million for the first 10 months of 1985, he points out, against approximately \$1.9 million for the same period last year.

ASCAP realizes some \$28 million annually in performance income from foreign societies. Payments are credited in foreign currency, but paid out to members in dollars.

Jeremy Hammond, director of international marketing and promotion for Capitol/EMI America/Manhattan, welcomes the present softening of the dollar. Income from sales overseas was "severely" affected, he says.

"We lost approximately 30% of our revenues purely on the strength of the dollar," Hammond says. "We're starting to see some of that
(Continued on page 68)

Pavarotti Mines Platinum Classical First Highlights Oct. Totals

BY PAUL GREIN

LOS ANGELES Luciano Pavarotti became the first classical artist to earn a platinum album when his 1976 Christmas release, "O Holy Night" topped the million sales mark in October. It was one of three albums to go platinum last month, along with Billy Joel's "Greatest Hits, Vol. 1 & Vol. 2" and John Cougar Mellencamp's "Scarecrow," both of which were certified gold and platinum simultaneously.

"Greatest Hits" is Joel's seventh consecutive platinum album, discounting a 1984 reissue of his 1971 debut album. "Scarecrow" is Mellencamp's third straight platinum album, following "American Fool" and "Uh-Huh," both of which were certified double platinum.

The Recording Industry Assn. of America (RIAA) has certified 54 platinum albums through the end of October, up from 48 at the same point last year and 36 at this point in 1983.

The RIAA also awarded 12 gold albums in October, bringing the year-to-date total to 110. This represents an increase from 101 at the same point last year and 86 at this point in 1983.

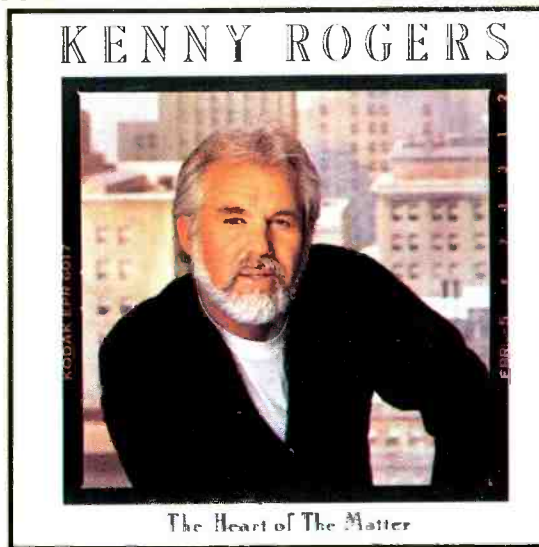
The month's tally of gold albums included one that had been in re-

lease for nearly four years—Huey Lewis & the News' second album, "Picture This." The fact that the title took so long to top the 500,000-unit sales mark is considered surprising because the group's third album
(Continued on page 75)

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U.K. Trade Has Strong Quarter

BY PETER JONES

LONDON Shipments of all records and tapes in the U.K. during the July-September quarter were 20% up on the same three months of 1984, according to British Phonographic Industry (BPI) statistics.

For the first time, cassette sales have overtaken LP sales. In addition, the Compact Disc format is outpacing expectations. However, single sales are down.

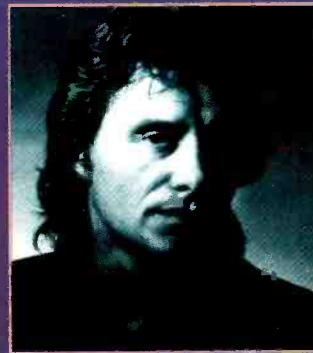
This is the 10th consecutive quarter in which the British industry's upward spiral has been maintained. It's noted that there has been much earlier pre-Christmas buying by re-
(Continued on page 75)



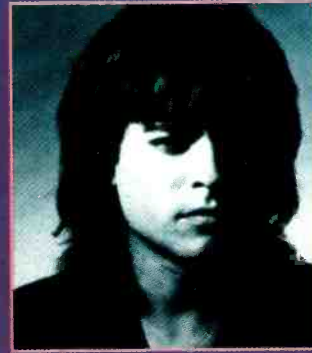
John Wetton



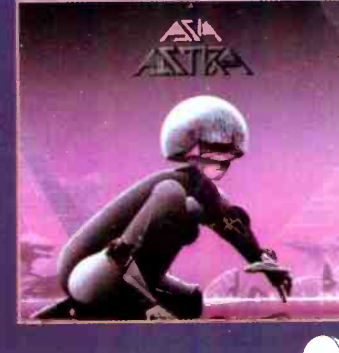
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(GHS/M5G-24072)

The new Asia album includes "Go," the first track
Produced by Mike Stone for Mike Stone Enterprises Ltd. and Geoff Downes
Executive Producer: John David Kalodner
Management: Brian Lane
On Geffen Records, Cassettes and Compact Discs
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Abundance of Titles, Promotions Cited

RECORD STORES READY YULE VIDEO BLITZ

This story prepared by Kip Kirby in Nashville and Earl Paige in Los Angeles.

NASHVILLE Record/tape chains are emphasizing home video more than in any previous Christmas season, with retailers citing an abundance of attractive titles and promotions as customer incentives.

While the large number of low-priced titles would seem to spur sales—and will undoubtedly add to the video bottom lines for record/tape outlets with or without rental departments—the primary emphasis is on how video is creating holiday traffic.

Music Plus in Los Angeles is launching its most aggressive video push yet (separate story, page 18). Its campaign centers on a 148-spot television push using 30-second commercials. Since the Music Plus theme is generic, it will focus on selection rather than specific titles for sale or rental. The chain has rental in 35 of its 39 stores.

Also enthusiastic is Joe Andrules of Spec's, a Florida-based retail chain that is opening three new locations this month for a total of 21 stores. (The new sites, in Melbourne, Plant City and Winter Haven, Fla., bring the total number of Spec's rental outlets to 10.)

Andrules says the chain is using as its Christmas print and tv theme, "Tis The Season To Get Down . . . To Spec's Where Every Gift's A Hit." Spots will promote records, tapes and prerecorded video for sale. Andrules notes that lack of co-op dollars for advertising from video manufacturers means that video support is coming from retailers' own budgets and, indirectly, from the support supplied by record companies.

"We'll be doing a lot of tv ads promoting our theme," Andrules says, "but not with any co-op money from

the video companies."

He expects this year's abundance of \$29.95 titles—notably, of course, "Beverly Hills Cop"—to lead the holiday video boom, but cites Paramount and Vestron low-priced programs as well. He also expects music video to ring at the registers, including video releases by Pete Townshend, Huey Lewis and various Motown artists.

Spec's is one of the few national retailers to regularly stock its low-end prerecorded video in dump bins

at the front of the store. Only its non-mall locations rent video, and sell-through is heavily emphasized throughout the chain, where individual locations stock around 300 titles for purchase.

Camelot is installing four new video departments, which will be in operation by Thanksgiving. With 87 of its 180 stores now dealing in video, Camelot's video director Carol Babeli anticipates a busy season ahead.

(Continued on page 69)

New Laser Vidisk Jukebox Machine Has 1,000-Title Capacity

BY STEVEN DUPLER

NEW YORK Videobox Networks Inc., manufacturer of a 1,000-song, computer-driven, laserdisk video jukebox capable of storing 60 hours of continuous programming, has begun assembly of actual production models.

The product launch is being supported by a promotional campaign in association with USA Network and PolyGram Records. The cable network is holding a sweepstakes drawing next Monday (18) on its "Radio 1990" music video program, with a grand prize of a Videobox, a wide screen television and a party for 50 guests with all accoutrements, sponsored by Videobox Networks. PolyGram is donating 10 CD copies and 250 LP copies of Tears For Fears' and Kool & the Gang's latest albums.

While all major labels have supplied Videobox with video clips for the prototype units already in place at various locations, the firm says it is also currently "in negotiation" with all major record labels for con-

tinuing use of clips once the jukeboxes are installed in locations around the U.S. Videobox will pay for programming in a manner similar to the fees charged to video club pools, but details of the proposed payment schedules were not forthcoming at presstime.

According to the firm's president, Justin Korn, there are currently 400 backlog orders for the Videobox. Most of these contracts, he notes, are for U.S. Army bases, and were put together through Video Ventures, a distribution company. Other orders are for nightclubs, restaurants and hotels throughout the country, including Irving Plaza and the Century Cafe here, as well as three Sonesta Hotel locations and the Nathan Detroit disco operated by Beefsteak Charlie's.

Two Videoboxes have also been installed in Tower Records' Washington and uptown New York City locations, where customers are provided with free plays in an effort to gauge if the unit has any effect on record sales. The Videobox has also

(Continued on page 74)

'Movies & Music' at Billboard Meet 3M/AFI Seminar Set for Video Music Conference

LOS ANGELES A dialog between film directors and music video creators on the relationship of music to narrative visual storytelling, as well as what the impact of film history will be on music video, will be the focus of the American Film Institute's "Movies & Music" seminar at Billboard's upcoming seventh annual Video Music Conference. The conference is scheduled for Nov. 21-23 at the Sheraton Premiere Hotel in Universal City.

The session, sponsored by 3M and presented by the AFI, will feature film director Taylor Hackford ("White Nights," "Against All Odds," "An Officer And A Gentleman," "The Idolmaker"); director Robert Wise ("Star Trek: The Motion Picture," "West Side Story," "The Sound Of Music," "The Day The Earth Stood Still"); and Stuart Samuels of American Talent International (ATI).

Hackford has also directed two music videos, Phil Collins' "Against All Odds" and Lionel Richie's new "Say You Say Me." Wise is currently the president of the Academy of Motion Picture Arts & Sciences. Ad-

ditional panelists will be added shortly.

Bob Rosen, director of the AFI's National Center for Film & Video Preservation will moderate. Rosen, a film critic and former head of the UCLA film archives, is also preparing a visual presentation of the history of music and movies utilizing such diverse examples as Sergei Eisenstein's "Potemkin" and the works of Ernie Kovacs.

The makeup of other panels includes:

- "Video Music: From Promises To Profits," with Jerry Sharell, MCA Home Video; Ron Rich, Pioneer Video; Robert Blattner, RCA/Columbia Pictures Home Video; Tim Clott, Paramount Home Video; Lou Kwiker, Warehouse Entertainment; Dan Davis, Capitol Records Group Distribution Services; Saul Melnick, MGM/UA Home Entertainment; Ian Ralfini, Vestron MusicVideo; Ken Ross, CBS/Fox Video Music; and John O'Donnell, Sony Video Software Operations.

- "Listening To The Screen," with Fred Lyle, "Miami Vice" associate producer/music director; Joel Schu-

macher, director of "St. Elmo's Fire"; Steve Bedell, Paramount Pictures; Elliot Lurie, 20th Century-Fox; Becky Shargo Mancuso, Mag-Stripe; Danny Goldberg, Gold Mountain Records/Gold Spaceship Management; and Paul Cooper, Atlantic Records.

- "Releasing The Final Print: Getting To The Deal," a mock negotiation, with Jim Gianopolous, RCA/Columbia Pictures International Video; Mickey Shapiro, MRS Enterprises; Jere Hausfater, Media Home Entertainment; and Bob Emmer, MGM/UA Entertainment Co.

- "RPM To Frames Per Second," with Len Eband, PolyGram Music Video U.S.; David Altshul, Warner Bros./Warner Music Video; Jeanne Mattiussi, CBS Records; Bob Young, Capitol; Jay Boberg, IRS Records; Shari Friedman, Atlantic Records; Harvey Leeds, Epic; Clay Baxter, EMI America; Michelle Peacock, Capitol; and Richard Frankel, A&M Records.

- "Programming For Depth Of Field," with John Weaver, John Weaver Productions; John Ruscin,

(Continued on page 74)

Mathias Offers His Thoughts on Copyright

Outgoing Senator Stresses Need for Home Taping Bill

BY BILL HOLLAND

WASHINGTON Sen. Charles McC. Mathias, the three-term Republican moderate from Maryland, recently announced he will retire when his term expires at the end of 1986. When he does, the copyright community will lose a staunch ally.

Sen. Mathias, who is chairman of the Senate copyright subcommittee, is currently the sponsor of the audio-only home taping bill, S. 1739, which would legalize non-commercial audio home taping and compensate music industry copyright owners by placing a royalty fee on top-end blank tape and music-quality cassette machines.

He also authored several other music industry-related bills in recent years, including the 1983 audio rental bill, now public law, which requires permission of copyright owners before rental can be authorized.

Sen. Mathias, when he retires, will have been in the Senate for 18 years, and, before that, a member of the House for eight. In all that time, he has been active in copyright reform at a time of unrelenting and fast-paced innovations in technology that have outpaced the nation's copyright laws. He has been in the forefront of legislators who believe that even the major overhaul of the Copyright Act nearly 10 years ago does not adequately

protect creative artists and other copyright owners now.

In an interview with Mathias recently, he not only championed the merits of his audio-only home taping bill, but widened the scope of the talk to give his views on what he sees as necessary changes in public perception that must be accomplished in order for Americans to understand the value of intellectual property as a vital resource for the future. Here are some excerpts from the interview:

• On the need for an audio home taping bill:

"There's no doubt that a great deal of theft of intellectual property is occurring. It's usually called piracy. And I'm sure that most people who do the unauthorized taping really don't realize that they are thieves. But there isn't any other word you can use.

"Now, what this bill would do is to authorize taping. It would actually legalize the action which today is illegal. It would provide an exemption, or an exception, to the copyright law, and make the taping legal, and, in return, would simply require a very small payment—a matter of pennies for a performance—which would be used then to compensate the creators, the authors, the composers, the musicians . . . so that everybody in this transaction can feel that equity is done.

No one is getting any unjust reward; no one is getting a free ride."

• On his interest in and concern for copyright reform:

"Intellectual property issues are a fascinating and formative part of the law . . . We're just really developing our concepts about intellectual property. And America has a particular interest in this subject as we move from being a production society to being a service society. It means that we are selling ideas; we're selling concepts, and if we are not able to protect our property rights in those ideas, we're going to have a hard time in the world of the future . . . because that is going to be our stock in trade in the years ahead."

• On the difficulty the average American has in understanding copyright protection concepts:

"We do have a major educational program ahead of us. But I'm sure if you look at the long history of mankind, this has always been the case [with new concepts].

"Today, title to real estate is taken for granted. Once you buy a piece of land and properly record the title, the likelihood of challenge is very remote. But I suspect that when the cavemen identified the cave as his, he had to fight for it. And that's the period we're in as far as intellectual property rights is (Continued on page 75)



Rodents Invade New York. Atlantic Records executives award the members of Ratt gold and platinum trophies for their newest album, "Invasion Of Your Privacy," during a post-concert celebration for the rockers at the Dish Of Salt restaurant in New York. Standing from left are group member Juan Croucier, producer Beau Hill, Atlantic president Doug Morris, group members Robbin Crosby and Stephen Percy, Atlantic chairman Ahmet Ertegun, group member Warren De Martini and Atlantic executive vice president/general manager Dave Glew.

Executive Turntable

RECORD COMPANIES. Leonard J. Charney is promoted to general counsel at RCA/Ariola International in New York. He was senior counsel of talent affairs.

Capitol Records appoints Sue Satriano national director of media and artist relations in Hollywood. She was with Elektra Records as national publicity and artist development director.

A&M Records in Los Angeles elevates Jon Konjoyan to national singles director/director of adult contemporary promotion. He was national singles director.

Howard Wuelfing is appointed media services manager for Jem Records in South Plainfield, N.J. He was manager of the national publicity department.

Cathy Jacobson is named vice president and general manager of Jump Street Records in New York. She was general manager of MediaMax. Cynthia Cherry becomes office manager for the label. She joins from Frank-



CHARNEY



SATRIANO



KONJOYAN



EARL

ford/Wayne Mastering Labs.

DISTRIBUTION/RETAILING. James T. Walker is named general manager for One Stop Video in Oxon Hill, Md. He was with Videx, Video To Go.

HOME VIDEO. Active Home Video in Beverly Hills names Danielle Charney vice president of program development. She was with Karl/Lorimar Home Video as associate in research and acquisitions. Rana Arons joins as vice president of operations. She was West Coast editor of US magazine.

Prism Entertainment Corp. appoints Glenn Sagon to the newly created post of associate creative director in Los Angeles. He was art director/manager of creative services at RCA/Columbia Pictures Home Video.

Thomas K. Rooney is named director of sales and marketing for Magnum Entertainment in Los Angeles. He was director of licensor-marketing relations at CBS/Fox Video.

Jane Palmese joins Vestron Video as Northeast regional sales director, based in New York. She was director of national field marketing for Arista.

Video Associates in Los Angeles promotes Sharon Popp to vice president of marketing. She was creative director.

CBS/Fox Video promotes Pat Swinehart to director of administration and Robin Walton to manager of contracts administration in New York. Swinehart was manager of administrations. Walton was contracts administration assistant.

PRO AUDIO/VIDEO. Hugh T. Landy is appointed vice president of special markets for the ElectroSound Group in Hauppauge, N.Y. He was president of Athenia Industries.

RELATED FIELDS. Lori Earl joins Bridenthal Public Relations as publicist in Los Angeles. She was with the music division of Rogers & Cowan.

Neil B. Posner is promoted to president of 52nd Street, the Los Angeles-based audio service company. He was general manager and will retain his duties as chief financial officer.

RCA/Ariola Chief Summer's View

Tape Royalty Tied to 'Survival Instinct'

BY IRV LICHTMAN

NEW YORK Manufacturers of blank tape and recorders must be convinced that copyright holders do not seek to have them surrender their "technological thrust," but to understand a music industry "survival instinct" that demands a federally imposed royalty on the sale of such hardware.

This was a key issue raised by Bob Summer, president of RCA/Ariola International and current chairman of the Recording Industry Assn. of America (RIAA), at a monthly meeting here last Monday (4) of the music and performing arts lodge of B'nai B'rith.

Summer, in a departure from a prepared text titled "The Future Is Now/The Future Is Tomorrow," noted that IFPI, the international trade association of recording companies, has been attempting, without success so far, to sell this approach to blank tape/hardware firms. Following his talk, Summer left the U.S. to attend an IFPI meeting in Brussels.

In his talk, Summer said the music industry's survival in the face of home taping depended on developing the kind of "self-protective mechanisms" that have allowed certain species to survive extinction.

"Our defense of copyright, while rooted in this industry's struggle for solvency, is part of an overall defense of what is so fundamental to a living society—its cultural foundation," Summer stated.

As an example of technology defeating the property rights of copyright holders, Summer outlined the

specifications of what he termed "digital on demand, the world's first 'CD convertible' portable music system, the Pioneer CK-W700."

Summer referred to the unit as the "perfect home away from home for the PD-C7 portable Compact Disc player. Just raise the lid on the CK-W700's docking compartment and slip in the CD player. All electrical

connections for power and line outputs are made automatically." He cited other lures, such as a double auto-reverse cassette section with high speed dubbing and Dolby B, a four-band tuner, and detachable two-way speakers with four- and three-quarter-inch tweeters, a four-band graphic equalizer and a

(Continued on page 75)

Revenues, Income Up at MCA Records/Music Group

LOS ANGELES MCA Inc.'s records and music group reported record revenues and dramatically increased operating income for both the third quarter and the first nine months of 1985. For the three months ended Sept. 30, the group reported revenues of \$75,735,000, up from \$62,884,000 in 1984, and operating income of \$5,855,000, up from \$1,404,000 in 1984.

For the nine months ended Sept. 30, the records and music group reported revenues of \$204,032,000, up from \$179,177,000 in 1984, and operating income of \$13,456,000, up from \$5,070,000 in 1984.

MCA's home video and pay television division reported revenues of \$58,587,000 for the three months ended Sept. 30, up from \$44,967,000 in 1984. The same division reported revenues of \$177,604,000 for the nine months ended Sept. 30, up from \$114,487,000 in 1984.

In a statement accompanying the figures, MCA Inc. noted that rec-

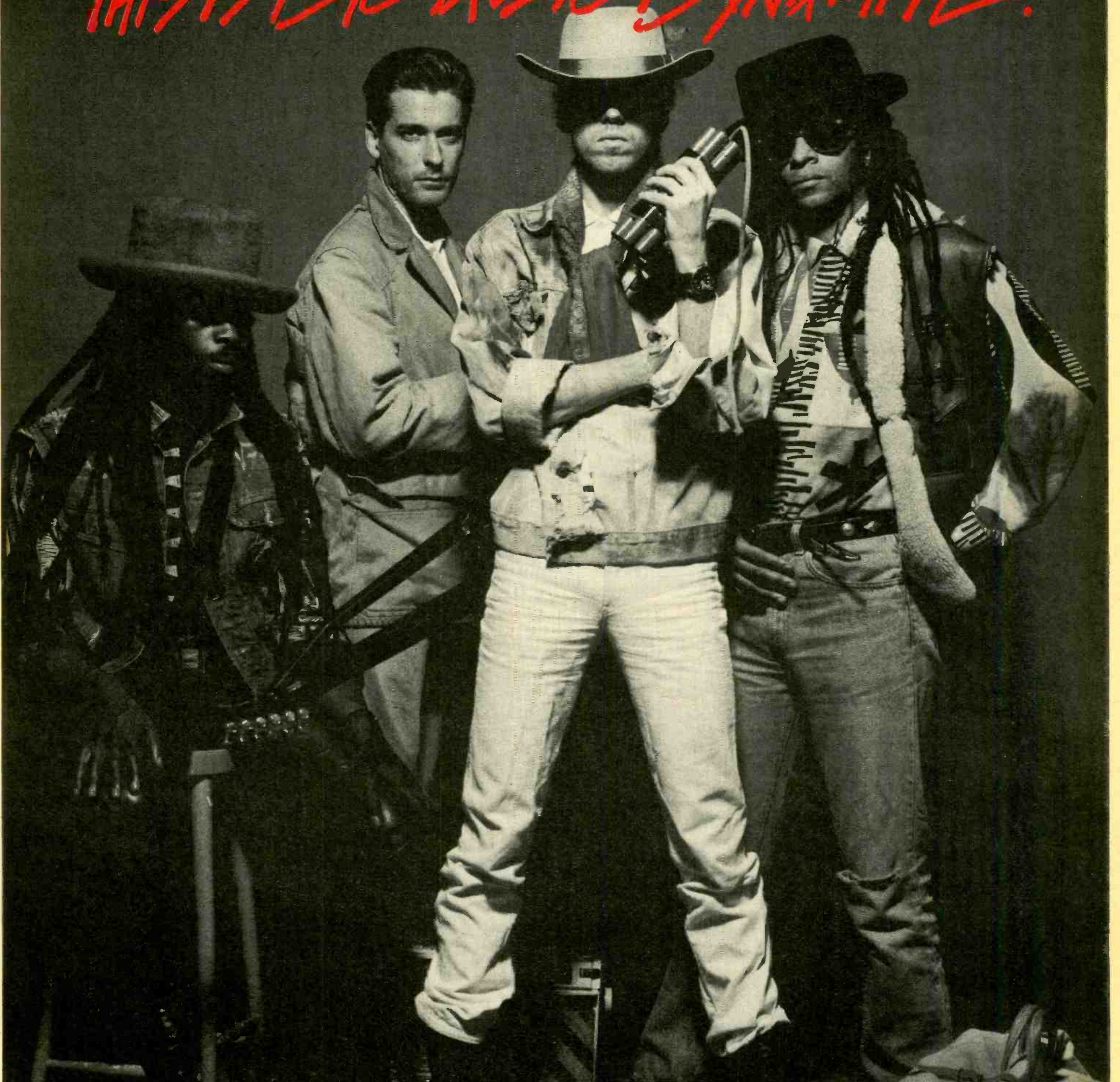
ords and music revenues include fees for the domestic distribution of home video products, primarily videocassettes, but added that such fees are excluded from home video revenues.

As a whole, MCA Inc. reported third quarter revenues of \$626,708,000, up from \$412,661,000 for 1984; operating income of \$101,638,000, up from \$35,955,000; and net income of \$67,546,000 or 91 cents a share, up from \$35,368,000 or 49 cents a share.

For the nine months ended Sept. 30, MCA Inc. reported revenues of \$1,474,659,000, up from \$1,154,291,000 in 1984; operating income of \$141,316,000, up from \$76,682,000; and net income of \$98,221,000 or \$1.33 a share, up from \$76,353,000 or \$1.05 per share last year.

MCA attributed the strong quarterly results to its late summer box-office smash, "Back To The Future." PAUL GREIN

THIS IS BIG AUDIO DYNAMITE.



Pioneers from all walks of rock, regrouped as Big Audio Dynamite. Here are former members of The Clash and the Basement 5. Here is one of the '80s leading video directors "THIS IS BIG AUDIO DYNAMITE." Mick Jones, Don Letts, Leo "e-zee-kill" Williams, Greg Roberts, Dan Donovan.

AN EXPLOSIVE DEBUT ALBUM ON COLUMBIA RECORDS AND CASSETTES.



Bryan Adams Captures Three Junos

Canada Ceremonies Spotlight New Generation of Artists

BY KIRK LaPOINTE

TORONTO Bryan Adams consolidated his position as Canada's pop music master by sweeping three major Juno music awards last Monday (4).

Adams was honored as male vocalist of the year, his A&M release "Reckless" was named album of the year, and he and longtime collaborator Jim Vallance shared the Juno for composer of the year.

More than anything, this year's ceremonies signified a changing of the guard in Canadian music. Although veteran performers Anne Murray and Murray McLachlan were honored as country female and male vocalist of the year, virtually the rest of the Juno slate was filled with newer stars, many of

whom have recently made gains abroad or seem ready to do so.

In almost any other year, Corey Hart would have walked off with several Junos. But this was Adams' year, and while Hart and Adams went head-to-head in five categories, Hart was only able to win one Juno: His "Never Surrender" was named single of the year.

Capitol artist Luba, voted female vocalist of the year, typifies the new generation of Canadian performers. Still only in her early 20's, with just one album under her belt, she upset Murray and two-time winner Carole Pope to capture the coveted Juno. Another such example is the Parachute Club, this year's top group. Still relatively unknown outside Canada, the Toronto band was last year's most promising group.

Perhaps the most notable newcomer is black artist Liberty Silver, the only multiple Juno winner besides Adams. Two new black music categories were created this year for the Junos by the Canadian Academy of Recording Arts & Sciences (CARAS), following strong lobbying by the Toronto chapter of the Black Music Assn. (BMA) and the Black Music Assn. of Canada (BMAC).

Silver's "Lost Inside Your Love" was named best r&b/soul release, while she shared honors with Otis Gayle for their reggae/calypto record "Heaven Must Have Sent You." The two Junos are bound to stir interest in Silver, whose records don't enjoy widespread Canadian distribution. (Continued on page 74)



From Set to Studio. During a break between takes for his latest feature film, WEA Hong Kong artist Lam dropped by the company's offices to renew his recording contract. Pictured with Lam are, from left, WEA's Hong Kong/Southeast Asia managing director Paul Ewing, international chairman Nesuhi Ertegun (who was en route from China) and Hong Kong director of marketing/a&r Virginia Ng.

RIAA October Figures

Video Certifications Down

NEW YORK Facing new, more stringent standards and a hit-oriented fall marketplace, home video titles were only able to gain eight Recording Industry Assn. of America (RIAA) gold and five platinum theatrical certifications and no platinum and two gold non-theatrical awards for October.

Last October, 10 theatrical titles were certified platinum by the RIAA, and 27 were certified gold. The non-theatrical category had not been created at this time in '84, but

the current numbers represent a significant slump from the numbers being achieved earlier this year, when certifications for gold and platinum combined were running at close to 20 a month.

Reflecting the increasing hit orientation of the marketplace, year-to-date platinum figures are up from 1984's 58 to 75, while gold awards slumped to 124 from 159.

The two strongest labels were Warner Home Video and New World Video, each of which won two platinum and two gold theatrical awards. Vestron came in second, winning one platinum and three gold theatrical awards. Warner also took home the two non-theatrical awards.

October also marked the first certification of titles under the RIAA's new music video category. Warner Home Video's "Huey Lewis & the News: The Heart Of Rock'n'Roll" and Atlantic's "Phil Collins, No Jacket Required EP" both went gold.

To gain gold music video certification, a title needs to sell at least 25,000 units or move product with a suggested retail value of at least \$1 million.

In a sign of the hit-title domination of the RIAA theatrical certifications, all five of the titles that received awards won both platinum and gold, leaving only three to win only gold. The dual winners were: Vestron Video's "The Purple Rose Of Cairo," New World Video's "Fraternity Vacation" and "Certain Fury," and Warner Home Video's "Police Academy 2: Their First Assignment" and "Ladyhawke."

The titles winning gold only were Vestron's "Hot Moves" and "The Company Of Wolves," and MCA Home Video's "Gotcha." Winning a theatrical gold video award now takes 75,000 units or \$3 million at retail; platinum takes 150,000 units or \$6 million.

Warner also scored in the non-theatrical category, winning with two cartoon titles: "Road Runner vs. Wile E. Coyote: The Classic Chase" and "Bugs Bunny's Wacky Adventures." A title has to move 30,000 units worth \$1.2 million at retail to achieve non-theatrical gold.

TONY SEIDEMAN

CHART BEAT

by Paul Grein

STARSHIP earns its first No. 1 single this week with "We Built This City," a mere 18 years and seven months after the band (as **Jefferson Airplane**) first cracked the chart with "Somebody To Love."

Only two acts in the history of Billboard's pop chart have taken longer between their first chart appearance and their first No. 1. **Tina Turner** took exactly 24 years between first charting (with ex-husband **Ike Turner**) in September, 1960 with "A Fool In Love" and first topping the Hot 100 in September, 1984 with the Grammy-winning "What's Love Got To Do With It."

And **Robert John** took 20 years and 11 months between first hitting the chart in November, 1958 (under the pseudonym **Bobby Pedrick Jr.**) with "White Bucks And Saddle Shoes" and first hitting No. 1 in October, 1979 with "Sad Eyes."

Trailing Turner, John and Starship are **David Rose** (18 years and five months), **Sammy Davis Jr.** (17 years and 10 months) and **Chuck Berry** (17 years and two months).

"We Built This City" was co-written by **Bernie Taupin**, **Martin Page**, **Dennis Lambert** and **Peter Wolf** (not the ex-J. Geils Peter Wolf). It's Taupin's first No. 1 single apart from longtime collaborator **Elton John** and Lambert's first top-slotted pop hit since splitting from **Brian Potter**.

WE'VE HEARD OF mass appeal records, but this is ridiculous: **Stevie Wonder's** "Part Time Lover" this week becomes the first single to hit No. 1 on Billboard's pop, black, dance and adult contemporary charts since the dance chart was inaugurated in September, 1974.

The song achieves this unprece-

dent "quadruple crown" by hitting No. 1 on this week's dance/disco club play chart, one week after topping the 12-inch singles sales chart. The only singles chart left in Billboard that "Part Time Lover" hasn't yet topped is country, and at the rate it's going, we wouldn't be surprised to see it listed there, too.

One final note: "Part Time Lover" is only the fourth Motown single to hit No. 1 on Billboard's pop, black and dance charts. It follows **Thelma Houston's** "Don't Leave Me This Way," **Marvin Gaye's** "Got To Give It Up" and **Diana Ross's** "Upside Down." But "Lover" has gone one better by also hitting No. 1 AC.

WHAT'S HEART'S most successful album? If you go strictly by weeks on the chart, it's still their 1976 debut, "Dreamboat Annie," which rode the chart for 100 weeks starting in April, 1976. But by two other important yardsticks—peak position and singles success—their

albums generated even one top 10 single: "Dreamboat Annie," which yielded "Magic Man," and "Greatest Hits/Live," which produced "Tell It Like It Is."

IN OUR EXCITEMENT last week over the fact that **Phil Collins** has tied **Madonna** as the performer with the most top 10 singles in 1985, we overlooked the fact that his current single, "Separate Lives," is the first top 10 hit—as an artist or writer—for pop veteran **Stephen Bishop**.

Bishop got off to a fast start in 1977 with two top 30 hits: the dynamic "Save It For A Rainy Day," which peaked at 22, and the sublime "On And On," which climbed as high as 11. But Bishop didn't make it back to the top 30 until May, 1983, when he peaked at number 25 with "It Might Be You."

Since Collins writes most of his material, most people will probably assume that he wrote "Separate Lives," which is featured in the new film "White Nights." But



Better late than never for Starship as 'We Built This City' hits No. 1

self-titled Capitol debut is now their most successful album to date.

The album jumps to number five this week, tying the peak position of 1980's "Bebe Le Strange" as their best showing to date. But the tie-breaker is the fact that the current "Heart" has been certified platinum, while "Bebe" stopped at gold.

And "Heart" is the group's first album to spin off two top 10 singles. "Never" jumps four points to number eight this week, three months after "What About Love" peaked at 10. Only two other Heart

turnabout is fair play: Most people probably assumed that Bishop wrote "It Might Be You," which was featured in the 1982 film "Tootsie." In fact, that Oscar-nominated song was written by **Dave Grusin** and the team of **Alan & Marilyn Bergman**.

FAST FACTS: **John Cougar Mellencamp** is within a heartbeat of scoring his second No. 1 album, as "Scarecrow" moves up to number two. In his pre-Mellencamp days, Cougar topped the chart for nine weeks in 1982.

Paul McCartney



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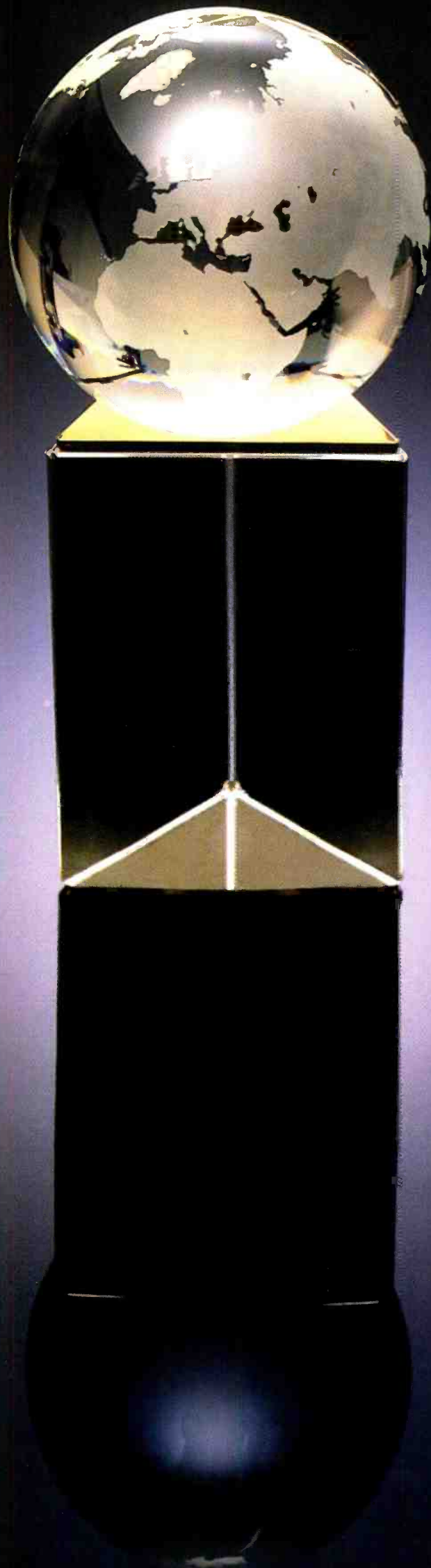
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...newsline... IRELAND

JAZZ IS ALIVE AND WELL in Ireland, thanks largely to the annual stimulus of the Cork Jazz Festival and visiting artists throughout the year. EMI has made available the Blue Note catalog (Stanley Jordan made his debut here recently), and RCA has issued albums from its sister label in France and classics from the Savoy label. They include Louis Armstrong, Duke Ellington, Benny Goodman, John Coltrane and Charlie Parker.

WILLY RUSSELL'S "Blood Brothers," a major attraction of the Dublin Theatre Festival, is to run until Nov. 23. CBS Ireland has released a mini-album, "Rebecca Storm Sings Blood Brothers," on the Epic label. And impresario Patrick Dunne is considering bringing "Lies & Legends," based on the life and music of Harry Chapin, to Ireland.

"THE FROG PRINCE," on Island Visual Arts, has a score by Enya, better known here as Eithne Ni Bhraonain, who toured extensively as a member of the family group Clannad prior to embarking on a solo career. She's also been commissioned to write and record the score for the forthcoming BBC-TV series "The Celts."

THE ANNUAL GENERAL MEETING of the Irish Assn. of Songwriters & Composers is set for Nov. 19 in the National Concert Hall. While chairman Brendan Graham is stepping down from the council, he's agreed to be consultant director as special delegate at meetings of the Performing Right Society (PRS) council in London.

BAFTA AWARD-WINNERS CLANNAD, whose "Magical Ring" and "Legend" albums went gold, have a new album on Tara, "Macalla." The first single from the album is "Closer To Your Heart," and another track is a duet between the group's Maire Ni Bhraonain and U2's Bono. The group's fall U.K. tour is off until early 1986 because of problems with Maire's vocal cords. KEN STEWART

Levy on Hold? BPI Says No U.K. Press Reports Delay on Law

BY PETER JONES

LONDON Despite wide media speculation here that the British government is, for political reasons, planning to put the projected legislation for a levy on blank audio and videotapes on hold, the British Phonographic Industry (BPI) says it has no reason to think the stories are based on fact.

The record industry IFPI group has as recently as Monday (4) received confirmation from the Dept. of Trade & Industry that the timetable for presentation of the White Paper on copyright reform would start making its way in Parliament before Christmas.

The Sunday Times led the "levy doubts" faction here, claiming Prime Minister Margaret Thatcher had intervened to ask for a ministry re-think of plans to levy 25 pence on videotapes and 10 pence on audiotapes. A Green Paper consultative document earlier this year had recommended the levy to compensate for unauthorized home taping of copyrighted material and completely turned round the thinking expressed in an earlier Green Paper.

According to the Sunday Times, Thatcher is concerned about what would amount to a new consumer tax in the run-up to the next election, which is probably two years

away.

In Parliament, John Butcher, the junior industry minister, had said that virtually all home videotaping was for "time-shifting" and that research showed that only 1% of recorded television programs were seen more than once.

Again according to the Sunday Times, government sources have confirmed that the Prime Minister has asked for further thought on levy proposals. One minister, it is reported, said: "The arguments in favor of the levy are finely balanced. It's now back in the melting pot."

The Financial Times reiterated the fact that the BPI maintained that as much as 90% of the 85 million blank audiotapes sold each year are used by consumers to record music at home. It presented the opposing view that tape manufacturers asserted a levy would harm sales of blank tapes used for educational and other matters unconnected with taping of copyrighted material.

Underlying the general rumors is the belief that Thatcher is concerned that levies on software could prove unpopular with young voters in the run-up to the next election.

But as far as the BPI knows, tape levy plans remain on schedule.

Twin-Cassette Battle: BPI Claims Victory But Amstrad Also Praises London Court's Ruling

LONDON The British Phonographic Industry (BPI) is claiming victory in its legal battle to outlaw high-speed twin-cassette audio systems marketed by Amstrad Consumer Electronics.

In a judgment delivered here Oct. 29, three Appeal Court judges refused to grant Amstrad a declaration that it was doing nothing unlawful by selling such machines, on the grounds that advertising and promotional literature associated with them might amount to an incitement to purchasers to commit offenses contrary to the 1956 Copyright Act.

However, the judges rejected the BPI's claim that marketing the equipment in itself constituted an authorization to infringe copyright, even though Amstrad knew the models in question would probably be used to do so. What purchasers did with the hardware was outside the manufacturer's control, said Lord Justice Lawton. He or-

dered both sides to pay their own costs.

BPI legal adviser Patrick Isherwood said afterwards: "In finding potential criminal liability for Amstrad's act, the court has undoubtedly recognized the seriousness of the company's conduct and given a strong warning to other companies engaged in the marketing of similar equipment."

But Amstrad's founder and chief executive Alan Sugar hailed the judgment as a victory and said he now plans to sue the BPI for defamation and disruption of his company's business. A company spokesman added: "While disappointed at not having obtained the formal declaration asked for, Amstrad is delighted that the substance of the BPI allegations, claims for damages and so on have all now been confirmed to be without foundation."

The dispute centers on the TS 39, TS 87 and SM 104 models introduced last year by Amstrad. All three are capable of double-speed cassette copying and were extensively advertised in the press and on television. In October, 1984, the BPI wrote to Amstrad that the company was acting unlawfully and to dealers warning them of the consequences of selling the equipment.

In response, Amstrad issued a

writ claiming the BPI's accusation was false and seeking a declaration that it was entitled to market the machines in the U.K. A High Court hearing earlier this year (Billboard, July 13) refused to give such a declaration, and Amstrad subsequently undertook to suspend advertising of the twin-cassette recorders pending an appeal.

The case has broad implications for the record industry, which would like to see twin-cassette machines banned or at least reduced in numbers. In a parallel dispute in Italy, Philips, which recently launched a range of similar equipment, has agreed to drop an advertising campaign for its Super Tandem model after strong protests from AFI, the national IFPI group, and from the recently formed Federmusica, the Italian Federation of Music.

Philips, which issued a statement after the first Amstrad hearing, saying it would never knowingly issue advertising material encouraging a purchaser to infringe copyright, told AFI director general Ernesto Magnani that while the company understood the point of view of the copyright owners, it still considered the message conveyed by its Italian advertising to be "absolutely correct."

German Sales Keep Improving

BY JIM SAMPSON

MUNICH West German record and tape sales maintained their momentum in the third quarter this year. Major labels report revenues on domestic shipments about 9% higher than during the first nine months of 1984.

A direct comparison of third quarters pushes the gain well into double figures, as last year's late summer business was among the worst on record.

The record industry's "new media" continues to lead the way, according to official Phonoverband trade association figures, which represent 90% of domestic retail shipments. Pop Compact Disc units boomed 152% to 2.9 million in the first nine months, while classical CDs doubled to 1.1 million. The 52% maxi-single surge offset a 13% slump in seven-inch singles.

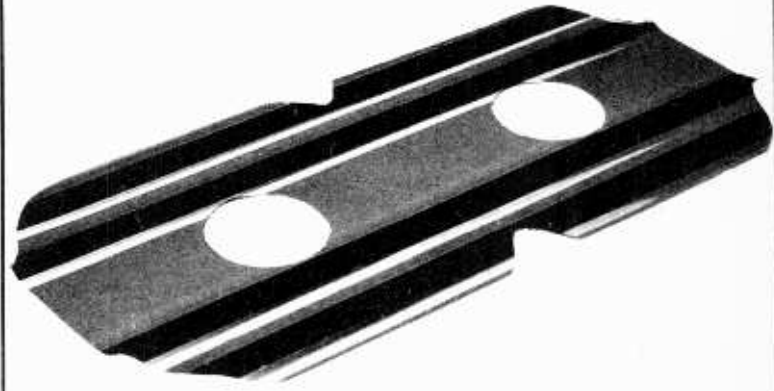
Overall, LP and cassette shipments were up 9.6% to 124.5 million units. Classical sales continued to outpace pop gains. All classical price lines improved, but midlines were most responsible for the 25% expansion.

On the pop side, both full-price record albums and tapes dropped (4% and 6.5% respectively), while budget and midlines improved sharply.

Some dealers regard reports of a recovery in German music sales as premature, because the three traditional profit centers (seven-inch, full-price pop LPs and cassettes) remain soft. But as Phonoverband's Peter Zombik observes: "These revenue losses are more than made up by Compact Discs and maxi-singles."


"The bottom line is quite positive. We still have every reason to believe we are consolidating our gains and are headed on an upward curve."

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Warnings Don't Censor

LYRICS, LABELS, AIDS—A CONNECTION?

BY TOM DePIERRO

Before anyone jumps to conclusions, I urge them to read on. I'm not going to say that sticking records would have prevented AIDS. That's silly. I don't have any answers, the same as you. But I do have some questions.

I've been involved with music and records my entire life. In the business, I've worked for the Sam Goody chain, had my own small retail outlet and rose to be assistant nobody at Motown Records. Finally, I established my own label, which in four years of operation wasn't doing too badly.

Then, I got AIDS.

As a kid, I really worshipped my favorite stars. Pop music was my total escape from a world of severe child abuse and from the gnawing fear that I was "different" from the real kids. I trusted stars because their music made me happy. So whatever they were about was "where it was at."

Yes, I am saying that they influenced my decisions and helped shape an identity that worked for my particular circumstances. For example, my love for the Motown stars made me a young crusader for equality, a position I often had to defend strongly with kids and adults alike.

By the mid-'60s, drugs and sex had become music-media chic like never before. Drug lyrics were commonplace. Together with sex (free love, if you will) themes, the idea was to sell a lot of records. Everyone said no one would be hurt.

One of my favorite groups at the time represented (to me) permissive homosexual approval. Not that they themselves were gay, but their star seemed effeminate, and their songs often attacked women and marriage. Having been abused sexually many times by my mid-teens, I found their songs a convenient vali-

dation of circumstances which otherwise had me feeling frightened and guilty. Unfortunately, no one ever set me straight.

Today, any young man uncertain of his sexual identity can find comfort in bejeweled men, made-up and lipsticked, caressing microphones.

The same holds true for drugs. Drugs were "sanctified" by scores of bands everywhere. I remember kids turning to drugs with the same faddist abandon as to the hula-hoop. And everyone from the Beatles to the Mothers of Invention gave their okay. By the time drugs killed Jimi Hendrix, legions of the world's youth were already following in his footsteps.



'I trusted stars because their music made me happy ... They influenced me'

Tom DePierro is founder and chairman of Airwave Records, based in Hollywood.

In my own family, three of my brothers went the marijuana-to-heroin route, scoffing at the idea that one would lead to the other and citing dozens of bands that agreed.

AIDS is an unthinkable horror. The result? Debilitation, disfigurement, pain and suffering. As if that weren't enough, the prognosis is always death. It has all but destroyed my young career and life.

Yes, I am a grown man saying I didn't know any better. Today I can only wish that some caring person had intervened. Someone other than a rock star or record company seek-

ing to make a buck at the expense of youthful naivete. On I went in ignorance until AIDS finally intervened.

Some of the anti-sticker people might say I deserve what I got. But isn't that the same kind of self-righteous finger-pointing they accuse pro-sticker people of?

What's wrong with parents? What if a parent wants to get closer to what's happening in music? It might even bring them back into record stores.

And what's wrong with awareness? How many cancer deaths did it take for us to label the dangers of smoking? How many examples of youth tragedy do we need before we realize that our determined misuse

Warnings about cigarettes or saccharine don't "censor" anything. Rather, they offer enlightenment, in the same sense that some of our lyric writers seek to enlighten us.

Can anyone demonstrate that the movie-rating code has led to any censorship? If anything, movies are more sexually explicit and graphically violent than ever.

By their own choice, teenagers no longer consider smoking as chic as they once did. Did this come about because of censorship? No. It came about because of a simple warning. God bless every one of them spared the agony of lung cancer, emphysema or heart disease.

If, by some miracle, I am spared death from AIDS, I challenge any committee to try to censor the records I am about to release, records which deal with topics ranging from interracial love and nuclear war to male strip dancers. But if they want to sticker my record, let them. I won't feel threatened or intimidated.

Let the buyer be informed. Let's look at these stickers as protection for all, kind of like the barricades rock bands put around the stage when they perform.

Ultimately, my point is this: For enlightened parents who can wisely and lovingly advise their child about the possible ill effects of promiscuity and drugs, a sticker just might cue the right moment to try to bridge the gap. Since parents are held responsible for the actions of their minor children, isn't it their obligation—and right—to try? There are parents out there who care, who are just as loving and compassionate as Frank Zappa.

It's worth it even if it helps save just one kid from becoming *the pig in the house of straw*, as happened to me. Then those stickers won't seem such a bad idea after all.

CULTURAL BOYCOTT

The reasons for protesting apartheid may be noble, but a cultural boycott is not the way to deter the horrors of the system. Should cultural exchanges between the U.S.S.R. and the U.S. be stopped because of the violation of human rights in that country, or the appearance of American artists in England halted because of its stance in Northern Ireland?

Any list of performers who have entertained in Sun City amounts to a blacklist, and that is bad news in any industry. An "are you now or have you ever been" attitude is detrimental to the music business, as well as to understanding of a tragic government in South Africa.

Teresa Ciafardi
New York

A MANAGEMENT CRUTCH

Recently, I was privileged to be a speaker at the closing banquet of the Chicago Music Expo. One of the points I hope I made was that all of the current ranting and raving

about lyrics and rating systems was a waste of taxpayers' money, Congressmen's time, and tradepaper space.

Two points need to be made, simply and succinctly:

1) The industry and the various parent groups should commission a detailed study on exactly what—if any—effect these lyrics have on various age groups.

2) Any rating system is a crutch for indecisive management. If lyrics are in bad taste, the label has the responsibility to tell the artist, "We will not release this."

This is not censorship, but common business and moral sense. It's time for management to accept responsibilities that go with the position, and not beg the question with ill-conceived and unworkable rating systems.

Richard Broderick
New York

THE VISUAL HOOK

For years, the record and radio industries have lived by the "hook,"

of the First Amendment is only digging us deeper into the kind of bondage songs about masturbation are supposed to save us from?

We welcome warning labels on our food, our toys, our cars—you name it. We demand our right to be protected from the health-and-safety-be-damned attitude of business profiteers. Yet, for the sake of defending a right that is clearly not threatened, many are willing to say that some of what's out there isn't potentially harmful, when they know otherwise deep down in their hearts.

the catchy, melodic phrase that compels or entices the listener to sing along. Generations of listeners have been content to hum or sing along with often vague and sometimes meaningless lyrics while their minds are busy elsewhere.

But now, the generation raised on MTV, the VCR, etc.—the heaviest diet of visual stimulation in the history of any culture—has developed the ability to run a visual message in their heads even while their main focus is elsewhere. They will demand lyrics that will trigger definite images, either recall of the video of the song or something of their own creation.

Eventually, they will demand songs in the form of four-minute "movies" with plots and real people, identifiable heroes and villains. They are already tiring of overblown special effects, and they are being put off by videos whose story lines have nothing to do with the song lyrics.

Stephen Chandler
Greenbelt, Md.

FOCUSING ON INJUSTICE

As an amateur photographer and rock music fan, I wonder what's so wrong about people taking pictures at rock concerts. I realize that flash photography can be annoying, but why not simply ban flashes?

At those concerts that do ban cameras, there is always someone who seems to get them in anyway. Now, I can either forget about it or pay enormous sums for pictures from those who are able to smuggle a camera in. Once again, it is the true fan who is getting the bad deal.

David Benard
James Island, S.C.

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'Sun City' Gamering Mixed Response Some Pop Programmers Cite Record's 'Rough' Sound

BY KIM FREEMAN

NEW YORK The anti-apartheid, consciousness-raising single "Sun City" is generating a mixed and intriguing response from the radio community. AOR was quick to adopt the four-week-old superstar track, and the pop track debuts on Billboard's black singles chart this week.

However, top 40 "Sun City" success on a national level has not been spectacular when compared to the immediate acceptance of its cause-oriented predecessors, "Do They Know It's Christmas" and "We Are The World." The sound of the record has been called "rough" and "abrasive" by several pop programmers who have either not added it yet or are testing it in light rotation.

At this point, sales of the single are far surpassing airplay. "Sun City" debuted on WHTZ (Z-100) New York's sales chart at 28 last week, inspiring the station 100 to add it in medium rotation. According to Z-100 music director Frankie Blue, the station had no problem with "Sun City's" musical style.

In San Francisco, "Sun City" rose to 17 on KITS's sales chart after two weeks of airplay. Requests for the track have been "moderate to good," says KITS PD Richard Sands, adding that "the politics are fine." Because "Sun City" does not have a "super commercial sound," KITS has dayparted it out of the midday shift, reports Sands.

Early radio support on the "Sun City" single "is moving slower than we thought," says Manhattan Records' senior vice president/marketing, Stephen Reed. "Our strongest points so far," says Reed, "are the breadth of adds on AOR, CHR and urban stations" and the fact that "the Northeast came in very strong." On the downside, Reed says Manhattan has been "a little disappointed with the depth of adds in other parts of the country."

One such market is Los Angeles, where airplay as of last week was scattered. Top-rated KIIS had not added the record, the market's leading urban outlet KJLH added the track in light rotation last week, and progressive AOR KROQ, reportedly the first to go on the "Sun City"

there, slipped the single into heavy rotation. Los Angeles airplay on the single may soon become more universal, as the local press has jumped on the bandwagon with an eye towards investigating possible traces of racism on the part of outlets that have not committed themselves to "Sun City."

This brings up the issue of "Sun City's" political stance. As WBBM Chicago music director Joe Bohanon puts it, "It's impossible to take a pro-apartheid stand, but still the subject is a little more controversial" than its aforementioned predecessors. Bohanon makes it clear, however, that WBBM's stance on "Sun City" is based on the "the merits of the music," and he calls any allegations of racism "ludicrous."

Like other programmers, Bohanon cites a "charity burnout" factor. "With all the benefit records out, radio has felt obligated to play them, but there's got to be a limit to it. 'Sun City' came at just that time."

With the just-released "Sun City" (Continued on page 14)



Don't Stop the Dance. Members of Columbia recording act the Hooters relax with KNBQ Seattle program director Ric Hansen after judging the station's "And We Danced" competition at the Black Angus restaurant. The pop station threw the dance meet as an extra support vehicle for the Hooters' recent Seattle appearance. Standing from left are the band's Rob Hyman, Hansen, the Hooters' Eric Bazilian and Columbia Records' Larry Reymann.

Hot on Doubleday's Trail

Sillerman Buys Five Outlets for \$38M

NEW YORK The recently formed Sillerman Communications Group here is planning to buy Doubleday's WLLZ Detroit, KDWB-AM-FM Minneapolis and KPKE Denver and Metromedia's KHOW-AM Denver. Still pending FCC approval, the package is Sillerman's for \$38 million, with price tags breaking down as follows: KHOW, \$11 million; and \$9 million each for KPKE, KDWB-AM-FM and WLLZ.

Sillerman's chairman and CEO is Robert F.X. Sillerman, who was "Cousin Brucie" Morrow's partner in Sillerman-Morrow Broadcasting,

which sold its nine radio and tv stations earlier this year.

Sillerman is also a partner in the six-month-old Sillerman Magee Communications Management Corp., an investment bank for broadcasters through which Sillerman discovered his interest in re-entering the radio operation business.

"Many months ago," he explains, "I was interested in buying the whole Doubleday chain." Told the chain was not letting anything go at that time, Sillerman put in a bid for two of the stations available after the Capital Cities/ABC merger.

"I came up as the second bidder," Sillerman recalls, "which confirmed my desire to be an operator, not just an owner." In addition, Sillerman says his near-success with that bid proved that "our reputation was considered bankable by Wall Street and other financial institutions."

Sillerman says he has not "given up hope" of acquiring Doubleday's remaining outlets, WHN and WAPP New York and WAVA Washington. Doubleday Broadcasting president Gary Stevens explains the four sales as a means of "restructuring some of our parent company's debts" and claims that Doubleday has no intention of selling off its remaining three outlets. Stevens also says he will stay with Doubleday to run its radio interests.

Meanwhile, Sillerman shows no signs of pausing on the radio purchase path. Asked how soon his instant broadcasting group might grow in size, he joked, "When is your deadline?" Sillerman says the acquisition plan will be targeted only at major markets, "most likely not below top 20 or 25" markets.

Echoing his approach with Sillerman-Morrow, Sillerman says, "We clearly want to keep management in place" at the five new properties. "As a generalization," he continues, "we buy a station for what it is and/or can be. All of these [purchases] have excellent foundations built by the existing staff, but there's also room for growth."

Sillerman has not chosen any executives to help him run the group and says he is unsure whether he will bring any on. "It will be a very decentralized operation," he says.

KIM FREEMAN

...newsline...

THE AMCOM CORP. announces its fifth acquisition in four months with the FCC-pending purchase of WKIT-FM Hendersonville, N.C. Former Voyager Communications executive George Francis is president of the young AmCom firm, which also owns KRMD-AM-FM Shreveport, La., WHHQ/WHHR Hilton Head, S.C. Joining AmCom as corporate vice president is Wally Voight, a longtime Capitol Broadcasting executive.

NEW YORK-BASED JAG COMMUNICATIONS appoints two new vice president/general managers. Gene Mitchell joins WLPM/WFOG Norfolk-Suffolk, Va. in that capacity, and Stephen Seplowe is promoted to that post at WROW-AM-FM Albany, N.Y. Mitchell was manager of Jag properties WLKW-AM-FM and the Albany combo.

KOMA OKLAHOMA CITY recruits Peter Zolnowski as operations manager. He was program director at WECK-AM Buffalo and will also assume OM duties for KIMY-FM (presently KAEZ) once the new Price Communications acquisition is cleared through the FCC.

CITADEL COMMUNICATIONS is preparing to purchase KKFm-FM Colorado Springs from Sky Hi Inc. for \$3 million. Citadel, Based in Phoenix, currently owns KAIR/KJYK Tucson.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

WBJW Orlando, Fla. programmer **Brian Thomas** has brought a trusty record with him to the market: Jellybean & Madonna's "Sidewalk Talk" from John "Jellybean" Benitez's album on EMI America. According to Thomas, the dance track has done well for him in other cities and is doing the same in Orlando. Also popular is James Taylor's "Everyday" (Columbia). "With all the heavyweight hits we're playing," Thomas notes, "this sounds like a breath of fresh air. It's just good to hear his voice back on the radio." Performing especially well on WBJW's sales chart, says Thomas, is Starpoint's "Object of My Desire" (Elektra). "Anyone not playing Klymaxx's 'I Miss You' (Constellation/MCA) yet," he continues, "should consider it a definite hit." Finally, Thomas tips us on the fact that Miami Sound Machine's "Conga" (Epic) has become a No. 1 record for the station in just two weeks.

AOR

The No. 1 request at progressive rocker KROQ Los Angeles last week was Felony's "Vigilante" (EM-HI), says pioneering PD **Rick Carroll**. Released on a local independent, Felony's "The Fanatic" was a No. 1 KROQ record two years ago, and Carroll calls this a strong if belated followup. "The band has a tremendous acceptance here," he comments, "and this should be a major crossover" to pop. Falling into the same category is the Pet Shop Boys' "Opportunity" (unknown import). The band is another act previously successful with KROQ that Carroll says has "great crossover potential." From more mainstream pickings, Carroll says the teen-champion outlet is also doing well with Simple Minds' "Alive And Kicking" (A&M), INXS's "This Time" (Atlantic) and Kate Bush's "Running Up That Hill" (EMI America). And, of course, KROQ moved the Artists United Against Apartheid into heavy rotation last week (separate story, this page).

COUNTRY

The Forester Sisters have avoided the dreaded sophomore slump, says WHN New York program director **Neal "Moon" Mullins**. Referring to the Sisters' "Just In Case" (Warner Bros.), Mullins says the act has come with an unusually strong followup to their first single. Dan Seals' "Bop" (EMI America) is a "nice, happy little ditty that works for us 35-plussers," says Mullins, and Kenny Rogers' "Morning Desire" (RCA) is getting plenty of requests. Finally, Mullins is pondering James Taylor's "Everyday" (Columbia). "I haven't added it yet, but I'd like to do something with it," he says of the successful pop track.

KIM FREEMAN

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'SUN CITY' GARNERING UNEVEN AIRPLAY

(Continued from page 12)

video now in power rotation on MTV and in the hands of Manhattan's promotion team, Reed says the label is fully confident that radio will soon put its muscle behind the song. "The video is our strongest selling tool," he notes. "It helps make sense out of the song, and it helps explain what's going on in Sun City to both consumers and radio."

Another part of Manhattan's re-assorted push involves information pamphlets on Sun City itself. At urban-formatted KACE Los Angeles, assistant MD Paul Perrodin says, "You hear a lot about South Africa, but there's a lot of integral elements people don't know about it."

The record has performed more consistently at urban radio than pop so far. Given the cause behind the track, however, black radio has not warmed up to the record as quickly as one might expect.

KJLH Los Angeles program director Doug Gilmore says he had no

hesitation in adding the record last week, but asserts that, musically, "It is not geared for r&b radio. If I was producing the record, I would have tried to guarantee black radio exposure." Nonetheless, KJLH is committed to "doing what we can for the record," says Gilmore.

Representing the range of opinions on this single is Marvin Robinson, PD of San Francisco's top urban outlet, KQSO, who says "Sun City" is unquestionably "in the pocket" soundwise.

Manhattan's Reed admits that "we must not have done enough to make black radio as aware as we might have." That is currently being remedied by both Manhattan and "Sun City" orchestrator Steven Van Zandt, who has been making several radio visits and appearances on syndicated programs.

Sure to boost Artists United Against Apartheid's efforts is the release of the "Sun City" album (Billboard, Nov. 9).

Promotions

DOING THEIR DUTY

WZGO (Z-106) Philadelphia (contemporary)

Contact: Matt Farber/Debra Hamilton

Monday (11) being Veterans Day, it's only appropriate that the folks at WZGO and the Philadelphia Vietnam Veterans Memorial Assn. will be spending the day toiling on the pivotal point of their ongoing crusade to bring a Vietnam veterans memorial to the city. On Veterans Day, Z-106 is hosting a 12-hour radiothon to raise funds for the cause, an event which caps off a week's worth of fund-raising efforts.

The weekend preceding the radiothon was officially proclaimed a memorial weekend for the vets by City Councilwoman Joan Krajewski. For several weeks prior to that proclamation, WZGO's morn-

ing man Ross Brittain had been raising awareness during his show, preparing listeners for the crew of volunteer vets who crowded the Philly streets with collection tins on Friday. At the same time, Z-106's Harriet Coffey was broadcasting live from the Clothespin, while a second team of volunteers circulated information pamphlets on the campaign.

CITATIONS WITH A TWIST

WWSA/WCHY Savannah, Ga. (AC/country)

Contact: Joanne Kooden

Twelve hundred Savannah drivers got a surprising trick and treat last month courtesy of WWSA/WCHY. As parking problems escalate in the growing city, the combo launched a month-long "Parking Salvation" campaign wherein station employees scoured the streets for expired meters each weekday. Quarters were dropped into these empty meters, providing the cops hadn't dropped their official calling cards on the cars' windshields yet.

Along with the quarters came WWSA/WCHY's "Parking Salvation" cards, which are frightfully similar in appearance to parking tickets when viewed from a distance. The Salvation tickets read, "We noticed your meter ran out of time, so as a public service to you, we put a quarter in."

On the flip side of these tickets were discount coupons for Morrison's Brass Center, which co-sponsored the promotion. According to promotion coordinator Joanne Kooden, the campaign was an inexpensive way of endearing the combo to its listeners, a sentiment felt by more than the 1,200 "saved" drivers because local tv and print media saw fit to cover the promotion extensively.

WOX by Kim Freeman JIOX

LEE MICHAELS resigned his post as program director at urban powerhouse WBMX-FM Chicago last week. Station general manager Kerner Anderson would not comment on the circumstances of Michael's resignation. Acting WBMX PD is Marco Spoons, a six-year WBMX veteran who has been music director for over four years. Anderson stresses the continuity of the segue, thanks to Spoons' experience. Spoons appears to be a strong candidate for the permanent post, although Anderson says he is also giving consideration to the flood of calls he's received for the prime post... In other Windy City news, 13-year WLS-FM personality Tommy Edwards is leaving his midday shift.

PUT THE RUMORS TO REST and ink Howard Stern in as WXRK New York's new afternoon man. When the fired WNBC New York afternoon talent joins the young Infinity rocker Nov. 18, current afternoon driver Meg Griffin will move to 10 a.m.-2 p.m., while the Madame will turn her "K-Rock Cafe" into a late night diner with the 10 p.m.-2 a.m. shift. Stern brings sidekicks Robin Quivers and Fred Norris along with him.

"He's one of the most dynamic

WBMX-FM's Lee Michaels steps down

personalities in the country, and he's a veteran in the format as well," says WXRK general manager Tom Chiusano. By all accounts, Stern was brought on board to be his inimitable self, and Chiusano says his music rotation will be a "in the framework" of a scant six tracks an hour. As for the terms of his contract, "long-term" and "monumental" are the only comments both sides will make on the length and dollars involved.

Meanwhile, the afternoon shift at WNBC remains unfilled... Across town at WHTZ, morning zany/PD Scott Shannon offered best wishes to Stern "and his new management" in between Z-100's new Shannon & the Murph jingle and the station's "Do The Friggerator," which will be featured on CBS-TV's coverage of upcoming Chicago Bears games... Eric Page joins WRQX Washington as overnight man. He's fresh from on-air and MD duties at WSKZ Chatanooga.

KEEPING IT ALL all in the family was WYNY New York, which recently had three Harrises on its morning show. Joining the usual Harris & Harris team was Paul Harris' father Jonathan Harris, author of the book "A Statue For America." The date marked the Lady Liberty's 99th birthday, and Harris Sr. was on the air to play "Stump The Statue Expert" with listeners.

Progressive rocker WLIR Hempstead, N.Y. appoints Bob Marrone production director... Moving out of New York is Lauren Kates, who joins WFIL-AM Philadelphia as promotion director. A native Philadelphian, Kates returns after working with Richard Gersh's PR firm in Manhattan.

TOP 40 pioneer Rick Sklar issues a big "thanks" to all his consulting clients who labored to find him hotels near running areas when he came to town over the past year. For the second year in a row, Sklar finished the New York Marathon, crossing the line Oct. 27 as the 11,284th runner out of 19,000... We enjoyed catching WRKS New York morning man Chuck Leonard aboard his pet elephant at a private screening for "Krush Groove" last week on Broadway. We also enjoyed watching WKYS Washington program director Donny Simpson doing what he does best in the film, and a cameo by former WBLS New York rap spinner Mr. Magic.

In the "sorry we missed it" category is the fifth annual Brussel Sprout Festival, which KWAV Monterey co-sponsored recently... KVTI Tacoma is looking for alumni to celebrate its 30th anniversary, which will be marked in November. If this applies to you, contact Linda Savage at 4500 Steilacoom Blvd. S.W., Tacoma, Wash. 98499... KCFX Kansas City is up and running with its new "Classic Album Rock'N'Roll" format, commonly known as C.A.R.R. or "Big Chill" radio, take your pick.

KMEL San Francisco scores a gold mine in recruiting 49ers tight end Russ Francis as a member of its Morning Zoo. Francis will be featured throughout the football season with exclusive comments called in twice a show. In addition, the 49er will broadcast live from KMEL studios the day after each of his team's games... Happy birthday to AC-formatted WBAL Baltimore, which celebrated its 60th anniversary Monday (4). Among many festivities, the occasion was marked by a full-day theme broadcast entitled "Yesterday, Today And Tomorrow, A Look At 60 Years Of Baltimore Radio And Beyond"... Also in Baltimore, veteran Hal Martin joins WYST as midday host. Martin had his own talk show with WCBM, where he had been music director before the station adopted news/talk fare in 1982.

Hit-formatted WJXQ-FM Jackson, Miss. appoints Brian Krysz program and music director. He joins the station from WVBS Wilmington, N.C.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Island Girl, Elton John, MCA
2. Lyin' Eyes, Eagles, ASYLUM
3. Who Loves You, Four Seasons, WARNER BROS.
4. Miracles, Jefferson Starship, GRUNT
5. Heat Wave/Love Is A Rose, Linda Ronstadt, ELEKTRA
6. That's The Way (I Like It), K.C. & the Sunshine Band, TK
7. This Will Be, Natalie Cole, CAPITOL
8. Feelings, Morris Albert, RCA
9. The Way I Want To Touch You, Captain & Tennille, A&M
10. Low Rider, War, UNITED ARTISTS

POP SINGLES—20 Years Ago

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

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. Born To Run, Bruce Springsteen, COLUMBIA
6. Wish You Were Here, Pink Floyd, COLUMBIA
7. Still Crazy After All These Years, Paul Simon, COLUMBIA
8. Wind On The Water, David Crosby/Graham Nash, ABC
9. Extra Texture, George Harrison, APPLE
10. By Numbers, The Who, MCA

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

1. Fly, Robin, Fly, Silver Convention, MIDLAND INT'L
2. Let's Do It Again, Staple Singers, CURTOM
3. Same Thing It Took, Impressions, CURTOM
4. Low Rider, War, UNITED ARTISTS
5. That's The Way (I Like It), K.C. & the Sunshine Band, TK
6. Sweet Sticky Thing, Ohio Players, MERCURY
7. I Want'a Do Something Freaky To You, Leon Haywood, 20th CENTURY
8. Change With The Times, Van McCoy, TK
9. I Love Music (Part 1), O'Jays, PHILADELPHIA INT'L
10. To Each His Own, Faith, Hope & Charity, RCA



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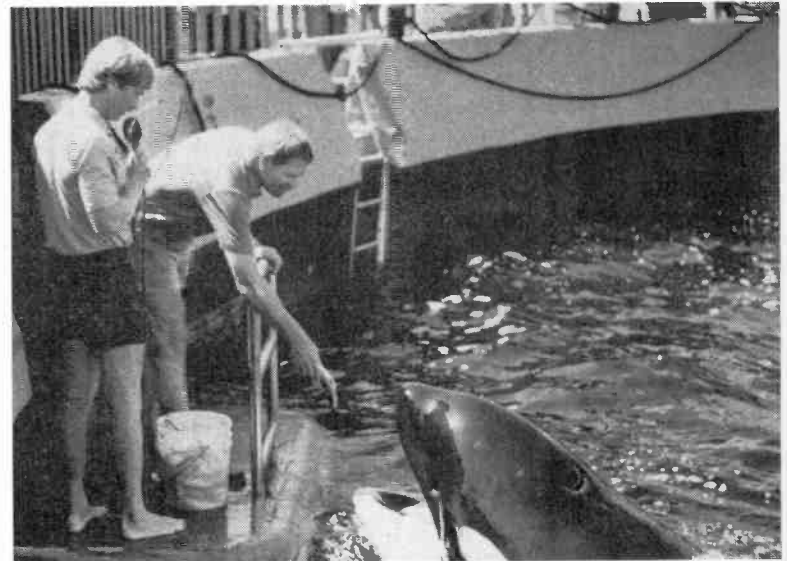
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Getting A Grip. All for the love of Lady Liberty, WPLJ New York morning man Jim Kerr, left, submits himself to the cobra clutch of wrestling coach and celebrity Sargeant Slaughter. The occasion was a chartered cruise around the Statue of Liberty during which several WPLJ listeners took part in the filming of Slaughter's forthcoming video "Happy Birthday Miss Liberty." (Photo: Chuck Pulin)



A Friend Indeed. WLS Chicago vice president/general manager Jeff Trumper, right, assists a zoo in need by presenting a \$10,000 check to Lincoln Park Zoo director Dr. Lester Fisher and Lincoln Park Zoological Society executive director Barbara Whitney. The money was raised during WLS's 8.9 mile "Run For The Zoo." Within the past eight years, this WLS event has raised approximately \$140,000 for the Zoological Society.



Thrill Seekers. KMGG Los Angeles air talent Robert Morgan leans dangerously close to killer whale Orky while entertaining during Magic 106 Days at Marineland.



Going In Style. Longtime KFRC San Francisco morning man Dr. Don Rose enjoys the treatment he deserves while taking a hansom cab to the station's new studios on 500 Washington St. Rose did his broadcast in transit with a batch of "Dr. Don Fun Bucks" to distribute to passing fans.



Koch Rocks. WNEW-FM program director Charlie Kendall, left, and the station's resident rock expert Scott "the Professor" Muni admire a document from New York Mayor Ed Koch proclaiming Oct. 27 "102.7 Day." That Sunday kicked off a week of 18th anniversary festivities for the Gotham rocker.



A Go-Go Gone Solo. Former Go-Go member Jane Wiedlin gets a warm welcome as a solo artist while dropping a copy of her I.R.S. Records debut album off at KKHR Los Angeles. Shown with her are KKHR's morning man Lou Simon, left, and music director Dave Hall.



Country Winners. United Stations Programming Networks executive vice president/programming Ed Salamon congratulates Reba McEntire on her female vocalist of the year status during the recent Country Music Awards in Nashville.

Thunder Birds. WJMK Chicago air personalities Ron Britain, left, and Dick Biondi enjoy a chauffeured trip while riding the station's 1957 Thunderbird float during the city's Columbus Day Parade.



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TOP ROCK TRACKS

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

'Great Entertainer' on L.A. AM Band

KFI Introduces Game Show, 'Matchups'

BY EARL PAIGE

LOS ANGELES In an effort to remain a music competitor on the AM band, KFI here has added two come-building features to its evening fare, says program director Steve LaBeau.

The first is a weekday game show from 6 to 9 p.m. and a Saturday night variation on the same theme that features a live studio audience. The second is an addition to KFI's longstanding "Pillow Talk" program, which follows the game show at 9: "(Bill) Maier's Matchups," a "personals-type" twist on the long-distance request show during which Maier plays matchmaker with local listeners.

The game-show concept is one that has not borne terrific results for the pioneer in the format, KFRC

San Francisco, and the dating-game idea is now a staple on several stations. However, both programming elements represent important experiments aimed at reviving the health of music outlets on the AM band.

As LaBeau puts it, "On AM, what sets you apart is what you do between records. We didn't want talk, because that's being done here very well." The programmer is quick to stress that KFI's approach to the games differs greatly from KFRC's, and emphasizes KFI's integration of power AC hits into the game program.

While noting that KFRC's approach "is probably right for them," LaBeau points out that the San Francisco station carries its games in a midday block, interrupting the music, and that KFRC's games are

longer. "We have four games an hour, 12 three-minute games a night, and we play music," says LaBeau. He adds that every element of KFI's format—traffic, news, music and personality—is included during the game show.

When game participants are being recruited on the phone, explains LaBeau, hits like OMD's "So In Love," Dionne Warwick & Friends' "That's What Friends Are For" and Olivia Newton-John's "Soul Kiss" are heavily rotated. "It has to be a hit locally," says LaBeau, a three-year veteran at the Cox Broadcasting outlet. Hinting that KFI may add more dayparted special programs, LaBeau stresses the importance of retaining continuity through music, personalities and the overall sound of KFI.

Adopting the new ID line, "The Great Entertainer," KFI finds the game show "mirroring our strength in the 30-plus cell," says LaBeau. He admits that the game show skews female: "They seem to be more active in making calls. We're aware, though, of keeping it entertaining for the listeners who may not be calling or are still in their car."

Another game show plus, says LaBeau, is the figure it adds to KFI's total of winners per month, a list that reaches 1,000 winners when combined with the station's "Song Of The Hour" giveaways. "That's where we beat other stations," he claims.

LaBeau says that Cox Broadcasting is "kind of looking at us to see how this goes," and adds that he believes elements of KFI's new evening radio approach hold promise for strong AMs in talk-saturated markets.



Take It or Leave It. A panel of acquisition experts discuss the ins and outs of buying and selling radio properties during a recent NAB-sponsored seminar at the Chicago O'Hare Hilton. Chairing the panel are, from left, Joyner Broadcasting head Tom Joyner, Tom Gammon of Americom Media Brokers, Sconnix Broadcasting's Randy Odeneal, Bill Collatos of TA Associates and John Sanders of Frazier, Gross & Kadlec.

FOR WEEK ENDING NOVEMBER 16, 1985

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

222 REPORTERS

	NEW ADDS	TOTAL ON
STEVIE NICKS TALK TO ME MODERN	128	129
STING LOVE IS THE SEVENTH WAVE A&M	58	159
EDDIE MURPHY PARTY ALL THE TIME COLUMBIA	52	165
PETE TOWNSHEND FACE THE FACE ATCO	48	88
DIONNE & FRIENDS THAT'S WHAT FRIENDS ARE FOR ARISTA	43	104

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

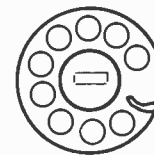
190 REPORTERS

	NUMBER REPORTING
JOHN COUGAR MELLENCAMP SMALL TOWN RIVA	51
SHEENA EASTON DO IT FOR LOVE EMI-AMERICA	26
DIRE STRAITS WALK OF LIFE WARNER BROS	22
MIAMI SOUND MACHINE CONGA EPIC	21
THE CARS TONIGHT SHE COMES ELEKTRA	20

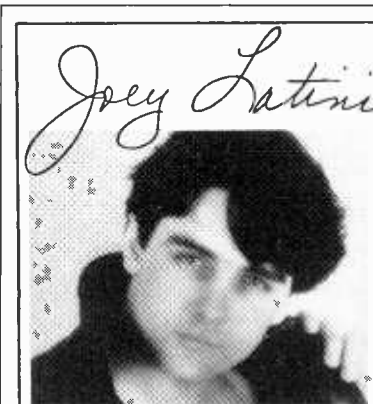
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Featured Programming

STAFF CONSOLIDATIONS at **Mutual Broadcasting** in preparation for **Westwood One's** December takeover were announced last week. As acquisitions procedures go, the cutbacks were relatively mild, with eight Mutual positions being eliminated. Additionally, 43 Mutual Broadcasting staffers will stay with Mutual's soon-to-be former parent, the Amway Corp., and utilized in operating its satellite services division, which Amway retains after the WWI purchase.

Among the eight staff cuts, three top executives will be newly available come Nov. 26. They are programming vice president **Dick Carr**, personnel director **Carol Peterson** and sports director **Luke Griffin**. According to Mutual chief **Jack Clements**, Mutual is not losing any air talents in the consolidation, and none of its news or sports programming will be cut.

On the other end of the country, Culver City, Calif.-based WWI promotes **Mark Kress** to general manager of music marketing and promotion. He was the network's West Coast director of advertising sales.

STATIONS INTERESTED in getting a hold of **Orson Welles'** radio broadcasts must go through **The Broadcasting Connection**, which holds the broadcasting rights to the late actor/director's 1938 "War Of The Worlds" radio drama and several other works. For more information, contact Broadcasting Connection subsidiary **Nostalgia Broadcasting** at (503) 652-2030... The latest bleeps from the Bronx, N.Y.-based **Progressive Radio Network's** "News Blimp" include reports on impersonators who are "making a killing" by posing as dead rock stars, and the return of classic reruns on television. The two-minute bits specialize in offbeat news, while PRN's other short features deal in humor, computer advice and audio care tips.

NBC appoints **Kevin Roche** director of news for **The Source**. A producer and political editor for NBC News since 1981, Roche succeeds **Shelly Lewis**, who moves up to general manager of NBC News' affiliate news services. **KIM FREEMAN**

Billboard® ADULT CONTEMPORARY MOST ADDED

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

	NEW ADDS	TOTAL ON
73 REPORTERS		
DIONNE & FRIENDS THAT'S WHAT FRIENDS ARE FOR ARISTA	24	47
BARRY MANILOW IN SEARCH OF LOVE RCA	16	28
LIONEL RICHIE SAY YOU, SAY ME MOTOWN	13	59
KLYMAXX I MISS YOU MCA/CONSTELLATION	13	24
ABC BE NEAR ME MERCURY	9	38

Washington Roundup

BY BILL HOLLAND

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. 15, **Paul Is Dead, Part I**, Scott Muni's Ticket To Ride, DIR Broadcasting, one hour.

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

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

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

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

Nov. 15-17, **Beatles**, Rock Reunion, Barnett-Robbins, two hours.

Nov. 15-17, **Carly Simon**, Superstar Portraits, Barnett-Robbins, 90 minutes.

Nov. 15-22, **Lee Greenwood**, Country Today, MJI Broadcasting, one hour.

Nov. 15-22, **Ratt**, Metalshop, MJI Broadcasting, one hour.

Nov. 16, **Judds, Mel McDaniel**, Silver Eagle, DIR/ABC Entertainment Network, one hour.

Nov. 16, **One-Shot Wonders**, Super Gold, Transtar Radio Network, four hours.

Nov. 16, **Psychedelic Nuggets**, Solid Gold Saturday Night, United Stations, five hours.

Nov. 16-17, **Billy Joel, Mark White (ABC), Curt Smith (Tears For Fears)**, National Music Survey, Mutual Radio Network, three hours.

Nov. 16-17, **Pat Benatar**, On The Radio, NSBA, one hour.

Nov. 16-17, **Loretta Lynn, Ricky Skaggs, Earl Thomas Conley, Lee Arnold** On A Country Road, Mutual Radio Network, three hours.

Nov. 16-17, **Patti Page**, The Great Sounds, United Stations, four hours.

Nov. 16-17, **Hooters**, Rick Dees' Weekly Top 40, United Stations, four hours.

Nov. 16-17, **Waylon Jennings**, Weekly Country Music Countdown, United Stations, three hours.

Nov. 16-17, **Olivia Newton-John**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Nov. 16-17, **David Foster**, Rick Dees' Weekly Top 40, United Stations, four hours.

Nov. 17, **Dire Straits, Part II**, King Biscuit Flower Hour, DIR/ABC Rock Radio, one hour.

Nov. 17, **Justin Hayward of the Moody Blues**, Rock Over London, Radio International, one hour.

Nov. 18, **Elliot Easton of the Cars**, Line One, Westwood One, one hour.

Nov. 18-24, **Heart**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Nov. 18-24, **Barry Manilow, Part II**, Star Trak Profiles, Westwood One, one hour.

Nov. 18-24, **Bobby Womack**, Special Edition, Westwood One, one hour.

NAB/NRBA RADIO '86? Will there be another jointly sponsored programming and management convention next year? Post-Dallas grumblings indicated no, but now the executive committees of both organizations, after looking at survey responses from attendees, have given a tentative nod to another pairing, this time in New Orleans. Both have agreed to recommend joint sponsorship to their respective boards of directors for ratification. Tentative dates for the convention are Sept. 10-13.

WHERE THERE'S SMOKE, there's fire, a source who wished to remain anonymous commented on the recent invitation from the brass at Young & Rubicam to NRBA president Bernie Mann to exchange views on ways to improve radio's share of the advertising pie. Mann's invitation is seen as a conciliatory move following Mann's apology to those in the ad business for having referred to some agency types as "snake oil salesmen" in his introductory remarks at the recent Radio '85 convention in Dallas.

WANT TO HEAR first-hand what plans the FCC has for giving AM radio a facelift (and perhaps an uplift too)? Then you might want to come to one of four NRBA-sponsored "town meetings" on the future of AM radio that will feature FCC mass media chief Jim McKinney, the prime mover of the pending rulemaking at the Commission. He's talking about elimination of the duopoly rule for AM, rewriting clear channel ownership rules and approving duplicative programming. Broadcasters can give McKinney their input as to what should be done at the four meetings in Los Angeles (Jan. 6), Dallas (Jan. 20), Chicago (Feb. 12) and Washington (Feb. 26).

THE FCC GOT OUT THE BROOM and once again deregulated a goodly amount of out-of-date technical rules affecting AM and FM stations, as well as non-technical AM application criteria. No longer applicable are the rules that at least 25% of the area of population to be served had neither AM or FM primary service; that the principal community to be served had fewer than two authorized local services and no FM service; and that at least 20% of the area of population of the principal community received fewer than two aural services and no FM service. Changes and growth in the industry leave the need for the rules "unwarranted," the FCC says.

RKO RADIO and Taft TV & Radio Co. Inc. have been elected to two new slots on NAB's radio board, representing major market groups. Representing RKO Radio will be president Jerry Lyman, and Carl Wagner, executive vice president of radio and cable, will handle the chores for Taft.

FOR WEEK ENDING NOVEMBER 16, 1985

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HOT ADULT CONTEMPORARY

				Compiled from a national sample of radio playlists.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	2	2	6	SEPARATE LIVES ATLANTIC 7-89498	1 week at No. One ◆ PHIL COLLINS & MARILYN MARTIN		
2	1	1	11	PART TIME LOVER TAMLA 1808	◆ STEVIE WONDER		
3	6	7	7	YOU ARE MY LADY CAPITOL 5495	◆ FREDDIE JACKSON		
4	8	9	6	YOU BELONG TO THE CITY MCA 52651	◆ GLENN FREY		
5	3	3	11	LOVE THEME FROM ST. ELMO'S FIRE ATLANTIC 7-89528	◆ DAVID FOSTER		
6	5	6	8	HEAD OVER HEELS MERCURY 880 899-7/POLYGRAM	◆ TEARS FOR FEARS		
7	4	4	10	TAKE ON ME WARNER BROS. 7-29011	◆ A-HA		
8	10	17	4	EVERYDAY COLUMBIA 38-05681	JAMES TAYLOR		
9	9	10	5	MORNING DESIRE RCA 14194	◆ KENNY ROGERS		
10	15	—	2	SAY YOU, SAY ME MOTOWN 1819	◆ LIONEL RICHIE		
11	12	13	5	WHO'S ZOOMIN' WHO ARISTA 1-9410	ARETHA FRANKLIN		
12	7	5	14	SAVING ALL MY LOVE FOR YOU ARISTA 1-9381	◆ WHITNEY HOUSTON		
13	13	14	5	THE NIGHT IS STILL YOUNG COLUMBIA 38-05657	◆ BILLY JOEL		
14	21	33	3	BROKEN WINGS RCA 14136	◆ MR. MISTER		
15	22	26	7	BE NEAR ME MERCURY 880626-7/POLYGRAM	◆ ABC		
16	16	18	6	MIAMI VICE THEME MCA 52666	JAN HAMMER		
17	17	23	7	LAY YOUR HANDS ON ME ARISTA 1-9396	◆ THE THOMPSON TWINS		
18	18	19	8	SUNSET GRILL GEFEN 7-28906/WARNER BROS	DON HENLEY		
19	37	—	2	THAT'S WHAT FRIENDS ARE FOR ARISTA 1-9422	◆ DIONNE & FRIENDS		
20	20	24	5	SOUL KISS MCA 52686	◆ OLIVIA NEWTON-JOHN		
21	14	8	9	HURTS TO BE IN LOVE CBS ASSOCIATED 4-05586/EPIC	◆ GINO VANNELLI		
22	11	11	9	STAND BY ME COLUMBIA 38-05571	◆ MAURICE WHITE		
23	19	12	20	CHERISH DE-LITE 880869-7/POLYGRAM	◆ KOOL & THE GANG		
24	23	15	13	JANET MOTOWN 1802	COMMODORES		
25	NEW	—	—	IN SEARCH OF LOVE RCA 14223	BARRY MANILOW		
26	26	27	4	SHE BELIEVES IN LOVE CARIBOU 4-05624/EPIC	THE BEACH BOYS		
27	NEW	—	—	I MISS YOU MCA/CONSTELLATION 52606/MCA	KLYMAXX		
28	30	36	3	THE LONG AND WINDING ROAD JIVE ARISTA 1-9421/ARISTA	BILLY OCEAN		
29	25	16	15	CRY POLYDOR 881786-7/POLYGRAM	◆ GODLEY & CREME		
30	24	20	16	YOUR SECRET'S SAFE WITH ME WARNER BROS. 7-28928	MICHAEL FRANKS		
31	27	21	16	FREEDOM COLUMBIA 38-05409	◆ WHAM!		
32	28	25	18	POWER OF LOVE CHRYSALIS 4-42876	◆ HUEY LEWIS & THE NEWS		
33	33	34	3	I'LL BE THERE COLUMBIA 38-05625	KENNY LOGGINS		
34	34	32	7	FORTRESS AROUND YOUR HEART A&M 2767	◆ STING		
35	38	—	2	EVERYWHERE I GO A&M 2792	AMY GRANT		
36	NEW	—	—	A WORLD WITHOUT LOVE RCA 14192	EDDIE RABBITT		
37	35	31	19	YOU'RE ONLY HUMAN (SECOND WIND) COLUMBIA 38-05417	◆ BILLY JOEL		
38	29	28	13	POWER OF LOVE (YOU ARE MY LADY) ARISTA 1-9391	AIR SUPPLY		
39	36	29	19	WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL 5491	◆ TINA TURNER		
40	NEW	—	—	DON'T STOP THE DANCE WARNER BROS./EG 7-28887/WARNER BROS	BRYAN FERRY		

○ 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.

Tower Making Big Changes in L.A. Three Sunset Stores Undergoing Extensive Remodeling

BY EARL PAIGE

In this first of a two-part report, renovations occurring at Tower Records and Tower Video in Los Angeles are detailed.

LOS ANGELES While much of the attention is focused on where the next Tower Records or Tower Video will pop up around the world, the chain is just as busily remodeling some of its older units. On Sunset Blvd. here, notes regional director Bob Delaney, three units are undergoing major changes.

"I even gave up my office, the best one I've ever had in 14 years," says Delaney, who has been temporarily uprooted by a restructuring and expansion of Tower Video. The video store and a nearby all-classical unit are directly across the street from what Delaney describes as the chain's most famous store.

Speaking of Tower founder Russ Solomon, Delaney says, "Russ had stores in San Francisco, but nobody knew him. We opened [the big Sunset store] here in Los Angeles, and all the labels were on top of us."

Delaney even recalls the exact day the store opened. "It was Nov. 8, 1970. In those days, Russ was in his astrological mood. We had signs right up there on the wall. The galaxy had to be in the right position."

Today, Delaney regards Solomon as "a genius in marketing. We all catch hold of it. I came out of high tech, computers. And I just went right into music and marketing."

Delaney says that Solmon, Stan Goman, who is vice president of the record and video stores under the overall MTS corporate organization, and the whole group in Sacramento inspire the creative autonomy that often baffles people in the trade. As long as stores are successful and meeting their budgets, regional directors and managers can make even basic changes and decisions. "If something goes wrong," he adds, "then we can expect to hear from Sacramento."

In the case of the video store, Delaney ran a plan past Solomon and Goman at the most recent Video Software Dealers Assn. (VSDA) convention. "We want to have the sale and rental inventory on one level," he explains. "The front will be changed."

In many ways, the video store has been an experimental unit. Right now, a new theft prevention system is in place. All movies are displayed "live" and are activated with sensory devices. Next will come computerization, being tested at the Watt Ave. store in Sacramento. The next phase will include new carpeting and a color harmony being put in

place across the street in the huge audio store.

The remodeling at the large audio unit continues, with observers often puzzled as the store changes dramatically between visits. Of the major changes, Delaney describes organizing all the Compact Discs "into 10 eight-foot racks. We didn't give up any product; we basically pushed and shoved things around."

A color scheme Solomon suggested is basically "red sides, black on the ends and gray walls." Linoleum tile is in black and white marble. New ceiling tile will be installed soon.

The store, which Delaney says is 9,800 square feet in size, has its own
(Continued on page 24)



Racking Up Sales. A&M recording artist Bryan Adams, left, is presented with a triple platinum award for his latest album, "Reckless," after one of his recent shows at New York's Madison Square Garden. Celebrating with the artist are, from left, A&M president Gil Friesen, MTV's John Sykes and A&M vice president of East Coast operations Michael Leon.

People-Oriented Approach

Music Plus Launches Video Ad Blitz

LOS ANGELES Home video's intrinsic growth and the continuing rise in VCR penetration is resulting in a more mature market that requires stores to position differently, says Alan Schwartz, advertising director of Music Plus here. The chain has launched its largest home video campaign since its entry into the category.

"We're not showing store interiors," says Schwartz. "That's not what we're selling." Previous home video retail advertising, he contends, has had to emphasize such basics as price, service and location. The Music Plus campaign instead emphasizes humor, interesting characters impersonating types of consumers and, as an overall theme, selection.

Also implicit in the Music Plus campaign is the idea that record/tape chains, now aggressively into home video, will begin changing the marketing thrust. After all, Schwartz and others at the chain note, record/tape chains have long experience in addressing a mass market for entertainment software.

First evidence of a total departure was seen in the way Music Plus introduced its campaign with the fervor of a Hollywood premiere, complete with skylights illuminating its headquarters in South L.A. While crediting Marty Regan, president of Marty Regan Associates, an advertising agency, and Anna Ungar, a marketing consultant the chain brought in, Music Plus president Lou Fogelman points to the maturation of the home video market as the motivation for the big splash.

"VCR penetration in L.A. is double that of a year ago," he says. "We're going to take advantage of this growth by advertising in a very big way, with cutting-edge advertising that brings a national mentality to the L.A. marketplace."

In discussing the production of 20 commercials, 10 of which are 10 seconds long, Regan describes the approach to the characters as "peoplescapes." The range goes from a wacky woman looking for a man she finally finds at Music Plus

and a nurse who couldn't find a doctor until she visited the store to a cherubic man talking about lusty titles and a grandfather shopping for music video titles for his grandchildren.

The total theme of the campaign is "There's no end to the video at Music Plus." Three commercials are 30 seconds long and of the doughnut design allowing for vendor inserts. Seven others are 30 seconds.

Radio buys, a newspaper insert and a new consumer in-store bulletin styled like an insert are all tie-ins for the campaign. The latter is for video only.

Basically, as seen in the newspaper insert, Music Plus is using the slogan across product lines. The headlines say, "There's no end to the savings," "There's no end to the music," etc.

The chain, which vows to have 42 stores into video rental and sales by Christmas, made an appeal to the vendor community to supply trailers of movies for showing on monitors in its units. This is also an innovation for Music Plus, as it challenges the current market leader in video, Wherehouse, and what many consider the most formidable independent video dealer community in the U.S.

One telling aspect of the television commercials is that neither rental nor sales is mentioned, just video. Such a generic approach is understood to aid in obtaining vendor co-op participation, though Schwartz declines to discuss this aspect or to reveal the total campaign expenditure.

"We made efficient buys relative to the money we had and to the target," he says of the decidedly adult market purchases for 148 spots. These will run on KYLA's "8 P.M. Movie" and "10 P.M. News," KNBC's "Entertainment Tonight," KCOP's "8 P.M. Movie" and KTTV reruns like "Too Close For Comfort," "Three's Company," "M*A*S*H," "Vegas" and "Dynasty."

Commenting on finally challenging Wherehouse and other heavy advertisers here in home video,

Schwartz says, "Other guys have been there [on tv] with video, but we've been spending our resources on the stores and positioning the stores." Most have been remodeled and many refitted to allow for the width and depth in video titles.

EARL PAIGE

Ingram Opens New Warehouse

NASHVILLE Ingram Distribution Group has consolidated its warehousing for prerecorded videocassettes, audiocassettes and trade book shipments into a new 251,400 square foot office and distribution facility located outside Nashville in LaVergne, Tenn.

The new facility's 205,000 square foot warehouse area will increase Ingram's warehousing capacity in Nashville by 61%, for a total of 299,000 square feet. Most of the existing 94,000 square feet of warehouse space in the Reedwood Drive complex will continue to be occupied by the Tennessee Book Co., Ingram's textbook and ancillary educational materials distribution arm.

The new LaVergne site will now house some 500 Ingram employees. Approximately 300 employees remain at the Reedwood address.

According to Ingram's chairman of the board, Philip M. Pfeffer, the expansion is a result of the company's sustained growth within the past several years, precipitated by its acceleration in the prerecorded video market. Construction of the LaVergne complex began early this summer.

Other Ingram distribution centers include Jessup, Md. and City of Industry, Calif. Ingram Software, the company's microcomputer software distribution subsidiary, is located in Buffalo, N.Y.

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TOP MIDLINE ALBUMS

THIS WEEK	4 WKS AGO	WKS ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (ORIG. YEAR RELEASED)	TITLE
1	1	116	ELTON JOHN MCA 37215 (1974)	72 weeks at No. One ELTON JOHN'S GREATEST HITS
2	2	108	AEROSMITH COLUMBIA PC 36865 (1980)	AEROSMITH'S GREATEST HITS
3	3	36	BRUCE SPRINGSTEEN COLUMBIA PC 31903 (1973)	GREETINGS FROM ASBURY PARK
4	4	116	THE WHO MCA 37217 (1971)	WHO'S NEXT
5	5	114	ELTON JOHN MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
6	6	172	BILLY JOEL COLUMBIA PC 32544 (1974)	PIANO MAN
7	7	156	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
8	9	122	STEELY DAN MCA 37214 (1977)	AJA
9	8	172	DAVID BOWIE RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
10	10	44	TOM PETTY MCA 37248 (1979)	DAMN THE TORPEDOES
11	11	32	CREEDENCE CLEARWATER REVIVAL FANTASY F 8402 (1970)	COSMO'S FACTORY
12	14	74	STEPPENWOLF MCA 37049 (1973)	16 GREATEST HITS
13	12	114	LYNYRD SKYNYRD MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
14	15	102	JIMMY BUFFETT MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
15	13	106	AEROSMITH COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
16	16	168	THE MONKEES ARISTA AL5 8061 (1976)	THE MONKEES' GREATEST HITS
17	17	122	JEFF BECK EPIC PE 33409 (1975)	BLOW BY BLOW
18	24	16	NEIL DIAMOND MCA 2106 (1974)	12 GREATEST HITS
19	18	166	THE WHO MCA 37003 (1978)	WHO ARE YOU
20	19	66	THE GUESS WHO RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
21	21	66	JEFF BECK EPIC PE 33849 (1976)	WIRED
22	22	24	CREEDENCE CLEARWATER REVIVAL FANTASY F 8397 (1969)	WILLY AND THE POOR BOYS
23	20	78	MARVIN GAYE MOTOWN M5 191 (1976)	MARVIN GAYE'S GREATEST HITS
24	23	164	THE WHO MCA 37000 (1970)	LIVE AT LEEDS
25	25	28	CREEDENCE CLEARWATER REVIVAL FANTASY F 8393 (1969)	GREEN RIVER
26	31	12	PAUL MCCARTNEY COLUMBIA PC 36482 (1973)	BAND ON THE RUN
27	28	20	SIMON AND GARFUNKEL COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
28	26	62	QUINCY JONES A&M SP 3248 (1981)	THE DUDE
29	29	84	JANIS JOPLIN COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
30	30	116	STEELY DAN MCA 37220 (1980)	GAUCHO
31	27	104	RICK SPRINGFIELD RCA AYL1 4767 (1982)	SUCCESS HASN'T SPOILED ME YET
32	33	74	STEELY DAN MCA 37040 (1972)	CAN'T BUY A THRILL
33	32	52	STYX A&M SP-3223 (1977)	THE GRAND ILLUSION
34	34	172	DAN FOGELBERG EPIC PE 33137 (1974)	SOUVENIRS
35	36	142	SPYRO GYRA INFINITY 37148 (1979)	MORNING DANCE
36	35	158	JOE JACKSON A&M SP-3187 (1979)	LOOK SHARP!
37	40	8	JIMMY BUFFETT MCA 37024 (1978)	SON OF A SON OF A SAILOR
38	37	56	STYX A&M SP-3240 (1981)	PARADISE THEATER
39	39	136	ELVIS COSTELLO COLUMBIA PC 35331 (1978)	THIS YEAR'S MODEL
40	38	52	ELVIS COSTELLO COLUMBIA PC 35709 (1979)	ARMED FORCES

(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.

Video Moves Rapidly at Turtle's Chain's Rental Experiment Pays Off

BY KIP KIRBY

NASHVILLE Only a year into its experiment with video as a volume booster, the regional Turtle's chain, based in Atlanta, is already finding that video accounts for 12% of its volume.

Only two stores in the chain do not yet rent video. And Turtle's vice president Joe Martin says this situation will change when one site is moved and the other is enlarged to accommodate the installation of video departments.

Within the past year, Turtle's has acquired three new video stores, its most recent via the purchase of a Video Connection in Atlanta. This brings the chain's store total to 52 in Georgia, Alabama and Florida. Martin plans to open a third Turtle's in Jacksonville, Fla. before Christmas, with a first store projected for Macon, Ga. in early 1986. Other cities with Turtle's outlets include Birmingham, Mobile, Tuscaloosa, Savannah, Pensacola and Gainesville.

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Available through your local distributor

- Egyptian Lover
- World Class Wreckin Cru
- Unknown D.J.
- Bobby, Jimmy & the Critters
- Uncle Jamm's Army
- THE 2 Live Crew
- L.A. Dream-Team
- The Arabian Prince



MACOLA RECORDS
6209 Santa Monica Blvd. Hollywood, CA 90038
(213) 469-5821

Stratford Stresses Diversification Distrib Hosts Second Trade Show

BY FRED GOODMAN

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Gecht says the show drew a total attendance of approximately 800.

New Releases

ALBUMS

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LP Crammed Discs MTM 6/n/a

COMPACT DISC

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CD Rhino RNC D 5258/no list

(Continued on page 22)

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Record Bar maintains other stores in Illinois and Missouri, but Knapp says there are "no plans for further expansion for those markets."

As a result of the sale, Record Bar has transferred Beverly Gwinn, supervisor of District 8, to Virginia Beach, where she will supervise the soon-to-be-opened 4,000 square foot Tracks store.

Knapp says no further divestitures are planned. FRED GOODMAN

FOR WEEK ENDING NOVEMBER 16, 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
EDUCATION	1	2	94	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.		•		•	•				
	2	1	59	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy.		•		•	•	•			
	3	3	111	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	♦♦	♦♦	•	•			
	4	4	90	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•					
	5	5	9	SKY TRAVEL	Commodore	An Astronomy Program.				•					
	6	7	5	SPANISH	American Educational Computer	Foreign language program that can be used with any Spanish I course.		•							
	7	NEW ▶		SUCCESS WITH ALGEBRA: GRAPHING LINEAR EQUATIONS	CBS	A reinforcement and practice program. Recommended for grades 7 to 12.		•		•	•				
	8	8	15	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended for ages 3 to 7.		•		•	•				
	9	6	26	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2 to 12.		•		•	•				
	10	NEW ▶		EASY AS ABC	Springboard	Teaches basic alphabetic concepts. Recommended ages 3 to 6.		•		•	•				

HOME MANAGEMENT	1	1	69	PRINT SHOP	Broderbund	At Home Print Shop		•	•	•					
	2	2	30	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.		•		•	•				
	3	4	19	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop". Supplies 120 more graphics.		•		•					
	4	10	14	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.				•					
	5	5	32	PRINT SHOP GRAPHICS LIBRARY I	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.		•	•	•	•				
	6	6	30	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.		•	•	•	•				
	7	3	45	PAPERCLIP	Batteries Included	Word Processing Package			•	•★					
	8	8	111	BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•				
	9	9	9	SWIFT SOFT	Cosmi	A combination of spreadsheet, filer and inventory programs.				•					
	10	7	16	PRINT MASTER	Unison World	At Home Print Shop					•				

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•—DISK ♦—CARTRIDGE ★—CASSETTE

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TOP MIDLINE ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (ORIG. YEAR RELEASED)	TITLE
1	1	116	ELTON JOHN MCA 37215 (1974)	72 weeks at No. One ELTON JOHN'S GREATEST HITS
2	2	108	AEROSMITH COLUMBIA PC-36865 (1980)	AEROSMITH'S GREATEST HITS
3	3	36	BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
4	4	116	THE WHO MCA 37217 (1971)	WHO'S NEXT
5	5	114	ELTON JOHN MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
6	6	172	BILLY JOEL COLUMBIA PC 32544 (1974)	PIANO MAN
7	7	156	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
8	9	122	STEELY DAN MCA 37214 (1977)	AJA
9	8	172	DAVID BOWIE RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
10	10	44	TOM PETTY MCA 37248 (1979)	DAMN THE TORPEDOES
11	11	32	CREEDENCE CLEARWATER REVIVAL FANTASY F-8402 (1970)	COSMO'S FACTORY
12	14	74	STEPPENWOLF MCA 37049 (1973)	16 GREATEST HITS
13	12	114	LYNYRD SKYNYRD MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
14	15	102	JIMMY BUFFETT MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
15	13	106	AEROSMITH COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
16	16	168	THE MONKEES ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
17	17	122	JEFF BECK EPIC PE-33409 (1975)	BLOW BY BLOW
18	24	16	NEIL DIAMOND MCA 2106 (1974)	12 GREATEST HITS
19	18	166	THE WHO MCA 37003 (1978)	WHO ARE YOU
20	19	66	THE GUESS WHO RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
21	21	66	JEFF BECK EPIC PE-33849 (1976)	WIRED
22	22	24	CREEDENCE CLEARWATER REVIVAL FANTASY F-8397 (1969)	WILLY AND THE POOR BOYS
23	20	78	MARVIN GAYE MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
24	23	164	THE WHO MCA 37000 (1970)	LIVE AT LEEDS
25	25	28	CREEDENCE CLEARWATER REVIVAL FANTASY F-8393 (1969)	GREEN RIVER
26	31	12	PAUL MCCARTNEY COLUMBIA PC-36482 (1973)	BAND ON THE RUN
27	28	20	SIMON AND GARFUNKEL COLUMBIA PC 9914 (1970)	BRIDGE OVER TROUBLED WATER
28	26	62	QUINCY JONES A&M SP-3248 (1981)	THE DUDE
29	29	84	JANIS JOPLIN COLUMBIA PC 32168 (1973)	JANIS JOPLIN'S GREATEST HITS
30	30	116	STEELY DAN MCA 37220 (1980)	GAUCHO
31	27	104	RICK SPRINGFIELD RCA AYL1 4767 (1982)	SUCCESS HASN'T SPOILED ME YET
32	33	74	STEELY DAN MCA 37040 (1972)	CAN'T BUY A THRILL
33	32	52	STYX A&M SP-3223 (1977)	THE GRAND ILLUSION
34	34	172	DAN FOGELBERG EPIC PE 33137 (1974)	SOUVENIRS
35	36	142	SPYRO GYRA INFINITY 37148 (1979)	MORNING DANCE
36	35	158	JOE JACKSON A&M SP-3187 (1979)	LOOK SHARP!
37	40	8	JIMMY BUFFETT MCA 37024 (1978)	SON OF A SON OF A SAILOR
38	37	56	STYX A&M SP-3240 (1981)	PARADISE THEATER
39	39	136	ELVIS COSTELLO COLUMBIA PC-35331 (1978)	THIS YEAR'S MODEL
40	38	52	ELVIS COSTELLO COLUMBIA PC-35709 (1979)	ARMED FORCES

(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.

Video Moves Rapidly at Turtle's Chain's Rental Experiment Pays Off

BY KIP KIRBY

NASHVILLE Only a year into its experiment with video as a volume booster, the regional Turtle's chain, based in Atlanta, is already finding that video accounts for 12% of its volume.

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	5	5	9	SKY TRAVEL	Commodore	An Astronomy Program.			•							
	6	7	5	SPANISH	American Educational Computer	Foreign language program that can be used with any Spanish I course.	•									
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	5	5	32	PRINT SHOP GRAPHICS LIBRARY I	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•	•	•	•							
	6	6	30	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	•	•	•	•							
	7	3	45	PAPERCLIP	Batteries Included	Word Processing Package		•	•★								
	8	8	111	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•							
	9	9	9	SWIFT SOFT	Cosmi	A combination of spreadsheet, filer and inventory programs.			•								
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•—DISK ♦—CARTRIDGE ★—CASSETTE

HOME TAPING TO US... IS LIKE SHOPLIFTING TO YOU

An Open Letter To Retailers and Wholesalers of Sound Recordings

When a customer slips one of your pre-recorded cassettes into his pocket and walks out the door, you get angry. That single instance of shoplifting won't put you out of business, but it is lost profit. If enough people do it, the survival of your business can be jeopardized.

Musicians, artists, songwriters, publishers and record companies likewise are angered when people acquire their music by taping instead of buying. It is akin to shoplifting, since it takes the investment and profit out of the pockets of the creators and rights owners, putting the music business at risk.

You sell audio blank tapes for a profit. But music, not blank tape, provides the basic roots of your customer patronage, volume, profit, and growth. What's the worth of a silent blank tape without pre-recorded music to make it come alive and have value to you and your customers?

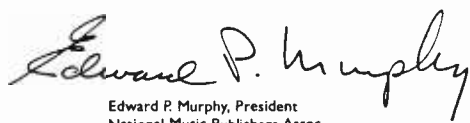
Legislation called the Home Audio Recording Act—H.R. 2911 and S. 1739—is now pending in Congress. It

would require blank audio tape and taping equipment manufacturers and importers to pay a reasonable royalty to compensate the rights owners and creators of music that is taped. Japanese and a few domestic manufacturers/importers are spending a fortune to convince you to oppose this needed legislation. They disguise their self-interest as a "consumer" issue, and seek to use *your* stores to generate mail opposing the legislation. And Dual-Cassette "personal piracy" machines are making them more zealous than ever.

So...you have a decision to make. Will you side with the home taping interests...or those who invest their talent and money to make the music that fuels your own business?

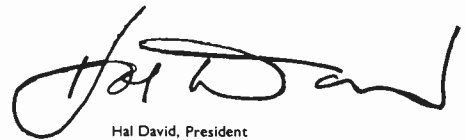
The "Coalition to SAVE AMERICA'S MUSIC" hopes that you will join the rest of the music community in supporting the Home Audio Recording Act. You are the link between the music community and the public. By supporting the Home Audio Recording Act, your stores can help *save*, not sabotage, America's music.



George David Weiss, President
The Songwriters Guild


Edward P. Murphy, President
National Music Publishers Assoc.

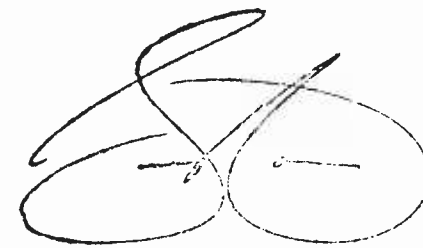

Stanley M. Gortikov, President
Recording Industry Assoc. of America


Jo Walker-Meador, Executive Director
Country Music Association



Hal David, President
ASCAP

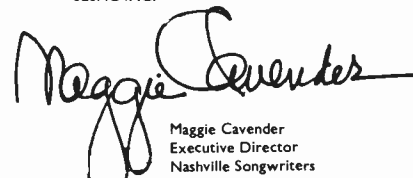

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W. Robert Thompson, President
SESAC INC.

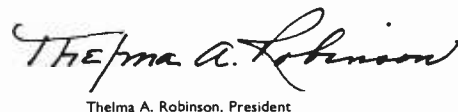

Sammy Cahn, President
National Academy of Popular Music


Victor W. Fuentelba, President
American Federation of Musicians

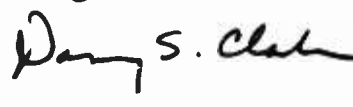

John C. Hall, Jr.
National Executive Secretary AFTRA

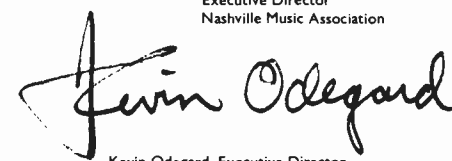

Maggie Cavender
Executive Director
Nashville Songwriters
Assoc., International


Dale Franklin Cornelius
Executive Director
Nashville Music Association


Thelma A. Robinson, President
National Federation of Music Clubs


Benjamin S. Dunham, Executive Vice President
National Music Council


Nancy S. Clark, Executive Director
American Music Center


Kevin Odegard, Executive Director
National Academy of Songwriters

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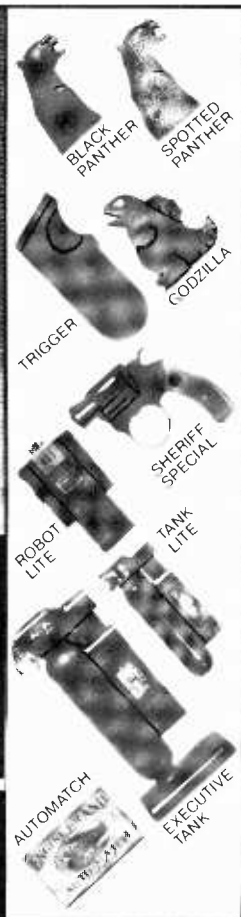
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NEW RELEASES

(Continued from page 20)

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

- ALL MINE TO GIVE**
♠ United Home Video 1005/
United Home Entertainment/\$24.95
- BACKSTAGE AT THE WHITE HOUSE**
♠ Encore Video 4440-9027/
Swire Magnetics/\$19.95
- BASEBALL: RUTH TO MAYS**
♠ Encore Video 4440-9021/
Swire Magnetics/\$19.95
- BROADWAY BODY WORKOUT**
Carol Lawrence
♠ Simitar Entertainment 7738/\$24.95
- BUNDLE OF JOY**
Debbie Reynolds, Eddie Fisher
♠ United Home Video 1017/
United Home Entertainment/\$24.95
- A CHRISTMAS CAROL**
♠ United Home Video 1118/
United Home Entertainment/\$29.95
- CLASSIC CREATURES:**
RETURN OF THE JEDI
Carrie Fisher, Billy Dee Williams
♠ Playhouse Video 1471/CBS/Fox/\$29.98
- CLEVER JACK**

- ♠ Encore Video 4440-9024/
Swire Magnetics/\$19.95
- THE DEERSLAYER**
Steve Forrest, Ned Romero,
John Anderson
♠ Magnum Entertainment M 3098/\$59.95
- THE DESERTERS**
Alan Scarfe, Dermot Hennesly, Jon Bryden
♠ Magnum Entertainment M 3099/\$59.95
- DISASTERS OF THE 20TH CENTURY**
♠ Encore Video 4440-9029/
Swire Magnetics/\$19.95
- DONNER PASS**
Robert Fuller, Diane McBain,
Michael Callan
♠ Magnum Entertainment M 3097/\$59.95
- FLIGHT AND SPACE:**
WRIGHT BROTHERS TO GODDARD
♠ Encore Video 4440-9026/
Swire Magnetics/\$19.95
- FOOTBALL: GRANGE TO BROWN**
♠ Encore Video 4440-9022/
Swire Magnetics/\$19.95
- GREAT ROMANCES OF THE CENTURY:**
GABLE TO TAYLOR
♠ Encore Video 4440-9028/
Swire Magnetics/\$19.95
- GULLIVER'S TRAVELS**
Richard Harris
♠ United Home Video 2050/
United Home Entertainment/\$24.95
- HERE COME THE LITTLES: THE MOVIE**
♠ Playhouse Video 8095/CBS/Fox/\$79.98
- IN SEARCH OF HISTORIC JESUS**
♠ United Home Video 1135/
United Home Entertainment/\$24.95
- LAUGHTER**
♠ Encore Video 4440-9030/
Swire Magnetics/\$19.95
- LIFE AND TIMES OF GRIZZLY ADAMS**
Dan Haggerty
♠ United Home Video 1064/
United Home Entertainment/\$24.95
- MIRACLE MOMENTS IN SPORTS**
♠ Encore Video 4440-9023/
Swire Magnetics/\$19.95
- ON THE HIGH SEAS**

- ♠ Encore Video 4440-9025/
Swire Magnetics/\$19.95
- SUSAN SLEPT HERE**
Debbie Reynolds, Dick Powell
♠ United Home Video 1098/
United Home Entertainment/\$24.95
- WHERE HAVE ALL THE PEOPLE GONE**
Peter Graves, Kathleen Quinlan
♠ Karl-Lorimar Home Video 317/\$59.95

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

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A520

On the Beam

BY SAM SUTHERLAND

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

CD FOR MUSIC LIBRARIES is the premise behind the **Digital Production Library** launched in Dallas by **FirstCom Broadcast Services** and **VTS Music Inc.** of Asheville, N.C., teaming as partners for the library venture. By adding a pro-

grammable CD player as a bonus, the new firm is essentially using the medium to provide a turn-key library for audio, video and film production applications.

Programming is new and unique to the series, recorded over the past year, with both long and short versions of hundreds of themes spanning various arrangements and mixes, along with incidental segments for accent usage.

The CD medium was chosen for

the package because of the durability of its software, the sonic performance and the time-saving efficiency of programmable hardware. To underscore the point, they're adding the "\$400 class" hardware to the library package, which includes all disks and one-year usage rights for a \$3,000 licensing fee. The library is also being offered to radio and tv broadcasters, but costs for those subscribers will vary with market size.

CD ROM SOFTWARE DESIGN is becoming an inevitable new business as the rollout for CD/ROM data dives and database CD software becomes an imminent market prospect. An example of the new services likely to spring up as hardware suppliers and software users begin bridging Compact Disc with visual and interactive applications is **Interactive AudioMation**, a program design and development venture launched recently by **Earth View Inc.** of Ashford, Wash.

Interactive AudioMation, or IAM as it's dubbed by Earth View chief **Bryan Brewer**, is pitching its busi-

ness as a menu of different services, up to and including a virtual one-stop shopping potential for clients who want to add digital audio information to computer program implications. Project analysis, system design, software design, scripting, computer graphics, recording, premastering replication and more are being offered with an eye toward the development of educational programs, games and entertainment, simulation systems, presentations and other uses.

Earth View has developed its own demonstration system tying an IBM (Continued on page 24)

FOR WEEK ENDING NOVEMBER 16, 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 LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
1	1	1	24	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS	
2	3	2	25	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.	
3	2	3	25	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED	
4	4	4	10	BILLY JOEL COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II	
5	5	5	16	STING A&M CD 3750	DREAM OF THE BLUE TURTLES	
6	7	7	25	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON	
7	6	6	25	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR	
8	10	10	4	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM	SCARECROW	
9	8	8	14	TALKING HEADS SIRE 2-25305/WARNER BROS.	LITTLE CREATURES	
10	9	12	9	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON	
11	11	9	25	BRYAN ADAMS A&M CD 5013	RECKLESS	
12	14	14	23	PINK FLOYD COLUMBIA C2K 36183	THE WALL	
13	12	11	25	TINA TURNER CAPITOL CD 46041	PRIVATE DANCER	
14	13	13	25	HUEY LEWIS & THE NEWS CHRYSALIS VK 41412	SPORTS	
15	19	17	25	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE	
16	16	15	12	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES	
17	15	16	25	DON HENLEY GEFEN 2-24026/WARNER BROS.	BUILDING THE PERFECT BEAST	
18	30	—	2	STEVIE WONDER TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE	
19	17	18	25	MADONNA SIRE 2-25157/WARNER BROS.	LIKE A VIRGIN	
20	28	27	4	GEORGE WINSTON WINDHAM HILL CD 1025/A&M	DECEMBER	
21	22	24	3	SPYRO GYRA MCA MCAD 5606	ALTERNATING CURRENTS	
22	20	20	25	WHAM! COLUMBIA CK 39595	MAKE IT BIG	
23	NEW ▶	—	—	STEELY DAN MCA CD 5570	THE BEST OF STEELY DAN	
24	21	21	16	PAUL YOUNG COLUMBIA CK-39957	THE SECRET OF ASSOCIATION	
25	27	—	2	SIMON AND GARFUNKEL COLUMBIA CK 31350	GREATEST HITS	
26	26	30	11	THE POINTER SISTERS RCA PCD 1-5487	CONTACT	
27	18	25	7	THE HOOTERS COLUMBIA CK 39912	NERVOUS	
28	NEW ▶	—	—	KATE BUSH EMI-AMERICA CDP 46164	HOUNDS OF LOVE	
29	NEW ▶	—	—	PHIL COLLINS ATLANTIC 2-16029	FACE VALUE	
30	NEW ▶	—	—	STANLEY JORDAN MANHATTAN CDP 46092/CAPITOL	MAGIC TOUCH	

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



MCA Branch Champs. MCA Distributing recently presented "Branch Of The Year" awards to its Atlanta and St. Louis operations during a fall sales meeting in Palm Springs. Pictured at the presentation are, from left: Bruce Hinton, senior vice president and general manager, MCA Nashville; John Burns, senior vice president, MCA Distributing; Bob Schneiders, vice president of national accounts, MCA Distributing; Carl Michelakos, regional branch manager, Atlanta/Charlotte/Miami; Barry Yarbrough, field sales manager, Atlanta/Charlotte/Miami; and Mike Smith, regional branch manager, St. Louis/Cincinnati.

TOWER MAKING BIG CHANGES IN L.A.

(Continued from page 18)

prerecorded audiocassette room and new cassette racks. "We painted all the racks gray," Delaney notes. The whole changeover, he says, makes some facets appear new that were in place as long as five years ago.

As an example, he mentions the hit LP display in front. LPs are put in a box that holds approximately 50 pieces. The "bin" boxes are then stacked on real boxes full of LPs, making an economical display that is also totally flexible.

"I just drew this design one day and told Sacramento to make me 25," says Delaney. "I wanted 50 copies of an LP staring the customer right in the face."

Time and fame have nearly over-

powered the store, Delaney acknowledges. The outlet is visited constantly by artists: Stevie Wonder came by recently to hear how his new album sounded in the store. Delaney says the sound system "is top rate," though the total acoustics may not be ideal.

Parking, especially with Christmas approaching, remains a problem. "We try to keep it civilized," Delaney says. Having a person out on the lot "at least shows we're trying to be helpful."

A lot of small touches may go unnoticed, but attention to the customer is the main consideration, Delaney says, pointing to the streamlining of the store's front end. "We use the information booth in the

center of the store to take off pressure up front. We don't want long lines up there."

Increasingly, as the large Sunset unit demonstrates, stores are taking on more of a total chainwide "look," Delaney says. The classical store a few doors from the video unit is also set for remodeling. And most exciting, he says, "is the planned Torrance store here. It's being designed by the people doing our eastern stores. It'll show our New York look out here. I can't wait to see it."

Next: The subtle centralization of the chain from Delaney's viewpoint.

VIDEO AT TURTLE'S

(Continued from page 19)

where it has stores. In Atlanta, for example, Turtle's is co-promoting with HiFi Buys, so that customers who purchase VCRs receive 25-ticket coupon books good for one free movie rental at Turtle's with each overnight paid rental between Dec. 1 and March 31.

The regular Turtle's charge for overnight rental is \$2.50 per title, dropping to \$2 per title for additional quantities. There is no formal club membership, although customers without credit cards must pay a \$50 deposit on their rentals.

ON THE BEAM

(Continued from page 23)

demonstration system tying an IBM PC and a Sony CD player through IAM's own software.

WALK ON THE WEILL SIDE: A&M's new anthology saluting composer Kurt Weill, issued last week in LP and cassette, offers the latest example of CD's expanded program capacity, while also providing a timely reminder that the "old-fashioned" black vinyl disk still has room for growth. Like co-producer Hal Willner's earlier albums honoring composers Nino Rota (for his Fellini film scores) and Thelonious Monk, "Lost In The Stars" revisits Weill's music through new interpretations by a joyfully eclectic group of musicians.

The concept has previously spawned more music than a single disk could contain, so it's not surprising that the CD version—now expected some time after the New Year—will add material unavailable on the analog album. According to Willner, the "Lost In The Stars" CD will contain about 10 minutes of extra music, including two complete selections and extended versions of tracks on the LP.

The twist: The LP version is already virtually an hour in length, despite its single-disk format. Sixty-minute LPs have been cut in the past, but traditionally consumers could expect significant losses in signal level and increases in distor-

tion, especially in terms of inner groove material. The Weill set, however, sounds just dandy on vinyl. And while it's already as long as many "extended" CDs, its upcoming digital disk incarnation will clock in at about 70 minutes, making it one of the longest CDs yet issued.



Messering With Simmons. Television exercise show host Richard Simmons recently stopped by The Video Store in Erlanger, Ky. as part of a promotional tour in support of his Karl-Lorimar release, "Get Started." Simmons (left) demonstrates that even Video Store president Jack Messer can get a lift from exercise.

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Computer System for Customers Artec Offers 'Sales Stream'

NEW YORK Mass merchandisers and major retailers will now be able to access a distributor's computer system directly via "Sales Stream," a new hardware/software combination being offered by New England distributor Artec to its key accounts.

Artec head Marty Gold describes Sales Stream as a system "which will allow our customers to have access to inventory, receivables and order files." The system will also allow retail users to enter their own purchase orders, Gold says.

Sales Stream will be provided to major accounts at no cost, with the

strength of increased orders making up for the expense of installation and maintenance, according to Artec.

Security limitations will make sure customers see only material that directly relates to them, Gold says. Other features of Sales Stream will allow retailers to look at "orders still in process," and also to look at their accounts and see how much they owe, and how much they've spent.

Gold notes that the cost of putting a terminal into key retailers and maintaining a telephone link is small compared to the positive re-
(Continued on page 26)

Sound Warehouse Faces 'Super' Traffic Chain Dealing With New Space Management Concerns

This second of a three-part report on Sound Warehouse examines the integration of various products offered by the superstore.

DALLAS The superstore, generating enormous traffic because of its video rental component, must deal with the influx in all departments, according to Gus White, vice president of locally based Sound Warehouse.

Of immediate importance is space management. The very term "superstore" implies vast space. Sound Warehouse units range from

1,500 to 19,000 square feet, with the average 9,000 square feet considered optimal for the dozen or so new openings planned for this year and next.

Superstore design often includes such terms as "drive aisles." White points out that not only are aisles designed "to direct traffic"; they are spacious, too. "We never want people to feel crowded," he says, indicating that such feeling is often psychological.

As Sound Warehouse converts more and more units to the superstore concept, another component of massive traffic is that of theft prevention. While important in video, where SKUs are often valued at \$50 and more, theft prevention is vital in prerecorded music sections for Compact Disc and cassettes.

Speaking of tests going on now with two brands of articles surveillance, White says, "We're looking at them in terms of CD and cassettes, too."

Also new for Sound Warehouse are cassette rooms. These separate sections "offer a bunch of advantages," White says. "For one thing,

we don't have to chase tapes for customers."

What White is referring to is the original design of Sound Warehouse cassette displays. These are six-foot glass front cases keyed to genre, spacious enough for display of the cassette face. The cases are far enough out from the wall of the store so that clerks can move behind them and help the customer "butcher shop" style. The whole arrangement forces clerk service, a basic tenet of the chain.

With the present trend toward 4-by-12-inch or "long box" cassette packaging, Sound Warehouse must ready itself for changes in its cassette room fixturing.

At the recent National Assn. of Recording Merchandisers (NARM) retail advisory/manufacture advisory sessions, Sound Warehouse president Terry Worrell joined in with those urging a slow transition to the long box. Worrell was united with Louis Kwiker, president and CEO of Wherehouse, another superstore chain that has gone to cassette rooms based on Norelco-size
(Continued on page 26)

FOR WEEK ENDING NOVEMBER 16, 1985

Billboard TOP KID VIDEO SALES

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Compiled from a national sample of retail store sales reports.

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

● 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.

Ballstadt Stays Flexible Minneapolis Dealer Innovates

BY EARL PAIGE

In this second in a profile series on new Video Software Dealers Assn. (VSDA) board members, David Ballstadt reviews changing marketing strategies.

MINNEAPOLIS Entering his fourth year as a video store operator, David Ballstadt has developed a flexible marketing strategy for the seven-unit Adventures In Video chain. Now in contact with a broad membership of VSDA members as head of a committee, Ballstadt appreciates all the more how dealers must adapt in the tumultuous home video retail and rental game.

Always eager to innovate, Ballstadt once offered VCRs along with a free membership plus 48 free movies. He says he designed the program to position his stores against stiff hardware competitors, and to offset the trend for VCR owners to burn out after eight months, a scenario unveiled in market research.

Rules established that only four of the free 48 movies could be rented per month, thus spreading out the store visits. In addition, the customer had to rent another movie with each free rental.

Less interested in selling VCRs than in signing up rental club members, Ballstadt once kidded about the \$15-a-month payments for 30 months for VCR purchases: "That's cheaper than their phone bill."

"We're de-emphasizing hardware," Ballstadt says of his current philosophy. Also being phased out are videodisks: "We have 300 pieces left." Another change is Beta, also diminished. "It goes from a low of

9% in one store to a high of 27%. One store is VHS only," says Ballstadt, once a strong proponent of the format.

Known for his candid opinions, Ballstadt says of Beta, "The machines just aren't being sold. It's dried up. Sony has not put as much emphasis behind it as Sanyo.

"Now we're seeing advertisements for Super Beta, but there's nothing being duplicated [in Super Beta]. It's as if they're trying to let the thing die."

From the beginning, Adventures In Video has been primarily a family operation. Ballstadt's wife, Sharon, specializes in accounting. All three sons are involved, with Keith and Don acting as regional managers and the youngest, Jeff, a part-time clerk.

Partner Hy Itman's wife, Faye, works part-time, and their son, Steve Itman, is a full-time assistant manager at one store. Another Itman son, Joe, is a partner.

Ballstadt first came to the attention of VSDA officers in early 1984. He was invited to a Phoenix board meeting where lobbying strategy was planned in VSDA's First Sale Doctrine battle.

Deliberate and calm, Ballstadt has considerable political background. He was mayor of suburban Fridley for 11 years, and a councilman for two years prior to that. He ran unsuccessfully for a board slot at the 1984 VSDA convention in Las Vegas.

This year in Washington, perhaps proving a political axiom about name recognition, Ballstadt was one of five successful candidates win-
(Continued on page 26)

SOUND WAREHOUSE FACES 'SUPER' TRAFFIC

(Continued from page 25)

fixturing.

Still another component in adjusting to the superstore configuration is seen in how Sound Warehouse is positioning blank tape. As with food stores, White says, "We're going to more case lot display and pricing by case lots."

Also being examined carefully is how far Sound Warehouse wants to go in hardware. Several stores enjoy major volume in VCRs and stereo.

Thus far, Sound Warehouse has not constructed CD displays and employs its regular LP bins. Positioning the product is critical. A preference is toward aisles leading to the video sections.

One key aspect of the superstore concept is that refinements are constant. "In the early days," White says, "we put video rental in the front to call attention to it. Now we're more likely to put it in the rear to direct traffic past audio."

However at the outlet in suburban Irving here, a model store by most accounts, video rental is along one side. The point is that design has to be flexible. In the Lover's Lane unit, a nightclub next door was acquired and expropriated for the video department.

One facet working well in the Irving store, White says, is having video rental return "right out in the middle of the store. People don't

want to battle the crowd. We find that while people set aside time for browsing movies, return is often a rush situation." White also likes the idea of rental return forcing customers to be near other product sections.

Employee attitudes and training are still another facet of total integration. White acknowledges that, in the early days, there was resistance to working the crowded video counters. "It's shocking," he adds, "but now we have people asking to work there. This is because computerization has made it so much easier."

Chains do not convert to superstore operation all at once, with computerization just one example. Sound Warehouse is going to a system utilizing a plastic card that accommodates bar code input. "We've tested it," White says, "and so far we've seen a transaction time of three rentals, with no complications, in 20 seconds."

In the long run, computerization is yet another component that can bridge over to the other products the superstore offers. Cost, however, is steep—\$35,000 per store just for video sections, according to the prospectus. But there are 3,000 cards issued weekly in those stores now converted.

Next: The video strategy.

MINNEAPOLIS DEALER DAVID BALLSTADT

(Continued from page 25)

ning a board seat along with incumbent member Jack Messer of Video Store in Cincinnati.

Ballstadt says he was surprised at the board's first meeting when he was tapped by VSDA president John Pough, of Video Cassettes Unlimited in Santa Ana, Calif., to head the organization's new First Amendment rights committee (Billboard, Oct. 12).

The committee first met in Los Angeles on Oct. 16, on the eve of the third hearing of the Attorney General's Commission on Pornography. Ballstadt says that subsequent days of testimony, often shocking and contradictory, helped him further solidify some of his first thoughts on heading the important and volatile committee.

The issue of pornography and obscenity is "a tremendously complicated subject," Ballstadt says. "I'm receiving material from all over the country."

He adds that he hopes he doesn't become totally engulfed. "I'm not looking to be a big hero. I don't have the time. I've got a business to run. I just figured if I didn't step forward [in accepting the chairmanship], someone else would have to do it. I hope I can be the glue to hold all these differing opinions and ideas together."

Besides Ballstadt, elected for two years, other new CSDA board members are Linda Lauer, Starlite Video Inc., Phoenix, three years; Gary Messenger, North American Video Inc., Durham, three years; and tied and elected alternates for two-year stints: Rudy Neely, Video Show,

Fullerton, Calif., and Joan Weisenberger, In Home Video, Riverside, Calif. Messer's term is three years.

ARTEC'S 'SALES STREAM'

(Continued from page 25)

sults he anticipates from keeping his most important customers satisfied. Only his company's biggest accounts will be hooked up, he says, commenting that "if I had 20 accounts on it by the end of the year [1986], I would be pleased."

Initially, Sales Stream will be offered to Artec's major accounts on a test basis. Gold sees mass merchandisers as the major users of the system.

Saving time and providing convenience will be the most important functions of the new system, Gold says. Retailers who are hooked up to it will no longer have to telephone into the company's office and wait for someone else to enter their request into a computer to get a response; they need only log on and do their business.

If an item isn't in stock, retailers will be able to special order it through Artec via the new system. However, Gold says, Sales Stream will not allow them to reach manufacturers directly.

Sales Stream will automatically check the credit of all of its users, allowing for an almost instantaneous response to orders. Requests will go directly from the computer to the warehouse, where they will be assigned picking tickets and filled.

TONY SEIDEMAN

FOR WEEK ENDING NOVEMBER 16, 1985

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	6	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
2	2	6	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
3	3	10	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R
4	6	5	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13
5	35	2	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
6	5	5	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R
7	4	10	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
8	7	9	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13
9	8	25	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG
10	27	2	GOTCHA!	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13
11	10	5	PORKY'S REVENGE	CBS-Fox Video 1463	Dan Monahan Chuck Mitchell	1985	R
12	12	6	FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R
13	11	16	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
14	13	18	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
15	15	16	FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R
16	9	8	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG
17	14	20	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
18	17	30	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
19	NEW ▶		LADYHAWKE	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
20	20	14	THE MEAN SEASON ▲	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R
21	19	10	MRS. SOFFEL	MGM/UA Home Video 800600	Diane Keaton Mel Gibson	1984	PG-13
22	16	12	STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R
23	22	23	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R
24	18	4	THE COMPANY OF WOLVES ●	ITC Entertainment Vestron 5092	Angela Lansbury David Warner	1984	R
25	28	16	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
26	31	8	PURPLE ROSE OF CAIRO ▲	Orion Pictures Vestron 5068	Mia Farrow Jeff Daniels	1985	PG
27	NEW ▶		CAT'S EYE	Key Video 4731	Drew Barrymore James Woods	1985	PG-13
28	21	12	BLOOD SIMPLE ●	Circle Films MCA Dist. Corp. 80139	John Getz Frances McDormand	1985	R
29	26	16	RUNAWAY ▲	Tri-Star Pictures RCA/Columbia Pictures 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13
30	33	22	PLACES IN THE HEART ▲	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG
31	NEW ▶		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
32	32	15	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G
33	25	7	MISCHIEF	CBS-Fox Video 1459	Doug McKeon Catherine Mary Stewart	1985	R
34	34	3	FRATERNITY VACATION ▲	New World Pictures New World Video 8509	Stephen Geoffreys Sheree J. Wilson	1985	R
35	23	8	TURK 182	CBS-Fox Video 1460	Timothy Hutton Robert Urich	1985	PG-13
36	38	21	PROTOCOL ▲	Warner Bros. Inc. Warner Home Video 11434	Goldie Hawn	1984	PG
37	NEW ▶		SECRET ADMIRER	Thorn/EMI/HBO Video TVA299C	C. Thomas Howell Dee Wallace Stone	1985	R
38	24	7	THE SLUGGER'S WIFE	Rastar Prod. RCA/Columbia Pictures 6-20486	Michael O'Keefe Rebecca de Mornay	1985	PG
39	37	20	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG
40	36	3	UP THE ACADEMY	Warner Bros. Inc. Warner Home Video 11313	Ralph Macchio Barbara Bach	1980	R

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BREAKFAST IS ^{Really} READY.

One of the year's hottest box office hits is now available on MCA Home Video. Five of today's most exciting young stars, Emilio Estevez, Anthony Michael Hall, Molly Ringwald, Judd Nelson and Ally Sheedy team up in this hilarious and touching comedy directed, written and produced

by John Hughes, creator of *Sixteen Candles*. Five teenage students with nothing in common spend a Saturday detention together in their high school library. What happens between seven a.m. and four p.m. changes their lives forever. Join the Club. It could change your life, too.

Thanks to our sales staff and yours for making us Number 1 for the 4th week in a row.



70 Universal City Plaza
Universal City, CA 91608
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THE BREAKFAST CLUB



7th
ANNUAL

Billboard® Video Music

Billboard® Video Music Awards Nominees

VOTE FOR ONE ONLY IN EACH CATEGORY

Best Direction

- PETE ANGELUS & DAVID LEE ROTH**
David Lee Roth "Just A Gigolo/Ain't Got Nobody"
Warner Bros.
- NIGEL DICK**
Tears For Fears "Everybody Wants To Rule The World"
PolyGram
- JEAN BAPTISTE MONDINO**
Don Henley "Boys Of Summer" Geffen
- JULIAN TEMPLE**
Mick Jagger "Just Another Night" Columbia
- STEVE BARON, MICHAEL PATTERSON
& CANDACE RECKINGER**
a-ha "Take On Me" Warner Bros.

Best Cinematography

- PASCAL LE BEQUE**
Don Henley "Boys Of Summer" Geffen
- DOMINIC SENA**
Bob Dylan "When The Night Comes Falling" Columbia
- PETER SINCLAIR**
Madonna "Material Girl" Sire
- DOMINIC SENA**
David Lee Roth "Just A Gigolo/Ain't Got Nobody"
Warner Bros.
- Michael Ballhaus**
Bruce Springsteen "I'm On Fire" Columbia

Best Choreography

- BILLY JOEL**
"Keepin' The Faith" Columbia
- EURYTHMICS**
"Would I Lie To You" RCA
- KOOL & THE GANG**
"Fresh" PolyGram
- DAVID LEE ROTH**
"Just A Gigolo/Ain't Got Nobody" Warner Bros.
- GO WEST**
"We Close Our Eyes" Chrysalis

Best Lighting

- WHAM**
"Careless Whispers" Columbia
- DON HENLEY**
"Boys Of Summer" Geffen
- MADONNA**
"Material Girl" Sire
- PHIL COLLINS**
"One More Night" Atlantic
- HALL & OATES**
"Out Of Touch" RCA

Best Set Design

- BILLY JOEL**
"Keepin' The Faith" Columbia
- EURYTHMICS**
"There Must Be An Angel" RCA
- DAVID LEE ROTH**
"Just A Gigolo/Ain't Got Nobody" Warner Bros.
- DON HENLEY**
"Boys Of Summer" Geffen
- TOM PETTY & THE HEARTBREAKERS**
"Don't Come Around Here No More" MCA

Best Editing

- a-ha**
"Take On Me" Warner Bros.
- GODLEY & CREME**
"Cry" PolyGram
- STING**
"If You Love Someone Set Them Free" A&M
- MR. MISTER**
"Broken Wings" RCA
- PHIL COLLINS**
"Don't Lose That Number" Atlantic

Best Computer Graphics

- DIRE STRAITS**
"Money For Nothing" Warner Bros.
- a-ha**
"Take On Me" Warner Bros.
- POWER STATION**
"Some Like It Hot" Capitol
- STING**
"If You Love Someone Set Them Free" A&M
- FISHBONE**
"? Modern Industry" Columbia

Best Special Effects

- TOM PETTY & THE HEARTBREAKERS**
"Don't Come Around Here No More" MCA
- a-ha**
"Take On Me" Warner Bros.
- GODLEY & CREME**
"Cry" PolyGram
- DIRE STRAITS**
"Money For Nothing" Warner Bros.
- PRINCE**
"Raspberry Beret" Warner Bros.

Best Audio

- PHILLIP BAILEY with PHIL COLLINS**
"Easy Lover" Columbia
- MADONNA**
"Into The Groove" Geffen
- DAVID LEE ROTH**
"Just A Gigolo/Ain't Got Nobody" Warner Bros.
- JEFF BECK & ROD STEWART**
"People Get Ready" Epic
- DAVID BOWIE & MICK JAGGER**
"Dancin' In The Streets" EMI America

Best Costumes

- REO SPEEDWAGON**
"One Lonely Night" Epic
- TINA TURNER**
"We Don't Need Another Hero" Capitol
- EURYTHMICS**
"There Must Be An Angel" RCA
- TOM PETTY & THE HEARTBREAKERS**
"Don't Come Around Here No More" MCA
- DAVID LEE ROTH**
"Just A Gigolo/Ain't Got Nobody" Warner Bros.

Best New Artist

- a-ha**
"Take On Me" Warner Bros.
- TIL TUESDAY**
"Voices Carry" Epic
- WHITNEY HOUSTON**
"You Give Good Love" Arista
- LONE JUSTICE**
"Ways To Be Wicked" Geffen
- KING**
"Love & Pride" Epic

Best Performance Male

- PRINCE**
"Raspberry Beret" Warner Bros.
- PHIL COLLINS**
"Don't Lose My Number" Atlantic
- DAVID LEE ROTH**
"Just A Gigolo/Ain't Got Nobody" Warner Bros.
- PAUL YOUNG**
"Everytime You Go Away" Columbia
- STING**
"If You Love Someone Set Them Free" A&M

Best Performance Female

- SHEILA E.**
"Sister Fate" Warner Bros.
- ARETHA FRANKLIN**
"Freeway of Love" Arista
- MADONNA**
"Material Girl" Warner Bros.
- ALISON MOYET**
"Invisible" Columbia
- TINA TURNER**
"We Don't Need Another Hero" Capitol

Best Performance Group

- REO SPEEDWAGON**
"I Do Wanna Know" Epic
- EURYTHMICS**
"Would I Lie To You" RCA
- USA FOR AFRICA**
"We Are The World" Columbia
- TOM PETTY & THE HEARTBREAKERS**
"Don't Come Around Here No More" MCA
- DIRE STRAITS**
"Money For Nothing" Warner Bros.

Best Concert Performance

- DAVID BOWIE & MICK JAGGER**
"Dancin' In The Streets" EMI America
- MADONNA**
"Dress You Up" Sire
- KENNY LOGGINS**
"Forever" Columbia
- EURYTHMICS**
"Would I Lie To You" RCA
- WHAM**
"Everything She Wants" Columbia

Best Conceptual

- EURYTHMICS**
"There Must Be An Angel" RCA
- DIRE STRAITS**
"Money For Nothing" Warner Bros.
- a-ha**
"Take On Me" Warner Bros.
- TOM PETTY & THE HEARTBREAKERS**
"Don't Come Around Here No More" MCA
- PHIL COLLINS**
"Don't Lose That Number" Atlantic

Most Innovative

- TALKING HEADS**
"Road To Nowhere" Warner Bros.
- STING**
"If You Love Someone Set Them Free" A&M
- DIRE STRAITS**
"Money For Nothing" Warner Bros.
- a-ha**
"Take On Me" Warner Bros.
- TOM PETTY & THE HEARTBREAKERS**
"Don't Come Around Here No More" MCA

Best Long Form

- "PURPLE RAIN" PRINCE**
Warner Bros. Pictures/Warner Home Video
- "PRIVATE DANCER" TINA TURNER**
Picture Music Int'l./Sony Video Software
- "WHAM! THE VIDEO" WHAM**
CBS Inc./CBS Fox Video Music
- "ALL NIGHT LONG" LIONEL RICHIE**
Brockman Enterprises/MusicVision
- "WE ARE THE WORLD THE VIDEO EVENT" USA FOR AFRICA**
USA For Africa/MusicVision

Best Overall

- a-ha**
"Take On Me" Warner Bros.
- STING**
"If You Love Someone Set Them Free" A&M
- DIRE STRAITS**
"Money For Nothing" Warner Bros.
- DON HENLEY**
"Boys Of Summer" Geffen
- TOM PETTY & THE HEARTBREAKERS**
"Don't Come Around Here No More" MCA

Mail completed ballot to:

Kris Soffley
Billboard Video Music Awards
9107 Wilshire Boulevard, Suite 700
Beverly Hills, California 90210 U.S.A.

All ballots must be postmarked by November 5, 1985.

Conference

November 21-23, 1985

Sheraton Premiere Hotel, Universal City, California

Billboard® Video Music Conference Agenda

Thursday, November 21

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

Friday, November 22

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

10:00 AM to 11:15 AM **"VIDEO MUSIC: FROM PROMISES TO PROFITS"**

Moderator: **JIM McCULLAUGH**
Panelists: **ROBERT BLATNER**
RCA/Columbia
Pictures Home Ent.
TIM CLOTT
Paramount
Home Video
DAN DAVIS
Capitol Records
Group Dist. Serv.
LOU KWIKER
Wherehouse
Entertainment
SAUL MELNICK
MGM/UA
Home Entertainment
JOHN O'DONNELL
Sony Video Software
Operations
IAN RALFINI
Vestron Video
KEN ROSS
CBS Fox Video Music

11:30 AM to 12:45 PM **"THE MULTI CHANNEL MATRIX"**

Moderator: **SETH WILLENSON**
Cinar Films
Panelists: **RUTH BELTRAN**
Home Box Office
RICHARD BLADE
Video One/KROQ
PAUL CORBIN
The Nashville Network
JANE KELLY
The Music Box
STEVE LEEDS
U68
ROXY MYZAL
V66/WVJV
KAREN PLITT
Showtime

12:45 PM to 2:30 PM Buffet Luncheon and screening of "Best Independent Video" nominees

2:30 PM to 3:45 PM **"RPM TO FRAMES PER SECOND"**

Moderator: **MICHELLE PEACOCK**
Capitol Records
Panelists: **DAVID ALTSCHUL**
Warner Bros. Records/
Warner Music Video
ARMA ANDON
Columbia Records
CLAY BAXTER
EMI America Records
JAY BOBERG
IRS Records
RICHARD FRANKEL
A&M Records
SHARI FRIEDMAN
Atlantic Records
HARVEY LEEDS
Epic Records
BOB YOUNG
Capitol Records

4:00 PM to 5:15 PM **"ROLLING THE CREDITS"**

Moderator: **JON ROSEMAN**
JRTV
Panelists: **MARC BALL**
Scene Three
KEVIN CRONIN
REO Speedwagon
PAUL FLATTERY
Split Screen
CHRIS GABRIN
Aldabra Ltd.
STEVE HOPKINS
director
NICOLAS MEYER
Aldabra Ltd.
KITTY MOON
Scene Three
STEPHEN PRIEST
Stephen Priest
Enterprises
JIM YUKICH
Split Screen

5:30 PM to 7:00 PM **"MOVIES & MUSIC"**

a special panel presentation by the American Film Institute sponsored by 3M
Hospitality Suites & Exhibits

7:00 PM to ???

Saturday, November 23

9:00 AM to 6:00 PM Registration & Exhibits
9:30 AM to 10:00 AM Continental Breakfast
10:00 AM to 11:00 AM **"RELEASING THE FINAL PRINT"**

Moderator: **JIM GIANOPULOS**
RCA/Columbia
Pictures Int'l.
Panelists: **BOB EMMER**
MGM/UA
Entertainment
Company
JERE HAUSFATER
Media Home
Entertainment
MICKEY SHAPIRO
MRS Enterprises

11:15 AM to 12:30 PM **"PROGRAMMING FOR DEPTH OF FIELD"**

Moderator: **JOHN WEAVER**
John Weaver
Productions
Panelists: **PETER BLACHLEY**
Picture Music
International
MARK LAWRENCE
Earth Sky And
Open Sky Productions
MARTIN LEWIS
Springtime!
DANN MOSS
Dann Moss
Productions
SUZIE PETERSON
MCA Home Video
PAT WEATHERFORD
Monarch
Entertainment

12:30 PM to 2:30 PM Buffet Luncheon with special screening of foreign videos

2:30 PM to 3:45 PM **"CUTTING ROOM FLOOR TO CUTTING EDGE"**

Moderator: **LAURA FOTI**
RCA Video Productions
Panelists: **MIKE COOPER**
Music Video Services
MICHAEL DOMICAN
West Nally
CARL GRASSO
IRS Records
TOM HAYES
Music Motions
CELIA HIRSCHMAN
VisAbility
MICHAEL REINHART
Rowe International
GALE SPARROW
Screen Link
KEVIN WALL
Radio Vision
International

4:00 PM to 5:15 PM **"ON YOUR MARK"**

Moderator: **JO BERGMAN**
Warner Bros. Records
Panelists: **HERBIE HANCOCK**
Columbia Records artist
JACKIE JACKSON
The Jacksons/Epic
GREG KIHN
Capitol Records artist
Records artist
CHEECH MARIN
Cheech & Chong
BILL WADHAMS
Animation/PolyGram
Records artist

5:30 PM to 6:45 PM **"LISTENING TO THE SCREEN"**

Moderator: **KIP KIRBY**
Billboard Magazine
Panelists: **STEVE BEDELL**
Paramount Pictures
PAUL COOPER
Atlantic Records
DANNY GOLDBERG
Gold Mountain Records
ELLIOT LURIE
20th Century
Fox Studios
FRED LYLE
"Miami Vice"
JOEL SCHUMAKER
St. Elmo's Fire"
BECKY
SHARGO-MANCUSO
Megstripe

6:45 PM to 9:00 PM Hospitality Suites & Exhibits

9:00 PM to 11:00 PM **BILLBOARD'S VIDEO MUSIC AWARDS**



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MOST WIDELY-READ WEEKLY COVERAGE OF CES IN HOME ENTERTAINMENT

Some Say Labels Can Make More Improvements CLIPS' SOUND GETTING BETTER

BY JIM BESSMAN

NEW YORK High fidelity audio, long relegated to second-class citizen status in music video production, is steadily rising to the top quality levels demanded by sophisticated music consumers. Still, the process isn't happening fast enough for some users of promo clips.

That there has been improvement since the advent of stereo music video transmission via MTV is universally recognized; just how much, however, is under dispute. While most record companies are likely to claim that they have already or will soon set up procedures to marry optimal sound to their videos, users of

label-supplied promo clips still complain that such submissions are of uneven quality at best, and that many still require extensive reworking to meet broadcast or club standards.

"A lot of people will tell you their stuff is great, but if you don't stay on their backs, you'll get inferior sound," claims Chris Russo, head of the Telegenics video pool. Russo reports that out of 45 clips serviced by the pool last month, seven had to be re-tracked, with everything else needing re-equalization.

"Not that they don't care," he adds, pointing at both record companies and video production houses. "They just don't have the technical know-how or ability to tell what's good and bad in audio."

At MTV Networks Inc., where senior vice president of engineering and operations Andrew Setos' job is to "bridge the big abyss of the dark ages of the record industry and MTV's video sound requirements," some "but not significant" improvement in sound quality has been perceived since the video channel's inception.

"Lots of people are making clips, and the equipment is more accessible, but the skills still aren't there," Setos says. "All the big companies try very hard, but it's still not as good as the record, and I can't sound worse than a radio station."

Setos suggests that record companies are continuing to use production facilities that haven't adapted to the changing television audio technologies. Russo cites the duplicating process as a likely culprit, and is seconded in this regard by Bob Donlan, audio engineer at New York's VCA Teletronics video production house.

Donlan notes that video facilities, the bulk of whose work heretofore has been geared to the low audio quality of small tv speakers, have only recently become aware of the higher quality needs of audio-for-video.

"Some video producers and directors and record companies are concerned that leaving their materials in the hands of the duplicating facilities can produce problems," admits Donlan. But he maintains that the situation is slowly getting better now that record and video production companies are becoming more aware of each other's needs and capabilities.

Jonathan Porath, sound mixer at Editel/New York, also sees improvement, with record companies communicating better with production houses beforehand. "If a client talks to us before the shoot and gives us either a digital copy of the [audio] master or the original master, we will prepare all the shooting and editing materials in order to stay one generation away from the original," he notes.

According to Ken Hahn, an owner of New York's Sync Sound, "The whole secret of getting good sound is eliminating the number of generations you have to go through" in video production. He says that record companies are "stepping in the right direction" by supplying first generation copies.

To facilitate improved audio-for-video quality through reduced generation loss, Donlan is encouraging use of the "double system" video production process among record company clientele. Basically, this system uses separate, synchronized "carrier" tapes for the audio and

(Continued on page 32)



Kool Makes Tracks. Kool & the Gang recently stopped by New York's WABC-TV studios to co-host "New York Hot Tracks." Pictured, from left, are associate producer Vinnie Rubino, host Carlos DeJesus, producer David Novarro, and band members James Taylor, Robert "Kool" Bell and George Brown.

From Video Resources' Archives

Telegenics Gleans Ambient Footage

NEW YORK Telegenics, the Manhattan-based video pool, has obtained 16 hours of public domain ambient material from Video Resources Inc., a production company specializing in rare film and cartoon footage.

The deal gives Telegenics a total of 19 hours of ambient video when added to its existing offerings of NASA space footage, computer generated material designed by video artist Dean Winkler, and its recent "I.P.M." (Images Per Minute) ambient compilation.

The newly acquired footage breaks down into nine thematic "montage" reels, devoted to such categories as mysteries, comedies, song and dance, "shoot-em-up" adventures and "spills and thrills," together with seven hours of cartoon classics.

All the material is culled from the extensive collection of Video Resources chief Ira Gallen, who has used similar montages in his long-running "Biograph Days, Biograph Nights" public access program on Manhattan Cable.

"This makes us a full-service programming network," declares Telegenics' president Chris Russo. The cost per reel of his ambient acquisition is \$200, which Russo says is about twice the price of the regular monthly promo clip compilations he services to some 400 music video clubs throughout the country.

"The programs are expensive, but Ira has been putting a lot into them and VJs can do a lot with them," Russo continues. "Unfortunately, there are few 12-inch re-edits for videos so far, and while I can't condone remixing for music videos where the VJ lays the [audio] track down onto the videotape, these new reels allow VJs to mix live video and audio spontaneously and creatively."

Russo adds that the programs will be especially beneficial to smaller clubs which "can't afford the editing systems the big New York clubs have, where a clubowner has still spent thousands of dollars on a video system, and wants to keep the screen alive during those hot dance tunes that don't have video."

Gallen, who proclaims that his montage reels "butcher art to save art," says that the material provided to Telegenics contains "everything you could possibly need to have a field day cutting." As an example of a potential application, he points to a video clip he created for the song "Who Does He Think He Is?" by Leni Toledo, which competed in a recent MTV "Basement Tapes" contest.

The clip, which lacked the video presence of the singer and instead consisted of footage from the '40s John Wayne Republic western "Angel And The Bad Man," is a remarkably well-synched editing job. It depicts actress Gail Russell appearing to mouth the words of the tune to Wayne in scenes from the film which match up with the lyrics. At other times, Gallen inserts actual dialog from supporting actor Harry Carey, whose comments apply directly to the rather moody ballad.

Gallen contends that club VJs can come up with similar video mixes, and has mixed in the audio track and special effects with his ambient

videos for optional use. He is currently working on seven additional reels for Telegenics, and says that he is considering further "experiments" with his ambient montages. These include trivia questions concerning the featured movies and cartoon stars on the tape segments to "give DJs something new to play with."

According to Russo, it's important to provide DJs with such new material and ideas. "When you're in show business, anything becomes limited after a while, and you have to continue to renew your stock of material to make your performance fresh," he says.

Russo also notes that he's interested in acquiring more ambient material from other outside sources, but that "it has to be good stuff, because clubs are very sophisticated, and most of the material that comes around isn't very good." He emphasizes that all material he obtains must be guaranteed by the supplier to be legal video product for exhibition purposes.

JIM BESSMAN



A Video Christmas. Engineer George Tutko, left, producer Roy Thomas Baker, center, and Jon Anderson take a moment's respite at Los Angeles' Crystal Studios during the simultaneous recording and videotaping of Anderson's Christmas album for Elektra. Peter Lippmann directed the five songs shot in the studio.

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CLIPS' SOUND GETTING BETTER

(Continued from page 31)

"carrier" tapes for the audio and video of a clip, since the frequency response on the audio portion of a videotape is inadequate.

Many record companies are now using variations of this technique, which calls for the preparation of in-synch shooting and editing materials directly from the audio master, then relaying the original master into the finished videotape.

PolyGram Music Video U.S. senior vice president and general manager Len Eband says that a full audio production package of master quality tapes is provided to production companies to ensure the return of first generation audio for video. And Warner Bros. director of quality assurance Ed Outwater notes that the double system currently in practice there is not only vital for promo clip sound quality, but especially in post-promotional compila-

tions of clips for home video sale.

At MCA Records, music video coordinator Douglas Cerrone says that the label is now ironing out similar procedures. Meanwhile, Elektra is using New York's InVue Sound Inc. music and sound company to monitor many of its video productions for sound quality, from the inception of production through duplication.

"Record companies have nobody in their camp who is interested and can get involved in their videos from the first to last steps," says George Reisz, producer/president of InVue. "We're involved from the first copy of the original audio master through all the transfer points in production and editing, and then stay involved in the duplication phase. We don't want to see this wonderful work killed in duplication, so we give the duplication

house a list of requirements for Elektra's videos."

Adds Elektra's director of video Robin Sloane: "George even does the layback himself to ensure that it's done properly. He also went around to different houses to talk with engineers and look at the equipment they had, to be sure that their duplicating met our standards."

Sloane says that the added costs of ensuring optimal audio-for-video, estimated variously at between \$300 to \$1,000, are well worth it. "When you spend \$80,000 or whatever to make a video, it's hard to persuade people that you need an additional amount for audio," she acknowledges. "But artists and producers make every effort to make sure that their audio production is perfect, so it's our responsibility to provide the same quality for video."

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.

JON ANDERSON
Easier Said Than Done
Three Ships/Elektra
Peter Lippman
Peter Lippman

ARMBAND
Addiction
Addiction/Mega Disc
Martin Abrahams/Arm Productions/Melody Filmgroup
Martin Abrahams

AUTOGRAPH
Blondes In Black Cars
That's The Stuff/RCA
David Naylor/No Pics Inc.
Oley Sassone

BALL & PIVOT
Down
Down/Z Club Records
Overplus Productions
Luis Aira

THE CURE
In Between Days
The Head On The Door/Elektra
Gordon Lewis
Tim Pope

DEAD OR ALIVE
My Heart Goes Bang
Youthquake/Epic
Arnell-Benton
Arnell-Benton

EURHYTHMICS & ARETHA FRANKLIN
Sisters Are Doin' It For Themselves
Be Yourself Tonight/RCA
Who's Zoomin' Who/Arista
Robert Lombard/JR TV
Eddie Arno/Markus Innocenti

THE FLIRTS
You And Me
You And Me/Bobby O-Menovision/CBS
Marty Abrahams/Nancy Pearson/Special Forces/
Melody Filmgroup
Martin Abrahams

HOODOO GURUS
Bittersweet
Mars Needs Guitars/Big Time Records (America) Inc.
John Whitteron
John Whitteron

EVELYN "CHAMPAGNE" KING
Your Personal Touch
A Long Time Coming (A Change Is Gonna Come)/RCA
Karolyn Ali/Bill Parker Productions
Bill Parker

MOTLEY CRUE
Home Sweet Home
Theatre Of Pain/Elektra
Peter Lippman
Wayne Isham

NENA
It's All In The Game
It's All In The Game/Epic
Siona O'Mahoney
Nick Morris

SADE
Sweetest Taboo
Promise/Portrait
Iain Brown/Keller-Thornton
Brian Ward

SURVIVOR
Burning Heart
Rocky IV Soundtrack/Scotti Bros./CBS
Michael Ader
Jerry Kramer

STAR TAYLOR
Standin' On The Edge Of A Heartache
With Love/New Colony
Joe Waters/The Recording Workshop
Terry Sheppard

WALL OF VOODOO
Far Side Of Crazy
Seven Days In Sammystown/IRS
Marina Muhlfriedel
Derek Chang

THE WRESTLERS
Land Of A Thousand Dances
The Wrestling Album/Epic
Edd Griles/Dave Wolff
Edd Griles

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- ✓ Chaka Khan "Can't Stop The Streets"
- ✓ Madonna "Gambler"
- ✓ Bryan Adams & Tina Turner "It's Only Love"
- ✓ Dionne Warwick "That's What Friends Are For"
- ✓ George Jones "Slave To The Rhythm"
- ✓ Feargal Sharkey "A Good Heart"
- ✓ Ian Dury "Profoundly In Love With Pandora"
- ✓ Sade "Sweetest Taboo"
- ✓ Robert Wyatt & The Swapo Singers "Wind Of Change"
- ✓ Kate Bush "Cloudbusting"
- ✓ Madness "Uncle Sam"
- ✓ Modern Talking "Cheri Cheri Lady"
- ✓ King "Taste Of Your Tears"
- ✓ UB40 "Don't Break My Heart"
- ✓ Arcadia "Election Day"
- ✓ Simple Minds "Alive And Kicking"
- ✓ Talking Heads "Road To Nowhere"
- ✓ Level 42 "Something About You"
- ✓ Echo & The Bunnymen "Bring On The Dancing Horses"

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MUSIC TELEVISION PROGRAMMING		WEEKS ON PLAYLIST
This report does not include videos in recurrent or oldie rotation.		
VIDEOS ADDED THIS WEEK	BLUES BROTHERS SOUL MAN Warner Home Video	BREAKOUT
	CLARENCE CLEMONS/JACKSON BROWNE YOU'RE A FRIEND OF MINE Columbia	POWER
	DIVINYLS PLEASURE AND PAIN Chrysalis	LIGHT
	EURHYTHMICS/ARETHA FRANKLIN SISTERS ARE DOIN' IT FOR THEMSELVES RCA	POWER
	THE FAMILY SCREAMS OF PASSION Warner Bros.	LIGHT
	THE FOOLS WORLD DANCE PARTY Jem	NEW
	MARILLION LAVENDER Capitol	LIGHT
	MOTLEY CRUE HOME SWEET HOME Elektra	BREAKOUT
	PRINCE AMERICA Paisley Park/Warner Bros.	POWER
	STING I BURN FOR YOU A&M	MEDIUM
	SURVIVOR BURNING HEART Epic	POWER
	UNTOUCHABLES I SPY (FOR THE FBI) MCA	NEW
	WALL OF VOODOO FAR SIDE OF CRAZY IRS	NEW
	RANDY WAYNE/CAROL SUE HILL THAT WAS THEN, THIS IS NOW Paramount Pictures	BREAKOUT
	"WEIRD AL" YANKOVIC DARE TO BE STUPID Rock'n'Roll/CBS	LIGHT
	Y&T ALL AMERICAN BOY A&M	BREAKOUT
POWER ROTATION <small>Sneak Preview Videos</small>	ARCADIA ELECTION DAY Capitol	3
	JEFF BECK AMBITIOUS Epic	4
	MICK JAGGER HARD WOMAN Columbia	2
	JOHN COUGAR MELLENCAMP SMALL TOWN Riva/PolyGram	2
	YOKO ONO HELL IN PARADISE Polydor	3
	ROBERT PALMER DISCIPLINE OF LOVE Island	2
	RUSH THE BIG MONEY Mercury	4
	SIMPLE MINDS ALIVE AND KICKING A&M	4
	STING LOVE IS THE SEVENTH WAVE A&M	5
	WRESTLERS LAND OF A THOUSAND DANCES Epic	3
	ZZ TOP SLEEPING BAG Warner Bros.	2
	HEAVY ROTATION	ABC BE NEAR ME Mercury
A-HA TAKE ON ME Warner Bros.		25
ARTISTS UNITED AGAINST APARTHEID SUN CITY Manhattan		2
CHEAP TRICK TONIGHT IT'S YOU Epic		16
*ROGER DALTRY AFTER THE FIRE Atlantic		8
GLENN FREY YOU BELONG TO THE CITY MCA		5
*HEART NEVER Capitol		11
HOOTERS AND WE DANCED Columbia		13
MR. MISTER BROKEN WINGS RCA		17
*EDDIE MURPHY PARTY ALL THE TIME Columbia		9
*NIGHT RANGER FOUR IN THE MORNING Camel/MCA		11
*STARSHIP WE BUILT THIS CITY RCA		9
*TEARS FOR FEARS HEAD OVER HEELS Mercury	12	
*THOMPSON TWINS LAY YOUR HANDS ON ME Arista	9	
*TINA TURNER ONE OF THE LIVING Capitol	8	
ACTIVE ROTATION	BRYAN ADAMS/TINA TURNER IT'S ONLY LOVE A&M	3
	KISS TEARS ARE FALLING Mercury	6
	PHANTOM, ROCKER & SLICK MEN WITHOUT SHAME EMI America	5
	LIONEL RICHIE SAY YOU SAY ME Motown	2
	SCRITTI POLITI PERFECT WAY Warner Bros.	11
	TALKING HEADS STAY UP LATE SIRE	7
	STEVIE WONDER PART TIME LOVER Motown	2
	MEDIUM ROTATION	THE ALARM STRENGTH IRS
KATE BUSH RUNNING UP THAT HILL EMI America		9
PHIL COLLINS/MARILYN MARTIN SEPARATE LIVES Columbia Pictures		7
CRUZADOS MOTORCYCLE GIRL Arista		5
HEAVEN KNOCKIN' ON HEAVEN'S DOOR Columbia		7
INXS THIS TIME Atlantic		6
BILLY JOEL THE NIGHT IS STILL YOUNG Columbia		3
HOWARD JONES LIKE TO GET TO KNOW YOU WELL Elektra		6
'TIL TUESDAY LOVE IN A VACUUM Epic		3
JOE LYNN TURNER ENDLESSLY Elektra		3
WANG CHUNG TO LIVE AND DIE IN L.A. Geffen	7	
BREAKOUT ROTATION	DEL FUEGOS DON'T RUN WILD Warner Bros.	3
	SHEILA E. A LOVE BIZARRE Paisley Park/Warner Bros.	4
	RAY PARKER JR. GIRLS ARE MORE FUN Arista	3
	PLATINUM BLONDE CRYING OVER YOU Epic	7
	SCORPIONS NO ONE LIKE YOU Mercury	2
	CHARLIE SEXTON BEAT'S SO LONELY MCA	5
	PETE TOWNSHEND FACE THE FACE Atco	2
YES HOLD ON Atco	3	
LIGHT ROTATION	ADVENTURES ANOTHER SILENT DAY Chrysalis	2
	ADAM ANT APOLLO NINE Epic	2
	BALTIMORA TARZAN BOY Manhattan	4
	BLACK 'N' BLUE MISS MYSTERY Geffen	5
	DOUG CAMERON MONA A&M	4
	CHEECH & CHONG GET OUT OF MY ROOM MCA	2
	COCK ROBIN THOUGHT YOU WERE ON MY SIDE Columbia	4
	MARSHALL CRENSHAW LITTLE WILD ONE Warner Bros.	4
	THE CULT SHE SELLS SANCTUARY Warner Bros.	4
	DREAM ACADEMY LIFE IN A NORTHERN TOWN Warner Bros.	3
	MORRIS DAY THE OAK TREE Warner Bros.	7
	KATRINA & THE WAVES QUE TE QUIERO Capitol	4
MOTELS SHOCK Capitol	2	
SMASH PALACE LIVING ON THE BORDERLINE Epic	5	
SQUEEZE HITS OF THE YEAR A&M	3	
STEVIE RAY VAUGHAN CHANGE IT Epic	4	
NEW	AC/DC SHAKE THE FOUNDATION Atlantic	4
	BEASTIE BOYS SHE'S ON IT Columbia	2
	IRON MAIDEN RUNNING FREE Capitol	4
	YNGWIE MALMSTEEN I'LL SEE THE LIGHT Polydor	4
	SHY TALK EXCUSE ME Columbia	4
	SPACE MONKEY COME WITH ME MCA	3
	THIS MORTAL COIL SONG TO THE SIREN Atlantic	3
W.A.S.P. BLIND IN TEXAS Capitol	4	

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

...newsline...

GUESTS AT QUALITY INNS will be able to view MGM/UA Home Video product as the result of a deal between Quality Inns International and PortaVideo International. Quality's head office has named PortaVideo an endorsed vendor to its franchisees. What PortaVideo will be selling is its MGM/UA PortaVideo hotel service, which gives guests a chance to rent a package consisting of MGM/UA movies and a PortaVideo videocassette player. Quality, which has some 800 hotels in 14 countries, is the first big hotel chain to go for the program. PortaVideo has the movies via a public performance licensing agreement with MGM/UA Home Entertainment Group's ancillary rights division.

ITA'S UPDATE SEMINAR on Nov. 19 is another place guests will be welcome. Although executives who do not work for member companies are unable to register for the event themselves, they are welcome to attend the event as guests of firms that are already on the International Tape/Disc Assn.'s roster.

AUSTRALIA IS THE LATEST overseas target of Vestron Video, which is setting up its first sales force for the country after the recent termination of its distribution agreement with Communications & Entertainment Ltd. Appointed as national sales manager is Daryl O'Connor, who will be working under managing director Frank Kandelas. Initial titles to be solicited by the Oz branch will include "Conan The Barbarian," an Elton John concert video, and "Rainbow Brite And The Mighty Monstromurk Menace." Base for the operation will be in Sydney, and a total of six regional sales reps will be hired.

AT LEAST \$1 MILLION is the cost of a Family Home Entertainment rights deal with Harmony Gold. Family laid out a sum in the seven-figure range to purchase rights to "Robotech: The Movie" and 85 syndicated half-hours of the syndicated "Robotech" series. The company is planning an all-media advertising and promotional campaign to support the line, including broadcast buys in primary and secondary markets and heavy print buys in the consumer and trade press. Individual episodes of "Robotech" will go on the market starting in February at a list price of \$14.95.

FILM CLASSIC EXCHANGE has been purchased by JEF Films of Osterville, Mass. Film Classic specializes in non-theatrical titles, many of which were produced under the corporate name TAM. A total of 15,000 films are in the library, including "The Charlie Weaver Show" and a number of silent movies.

SOME '60S NOSTALGIA is due from CBS/Fox's Playhouse Video in December, when the "Batman" series comes to home video. Adam West and Burt Ward star as the caped crusader and his minion Robin; also appearing are Burgess Meredith as the Penguin, Cesar Romero as the Joker, Frank Gorshin as the Riddler and Lee Meriwether as the Catwoman. Suggested retail will be \$29.98.

DESPITE VIDEO RETAILING LOSSES, American National Enterprises saw strong increases in its revenues and profits for its fiscal third quarter. Total revenues were up by 62.4% to \$1.2 million from \$748,874; net income was up by 54.5% to \$107,248 from \$69,403, or from three to five cents a share, while pre-tax income was up by 42% from \$192,248 to \$135,403. The retailing loss was run up by ANE's recently purchases subsidiary Roadrunner Video, which dropped \$114,636. Business has been good enough, ANE says, to enable it to negotiate a new \$6 million credit line so that it can acquire and develop new product. ANE's main business is producing, packaging and distributing product to a variety of markets, including home video, cable and broadcast.

MADE-FOR SPECIALIST Morris Video has set a Christmas promotion. All of the product involved will be directed at helping people learn special Christmas-connected skills. Among the titles involved are "Create A Merry Christmas," "Decorating Your Home For Christmas" and "Holiday Angel Dolls." Posters, banners and counter displays will be shipped to support the product, as will catalogs of Morris product.

BASKETBALL WILL ALSO BE the target of a tie-in. The company will hook into the beginning of the basketball season by shipping titles directed at men and women. The male-oriented tapes will include "A Winning Offense," "Tough Defense" and "Drills That Get Scoreboard Results," all instructed by Coach Marv Harshman. Dealing with the basics of women's basketball will be Cathy Benedetto, head coach at Seattle Univ., who will talk about defensive and offensive play.

ROCK HUDSON STARS in "The Devlin Connection," a tv series due for release by Trans World Entertainment. TWE will be putting out 13 episodes of the series, each list priced at \$39.95. One episode a month of the program will be released by TWE for the next 12 months. Two other sequels are due out from the company in December: "USA All Star Wrestling Volume II" and "Snake In The Eagle's Shadow Volume II."

TONY SEIDEMAN

SCRIPPS HOWARD BUYS KARTES

Indie Sees New Chance for Marketplace Expansion

BY TONY SEIDEMAN

NEW YORK Media conglomerate Scripps Howard has purchased Kartes Video Communications, one of the most important mid-sized independents and a leader in the marketing of public domain product.

"It's an opportunity to really compete more," says Kartes president Jim Kartes. The company's existing management team will remain the same, as will its name; the only visible difference, Kartes says, will be that "it says 'A Scripps-Howard Company' behind the logo."

Kartes says he "expects we're going to have Scripps-Howard pushing us to get real big." Having a firm with a large bankroll behind it is the only way a small company can expect to grow and compete in today's marketplace, he claims.

Fast growth helped contribute to Kartes' decision to sell his company to the larger firm, he says. "You realize when you start going on a fast track like this that its going to require a hell of a lot of working capital," he says. He adds that "to really compete and develop product," strong cash flow is essential, and the mechanics of the marketplace make it difficult for independent video manufacturers to get a good flow going.

Selling to a big outlet like K-Mart, a small manufacturer often won't see its money for 90 days, Kartes notes, an advantage it does not have with its suppliers or employees. The gap is large enough to swallow a great deal of profits, Kartes maintains: "That's why

small companies are going to have a problem. When you start selling to big chains, it gets to be a very scary business."

Kartes Video Communications' basic programming mix will remain the same, Kartes says: "We're still going to stay in the old movie business, and we're going to get very very strongly in the information business."

Last year, Kartes Video scored a

major marketplace victory with its high-quality \$19.95 public domain product. Since then, the company has been moving away from PD titles and into licensed product and home video made-fors.

Among the company's hottest current titles, Kartes says, are its \$9.95, 30-minute cooking videos, which are making strong inroads into supermarkets and grocery

(Continued on page 37)

Warner Goes West With Low-Cost Cowboy Catalog

LOS ANGELES Warner Home Video is putting its Christmas catalog promotion eggs into one genre with a package of 14 westerns discounted 50% or more to \$29.98 list through Nov. 21.

The "Warner Wins The West" program is tied to the Dec. 9 release of "Pale Rider," the first Clint Eastwood western in nine years. As expected, the feature is priced for the rental market at \$79.95 for videocassette and \$34.98 for laserdisk.

While distributors disagree on the sell-through potential of low-priced cowboy shoot-em-ups, they acknowledge strong rental demand for the genre.

"There's no such thing as sell-through for this kind of movie," says Stan Meyers, vice president of Sound/Video Unlimited. "But they make terrific rental items, since ev-

eryone loves a good western."

On the other hand, Craig Van Gorp, Commtron's national accounts manager, maintains that consumers want to own westerns. "I'm sure we'll do very well with the Warner titles," he says, "because of the names behind them."

The discounted titles, which usually list for between \$59.95 and \$64.95, include six John Wayne films: "Cahill: United States Marshal," "Chisum," "John Wayne And The Cowboys," "Rio Bravo," "The Searchers" and "The Train Robbers."

Also featured are Clint Eastwood ("Bronco Billy" and "The Outlaw Josey Wales"), Charles Bronson ("Chino"), Paul Newman ("The Life And Times Of Judge Roy Bean"), Warren Beatty ("McCabe And Mrs. Miller"), Steve McQueen ("Tom

(Continued on page 35)

FOR WEEK ENDING NOVEMBER 16, 1985

Billboard

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TOP VIDEODISKS

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	5	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	Laser	39.98
2	5	15	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	CED Laser	29.95 29.95
3	4	13	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	CED Laser	34.95 34.95
4	2	23	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 30406	Ralph Macchio Pat Morita	1984	PG	CED Laser	39.95 34.95
5	6	13	THE RIVER ▲ ◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	13	Laser	39.98
6	3	5	STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R	Laser	34.98
7	9	17	DUNE ▲ ◆	Universal City Studios MCA Dist. Corp. 80161	Kyle MacLachlan Sting	1984	13	Laser	34.98
8	NEW ▶		INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michelle Pfeiffer	1985	R	Laser	34.98
9	7	15	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 100557	Chuck Norris	1984	R	CED Laser	34.95 34.95
10	8	9	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	CED Laser	29.95 29.95

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

New Sony Ads Give Equal Time To Beta, 8mm

NEW YORK In a sign of the Beta format's continuing marketplace and a harbinger of potential format wars to come, Sony Corp. of America is giving equal time to the Beta and 8mm home video formats in its fall advertising campaign.

In tv commercials and magazine ads, the company is focusing on its SuperBeta tabletop unit and its 8mm Handycam one-piece camera/recorder. The split in advertising expenditures for the two products is "about 50/50," according to Sony video advertising manager Kevin Hanson.

The ad campaign will be Sony's largest to date, with a budget of \$24 million planned to promote its video, tv and audio products.

No ads are planned for Sony's 8mm home unit with PCM audio recording capability, which was unveiled last spring. "The deck will be available in fairly limited quantities," Hanson explains, "and it's our intention to introduce 8mm to the mass market through camcorders."

The emphasis on 8mm's home movie-making function rather than its ability to timeshift or play back prerecorded software may also prevent the new format from cannibalizing Beta sales. The market share for Beta, which Sony developed, had been declining for the past several years.

The tv and print advertising for SuperBeta, which is compatible with Beta, will emphasize picture quality and hi-fi sound, as well as the availability of prerecorded Beta Hi-Fi software.

Sony is continuing last year's comparison ads touting Beta's superior picture over VHS. But this year, the company has toned down the comparison in favor of a "warm approach" in which Bugs Bunny claims SuperBeta has "a picture like real life . . . 20% sharper than the one that beat VHS" and "Beta's got over three times as many hi-fi movies as VHS."

LISA LILIENTHAL



Million-Dollar Gift. RCA/Columbia Pictures Home Video's "We Are The World: The Video Event" was one of the top video titles of 1985. All of the title's profits went to USA For Africa. RCA/Columbia Pictures president Rob Blattner, left, hands Kenny Rogers, one of the directors of the USA For Africa foundation, a check for \$1.1 million.



New Interactive Educational Line

BY MOIRA McCORMICK

CHICAGO Video Research has launched its inaugural line of children's educational video software. On Oct. 1, the 18-month-old company, based in Cambridge, Mass., released four titles aimed at children aged five through 10.

According to Lila Hexner of Video Research's board of directors, each tape is 30 to 40 minutes long and includes a 48-page workbook in its \$29.95 price. Titles earmarked for ages five through eight include "Readers Of The Lost Alphabet" and "Add Ventures Of The Time Taxi," with "The Search For The Stolen Sentence" and "Close Encounters Of The Math Kind" recommended for eight- to 10-year-olds.

Each program features a combination of life-sized puppets and human actors with original music and effects, according to Hexner. She notes that the boy and girl puppets around whom each program is based are colored blue and green, in order to avoid ethnic stereotyping.

Hexner describes the programs as "interactive," with lulls in programming designed for children to solve problems in their accompanying workbooks.

Video Research product is currently being manufactured and distributed by the Spinnaker Corp., also of Cambridge, a major distributor of children's software. Video Research product is carried by "major national chains, department stores and retail outlets, as well as bookstores, video stores and toy stores," according to Hexner.

While the children's titles have received minimal advertising up to this point, Hexner says, a major Christmas push is planned. Displays and point-of-purchase materials are currently being developed.

Video Research will continue to specialize in children's video "with the accent on education," says Hexner, and with the probability of diversifying "as time goes on."

WARNER GOES WEST

(Continued from page 33)

Miller"), Steve McQueen ("Tom Horn"), Jack Palance ("The Last Ride Of The Dalton Gang") and director Sam Peckinpah ("The Wild Bunch").

Despite its impressive list of stars and directors, the Warner promotion will be up against some stiff competition this Christmas. Both Paramount Home Video and Vestron Video are offering some of their strongest titles in all genres for \$24.95 through the holiday shopping season, and Walt Disney Home Video has announced a \$30 seasonal price tag for "Pinocchio," "Robin Hood" and other popular family features.

Warner's only other new titles for December are also westerns. "The Ballad Of Cable Hogue," "There Was A Crooked Man" and "Cheyenne Autumn," the John Ford film restored to its original 158 minutes and stereo soundtrack, each list for \$59.95.

LISA LILIENTHAL

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where the adventure began.

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Rex Reed, The New York Post

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Music by DAVID SHIRE Screenplay by WALTER MURCH & GILL DENNIS Produced by PAUL MASLANSKY
Directed by WALTER MURCH

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

WALT DISNEY HOME VIDEO

DIRECT FROM
THEATRICAL
RELEASE

Sports Programmers in Direct Approach Worldvision, NFL Films Bypass Distribution System

NEW YORK Going straight to the consumer via per inquiry and direct inquiry ads is proving increasingly profitable for smaller manufacturers, who are finding it more and more difficult to squeeze their product through an overcrowded home video distribution system.

Sports programming appears to be the biggest beneficiary of this approach: Worldvision Home Video has received RIAA platinum for its "Jack Nicklaus: Golf My Way," and NFL Films Video sees the majority of the sales of its titles coming via direct marketing rather than through the conventional distribution system.

At NFL Video, David Grossman says retailers "just don't seem to be able to pay much attention to specialty product right now." According to Grossman, videocassette sales via magazine-based direct inquiry ads are now "two times over our distributor sales."

Direct response marketing has proven profitable for Worldvision as well, says the company's Tom Devlin. According to Devlin, the vast majority of the Nicklaus title's sales were accumulated via television ads on the Cable News Network and other basic cable channels.

"Only 30%" of the \$1.7 million worth of the \$89.95 "Golf My Way" that have been sold went through home video's regular distribution network, Devlin says. Worldvision has chosen to use direct inquiry rather than per inquiry ads. On per inquiry ads, a company does not pay directly for the space or time it uses, but gives a share of the income generated by each unit to whoever is carrying the advertisements.

On direct inquiry ads, a company buys advertising time or space and runs a spot that includes a number or address consumers can use to call in and purchase product. In its print advertisements, NFL Films Video uses a mix of per inquiry and direct inquiry ads—per inquiry in smaller publications, especially football-oriented ones, and direct inquiry in larger circulation magazines.

On cable, per inquiry ads have usually proven far less profitable than direct inquiry ads, Devlin says. His company tries to use the medium as efficiently as possible, cutting off promotions quickly if profits aren't immediately apparent.

Worldvision is not using direct inquiry just for sports; its "Shari Lewis' One-Minute Bedtime Stories" is being peddled over the Christian Broadcast Network, Nick At Night and other basic services. Unlike the sports programs, the title does not seem to have yet scored a heavy response, Devlin says.

One of NFL Films' recent production and marketing efforts is making its first entry into the marketplace solely via per inquiry. The company has teamed up with Golf Digest magazine to do a series of programs on golfing. The first title, "A Swing For A Lifetime," is initially being sold only through the pages of Golf Digest.

In addition to "A Swing For A Lifetime," NFL Films Video has shot five other golf instructional titles, and is looking at the possibility of doing 19 more episodes for a total of 25. List price for all the programs, which will run about 30 minutes, will be \$39.95. Grossman says he won't take the programs to the home video marketplace until he

has at least five episodes to sell at one time.

As for the company's latest batch of football-oriented product—which includes NFL Films' first under-\$20 programs, the \$19.95 "Best Of The Football Follies" and "NFL Crunch Course"—Grossman says response from the distribution network has disappointed him so far. Although all the orders are not yet in, he says, "I was really hoping for 20,000 units of each; now I'm not so sure."

From the tallies to date, he says, "I would expect over half that." But he adds that he doesn't think the home video distribution network will hit the goals he's set.

VCR penetration is now great enough for NFL Films to have scheduled much of its fourth-quarter advertising in general interest rather than video-oriented magazines. Among the publications to be used will be Playboy and New Woman. Grossman's hope is that the ads in New Woman will generate sales by spurring gift purchases.

A response from about 0.5% of Playboy's readership will make his direct inquiry ad in the magazine profitable, Grossman says. That would come to sales of about 6,000 units to pay for the \$20,000 worth of space purchased. **TONY SEIDEMAN**

Fast Forward

BY FRANK LOVECE

A bi-weekly survey of technical developments in the hardware and software sides of the home video industry.

THE VIDEO CAMCORDER—an all-in-one video camera/VCR—is one of those products everybody wished somebody would invent.

In the late '70s and early '80s, Hitachi, with its "MAG" camcorder prototype, and Sony, with its "Video Movie," both proposed a quarter-inch camcorder format not unlike the present 8mm. While neither prototype got far off the drawing boards, industry observers still predicted that a portable, compact camcorder was just the thing to excite the masses and get video into everybody's hands.

As it turned out, the masses ended up getting excited by avalanching price drops that have seen table-top VCRs advertised for as little as \$150. Camcorders, now two years old, have remained high-ticket videophile items. And they're not only expensive but bewildering, coming in three incompatible formats plus one sub-format. These are BetaMovie (which uses full-size Beta cassettes); VHS Movie (full-size VHS cassettes); VHS Video-Movie (compact VHS-C cassettes compatible with VHS via an adap-

tor); and 8mm.

"VHS Movie" is only the most prevalent name for VHS camcorders. Panasonic calls its the OmniMovie, RCA's is dubbed ProWonder, and Hitachi's is the Cam'n'Cord.

BetaMovie, the first unit out, has a major shortcoming in that it can only record, not play back. Though it represents remarkable miniaturization—the original model BMC-110K weighed just 6.6 pounds, including battery—BetaMovie requires that one own a regular Beta VCR for playback. Since VHS so dominates the market, this seems a built-in handicap.

Yet, according to estimates by the newsletter Video Marketing, a respectable 100,000 BetaMovies were sold to retailers in 1984, accounting for about 12% of the portable-VCR market. Using Electronic Industries Assn. (EIA) video camera statistics, 100,000 BetaMovies represents about 20% of 1984's video camera market. (While camcorders have been available to consumers for two years, the EIA inexplicably still does not offer separate camcorder figures.)

VHS licensor JVC, true to its classic pattern, followed up on Sony's innovation; following Sony's BetaMovie announcement, JVC and Zenith in mid-1984 began marketing a VHS-C camcorder called the VHS VideoMovie. At about 5.5 pounds with battery, the VHS-C camcorder weighs less than the BetaMovie; more significantly, it can play back. It also offers an electronic viewfinder, which can double as a tiny playback monitor; BetaMovie has only a simple, through-the-lens (TTL) optical viewfinder, like that on a still-picture camera. Again according to Video Marketing estimates, roughly 100,000 VHS-C camcorders—the same number as BetaMovie camcorders—were sold to retailers in 1984.

Even before either unit came to market, however, a rudimentary standards agreement on 8mm video had been reached by more than 120 electronics manufacturers. The first 8mm camcorder following this agreement was announced by Kodak in January, 1984, for fall delivery. Yet despite the size and weight advantages evident by a video-cassette using tape 8mm (about a quarter of an inch) wide—half the width of VHS or Beta tape—the Matsushita-made "Kodavision" was an ENG-like shoulder-mounted affair that, at 6.1 pounds with battery, proved surprisingly bulky. A much smaller, hand-held 8mm camcorder made by Toshiba and marketed by Polaroid was announced soon afterward.

Coming full circle, Sony once again entered the 8mm market it had pursued under the banner of quarter-inch. At an April sales meeting, the company bowed a \$1,700, 5.1-pound camcorder called the Video 8 (model CCD-V8). Sony finally followed this in the fourth quarter with a product more like what everybody had in mind in the first place: the paperback-sized, palm-held Mini 8 camcorder (model CCD-MU8) which, at 2.2 pounds, makes even the tiny Video 8 look

(Continued on page 37)

How-To Programming

Commtron Carrying Morris

LOS ANGELES Morris Video has achieved a significant victory for a producer of how-to programs in today's crowded marketplace, getting Commtron, the nation's largest video distributor, to carry its \$24.95-priced line at a minimum of two branches.

Commtron's initial lineup will consist of about 20 of Morris' more than 150 titles, including its first release, "Buying A Home," "Makeup For Women," "Mutual Funds: The Marketplace" and a number of instructional sports tapes.

Craig Van Gorp, Commtron's national accounts manager, says he decided to stock the line because it offered a "nice selection" of product as well as a liberal returns policy.

While the terms are still being worked out, Van Gorp says he's looking for something "at least" as lenient as the two-for-one returns that Morris has been giving its more than 3,500 direct retail accounts. This policy allows retailers to return one copy of a cassette and get full credit for that title if they buy two copies of another one.

About 3,000 of these are video specialists, says chairman George Morris, since "it's still a video specialty business." But penetrating that business has been "an uphill battle" that the company has fought by "spending a lot of time wooing dealers," as well as with its returns policy and attractive margins, according to Morris.

The maximum dealer cost per tape is \$16.66 for purchases of six, although this drops to \$14 for orders of 36 or more. As a result, retailers

can turn a 78% profit by selling the line at list or realize the more conventional 42% markup by discounting the tapes at \$19.95.

While non-traditional outlets still make up less than 25% of Morris' dealer network, Van Gorp sees the series as a way for Commtron to get its foot into the doors of hardware stores, lumberyards, bookstores, sporting goods stores and grocery stores.

Not only can these outlets sell the tapes, he says, they can also use them as a premium for consumers who make large purchases of their traditional product lines.

Meanwhile, Morris has acquired U.S. home video and broadcast rights to nearly 100 titles in the Master Class Video Series of instructional tapes from Holiday Brothers of London.

The company will start releasing Master Class product immediately under its own label and with its standard under-\$25 price tag. Among the first titles to hit the market will be "Soccer Is Fun" with Bobby Charlton, "The Marathon Challenge" and "Martial Arts With Steve Powell," a series of several tapes for men and women.

In addition, Morris is getting ready to release a Christmas package that will include "Merry Christmas," "Decorating Your Home For Christmas," "Holiday Angel Dolls" and several crafts programs. Retailers will receive a p-o-p package that includes a poster, counter or display rack (depending on the size of the order), window banner and mobile.

LISA LILIENTHAL



RECOTON 3D PRO FORMULA VCR CLEANERS DO MORE THAN JUST CLEAN HEADS! They clean the *entire* tape path including video and audio heads, capstan, pinchroller, and tape guides. As the Pro Formula Cleaning Solution gently dissolves residual tape oxide, dust and dirt on contact, Recoton 3D captures these contaminants in a non-abrasive fibernet cleaning material and safely whisks them away. It's as simple as dropping in a cassette and pressing play...

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TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Compiled from a national sample of retail store sales reports.		Year of Release	Rating	Price
				Copyright Owner, Manufacturer, Catalog Number	Principal Performers			
1	1	183	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
2	10	2	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
3	2	7	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
4	14	2	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
5	4	13	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95
6	3	50	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
7	NEW		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
8	5	15	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	79.95
9	6	19	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
10	17	35	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
11	8	21	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
12	15	37	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
13	12	19	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
14	9	10	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95
15	7	6	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	79.95
16	23	93	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
17	22	23	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
18	13	85	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
19	32	3	BUGS BUNNY'S WACKY ADVENTURES	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98
20	11	29	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
21	21	52	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
22	20	4	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT	Warner Bros. Inc. Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13	79.95
23	NEW		PHIL COLLINS NO JACKET REQUIRED	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	NR	19.98
24	16	9	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	79.95
25	18	5	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R	79.95
26	19	11	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	NR	29.95
27	27	2	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	NR	16.95
28	26	50	PURPLE RAIN ▲	Warner Bros. Inc. Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
29	NEW		READY STEADY GO!: THE SOUNDS OF MOTOWN	EMI Records Ltd. Sony Video Software 96W00091-2	Various Artists	1985	NR	29.95
30	37	21	SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
31	29	21	HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95
32	24	30	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
33	39	3	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
34	28	24	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	79.95
35	NEW		MOTOWN 25: YESTERDAY, TODAY, FOREVER	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
36	30	2	THE COMPANY OF WOLVES ●	ITC Entertainment Vestron 5092	Angela Lansbury David Warner	1984	R	No listing
37	25	21	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95
38	36	3	GOTCHA!	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13	79.95
39	35	3	THE GRATEFUL DEAD MOVIE	Monterey Home Video 133-630	Grateful Dead	1978	NR	39.95
40	34	2	SECRET ADMIRER	Thorn/EMI/HBO Video TVA2990	C. Thomas Howell Dee Wallace Stone	1985	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.

SCRIPPS HOWARD BUYS KARTES

(Continued from page 33)

into supermarkets and grocery stores. He estimates his company's total library at around 300 titles.

Even though many executives have complained about the difficulty of marketing non-feature film product in today's marketplace, Kartes says of his informational product that "I've had enough sales on it to make it very encouraging."

"I've got a few that have hit 90,000 units, but I also have a lot of them that have sold a couple of thousand units," he says of the figures his information-oriented titles have racked up.

Getting to retailers, and then consumers, with informational product is still enormously difficult, accord-

ing to Kartes. "The biggest problem with small companies right now is competition for distribution." In the end, he predicts, mid-size manufacturers with good linkups to the distribution system will end up acting as distributors for the smaller firms, buying titles and then marketing them either under the larger firm's name or as separate video labels.

Making the economic picture even grimmer, he says, is that in mass merchandise and sale-oriented outlets, "product has got to be sold for under \$20." For a small manufacturer using outside duplicators, the cost of manufacturing each cassette often comes to more than \$8, Kartes says.



Going Big. MGM/UA Home Video went big with its billboard advertising for "Gone With the Wind," teaming up with Maxell Corp. to create a huge wrap-around display visibly placed in Manhattan's Time Square, at the corner of 42nd St. and Seventh Ave.

FAST FORWARD

(Continued from page 36)

makes even the tiny Video 8 look clunky.

The down-sizing unfortunately comes at the expense of most features. The Mini 8 is a record-only unit with a fixed-focus rather than zoom lens, just one record single speed (two hours with a P-120 cassette) and an optical viewfinder. It's sold with a 2.4-pound battery/record-playback deck for about \$1,800 list. (Sony has also just announced a \$1,745 Video 8 camcorder with auto-focus.)

Other companies are now jumping in with 8mm camcorders. Sony affiliate Aiwa showed a self-manufactured unit at the recent Funkausstellung trade show in Berlin. Kyocera has entered the video market with a Sony-made 8mm camcorder; similarly, Fuji, Pioneer and Sanyo plan to market Sony-made 8mm camcorders. And even Kodak has recently unveiled a "Modular Video System," various units of which snap together to form still-bulky camcorders.

While all this had been going on, JVC and its VHS licensees have been countering with a VHS camcorder predominantly known as VHS Movie. Already, GE, Magnavox, Olympus, Panasonic, Philco, Quasar and Sylvania have come out

with these Matsushita-made VHS camcorders. Sharp has followed with its own, and RCA and Hitachi have introduced relatively sleek, Hitachi-made models.

The obvious drawback to all these camcorders is the price. While retailers and consumers can count on the usual drops from suggested list prices, the high lists so far keep camcorders within a rarified customer stratum.

Assuming the eventual price erosion typical of all other video gear, the final consideration is that of format conflict. Its attractive compactness gives 8mm an edge for home-movie applications; 8mm camcorders that allow playback provide easy editing on—and thus effective adjuncts to—existing Beta and VHS VCRs. Yet most consumers don't want to bother with editing; they want to throw in a tape as is.

Consumers might possibly go along with constantly hooking and unhooking an 8mm camcorder to and from their tv sets, or having, as in one Kodak system, an 8mm playback "cradle" taking up space. More likely, however, consumers would rather take a tape made on a camcorder and just slip it directly into their established VCRs.

Steve Levine Raising His Profile

Hot British Producer Sets His Sights on Film Work

BY SAM SUTHERLAND

LOS ANGELES This year has marked an American breakout for producer Steve Levine, following two high-profile album projects with major U.S. acts and recent talks likely to yield other assignments that should broaden the trade's perception of the young English producer.

Until recently, Levine had been best known for his work with Culture Club. But Levine's Do Not Erase Productions and his sizeable investment in his own studio equipment have already prepared him for what he now claims is his next major career goal: a move into film. He hopes that recent albums by the Beach Boys and Quarterflash will buttress his reputation as a producer, enabling him to get big-screen assignments.

"It's grown up as an extension of doing recording projects," Levine explains. "I've seen films where the cinematography is stunning, yet the audio isn't. Now we have the technology where a film can have a first generation digital soundtrack, yet that potential isn't really being exploited yet."

"As a successful producer, I have an advantage for contemporary film music in that I can attract established acts. At the same time, there are artists whom I'd like to work with, for which a whole album might be prohibitive in terms of available time or prior commitments to another producer. But film projects are normally conducted parallel to those other creative works, so,

for me, it's an ideal situation."

Levine's attraction to film work also draws from his commitment to cutting-edge studio technology and his own skills as a composer and arranger. From the former vantage point, he says he's intrigued by the prospects for more fully integrating digital audio recording techniques with finished film media. He notes, for example, that Douglas Trumbull's experimental Showscan motion picture system might be adapted to carry a true digital soundtrack.

"Because it's running at 60 frames per second, it's conceivable that the magnetic track on the actual film stock could carry that digital track, enabling you to bypass any analog transfers altogether. Even with regular film speeds, I could print the audio master directly from digital by locking to a Sony 1610. But they're not doing that now. At best, most productions are essentially third generation by the time you get to the print."

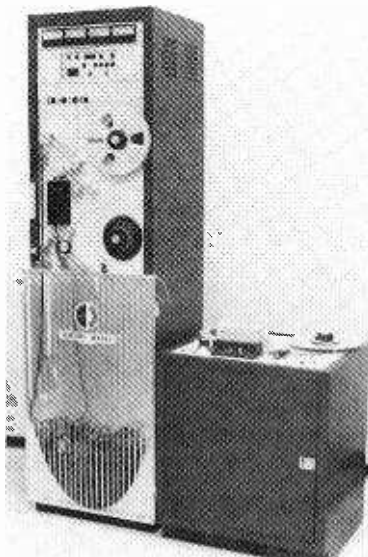
Levine envisions the development of a film sound production style that would use portable digital processors, such as Sony's PCM-F1, to record location sounds for subsequent transfer to multitrack digital media. Digital sound and digitally recorded music could then be integrated in the digital domain.

Levine is also critical of the existing motion picture academy curve used in trimming frequency response for film audio. "If you had proper 20 kHz," he asserts, "it would make a huge difference."

Levine's enthusiasm for digital

audio isn't new, of course. "I became seriously involved when I got one of the first Sony digital multitracks," he explains. "It was the second one in England, and perhaps the third in the world at that time."

(Continued on page 39)



Choose Your Speed. Electro Sound Inc.'s ES 5000 high-speed duplicating system is now available in a 64:1 as well as 32:1 configuration. The modified ES 5000 is also said to have frequency response that is plus or minus 2 dB out to 10 kHz. Slave prices remain unchanged at \$8,200 each, and the master equipped with 32:1/64:1 convertible options is priced at \$16,400. Masters with 32:1 only continue to sell for \$15,500. Contact Electro Sound at (408) 245-6600.

Video Track

NEW YORK

BILLY JOEL has completed the video for "The Night Is Still Young," a single from his current album "Billy Joel's Greatest Hits Vol. I & II." The clip is an abstraction of pictures that deal with "work, loneliness, fear, love and exaggerated images of our enhanced memory," according to producer **Jon Small**. It was shot over a five-day period in New York City and New Jersey. **Neil Tardio** directed it; **Tony Mitchell** lensed it.

Ken Ross and **Richard Levine** have wrapped up Epic group 'til tuesday's latest video, "Love In A Vacuum." Lead singer **Aimee Mann** is featured in the narrative clip, said to have an early '60s "new wave" film ambience. It was shot at RPM Recording Studios, where the band cut their album "Voices Carry," and in various locations in lower Manhattan. Ross and Levine have also recently completed the clips for **Saga's** "What Do I Know" and **Lisa Lisa & Cult Jam's** "I Wonder If I Take You Home."

VCA Teletronics finished two broadcast/cable spots for Columbia quintet **Loverboy**. Editor **Bob Mowen**, working closely with director **Barry Ralbag**, utilized chyron and single frame edits using the ADO to animate the album cover for "Lovin' Every Minute Of It."

LOS ANGELES

MICHAEL BARNARD PRODUCTIONS recently edited **Lionel Richie's** new video, "Say You, Say Me," at **The Post Group** in Hollywood. The track is the theme song for the **Taylor Hackford** film

"White Nights." The clip was directed by **Hackford** and produced by **Bill Bordon** and **Michael Barnard**. **Stephen Goldblatt** was director of photography.

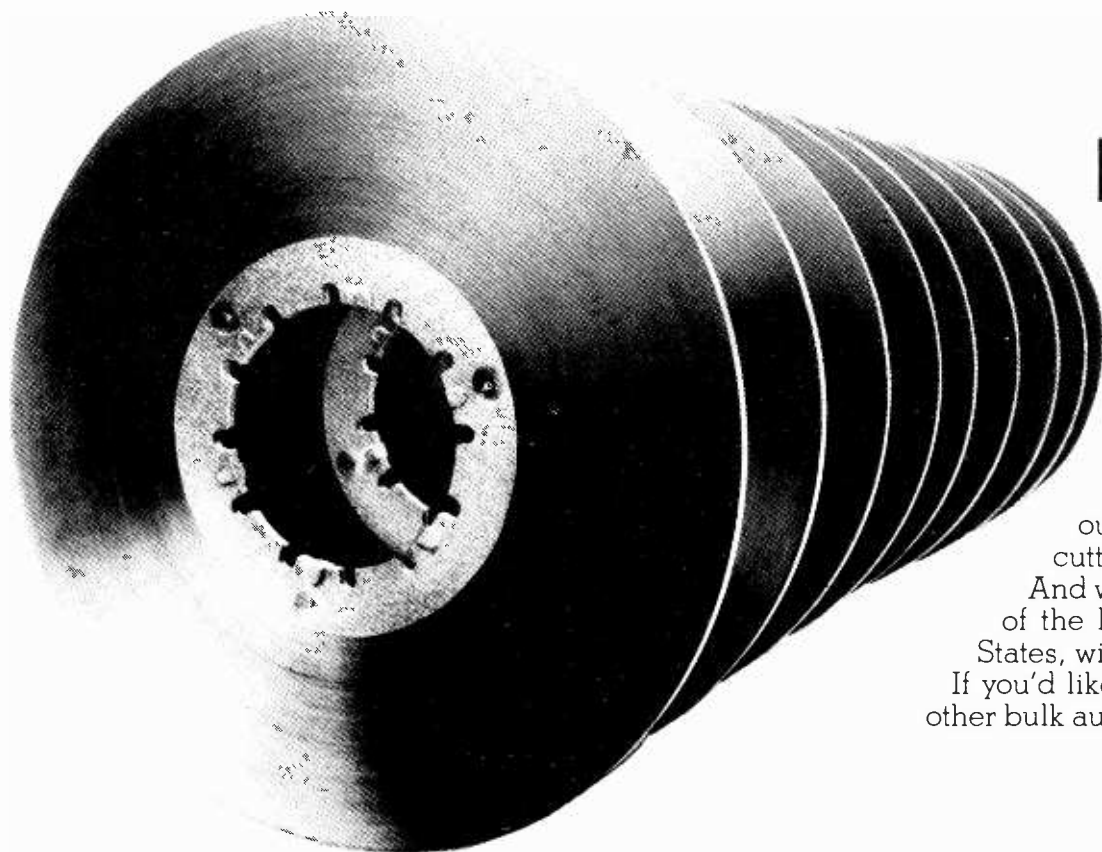
"Hits Of The Year," the new video for A&M recording act **Squeeze**, was directed by **Ian Fletcher** produced by **Melody Filmgroup** president **Chip Miller** and co-produced by **Simon Straker**. The clip combines conceptual motion photography with the group performing at the Complex stage and describes one man's holiday turned hijacking.

OTHER CITIES

Z STREET FILMS spent two days at the Willow Springs racetrack in Lancaster, Calif., filming **Christopher Cross'** latest video, "Charm The Snake," from his Warner Bros. album "Every Turn Of The World." The clip is a sports/music conceptual piece that features the artist at play. He has been racing Super V for a couple of years, and plans to go professional. **David Fincher** directed the video, **Carol Stewart** produced it, and **Daniel Hainey** was director of photography.

Rocki Rolletti balances humor, satire, theatrics and hundreds of pink flamingos in her new video, "I'm Just Spinning My Wheels." A highlight of the clip is an orchestral music break for which choreographer **Patti Caplette** created a dance sequence with Royal Winnipeg Ballet dancers **Colin Horsburgh, Leslie Fields, Elizabeth Olds, Mark Godden, Laura Graham** and **Vincent Boyle**. The video was produced by **Direction Four Productions** with the assistance of **Film Manito**.

(Continued on page 39)



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Audio Track

NEW YORK

AT SOUND IDEAS, Moura has been in Studio A cutting tracks and mixing his latest project. **Toby Scott** is engineering, with **Oscar Lopez** producing.

Louie Maxx has been in at Brooklyn's **Sound Heights** with producers **Steve Gilmore** and **Louis Lofredo**, working on backing vocal tracks for his new project. **Vince Traina** is at the controls, assisted by **Frank Cardello** and **Abdu Malahi**. Also there, the **Nobels** have been in working on two tunes, with **Traina** and **Hector Quinones** producing. **Traina** engineered, assisted by **Shuan James** and **Cardello**.

The **Dovetail Group**, headed by **Gerry Briosio** and **Paul and Richard Freitas**, composed and produced the score for the **March Of Dimes** film, "Journey To Birth." The project was recorded at **Dovetail Studios**.

LOS ANGELES

FLEETWOOD MAC is hard at work on its next album. Co-producing the project are **Lindsey Buckingham** and **Richard Dashut**.

Island artist **Danny Wilde** has been working at **MCA Whitney Recording Studio** in Glendale on overdubs for his new album. Producer/engineer is **Peter Coleman**, assisted by **Robert J. Corti**. Also there, **Geffen** artist **Jimmy Barnes** recently finished overdubs for his new project with producers **Jonathan Cain** and **Mark Opitz**. Behind the console was **Tom Pannunzio**, assisted by **Doug Schwartz** and **Dave Hernandez**. **MCA** artist **Van Stephenson** also completed overdubs for his latest work there. **Richard Landis** produced, with engineering tasks shared by **Casaba Peto** and **Corti**.

At **A&M Studios**, "Solid Gold" musical director **Michael Miller** recently produced and arranged tracks for **Dionne Warwick**, **Peter**

Allen and the **Spinners** for their appearances on the show. **Howard Wolen** was behind the board, assisted by **Clyde Kaplan**.

Major metal act **Dokken** has been finishing up the mix for its latest project at **Amigo Studios**. Co-producers are **Michael Wagener** and **Neil Kernon**. Also there, **Don Henley** recently remixed a live album through **Westwood One** in **Amigo's Studio B**. **Luther Vandross** was also in, working in **Studio E** with **Jimmy Salvemini** and engineers **Ray Bardani** and **Paul Brown**. Finally, **Pia Zadora** stopped by to add vocals to a 32-track recording originated in the U.K., produced by **Tino Barzie**.

At **Capitol Recording Studios**, the **Bangles** have been working with producer **David Kahne** and mastering engineer **Wally Traugott** on their next **Columbia** album. Also there, **Bob Seger** is mixing and overdubbing in **Studio C**, with co-producer **Punch Andrews**. **David Cole** is behind the board, assisted by **Steve Himelfarb** and **Judy Clapp**. And producers **Vince Di Cola** and **Ed Fuge** have been working on the soundtrack to "Rocky IV" with engineer **Tony Papa**.

KMA act **West Coast Crew** has been working at **George Tobin's** studio, finishing their upcoming album "The Arrival." The band is producing, and **David Koenig** is at the controls.

At **Group IV Recording**, engineers **Dennis Sands** and **Andy D'Addario** have been working with composer **Jack Nitzsche** and orchestrator **Michael Hoenig** mixing the underscore for the 20th Century-Fox/Michael Douglas film "Jewel Of The Nile." Also there, engineers **Dennis Sands** and **Andy D'Addario** have been working on the **Alan Silvestri** score for "Clan Of The Cave Bear," starring **Daryl Hannah**.

NASHVILLE

MICK LLOYD and **Charlie Chappelear** have been cutting tracks on **Southern Crescent** at **AMI Studios**. **Bernie Faulkner** was at the controls.

At **Music Mill**, producer **Harold Shedd** is cutting tracks on **Dobie Gray** for **Capitol Records**, with **Jim Cotton** and **Joe Scaife** engineering. And producer **Steve Glassmeyer** has been mixing **Word** artist **Doro-**

thy Moore's new project, with **Cotton** and **George Clinton** at the board.

Johnny Rodriguez has been working at **Eleven Eleven Sound** with producer **Jerry Kennedy** and engineer **Ron Reynolds**. Also there, the **Oak Ridge Boys** have been recording with producer **Ron Chan-acey** and engineer **Ron Treat**. And **Merle Haggard** is producing his own album, with **Reynolds** engineering.

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

PRODUCER STEVE LEVINE

(Continued from page 38)

I'd previously owned an **F1**. That had been my first taste, which knocked me away."

Sony loaned **Levine** a 1610 for editing. But even before acquiring that unit, he had employed the **F1** to mix **Culture Club's** "Colour By Numbers" album.

Levine is among those digital advocates who argue that skepticism about the system's potential rests with unfamiliarity, not with any intrinsic flaws in the technology. "People are frightened of it, and simply don't understand what it can do," he says. Not surprisingly, **Levine** is an avid **Compact Disc** fan, with a personal library that already exceeds 2,000 disks.

His own studio also mirrors that orientation in its complement of multiple **Sony** digital recorders, including two **PCM-3324s**, his own 1610 two-channel mastering system and a **DAE-1100** digital editor, among other gear. Together with various outboard processing units, microphones, electronic instruments and synthesizers (including a **Fairlight CMI** and "everything **Yamaha** makes"), he estimates he's poured more than "a half million pounds" into his equipment.

Levine is building a new facility

NEW YORK The evolution of the **Sony PCM-F1** digital audio processor from high-end consumer "toy" to low-priced professional digital two-track recorder is the subject of the **Audio Engineering Society (AES)** New York Section's meeting Tuesday (12) at 7 p.m. at the **WQXR Auditorium**, 229 W. 43rd St.

The **F1** and its cousins, the now-defunct **PCM-701** and the recently introduced **PCM-501**, have made digital recording available to hundreds of engineers who might otherwise have been unable to find access to expensive digital multitrack recorders. It was originally intend-

ed as a high-priced consumer unit to allow audiophiles to experiment with **PCM** digital recording, but word spread quickly as to the effectiveness of using the **F1**, coupled with a **Beta** or **VHS VCR**, as a professional tool to record direct-to-digital two-track material, particularly for remote recording assignments.

Recent developments in digital editing units designed to work with the **Sony** machines have lent them even more credibility and versatility. **HBB Hire & Sales** in the U.K. developed the **Computer Logging Unit & Editor (CLUE)**, and the device is currently available in the U.S. **David Smith**, formerly chief engineer of **A&R Recording**, has developed another editing device for the **F1**, the **EC-1 Coprocessor**.

Smith, now owner and president of **Electric Valve Communications Corp.**, will be guest speaker at the **New York Section** meeting, where his presentation will include a review of the various "mutations" of the **F1**, as well as a discussion of advanced post-production techniques for film, tv and music recording, including synchronization, display of error correction and editing.

STEVEN DUPLER

to accommodate that setup in **Fulham**, and he raves about the new **DDA** console that will be the centerpiece of the finished system—one he boasts will be "one of the best studios in London, since it will be 48-track digital. I'll also have a separate room for all the machines."

At the same time, **Levine's** studio will have the added ability to travel. "Everything is in flight cases," he says, "so you can just add water and it's an instant studio."

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VIDEO TRACK

(Continued from page 38)

ba, **Video Fact** and the **Manitoba Arts Council**.

Ian Thomas's video, "Harmony," the first single off his "Add Water" album, features former **SCTV** actors **John Candy**, **Eugene Levy** and **Dave Thomas** (Ian's brother). The clip takes a humorous look at "the system vs. the common people." The former is represented by **Dave Thomas**, a talkative politician, who doesn't know when to stop talking, even after he's blown up by **Levy**, playing a paratrooper. The clip was directed by **Robert F. Quartly** and produced by **Allan Weinrib**. **Maurien Wilkinson** edited.

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



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TOP LATIN ALBUMS

Compiled from a national sample of retail store and one-stop sales reports.

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	13	JULIO IGLESIAS	LIBRA	CBS 50336
	2	3	9	JOSE FELICIANO	YA SOY TUYO	RCA 87415
	3	2	21	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	4	7	7	MARISELA	COMPLEMENTAMENTE TUYA	CBS 90439
	5	4	11	MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS 10375
	6	10	13	LOLITA	PARA VOLVER	CBS 60343
	7	11	21	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	8	6	7	LANI HALL	ES FACIL AMAR	A&M 37012
	9	5	21	CARLOS MATA	PORQUE TE QUIERO	SONOTONE 65108
	10	13	13	SOPHY	AL RITMO DE LA NOCHE	VELVET 6043
	11	14	7	MIGUEL GALLARDO	CORAZON VIAJERO	RCA 7418
	12	9	21	ROBERTO CARLOS	ROBERTO CARLOS 85	CBS 12324
	13	8	21	EMMANUEL	EMMANUEL	RCA 7337
	14	—	1	YOLANDITA MONGE	LUZ DE LUNA	CBS 10379
	15	12	15	BRAULIO	EN LA CARCEL DE TU PIEL	CBS 10347
	16	16	11	VARIOS ARTISTAS	CANTARE, CANTARAS	CBS 10072
	17	15	21	RAPHAEL	SIGO SIENDO AQUEL	CBS 80393
	18	22	21	BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PROFONO 90410
	19	23	17	LOS IRACUNDOS	TU CON EL	RCA 7350
	20	—	1	CAMILO SESTO	TUYO	ARIOLA 6077
21	18	3	ANGELICA MARIA	NO ES MEJOR QUE YO	RCA 7400	
22	—	1	MARIA CONCHITA	O ELLA, O YO	A&M 37013	
23	17	5	JULIO ANGEL, JOHNNY ALBINO, TRIO BORINQUEN	TOP TEN HITS 1906	RECUERDOS	
24	—	1	ROBERTO CARLOS	CORAZON	CBS 12018	
25	20	5	CHARITYN	VERDADES DESNUDAS	RCA 77413	
TROPICAL SALSA	1	1	21	EL GRAN COMBO	INNOVATION	COMBO 2042
	2	2	17	JOHNNY VENTURA	EL HOMBRE Y SU MUSICA	COMBO 2044
	3	25	3	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	4	3	21	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	5	11	21	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	6	7	21	OSCAR D'LEON	YO SOY	TH 2350
	7	6	11	LAS CANELA	HOT STUFF	RICO RECORDS 904 RICO
	8	4	21	BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
	9	8	7	CONJUNTO QUISQUEYA	SIN MALA INTENCION	VIVA RECORDS 00123
	10	16	21	ALEX BUENO Y SU ORQUESTA LIBERACION	ALEX	KAREN 89
	11	—	1	COMBO DE SIEMPRE	COMBO DE SIEMPRE	PDC 8506
	12	19	21	WILLIE ROSARIO	AFINCANDO	BRONCO 134
	13	12	21	LUIS RAMIREZ Y SU ORQUESTA	ALEGRES Y ROMANTICOS	CAYMAN 9011
	14	13	9	SONORA PONCENA	JUBILEE	INCA 1082
	15	20	3	BONNY CEPEDA	NOCHE DE DISCOTECA	RCA 7408 7408 RCA
	16	5	13	TEMPO DOMINICANO	CHULISIMA	PDC 85 PDC 85
	17	14	19	FERNANDITO VILLALONA	A LA CARGA	KUBANEY 90002
	18	10	21	LA PATRULLA 15	EL MUCHACHITO	TTH 1900
	19	—	1	RUBEN BLADES	ESCENAS	ELEKTRA 60432
	20	9	3	LA MULENZE	TE DAMOS LAS GRACIAS	BRONCO 136
	21	15	21	HANSEL Y RAUL	HANSEL Y RAUL	TH 2317
	22	17	21	HECTOR LAVOE	REVENTO	FANIA 634
	23	—	1	SANDY REYES	SANDY REYES	KAREN 90
	24	22	3	FAUSTO REY	DE QUE PRIVA MARIA	SONIDISCO 1001
	25	—	1	LA CRITICA DE OSCAR D'LEON	EN NUEVA DIMENSION	TH 2373
REGIONAL MEXICAN	1	2	21	LOS BUKIS	ADONDE VAS	PROFONO 90425
	2	1	9	LOS BONDADOSOS	POR QUE ME HACES SUFRIR	PROFONO 90437
	3	3	19	JOAN SEBASTIAN	RUMORES	MUSART 6005
	4	15	21	VIKI CARR	CON MARIACHI	CBS 20744
	5	5	21	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	6	4	5	LOS CAMINANTES	CADA DIA MEJOR	ROCIO 1060
	7	8	21	RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312
	8	6	7	LOS VASKEZ	EL SUPERSHOW	CBS 20748
	9	14	9	YNDIO Y LOS YONICS	16 SUPERBALADAS	MERCURIO 83104
	10	10	17	LUCHA VILLA	INTERPRETA A JUAN GABRIEL	ARIOLA 6065
	11	20	21	LOS YONICS	15 SUPER EXITOS	PROFONO 90412
	12	11	21	LOS CADETES DE LINARES	DESPEDIDA CON MARIACHI	RAMEX 1113
	13	16	19	LOS BUKIS	MI FANTASIA	PROFONO 3122
	14	19	5	LOS CAMINANTES	15 EXITOS VOL II	LUNA 1111
	15	21	5	LOS INVASORES DE NUEVO LEON	ME ROMPIERON TU REtrato	FREDDIE 1319
	16	—	1	LOS YONICS	LOS YONICS	PROFONO 90448
	17	7	5	LA MAFIA	HERENCIA NORTENA	CARA 071
	18	9	11	GRUPO PEGASO	COMO UNA ESTRELLA	REMO 1013
	19	12	21	LOS CAMINANTES	15 EXITOS	LUNA 1110
	20	—	1	VARIOS ARTISTAS	SUPERCUMBIAS	PROFONO 90445
	21	—	1	YOLANDA DEL RIO	QUIEN ES EL JINETE	RCA 7371
	22	13	3	LOS INVASORES DE NUEVO LEON	20 SUPEREXITOS NORTENOS	TH 2365
	23	—	1	LOS PLEBEYOS	HOLA QUE TAL	DMY 026
	24	—	1	JOHNNY HERNANDEZ	CANTA CANTA	RCA 7405
	25	—	1	LOS INVASORES DE NUEVO LEON	INVADEN USA	FREDDIE 1319

(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.

LATIN NOTAS by Enrique Fernandez



ARGENTINE SINGER Sandro, who played Carnegie Hall last week, is an example of the influence of Anglo-American rock on the modern Latin pop sound. His soulful, emotional delivery, which distinguishes him from the more lyrical balladeers, is derived from his musical origins as a rock'n'roll singer in his native Argentina.

In the '60s, Sandro formed a rock group called Sandro y Los Del Fuego. By the end of the decade, he was already established as one of his country's most popular singers, winning song festivals in Argentina and abroad and performing on Argentine television.

In 1970, Sandro played Madison Square Garden. During the decade he starred in a number of films,

came a highly popular tv personality, hosting her own talk and variety show.

In 1974, Nydia won first prize in the OTI song festival. And her recording career continued to blossom, with 17 albums and twice as many singles.

THE HIGHLY ANTICIPATED second Elektra album by Rubén Blades, "Escenas," includes a duet with Linda Ronstadt on the romantic pop ballad "Silencios" and a synthetizer solo by Joe Jackson on the ironic "Canción del Final del Mundo" ("The Song Of The End Of The World"). As on his previous "Buscando America," the Panamanian singer/songwriter has included English translations of the songs' lyrics in the album liner.

Backed by his band, Seis del Solar, Blades interprets his own material. One song, "Muévete," features music by Juan Fornell, of Cuba's noted dance band Los Van Van, with new lyrics by Blades. There are plans to release this song, which is cast in the infectious Cuban dance rhythm, *songo*, as a 12-inch single with a dance mix by John "Jellybean" Benitez.

Less political and more personal than his previous album, "Escenas" appears to have a better chance of airplay in the usually conservative U.S. Latin radio stations than the more controversial "Buscando America." "Silencios" in particular seems ripe for the romantic ballad-oriented programming that dominates much of the country.

The Blades-produced album was recorded in New York and Los Angeles. Arrangements are by Ricardo Marrero, Oscar Hernández and Mike Viñas, all members of Seis del Solar.

Argentina's Sandro rocks out at Carnegie Hall

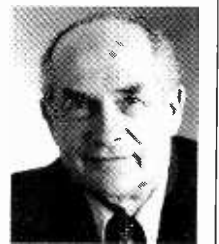
some of which he produced and directed. And in 1980, the Argentine idol starred in his first *telenovela*, rounding out a multifaceted career.

COMING UP AT Carnegie Hall is a concert by Puerto Rican star Nydia Caro. Her Thursday (14) concert is being presented by the non-profit Puerto Rican Family Institute.

Nydia was born in New York and studied drama at the High School for the Performing Arts. She began pursuing acting and recording careers in the city and continued both in Puerto Rico when she moved back to her parents' homeland. In Puerto Rico, she quickly be-

CLASSICAL KEEPING SCORE

by Is Horowitz



THE PRICE OF SUCCESS: Last June, PolyGram Records consolidated its distribution network to more realistically reflect product-flow demands. All fulfillment capability was concentrated in the company's Indianapolis depot, which took on the total load it formerly shared with facilities in Los Angeles and Edison, N.J.

Business since then has been booming for PolyGram, pop as well as classical, and the Indianapolis warehouse has been hard put to keep pace, even as it steps up computer sophistication to handle the increasing volume.

Normally, PolyGram Classics releases ship to reach stores by the 10th of the month. But the realities of overload has led the company to put off November deliveries, with two installments planned, one to arrive Nov. 25 and the other on Dec. 9—this after November release booklets had already been mailed to the trade.

On London, only two of the November titles will make the earlier shipment, according to marketing vice president John Harper. These are the Luciano Pavarotti "Passione" album, and the Schubert 6th and 8th Symphonies with the Vienna Philharmonic under Sir Georg Solti.

The early Philips list includes the Jose Carreras crossover contender "You Belong To My Heart," and Handel's "Solomon" directed by John Gardiner, in addition to sets by I Musici and the San Francisco Orchestra under Edo de Waart. Deutsche Grammophon's new "Don Carlos," directed by Claudio Abbado, joins a Ravel package with James Levine and a Tchaikovsky set with Leonard Bernstein in the early group.

All the remaining albums in the November list, comprising the bulk of the release, are pushed back to December. PolyGram Special Imports product is also de-

layed a month.

CHOOSING THE BEST: Closing out its first year, music/record magazine *Opus* manages to cover all major label bases in its 1985 awards. Only one independent figure in the top six awards announced in the publication's December issue, that being Harmonia Mundi France for its *Médée*, recorded by Les Arts Florissants under the direction of William Christie.

London Records scores with the Bach Keyboard Partitas performed by Andras Schiff, and its PolyGram sister companies with the Mahler 9th Symphony interpreted by Herbert von Karajan and the Berlin

Overload forces PolyGram to delay some releases

Philharmonic on Deutsche Grammophon, and Neville Marriner's complete Schubert Symphony package on Philips. CBS joins the winners with its Ives set (3d Symphony) by Michael Tilson Thomas and the Concertgebouw, while a coupling of the Sibelius Symphonies Nos. 4 and 7 featuring Paavo Berglund and the Helsinki Philharmonic brings Angel into the winner's circle.

RCA, through its tie with Erato, claims *Opus* honors with Chabrier's "Le Roi malgré lui" directed by Charles Dutoit. On the contemporary front, Peter Lieberman's Piano Concerto played by Peter Serkin and the Boston Symphony led by Seiji Ozawa hits for New World Records. And Arabesque's album of pre-1950 Schubert performances by Artur Schnabel leads others in the reissues category.

THE WORLD OF
CLASSICAL
MUSIC

By IS HOROWITZ

With rare unanimity, retailers and record labels agree that 1985 will wind up as one of the most successful for classics in recent history. All point to the Compact Disc as the main catalyst, both for the plus business it has brought in in actual sales of the laser-read marvels, and also for stimulating new excitement among record buyers.

But there are problems. All labels complain of CD shortages as the demand by new converts to the configuration continues to confound prognosticators. For the luckier ones, both majors and independents who have forged strong links with key suppliers, much of the beefing is of the 'Gee, I could do twice as much volume if I had more product' variety, even as they sequentially rack up record billing months.

Whatever the position of any individual company, it's a heady time for all, as management tries

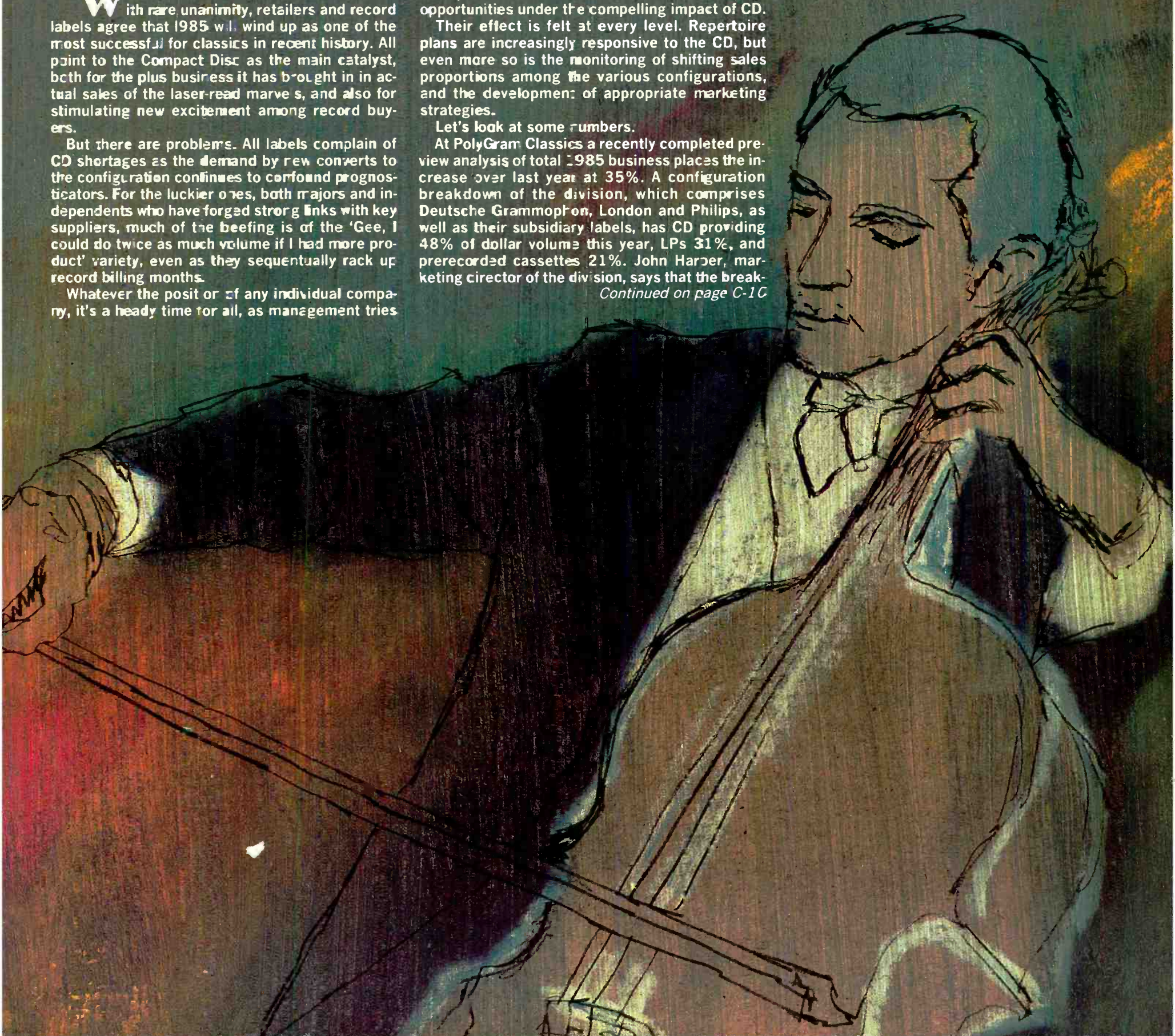
to adjust, fend off trouble and take advantage of opportunities under the compelling impact of CD.

Their effect is felt at every level. Repertoire plans are increasingly responsive to the CD, but even more so is the monitoring of shifting sales proportions among the various configurations, and the development of appropriate marketing strategies.

Let's look at some numbers.

At PolyGram Classics a recently completed preview analysis of total 1985 business places the increase over last year at 35%. A configuration breakdown of the division, which comprises Deutsche Grammophon, London and Philips, as well as their subsidiary labels, has CD providing 48% of dollar volume this year, LPs 31%, and prerecorded cassettes 21%. John Harper, marketing director of the division, says that the break-

Continued on page C-10



1985 – A STELLAR YEAR



The World's Greatest Classical Recording Company—ANGEL RECORDS— Celebrates 1985— A Stellar Year in Angel History

1985 – CRITICS APPLAUD



“... the label seems to be in the best of hands, a team that combines a thorough knowledge of EMI's vast international catalogue with a crafty perception of the American record market, a caring attitude toward music, and an energetic determination to do the job right— qualities too seldom encountered in the world of classical records.”

— Peter G. Davis, *New York Magazine* 10/7/85

1985 – HIGHLIGHTS

ORCHESTRAL



VOCAL & OPERA



INSTRUMENTAL



*Available on Angel Compact Disc

CLASSICAL

This is a recap chart of the best-selling classical albums from the eligibility period of Oct. 27, 1984 to Oct. 26, 1985.

1. AMADEUS SOUNDTRACK Neville Marriner, Fantasy
2. HAYDN/HUMMEL/L. MOZART: TRUMPET CONCERTOS Wynton Marsalis, National Phil. Orch. (Leppard), CBS
3. MOZART: REQUIEM Academy Of Ancient Music (Hogwood), L'Oiseau-Lyre
4. WEBBER: REQUIEM Domingo, Brightman (Maazel), Angel
5. PACHELBEL: CANON/FASCH: TRUMPET CONCERTO Paillard Chamber Orch., RCA
6. THE BEST OF WOLFGANG AMADEUS MOZART Neville Marriner, Philips
7. GERSHWIN: AN AMERICAN IN PARIS Labeque Sisters, Angel
8. BAROQUE SOLOS AND DUETS Wynton Marsalis, Edita Gruberova, CBS
9. BIZET: CARMEN (EXCERPTS) Migenes-Johnson, Domingo (Maazel), Erato
10. AVE MARIA Kiri Te Kanawa, Philips
11. BACH: GOLDBERG VARIATIONS Glenn Gould, CBS
12. CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2 Te Kanawa, English Chamber Orch. (Tate), London
13. GERSHWIN: RHAPSODY IN BLUE Michael Tilson Thomas, CBS
14. BEVERLY SILLS SINGS VERDI Beverly Sills, Angel
15. BOULEZ CONDUCTS ZAPPA THE PERFECT STRANGER Pierre Boulez, Frank Zappa, Angel
16. GERSHWIN: PORGY AND BESS Simon Estes, Roberta Alexander, Philips
17. MUSIC OF WOLFGANG AMADEUS MOZART Various Artists, Angel
18. BIZET: CARMEN (COMPLETE) Migenes-Johnson, Domingo (Maazel), Erato
19. STRAUSS: FOUR LAST SONGS Jessye Norman (Masur), Philips
20. MOZART: REQUIEM Dresden State Orchestra (Schreier), Philips
21. VIVALDI: THE FOUR SEASONS Academy Of Ancient Music (Hogwood), L'Oiseau-Lyre
22. PACHELBEL: CANON Paillard Chamber Orch., RCA
23. BEETHOVEN: SYMPHONIES 5 & 9 Berlin Philharmonic (Karajan), DG
24. BACH: BRANDENBURG CONCERTOS Academy Of Ancient Music (Hogwood), L'Oiseau-Lyre
25. MOZART: EINE KLEINE NACHTMUSIK Academy Of Ancient Music (Hogwood), L'Oiseau-Lyre

CLASSICAL STATUS: Label Reports

By IS HOROWITZ

ANGEL RECORDS: September billing by Angel was higher than any month in the label's history, says John Patrick, executive vice president. This parallels similar claims by other major labels, who found retailer orders to satisfy anticipated holiday demand unparalleled.

Even though Angel came to CD later than most, by midsummer more than half total billing was being accounted for by the configuration. But the black disk is far from being neglected, says Patrick. The label is on a conscious drive to maintain and enhance the desirability of the LP.

The effort is most noticeable in midline, where the release schedule is awesome in numbers alone. All the Maria Callas operas in Angel's catalog are

a greater extent than most other labels, with much of the impetus traceable to the way Christine Reed views the directions music is taking. In fact, the Masterworks a&r vice president doesn't think the word "crossover" is very pertinent any longer.

The barriers are tumbling, she asserts. "One can call it fusion, new age, contemporary classical. Whatever the name, it is what contemporary audiences are interested in." Crossover can no longer be limited to classical artists recording pop material, or pop artists playing classical, she adds.

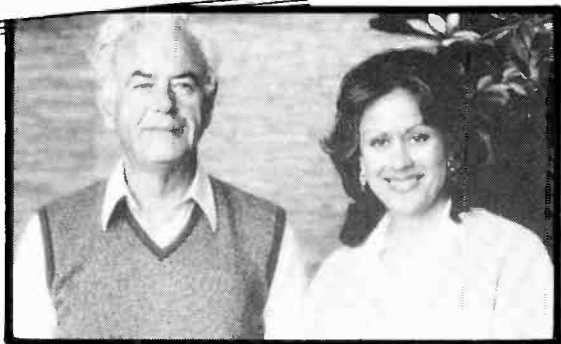
Projects due shortly on the Masterworks administered FM label are albums by Peter Gordon, Bradford Marsalis, Bob James, Andreas Vollenweider and other artists from the jazz and rock communities, let alone such difficult-to-pigeonhole luminaries as Philip Glass.

DEUTSCHE GRAMMOPHON: This year would have been good even without CD, says DG chief Alison Ames. But with the new configuration it has

'One can call it fusion, new age, contemporary, classical. Whatever the name, it is what contemporary audiences are interested in. Crossover can no longer be limited to classical artists recording pop material, or pop artists playing classical.'

**CHRISTINE REED, Vice President
A&R, CBS Masterworks**

Kiri Te Kanawa with producer Nelson Riddle during the recording of "Blue Skies" in Wembley. The album charted shortly after Riddle's death.



Sir Neville Marriner, left, with Dr. Hans Kinzl, president of Philips Classics Productions.

CLASSICAL MUSIC



Salzburg-based Hagen Quartet with Dr. Andreas Holschneider, president DG production, back row center, and Dr. Steven Paul, DG producer, front left.

being groomed for reissue in two-LP sets, with Direct Metal Mastering accommodating the longer than usual sides. Due out are such prized items as "La Sonambula," "Manon Lescaut" and "Tosca." Other midline opera sets with the complete works engraved on only two rather than the former three-disk packages include Riccardo Muti-led performances of "Macbeth" and "Masked Ball."

Prestige albums with connoisseur (meaning limited) appeal will not be neglected either, says Patrick. But these will be brought in in small quantities, and once sold will not be reordered. Rather, they will then be freed of import restrictions for independent wholesalers to exploit. Included in this group will be a Furtwangler "Don Giovanni" and a four-disk set of Handel's "Alcina."

CBS RECORDS: Sure, the sizzle on the street is CD, comments Joseph F. Dash, Masterworks boss, but there is more life left in the maturer configurations than many people credit. "We have no intention of playing down these formats in the foreseeable future, he adds.

Still, with CD fulfillment improving, laser-read disks are carving out ever increasing market shares, and the label is now able to devote more of its capacity to prime catalog items, as well as new material. Among the vault items transferred to CD are an increasing number of Bruno Walter performances, with his traversal of all the Beethoven symphonies a recent example.

CBS has put steam behind its crossover efforts to

- ## CLASSICAL CROSSOVER
- This is a recap chart of the best-selling classical crossover albums during the eligibility period of Oct. 27, 1984 to Oct. 26, 1985.
1. BERNSTEIN: WEST SIDE STORY Te Kanawa, Carreras (Bernstein), DG
 2. MAMMA Luciano Pavarotti (Mancini), London
 3. WITH A SONG IN MY HEART Jessye Norman, Boston Pops (Williams), Philips
 4. IN THE PINK James Galway & Henry Mancini, RCA
 5. SUNDAY IN THE PARK WITH GEORGE Original Broadway Cast, RCA
 6. AMERICA, THE DREAM GOES ON Boston Pops (Williams), Philips
 7. COME TO THE FAIR Kiri Te Kanawa, Angel
 8. SONGS OF ERNESTO LEQUONA Placido Domingo, CBS
 9. BOLLING: SUITE FOR FLUTE AND JAZZ PIANO Jean-Pierre Rampal, Claude Bolling, CBS
 10. SAVE YOUR NIGHTS FOR ME Placido Domingo, CBS
 11. CAVERNA MAGICA Andreas Vollenweider, CBS
 12. TIME WARP Cincinnati Pops (Kunzel), Telarc
 13. BOLLING: SUITE FOR CELLO AND JAZZ PIANO Trio Yo-Yo Ma, Claude Bolling, CBS
 14. BEHIND THE GARDENS, BEHIND THE WALLS Andreas Vollenweider, CBS
 15. THE WEDDING ALBUM Various Artists, RCA

Wynton Marsalis



been "phenomenal." She pegs the increase for the year at 65%.

Depending on the nature of the repertoire, there will be more frequent examples of CD-only titles, or perhaps with either LP or cassette the single companion set rather than both. At some still undetermined point, the bypassed configuration may be left entirely to PolyGram Special Imports.

Forcing sharper thinking are more frequent ex-
(Continued on page C-6)

Bradford Marsalis



Is Horowitz is Billboard's Executive Editor and author of the "Keeping Score" column.

A Billboard Spotlight

Retailers' Classic Love Affair

By EARL PAIGE

America's home entertainment software retailers are falling in love with classical music all over again. That's because, thanks to the Compact Disc, the consumer is replacing his or her collection all over again. "The new CD player owners come in by the droves," is the way Frank Fischer puts it. He's president of the 80-unit National Record Mart, Pittsburgh.

Basically, U.S. record/tape retailers have always liked to carry classical recordings. It's the one genre that will usually be more discretely segregated. Sometimes even a separate store or department within a store will be classics only. "It was 17% of our business the first week of October," says Stan Goman, vice president records/video and division manager of MTS (Tower Records/Tower Video), Sacramento. "Overall, in the 34 of Tower's domestic 37 stores the genre runs around 12% total Tower volume "but CD is shoving it up," Goman says.

A persistent theme in surveying retailers about

Flutist Jean Pierre Rampal picks the winner in a drawing for a CD player held during the WCLV CBS Compact Disc Festival, an eight-hour remote recently broadcast by the Cleveland station. Reading the winner's name is program manager Robert Conrad.



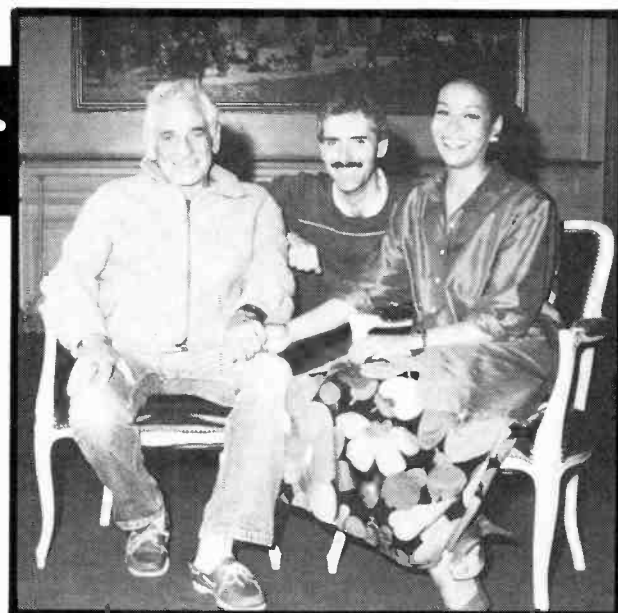
Emanuel Ax

Vladimir Horowitz

chain, though known for its individual store autonomy, has for classical music three more or less regional supervisors.

"Ray Edwards in our Fourth and Broadway store in Manhattan," says Goman, "is director of classical. Ann Cooper, manager of our Sunset strip store (a stand alone opened five years ago) also covers Southern California and the Northwest. Melvin Jahn in our Berkeley store covers Northern California."

Andre Previn arrives in Salzburg, to conduct a series of concerts, in one of his "custom cars," supplied by Philips Classics.



Leonard Bernstein with Etcetera Records co-director David Rossiter and American soprano and recording artist Roberta Alexander in Amsterdam discussing the upcoming Etcetera recording of Bernstein's songs.



"The classical department needs its own ambience. By that I mean, you can have separate signing, displays and special demo airplay in the classical department so we don't turn away classical music fans with Twisted Sister blasting over a bonking sound system."

IRA HEILICHER, President, Great American Music/Wax Museum

CLASSICAL MUSIC

classical music is how they feel it needs to be handled differently. At the Minneapolis based Great American Music/Wax Museum chain, president Ira Heilicher says the classical department needs its own ambience. "By that I mean, you can have separate signing, displays and special demo air play in the classical department. The main idea, yes, so we don't turn away classical music fans with Twisted Sister blasting over a honking sound system."

Though many of Heilicher's 10 Great American and six Wax Museum stores are less than huge, some 3,000 square feet, three have separate classical departments within the store.

As for Tower, Goman notes the Columbus and Bay San Francisco unit has had its own room for opera since 1973. Goman further explains how prerecorded classical music gets special treatment. The

Still another phenomenon of classical music is that it doesn't seem to require a symbiosis with radio. Both Fischer in Pittsburgh and Heilicher in Minneapolis say their cities are without a fulltime commercial classical station. Yet the genre thrives in most major markets, with or without radio support. Tower, with stores everywhere including of late England and for years in Japan often enjoys the advantage of a top classical formatted station.

Heilicher says Great American/Wax Museum, more or less centered around Minneapolis, has found television a great medium for advertising.

One other aspect of classical recordings is the markup and profits in general. "No one gets fat," says Fischer, an avowed classical music buff himself. "It's more a labor of love." Fischer's lament is that "the CD markup is something we're not pleased with," but he is more disturbed about the return privileges on CDs as it impacts generally.

"They've (labels) isolated the returns for CD, no

doubt because of the shortage. But we must get around to the same RA accrual on CDs" as the LPs and cassettes, he says.

As for LPs versus cassette, this too seems to be different in classical music. Heilicher and Fischer both agree that in higher priced, front line merchandise it is still an LP market. In so-called midline, the cassette goes way out ahead, Heilicher says.

In Pittsburgh, Fischer says he has his own theory about configurations. "I think the cassette classical purchaser is a recreational listener. He or she is buying cassettes for their car or Walkman. They would rather walk out with two-three cassettes than an LP. The serious listener, on the other hand, usually has their hi fi rig in one place. They will still buy the LP.

"And frankly, considering some of the European
(Continued on page C-14)

CLASSICAL CDs

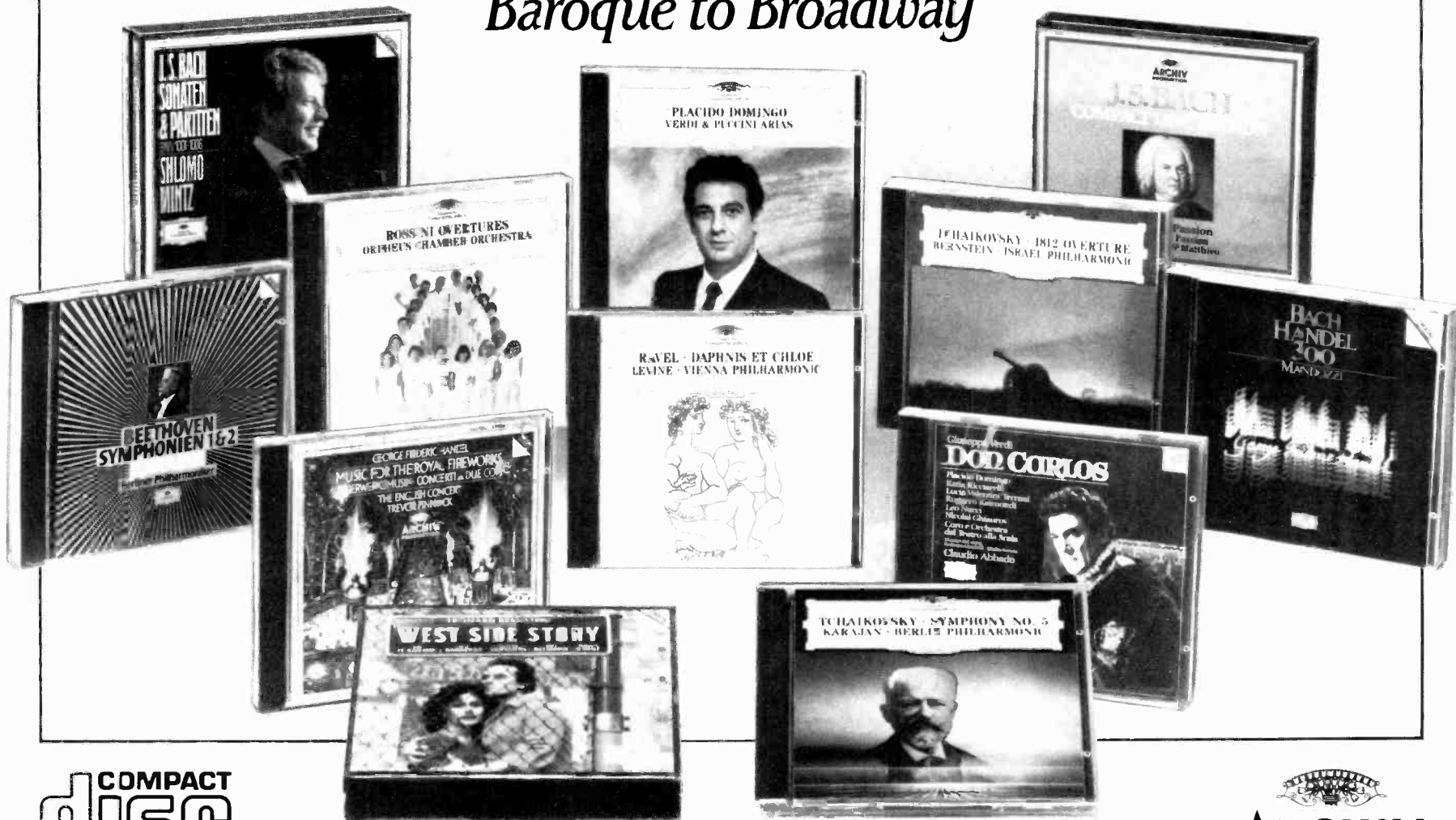
This is a recap chart of the best-selling classical Compact Discs during the eligibility period of June 1, 1985 to Oct. 26, 1985.

1. BERNSTEIN: WEST SIDE STORY Te Kanawa, Carreras (Bernstein), DG
2. AMADEUS SOUNDTRACK Neville Marriner, Fantasy
3. TIME WARP Cincinnati Pops (Kunzel), Telarc
4. TCHAIKOVSKY: 1812 OVERTURE Cincinnati Pops (Kunzel), Telarc
5. WEBBER: REQUIEM Domingo, Brightman (Maazel), Angel
6. STAR TRACKS Cincinnati Pops (Kunzel), Telarc
7. TELARC SAMPLER NO. 1 Various Artists, Telarc
8. COPLAND: APPALACHIAN SPRING Atlanta Symphony, Telarc
9. HAYDN/HUMMEL/L. MOZART: TRUMPET CONCERTOS Wynton Marsalis, National Philharmonic Orchestra, CBS
10. THE BEST OF WOLFGANG AMADEUS MOZART Neville Marriner, Philips
11. MOZART: REQUIEM Academy Of Ancient Music (Hogwood), L'Oiseau-Lyre
12. TELARC SAMPLER NO. 2 Various Artists, Telarc
13. BEETHOVEN: SYMPHONY NO. 9 Berlin Philharmonic (Karajan), DG
14. AVE MARIA Kiri Te Kanawa, Philips
15. PACHELBEL: CANON Paillard Chamber Orchestra, RCA
16. BEETHOVEN: SYMPHONIES NOS. 5 & 6 Berlin Philharmonic (Karajan), DG
17. BACH: UNACCOMPANIED CELLO SUITES Yo-Yo Ma, CBS
18. GERSHWIN: RHAPSODY IN BLUE Cincinnati Pops (Kunzel), Telarc
19. MAMMA Luciano Pavarotti (Mancini), London
20. BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO Yo-Yo Ma, Claude Bolling, CBS
21. BACH: GOLDBERG VARIATIONS Glenn Gould, CBS
22. BIZET: CARMEN (EXCERPTS) Domingo (Maazel), Erato
23. GERSHWIN: RHAPSODY IN BLUE Michael Tilson Thomas, CBS
24. STRAUSSFEST Cincinnati Pops (Kunzel), Telarc



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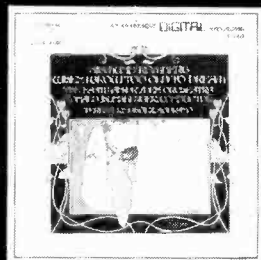
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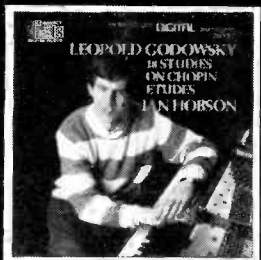
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**POLYGRAM CLASSICS
THE WORLD LEADER**

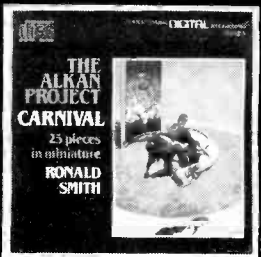
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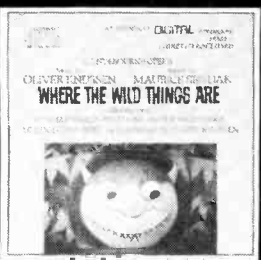
Sigmund Romberg
When I Grow Too Old To Dream
Eastman-Dryden Orchestra
Donald Hunsberger, conductor
Z6540



Godowsky: **18 Studies on Chopin Etudes**
Ian Hobson, piano Z6537



Alkan: **Carnival**
Ronald Smith, piano Z6523



Knussen: **Where The Wild Things Are**
Glyndebourne Opera
London Sinfonietta
Oliver Knussen, conductor
Z6535

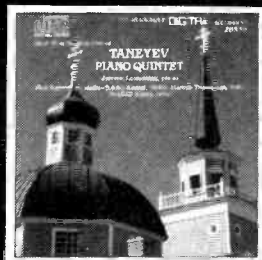


Jerome Kern: **Silver Linings**
William Bolcom, piano
Joan Morris, mezzo-soprano
Z6515

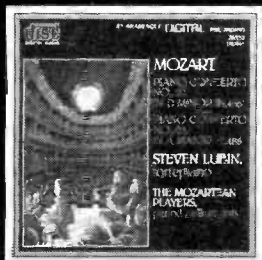
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Mozart: **Piano Concertos 20 and 23**
Steven Lubin, The Mozarteans
Players Z6530



Praetorius: **Terpsichore**
New York Renaissance Band
Sally Logemann, conducting
Z6531



The First Nowell
The Robert DeCormier Singers
& Ensemble Z6526



Victor Herbert: **Souvenir**
Eastman-Dryden Orchestra
Donald Hunsberger, conductor
Z6529

Caedmon
A Baytheon Company

LABEL REPORTS

(Continued from page C-3)

amples of overwhelming CD strength. Ames points to the new Beethoven symphony cycle with Herbert von Karajan and the Berlin Philharmonic, where CDs are outselling the combined total of LPs and cassettes by two to one. Not yet typical, but she notes that CDs account for 40% of all units (more in dollars) on titles released in all three forms simultaneously.

Next year will see a number of CD-only releases, including a considerable batch of vintage Wilhelm Furtwangler recordings in celebration of the 100th anniversary of his birth.

Midlines, squeezed by CDs on one side and budget product on the other, are taking a market beating, Ames observes, and ways must be found to

Next year will see a number of CD-only releases on Deutsche Grammophon, including a considerable batch of vintage Wilhelm Furtwangler recordings in celebration of the 100th anniversary of his birth.

stimulate more interest in this product line. As for the cassette-LP relationship, DG statistics indicate tapes outselling LPs by 60 to 40 overall (and holding steady), but narrowing noticeably on full-price catalog. On new releases at full price, LPs continue to lead over cassettes.

LONDON RECORDS: To Richard Rollefson, London vice president, one of the more startling developments of the year is the staying power of the LP. On new releases, the numbers have remained fairly constant, although he concedes that they are likely to fall into lower price categories sooner than in the past.

On crossover items, says Rollefson, LPs and cassettes more than hold their own, although CDs now

ANOTHER VIEW

Rene Goiffon of Harmonia Mundi USA is not one to pussyfoot around the CD shortage issue. Like other independents, the West Coast label chief and importer is smarting under the pain of the supply pinch.

"We're caught in the ridiculous situation where CD has become the only thing, but the industry can't supply it." He characterizes the configuration as a "creation of the hardware companies that has been pushed down everyone's throat. It doesn't matter what the music is, as long as it's on CD."

He feels some smaller classical labels may not be able to survive much longer if the supply situation doesn't improve rapidly.

An indie who might expect to profit from a sale of 3,000 LPs of a new title now finds he can sell 1,500 at most, explains Goiffon. It would be no great trouble to sell 2,000 CDs, but he finds he can get only 200. "Where does that leave him?" asks the Harmonia Mundi executive, whose firm represents some 15 foreign labels.

Until recently, says Goiffon, his company has done 50% of its volume in CDs. The format now accounts for less than 30%, and by Christmas he expects the CD share to be under 20%. The curve would travel an opposite course if CDs were more abundantly available, he says.



Joan Morris and William Bolcom

often outpace the other formats on new full-price releases. In the case of budget, LPs still account for 35% of the traffic, an experience which challenges the conventional wisdom. And in an attempt to prop up faltering midprice sales, London will be digitally remastering its Jubilee line, repository of once powerhouse analog titles.

RCA RECORDS: Red Seal will continue to mine its back catalog for CD material, even as it releases new material it records itself or acquires from partners Erato and Eurodisk. Tom Shepard, Red Seal vice president, though, rejects the notion that older analog material put out on CD are reissues. "Everything becomes a new release when issued on CD," he states.

In the crossover area, the label has been accumulating a number of fusion-type projects which it will begin releasing next year under a logo still to be chosen.

'Everything becomes a new release when issued on CD.'
TOM SHEPARD, V.P., Red Seal

PHILIPS RECORDS: While Nancy Zannini echoes much of the upbeat experience of her peers at PolyGram sister labels London and Deutsche Grammophon, she underscores the muscle of CD by reporting that in September, for the first time, the configuration outsold LP or cassette on every title Philips released in the three formats. However, she too maintains that LP sales continue strong, and that the lie is being given to estimates that the market decline by this time would be more severe.

Philips hopes to strengthen its midline effort by pumping in more recent material in its new series, known informally around the shop as "Zig-Zag," because of its stepped across-the-cover identifying band. Eventually, these titles, dating from the mid to late '70s, will be remastered digitally, she says.

TELARC RECORDS: Early manufacturing commitments helped insure a good supply of CDs for Telarc, says president Bob Woods, but September
(Continued on page C-12)

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MUSIC

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**POLYGRAM CLASSICS
THE WORLD LEADER**

Classical Tips For Retailers

Ever since Sam Goody did it years ago, stores have been putting classical music on a pedestal above other genres. If not its own section, then a store within a store and often a store by itself. In this analysis, principals of three very different U.S. chains explain how and why it can work.

CUSTOMER BASE

Frank Fischer, President
80-unit National Record Mart, Pittsburgh
Around seven years ago, NRM found a building adjacent to its main downtown Pittsburgh store would work perfectly as a separate store for classical. There is a wide entrance connecting it to the pop side. "It's our strongest store, it's downtown, with all that traffic," he says of the customer base.

Fischer says the separate store is a "unique situation. In other stores, it's segregated," but he would probably not have a separate store. "In Indianapolis we're in four malls in the suburbs. There's (classical) business there all around but we're not downtown."

What's unusual about NRM's downtown Pittsburgh classical store is that the chain put all its Compact Discs in it. "We wanted to have the impact." Thus, pop fans are drawn into the classical

store where only classical music is programmed on the sound system—via a CD player, of course.

SIGNING, DISPLAY SPACE

Ira Heilicher, President
16-unit Great American Music/Wax Museum
Minneapolis

Like Fischer, Heilicher says a customer base is essential before his chain will consider a separate walled-off store within a store. "We always wanted to do this," he says of one unit in the Minnetonka suburb where the whole store is just 2,700 square feet, 700 of it a separate classical room. Just opened is another classical-only department downstairs in Dinkytown, near the Univ. of Minnesota

'Classical music fans like to be in their own element, much more so than for any other music.'

STAN GOMAN, Tower

campus—again, a customer base. Still another store has classical records downstairs.

The interesting aspect, though, is with the Minnetonka store where the classical department is on one floor. "These days with space so precious, you can increase your wall space" by putting up the two walls to separate the department. "It allows us to merchandise the walls," on both sides, classical and outside in pop.

ISOLATION FACTOR

Stan Goman, Vice President
Records/Video, Division Manager
37-unit MTS (Tower Records/Tower Video
Sacramento

"Classical music fans like to be in their own element, much more so than for any other music,"

says Goman. When customer base, display possibilities and the needed isolation all match, you have the luxury as in San Francisco of a separate room just for opera. "We've had that since 1973. It's a great opera town."

Tower, additionally, has built separate classical music stores. The one across the street from its world famous Sunset Boulevard store in Los Angeles was opened five years ago. "We just opened one on Ventura Boulevard in Sherman Oaks," Goman notes. As on Sunset, the Ventura Boulevard store is down a few doors from a separate Tower Video store and across the street from a record store.

"We only open separate stores if we don't have the space," says Goman, reiterating the Tower credo of carrying almost everything available. "We like to give it (classical) its own environment. If sales are good, then we put in separate cash register, cashier and all that."

CLASSICAL LABELS

This is a recap chart of the top classical labels during the eligibility period of Oct. 27, 1984 to Oct. 26, 1985.

1. POLYGRAM (37)	4. RCA (10)
Philips (10)	RCA (8)
London (11)	Erato (2)
L'Oiseau-Lyre (6)	5. FANTASY (2)
DG (8)	6. TELARC (2)
Archiv (2)	7. NONESUCH (2)
2. CBS (30)	8. ECM (1)
3. ANGEL/SERAPHIM (18)	9. COLLEGIUM (1)
	10. VOX CUM LAUDE (1)

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Glyndebourne Festival
Alexander Godunov
Donald Gramm
Bernard Haitink
Peter Hall
David Hockney
Zizi Jeanmaire

Sena Jurinac
Kiri te Kanawa
Herbert von Karajan
Alicia de Larrocha
Leningrad Kirov Ballet
Raymond Leppard
London Philharmonic Orchestra
Benjamin Luxon
Anna Moffo
James Morris
NBC Symphony Orchestra
Pier Paolo Pasolini
Jan Peerce
Roland Petit
Maya Plisetskaya
Jean-Pierre Ponnelle
Marie Powers

John Pritchard
Samuel Ramey
Anneliese Rothenberger
Gennady Rozhdestvensky
Anna Russell
Salzburg Festival
Thomas Schippers
Elisabeth Schwarzkopf
Renata Scotto
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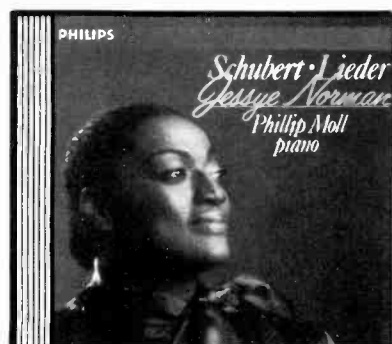
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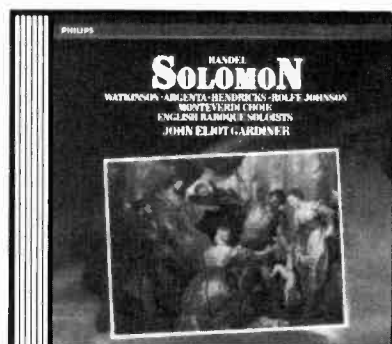
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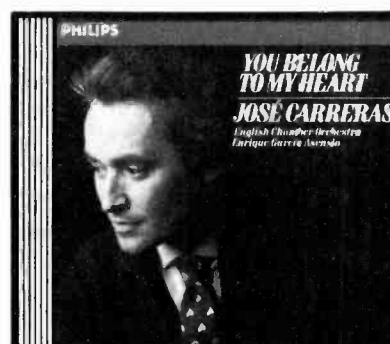
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412 623-2 PH



412 612-2 PH2



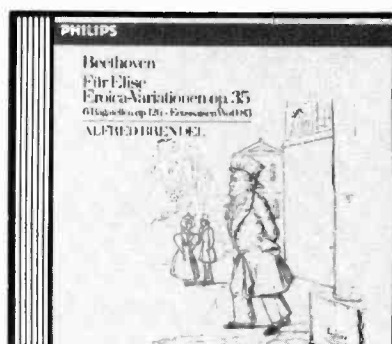
411 422-2 PH



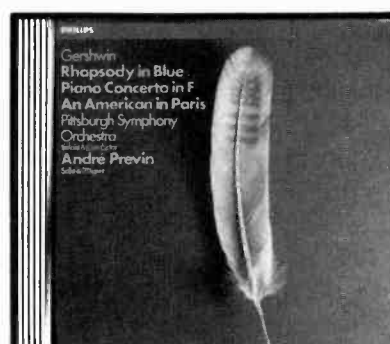
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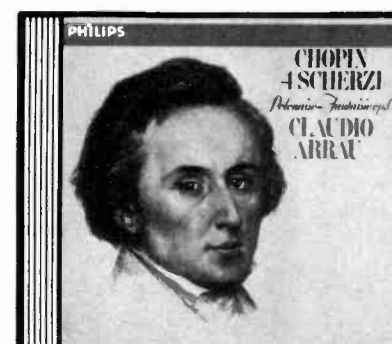
416 126-2 PH2



412 227-2 PH



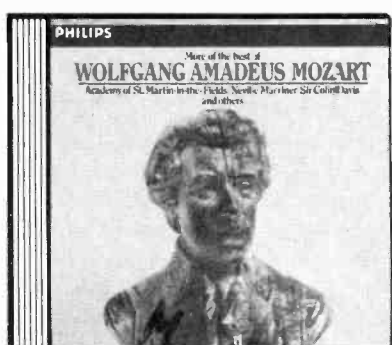
412 611-2 PH



412 610-2 PH



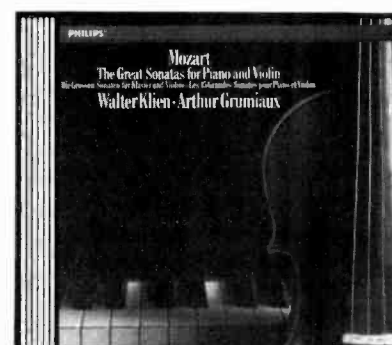
824 898-2 EH



416 273-2 PH



412 226-2 PH



412 141-2 PH4

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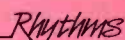
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OVERVIEW

(Continued from page C-1)

down next year is expected to show CDs at 65%, LPs at 18% and cassettes at 17%.

The PolyGram data is significant in that the company accounts for a huge chunk of the classical business in the U.S.—up to 50% by most estimates—and their experience, admittedly tempered by greater accessibility to CD product, is both a reflection and a harbinger of the market generally.

We see the galloping advance of CD forcing an inward look by all companies on how best to handle the configuration mix.

There has already been a loss of confidence in the economic viability of the LP, particularly in the case of smaller specialist labels. This conclusion is abetted by many dealers who are cutting back on vinyl purchases sooner than most anticipated, or, it is contended, by the dynamics of the market place. But store space and inventory dollars are finite quantities and retailers can't convincingly be faulted for allocating resources where the opportunities for return seem most promising.

None, of course, deny that the remaining years for LP are numbered, but what those numbers are continues to elude industry consensus.

It is no longer unusual for a classical CD released concurrently with its LP and cassette counterparts to outsell either alternative, and sometimes both combined. This is an achievement that has observers marveling—and nervous—in view of the relatively small universe of CD players currently in the marketplace.

A sales level of 10,000 CDs in the first six months of release is being encountered more frequently; often the numbers are considerably higher. What to make of this in a repertoire area where sales of little more than 5,000 (often less) in the first year after release was a disturbing fact of record life.

If some smaller labels have essentially abandoned the LP, the configuration is still given lots of credibility by the majors. To ignore LPs at this stage of the transition is to invite trouble, they insist. There are still many millions of turntables out there and new ones are being sold daily. Not everyone

(Continued on page C-14)

CBS MASTERWORKS BILLBOARD'S CLASSICAL LABEL OF THE YEAR AGAIN AND AGAIN.



TOP 40 ALBUMS	
TITLE	ARTIST
★ GLASS: SATYAGRAHA CBS 13M 39672	PHILIP GLASS
★ WHITE WINDS CBS FM 39963 (CD)	ANDREAS VOLLENWEIDER
★ GERSHWIN: RHAPSODY IN BLUE CBS IM 39699 (CD)	MICHAEL TILSON THOMAS
★ SAVE YOUR NIGHTS FOR ME CBS FM 39866 (CD)	PLACIDO DOMINGO
★ BAROQUE SOLOS AND DUETS CBS IM 39061 (CD)	WYNTON MARSALIS, EDITA GRUBEROVA (LEPPARD)
★ ELGAR / WALTON: CELLO CONCERTOS CBS IM 39541 (CD)	YO-YO MA (PREVIN)
★ FASCINATIN' RAMPAL CBS FM 39700 (CD)	JEAN PIERRE RAMPAL
★ CANADIAN BRASS LIVE CBS M 39515 (CD)	CANADIAN BRASS
★ BACH ON WOOD CBS M 39704	BRIAN SLAWSON
★ BACH: SUITES FOR UNACCOMPANIED CELLO CBS 13M 37867 (CD)	YO-YO MA
★ JAPANESE MELODIES CBS FM 39703 (CD)	YO-YO MA
★ ZARZUELA ARIAS & DUETS CBS IM 39210	PLACIDO DOMINGO
★ ROSSINI: LA DONNA DEL LAGO CBS 13M 39311	KATIA RICCIARELLI, VALENTINI TERRANI (POLLINI)
★ CAVERNA MAGICA CBS FM 37827 (CD)	ANDREAS VOLLENWEIDER
★ HAYDN / HUMMEL / L. MOZART: TRUMPET CONCS. CBS IM 37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
★ RAMEAU / BOB JAMES CBS IM 39540 (CD)	BOB JAMES
★ PUCCINI: LA RONDINE CBS 12M 37852 (CD)	KIRI TE KANAWA, PLACIDO DOMINGO (MAAZEL)
★ BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO CBS FM 39059 (CD)	YO-YO MA, CLAUDE BOLLING
★ GLASS: EINSTEIN ON THE BEACH CBS M4 38875	PHILIP GLASS
★ VIVALDI: THE FOUR SEASONS CBS MY 38478	ST PAUL CHAMBER ORCH. (ZUKERMAN)
★ RACHMANINOFF: PIANO CONCERTO NO. 2 CBS IM 38672 (CD)	CECILE LICAD, CHICAGO SYM. (ABBADO)
★ ALWAYS IN MY HEART: LECUONA SONGS CBS FM 38826 (CD)	PLACIDO DOMINGO
★ BEHIND THE GARDEN, BEHIND THE WALL... CBS FM 37793 (CD)	ANDREAS VOLLENWEIDER
★ MOZART'S GREATEST HITS CBS M 39436 (CD)	VARIOUS ARTISTS
★ BACH: GOLDBERG VARIATIONS CBS IM 37779 (CD)	GLENN GOULD
★ STRAUSS: FOUR LAST SONGS CBS M 35140 (CD)	KIRI TE KANAWA
★ BOLLING: SUITE FOR FLUTE AND JAZZ PIANO CBS FM 33233 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
★ HAYDN: 3 FAVORITE CONCERTOS CBS M 39310 (CD)	CHO-LIANG LIN, YO-YO MA, WYNTON MARSALIS
★ PERHAPS LOVE CBS FM 37243 (CD)	PLACIDO DOMINGO
★ GREATEST HITS OF 1720 CBS MX 34544 (CD)	RICHARD KAPP
NEW ▶ STRAUSS: GUNTRAM CBS 12M 39737	ILONA TOKODY, REINER GOLDBERG (QUELER)
NEW ▶ ROSSINI: TANCREDI CBS 13M 39073	MARILYN HORNE, LELLA CUBERLI (WEIKERT)
NEW ▶ SCHUBERT: SYMPHONIES 2 & 8 CBS IM 39676	BERLIN PHIL. (BARENBOIM)
NEW ▶ BLANCHARD: NEW EARTH SONATA CBS M 39858 (CD)	HUBERT LAWS, QUINCY JONES, CHICK COREA
NEW ▶ STRAUSS: SALOME HIGHLIGHTS CBS IM 42019	EVA MARTON, TORONTO SYM. (DAVIS)
NEW ▶ WAGNER: DIE WALKÜRE—ACT I CBS IM 39745 (CD)	EVA MARTON, PETER HOFMANN (MEHTA)
NEW ▶ GLENN GOULD LEGACY, VOL. 2 CBS M3 39036	GLENN GOULD
NEW ▶ MAHLER: SYMPHONIES 9 & 10 ("ADAGIO") CBS 12M 39721	VIENNA PHIL. ORCH. (MAAZEL)
NEW ▶ PUCCINI HEROINES CBS M 39097	VARIOUS ARTISTS
NEW ▶ MOZART: DIVERTIMENTO, K. 563 CBS IM 39561	GIDON KREMER, KIM KASHKASHIAN, YO-YO MA

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At a reception for Alfred Brendel, Philips Classics presented him with a 1916-reproduction of the Austrian emperor Franz-Joseph on his death bed with an in-built musical accompaniment: "Gott erhalte Franz den Kaiser" and "Radetzky-Marsch." From left: Dr. Hanz Kinzl, president of Philips Classics; Professor Albert Moser, president, Salzburg Festival; Medi Gasteiner, artist promotion manager, Philips; and Brendel.



LABEL REPORTS

(Continued from page C-6)

business has been of "mammoth" proportions and it will be impossible to service all retail accounts as they would wish.

LPs only represent about 5% of the label's volume, but the configuration will be continued, says Wood cryptically, as long as the mother of any conductor on his label still has a turntable. Cassettes, except for the several titles he licenses to Nakamichi, have no place in Telarc's plans. Woods doesn't see a significant market for quality cassettes at this time.

DENON RECORDS: Ken Yoshimura at Denon says that the label has for all practical purposes abandoned the LP as viable format in this market. Five to 10 new CDs are being released monthly, in addition to jazz titles, and the label's recording program, including joint projects, continues apace. Among highlights anticipated are new albums featuring bass-baritone Hermann Prey. And a new classical sampler is in the works holding 18 tracks and running more than 64 minutes.

ARABESQUE RECORDS: CDs account for as much of 65% of sales, "when we can get them," says Ward Botsford, label a&r topper. He's concerned about having to handle a three-tier inventory and, like others, is tracking developments attentively.

LPs are fading fast in the release calculations of **MOSS MUSIC**, says president Ira Moss, although his access to CDs has so far been spotty. Much catalog material will be allowed to "phase out naturally" so that a more compact inventory can be marketed more effectively. There's still plenty of life left

At Denon a new classical sampler is in the works holding 18 tracks and running more than 64 minutes.

in budget cassettes, he suggests, commenting on a field he played a major part in developing.

As has been reported, **DELOS RECORDS** has bid the LP format farewell, and doesn't plan to re-press any classical titles once current inventory runs out. The label's marketing effort has expanded with the addition of licensed and imported lines (Billboard, Sept. 14).

MUSICMASTERS is another label casting a dubious eye on LP. Even though CD deliveries are spotty and many of the company's titles are yet to be represented on the configuration, mounting retailer resistance to vinyl is troubling, says Jeff Nissim. No decision yet, but an eventual move to a CD and cassette only policy on new titles is being mulled. The label, a sister company of the club operation, Musical Heritage Society, has 60 titles in its catalog at this time.

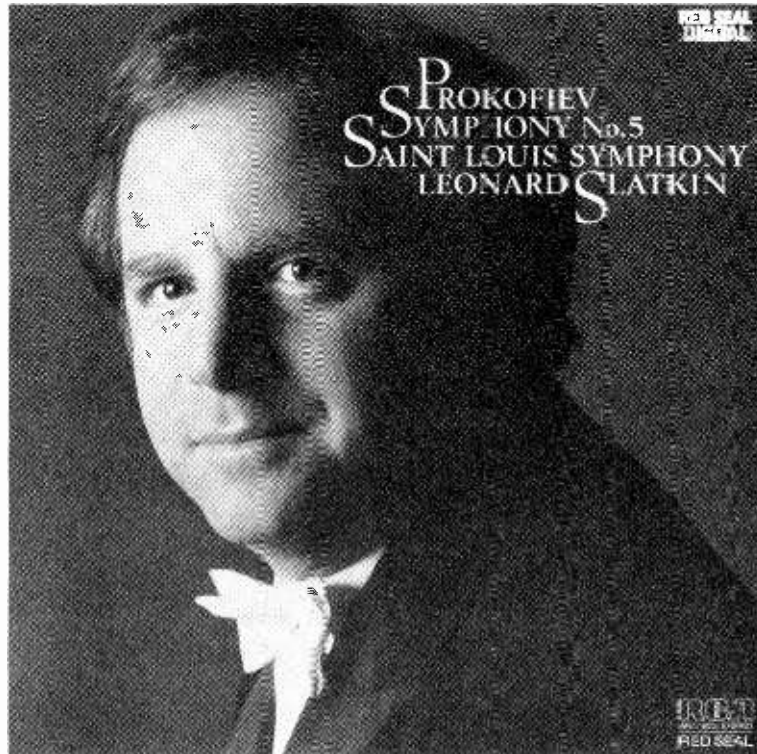
At **CBC RECORDS**, Alan Shechtman reports 35% to 40% of his sales are in cassette. Once limited largely to material recorded in English-speaking Canada, new recordings are now coming from orchestras in Quebec. A "Harold in Italy" with the Quebec Symphony under Simon Streatfield's direction is among them.

FANFARE RECORDS, another Canadian label being distributed in the States, won't be getting its first CDs until March. Meanwhile, it's finding that 60% of its volume, largely of crossover material, is in cassettes, says label chief Julian Rice.

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- 610-173-23 Mascagni: Cavalleria Rusticana—Arroyo; Bonisolti; Weikl; Gardelli (3 CD's)
- 610-137-23 Lehar: Der Zarewitsch—Popp; Kollo; Rebhoff; Wallberg (2 CD's)



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#C37-7604 Mahler, *Symphony No. 2*; Eliahu Inbal, Helen Donath, Doris Soffel, Frankfurt Radio Symphony Orchestra.



#C37-7504 Mozart, *Concertos for Violin Nos. 3 & 5*; Jean-Jacques Kantorow, violin; Leopold Hager, Neth. Chamb. Orch.



#C37-7334 J. S. Bach, *Six Partitas*; Huguette Dreyfus, harpsichord.

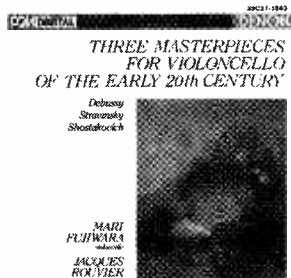


#C37-7331 J. S. Bach, *Complete Sonatas for Flute*; Aurele Nicolet, flute; Christiane Jaccottet; Mari Fujiwara.



#C37-7401 Vivaldi; *Five Concertos*; I Solisti Italiani.

Nippon Columbia Co., Ltd., Tokyo, 107 Japan



#C37-7563 *20th Century Cello Masterpieces*; Debussy, Stravinsky, Shostakovich; Mari Fujiwara, cello; Jacques Rouvier.



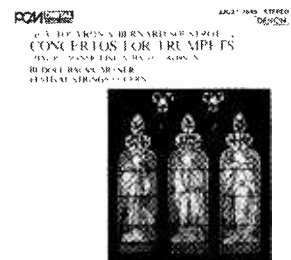
#C37-7371 Schubert, "Great" C Major Symphony; Otmar Suitner, Staatskapelle Berlin.



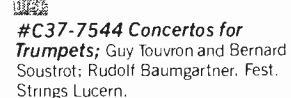
#C37-7433 Weber, *Der Freischütz*; Recorded live at the gala reopening of Dresden's Semper Opera House.



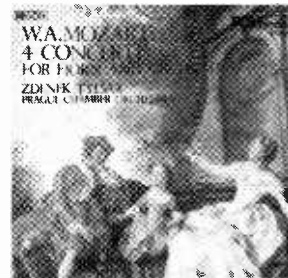
#C37-7407 J. S. Bach, *Sonatas and Partitas for Solo Violin*; Jean-Jacques Kantorow



#C37-7539 Susan Daniel sings Spanish Songs by de Falla, Granados, Nin; Richard Amner, piano.



#C37-7544 *Concertos for Trumpets*; Guy Touvron and Bernard Soustrot; Rudolf Baumgartner, Fest. Strings Lucern.



#C37-7432 Mozart, *Complete Horn Concertos*; Zdenek Tylsar, Prague Chamber Orchestra.



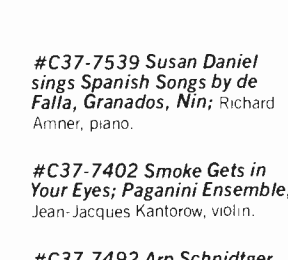
#C37-7372 Debussy, *Children's Corner*; Jacques Rouvier piano.



#C37-7482 R. Strauss, *Der Rosenkavalier*; Recorded live at the gala reopening of Dresden's Semper Opera House



#C37-7375 J. S. Bach, *Six Suites for Unaccompanied Cello*; Mari Fujiwara



#C37-7402 *Smoke Gets in Your Eyes*; Paganini Ensemble; Jean-Jacques Kantorow, violin.



#C37-7492 Arp Schnidtger *Organ, recorded on location*; Jacques van Oortmerssen, organist

DENON

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OVERVIEW

(Continued from page C-10)

has turned his back on this venerable format. And classical cassettes, except for budget lines, have not shown the vitality they demonstrate in other musical genres.

Some observers also caution that current rates of software purchase by new player CD player owners may not apply as the system broadens its penetration. Vanguard buyers, they reason, are typically the most enthusiastic; as a group, they are also usually the most affluent.

Larger companies insist they find LP sales holding up very well. Rates of decline are not nearly as precipitous as feared, and in terms of absolute numbers on top-of-the-line new releases have largely leveled off. This is not to deny that their relative standing proportionate to CDs is declining. The ratio of sales of CD on one hand, to LPs and cassettes as a group on the other, continues its inexorable shift.

The trick, then, is take advantage of the CD's volatility without neglecting the older formats, and finding in LP and cassette creative and marketing approaches that maintain consumer interest and return profits.

RETAIL

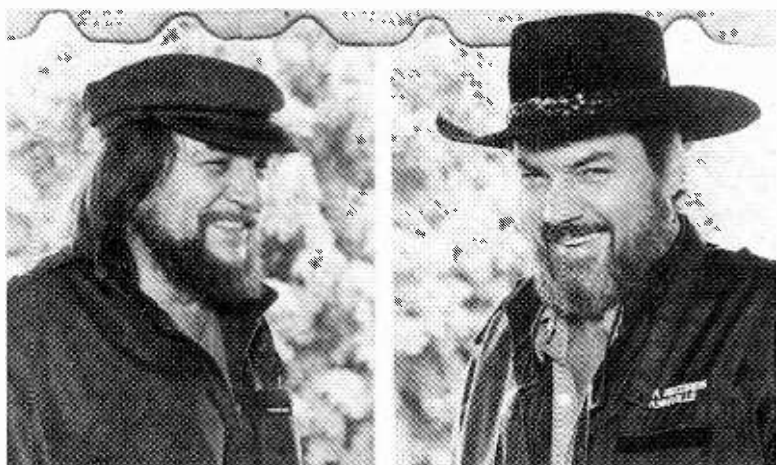
(Continued from page C-4)

digital mastered LPs, like with Teldec, I don't think the cassette has matched that sound," Fischer says.

Goman indirectly agrees. He says in the chain's Japanese stores "the Japanese won't buy American classical recordings. They consider them inferior. Our stores there are basically rock'n'roll stores."

What all three retailers are thrilled about is the way consumers still want the top line performances. Fischer, just in Japan on a Maxell trip, says he was elated to see customers going for the "good, solid performances. It's great to see people still have good taste."

CREDITS: *Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Coordinator, Is Horowitz; Charts compiled by Billboard Research Department; Design, Anne Richardson-Daniel; Cover, Douglas Brian Martin/Design & Direction.*



We'd Know You Anywhere. Despite having traded hats, that's definitely Waylon Jennings on the left and producer Jimmy Bowen on the right, celebrating Jennings' new pact with MCA records.

Radio Seminar Taking In-Depth Approach Long-Form Sessions Planned for March Gathering

NASHVILLE Reflecting the increased sophistication of the country marketplace, next year's 17th annual Country Radio Seminar will take a more in-depth approach.

Set for March 6-8 at the Opryland Hotel here, the seminar will feature, for the first time, long-form sessions on management, personal development, national market trends and other topics of concern to today's broadcasters. Sessions will combine panel presentations and addresses by industry leaders.

For the third consecutive year, the Country Music Assn. will also

sponsor six Music Industry Professional Seminars under its MIPS program.

Mike McCaffrey, founder of Focus Seminars and an instructor at UCLA's graduate school of management's executive program, will administrate the personal development seminar, at which registrants will be given a questionnaire to gauge strengths, weaknesses and practical lifestyle applications.

Following this, Dr. Roger Blackwell will conduct a second long-form program, "Country Programming Is Our Product," addressing general public trends and country music's role in the changing marketplace. Blackwell has authored 14 books on marketing research and strategies, including "Consumer Behavior," a textbook on psychological and socioeconomic principles.

Saturday sessions will open with Dr. Steven Permut conducting "How To Develop A Marketing Plan." Permut is associate professor of the practice of marketing at Yale Univ.'s school of organization and management. He is also an executive with Marketing Sciences Inc., a New Haven-based marketing, consulting and research firm specializing in helping firms gain marketplace advantage.

The final long-form session takes place that afternoon with a management workshop conducted by Dr. Harles E. Cone, a faculty member of Fred Pryor Seminars. He has presented programs to such corporate groups as IBM, the Tandy Corp., Bank Of America and NASA.

Coupled with the six CMA MIPS panels will be nine short Country Radio Seminar sessions, all of which will run concurrently with the four long-form panels.

Included in this year's seminar as panel discussions will be the following topics: "Ratings: Arbitron And Birch," "Air Personalities: How To

Find Them And Build Them," "Your Questions On Selling Country Radio," "Promotions With Proof," "Information Programming On Country Radio Stations," "Things You Should Know Even If You Have An Attorney," "The Radio Doctor," "The Future Of Country Radio: Whose Responsibility Is It," and "Country Commercials On Review."

Mike Oatman of Great Empire Broadcasting is president of Country Radio Broadcasters Inc., which presents the annual Country Radio Seminar. Susan Storms, director of creative services for the New York Radio Network, is the 1986 Country Radio Seminar chairperson.

Registration forms for the March seminar will be mailed out in late November. More information about the event may be obtained from CRS executive director Frank Mull in Nashville.

Rogers Garners Acuff Award

NASHVILLE Kenny Rogers has been named the first recipient of the Country Music Foundation's Roy Acuff Award in recognition of his humanitarian efforts in the fight against hunger.

The Roy Acuff Award was established in 1981 by the Foundation to honor outstanding service by country music artists. However, Rogers' award is the first to be bestowed. It is accompanied by a cash stipend, which is given to the charity of the recipient's choosing.

Rogers' award comes following his participation in the "We Are The World" recording and video project, which has raised millions of dollars for African famine relief, as well as for his food relief program held in conjunction with his concert tour.

NASHVILLE SCENE

by Kip Kirby



IN THE MID-'70s, a singer/songwriter named James Talley attracted attention with a debut album he recorded on his own money: "Got No Bread, No Milk, No Money, But We Sure Got A Lot Of Love."

The title, Talley said then, was autobiographical. In addition to qualifying for longest album monicker of the year, the album got good regional reviews; when Capitol Records picked up the masters and re-released it in 1975, the album earned good national reviews.

There were three more Talley albums on Capitol, and it seemed the singer had hit the media apex of his career when it was widely reported that he was Rosalyn Carter's favorite country artist. White House connections certainly didn't hurt, but Talley never managed the kind of commercial success he—and Capitol—had envisioned.

Talley-ites will be glad to know that after a prolonged period away from the music business, he has returned with a new album. Appropriately titled "American Originals," the record is on West Germany's Bear Family Records and available in the U.S. as an import album. Copies may be ordered from Torreon Productions, P.O. Box 120722, Nashville, Tenn. 37212. The \$9 cost includes postage on either LP or cassette version.

GOOD NEWS ON the CMA Awards Show: Its Nielsen ratings were substantially higher than reported here two columns ago. Our information was based on initial overnights spanning 10 markets only (and country music traditionally fares poorly in major markets

After a prolonged absence, James Talley has returned

such as New York and Los Angeles). But in the resulting analysis, the CMAs placed second to NBC's "Silent Witness" and ahead of ABC's "Monday Night Football."

National Nielsen samplings indicate that this year's CMA telecast was, in fact up in ratings by 22% over last year, and up 23% in total audience share. So we were wrong: Country music can beat football in tv ratings. Thanks to Scene readers at Group W Communications in New York and to the Country Music Assn. for alerting us to this corrected information.

The Academy of Country Music in Los Angeles has also been holding its annual awards telecasts on Monday nights, ever since NBC switched the program from Thursdays three years ago. The date of the 1986 ACM show is May 5.

WINNING SESAC's first television award in Nashville during October and finding itself a finalist in this fall's national ACE cable awards didn't keep "Bobby

Bare & Friends" from being dropped by The Nashville Network recently.

The decision, according to TNN, was based on performance, ratings, cost, and the fact that where once the show was valuable in featuring guests not available on TNN's regular programming, today the network has no trouble whatsoever procuring any country (and sometimes non-country) superstar it wants. TNN says its cancellation of Bare's program is also based on a desire to try some new shows in its lineup, although the network plans to rerun episodes of "Bobby Bare & Friends" from time to time, possibly as early as January.

Meanwhile, the show's producer, Steven Greil—who is also Bare's manager—isn't sitting around waiting. Greil says he and Bare are looking for a new distribution deal through network or syndication.

ROSANNE CASH returned to Nashville still shaking her head in amazement at being the only female artist on the historic London rockabilly sessions commemorating the 30th anniversary of Carl Perkins' "Blue Suede Shoes."

Cash joined Perkins, Eric Clapton, Dave Edmunds and former Beatles George Harrison and Ringo Starr on the supergroup mega-sessions that will be shown as a cable tv special in the U.S. sometime early next year. Among the songs featured on the sessions: "Honey, Don't," "That's Alright Mama," "Whole Lotta Shakin' Going On," and of course the 30-year honoree, "Blue Suede Shoes."

MANAGER CHUCK MORRIS has pulled off a coup to celebrate next May's 20th anniversary of the Nitty Gritty Dirt Band. Morris has gotten Capitol/EMI America to lease its classic Dirt Band masters to the group's current label, Warner Bros., and share the marketing and promotion costs on an anniversary album of greatest hits. Among the United Artists Dirt Band gold to be featured on the album will be "Mr. Bojangles," "Make A Little Magic" and "An American Dream," plus a couple of other catalog items, along with more recent tracks such as "Dance Little Jean."

Morris says he convinced both labels to work together on the collection "because separately it would be quite a while before either one would have enough material for a whole greatest hits project." The commemorative album, tentatively titled "20 Years Of Dirt," will be released the first week of May (the same week that the members first began rehearsing back in 1966) and will contain one new song as well. Meanwhile, look for the tireless Morris to begin pushing his newest act, a country/rock group he's assembled with several noted West Coast musicians and former RCA artist Paulette Carlson. He'll be shopping a deal shortly after the first of the year.

FOR WEEK ENDING NOVEMBER 16, 1985

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

222 REPORTERS

		NEW	TOTAL
		ADDS	ON
STEVIE NICKS	TALK TO ME MODERN	128	129
STING	LOVE IS THE SEVENTH WAVE A&M	58	159
EDDIE MURPHY	PARTY ALL THE TIME COLUMBIA	52	165
PETE TOWNSHEND	FACE THE FACE ATCO	48	88
DIONNE & FRIENDS	THAT'S WHAT FRIENDS ARE FOR ARISTA	43	104

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
JOHN COUGAR MELLENCAMP	SMALL TOWN RIVA	51
SHEENA EASTON	DO IT FOR LOVE EMI-AMERICA	26
DIRE STRAITS	WALK OF LIFE WARNER BROS.	22
MIAMI SOUND MACHINE	CONGA EPIC	21
THE CARS	TONIGHT SHE COMES ELEKTRA	20

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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
1	2	3	14	HANG ON TO YOUR HEART B KILLEN (S LEMAIER, J P PENNINGTON)	EXILE EPIC 34 05580
2	3	4	13	I'LL NEVER STOP LOVING YOU J E NORMAN (D LOGGINS, J D MARTIN)	GARY MORRIS WARNER BROS 7-28947
3	4	6	13	TOO MUCH ON MY HEART J KENNEDY (J FORTUNE)	THE STATLER BROTHERS MERCURY 884 016-7 POLYGRAM
4	6	9	12	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) J CRUTCHFIELD (J BUCKINGHAM, L YOUNG)	LEE GREENWOOD MCA 52656
5	8	10	11	THIS AIN'T DALLAS J BOWEN, H WILLIAMS, JR (H WILLIAMS, JR)	HANK WILLIAMS, JR. WARNER CURB 7 2891-2 WARNER BROS
6	1	2	13	CAN'T KEEP A GOOD MAN DOWN H SHEDD, ALABAMA (B CORBIN)	ALABAMA RCA 14165
7	11	13	10	NOBODY FALLS LIKE A FOOL N LARKIN, E T CONLEY (P MCCANN, M WRIGHT)	EARL THOMAS CONLEY RCA 14172
8	12	15	10	LIE TO YOU FOR YOUR LOVE E GORDY, JR, J BOWEN (F MILLER, D BELLAMY, H BELLAMY, J BARRY)	THE BELLAMY BROTHERS MCA CURB 52668/MCA
9	13	16	11	DONCHA R HALL (W ALDRIDGE)	T.G. SHEPPARD COLUMBIA 38-05591
10	15	17	10	STAND UP J KENNEDY (CHANNEL, R ECTOR, THROCKMORTON)	MEL MCDANIEL CAPITOL 5513
11	16	19	9	THE CHAIR J BOWEN (H COCHRAN, D DILLON)	◆ GEORGE STRAIT MCA 52667
12	5	5	14	I WANNA SAY YES R.C. BANNON (R.C. BANNON)	LOUISE MANDRELL RCA 14151
13	17	24	7	HAVE MERCY B MAHER (P KENNERLEY)	THE JUDDS RCA CURB 14193/RCA
14	19	22	10	YOU MAKE ME FEEL LIKE A MAN R SKAGGS (P ROWAN)	◆ RICKY SKAGGS EPIC 34-05585
15	18	21	10	DESPERADOS WAITING FOR A TRAIN C MOMAN (G CLARK)	JENNINGS, NELSON, CASH, KRISTOFFERSON COLUMBIA 38 05594
16	20	23	10	ME & PAUL W NELSON (W NELSON)	WILLIE NELSON COLUMBIA 38 05597
17	9	8	13	ANGEL IN YOUR ARMS T COLLINS (C IVERY, T WOODFORD, T BRASFIELD)	BARBARA MANDRELL MCA 52645
18	23	27	9	SOMEBODY ELSE'S FIRE B MONTGOMERY (M A KENNEDY, P ROSE, P BUNCH)	JANIE FRICKE COLUMBIA 38-05617
19	22	26	11	IF THE PHONE DOESN'T RING, IT'S ME J BOWEN, M UTLEY, T BROWN (J BUFFETT, W JENNINGS, M UTLEY)	JIMMY BUFFETT MCA 52664
20	24	28	7	BETTY'S BEIN' BAD R L SCRUGGS (M CHAPMAN)	SAWYER BROWN CAPITOL CURB 5517 CAPITOL
21	25	31	6	MORNING DESIRE G MARTIN (D LOGGINS)	KENNY ROGERS RCA 14194
22	10	11	13	YOU'VE GOT SOMETHING ON YOUR MIND N WILSON (N WILSON, R MURRAH, D GIBSON)	MICKY GILLEY EPIC 34-05460
23	29	32	9	BREAK AWAY G DAVIES, L SKLAR (G NICHOLSON, W HOLYFIELD)	GAIL DAVIES RCA 14184
24	30	34	7	NEVER BE YOU R CROWELL, D THOENIA (T PETTY, B TENCH)	ROSANNE CASH COLUMBIA 38-05621
25	7	1	17	SOME FOOLS NEVER LEARN T BROWN, J BOWEN (J S SHERILL)	STEVE WARINER MCA 52644
26	32	35	7	ONLY IN MY MIND J BOWEN, R MCENTIRE (R MCENTIRE)	REBA MCENTIRE MCA 52691
27	33	38	6	HOME AGAIN IN MY HEART M MORGAN, P WORLEY (J LEO, W WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS 7 28897
28	14	14	12	TWO OLD CATS LIKE US B SHERILL (T SEALS)	RAY CHARLES WITH HANK WILLIAMS, JR. COLUMBIA 38 05575
29	34	39	7	THEY NEVER HAD TO GET OVER YOU B LOGAN, R MCCALLISTER (B MCGUIRE, M MCGUIRE)	JOHNNY LEE WARNER BROS 7 28901
30	36	42	6	IT'S TIME FOR LOVE D WILLIAMS, G FUNDIS (B MCDILL, H MOORE)	DON WILLIAMS MCA 52692
31	35	41	6	A WORLD WITHOUT LOVE P RAMONE (E STEVENS, E RABBITT, P GALDSTON)	EDDIE RABBITT RCA 14192
32	27	29	10	IN ANOTHER MINUTE D TOLLE (C PUTNAM, M KOSSER)	JIM GLASER MCA NOBLE VISION 52672 MCA
33	42	50	4	BOP K LEHNING (J KIMBALL, P DAVIS)	DAN SEALS EMI AMERICA 8289
34	38	46	5	MEMORIES TO BURN G WATSON, L BOOTH (W ROBB, D KIRBY)	GENE WATSON EPIC 34 05633
35	21	12	15	A LONG AND LASTING LOVE M MASSER (M MASSER, G GOFFIN)	CRYSTAL GAYLE WARNER BROS 7 28963
36	39	45	7	GET BACK TO THE COUNTRY N YOUNG, B KEITH, D BRIGGS, E MAYOR (N YOUNG)	NEIL YOUNG Geffen 7 2888-3 WARNER BROS
37	28	20	15	I'M GONNA LEAVE YOU TOMORROW J BOWEN, J SCHNEIDER (T DANIELS, G DOBBINS, J WILSON)	◆ JOHN SCHNEIDER MCA 52648
38	41	44	7	RIVER IN THE RAIN J BOWEN (R MILLER)	ROGER MILLER MCA 52663
39	43	49	7	I FEEL THE COUNTRY CALLIN' ME J BOWEN (J RICHIE, M DAVIS)	MAC DAVIS MCA 52669
40	47	55	4	(BACK TO THE) HEARTBREAK KID T DUBOIS, S HENDRICKS (T DUBOIS, V STEPHENSON)	RESTLESS HEART RCA 14190
41	46	51	5	I TELL IT LIKE IT USED TO BE B LOGAN (HELLARD, GARVIN, JONES)	T GRAHAM BROWN CAPITOL 5524
42	53	70	3	JUST IN CASE J L WALLACE, T SKINNER (J P PENNINGTON, S LE MAIER)	THE FORESTER SISTERS WARNER BROS 7 28875
43	52	57	4	OLD SCHOOL B LOGAN (D SCHLITZ, R SMITH)	JOHN CONLEE MCA 52695
44	50	56	4	THE LEGEND AND THE MAN C TWITTY, D HENRY, R TREAT (C PUTNAM, R HELLARD, B JONES)	CONWAY TWITTY WARNER BROS 7-28866
45	26	7	16	TOUCH A HAND, MAKE A FRIEND R CHANCEY (H BANKS, R JACKSON, C HAMPTON)	THE OAK RIDGE BOYS MCA 52646
46	51	53	6	RUNAWAY GO HOME L GATLIN, S GATLIN, R GATLIN, C YOUNG (L GATLIN)	◆ LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA 38 05632
47	31	18	16	WHO'S GONNA FILL THEIR SHOES B SHERILL (T SEALS, M D BARNES)	◆ GEORGE JONES EPIC 34 05439
48	63	—	2	HURT R LANDIS (J CRANE, A JACOBS)	JUICE NEWTON RCA 14199
49	45	48	6	TWO HEART HARMONY B FISHER (G HARRISON, R GILES, G FOGHT, B MCMACKEN)	THE KENDALLS MERCURY 884-140-7 POLYGRAM
50	44	47	7	'TIL A TEAR BECOMES A ROSE B RICE (B RICE)	LEON EVERETTE MERCURY 884040-7 POLYGRAM

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER DISTRIBUTING LABEL
51	61	66	4	SHE TOLD ME YES B ARLEDGE (R CROSBY)	CHANCE MERCURY 884 178-7 POLYGRAM
52	59	69	4	BURNED LIKE A ROCKET N LARKIN (G BURR)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99599 ATLANTIC
53	40	33	16	I WANNA HEAR IT FROM YOU P WORLEY, E RAVEN (N MONTGOMERY, R GILES)	EDDY RAVEN RCA 14164
54	49	36	7	AMBER WAVES OF GRAIN M HAGGARD, B MONTGOMERY (M HAGGARD)	MERLE HAGGARD EPIC 34-05659
55	67	75	3	I DON'T WANT TO GET OVER YOU R SKAGGS, M MORGAN (B BRADDOCK, R VANHOY, D ALLEN)	THE WHITES MCA CURB 52697 MCA
56	65	72	3	FEED THE FIRE K LEHNING (B MASON, J JARRARD)	KEITH STEGALL EPIC 34 05643
57	66	73	3	HEART OF THE COUNTRY A REYNOLDS (W WALDMAN, D LOWERY)	KATHY MATTEA MERCURY 884 177 7 POLYGRAM
58	72	—	2	THERE'S NO STOPPING YOUR HEART P WORLEY (M BROOK, C KARP)	MARIE OSMOND CAPITOL CURB 5521 CAPITOL
59	48	30	18	YOU MAKE ME WANT TO MAKE YOU MINE R LANDIS (D LOGGINS)	JUICE NEWTON RCA 14139
60	58	61	5	THE NIGHT HAS A HEART OF IT'S OWN M MORGAN, P WORLEY (L J DALTON, P WORLEY)	LACY J. DALTON COLUMBIA 38-05644
61	54	37	10	LOVIN' UP A STORM E PRESTIDGE, J E NORMAN (L WILSON, J FOX)	BANDANA WARNER BROS 7-28939
62	55	40	20	MEET ME IN MONTANA P WORLEY, K LEHNING (P DAVIS)	MARIE OSMOND (WITH DAN SEALS) CAPITOL CURB 5478 CAPITOL
63	71	81	3	I'M GONNA HURT HER ON THE RADIO B SHERILL (M MCANALLY, T BRASFIELD)	DAVID ALLAN COE COLUMBIA 38-05631
64	56	43	19	LOST IN THE FIFTIES TONIGHT (IN THE STILL) R MILSAP, T COLLINS, R GALBRAITH (M REID, T SEALS, F PARRIS)	◆ RONNIE MILSAP RCA 14135
65	NEW			YOU CAN DREAM OF ME T BROWN, J BOWEN (S WARINER, J HALL)	STEVE WARINER MCA 52721
66	37	25	16	THING ABOUT YOU J E NORMAN, SOUTHERN PACIFIC (T PETTY)	SOUTHERN PACIFIC WARNER BROS 7 28943
67	57	59	7	UP ON YOUR LOVE T SPARKS (K O'NEILL, W ROBINSON)	KAREN TAYLOR-GOOD MESA 1119
68	60	54	7	AMERICAN FARMER J BOYLAN (C DANIELS, T CRAIN, T DIGREGGIO, C HAYWARD, F EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34-05638
69	68	62	10	THE HAIRCUT SONG R STEVENS (M NEUN, R STEVENS, C W KAL, B JR)	RAY STEVENS MCA 52657
70	74	79	3	SOMEONE MUST BE MISSING YOU TONIGHT S BUCKINGHAM, J E NORMAN (J MCCRAE, B MORRISON, P BREDLOVE)	TERRI GIBBS WARNER BROS 7 28895
71	75	83	3	I COULD LOVE YOU IN A HEARTBEAT B MCCracken, J RUTENSCHEIDT (S BRANNAN, T SCHUYLER)	◆ MALCHAK & RUCKER ALPINE 001
72	81	—	2	THE PART OF ME THAT NEEDS YOU G KLEIN (M CHAPMAN, N CHINN)	B.J. THOMAS COLUMBIA 38 05647
73	NEW			THE DEVIL'S ON THE LOOSE J BRIDGES, G SCRUGGS (L WILL OUGHBY)	WAYLON JENNINGS RCA 14215
74	NEW			I SURE NEED YOUR LOVIN' T WEST (B AERTS, J RODMAN)	JUDY RODMAN MTM 72061 CAPITOL
75	NEW			DOWN IN TENNESSEE J ANDERSON, L BRADLEY, J E NORMAN (W HOLYFIELD)	JOHN ANDERSON WARNER BROS 7 28855
76	85	—	2	WOULDN'T IT BE GREAT J BOWEN, L LYNN (L LYNN)	LORETTA LYNN MCA 52706
77	NEW			I LOVE YOU BY HEART B MAHER (J GILLESPIE, S WEBB)	SYLVIA & MICHAEL JOHNSON RCA 14217
78	NEW			YOU ARE MY MUSIC, YOU ARE MY SONG N WILSON (D ERWIN, J CARTER)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05693
79	NEW			PERFECT STRANGER J E NORMAN, SOUTHERN PACIFIC B HARTMAN (T GOODMAN, J MCFEE)	SOUTHERN PACIFIC WARNER BROS 7-28870
80	64	58	12	I KNOW THE WAY TO YOU BY HEART V GOSDIN, R J JONES (T LAIOLO)	VERN GOSDIN COMPLEAT 145 POLYGRAM
81	NEW			SAFE IN THE ARMS OF LOVE J MORRIS (B MCDILL, T ROCCO, B JONES)	ROBIN LEE EVERGREEN 1037
82	NEW			IT'S JUST A MATTER OF TIME H SHEDD (C OTIS, B BENTON, B HENDRICKS)	GLEN CAMPBELL ATLANTIC AMERICA 7-99600 ATLANTIC
83	62	52	9	I'LL STILL BE LOVING YOU J KENNEDY, J STAMPELY (T STAMPELY, D ROSSON)	JOE STAMPELY EPIC 34 05592
84	NEW			SOME SUCH FOOLISHNESS N LARKIN, E T CONLEY (R A WADE)	TOMMY ROE MCA CURB 52711 MCA
85	76	63	13	DOWN THE ROAD (MOUNTAIN PASS) D FOGELBERG, M LEWIS (E SCRUGGS, L FLATT, D FOGELBERG)	DAN FOGELBERG FULL MOON EPIC 34 05446 EPIC
86	70	60	18	LOVE TALKS B KILLEN (B JONES, M GARVIN, T SHAPIRO)	RONNIE MCDOWELL EPIC 34 05404
87	82	74	19	SHE'S COMIN' BACK TO SAY GOODBYE E STEVENS, E RABBITT, J BOWEN (E RABBITT, E STEVENS)	EDDIE RABBITT WARNER BROS 7 28976
88	78	76	21	I FELL IN LOVE AGAIN LAST NIGHT J L WALLACE, T SKINNER (P OVERSTREET, T SCHUYLER)	◆ THE FORESTER SISTERS WARNER BROS 7-28988
89	73	71	5	SWEET SALVATIONS B BARTON (D COOK, C HARDY)	AUDIE HENRY CANYON CREEK 85 8019
90	69	65	20	WITH JUST ONE LOOK IN YOUR EYES N WILSON, SNEED BROTHERS (S DAVIS, D MORGAN)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34 05398
91	89	89	10	I'VE GOT THE HEART FOR YOU B MEVIS (L BOONE, J GREENE BAUM)	KEITH WHITLEY RCA 14173
92	86	82	7	MY HEART HOLDS ON T WEST (H PRESTWOOD)	HOLLY DUNN MTM 72057 CAPITOL
93	77	67	13	TOKYO, OKLAHOMA J ANDERSON, L BRADLEY, J E NORMAN (M VICKERY)	JOHN ANDERSON WARNER BROS 7 28916
94	79	64	16	IF IT AIN'T LOVE B MEVIS (M NESLER)	ED BRUCE RCA 14150
95	80	68	6	I'M AS OVER YOU AS I'M EVER GONNA GET B MONTGOMERY (A SMITH, B BURCH, G DOBBINS)	LLOYD DAVID FOSTER COLUMBIA 38-05601
96	NEW			BRING BACK LOVE T COLLINS (R SCOTT, S WOLFE)	LISA ANGELE EMI AMERICA 8294
97	88	85	18	HEART DON'T DO THIS TO ME J BOWEN, L LYNN (J WILDE, K VASSEY)	LORETTA LYNN MCA 52621
98	NEW			LOVELY TOGETHER L HINDS, A J MASTERS (J LANDSDOWNE, A J MASTERS, T MARTY)	A.J. MASTERS BERMUDA DUNES 111
99	94	94	11	SAILING HOME TO ME J ALLEN (D KIRBY, D MORRISON)	LOY BLANTON SOUNDWAVES 4760 NSD
100	95	93	12	ON THE OTHER HAND K LEHNING, K STEGALL (P OVERSTREET, D SCHLITZ)	RANDY TRAVIS WARNER BROS 7-28962

○ 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.

SALES		TITLE	ARTIST	HOT COUNTRY POSITION
THIS WEEK	LAST WEEK			
1	2	HANG ON TO YOUR HEART	EXILE	1
2	3	I'LL NEVER STOP LOVING YOU	GARY MORRIS	2
3	5	TOO MUCH ON MY HEART	THE STATLER BROTHERS	3
4	6	I DON'T MIND THE THORNS	LEE GREENWOOD	4
5	8	THIS AIN'T DALLAS	HANK WILLIAMS, JR.	5
6	1	CAN'T KEEP A GOOD MAN DOWN	ALABAMA	6
7	11	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	7
8	9	DONCHA	T.G. SHEPPARD	9
9	12	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	8
10	15	STAND UP	MEL MCDANIEL	10
11	16	THE CHAIR	GEORGE STRAIT	11
12	4	I WANNA SAY YES	LOUISE MANDRELL	12
13	17	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	14
14	19	HAVE MERCY	THE JUDDS	13
15	18	DESPERADOS ...	JENNINGS,NELSON,CASH,KRISTOFFERSON	15
16	20	ME & PAUL	WILLIE NELSON	16
17	14	ANGEL IN YOUR ARMS	BARBARA MANDRELL	17
18	26	BETTY'S BEIN' BAD	SAWYER BROWN	20
19	27	SOMEBODY ELSE'S FIRE	JANIE FRICKE	18
20	7	SOME FOOLS NEVER LEARN	STEVE WARINER	25
21	23	IF THE PHONE DOESN'T RING,IT'S ME	JIMMY BUFFETT	19
22	10	YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	22
23	13	TWO OLD CATS LIKE US	R.CHARLES/H.WILLIAMS, JR.	28
24	30	MORNING DESIRE	KENNY ROGERS	21
25	29	BREAK AWAY	GAIL DAVIES	23
26	—	NEVER BE YOU	ROSANNE CASH	24
27	—	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	27
28	—	ONLY IN MY MIND	REBA MCENTIRE	26
29	21	A LONG AND LASTING LOVE	CRYSTAL GAYLE	35
30	24	TOUCH A HAND,MAKE A FRIEND	THE OAK RIDGE BOYS	45

AIRPLAY		TITLE	ARTIST	HOT COUNTRY POSITION
THIS WEEK	LAST WEEK			
1	2	HANG ON TO YOUR HEART	EXILE	1
2	3	I'LL NEVER STOP LOVING YOU	GARY MORRIS	2
3	4	TOO MUCH ON MY HEART	THE STATLER BROTHERS	3
4	6	I DON'T MIND THE THORNS	LEE GREENWOOD	4
5	7	THIS AIN'T DALLAS	HANK WILLIAMS, JR.	5
6	10	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	7
7	11	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	8
8	12	STAND UP	MEL MCDANIEL	10
9	13	THE CHAIR	GEORGE STRAIT	11
10	1	CAN'T KEEP A GOOD MAN DOWN	ALABAMA	6
11	14	DONCHA	T.G. SHEPPARD	9
12	15	HAVE MERCY	THE JUDDS	13
13	18	ME & PAUL	WILLIE NELSON	16
14	20	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	14
15	5	I WANNA SAY YES	LOUISE MANDRELL	12
16	19	DESPERADOS....	JENNINGS,NELSON,CASH,KRISTOFFERSON	15
17	21	IF THE PHONE DOESN'T RING,IT'S ME	JIMMY BUFFETT	19
18	22	SOMEBODY ELSE'S FIRE	JANIE FRICKE	18
19	24	MORNING DESIRE	KENNY ROGERS	21
20	23	BETTY'S BEIN' BAD	SAWYER BROWN	20
21	8	ANGEL IN YOUR ARMS	BARBARA MANDRELL	17
22	27	BREAK AWAY	GAIL DAVIES	23
23	28	NEVER BE YOU	ROSANNE CASH	24
24	9	YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	22
25	29	ONLY IN MY MIND	REBA MCENTIRE	26
26	30	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	27
27	—	THEY NEVER HAD TO GET OVER YOU	JOHNNY LEE	29
28	—	IT'S TIME FOR LOVE	DON WILLIAMS	30
29	—	A WORLD WITHOUT LOVE	EDDIE RABBITT	31
30	25	IN ANOTHER MINUTE	JIM GLASER	32

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COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (16)	20
MCA/Curb (3)	
MCA/Noble Vision (1)	
WARNER BROS. (15)	17
Geffen (1)	
Warner/Curb (1)	
RCA (15)	16
RCA/Curb (1)	
EPIC (12)	13
Full Moon/Epic (1)	
COLUMBIA	11
CAPITOL (2)	7
Capitol/Curb (3)	
MTM (2)	
POLYGRAM	6
Mercury (5)	
Compleat (1)	
ATLANTIC	2
Atlantic/America (2)	
EMI-AMERICA	2
ALPINE	1
BERMUDA DUNES	1
CANYON CREEK	1
EVERGREEN	1
MESA	1
NSD	1
Soundwaves (1)	

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

TITLE	Publisher - Licensing Org.)	Sheet Music Dist.
54 AMBER WAVES OF GRAIN	(Mt.Shasta, BMI)	
68 AMERICAN FARMER	(Hat Band, BMI)	
17 ANGEL IN YOUR ARMS	(Song Tailors, BMI/I've Got The Music, ASCAP)	
40 (BACK TO THE) HEARTBREAK KID	(WB Gold, BMI/Warner House of Music, BMI)	
20 BETTY'S BEIN' BAD	(Tall Girl, BMI/Bug, BMI)	
33 BOP	(MHG, ASCAP/Sweet Angel, BMI/WEB IV, BMI)	
23 BREAK AWAY	(Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP)	
96 BRING BACK LOVE	(Tom Collins, BMI)	
52 BURNED LIKE A ROCKET	(Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP)	
6 CAN'T KEEP A GOOD MAN DOWN	(Sabal, ASCAP)	
11 THE CHAIR	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI)	
15 DESPERADOS WAITING FOR A TRAIN	(Chappell, ASCAP/World, ASCAP)	
73 THE DEVIL'S ON THE LOOSE	(Granite, ASCAP/Goldline, ASCAP)	
9 DONCHA	(Rick Hall, ASCAP)	
75 DOWN IN TENNESSEE	(April, ASCAP/Ideas Of March, ASCAP)	
85 DOWN THE ROAD (MOUNTAIN PASS)	(CBS Unart, BMI/Hickory Grove, ASCAP/April, ASCAP)	
56 FEED THE FIRE	(Dire, BMI/19 Street, BMI/Alabama Band, ASCAP)	
36 GET BACK TO THE COUNTRY	(Silver Fiddle, ASCAP)	
69 THE HAIRCUT SONG	(Mike Neun, BMI/Ray Stevens, BMI)	
1 HANG ON TO YOUR HEART	(Tree, BMI/Pacific Island, BMI)	
13 HAVE MERCY	(Irving, BMI)	
97 HEART DON'T DO THIS TO ME	(Songcastle, ASCAP/Lionsmate, ASCAP)	
57 HEART OF THE COUNTRY	(Sheddhouse, ASCAP/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
27 HOME AGAIN IN MY HEART	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
48 HURT	(CBS, ASCAP)	
71 I COULD LOVE YOU IN A HEARTBEAT	(DebDave, BMI/Briarpatch, ASCAP/Mallvan, ASCAP)	
4 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)	(Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman, BMI)	
55 I DON'T WANT TO GET OVER YOU	(Tree, BMI/Rockin'R, ASCAP/Posey, BMI)	
39 I FEEL THE COUNTRY CALLIN' ME	(Landers-Roberts, ASCAP)	
88 I FELL IN LOVE AGAIN LAST NIGHT	(Writers Group, BMI/Scarlet Moon, BMI)	
80 I KNOW THE WAY TO YOU BY HEART	(Blue Lake, BMI/Hookit, BMI)	
77 I LOVE YOU BY HEART	(Somebody's, SESAC)	
74 I SURE NEED YOUR LOVIN'	(Uncle Artie, ASCAP)	
41 I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)	
53 I WANNA HEAR IT FROM YOU	(Silver Rain, ASCAP/Dejamus, ASCAP)	
12 I WANNA SAY YES	(Warner-Tamerlane, BMI/Three Ships, ASCAP)	
94 IF IT AIN'T LOVE	(Banjo Man, BMI/MCA, ASCAP)	
19 IF THE PHONE DOESN'T RING, IT'S ME	(Coral Reeler, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Coconutley, ASCAP)	
2 I'LL NEVER STOP LOVING YOU	(Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
83 I'LL STILL BE LOVING YOU	(Mullet, BMI/Tapadero, BMI)	
95 I'M AS OVER YOU AS I'M EVER GONNA GET	(Combine, BMI/Music City, ASCAP)	
63 I'M GONNA HURT HER ON THE RADIO	(Rick Hall, ASCAP/Beginner, ASCAP)	
37 I'M GONNA LEAVE YOU TOMORROW	(Chappell, ASCAP/Unichappell, BMI)	
32 IN ANOTHER MINUTE	(Tree, BMI/Cross Keys, ASCAP)	
82 IT'S JUST A MATTER OF TIME	(Eden, BMI/Times Square, BMI)	
30 IT'S TIME FOR LOVE	(Hall-Clement, BMI/Hardsuffle, BMI)	
91 I'VE GOT THE HEART FOR YOU	(Make Believe, ASCAP/WB, ASCAP)	
42 JUST IN CASE	(Pacific Island, BMI/Tree, BMI)	
44 THE LEGEND AND THE MAN	(Tree, BMI/Cross Keys, ASCAP)	
8 LIE TO YOU FOR YOUR LOVE	(Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple Chase, BMI)	
98 LONELY TOGETHER	(Desert Sands, BMI/Desert Breeze, ASCAP)	
35 A LONG AND LASTING LOVE	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
64 LOST IN THE FIFTIES TONIGHT(IN THE STILL)	(Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Lee, BMI)	
86 LOVE TALKS	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)	
61 LOVIN' UP A STORM	(Dejamus, ASCAP/Stan Cornelius, ASCAP)	
16 ME & PAUL	(Willie Nelson, BMI)	
62 MEET ME IN MONTANA	(WEB IV, BMI)	
34 MEMORIES TO BURN	(Tree, BMI/Cross Keys, ASCAP)	
21 MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP)	
92 MY HEART HOLDS ON	(Lawyers Daughter, BMI)	
24 NEVER BE YOU	(Gone Gator, ASCAP)	
60 THE NIGHT HAS A HEART OF IT'S OWN	(Algee, BMI/Cross Keys, ASCAP)	
7 NOBODY FALLS LIKE A FOOL	(April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land Of Music, BMI)	
43 OLD SCHOOL	(MCA, ASCAP/Don Schlitz, ASCAP)	
100 ON THE OTHER HAND	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)	
26 ONLY IN MY MIND	(Jack & Bill, ASCAP/Reba McEntire, ASCAP)	
72 THE PART OF ME THAT NEEDS YOU	(Arista, ASCAP)	
79 PERFECT STRANGER	(That's What She Said, BMI/Long Tooth, BMI)	
38 RIVER IN THE RAIN	(Tree, BMI/Roger Miller, BMI)	
46 RUNAWAY GO HOME	(Larry Gatlin, BMI)	
81 SAFE IN THE ARMS OF LOVE	(Hall-Clement, BMI/BobMcDill, BMI/Bibo, ASCAP/Cross Keys, ASCAP)	
99 SAILING HOME TO ME	(Cross Keys, ASCAP/Warner-Tamerlane, BMI)	
51 SHE TOLD ME YES	(Courtland, BMI/Artin, BMI)	
87 SHE'S COMIN' BACK TO SAY GOODBYE	(DebDave, BMI/Briarpatch, BMI)	
25 SOME FOOLS NEVER LEARN	(Sweet Baby, BMI)	
84 SOME SUCH FOOLISHNESS	(Barnwood, BMI)	
18 SOMEBODY ELSE'S FIRE	(Love Wheel, BMI)	
70 SOMEONE MUST BE MISSING YOU TONIGHT	(Southern Nights, ASCAP)	
10 STAND UP	(Old Friends, BMI/Cross Keys, ASCAP)	
89 SWEET SALVATIONS	(Cross Keys, ASCAP)	
58 THERE'S NO STOPPING YOUR HEART	(Mother Tongue, ASCAP/Flying Cloud, BMI)	
29 THEY NEVER HAD TO GET OVER YOU	(Rick Hall, ASCAP)	
66 THING ABOUT YOU	(Gone Gator, ASCAP)	
5 THIS AIN'T DALLAS	(Bocephus, BMI)	
50 'TIL A TEAR BECOMES A ROSE	(April, ASCAP/Sallowfork, ASCAP)	
93 TOKYO, OKLAHOMA	(Cedarlawn, BMI/John Anderson, BMI/Tree, BMI)	
3 TOO MUCH ON MY HEART	(Statler Brothers, BMI)	
45 TOUCH A HAND, MAKE A FRIEND	(Irving, BMI/East Memphis, BMI)	
49 TWO HEART HARMONY	(Nashion, BMI/Dejamus, ASCAP)	
28 TWO OLD CATS LIKE US	(WB, ASCAP/Two Sons, ASCAP)	
67 UP ON YOUR LOVE	(Music City, ASCAP)	
47 WHO'S GONNA FILL THEIR SHOES	(WB, ASCAP/Two Sons, ASCAP/Tree, BMI)	
90 WITH JUST ONE LOOK IN YOUR EYES	(Tapadero, BMI/Little Shop Of Morgansongs, BMI)	
31 A WORLD WITHOUT LOVE	(Briarpatch, BMI/DebDave, BMI/Kazzoom, ASCAP)	
76 WOULDN'T IT BE GREAT	(Coal Miners, BMI/Sure Fire, BMI)	
78 YOU ARE MY MUSIC, YOU ARE MY SONG	(Grey Hawk, ASCAP/Sandlapper, ASCAP/Jim Carter, ASCAP)	
65 YOU CAN DREAM OF ME	(Steve Wariner, BMI/Siren, BMI)	
14 YOU MAKE ME FEEL LIKE A MAN	(Hall-Clement, BMI/Ricky Skaggs, BMI)	
59 YOU MAKE ME WANT TO MAKE YOU MINE	(Leeds, ASCAP/Patchworks, ASCAP)	
22 YOU'VE GOT SOMETHING ON YOUR MIND	(Blackwood, BMI/Easy Days, BMI/Tom Collins, BMI/Silverline, BMI)	

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

Voice Of America Celebrating Opry's Anniversary

NASHVILLE Voice Of America is devoting the entire November schedule of its "Country Music USA" program to the Grand Ole Opry's 60th anniversary celebration broadcast. Recorded live on Oct. 12, the celebration has been cut into five half-hour shows for worldwide broadcast.

Since taking over the production and narration of "Country Music USA" in January, VOA music director Judith Massa says she is broadcasting more concert material and fewer records than the show used to feature. So far this year, Massa's

weekly program has used portions of Charlie Daniels' Volunteer Jam and FarmAid, and it participated in the worldwide simulcast of "We Are The World."

In addition to airing the Opry's music, Massa explains that the November shows will include artist interviews, as well as her own commentaries on the nature of country music. "Country Music USA" is pre-recorded and broadcast from Washington five times each Friday to make it an evening program in all its target areas. It is also sent to non-commercial radio stations in 35

countries for rebroadcast. The entire show, including the commentary material, is in English.

As a way of gauging listener response, VOA will offer copies of the Grand Ole Opry's lavish souvenir program to the first 500 people who write in asking for it. Massa says she receives "several hundred letters a month" from listeners, with mail about country music especially heavy from China, India and Africa.

Reaction to her program has convinced Massa that artists and their record companies have large, untapped audiences for their music.

She says VOA is willing to make its statistics on listener response available to record companies, but she notes that none have so far inquired about it.

While "Country Music USA" and other VOA programs are prohibited from airing commercials, Massa says she has the liberty to tell people in other countries when and where American artists will be appearing there—and that she will when the information is given to her.

EDWARD MORRIS



Montana Hits the Top. Marie Osmond and Dan Seals get a congratulatory hug from Capitol/EMI America Nashville division president Jim Foglesong as their duet, "Meet Me In Montana," reaches No. 1.

FOR WEEK ENDING NOVEMBER 16, 1985

Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	1	1	27	RONNIE MILSAP ● RCA AHL 1 5425 (8 98) (CD) 9 weeks at No. One	GREATEST HITS VOL. 2
2	2	2	25	HANK WILLIAMS, JR. WARNER CURB 25267 WARNER BROS (8 98)	FIVE-O
3	3	4	39	ALABAMA ▲ RCA AHL 1 5339 (8 98) (CD)	40 HOUR WEEK
4	4	5	20	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
5	5	3	26	THE STATLER BROTHERS MERCURY 824 420 1 POLYGRAM (8 98)	PARDNERS IN RHYME
6	6	6	25	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
7	7	8	14	GARY MORRIS WARNER BROS 25279 (8 98)	ANYTHING GOES
8	8	9	9	EXILE EPIC BFE 40000	HANG ON TO YOUR HEART
9	11	13	7	GEORGE STRAIT MCA 5605 (8 98)	SOMETHING SPECIAL
10	10	12	9	THE FORESTER SISTERS WARNER BROS 25314	THE FORESTER SISTERS
11	9	7	18	JIMMY BUFFETT MCA 5600 (8 98)	THE LAST MANGO IN PARIS
12	12	11	17	NITTY GRITTY DIRT BAND WARNER BROS 25304	PARTNERS, BROTHERS AND FRIENDS
13	14	14	17	THE BELLAMY BROTHERS MCA CURB 5586 MCA	HOWARD & DAVID
14	15	16	52	THE JUDDS ● RCA CURB AHL 1 5319 RCA (8 98) (CD)	WHY NOT ME
15	13	10	34	GEORGE STRAIT MCA 5567 (8 98) (CD)	GEORGE STRAIT'S GREATEST HITS
16	16	19	11	MARIE OSMOND CAPITOL CURB ST 12414 CAPITOL (8 98)	THERE'S NO STOPPING YOUR HEART
17	19	22	5	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
18	18	20	10	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
19	22	26	5	SAWYER BROWN CAPITOL CURB ST 12438 CAPITOL (8 98)	SHAKIN'
20	23	23	5	LEE GREENWOOD MCA 5622 (8 98)	STREAMLINE
21	21	15	31	THE OAK RIDGE BOYS MCA 5555 (8 98)	STEP ON OUT
22	17	17	25	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART
23	26	43	3	EARL THOMAS CONLEY RCA AHL 1 7032 (8 98) (CD)	GREATEST HITS
24	20	18	35	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
25	30	31	9	NEIL YOUNG GEFEN GHS 24068 WARNER BROS	OLD WAYS
26	27	30	5	MEL MCDANIEL CAPITOL ST 12437 (8 98)	STAND UP
27	24	21	26	RESTLESS HEART RCA CPL 1 5369 (5 98)	RESTLESS HEART
28	28	40	7	DAN SEALS EMI AMERICA ST 17166 (8 98)	WON'T BE BLUE ANYMORE
29	44	—	2	SOUNDTRACK MCA 6149 (8 98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
30	25	25	6	BARBARA MANDRELL MCA 5619 (8 98)	GET TO THE HEART
31	29	28	16	SOUTHERN PACIFIC WARNER BROS 25206 (8 98)	SOUTHERN PACIFIC
32	31	27	16	JOHN ANDERSON WARNER BROS 25211 (8 98)	TOKYO, OKLAHOMA
33	38	39	24	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
34	39	35	18	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
35	35	36	65	RAY CHARLES COLUMBIA FC 39415	FRIENDSHIP
36	32	24	16	ROCKIN' SIDNEY EPIC B5E 40153	MY TOOT TOOT
37	33	29	27	LEE GREENWOOD MCA 5582 (8 98) (CD)	GREATEST HITS
38	36	38	15	WAYLON JENNINGS RCA AHL 1 5428 (8 98)	TURN THE PAGE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	34	33	17	REBA MCENTIRE MCA 5585	HAVE I GOT A DEAL FOR YOU
40	46	47	34	CONWAY TWITTY WARNER BROS 25207 (8 98)	DON'T CALL HIM A COWBOY
41	42	42	12	JIM GLASER MCA 5612 (8 98)	PAST THE POINT OF NO RETURN
42	49	46	83	ALABAMA ▲ ² RCA AHL 1 4939 (8 98) (CD)	ROLL ON
43	45	—	2	KENNY ROGERS RCA AJL 1 7023 (8 98) (CD)	THE HEART OF THE MATTER
44	47	45	13	GENE WATSON EPIC BFE 40076	MEMORIES TO BURN
45	40	34	31	CRYSTAL GAYLE WARNER BROS 25154 (8 98)	NOBODY WANTS TO BE ALONE
46	50	50	5	RAY STEVENS MCA 5635 (8 98)	I HAVE RETURNED
47	48	49	79	THE STATLER BROTHERS MERCURY 818 652 1 POLYGRAM (8 98) (CD)	ATLANTA BLUE
48	52	52	217	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
49	41	41	55	RICKY SKAGGS EPIC FE 39410 (CD)	COUNTRY BOY
50	37	37	40	STEVE WARINER MCA 5545 (8 98)	ONE GOOD NIGHT DESERVES ANOTHER
51	51	65	3	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
52	55	60	20	LACY J. DALTON COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
53	54	55	31	THE KENDALLS MERCURY 824 250 1 POLYGRAM (8 98)	TWO HEART HARMONY
54	53	54	41	EMMYLOU HARRIS WARNER BROS 25205 (8 98)	THE BALLAD OF SALLY ROSE
55	57	58	4	MICKY GILLEY EPIC FE 40115	I FEEL GOOD (ABOUT LOVIN' YOU)
56	59	64	24	KEITH STEGALL EPIC 39892	KEITH STEGALL
57	65	—	2	CONWAY TWITTY WARNER BROS 25294 (8 98)	CHASIN' RAINBOWS
58	56	53	139	ALABAMA ▲ ² RCA AHL 1 4663 (8 98) (CD)	THE CLOSER YOU GET
59	43	32	31	MERLE HAGGARD EPIC FE-39602	KERN RIVER
60	69	69	191	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
61	63	51	55	GEORGE STRAIT ● MCA FE 5518 (8 98)	DOES FORT WORTH EVER CROSS YOUR MIND
62	70	61	393	WILLIE NELSON ▲ ³ COLUMBIA JC 35305 (CD)	STARDUST
63	NEW ▶			VARIOUS ARTISTS EPIC FE 40175	19 HOT COUNTRY REQUESTS-VOL.2
64	NEW ▶			JOHN CONLEE MCA 5642 (8 98)	GREATEST HITS-VOL. 2
65	64	59	133	JOHN CONLEE MCA 5406 (8 98)	JOHN CONLEE'S GREATEST HITS
66	68	66	192	ALABAMA ▲ ³ RCA AHL 1 4229 (8 98) (CD)	MOUNTAIN MUSIC
67	71	70	84	THE STATLER BROTHERS MERCURY 812 184 1 POLYGRAM (8 98)	TODAY
68	62	63	30	THE WHITES MCA CURB 5562 MCA (8 98)	WHOLE NEW WORLD
69	72	68	33	REBA MCENTIRE MERCURY 824 342 1 POLYGRAM (8 98)	THE BEST OF REBA MCENTIRE
70	66	56	30	KATHY MATTEA MERCURY 824 308 1 POLYGRAM (8 98)	FROM MY HEART
71	73	74	22	LEON EVERETTE MERCURY 8240309 1 POLYGRAM	WHERE'S THE FIRE
72	58	48	19	MAC DAVIS MCA 5590 (8 98)	TILL I MADE IT WITH YOU
73	67	62	53	JOHN CONLEE MCA 5521 (8 98)	BLUE HIGHWAY
74	75	73	8	TOM T. HALL MERCURY 442 824 508 1 POLYGRAM (8 98)	SONG IN A SEASHELL
75	60	44	27	JOHN SCHNEIDER MCA 55R3 (8 98)	TRYING TO OUTFRAN THE WIND

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	PART-TIME LOVER	STEVIE WONDER	1
2	2	I'LL BE GOOD	RENE & ANGELA	6
3	6	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	2
4	3	SINGLE LIFE	CAMEO	8
5	4	YOU ARE MY LADY	FREDDIE JACKSON	15
6	5	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	11
7	11	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	4
8	10	EVERYBODY DANCE	TA MARA & THE SEEN	3
9	13	PARTY ALL THE TIME	EDDIE MURPHY	9
10	8	THE OAK TREE	MORRIS DAY	5
11	7	STAND BY ME	MAURICE WHITE	20
12	14	MIAMI VICE THEME	JAN HAMMER	12
13	19	FALL DOWN (SPIRIT OF LOVE)	TRAMAINÉ	13
14	15	EATEN ALIVE	DIANA ROSS	10
15	12	YOU WEAR IT WELL	EL DEBARGE WITH DEBARGE	7
16	9	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	31
17	17	OBJECT OF MY DESIRE	STARPOINT	34
18	24	WAIT FOR LOVE	LUTHER VANDROSS	14
19	16	SILVER SHADOW	ATLANTIC STARR	38
20	—	DON'T SAY NO TONIGHT	EUGENE WILDE	17
21	—	A LOVE BIZARRE	SHEILA E.	16
22	—	THIS IS FOR YOU	THE SYSTEM	19
23	23	COOLIN' OUT	DENNIS EDWARDS	40
24	21	MAKE YOUR MOVE ON ME BABY	CHARLIE SINGLETON	39
25	18	OH SHEILA	READY FOR THE WORLD	57
26	20	SCREAMS OF PASSION	FAMILY	43
27	—	THINKING ABOUT YOU	WHITNEY HOUSTON	23
28	—	BABY I'M SORRY	R.J.'S LATEST ARRIVAL	25
29	29	SOMEBODY TOOK MY LOVE	DURELL COLEMAN	42
30	28	(KRUSH GROOVE) CAN'T STOP THE STREET	CHAKA KHAN	18

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	PART-TIME LOVER	STEVIE WONDER	1
2	2	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	2
3	5	EVERYBODY DANCE	TA MARA & THE SEEN	3
4	6	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	4
5	3	THE OAK TREE	MORRIS DAY	5
6	4	YOU WEAR IT WELL	EL DEBARGE WITH DEBARGE	7
7	13	A LOVE BIZARRE	SHEILA E.	16
8	8	EATEN ALIVE	DIANA ROSS	10
9	12	DON'T SAY NO TONIGHT	EUGENE WILDE	17
10	7	WAIT FOR LOVE	LUTHER VANDROSS	14
11	10	PARTY ALL THE TIME	EDDIE MURPHY	9
12	19	THIS IS FOR YOU	THE SYSTEM	19
13	14	(KRUSH GROOVE) CAN'T STOP THE STREET	CHAKA KHAN	18
14	22	SAY I'M YOUR NUMBER ONE	PRINCESS	22
15	16	FALL DOWN (SPIRIT OF LOVE)	TRAMAINÉ	13
16	21	NEVER FELT LIKE DANCIN'	TEDDY PENDERGRASS	26
17	29	COUNT ME OUT	NEW EDITION	28
18	20	MIAMI VICE THEME	JAN HAMMER	12
19	18	GIRLS ARE MORE FUN	RAY PARKER JR.	21
20	23	CURIOSITY	JETS	24
21	26	YOU LOOK GOOD TO ME	CHERRELLE	30
22	28	THINKING ABOUT YOU	WHITNEY HOUSTON	23
23	30	WHO DO YOU LOVE	BERNARD WRIGHT	27
24	24	I CAN'T BELIEVE IT (IT'S OVER)	MELBA MOORE	29
25	9	SINGLE LIFE	CAMEO	8
26	—	HONEY FOR THE BEES	PATTI AUSTIN	35
27	15	I'LL BE GOOD	RENE & ANGELA	6
28	17	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	11
29	—	EMERGENCY	KOOL & THE GANG	32
30	—	SEDUCTION	VAL YOUNG	33

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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
MCA/Constellation (1)	
Sugarhill (1)	
CAPITOL (7)	10
Manhattan (2)	
Red Label (1)	
WARNER BROS. (5)	10
Paisley Park (2)	
Qwest (2)	
Geffen (1)	
ATLANTIC (2)	9
Island (2)	
Mirage (2)	
4th & B'Way (1)	
Garage/Island (1)	
Philly World (1)	
ARISTA	8
EPIC (2)	8
Private I (2)	
Tabu (2)	
CBS Associated (1)	
Portrait (1)	
MOTOWN (1)	8
Gordy (5)	
Motown/Conceited (1)	
Tamla (1)	
COLUMBIA	6
RCA	6
A&M	5
POLYGRAM	5
Mercury (3)	
Atlanta Artists (1)	
De-Lite (1)	
ELEKTRA (2)	3
Asylum (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 - Licensing Org.	Sheet Music Dist.
47 ALICE, I WANT YOU JUST FOR ME (Forceful, BMI)		
48 ALL FALL DOWN (Blue Mer, ASCAP/Virgin, ASCAP)		
67 ALWAYS AND FOREVER (Rodsongs, PRS/Almo, ASCAP)		
44 AMERICA (Controversy, ASCAP)		
100 ARE YOU READY? (Hexagram, BMI/Modern, BMI)		
25 BABY I'M SORRY (Arrival, BMI)		
91 BIG BOSS MAN (Conrad, BMI/Arc, BMI/CBS Unart, BMI)		
79 BREAK IT UP (Stone City, ASCAP)		
65 A BROKEN HEART CAN MEND (Flyte Tyme, ASCAP/Avant Garde, ASCAP)		
83 CAN YOU FEEL THE BEAT (Mokojumbi, BMI)		
4 CARAVAN OF LOVE (April, ASCAP/IJI, ASCAP)		
45 COLDER ARE MY NIGHTS (Kichelle, ASCAP/Johnny Yuma, BMI)		
55 CONDITION OF THE HEART (Kashif, BMI/MCA, ASCAP)		
40 COOLIN' OUT (Jobete, ASCAP/Wesel, ASCAP/Tuneworks, BMI/Arista, ASCAP/Nannacub, ASCAP)		
68 COULD IT BE LOVE (Hills Hideaway, BMI/Variena, BMI)		
28 COUNT ME OUT (New Generation, ASCAP)		
24 CURIOSITY (Almo, ASCAP/Crimisco, ASCAP/Irving, BMI)		
56 DIGITAL DISPLAY (Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)		
17 DON'T SAY NO TONIGHT (Philly World, BMI)		
77 DREAMS (Marie, BMI)		
10 EATEN ALIVE (Gibb Brothers, BMI/Mijac, BMI/Unichappell, BMI)		
32 EMERGENCY (Delightful, BMI)		
3 EVERYBODY DANCE (Crazy People, ASCAP/Almo, ASCAP)		
13 FALL DOWN (SPIRIT OF LOVE) (Almo, ASCAP/Ipm, ASCAP)		
71 FREEDOM (Golden Torch, ASCAP)		
21 GIRLS ARE MORE FUN (Raydiola, BMI)		
62 GORDY'S GROOVE (Tee Girl, BMI)		
59 HARD TIMES FOR LOVERS (Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)		
61 HAVEN'T YOU HEARD THAT LINE BEFORE (Cachand, BMI)		
35 HONEY FOR THE BEES (J&S, ASCAP/Almo, ASCAP)		
29 I CAN'T BELIEVE IT (IT'S OVER) (Willesden, BMI/Zomba, ASCAP)		
76 I LIKE THE WAY YOU DANCE (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)		
96 I MISS YOU (Spectrum VII, ASCAP)		
60 I WANT TO FEEL I'M WANTED (Amazement, BMI)		
31 I WISH HE DIDN'T TRUST ME SO MUCH (Pea Pod, ASCAP/Pass It On, ASCAP/Sknabue, ASCAP/Legs, ASCAP)		
70 IF I RULED THE WORLD (Kuwa, ASCAP/Davy D, ASCAP)		
88 IF LOOKS COULD KILL (D.O.A.) (Eat Your Heart Out, BMI)		
6 I'LL BE GOOD (A La Mode, ASCAP)		
89 I'LL MAKE YOU AN OFFER (Red Writer, ASCAP/Billy Osborne, ASCAP/Captain Z, ASCAP)		
94 I'M GONNA TEAR YOUR PLAYHOUSE DOWN (Irving, BMI)		
49 IT DOESN'T REALLY MATTER (Troutman's, BMI/Saja, BMI)		
98 JUST ANOTHER LONELY NIGHT (Downstairs, BMI/Piano, BMI)		
18 (KRUSH GROOVE) CAN'T STOP THE STREET (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)		
73 LET ME KISS IT WHERE HURTS (Abkco, BMI/Ashtray, BMI)		
69 LET MY PEOPLE GO (Skeco, BMI/Carjundee, BMI/Barjasha, BMI)		
87 LET'S HAVE SOME FUN (Crazy People, ASCAP/Almo, ASCAP)		
16 A LOVE BIZARRE (Sister Fate, ASCAP)		
39 MAKE YOUR MOVE ON ME BABY (Irving, BMI)		
86 MEMBERS ONLY (Malaco, BMI)		
12 MIAMI VICE THEME (MCA, ASCAP)		
52 MORE THAN FRIENDS, LESS THAN LOVERS (Duchess, BMI/MCA, ASCAP/Perk's, BMI)		
53 MORE THAN YOU CAN HANDLE (Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP)		
62 MR. DJ (Extra Slick, ASCAP/Eastborn, ASCAP/Frenchy Mac, ASCAP)		
26 NEVER FELT LIKE DANCIN' (Walpergas, ASCAP/WB, ASCAP/Monty Seward, ASCAP)		
5 THE OAK TREE (Ya D Sir, ASCAP) WBM		
34 OBJECT OF MY DESIRE (Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI)		
57 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)		
9 PARTY ALL THE TIME (Stone City, ASCAP/National League, ASCAP)		
75 PEANUT BUTTER (Ikat, BMI/Island, BMI)		
78 RAP IS WERE TO STAY (Promuse, BMI/Spydo, BMI)		
93 ROUND AND AROUND (Virgin, ASCAP)		
95 SAVING ALL MY LOVE FOR YOU (Prince Street, ASCAP/Screen Gems-EMI, BMI)		
22 SAY I'M YOUR NUMBER ONE (Terrace, ASCAP)		
37 SAY YOU, SAY ME (Brockman, ASCAP)		
43 SCREAMS OF PASSION (Paris, ASCAP)		
64 SECRET LOVER (Almo, ASCAP/Jodaway, ASCAP)		
33 SEDUCTION (Stone City, ASCAP/National League, ASCAP)		
50 SHE'S NOT A SLEAZE (Bush Burnin, ASCAP)		
11 THE SHOW (Keejue, BMI/Mark Of Aries, BMI)		
54 THE SHOW STOPPA (Pop Art, ASCAP)		
38 SILVER SHADOW (Almo, ASCAP/Jodaway, ASCAP)		
8 SINGLE LIFE (All Seeing Eye, ASCAP/Larry Jr., BMI)		
51 SLIP N' SLIDE (Mtume, BMI)		
42 SOMEBODY TOOK MY LOVE (Ackee, ASCAP/Upward Spiral, ASCAP/Security Hogg, ASCAP)		
85 SOMEONE ELSE'S GIRL (National League, ASCAP/Ritesonian, ASCAP/American League, BMI/Total Image, BMI)		
99 SPEND THE NIGHT WITH ME (Stone City, ASCAP/National League, ASCAP)		
20 STAND BY ME (Rightsong, BMI/Trio, BMI/Unichappell, BMI/ADT, BMI)		
92 STILL SMOKIN' (Hugabut, ASCAP)		
36 STOP PLAYING ON ME (Fresh Ideas, ASCAP/MCA, ASCAP)		
74 SUN CITY (Solidarity, ASCAP)		
72 TELL ME TOMORROW (Random Notes, ASCAP/April, ASCAP/Chappell, ASCAP/David Lasley, ASCAP)		
63 TELL ME WHAT (I'M GONNA DO) (Sky Pilot, BMI/National League, ASCAP/Van Ross Redding, BMI/Platinum Gold, ASCAP)		
84 THAT'S WHAT FRIENDS ARE FOR (Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)		
23 THINKING ABOUT YOU (Kashif, BMI/New Music Group, BMI/MCA, ASCAP)		
19 THIS IS FOR YOU (Science Lab, ASCAP/Green Star, ASCAP)		
97 TRAPPED (Unicity, ASCAP/MCA, ASCAP/Moonwalk, ASCAP)		
80 TURN UP THE LOVE (Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP/Anis, ASCAP)		
81 URGENT (Somerset, ASCAP/Evansongs, ASCAP)		
90 VICE (Sugarhill, BMI)		
14 WAIT FOR LOVE (Uncle Ronnie's, ASCAP/April, ASCAP/Dillard, BMI)		
58 WHAT YOU BEEN MISSIN' (Willesden, BMI/Keith Diamond, BMI/Jo Skin, BMI)		
27 WHO DO YOU LOVE (Bernard Wright, BMI/Mchoma, BMI)		
2 WHO'S ZOOMIN' WHO (Gratitude Sky, ASCAP/Bellboy, BMI)		
66 YOU AIN'T FRESH (Li Fo, BMI)		
15 YOU ARE MY LADY (Zomba, ASCAP)		
30 YOU LOOK GOOD TO ME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)		
7 YOU WEAR IT WELL (Jobete, ASCAP)		
46 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.

Record, Radio Figures Cited

CEBA Awards Honor Communicators

NEW YORK The Communications Excellence to Black Audiences awards, held last month in New York, presented 114 awards in 38 categories, many to people and organizations in the record and radio industry.

In the music video category, Jimmy Cliff's "We Are One" on Columbia was given an award of excellence; the Pointer Sisters' "Neutron Dance," from the "Beverly Hills Cop" soundtrack, won the award of distinction; and Philip Bailey's "Easy Lover" on Columbia won the award of merit.

The United Negro College Fund's "Reaching For A Dream" commercial, prepared by Young & Rubicam and featuring Lou Rawls, was cited for an award of distinction and merit. Philadelphia's WDAS-AM-FM won three awards for presentations: one on voter registration, one on Dr. Martin Luther King Jr. and one titled "Ms. Jones Goes To Harrisburg."

"One Dumb Move," a State of New York Dept. of Health public service commercial featuring WLIB radio personality Gary Byrd, was singled out for two awards. New

York's WRKS won an award of distinction for a Black History Month spot.

Three commercials related to Pepsi's exploitation of the Jacksons' "Victory" tour, one radio spot and two for television (including the famous Jacksons concert commercial) won awards. Schenley Imports' print ads, "The Legend Of The Apollo," prepared by Adelante Advertising, won an award of excellence.

The CEBA awards are held by the World Institute of Black Communications.



Jimmy Whoopis It Up. Backstage at Los Angeles' Universal Amphitheatre, Jimmy Cliff and Whoopi Goldberg trade smiles after a Cliff performance.

FOR WEEK ENDING NOVEMBER 16, 1985

Billboard

TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	2	5	STEVIE WONDER	TAMLA 6134TL/MOTOWN (9.98) (CD) 2 weeks at No. One IN SQUARE CIRCLE
2	2	1	26	FREDDIE JACKSON ▲	CAPITOL ST-12404 (8.98) ROCK ME TONIGHT
3	3	3	33	WHITNEY HOUSTON ▲	ARISTA ALB-8212 (8.98) (CD) WHITNEY HOUSTON
4	4	4	18	CAMEO	ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98) SINGLE LIFE
5	5	5	9	BOBBY WOMACK	MCA 5617 (8.98) SO MANY RIVERS
6	6	7	17	ARETHA FRANKLIN ●	ARISTA AL 8-8286 (8.98) (CD) WHO'S ZOOMIN' WHO
7	7	6	25	READY FOR THE WORLD	MCA 5594 (8.98) (CD) READY FOR THE WORLD
8	8	8	21	RENE & ANGELA	MERCURY 824607-1M1/POLYGRAM (8.98) (CD) STREET CALLED DESIRE
9	9	9	48	KOOL & THE GANG ▲	DE-LITE 822943-M1/POLYGRAM (8.98) (CD) EMERGENCY
10	10	10	12	BOOGIE BOYS	CAPITOL ST-12409 (8.98) CITY LIFE
11	11	11	33	LUTHER VANDROSS ▲	EPIC FE 39882 (CD) THE NIGHT I FELL IN LOVE
12	13	19	4	MORRIS DAY	WARNER BROS. 25320 (8.98) THE COLOR OF SUCCESS
13	14	17	5	SOUNDTRACK	MCA 6150 (9.98) (CD) MIAMI VICE
14	12	12	7	MAURICE WHITE	COLUMBIA FC 39883 MAURICE WHITE
15	19	34	3	ISLEY/JASPER/ISLEY	CBS ASSOCIATED BFZ 40118/EPIC CARAVAN OF LOVE
16	15	14	9	THE BAR-KAYS	MERCURY 824727-1/POLYGRAM (8.98) BANGING THE WALL
17	17	13	14	PATTI LABELLE	P.L.R. FZ 40020/EPIC PATTI
18	18	20	27	ATLANTIC STARR	A&M SP-5019 (8.98) AS THE BAND TURNS
19	16	16	13	STARPOINT	ELEKTRA 60424 (8.98) RESTLESS
20	20	21	9	THE O'JAYS	P.L.R. ST-53015/MANHATTAN (8.98) LOVE FEVER
21	25	25	9	SHEILA E.	PAISLEY PARK 35317 (8.98) (CD) ROMANCE 1600
22	22	22	12	FIVE STAR	RCA NFL1-8052 (8.98) LUXURY OF LIFE
23	21	18	11	THE FAMILY	PAISLEY PARK 25322/WARNER BROS. (8.98) THE FAMILY
24	23	15	13	9.9	RCA NFL1-8049 (8.98) 9.9
25	32	52	3	TA MARA & THE SEEN	A&M SP-5078 (6.98) TA MARA & THE SEEN
26	26	24	44	KLYMAXX	MCA/CONSTELLATION 5529/MCA (8.98) MEETING IN THE LADIES ROOM
27	34	44	4	EDDIE MURPHY	COLUMBIA FC 39952 (CD) HOW COULD IT BE
28	49	64	3	SOUNDTRACK	WARNER BROS. 25295 (8.98) KRUSH GROOVE
29	24	23	14	THE POINTER SISTERS	RCA AJL1-5487 (8.98) (CD) CONTACT
30	35	40	5	KURTIS BLOW	MERCURY 826141-1/POLYGRAM (8.98) AMERICA
31	27	27	34	MAZE FEATURING FRANKIE BEVERLY ●	CAPITOL ST-12377 (8.98) CAN'T STOP THE LOVE
32	31	31	5	DIANA ROSS	RCA AFL1-5422 (8.98) (CD) EATEN ALIVE
33	29	30	27	CON FUNK SHUN	MERCURY 824345-1M-1/POLYGRAM (8.98) (CD) ELECTRIC LADY
34	28	28	36	JESSE JOHNSON'S REVUE ●	A&M 6-5024 (6.98) JESSE JOHNSON'S REVUE
35	47	43	10	JENNIFER HOLLIDAY	GEFFEN GHS 24073/WARNER BROS. (8.98) SAY YOU LOVE ME
36	42	50	5	B.B.KING	MCA 5616 (8.98) SIX SILVER STRINGS
37	33	35	8	DURELL COLEMAN	ISLAND 90293/ATLANTIC (8.98) DURELL COLEMAN
38	37	37	6	CHARLIE SINGLETON	ARISTA ALB-8389 (8.98) MODERN MAN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
39	39	29	14	FAT BOYS	SUTRA 1016 (8.98) THE FAT BOYS ARE BACK
40	38	38	28	PRINCE & THE REVOLUTION ▲ ²	PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD) AROUND THE WORLD IN A DAY
41	30	26	34	DEBARGE ●	GORDY 6123 GL/MOTOWN (8.98) (CD) RHYTHM OF THE NIGHT
42	40	41	7	OSBORNE & GILES	RED LABEL ST-73103/CAPITOL (8.98) STRANGER IN THE NIGHT
43	43	33	32	ALEXANDER O'NEAL	TABU FZ 39331/EPIC ALEXANDER O'NEAL
44	44	39	11	LISA LISA/CULT JAM WITH FULL FORCE	COLUMBIA BFC 40135 LISA LISA/CULT JAM WITH FULL FORCE
45	45	45	17	DENNIS EDWARDS	GORDY 6148GL/MOTOWN (8.98) COOLIN' OUT
46	36	36	5	CARL CARLTON	CASABLANCA 822705-1/POLYGRAM (8.98) PRIVATE PROPERTY
47	46	46	67	BILLY OCEAN ▲ ²	JIVE JB-8213/ARISTA (8.98) (CD) SUDDENLY
48	41	42	7	DARYL HALL & JOHN OATES ●	RCA AFL1-7035 (8.98) (CD) HALL & OATES LIVE AT THE APOLLO
49	51	69	74	TINA TURNER ▲ ⁴	CAPITOL ST-12330 (8.98) (CD) PRIVATE DANCER
50	60	60	30	MELBA MOORE	CAPITOL ST-12382 (8.98) READ MY LIPS
51	52	54	35	THE MARY JANE GIRLS ●	GORDY 6092C/MOTOWN (8.98) (CD) ONLY FOUR YOU
52	53	55	15	THE SYSTEM	MIRAGE 90281/ATLANTIC (8.98) THE PLEASURE SEEKERS
53	56	65	3	ANGELA BOFILL	ARISTA ALB-8396 (8.98) TELL ME TOMORROW
54	55	49	9	ANDRE CYMONE	COLUMBIA FC 40037 (CD) A.C.
55	65	—	2	FULL FORCE	COLUMBIA BFC 40117 FULL FORCE
56	64	—	2	RAY PARKER JR.	ARISTA ALB-8280 (8.98) SEX AND THE SINGLE MAN
57	58	58	25	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (8.98) (CD) MAGIC TOUCH
58	62	62	15	ONE WAY	MCA 5552 (8.98) WRAP YOUR BODY
59	50	32	27	RICK JAMES	GORDY 6135GL/MOTOWN (8.98) GLOW
60	NEW ▶			TEDDY PENDERGRASS	ASYLUM 60447/ELEKTRA (8.98) WORKIN' IT BACK
61	48	48	39	SADE ▲	PORTRAIT BFR 39581/EPIC (CD) DIAMOND LIFE
62	57	51	9	TEARS FOR FEARS ▲ ²	MERCURY 824300-1 POLYGRAM (8.98) SONGS FROM THE BIG CHAIR
63	61	57	12	THE DAZZ BAND	MOTOWN 6149ML (8.98) HOT SPOT
64	NEW ▶			ZAPP	WARNER BROS. 25327 (8.98) THE NEW ZAPP IV U
65	NEW ▶			VAL YOUNG	GORDY 6147GL/MOTOWN (8.98) SEDUCTION
66	66	53	23	UTFO	SELECT 21614 (8.98) UTFO
67	54	56	30	STEVE ARRINGTON	ATLANTIC 81245 (8.98) DANCIN' IN THE KEY OF LIFE
68	68	59	26	PHIL COLLINS ▲ ²	ATLANTIC 81240 (9.98) (CD) NO JACKET REQUIRED
69	59	47	25	LOOSE ENDS	MCA 5588 (8.98) A LITTLE SPICE
70	67	71	15	STING	A&M SP-3750 (8.98) (CD) DREAM OF THE BLUE TURTLES
71	63	63	39	RUN-D.M.C. ●	PROFILE PRO 1205 (8.98) (CD) KING OF ROCK
72	69	67	7	AL JARREAU	WARNER BROS. 25331 (8.98) (CD) IN LONDON
73	70	66	10	HOWARD JOHNSON	A&M SP-4982 (8.98) THE VISION
74	73	73	48	MADONNA ▲ ⁵	SIRE 25157-1 WARNER BROS. (8.98) (CD) LIKE A VIRGIN
75	72	61	6	ROXANNE SHANTE	POP ART PA 4450 (8.98) DEF MIX VOL. I

○ 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.

Singer Shuns 'Popularity Contest' Waits Not Waiting for a Hit

BY PETER KEEPNEWS

NEW YORK Tom Waits is the first to admit that his music falls somewhere to the left of what gets played on mainstream pop radio. But please don't call him a "cult" artist.

"That makes my audience sound like a coven," he protests good-naturedly. "What do they do, get together with black hoods on and listen to my records?"

In the 12 years that Waits has been recording and touring, he has developed a fiercely loyal audience for his alternately sad and funny songs of life in the lower depths, delivered in a gruff voice that he acknowledges isn't exactly pretty. He has seen his songs covered by such mainstream stars as the Eagles (who recorded his "Ol' 55") and Bruce Springsteen (whose live recording of Waits' "Jersey Girl" is an AOR staple).

But he has never had a hit record. And he says that's fine with him.

"It's good to know my songs mean something to some people," he says, "but I'm not interested in being in a popularity contest. You can get very hung up worrying about what people expect from you."

With his last few albums, Waits

has even moved beyond what his staunchest fans expect from him. The recently released, self-produced "Rain Dogs," like its predecessor "Swordfishtrombones," is eclectic and more than a little eccentric in its melange of musical styles and narrative voices. It marks a definitive break from the wistful, jazz-tinged ballads with which Waits made his initial reputation.

"It was just time to move on," he says. "I can't be satisfied with the
(Continued on page 51)

Production Opens 'Windows' for Rush Rock Group's New Album 'Powered' by New Sound

BY NDA MOLESKI

NEW YORK Since its formation in 1974, Rush has made several transitions in its musical approach moving from a hard-core heavy metal band of the '70s to a platinum-producing, techno-rock unit of the '80s. The Canadian trio's latest evolution is reflected in "Power Windows," their most expansive album to date.

"The most obvious difference of this album is the production," says vocalist/bassist/keyboardsist Geddy

Lee. "It's a lot more produced than any other album we've done."

Another key difference on this album is a change in producers. While Peter Henderson produced the group's last album, "Grace Under Pressure," Peter Collins supervised this project.

Lee explains: "We were using the same co-producer [Terry Brown] on our other albums, and we decided it was time to move on. The search for a producer was confusing—we must have talked to at least 50 over the past three or four years.

"We still hadn't found the ideal producer by the time we were ready to go into the studio with 'Grace,' so our second alternative was to find a good engineer/producer to get the album done. Our search led us to Henderson. He was good in that role, but afterwards we realized we still hadn't found what we were looking for."

Finally they discovered Collins. "The main reason we chose him is because he's a good song producer," says Lee. "He's not hung up on technical stuff—he focuses on the song."

Lee says Collins was the catalyst in Rush's new sound, but notes that he and fellow members Neil Peart and Alex Lifeson were also looking for ways to expand their artistic scope. "We wanted to be put in a learning

situation," Lee says.

Though Rush's progressive approach is unlike today's mainstream pop, Lee says, "We try to learn from contemporary styles and apply them to our music." But there is a big difference between "us" and "them," he says, noting that "most of the minimalist music doesn't have the sounds we have."

"Power Windows" took four months to record, according to Lee, who notes that "it took more time than the last album because it was recorded all over the world." Aside from slick production work, other new elements introduced in the project are a 30-piece string section and a 25-piece choir to enhance tracks. "We could have done it with synthesizers," he says, "but it was more human and fun to do it this way."

The video supporting the Mercury group's new single, "The Big Money," was directed by Rob Quartly and produced by Alan Weinrib for Champagne Productions in Canada.

As for MTV, Lee says, "The fact that it exists is good," but adds that he thinks that its effect on record sales is greatly overestimated. "I also don't like that the power of music is in the hands of tv," he says.

Rush's U.S. tour is slated to begin in Portland, Me. on Dec. 4.



Hard Rockers. Several pop music luminaries recently guested on NEC Radio's "Live From The Hard Rock Cafe." From left are artist Andy Warhol, Annie Lennox of Eurythmics, Tommy Shaw, Frank Zappa and Paul Stanley of Kiss. (Photo: Chuck Pulin)

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Life Is Sweet for 'Jellybean' Benitez

Remixer/Producer Signs Deal With Warner Bros.

BY ETHLIE ANN VARE

LOS ANGELES Starting out as a teenage club DJ in the South Bronx, John "Jellybean" Benitez parlayed his knowledge of the dance floor into a flourishing career as a remix artist. Benitez was responsible for the dance versions of such smash hits as "Flashdance (What A Feeling)," "Love Is A Battlefield" and "Say Say Say."

Graduating to full-fledged producer, he garnered a No. 1 pop hit six months ago with Madonna's "Crazy For You." Now all of 26, Benitez has signed a deal with Warner Bros. Records calling for the Jellybean Productions logo to appear on releases by four new artists a year for the next two years.

"The first official signing was Jocelyn Brown of Culture Club," says Benitez. "'Love's Gonna Get

Ya' came out Oct. 30, after I had done everything possible to test it. I tried it out at black clubs, straight clubs and gay clubs.

"I know I can have a top five dance record. Now, it's a matter of Warner Bros. bringing it home."

Benitez claims that up to 100,000 units of a 12-inch single can be sold from club action alone. The trick is to get the song off the dance floor and onto the radio.

"Warners is the only record company with a full strike force for dance promotion," he says. "Craig Kostich has a real understanding of how to market a 12-inch. You can sell records without radio. But what I'm trying to do is create a club record that can also get on radio, and have an established sales base already."

Breaking new music through clubs is viable, says Benitez, because clubs are open to new artists. "A club DJ doesn't have to worry about advertisers or Arbitrons," he explains. "He gets immediate feedback: You play a record, and if the dance floor clears, you know right there that people don't like it."

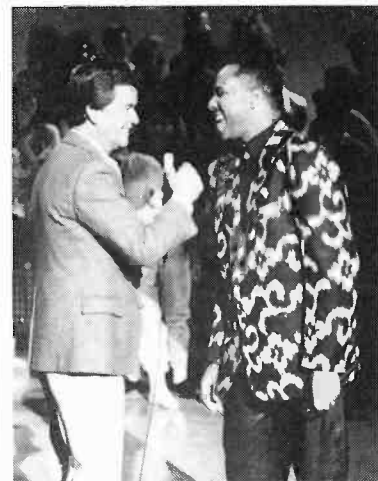
Benitez maintains that many labels ignore the potential profits that dance hits create. "There are records, like 'Love Money' by the Funkmasters or 'Time Warp' by Eddy Grant, that consistently sell and always pack a dance floor," he notes. "And look at some of the artists who started with dance success and crossed over: Prince, Madonna, Wang Chung, Laid Back."

Dozens of Benitez's remixes have cracked the dance chart's top 10. "There's no secret to it," he demurs. "I go to clubs and watch people dance. I listen to what they're dancing to. I see how the DJ programs. I look at the bar business."

But crossing to radio calls for new skills. "I need to take my time in picking the right artists and the right songs to break from the clubs, cross to r&b radio and then to pop radio," Benitez says.

Although Benitez is believed to be only the second remixer to sign a label production deal (Ivan Ivan recently signed with Sire), he says

(Continued on page 51)



Do The Freddie. Freddie Jackson chats with Dick Clark following a recent appearance on ABC-TV's "American Bandstand." (Photo: Ron Wolfson)

New Movie Showcases Al Green's Gospel Sound

BY ROBERT MARBURG

BOSTON Former pop/soul superstar Al Green brought his newer gospel sound to an art-movie theatre here Oct. 24, crowning the debut of a tribute film to him with a three-song set.

The film, "Gospel According To Al Green," recently opened at the Coolidge Corner Moviehouse in the bohemian Brookline area of the city, drawing packed houses for many of the opening shows. The film pings-pongs between takes of Green narrating, and footage of the singer whooping it up in churches, military bases and night spots. Among the songs he performs in the film are "Amazing Grace," "The Lord Will Find A Way" and "People Get Ready."

The film was directed by Robert Mudge, whose other music-oriented movies include "Sun Ra: A Joyful Noise" and "Black Wax," the latter starring Gil Scott-Heron. The film charmed fans with its fraternal, platonic quality, which was light years away from the sensual, sweet-funk style that brought Green eight gold singles and five gold albums in the early '70s.

While the emphasis in "Gospel According To Al Green" is on the singer's spiritual side, it also includes brief acknowledgement of

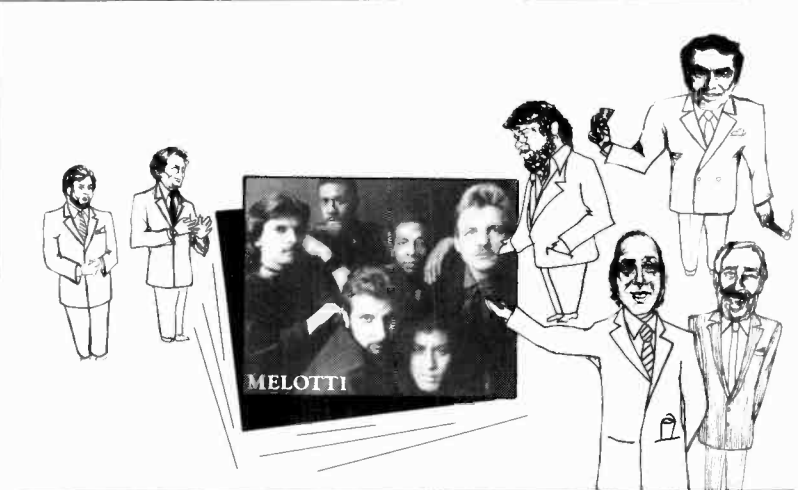
his pop career in a fragmented talk-through of "Tired Of Being Alone" and a performance clip of "Let's Stay Together."

Now pastor at the Full Gospel Tabernacle in Memphis, the Rev. Green also performed live renditions of three gospel-inflected songs with a muted electric guitar following the premiere.

Green has notched four major albums on the gospel chart during the past five years, winning Grammy Awards for all of them. He won for best soul gospel performance, traditional, for "The Lord Will Make A Way" (1981) and "Precious Lord" (1982), and for best soul gospel performance, contemporary, for "Higher Plane" (1982) and "I'll Rise Again" (1983). He also won for best soul gospel performance by a duo last year for the song "Sailing On The Sea Of Your Love," a duet with Shirley Caesar.

A new album, "He Is The Light," produced by Willie Mitchell, Green's producer on the classic Hi sessions, was recently released on A&M.

"I'm strictly gospel now," Green said at the opening. "The role of religion in pop music is to try to convey as much of the real reason for the basis of religion to as many people as possible."



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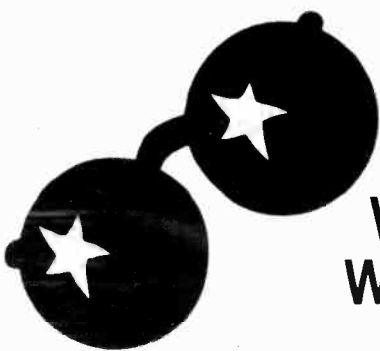
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'JELLYBEAN' BENITEZ*(Continued from page 50)*

he's convinced that clubs are the training ground for a new generation of producers. "Which means one of two things," he notes. "Either there will be some very exciting records coming out, or the club scene will die because all the good DJs will have become record producers."

Benitez's future plans include more records with him as the artist (last year's "Wotupski" on EMI America yielded two No. 1 dance hits). He also hopes, eventually, to turn the Jellybean logo into a label.

"I think that's a way off," he says, "but it gives me something to work towards."

TOM WAITS*(Continued from page 49)*

same image all the time. And I think I've finally found a way to match the instrumentation to the stories."

Waits, who recorded for Asylum for close to a decade, says he's glad that he's been with Island for his two most recent albums, because label founder Chris Blackwell "is a philanthropist. He gives you room for growth and development."

"Island is a good little label. They do a lot of ethnic music and offbeat stuff, and I guess I fall in there somewhere."

Waits is currently in the midst of a six-week European tour, leading a six-piece band consisting of the core group from the "Rain Dogs" sessions, which also included such notable guest stars as Rolling Stones guitarist Keith Richards.

Waits, who is booked by Paul Charles of the Asgard Agency in London and managed by Ellen Darst of Principle Management, has only two gigs scheduled in the U.S.: one in Los Angeles, where he made his reputation, and the other in New York, where he now makes his home.

What's keeping him from touring more extensively is not any reluctance on his part to perform, but rather a burgeoning career as an actor. After small parts in a number of films, he is preparing to begin work on his first starring role, along with another musician-turned-actor, saxophonist John Lurie, for director Jim Jarmusch ("Stranger Than Paradise"). Another movie, directed by photographer Robert Frank, is also on Waits' schedule, as is a play he has co-written with his wife Kathleen Brennan and plans to star in based on "Frank's Wild Years," a track from "Swordfishtrombones."

And, inevitably, there's a video. Waits just finished working with MTV Award-winning director Jean Baptiste Mondino on a clip for "Downtown Train," a track on the new album. He admits to some doubts about videos, dismissing most of them as "ads for the band," but says he was excited about having the opportunity to work with Mondino, whose work he likens to Fellini's.

"Besides," Waits adds with a straight face, "I get to wear a dress in this video. I don't get many opportunities to wear a dress these days."

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Talent in Action

NICK LOWE & HIS COWBOY OUTFIT
The Ritz, New York
 Tickets: \$13.50, \$12.50

THE BRIDE MAY HAVE given up her blue suede shoes, but Nick Lowe showed no signs of divorcing rock'n'roll during his rambunctious Oct. 19 show. Judging from Lowe's performance and his budding AOR hits "I Knew The Bride" and "Seven Nights To Rock," his marriage with the genre has retained the intensity and verve of his days with Rockpile.

Lowe probably won't go down in pop history books as an innovator, but his energetic take on a tried and true genre is accomplished with a gentle sense of irony and goofy humor that differentiates the timeless from the tired. Rawness and directness remain the key qualities of Lowe's live repertoire. While he



Cruel? Kind. Wearing an Elvis Costello polo shirt, Nick Lowe performs at a recent show at the Ritz in New York. (Photo: Chuck Pulin)

doesn't move around much himself, Lowe had a jammed Ritz crowd in a frenzy for most of the 90-minute set.

His Cowboy Outfit fits Lowe like a glove, thanks in large part to keyboardist/vocalist Paul Carrack. Barrelhouse rolls from the former Ace and (briefly) Squeeze member added depth to Lowe's three-minute hit mentality, as did Carrack's husky and evocative vocals. Not surprisingly, Carrack led the way on Ace's one hit, "How Long," a ballad stretched nicely into a bouncy pop framework for the set.

Lowe's recent singles, last year's "Half A Boy/Half A Man" and 1979's "Cruel To Be Kind" drew the best response, while the audience enthusiasm for the Stiff Records chestnut "Heart Of The City" spoke well for Lowe's durability as a performer. The crowd also welcomed the title track from Lowe's latest Columbia album, "The Rose Of England," a relatively downtempo ballad.

Lowe and his group's unpretentious show is by far the best tension reliever in town. From the deliberate country twang of "My Wildest Dream" to the cheesy camp of "Half A Boy/Half A Man," Lowe's tightly crafted pop performances

provide an invigorating opportunity to let one's hair down and join the party. **KIM FREEMAN**

THE CURE
Radio City Music Hall, New York
 Tickets: \$17.50

ROBERT SMITH and his band may not be able to crack the top 40, but they did manage to sell out Radio City on Nov. 1. The English quintet put on a two-hour show that was ecstatically received by the crowd, an assortment of cultish and trendy new music types. Devoted and attentive, the audience cheered the band through a long set and several encores taken from their considerable catalog and their current Elektra album, "The Head On The Door."

Songwriter/vocalist Smith has one of the most distinctive styles in English pop, a whining, moody, often vulnerable sound that may in fact be too grating for widespread American radio play. On stage, he was subdued most of the time, huddling with his microphone and sometimes pacing or moving his arms in swanlike waves.

The passion and anxiety of the material was for the most part carried in Smith's voice, which was impressive in its strength and agility. He was able to deliver in concert what is so haunting on vinyl, covering the full range of material, from uptempo to dirge.

Aided by an especially adept hand at the sound board and simple but well-designed lighting, Smith had the rest of his band to provide the bed for his vocals. Bassist Simon Gallup and drummer Boris Williams comprised the solid rhythm section, though they did tend to rush through some of their better-known songs, especially "Let's Go To Bed." Keyboardist Laurence Tolhurst, who switched to extra percussion during a few songs, was helped by keyboardist/guitarist Porl Thompson. Smith also played both acoustic and electric guitar, filling out the very full sound.

Unlike such other English dance bands as Depeche Mode and OMD, the Cure hardly relies on pre-programmed synthesizer lines. The band was almost totally absorbed in creating the music on stage, and seemed to have little time for choreography.

While this isn't a groundbreaking tour for the group, the Cure is quietly plugging away at cementing and augmenting their base of fans. Thought there was no opening act, their show was well-paced and long enough to satisfy the crowd. One hopes this fan support is sufficient to allow the band to carry on as it has now for almost 10 years.

KATHY GILLIS

RED HOT CHILI PEPPERS
The Ritz, New York
 Tickets: \$15, \$13.50

EVEN CONSIDERING it was Halloween, there was an inordinate amount of zaniness onstage when two of L.A.'s wildest exports came to Manhattan on Oct. 31. The skunk of Fishbone and the punk-funk of the Red Hot Chili Peppers

(Continued on page 55)

AB
 Amusement Business

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BARRY MANILOW	Caesars Palace Atlantic City	Oct. 18-20	\$239,840 \$40	6,600 six sellouts	In-House
THOMPSON TWINS	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Nov. 2	\$202,898 \$16.50/\$12.50	14,971 sellout	Avalon Attractions
FOREIGNER JOHN CAFFERTY & THE BEAVER BROWN BAND	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Oct. 26	\$194,587 \$16/\$12	12,934 15,000	Avalon Attractions
SUPERTRAMP MOTELS	Maple Leaf Gardens Toronto	Oct. 24	\$186,588 (\$233,235 Canadian) \$22.50	10,366 12,000	Concert Prods. International/ Moison Music
BARRY MANILOW	Caesars Palace Lake Tahoe	Oct. 24-26	\$183,855 \$40/\$35	6,900 four sellouts	In-House
GRATEFUL DEAD	Carolina Coliseum Columbia, S.C.	Oct. 31	\$154,913 \$13.50	11,784 sellout	Beach Club Booking
DIO ROUGH CUTT	Meadowlands Arena East Rutherford, N.J.	Oct. 27	\$152,516 \$14.50/\$12.50	11,627 14,955	Monarch Entertainment Bureau
FOREIGNER JOHN CAFFERTY & THE BEAVER BROWN BAND	Los Angeles Sports Arena	Oct. 25	\$151,322 \$16.50/\$14.50	10,469 12,500	Avalon Attractions
DIO ROUGH CUTT HEAVEN	Cobo Arena Detroit	Nov. 2	\$145,901 \$13.75	10,611 12,191	Brass Ring Prods.
STING	Frank Erwin Center Univ. of Texas at Austin	Oct. 29	\$131,894 \$15.50/\$13.50	8,853 12,728	In-House/Pace Concerts
NIGHT RANGER STARSHIP	Kiel Auditorium St. Louis	Nov. 1	\$126,163 \$13.50/\$12.50	9,400 10,532	Contemporary Prods.
HOWARD JONES MARSHALL CRENSHAW	Concord (Calif.) Pavilion	Nov. 2	\$123,195 \$15.50/\$13.50	8,626 sellout	In-House
NIGHT RANGER STARSHIP	Five Seasons Center Cedar Rapids, Iowa	Nov. 2	\$123,173 \$13.50/\$12.50	10,000 sellout	Jam Prods.
BARRY MANILOW	State Univ. Pavilion Boise, Idaho	Oct. 30	\$122,493 \$15	9,253 9,681	United Concerts
TINA TURNER MR. MISTER	Tulsa Convention Center	Oct. 31	\$122,337 \$17.25	7,226 8,100	Little Wing Prods.
HEART AUTOGRAPH	Nashville Municipal Auditorium	Oct. 22	\$119,461 \$13.50	8,977 9,900	Sound Seventy Prods.
NIGHT RANGER STARSHIP	Lloyd Noble Center Norman, Okla.	Oct. 26	\$114,996 \$13.50	8,212 9,600	Inner Visions Prods.
HANK WILLIAMS JR. MERLE HAGGARD RICKY SKAGGS EXILE SOUTHERN SATISFACTION	Leon County Civic Center Tallahassee, Fla.	Nov. 1	\$114,842 \$14/\$12	8,265 sellout	Varnell Enterprises
AMY GRANT BOB BENNETT	Murphy Center Murfreesboro, Tenn.	Oct. 19	\$113,416 \$12.50/\$11.50/\$10.50	9,966 12,118	Blanton/Harrell Tour Management
MORRIS DAY ATLANTIC STARR STARPOINT	The Spectrum Philadelphia	Nov. 1	\$110,904 \$15.50/\$13.50	7,674 11,882	Stageright Prods.
AIR SUPPLY	The Centrum Worcester, Mass.	Oct. 28	\$105,221 \$12.50/\$11.50	8,575 9,648	Don Law Co.
FOREIGNER JOHN CAFFERTY & THE BEAVER BROWN BAND	Pan American Center Las Cruces, N.M.	Nov. 2	\$99,256 \$14.50/\$13.50	9,555 9,968	ASUMO/Feyline Presents
FOREIGNER JOHN CAFFERTY & THE BEAVER BROWN BAND	San Diego Sports Arena	Oct. 30	\$97,858 \$14.50/\$12.50	7,367 10,000	Avalon Attractions
FOREIGNER JOHN CAFFERTY & THE BEAVER BROWN BAND	Thomas & Mack Center Las Vegas	Oct. 29	\$92,460 \$15	6,164 11,845	Evening Star Prods.
GEORGE STRAIT CLAY BLAKER	Straham Coliseum San Marco, Tex.	Nov. 2	\$91,457 \$12.50/\$11.50	7,591 sellout	C&M Prods.
BEACH BOYS TRAK	Concord (Calif.) Pavilion	Nov. 1	\$90,380 \$17.50/\$14.50	5,675 8,000	In-House
FOREIGNER JOHN CAFFERTY & THE BEAVER BROWN BAND	Tingley Coliseum Albuquerque	Nov. 3	\$89,325 \$14.75/\$13.75	6,812 10,656	Feyline Presents
HOWARD JONES MARSHALL CRENSHAW	Davis Hall Univ. of California, Davis	Nov. 3	\$85,585 \$14.50/\$13.50	6,025 7,500	Bill Graham Presents
MOTLEY CRUE AUTOGRAPH	Peoria (Ill.) Civic Center	Oct. 29	\$85,050 \$13.50	6,431 12,000	Jam Prods.
BARRY MANILOW	Casper (Wyo.) Events Center	Oct. 28	\$84,930 \$15	5,662 9,989	Evening Star Prods.
MOTLEY CRUE Y&T	Kellogg Center Battle Creek, Mich.	Oct. 25	\$83,794 \$13.50	6,207 sellout	In-House/Charlevoix Prods.
Y&T BLACK N' BLUE	Concord (Calif.) Pavilion	Oct. 31	\$83,614 \$15.50/\$13.50	5,820 8,000	In-House
HEART SAGA	Knoxville (Tenn.) Civic Auditorium	Oct. 29	\$80,298 \$13.50	5,948 7,000	Mid-South Concerts
RATT BON JOVI	Asheville (N.C.) Civic Center	Oct. 30	\$79,110 \$13.50	5,860 7,000	Kaleidoscope Prods./ Beach Club Booking
NIGHT RANGER STARSHIP	Kemper Arena Kansas City, Mo.	Oct. 31	\$78,219 \$13.50	6,309 9,000	Contemporary Prods./ New West Prods.
HEART AUTOGRAPH	Veterans Memorial Auditorium Jacksonville, Fla.	Oct. 27	\$70,971 \$13.50/\$12.50	5,492 7,248	Dynamite Concerts/ Chesapeake Concerts
BILL GAITHER TRIO SANDI PATTI	The Spectrum Philadelphia	Oct. 31	\$62,433 \$10/\$9	7,456 11,882	Spring House Associates
OINGO BOINGO	San Diego State Univ.	Oct. 25	\$61,347 \$15.75/\$13.75	4,293 sellout	Avalon Attractions
DAVID COPPERFIELD	Powers Auditorium Youngstown, Ohio	Oct. 30	\$59,265 \$15	3,951 4,500 two shows	Pace Theatricals/Magic Promotions
JEAN-LUC PONTY	Masonic Auditorium Detroit	Nov. 2	\$57,975 \$15	3,850 sellout	Brass Ring Prods.

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L ECTERN

GOSPEL

by Bob Darden



MICHAEL W. SMITH is one of the true Renaissance men of contemporary Christian music. He is best known for the Grammy-winning "Michael W. Smith 2," and hits like "Great Is The Lord" and "Friends." He is well known for writing hits for **Amy Grant** and **Sandi Patti**, and for being Grant's long-time piano player. He's also got a reputation as an energetic, dynamic live performer and as a much-in-demand studio arranger.

He's also seen first-hand the results of **Word's** precedent-setting agreement with the mainstream A&M label. It's an agreement that has helped Grant's "Unguarded" album to go gold in just 45 days—and has had a profound effect on all contemporary Christian artists.

"I think the A&M-Word agreement is wonderful," Smith says. "It's obvious that Amy's benefited directly from it. Granted, few artists are going to have the same impact in the secular market that she's had. But it sure makes sense for Christian young people to be able to go into any record store and find their favorite album."

Smith, who was known primarily as a songwriter before he perfected his high-energy, synthesizer-based touring show in recent years, says the A&M-Word agreement has not made a difference in his songwriting: "I just write what I feel."

"I have a new lyric vision that has been developing in recent years. I think I'm aiming more of my writing for kids, young people, teenagers. I want to write about things that are important to kids in a Christian context: peer pressure, divorce, abuse."

"I'm just now starting on my third album. I think musically it is going to be more rock'n'roll, more on

the edge, riskier. Not because of the A&M-Word agreement, but because that's what the kids are listening to."

To get that sound, Smith is going to record in London and New York with **Joe Poloker**, who has engineered albums by Phil Collins and the Thompson Twins in the past. Smith produced his first two albums, "The Michael W. Smith Project" and "Michael W. Smith 2." But to get that edgier sound, he's turning over the production reins, in part, to Poloker.

His current "Friends Tour" with **Kathy Troccoli** is finally winding down after many grueling months on the road. Smith's managers, **Blanton & Harrell** (who also handle Troccoli and Grant), are calling it a big success, even though it actually lost money. The "Friends Tour" features lighting, sound and stage effects comparable to those of most top secular acts.

Michael W. Smith aims at a youthful audience

"I think that the presentation of the music is important," Smith says. "That's our whole philosophy: Do it right, even if it costs money. That's always been our mindset, even with the early tours with Amy."

"I know some young people are complaining about our ticket prices. Well, I promise you, all we're looking to do is break even. Most kids are used to Prince or Madonna. Maybe I can't put on a show that lavish—even if I'd want to,—but I'm going to give them something they can dig, but with underlying Christian principles."

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



STARS COME OUT: The concept of the all-star concert is a venerable one in the jazz world. And recent developments on both ends of the country indicate that the concept is alive and well.

In New York, an aggregation assembled under the aegis of **Philip Morris** performed at the Beacon Theatre last Friday (8) in a benefit for **The United Negro College Fund**. Among the members of the so-called **Superband** are **Milt Jackson**, **Jimmy Smith**, **Kenny Burrell** and **Frank Foster**. The ensemble, put together with the help of **Jazzmobile Inc.**, departed for a month-long European tour the day after the Beacon show.

The Superband is part of a broad jazz program undertaken by Philip Morris. The cigarette company plans to use the profits from the concert series to fund such projects as workshops for young jazz musicians and the commissioning of new jazz compositions.

Big names are getting together on both coasts

Meanwhile, on the other end of the country (and the jazz spectrum), four of the most accomplished fusion musicians have joined forces as **the Meeting**, with dates lined up for later this month in Beverly Hills, San Jose, San Francisco and San Diego. The four, who initially performed as a unit at several festivals in 1983, are **Ernie Watts**, **Patrice Rushen**, **Alphonso Johnson** and **Leon Ndugu Chanler**.

Although the four California dates are the only ones the Meeting has lined up the moment, a "worldwide touring strategy" is said to be in the works—if the

four electronic instrumentalists can carve out enough time in their busy studio schedules.

ALSO NOTED: Given his reputation for having nothing to say (except musically, of course) on the bandstand—and not that much to say off it—**Miles Davis** might seem an unlikely candidate for an acting career, especially at this point in his life. Nonetheless, the ever-surprising Davis makes his tv acting debut this Friday (15), playing the role of a procurer in a brothel on NBC's super-hot "Miami Vice" . . . Some of New York's leading studio musicians, among them **Randy Brecker**, **George Young**, **Lou Marini**, **Leon Pendarvis**, **Will Lee**, **Steve Gadd** and **Peter Erskine**, have taken part in a labor of love: an album consisting of bebop classics ("Scrapple From The Apple," "Straight, No Chaser") and standards done with a bebop flavor ("How High The Moon," "Lover Man"). The album, which features a total of nine tracks by four separate groups, is tentatively titled "Bop 'Til You Drop" (hasn't that title been used before—many times?) and is currently in search of a label. **Fred Miller** produced, with **Judy Mauer** and **Jon Waxman** serving as executive producers . . . **Teresa Gramophone Co.** and **CBS Records** have renewed their three-year-old distribution agreement. The **Bob Thiele** operation includes the **Doctor Jazz** and **Signature** labels. Among its recent releases are new albums by **Lonnie Liston Smith**, **Gato Barbieri** and **Don Sebesky**, as well as two previously unissued **Duke Ellington** packages . . . In other CBS jazz news, the company's **Masterworks** division has signed the "jazz-classical fusion" ensemble **Free Flight**. The quartet's first album for the label, will be produced by **Stanley Clarke**.

FOR WEEK ENDING NOVEMBER 16, 1985

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TOP INSPIRATIONAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	21	AMY GRANT	MYRRH 7016806065/A&M	13 weeks at No. One UNGUARDED
2	4	25	RUSS TAFF	MYRRH 7-01-679206-4/WORD	MEDALS
3	2	41	PETRA	STAR SONG 7102057881/WORD	BEAT THE SYSTEM
4	3	61	SANDI PATTI	BENSON RO 3884	SONGS FROM THE HEART
5	8	9	STRYPER	ENIGMA 72077-1	SOLDIERS UNDER COMMAND
6	NEW		SANDI PATTI	IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
7	9	174	AMY GRANT	MYRRH MSB 6697/WORD (CD)	AGE TO AGE
8	6	89	AMY GRANT	MYRRH 7016757064/WORD (CD)	STRAIGHT AHEAD
9	5	125	SANDI PATTI	IMPACT R3818/BENSON	MORE THAN WONDERFUL
10	7	37	THE IMPERIALS	MYRRH 7-01-682006-8/WORD	LET THE WIND BLOW
11	10	133	MICHAEL W. SMITH	REUNION 7010002126/WORD	MICHAEL W. SMITH PROJECT
12	11	25	STEVE TAYLOR	SPARROW SPR-1105	ON THE FRITZ
13	33	5	TWILA PARIS	STARSONG 7-102-06186-2/WORD	KINGDOM SEEKERS
14	NEW		DEGARMO AND KEY	POWER DISC PWR 01079/BENSON	COMMANDO SOZO
15	18	5	THE MARANATHA KIDS	MARANATHA 7100142822/WORD	KIDS PRAISE 5
16	14	17	PHIL DRISCOLL	SPARROW SPR 1102	POWER OF PRAISE
17	15	85	MICHAEL W. SMITH	REUNION 7010004129/WORD	MICHAEL W. SMITH 2
18	12	17	STEVE GREEN	SPARROW SPR 1104	HE HOLDS THE KEYS
19	17	9	BENNY HESTER	MYRRH 7016779068/WORD	BENNY FROM HERE
20	21	21	MYRON LEFEVRE AND BROKEN HEART	MYRRH 7-01-6790-06-1/WORD	SHEEP IN WOLVES CLOTHING
21	20	13	FARRELL & FARRELL	STARSONG 7-102-06086-6/WORD	JUMP TO CONCLUSIONS
22	13	45	CARMAN	MYRRH 7016807061/WORD	COMING ON STRONG
23	29	37	PHILIP BAILEY	MYRRH 7-01-679606X/WORD	THE WONDERS OF HIS LOVE
24	16	29	DAVID MEECE	MYRRH 7016812065/WORD	SEVEN
25	NEW		LESLIE PHILLIPS	MYRRH 7016826066/WORD	BLACK & WHITE IN A GREY WORLD
26	28	89	CARMAN	PRIORITY 38713	SUNDAY'S ON THE WAY
27	22	33	DEBBY BOONE	LAMB & LION LLR3008/SPARROW	CHOOSE LIFE
28	23	29	WHITEHEART	HOME SWEET HOME 7010001391/WORD	HOTLINE
29	36	96	PETRA	STAR SONG 7102050860/WORD	NOT OF THIS WORLD
30	30	21	BRYAN DUNCAN	LIGHT LS5871/LEXICON	HAVE YOURSELF COMMITTED
31	35	53	DEGARMO AND KEY	POWER DISC PWR 01073/BENSON	COMMUNICATION
32	24	25	SILVERWIND	SPARROW SPR-1096	BY HIS SPIRIT
33	25	33	LARNELLE HARRIS	IMPACT RO 3732/BENSON	I'VE JUST SEEN JESUS
34	32	9	MIKE WARNKE	DAYSRING 7014132016	STUFF HAPPENS
35	26	85	LEON PATILLO	MYRRH 7016771067/WORD	THE SKY'S THE LIMIT
36	27	17	JIMMY SWAGGART	JIM LP 144	SWEET ANOINTING
37	31	81	CRISTY LANE	ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
38	19	53	STRYPER	ENIGMA EC1064	THE YELLOW AND BLACK ATTACK
39	37	13	RANDY STONEHILL	MYRRH 7-01-681106-9/WORD	LOVE BEYOND REASON
40	38	33	MICHAEL CARD	SPARROW SPR-1097	KNOWN BY THE SCARS

(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.

HOT DANCE/DISCO

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CLUB PLAY

Compiled from a national sample of dance club playlists.

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER, DISTRIBUTING LABEL	ARTIST
1	2	3	7		PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN	◆ STEVIE WONDER 1 week at No. One
2	4	6	5		WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411	ARETHA FRANKLIN
3	1	2	8		YOU & ME CBS ASSOCIATED 429-05284	THE FLIRTS
4	7	15	5		A LOVE BIZARRE PAISLEY PARK (PROMO), WARNER BROS.	◆ SHEILA E.
5	3	5	8		EATEN ALIVE RCA PD-14183	◆ DIANA ROSS
6	6	7	8		PERFECT WAY (REMIX) WARNER BROS. 0-20362	◆ SCRITTI POLITTI
7	12	18	4		I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON
8	10	12	6		SEDUCTION GORDY 4544GG/MOTOWN	VAL YOUNG
9	8	9	7		I'M GONNA TEAR YOUR PLAYHOUSE DOWN COLUMBIA 44-05264	◆ PAUL YOUNG
10	11	19	4		TAKES A LITTLE TIME LONDON 886 004-1/POLYGRAM	◆ TOTAL CONTRAST
11	16	24	4		BABY TALK VANGUARD SPV-89	ALISHA
12	9	10	11		MUSIC IS THE KEY D.J. INTERNATIONAL DJ888	J.M. SILK
13	19	20	4		ONE OF THE LIVING CAPITOL V-15205	◆ TINA TURNER
14	13	13	5		LOVER COME BACK TO ME (REMIX) EPIC 49-05278	◆ DEAD OR ALIVE
15	14	16	8		STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND	VIKKI LOVE WITH NUANCE
16	20	17	8		RUNNING UP THAT HILL EMI-AMERICA V-7865	◆ KATE BUSH
17	5	1	8		YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN	EL DEBARGE WITH DEBARGE
18	24	31	4		EVERYBODY DANCE A&M SP-12149	◆ TA MARA & THE SEEN
19	18	14	7		THE OAK TREE WARNER BROS. 0-20379	◆ MORRIS DAY
20	17	11	9		CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE
21	15	4	11		FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAINE
22	32	—	2		YOUR PERSONAL TOUCH RCA PW-14202	EVELYN "CHAMPAGNE" KING
23	30	34	3		MIAMI VICE THEME MCA 23575	JAN HAMMER
24	29	41	4		COMO TU TE LLAMA? CAPITOL V-8654	SLY FOX
25	21	21	7		SAY IT AGAIN ARISTA AD1-9393	◆ THE DANSE SOCIETY
26	28	33	4		BOY IN THE BOX (REMIX) EMI-AMERICA V-19201	◆ COREY HART
27	22	22	6		SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035	PRINCESS
28	36	43	3		PARTY ALL THE TIME COLUMBIA 44-05280	◆ EDDIE MURPHY
29	43	47	3		VIVE LE ROCK (REMIX) EPIC 49-05261	◆ ADAM ANT
30	33	—	2		HELL IN PARADISE POLYDOR 883 455-1/POLYGRAM	◆ YOKO ONO
31	31	—	2		HONEY FOR THE BEES QWEST 0-20361/WARNER BROS.	PATTI AUSTIN
32	35	49	3		MY OBSESSION ATLANTIC 0-86847	MERI D. MARSHALL
33	27	32	5		WHISPER TO A SCREAM MENOVISION MEV-007/PERSONAL	BOBBY O. WITH CLAUDJA BARRY
34	38	—	2		I TOUCH ROSES I-SQUARE/SIRE 0-20381/WARNER BROS.	BOOK OF LOVE
35	26	29	6		SINGLE LIFE ATLANTA ARTISTS 884 010-1	CAMEO
36	50	—	2		THE HEAT IN ME (REMIX) RED LABEL V-70057/CAPITOL	LINDA CLIFFORD
37	42	—	2		BLUE KISS I.R.S. 23585/MCA	◆ JANE WIEDLIN
38	34	42	4		ALICE, I WANT YOU JUST FOR ME COLUMBIA 44-05282	◆ FULL FORCE
39	40	37	4		SHOULDN'T DO THAT EMI-AMERICA V-7864	◆ KAJA
40	48	—	2		BREAK IT UP (REMIX) GORDY 4547GG/MOTOWN	THE MARY JANE GIRLS
41	NEW ▶				HIGH ABOVE THE CLOUDS (REMIX) WARNER BROS. 0-20374	NARADA MICHAEL WALDEN
42	NEW ▶				TARZAN BOY MANHATTAN V-56011/CAPITOL	◆ BALTIMORA
43	45	45	3		THIS IS FOR YOU MIRAGE 0-96851/ATLANTIC	THE SYSTEM
44	NEW ▶				IRRISISTIBLE LOVE EMERGENCY EMDS 6555	LAUREN GREY
45	25	26	5		LOVE OASIS EMERGENCY EMDS 6554	PATRIS
46	NEW ▶				AND SHE WAS (REMIX)/TELEVISION MAN (REMIX) SIRE 0-20378/WARNER BROS.	◆ TALKING HEADS
47	NEW ▶				COME WITH ME MCA 23592	◆ SPACE MONKEY
48	37	35	6		ONE LOVE SUPERTRONICS RY-009	JANICE CHRISTIE
49	41	30	5		(KRUSH GROOVE) CAN'T STOP THE STREET WARNER BROS. 0-20367	CHAKA KHAN
50	NEW ▶				THINKING ABOUT YOU (REMIX) ARISTA AD1-9413	WHITNEY HOUSTON

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER, DISTRIBUTING LABEL	ARTIST
1	2	4	10		CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE 1 week at No. One
2	1	2	4		PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN	◆ STEVIE WONDER
3	3	3	7		THE OAK TREE WARNER BROS. 0-20379	◆ MORRIS DAY
4	8	8	5		WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411	ARETHA FRANKLIN
5	4	5	10		FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAINE
6	5	1	10		I'LL BE GOOD MERCURY 884 009-1	◆ RENE & ANGELA
7	7	11	4		MIAMI VICE THEME MCA 23575	JAN HAMMER
8	6	6	14		THE SHOW/LA DI DA DI REALITY D-242/FANTASY	DOUG E. FRESH & THE GET FRESH CREW
9	14	31	4		I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON
10	11	20	4		BABY TALK VANGUARD SPV-89	ALISHA
11	9	12	7		YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN	EL DEBARGE WITH DEBARGE
12	10	9	13		OBJECT OF MY DESIRE ELEKTRA 0-66891	◆ STARPOINT
13	19	29	6		SO SMOOTH URBAN ROCK UR919	KRYSTAL DAVIS
14	22	22	5		SEDUCTION GORDY 4544GG/MOTOWN	VAL YOUNG
15	16	16	9		SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035	PRINCESS
16	18	25	4		HONEY FOR THE BEES QWEST 0-20361/WARNER BROS.	PATTI AUSTIN
17	12	13	8		I'M GONNA TEAR YOUR PLAYHOUSE DOWN COLUMBIA 44-05264	◆ PAUL YOUNG
18	29	40	3		EVERYBODY DANCE A&M SP-12149	◆ TA MARA & THE SEEN
19	17	7	11		DRESS YOU UP (REMIX) SIRE 0-20369/WARNER BROS.	◆ MADONNA
20	13	10	10		BE NEAR ME MERCURY 884 052-1	◆ ABC
21	21	17	8		STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND	VIKKI LOVE WITH NUANCE
22	24	21	5		YOU & ME CBS ASSOCIATED 429-05284	THE FLIRTS
23	20	19	5		LOVER COME BACK TO ME (REMIX) EPIC 49-05278	◆ DEAD OR ALIVE
24	31	44	5		PARTY ALL THE TIME COLUMBIA 44-05280	◆ EDDIE MURPHY
25	25	18	17		TRAPPED MCA 23568	◆ COLONEL ABRAMS
26	15	15	8		EATEN ALIVE RCA PD-14183	◆ DIANA ROSS
27	41	—	2		ELECTION DAY CAPITOL V-15209	◆ ARCADIA
28	36	28	11		RUNNING UP THAT HILL EMI-AMERICA V-7865	◆ KATE BUSH
29	39	37	4		MY HEART GOES BANG IMPORT (EPIC.UK)	DEAD OR ALIVE
30	32	32	3		ONE OF THE LIVING CAPITOL V-15205	◆ TINA TURNER
31	40	42	3		AMERICA (REMIX)/GIRL PAISLEY PARK 0-20389/WARNER BROS.	PRINCE & THE REVOLUTION
32	23	14	15		ALL FALL DOWN RCA PW-14109	◆ FIVE STAR
33	34	26	17		MUSIC IS THE KEY D.J. INTERNATIONAL DJ888	J.M. SILK
34	26	30	8		NEEDLE TO THE GROOVE SLEEPING BAG SLX-00015X	MANTRONIX
35	30	34	5		DON'T STOP THE DANCE (REMIX) WARNER BROS. 0-20385	◆ BRYAN FERRY
36	33	27	7		(KRUSH GROOVE) CAN'T STOP THE STREET WARNER BROS. 0-20367	CHAKA KHAN
37	45	—	2		ALIVE AND KICKING A&M SP-12155	◆ SIMPLE MINDS
38	38	36	10		ONE LOVE SUPERTRONICS RY-009	JANICE CHRISTIE
39	27	24	14		OH SHEILA MCA 23572	◆ READY FOR THE WORLD
40	48	—	2		PERFECT WAY (REMIX) WARNER BROS. 0-20362	◆ SCRITTI POLITTI
41	35	—	2		HELL IN PARADISE POLYDOR 883 455-1/POLYGRAM	◆ YOKO ONO
42	44	41	7		HARD TIMES FOR LOVERS (REMIX)/HE'S A PRETENDER Geffen 0-20368/WARNER BROS.	JENNIFER HOLLIDAY
43	43	38	5		TAKE ON ME IMPORT (WARNER BROS.UK)	◆ A-HA
44	28	23	13		THE SCREAMS OF PASSION/YES PAISLEY PARK 0-20360/WARNER BROS.	◆ THE FAMILY
45	NEW ▶				SLAVE TO THE RHYTHM MANHATTAN ISLAND ST-56012/CAPITOL	GRACE JONES
46	NEW ▶				LOVIN IS REALLY MY GAME/TAKING LOVE INTO MY OWN HANDS MEGATONE MT-134	SYLVESTER
47	NEW ▶				THE SHOW STOPPA (IS STUPID FRESH) POP ART PA-1413	SUPERNATURE
48	NEW ▶				TARZAN BOY MANHATTAN V-56011/CAPITOL	◆ BALTIMORA
49	NEW ▶				HIGH ABOVE THE CLOUDS (REMIX) WARNER BROS. 0-20374	NARADA MICHAEL WALDEN
50	42	47	3		LOVE OASIS EMERGENCY EMDS 6554	PATRIS

BREAKOUTS

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

1. DON QUICHOTTE MAGAZINE 60 BAJA
2. MY MAGIC MAN ROCHELLE WARNER BROS
3. LET ME BE THE ONE FIVE STAR RCA
4. TELL ME WHAT YOU WANT LOOSE ENDS MCA
5. WE BUILT THIS CITY (REMIX) STARSHIP GRUNT
6. MYSTIFIED THE ROMANTICS NEMPEROR

BREAKOUTS

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

1. YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING RCA
2. COUNT ME OUT NEW EDITION MCA
3. DREAMS SMOKE CITY CBS ASSOCIATED
4. DANCE EGYPTIAN LOVER EGYPTIAN EMPIRE
5. SUB-CULTURE (REMIX) NEW ORDER QWEST
6. THE HEAT IN ME (REMIX) LINDA CLIFFORD RED LABEL
7. MR. D.J. THE CONCEPT TUCKWOOD
8. SOUL KISS OLIVIA NEWTON-JOHN MCA
9. ALONE WITHOUT YOU KING IMPORT (CBS.UK)
10. CAN YOU FEEL THE BEAT LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA

DANCE TRAX



by Brian Chin

FOUR GOOD ALBUMS: The year-end rush of album releases has begun and, more than ever, it's true that every album seems to have some cut or other that's a potential club hit. Between now and the new year, we'll desperately try to wade through and provide some tips; we also welcome yours, on album cuts or 12-inches which may not be receiving priority treatment.

Patti Austin sets up nine good ones in a row on "Gettin' Away With Murder" (Qwest), the hit she's deserved since reactivating her recording career. Choosing cuts is like playing favorites—but: "Just A Breath Away," the Motownish "Talkin' Bout My Baby" and the New York-style "Big Bad World" are all highlights, as is a surprising Minneapolis ballad, "Summer Is The Coldest Time Of Year."

Simply Red's "Picture Book" (Elektra) is energetic and authentic, with a fine frontman performance from **Mick Hucknall**: George Michael has some competition here. "Come To My Aid" is a convincing funk record; this could have been a cover, too, from all appearances. Though there isn't another obvious club pick (and note that two 12-inches are circulating on import), "Picture Book" is one of the most consistent new-artist albums this year.

Joyce Kennedy's "Wanna Play Your Game!" (A&M) displays her as a mature ballad singer and a confident rocker: "Hold On" is immediately impressive—S.O.S.-tempo, real hot; also, the lighter-feeling "Let Me Know" and the Chaka-like "Too Much Smoke (Not Enough Fire)"; the Madonna-style "Activate My Love"; and a real ballad winner, "Never Let A Night Go By."

Paul Laurence, composer and producer, steps out as performer on "Haven't You Heard" (Capitol) and turns in a debut filled with uncompromising, non-clicheed observations. The best of a good bunch: "Strung Out," a hard-hitting anti-drug song wrapped in insinuating "Billie Jean" groove; "Racism!!!" done to a near-bonus beat; "Good And Plenty," a rocker; and "She's Not A Sleaze," yet another empathetically stated song about people

you know.

CHR HIT PARADE: New Edition's "Count Me Out" (MCA 12-inch) is a faultless pop record with a cleaner hook than ever; hopefully, it will open some doors at pop radio nationally for similarly styled hip-hop records... **Sheena Easton's** "Do It For Love" (EMI America 12-inch), the latest production project of Nile Rodgers, is an unfailingly commercial cut; Sheena fans looking for something just a little harder should check "Don't Break My Heart," the downtempo "Magic Of Love" and "Don't Turn Your Back" on the "Do You" album. Radio, note the urban/AC "Can't Wait Till Tomorrow."

Out from the underground: **Joelyn Brown**, one of dance music's most celebrated voices, debuts on the Jellybean/Warner Bros. label with "Love's Gonna Get You," a street-pop record sung with Brown's typically unvarnished grace; we hope and expect that she'll be drawing the notice of Patti LaBelle and Whitney Houston in a short time... "One More Time," from **Third World** (Columbia 12-inch), happens to be the third 12-inch off the "Sense Of Purpose" album, but the remixed version by **Larry Levan** and **Judy Weinstein** is just a killer. It's every bit as fine and definitive as Third World's other two classics, "Now That We've Found Love" and "Try Jah Love"... **Monyaka**, the New York-based reggae-fusion band, debuts on A&M with "Street People," which also bridges reggae and funk in a very smooth package, mixed by **Morales** and **Munzibai**.

Pow Wow Records, a new label formed by DJ/mixer/producer **Mark Kamins** and **Judy Casace**, debuted last week with two 12-inch singles. **Run Girl Run's** "Hallelujah! (Dance)" is a heavy-duty rock-disco side produced by Kamins and arranged by the **Latin Rascals**. **Subject's** "The Magic, The Moment" is the work of **Winston Jones** and **Paul Simpson**—they of the first Colonel Abrams and Serious Intention records, respectively, so you know what it sounds like and

that it works... **Fantasy's** "He's Number One" (Spring 12-inch) is not an answer record; it's a well-made pop-disco side right in the polished style of "You're Too Late," with added Giorgio flavor.

REMIXES: New Order's "Sub-Culture" (Qwest 12-inch) gets a truly thorough overhauling by **John Robie** and comes out sounding positively pop. Very "Miami Vice," in fact... **Debbie Harry's** "Feel The Spin" (Geffen 12-inch) sounds a lot tougher than the album cut in its long 12-inch mix.

A couple of interesting raps: **Dana Dane's** "Nightmares" (Profile 12-inch) easily wins the award for crazy-ass rap of the year. It slams together a series of dippy sound effects, a silly put-on English accent out of "Somebody's Watching Me" and such scurrilous anti-female rap that the answer records should come thick and fast: Shante, where are you?

LL Cool J's "I Can Give You More," on the other hand, has the heavy, obsessed atmosphere of an Alfred Hitchcock tv drama, with a tense, soundtrack-like piano. The single (also including the long version of "I Can't Live Without My Radio" from "Krush Groove") is the first Def Jam product distributed through a recently signed Columbia deal.

NOTES: The **Kartoon Krew's** "Inspector Gadget" (Profile 12-inch) gives a full dosage of the theme that's been pounding out of boxes all summer long... **Bronski Beat's** "Run From Love"/"Hard Rain" (MCA 12-inch promo) are both bittersweet hi-NRG swan songs from the trio as originally formed; both factions have records out already in Britain. Meanwhile, both cuts, in 12-inch length, are on the "Hundreds & Thousands" EP, along with four remixes from "The Age Of Consent."

If you can't beat 'em, sample 'em: **The Blackwell Project's** "Explicit Lyrics" (Emergency 12-inch) does the "19" number on Washington and New York coverage of the rock lyric controversy. The rhythm track is by **Scott Blackwell**, whom New Yorkers will know as the VJ/DJ at Private Eyes.

TALENT IN ACTION

(Continued from page 52)

made an explosive double bill. Judging by the way members of both bands eagerly plunged into the slam dancing crowd, it was tough to say who was enjoying the show more, the audience or the performers.

The Chili Peppers took the stage in fluorescent war paint and minimal clothing and tore through songs from both their debut album and their current EMI America release, "Freaky Styley." Bassist **Michael Balzary** (a/k/a "Flea") and drummer **Cliff Martinez** provided solid rhythmic support, by turns hard and driving or cool and funky. **Hillel Slovak's** guitar lines and **Anthony Kiedis's** vocals took off in a thousand directions from the rhythmic base, but the Red Hots know how to hold it all together.

This surprising tightness in the face of the chaos of many of the band's songs helps explain how George Clinton came to be chosen to produce the white funksters' latest album. Though they dabble more than convincingly with rap and funk, the Red Hot Chili Peppers, like Clinton, know how to get to the moon and back without taking their feet off the ground.

There was plenty of raunch to go along with the music. As the set wore on, Kiedis and Balzary sweated off most of the body paint and shed most of their clothes, leaving on only a pair of jockey shorts in Balzary's case, and a red jock strap in Kiedis'. The effect of this costuming, combined with Kiedis handstands and speaker and balcony climbing, was amazing and, in some parts of the country, would be literally show stopping. Amazing, too, was the band's command to "suck your own" while tuning.

Still, there's no denying the professionalism the band brings to its show. Where opening act Fishbone, recently reviewed in these pages, is often content to let the music slide into cacophony for the sake of theatrics, the Red Hot Chili Peppers know that without the licks, it's not worth beans.

The Red Hots have been performing together long enough to know just how far they can push their music and antics without compromising themselves or the audience. While it certainly isn't suitable for general audiences, it is refreshing for those who like it in the "freaky styley."

KATHY GILLIS

CLIFTON CHENIER

Storyville Jazz Hall, New Orleans

Tickets: \$5

THE KING IS BACK; long live the king! Clifton Chenier, the undisputed monaron of zydeco, has recovered from his recent bout of ill health and successfully staged his first local appearance in more than a year here on Sept. 13. Chenier has been forced to slow down somewhat, but his down-home brand of zydeco is as warm and infectious as ever.

Chenier's re-formed Red Hot Louisiana Band (which included son C.J. Chenier on sax) preceded the accordionist's arrival with a short but rocking string of instrumentals. The audience was quick to greet Chenier's arrival with a warm standing ovation and calls of "Let's have a party!" Quick to comply, Chenier opened with the aptly titled "I'm The Zydeco Man," which quickly filled the dance floor.

With the near-capacity audience

in the palm of his hand, Chenier provided what amounted to a crash course in his flavorful brand of zydeco. Both sets were peppered with traditional cajun waltzes, with Chenier playing some lovely accordion passages on "Cher Catin," "Oh Lucille" and "Jole Blon." But he had no qualms about upping the tempo on numbers like "Tutti Frutti," "Bon Ton Roulet" or "I'm A Hog For You."

Chenier, who is planning to open Clifton Chenier's Zydeco Club near St. Martinville, La., stayed on stage between sets to sign autographs and exchange pleasantries with his fans.

JEFF HANNUSCH

CHUCK BERRY/JERRY LEE LEWIS/
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East Rutherford, N.J.
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ORIGINALLY Fats Domino, rather than Jr. Walker, was scheduled to be on this bill dubbed "The Showdown." His cancellation was unexplained, save for a sign as patrons entered the venue. That turned out to be just the first of several disappointments here Oct. 19.

The next came when opener Walker featured his son break-dancing to a disco number before his own appearance, hardly the kind of act this oldies-crazed audience was here to see. When Walker finally appeared, the former Motown saxophonist proved to have his chops intact, but his brief set of hits was barely enough to warm up the half-empty hall.

Duane Eddy rarely appears in these parts, so his segment was well received. The original "twang guitar" man performed most of his late '50s instrumental hits and demonstrated a mastery of technique. Backed by ace players, including guitarist Arlen Roth and saxophonist Cris Cioe of New York's Uptown Horns, Eddy sewed up best-of-show honors before the two headliners even came on.

Jerry Lee Lewis looked healthier and livelier than he has in recent years, and his set was solid if not as raucous as one might have hoped for. Still, the 50-year-old piano pumper delivered, ably shifting from country standards to boogie-woogie to his '50s rock'n'roll classics. Much of Lewis' material was unfamiliar, but the audience responded positively nonetheless, especially when "The Killer" resorted to tried-and-true tricks like playing the keyboard with his feed and kicking over the piano bench.

Chuck Berry was given the ovation deserving of a living legend, which, of course, he is. But the younger members of the crowd must have wondered how he earned that status. Berry put on a facade of having a good time, but it quickly became apparent that he was going through the motions: He's probably run through his classics 10,000 times by now, and his boredom showed.

To make matters worse, Berry's guitar work was embarrassingly lazy and his axe hopelessly out of tune. At one point he pretended to give guitar lessons to one of the members of his pickup band. The kid was good; it should have been the other way around. And that's a shame.

JEFF TAMARKIN

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Making It Official. New York Mayor Ed Koch, right, and composer Charles Strouse, second from left, autograph a copy of the "Mayor" cast album for ASCAP. Witnessing the historic event are Barbara Siman, choreographer of "Mayor," and ASCAP's public relations coordinator Michael Kerker.



Go Ahead, Make My Day. BMI executives honor Lalo Schifrin, center, for his score to "Sudden Impact," one of the highest-grossing feature films of the past two years. Presenting the award in New York are BMI California vice president Ron Anton and BMI motion picture and television relations executive Doreen Ringer.



Recognition for Commitment. NARAS officials congratulate Barry Manilow after he was presented with the Governor's Award for his continuing commitment to education as co-founder of the Los Angeles NARAS/Barry Manilow Scholarship Fund to benefit students at the newly created High School for the Performing Arts in that city. Shown from left are Tom Houston, deputy mayor of Los Angeles; Andre Fisher, national trustee for the L.A. chapter of NARAS; John Ford, division vice president of RCA Records, U.S. and Canada; Manilow; and Ron Kramer, president of the L.A. chapter of NARAS.



Kern Goes Hollywood. Welk Music Group executive vice president Dean Kay presents a Jerome Kern centennial scrap book to Motion Picture Academy Academy vice president and music division chairman Arthur Hamilton, as a special donation to the Academy Library. The piece of nostalgia was given during a recent tribute to the artist at the Academy's Samuel Goldwyn Theater in Hollywood.



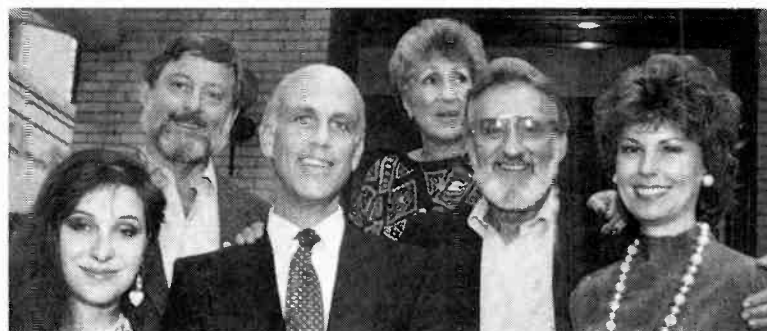
Enjoying Their Company. Newly signed Nempor/CBS recording group Toby Redd are greeted backstage by labelmates the Romantics, after one of their recent performances. Relaxing with the his artists are label president Nat Weiss, seated.



Making His Debut. Recording artist Tirez Tirez, otherwise known as composer/performer Michael Rouse, celebrates his recent Sire Records signing with a few friends. Pictured from left are Club Soda Music's Julie Baer, Rouse, Sire's Suzanne Emil, Shirley Divers, president Seymour Stein and Jean-Michael Coletti, and Club Soda's Michael Lozuao.



Rockers Strike Gold. Mercury recording artists Bon Jovi are showered with gold records backstage following their recent concert at New Jersey's Meadowlands Arena. The plaques were presented for sales of their latest album, "7800° Fahrenheit." Celebrating, from left, are PolyGram rock a&r director Derek Shulman, group members Alec John Such, Richie Sambora and Jon Bon Jovi, PolyGram senior vice president of marketing Harry Anger, and group member Tico Torres.



Jobete in Nashville. On hand to celebrate the grand opening of Jobete/Stone Diamond Music's new Nashville office are, from left, Holly Greene, East Coast professional director, New York; Roger Gordon, vice president, Nashville; Lester Sill, president, Hollywood; and Susan Burns, professional manager, Nashville. At the top are Jay Lowy, vice president and general manager, Hollywood, and Mrs. Lester Sill.

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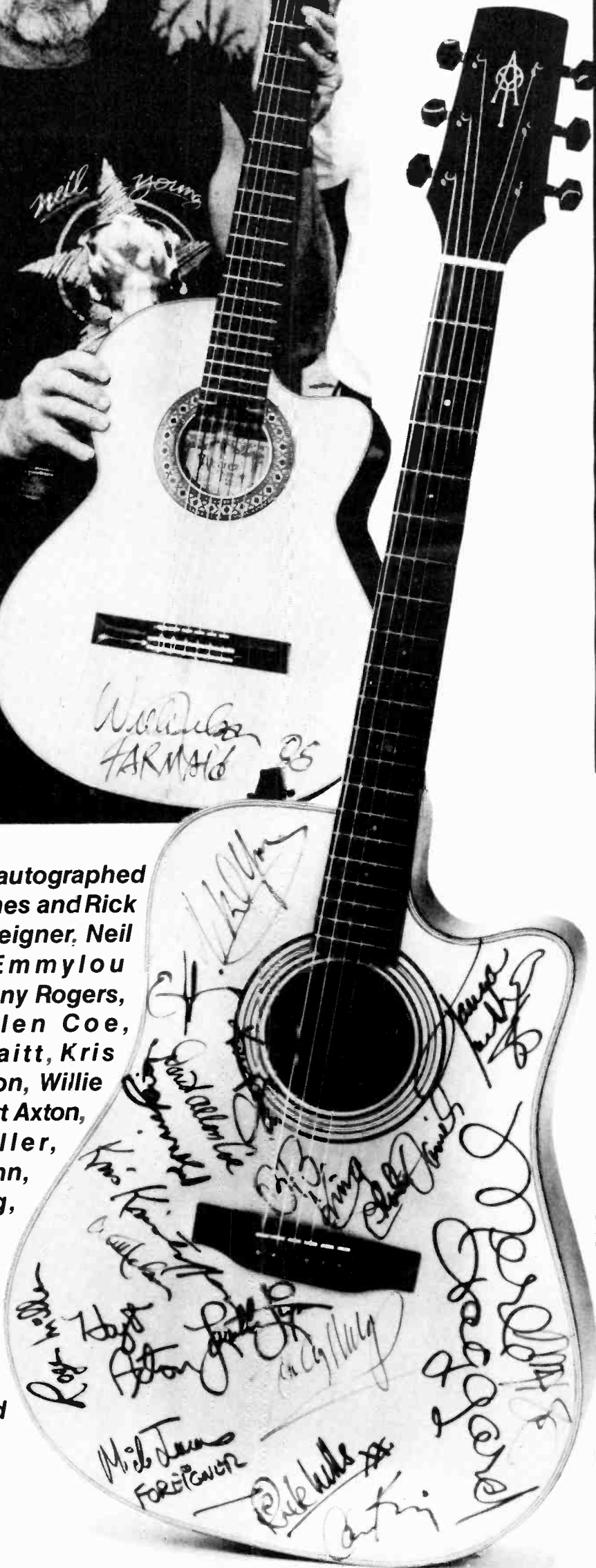
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Young, Emmylou
Harris, Kenny Rogers,
David Allen Coe,
Bonnie Raitt, Kris
Kristofferson, Willie
Nelson, Hoyt Axton,
Roger Miller,
Loretta Lynn,
Carol King,
Merle
Haggard,
Charlie
Daniels,
Daryl Hall,
Tanya
Tucker, and
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Allen to Industry: 'Where's the Growth?'

Leading Artist Manager Criticizes His Colleagues

BY KIRK LaPOINTE

TORONTO The leading Canadian artist manager of his generation, Bruce Allen, stood last week before a gathering of Canadian industry types with hands on hips and chewed out his colleagues.

"Where's the growth?" he called out to his management cohorts, berating them and exhorting them to abandon their \$50,000 Mercedes-Benzes and put their money into their acts.

Allen, who manages Bryan Adams and Loverboy, was the keynote speaker at a day-long conference sponsored by The Record, the Canadian trade magazine. In many ways, the address by the Vancouver native before a Toronto-based crowd was a bit of a crowning achievement and an acknowledgement that no one from the industry's main town does better.

Among his observations: The Canadian record company a&r manager too often has to double as an artist manager; the Canadian Recording Industry Assn. (CRIA) certification levels should be doubled so artists and managers don't get inflated self-images about busting gold in this country (when it really only entails sales of 50,000

units); Canadian managers need to work their artists more aggressively in the U.S. by using independent promotion and need to take some time to "make connections."

Not known as the most soft-selling of managers, Allen had just flown back from Japan with Adams on their first foray in that territory. He said that Canadian managers are too easily satisfied with the "minuscule" gains of success at home, when they should really be aiming for the world stage.

He didn't portray his world view as necessarily a costly one. Mainly, he said, it was a matter of hard work, of putting your artist on a tour bus and hoping he'll work hard to get off that bus.

"And remember," he told the crowd of about 400 attending the conference, "managers ride the same bus."

Allen said managers too easily allow themselves to be seduced by their meager Canadian results and too often prefer that their artists headline small venues than open for large-venue concerts. He said both Adams and Loverboy were opening acts when their albums had surpassed the million sales mark in the U.S.

Allen had some harsh words for

talent agencies, and said he moved Adams and Loverboy from International Creative Management (ICM) because he and Loverboy co-manager Lou Blair were once snubbed by a top executive at the firm. When ATI and ICM merged, Allen moved his acts away.

"Don't trust the record company reports" on airplay and sales, he said. "Get your own."

Hire independent promotion people and "make them part of your team," rewarding them on sales and not on chart numbers, he advised. Four regional reps and one national one are needed to cover the U.S., he said.

To the casual observer, Allen can do no wrong. But he took over the co-management role with Paul Hyde & the Payola\$ in the last year, and it has not been a smooth ride. The band recorded an A&M album with producer David Foster, but it did not meet with much success below the border.

Allen conceded that maybe he just didn't spend enough time grooming the band, which has since left A&M. He said the group is "not a great live band," and that its name will be changed. A new deal is being sought for the platinum-level Canadian act.

Prospects Don't Look Good For Famine Relief Concert

TORONTO Plans for a Canadian concert for African famine relief appear to have been snuffed last week when managers and promoters met and decided not to pursue such a project.

Although one of the principals involved, Music Express magazine associate editor Keith Sharp, held out

hope that Canada could be the host of an international all-star benefit concert, managers reportedly told an industry meeting that interest has petered out.

Sharp had tried earlier this autumn to organize an event and had been telling journalists that Live Aid organizer Bob Geldof had given Sharp's efforts his seal of approval. Sharp was putting together an event for Sept. 29 in Toronto when industryites decided not to cooperate with him.

Bruce Allen, manager of Bryan Adams and Loverboy, had said the Can-Aid concert was ill-advised and ill-timed, but had agreed to meet with Sharp and others last week to discuss a possible Canadian show.

Ray Danniels, manager of Rush, said last week that the event would lack meaning, because so many similar projects have preceded it. Donald Tarlton, president of Montreal-based Donald K. Donald Productions, reportedly said public enthusiasm for such an event "is no longer there."

Sharp ended the meeting by urging managers to keep in touch and said he thinks he can assemble an international concert, but he would not elaborate.

CRIA Meeting On Lyric Issue

TORONTO The Canadian Recording Industry Assn. (CRIA) will convene a board meeting Nov. 25 to decide how it will react to the Recording Industry Assn. of America (RIAA) decision to sticker recordings (Billboard, Nov. 9).

CRIA president Brian Robertson says that the matter "will be front and center on the agenda" of the meeting. Earlier, Robertson had said the Canadian record industry might follow any U.S. decision, but all he has said lately is that the industry is taking a wait-and-see attitude toward the issue.

Although the lyric controversy has been a major concern in the U.S., it hasn't had much of an impact in Canada. For that reason, it might be possible for Canadian firms to avoid stickering. Album and tape jackets and sleeves are manufactured in Canada, even though much of the artwork is done elsewhere on foreign artists' material, so any move to print lyrics or a consumer warning on the artwork itself could be erased by Canadian firms.

Robertson, who left for Europe last week following the Juno music awards, said he was still gathering information about the RIAA move and did not have any personal opinion about the stickering.

Some Canadian companies had earlier voluntarily stickered product on certain adult-oriented material, but it is not yet known if they will follow the U.S. move.

Maple Briefs

BRIAN ALLEN, former guitarist with Toronto, took over last week as Attic Records' new a&r director. He replaces Walter Zwol.

SHEILA KAYE has left Quality Records as its press and publicity manager. Her place is being taken temporarily by promotion manager Brian Stutz and a&r manager Cam Carpenter.

VIC WILSON, one-time co-manager of Rush and a former head of the Canadian Independent Record Production Assn. (CIRPA), is running this week in a Toronto-area municipal election. Wilson wants to be mayor of Markham.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

Finnish Top 40 on Cable

HELSINKI Cable television operations in nine Finnish towns and cities are showing a bi-monthly "Suera Top 40 Show," which revolves around local and international video clips, interviews, visiting guests and the new Finnish Top 40 chart.

That chart, the only one in this territory backed by IFPI members and the local industry, lists the top 40 albums and top 20 singles com-

plied from approximately 40 retail outlets nationwide and based on actual sales.

The current chart-topping single is Modern Talking's "Cheri Cheri Lady," followed by Baltimora's "Woody Boogie" and ZZ Top's "Sleeping Bag." The only domestic single in the listing is "Joki & Meri" by Pave Maijanen, though a new entry, "Take On Me" by A-Ha, originated in nearby Norway.

INTERNATIONAL EDITOR

PETER JONES, Billboard, 7 Carnaby St., London W1V 1PG. 01-439 9411.

INTERNATIONAL CORRESPONDENTS

- Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-28-82.
- Australia—GLENN BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales.
- Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
- Canada—KIRK LaPOINTE, 7 Glen Ames Ave., Toronto, Ontario M4E 1M3. 416-364-0321.
- Czechoslovakia—DR. LUBOMIR DOURZKA, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08.
- Denmark—KNUD ORSTED, 22 Tjornevej, DK-3070 Snekkersten. 02-22-26-72.
- Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.
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- Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem.
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- Sweden—MAGNUS JANSON, Tavastgatan 43, 11724 Stockholm. 8-585-085.
- Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten, 062-215909.
- U.S.S.R.—VADIM D. YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
- West Germany—WOLFGANG SPAHR (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428.
- JIM SAMPSON (News Editor), Grillparzerstr. 46, 8000 Munich 80. 89-473368. Tlx: 5216622.
- Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

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INTERNATIONAL SINGLE OF THE YEAR FOREIGNER, I WANT TO KNOW WHAT LOVE IS
COMPOSER OF THE YEAR BRYAN ADAMS/JIM VALLANCE
FEMALE VOCALIST OF THE YEAR LUBA
MALE VOCALIST OF THE YEAR BRYAN ADAMS
GROUP OF THE YEAR THE PARACHUTE CLUB
COUNTRY FEMALE VOCALIST OF THE YEAR ANNE MURRAY
COUNTRY MALE VOCALIST OF THE YEAR MURRAY McLAUCHLAN
INSTRUMENTAL ARTIST(S) OF THE YEAR THE FAMILY BROWN
MOST PROMISING GROUP OF THE YEAR CANADIAN BRASS
MOST PROMISING FEMALE VOCALIST OF THE YEAR K.D. LANG
MOST PROMISING MALE VOCALIST OF THE YEAR PAUL JANZ
BEST R&B/SOUL RECORDING LIBERTY SILVER, LOST SOMEWHERE INSIDE YOUR LOVE
BEST REGGAE/CALYPSO RECORDING LIBERTY SILVER & OTIS GAYLE, HEAVEN MUST HAVE SENT YOU
BEST ALBUM GRAPHICS ROB MACINTYRE/DIMO SAFARI, STRANGE ANIMAL, GOWAN
BEST CHILDREN'S ALBUM MURMEL MURMEL MUNSCH, ROBERT MUNSCH
RECORDING ENGINEER OF THE YEAR HAYWARD PARROTT, UNDERWORLD, THE FRONT
PRODUCER OF THE YEAR DAVID FOSTER, CHICAGO 17
BEST CLASSICAL ALBUM (LARGE ENSEMBLE)
RAVEL: MA MERE L'OYE/PAVANE POUR UN INFANTE DEBUNTE/TOMBEAU DE COUPERIN AND
VALSES NOBLES ET SENTIMENTALES L'ORCHESTRE SYMPHONIQUE DE MONTREAL/CHARLES DUTOT
BEST CLASSICAL ALBUM (SOLO OR CHAMBER ENSEMBLE)
W. A. MOZART - STRING QUARTETS, THE ORFORD STRING QUARTET
BEST JAZZ ALBUM A BEAUTIFUL FRIENDSHIP, DON THOMPSON
BEST VIDEO A CRIMINAL MIND, GOWAN, ROB QUARTLY

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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	TITLE	ARTIST	HOT 100 POSITION
1	1	MIAMI VICE THEME	JAN HAMMER	3
2	3	YOU BELONG TO THE CITY	GLENN FREY	2
3	6	WE BUILT THIS CITY	STARSHIP	1
4	4	HEAD OVER HEELS	TEARS FOR FEARS	4
5	2	PART-TIME LOVER	STEVIE WONDER	5
6	9	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	6
7	16	BROKEN WINGS	MR. MISTER	7
8	12	NEVER	HEART	8
9	7	YOU ARE MY LADY	FREDDIE JACKSON	12
10	10	BE NEAR ME	ABC	9
11	14	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	10
12	18	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	11
13	5	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	14
14	11	TAKE ON ME	A-HA	13
15	8	LOVIN' EVERY MINUTE OF IT	LOVERBOY	20
16	15	ONE NIGHT LOVE AFFAIR	BRYAN ADAMS	16
17	19	LOVE THEME FROM ST. ELMO'S FIRE	DAVID FOSTER	15
18	22	SOUL KISS	OLIVIA NEWTON-JOHN	21
19	25	ONE OF THE LIVING	TINA TURNER	17
20	13	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	PAUL YOUNG	27
21	—	ELECTION DAY	ARCADIA	18
22	29	SLEEPING BAG	Z Z TOP	19
23	—	ALIVE AND KICKING	SIMPLE MINDS	22
24	—	PARTY ALL THE TIME	EDDIE MURPHY	24
25	—	I MISS YOU	KLYMAXX	23
26	23	OH SHEILA	READY FOR THE WORLD	29
27	27	SO IN LOVE	ORCHESTRAL MANOEUVERS IN THE DARK	26
28	17	FORTRESS AROUND YOUR HEART	STING	28
29	20	AND WE DANCED	THE HOOTERS	30
30	—	PERFECT WAY	SCRITTI POLITTI	25

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	WE BUILT THIS CITY	STARSHIP	1
2	3	HEAD OVER HEELS	TEARS FOR FEARS	4
3	5	YOU BELONG TO THE CITY	GLENN FREY	2
4	2	MIAMI VICE THEME	JAN HAMMER	3
5	1	PART-TIME LOVER	STEVIE WONDER	5
6	6	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	6
7	8	BROKEN WINGS	MR. MISTER	7
8	10	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	10
9	13	NEVER	HEART	8
10	11	BE NEAR ME	ABC	9
11	14	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	11
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13	15	YOU ARE MY LADY	FREDDIE JACKSON	12
14	20	ONE OF THE LIVING	TINA TURNER	17
15	17	LOVE THEME FROM ST. ELMO'S FIRE	DAVID FOSTER	15
16	24	ELECTION DAY	ARCADIA	18
17	21	SLEEPING BAG	Z Z TOP	19
18	12	ONE NIGHT LOVE AFFAIR	BRYAN ADAMS	16
19	9	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	14
20	25	PERFECT WAY	SCRITTI POLITTI	25
21	26	ALIVE AND KICKING	SIMPLE MINDS	22
22	28	I MISS YOU	KLYMAXX	23
23	—	SAY YOU, SAY ME	LIONEL RICHIE	32
24	23	SO IN LOVE	ORCHESTRAL MANOEUVERS IN THE DARK	26
25	—	PARTY ALL THE TIME	EDDIE MURPHY	24
26	—	SOUL KISS	OLIVIA NEWTON-JOHN	21
27	—	SMALL TOWN	JOHN COUGAR MELLENCAMP	36
28	—	WRAP HER UP	ELTON JOHN	33
29	—	SISTERS ARE ...	EURYTHMICS/ARETHA FRANKLIN	31
30	16	FORTRESS AROUND YOUR HEART	STING	28

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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	12
MCA (7)	11
Camel/MCA (2)	
I.R.S. (1)	
MCA/Constellation (1)	
ATLANTIC (7)	10
Atco (1)	
Island (1)	
Modern (1)	
POLYGRAM	9
Mercury (5)	
De-Lite (2)	
Riva (2)	
CAPITOL (6)	8
Manhattan (2)	
A&M (4)	6
A&M/Virgin (2)	
EPIC (2)	6
Scotti Bros. (3)	
CBS Associated (1)	
RCA (5)	6
Grunt (1)	
ARISTA	5
EMI-AMERICA	5
ELEKTRA	4
MOTOWN (1)	2
Tamla (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
61 AFTER THE FIRE	(Eel Pie, ASCAP)	(April, ASCAP/Tutti Ragazza, ASCAP/Maz Appeal, ASCAP) CPP
22 ALIVE AND KICKING	(Colgems-EMI, ASCAP) WBM	78 DON'T LOSE MY NUMBER (Phil Collins, ASCAP/Pun, ASCAP/Warner Bros., ASCAP) WBM
87 ALL FALL DOWN	(Blue Mer, ASCAP/Virgin, ASCAP) CPP	68 DRESS YOU UP (House Of Fun, BMI) WBM
89 ALL OF ME FOR ALL OF YOU	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	18 ELECTION DAY (Tritec, BMI) HL
54 AMERICA	(Controversy, ASCAP) WBM	44 EMERGENCY (Delightful, BMI)
60 AND SHE WAS	(Index, ASCAP/Blue Disque ASCAP/WB, ASCAP)	49 EVERYBODY DANCE (Crazy People, ASCAP/Almo, ASCAP) CPP/ALM
30 AND WE DANCED	(Dub Notes, ASCAP/Human Boy, ASCAP)	73 EVERYDAY (Peer International, BMI) CPP
9 BE NEAR ME	(Neutron, BMI/10, BMI/Nymph, BMI) CPP	70 FACE THE FACE (Eel Pie, BMI)
75 THE BIG MONEY	(Core, CAPAC) WBM	28 FORTRESS AROUND YOUR HEART (Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL
100 BLUE KISS	(Kirsch Kett, ASCAP/I Before E, ASCAP)	88 FOUR IN THE MORNING (I CAN'T TAKE ANYMORE) (Kid Bird, BMI/Rough Play/BMI) HL
79 BORN IN EAST L.A.	(Bruce Springsteen, ASCAP/Los Guys, ASCAP) CPP	63 FREEDOM (Golden Torch, ASCAP)
43 BOY IN THE BOX	(Liesse, ASCAP)	83 FREEDOM (Chappell, ASCAP) HL
7 BROKEN WINGS	(Warner-Tamerlane, BMI/Entente, BMI)	34 GIRLS ARE MORE FUN (Raydiola, BMI) WBM
46 BURNING HEART	(Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) WBM/PPP	71 GOODBYE (Kid Bird, BMI/Rough Play/BMI) HL
94 CAN YOU FEEL THE BEAT	(Mokojumbi, BMI)	4 HEAD OVER HEELS (Virgin, ASCAP) CPP
81 CHARM THE SNAKE	(Pop "n" Roll, ASCAP/See This House, ASCAP)	90 HOME SWEET HOME (Warner-Tamerlane, BMI/Nikki Sixx, BMI/Vince Neil, BMI/Tommy Lee, BMI)
59 CHERISH	(Delightful, BMI) CPP	58 HURTS TO BE IN LOVE (Black Keys, BMI)
96 C-I-T-Y	(John Cafferty, BMI)	23 I MISS YOU (Spectrum VII, ASCAP) CPP
51 CONGA	(Foreign Imported, BMI)	69 I'LL BE GOOD (A La Mode, ASCAP) WBM
74 COUNT ME OUT	(New Generation, ASCAP)	41 I'M GOIN' DOWN (Bruce Springsteen, ASCAP) HL/PPP
65 DANCING IN THE STREET	(Jobete, ASCAP/Stone Agate, BMI) CPP	27 I'M GONNA TEAR YOUR PLAYHOUSE DOWN (Irving, BMI) CPP/ALM
86 DANGEROUS	(Irving, BMI/Adams Communications, BMI/Calypto Toonz, BMI)	85 KAYLEIGH (Marillion, ASCAP/Chappell, ASCAP) CHA/HL
93 DISCIPLINE OF LOVE	(Warner-Tamerlane, BMI/Haymaker, BMI/Batteau, ASCAP/Black Lion, ASCAP)	10 LAY YOUR HANDS ON ME (Zomba, ASCAP) CPP
45 DO IT FOR LOVE		76 LIKE TO GET TO KNOW YOU WELL (Warner-Tamerlane, BMI/Howard Jones, BMI) WBM
		39 LONELY OL' NIGHT (Riva, ASCAP) WBM
		84 A LOVE BIZARRE (Sister Fate, ASCAP)
		92 LOVE GRAMMAR (Carbert, BMI)
		47 LOVE IS THE SEVENTH WAVE (Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL
		15 LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL) (Gold Horizon, BMI/Foster Frees, BMI) CPP
		20 LOVIN' EVERY MINUTE OF IT (Zomba, ASCAP) CPP
		3 MIAMI VICE THEME (MCA, ASCAP) MCA/HL
		55 MONEY FOR NOTHING (Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP) CPP/ALM
		8 NEVER (Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP
		42 THE NIGHT IS STILL YOUNG (Joel Songs, BMI) CPP/ABP
		67 THE OAK TREE (Ya D Sir, ASCAP) WBM
		37 OBJECT OF MY DESIRE (Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP
		29 OH SHEILA (Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)
		16 ONE NIGHT LOVE AFFAIR (Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM
		17 ONE OF THE LIVING (Makiki, ASCAP/Arista, ASCAP) CPP
		5 PART-TIME LOVER (Jobete, ASCAP/Black Bull, ASCAP) CPP
		24 PARTY ALL THE TIME (Stone City, ASCAP/National League, ASCAP) CPP
		25 PERFECT WAY (Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)
		82 QUE TE QUIERO (Carbert, BMI/Megasongs, BMI)
		35 RUNNING UP THAT HILL (Colgems-EMI, ASCAP)
		14 SAVING ALL MY LOVE FOR YOU (Prince Street, ASCAP/Screen Gems-EMI, BMI)
		32 SAY YOU, SAY ME (Brockman, ASCAP) CLM/PPP
		6 SEPARATE LIVES (THEME FROM WHITE NIGHTS) (Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM
		80 SIDEWALK TALK (House Of Fun, BMI/Webo Girl, ASCAP)
		31 SISTERS ARE DOING IT FOR THEMSELVES (RCA, ASCAP/Blue Network, ASCAP) WBM
		19 SLEEPING BAG (Hamstein, BMI)
		36 SMALL TOWN (Riva, ASCAP) WBM
		72 SMALL TOWN GIRL (John Cafferty, BMI) WBM
		26 SO IN LOVE (Virgin, ASCAP/Charisma, ASCAP/Unichappell, BMI) CPP/CHA/HL
		21 SOUL KISS (Music Corp. Of America, BMI/Fleedleedle, BMI) MCA/HL
		99 ST. ELMO'S FIRE (MAN IN MOTION) (Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP
		77 STAND BY ME (Rightson, BMI/Trio, BMI/ADT, BMI)
		53 SUN CITY (Solidarity, ASCAP)
		52 SUNSET GRILL (Cass County, ASCAP/Kortchmar, ASCAP)
		13 TAKE ON ME (ATV, BMI) CLM/PPP
		66 TALK TO ME (Fallwater, ASCAP)
		97 TALK TO ME (Narrow Dude, ASCAP/Tina Bopper, ASCAP/Bonnie Bee Good, ASCAP/WB, ASCAP)
		62 TARZAN BOY (Screen Gems-EMI, BMI) WBM
		56 TEARS ARE FALLING (Kiss, ASCAP)
		57 THAT'S WHAT FRIENDS ARE FOR (Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM
		91 THIS TIME (MCA, ASCAP)
		50 TO LIVE AND DIE IN L.A. (Chong, ASCAP/Warner-Tamerlane, BMI) WBM
		95 TONIGHT IT'S YOU (Adult, BMI/April, ASCAP/Screen Gems-EMI, BMI)
		38 TONIGHT SHE COMES (Lido, ASCAP) WBM
		64 TOO YOUNG (Foster Frees, BMI/Garden Rake, BMI/Oremwood, BMI/April, ASCAP/Stephen A. Kipner, ASCAP)
		40 WALK OF LIFE (Chariscourt, BMI/Almo, ASCAP) CPP/ALM
		1 WE BUILT THIS CITY (Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI) CHA/HL/PPP
		98 WEIRD SCIENCE (MCA, ASCAP/Little Maestro, BMI) MCA/HL
		11 WHO'S ZOOMIN' WHO (Gratitude Sky, ASCAP/Bellboy, BMI)
		33 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)
		48 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 Mogull
BP Bradley	MCA MCA
CHA Chappell	PSY 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

ELTON JOHN
Ice On Fire
PRODUCER: Gus Dudgeon
Geffen GHS 24077

John's fifth album for Geffen reunites the team that was responsible for his string of classic albums in the '70s: producer Gus Dudgeon and lyricist Bernie Taupin. John has experienced a career revival in the past few years, with his last three albums going gold and yielding a string of hit singles. Among the key cuts here: the first single, "Wrap Her Up," a playful duet with George Michael of Wham!; "This Town," a lively rocker, and "Cry To Heaven," a soulful ballad.

PETE TOWNSHEND
White City—A Novel
PRODUCER: Chris Thomas
Atco 90473

Townshend's sixth album without the Who is most significant for its break with that group's signature sound. Townshend, who penned the lion's share of the group's material, has made a bold move in breaking with the familiar and popular sound—in stark contrast to Roger Daltrey's current "After The Fire"—and comes up with a fresh musical voice to pair with familiar themes of home and diffidence. Expect strong support from radio on "Face The Face," "Give Blood" and "I Am Secure."

BARRY MANILOW
Manilow
PRODUCERS: Various
RCA AFL1-7044

Manilow bows on RCA after a hit-studded career on Arista with a set that should easily satisfy his large and loyal constituency. Among the producers who contributed to the album: Howie Rice, George Duke and Bob Gaudio. The key cuts include the first single, "In Search Of Love," the '60s-shaded "Some Sweet Day" and a remake of "Ain't Nothing Like The Real Thing." Manilow collected 13 consecutive gold albums on Arista; this album should hit that level and could easily go platinum.

ELVIS COSTELLO & THE ATTRACTIONS
The Best Of Elvis Costello & The Attractions
PRODUCERS: Various
Columbia FC 40101

With a steady stream of consistently strong albums in his past, Costello is an artist whose career easily lends itself to this kind of compilation, although fans are sure to have favorite tracks they think should have been included. Yet this 16-song collection is a nice stopgap for listeners who'd rather not cherrypick through Costello's catalog.

CHRISTOPHER CROSS
Every Turn Of The World
PRODUCER: Michael Omartian
Warner Bros. 9 25341-1

Cross' third album has more of the hooky rhythm pieces and pretty ballads that have been his stock-in-trade since his spectacular breakout five years ago. Cross co-wrote most of the songs with top lyricists John Bettis and Will Jennings, which gives them added depth. The first single, "Charm The Snake," is contrived, but the sizzling title track will make a strong followup candidate. While Cross' last album paled alongside his much-heralded debut, it did yield two major hits, "All Right" and "Think Of Laura."

BOB DYLAN
Biograph
PRODUCER FOR RELEASE: Jeff Rosen
Columbia CSX 38830

A five-record, 53-song labor of love that collects work from all phases of Dylan's career. Casual listeners looking for a greatest hits package shouldn't look here: This set strives to present a cohesive overview of Dylan's development as a songwriter and performer while including 21 hard-to-find and unreleased tracks for collectors. Carefully annotated by producer Rosen, the package includes analysis and anecdotes concerning each composition from Dylan, as well as a 36-page booklet. Also available on three cassettes and three CDs.

ARMORED SAINT
Delirious Nomad
PRODUCER: Max Norman
Chrysalis BFV 41516

Second project to come out of this Los Angeles-based metal quartet. Album rides on hard-edged, guitar-oriented tracks, most notably "Over The Edge," "Aftermath" and "You're Never Alone." Should appeal to fans of the recent metal wave.

DIVINYLS
What A Life!
PRODUCERS: Gary Langan, Mike Chapman, Mark Opitz
Chrysalis BFV 41511

Vocalist Christina Amphlett fronts a vigorous five-piece Australian rock outfit. More misses than hits here, but a few standouts if you're willing to slag through the rest. Best cuts: "Sleeping Beauty," "Pleasure And Pain" and "Dear Diary."

YES
9012Live—The Solos
PRODUCER: Uncredited
Atco 90474

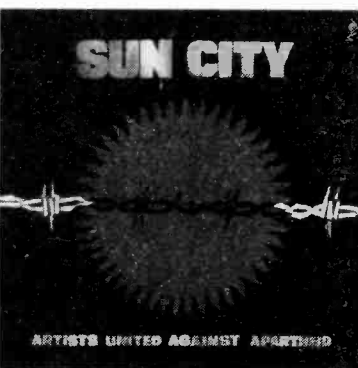
Live collection, for hardcore Yes fans only. Accent is on the solo ability of the band members rather than the group sound. Strangely timed, since the group is coming off its biggest record in many years.

SPOTLIGHT



BARBRA STREISAND
The Broadway Album
PRODUCERS: Various
Columbia OC 40092

Streisand's latest is a labor of love, a return to the musical theatre where she began her extraordinary career in the early '60s. This could easily be as big a hit as Linda Ronstadt's "What's New" two years ago, by appealing to large numbers of music fans who aren't regular record buyers. Among the best cuts: a lovely, understated version of "If I Loved You" from "Carousel," a witty, playful reading of "The Ladies Who Lunch" from "Company" and a spectacular, futuristic presentation of "Somewhere" from "West Side Story." The latter track, produced by David Foster, is planned as the only single from the album.



ARTISTS UNITED AGAINST APARTHEID
Sun City
PRODUCERS: Little Steven, Arthur Baker
Manhattan ST 53019

The much-publicized charity album features the star-studded title track, along with other cuts targeted at album-oriented rock, jazz and rap formats. "The Struggle Continues," for example, features Miles Davis, Stanley Jordan and Herbie Hancock, among other jazz figures, while "No More Apartheid" features Peter Gabriel and Shankar. The relative lack of mass appeal top 40 names will probably give this less pop and adult contemporary appeal than USA For Africa's "We Are The World" album, though this will still find its rock and black audience.

BLACK

PICKS

KASHIF
Condition Of The Heart
PRODUCER: Kashif
Arista AL8-8385

Kashif climbed high on the pop and black charts with both "Kashif" and "Send Me Your Love," and should repeat that success with this collection, which ranges from uptempo dance material to expressive ballads. The themes, too, range from the carnal ("I Wanna Have Love With You") to the political ("Botha Botha—Apartheid Song"). Arista's current hot streak with such crossover acts as Whitney Houston and Billy Ocean bodes well for this collection.

EVELYN "CHAMPAGNE" KING
A Long Time Coming
PRODUCERS: Various
RCA AFL1-7015

A very solid collection from King that should return her to the gold plateau. The Hawk Wolinski-produced cover of Sam Cooke's "A Change Is Gonna Come" could give the singer a bona fide crossover hit, while the rest of the album is a good mix of black contemporary fare. Should have a long life.

COUNTRY

PICKS

RICKY SKAGGS
Live In London
PRODUCER: Ricky Skaggs
Epic FE 40103

One could wish for a little less chatter and introductory rambling than goes on here, but the music is energetic and memorable. In addition to reprising such hits as "Uncle Pen," "Heartbroke" and "Country Boy," Skaggs offers several new songs, all good ones.

MERLE HAGGARD
Amber Waves Of Grain
PRODUCERS: Merle Haggard, Bob Montgomery
Epic FE4-224

This album was digitally recorded at live Haggard dates in Indiana and Nebraska and carries liner notes by Paul Harvey tying in Hag's association with the FarmAid theme. It's a blend of old ("Okie From Muskogee," "I Wish Things Were Simple Again," "Mama Tried") and new, including his timely title tune.

GLEN CAMPBELL
It's Just A Matter Of Time
PRODUCER: Harold Shedd
Atlantic America 90483

Relaxed, intimate and well-crafted, Campbell aims this collection at the country mainstream dominated by Kenny Rogers. His sensitive vocals and remarkable abilities as a musician combine to make this solid from start to finish.

CLASSICAL

PICKS

ORCHESTRAL SPECTACULARS
Cincinnati Pops Orchestra, Kunzel
Telarc CD-80115 (CD)

If not certifiably "spectacular," the pieces here do exploit a wide range of orchestral color. Performances are virile and the recorded sound typical of the label's best. Titular hyperbole is supported most effectively by the tympanic display toward the end of "Les Preludes," along with "Sorcerer's Apprentice" one of the album's major works. A quick rise on the CD chart is predicted.

POP

RECOMMENDED

CLARENCE CLEMONS
Hero
PRODUCERS: Marada Michael Walden, Arthur Baker, Morrie Brown
Columbia BFC 40010

Second chance for saxophonist Clemons to be his own Boss finds him moving into handling his own vocals, with mixed results. Production is thoughtful, tunes are just okay, although with some happy exceptions, most notably the Jackson Browne duet, "You're A Friend Of Mine."

VARIOUS ARTISTS
Follies In Concert
Producer: Thomas Z. Shepard
RCA Red Seal HBC2-7128

The "Follies" score, all of it, has entered the digital era, thanks to a star-studded in-concert September performance at New York's Avery Fisher Hall. Recording/concert producer Shepard was right all these years: Stephen Sondheim's words and music deserved the full treatment—and in this glorious presentation.

THE LONG RYDERS
State Of Our Union
Producer: Will Birch
Island 90459-1

The Long Ryders' first major label outing finds the band still pursuing their soft-spoken, Southern rock that garnered the Ryders substantial acclaim as an indie act. High points include skilled instrumentation on a variety of steel guitars and gentle vocal harmonies. "Lights Of Downtown" stands out with its brisk and bright pace, while the rest of the project gets a little monotonous in its low-key spirit.

CABARET VOLTAIRE
The Arm Of The Lord
Producer: Cabaret Voltaire
Some Bizarre/Caroline Carol 1331

Helter-skelter electronic effects thrown over tense dance tracks makes for interesting listening, although a few songs fall into an inaccessibly esoteric vein. Much of the album has strong club potential, and Cabaret's skeletal approach leaves plenty of room for the band's appropriately nervous vocals. Contact: 5 Crosby St., New York, N.Y. 10013.

BLANCMANGE
Believe You Me
PRODUCERS: Stewart Levine, Neil Arthur, John Williams, Stephen Luscombe
Sire 25345

Synth duo moves to Sire after a couple of albums for Island. This time they get some help from friends, most notably guitarist David Rhodes, but their relaxed sound proves a little too relaxed to encourage listener involvement, despite some fine playing.

MODERN TALKING
The 1st Album
PRODUCER: Dieter Bohlen
RCA AFL1-7132

Vocal duo's look will draw quick comparisons to Wham!, but the sound is more post-disco than slick pop. Smoothly constructed, but lacking in punch and obvious hooks.

BLACK

RECOMMENDED

JOYCE KENNEDY
Wanna Play Your Game!
PRODUCERS: Various
A&M SP 5073

Kennedy climbed high on the black and pop charts last year with "The Last Time I Made Love," a duet with Jeffrey Osborne. She again teams with Osborne on the title track here, as well as on another track, "Oh." The busy John "Jellybean" Benitez also produced three cuts, which should broaden Kennedy's appeal to dance clubs.

JAKKY BOY & THE BAD BUNCH
PRODUCER: Jakky Boy
Atlantic 81289

Columbus-based outfit works out in the Ohio funk tradition behind vocalist Jakky. Mostly slow burners.

SINGLES

PICKS *new releases with the greatest chart potential*

RECOMMENDED *records with potential for significant chart action*

NEW & NOTEWORTHY *highlights new and developing acts worthy of attention*

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

STEVIE WONDER

Go Home (4:08)
PRODUCER: Stevie Wonder
WRITER: Stevie Wonder
PUBLISHERS: Jobete/Black Bull, ASCAP
Tama 1817TF

Conflicted emotions set to a deep-cut, pumping groove; if the breezy "Part-Time Lover" was a monster crowd-pleaser, its darker followup is altogether more subtle and affecting.

LOVERBOY

Dangerous (3:36)
PRODUCERS: Tom Allom, Paul Dean
WRITERS: B. Adams, J. Vallance
PUBLISHERS: Irving/Adams Communications/
Calypso Toonz, BMI
Columbia 38-05711

This kind of oversized, megarock cruncher is becoming the band's signature; Canada's finest just cracked the top 10 for the first time with "Lovin' Every Minute Of It."

JELLYBEAN

Sidewalk Talk (3:58)
PRODUCER: John "Jellybean" Benitez
WRITER: Madonna
PUBLISHERS: House Of Fun/Webo Girl, BMI/ASCAP
EMI America B-8297

Hyperkinetic dance track topped the club chart as an LP cut last winter; features singer Catherine Buchanan and backing vocals that sound suspiciously like the composer.

BRYAN ADAMS/TINA TURNER

It's Only Love (3:15)
PRODUCERS: Bryan Adams, Bob Clearmountain
WRITERS: Bryan Adams, Jim Vallance
PUBLISHERS: Adams Communications/Calypso
Toonz, PROC/Irving, BMI
A&M AM-2791

Double whammy of a rock tune teams two of the most potent voices that ever growled a harmony; from "Reckless," which celebrates its first anniversary on the LP chart this week

BLACK

EL DeBARGE WITH DeBARGE

The Heart Is Not So Smart (4:25)
PRODUCER: Jay Graydon
WRITER: D. Warren
PUBLISHER: Editions Sunset, ASCAP
Gordy 1822GF

Sweet, lacy beat ballad; the steel drum sound and island flavor of "Rhythm Of The Night" at a gentler pace.

DIANA ROSS

Chain Reaction (3:47)
PRODUCERS: Barry Gibb, Karl Richardson,
Albhy Galuten
WRITERS: B. R. & M. Gibb
PUBLISHER: Gibb Brothers, BMI
RCA PB-14244

Followup to "Eaten Alive" makes affectionate reference to the singer's early career in its non-stop chunky rhythms and string of feminine rhymes.

GAP BAND

Desire (3:59)
PRODUCERS: Lonnie Simmons, Jonah Ellis
WRITERS: J. Ellis, L. Simmons
PUBLISHER: Temp Co, BMI
Total Experience TES1-2427 (c/o RCA)

Now into its VIIth album, the band that (sometimes) dares to buck the electro-trend gets all the sizzle that's needed from a two-note rhythm track and the unprocessed human voice.

O'JAYS

What A Woman (3:50)
PRODUCERS: Kenneth Gamble, Leon A. Huff
WRITERS: Walter Sigler, James Sigler
PUBLISHERS: Assorted/Henry Sumay/Rose Tree, ASCAP/BMI

Philadelphia International B-50021 (c/o Capitol)
Straight, solid r&b ballad plays off the rough and the smooth.

COUNTRY

GEORGE JONES

The One I Loved Back Then (The Corvette Song) (2:29)
PRODUCER: Billy Sherrill
WRITER: G. Gentry
PUBLISHER: Algee, BMI
Epic 34-05698

Cars, nostalgia, Kwik Saks and a twist ending—this song has everything, including a playful George Jones, whining and growling out the mischievous mini-saga.

CRYSTAL GAYLE AND GARY MORRIS

Makin' Up For Lost Time (3:29)
PRODUCER: Jim Ed Norman
WRITERS: Gary Morris, Dave Loggins
PUBLISHERS: WB/Gary Morris/Leeds/Patchwork, ASCAP
Warner Bros. 7-28856

Subtitled "The Dallas Lovers' Song" (from the tv series) this pure-pop tune conveys the theme's intensity and urgency with arching vocal harmonies; very brisk and melodic.

MOE BANDY

Can't Leave That Woman Alone (3:06)
PRODUCER: Norro Wilson
WRITERS: J. McBride, W. Holyfield
PUBLISHERS: April/Ideas Of March, ASCAP
Columbia 38-05689

Bandy sounds randy on this ode to a popular urge; snappy and convincing delivery, without his usual hard-country edge.

DANCE

ANDRE CYMONE

Lipstick Lover (7:25)
PRODUCER: Andre Cymone
WRITER: A. Cymone
PUBLISHER: not listed
Columbia 44-05315 (12-inch single; 7-inch reviewed Nov. 9)

GRACE JONES

Slave To The Rhythm (4:54)
PRODUCER: Trevor Horn
WRITERS: Bruce Woolley, Simon Darlow, Steven Lipson, Trevor Horn
PUBLISHER: not listed
Manhattan/Island Y-56012 (c/o Capitol) (12-inch single; 7-inch version also available, Manhattan/Island B-50020)

Ever-surprising life-as-performance artist meets the ZTT aesthetic; enigmatic results sound not unlike an off-Broadway first-act closer out of context.

JOCELYN BROWN

Love's Gonna Get You (8:38)
PRODUCER: John "Jellybean" Benitez
WRITER: Toni C.
PUBLISHER: House Of Fun, BMI
Warner Bros. 0-20383 (12-inch single; 7-inch version also available, Warner Bros. 7-28889)

Major label debut for the singer whose "Somebody Else's Guy" made such a splash last year; nicely-understated techno-tracks wisely leave center stage to that rich voice.

NEW ORDER

Sub-culture (7:26)
PRODUCER: New Order
WRITER: New Order
PUBLISHER: Bemusic, ASCAP
Qwest 0-20390 (c/o Warner Bros.) (12-inch single)

Bouncy melody in a daringly fragmented John Robie mix gives the effect of an image seen in a shattered mirror; a typically complex message from the British cult band.

EXPOSE

Exposed To Love (6:10)
PRODUCER: Lewis A. Martinee
WRITER: Lewis A. Martinee
PUBLISHERS: Pantera/Panchin, BMI
Arista AD1-9426 (12-inch single)

Group that topped the club chart with "Point Of No Return" keeps to a similar hot electro-tempo in this followup, beefing up the wispy vocal sound with layers of harmony.

LOOSE ENDS

Tell Me What You Want (6:08)
PRODUCER: Nick Martinelli
WRITERS: McIntosh, Shell, Nichol
PUBLISHERS: Virgin/Brampton/Street Angel, ASCAP
MCA 23596 (12-inch single)

U.K. act's third U.S. release; more of the mellow, low-tech soul sound characteristic of the new British invasion.

ROCHELLE

My Magic Man (5:45)
PRODUCERS: Ted Currier, Gary Henry
WRITER: Gary Henry
PUBLISHERS: King Henry I/Currier, ASCAP
Warner Bros. 0-20376 (12-inch single)

Electronic disco-soul, as in her top 20 debut "Love Me Tonight", though this time the singer gets a bit more room to soar.

TALKING HEADS

And She Was (4:54)
PRODUCER: Talking Heads
WRITER: David Byrne
PUBLISHERS: Index/Bleu Disque, ASCAP
Sire 0-20378 (12-inch single; 7-inch reviewed Aug. 31)

DEBBIE HARRY

Feel The Spin (6:50)
PRODUCER: John "Jellybean" Benitez
WRITERS: Debbie Harry, Jellybean, Toni C.
PUBLISHERS: Easy Aire/Rare Blue, ASCAP/House of Fun, BMI
Geffen 0-20391 (12-inch single)

Onetime new wave icon returns via the "Krush Groove" soundtrack with an abstract AC ramble; acute Jellybean production adds the dance edge.

9.9

I Like The Way You Dance (4:48)
PRODUCER: Dimples
WRITERS: Dimples, B. Wilson
PUBLISHERS: Dat Richfield Kat, BMI/Songs Can Sing, ASCAP
RCA PW-14204 (12-inch single; 7-inch reviewed Oct. 26)

HAYWODE

Roses (5:53)
PRODUCERS: Cotia Campsie, George McFarlane
WRITERS: M. Leeson, P. Vale
PUBLISHER: not listed
Portrait 4R9-05213 (c/o CBS) (12-inch single; 7-inch reviewed Oct. 12)

THIRD WORLD

One More Time (7:10)
PRODUCER: Amir Bayyan
WRITERS: A. Bayyan, Meekaaeel
PUBLISHER: Amifuf, ASCAP
Columbia 44-05290 (12-inch single; 7-inch version also available, Columbia 38-05664)

Be warned: this "Sense Of Purpose" cut makes the most blatantly manipulative use of tension/release devices outside of reggae, and they work like sorcery.

SUBJECT

The Magic, The Moment (6:20)
PRODUCERS: Winston Jones, Paul Simpson
WRITERS: Winston Jones, Paul Simpson,
Anthony Malloy
PUBLISHERS: Jonesy/Paul Simpson, BMI/Knotsey, ASCAP

Pow Wow WOW 403 (12-inch single)
New NYC-based label offers sizzling soul in the style of recent Colonel Abrams/J.M. Silk chartbusters.

AC

AL JARREAU

Let's Pretend (5:29)
PRODUCER: Tommy LiPuma
WRITERS: Jay Graydon, Richard Page, Steve George,
John Lang
PUBLISHERS: Garden Rake/Warner-Tamerlane/
Entente, BMI
Warner Bros. 7-28925

From his "In London" concert sessions comes a breezy live recording that shows off both the singer's warm presence and the instrumental finesse of his group.

MICHAEL McDONALD

Lost In The Parade (3:48)
PRODUCERS: Michael McDonald, Ted Templeman
WRITERS: Michael McDonald, Grady Walker
PUBLISHERS: Genevieve/McWalker, ASCAP
Warner Bros. 7-28847

Aching lament to a midtempo rock beat; follows "No Lookin' Back," his biggest AC hit since "I Keep Forgetting."

POP

INGO BOINGO

Just Another Day (3:58)
PRODUCERS: Danny Elfman, Steve Bartek
WRITER: D. Elfman
PUBLISHER: Little Maestro, BMI
MCA 52726

Offbeat but accessible techno-rock by the formerly underground "Weird Science" crew.

GODLEY & CREME

Wedding Bells (3:26)
PRODUCERS: Godley, Creme
WRITERS: Godley, Creme
PUBLISHER: Man-Ken, BMI
Mirage 7-99587 (c/o Atlantic)

Teenpop beat ballad from their to-be-re-released '82 LP "Snack Attack."

ALARM

Strength (4:10)
PRODUCER: Mike Howlett
WRITER: Alarm
PUBLISHER: Illegal, BMI
I.R.S. IRS-52736 (c/o MCA)

Welsh rockers' stirring energy has a new coherence and polish under Howlett's direction

CRUZADOS

Motorcycle Girl (3:44)
PRODUCER: Rodney Mills
WRITERS: Tito Larriva, Tony Marsico
PUBLISHERS: Placa/Route Thirteen, BMI
Arista AS1-9436

Hard-driving, abrasive boogie number by L.A. quartet (formerly the Plugz) has been an AOR hit for some weeks.

JON BUTCHER AXIS

Sounds Of Your Voice (3:39)
PRODUCER: Spencer Proffer
WRITERS: J. Butcher, T. Gimbel
PUBLISHERS: Unichappell/Int'l Pashatoons, BMI
Capitol B-5534

Graceful DOR ballad.

WRESTLERS

Land Of 1,000 Dances ??? (3:15)
PRODUCERS: Rick Derringer, Dave Wolf
WRITERS: C. Kenner, A.F. Domino
PUBLISHER: Thursday, BMI
Epic 34-05709

Musclemen unite to trash an old rock'n'roll classic.

FORTUNE

Stacy (4:07)
PRODUCER: Kevin Beamish
WRITERS: R.S. Craig, L.A. Greene
PUBLISHERS: Kid Bird/Erregal/Mellin-Greene, BMI
MCA/Camel 52727

Mainstream rock ballad of Styx/Journey derivation.

BLACK

CARL CARLTON

Slipped, Tripped (Fooled Around And Fell In Love) (5:52)
PRODUCER: Allen A. Jones
WRITER: A. Jones
PUBLISHER: Music Minded, BMI
Casablanca 884 274-1 (c/o PolyGram) (12-inch single)

Loose, elastic r&b-dance music.

RUN-D.M.C.

Can You Rock It Like This (4:28)
PRODUCERS: Russell Simmons, Larry Smith
WRITERS: J.T. Smith, R. Rubin, L. Smith
PUBLISHERS: Protoons/Rush-Groove, ASCAP
Profile PRO-7088 (12-inch single)

Contact: (212) 582-3555.

MAI TAI

What, Where, When, Who (3:52)
PRODUCERS: Eric Van Tijn, Jochem Fluitsma
WRITERS: E. Van Tijn, J. Fluitsma
PUBLISHER: Intersong, ASCAP
Cricque CR 718

A sharper, more percussive disco sound than their international dance hit "History." Label based in Reading, Mass.

JUICY

It Takes Two (3:48)
PRODUCER: Eumir Deodato
WRITERS: K. Barnes, J. Barnes
PUBLISHER: Tricky Track, BMI
Private I Z54-05694 (c/o CBS)

KRYSTOL

The Things That Men Do (3:46)
PRODUCERS: Leon Sylvers III, William Bryant
WRITERS: T. Scott, L. Sylvers III, R. Stiger
PUBLISHERS: Jobete/R.K.S., ASCAP/Stone
Diamond/Lock Series II/Reel Vain, BMI
Epic 34-05715

DOROTHY MOORE

Just Came Apart At The Dreams (3:28)
PRODUCER: James Stroud
WRITERS: J. Weatherly, B. Jones
PUBLISHERS: Charlie Monk/Bright Sky/Cross Keys, ASCAP
Prelude PRL 8094

MOR ballad is an effective showcase for this respected singer's stylistic range. Label based in New York.

JIMMY CLIFF

American Sweet (3:31)
PRODUCER: Amir Bayyan
WRITERS: A. Bayyan, LaToya
PUBLISHERS: Amifuf, ASCAP/LaToya, BMI
Columbia 38-05716

SUGARFOOT

Fire "85" (4:10)
PRODUCER: Roger Troutman
WRITERS: J. Williams, C. Satchell, L. Bonner,
M. Jones, R. Middlebrooks, M. Pierce, W. Beck
PUBLISHERS: Ohio Players/Unichappell, BMI
Warner Bros. 7-28869

Tongue-in-cheek techno-funk.

ALISHA

Baby Talk (4:04)
PRODUCER: Mark Berry
WRITERS: Greg Brown, Logankoya
PUBLISHERS: Hub/MCA, ASCAP
Vanguard VSD 35262 (12-inch reviewed Oct. 19)

LOU RAWLS

Learn To Love Again (3:58)
PRODUCER: Jay Graydon
WRITERS: D. Foster, J. Graydon, R. Page
PUBLISHERS: Airbear/Garden Rake/Entente, BMI
Epic 34-05714

Ballad duet with Tata Vega.

JUNK YARD DOG FEATURING VICKI SUE ROBINSON

Grab Them Cakes (3:27)
PRODUCERS: Rick Derringer, Dave Wolff
WRITERS: D. Wolff, G. Pavlis, V. Taylor
PUBLISHER: Bylous, ASCAP
Epic 34-05688

Disco queen and wrestling star unveil a potentially dangerous new dance.

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. 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. 27-31, **Midem,** Palais des Festivals, Cannes. (516) 364-3686.

FEBRUARY

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.



Artsy Music. PolyGram Classics president Guenter Hensler, fourth from left, and Philips vice president Nancy Zannini, left, meet to discuss the forthcoming release "Artsounds Collection," a compilation of recordings and graphics by notable artists such as Tom Wesselmann, Larry Rivers and Philip Johnson. The Holly Solomon Gallery in New York will hold the premiere exhibition. Also pictured are, from left, Zane Productions' Jeff Gordon, liner note writer Peter Occhiogrosso, painter Wesselmann and Solomon.

Lawyer Files Suit vs. CBS

LOS ANGELES Charging malicious prosecution, local industry attorney Don Engel seeks \$106 million in cumulative damages in Federal District Court here from CBS Inc. and a New York lawyer and his firm, claiming they wrongfully accused him in the legal hassle involving the group Boston.

CBS originally filed suit against Thomas Scholz and Boston in October, 1983, demanding \$20 million in damages for the act's failure to deliver a third album (Billboard, Nov. 12, 1983). Scholz denied the allegations through Engel, his attorney, counterclaiming breach of contract and cumulative damages of \$15 million.

Engel's complaint, filed last Monday (4), alleges that CBS and Moses & Singer and an attorney with that firm, Stanley Rothenberg, misrepresented to the New York Federal District Court Engel's actions in the suit in an attempt to disrupt Engel's work on behalf of Scholz. CBS would not comment on the charges.

CBS filed a second action in August, 1984, charging breach of con-

tract and copyright infringement against Scholz, Engel, Boston's manager Jeff Donenfeld and MCA Records, the latter for allegedly trying to make a deal for Boston.

The presiding New York judge lashed out against the plaintiffs in the second action in February, saying he was outraged by what he felt was an attempt to "immobilize" Engel from representing Scholz. Final action in the second suit favored Engel.

IMPORT PRICES RISE

(Continued from page 1)

come back now, so on the international side we're pleased."

The Capitol executive also notes that Manhattan Records' practice of pressing its Blue Note line through its French affiliate is more expensive than when it was begun last year. "It's now becoming more cost effective to manufacture in the U.S.," he says, a policy switch he expects will be instituted.

Ed Grossi, vice president of Jem Records, predicts that price structures for pop records will probably rise to a level comparable with the pre dollar-boom days of 1980-81. At that time there was an average price differential of \$2 to \$3 between imported and domestic titles. The strong dollar of the last few years has served to bring approximate price parity between these two product categories.

"I think we're going to be looking at \$7.98 singles," he adds, assessing his 12-inch market.

At Harmonia Mundi USA, president René Goiffon says he will shortly be informing his accounts of price rises of from 5% to 10%, effective Jan. 1, on the various European labels he represents. Since Easter, the importer/label chief reports, revenue on sales of French product alone has dipped 25% because of the rising value of the franc. The Los Angeles-based company specializes in classical recordings.

Qualiton Imports here will be forced to raise prices, particularly of CDs, after the first of the year, according to sales chief George Volckening. He too places the blame (Continued on page 68)

New Companies

Memory Lane Music/Larry Spier Inc., formed by Dorothy Spier, Glenn La Russo and Larry Spier. Firm specializes in worldwide music publishing. First release is Skipworth & Turner's single "Thinking About Your Love." 928 Broadway, New York, N.Y. 10010; (212) 460-8677.

Jump Street Records Inc., an independent record label, formed by Cathy Jacobson and Jonathan Mann. Company will focus on r&b and street music. 200 W. 72nd St., #66, New York, N.Y. 10022; (212) 873-1248.

...newslines...

THE ROCK AND ROLL HALL OF FAME'S initial 10 inductees have been chosen. They are Chuck Berry, James Brown, Ray Charles, Sam Cooke, Fats Domino, the Everly Brothers, Buddy Holly, Jerry Lee Lewis, Little Richard and Elvis Presley. An induction dinner is set for Jan. 23 at New York's Waldorf-Astoria, at which the Hall will pay tribute to two yet-to-be-named non-performing contributors to rock. More than 100 performers, critics, producers, broadcasters and record executives cast votes in the election for the acts, all of whom made records before 1960. The governing Rock Hall of Fame Foundation, chaired by Ahmet Ertegun, is still looking for a permanent home.

MICHAEL JACKSON and Warner Bros. Music have extended an agreement calling for WB to administer all of the superstar's songs published by his Mijac Music through the release of his next three albums. The new deal also includes songs in the Mijac catalog not written by Jackson. Goodies in the latter end of the deal include the entire Sly & the Family Stone catalog, as well as the Dion hits "Runaround Sue" and "The Wanderer."

SINGER HELEN MERRILL is now being managed by veteran producer George Avakian. Latest album offering by the jazz stylist is a joint effort with British pianist Gordon Beck called "No Tears, No Goodbyes." The set is released in the U.S. by PolyGram Special Imports.

"**SUN CITY,**" containing educational material on apartheid and the making of the "Sun City" album on Manhattan, is being published Nov. 27 by Penguin Books at \$8.95. All royalties generated by the book will be donated to the Africa Fund, a non-profit, tax-exempt organization based in New York.

MVP Awards Dinner Set NARAS Adds New Members

NEW YORK The National Academy of Recording Arts & Sciences (NARAS) has added a total of 25 voting and 16 associate members, including a number of top-selling names.

NARAS has also set its seventh annual MVP Awards dinner, which will be held Wednesday (13) in honor of Lena Horne at The Tower, which is located at 45 W. 18th St. here, in the seventh floor penthouse.

Among the new voting members are Peter Gabriel, Steve Van Zandt, Stewart Copeland, Aretha Franklin, Pat Metheny, Corey Hart and Nile Rodgers.

Other new voting members include Phyllis Hyman, Eric Bazilan, Rob Hyman, Jay Beckenstein, Tommy Flanagan, Rupert Hine, James Levine, Bobby Scott, Stuart Adamson, Richard Stoltzman, Dardanelle, Jim Fishel, Steve Thompson, Julio

Fernandez, Steve Thompson, Janis Siegel, Willie Colon and Ruggero Raimondi.

New associate members include Joel M. Schoenfeld, Donna Lee Stearns, Robbin Ahrold, Dr. Lawrence Herbst, Joseph A. Aniello, Stephanie Richmond, Robin L. Connell, Toni Fosger, Lynn Howell, Lisa Schering, James Pittz, Georgia Bedford, Roseanne Young, Tonni Riggio, Theresa M. Clarke and James F. Simpson Jr.

NARAS is planning a multi-media tribute to Horne which will include documentary film footage of her career. Tribute will also be paid to New York session players. Part of the profits from the show will go to benefit the Jim Koulouvaris Scholarship Fund in Lena Horne's name. The phone number for tickets is (212) 245-5440.

Capitol Raises CD Prices

NEW YORK Capitol Records has instituted a wholesale price rise on Compact Discs, effective Nov. 1.

For pop CDs, it's an increase of 50 cents, bringing their cost to \$10.50, while a \$1 hike on Blue Note and Angel brings jazz and classical product to \$11.

Wholesalers who were questioned on the price rise note that they will charge more for their Capitol CD product than for CDs they buy from any other branch setup. Such label setups as WEA, RCA and Telarc say they plan no price hikes, while CBS, PolyGram and MCA would not comment.

Accounts report that while Capitol CDs are the weakest sellers

among the majors, they are irritated by the price rise taking place on the eve of the holiday season.

Reprise Reprived

LOS ANGELES The Reprise logo, used in recent years exclusively for the release of Frank Sinatra recordings, is being reactivated by Warner Bros. All future pressings by A-Ha and Dream Academy will bear the Reprise logo.

The move has been described as an "opening wedge" in the return of Reprise as a full label. The Kinks and Joni Mitchell were among the label's acts in its heyday.

Lifelines

MARRIAGES

Liz Nealon to Chris Kelly, Oct. 19 in New York. She is a producer with MTV. He is a freelance assistant director and stage manager.

RECORD STORES READY YULE VIDEO BLITZ

(Continued from page 3)

For Christmas, Camelot is supplying all stores, even those without video departments, with a select quantity of titles for sale. These titles, which include "Beverly Hills Cop," the Paramount "25 for 25" series, the Disney line and certain Warner Home Video titles, can be ordered from a master list of 200 available titles. Managers will display the featured inventory up front in each store, alongside their regularly stocked music video releases.

Also offered as a holiday bonus is the "Camelot 1986 Movie Club Cal-

endar," offering 24 different discount coupons on audio, video and accessories.

Babeli predicates her enthusiasm on competitive price points and exceptionally strong titles being offered by manufacturers, adding that this year's video purchases could run as much as 10 times more than the amount done last year by Camelot.

The Waxworks-owned Disc Jockey chain in Kentucky rents video in 10 of its 55 stores. For the fourth quarter, Waxworks is initiating a

storewide sales program in all outlets, including those that don't yet have in-store video departments.

The emphasis on video for sale, new for the chain, calls for between 28 and 58 titles geared mainly toward \$29.95 rock, exercise and children's releases to be sent to individual Disc Jockey stores. If the sell-through strategy is successful, it will be continued permanently.

Turtle's in the Southeastern U.S. is coordinating a city-by-city tie-in with local video hardware dealers during the Christmas season (separate story, page 19). Customers purchasing VCR equipment will receive a 25-coupon Turtle's book worth one free movie rental with each \$2.50 paid overnight rental between Dec. 1 and March 31.

The co-op funding problem confronting some record/tape dealers hoping to cash in for Christmas is alluded to by Bob Tolifson of Record Factory in San Francisco, which has rental in 14 of 38 units.

"If you rent movies, you don't ac-

crue co-op," he says of a more or less disappearing attitude on the part of vendors, some of whom once had policies prohibiting the advertising of rental. "You have to go out and buy a storeful of movies" to obtain meaningful co-op, Tolifson says.

Thus, this season at least, Record Factory will plug its video business in print. "Only now is it becoming feasible to advertise aggressively to the mass consumer," Tolifson explains. "Only now are movies coming down enough in list price."

Also going light on home video is Rainbow Records, another San Francisco chain gradually adding more rental departments (eight of its 24 stores rent movies). "We may have some print advertising on some major titles," says Rolf Filosa, the chain's chief financial officer.

One chain in California, Licorice Pizza, is among those still not wishing to divulge Christmas campaign plans for competitive reasons. However, Randy Gerston, marketing di-

rector of the Record Bar subsidiary, says that "the campaign will position video very well. We are changing the look and sound of our commercials." He adds that a first for the chain is bringing in an outside advertising agency on a consultant basis.

MUSICAL MAJORITY CONTINUES ATTACK

(Continued from page 1)

Parent-Teacher Assn. (PTA) and the Recording Industry Assn. of America (RIAA) in the wake of those organizations' agreement governing product labeling (Billboard, Nov. 9). Artist managers surveyed offered a grudging acceptance of the agreement.

In a statement issued here last week by Island Records president Charley Prevost, remaining Musical Majority members charged the RIAA with compromising the industry's own interests via the new accord. The new RIAA/PMRC/PTA plan, which affords labels the options of either applying a generic inscription or providing complete lyric information on potentially offensive records and tapes, was rejected by Prevost, who said that Island and other independents remain unwilling to concede to the accord.

Supporting Prevost were Musical Majority chairman Danny Goldberg, president of Gold Mountain Records, Premier Talent's Frank Barsalona and Geffen Records' Gary Gersh. However, assertions that MCA and A&M were also breaking ranks from the RIAA member companies proved inconclusive.

An MCA spokesperson said that the company's position remains unchanged. MCA has been listed among RIAA member companies now satisfied with the proposal set forth Nov. 1, but president Irv Azoff's earlier refusal to apply generic warnings (Billboard, Oct. 12) indicates that MCA's current stance supports only lyric inserts.

A&M, which withheld formal comment, is also believed to be interpreting the RIAA/PMRC/PTA solution as workable.

Island's Prevost and other Musical Majority members are still urging consumers and industry members to sidestep generic warnings and "use the 'lyrics option' if they feel compelled to support the RIAA compromise." Prevost has also called for industry sympathizers to support the American Civil Liberties Union (ACLU), which has sanctioned the Musical Majority, and the National Academy of Songwriters (NAS), among the first industry organizations to address the lyrics issue and oppose boty lyric content ratings and generic labelling.

Still, Prevost says that the issue may be blowing over. "Honestly, I think we're all a little bored with it, and want to get back to our jobs," he says.

Other label sources also confide that the RIAA position accepted by the PMRC and PTA may well represent a preservation of the status quo: Since most majors already

sticker certain titles, and include lyrics in others, the net effect may be little more than a semantic reworking of sticker legends.

National Academy of Songwriters chief Kevin Odegaard says that the non-profit group is now concentrating on recouping the funds spent on combatting the ratings drive. "I figure we lost to the PMRC," Odegaard admits. "Now we're under attack [from some publishers] for opposing the PMRC." A major benefit concert to rebuild the NAS coffers is planned for Los Angeles next month.

Most managers surveyed seemed resigned to the fact that some concessions had to be made, and expressed grudging acceptance of the compromise.

"I'm not thrilled about it," says Larry Fitzgerald, whose clients include Glenn Frey and Toto, "but if it had to be, a form of self-monitoring is better than an outside committee dictating to us. If this is the best compromise that could be made, I think we can live with it."

Fitzgerald concedes that the industry was pressured into the agreement. "We would never have done anything like this were it not for demands from some fairly powerful quarters," he says. But he adds that he thinks the issue may blow over: "I truly think it's one of those things that will be on everybody's minds for a while and then fade away."

Ron DeBlasio, who co-manages such clients as David Foster, Jennifer Holliday and X, also expresses resignation to the agreement.

"I realize the politics of it, and I think everybody else does as well," he says. "The industry had to give up something. But since they had to do it, let's hope it stops here, and let's get on to something else."

"The pressure the parents' groups brought on radio stations and on dealers was incredible—especially on radio stations. When you start to fool around with something that is FCC-controlled, you always get some movement. That was their ace in the hole. I believe we had to give up something to please the senators and pressure groups, and now I think the senators should respond in kind to us."

DeBlasio adds that he hopes there are no further demands or concessions. "I hope it doesn't go any further than this," he notes. "I really think you'd be treading on the First Amendment then. I sort of think you're treading on it already."

Assistance in preparing this story provided by Paul Grein.

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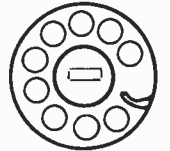
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TOP POP ALBUMS

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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	SOUNDTRACK MCA 6150 (9.98) (CD) 3 weeks at No. One	MIAMI VICE
2	3	4	10	JOHN COUGAR MELLENCAMP ▲ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
3	2	2	24	DIRE STRAITS ▲ ² WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
4	4	3	34	WHITNEY HOUSTON ▲ ² ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
5	6	8	19	HEART ▲ CAPITOL ST-12410 (8.98)	HEART
6	7	7	5	STEVIE WONDER TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
7	5	5	34	TEARS FOR FEARS ▲ ³ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
8	8	6	19	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
9	9	9	74	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
10	10	10	52	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
11	14	14	26	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
12	11	11	37	PHIL COLLINS ▲ ³ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
13	13	13	10	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
14	12	12	18	BILLY JOEL ▲ COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
15	32	—	2	RUSH MERCURY 826 098-1/POLYGRAM (8.98)	POWER WINDOWS
16	16	16	17	ARETHA FRANKLIN ● ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
17	15	15	18	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
18	17	17	22	READY FOR THE WORLD ● MCA 5594 (8.98) (CD)	READY FOR THE WORLD
19	22	30	7	STARSHIP GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
20	21	22	7	KISS MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
21	19	19	49	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
22	23	27	20	TALKING HEADS ● SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
23	18	18	54	WHAM! ▲ ³ COLUMBIA FC39595 (CD)	MAKE IT BIG
24	29	32	5	THE THOMPSON TWINS ARISTA AL8-8276 (8.98)	HERE'S TO FUTURE DAYS
25	20	20	26	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
26	30	38	12	MR. MISTER RCA NFL1-8045 (8.98)	WELCOME TO THE REAL WORLD
27	24	26	15	THE POINTER SISTERS ▲ RCA JCL1-5487 (8.98) (CD)	CONTACT
28	26	28	26	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
29	25	25	51	MADONNA ▲ ⁵ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
30	33	34	7	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
31	41	60	3	OLIVIA NEWTON-JOHN MCA 6151 (9.98)	SOUL KISS
32	NEW ►			Z Z TOP WARNER BROS. 25342 (8.98) (CD)	AFTERBURNER
33	38	51	4	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
34	27	23	19	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
35	35	36	6	STEVIE RAY VAUGHAN EPIC FE 40036	SOUL TO SOUL
36	28	21	8	DARYL HALL & JOHN OATES ● RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
37	37	39	12	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
38	42	48	5	MORRIS DAY WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS
39	39	40	17	ORCHESTRAL MANOEUVERS IN THE DARK A&M VIRGIN SP-5077/A&M (8.98)	CRUSH
40	69	—	2	SIMPLE MINDS A&M/VIRGIN SP-5072/A&M (8.98)	ONCE UPON A TIME
41	36	33	26	EURHYTHMICS ▲ RCA JCL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
42	31	24	18	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
43	44	45	6	ROGER DALTRY ATLANTIC 81269 (CD)	UNDER A RAGING MOON
44	NEW ►			IRON MAIDEN CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
45	46	49	6	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
46	34	29	28	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
47	47	50	13	MARILLION CAPITOL ST-12431 (8.98)	MISPLACED CHILDHOOD
48	43	35	19	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
49	51	56	6	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
50	52	55	75	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
51	45	37	24	NIGHT RANGER ● CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
52	70	110	3	SOUNDTRACK ATLANTIC 81273 (9.98)	WHITE NIGHTS
53	49	42	19	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
54	62	64	42	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
55	40	31	17	SOUNDTRACK ● MCA 6144 (9.98) (CD)	BACK TO THE FUTURE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	56	41	21	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
57	58	58	12	JOHN WAITE EMI-AMERICA ST-17164 (8.98)	MASK OF SMILES
58	80	122	3	INXS ATLANTIC 81277 (8.98)	LISTEN LIKE THIEVES
59	59	54	14	UB40 A&M/VIRGIN SP 6-65090/A&M (6.98)	LITTLE BAGGARIDDIM
60	66	82	5	KENNY ROGERS RCA JCL1-7023 (8.98)	THE HEART OF THE MATTER
61	61	62	7	MAURICE WHITE COLUMBIA FC 39883 (CD)	MAURICE WHITE
62	78	80	7	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
63	50	46	49	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
64	65	67	9	SHEILA E. PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
65	72	95	4	RAY PARKER JR. ARISTA AL8-8280 (8.98)	SEX AND THE SINGLE MAN
66	57	57	9	SQUEEZE A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
67	64	61	21	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
68	79	132	4	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
69	97	185	3	TRIUMPH MCA 2-8020 (10.98)	STAGES
70	53	53	12	BOOGIE BOYS CAPITOL ST-12422 (8.98)	CITY LIFE
71	75	91	6	JON BUTCHER AXIS CAPITOL ST-12425 (8.98)	ALONG THE AXIS
72	54	43	14	CHEAP TRICK EPIC FE 39592	STANDING ON THE EDGE
73	68	68	20	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
74	63	52	11	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98)	MARCHING OUT
75	85	85	9	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
76	60	59	31	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
77	84	116	7	SCRITTI POLITTI WARNER BROS. 25302 (8.98)	CUPID AND PSYCHE 85
78	67	63	27	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
79	48	47	65	BILLY OCEAN ▲ ² JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
80	120	160	3	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
81	73	69	23	AMY GRANT ● A&M SP5060 (8.98)	UNGUARDED
82	93	98	7	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
83	83	89	108	PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
84	106	152	4	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
85	81	79	10	9.9 RCA NFL1-8049 (8.98)	9.9
86	55	44	32	THE POWER STATION ▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION
87	89	94	33	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
88	74	73	36	JESSE JOHNSON'S REVUE ● A&M SP-6-5024 (6.98) (CD)	JESSE JOHNSON'S REVUE
89	101	114	4	TOMMY SHAW A&M SP-5097 (8.98)	WHAT IF
90	NEW ►			SOUNDTRACK MCA 6149 (9.98)	SWEET DREAMS
91	91	92	9	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
92	92	81	15	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
93	77	70	11	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
94	82	78	35	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
95	121	177	3	CRUZADOS ARISTA AL8-8383 (8.98)	CRUZADOS
96	96	75	11	MICHAEL MCDONALD WARNER BROS. 25291 (8.98) (CD)	NO LOOKIN' BACK
97	130	167	3	ISLEY/JASPER/ISLEY CBS ASSOCIATED BF2 40118/EPIC	CARAVAN OF LOVE
98	86	76	9	BILLY CRYSTAL A&M SP-5096 (8.98)	MAHVELOUS
99	107	115	8	STRYPER ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND
100	174	—	2	THE ALARM I.R.S. MCA 5666/MCA (8.98)	STRENGTH
101	104	112	21	GINO VANNELLI CBS ASSOCIATED FZ 40077	BLACK CARS
102	102	104	12	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
103	98	90	111	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)	SPORTS
104	76	74	18	AC/DC ● ATLANTIC 81263 (9.98) (CD)	FLY ON THE WALL
105	95	86	26	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
106	94	66	24	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS 39405/EPIC (CD)	TOUGH ALL OVER
107	105	88	12	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
108	100	84	39	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
109	114	102	57	U2 ▲ ISLAND 90231 ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
110	137	147	105	GEORGE WINSTON ● WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER

○ 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.



MASTERPIECE

1/4-25347

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Featuring The Single "Colder Are My Nights" 7-28860



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Billboard **TOP POP ALBUMS** *continued*

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
					LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	71	71	6		CHEECH & CHONG MCA 5640 (8.98)	GET OUT OF MY ROOM
112	108	108	116		MADONNA ^{▲3} SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
113	113	113	6		MARSHALL CRENSHAW WARNER BROS. 25319 (8.98)	DOWNTOWN
114	90	77	14		THE MOTELS CAPITOL ST 12378 (8.98)	SHOCK
115	88	65	14		GODLEY & CREME POLYDOR 825 981-1/POLYGRAM (8.98)	THE HISTORY MIX VOL. I
116	111	96	55		GLENN FREY ● MCA 5501 (8.98) (CD)	THE ALLNIGHTER
117	99	83	19		CAMEO ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98) (CD)	SINGLE LIFE
118	118	120	5		WYNTON MARSALIS COLUMBIA FC 40009 (CD) BLACK CODES (FROM THE UNDERGROUND)	
119	122	121	96		PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
⁽¹²⁰⁾	NEW				AUTOGRAPH RCA AFL1-7009 (8.98)	THAT'S THE STUFF
121	115	109	109		SOUNDTRACK ^{▲2} MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
122	116	100	45		SOUNDTRACK ^{▲2} MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
123	124	123	92		BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
124	103	72	9		THE ROMANTICS NEMPEROR FZ 40106/EPIC	RHYTHM ROMANCE
125	109	106	12		FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
⁽¹²⁶⁾	160	180	3		WANG CHUNG GEFEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
⁽¹²⁷⁾	132	143	4		JANE WIEDLIN T.R.S./MCA 5638/MCA (8.98)	JANE WIEDLIN
128	128	130	6		TODD RUNDGREN WARNER BROS. 25128 (8.98)	A CAPPELLA
⁽¹²⁹⁾	131	151	5		THE O'JAYS MANHATTAN ST 53015/CAPITOL (8.98)	LOVE FEVER
130	87	87	9		SAGA PORTRAIT BFR 40145/EPIC	BEHAVIOUR
⁽¹³¹⁾	135	142	5		ADAM ANT EPIC BFE 40159	VIVE LE ROCK
132	110	99	38		GEORGE THOROGOOD ● EMI-AMERICA ST-17145 (8.98)	MAVERICK
133	112	101	15		PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
134	117	117	40		DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98) (CD)	SOME GREAT REWARD
135	134	139	102		U2 ▲ ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
⁽¹³⁶⁾	141	172	4		THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
137	139	129	10		JENNIFER HOLLIDAY GEFEN 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
138	127	119	9		NICK LOWE & HIS COWBOY OUTFIT COLUMBIA FC 39958	THE ROSE OF ENGLAND
139	123	97	19		DEAD OR ALIVE EPIC BFE 40119	YOUTH QUAKE
140	133	135	61		TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
141	145	138	25		W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056 (CD)	HIGHWAYMAN
142	138	140	23		MICHAEL FRANKS WARNER BROS. 25275 (8.98)	SKIN DIVE
⁽¹⁴³⁾	157	159	39		RUN-D.M.C. ● PROFILE PRO1205 (8.98) (CD)	KING OF ROCK
144	146	133	104		THE POINTER SISTERS ^{▲2} PLANET BEL1-5410/RCA (9.98) (CD)	BREAK OUT
145	136	118	21		BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS
146	142	136	43		JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
⁽¹⁴⁷⁾	NEW				SOUNDTRACK SCOTTI BROS. S2 40203/EPIC	ROCKY IV
148	125	107	11		NEIL YOUNG GEFEN GHS 24068/WARNER BROS. (8.98)	OLD WAYS
149	126	105	36		THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98) (CD)	ONLY FOUR YOU
⁽¹⁵⁰⁾	159	165	5		JACK WAGNER QWEST 25318/WARNER BROS. (8.98)	LIGHTING UP THE NIGHT
151	143	127	53		TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
152	153	156	27		ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
153	119	93	19		COCK ROBIN COLUMBIA BFC 39582 (CD)	COCK ROBIN
154	149	148	71		PRINCE & THE REVOLUTION ^{▲9} WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
155	158	157	29		YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RIISING FORCE

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
					LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	156	161	5		JOHNNY WINTER ALLIGATOR 4742 (8.98)	SERIOUS BUSINESS
⁽¹⁵⁷⁾	167	188	3		THE OUTFIELD COLUMBIA BFC 40027 (CD)	PLAY DEEP
158	161	154	95		BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
⁽¹⁵⁹⁾	192	195	3		SAXON CAPITOL ST-12420 (8.98)	INNOCENCE IS NO EXCUSE
⁽¹⁶⁰⁾	NEW				JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART
161	166	171	124		U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
⁽¹⁶²⁾	177	158	135		Z Z TOP ^{▲5} WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
163	168	149	598		PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
⁽¹⁶⁴⁾	NEW				OINGO BOINGO MCA 5665 (8.98)	DEAD MAN'S PARTY
165	129	103	13		SOUNDTRACK CAPITOL SWAN 12429 (9.98)	MAD MAX BEYOND THUNDERDOME
⁽¹⁶⁶⁾	171	176	3		JEAN-LUC PONTY ATLANTIC B1276 (8.98)	FABLES
⁽¹⁶⁷⁾	184	192	3		JOE LYNN TURNER ELEKTRA 60449 (8.98)	RESCUE YOU
⁽¹⁶⁸⁾	172	190	3		KURTIS BLOW MERCURY 826 141-1/POLYGRAM (8.98)	AMERICA
169	176	173	106		LIONEL RICHIE ^{▲8} MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
170	155	144	23		SUZANNE VEGA A&M SP-6-5072 (6.98)	SUZANNE VEGA
171	164	164	60		SURVIVOR ▲ SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
172	147	126	15		LAURA BRANIGAN ATLANTIC B1265 (8.98) (CD)	HOLD ME
173	148	134	14		X ELEKTRA 60430 (8.98)	AIN'T LOVE GRAND
174	169	146	18		JEFF BECK EPIC 39483 (CD)	FLASH
175	173	166	31		KENNY LOGGINS COLUMBIA FC 39174 (CD)	VOX HUMANA
176	182	153	52		SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
177	162	141	20		JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
178	179	181	39		ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
179	144	124	32		TOM PETTY AND THE HEARTBREAKERS ▲ MCA 5486 (8.98) (CD)	SOUTHERN ACCENTS
⁽¹⁸⁰⁾	185	189	3		PRE FAB SPROUT EPIC BFE 40100	TWO WHEELS GOOD
181	186	191	17		GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
182	154	145	9		AL JARREAU WARNER BROS. 25331 (8.98) (CD)	IN LONDON
⁽¹⁸³⁾	193	—	2		PATTI AUSTIN QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
⁽¹⁸⁴⁾	191	—	2		VARIOUS ARTISTS TEE VEE TOONS TVT 14100 (16.95)	TELEVISION'S GREATEST HITS
⁽¹⁸⁵⁾	190	—	2		THE DREAM ACADEMY WARNER BROS. 25265 (8.98)	THE DREAM ACADEMY
⁽¹⁸⁶⁾	NEW				THE JUDDS RCA AHL1-7042 (8.98)	ROCKIN' WITH THE RHYTHM
187	188	193	87		BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
188	140	111	35		GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
189	189	194	38		ANDREAS VOLLENWEIDER CBS FM 39963 (CD)	WHITE WINDS
⁽¹⁹⁰⁾	NEW				TOM WAITS ISLAND 90299/ATLANTIC (8.98)	RAIN DOGS
191	195	197	44		WHAM! COLUMBIA BFC 38911 (CD)	FANTASTIC
192	200	175	107		MOTLEY CRUE ^{▲2} ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
193	152	128	31		TIL TUESDAY ● EPIC BFE 39458 (CD)	VOICES CARRY
194	150	125	21		AIR SUPPLY ● ARISTA AL8-8283 (CD)	AIR SUPPLY
⁽¹⁹⁵⁾	RE-ENTRY				BRUCE SPRINGSTEEN COLUMBIA PC 31903 (CD)	GREETINGS FROM ASBURY PARK, N.J.
196	175	170	58		DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
197	187	182	48		GEORGE THOROGOOD ● EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE
198	165	163	9		THE BAR-KAYS MERCURY 824 727-1/POLYGRAM (8.98)	BANGING THE WALL
199	151	137	32		KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
200	163	162	21		SPYRO GYRA MCA 5606 (8.98) (CD)	ALTERNATING CURRENTS

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|-------------------------------------|-----------------------|---|--|---|------------------------------------|--------------------------------|
| 9.9 85 | Marshall Crenshaw 113 | Daryl Hall & John Oates 36 | Kenny Loggins 175 | Pink Floyd 163 | Beverly Hills Cop 122 | UB40 59 |
| A-Ha 17 | Cruzaos 95 | Corey Hart 42 | Loverboy 13 | The Pointer Sisters 144, 27 | The Big Chill 121 | Luther Vandross 87 |
| ABC 30 | Billy Crystal 98 | Heart 5 | Nick Lowe & His Cowboy Outfit 138 | Jean-Luc Ponty 166 | Krush Groove 84 | Gino Vannelli 101 |
| AC/DC 104 | The Cure 62 | Don Henley 63 | Madonna 29, 112 | The Power Station 86 | Mad Max Beyond Thunderdome 165 | Various Artists |
| Bryan Adams 187, 10 | Roger Daltrey 43 | Jennifer Holliday 137 | Yngwie Malmsteen 74, 155 | Pre Fab Sprout 180 | Miami Vice 1 | Television's Greatest Hits 184 |
| Air Supply 194 | Morris Day 38 | The Hooters 28 | The Manhattan Transfer 92 | Prince & The New Power Generation 46, 154 | Rocky IV 147 | Stevie Ray Vaughan 35 |
| Alabama 178 | Dead or Alive 139 | Whitney Houston 4 | Marrillion 47 | | St. Elmo's Fire 53 | Suzanne Vega 170 |
| The Alarm 100 | Debarge 94 | INXS 58 | Wynton Marsalis 118 | R.E.M. 67 | Sweet Dreams 90 | Andreas Vollenweider 189 |
| Adam Ant 131 | The Del Fuegos 136 | Iron Maiden 44 | The Mary Jane Girls 149 | Rat 56 | White Nights 52 | Jack Wagner 150 |
| Atlantic Starr 152 | Depeche Mode 134 | Isley/Jasper/Isley 97 | Michael McDonald 96 | Ready For The World 18 | | John Waite 57 |
| Patti Austin 183 | Dio 37 | Freddie Jackson 11 | John Cougar Mellencamp 2 | Rene & Angela 73 | Bruce Springsteen 9, 123, 195, 158 | Tom Waits 190 |
| Autograph 120 | Dire Straits 3 | Al Jarreau 182 | Ronnie Milsap 102 | Lionel Richie 169 | Spyro Gyra 200 | Wang Chung 126 |
| Jon Butcher Axis 71 | Dokken 196 | W.Jennings, W.Nelson, J.Cash, K.Kristofferson 141 | The Motels 114 | Kenny Rogers 60 | Squeeze 66 | Wham! 191, 23 |
| The Bar-Kays 198 | The Dream Academy 185 | Billy Joel 14 | Motley Crue 192, 34 | The Romantics 124 | Starpoint 82 | Maurice White 61 |
| Jeff Beck 174 | Sheila E. 64 | Jesse Johnson's Revue 88 | Mr. Mister 26 | Diana Ross 45 | Starship 19 | Jane Wiedlin 127 |
| Kurtis Blow 168 | Eurythmics 41 | Howard Jones 76 | Eddie Murphy 49 | Run-D.M.C. 143 | Sting 8 | George Winston 181, 110 |
| Bon Jovi 78 | The Family 93 | Stanley Jordan 105 | Olivia Newton-John 31 | Todd Rundgren 128 | Stryper 99 | Johnny Winter 156 |
| Boogie Boys 70 | Fat Boys 125 | The Juds 186 | Night Ranger 51 | Rush 15 | Survivor 171 | Bobby Womack 75 |
| Laura Branigan 172 | Bryan Ferry 145 | Katrina And The Waves 199 | The O'Jays 129 | Sade 108 | Ta Mara & The Seen 80 | Stevie Wonder 6 |
| Jimmy Buffett 177, 160 | Five Star 91 | Kiss 20 | Billy Ocean 79 | Saga 130 | Talking Heads 22, 140 | X 173 |
| Kate Bush 33 | John Fogerty 146 | Klymaxx 54 | Oingo Boingo 164 | Scorpions 48 | Tears For Fears 151, 7 | Neil Young 148 |
| John Cafferty/Beaver Brown Band 106 | Aretha Franklin 16 | Kool & The Gang 21 | Orchestral Manoeuvres In The Dark 39 | Scritti Politti 77 | The Thompson Twins 24 | Paul Young 25 |
| Cameo 117 | Michael Franks 142 | Patti LaBelle 133 | The Outfield 157 | Simple Minds 40 | George Thorogood 197, 132 | |
| Cheap Trick 72 | Glenn Frey 116 | Huey Lewis & The News 103 | Ray Parker Jr. 65 | SOULTRACKS | "Til Tuesday 193 | |
| Cheech & Chong 111 | Go West 188 | Lisa Lisa/Cult Jam With Full Force 107 | Huey Lewis & The News 103 | Amadeus 176 | Triumph 69 | |
| Cock Robin 153 | Godley & Creme 115 | Phantom, Rocker & Slick 68 | Lisa Lisa/Cult Jam With Full Force 107 | Back To The Future 55 | Tina Turner 50 | |
| Phil Collins 83, 119, 12 | Amy Grant 81 | | | | Joe Lynn Turner 167 | |
| | | | | | Joe Lynn Turner 167 | |
| | | | | | U2 135, 109, 161 | |

Paris Concert Draws Small Crowd

PARIS Despite excellent weather, an all-star lineup and extensive publicity, a disappointing crowd estimated at between 15,000 and 20,000 turned at the "Chanteurs Sans Frontieres" concert at La Courneuve, Oct. 13. The organizers had expected more like 150,000, based on the sales response for the group's "Ethiopia" record, released six months ago.

"Ethiopia" sold an estimated two million units, a record for France, and channeled roughly \$3 million to "Medicins Sans Frontieres" ("Doctors Without Frontiers"), the volunteer medical group administering the funds in the Ethiopian relief ef-

fort.

Manu Dibango, producer of the "Tamtam For Ethiopia" record, made by Paris-based African musicians, was heavily involved in the concert, alongside Johnny Halliday, Enrico Macias, Catherine Lara, France Gall, Jacques Higelin, Daniel Balavoine, Hugues Aufray, Jeanne Mas, Charlelie Couture, Maxime Leforestier, Michel Berger, Renaud and other top French names.

Poor attendance was blamed partly on the ticket price (some \$15) and partly on the fact that the interest created by the original recording had considerably subsided.

CANADA'S JUNO AWARDS

(Continued from page 6)

bution, much less international release.

K.D. Lang, already a critics' favorite in Canada, who recently signed to Sire Records in the U.S., won the most promising female vocalist Juno. Paul Janz was voted most promising male vocalist and Idle Eyes most promising group.

David Foster, who returned to Canada this year following a decade in the U.S. as a Grammy-winning producer, was honored as producer of the year for "Chicago 17." Foster, one of the driving forces behind the Canadian single for African famine relief, "Tears Are Not Enough," presented Canadian Prime Minister Brian Mulroney with a special Juno for the people of Canada for their support of the single.

The Canadian Brass took instrumental artist honors, while the Family Brown was given the Juno as top country group. Rob Quarty was the recipient of the best video award for his production of Gowan's "A Criminal Mind."

The two-and-a-half-hour ceremony, televised live across Canada,

featured a duet by Adams and Tina Turner and solid performances by Luba and Kim Mitchell, among others. Comedians Martin Short and Andrea Martin hosted the program.

The other winners were:
Children's album: "Murmur Murch" by Robert Munsch.

Engineer: Hayward Parrott for "Under World" by the Front.

Classical album (solo or chamber ensemble): "W.A. Mozart—String Quartets" by the Orford String Quartet.

Classical album (large ensemble): "Ravel: Ma Mere L'oye/Pavane Pour Une Infant Defunte/Valses Nobles et Sentimentales" by the Montreal Symphony Orchestra.

Jazz album: "A Beautiful Friendship" by Don Thompson.

Graphics: Rob McIntyre and Dimo Safari for "Strange Animal" by Gowan.

International album: "Born In The U.S.A." by Bruce Springsteen.

International single: "I Want To Know What Love Is" by Foreigner.

Hall of Fame award: Wilf Carter.

Walt Grealis achievement award: A. Hugh Joseph.

NEW LASER VIDEODISK JUKEBOX IN PRODUCTION

(Continued from page 3)

been incorporated into a national tour on the history of rock music, produced by Walk Thru Entertainment of Denver and sponsored by Pepsi-Cola. Korn says the product was greeted "enthusiastically" at the recent Amusement & Music Operators Assn. (AMOA) exhibition in Chicago.

The highly sophisticated Videobox holds up to 30 double-sided laserdiscs, which are stored in and flipped by a robotic stacking mechanism designed by Mitomo/Nikkyo Co., a Japanese electronics manufacturer. The use of double-sided disks gives the device a 1,000-title capacity, far more than any other video (or audio) jukebox.

The device is also highly "intelligent," offering operators a wealth of information, such as the most popular selections in each of its eight categories (pop, rock, r&b/dance, jazz, country, golden oldies and in-concert); full accounting software (encoding monetary data on a non-resettable disk to ensure no tampering); a "censor" function, allowing operators to temporarily cut any selection from the playlist; complete self-diagnostic capabilities, and the ability to display its 1,000 selections alphabetically by either title or artist in each category on its amber or green built-in monitor.

The Videobox even features soft-

ware which automatically senses and adjusts to any external speaker impedance of two, four or eight ohms. The unit costs \$5,495. Cost per selection is entirely selectable by the individual operator, and the box accepts both one- and five-dollar bills.

According to Korn, video jukeboxes are currently being manufactured by only two other firms, Rowe International and Audec. Neither system, he claims, has either the technological sophistication, user-friendliness, or large storage capacity of the Videobox.

Videobox has its custom-made laserdiscs pressed by Pioneer and 3M. "We send them the one-inch tape we edit here, and they prepare the disks for us," says Korn.

To deal with the labels and promote the "uniqueness" of the Videobox, Korn has enlisted the aid of two former MTV employees, Mark Reitman and Lloyd Simon. Simon, who was instrumental in drawing up MTV's exclusivity arrangements with record labels, says he may "at some point in the future" attempt to orchestrate some sort of exclusivity windows for Videobox. Simon says the "golden oldies" and archival material used in the box are licensed from the Beat Club.

"I've been talking to all the la-

bels," says Simon. "What I stress to them is that with our large clip capacity, we can offer them something other people out there can't: the ability to program not only the hit artists that everyone wants on their jukebox, but also the developing acts that not everyone wants to program."

Simon cites a few examples: "It's one thing to ask Elektra for the Cars videos, but we also took their Starpoint clip. When Columbia asked us, 'Will you play Lisa Lisa & Cult Jam?', the answer was yes."

Simon says the Videobox is also advantageous to labels like Manhattan/Blue Note: "The unit has a separate selector just for jazz. It gives them exposure they couldn't really get before."

Reitman, who was involved in the conception and creation of much of MTV's on-air graphics, has created a series of short IDs for the Videobox. The effect of these five-second visuals with sound effects (dancing palm trees, fireworks and rockets, champagne being poured, etc.) is to create what Simon calls an "environment for the videos programmed on the Videobox, in much the same way MTV does it."

'MOVIES & MUSIC' AT BILLBOARD VIDEO MUSIC CONFERENCE

(Continued from page 3)

MGM/UA Home Entertainment Group; Suzie Peterson, MCA Home Video; Martin Lewis, Springtime!; Mark Lawrence, Earth Sky and Open Sky Productions; Pat Weatherford, Monarch Entertainment; Peter Blachley, Picture Music International; Debbie Newman, CBS Music Video Enterprises; David Vassar, Open Circle Productions; and Stuart Young, Video Placement International.

• "Rolling The Credits," with Kevin Dole, Paul Flattery, Marc Ball, Chris Gabrin, Steve Hopkins, Nicolas Meyer, Kitty Moon, Stephen Priest, Jim Yukich and Charles Randazzo.

• "Cutting Room Floor To Cutting Edge," with Laura Foti, RCA Video Productions; John Persico, Music Video Services; Michael Dominic, West Nally; Carl Grasso, IRS Records; Tom Hayes, Music Motions; Celia Hirschman, VisAbility; Michael Reinhart, Rowe International; Gale Sparrow, Screen Link; Kevin Wall, Radio Vision International; Jeff Walker, Aristo Associates; and Jay Bolton, Livewire Entertainment.

• "The Multi-Channel Matrix," with Seth Willenson, consultant; John Sykes, MTV Networks; Jeffrey Nemerovski, CBS Productions; Chris Albrecht and Ruth Beltran, HBO; John Martin, MuchMusic Network; Carmella Caridi, Caridi Video; Paul Corbin, The Nashville Network; Jane Kelly, Music Box/The Music Channel; Steve Leeds, U68; Richard Blade, Video One/KROQ; and Roxy Myzal, V66/WVJV.

• "On Your Mark," with Jo Bergman, Warner Bros., and recording artists Cheech Marin (of Cheech & Chong), Patti Austin, Herbie Hancock, Greg Kihn, Jackie Jackson of the Jacksons and Bill Wadhams of Animation.

Julian Lennon Long-Form Bowling

LOS ANGELES The world premiere screening to the creative community of "Stand By Me: A Portrait Of Julian Lennon," an MCA Home Video title set for national release Dec. 6, will take place Nov. 22 at Billboard's upcoming Video Music Conference. The long-form project is a combination of concert footage, documentary and interview material with Lennon never before seen or printed.

Other special events surrounding the conference include:

• A screening of "Party At Ground Zero," a clip by Columbia act Fishbone directed by newcomer Henry Selick, winner of the first 3M/AFI search for fresh music video directorial talent. The just-completed video recently made its debut on MTV. That screening will take place in the context of a special AFI seminar session called "Movies & Music."

• A meeting of the Recording Industry Assn. of America (RIAA).

• A meeting of the recently formed Academy of Home Video Arts & Sciences (AHVAS). According to AHVAS executive director Joe Cohen, the creative and production committee, headed by MCA Home Video senior vice president Jerry Sharell, is in the final stages of linking with a production company for its planned nationally televised home video

awards show in the fall of 1986.

• Cheech & Chong are slated to co-host Billboard's Video Music Awards presentation, set to close the ceremonies Saturday (23) evening.

Companies already committed to suites and exhibits include Columbia Records, Wavelength Video, Sony Video Software, Radio Vision International, Philip T. Elston Productions, Varitel Video, Videobox Networks, MTV, Arista Records, RCA Video Productions, RCA Records, The Post Group, PolyGram Music Video U.S., Sight & Sound Entertainment, Capitol Records, Sound Unlimited, RIAA, AHVAS, Astro Rock TV, Lumel Whiteman Graphic Design, Peter Carni Photography, Video Placement International, Nelson-Avedd Technologies, Optic Music, Eastman Kodak, Pioneer Artists, Macro Inc. and The Hollywood Reporter.

Additional information can be obtained directly through Jim McCullaugh, Billboard home entertainment editor/conference chairman, at (213) 273-7040, and/or Kris Sofley at (818) 842-1212.

Billboard's Video Music Conference caps off a week that sees the fourth annual National Academy of Video Arts & Sciences (NAVAS) American Video Awards Show. That event, to be telecast Wednesday (20) by ABC-TV, will be held at the Wiltern Theatre here.

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DEALERS COOL TO LYRIC AGREEMENT

(Continued from page 1)

(RIAA) and parent groups on sticking recordings with lyric warnings (Billboard, Nov. 9).

A spokesman for the National Assn. of Recording Merchandisers (NARM) says that the trade group "feels comfortable with its [earlier] statement. We have nothing to add, even in light of the agreement."

NARM's board statement, released Oct. 14, said the retail group is "unanimously opposed to the establishment of a rating system or a warning label." The statement also said the best solution to the problem "lies in developing a sense of accountability on the part of the creative community."

Individual retailers also expressed skepticism over the agreement. "I think it's pretty mealy-mouthed," says Ralph King, senior vice president of marketing for the Durham, N.C.-based Record Bar. "Nothing's going to change."

Jim Bonk, executive vice president of Camelot Enterprises in North Canton, Ohio, which operates 180 record stores in 28 states, terms the agreement "an appeasement to satisfy the PMRC [Parents Music Resource Center] and the PTA [Parent/Teacher Assn.]. I don't really feel it's very helpful," he adds. "There's no guidelines or criteria on what is an explicit lyric."

Both Bonk and King say sticker-ing will just call attention to recordings and, ultimately, increase their sales. "It's impossible to police who's buying what," says King. "It's just going to provide a stimulus to kids to buy stickered product."

NARM secretary Russ Solomon, president and founder of MTS, which operates the Tower Records & Tapes chain, agrees. The warning stickers, he says, will "probably increase the sales for albums with racy lyrics." Solomon also sits on the board of NARM's affiliate group, the Video Software Dealers Assn. (VSDA).

"The same illogic applies," Solomon says in reference to music video product. "I have felt from the beginning that it's a non-issue. If something is so patently objectionable, then it will be seen to be non-broadcastable and won't be recorded in the first place."

The presence of stickers could

still impact retailers, especially in malls. Bonk notes that lease agreements refer to the right of landlords to ask store tenants to pull any merchandise that is deemed "to be morally objectionable." He earlier estimated that "millions of dollars in sales" could be affected "if such a clause—or sheer public pressure in the form of pickets or boycotts—forces the mall record store or mass merchandiser" to pull product.

King says that a few malls have requested during lease renegotia-

tions that Record Bar not carry any "obscene material." Instead, the chain agreed not to carry any X-rated material. Since the warning stickers do not carry any letter code, Record Bar has been able to sidestep the landlord issue.

The agreement between the RIAA, PMRC and PTA calls for RIAA member companies to either apply the inscription "Explicit Lyrics—Parental Advisory" or display a printed lyric sheet under the LP shrink wrap of albums.

MATHIAS OFFERS HIS THOUGHTS ON COPYRIGHT

(Continued from page 4)

concerned."

• On the opposition to his bill and his feeling about its future:

"This is an expected kind of thing; I think you have to anticipate it. It's a replay of the jukebox bill [amendment in the new Copyright Act]: resisted very hard in Congress and in the country. Ultimately, however, the equities in the situation became apparent, and we did pass a law, and it did cover the use of copyrighted material on jukeboxes.

"So the equitable proposition placed before the country finally prevailed. That will be the case this time."

• On the use of the word "tax" by opponents to describe S. 1739:

"It's very easy to coin phrases, to hurl an epithet that we're 'taxing' taping, but when you really boil it down to the true facts, we're simply trying to give the laborer his hire that he has earned. If the creative artist has produced the work of art, the music, whatever it may be, he or she is entitled to be paid for the labor that has been invested in it. And it should not be stolen as a result of unauthorized taping. And it's as simple as that."

• On the double-well cassette copying machine:

"I think that piece of equipment, as I understand it, really is intended for the copying process. It's for taping, and there are various euphemisms used... It's time shifting or it's home librarying; it's to send to your son who's in the Army. There's all sorts of excuses made why you're making a tape.

"But those machines have no oth-

er purpose than to make the tape [copy]. It's very hard to find any excuse for them. And I think they will simply bolster the case for some sort of equity for the performer who will be cheated as a result of the proliferation by those unauthorized tapes."

• On his opinion of the future of the Copyright Royalty Tribunal:

"My opinion is that the Copyright Royalty Tribunal has had a less

U.K. TRADE HAS STRONG QUARTER

(Continued from page 1)

tailers than in recent years.

Overall, the value of trade shipments in the quarter was \$112.7 million on the 1984 equivalent of \$94.08 million, taking the exchange rate as \$1.40 to the pound sterling. BPI says this indicates a year-end total of around \$532 million, compared to the \$460 million posted by the British industry for 1984.

"Price rises during the past year, plus buying ahead of the current round of increases, led to further added value," says BPI general manager Peter Scaping, "and during July and August the spinoff from the Live Aid concert was a key factor. This surge of influences will not yet have had a full effect on the retail trade.

"Increased revenue from higher prices and the effect of seasonal volume increase have yet to filter through, but confidence and expectation remain high for the Christmas season."

Compact Discs appear ready to exceed industry forecasts of sales of three million units this year. In the first nine months, deliveries totalled 1.9 million units, with a marked increase in pace during September and "every sign that the acceleration has been continued into October and November, despite recently unveiled price increases," according to Scaping.

British CD trade deliveries in the third quarter carried a \$6.44 million value tally.

"For the first time," says Scaping, "cassettes have overtaken LP disks, and decisively so." Deliveries were 12.2 million units in the third quarter, compared to 10.1 million last year, an increase of 20%. With a move towards higher levels of consumer purchasing at the full-price end of the market, value was up 28% at \$39.8 million, against \$29.5 million for 1984's third quarter.

LP deliveries totalled 10.9 million at a value of \$40.89 million, against 10.15 million (\$36 million) last year, up 7.7% in unit terms and 13.5% in monetary terms. These figures, says Scaping, emphasize the 12-inch

IMPORT PRICES RISE AS DOLLAR FALLS

(Continued from page 68)

on exchange rate shifts. Volckening would like to institute new prices immediately, he adds, but is reluctant to make a change during the pre-Christmas rush.

With the bulk of PolyGram Classics product brought in from abroad, company accountants are applying a sharp pencil to bottom-line calculations as the value of the dollar continues to wane. Price adjustments are being discussed, admits a source, and "if we get pushed far enough, an increase is inevitable."

than distinguished start. And I think it's got to—now—really take hold and demonstrate it's a pioneering institution and it's dealing with an important subject matter—with millions and millions of dollars of other people's money. And it has to really straighten up and act like the responsible institution it must become."

disk's "remarkable resilience in the face of cassette and CD competition."

Singles, the BPI statistics reveal, were down 4.5%, to 17.93 million units, taking in both seven- and 12-inch configurations. The monetary value was up 3.3% to \$27.6 million, against 1984's \$26.76, but there was an 8.1% average increase in price of singles.

The BPI documents a fall of 8.4% in the average price of Compact Discs for this quarter, to \$8.13. This, says Scaping, was due to the increased number of sets and other specially priced releases made available in the past year, not an indication that the price of individual CDs has come down. In fact, there have

OCTOBER RIAA CERTIFICATIONS

(Continued from page 1)

bum, "Sports," has topped the five million mark.

Another of the month's gold albums is a minor commercial disappointment: Daryl Hall & John Oates' "Live At The Apollo With David Ruffin & Eddie Kendrick." The duo's three previous albums were certified gold and platinum either simultaneously or in very quick succession.

Also in October, two albums were certified triple platinum: Madonna's 1984 debut album and Tears For Fears' chart-topping "Songs From The Big Chair." Madonna's second album, "Like A Virgin," has been certified for sales of five million, giving her a two-album domestic sales total in excess of eight million.

Here's the complete list of October certifications:

Multi-Platinum Albums

Madonna's "Madonna," Sire/Warner Bros. Three million.

Tears For Fears' "Songs From The Big Chair," Mercury/PolyGram. Three million.

Platinum Albums

Billy Joel's "Greatest Hits, Vol. 1 & Vol. 2," Columbia. His seventh.

John Cougar Mellencamp's

ble."

It costs about 10% more to bring in CDs from abroad than it did at the beginning of the year, says Bob Woods, whose Telarc Records is a heavy hitter in the blossoming CD industry. "Playing the forward currency market has been a short-term palliative," he says, even as he notes that should the gap continue to narrow in favor of foreign currencies, prices here will have to rise. Meanwhile, savings are sought by more careful buying, surface shipment rather than air, and packaging here rather than abroad.

Exporter Larry Sonin of Pricerite here says the exchange rate differential is still too large for a meaningful jump in sales to foreign accounts. He notes with mild satisfaction the recent 5% increase to \$1.44 in the value of the British pound as a move in the right direction. But he adds that the pound must reach \$2 before it will have a significant impact on exports to that country.

Sonin remembers fondly the early '70s, when he entered the export business. The pound, he recalls, was worth \$2.73 then.

been recent substantial increases thus far in the fourth quarter.

BPI public relations chief Terri Anderson notes: "The projected year-end total is a promising situation, but merely an indication of the level of business which the U.K. record industry could expect as a result of the resurgence of consumer interest, if it were not for the perennial problem of home taping."

"With a well-earned upturn in business here, and excellent results abroad, like 30 LPs and 45 singles in the U.S. top 100s since September, the British industry anxiously awaits governmental go-ahead for the collection of a blank tape levy."

"Scarecrow," Riva/PolyGram. His third.

Luciano Pavarotti's "O Holy Night," London. His first.

Gold Albums

Daryl Hall & John Oates' "Live At The Apollo With David Ruffin & Eddie Kendrick," RCA. Their 11th.

Billy Joel's "Greatest Hits, Vol. 1 & Vol. 2," Columbia. His 10th.

Hank Williams Jr.'s "Five-O," Warner/Curb. His sixth.

Ronnie Milsap's "Greatest Hits, Vol. 2," RCA. His fifth.

Dio's "Sacred Heart," Warner Bros. His third.

John Cougar Mellencamp's "Scarecrow," Riva/PolyGram. His third.

Huey Lewis & the News' "Picture This," Chrysalis. Their second.

A-Ha's "Hunting High And Low," Warner Bros. Their first.

Bon Jovi's "7800° Fahrenheit," Mercury/PolyGram. Their first.

Hooters' "Nervous Night," Columbia. Their first.

Ready For The World's "Ready For The World," MCA. Their first.

Various Artists' "St. Elmo's Fire" soundtrack, Atlantic.

RCA/ARIOLA CHIEF SUMMER

(Continued from page 4)

switchable dynamic expansion circuit.

Summer, responding to arguments advanced by some that home tapers are the industry's best customers, cited a study by Warner Communications Inc. indicating that 55% of the albums taped are not owned by the dupers.

He conceded that the music industry faces a tough challenge to see home taping royalty legislation through, noting that the industry's opponents had mustered \$8 to fight the House and Senate audio home taping bills for every \$1 in support of the music industry's position.

"There is no reason, frankly, for optimism," Summer said. "But then, there hasn't been a real call—first for truce and then for common cause. Rampaging technology can be harnessed to the advantage of the creator, the distributor of creative works, the hardware manufac-

turer, new media formats, and the general public, if the following principle taken from an IFPI position paper is recognized: "... that none of our products should be used to the economic advantage of others without our equitable participation in the result."

Asked by lodge president Joe Cohen how he would resolve the dilemma of being the chief of RCA Corp., which has both software and hardware divisions, Summer responded, humorously, "Even-handedly!"

As a point of optimism concerning the industry's product, Summer described the long line at the Barnes & Noble retail unit on Fifth Ave. earlier in the day. Some 2,000 people had purchased copies of the label's new two-volume package, "Follies In Concert," with autographs signed by the show's composer Stephen Sondheim and members of the cast.

New Nashville Firm Seeks Sponsorship for Vidclips

BY KIP KIRBY

NASHVILLE With one corporate-sponsored music video under its belt and a handful more on the drawing board, a new Nashville firm called Mandrell/Cook & Associates is soliciting full-scale underwriting for record company clips.

The company, formed by country music manager Irby Mandrell and partner Ron Cook, is approaching national corporations to supply budgets for music videos. In return, the sponsor's brand-name product is shown "discreetly and tastefully" within the clip.

Cook, president of the new venture, calls it an "everybody wins" situation, offering big budgets in exchange for corporations' alignment with hit songs and hit artists. He emphasizes the extended shelf life of a popular record—and the increasing number of outlets programming music videos.

Cook sees this as a natural opportunity for corporate giants to move into video as an alternative to commercial advertising. "We're already finding these corporations are happy to spend big money to get their product out in front of people," he says.

The first corporate-sponsored project done by the fledging firm is a Louise Mandrell video for her RCA single "Some Girls Have All The Luck." Underwritten by RC Cola, the clip was directed by British director Michael Lindsay-Hogg, whose credits include the Beatles' "Let It Be" and Simon & Garfunkel's "Live In Central Park" concert. A can of RC Cola is shown briefly in a scene with artist Mandrell and Ralph Emery, who cameos as an RC Cola delivery man.

In progress are corporate/video tie-ins for the Judds, Southern Pacific, Rosanne Cash, Restless Heart, Hank Williams Jr. and the Forester Sisters, Mandrell says. And he notes that corporations aren't interested only in recognized names: "A new act such as Restless

Heart can actually be a better choice if they happen to reach the particular demographic the sponsor wants."

Nashville producer Joanne Gardner, retained as project coordinator by Mandrell/Cook, says she is approaching national film and video directors to submit story treatments for the firm's clients. Among those she has contacted: Ron Howard, Leonard Nimoy, Tony Bill, Michael Obliwiz and Sherry Rivord.

"There is a tremendous interest by some of these directors in doing country music videos," Gardner observes. "Country songs lend themselves to creative story treatments."

Storyboards, concepts, treatment and casting are totally approved in advance by label and artist prior to involving a corporate sponsor. The sponsors must pay all production costs, and they receive no input other than what relates specifically to their product in the clip. They must also provide someone on the set during shooting to maintain the prop.

Clips are shot on 16mm or 35mm film, then transferred to video for editing. The videos remain sole property of the record company, which owns the master recording used in the clip; sponsors must obtain written permission from the label for any other usage.

Irby Mandrell suggests that such large-scale funding channeled through lucrative corporate tie-ins negotiated by his firm will significantly upgrade the overall quality of Nashville clips. Noting that Mandrell/Cook is interested only in working with those corporations "willing to invest what it takes to do it right," Mandrell cites "upwards of \$75,000" as a low-end budget figure.

Cook envisions unlimited additional tie-ins with the right marriage of sponsor and artist, encompassing possible tour support, commercial endorsements and even long-form "mini-movies" on a potential hit song.

INSIDE TRACK

A SPOKESMAN FOR PolyGram Records says that label will announce, "probably within 30 days," a fee schedule for the use of promotional video clips. The spokesman says PolyGram's fees will be "considerably lower" than those charged by CBS and WEA, adding that "we're really doing this on principle—to let the video outlets know you can't get something for nothing" . . . The position of senior vice president/general manager is a definite hot seat at MTV Networks. When **Domenick Fioravanti** vacated the post less than a year ago, **David Hilton** was appointed to the job. On Friday (8), Hilton resigned for unspecified reasons. Unlike his predecessor, Hilton will not stay on with the company in a different capacity.

COLUMBIA HOUSE is eyeing the U.K. and Continental Europe as a new market for its record club, Track hears. If present testing continues positive, Aylesburg, England would be the HQ for the **CBS Record Club** there . . . Under study, too, is a possible **Compact Disc Club** for the U.S. . . . A random survey of the few rack-jobbers left indicates that while they were mum when **Dave Lieberman** told a NARM conference vendors' panel he could not pass along the additional projected cost of the new 4-by-12 cassette packet (Billboard, Nov. 9), they unanimously join the Lieberman chairman in his assertion.

JOHN AND ART SHULMAN, general manager and director of stores, respectively, for the four **Laury's** retail outlets in Chicagoland, depart their posts this month. They've been with the chain for an average of 16 years. The break comes as **Larry Bell**, a majority stockholder, returns to active leadership of the stores after more than a decade away. Track hears that **John Unger** and **Sandy Keefer** will be upped on the management ladder when the Shulmans depart. Art Shulman already has a deal to take over as general manager of the flagship **Two West** store for **Harvey Electronics**, the New York home electronics retail chain. John Shulman is considering offers outside and inside the industry . . . Track found former **WEA executive Bob Murphy**, now heading **ADCO Inc.** marketing, the Phoenix firm which operates the **Stone Records** stores and the **Happy Trails Boutiques**.

A FEDERAL DISTRICT COURT JURY upheld **Associated Distributing's** contention that it had a contract with **Arista Records** to distribute the label through July, 1984. When Arista terminated with the **Lenny and Angela Singer** Phoenix operation in March, 1983, the jury decided last week, the plaintiffs were damaged to the tune of \$240,000 plus court and legal costs. **Mark Fleischaker of Arent, Fox, Kintner, Plotkin & Kahn** represented the Singers . . . **A new, well-financed label is investigating a brand-new tack in distributing its product domestically.**

VIDEOIZED SANTA: Southern California vendors and dealers will be scurrying to made three **VSDA** conferences coming up in the next 10 days: Orange County

at Griswold's, Fullerton, Tuesday (12); the L.A. chapter Tuesday (19), and the Inland Empire group the next night at the Quality Inn, Riverside . . . Word from Atlanta has **Gwen Kessler**, indomitable owner of **Tara Distributing**, currently in the throes of voluntary petitioning for reorganization under the Bankruptcy Code, gaining court approval to open a retail outlet in conjunction with her present warehousing facility . . . In the "sales office" deal being negotiated between **Lakeside Distributing** of Cleveland and **Schwartz Bros.** of Lanham, Md., **Gemini Distributing**, the one-stop operated by **Harvey Korman** and **Ron Schafer**, will not be involved (Billboard, Nov. 2).

PIONEER BEGINS making car stereos at a Springboro (near Cincinnati) plant next July, with a 10,000-unit monthly output . . . **Motown Records** has filed suit in L.A. Federal District court, charging the **George A. Hormel Co.**, the big Minnesota meatpacker, with copyright infringement. Motown alleges that a **Dinty Moore** beef stew commercial sounds like the old **Supremes** hit "Baby Love" . . . Japanese VCR exports for September rose to a record 2.69 million from 2.2 million a year ago.

NATIONAL VIDEO FOUNDER RON BERGER tells Track he acquired the six-store Oklahoma **Pop-Card** video chain from **Sound Track**, the electronic hardware retailer, giving the Portland, Ore. chain a total of 607 stores. Berger says he'll allow the press full coverage at his 1986 confab in Las Vegas at Caesars Palace . . . **Harold Faltermeyer**, the triple threat who wrote, produced and performed "Axel F" from "Beverly Hills Cop," will write the score for "Top Gun," a **Paramount** flick starring **Tom Cruise** . . . Former **Kenny Rogers** backup singer **Charmaine**, now with **Allied Artists**, introduced her record, "Christmas Is For Kids," at the soap opera star gala children's benefit hosted by the Raisin Advisory Board at the Biltmore in L.A. . . . **Records manager Albert Ten Brink** moved an estimated 1,300 copies of the two-record "Follies" album on RCA during a three-hour autograph party at a **Barnes & Noble** bookstore in Manhattan last week, with **Stephen Sondheim**, **Barbara Cook** and **Elaine Stritch** providing signatures.

NARM'S RECENT SCOTTSDALE SOIREE for rack-jobbers and one-stops brought the latest embellishments on **CBS Records'** recent push for standardized 4-by-12 cassette packaging, along with updated focus group research on consumer attitudes about both tapes and LPs. In beating the packaging drum much as he had at the earlier retail summit in San Diego, **CBS's Paul Smith** also proffered fresh support for good old black vinyl disks, contending that a significant base of buyers in the vital older demographic sectors still professes loyalty to LPs. But, the company's findings hold, consumer satisfaction with tapes has increased, with most buyers saying tapes today sound better than ever, overcoming the once widespread belief that LPs sound better.

Edited by JOHN SIPPEL

Open Invitation to Sun City Artists Urged: See for Yourselves

BY JOHN MILLER

JOHANNESBURG The general manager for entertainment at the controversial Sun City resort in Bophuthatswana has issued an open invitation to all those involved in Manhattan Records' anti-apartheid single of the same name to visit the giant leisure center and see for themselves how it operates.

However, Sun City's Hazel Feldman notes that a similar "no-strings" invitation was extended to the artists' and athletes' anti-apartheid movement set up in 1983 by tennis star Arthur Ashe and singer Harry Belafonte, without result.

Sun International, which runs Sun City, sees recent international attention as "misguided but inevitable," given the site's high visibility and status as the world's biggest buyer of entertainment over the past four years. Both the "Sun

City" single and the boycott initiated by some artists, Feldman says, are reflections of a more general concern about the overall political situation in South Africa.

Feldman concedes that the chances of attracting foreign acts to perform at Sun City are poor at this time, but suggests that they may improve eventually. "My job at the moment is to maintain existing contacts with managements and agents whose artists will be back to perform at the venue once international sentiments have changed," she says.

And she adds: "The great pity about the present situation is that Sun City could act as a catalyst for an understanding of how all races could get along in this region in the future, bearing in mind that the venue and complex have always been run on integrated, non-racial lines from the very beginning."

NEW YORK PolyGram Records, hoping to make dance soundtrack hay in the tradition of its platinum-selling "Saturday Night Fever," "Grease," "Fame" and "Flashdance," has mapped out an extensive marketing and dance/video/radio program for its latest track offering, "Chorus Line: The Movie."

Through its Casablanca logo, the label is releasing its \$10.98 list LP/cassette soundtrack of the film version of Broadway's longest-running musical (since 1975) next week. In both cassette and pending (in January) Compact Disc configurations, the company has adopted the 4-by-12-inch and 6-by-12-inch packaging approach for the first time.

The Sir Richard Attenborough-directed film from Embassy/PolyGram, released by Columbia, will be playing 500 theatres by Christmas,

with a world premiere at New York's Radio City Music Hall on Dec. 9. Toronto (10) and Los Angeles (11) follow suit.

Initially, notes senior vice president of marketing for PolyGram Harry Anger, key retailer tie-ins will be put in motion on weekends prior to the openings and the weekend afterwards. By the end of January, the movie will be playing at least 1,000 theatres, at which time the label will offer deeper retail merchandising tie-ins.

With an eye cast on the dance-floor, Marvin Hamlisch and Ed Kleban have added two new songs to their Broadway score, "Surprise, Surprise" and "Let Me Dance For You." A seven-inch pressing of "Let Me Dance For You," backed with "One (Finale)," is to be serviced to adult contemporary radio following

the album's release.

PolyGram is also targeting radio and dance clubs with a special remix of "Surprise, Surprise," and both seven- and 12-inch versions will be available commercially. The 12-inch remix is backed with a dub mix as well as the seven-inch version. Also, a music video of "Surprise, Surprise" will receive extensive servicing.

Much of the music industry liaison from the film end is being coordinated by Gordon Weaver, who had similar responsibilities at Paramount Pictures. He worked the "Fame" and "Flashdance" scores, among others.

The album was digitally recorded by Brooks Arthur, with new orchestrations by Ralph Burns. Russ Regan, the music industry veteran, served as executive producer of the album.

IRV LIGHTMAN

AMERICA

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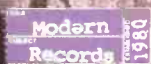
Stevie Nicks



rock a little

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