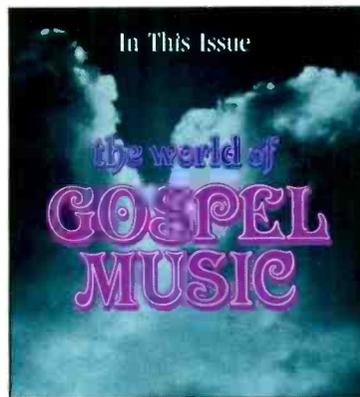


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Billboard



VOLUME 97 NO. 42

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

OCTOBER 19, 1985/\$3.50 (U.S.)

Mipcom Reflects Softness In European Video Market

BY TONY SEIDEMAN

CANNES A plateau in hardware sales has put the European home video marketplace in a slump that is only now beginning to show signs of being reversed. Product sales have been down sharply in Britain and West Germany, along with the number of video stores and new releases.

The market's softness was reflected here at the Oct.8-12 Mipcom, the home video, tv and cable rights market, where the sales floor was usually sparsely peopled and exhibitors said business was very slow.

"I haven't done a deal in Germany in a while," said Richard Lorber of Fox Lorber Associates of New York. But, he added, word from his European clients is that the home video industry has "touched the floor of the slump. They don't think

the market is going to deteriorate any more."

"In the U.K., the market is tough. It's very hard at the moment," said Mike Watts, managing director of Virgin Video of London.

"A lot of small dealers have closed down," Watts said, helping set off a chain reaction that left rackjobbers much more cautious about their purchases and the British market as a whole flooded with excess inventory. In consequence, many of England's small video labels have gone under this year.

"They've been following a much, much tighter buying policy," Watts said of Heron, the U.K.'s leading rackjobber, and of other rackjobbers as well.

But slow business for big firms
(Continued on page 94)

CD Plants in U.S., Europe Planned PHILIPS, DU PONT JOIN FORCES

BY MIKE HENNESSEY

NEW YORK Dutch electronics giant Philips will link up with the Du Pont Company for joint venture operations in the field of optical storage media which will include the building of new Compact Disc manufacturing facilities in the U.S. and Europe.

This is viewed as the main significance of a brief and rather non-committal press release issued by both parties last Tuesday (8).

Philips and Du Pont have been in negotiations for almost a year. The clear motivation for the joint venture is the threat of an aggravated CD software production bottleneck posed by the accelerating popularity of the system and the lack of adequate production capacity to meet consumer demand.

With production of CD players in Japan alone running at 600,000 a month and expected to top 800,000 a month by the end of the year, the world's existing CD production facilities are considered totally inadequate and are coming under increasing strain.

PolyGram president Jan Timmer predicted more than three years ago that the world would need at least 10 high-capacity CD manufacturing plants to cope with mushrooming demand in the late '80s and early '90s. But although Philips has long let it be known that it would welcome partnership deals to set up major facilities around the world, there has been an inadequate response from potential investors.

The link with Du Pont will provide vital additional CD production capacity, but will, of course, do

nothing in the short term to alleviate the software shortage. The earliest that any facility could go into production would be late in 1987.

PolyGram's Hanover plant is currently working at full stretch seven days a week, having boosted its annual production rate from a targeted 25 million to an actual 28 million. Even when it achieves its maximum capacity of 55 million annually—by 1987 or 1988—there will certainly be a massive shortfall of production, unless major new facilities come on stream. It is thought that the inter-

(Continued on page 95)

Seeburg Plans CD Jukebox Test in '86

BY STEVEN DUPLER

NEW YORK Seeburg Phonograph Corp., the major Chicago-based jukebox manufacturer, is testing a 60-disk Sony Compact Disc changer unit designed to Seeburg's specifications.

Seeburg has already taken delivery of the unit and is currently performing engineering evaluation and feasibility studies for using the mechanism in a CD jukebox.

According to Ed Blankenbeckler, chairman of Seeburg, field testing of a CD jukebox to be manufactured by Seeburg could begin in the U.S. as early as next spring in at least 10 U.S. markets.

Blankenbeckler says Denver, Houston and Detroit are three of the initial test sites Seeburg plans for future pre-production units, pending the development of a successful working system and conditional to the signing of a purchase
(Continued on page 95)

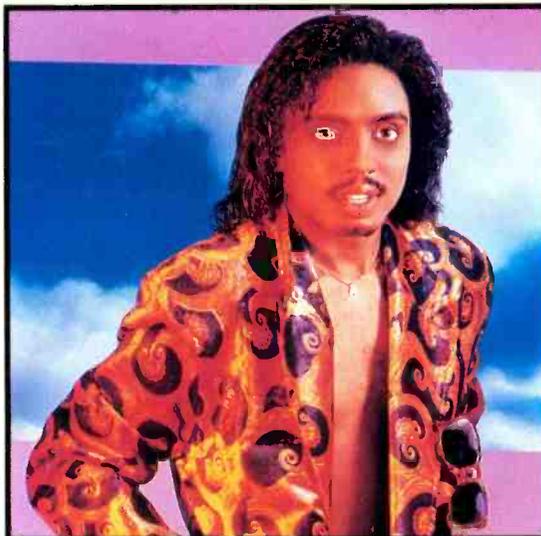
Bill Proposes Source Licensing Of Music On TV

This story prepared by Bill Holland in Washington and Is Horowitz in New York.

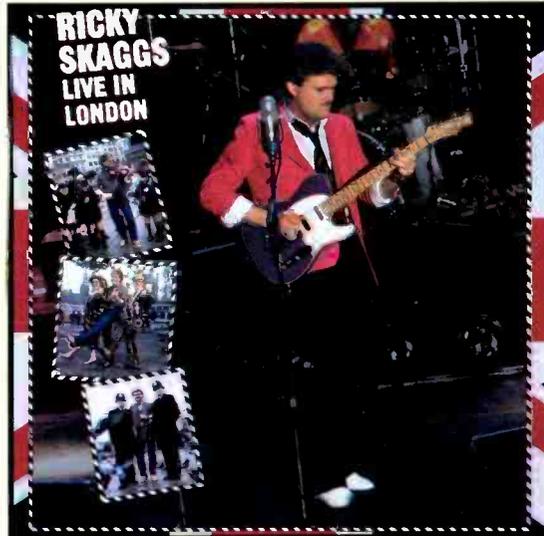
WASHINGTON Source licensing of music on syndicated programs shown on local television, an issue that has locked performing rights groups and broadcasters in court battles over much of the past decade, is mandated in a bill introduced in Congress last Tuesday (8) by Rep. Frederick C. Boucher (D-Va.) and Rep. Henry Hyde (R-Ill.).

The bill would amend the Copyright Act to require that the right of music performance be included in rights conveyed on any non-net-
(Continued on page 95)

ADVERTISEMENTS



As the writer/producer of Freddie Jackson's #1 single, "Rock Me Tonight," PAUL LAURENCE has already made quite a name for himself. Now he's turning into a hitmaker in his own right. His debut single, **SHE'S NOT A SLEAZE**, has black radio screaming for more which is exactly why we're releasing his debut album, **HAVEN'T YOU HEARD?**, this week. **ON CAPITOL.**



'RICKY SKAGGS' LIVE IN LONDON chronicles one of the most special events in this singer's brilliant career. Recorded during his two sold-out shows at London's Dominion Theater, this album features his current hit single "YOU MAKE ME FEEL LIKE A MAN." This event spawned a BBC-1 TV special. RICKY SKAGGS 'LIVE IN LONDON' (FE 40103). Available on Epic records, cassettes, and compact discs. In-store November 4.



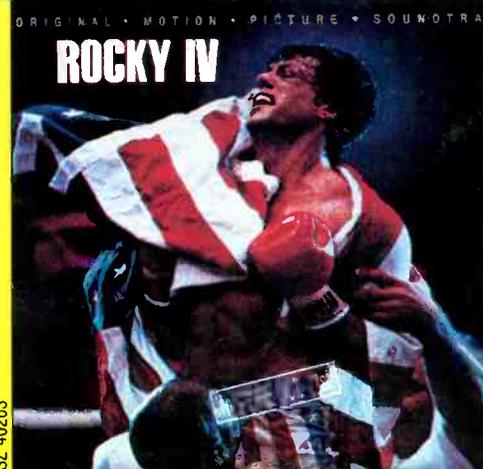
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"Come
With Me
On a Journey
Beneath the Skin"



THE WATERBOYS · THIS IS THE SEA



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OCTOBER 19, 1985

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Top Albums

| |
|----------------------|
| 22 Rock Tracks |
| 24 Midline |
| 27 Compact Discs |
| 48 Inspirational |
| 68 Country |
| 72 Black |
| 80 Latin |
| 82 Hits of the World |
| 90 Top Pop |

Hot Singles

| |
|---------------------------|
| 16 Hot 100 Singles Action |
| 23 Adult Contemporary |
| 64 Country Singles Action |
| 66 Country |
| 69 Black Singles Action |
| 70 Black |
| 74 Dance/Disco |
| 82 Hits of the World |
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Top Video/Computer

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| 30 Kid Video |
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NEW MUSIC SEMINAR TAKES STOCK

Panel Says Wall Street Ignores the Record Business

BY FRED GOODMAN

NEW YORK Wall Street's view of the record industry as a weak sister among entertainment businesses was the primary issue on the panel "Taking Stock Of The Music Industry's Financial Future," held here recently as part of the New Music Seminar.

Moderated by Peter Hall of Financial World magazine, the panel featured Jonathan Taplin, vice president of Merrill Lynch Capital Markets Investment Banking; Mark Reily of R. Eberstadt & Co.; Danny Goldberg, president of Gold Mountain Records; Dave Robinson, founder of Stiff Records; and Rosemary Carroll, an attorney with Phillips, Nizer.

Pointing to recent takeover plans of Warner Communications Inc. and CBS Inc. that would have been partially financed by selling off those companies' record divisions, Eberstadt's Reily noted that "Wall Street largely ignores the record business because it doesn't have

much of a focus" on that portion of the entertainment industry.

"There is no public record company whose earnings are driven by record earnings," he said. "They are a relatively modest component overall. Beyond that, they're concerned with fundamentals such as home taping, which they view as a deterrent to raising prices." Additionally, Reily pointed to a shrinking percentage in absolute numbers in teenage demographics, traditionally a strong market for record sales.

Conversely, video is viewed as an area capable of providing real growth. "Two years ago I wouldn't have believed that Vestron Video could go public and be capitalized at \$600 million," said Reily. "That's more than any record company other than CBS or Warner Bros. could generate."

Marrying record and video operations emerged as the suggested game plan for labels. "The music business linked with video is the best business to be in for the next 10 years," said Merrill Lynch's Taplin.

"Video will evolve into a direct sale distribution business, and it seems to us that new home entertainment companies will be able to combine home video and records to cut distribution costs.

"It's hard to look at these operations because they're buried within a conglomerate. Nobody goes after WCI because of video, but if Warner Home Video were broken off it could go public at \$1 billion."

Panelists also pointed to the long-term relationships between record labels and their artists as an advantage the industry has over the film business. Suggesting that much of the record industry's low esteem within the financial industry is a result of ignorance, Gold Mountain's Goldberg said, "As far as Wall Street goes, those people would rather watch a movie than buy a record." In defense of records, he added that a film "is a one-shot. We sign an artist for as long as the law allows us. It's incumbent on us to learn the rhetoric of Wall Street."

(Continued on page 94)

No Plans for House Hearings

Kastenmeier: Who Needs Taping Bill?

BY BILL HOLLAND

WASHINGTON Longtime congressional copyright advocate Rep. Robert W. Kastenmeier (D-Wis.), who chairs the House subcommittee that acts on copyright legislation, does not favor the music industry's audio-only home taping bill now pending before his subcommittee and has no plans to schedule it for hearings this year.

Rep. Kastenmeier, who says he feels home taping issues "are well enough left alone" and that the record industry has been "bootstrapping [its] way up in Congress" and yet is "asking for more and more protection," has left open the possibility of scheduling hearings in 1986, when the Senate version of the audio-only home taping bill, scheduled for hearings next month, may have made some headway.

Citing studies from the early part of the decade indicating the decline in sales of records due to home taping, he suggests that the industry "is now largely out of that decline," and that a bill putting royalty fees on blank tapes and machines—"royalty, fee, whatever you want to call it, it's an indirect tax"—would find stiff opposition "once users get the idea that in the end, they'll be paying for it."

He adds: "I'm not particularly enthusiastic about such a bill, although I haven't studied it as 'Is this unreasonable?,' but from the standpoint of non-commercial home taping, I feel this was largely disposed of in the Betamax [videotaping] case, and at that time, audio was reluctant. I see no particular need to go into this now."

Capitol Hill sources say that Kastenmeier was not pleased last session when his ill-fated omnibus copyright bill, which included an audio and video home taping exemption section, video and audio rental sections, plus two cable reform amendments, proved too unwieldy

to members and failed in markup. Only the record rental section was spun off and passed. It is now public law.

How about an audio-only bill hearing next year? "Perhaps," says the chairman of the subcommittee on courts, civil liberties and the administration of justice. "Perhaps next year."

The House version of the audio-only bill, H.R. 2911, is sponsored by Rep. Bruce Morrison (D-Conn.) Introduced June 27, the bill now has 18 co-sponsors. The Senate version,

S. 1739, was introduced Oct. 7 and now has 10 co-sponsors. It is sponsored by copyright subcommittee chairman Charles McC. Mathias (R-Md.).

Both bills place a royalty fee on music-capable recording equipment and blank tape while exempting non-commercial home taping by users.

The manufacturers of equipment and tape have mounted a public relations campaign to convince record and tape buyers, especially on col-

(Continued on page 94)

CBS, WEA Executives Say LP's Decline Has Levelled

NEW YORK Executives at CBS and WEA say the LP has found a plateau of stability in the marketplace after a protracted period of losing ground to cassettes.

"The LP decline has flattened, as has the ascendancy of the cassette," says Paul Smith, senior vice president and general manager of marketing for CBS Records. His remarks come on the heels of the recent National Assn. of Recording Merchandisers (NARM) Retailer Advisory/Manufacturer Advisory Conference, held in San Diego from Sept. 30-Oct. 4, where the future mix of configurations was a much-discussed topic (Billboard, Oct. 12).

Smith and other vendors, including WEA president Henry Droz, presented evidence at the meet of the leveling off of the LP's decline, seeking to quiet retailer fears regarding the transition period from LP to cassette to CD.

Employing a trend line chart showing a rise in cassettes and decline in LPs during the first quarter of 1984, Droz was quick to point to a shift in the trend later in the year.

"In the third quarter of 1984, we see the LP leveling off and now rising," said Droz. "The precipitous decline [of the LP] is not taking place. We have no intention of causing what happened to the eight-track."

Smith noted such factors as the current trend of displaying cassettes alongside LPs in stepdowns as ensuring the LP's continued visibility. He also pointed to continuing healthy LP sales at the mass merchandiser level.

Examining any future erosion of the LP by the CD, Smith noted that any transition that arises can be orderly. "We have no intentions of making radical moves," he said. Added Droz: "We have time to deal with the transition."

Digressing into a related area during a question-and-answer session, Terry Worrell of Sound Warehouse noted that retailers are not using their accrual on returns for CDs while they remain in short supply. Smith pledged that CBS is "looking at other approaches so that accrual doesn't evaporate on you."

RIAA, PMRC Call Off Announcement

Details of Agreement on Lyrics Leaked to Press

BY BILL HOLLAND

WASHINGTON The Recording Industry Assn. of America (RIAA) and the Parents Music Resource Center (PMRC) cancelled a press conference scheduled for last Thursday (10) to announce an apparent agreement on lyric warnings, after several of the points of the compromise were leaked to the press.

Neither the RIAA nor the PMRC would comment on the reasons for the cancellation, and both said the decision to wait was based on the fact that they had not reached complete agreement on some points of the undisclosed agreement. Neither group admitted leaking the sketchy information.

"I have no comment except to say we're still in discussions," said RIAA president Stan Gortikov. "We still have to refine some points of the agreement, and since they have not been refined, there's going to be no press conference."

Pressed further for the reason for calling off the press conference, Gortikov added, "The ladies have evidently been loose [in talking to the press about the points to be announced in the press conference], but I don't choose to be that loose, so I have nothing more to tell you."

He hoped, he said, "for something definite a week from now."

A spokesperson for the PMRC commented, "It [the leak] wasn't from us, absolutely not from us."

Some of the points that were to be unveiled at the press conference, gathered from several sources, included a re-wording of the warning sticker to be placed on records and tapes deemed objectionable (no details as to the substance of the rewording are available), a pledge from the record industry to alert parents to screen and monitor records and tapes their children buy, and an "alternative approach" to warn buyers who purchase product from labels that decide not to follow the guidelines of the agreement,

such as a master list of lyrics available at retail stores.

Neither group would comment on the accuracy of the points that have surfaced through various sources.

The cancelled press conference was to be held at 10 a.m. Thursday at the new Marriott Hotel downtown, only two miles away from the Marriott Gateway Hotel across the Potomac where President Reagan, at a fund-raiser the day the press conference was cancelled, lambast-

ed the music industry and other media and praised parents for raising children in an environment "more and more hostile to family life."

The President added: "Music and the media flood their children's world with glorifications of drugs, violence and perversity—and there is nothing they can do about it, they're told, because of the First Amendment." He added that the First Amendment had been "twisted into a pretext for license."

L.A. Mayor Blasts Ratings Bradley Unveils Written Testimony

LOS ANGELES Mayor Tom Bradley has publicly attacked current proposals to rate lyric content in sound recordings.

At a press conference at City Hall here on Sept. 30, Bradley also revealed written testimony outlining his position to the Senate Commerce, Science & Transportation Committee for that group's widely covered Sept. 19 hearings in Washington.

Flanked by an invited group of industry officials and recording artists, the Mayor began by alluding to local concerts by Bruce Springsteen & the E Street Band. After attributing his own hoarseness to the previous night's show at Los Angeles Memorial Coliseum, he then presented his stance.

"What do Elvis Presley and Bruce Springsteen have in common?" he asked. "Both have been targets of a small group of people who want to impose their standards on all American families. Fortunately, the would-be censors have lost nearly every round against popular music, and generations of Americans have grown up with the legacy of free thought and expression guaranteed by the First Amendment."

Also present were Danny Goldberg, Gold Mountain label chief and chairman of the American Civil Liberties Union-sanctioned Musical Majority, as well as MCA Records president Irv Azoff, Geffen Records a&r vice president Gary Gersh, Frontline Management chief Mike Rosenfeld, Tri-Star Pictures music executive Tim Sexton and artists Kim Carnes and Michael Des Barres.

Although Mayor Bradley noted Goldberg's role in seeking a public vote of support against the PMRC and related groups now seeking ratings for recordings, he reportedly learned of the controversy from composer, performer and label entrepreneur Frank Zappa. Zappa confirmed that he first approached the mayor two days prior to the Sept. 19 hearing, briefing him on the conflict and urging a formal statement.

A City Hall spokesperson last week confirmed that it was this request that prompted Bradley's four-page response, which includes references to earlier musical furors over Gene Autry, Jimmy Rodgers, the Kingsmen and other performers.

Bradley is the first elected official to express public opposition to such ratings. SAM SUTHERLAND

Rating Codes Opposed

Seminar Panelists Differ on Lyric Issue

BY FRED GOODMAN

NEW YORK Although the Parents Music Resource Center (PMRC) declined an invitation to participate, "Rating Records: Is It Censorship?" proved one of the more controversial panels at the New Music Seminar here. All participants in the Sept. 26 panel were opposed to the PMRC's proposed system of rating codes, but they were far from united in their responses to PMRC pressures.

Moderated by Bruce Harris of RCA's a&r department, the panel featured Ray Espinoza, vice president of Stratford Distributing; Danny Goldberg, president of Gold Mountain Records; recording artist Blackie Lawless of W.A.S.P.; Bill Aucoin of Aucoin Management; Stan Gortikov, president of the Recording Industry Assn. of America (RIAA); attorney Frank Askin of Rutgers Univ.; Scott Muni, disk jockey and operations manager of WNEW-FM New York; Gene

Sandbloom, disk jockey with KIIS-FM Los Angeles; recording artist and producer Mtume; freelance journalist Ira Robbins; Dave Marsh of Rock 'n' Roll Confidential; and Fred Goodman of Billboard.

Gortikov, representing the RIAA, said he is "striving for a reasonable balance of words and actions" in dealing with the PMRC and other parent groups. "The only wrong answer is to do nothing," he said, characterizing many of the PMRC's specific requests as "overkill. In my judgment we don't need formal ratings or the printing of lyrics."

Gortikov also suggested that the PMRC's members have undue influence because of their close personal ties with legislators. "I've tried to look beyond that to the legitimate concerns of concerned parents," he said.

Responding to Gortikov's remarks, journalist Marsh accused the RIAA of caving in to the PMRC. "Stan Gortikov is doing the PMRC's work," he said, adding that when

there were calls for controls on rock in the '50s, "The industry didn't fold."

As a sign of the RIAA's alleged softness on the issue, Marsh said he had a June 7 memo from Gortikov to the RIAA executive board that called backward masking controls "a reasonable request" and recommended that labels show "a renewed sensitivity in recording" practices. Marsh characterized backward masking as a fallacious and non-existent issue, and decried asking the labels to show "sensitivity" as a call for self-censorship.

Most panelists expressed fear of fallout in the form of self-censorship from any proposed rating or sticking of product. KIIS's Sandbloom predicted that stations will "play it safe," while moderator Harris said there will be a "trickle-down" effect at the store level in terms of title display.

Speaking defiantly, WNEW's Muni said that as a disk jockey, "I'm (Continued on page 94)



A Worthwhile Cause. Serving as this year's honorary chairpersons, Elizabeth Taylor and Neil Diamond meet to discuss plans for the second annual "Night At The Races" fundraiser for the Neil Bogart Memorial Laboratories, to be held Dec. 4 at Hollywood Park in Los Angeles. Created in association with the T.J. Martel Foundation, the Neil Bogart Memorial Laboratories is a facility which accelerates the research of the national Children's Cancer Study Group.

Executive Turntable

BILLBOARD. Fred Goodman has been named to the newly created position of news and financial editor. He was previously associate retail editor. And Steven Dupler has been named music video editor. He continues in his role as pro audio/video equipment editor.

RECORD COMPANIES. Mike Bone is promoted to senior vice president of marketing and promotion at Elektra Records in New York, succeeding Lou Maglia, who recently resigned. Bone was vice president of national promotion.

Capitol Records elevates Sandy Sweedo from manager to director of music research in Hollywood.

John Strauss is named art director at Suite Beat Music Group in Hawthorne, Calif. He was director of a freelance art company.

RETAILING/DISTRIBUTION. Sounds Good Music in Hawthorne, Calif. appoints Gina Martini West Coast field representative. She was with Tower Records in Sacramento.

HOME VIDEO. Embassy Home Entertainment promotes Richard B. Childs to president of production and programming and Rand Bleimeister to senior vice president of distribution in Los Angeles. Childs was president of distribution. Bleimeister was vice president of sales.

Brian P. O'Sullivan Jr. is appointed central division manager at Worldvision Home Video, based in Chicago. He was with Cybex Co. as sales technologist.

PRO AUDIO/VIDEO. Ed Pessara is appointed vice president and general manager of Creative Video Services in Canoga Park, Calif. He was director of sales and marketing for TDK's industrial products division.

Bud Beal joins Scene Three in Nashville as director of marketing. He was director of marketing and advertising at the Louisville Manufacturing Co.

Thomas J. Zohn becomes market development manager for video at the Magnetic Audio/Video Products Division (Consumer) of 3M in St. Paul, Minn. He served in a similar capacity for Scotch audio products.

Jack S. James is named Southeast regional manager of Ampex Corp.'s Magnetic Tape Division in Atlanta. He was a sales representative for the company.

Unitel Video appoints Adrienne Shevlos director of the newly formed department of operations management in New York. She had been operations manager in charge of the studio and mini-mobile facilities. Also, Judy Minot joins the company's editing staff. She was with Nexus Productions.

Sound Accessories Corp. appoints Bob Joseph national sales manager in North Hollywood. He joins from Superscope-Marantz.

Tom Semmes becomes Southeastern sales manager at Rupert Neve in Bethel, Conn. He was president of Tom Semmes Associates, a Nashville-based equipment brokerage firm.

PUBLISHING. Mary Beth Roberts is promoted to the newly created post of professional manager, standard catalog for the Chappell/Intersong Music Group-USA in New York. She was an administrative assistant.

Karen Petersen joins the American Society of Composers, Authors & Publishers (ASCAP) as a membership representative in New York. She was international repertoire manager at Chappell International.

TRADE GROUPS. Joseph Cohen is elected executive director of the Academy of Home Video Arts & Sciences (AHVAS) in New York. He was managing consultant for the organization.

7th ANNUAL



Billboard Video Music Conference

November 21-23, 1985
Sheraton Premiere Hotel, Universal City, California

PARTICIPANTS
INCLUDE

- | | |
|------------------------------|--|
| Marc Ball | Scene Three |
| Richard Blade | Video Beat/KROQ |
| Robert Blattner | RCA/Columbia Pictures Home Entertainment |
| Tim Clott | Paramount Home Video |
| Paul Corbin | The Nashville Network |
| Kevin Cronin | REO Speedwagon |
| Dan Davis | Capitol Records Group Distribution Services |
| Kevin Dole | Cinesong Corporation |
| Laura Foti | RCA Video Productions |
| Shari Friedman | Atlantic Records |
| Jim Gianopolis | RCA/Columbia Pictures |
| Tom Hayes | Music Motions |
| Celia Hirschman | Visibility |
| Steve Hopkins | Director |
| Jackie Jackson | The Jacksons |
| Greg Kihn | EMI Recording Artist |
| Lou Kwiker | Warehouse Entertainment |
| Harvey Leeds | Epic Records |
| Charles Levinson | The Music Channel Ltd./ Music Box |
| Kitty Moon | Scene Three |
| Dan Moss | Dan Moss Productions |
| John O'Donnell | Sony Video Software Operations |
| Steven Priest | Producer |
| Ian Ralfini | Vestron Video |
| Ken Ross | CBS Fox Video Music |
| Pat Weatherford | Monarch Entertainment |
| ...others to be announced... | |

A G E N D A

Thursday, November 21st:

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

Friday, November 22nd:

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, Billboard Magazine
JIM McCULLAUGH,
Conference Director & Home
Entertainment Editor
— Billboard Magazine

10:00 AM to 11:15 AM "Video Music: From Promises To Profits" Leading home video companies, distributors and retailers discuss the facts, figures, myths and realities of how music video product is fairing in the world consumer market place.
Break

11:15 AM to 11:30 AM "The Multi-Channel Matrix" A status report on cable, broadcast television, pay-per-view, syndication and other mushrooming transmission avenues for music video.
11:30 AM to 12:45 PM Buffet Lunch
Exhibits & Hospitality Suites
Independent Productions Screenings

12:45 PM to 2:30 PM "RPM To Frames Per Second" The continuing evolution of record label video activity is examined.
Break

2:30 PM to 3:45 PM "Rolling The Credits" Producers, directors and other behind-the-scenes creative contributors discuss state-of-the-art video craft.
3:45 PM to 4:00 PM
4:00 PM to 5:15 PM

5:15 PM to 5:30 PM Break
5:30 PM to 7:00 PM

"Movies And Music" Sponsored by A.F.I. Leading motion picture directors discuss video music.
Exhibits & Hospitality Suites

7:00 PM to ????

Saturday, November 23rd:

9:00 AM to 6:00 PM Registration
9:30 AM to 10:00 AM Continental Breakfast
10:00 AM to 11:00 AM "Releasing The Final Print" Legal issues, unions, licensing and everything else you wanted to know about negotiating the music video deal.
Break

11:00 AM to 11:15 AM "Programming For The Depth Of Field" New vistas in music video programming... clips... short form... long form... experimental.
11:15 AM to 12:30 PM Buffet Luncheon
Exhibits & Hospitality Suites
Foreign Productions Screenings

12:30 PM to 2:30 PM "Cutting Room Floor To Cutting Edge" The progressive advancement of music video marketing, promotion and exploitation.
Break

2:30 PM to 3:45 PM "On Your Mark" Artists discuss the growing importance of music video and their role in it.
Break

3:45 PM to 4:00 PM "Listening To The Screen" The increasing significance of music in film and television.
4:00 PM to 5:15 PM Break
5:15 PM to 5:30 PM
5:30 PM to 6:45 PM
6:45 PM to 9:00 PM
9:00 PM to 11:00 PM Video Music Awards Presentation

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Billboard

FUTURE LOOKS BRIGHT FOR BUDGET

CD Success Cited as Key to Chain's Improved Business

BY JOHN SIPPEL

DENVER Budget Tape & Record Stores will increase to 93, while gross revenues for Danjay Music, the franchisee's product supplier, will rise 15% during calendar 1986, Evan Lasky, president of Danjay, predicted at the opening of the chain's 15th anniversary convention here last week.

Speaking to owner/managers of Budget's 83 units, Lasky pointed to Compact Disc sales as the primary reason for the stores' improving business. Classical repertoire has made an "amazing" comeback because of the new configuration, he added.

Seattle branch manager Mike Boyle said that in opening the first Budget store in California at Hanford next month, Budget field supervisor Neal Meston will have universal fixture capable of stocking LP,

cassette and CD on the same rack.

Budget, currently in 15 states, will also open its first stores in Missouri in the Lake of the Ozarks and a Kansas City suburb. The chain just opened its 20th store in the greater metro area here.

Budget's national advertising director Jeff Klem urged franchisees to target tv for the major part of their holiday ad budgets. He encouraged 10-second newsbreak and prime time spots, along with possible longer spots on MTV.

Budget store owners were encouraged by Klem to insist that cable owners in their areas purchase as essential local spot insert equipment. Store owners in many localities are complaining because they cannot put local inserts on MTV, which both Lasky and Klem lauded as an advertising medium.

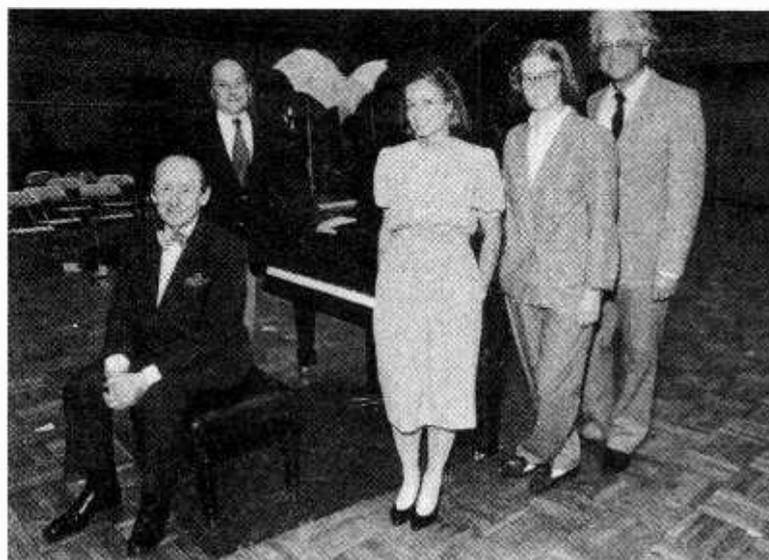
Klem said that radio spot buying will continue, but at a slower pace.

He also showed two color print ads usable prior to the holidays.

Danjay will make available to Budget store owners a tabloid insert on a better paper stock, with a variety of advertisers participating.

Lasky also reiterated his commitment to music configurations—LP, cassette and Compact Disc—but did not express great enthusiasm for video.

But WEA senior vice president Russ Bach, who keynoted the Budget confab, did encourage stores to look seriously at home video, particularly music video. He cited such strong sellers from the Warner Home Video and Warner Music Video stable as the Madonna and Prince tapes.



Are You Ready, Maestro? Vladimir Horowitz, seated, takes a break from recording his debut album for Deutsche Grammophon to visit with, from left, longtime associate and producer Tom Frost, Deutsche Grammophon's press representative Karen Moody and vice president Alison Ames, and PolyGram president and chief executive officer Guenter Hensler.

Board Election, Awards On CMA Meeting Agenda

NASHVILLE The Country Music Assn. (CMA) will hold its annual membership meeting Wednesday (16) in the Opryland Hotel's Knoxville Room. Highlighting the conclave will be the election of new directors to the organization's board, presentation of several awards, and voting on specific amendments to existing CMA bylaws.

The meeting begins at 9 a.m. Polls for the election of directors open at 8 a.m.

Members will vote on a proposed amendment to divide the "audio/video communications" category into two separate categories, "radio" and "television/video." If approved, board members for the newly expanded categories will be elected along with the other directors.

The following is a list of nominees in each category:

Advertising agency: Kathy Gangwisch, Kathy Gangwisch & Associates; Dick Gary, The Gary Group; Bill Hudson, Bill Hudson & Associates; Dick McCullough, J. Walter Thompson.

Artist/musician: Louise Mandrell; Randy Owen (Alabama); Richard Sterban (Oak Ridge Boys).

Artist/manager/agent: Steven Greil, GreilWorks; Stan Moress, Scotti Brothers, Moress & Nanas; David Skepner, Loretta Lynn Enterprises.

Broadcast personality: Lee Acree, WZR-FM Winston-Salem, N.C.; Lee Arnold, Mutual Radio of New York; Al Snyder, WTKC Lexington, Ky.

Composer: Gary Morris; Norro Wilson, Merit Music.

International: Hiroshi Kanai, (Continued on page 95)

Renowned Arranger

Nelson Riddle Dies at 64

NEW YORK Nelson Riddle, whose arrangements graced some of Frank Sinatra's most celebrated recordings and helped launch a new phase in Linda Ronstadt's career, died Oct. 6 in Los Angeles of cardiac and kidney failure. He was 64.

Riddle, who received his early training as a trombonist and arranger with a number of big bands in the '40s, provided the orchestrations for several of Sinatra's Capitol albums in the '50s. He also worked with such noted popular singers as Peggy Lee, Nat King Cole, Rosemary Clooney and Judy Garland.

Recording under his own name for Capitol, Riddle topped the Billboard charts in 1955 with "Lisbon Antigua." Three other instrumental singles by Riddle and his orchestra reached the top 40 between 1955 and 1962, and his 1958 album "Cross Country Suite" won a Grammy.

Riddle was also a prolific composer for films and tv. His score for

"The Great Gatsby" won an Academy Award in 1975.

In recent years, Riddle's most noteworthy accomplishment had been arranging and conducting two albums of standards for Linda Ronstadt, "What's New" and "Lush Life." The albums signalled a dramatic change in direction for the Asylum recording artist and gained her a sizeable new audience. They also gave new visibility to Riddle, who conducted the orchestra that supported Ronstadt at several concerts.

A third Ronstadt-Riddle collaboration has been completed and will be released shortly. Riddle also recently orchestrated and conducted an album of popular songs, "Blue Skies" (Philips), for another vocalist not previously associated with that genre, Kiri Te Kanawa.

Riddle is survived by his wife, Naomi, and six children from his previous marriage.

CHART BEAT

by Paul Grein



MCA's "MIAMI VICE" soundtrack leaps 21 notches to number seven on this week's Top Pop Albums chart, becoming the most successful television soundtrack in more than 20 years. Meanwhile, two singles from the album are streaking up the Hot 100: Jan Hammer's "Miami Vice Theme" jumps four points to number five, and Glenn Frey's "You Belong To The City" leaps nine notches to number 15.

Only five other series in tv history have yielded soundtracks that cracked the top 10. The first was NBC-TV's "Victory At Sea," which highlighted the music of Richard Rodgers. A soundtrack from the show hit the chart in November, 1958, and climbed as high as number two. A 1961 sequel reached number seven.

While our focus here is on tv series that have produced hit soundtracks, we should also mention some of the most successful soundtracks from tv specials. Diana Ross & the Supremes and the Temptations' "TCB" hit No. 1 in February, 1969, as did Elvis Presley's "Aloha From Hawaii Via Satellite" in May, 1973.

WHITNEY HOUSTON leaps to number two on both the Hot 100 and the Top Pop Albums chart this week, further clinching her title as the top new artist of the year. In fact, by hitting number two, Houston's album becomes one of five highest-charting debut albums by a female solo artist in the rock era.

The other four, all of which reached No. 1, are "The Singing Nun," Bobbie Gentry's "Ode To

'Miami Vice' album: shades of 'Peter Gunn'

The most successful tv soundtrack to date is Henry Mancini's "The Music From Peter Gunn," which logged 10 weeks at No. 1 in 1959. A followup, "More Music From Peter Gunn," hit number seven that same year. Mancini scored again the following year with "Music From Mr. Lucky," which peaked at number two.

Also in 1959, the "77 Sunset Strip" soundtrack climbed to number three, helped along by Ed "Kookie" Byrnes' top five single, "Kookie, Kookie (Lend Me Your Comb)."

The last tv show—and the only comedy—to produce a top 10 soundtrack was "All In The Family." An album of excerpts from the show climbed to number eight in January, 1972.

Billie Joe," Roberta Flack's "First Take" and Stevie Nicks' "Bella Donna."

And with "Saving All My Love For You" following "You Give Good Love" into the top three on the Hot 100, Houston also becomes only the third female vocalist to crack the top three with her first two chart singles. Petula Clark did it in 1965 with "Downtown" and "I Know A Place," and Cyndi Lauper scored last year with "Girls Just Want To Have Fun" and "Time After Time."

A-HA this week becomes the first Norwegian act to reach No. 1, as "Take On Me" assumes the top spot on the Hot 100. The last act from Scandinavia to top the chart was Sweden's Abba, which scored

in April, 1977 with "Dancing Queen."

"Take On Me" is the fourth No. 1 single so far this year on the Warner family of labels, following Madonna's "Like A Virgin" and "Crazy For You" and Dire Straits' "Money For Nothing." That puts Warner Bros. in a three-way tie with Atlantic and Columbia as the combined label with the most No. 1 hits in '85.

A-Ha's ascension also means that 11 of the last 13 singles to reach No. 1 have been by foreign-born acts. Except for Huey Lewis & the News and Ready For The World, American acts have been shut out of the No. 1 spot for five solid months.

FAST FACTS: Stevie Wonder's "Part Time Lover" jumps to No. 1 on this week's black chart, becoming the 17th No. 1 black hit of Wonder's career. Five of those hits were in the '60s, eight in the '70s and now four in the '80s. Only two other acts have had as many as four No. 1 black hits so far in the '80s: Kool & the Gang, which has amassed five, and Michael Jackson.

In addition, Wonder's "In Square Circle" debuts at number 12 on the Top Pop Albums chart. That's the second highest entry of the year, following USA For Africa's "We Are The World," which crashed on at number nine.

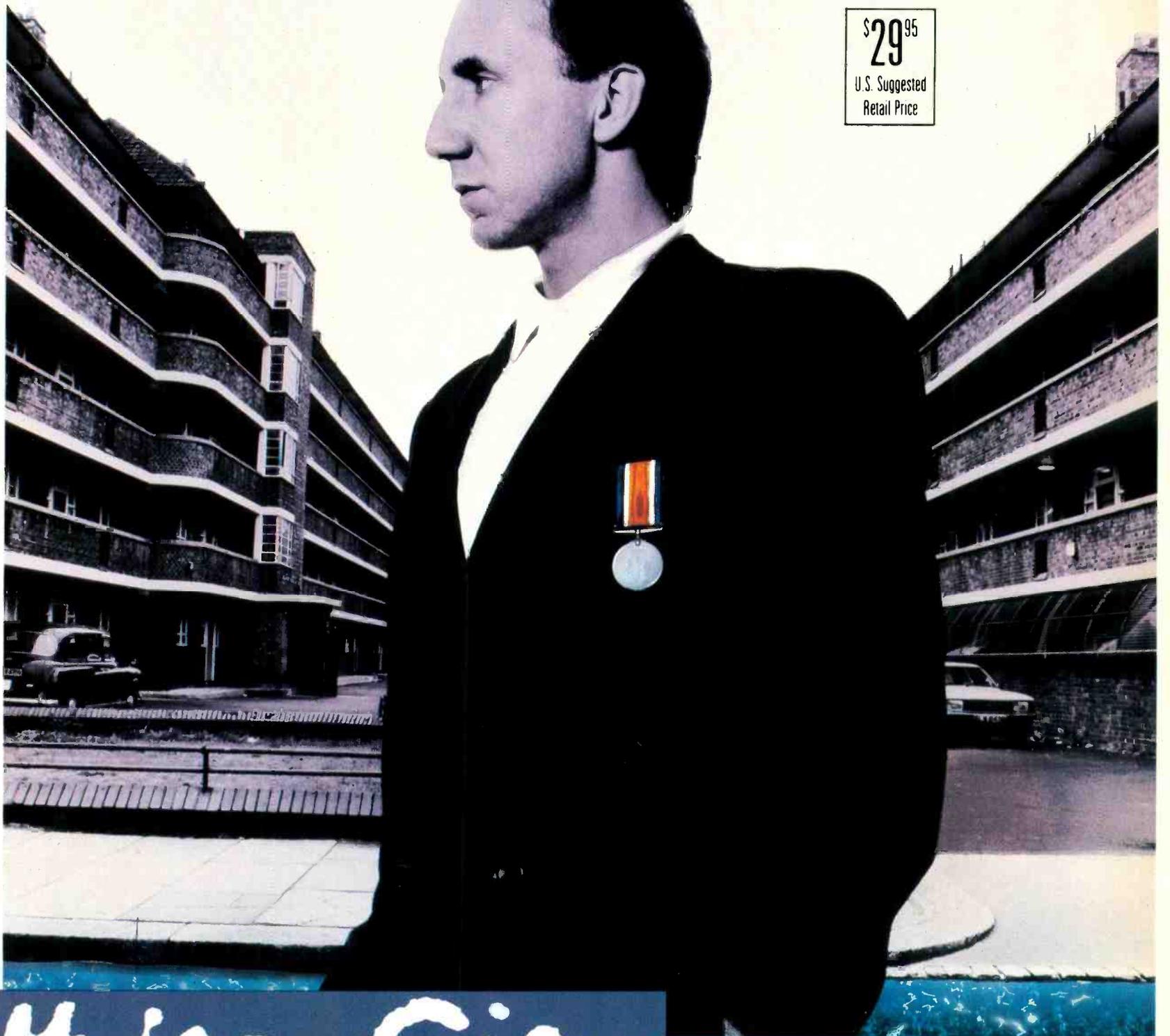
Another pop veteran, Aretha Franklin, has three (count 'em) singles on this week's Hot 100: "Who's Zoomin' Who" jumps seven points to number 28; "Sisters Are Doing It For Themselves," on which she shares billing with Eurythmics, bows at number 62; and "Freeway Of Love" dips to number 72.

And ZZ Top has the top new entry on this week's Hot 100 with "Sleeping Bag," which pops on at an impressive number 49. It seems certain to become the group's third top 20 hit, following "Tush" and "Legs." (We'll take the high road and say nothing that would link the three song titles.)

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...newslines... HUNGARY

BUDAPEST HAS rarely enjoyed a more high-quality international concert scene than that scheduled for the weeks through the end of the year. Among the visiting musicians: Antal Dorati, conducting Bartok works; Peter Frankl (piano) and Gyorgy Pauk (violin) from the U.K.; cellist Ralph Kirschbaum (U.S.); conductor Sheldon Morgenstern, also from the U.S.; French flautist Jean Pierre Rampal; Polish composer Krystof Penderecki; Swiss conductor Paul Sacher; the Arditti Quartette (U.K.); and the Czylovak Philharmonic Orchestra.

LAJOS MARTINY, a noted composer of light music and jazz pianist, has died here, aged 73, after a long illness. His widow, Agi Mednyanszky, is a key member of the Budapest Municipal Operetta Theater.

THE HUNGARIAN VERSION of "Cats," the Andrew Lloyd Webber musical, is way past its 200th performance in Budapest. Visiting the Hungarian capital, the composer praised the production in the Madach Theatre. The show is always sold out, but the theatre always holds a number of special-price tickets for foreign tourists. Choreography is by Laszlo Seregi, a former Budapest State Opera ballet director.

THE INTERNATIONAL Pablo Casals cello competition in Budapest was won by 23-year-old Swedish cellist Torleif Thedeem, who picked up \$1,500 in cash, firm contracts for 11 concerts here, and strong interest from the Hungarian record companies. Heading the international jury was Prof. Ede Banda of the Budapest Music Academy.

PAUL GYONGY

French Chart Welcomed New Weekly Sales Listing Fills Gap

BY MICHAEL WAY

PARIS There is now industrywide approval and support in France for the national record sales-based hit parade Top-50, the first such chart in the country since 1978.

Record companies and retailers acknowledge that the chart, which lists the top 50 singles weekly and albums monthly, is the indispensable tool the industry has been without for so long. In the interim, record companies were forced to base promotion campaigns and marketing plans on a variety of airplay charts by radio stations, which rarely reflected actual sales.

Top-50 has been built up by Albert Emsalem, head of programming at the commercial radio station Europe-1. It is compiled from a sample of retail outlets by two independent market research institutes, Nilsen and Ipsos. The results are formally confirmed by the French IFPI group, SNEP (Syndicate National de l'Industrie Phonographique), which also irons out day-to-day problems.

The chart is financed by Europe-1, the television channel Canal-Plus, and the weekly tv publication Tele 7 Jours, which at 3.5 million copies is the biggest-selling publication in France. Among the sponsors is the soft drink firm Gini. The record companies make no pay-

ment.

Foreign and domestic product are combined in the charts. One of the problems of the old national charts was that they split categories into separate listings because, at that time, foreign product often outsold domestic, to the chagrin of many industry sectors and authorities.

New breaking singles now need to sell between 5,000 and 10,000 units a week to get into the chart.

Europe-1 broadcasts two half-hour chart-based programs daily. Canal-Plus broadcasts one.

Emsalem defends exclusive publication of the chart in Tele 7 Jours on the grounds that the publication paid hard cash for the exclusivity. This is backed by David Stockley, president of EMI-Pathe Marconi, who says the paper is read by far more record-buying youngsters than any national daily or pop-oriented magazine.

The success of the chart is guaranteed, says Emsalem, as all record companies, down to the smallest independent producers, are backing it. Retail outlets are displaying the listings, and many of France's small independent radio stations are using it. But for the time being the other major commercial networks, like RTL (Radio Luxembourg) and RMC (Radio Monte Carlo), are staying with their own air-

(Continued on page 84)

Aussie Sales Tax on Recordings Slashed Industry Lobbying Leads to Cut from 32.5% to 20%

BY GLENN A. BAKER

SYDNEY Hard and persistent lobbying by the Australian Record Industry Assn. (ARIA) has borne fruit with the sudden announcement by the Australian government of a cut in sales tax on records and tapes from 32.5% to just 20%.

This now puts Australia in line with New Zealand, which dropped its tax from 40% to 20% following the election of a Labour government there.

However, while the New Zealand government has pledged to remove the remaining 20% tax within the foreseeable future, there's been no such undertaking from the Labor government in Australia, and further tax relief, though still the subject of strong lobbying, is not a real possibility at present.

The initial reaction of Festival Records managing director Jim White was: "Fantastic! We've worked hard, as an industry, to achieve this for years. The challenge now is to pass the reduction back to the consumer by reducing our prices and use that as a means of expanding the record market in this country."

"Even though it isn't as much of a reduction as we might have hoped for, we've had a long fight, and now we have to take the greatest advantage of the situation."

It now appears that standard album prices will come down a dollar, to \$11.99, and those companies who were planning to raise single prices from \$2.99 to \$3.50 in the New Year

will probably hold them at the current level.

"It's fine, but not enough," says ARIA chairman Paul Turner. "Why is our government still imposing a 20% tax on culture, when there's no sales tax on books or sheet music?"

"It's a good start, but most member companies are angered that the sales tax on blank tape was lowered at the same time. The government seems to believe it is the consumer's right to home tape and that artists can go take a jump."

"It's still considered a luxury to purchase recorded music, but not a luxury to copy somebody else's work," Turner adds. "I just can't understand that."

Turner gives considerable credit for the action to Labor minister Chris Herford, who headed up the financial committee which advised federal treasurer Paul Keating and proved "very sympathetic" to the in-

dustry cause.

Full benefit of the tax cut may not be felt for a couple of months, the average stock turnover time for most stores. There will be no real change in the prices of 12-inch singles, singles in picture sleeves, cassettes and other specialist lines which, according to Turner (who is also WEA managing director), "are items we've mostly lost money on."

Now ARIA is gearing up for the fight to eradicate the remaining 20% tax and to educate the government on the evils of home taping. Says Turner despairingly: "Unfortunately, the Attorney General can't even contemplate the concept of a royalty on blank tape sales."

If the tax is deleted entirely, the Australian record industry plans to raise the dealer margin from 27%-28% to 35%, bringing it into line with that of most other Western nations.

HMV Megastore Delayed Eviction Fight Holding Up Plans

LONDON HMV's proposed new Oxford St. megastore in London's West End, which at 50,000 square feet will be the world's largest record/tape retail outlet, will not open in time for Christmas as originally planned (Billboard, July 27). Local traders currently occupying the site have gone to the High Court to fight orders for their eviction.

Even if unsuccessful, their action will delay the opening until well into next year. If it succeeds, they will be able to continue trading for at least another three months.

Ian Duffell, managing director of the 40-store HMV chain, says he is

disappointed by the holdup but is looking to open as soon as possible in 1986. The chain's existing flagship store at the western end of Oxford St. will be trading normally.

HMV is not itself a party to the legal dispute, which revolves around the wording of eviction notices served by Manorlike Ltd., leaseholder of the Oxford Walk property, currently a tourist-oriented shopping mall.

The notices demand possession because Manorlike intends to develop the site, whereas the traders claim that HMV, not Manorlike, will be redeveloping.

VHD Videodisks Hit French Market

PARIS JVC of Japan has launched its VHD videodisk system on the non-consumer market here and hopes to sell 3,000 units in France by the end of this year. The company reports "numerous inquiries" from government agencies, public organizations and commercial businesses.

Local subsidiary JVC Video France will be responsible for marketing and maintenance backup, while software programs will be produced in Paris. The disks themselves will be manufactured at Thorn EMI's plant in Britain.

The company says it aims to establish "a new information medium focusing on the major features of the VHD, such as longer playing time per side, easy maintenance and cost effectiveness."

An acceleration of worldwide marketing activity for the VHD system, which failed to establish itself as a consumer medium but is seen as having considerable potential in the educational and institutional marketplace, is now promised.

Early this year, Thorn EMI in Britain targeted this market with a launch including VJB Videodisc Jukeboxes and VJC Disco Consoles, while in the U.S. JVC recently concluded agreements with the National Education Corp. and New York Univ. for an entry into the educational and training markets.

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Lyrics: A Retailer View

WHERE DOES THE RESPONSIBILITY LIE?

BY JIM BONK

Adapted from a talk delivered at the October meeting of the National Assn. of Recording Merchandisers Retailer/Manufacturer Advisory Conference in San Diego.

I'm reminded of the old joke about the Lone Ranger and Tonto. Confronted by Cherokees attacking from the North, Apaches from the South, Comanches from the East, and escape from the West cut off by the Sioux, the Lone Ranger yelled to his Indian partner, "What do we do now?" Responded Tonto: "What do you mean 'we,' white man?"

As we confront the uproar concerning the lyrical content of pop songs, I kind of feel like the Lone Ranger. We've got arrows coming from every direction. On one side we have the Parents Music Resource Center (PMRC) and the Parents/Teachers Assn. (PTA). And some of the artists and songwriters are mounting a charge from the other side.

While all this is going on, record labels, retailers and racks are stuck in the middle. To make matters worse, it appears that we are unable to circle our wagons. We have differences of opinion of our own about the best way to proceed.

Make no mistake about it; we are on the firing line. The problem we face threatens us not only in terms of bad publicity, but also in terms of lost revenues. Our entire industry must join to examine this problem and try to resolve it.

We too are concerned about our children. And beyond this personal concern, we have a natural interest in the topic because the youth of America plays a significant role in the fortunes of our industry. With so much of our product targeted for the youth market, it would be irresponsible for us to ignore the impact that music has on a young person's emotional and social development.

At the same time, there are legitimate concerns that have been expressed in many quarters of the industry. Song lyrics can be a First

Amendment issue, although framers of the Bill of Rights may not have had the problem in mind when writing it.

While most of us would agree that we have been the victims of exaggerated charges, I suggest that we may be in part guilty of opening ourselves up to this image problem. Some lyrics mentioned during the controversy do cross the borders of good taste, and we've seen recording artists resort to foul language on national television. Incidents like

make a serious effort to clean up our act, we will not only suffer an image problem. It's also possible that these and other artists will face reduced sales.

From an economic standpoint, this is a hell of a time to be the target of negative attention. The holiday season and many potential "Gift Of Music" dollars are just around the corner.

But we can't really point our finger at the PMRC for the bad press we've received. We let it happen

'We can't point our finger at the PMRC. We let it happen ourselves'



Jim Bonk is executive vice president of the 180-store Camelot Enterprises retail chain, headquartered in North Canton, Ohio.

these tarnish the efforts by the many performers who indeed do make positive contributions to our industry.

This year alone, we have seen literally hundreds of artists devote time and talent to help shape a better world. It's a shame that the music business is exposed to this battering at a time that will be remembered for such worthwhile efforts as USA For Africa, Live Aid and Farm Aid.

It's a classic example of the actions of a few outweighing the actions of the majority. Song lyrics now under scrutiny are not representative. We are being judged by the exception rather than the rule.

Mainstream performers like Prince, Sheena Easton and Madonna have gotten the attention of the PMRC with a handful of their songs. Big sellers like Motley Crue, Twisted Sister and AC/DC have also been targeted. If we don't

ourselves. Some popular performers have gone beyond the bounds of good taste. And now we are being held accountable.

The music retailer has a unique perspective in this situation. Unlike the songwriter, the artist or the label executive, we are the conduit through which the public receives much of its music. As such, we have a vested interest in this topic.

The retailer is the most accessible target for the complaints and objections that questionable lyrics may inspire. This sets us apart from the rest of the industry. If a parent in Middle America is upset because his kid brings home a song like "Darling Nikki," she's unlikely to call label headquarters in Los Angeles or New York, and certainly won't be able to find a phone number for Prince. The irate parent will, you can be sure, turn up in the record store to vent anger on one of our salespeople.

Letters to the Editor

THANKS FOR NOTHING

Please allow me to thank Sammy Hagar for, in five minutes, undoing all the good Frank Zappa, Dee Snyder and all the other people concerned about censorship in rock have worked so hard for.

I'm by no means a prude. I even love "Thing-Fish." However, there is a time and place for everything. When one is on a live benefit, especially one to raise funds for *Middle America*, one should practice a small amount of self-censorship. Hagar's behavior at Farm Aid was immature and unforgivable. Surely he knew that of the millions watching, most were middle-class, conservative, and couldn't care less about the size of his organ.

Given the battle going on right now regarding the rating and sticking of albums, I think artists owe it to their fans, their labels, and to every record store in the country to choose their words carefully.

Except for Mr. Hagar, I think the concert and coverage were things to be proud of, as a music lover, record retailer, and as an American. Music has shown this year, like never before, that it has the power to do tremendous good. I only hope one loose mouth won't stop stations from carrying benefits like this in the future.

Kurt Neiburg
Sound Trax
Clemson, S.C.

THE REAL THING

The unbelievable plan to change the substance and even the name of "country," as reported in the story "A&R Execs Court Young Listeners" (Billboard, Sept. 21), would surely produce a product just as unbelievable.

But let's hope their new creation will establish yet another new record chart for their Top 100. The list could contain the names of Lone Justice, Beat Rodeo and the Beat Farmers, and other acts mentioned in the article. Maybe some of the artists that dominate the present country charts could be transferred to the new list.

Meanwhile, on the chart that's now called country, we'll continue to look for names like Strait, McEntire,

"Parental Guidance" stickers are not the solution. With many teens, if you tell them they cannot do something, they are more likely to actively seek out that forbidden fruit. Teenagers are known for their independence. It simply goes with the territory.

A few weeks ago, the lyric coding controversy hit the 6 p.m. news when the U.S. Senate Commerce Committee held a hearing on the subject. Frank Zappa and Twisted Sister's Dee Snyder were on hand to represent the First Amendment concerns of artists and songwriters. But although we could submit written statements, those of us in the retail/rack sector—the grass roots of our industry—could not speak in our own behalf.

After all, I'm sure that many in our sector of the business agree that Snyder and Zappa are in no position to speak for the industry as a whole.

Now let's talk about dollars and cents. Here's a clause which some mall landlords are beginning to place in record and video store leases: "The landlord reserves the right to ask the tenant to pull any merchandise that is deemed to be morally objectionable."

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 unacceptable product from their shelves, the industry could miss out on literally millions of dollars in sales.

We, as an industry, must be sensitive to the legitimate concerns that have been illuminated by the PMRC. We must internally arrive at a solution to the problem without our hand being forced from the outside, or from Congressional pressure. The best cure lies not in legislation, but in a sense of accountability on the part of the creative community.

As an industry, the music business must make a vigorous effort to ensure that the content of released material falls within acceptable public standards. We must face up to that obligation.

Haggard, Skaggs, the Statlers, Jones and the Judds.

Country music has survived for many years, and it will survive even the frantic onslaught of the a&r executives. After all, it's not so easy to do away with the real thing. Ask Coca-Cola.

Marvin Paul
Music Director, KNAL
Victoria, Tex.

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

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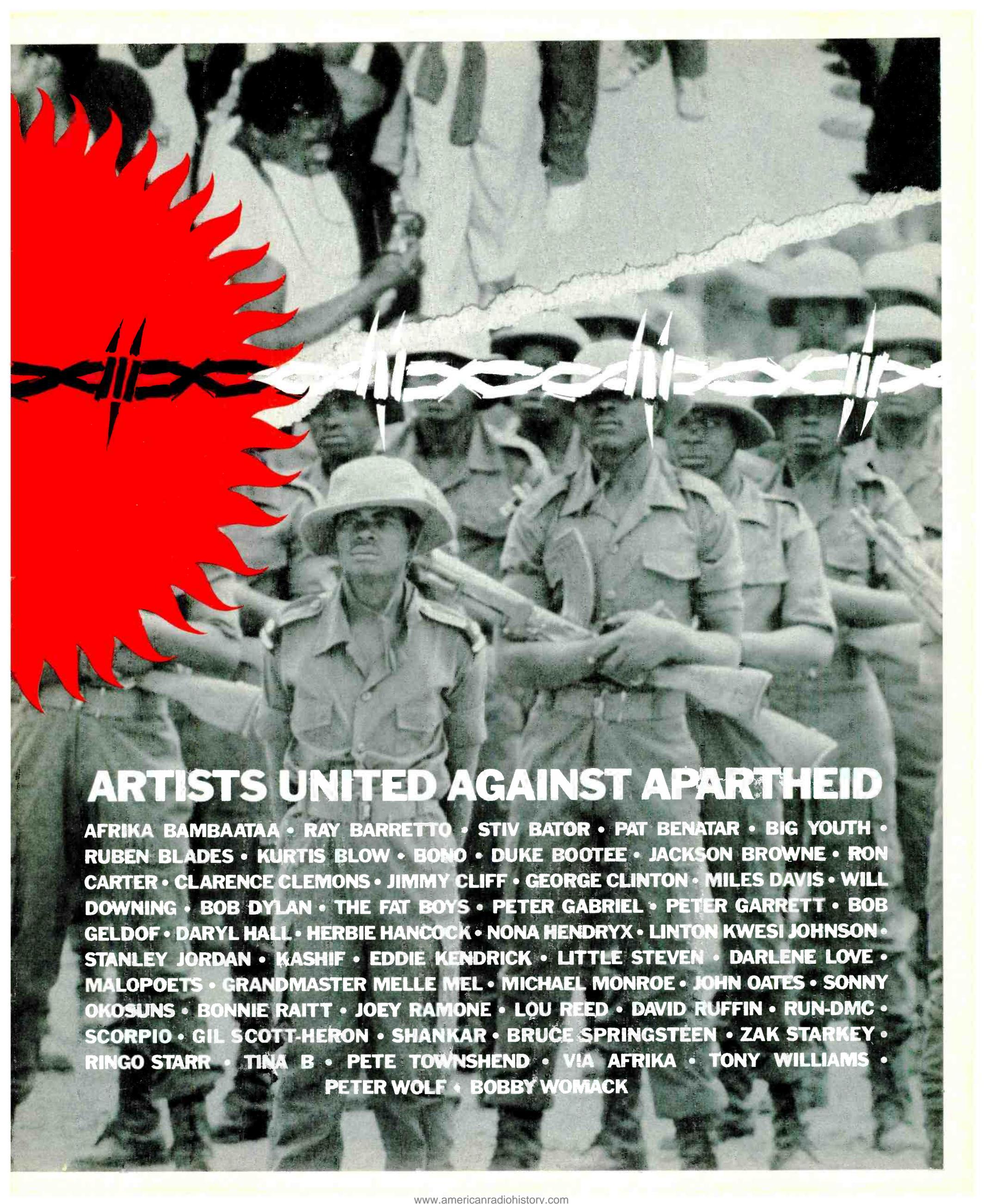
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OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

"On a scale of 10, this is a 10," says WAPP New York program director Steve Ellis of Clarence Clemons' new single "You're A Friend Of Mine" (Columbia), a collaboration with Jackson Browne. Don't ask us where the E Street Band saxophonist found the time to record this and his new album "Hero," but the "workaholic," as Ellis describes Clemons, seems to have landed a big hit. Given Clemons' success with Springsteen, and given Browne's contribution, Ellis figures the tune will easily go top five. "It's an upbeat track, with, of course, lots of horns, and the two harmonize very well." Always the resourceful programmer, Ellis got his second pick from a local import store: "The Bryan Adamix" (A&M U.K.), a collage of Adams' "Somebody," "Diana," "It's Only Love," etc., which Ellis reports was WAPP's top request last week. And AOR favorite "And She Was" (Warner Bros) by the Talking Heads is a new add working well for WAPP.

AOR

WBAB Babylon (Long Island) music director Ralph Tortora has found plenty of tracks to keep the good spirits generated by BAB's Summer Arbitron results buoyed for quite a while. The station scored a 1.1 share, registering it for the first time with trades (like ours) who don't list outlets pulling less than a one. Not a bad accomplishment, considering that WBAB's signal does not fully cover Manhattan. The first WBAB party perpetuator is the Cure's "In Between Days" (MCA), which Tortora says "has that true sign of success ... it leaves you wanting more." In a less typically AOR, more "hard-driving funk" vein, Tortora is fond of Nicholas Tremulis' "Fight For Love" (Island). "I love the horns here," he says of the track, describing it further as "old and new Robert Palmer at the same time." Holding that thought, Tortora alerts fellow rockers to Palmer's forthcoming album, due out this week on Island. "Watch out, Paul Young," he says of Palmer's latest. "Here comes the master." Finally, Tortora says the Waterboys "have evolved in a short time to be as stimulating as U2 and as innovative as the Talking Heads, yet have maintained a raw quality." From the Waterboys' Island album, Tortora is especially psyched about the Dylan-esque "Be My Enemy" and "Don't Bang The Drum."

COUNTRY

In the opinion of KOLO-AM Reno program director Tony Thomas, country veterans Kenny Rogers and Larry Gatlin have just put out some of their best work in several years. Thomas says Rogers' "Morning Desire" (RCA) is pulling "tremendous phones" and fits as one of many "great adult records" he's fond of on entering the new ratings period. Production-wise, Thomas says the recruit of George Martin was an effective move on Rogers' part. Meanwhile, he says that Gatlin's vocal on "Runaway Go Home" (Columbia) is outstanding. He also notes that the song's message to mixed-up kids "could not be more timely." Calling the topic a difficult one to address in a song, Thomas says Gatlin's execution here is "not corny at all" and "very well done." A plus in pulling new listeners during this sweep is Neil Young's "Back To The Country" (Geffen). Despite the following Young has as a rocker, Thomas assures wary colleagues that this is "strictly a country record." Meanwhile, he says, Sawyer Brown's "Betty's Bein' Bad" (Capitol/Curb) has "tremendous energy," and Restless Heart's "(Back To The) Heartbreak Kid" (RCA) is another solid addition to the KOLO playlist.

KIM FREEMAN

Country Stations Facing Uphill Battle

Summer Ratings Offer Some Hopeful Signs for Format

BY KIM FREEMAN

NEW YORK With a general consensus among country programmers that the format is at a low point on the "hills and valleys" cycle, the Summer Arbitron results should have provided some positive signs to concerned members of the country music community. In the 14 markets rated, 15 country outlets increased their share, 13 fell and two held even.

Nonetheless, country radio experts admit that the format has its work cut out for it. Those polled cited many areas in which the format needs improvement, all of them best summarized by KCBQ San Diego program director Charlie Ochs' simple stress on "good radio."

Ochs says the format is "healthier today than it was in 1975," but adds that country radio is now in a position of "having to rebuild." Referring to the "Urban Cowboy" craze of the late '70s, Ochs says, "When country was trendy, all we had to do was play the music."

Like most programmers, Ochs says the rebuilding process includes more emphasis on non-music elements, such as personalities, promotions and production, and innovative programming. On the latter point, Ochs says there is a "me too" problem with country radio, whereby some outlets are seduced by the success of other formats and strive to "create a country version of that success."

Larry Coates, PD of CBS's WSUN St. Petersburg, says he thinks country radio may be trying to be "too many things to too many people." Part of the problem, Coates says, lies with unrealistic goals. "Country radio won't dominate in larger markets," he asserts. "You've got to find your piece of the pie and go with that."

Coates puts part of the blame on record companies, who he says are also guilty of "wanting too big a piece of the pie." According to Coates, the lure of crossover sales has motivated some in Nashville to make its product too mass appeal and less appealing to the traditional country audience. "I'm not saying that the music isn't good," he notes, adding that playlist decisions "need to be scrutinized much more" in this environment.

Coates' sentiments reveal a cen-

tral conflict between labels and country radio. Some programmers complain that the country record camp is not meeting their demands, while one asked whether "the creators of country music are in tune with the times."

Pointing to the nation's generally upbeat mood, he suggested that much of Nashville's output is "not reflecting the times." The program-

mer, who requested anonymity, added, "Today, less charismatic artists with more traditional music are being touted by Nashville as their new stars."

While the establishment of fresh country talent is essential to the format's health, programmers from market to market vary greatly in defining the genre, making it difficult to define.

(Continued on page 16)



Top of the Pops. KIIS Los Angeles' Mike Schaefer, left, and WBBZ Pittsburgh's Nick Bazoo share their programming strategies with attendees at the recent New Music Seminar during a panel on the top 40 format.

...newsline...

THE GANNETT BROADCASTING GROUP promotes three executives. John R. Cook becomes president and general manager of KKBQ-AM-FM Houston, replacing Pete Shulte (Billboard, Oct. 12). Cook continues as senior vice president/programming for Gannett's radio division and leaves his position of president/general manager of WDAE/WIQI Tampa. Succeeding him there is James Mulla, who was president/GM of WCZY-AM-FM Detroit. At the Detroit combo, Lee Douglas is upped from vice president/operations to fill Mulla's former post.

DAVID MARTIN, former programming executive for Doubleday Broadcasting, accepts the post of corporate director of radio for the Midcontinent Corp.

ARBITRON adds a Winter and Summer survey to the Atlanta metro, giving the country's 15th-ranked market the full four sweeps per year. In addition, the ratings company adds a Winter sweep to the Salt Lake City market, the 44th-ranked metro.

THE NAB HAS SCHEDULED two day-long seminars on radio acquisitions. The first will be held Oct. 25 at Chicago's O'Hare Hilton, with the second taking place Nov. 1 at the New York Hilton. Topics to be covered include the dynamics of the industry and its potential for investment, selecting the right market and station, appraising the property's worth, financing and negotiating.

SEQUEL COMMUNICATIONS appoints Jim Heath general manager of its recent acquisition, KJUS-FM Lincoln, Neb. Heath had been operations director at "KJ/95" since Sequel bought the outlet in May.

SAMPSON COMMUNICATIONS PRESIDENT Jack Sampson will spearhead a new Radio Advertising Bureau advisory panel on small market radio. Formed to assist small market managers in sales and marketing strategies, the panel will consist of 10 to 12 active sales managers. Sampson is a 35-year radio veteran and RAB board member.

THE ABC RADIO NETWORKS have formed an exclusive association with Screen Link Inc. for talent acquisition and program development. Screen Link is a new firm run by former MTV acquisition director Chip Rachlin and the music video channel's former director of talent and artist relations, Gail Sparrow. Initially, the alliance will help secure top name acts for ABC's premiere concert series, "Supergroups."

United Stations, Is Inc. in Countdown Row

NEW YORK The United Stations Radio Network here says it is seeking an injunction against Is Inc. to stop the Mill Valley, Calif.-based program producer from proceeding with its plan to produce and syndicate a countdown show.

The New York firm's move follows a suit placed against United Stations by Is Inc. two weeks ago. Filed in San Francisco Federal District Court, Is Inc.'s complaint accuses United Stations of undermining its weekly programs "Countdown America With John Leader" and "The Hot Ones." United Sta-

tions recently replaced John Leader with Dick Clark as host for the countdown program.

In Is Inc.'s suit, United Stations is accused of undermining Is Inc. programs through the following tactics: asking Leader to work without Is Inc., eliminating disk distribution on "The Hot Ones," and telling the radio industry that the countdown program would not be run in 1986 because Is Inc. had rejected a \$1.2 million annual budget, wrongfully disparaging the plaintiff as a producer of programs that are not competitively priced.

Responding to Is Inc.'s filing, United Stations president Nick Verbtsky said, "We consider their claims to be entirely without merit. We intend to vigorously enforce our rights and we are confident of the outcome."

Simultaneous with their San Francisco filing, Is Inc. announced its intention to produce and syndicate its own countdown program. According to Verbtsky, this would put Is Inc. in breach of its contract with United Stations per clauses that prohibit Is Inc. from broadcasting, marketing or distributing any other countdown program until July, 1986.



Grand Seattle Slammers. KZOK Seattle program director Larry Sharpe gets his introduction to the Slamhound Hunters, after the Northwestern band opened a show for Stevie Ray Vaughan at the city's Coliseum. Standing from left are Hunters Kim Field and Louis X. Erlanger and Sharpe.

COUNTRY STATIONS FACING UPHILL BATTLE

(Continued from page 15)

cult for labels to break new, less traditional country artists nationally. In general, the format appears to be taking a very cautious approach in adding new artists for fear of turning away its core audience.

"Programmers spend a lot of time determining what is country music," says consultant Joel Raab says. "That may be a mistake. Let your audience do it. Linda Ronstadt is country in some markets."

Raab stresses the "interpretation of any research." He says it's essential to go beyond whether listeners like the record: "You have to determine if the record is perceived as appropriate for your station."

Bill Sherard, general manager of WPKX Washington, says he's confident that country radio and record labels will be able to work together in improving both ratings and record sales. "There is no other format in America where the two work so closely together," he says.

In this collaborative relationship, KCBQ's Ochs asks that labels encourage retailers to "recognize that we're a real format. Why do they stuff us in the back of the store and have nobody that knows anything

about country?"

Country radio's biggest challenge, says Ochs, is to develop new listeners: "We have to start them on country, not steal them from other formats." According to Ochs, a missed opportunity in attaining that goal emerged with the Farm Aid broadcast.

"We should have forced Farm Aid on AOR or CHR to introduce those listeners to country acts," he says. "I'm afraid our listeners might have said, 'Gee, that John Cougar's not bad.' And those would have been our youngest listeners."

Offering an honest viewpoint is Nick Trigony, general manager of KIKK Houston, the nation's highest-ranked major market country station. In the Summer book, KIKK stands as number three on the Houston list.

According to Trigony, "It's becoming harder and harder to be successful. There are not the loyal listeners there used to be, because there are too many choices.

"There are no magic secrets," he continues. "We work like hell and we worry. And we're lucky to be in Houston."

VOX by Kim Freeman JOX

BOB TRAVIS assumes the coveted position of program director at CBS's WHTT Boston. WHTT vice president/general manager **Brian Pussilano** didn't have to look too far to find **Charlie Quinn's** replacement, as Travis had been programming First Media's **WKKT** Boston for roughly a year. It seems, however, that Pussilano had his eye on Travis for a lot longer than that. "Previous to WKKT," he notes, "Bob had programmed WGCL Cleveland for three years, and he did a very competitive job up against WMMS. We feel he can bring us the same success here."

In other CBS O&O news, WHTT afternoon man **Mark Sebastian** moves up and out to Chicago as morning man for the group's **WBBM-FM**. Sebastian replaces **Chuck Nasty**, who left a few months ago, and relieves 'BBM's production director, who'd been doing double duty during the interim. WBBM program director **Buddy Scott** sounds thrilled with his new recruit and points to Sebastian's impressive track record, which includes gigs with WHTZ New York and WKRQ Cincinnati.

Meanwhile, at CBS's **WSUN** St. Petersburg, Fla., **Kevin Murphy** gets upped to music director at country outlet. He's been with the

other concerned artists.

While one Boston newspaper criticized WBCN for not simply donating the day's advertising revenues to the cause, Berardini rightly asks, "Where would we send it?" A weekend print campaign and five to six daily spots promoted the Tuesday broadcast. This, coupled with the sacrificed spot revenues, amounts to a figure somewhere in excess of \$50,000, the GM estimates. He also stresses that "Commercial Free . . . For A Free South Africa" is "not a one-shot deal. There is no quick fix for this situation."

Also on the case is the NBC Network, with the 30-minute documentary "A Race Against Time" airing on various affiliates this week. The report, by NBC News correspondent **C.D. Jaco**, focuses on the realities of apartheid for both blacks and whites.

Speaking of NBC and commendable efforts, **WYNY** New York recently raised a phenomenal \$43,500 in phone pledges for victims of the Mexico City earthquake, which will be channeled through the UNICEF/Mexico fund. During "The Radio Show For Mexico," WYNY's morning team of Harris & Harris led the 28-hour drive, while other air talents circulated various Gotham restaurants with pre-addressed UNICEF envelopes for prospective contributors.

A bit closer to the tragedy, ABC's **KSRR** (97 Rock) Houston collected three and a half truckloads of household items, clothing and non-perishable food for the quake victims. The successful drive was no doubt aided by the fact that 97 Rock news director **Jon Matthews** promptly flew out to Mexico City, supplying listeners with first-hand reports from the di-

Bob Travis replaces Charlie Quinn as WHTT Boston program director

station since 1981 as afternoon driver, and retains that shift. Also getting an additional **WSUN** spot is midday man **Jack Russell**, who assumes the production director title.

AIR FOR APARTHEID: Commendations to Boston's top-rated outlet, WBCN, which is dropping all commercials from 6 a.m. to 6 p.m on Tuesday (18) to air "Commercial Free . . . For A Free South Africa," a day's worth of interviews and feature reports on the apartheid situation. According to the rocker's general manager **Tony Berardini**, "We realize that a lot of people don't understand the issue." To help remedy this, WBCN's news team has secured a phone interview with **Wini Mandela**, wife of the imprisoned freedom fighter Nelson Mandela, as well as a South African Ambassador and leaders.

The event corresponds with the release of "Sun City," the Little Steven Van Zandt-penned, multi-superstar single that speaks out against apartheid. Little Steven will be on hand for the broadcast, and Berardini says contributions of some sort are expected from

saster . . . And, in Peoria, Ill., **WMBD** did its part by shelving a contest and using \$500 of its promotional budget to inspire similar generosity from its listeners.

BAD FEELINGS continue to flow out of the Hartford market, with **WTIC** program director **Gary Wall** a bit peeved that **Dougie Thomson** of A&M's Supertramp has recorded an "If you're looking for the most music in Hartford" spot for crosstown CHR outlet **WKSS**, a pretty direct shot at **WTIC's** motto of nine years, "Nobody gives you more music." As we reported in our Oct. 5 issue, Wall ceased reporting all A&M product two weeks ago when label star **Sting** did a similar statement for **WKSS**. The bottom line of Wall's complaint is that Boston concert promoter **Don Law** owns **WKSS**, and therefore the station has an unfair advantage in securing star statements.

At presstime, Wall was awaiting his second round of discussions with A&M executives, basically to reiterate his belief that labels and their artists should not involve themselves in "taking sides" with one of two competing outlets. In

the meantime, Wall holds his stance of no A&M reports or adds.

In addition to the **Dougie Thomson** spot, **Martha Davis** of **Capitol's Motels** recorded a similar bit for **WKSS**. After calling **Capitol's Tom Gorman**, Wall says he was assured that "nobody at the label knew about it," and that **Capitol** would take steps to prevent such situations in the future.

Across town, **WKSS PD Bob Mitchell** is holding to a "go for it" attitude as the station readies for its first anniversary Thursday (17). Mitchell discounts Wall's assertion that **Don Law** is the force behind the **Kiss** superstar spots. "Sure, Don is a part owner, but he's busy with his own thing," he says. "We chase those down ourselves. 'We're an entertainment-owned station, and we're just following a natural progressing of making our image.'"

GERRY DEAN ships in from the programming slot at **KQKQ** Omaha to assume the same duties at **Nationwide's** top 40 property, **KLUC** Las Vegas. He fills the post vacated recently by **Bill Richards** . . . Best wishes to the crew at **WDTX** Detroit, who debuted the city's newest pop contender last week under the "99 DTX" handle. That's the former oldies-based AC outlet **WCLS**, which newly formed **Metropolis Broadcasting** bought from **Liggett** last June for \$8 million.

Metropolis represents a partnership between **QWBH-AM** owner **Harvey Duetch** and nine-year **WNIC** employee **Lorraine Golden**. Golden left the general manager post at **WNIC** to buy **WCLS** with **Duetch** (**WQGH** is not under **Metropolis** ownership). Golden took a few of her favorites when she left **WNIC**, bringing promotion director **Carolyn Krieger** along in the same post and **Mary Bennett** along as general sales manager. President/general manager **Golden** describes **WDTX's** format as simply "pop radio," a mix of hits from top 40, AOR and AC formats. **WCLS** program director **Eddie Roger** stays on board.

West a bit in **Portland, Ore.**, **KCNR** is anxiously awaiting FCC approval of new calls that will reflect its new "K-Lite" image. That motto went into effect last Monday (7), along with a more "fine tuned" adult contemporary format. Orchestrating this modification is **Bill Jackson**, who replaces **Scott McLeod** as program director. Also there, **John Windus** gets the music director title. He's been with the outlet for one year, having anchored various shifts . . . Early this month, **WKTZ** Jacksonville, Fla. switched its calls to **WLCS**, and dropped easy listening for AC. A **McVay Media**-consulted outlet, **WLCS** (Class 96.1) is now programmed by former **WMJI** Cleveland assistant **PD Ron Foster**. Also new to the station is longtime Jacksonville talent **Jack Diamond**, who joins in the morning shift.

KTKS Dallas woos **Gail Lightfoot** away from neighboring **KEGL** as a third member of its "Zippo In The Morning" show. She joins **Jim Zippo** and **Rose Wright**.

FOR WEEK ENDING OCTOBER 19, 1985

Billboard

HOT 100 SINGLES ACTION

| RADIO MOST ADDED | | | |
|------------------|--------------|-------------|----------------------|
| 198 REPORTERS | | | |
| ZZ TOP | SLEEPING BAG | WARNER BROS | NEW TOTAL ADDS ON |
| | | | 119 119 |
| | | | 113 113 |
| | | | 71 72 |
| | | | 49 50 |
| | | | 29 170 |

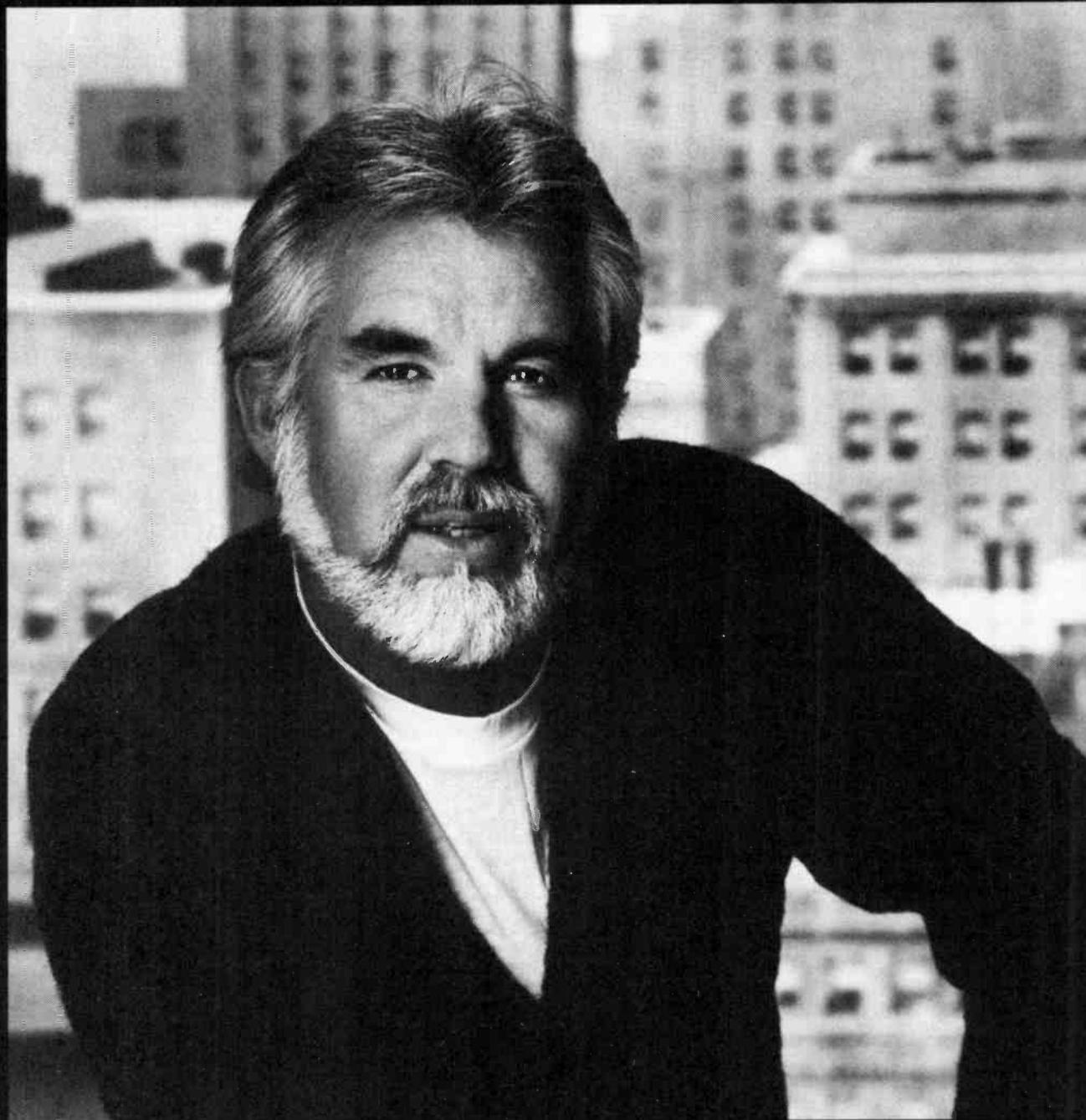
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| RETAIL BREAKOUTS | | | |
|--------------------|-----------|-----|---------------------|
| 176 REPORTERS | | | |
| OLIVIA NEWTON-JOHN | SOUL KISS | MCA | NUMBER REPORTING |
| | | | 61 |
| | | | 34 |
| | | | 20 |
| | | | 19 |
| | | | 17 |

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



People Are Entertainment. CBS Radioradio vice president/general manager Robert Kipperman, left, and Radioradio's director of programming Frank Murphy, right, confer with People magazine publisher Christopher Meigher on a new agreement whereby People will serve as the information source for the network's weekly "Entertainment Update" feature.



Wings on the Rock. Members of RCA group Mr. Mister deliver a copy of their "Welcome To The Real World" album while visiting the new rocker on the New York block, WXRK (K-Rock). Shown from left are RCA's David Ross, K-Rock music director Mark Didea, Mr. Mister's Steve George, K-Rock afternoon talent Meg Griffin, RCA's Larry Van Druff and the band's Richard Page.



Powerful Precipitation. New York Mayor Ed Koch poses with the WPLJ New York crew after joining the Jim Kerr morning show to urge listeners to take it easy on the water tap. Hurricane Gloria was obviously tuned into Power 95 that day, as she arrived shortly to partially alleviate the drought. Pictured from left are WPLJ vice president/general manager Joe Parish, the station's official save-water spokesman Howard the Cabdriver, Koch and Kerr.



Radio Art Gallery. CBS/Calgary's Rudy LeValley, right, makes a special presentation to CJME Regina (Saskatchewan) Canada's program director Ed Walker, left, and music director Gayle Fox for their efforts in supporting Gowan's latest album, "Strange Animal." The special CBS thanks consisted of the first in a series of 20 limited-edition prints of the painting on Gowan's album jacket, a piece entitled "Man Walking From A To B" by Rudd Krinjen.



Jersey Greens. WDHA Dover, N.J. program director Mark Chernoff, left, and vice president/general manager Robert Linder, right, pose with Fake Doom recording act the Cucumbers. After a six-month WDHA-sponsored competition, the band was voted best New Jersey-based act by the AOR outlet's listeners. In addition to being featured on WDHA's forthcoming "New Jersey Rock IV" album and having their "Who Betrays Me" added to WDHA's playlist, the Cucumbers received \$1,000 cash, \$1,000 recording time at the Barge Sound Studios and a green guitar from the Kramer Music Co.



The Kiss of the Switch. KTKS Dallas listener Cindy Williams bows to her lucky bumper sticker while air talent Billy Hayes dubs her the biggest winner to date in Kiss 106's "\$106,000 Sticker Switch" promotion. Williams was awarded \$10,000 for picking up a new Kiss 106 sticker at one of 115 McDonald's locations and being spotted driving down the freeway with it. Prize value in the ongoing promotion totals \$106,000, and giveaways include more cash, televisions and VCRs.



No Brakes Break Records. WMMS Cleveland teammates congratulate EMI America artist John Waite, who broke the attendance record for the city's Party In The Park concerts when he drew more than 20,000 people to the Free WMMS Appreciation Day show. Standing from left after the feat are WMMS air talent Denny Sanders, station operations manager John Gorman, EMI's Alex Maye, Waite, WMMS promotion coordinator Gina Iorillo and Waite's road manager Freddie Galfas.

More of Moore & Martin. Billboard's MOR personalities of the year, Hal Moore, left, and Charlie Martin, decide to stick with a good thing while sitting down to sign a new five-year, multi-million-dollar contract with KHOW Denver. Standing behind the morning duo are their attorney Barry Sullivan, left, and KHOW general manager Mike Lonneke.



WQAL Soars. WQAL Cleveland staffers pose with British Airways executives while the station presents a "Fly-By" from the airline's Concorde jet during the Cleveland National Air Show. Pictured from left are British Airways' Michael Meyers, event host Larry Morrow of WQAL, station president Walter Tiburski, the airline's Karen Haas, and Stuart Lee and Charles Newcombe of the Cleveland National Air Show.



Music So Good It Should Be A Crime.

Gettin' Away With Murder is the new Patti Austin LP.

Produced by Jimmy Jam, Terry Lewis, Monte Moir, Russ Titelman and Tommy LiPuma.

Includes the single "Honey For The Bees," produced by Tommy LiPuma. 12" Maxi-Single also available, remixed by Judy Weinstein and Larry Levan.

On Qwest Records and Cassettes. Marketed by Warner Bros. Records Management: Weisner/DeMann Entertainment, © 1985 Qwest Records.

**THE MOST AGGRESSIVE
BIG GAME HUNTERS
IN THE BUSINESS
HAVE JUST BAGGED
THE MOST AWESOME
ANIMAL ON RECORD.**

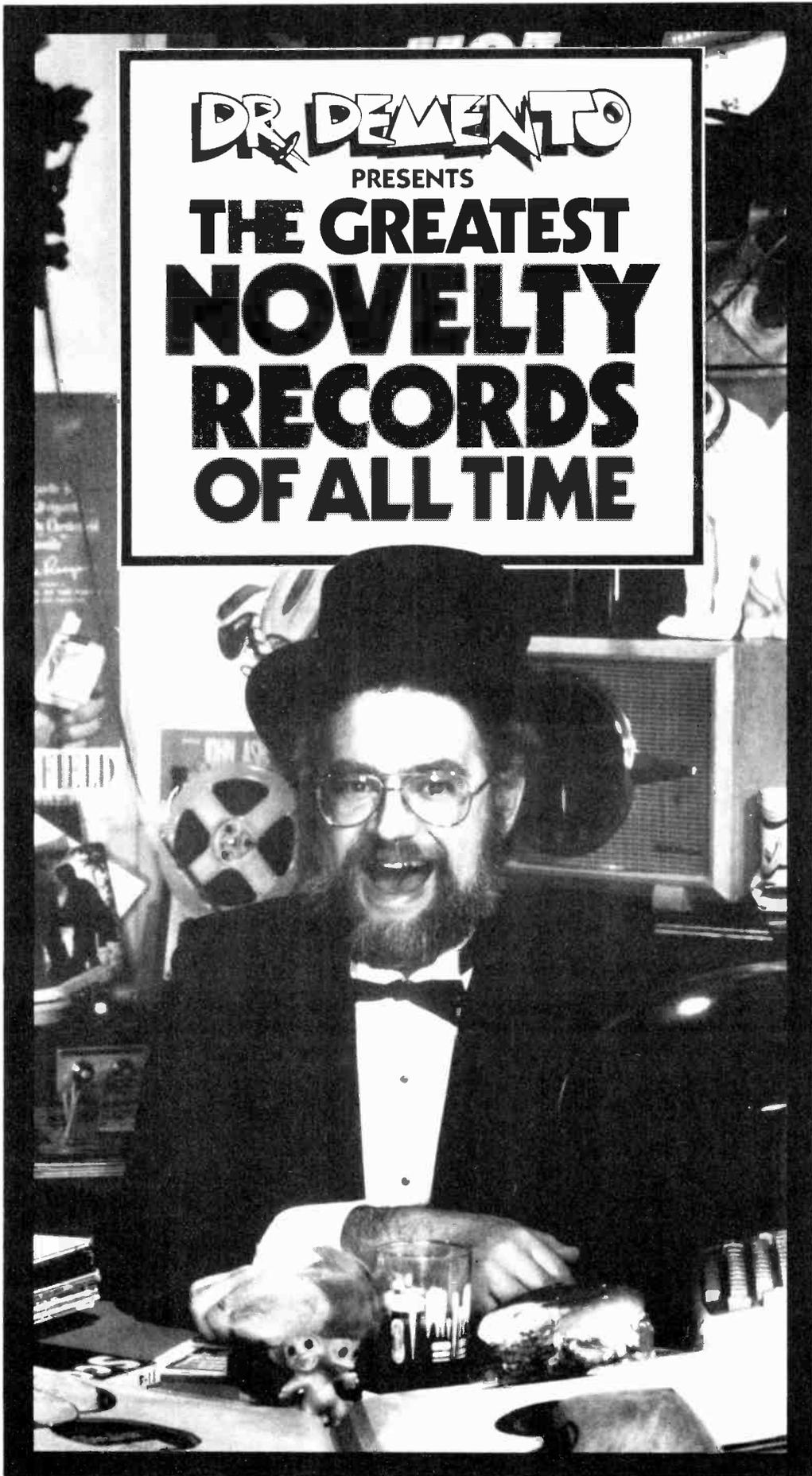


*RHINO RECORDS
is pleased to announce
its exclusive distribution
agreement.*

*From now on,
CAPITOL RECORDS
is taking us
to the street.*



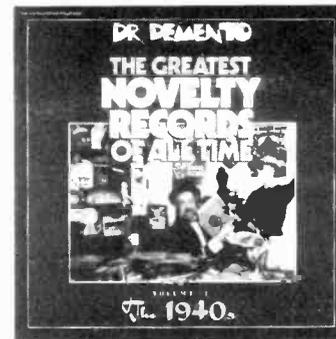
RHINO RECORDS PROUDLY ANNOUNCES ITS CLASSIC OCTOBER RELEASE



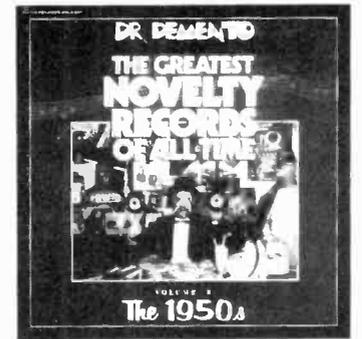
FEATURING: THE HITS OF HILARITY!

RHINO has joined forces with renowned musicologist / radio personality DR. DEMENTO to create the most ambitious series in our infamous ten-year history. "THE GREATEST NOVELTY RECORDS OF ALL TIME" brings together for the first time the funniest tunes in the entire history of recorded music — hits from SPIKE JONES... TOM LEHRER... "WEIRD" AL YANKOVIC... CHEECH & CHONG... GROUCHO MARX... ALLAN SHERMAN... RANDY NEWMAN... RODNEY DANGERFIELD... STEVE MARTIN... JIMMY DURANTE... LOUDON WAINWRIGHT III... NAPOLEON XIV... NERVOUS NORVUS... RUSTY WARREN... TINY TIM... BOB & DOUG MCKENZIE... JERRY LEWIS... SHEL SILVERSTEIN... JULIE BROWN... CAB CALLOWAY... JACKIE GLEASON... BENNY BELL... STEVENS & GRDNC... KAY KYSER... DICKIE GOODMAN... RAY STEVENS... THE HOLLYWOOD ARGYLES... THE HOLLYWOOD ARGYLES... THE THREE STOOGES...

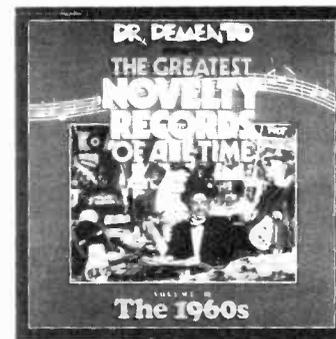
... 68 ARTISTS IN ALL!!!



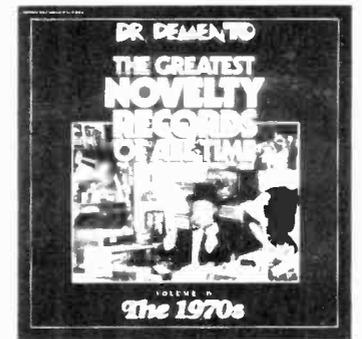
RNLP / RNC 820 \$8.98 List



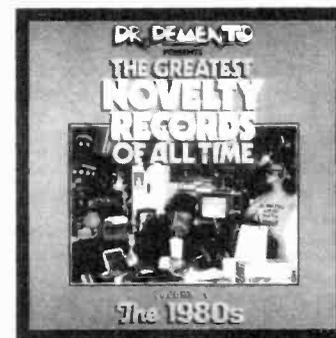
RNLP / RNC 821 \$8.98 List



RNLP / RNC 822 \$8.98 List



RNLP / RNC 823 \$8.98 List



RNLP / RNC 824 \$8.98 List



RNLP / RNC 825 \$8.98 List

Each album features deluxe packaging with unique photos and extensive annotation. The entire series is also available as a luxurious limited-edition BOX SET (RNBC 490, \$49.98), personally signed and numbered by Dr. Demento. Besides containing all six records, the gold-embossed leatherette box also holds a flashy full-color poster and an over 25,000-word booklet chock-full of the Doctor's wit, wisdom and memorabilia.

PLUS THESE OTHER FALL CLASSICS:

THE TV THEME SONG SING-ALONG ALBUM
RNLP / RNC 703: \$9.98 LIST

WRESTLING ROCKS
RNLP / RNC 068: \$8.98 LIST

JESSE "THE BODY" VENTURA
RNNT 6000: \$6.98 LIST

RED SQUARE: "BORN IN THE USSR"
RNEP \$5.98 LIST

IN STORE OCTOBER 24th

FOR MORE INFORMATION CONTACT YOUR CAPITOL SALES REP

TOP ROCK TRACKS

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

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Bad Blood**, Neil Sedaka, ROCKET
2. **I'm Sorry**, John Denver, RCA
3. **Miracles**, Jefferson Starship, GRUNT
4. **Lyin' Eyes**, Eagles, ASYLUM
5. **Ballroom Blitz**, Sweet, CAPITOL
6. **Dance With Me**, Orleans, ASYLUM
7. **Feelings**, Morris Albert, RCA
8. **Ain't No Way To Treat A Lady**, Helen Reddy, CAPITOL
9. **They Just Can't Stop It (The Games People Play)**, Spinners, ATLANTIC
10. **Who Loves You**, Four Seasons, WARNER/CURB

POP SINGLES—20 Years Ago

1. **Yesterday**, Beatles, CAPITOL
2. **Treat Her Right**, Roy Head, BACK BEAT
3. **Hang On Sloopy**, McCoys, BANG
4. **A Lover's Concerto**, Toys, DYNVOICE
5. **Keep On Dancing**, Gentry's, MGM
6. **The "In" Crowd**, Ramsey Lewis Trio, ARGO
7. **Just A Little Bit Better**, Herman's Hermits, MGM
8. **Baby Don't Go**, Sonny & Cher, REPRISÉ
9. **Do You Believe In Magic**, Lovin' Spoonful, KAMA SUTRA
10. **Eye Of Destruction**, Barry McGuire, DUNHILL

TOP ALBUMS—10 Years Ago

1. **Windsong**, John Denver, RCA
2. **Wish You Were Here**, Pink Floyd, COLUMBIA
3. **Born To Run**, Bruce Springsteen, COLUMBIA
4. **Red Octopus**, Jefferson Starship, GRUNT
5. **Win, Lose Or Draw**, Allman Brothers Band, A&M
6. **One Of These Nights**, Eagles, ASYLUM
7. **Prisoner In Disguise**, Linda Ronstadt, ASYLUM
8. **Pick Of The Litter**, Spinners, ATLANTIC
9. **Minstrel In The Gallery**, Jethro Tull, CHRYSALIS
10. **Extra Texture**, George Harrison, APPLE

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **Hope You're Feelin' Me (Like I'm Feelin' You)**, Charley Pride, RCA
2. **San Antonio Stroll**, Tanya Tucker, MCA
3. **(Turn Out The Light And) Love Me Tonight**, Don Williams, ABC/DOT
4. **I'm Sorry**, John Denver, RCA
5. **Say Forever You'll Be Mine**, Porter Wagoner & Dolly Parton, RCA
6. **Don't Cry Joni/Touch The Hand**, Conway Twitty, MCA
7. **Are You Sure Hank Done It This Way/Bob Wills Is Still The King**, Waylon Jennings, RCA
8. **Blue Eyes Crying In The Rain**, Willie Nelson, COLUMBIA
9. **What's Happened To Blue Eyes**, Jessi Colter, CAPITOL
10. **I Like Beer**, Tom T. Hall, MERCURY

SOUL SINGLES—10 Years Ago

1. **They Just Can't Stop It (Games People Play)**, Spinners, ATLANTIC
2. **To Each His Own**, Faith, Hope & Charity, RCA
3. **I Get High On You**, Sly Stone, EPIC
4. **Money**, Gladys Knight & the Pips, BUDDAH
5. **Give It What You Got/Peace Pipe**, B.T. Express, ROADSHOW
6. **This Will Be**, Natalie Cole, CAPITOL
7. **Low Rider**, War, UNITED ARTISTS
8. **Sweet Sticky Thing**, Ohio Players, MERCURY
9. **The Agony And The Ecstasy**, Smokey Robinson, MOTOOWN
10. **Same Thing It Took**, Impressions, CURTOM

Radio



Full of Hot Air. KSTP-FM Minneapolis/St. Paul station manager Chuck Knapp (in the Hawaiian shirt) poses with the winners of the outlet's sixth annual hot air balloon race. Helping Knapp hold his four-foot trophy is Gary Born of the "Dry But High" crew, which won the race among a field of 21 contestants.

Promotions

THIS BUD'S FOR 32 OF YOU

WLUP Chicago (AOR)
Contact: Sandy Stahl
The month of October seems to carry an unusual lure for rock'n'roll promotions, and The Loop and Budweiser have just finished the biggest one we've heard of with "Jonny Goes To Oktoberfest."

Inspired by the success WLUP and Budweiser had with the "Johnny Goes To London" event last spring, "Oktoberfest" involved sending 32 listeners (and morning man **Jonathon Brandmeier**) to Germany, a week's worth of live broadcasts from Munich, and the giveaway of one BMW automobile.

Entries were handled through postcards. Some 40,000 were submitted, and Brandmeier read one or two names each day from Sept. 3-13. Loop fans whose names were called had 30 minutes to respond, and the station reports that all but one of these called within five minutes of hearing his/her name.

The 16 winning callers who emerged were given a trip for two to Munich for the Oktoberfest, which included round trip airfare, first-class hotel accommodations, tours, parties and a chance to participate in Brandmeier's broadcast back home, Sept. 30-Oct. 4. Brandmeier's broadcast emanated from various locations, including a beer tent on the Oktoberfest grounds, the BMW museum and the Olympic stadium.

ROCK ON A GLASSY ROLL

KSRR Houston (AOR)
Contact: Charlie Moger
To stick with the rock and wheels connection a bit longer, **KSRR "97 Rock"** maintains its tradition of the last two years by giving away a classic car to go along with its classic rock. This season, the 97 Rock tradition gets built upon with a number of non-factory extras.

The basic prize is a rare and fully restored 1963 Stingray with a split-window coupe and a 300-watt Kenwood digital sound system. In addition, 97 Rock's grand prize winner gets a custom-built trailer to tow the vehicle, one year's supply of gas, and a 1985 Chevy Silverado pickup to haul the package around

to auto shows.

THE RIGHT TRACK

WFMD Frederick, Md. (AC)
Contact: John Fieseler
Here's a neat twist to add to a long list of creative fundraisers. It comes from WFMD Frederick, Md. program director **John J. Fieseler**, who is now gearing up for the station's second "Autumn Gold Special." With proceeds allotted to the area's Hospice program, WFMD is inviting listeners to participate in a Sunday (20) train ride on the Maryland Midland line to view the fall countryside.

As was the case last year, the station's mobile studio comes along for the ride on a flat car, while others are reserved by WFMD for its listeners. Passage price is \$55, and the six-hour ride passes the Camp David presidential retreat. According to Fieseler, the 250 passengers on board last year "seem anxious to make the trip again," and WFMD has reserved enough additional cars to carry an extra 100 participants. The 1984 ride raised close to \$6,000 for the Hospice program.

With the mobile studio on board, WFMD broadcasts live during the journey.

KIM FREEMAN



Loop Love Letters. WLUP Chicago program director Greg Solk showers morning man Jonathon Brandmeier with some of the 40,000-plus entries received for the station's "Jonny Goes To Oktoberfest" contest.

Featured Programming

BARNETT-ROBBINS Enterprises of Encino, Calif. initiates its fifth nationally syndicated series next month with the two-hour "Rock Around The World." As the title implies, the show features top rock acts from foreign shores, including England, Australia, Canada and Japan. Highlights of the show look to be guest appearances by these artists, various disk jockey hosts from around the world, and special promotions that will send listeners to Europe to catch featured acts live. The debut edition of "Rock Around The World" is scheduled to spotlight Dire Straits, Tears For Fears and Bryan Adams.

Emerging out of more humble roots is a new, hour-long program entitled "Cat Trax." The makers are Baker, Carr, Donovan & Associates, out of Knoxville, Tenn., and the show is billed as a way to "bring a nightclub right into your house." On the special, radio hits are served up in dance mixes done by Missy Brown, a spinner at Knoxville's Lord Lindsey club. BCD principal Jim Donovan reports that "Cat Trax" has received good response from its first affiliates, WOKI-FM Knoxville and WNOO-FM Chattanooga. Originally funded by the Cats Records & Tapes retail chain, the program is now seeking national advertisers and CHR affiliates. For more information, call Donovan at (615) 584-1395.

NEWS OF MORE available Christmas programming comes by way of Beverly Hills-based Charles Michelson Inc., which is offering its five-part, half-hour series "The Greatest Story Ever Told." The firm is the well-known home of such radio gems as "The Burns & Allen Show" and "The Jack Benny Show."

Westwood One says it has set a new record with its HBO simulcast of the "Phil Collins: No Jacket Required—Sold Out Concert." Carried by 225 affiliates, the Sept. 28 show was "the largest recorded stereo simulcast in history," according to WWI. The record it broke belonged to the May 17 Huey Lewis & the News concert simulcast with Showtime. More good news from WWI includes this Monday's (14) interview with Derek Taylor, former press officer for the Beatles and author of the recently published book "Fifty Years Adrift." Taylor will be discussing his days with the Fab Four during WWI's "Earth News Radio" segment.

The latest gag from **Roger (Wilko) Wilkerson's** Santa Monica-based Comedy Writer company was a parody song for KBEQ Kansas City. Working from Prince's "Let's Go Crazy," Comedy Writer adjusted the lyrics to reflect the baseball division race between Kansas City's Royals and the California Angels. Included was a backward message reading "The Angels must be defeated... this is not a satanic message," a timely spoof in light of today's lyric controversy... The grapevine has rock radio consultant Lee Abrams of Burkhart/Abrams/Michaels/Douglas in Atlanta working on some kind of syndicated show.

KIM FREEMAN

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

Oct. 18-19, **Julian Lennon**, On The Radio, NSBA, one hour.

Oct. 18-19, **Bryan Adams**, Rick Dees' Weekly Top 40, United Stations, four hours.

Oct. 18-20, **Commercial Jingles: Songs Used In Television Jingles**, Top 30 USA, CBS Radioradio, three hours.

Oct. 18-20, **Dire Straits, Loverboy**, Superstars Of Rock, Barnett-Robbins, 90 minutes.

Oct. 18-20, **Freddie Jackson**, Street Beat, Barnett-Robbins, two hours.

Oct. 18-20, **Number One Club**, Top 30 USA, CBS Radioradio, three hours.

Oct. 18-25, **John Schneider**, Country Today, MJI Broadcasting, one hour.

Oct. 18-25, **Steve Plunkett of Autograph**, Metalshop, MJI Broadcasting, one hour.

Oct. 19, **Teen Idols**, Solid Gold Saturday Night with Dick Bartley, United Stations, three hours.

Oct. 19-20, **Guess Who**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Oct. 19-20, **Janie Fricke**, Weekly Country Music Countdown, United Stations, three hours.

Oct. 19-20, **Andy Williams**, The Great Sounds, United Stations, four hours.

Oct. 19-25, **Merle Haggard**, Silver Eagle, DIR Broadcasting/ABC Entertainment Network, one hour.

Oct. 20-26, **John Waite**, Rock Over London, Radio International, one hour.

Oct. 21-27, **Jeff Beck**, Innerview, Inner-View Radio Network, one hour.

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

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

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

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

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

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

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

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

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

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

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

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

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.

| | 73 REPORTERS | NEW ADDS | TOTAL ON |
|---|--------------|----------|----------|
| FREDDIE JACKSON YOU ARE MY LADY CAPITOL | 13 | 40 | |
| ARETHA FRANKLIN WHO'S ZOOMIN' WHO ARISTA | 12 | 28 | |
| GLENN FREY YOU BELONG TO THE CITY MCA | 12 | 34 | |
| DAVID FOSTER LOVE THEME FROM ST. ELMO'S FIRE ATLANTIC | 9 | 59 | |
| BILLY JOEL THE NIGHT IS STILL YOUNG COLUMBIA | 8 | 23 | |

Washington Roundup

BY BILL HOLLAND

IN EARLY NOVEMBER, the NAB will make a decision whether to continue the joint partnership for a third annual NAB/NRBA radio programming and management conference. The decision will follow an analysis of an attendee survey on the recent NAB/NRBA Radio '85 convention held in Dallas last month.

Once the NAB's executive committee takes a look at the results of the survey, the trade group will give tentative thumbs up (or down) on future joint participation. Meanwhile, NRBA is moving ahead with plans, hopefully with NAB, for a conference next year in New Orleans.

EIGHT ARE CALLED, two will be chosen: NAB's major market group radio stations will vote this week to select two major market radio groups to the organization's radio board of directors. Results will be announced Nov. 4. The nominees: EZ Communications, Fairfax, Va.; Sandusky Newspapers, Denver; Gannett Co. Inc., radio division; Blair Broadcasting, Dallas; Malrite Communications Group Inc., Cleveland; Mid-American Gospel Radio Network Inc., St. Louis; RKO Radio, RKO General Inc., New York; and Radio & Cable, Taft TV & Radio Co. Inc., Cincinnati. The eight nominees are among the 24 eligible to vote.

COMMITTEES-O-RAMA: The NAB has announced the makeup of its 1985-86 committees. Of the 31 committees, half involve radio industry executives in a significant way, and 14 will be chaired by radio industry brass: alcohol and drug abuse task force, AM improvement, broadcaster-Congressional relations, bylaws, convention, daytime radio broadcasters, First Amendment, group radio, medium market radio, membership, radio allocations task force, radio audience measurement task force, local radio audience measurement (COLRAM) and small market radio.

FOR WEEK ENDING OCTOBER 19, 1985

Billboard

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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 | LABEL & NUMBER | DISTRIBUTING LABEL | ARTIST |
| | | | | 1 | 1 | 10 | SAVING ALL MY LOVE FOR YOU |
| 2 | 2 | 3 | 7 | PART TIME LOVER | TAMLA 1808 | | STEVIE WONDER |
| 3 | 3 | 2 | 16 | CHERISH | DE-LITE 880869-7/POLYGRAM | | ◆ KOOL & THE GANG |
| 4 | 7 | 12 | 6 | TAKE ON ME | WARNER BROS. 7-29011 | | ◆ A-HA |
| 5 | 11 | 14 | 7 | LOVE THEME FROM ST. ELMO'S FIRE | ATLANTIC 7-89528 | | DAVID FOSTER |
| 6 | 4 | 4 | 12 | YOUR SECRET'S SAFE WITH ME | WARNER BROS. 7-28928 | | MICHAEL FRANKS |
| 7 | 5 | 10 | 11 | CRY | POLYDOR 881786-7/POLYGRAM | | ◆ GODLEY & CREME |
| 8 | 8 | 8 | 9 | JANET | MOTOWN 1802 | | COMMODORES |
| 9 | 14 | 17 | 5 | HURTS TO BE IN LOVE | CBS ASSOCIATED 4-05586/EPIC | | ◆ GINO VANNELLI |
| 10 | 6 | 5 | 12 | FREEDOM | COLUMBIA 38-05409 | | ◆ WHAM! |
| 11 | 18 | — | 2 | SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS) | ATLANTIC 7-89498 | | ◆ PHIL COLLINS & MARILYN MARTIN |
| 12 | 15 | 15 | 6 | THE WAY YOU DO THE THINGS YOU DO/MY GIRL | RCA 14178 | | ◆ DARYL HALL & JOHN OATES |
| 13 | 12 | 9 | 14 | POWER OF LOVE | CHRYSLIS 4-42876 | | ◆ HUEY LEWIS & THE NEWS |
| 14 | 9 | 7 | 15 | YOU'RE ONLY HUMAN (SECOND WIND) | COLUMBIA 38-05417 | | ◆ BILLY JOEL |
| 15 | 19 | 27 | 4 | HEAD OVER HEELS | MERCURY 880 899-7/POLYGRAM | | ◆ TEARS FOR FEARS |
| 16 | 16 | 18 | 9 | ST. ELMO'S FIRE (MAN IN MOTION) | ATLANTIC 7-89541 | | ◆ JOHN PARR |
| 17 | 17 | 26 | 5 | STAND BY ME | COLUMBIA 38-05571 | | ◆ MAURICE WHITE |
| 18 | 10 | 6 | 15 | WE DON'T NEED ANOTHER HERO (THUNDERDOME) | CAPITOL 5491 | | ◆ TINA TURNER |
| 19 | 26 | 35 | 3 | YOU ARE MY LADY | CAPITOL 5495 | | ◆ FREDDIE JACKSON |
| 20 | 32 | — | 2 | YOU BELONG TO THE CITY | MCA 52651 | | GLENN FREY |
| 21 | 31 | — | 2 | MIAMI VICE THEME | MCA 52666 | | JAN HAMMER |
| 22 | 28 | 31 | 4 | SUNSET GRILL | GEFFEN 7-28906/WARNER BROS. | | DON HENLEY |
| 23 | 13 | 13 | 9 | POWER OF LOVE (YOU ARE MY LADY) | ARISTA 1-9391 | | AIR SUPPLY |
| 24 | NEW ▶ | | | WHO'S ZOOMIN' WHO | ARISTA 1-9410 | | ARETHA FRANKLIN |
| 25 | NEW ▶ | | | MORNING DESIRE | RCA 14194 | | KENNY ROGERS |
| 26 | NEW ▶ | | | THE NIGHT IS STILL YOUNG | COLUMBIA 38-05657 | | BILLY JOEL |
| 27 | 21 | 11 | 12 | A LITTLE BIT OF HEAVEN | MODERN 7-99630/ATLANTIC | | NATALIE COLE |
| 28 | 23 | 20 | 14 | LOST IN THE FIFTIES TONIGHT | RCA 14135 | | RONNIE MILSAP |
| 29 | 27 | 21 | 15 | MYSTERY LADY | JIVE 1-9374/ARISTA | | ◆ BILLY OCEAN |
| 30 | 29 | 29 | 8 | DON'T LOSE MY NUMBER | ATLANTIC 7-89536 | | ◆ PHIL COLLINS |
| 31 | 25 | 25 | 16 | FREEWAY OF LOVE | ARISTA 1-9354 | | ◆ ARETHA FRANKLIN |
| 32 | 33 | 34 | 5 | DRESS YOU UP | SIRE 7-28919/WARNER BROS. | | ◆ MADONNA |
| 33 | 36 | 40 | 3 | LAY YOUR HANDS ON ME | ARISTA 1-9396 | | ◆ THE THOMPSON TWINS |
| 34 | 20 | 19 | 10 | LIFE IN ONE DAY | ELEKTRA 7-69631 | | ◆ HOWARD JONES |
| 35 | 24 | 24 | 16 | NEVER SURRENDER | EMI-AMERICA 8268 | | ◆ COREY HART |
| 36 | NEW ▶ | | | SOUL KISS | MCA 52686 | | ◆ OLIVIA NEWTON-JOHN |
| 37 | 38 | 38 | 3 | BE NEAR ME | MERCURY 880626-7/POLYGRAM | | ◆ ABC |
| 38 | 22 | 16 | 21 | EVERYTIME YOU GO AWAY | COLUMBIA 38-04867 | | ◆ PAUL YOUNG |
| 39 | 34 | 33 | 21 | FOREVER | COLUMBIA 38-04931 | | ◆ KENNY LOGGINS |
| 40 | 37 | 39 | 3 | FORTRESS AROUND YOUR HEART | A&M 2767 | | ◆ STING |

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MOST DEALERS AGREE ON CASSETTE BOX 4-by-12 Gets Widespread Approval at NARM Conference

This story prepared by Earl Paige and Jim McCullaugh.

SAN DIEGO All but unanimous agreement among America's major record/tape chain retailers on adopting the 4-by-12-inch cassette box was finally argued out here Oct. 2 in a spirited debate that at one point had to be tabled until the next day.

The debate erupted on the first day of the fourth annual National Assn. of Recording Merchandisers (NARM) Retail Advisory/Manufacturer Advisory Conference, held Sept. 30-Oct. 4 at the Hyatt Islandia.

At its height, the debate found delegates holding aloft two traditional prerecorded audiocassette

packages, brandishing them as swords. Lou Kwiker, president and chief operating officer of Wherehouse Entertainment, held up the Norelco box, the basic and generic enclosure for the configuration. "You need it two ways," he said, referring to the Norelco box and the paper 4-by-12 package.

In his first participation in the open debates that characterize the annual NARM event, Kwiker was directing his comment to CBS sales chief Paul Smith, who was at the podium. "That'll probably kill it," Smith replied. His reference was to the ultimate success of the configuration's long controversial packaging.

Sensing stalemate, conference chairperson Mary Ann Levitt,

president of Record Shop, asserted that debate would have to continue the next day. As it was, another panel had been crowded off the agenda.

Two camps among retailers developed as the packaging debate ensued. Stalwart in fighting wide adoption of the 4-by-12 package were Kwiker and Stan Goman, division manager of MTS (Tower Records/Tower Video) in Sacramento. Both Tower and Wherehouse have developed areas where cassettes are merchandised in the Norelco box on wall shelves and special floor fixtures.

Extra cost often fueled the rhetoric. At one point Goman referred to an attempted consensus at a private retailers-only meeting that always precedes the event. In reference to anticipated extra cost for 4-by-12 packages, he said, "When cost came up, the rats started jumping off the ship."

Carl Rosenbaum, principal in Chicago's Flip Side, attacked an estimate of \$3,600 to refixture the average store. "Where did that come from?" he asked. "It could be \$36,000. Look at all the stores geared for the long box; it's costing them nothing. Lou is right: This [refixturing] could cost a bloody fortune."

Another opponent of the 4-by-12 box, though a somewhat subdued one, was Terry Worrell, president of Sound Warehouse in Dallas, also a first-time delegate. Sound Warehouse stores long ago adopted a wall rack merchandiser accommodating the Norelco box. "There are no store stretchers," Worrell offered.

Putting the debate in historical perspective, Floyd Glinert of Shorewood Packaging told of "the deja vu I feel here." He told of a

(Continued on page 26)

Optimistic Note on Telecommunications

SAN DIEGO More and more chains and labels are getting up to speed in telecommunications—"our computers talking to their computers." This was the optimistic note presented here at the NARM Retail Advisory/Manufacturer Advisory Conference.

Detailing where various chains and labels are in terms of telecommunications was Arnie Bernstein of Musicland. His opening day presentation implied the application of widespread bar coding, a subject that subsequently became so volatile that the committee requested an "off-the-record" debate.

Most progress, Bernstein noted, is with purchase orders. Musicland, Record Bar, Western Merchandising and Wherehouse are all linked to vendors via telecommunications. Still testing are rack giant Handelman's and Record Town, the Albany-based chain.

Bernstein said there has been incremental progress in the areas of uniform telecommunicated invoices and return authorizations.

FOR WEEK ENDING OCTOBER 19, 1985

Billboard

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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 | 112 | ELTON JOHN MCA 37215 (1974) | 68 weeks at No. One ELTON JOHN'S GREATEST HITS |
| 2 | 2 | 104 | AEROSMITH COLUMBIA PC-36865 (1980) | AEROSMITH'S GREATEST HITS |
| 3 | 4 | 32 | BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1973) | GREETINGS FROM ASBURY PARK |
| 4 | 3 | 112 | THE WHO MCA 37217 (1971) | WHO'S NEXT |
| 5 | 6 | 110 | ELTON JOHN MCA 37216 (1977) | ELTON JOHN'S GREATEST HITS VOL. II |
| 6 | 5 | 168 | BILLY JOEL COLUMBIA PC-32544 (1974) | PIANO MAN |
| 7 | 7 | 152 | DON MCLEAN UNITED ARTISTS LN-10037 (1971) | AMERICAN PIE |
| 8 | 8 | 168 | DAVID BOWIE RCA AYL1-3843 (1972) | THE RISE AND FALL OF ZIGGY STARDUST |
| 9 | 9 | 118 | STEELY DAN MCA 37214 (1977) | AJA |
| 10 | 10 | 40 | TOM PETTY MCA 37248 (1979) | DAMN THE TORPEDES |
| 11 | 13 | 28 | CREEDENCE CLEARWATER REVIVAL FANTASY F-8402 (1970) | COSMO'S FACTORY |
| 12 | 12 | 110 | LYNYRD SKYNYRD MCA 37211 (1973) | PRONOUNCED LEH-NERD SKI-NERD |
| 13 | 11 | 102 | AEROSMITH COLUMBIA PC-33479 (1975) | TOYS IN THE ATTIC |
| 14 | 14 | 70 | STEPPENWOLF MCA 37049 (1973) | 16 GREATEST HITS |
| 15 | 16 | 98 | JIMMY BUFFETT MCA 37150 (1977) | CHANGES IN LATITUDES, CHANGES IN ATTITUDES |
| 16 | 15 | 164 | THE MONKEES ARISTA ALS-8061 (1976) | THE MONKEES' GREATEST HITS |
| 17 | 18 | 118 | JEFF BECK EPIC PE-33409 (1975) | BLOW BY BLOW |
| 18 | 17 | 162 | THE WHO MCA 37003 (1978) | WHO ARE YOU |
| 19 | 19 | 62 | THE GUESS WHO RCA AYL1-3662 (1971) | THE BEST OF THE GUESS WHO |
| 20 | 20 | 74 | MARVIN GAYE MOTOWN M5-191 (1976) | MARVIN GAYE'S GREATEST HITS |
| 21 | 22 | 62 | JEFF BECK EPIC PE-33849 (1976) | WIRED |
| 22 | 23 | 20 | CREEDENCE CLEARWATER REVIVAL FANTASY F-8397 (1969) | WILLY AND THE POOR BOYS |
| 23 | 21 | 160 | THE WHO MCA 37000 (1970) | LIVE AT LEEDS |
| 24 | 30 | 12 | NEIL DIAMOND MCA 2106 (1974) | 12 GREATEST HITS |
| 25 | 26 | 24 | CREEDENCE CLEARWATER REVIVAL FANTASY F-8393 (1969) | GREEN RIVER |
| 26 | 24 | 58 | QUINCY JONES A&M SP-3248 (1981) | THE DUDE |
| 27 | 25 | 100 | RICK SPRINGFIELD RCA AYL1-4767 (1982) | SUCCESS HASN'T SPOILED ME YET |
| 28 | 29 | 16 | SIMON AND GARFUNKEL COLUMBIA PC-9914 (1970) | BRIDGE OVER TROUBLED WATER |
| 29 | 27 | 80 | JANIS JOPLIN COLUMBIA PC-32168 (1973) | JANIS JOPLIN'S GREATEST HITS |
| 30 | 28 | 112 | STEELY DAN MCA 37220 (1980) | GAUCHO |
| 31 | 38 | 8 | PAUL MCCARTNEY COLUMBIA PC-36482 (1973) | BAND ON THE RUN |
| 32 | 32 | 48 | STYX A&M SP-3223 (1977) | THE GRAND ILLUSION |
| 33 | 33 | 70 | STEELY DAN MCA 37040 (1972) | CAN'T BUY A THRILL |
| 34 | 31 | 168 | DAN FOGELBERG EPIC PE-33137 (1974) | SOUVENIRS |
| 35 | 34 | 154 | JOE JACKSON A&M SP-3187 (1979) | LOOK SHARP! |
| 36 | 37 | 138 | SPYRO GYRA INFINITY 37148 (1979) | MORNING DANCE |
| 37 | 35 | 52 | STYX A&M SP-3240 (1981) | PARADISE THEATER |
| 38 | 36 | 48 | ELVIS COSTELLO COLUMBIA PC-35709 (1979) | ARMED FORCES |
| 39 | 39 | 132 | ELVIS COSTELLO COLUMBIA PC-35331 (1978) | THIS YEAR'S MODEL |
| 40 | NEW | | JIMMY BUFFETT MCA 37024 (1978) | SON OF A SON OF A SAILOR |

(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.

Suggestions Offered for More Efficient Delivery

This story prepared by Earl Paige and Jim McCullaugh.

SAN DIEGO To fully enable the record retailer to order, receive and move manufacturer product to the selling floor more efficiently, several industrywide suggestions were made during the NARM Retailer Advisory/Manufacturer Advisory Conference here.

David Jackowitz of Peaches Entertainment Corp., Hialeah Gardens, Fla., delivered this desired laundry list to the assembled vendors:

- All new releases should have a street date of Monday.

- New release shipments should be policed so that those retailers who receive product early for the purpose of redistribution to their own stores do not violate street date.

- Shipments of new releases should be coordinated by the distribution centers so that box lots

shipped by truck and "less than box lots" shipped by UPS arrive on the same date.

- New releases with a street date after the 20th of the month should automatically carry an extra 30 days' dating.

- When mis-shipped product is received, retailers should endorse the system whereby manufacturers call for an immediate return authorization.

- All packing slips must include the original purchase order number. When several purchase orders are shipped together, all purchase order numbers should be indicated.

- All backorders should be indicated on the packing slips.

- Manufacturers' corporate procedures on backorders should be put in writing. When a unique situation occurs (such as the Compact Disc situation), dealers should be notified of any changes in established procedure.

(Continued on page 26)



"Miami Vice" Nets Spector. The Miami-based Spec's Music chain recently gave away invitations to a pre-Emmy Awards party for the cast and crew of "Miami Vice" at Regine's in Miami. Pictured flanking Spec's founder and chairman Martin Spector are cast members Olivia Brown and Michael Talbot.

MOST DEALERS AGREE ON CASSETTE BOX

(Continued from page 24)

debate in 1970, "long before new configurations you have today" such as Compact Disc and video-cassettes/disks that now impact on store capacity.

A study presented by Ralph King, marketing vice president of Record Bar, reported that consumer excitement perceived in the graphics used on LPs is also possible on the 4-by-12. King, another first-time delegate, offered the telling comment that consumers are conditioned to discarding most packaging, but that his company's study indicated shopper willingness to preserve 4-by-12s that are imaginatively designed.

Two factors seemed to have swayed opponents of 4-by-12. The congruency of the 4-by-12 cassette box with the now-established rectangular 6-by-12 CD package was one factor, particularly as Smith and others pointed out that graphics are moving from the square LP package to the oblong silhouette.

The other factor was more subtle, several delegates agreed. There was a count of hands at one point and discussion into the evening of the "buying power" or number of stores various voters represented. Related to this factor was recognition of the rackjobber's role. With NARM's rackjobber event impending (set for Oct. 28-30 in Phoenix), the sentiment of rackjobbers was weighed heavily here.

As debate resumed the second

day, Musicland Group president Jack Eugster pointedly asked WEA president Henry Droz about rackjobber acceptance of 4-by-12. Making no reference to identifying any particular rack firm, Droz said that "one" favors the 4-by-12, but that for "the other," though it favors the concept, "the 4-by-12 presents a problem."

While not pushing Droz to identify the firms, Eugster probed further. "There's no compromise off the 12-inch?" he asked. Droz nodded. As delegates made guesses among themselves as to whether the unspecified firms were Lieberman Enterprises and Handleman Corp., Worrell renewed the debate.

"We don't want boring stores. We don't want cassettes in LP fixtures," he implored, stressing that retailers need time to refixture.

Smith's warning from the previous day seemed to influence delegates. He had employed a colorful metaphor relating to the Hyatt Islandia resort ambience: "If you leave here without a consensus, the thing will die in a hammock."

As delegates one by one indicated that they favored the 4-by-12, many still voiced reservations. Said John Farr of Target, which racks internally, "We're concerned about the price to the consumer. It's not exactly perfect. Security is a problem."

Kwiker said he favored the 4-by-12 "if there is a two-year period pro-

viding both" packages so a store-by-store refixturing can occur.

Displaying some of the cynical humor that characterized much of the event, Sterling Lanier, president of Record Factory, asked, "Will we get 20-year dating?" Goman also touched off laughter by warning of a "50%-60%" space loss and adding, "We'll have to tear off the roof and put in a second floor."

As it became apparent that the 4-by-12 had gained widespread if begrudging agreement, debate switched to security devices. A subcommittee to investigate the possibility of a common system capped the whole packaging debate.

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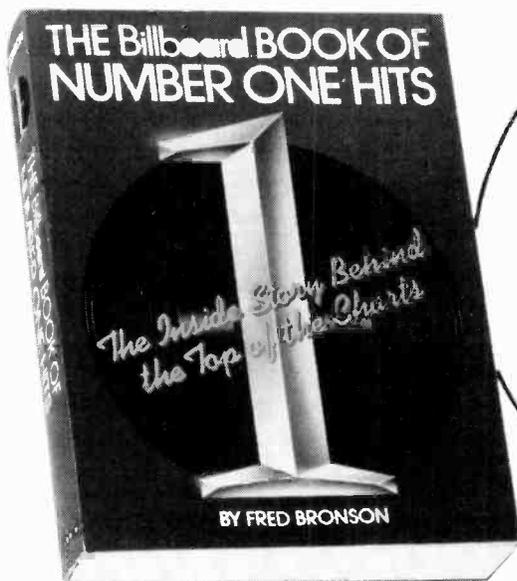
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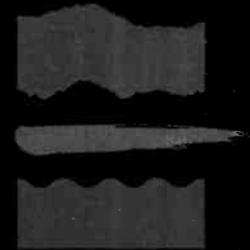
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DELIVERY SUGGESTIONS

(Continued from page 24)

Capitol's Dennis White took exception to the suggestion of a Monday street date, since his company's philosophy is to get product in stores by the weekend. He told retailers that Capitol will ship early to certain accounts in special circumstances to ensure that all accounts have product in the store by the same date. However, he said, any retailer violating an early shipping procedure would "have corrective measures" taken against him.

At the same time, Jackowitz had individual company suggestions. They included:

- CBS: Since packing slips do not indicate any list price, notify all accounts of codes on the packing slip which indicate wholesale cost; line item restrictions hurt lower-volume stores when they purchase less than a box lot.

- Capitol: The customer copy of the packing slip should be more clearly printed; please indicate on the packing slip free goods shipped with the order.

- MCA: "If a new release order does not reach the minimum, it will not ship on the original ship date, but will be combined with the next order—maybe."

- PolyGram: The consolidation of warehouses was not accomplished smoothly and is still creating problems; hot product should be shipped more frequently than two days per week; packing slips are extremely difficult to check. The packing slip should be by label, by configuration and by number; expedite the conversion of your catalog numbers.

- RCA: You ship product from three different warehouses. Dealers can write one purchase order and then receive three different shipments of product, which causes problems. Please notify buyers of the items stocked in the different warehouses; you need additional people at your order desks so that there is no need to close that department at lunchtime.

- WEA: The consolidation of your warehouses was not accomplished smoothly and is still creating problems; order desks should be opened later than 3 p.m.

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On the Beam

BY SAM SUTHERLAND

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

CBS RECORDS' refined Compact Disc package, as floated in prototype form to key retailers attending last week's **NARM Advisory Conference**, underscores the trade's relatively swift swing toward a universal merchandising box for the configuration.

Shorewood designs for both cassette and Compact Disc were scrutinized by dealers (separate story, page 24), and while there was spirited discussion on the latest 4-by-12-inch cassette proposal, the 6-by-12 CD box drew little comment. Dealers have already embraced the container's physical dimensions, since the design allows existing LP bins to be used for CD goods.

The new box essentially improves upon the board container CBS has gradually adopted in recent months

by revamping front and back graphics. Instead of the square LP jacket art, reduced to fit one corner of the outer box, the new CBS unit employs a cropped version of the LP sleeve's design allowing a four-color bleed to all four corners. Back sleeve art is similarly revised to use the entire back face, with type elements repositioned and reduced as needed.

One minor gripe noted from **Carl Rosenbaum of Flip Side**: A prototype pack designed for **Billy Joel's** current greatest hits package accommodates its double-jewel case with a doubled thickness. Rosen-

baum suggested that labels should issue such sets using two separate single-disk jewel boxes, allowing for storage in a single, conventional board container and a corresponding savings in bin space.

We'd counter, as CD consumers, that custom jewel cases designed for multiple-disk sets are yet another instance of perceived value, analogous to boxed sets in their library appeal.

PRIVATE MUSIC, launched recently in New York by **Tangerine Dream's Peter Baumann**, offers
(Continued on page 29)

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FOR WEEK ENDING OCTOBER 19, 1985

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| | | | | POP | | | |
|-----------|--------------|------------|---------------|--|-----------------------------------|-----------------------------------|------------------------------|
| | | | | Compiled from a national sample of retail sales reports. | | | |
| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST | | TITLE | |
| | | | | LABEL & NUMBER/DISTRIBUTING LABEL | | LABEL & NUMBER/DISTRIBUTING LABEL | |
| 1 | 1 | 1 | 20 | DIRE STRAITS | WARNER BROS. 2-25264 | 5 weeks at No. One | BROTHERS IN ARMS |
| 2 | 3 | 3 | 21 | PHIL COLLINS | ATLANTIC 2-81240 | | NO JACKET REQUIRED |
| 3 | 2 | 2 | 21 | BRUCE SPRINGSTEEN | COLUMBIA CK 38653 | | BORN IN THE U.S.A. |
| 4 | 4 | 5 | 12 | STING | A&M CD 3750 | | DREAM OF THE BLUE TURTLES |
| 5 | 5 | 4 | 6 | BILLY JOEL | COLUMBIA C2K 40121 | | GREATEST HITS VOLUMES I & II |
| 6 | 6 | 6 | 21 | TEARS FOR FEARS | MERCURY 824-300-2/POLYGRAM | | SONGS FROM THE BIG CHAIR |
| 7 | 7 | 7 | 21 | PINK FLOYD | HARVEST CD 46001/CAPITOL | | DARK SIDE OF THE MOON |
| 8 | 8 | 9 | 21 | BRYAN ADAMS | A&M CD 5013 | | RECKLESS |
| 9 | 9 | 8 | 10 | TALKING HEADS | SIRE 2-25305/WARNER BROS. | | LITTLE CREATURES |
| 10 | 15 | 13 | 21 | MADONNA | SIRE 2-25157/WARNER BROS. | | LIKE A VIRGIN |
| 11 | 11 | 11 | 21 | HUEY LEWIS & THE NEWS | CHRYSLIS VK 41412 | | SPORTS |
| 12 | 12 | 18 | 5 | WHITNEY HOUSTON | ARISTA ARCD 8212 | | WHITNEY HOUSTON |
| 13 | 10 | 10 | 8 | CREEDENCE CLEARWATER REVIVAL | FANTASY FCD 623-CCR2 | | CHRONICLES |
| 14 | 13 | 15 | 21 | TINA TURNER | CAPITOL CD 46041 | | PRIVATE DANCER |
| 15 | 17 | 12 | 21 | SADE | PORTRAIT RK-39581/EPIC | | DIAMOND LIFE |
| 16 | 18 | 16 | 21 | WHAM! | COLUMBIA CK 39595 | | MAKE IT BIG |
| 17 | 20 | 20 | 19 | PINK FLOYD | COLUMBIA C2K 36183 | | THE WALL |
| 18 | 19 | 19 | 12 | PAUL YOUNG | COLUMBIA CK-39957 | | THE SECRET OF ASSOCIATION |
| 19 | 21 | 21 | 21 | DON HENLEY | GEFFEN 2-24026/WARNER BROS. | | BUILDING THE PERFECT BEAST |
| 20 | 16 | 23 | 10 | U2 | ISLAND 2-90231/ATLANTIC | | THE UNFORGETTABLE FIRE |
| 21 | 14 | 14 | 13 | EURHYTHMICS | RCA PCD 1-5429 | | BE YOURSELF TONIGHT |
| 22 | 23 | 17 | 21 | PRINCE & THE REVOLUTION | PAISLEY PARK 2-25286/WARNER BROS. | | AROUND THE WORLD IN A DAY |
| 23 | 27 | 30 | 7 | THE POINTER SISTERS | RCA PCD 1-5487 | | CONTACT |
| 24 | 24 | 26 | 3 | ARETHA FRANKLIN | ARISTA ARCD 8286 | | WHO'S ZOOMIN' WHO |
| 25 | NEW ▶ | | | KOOL & THE GANG | DE-LITE 822-943-2/POLYGRAM | | EMERGENCY |
| 26 | NEW ▶ | | | DAVE GRUSIN & LEE RITENOUR | GRP 9522 | | HARLEQUIN |
| 27 | 22 | 27 | 21 | JOHN FOGERTY | WARNER BROS. 2-25203 | | CENTERFIELD |
| 28 | 25 | 25 | 3 | THE HOOTERS | COLUMBIA CK 39912 | | NERVOUS |
| 29 | 30 | — | 2 | GLENN FREY | MCA MCAD 5501 | | THE ALLNIGHTER |
| 30 | NEW ▶ | | | MANNHEIM STEAMROLLER | AMERICAN GRAMAPHONE AGCD 359 | | FRESH AIRE #2 |

| | | | | CLASSICAL | | | |
|-----------|--------------|------------|---------------|--|-----------------------|-----------------------------------|--|
| | | | | Compiled from a national sample of retail sales reports. | | | |
| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | | ARTIST | |
| | | | | LABEL & NUMBER/DISTRIBUTING LABEL | | LABEL & NUMBER/DISTRIBUTING LABEL | |
| 1 | 1 | 1 | 21 | BERNSTEIN: WEST SIDE STORY | DG 415-253 | 21 weeks at No. One | TE KANAWA, CARRERAS (BERNSTEIN) |
| 2 | 2 | 3 | 21 | TIME WARP | TELARC 80106 | | CINCINNATI POPS (KUNZEL) |
| 3 | 3 | 2 | 21 | AMADEUS SOUNDTRACK | FANTASY WAM-1791 | | NEVILLE MARRINER |
| 4 | 4 | 4 | 21 | TCHAIKOVSKY: 1812 OVERTURE | TELARC 80041 | | CINCINNATI POPS (KUNZEL) |
| 5 | 5 | 5 | 21 | STAR TRACKS | TELARC 80094 | | CINCINNATI POPS (KUNZEL) |
| 6 | 7 | 7 | 21 | TELARC SAMPLER #1 | TELARC 80101 | | VARIOUS ARTISTS |
| 7 | 6 | 6 | 21 | THE BEST OF WOLFGANG AMADEUS MOZART | PHILIPS 412-244 | | NEVILLE MARRINER |
| 8 | 8 | 9 | 21 | BEETHOVEN: SYMPHONY #9 | DG 410-987 | | BERLIN PHILHARMONIC (KARAJAN) |
| 9 | 9 | 8 | 21 | WEBBER: REQUIEM | ANGEL DFO-38218 | | DOMINGO, BRIGHTMAN (MAAZEL) |
| 10 | 10 | 11 | 21 | PACHELBEL: CANON | RCA RCD1-5468 | | PAILLARD CHAMBER ORCHESTRA |
| 11 | 11 | 10 | 21 | HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. | CBS MK-37846 | | WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD) |
| 12 | 12 | 12 | 21 | COPLAND: APPALACHIAN SPRING | TELARC 80078 | | ATLANTA SYMPHONY |
| 13 | 14 | 14 | 17 | BACH: UNACCOMPANIED CELLO SUITES | CBS M2K-37867 | | YO-YO MA |
| 14 | 13 | 13 | 21 | TELARC SAMPLER #2 | TELARC 80102 | | VARIOUS ARTISTS |
| 15 | 15 | 15 | 21 | MOZART: REQUIEM | L'OISEAU LYRE 411-712 | | ACADEMY OF ANCIENT MUSIC (HOGWOOD) |
| 16 | 16 | 16 | 21 | BEETHOVEN: SYMPHONIES #5 & 6 | DG 413-932 | | BERLIN PHILHARMONIC (KARAJAN) |
| 17 | 17 | 17 | 21 | AVE MARIA | PHILIPS 412-629 | | KIRI TE KANAWA |
| 18 | 18 | 19 | 21 | GERSHWIN: RHAPSODY IN BLUE | TELARC 80058 | | CINCINNATI POPS (KUNZEL) |
| 19 | 19 | 18 | 9 | AMERICA, THE DREAM GOES ON | PHILIPS 412-627 | | BOSTON POPS (WILLIAMS) |
| 20 | 21 | 21 | 10 | GERSHWIN: RHAPSODY IN BLUE | CBS MK-39699 | | MICHAEL TILSON THOMAS |
| 21 | 20 | 20 | 11 | STRAUSSFEST | TELARC 80098 | | CINCINNATI POPS (KUNZEL) |
| 22 | 22 | 22 | 21 | BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO | CBS MK-39059 | | YO-YO MA, CLAUDE BOLLING |
| 23 | 25 | 27 | 4 | KARAJAN FESTIVAL | DG 415-340 | | HERBERT VON KARAJAN |
| 24 | 23 | 23 | 21 | WITH A SONG IN MY HEART | PHILIPS 412-625 | | JESSYE NORMAN, BOSTON POPS (WILLIAMS) |
| 25 | 24 | 24 | 21 | MAMMA | LONDON 411-959 | | LUCIANO PAVAROTTI (MANCINI) |
| 26 | 26 | 25 | 8 | PUCCINI: TOSCA | ANGEL CB-47174 | | MARIA CALLAS |
| 27 | 28 | 28 | 15 | BAROQUE SOLOS AND DUETS | CBS MK-39061 | | WYNTON MARSALIS, EDITA GRUBEROVA |
| 28 | 27 | 26 | 5 | BERLIOZ: SYMPHONIE FANTASTIQUE | ANGEL CDC-47278 | | PHILADELPHIA ORCHESTRA (MUTI) |
| 29 | NEW ▶ | | | VIVALDI: FOUR SEASONS | ARCHIV 400-045 | | THE ENGLISH CONCERT (PINNOCK), |
| 30 | 29 | 29 | 6 | RAMPAL'S GREATEST HITS | CBS MK-34561 | | JEAN-PIERRE RAMPAL |



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New Releases

ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

- AEROSMITH**
Done With Mirrors
LP Geffen GHS 24091/WEA/\$8.98
CA MSG 24091/\$8.98
- ARMORED SAINT**
Delirious Nomads
LP Chrysalis BFV 41516/CBS/no list
CA BVT 41516/no list
- BAD MANNERS**
Mental Notes
LP Portrait BFR 40070/CBS/no list
CA BRT 40070/no list
- BIG AUDIO DYNAMITE**
This Is Big Audio Dynamite
LP Columbia BFC 40220/CBS/no list
CA BCT 40220/no list
- DAWSON, JIM**
New Product
EP Straight A Records SAR-101/\$5.98
- MANIA**
No Lullabies!!
LP Stratagem SR-SW-001/\$7.98
- NEWTON-JOHN, OLIVIA**
Soul Kiss
LP MCA MCA-6151/\$9.98
CA MCAC-6151/\$9.98
- NOVA, ALDO**
Twitch
LP Portrait FR 40001/CBS/no list
CA FRT 40001/no list

- TAYLOR, JAMES**
That's Why I'm Here
LP Columbia FC 40052/CBS/no list
CA FCT 40052/no list
- VARIOUS ARTISTS**
The Wild Bunch
CA Roir A-139/HP 1/\$9.98

BLACK

- BURRELL, REGE**
Victim Of Emotion
LP Portrait BFR 39939/CBS/no list
CA BRT 39939/no list
- CHERELLE**
High Priority
LP Tabu BFZ 40094/CBS/no list
CA BZT 40094/no list
- LEWIS, RAMSEY**
Fantasy
LP Columbia FC 40108/CBS/no list
CA FCT 40108/no list
- R.O.A.R.**
LP Tabu BFZ 40093/CBS/no list
CA BZT 40093/no list
- ZAPP**
The New Zapp IV U
LP Warner Bros. 1-25327/WEA/\$8.98
CA 4-25327/\$8.98

COUNTRY

- CASH, JOHNNY**
Rainbow
LP Columbia FC 39951/CBS/no list
CA FCT 39951/no list
- THE CHARLIE DANIELS BAND**
Me And The Boys
LP Epic FE 39878/CBS/no list
CA FET 39878/no list
- THE CHUCK WAGON GANG**
Columbia Historic Edition
LP Columbia FC 40152/CBS/no list
CA FCT 40152/no list
- COE, DAVID ALLAN**
Unchained
LP Columbia FC 40195/CBS/no list
CA FCT 40195/no list

- GATLIN, LARRY, & THE GATLIN BROTHERS**
Smile
LP Columbia FC 40068/CBS/no list
CA FCT 40068/no list

NEW AGE

- HIROSHIMA**
Another Place
LP Epic BFE 39938/CBS/no list
CA BET 39938/no list

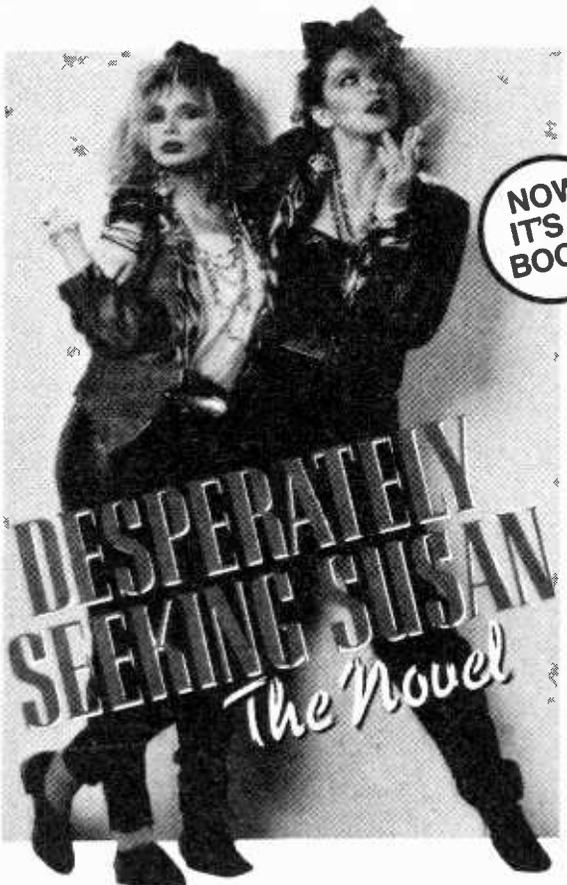
JAZZ

- COREA, CHICK**
Septet
LP ECM 1-25035/WEA/\$9.98
CA 4-25035/\$9.98
- LAWSON, YANK**
That's A Plenty
LP Doctor Jazz FW 40064/CBS/no list
CA FWT 40064/no list
- SEBESKY, DON, & THE CONTEMPORARY ARRANGERS**
WORKSHOP
Moving Lines
LP Doctor Jazz FW 40155/CBS/no list
CA FWT 40155/no list
- SMITH, LONNIE LISTON**
Rejuvenation
LP Doctor Jazz FW 40063/CBS/no list
CA FWT 40063/no list
- WHALUM, KIRK**
Floppy Disk
LP Columbia FC 40221/CBS/no list
CA FCT 40221/no list

NOVELTY

- VARIOUS ARTISTS**
The Wrestling Album
LP Epic BFE 40223/CBS/no list
CA BET 40223/no list

(Continued on page 29)



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MARATHON HEADQUARTERS: 834 WILLIS AVENUE ALBERTSON NY 11507

NEW RELEASES

(Continued from page 27)

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

- ALADDIN AND HIS WONDERFUL LAMP**
Valerie Bertinelli, Robert Carradine, James Earl
♠♥ CBS/Fox Video 6848/\$39.98
- THE BAREFOOT EXECUTIVE**
Kurt Russell, Joe Flynn, Harry Morgan
♠♥ Walt Disney Home Video 161/\$69.95
- CAT'S EYE**
♠♥ Key Video 4731/CBS/Fox/\$79.98
- COMBAT TOUR LIVE: THE ULTIMATE REVENGE**
Venom, Slayer, Exodus
♠♥ Combat Records MXV-8038/Important/\$29.95
- THE COMPUTER WORE TENNIS SHOES**
Kurt Russell, Cesar Romero, Joe Flynn
♠♥ Walt Disney Home Video 151/\$69.95

THE DEVIL'S GIFT
Bob Mendlesohn, Vicki Saputo, Struan Robertson
♠♥ Vestron Video 4376/\$69.95

THE ESCAPIST
Bill Shirk
♠♥ Vestron Video 4363/\$69.95

THE FINAL COMBAT
Pierre Jolivet, Fritz Wepper, Jean Bouise
♠♥ Key Video 6771/CBS/Fox/\$59.98

FIVE MILE CREEK—VOLUME 8
Louis Caire Clark, Rod Mullinar, Liz Burch
♠♥ Walt Disney Home Video 329/\$49.95

THE FLIGHT OF THE PHOENIX
James Stewart, Richard Attenborough, Peter Finch
♠♥ CBS/Fox Video 1221/\$59.98

HOUSE ON HAUNTED HILL
Vincent Price, Carol Ohmart, Richard Lon
♠♥ Key Video 7363/CBS/Fox/\$59.98

INFERNO
Elenora George, Gabriele Lavia, Leopoldo Mastelloni
♠♥ Key Video 1140/CBS/Fox/\$59.98

MARTIN'S DAY
Richard Harris, Justin Henry
♠♥ CBS/Fox Video 4732/\$79.98

MOVING VIOLATIONS
Sally Kellerman, John Murray, Clara Peller
♠♥ CBS/Fox Video 1462/\$79.98

NIGHT SCHOOL
Rachel Ward, Leonard Mann, Drew Snyder
♠♥ Key Video 7732/CBS/Fox/\$59.98

NOW YOU SEE HIM, NOW YOU DON'T
Kurt Russell, Cesar Romero, Joe Flynn
♠♥ Walt Disney Home Video-080/\$69.95

PADDINGTON BEAR—VOLUME THREE
Animated
♠♥ Walt Disney Home Video 756/\$29.95

PADDINGTON BEAR—VOLUME FOUR
Animated
♠♥ Walt Disney Home Video 757/\$29.95

THE PICKWICK PAPERS
♠♥ Vestron Video 3100/\$59.95

THE PIED PIPER OF HAMELIN
Eric Idle
♠♥ CBS/Fox Video 6792/\$39.98

RACE WITH THE DEVIL
Peter Fonda, Warren Oates, Loretta Swit
♠♥ Key Video 1206/CBS/Fox/\$59.98

RIP VAN WINKLE
Harry Dean Stanton, Talia Shire
♠♥ CBS/Fox Video 6852/\$39.98

ROB ROY, THE HIGHLAND ROGUE
Michael Todd, Glynis Johns
♠♥ Walt Disney Home Video 301/\$69.95

STORIES AND FABLES—VOLUME 16
♠♥ Walt Disney Home Video 845/\$49.95

SUPERED IV: NEW INTERGALACTIC ADVENTURES
Animated
♠♥ Walt Disney Home Video 753/\$49.95

THE THREE LIVES OF THOMASINA
Patrick McGoohan, Susan Hampshire
♠♥ Walt Disney Home Video 185/\$69.95

THOSE CALLOWAYS
Brian Keith, Vera Miles, Brandon de Wilde
♠♥ Walt Disney Home Video 234/\$69.95

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

FOR WEEK ENDING OCTOBER 19, 1985

Billboard TOP COMPUTER SOFTWARE

ON THE BEAM

(Continued from page 29)

PRIVATE MUSIC, launched recently in New York by Tangerine Dream's Peter Baumann, offers another CD success story. An ambitious, alternative instrumental pop line, the company has shipped its four initial album releases as cassettes and CDs, with LP versions only now due to reach the pipeline.

Despite little obvious commercial cachet or ripe airplay, we're told the initial CD stock on Private's Jerry Goodman, Patrick O'Hearn, Eto-sha and Piano One albums is already gone, with distributor Intercon Music Corp. hoping to land its first reorder shipments in the next two weeks.

Those who have heard the label's cassettes can attest to the high standards set by the fledgling firm, which clearly intends to push for audiophile performance. Analog tapes we've sampled are first-rate transfers on chrome tape, using clear Shape shells. CDs are being pressed by Sanyo in Japan.

RANDOM BITS: The British pop/rock duo of Dave Stewart and Barbara Gaskin suggests a new twist to album licensing, albeit unintentional. Stewart (not the guitarist/songwriter half of Eurythmics) and Gaskin, who had a chart-topping British hit with their cover of "It's My Party" a while back, have already sewn up Stateside Compact Disc release for their American debut, "Up From The Dark," via Rykodisk. The CD will tentatively ship sometime shortly after the New Year, and the pair are still scouting for U.S. LP and cassette release... The Los Angeles Times' new Sunday magazine, which debuted last weekend, included Compact Disc hardware among its upscale adver-

| | WKS. ON CHART | | | TITLE | Publisher | Remarks | SYSTEMS | Apple II | Atari | Commodore | IBM | Macintosh | TRS | CP/M | Other | |
|-----------------|---------------|-----------|-----|--------------------------------|-------------------------------|---|---------|----------|-------|-----------|-----|-----------|-----|------|-------|--|
| | THIS WEEK | LAST WEEK | | | | | | | | | | | | | | |
| EDUCATION | 1 | 2 | 55 | TYPING TUTOR III | Simon & Schuster | Program That Develops Speed, and shows progress in Typing Speed and Accuracy. | • | | • | • | • | | | | | |
| | 2 | 3 | 107 | 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. | • | ♦♦ | ♦♦ | • | • | | | | | |
| | 3 | 1 | 90 | 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. | • | | • | • | | | | | | |
| | 4 | 4 | 86 | MUSIC CONSTRUCTION SET | Electronic Arts | Interactive music composition and learning tool enables user to work with a library of music or compose own. | • | • | • | | | | | | | |
| | 5 | 7 | 22 | 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. | • | | • | • | | | | | | |
| | 6 | 5 | 5 | SKY TRAVEL | Commodore | An Astronomy Program. | | | | • | | | | | | |
| | 7 | NEW ▶ | | SPANISH | American Educational Computer | Foreign language program that can be used with any Spanish I course. | • | | | | | | | | | |
| | 8 | 8 | 18 | AGENT U.S.A. | Scholastic Inc. | Educational program designed to sharpen geographic and math skills helps to improve deductive reasoning for ages 9 to adults. | • | • | • | • | | | | | | |
| | 9 | 9 | 11 | CHARLIE BROWN'S ABC'S | Random House | An introduction to letters and words. Recommended for ages 3 to 7. | • | | • | • | | | | | | |
| | 10 | NEW ▶ | | WEBSTER: THE WORD GAME | CBS Software | Program helps children become familiar with spelling patterns. | • | ♦♦ | ♦♦ | • | | | | | | |
| HOME MANAGEMENT | 1 | 1 | 65 | PRINT SHOP | Broderbund | At Home Print Shop | • | • | • | | | | | | | |
| | 2 | 2 | 26 | THE NEWSROOM | Springboard | The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor. | • | | • | • | | | | | | |
| | 3 | 3 | 15 | PRINT SHOP GRAPHICS LIBRARY II | Broderbund | A second disk for use with the "Print Shop". Supplies 120 more graphics. | • | | • | • | | | | | | |
| | 4 | 4 | 28 | PRINT SHOP GRAPHICS LIBRARY | Broderbund | An additional disk for use with the "Print Shop". Supplies 100 new graphics. | • | • | • | • | | | | | | |
| | 5 | 7 | 41 | PAPERCLIP | Batteries Included | Word Processing Package | | | • | • | ★ | | | | | |
| | 6 | 8 | 107 | BANK STREET WRITER | Broderbund | Word Processing Package | • | • | • | • | | | | | | |
| | 7 | 5 | 12 | PRINT MASTER | Unison World | At Home Print Shop | | | | • | | | | | | |
| | 8 | 6 | 26 | HOMEPAK | Batteries Included | Combines word processing, communications and data management in one package. | • | • | • | • | | | | | | |
| | 9 | 10 | 5 | SWIFT SOFT | Cosmi | A combination of spreadsheet, filer and inventory programs. | | | | • | | | | | | |
| | 10 | 9 | 10 | 3 IN 1 BUNDLE | Timeworks | Combination of Word Processing, Data Base and Spread Sheet program. | | | | • | | | | | | |

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●—DISK ♦—CARTRIDGE ★—CASSETTE

Suggestions for Manufacturers

Heilicher Sees Hope for Music Sell-Through

BY JIM McCULLAUGH

SAN DIEGO There are opportunities for increased music video product sell-through if "certain road-blocks" are eliminated.

That attitude was expressed by Great American Music Co.'s Ira Heilicher here during the National Assn. of Recording Merchandisers (NARM) Retailer Advisory/Manufacturer Advisory Conference.

Specifically, Heilicher pointed to such elements as terms, dating, reasonable gross profit, advertising and point-of-purchase material that differ from the traditional record business. "Give us the same tools that you do in the record business,"

he told manufacturers. "Give us uniformity and we can sell it."

Other suggestions offered by Heilicher were simultaneous release of video product, at least with broadcast date; more uniform packaging; clearer numbering for cassette packaging; and some "exclusivity" of music video product.

"What we sell," he said, "is one to six months behind a broadcast date." Drawing an analogy to the music business, he suggested it would be devastating if a single was on radio six months prior to its release.

He also suggested that music video marketers extract clips from concerts and merchandise them like 12-

inch records. When long-form music videos are issued, he asked, "Why not include an exclusive track?"

Heilicher also praised certain firms, such as RCA/Columbia Pictures Home Video's MusicVision label, for its similar "line" look, which he said helps sell-through. WEA's Russ Bach took exception to that suggestion, which Heilicher conceded was his and not necessarily the opinion of most NARM members.

Bach said packaging all music video as a "line" is contrary to what WEA has done. "I don't see that as a place we want to be in packaging," he said.

New Dallas Operation Aims To Be Biggest and Best

BY LISA LILIENTHAL

DALLAS Blockbuster Video Inc. is far from the first company to take on the crowded home video market here. But the new videocassette rental operation hopes to succeed by using the traditional Texan strategy of being the biggest.

The flagship store in the North Park section of the city is set to open this month with 8,000 VHS and 2,000 Beta tapes at a cost of about \$600,000, according to David Cook, chairman of Blockbuster's publicly

owned parent company, Cook Data Services. Cook, who is financing Blockbuster with \$10 million from the sale of a gas and oil venture, will set up additional 8,000- to 10,000-tape superstores in the Dallas-Fort Worth area "as soon as possible."

The emphasis will be on rentals, he says, because "that's what the market is in Dallas-Fort Worth" and "margins for tape sales are pretty lousy."

Nonetheless, he expects to sell
(Continued on page 33)

Dealers Confront Problem Of Inventory Shrinkage

BY JOHN SIPPEL

LOS ANGELES Home video inventory shrinkage, attributed by Wherehouse Entertainment to "offsetting favorable factors in fiscal 1985" in a recent 10-K report, is affecting other industry retailers in varying degrees.

The 10-K, released Sept. 26, followed on the heels of an annual report (Billboard, Sept. 28) that showed gains in gross revenues (31%) and net income (43%).

Among other retailers, Jerry Richman's Sound Odyssey stores in the Philadelphia and Washington area and the Record Bar stores, which stock video for rental and sale, report very little shrinkage. Richman and Record Bar executive vice president Bill Golden explain that their display of videocassettes follows the traditional procedure of stocking empty boxes in open fixtures, with tapes stored behind a checkout counter.

Both Richman and Golden, along

with Mary Ann Morgan of Record Theatre in Cincinnati, find external shrinkage the problem only when a movie is not returned. When this occurs, they attempt to contact the tardy patron, only to find frequently that the credit card-signed purchase slip or personal check provided as collateral proves worthless. All three, along with Terry Woodward of the Disk Jockey stores, based in Owensboro, Ky., scoff at the possibility of internal pilferage as a factor, stating that if store personnel turnover is kept low, such theft is minimal.

The Wherehouse 10-K states that an electronic surveillance system will be introduced prior to the holidays. It is believed to be a new Sensormatic concept. Calls to the Torrance headquarters of the chain failed to elicit replies.

It is understood that Wherehouse ordered the new Sensormatic system at the turn of 1984, with the surveillance device firm delaying
(Continued on page 32)

FOR WEEK ENDING OCTOBER 19, 1985

Billboard

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TOP KID VIDEO SALES

| | | | | Compiled from a national sample of retail store sales reports. | | Year of Release | Price |
|-----------|-----------|---------------|---|---|------|-----------------|-------|
| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | | | |
| 1 | 1 | 3 | PINOCCHIO | Walt Disney Home Video 239 | 1940 | 79.95 | |
| 2 | 2 | 3 | LIFE WITH MICKEY! | Walt Disney Home Video 260 | 1985 | 29.95 | |
| 3 | 3 | 3 | CARE BEARS BATTLE THE FREEZE MACHINE ▲ | Family Home Entertainment F371 | 1983 | 29.95 | |
| 4 | 6 | 3 | MY LITTLE PONY ● | Children's Video Library Vestron 1400 | 1984 | 19.95 | |
| 5 | 5 | 3 | THE CARE BEARS MOVIE ▲ | Samuel Goldwyn Company Vestron 5082 | 1985 | No listing | |
| 6 | 4 | 3 | TRANSFORMERS: MORE THAN MEETS THE EYE | Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119 | 1985 | 24.95 | |
| 7 | 11 | 3 | RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE | Children's Video Library Vestron 1508 | 1985 | 29.95 | |
| 8 | 9 | 3 | TRANSFORMERS: THE ULTIMATE DOOM | Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120 | 1985 | 24.95 | |
| 9 | 7 | 3 | AN OFFICER AND A DUCK | Walt Disney Home Video 258 | 1985 | 29.95 | |
| 10 | 13 | 3 | CARE BEARS IN THE LAND WITHOUT FEELING ▲ | Family Home Entertainment F357 | 1984 | 29.95 | |
| 11 | 17 | 3 | SUPERMAN | DC Comics Inc. Warner Home Video 34079 | 1985 | 24.98 | |
| 12 | 22 | 3 | VOLTRON-CASTLE OF LIONS ● | World Events Prd Ltd Sony Video Software 99H0019-50020 | 1985 | 49.95 | |
| 13 | 20 | 3 | DUMBO ▲ ◆ | Walt Disney Home Video 24 | 1941 | 39.95 | |
| 14 | 25 | 2 | STRAWBERRY SHORTCAKE MEETS THE BERRYKINS | Family Home Entertainment F3-96 | 1985 | 29.95 | |
| 15 | NEW ▶ | | STRAWBERRY SHORTCAKE PETS ON PARADE | Family Home Entertainment F-368 | 1984 | 29.95 | |
| 16 | NEW ▶ | | TRANSFORMERS: FIRE IN THE SKY | Family Home Entertainment FL-129 | 1985 | 14.95 | |
| 17 | 21 | 2 | G.I. JOE: A REAL AMERICAN HERO | Family Home Entertainment F4-87 | 1984 | 39.95 | |
| 18 | 10 | 3 | VOLTRON BATTLES PLANET DOOM | World Events Prd Ltd Sony Video Software 99H50030-10029 | 1985 | 49.95 | |
| 19 | 24 | 2 | THE FURTHER ADVENTURES OF SUPERTED | Walt Disney Home Video 751 | 1984 | 49.95 | |
| 20 | NEW ▶ | | CARTOON CLASSICS VOL. 11-CHIP 'N' DALE | Walt Disney Home Video 222 | 1985 | 49.95 | |
| 21 | 14 | 2 | CHARLOTTE'S WEB | Paramount Pictures Paramount Home Video 8099 | 1973 | 19.95 | |
| 22 | NEW ▶ | | TRANSFORMERS: S.O.S. DINOBOTS | Family Home Entertainment FI-128 | 1985 | 49.95 | |
| 23 | 8 | 3 | FROM PLUTO WITH LOVE | Walt Disney Home Video 261 | 1985 | 29.95 | |
| 24 | NEW ▶ | | G.I. JOE: COBRA'S CREATURES | Family Home Entertainment FI-125 | 1985 | 14.95 | |
| 25 | 12 | 3 | RAINBOW BRITE-PERIL IN THE PITS ▲ | Children's Video Library Vestron 1507 | 1985 | 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.



Sony and J&R Pick a Winner. A promotion sponsored by Sony Tape Sales and New York's J&R Music World recently drew hundreds of entries in a drawing for a complete Sony video system, valued at \$2,500. Shown picking the winner are, from left: Phil Tudanger, merchandising manager for J&R; Mike Costanza, regional sales manager for Sony Tape; John Hollands, president of Sony Tape; and Joe Thal and Herb Lesser of Tahl-Trent Associates, reps for Sony Tape.



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HOME ENTERTAINMENT GROUP

CBS
FOX
VIDEO

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating |
|-----------|--------------|---------------|---|---|--|-----------------|--------|
| 1 | 2 | 6 | THE KILLING FIELDS ▲ | Warner Brothers Pictures Warner Home Video 11419 | Sam Waterston Dr. Haing S. Ngor | 1984 | R |
| 2 | 15 | 2 | THE BREAKFAST CLUB | Universal City Studios MCA Dist. Corp. 80167 | Molly Ringwald Anthony Michael Hall | 1985 | R |
| 3 | 1 | 6 | DESPERATELY SEEKING SUSAN | Thorn/EMI/HBO Video TVA2991 | Rosanna Arquette Madonna | 1985 | R |
| 4 | 19 | 2 | AMADEUS | Thorn/EMI/HBO Video TVA2997 | Tom Hulce F. Murray Abraham | 1984 | PG |
| 5 | 3 | 21 | THE KARATE KID ▲ | RCA/Columbia Pictures Home Video 6-20406 | Ralph Macchio Pat Morita | 1984 | PG |
| 6 | 5 | 5 | THE SURE THING | Embassy Pictures Embassy Home Entertainment 2178 | John Cusack Daphne Zuniga | 1985 | PG-13 |
| 7 | 4 | 12 | A SOLDIER'S STORY ▲ | RCA/Columbia Pictures Home Video 6-20408 | Adolph Caesar Howard E. Rollins Jr. | 1984 | PG |
| 8 | 10 | 4 | A PASSAGE TO INDIA | RCA/Columbia Pictures Home Video 6-20485 | Judy Davis Dame Peggy Ashcroft | 1984 | PG |
| 9 | 7 | 12 | FALCON AND THE SNOWMAN ▲ | Orion Pictures Vestron 5073 | Timothy Hutton Sean Penn | 1985 | R |
| 10 | 6 | 16 | STARMAN ▲ | RCA/Columbia Pictures Home Video 6-20412 | Jeff Bridges Karen Allen | 1984 | PG |
| 11 | 8 | 14 | A NIGHTMARE ON ELM STREET ▲ | Media Home Entertainment M790 | John Saxon Ronee Blakley | 1984 | R |
| 12 | 18 | 2 | FRIDAY THE 13TH, PART V-A NEW BEGINNING | Paramount Pictures Paramount Home Video 1823 | John Shepard Melanie Kinnaman | 1985 | R |
| 13 | 11 | 26 | THE TERMINATOR ▲ | Thorn/EMI/HBO Video TVA2535 | A. Schwarzenegger | 1984 | R |
| 14 | 21 | 8 | BLOOD SIMPLE ● | Circle Films MCA Dist. Corp. 80139 | John Getz Frances McDormand | 1985 | R |
| 15 | 12 | 6 | MRS. SOFFEL | MGM/UA Home Video 800600 | Diane Keaton Mel Gibson | 1984 | PG-13 |
| 16 | 9 | 8 | STICK ▲ | Universal City Studios MCA Dist. Corp. 80180 | Burt Reynolds Candice Bergen | 1985 | R |
| 17 | 26 | 3 | THE SLUGGER'S WIFE | Rastar Prod. RCA/Columbia Pictures 6-20486 | Michael O'Keefe Rebecca de Mornay | 1985 | PG |
| 18 | 22 | 4 | TURK 182 | CBS-Fox Video 1460 | Timothy Hutton Robert Urich | 1985 | PG-13 |
| 19 | 23 | 19 | MISSING IN ACTION | Cannon Films Inc. MGM/UA Home Video 800557 | Chuck Norris | 1984 | R |
| 20 | 17 | 10 | THE MEAN SEASON ▲ | Orion Pictures Thorn/EMI/HBO Video TVA2981 | Kurt Russell Mariel Hemingway | 1985 | R |
| 21 | 13 | 12 | RUNAWAY ▲ | Tri-Star Pictures RCA/Columbia Pictures 6-20469 | Tom Selleck Cynthia Rhodes | 1984 | PG-13 |
| 22 | 16 | 18 | PLACES IN THE HEART ▲ | CBS-Fox Video 6836 | Sally Field Lindsay Crouse | 1984 | PG |
| 23 | 14 | 14 | THE FLAMINGO KID ▲ | ABC Films Inc. Vestron 5072 | Matt Dillon Richard Crenna | 1985 | PG-13 |
| 24 | 29 | 4 | PURPLE ROSE OF CAIRO | Orion Pictures Vestron 5068 | Mia Farrow Jeff Daniels | 1985 | PG |
| 25 | NEW ▶ | | MISSING IN ACTION 2-THE BEGINNING | Cannon Films Inc. MGM/UA Home Video 800658 | Chuck Norris | 1985 | R |
| 26 | 30 | 16 | 2010 THE YEAR WE MAKE CONTACT ▲ | MGM/UA Home Video 800591 | Roy Scheider John Lithgow | 1984 | PG |
| 27 | 20 | 11 | PINOCCHIO | Walt Disney Home Video 239 | Animated | 1940 | G |
| 28 | 28 | 3 | MISCHIEF | CBS-Fox Video 1459 | Doug McKeon Catherine Mary Stewart | 1985 | R |
| 29 | 33 | 3 | PARIS, TEXAS | CBS-Fox Video 1457 | Harry Dean Stanton Natassja Kinski | 1984 | PG |
| 30 | 27 | 12 | INTO THE NIGHT ▲ | Universal City Studios MCA Dist. Corp. 80170 | Jeff Goldblum Michele Pfeiffer | 1985 | R |
| 31 | 25 | 16 | MICKI & MAUDE ▲ | RCA/Columbia Pictures Home Video 6-20456 | Dudley Moore Amy Irving | 1984 | PG-13 |
| 32 | 24 | 17 | PROTOCOL ▲ | Warner Brothers Pictures Warner Home Video 11434 | Goldie Hawn | 1984 | PG |
| 33 | 36 | 15 | BIRDIE | Tri-Star Pictures RCA/Columbia Pictures 6-20457 | Matthew Modine Nicolas Cage | 1985 | R |
| 34 | 31 | 23 | THE COTTON CLUB ▲ | Orion Pictures Embassy Home Entertainment 1714 | Richard Gere Diane Lane | 1984 | R |
| 35 | NEW ▶ | | PORKY'S REVENGE | CBS-Fox Video 1463 | Dan Monahan Chuck Mitchell | 1985 | R |
| 36 | 32 | 17 | THE RIVER ▲ ◆ | Universal City Studios MCA Dist. Corp. 80160 | Sissy Spacek Mel Gibson | 1984 | PG-13 |
| 37 | 35 | 21 | CITY HEAT ▲ | Warner Brothers Pictures Warner Home Video 11433 | Clint Eastwood Burt Reynolds | 1984 | PG |
| 38 | 34 | 10 | TUFF TURF ▲ | New World Pictures New World Video 8501 | Paul Mones Kim Richards | 1985 | R |
| 39 | NEW ▶ | | POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT | The Ladd Company Warner Home Video 20020 | Steve Guttenberg Bubba Smith | 1985 | PG-13 |
| 40 | 37 | 6 | KING DAVID | Paramount Pictures Paramount Home Video 1284 | Richard Gere | 1985 | PG-13 |

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video retailing

NEW DALLAS OPERATION

(Continued from page 30)

"quite a bit" of product from special orders. "With our kind of selection, a lot of people will want to buy tapes that they've rented," he says. Blockbuster will also stock sale copies of "Jane Fonda's Workout," "Beverly Hills Cop" and other popular titles, although they will probably be used as loss leaders to build rental traffic.

Besides discounting tape prices, Cook plans to lure customers from rival rental clubs by not charging membership fees, at least initially. "People are getting tired of paying to join clubs," he says. "But after the first year, we may charge them \$5 or \$10 to keep their membership active."

Blockbuster's rental rates will also be somewhat lower than the competition, Cook says. Most titles, including recent theatrical hits, will rent for \$1.50 a day, while shorter, less expensive tapes will only be \$1, and higher-priced, "value-added" programming will rent for \$2.

But Cook says he believes selection, rather than price, will be Blockbuster's most effective drawing card. "We're going after the hard-core renter who's already leased most of the inventory from the 2,000- or 3,000-tape store," he says. To prevent similar burnout among his clientele, he expects to order "just about all" of the new releases each month, although he'll probably buy lightly on obscure titles.

Yet a major hit like "Beverly Hills Cop" will probably be 40 or 50 copies deep in the flagship store's rental library. "As demand ceases," Cook says, "we can always sell off some copies to our customers at a discount or move them to new stores."

Even before its first grand opening, Blockbuster is gearing up for growth. The staff already includes

a site selection and construction coordinator hired from J.C. Penney Co. and a store coordinator from the local Commtron branch. After the company has saturated Dallas-Fort Worth, Cook hopes to open clusters of superstores in other major cities, starting from Texas.

But in a market that already has more than 300 video stores, some industry veterans see Blockbuster facing some formidable competition in its own backyard. "There are already a number of stores that have a lot of inventory and that have been in the video software business from the beginning," says video retailing consultant Risa Solomon, who had previously worked for the Videoland stores. But she adds that "no one is a promoter or a merchandiser."

Still, the five-store Videoland chain had established a strong presence even before it was acquired by The Federated Group earlier this year. Now operating under the Federated banner, the chain rents some titles for as low as 40 cents on selected days, although the usual rate is \$2.

Other local chains include Video Club, with 13 stores; Video Works, with 10 stores; and Sound Warehouse, which has video sections in five of its 12 Dallas-Fort Worth locations.

While Cook admits "it's hard to find a corner without a video store," he notes that both the general population and the number of VCR households in the area are increasing rapidly. "Our impression is that if a 10,000-tape store opens near a 2,000- or 3,000-tape store, the smaller store will be in trouble," he says. "A lot of our competition won't want to compete, and we have the resources to go for a long time without making a profit."



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DOLBY MAKES NOISE ON ITS BIRTHDAY

Year-Long Celebration Set as Company Turns 20

BY STEVEN DUPLER

NEW YORK Dolby Laboratories is celebrating its 20th birthday this year, and the firm whose founder's name has become a household word is using the 79th Audio Engineering Society (AES) convention to kick off a year-long publicity and advertising campaign.

"We want to raise our visibility," says Kevin Dauphinee, recently appointed vice president of marketing and sales. "We've planned a series of publicity events, dealer seminars, advertisements and other promotions starting this fall, to let people know we're here in the pro audio business, and at the same time get invaluable feedback."

The idea for all this was first formed after last year's AES, when Dolby held sales and marketing meetings. "We wanted to increase sales, improve distribution and prepare for future technologies," Dau-

phinee says. He notes that a major part of this year's "consciousness-raising" program is to put together a "road show" and visit dealers around the country.

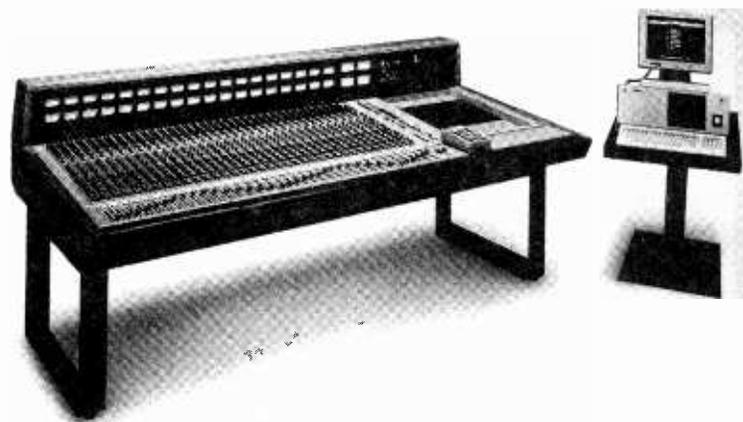
"We thought if we were to introduce any new technology to the audio business," he says, "it would be a good idea to actively talk to the retailers and the users, present them with our sales and marketing concepts and find out how we could apply our technology in day-to-day usage." The team he has assembled includes Bill Mead, a member of the Dolby sales force, and Bob Cavanaugh, a Dolby technology and marketing consultant.

Other angles of Dauphinee's plan involve working with the Society of Professional Audio Recording Studios (SPARS) on a "low-key" basis, and a series of one-hour seminars at universities around the country that offer recording engineering programs, as well as recording schools

such as the Center For Media Arts here.

"We want to reach young engineers who will soon be out in the studio work force, and let them know what we're all about," says Dauphinee. "We've been remiss in not going to the students. In the past, we would go to AES and make a technological presentation, and that would be it. That's fine, but we need to do more to get to the engineers now coming up."

Also tied into the anniversary year events will be Dolby's move just after New Year's into a new
(Continued on page 47)



New Console. Among many other new products, Sony will display the MX-P3036 automated recording/remixing console. The board was first seen at the NAB in Las Vegas.

Producer Steven Miller: Don't Call Me Audiophile

BY SAM SUTHERLAND

LOS ANGELES Most producers would bask in frequent references to their "audiophile" sonic stamp. But New York-based Steven Miller, best known for his engineering and production on a host of Windham Hill releases in recent years, says he's trying to live down such a reputation.

Miller isn't trying to relax his technical standards, of course, but he's now branching out into a broader production career he hopes will add pop, rock and other idioms to his portfolio. Since resigning from his post as Windham Hill's director of engineering, production and quality control, Miller finds himself in the ironic position of downplaying his connection with the company.

"One of the biggest battles I'm fighting is the notion that I'm an 'audiophile' engineer," he explains. "In fact, what I brought to Windham Hill was the use of elements of pop production and engineering, not anything intentionally purist. I was bringing some of the techniques you'd use for a Police or Prince record; I did as much editing and punching in, and used as many signal processing tricks, as a Bob Clearmountain or Humberto Gatica."

Yet, he admits, the nature of Windham Hill's contemplative, largely acoustic instrumental music has served to emphasize his ability to capture subtle details and sculpt large acoustic spaces for artists like George Winston, Liz Story, Michael Hedges, Alex DiGrassi and other label acts.

"What's thought of as the Windham Hill sound in my work relies on a lot of echo, using a lot of delays and tape looping within a given type of reverb," Miller notes, debunking

further the assumed "naturalism" of his approach. "What I'm doing doesn't necessarily happen in the 'real' acoustic world."

Miller can trace the evolution of his approach back to his apprenticeship as an engineer, working with producer Malcolm Cecil. Cecil's involvement with progressive black pop masters like Stevie Wonder, Gil Scott-Heron and Bobby Womack yielded Miller's own first immersion into pop production, working on Cecil's various L.A. studio projects.

It was in the Bay Area, however, that Miller began to establish his own reputation. After meeting Windham Hill founder Will Ackerman in the late '70s, Miller and the guitarist/label entrepreneur "started discussing doing jazz-oriented projects" for the latter's label. By 1981, Miller was consulting to the company, and had also become involved in a separate label venture of his own, Hip Pocket, created for other artists and distributed by Windham Hill.

Even then, Windham Hill had built a reputation for audiophile quality, one Miller contends had less to do with master recording than with pressing quality for the finished disks. "I didn't feel that the sound of those records was really that pleasing," he now observes of the earliest releases. "It wasn't at the highest possible standard, although ultimately the idea of what constitutes an 'audiophile' record has to be subjective anyway."

"I guess Will was intrigued by what I was saying, and thought I might know what I was talking about." Ackerman gave Miller his first two engineering assignments, including the second album by pianist George Winston, who had by then put the tiny Palo Alto-based la-
(Continued on page 38)

NEW YORK

"**THE HOBOKEN SOUND,**" a documentary focusing on New Jersey talent, is scheduled to air Friday (18) from 9-10 p.m. on WNEW-TV here. Hosted by newsmen Bob O'Brien, the special will take viewers on a musical journey through the city, including visits to local clubs and talks with promoters and label executives. The program will also introduce members of the **Bongos, the Cucumbers, Cries, the Feelies, the Chris Stamey Group and Gut Bank.**

Arista recording act **Cruzados** have wrapped up production on "Motorcycle Girl," the video promoting their new self-titled album. The clip was directed by **Mark Robinson** and produced by **Modern Productions.**

LOS ANGELES

THE "HEAR 'N AID" project, heavy metal's contribution to African and U.S. famine relief, was recently edited at **Pacific Video**, the Hollywood-based post-production facility, for **Tasco Video.** Recorded at A&M Studios, the "Hear 'N Aid" group, which was made up of 40 international heavy metal artists, recorded "Stars," a song written by **Ronnie James Dio, Vivian Campbell and Jimmy Bain.** Tasco produced a 30-minute documentary describing the making of the record. **Wendy Charles** was director, with Pacific's **Pat Chouchois** doing the editing.

Bob Dylan has been busy lately, having just completed the videos for "When The Night Comes Falling From The Sky" and "Emotionally Yours," from his current Columbia album "Empire Burlesque." Both clips were filmed in the gymnasium of the First United Methodist Church in Los Angeles and directed by **Eddie Arno** and **Mark Innocenti**, with **Dave Stewart** of Eurythmics as executive director. The former features Dylan as a lone musician picked up by a band riding in a dilapidated bus. As they ride through the streets of Los Angeles toward their gig, Dylan teaches the band a new song. Eventually they arrive at the gym to play a local dance, and the video takes on a live

Video Track

performance feel. The latter picks up from the preceding video, after the dance. Alone in the gym, Dylan reminisces about two women he loved in the past, combining concept and performance footage.

Atlantic recording artist **John Parr** called on **Andrew Unangst** to direct his newest clip, "Love Grammar." Intricate fashion photography is part of the background action in the video, as Parr pursues a romantic interest who is a celebrated model/actress traveling around the world on various assignments. The project was shot on location in Los Angeles and produced by **Fashion Vision Inc.**

Bill Parker recently directed "The Dance Electric" for Columbia recording artist **Andre Cymone.** In the futuristic piece, Cymone plays both a singer and a winning marathon dancer in the Babylonian-style Dance Electric Club. Actress/dancer **Karen Huarte** plays opposite Cymone. **Karolyn Ali** produced the clip, which was shot at the baroque

Variety Arts Theatre in downtown Los Angeles. **Lauren Schaffer**, along with **Parker**, edited the two-day footage at **The Editing Company.**

OTHER CITIES

CHAMPAGNE PICTURES produced "Talk Talk," Arrow's single from their A&M album "The Lines Are Open." The video was filmed over a two-day period in the Massey Ferguson Warehouse in Toronto, where a stylized performance environment was created around various people representing the communications industry. The clip was directed by **Robert F. Quarty** and produced by **Stephen Reynolds.**

Edited by **LINDA MOLESKI**

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

Audio Track

NEW YORK

REGGAE ARTIST **Johnny Osborne** has been in at **Quadrasonic**, recording and mixing his album "Top Of The Pops" for MR Records. Producing is **Earl Moodie**, with coproducers **Richard Groves** and **Jerry Harris.** At the controls is **Peter Lewis**, assisted by **Tom Gonzalez.** Also there, **Voices** are self-producing their new album for Atlantic. **Corky** and **John Lombardo** are engineering.

Boy George and **Fairlight** programmer **Michael Rudetsky** recently produced tracks for British pop singer **Marilyn** at **Michael Levine's Studio.** Levine engineered and also played keyboards and electric violin. Contributing vocals were **Wendell Morrison, Jocelyn Brown** and **Elise Morris.**

At **Celestial Sounds**, **Allen George** and **Fred McFarlane** produced British act **the Bellestars'** Stiff/EMI album for **Terrible Two Productions.** **Hugo Dwyer** engineered, with **Larry DeCarmine** and

Kurt Upper assisting. Also there, **Jimmy Tate** has been tracking for his Atlantic debut, with **Steve Williams** producing and **Dwyer** again at the board.

Abandon Here is recording its debut single at **Tiki Sound** in Glen Cove, L.I., with producer **Gregg Winter** and engineer **Mark Gaide.**

LOS ANGELES

GEORGE MARTIN recently finished producing **Kenny Rogers'** newest RCA album at **Sound Castle.** **Jon Kelly** was at the board, with **Bino Espinoza** assisting. Other recent projects at the facility include **Jermaine Jackson's** new Arista album, engineered by **Steve Hodge**, assisted by **Liz Cluse**; a new **Vanity** album for Motown, with **Skip Drinkwater** producing and **David Bianco** engineering; and **Pat Benatar's** latest for **Chrysalis**, with **Neil Geraldo** producing and **Joe Chicarelli** at the board. Two other projects of note are **Joe Zawinul's**
(Continued on page 36)

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AUDIO TRACK

(Continued from page 34)

solo project for CBS, engineered by Peter Kelsey, and a Sam Harris album for Motown, engineered by Roger Nichols and Dennis McKay.

In A&M Studios' Studio D, "Solid Gold" musical director Michael Miller has been producing and arranging tracks for Dionne Warwick, El DeBarge, Eddie Rabbitt, Kool & The Gang and Luther Vandross, for their upcoming appearances on the show. Howard Wolen is engineering, with Clyde Kaplan assisting.

Lots of activity recently at Capitol Recording Studios: In Recording Room 1, reference LPs on Deniece Williams' new Columbia album were being worked on by engineer Wally Traugott and producers Greg Mathieson and David Leonard. Iron Maiden was also in for the mastering of their new Capitol album, produced by Martin Birch, also with Traugott engineering. And Katrina & the Waves were working with engineer Eddy Schreyer in Recording Room 2 on reference singles.

At Group IV Recording, composer J.A.C. Redford recently scored the "Haunted" episode of "St. Elsewhere," with engineer Rick Riccio, assisted by Andy D'Addario, for MTM Enterprises. Also there, engineer Dennis Sands, assisted by D'Addario, was behind the board for composer Jack Nitzsche and orchestrator Michael Hoenig, scoring "9 1/2 Weeks" for PSO Films.

Producer John D'Andrea was in at Sound Image, working with artist Rick Mathews on a project for Gramma Baby Music. Carmin Rubino engineered, with Mike Ellison assisting. Also there, producers Zane Giles and Billy Osborne have been tracking for D-Smooth Grove Master C.U.B., with John Henning at the board. And producers Jimmy Macon and Ray Calhoun have been in working with artist Sissy Peoples, with Elliot Peters at the controls.

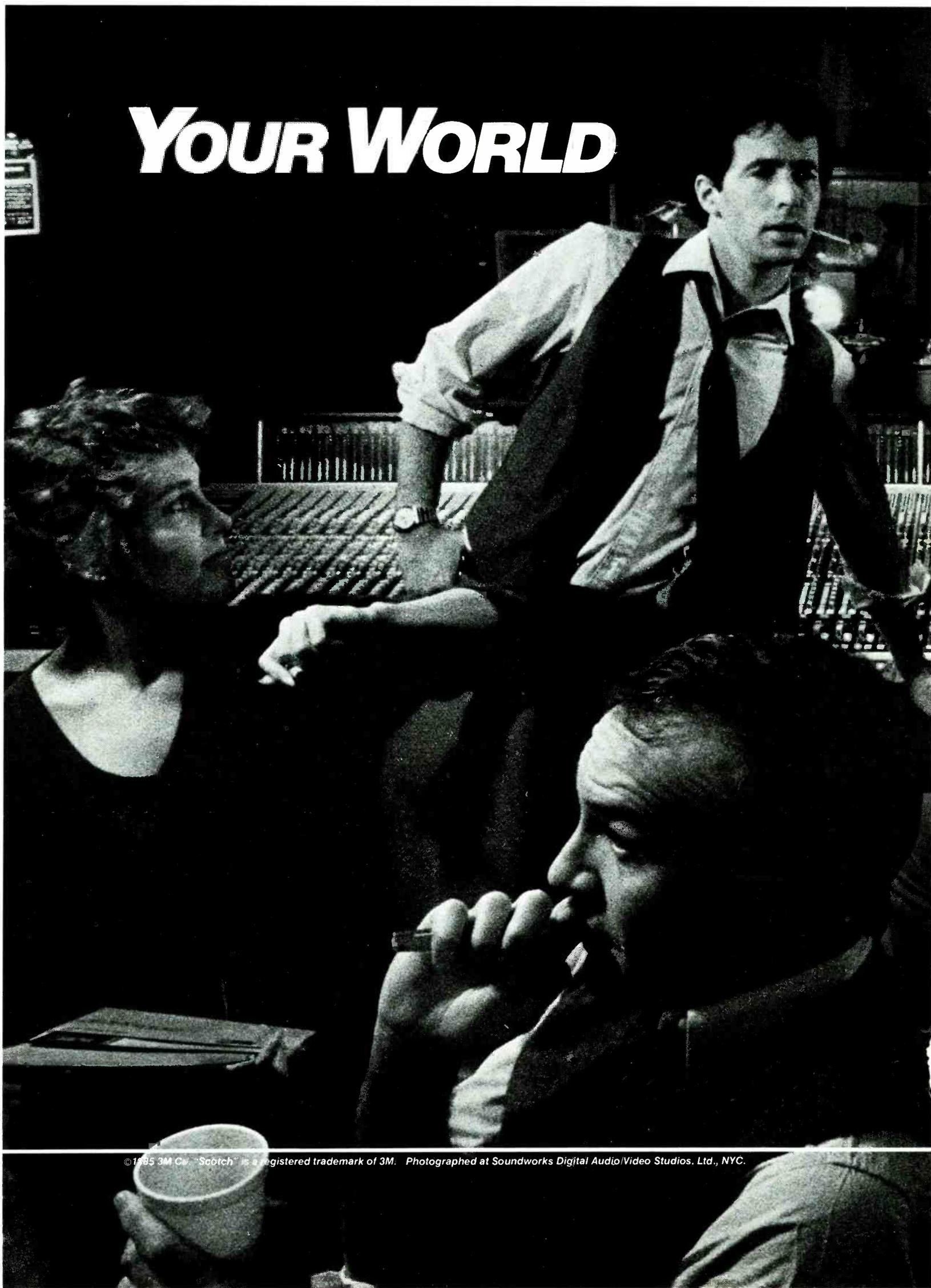
NASHVILLE

AT THE MUSIC MILL, producers Dennis Morgan and Steve Davis have been mixing a Wayne Massey project for CBS, with Jim Cotton engineering. Also there, producer Joe Huffman has been cutting tracks on evangelist Jimmy Swagart, with Cotton again at the board. And Harold Shedd is producing overdubs on Capitol artist Dobbie Gray, with Cotton and Joe Scaife engineering.

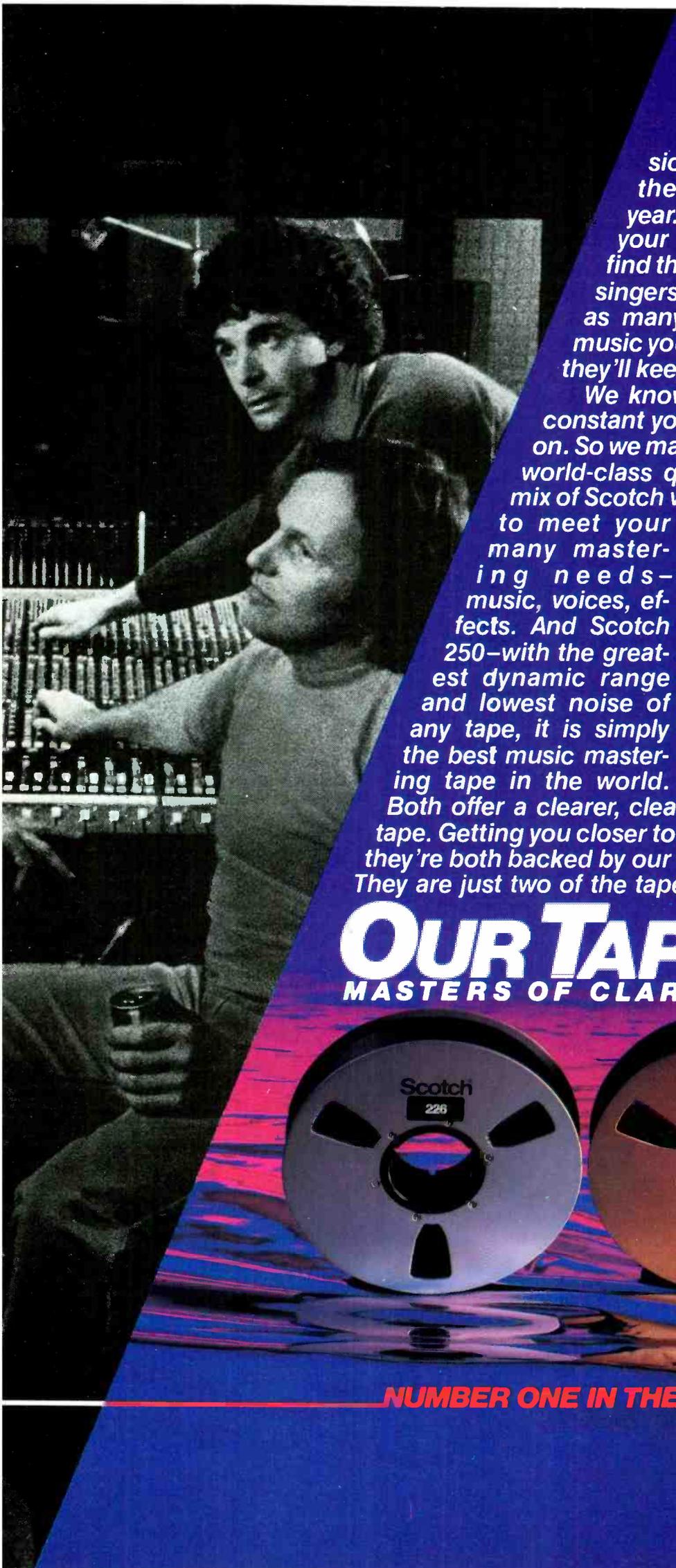
OTHER CITIES

EVELYN "CHAMPAGNE" KING returned recently to Sigma Sound in Philadelphia for sessions for her new RCA album. Producer was T. Life, while Gene Leone engineered, with assistance from Scott MacMinn. Stephanie Mills was also in, working with producer Nick Martinelli for MCA. Mike Tarsia engineered the sessions, assisted by Randy Abrams. Finally, Phyllis Hyman was in for work on her new Philadelphia International album. Production tasks were divided between Dexter Wansel and the team of Bunny Sigler and Reggie Grif-

(Continued on opposite page)



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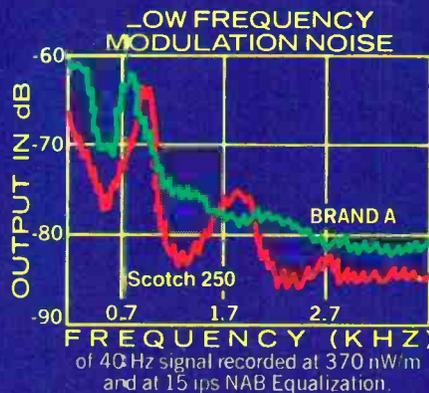


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AUDIO TRACK

(Continued from opposite page)

fin. Engineers were Leone, Peter Humphreys and Shameek. Assisting were Adam Silverman and MacMinn.

Local Seattle acts Attachments and the Cowboys recently completed albums at Steve Lawson Productions there. Terry Date, engineer and co-producer for both projects, is currently at L.A.'s Mastering Lab overseeing the mastering. Also there, drummer/percussionist Tavoadame was in working with Bruce Calder on an EP, and Danny Deardorff is in recording his new album.

Ira Vann Harris was in at Broccoli Rabe Entertainment Complex in Fairfield, N.J., working on a project with George Benson. Also there, New York band Kimboto has been finishing up their upcoming EP, with a late October release expected. And Next Generation completed several tracks on their latest project.

Battery Studios in London has had a busy fall. Billy Ocean has been working on an album there with producers Wayne Brathwaite and Barry Eastmond; Whodini has been tracking with producer Larry Smith; A Flock Of Seagulls has been working, with band member Mike Score producing; Stevie Lange has been tracking with producer Mutt Lange; and Johnathan Butler is being produced by Barry Eastmond.

Reelsound Recording's 46-track mobile unit recently completed dates in Austin and Dallas with Tears For Fears, and then returned to Austin to record Eddie Rabbitt and Sylvia for Westwood One. Richard Kimball and Barry Freeman were the producers, with Malcolm Harper engineering, assisted by Mason Harlow, Gordon Harrison and Brent Campbell. Local projects for the truck include the 10th Anniversary Blues Festival at Anton's in Austin and album sessions for Little Joe Y La Familia, produced by Bob Galarza.

Jose Feliciano recently recorded both Spanish and English versions of new Budweiser beer commercials at Advanced Media Systems in Orange, Calif. Steve Anderson and Michael Hutchinson shared engineering duties. Also at AMS, producer Daniel R. Van Patten, the studio's owner, mixed a 10-song album for New Orleans band the Cold, with Hutchinson at the console.

Talking Head David Byrne has been cutting tracks for the soundtrack to his new movie, "True Stories," at Omega Audio's 24/48-track recording facility in Dallas, as well as Omega's 46-track mobile unit. Byrne produced, with a number of engineers contributing their efforts, including Paul Christensen, Pam Irwin, Hassel Teekell and Melissa Winblood.

Atomic Theory Records act Crossover has finished tracks at Creation Audio in Minneapolis. Greg McNeely produced, and Steve Wiese engineered.

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



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STEVEN MILLER

(Continued from page 34)

bel on the national map. From then until Miller's departure earlier this year, Windham Hill projects found him moving into digital recording and employing several different Bay Area studios prior to his relocation to the East Coast more than a year ago. Yet, Miller is quick to assert, he's never actually used facilities with "state-of-the-art" reputations.

"That's one of the things I'm most proud of," he adds. "Although people assume I've worked in those kinds of rooms to reach a certain level of production finish, none of the studios—I usually worked at Mobius, Music Annex or Different Fur Recording—was really at that level. They all offered clean recording quality and solid equipment, but I was working with really tiny budgets. The challenge was to make them sound as good as a Steely Dan album while working at a disadvantage."

Miller contends his own background as a musician may be ultimately more critical to the finished sound of his projects. "I feel that my personal style brings out certain elements. First and foremost is my own sense of musicality, in that I'm coming from a strong musical background that allows me to help create strong arrangements.

"I think I can also make people dig deeper into themselves to arrive at the strongest, best version of what they're trying to do. I ask them to expand the scope of what they're doing, rather than just play it safe."

Miller is now taking risks with his own career, trying to prove he can tackle projects in a variety of styles. Since naming Bob Buzciak as his manager, Miller finds himself part of a roster of top pop producers. Thus, he's spent the past two months huddling with record company a&r departments, screening possible pop, rock, fusion and black projects while inevitably finding himself screened.

Ideally, Miller admits, he'd like to try it all: "I was a child of the '60s and grew up in rock, as opposed to rock'n'roll. I was always into whatever was the progressive thing at a given time—the Doors, Pink Floyd, King Crimson—and that's what led me into jazz in the late '60s."

Now, he explains, he finds himself drawn to progressive pop and rock, "straight-ahead pop by artists like Hall & Oates or Billy Joel," and black pop as the three realms he'd like first to explore.

"Right now, the biggest job is to convince people that I'm not a snobbish, 'audiophile' producer who wants to do just instrumental music," he concludes. "A lot of people also think I'm an engineer-turned-producer, which isn't entirely accurate either.

"Engineering is really tertiary to me. I started playing and producing before I learned engineering; the only reason I started engineering was to save time and money.

"So I'd actually like to work with other engineers. For my money, the best producers today are all coming from the ranks of musicians and arrangers, not engineers."

When you talk to the digital prophets, ask them about the digital profits.

Back in the mid-1970's, when professional digital recording was first introduced, enthusiastic prophets foretold the total demise of all professional analog recording by the early 1980's.

Which later became the mid-1980's. And then the late 1980's. And now, so they prophesy, the end of the decade.

Perhaps. In any case, prophets won't ultimately decide the timetable of change. Profits will.

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Mixing to stereo digital has now become widespread practice, but digital multitrack recording still raises questions – questions often related to profitability.

A recording studio must cater to the needs and preferences of artists and producers. Some of these people prefer digital multitrack recording. But many others – even when given the option – prefer tracking on analog, perhaps mixing down to digital.

Some say they prefer particular sonic characteristics of analog. Others simply find analog

more convenient and trouble-free. Many have discovered that high quality analog, particularly when mixed to digital, has all the background quiet and dynamic “punch” required for successful transfer to Compact Disc.

When it comes to their bottom line, studio owners must also consider a recorder's reliability and standards compatibility – not to mention the initial price tag.

After considering all these factors, some buyers did opt for digital multitracks this past year. However, at Studer, we sold more analog 24-track recorders last year than ever before. In fact, the total number of Studer analog 24-tracks sold over just the past 12 months substantially exceeds the total number of digital multitracks – from all three manufacturers—now in service.

At Studer, we introduce digital products as the technology matures, as the standards are widely accepted, and when the marketplace is ready. Because we believe professional digital audio should be based on a solid foundation of profits. Not on the shifting sands of prophecy.

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Facility's Priority: Film Scoring

Mastersound Astoria Opens Main Room

BY STEVEN DUPLER

NEW YORK Mastersound Astoria Studios, the \$3 million, 48-track analog/digital centerpiece of the 14-acre Kaufman Astoria entertainment complex in Queens, now has its main room up and running.

While the room, Studio 1-A, is intended for all types of music production, film scoring has been made a priority. To that end, the studio has been made large enough to accommodate a full orchestra, and also boasts full 35 and 70mm screening facilities. To handle music video shoots, the studio is equipped with a full pipe grid system for lighting,

and the control room has full SMPTE capability and computer-aided post-production facilities.

"We intentionally created a white room with music video lighting in mind," says co-owner Maxine Chrein. "We've also dedicated a tremendous amount of power to the pipe grid. We have the capability to do live music video shoots here direct to two-inch tape."

According to Chrein and co-owner Ben Rizzi, Master Sound Astoria also has the world's largest certified Live End/Dead End (LEDE) studio, featuring "absolute polarity." Both the studio and the control room feature Reflection Phase

Grating (RPG) Diffusers, and the rooms were designed by accredited LEDE designer Charles Bilello and Rizzi, using the Tecron design computer.

Another unique design feature adding to MSA's versatility is the pre-wiring of three Kaufman Astoria sound stages with 100 microphone inputs, along with monitor communications for audio and video. The stages are Stage E (26,040 square feet), Stage G (12,000 square feet) and Stage H (12,000 square feet). Conduit has been laid for the wiring, and work should be completed in a few months, which will allow direct feeds during film or video production on those stages.

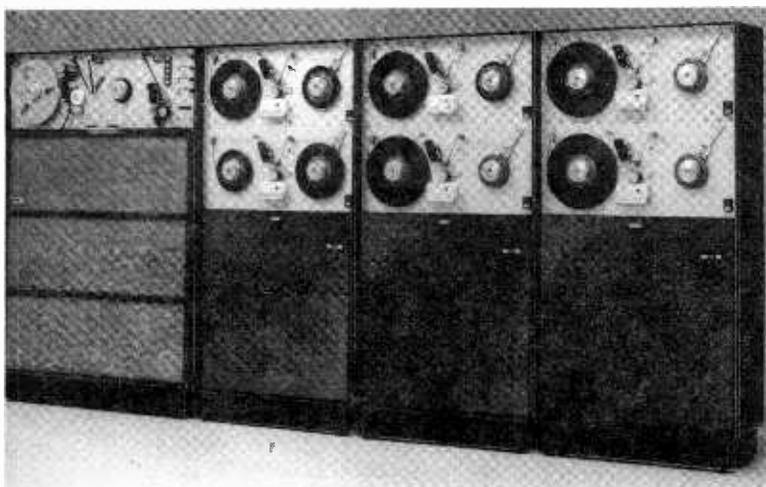
"We've been listening to the sound of the studio for the past two weeks, doing a number of friendly sessions," says Chrein. "We've had horn sections, high-energy rock guitar, acoustic piano and rhythm section—even Julius LaRosa in doing some vocal work. Everyone who's recorded in the studio so far absolutely loves the sound of the room. The horn players especially were very happy."

The centerpiece of the large control room (sizeable enough to accommodate synthesizer players behind the console, rather than in front of it, with the usual poor access to the monitors) is Master Sound's customized, automated Trident console. The two 24-track Ampex ATR-124 recorders are housed inside glass-enclosed "clean" machine rooms.

Rizzi and Chrein emphatically swear by the Ampex machines. *(Continued on page 41)*



Reel-ly Making Time. Kenneth A. Bacon Associates (KABA) will display its 50-deck, four-track real time cassette duplication system, claimed to differ in several ways from the practice of using consumer decks for real time duping. KABA says the system shown will produce 3,000 C-45s per shift when used in the three and three-quarter i.p.s. mode. System prices start at \$2,270.



Quality Duping. AEG-Telefunken's cassette duplicating system incorporates a 32:1 speed ratio with a 7.5 i.p.s. master, running at 240 i.p.s. inside its wide loop bin. To keep quantity-conscious users satisfied, the firm provides a "twin-slave" unit, at a price claimed to be less than competitors' single-slave units. Each slave comes with individual EQ circuits. See it at Booth 501 at AES.

Ontario Studio in Digital Promotion Elora Offering 24-Hour Free Trials

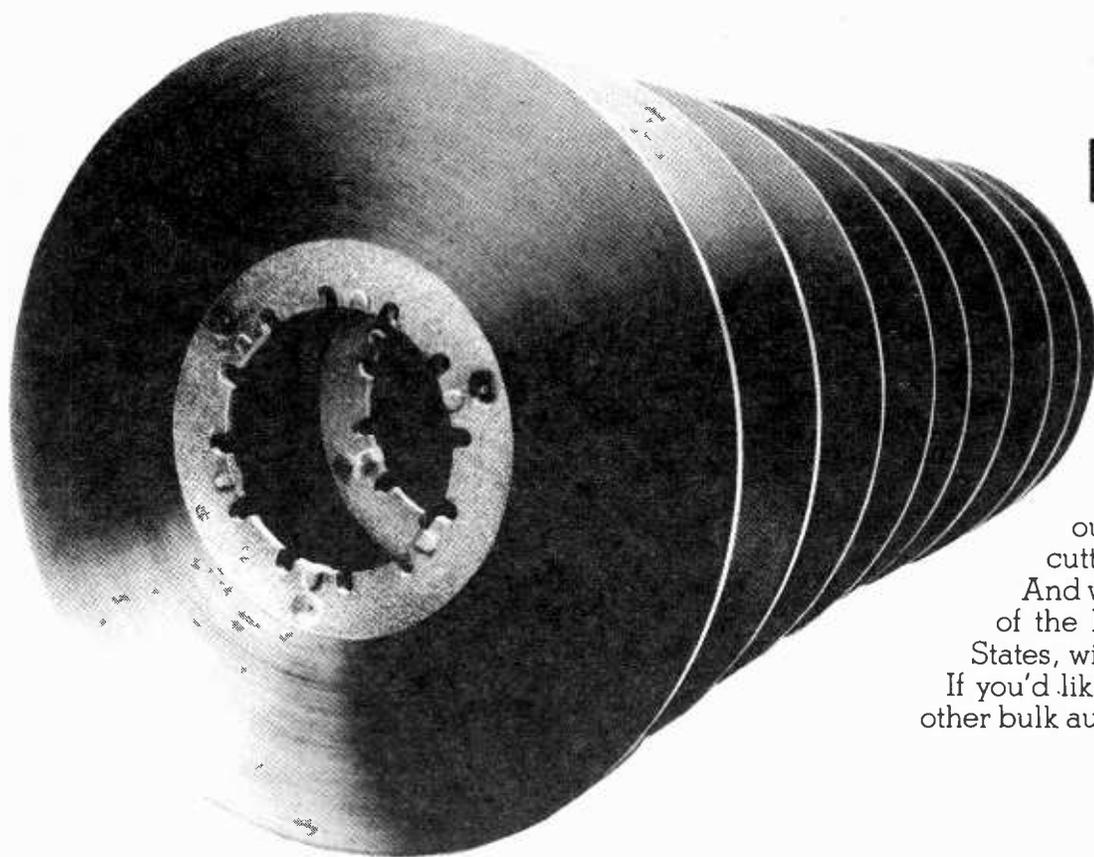
NEW YORK Canadian producers who wish to try some hands-on digital recording will have their chance this month, when Elora Sound Studios and Tele-Tech Electronics in Elora, Ontario begin offering 24-hour free trials on the Sony PCM-3324.

According to Bill Mather, Elora's owner, the idea behind the promotion is to "introduce the machine to an industry that, by and large, has had little exposure to the PCM-3324." It's beneficial for Elora as well, he notes, in that "by testing the capabilities of the machine without a longterm commitment, mem-

bers of the industry will be able to determine whether or not they would make use of it on a regular basis."

Elora and Tele-Tech will also open the studio to general members of the industry on Nov. 2 for a PCM-3324 workshop with a producer, engineer and a technician. On that day, the machine's capabilities will be demonstrated, and questions will be answered.

To reserve a space for the general workshop, contact Wendy Miller at Elora, (519) 843-4178. Producers interested in the 24-hour free trials should call the same number.



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MASTERSOUND ASTORIA
(Continued from page 40)

Chrein says Rizzi has a standing wager of 100 hours of studio time (or the cash equivalent in return) for anyone who can bring in a 24-track analog machine which can surpass the Ampex units' sound and specs. Soon to be delivered are two Sony PCM-3324 24-track digital machines.

Via an arrangement with Studio Instrument Rentals (SIR), another Kaufman tenant, Master Sound can also offer other digital formats, should a client desire them, as well as any outboard gear which might not be available already. Digital reverb on hand is the EMT 250. JBL Bi-Radial 4435 monitors are housed in the front wall of the room, and are powered by 1,000 watts of McIntosh amplification per side.

Several unique design features are incorporated into the control room, according to Rizzi. To keep low frequencies in the room, he says, the walls are lead sealed, and weigh in excess of 10 pounds per square foot. There are also 15 tons of sand filling the platform floor of the control room.

The isolation booths, originally constructed by the U.S. Army when the facility was being used to produce training films, have 18-inch-thick doors of layered steel and acoustic foam that weigh about 1,400 pounds each.

Services provided by Master Sound are extremely varied, and include album and singles recording; film scores; commercials and jingles; audio and video tape duplication; computer mixing; 16 and 35mm mag; three-quarter-inch off-line video editing, and satellite uplink.

Rizzi and Chrein say the smaller room will be on-line in a few months and will provide similar (though completely independent) capabilities to the large studio. They expect that it will be used for projects where the large studio is unnecessary, such as voice recording, dialog replacement and commercial and industrial use.

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UNIQUE RECORDING AIDS 'SUN CITY'

NEW YORK Unique Recording here recently donated studio time and facilities to aid the Little Steven "Sun City" project to raise money to help end apartheid in South Africa.

According to studio owners Bobby Nathan and Joanne Giorgio, the studio played host to a number of stars who similarly donated their time and talents, including Daryl Hall, Pat Benatar, Lou Reed, Peter Gabriel, Joey Ramone, Herbie Hancock, Miles Davis, George Clinton, Peter Wolf and Run-D.M.C.

Chris and Tom Lord-Alge donated their engineering expertise, along with producers Steve Van Zandt and Arthur Baker.

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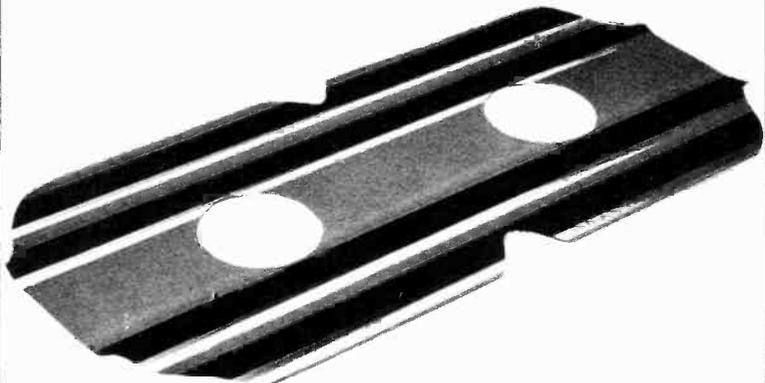
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Mix Presenting Technical Awards

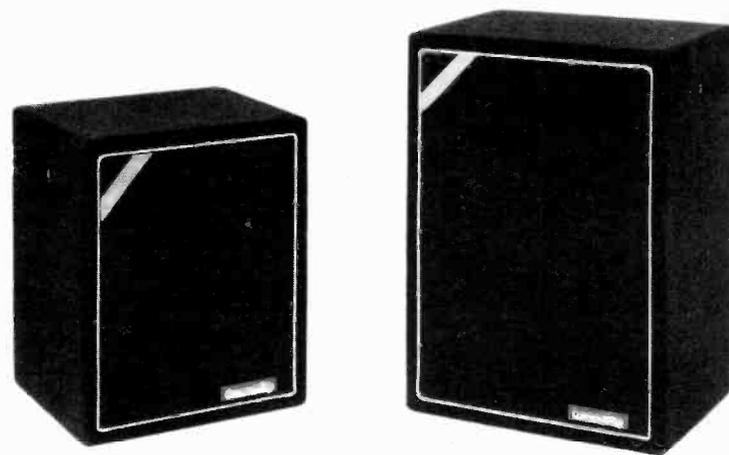
NEW YORK The 79th Audio Engineering Society (AES) convention provides the backdrop for the first annual Technical Excellence & Creativity (TEC) Awards, this Monday (14) at 7 p.m. at the landmark Puck Building in lower Manhattan. Howard Hesseman will host, with the evening's entertainment provided by Herbie Hancock & the Rockit Band.

The TEC Awards, created by Berkeley-based Mix magazine, are designed to recognize "superior achievement in the professional recording and sound production industries." The three major awards categories are outstanding technical achievement, outstanding creative achievement and outstanding institution. A total of 133 nominees within 17 subcategories of these three were selected via a Mix reader poll and reviewed by a panel of 53 industry pros, and finalists were then voted on by readers of Mix's May issue.

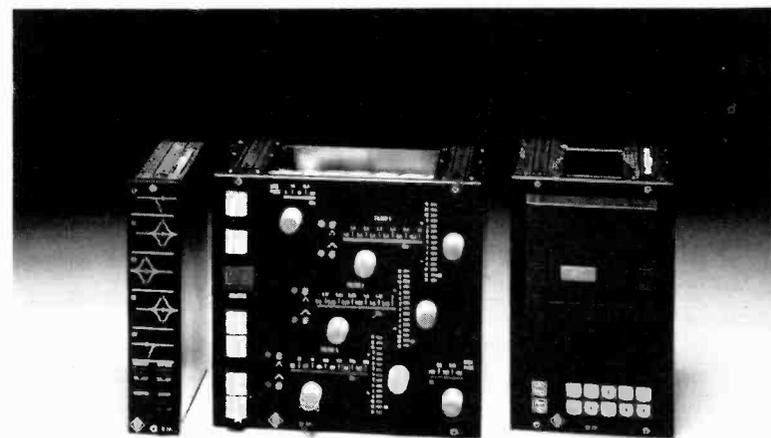
The technology awards categories are recording, acoustic, sound reinforcement, film and broadcast sound and musical instrument. Under creative achievement, there are nominees in the areas of recording engineer, recording producers, mastering engineer, film and broadcast sound engineer, sound reinforcement engineer and session musician. Institutional awards will go to the winning recording studio, mastering facility, sound reinforcement company, record company, recording school or program and remote recording facility.

Award presenters include Gary Helmers, executive director of SPARS; Suzanne Ciani, recording artist and principal of Ciani/Musica, the commercial production company; author David Gogin; Anne Robinson, president of Windham Hill Records; and Steve Krampf, vice president of marketing for Otari.

All proceeds from the dinner and awards presentation will go to three non-profit organizations: 50% to the Deafness Research Foundation and 25% each to the AES Education Fund and the winner of the recording school/program award.



Community Service. New from Community Light & Sound is the CS25/35 series of multi-use loudspeakers. The economically priced units are aimed at working musicians and small clubs and venues. The CS25 features a 12-inch driver with a single high frequency horn, while the larger CS35 boasts a 15-inch driver with an integral high frequency horn and ducted port assembly. Community claims that both provide a 2dB to 6dB higher sensitivity than other units in the same price range. The CS25 retails at \$239, the CS35 at \$289. See it at Booth 638 at AES.



Microchip EQ. Gotham Audio Corp. will show Neumann's new AME automated equalizer system with 64-channel capability. The AME features data cassette storage, archiving of console settings, A/B comparisons for every channel and master/slave operation for the formation of stereo channels or groups. See it at Booth 221.

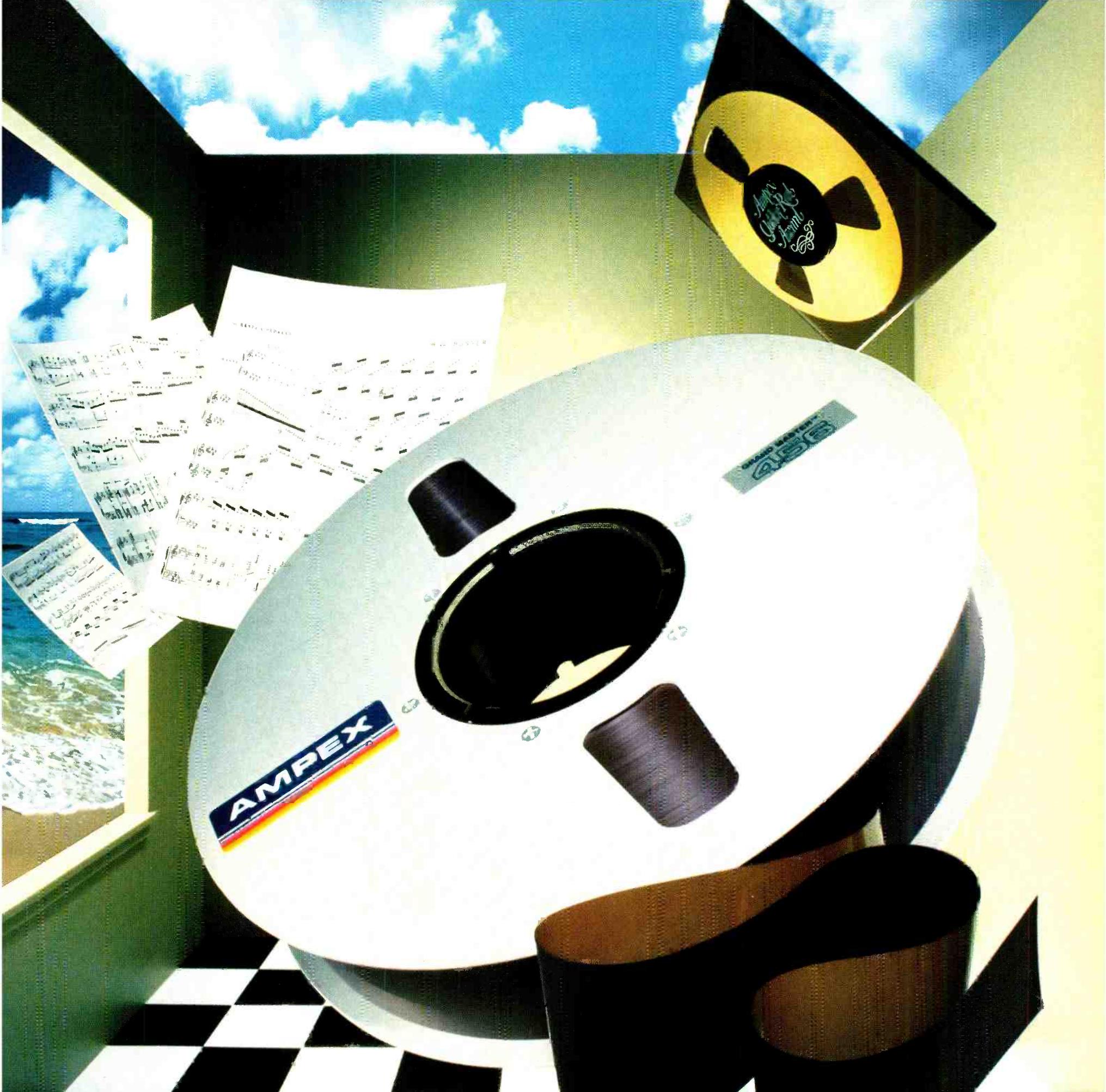


New Processor. AES attendees will have the first really close U.S. look at Sony's new PCM-1630 digital audio processor and the accompanying DMR-4000 digital master recorder intended to interface with it. See Sony at AES Booth 169.

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Sound Investment

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

GNOME EXPANDS: Gnome Sound, the Detroit-based studio with a heavy emphasis on MIDI-based music production, has made a number of recent equipment acquisitions, including MIDI-to-SMPTE interlock, 24-track video mixing, a new MIDI drum machine and sequencer, new monitors and a new 32-input console.

In order to give the facility full mix-to-picture capability, Gnome owner **Bruce Nazarian** says, he purchased the Roland SBX-80 sync box and an Otari MTR-90 II 24-track master recorder with an EC-101

SMPTE synchronizer card. Nazarian says the equipment has already been put to use on projects for GMF Robotics and General Motors.

Gnome has also acquired a Linn 9000 drum machine and MIDI sequencer for use as the synth lab's primary controller. Other additions include a Roland MKS-80 synthesizer module; a Roland SRV-2000 MIDI-controlled digital reverb; an Akai sampler; a Yamaha TX-216 expander rack for the DX-7; and a PPG Wave 2.3 digital keyboard. In addition, Gnome has installed an Apple Macintosh in the MIDI lab for sequencing, and a Soundcraft TS-24 desk and Urei Model 809 Time-Align monitors in the control room.

NEW GEAR FOR NEW RIVER: Ft. Lauderdale-based **New River Studios** has added some new (and one old) pieces of outboard gear. Among the purchases are a Lexicon 224XL digital reverb with version 8.2 software, Drawmer DS201 noise gates, API equalizers and a vintage RCA BA-6A tube limiter.

MORE ROOM AT WESTWOOD: Westwood One Radio Networks

generates more than 30 regularly scheduled programs to more than 3,800 radio stations. In order to keep up with that kind of schedule, the company has added a new production studio at its Culver City, Calif. headquarters. Studio C, like its two counterpart rooms, is fully equipped for broadcast production, and is stocked with the following: a Trident Series 65 console; JBL 4425 monitors; ITC cart machines; an Otari MTR-12 master recorder; dbx Type I noise reduction; a Lexicon PCM-60 digital reverb; dbx comp/limiters; Otari Mark III recorders; a Sony Compact Disc player and an Otari one-inch eight-track machine.

THE BIG APPLESON: Pat Apple-son Studios in Miami has completed its current phase of "client-demand" expansion. The studio, which offers full production services for audio and video, has acquired an additional 2,000 square feet in which to construct a new studio and accommodate new personnel.

On the equipment side, Apple-son

has added a new custom-designed eight-track ABX-34 stereo mixing console by Pacific Recorders & Engineering. The console, which is claimed to be the largest configuration to date by Pacific Recorders, incorporates Dean Jensen transformerless design. In addition, all the facility's two-track decks have been replaced with Otari MX-5050B-IIIs, and four Harmon-Kardon CD491 cassette decks with Dolby HX Pro kits have been added as well.

Appleson's patch bay has been replaced with ADC's Ultra-Patch; the monitoring system is now powered by Hafler P-500 VMOS-FET amps in bi- and tri-amped configurations; and a Dorrough Electronics Model 40-A loudness monitor is now being used to check for uniform loudness from source to source.

A TRUCK GROWS in Glendale: **The Truck**, the mobile recording facility based in Glendale, Calif., recently completed its expansion to 24-track capability. The unit can now handle up to 48 mike inputs and 80 remix inputs.

SOLID SOUND GETS POSTED: Ann Arbor, Mich.-based **Solid Sound Inc.** has acquired audio post-production equipment, and is now

capable, according to a studio spokesman, of mixing audio to picture within one hundredth of a frame accuracy. The new equipment list includes a three-quarter inch "alphabetized" Sony 5850 video recorder; an Adams-Smith time code/sync unit; three NEC video monitors; an Otari MTR-12 four-track ATR; a Mirage Ensoniq sampling keyboard; a Network sound effects library, and various outboard gear. Edited by STEVEN DUPLER



Mike Launch. Audio-Technica unveils its ATM-33 phantom-powered unidirectional condenser microphone. The small (seven inches, 4.75 ounces) mike is recommended for studio use, but is said to be useful in broadcast and sound reinforcement applications as well. Suggested pro net is \$250. See it at Booth 246 at AES.

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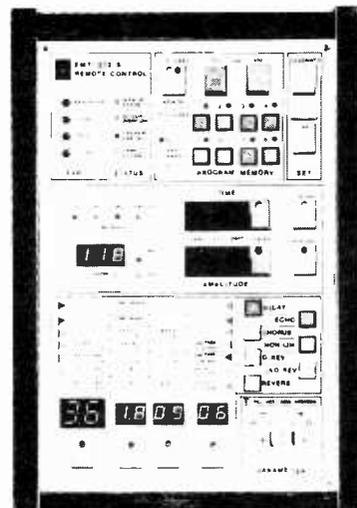
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Beyond the Plate. EMT will show its 252 digital reverberation system, which features high resolution 16-bit analog/digital circuitry and a 32 kHz sampling rate. In addition to its reverb programs, the EMT 252 offers three delay-based effects: straight delay, loop echo and chorusing. The unit's reverb program provides up to nine individual reflections before reverberant signal, four-band adjustable frequency response, and adjustable reflection time and amplitude characteristics. Pictured is the 252's remote unit. Professional net price is \$16,500 from EMT dealers.



Movable Modular Mixer. New for AES is Studer Revox America's line of compact mixing consoles, the 961/962 Series. Designed for a wide range of applications, including video editing, remote recording, and radio and video production, the units' modular construction enables a 961 frame to accept up to 14 30mm modules, while the 962 can hold up to 20. One unique feature of the series is that they offer stereo line level input modules, either with or without a three-band EQ section. The 961/962 Series circuits were developed from Studer's 900 Series of studio production consoles, and pro user net prices start at \$10,500 for 961 and \$16,250 for the 962. See them at Booth 225.

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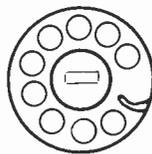
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ITA Tape Shell Tests

C-0 Revolts Coming Up for Review

NEW YORK The results of a study on plastic cassette shells (C-0s), initiated by the International Tape/Disc Assn. (ITA) last year, will be examined at an informal gathering during the 79th Audio Engineering Society (AES) convention.

If a correlation can be found to exist between the data gathered by the six participating tape duplicating firms involved (mostly major labels), the test specifications will then be added to the ITA A-101-A (Revised) Standard for Audio Cassettes, says ITA chairman Henry Brief.

According to Brief, the long-running tests involve 10 suppliers of C-0s as well as the six duplicators. The objective of the tests is to reduce azimuth error in the shells, which leads to a loss of signal and reduces the play level of high frequencies.

When the tests first began, the ITA attempted to determine whether the six tape duplicators, each using his own test methodology and equipment, would arrive at similar test results in measuring the azimuth of the various brands of C-0s. However, says Brief, when it was found that there was no correlation in the findings, the ITA began a new series of tests wherein all the duplicators used the same test equipment and methodology, and even the same brand of tape, identi-

cally recorded.

"We'll get together at the AES, and hopefully share the results of this new round of tests," says Brief. "If there is a correlation in their findings, then we'll be able to pre-

scribe their methodology and specifications to the updated standard. If not, then we'll just have to go back to plans A, B and C."

The C-0 suppliers involved in the
(Continued on Page 47)



A Peaceful Producer. Abbey Road Studios engineer, producer and songwriter Haydn Bendall accepts a certificate of appreciation from the Greenpeace environmental activist group for his contribution to the recently released "Greenpeace" album and singles on Towerbell/EMI. Bendall served as technical coordinator on the project, which was carried out at Abbey Road, Eel Pie Soho and London Studios. Five EMI acts appear on the album: Kate Bush, Thomas Dolby, Kajagoogoo, Roger Taylor and Queen.

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DOLBY MAKES NOISE ON ITS BIRTHDAY

(Continued from page 34)

60,000 square foot facility in an "up and coming" San Francisco neighborhood. "We'd been in the same building for 10 years, with 220 employees worldwide split fairly evenly between London and San Francisco," notes Dauphinee.

The new building will house automated manufacturing facilities; corporate offices; sales, administrative and marketing offices; listening rooms for engineering, licensing and marketing staff, and a high-tech 50-seat screening room intended for research and development purposes. Dauphinee says he is particularly proud of the screening room, the administration of which he is responsible for, and adds that it also will house a full multitrack control room with monitoring facilities and a large projection facility.

Dolby Labs' business is roughly divided into three areas: motion pictures, pro audio and broadcasting. In the theatrical market, Dauphinee says, sales are increasing at a fairly constant 10% growth rate, corresponding with the "constant increase in the number of new screens being built in North America." He sees some of the recent "surround sound" technologies, such as Hologonics and Ambisonics, largely as "engineering curiosities," adding, "If a production is intended for theatrical release, it's going to have to be a quality production with noise reduction."

In the recording studio market, Dauphinee says Dolby has been seeing "steady sales, with only slight growth." He sees that market staying fairly constant, noting, "When the record business entered a tailspin several years ago, it left behind a number of strong and steady survivors."

According to Dauphinee, Dolby currently does not have "as great a share of multitrack business as we could have." He says the company plans to hit hard with seminars and

other events in this area at major trade shows, and with "demos of our products at dealerships in the major markets. You can still make a damn good record with analog recording equipment and A-type noise reduction," he asserts.

On the other hand, Dauphinee says Dolby sees the broadcast and video markets as the areas of strongest growth potential for the company in the future. "We love the record industry," he says. "We'll service them, and have new products for them, but it's just not an industry we can count on as a growth base."

We've been in broadcasting since its inception. The record business is the high fashion business—glamorous and unpredictable, but broadcasting is like Brooks Brothers," he laughs. "There are 10,000 one-inch video machines out there, and they all need A-type noise reduction."

Dolby's opportunities in the

broadcast area are especially good now, Dauphinee states, because of the advent of stereo television and quality audio for video. "The consciousness of audio in the tv industry is gaining faster than in any other medium," he states. "Film went through it a number of years ago. Television is now being forced, via stereo programming, to pay more attention to audio."

In Dauphinee's view, nothing happens in broadcasting unless an effect on ratings can be shown. Once that begins to happen, and once people demand "the audible improvement in signal-to-noise ratio you achieve with a stereo system using noise reduction," he concludes, "things will take off."

One non-noise reduction product Dauphinee says Dolby will especially push this year is its DeltaLink adaptive delta modulation digital processing system. "It's signal processing to improve the performance

of the medium," he says, "and we see cable systems as a particularly strong market for it, and our licensing people are talking to many of them about it." So far, Dolby has sold 100 of the systems to Australian Broadcasting, and 150 units for satellite broadcasting.

"We need to show technical people what it can do," Dauphinee says. "Engineers need an opportunity to make judgments on their own—they haven't seen the problems that can arise with wideband expanders and linear compressors."

As far as Dolby noise reduction systems, the mainstay of the company, Dauphinee sees heavy growth ahead for Dolby C (which he notes can be used by tape duplicators now using Dolby B simply by changing a card in the machine), as well as HX Pro headroom extension. "We're going to have C-type demos at all of our exhibitions this year, as well as HX Pro," he notes.



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TAPE SHELL TESTS

(Continued from page 46)

testing are Athenia Industries Inc., Data Packaging Corp., Filam National Plastics Inc., ICM Inc., IPS Inc., Lenco Co., Magnetic Media, Rainbow USA, Shape Inc. and Trans-Am Industries. The tape duplicators are Capitol Records, Cassette Productions, CBS Records, MCA Manufacturing, RCA Records and WEA Manufacturing.

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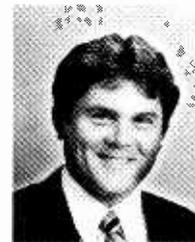
TOP INSPIRATIONAL ALBUMS

| 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 | TITLE |
| 1 | 1 | 17 | AMY GRANT MYRRH 7016806065/A&M | 9 weeks at No. One UNGUARDED |
| 2 | 2 | 37 | PETRA STAR SONG 7102057881/WORD | BEAT THE SYSTEM |
| 3 | 5 | 57 | SANDI PATTI BENSON RO 3884 | SONGS FROM THE HEART |
| 4 | 4 | 21 | RUSS TAFF MYRRH 7-01-679206-4/WORD | MEDALS |
| 5 | 3 | 121 | SANDI PATTI IMPACT R3818/BENSON | MORE THAN WONDERFUL |
| 6 | 6 | 85 | AMY GRANT MYRRH 7016757064/WORD (CD) | STRAIGHT AHEAD |
| 7 | 10 | 33 | THE IMPERIALS MYRRH 7-01-682006-8/WORD | LET THE WIND BLOW |
| 8 | 29 | 5 | STRYPHER ENIGMA 72077-1 | SOLDIERS UNDER COMMAND |
| 9 | 7 | 170 | AMY GRANT MYRRH MSB 6697/WORD (CD) | AGE TO AGE |
| 10 | 9 | 129 | MICHAEL W. SMITH REUNION 7010002126/WORD | MICHAEL W. SMITH PROJECT |
| 11 | 8 | 21 | STEVE TAYLOR SPARROW SPR-1105 | ON THE FRITZ |
| 12 | 16 | 13 | STEVE GREEN SPARROW SPR 1104 | HE HOLDS THE KEYS |
| 13 | 11 | 41 | CARMAN MYRRH 7016807061/WORD | COMING ON STRONG |
| 14 | 19 | 13 | PHIL DRISCOLL SPARROW SPR 1102 | POWER OF PRAISE |
| 15 | 13 | 81 | MICHAEL W. SMITH REUNION 7010004129/WORD | MICHAEL W. SMITH 2 |
| 16 | 14 | 25 | DAVID MEECE MYRRH 7016812065/WORD | SEVEN |
| 17 | 31 | 5 | BENNY HESTER MYRRH 7016779068/WORD | BENNY FROM HERE |
| 18 | NEW | | THE MARANATHA KIDS MARANATHA 7100142822/WORD | KIDS PRAISE 5 |
| 19 | 21 | 49 | STRYPHER ENIGMA EC1064 | THE YELLOW AND BLACK ATTACK |
| 20 | 12 | 9 | FARRELL & FARRELL STARSONG 7-102-06086-6/WORD | JUMP TO CONCLUSIONS |
| 21 | 17 | 17 | MYRON LEFEBRE AND BROKEN HEART MYRRH 7-01-6790-06 1/WORD | SHEEP IN WOLVES CLOTHING |
| 22 | 18 | 29 | DEBBY BOONE LAMB & LION LLR3008/SPARROW | CHOOSE LIFE |
| 23 | 30 | 25 | WHITEHEART HOME SWEET HOME 7010001391/WORD | HOTLINE |
| 24 | 40 | 21 | SILVERWIND SPARROW SPR-1096 | BY HIS SPIRIT |
| 25 | 15 | 29 | LARNELLE HARRIS IMPACT RO 3732/BENSON | I'VE JUST SEEN JESUS |
| 26 | 22 | 81 | LEON PATILLO MYRRH 7016771067/WORD | THE SKY'S THE LIMIT |
| 27 | 33 | 13 | JIMMY SWAGGART JIM LP 144 | SWEET ANOINTING |
| 28 | 20 | 85 | CARMAN PRIORITY 38713 | SUNDAY'S ON THE WAY |
| 29 | 25 | 33 | PHILIP BAILEY MYRRH 7-01-679606x/WORD | THE WONDERS OF HIS LOVE |
| 30 | 27 | 17 | BRYAN DUNCAN LIGHT LS5871/LEXICON | HAVE YOURSELF COMMITTED |
| 31 | 26 | 77 | CRISTY LANE ARRIVAL 9644/DOMINION | ONE DAY AT A TIME |
| 32 | 28 | 5 | MIKE WARNKE DAYSRING 7014132016 | STUFF HAPPENS |
| 33 | NEW | | TWILA PARIS STARSONG 7-102-06186-2/WORD | KINGDOM SEEKERS |
| 34 | 37 | 25 | ALLIES LIGHT LS 5864/LEXICON | ALLIES |
| 35 | 34 | 49 | DEGARMO AND KEY POWER DISC PWR 01073/BENSON | COMMUNICATION |
| 36 | 24 | 92 | PETRA STAR SONG 7102050860/WORD | NOT OF THIS WORLD |
| 37 | 23 | 9 | RANDY STONEHILL MYRRH 7-01-681106-9/WORD | LOVE BEYOND REASON |
| 38 | 39 | 29 | MICHAEL CARD SPARROW SPR-1097 | KNOWN BY THE SCARS |
| 39 | 36 | 21 | STEVE CAMP SPARROW SPR-1103 | SHAKE ME TO WAKE ME |
| 40 | 38 | 45 | MICHELE PILLAR SPARROW SPR-1095 | LOOK WHO LOVES YOU NOW |

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GOSPEL LECTERN

by Bob Darden



SPARROW RECORDS is entering the "yuppie jazz" market with its new **Meadowlark Records**, a series of albums that feature "non-intrusive ambient music for individual meditation and quiet time play," according to the company. The first albums to be released on the label are "Forever Friends" by woodwind player **Justo Almario**, "The Quiet" by guitarist **John Michael Talbot**, "Songs Unspoken" by pianist **Douglas Trowbridge**, "No Shadow Of Turning" by keyboardist/producer/engineer **Jeff Johnson**, "Heirborne" by synthesizer artist **Richard Souther**, and "The Meadowlark Records Sampler," featuring two cuts each by Meadowlark's five premiere artists.

'Non-intrusive' sounds from a new Sparrow subsidiary

Sparrow isn't the only label offering the Windham Hill sound. **Marantha! Music** is also getting into the act with its **Colour** series. **Star Song** has just released a new instrumental album by **Fletch Wiley**, and **Mark & Helen Banning** have a soothing album full of zithers, electric guitars and authentic waves crashing for **Creative Sound Productions**.

NEW RELEASES: **Billy Powell**, formerly with **Lynrd Skynrd**, has joined **Vision**. The group's self-titled album has just been released on **Heartland Records** and is being distributed by the **Benson Co.** . . . In cele-

bration of **Agapeland's** 10th anniversary, **Sparrow Distribution** has reduced the price and is redesigning the album covers of the three best-selling children's records in religious music: "The Music Machine," "The Machine Part II" and "Bullfrogs And Butterflies." Sparrow also recently released "Bullfrogs And Butterflies Part II."

Sparrow Records has just released "With One Voice," a compilation of the 10 best Christian songs of 1984, as voted by the Gospel Music Assn. Included are **Sandi Patti's** "Via Dolorosa," **Amy Grant's** "Angels," **Steve Green's** "Proclaim The Glory," **Russ Taff's** "We Will Stand," **Becky Fender's** "Lamb Of Glory," the **Nelons'** "O For A Thousand Tongues," **David Clydesdale's** "Upon This Rock," **Twila Paris'** "The Warrior Is A Child," **Scott Wesley Brown's** "Yeshua Ha Mashiach" and a **Lulu Roman/Russ Taff** duet, "The King Of Who I Am."

The **St. Louis Jesuits** have released "The Steadfast Love" for **North American Liturgical Resources**. It's their first new album since "Lord Of Light" in 1981 . . . **The Blackwood Brothers** have released "That Brighter Day" for **Benson** . . . "Jesus Is Coming Soon" is the new album by **Our Brother's Keepers Quartet** on **Alamo Records** . . . Noted black liturgical composer **Grayson Warren Brown** will release "Cast Your Bread Upon The Water," **Paul Quinland** has "Sing To God A Brand New Canticle," and **Ellis & Brown** have "Sweet Sweet Sound"—all for **North American Liturgical Resources**.

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



THINGS SEEMED TO BE LOOKING UP for **Palo Alto**, the very active independent jazz label that was born and raised in the Northern California city of the same name. The company has lately been enjoying considerably more chart success than most of its fellow indies, and saxophonist **George Howard** has been showing signs of growing into a major crossover act.

But apparently things weren't going well enough to satisfy **Benham International Management**, the corporation that owns Palo Alto. On Oct. 2, citing the need to economize, Benham gave label president **Herb Wong** and his three-person staff in the main office their walking papers. Palo Alto Records is now based in Los Angeles, with **Don Graham** and **Don Mupo** running things.

Palo Alto Records makes changes at the top

Graham says the move was the result of eight months of bottom-line research by Benham, and adds that Wong and his staff were given ample notice and "charitable severance." But Wong, a veteran jazz critic, educator and producer who has supervised most of Palo Alto's sessions over the past five years, says his termination came as a complete shock.

Wong acknowledges that Palo Alto, like all jazz labels, has had a tough row to hoe, financially speaking. But he points to the success of **George Howard** and to the fact that the label recently had three albums on **Billboard's** jazz chart at the same time. And he claims that his efforts had helped bring the company to "the point of its highest visibility since it was formed"—and that it had finally started, in recent months, to make some money.

Executives of Benham, which last week released a press release acknowledging the layoffs but promising the label would maintain an active release schedule, could not be reached for comment.

ORNETTE COLEMAN returned to his native Fort Worth recently to unveil "Ornette: Made In America" at **Caravan Of Dreams**, the ambitious arts and entertainment complex he helped open two years ago.

On Sept. 29, the center offered the official world premiere of the film documentary, which had previously been screened at 13 film festivals since May (including the Moscow Film Festival, where it won an award) but had not previously been shown commercially to the public.

Directed and edited by **Shirley Clarke**, "Ornette: Made In America" traces the jazz innovator's career from his origins in Fort Worth. It's the first motion picture project for the production arm of **Caravan Of Dreams**, headed by **Kathelin Hoffman**.

Caravan Of Dreams itself has pursued a lofty goal of offering both local and international talent from the realms of jazz, blues, rock and avant-garde music, along with selected presentations in other media.

ALSO NOTED: Notwithstanding the damage done by the recent earthquakes there, **Azymuth**, the multi-stylistic Brazilian trio, was scheduled to begin a month-long tour Friday (11) in Mexico City. The group was set to play three nights there, with all the proceeds from the third night's show going to help earthquake victims. The Milestone recording artists will be covering quite a lot of ground, hitting both U.S. coasts, a few Midwestern cities, and even London. The Mexico City and London dates are **Azymuth's** first appearances outside of the U.S. and South America except for a 1977 **Montreux Festival** gig.

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WORD

AMY GRANT MAKES LEAP...WHO WILL BE NEXT?

The A&M/Word Impact: Next Six Months Are 'Critical' For Gospel's Mainstream Voyage

by MOIRA McCORMICK

1985 will be remembered as the year gospel music cracked the secular market. Spurred by the much-publicized distribution pact between A&M Records and gospel's leading independent label Word Records, Christian chanteuse Amy Grant found herself on Billboard's Top 40 with "Find A Way."

It's not the first time music with religious overtones has hit the secular charts. Edwin Hawkins' "Oh Happy Day," "Day By Day" from the musical "Godspell," and less overtly devotional singles such

charismatic Christians out there, but only (a few million) Christian record sales."

MTM had been interested in acquiring key Christian labels such as Word, Benson and Light, according to Bernard, but were unsuccessful. Now, he says, "We'd like to sign our own Christian artists. Within the next year, we'll be making an announcement covering Christian music."

Qwest Records has already made its first major gospel signing—the Winans, formerly with Light Records. "They've been getting a lot of play on both Christian and urban stations," observes Qwest president Harold Childs. "We plan to market them as a Christian act with pop overtones."

"There are Christian stations around the country in most major cities," he notes, "and they compete with pop radio in certain markets." Record companies in general, Childs feels, will "have to look at the Christian marketplace. It's quite large and the sales potential is great."

Most of these major labels indicated they were not actively seeking Christian talent, but admitted they were keeping a close eye on A&M/Word. Geffen Records' Ed Rosenblatt, for instance, says the label isn't looking for gospel artists to sign "at this point," but that "it's something we think about." He observes, "An artist like Amy Grant doesn't come

'Amy Grant is to gospel what Kenny Rogers is to country and Julio Iglesias is to Latin.'

JOHN HUIE
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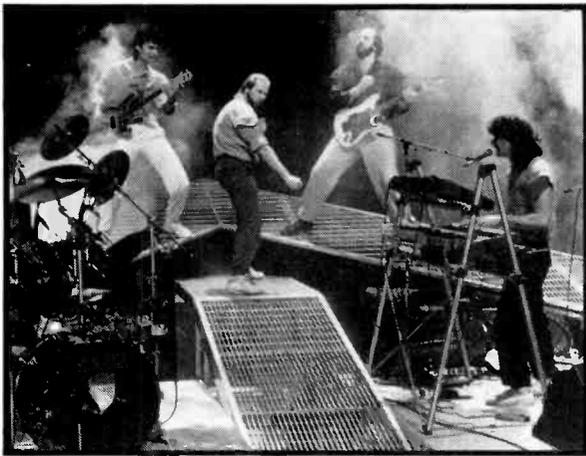
'We're all excited about what's happening. We're looking for her to succeed, and to open the door for others. But I think the jury's still out.'

FRANCES PRESTON
Senior Vice President
BMI

along every minute." Geffen was rumored to have been one of Grant's top bidders.

RCA Records, which distributes A&M, is "pleased as we can be with Amy Grant's success, and pleased that A&M has taken a position with the Word label in gospel music," says Robbin Ahrold, RCA/Ariola Int'l vice president/communications. "But we don't anticipate getting a label with a Christian association ourselves."

West Coast-based secular independent Enigma Records has found that having a Christian act on the label—in their case, the increasingly notorious heavy metal band Stryper—has put them in heretofore unforeseen situations, such as selling product to Christian bookstores. Pointing to the 25,000 units sold on Stryper's most recent cassette single, Enigma chief Wesley Hein notes, "It's obvious that the rock community can handle a Christian band. How else can you explain the sight of Motley Crue and Iron Maiden fans fighting over the Bibles" (Continued on page G-20)



Petra



Amy Grant crosses the swaying bridge between pop and gospel.

'A&M gives credibility. Imagine a gospel label trying to get airplay at a station who doesn't know who they are, what they do, what their distribution is—you wouldn't expect radio to be anything but hesitant.'

DON BUTLER
Executive Director
Gospel Music Assoc.

'Having Word distributed by A&M was a shot in the arm, but if the tradeoff is Grant, where does that leave acts like Russ Taff and Petra?'

BETSY HEADY
Senior Product Manager

From left, A&M's Charlie Minor, president Gil Friesen, Amy Grant.

'If it hadn't been on A&M, we wouldn't have figured Word alone would have had the promotional staff to make it a national hit... Amy Grant might get other Christian artists thinking that they don't have to record overtly Christian songs to have a hit.'

JHANI KAYE
Operations manager
KOST-FM Los Angeles

'Amy hasn't come close to insulting her base. Her album project was made with A&M in mind, but she did not soften up her message. She believes what she believes, and she wants to get that message to a larger audience.'

DON BOZZI
Director of Marketing
A&M Distributed Labels



GOSPEL

as Debby Boone's "You Light Up My Life" all predated Amy Grant.

But those were isolated incidents, and certainly not indicative of any concerted effort on the Christian music industry's part to reach a secular audience. Now, not only are A&M's powerful promotion and marketing resources behind Christian product, Capitol Records has just signed a similar agreement with West-Coast-based Sparrow Records. Prominent Christian independents such as the Benson Co. and Light Records are gearing up for a foray onto the secular charts. And major labels across the board are rumored to be looking for Christian artists with crossover potential—although most of those contacted officially denied those rumors.

Others left no doubt as to their future plans for Christian music. "We've always wanted to go into the Christian business," states Alan Bernard, head of MTM Records. "There are supposedly 10 million

Moira McCormick is Billboard's Contributing Editor in Chicago.

A Billboard Spotlight



Reaping The Talent Harvest: Behind-The-Scenes Movers and Shakers Throw Open Doors and Windows to Wider World

by HILARY CLAY HICKS



Sandi Patti



Philip Bailey

"All I'm doing is striking while the iron is hot. Most of my acts already have the contemporary music market solidly behind them and are simply crossing over much like R&B acts go pop."
JOHN HUIE

With the inception of top 40 hits by Christian artists . . . the filling of Radio City Music Hall, giant outdoor theaters and other major venues with audiences that are not just Christians . . . with Christians recording state-of-the-art albums with competitive musical content, produced by leading secular and Christian producers . . . with the advent of expensive concept videos by Christians artists targeted at not only Christian tv but MTV and VH-1 . . . with the use of state-of-the-art advertising and merchandising programs with whiz-bang graphics and premiums . . . with careers of many gospel artists managed by Christians with years of experience in secular music . . . with gospel record companies conforming their marketing services to secular standards of excellence . . . then the real story in gospel talent for 1985 lies with the shakers and movers behind the scenes that are making gospel the fastest growing form of American music today.

Today, according to Mark Felton, director of talent booking at New York's Radio City Music Hall, "Gospel is a major new trend in popular music. Our Amy Grant/Leon Patillo program was so successful that we've booked the Bill Gaither Trio and are negotiating with Petra, and will have Amy back next March. People who have never listened to gospel music in their lives are coming to gospel concerts.

"Amy Grant sold out quickly and it was a very interesting evening. A lot of people were skeptical at first, but she simply captured the hearts and minds of people in the Tri-state area. We learned how to develop a gospel audience out of it and are prepared to promote whomever we book."

Behind this success is agent John Huie of the H-1/John Huie Agency, who also books Stryper, Michael W. Smith, Kathy Troccoli and Philip Bailey (for gospel). Formerly vice president and co-founder of

Frontier Booking with such acts as the Police, Thompson Twins, R.E.M. and the Go-Go's, Huie says, "All I'm doing is striking while the iron is hot. Most of my acts already have the contemporary Christian music market solidly behind them and are simply crossing over much like r&b acts go pop.

"Sure there's been some backlash. Certain evangelists are crusading against it right now. Even Amy will lose a few fans, but she'll pick up five or 10 for each one that drops away. She's playing for houses of 5-15,000 anyway. Christians have a right to create popular music, you know. The Lord owns it all. The Devil just gained dominion over some of it and we've got to get it back."

Important to the talent picture is the recent entry of the Jim Halsey Co. into gospel. The agency, which books country giants like the Oak Ridge Boys, Lee Greenwood, the Judds, Don Williams, Roy Clark, Tammy Wynette, Nitty Gritty Dirt Band and Conway Twitty has signed top Nashville guitarist/vocalist Don Potter as a gospel artist for management.

"We see an explosion in gospel music," says Terry Kline, president of Halsey. "We have felt a tremendous demand for it in the venues we book for country and pop. We plan to expand in gospel, and also expect some of our other artists to do some, like Don Williams, whose 'Lord, I Hope This Day Is Good' did well on the charts."

Andrae Crouch continues to maintain leadership as a gospel artist who attracts new listeners. Recently, he is one of the talents working with Quincy Jones on the score of Steven Spielberg's forthcoming picture, "Moonsong." Music contributed and directed by Crouch should expose gospel to vast new audiences.

Another major motion picture to feature gospel is Richard Brooks' "Fever Pitch" starring Ryan O'Neal. Tata Vega, former Motown artist whose vocal "Oh, It's Jesus" was nominated for a Grammy from Andrae Crouch's last LP, sings the classic "I'm On
(Continued on page G-22)



Michael W. Smith and booking agent John Huie, right.



Hilary Clay Hicks is a freelance writer based in North Hollywood, Calif.



More than 50 top Christian artists gathered in Nashville in April to record "Do Something Now" for African relief. (Photo: Melodie Gimple)



From left: Rick Cua, Steve Camp, Rob Frazier



Stryper

GOSPEL

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Harvest
Glad
Nancy Honeytree
James Ward
Stephanie Boosahda
Dan Peek
Noel Paul Sicokey
DME Band
Mickey & Becki Moore
Tony Elenburg
Kim Peery
Michael James Murphy
Poli Johnson

RIVERSONG

Cathedras
Kingsmen
Singing Americans
Hemphills
The Spears
Heavenbound
Squire Parsons
Gold City Quartet
Blackwood Brothers
Henry & Hazel Slaughter

BENSON

Sarah Parr
Larnelle Harris
George King
Buck & Dottie Rambo
Trish
Larry Wolfe
Sue Dodge
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Doug Oldham
P-C-Kids
Reba Rambo
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David Martin
REFUGE
Jerusalem
Daniel Band
Scott Roley
In 3D
Will McFarlane
Daniel Amos
The Front
Joe English
Edin-Adahl
Dave Eastman

FORTRESS

Robin Crow
COPPERFIELD
Chuck Wagon Gang
CHALACE
To Bless Your Heart
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Dianne Franklin
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Ron Williams and the
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by BOB DARDEN

The Amy Grant/Word Records/A&M Records story is by no means the ONLY story in contemporary Christian music this year. It's just the biggest.

Earlier this year, Word Records out of Waco, gospel music's equivalent of WEA or CBS, signed a distribution agreement with A&M Records. Nothing new there. A number of gospel labels have, in the past, signed various agreements with various secular—oops! the new buzzword is "mainstream"—labels, including MCA-Songbird, Elektra-Light and CBS' short-lived foray into contemporary Christian music, Priority Records.

What's different about this deal is the success both labels have enjoyed, right out of the box. Grant's "Unguarded" album climbed steadily into the Billboard Top 40, buoyed by the success of the Top 30 single, "Find a Way." A second single, "Wise Up," entered the charts and began an even quicker rise in mid-August.

As a result, "Unguarded" went gold in about 45 days, which easily makes it the first contemporary Christian album to achieve that status in such short order. What's interesting about that figure is that A&M sold slightly more copies in the mainstream stores than Word did in the Christian bookstores, where anywhere from 80-90% of all gospel records have sold in the past.

And the Grant—A&M situation has another side, as well. For instance, six months into the deal, no other Word-related artist had enjoyed the same kind of success. The sales in the mainstream bookstores and Grant's appearances in places like "Rolling Stone" magazine, "Entertainment Tonight" and other so-called "worldly" outlets have drawn heavy criticism in some religious circles.

All of this is old news to Roland Lundy, the new executive vice president of the Word Record and Music Division. The plain-spoken Lundy took over the record division shortly after the Word—A&M agreement was signed.

"We signed the agreement with A&M Records because we were most comfortable with them," Lundy says. "We had a lot of talks with other labels, but we felt most comfortable with their commitment to us, their commitment to excellence. They have a real, sincere understanding that this is *more* than just a business. It is a ministry. We knew we were on the right track when they expressed that understanding during the negotiations.

"Our agreement with them originally called for only a handful of artists. But they are firm believers in catalog, so they were very interested instead in a *total* catalog deal. We both felt they could pull the stuff through on every level.

"It's no secret that the success of 'Unguarded' is the most visible aspect of that agreement so far. We knew that they had the marketing tools and resources in the mainstream market we lacked to raise her visibility. It was a matter of the right product with the right artists at the right moment. With her success, it is going to be easier for us to penetrate later artists like Russ Taff, Mylon LeFevre, Petra, Leon Patillo, Leslie Phillips and others."

Lundy says he's heard the rumblings within certain sectors of the artist community that the A&M deal was strictly for Grant's benefit.

"Believe me, we're both committed to making it happen for all our artists when their times come," he says. "But we had to start off with something A&M believed in, something *they* believed could sell. And we're not compromising anything, least of all her message. They've already released a 12-inch single on Russ Taff, for instance, and they're planning serious support for him when his time comes."

Word has a three-year deal through 1987 with A&M. Now a little more than six months after the agreement was signed Lundy says it's too early to

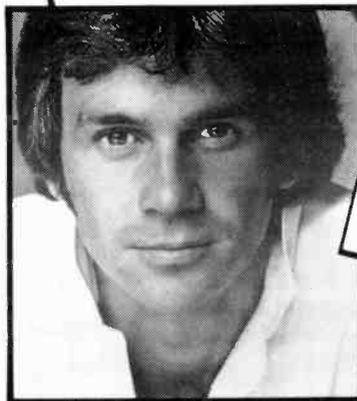
Bob Darden is Billboard's Gospel Editor in Waco.

DE-CENTRALIZATION REVIVES INDEPENDENCE OF ASSOCIATED LABELS

The Word Story: Historic Agreement Helps Reshape Marketing Map For Future Growth

"The de-centralization of the Word labels has meant that we're able to spend 50-60% more time with each album. We're talking about third and fourth singles with each LP now. In the past it has been a three month sort of affair. Now we're working to market an artist during the entire duration of a record's life and on to the next record. We're talking about 12-month game plans now and our goals are for the long-run. That's the most exciting thing of all for me."

JEFF MOSELY
Director of Marketing
Myrrh Records



Chris Christian



Randy Stonehill



Twila Paris



Leon Patillo

GOSPEL

"It was a matter of the right product with the right artist at the right moment... Through the A&M agreement, we hope to set up a continuing revolving door, waiting each time only for the right moment for the next artist."

ROLAND LUNDY
Executive
Vice President
Word Record & Music
Division

WORD

"The Word/A&M Records agreement is historically significant. It enables two successful companies to converge at a point where each can contribute to the other... These combined goals are helping both companies reach broader goals."

JARRELL McCracken
Chairman of
the Board
Word Inc.

"A&M has to choose what they want to release. They are saying in effect, 'If you give us good product, we'll break it. That means it is up to us to be smart. We've got to realize we're not up against other artists on the Christian charts, but the best music in the world!'"

CHRIS CHRISTIAN
Artist/President
Home Sweet Home Records

Servant



"It is, after all, the RCA salesman who takes the A&M and Word product to the stores. In the past, with other agreements, that has been the crucial missing link. Today, those salesmen are seeing lots of re-orders, and re-orders keep their interest at a high level. You need that kind of interest to break a second or third artist."

ROLAND LUNDY

"I know there's some criticism that the entire agreement was built around Amy Grant. All I can say is that it was neither designed nor intended to be that way. But A&M can't do anything without a hit record to work with. And there just aren't that many artists yet of having a hit out there... Word never indicated once that the A&M agreement was going to make a bunch of Christian artists stars."

DAN HARRELL
Blanton/Harrell Agency
Representing Amy Grant



Teri DeSario

judge its overall impact, except in Grant's catalog.

"We have seen some pockets of increased activity, yes, but overall it has taken longer than we anticipated," he says. "We're feeling better today than we did three months ago. Perhaps our initial expectations were too high. The next six months are the critical ones."

Although Lundy says that Word has an "excellent" relationship with the A&M execs, he admits it is the RCA salesman—RCA distributes A&M—who holds the key to the agreement's ultimate success.

(Continued on page G-30)

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SONY

WORD

The Sparrow/Capitol Alliance: Total Promotion May Prove Big Difference Second Time Around

Through its new distribution deal with Capitol Records, the Sparrow Corp. is making a significant bid for a share in the secular market. "We're very excited," says Sparrow founder and president Billy Ray Hearn. "Capitol's making a tremendous commitment to us for help in the secular market. They're looking forward to the prospect of Christian music in the secular distribution system."

Sparrow, instituted in 1976 by former Word Records executive (and founder of Word subsidiary Myrrh) Hearn, was the first Christian label to enter into a secular co-distribution deal. In April 1981, Sparrow signed on with MCA Distributing, in a relationship which lasted until the firm's new pairing with Capitol earlier this month.

"We were happy with MCA," says Hearn's son Bill, Sparrow senior vice president. "It was a profitable situation for both of us."

"But our agreement was strictly one of distribution, without access to their marketing and promotion people—which was fine for 1981. However, if Christian records are now going to take the next step, they'll need major promotion. MCA felt they couldn't give us what was necessary in that area."

"We're happy that Sparrow got what they needed from Capitol," says John Burns, senior vice president of MCA Distributing. He adds that the company is not looking for another Christian label to distribute at present.

Capitol had approached Sparrow with an offer, says Bill Hearn, which he and his father considered. What they decided, according to Bill, was, "There was no reason to change distribution for distribution, unless we could get (the record company's) AOR, AC and college promotion staffs to work our records right along with Tina Turner and Duran Duran."

The Capitol offer included such provisions, and thus was the decision made. Bill Hearn expresses appreciation of MCA for letting Sparrow out of its contract six months early.

"The terms of the Capitol agreement," he describes, "are three years with two one-year mutual options. They'll pick up our catalog as well, starting with 30-50 titles." MCA, he notes, carried 75 Sparrow titles, meaning "a lot will be deleted."

All releases will bear both the Sparrow and Capitol logo, which Hearn goes "will help move our artist and records one more step up the ladder." Capitol's distribution, he notes, was ranked number one in a recent survey by WEA. "With Capitol," he says, "we feel we'll be definitely competitive with Word/A&M."

Sparrow is a rapidly expanding company—so much so, according to Hearn, that "we've had to limit our growth. We were growing 80-90% a year, so the last two years we've limited ourselves to 25-30% increase this year, to \$13 million. To date, we're at 22% growth, which is right on schedule."

Currently, 90% of Sparrow's sales comes from Christian bookstores, as do the majority of Christian label sales. Hearn feels secular exposure could increase secular retail's percentage to 15-20%—a 100% increase over present levels. "And the more success we have selling records in the mainstream marketplace, the bigger the Christian marketplace will be," he predicts. "The more secular sales and airplay there is, the more bookstores will sell the product."

Sparrow's already gotten college airplay for two

of its top rock acts, Rez Band and Steve Taylor. "We can start with college radio," says Hearn, "and then crossover to AOR and mainstream radio."

The Sparrow Corp. encompasses music publishing (Sparrow-Birdwing Music), film and video production (Sparrow Productions), sales (Sparrow Distribution), and book publishing (Sparrow Press), as well as the Sparrow, Birdwing, and new Meadowlark labels. Featured there are artists such as Steve Green, John Michael Talbot, Steve Taylor, Sheila Walsh, Phil Driscoll, Rick Cua, Koinonia, Scott Wesley Brown, Candle, Silverwind, Steve Camp, Terry Talbot, and Michele Pillar. Through Sparrow Distribution, the company distributes and markets recorded and print product for Kerygma Records, which features the group AD, headed by Kerry Livgren of Kansas fame, and Kyle Henderson, former lead singer of the Producers; Urgent Records, home of Philip Sandifer; Christian Artists Records featuring Cam Floria's Continental Singers; Lamb and Lion Records, with Debby and Pat Boone; and Nissi Records, home of Phil Keaggy, Cruse, Tim Miner, and Lisa Whelchel.

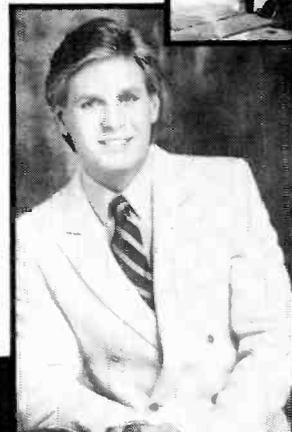
A number of special projects have Sparrow exec-



Sparrow president Billy Ray Hearn and senior vice president Bill Hearn.



John Michael Talbot



Steve Green

"With Capitol, we feel we'll be definitely competitive with Word/A&M."
BILL HEARN
 Senior Vice President Sparrow Records

Left: Rez



Steve Taylor (Photo: Jim Whitmer)

utives enthusing about the company's future direction.

Last April, for example, 50 top Christian artists got together at Nashville's Bullet Studios at the conclusion of the Gospel Music Assn.'s 16th Annual Dove Awards to record the gospel world's answer to USA For Africa. Sparrow-distributed the 7-inch and 12-inch singles, cassingle, and longform VHS video. The song was still topping the Christian charts at the end of the summer.

All proceeds were earmarked for African relief via Colorado-based Compassion International. Some \$300,000 was expected to be raised.

Artists appearing on the "Do Something Now" record include Amy Grant, Kathy Troccoli, Russ Taff, Evie, Phil Keaggy, Scott Wesley Brown, Koinonia, Michele Pillar, Sandi Patti, Dana Key, Mylon LeFevre, Steve Taylor, Matthew Ward, Second Chapter Of Acts, Sheila Walsh, Jessy Dixon, Larry Norman, Cam Floria, Bill Gaither Trio, Doug Oldham, Silverwind, the Imperials, David Meece, Lisa Whelchel, Gary Chapman, Bobby Jones, Rick Cua, Glenn

(Continued on page G-24)

AD



GOSPEL

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Bryan Duncan

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Rob Frazier

Walter Hawkins

Bobby Jones and New Life

Debbie McClendon

Douglas Miller

Howard Smith

Scott Smith

Lynette Hawkins Stephens



Light Records Uncompromising art for the 80's



The Light Way: Independent Beacon Won't Trade in Progressive Spirit for Mass Distribution

Light Records' slogan is "The Artist Company," a phrase which reflects founder Ralph Carmichael's attitude, not only towards the label's performing artists, but towards all of Light's employees.

"We hold the notion that all our performers have personal freedom here," says Carmichael, "and also that everyone who works here in any capacity is an artist."

In its 21 years of existence, Light has established itself as one of the Christian music industry's leading independent labels. Its publishing arm, Lexicon Music, handles 15 production companies of its own, as well as distributing and marketing Meadow-

one of Light's first signings, pioneered the use of an electronic rhythm section in Christian music, earning him the nickname "The Beast Of Beat." Radical as that sound was at the time, it set the stage for what was to come.

By the time 1980 rolled around, Carmichael had bought back the remaining Light stock, now wholly owning the company. Two years later, Light entered into a distribution agreement with Elektra Records,

worked well for us—which is preferable to having a major do what they want with the few artists they feel are marketable. We can control our destiny more effectively."

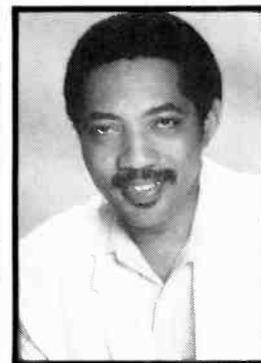
Carmichael feels that a major label alliance is not necessary for secular crossover, Amy Grant's success notwithstanding. "Amy Grant is played on secular radio, not because she's on A&M, but because it's good product," he reasons. "If we put out prod-

A Billboard Spotlight

The Allies with Light's Gary Whitlock, second from left, and Jim Fitzgerald, standing right.



Bobby Jones



Rob Frazier, Bryan Duncan and Bobby Jones celebrate Duncan's new LP and tour.



'Amy Grant is played on secular radio, not because she's on A&M, but because it's good product. If we put out product good enough to crack secular radio, we will. If we make an attempt and don't hit paydirt we'll still keep trying.'

RALPH CARMICHAEL
President
Light Records



Sandra and Andrae Crouch

green Music, McKenzie Productions, Fourth Day Productions, and Rainbow Sound.

"We sell more published material than any other label, in terms of musical compilations and books," states Carmichael.

Lexicon Distributions handles Light Records and distributes several independent labels as well, including Brithright, I Am, Shadow and Straight Ahead. The company is also said to be the country's largest manufacturer of gosepl solo tracks.

Light has been experiencing steady growth over the last two years, since pulling itself out of serious financial trouble in summer 1983. "We experienced 40% higher volumes in July of '85 than July of '84," Carmichael notes. "If we stay on target, we'll announce another 30-35% increase for the year."

In a musical genre in which black and white styles are generally regarded as very separate entities, Light had made a name for itself early on by establishing a strong stable of artists of both races. Today its two-dozen-plus performing roster includes such diverse recording artists as Andrae Crouch, Sandra Crouch, Dino Kartsonakis, Vanessa Bell Armstrong, Walter Hawkins, Bryan Duncan, the Allies, Barnabas, Debbie McClendon, Bobby Jones, and Douglas Miller.

The label was formed in 1964 by Carmichael and Word Records' Jarrell McCracken, who ended by selling his half of the interest to now-defunct ABC Records. Light was considered to be the first Christian label to begin experimenting with contemporary gosepl sounds. Carmichael, who'd established a distinguished secular career for himself as a songwriter and conductor for the likes of Nat King Cole, Roger Williams, Peggy Lee, Ella Fitzgerald, and Jack Jones, says he felt that the "even eighth-note" approach would become increasingly prominent in gospel music.

Time proved Carmichael right. Andrae Crouch,

From left: World Vision special events director Bob Hobbs; Brock Speer; BMI senior v.p. Frances Preston; Dino; former Miss America Cheryl Pruitt; Don Butler, GMA executive director.



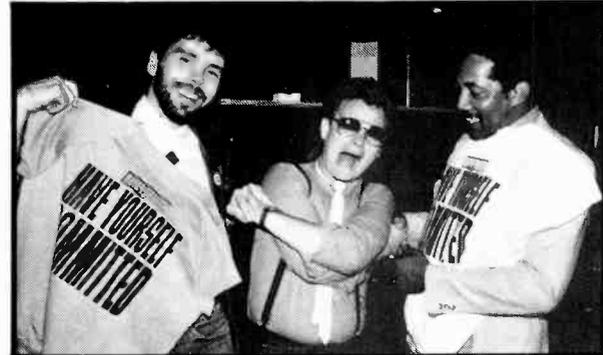
making it one of the first Christian labels to make a secular linkup.

The Elektra pack lasted only a year, say Carmichael, and while technically dissolved by Elektra, came to an end more or less by mutual consent. "I wouldn't say outright that the deal didn't work," he says. "Remember, when it was terminated, the industry as a whole was in a depression. Elektra had essentially closed up its West Coast operation. It was a great disappointment, but we figured we'd regain our relationship with the indie distributors."

Which they did—and Carmichael says now he's in no hurry to sign up with another major label. Despite the fact that that seems to be the next step for independent Christian labels, Carmichael observes, "Certainly, if a label has viable product with crossover possibilities, the majors will be interested."

"But if those plans don't work out, the relationship is terminated, and the people on the gospel side have to start from scratch, rebuilding chains of influence."

"The control we have, and the relationship we've built with the independent distributors, have



uct good enough to crack (secular radio), we will. If we make an attempt and don't hit paydirt, we'll still keep trying."

Carmichael expresses concern at the loss of popular black contemporary act the Winans to Qwest Records, but assures that "you'll be seeing a number of new artists on this label, which will keep us moving forward."

Numerous positive changes around Light headquarters have Carmichael and associates in collectively optimistic frame of mind. According to David Malme, Light Records' executive vice president, "The parent company, Lexicon Music, was split into three groups: Light Records, headed by Gary Whitlock; the Lexicon Music publishing group, directed by Neil Hesson; and Lexicon Distribution, under the direction of John Moore, who was former head regional manager of Word Records."

Vice president and head of the record division Whitlock says that exciting new avenues are being explored by Light, keyed by continuing accessibility of contemporary Christian music.

"There's concern," he says, "that Christian artist are sometimes so exuberant about the message that they're not so careful about the method or the craft. The means should be just as exciting as the message—I hate to think of gosepl music as that infamous date who has the 'nice personality.'"

What this means, says Whitlock, is that Light is looking for Christian artists whose lyrical content is upbeat, positive and moral—but not necessarily religious in a literal sense. "Christian artists," he says,

(Continued on page G-26)

GOSPEL

The Benson Company: Reorganization Focuses Attention on New Synergy Of Artists And Management

Major changes have been taking place at the Nashville-based Benson Co. and its parent organization Zondervan Corp. of Grand Rapids, Mich., since the company was realigned last fall. Former Benson chief Wayne Erickson was replaced by Bill Traylor, whose southern gospel background has observers wondering whether that might be the primary future direction of the venerable Christian record label (the label chiefs say it won't). In addition, major artist Sandi Patti left the Benson fold amid rumors that other label stalwarts would follow suit (at press time, Patti was sole defector; she reportedly was discussing a possible linkup with Capitol Records.)

Company heads acknowledge that a number of plans are brewing for the rearranged Benson Co., as well as Zondervan's publishing arm, Singspiration. "But there's nothing that we want to mention yet," says Bob Jones, president of the Zondervan music group, adding, "A year from now, we'd like people to look back and say, 'They have made real progress.'"

According to Jones, the Zondervan Corp. along with Paragon Assn. purchased controlling interest in the Benson Co. in 1980. Benson's president at the time was Bob McKenzie.

"Zondervan invested a lot of money," Jones relates, "but the label wasn't doing well financially. In order to make the asset perform the decision was made to buy the remaining interest. In early 1984, the Benson Co. became a wholly-owned subsidiary of Zondervan." (In addition to the music group, and the consumer group, which itself consists of 80 retail bookstores, 12 factory outlet bookstores, and direct mail service.)

Jones was brought in to head the music group in late November 1984, at which point Wayne Erick-

"We're very excited about what all this means. We'll be able to focus on the record business more creatively—and for the first time, we may have parity with Word."

BOB JONES
President
Zondervan Music

"Word has had to modify their product some. They made Amy Grant somewhat softer in terms of her gospel image. And we have a problem with that. Our mission is to spread God's word. We're blatantly evangelistic."

BOB JONES

Noel Paul
Stookey &
Bodyworks



DeGarmo
& Key



Jessy Dixon

son was president of Benson. What Jones found upon arrival, he says, was a less than satisfactory state of affairs. "A number of things had happened at Benson that had lost money," he recalls, "among them, a poor product plan for the first six months of 1984. There wasn't enough new product being released. Sales were down; sales and marketing needed reorganization." Added to that was what Jones describes as "a conflict in management styles between Wayne Erickson and myself... I wanted to make a change."

Jones took a hard look at Zondervan's music group, and what he saw was a division needlessly at war with itself.

The Benson Co. administered its own subsidiary labels—Heartwarming, Impact, Greentree and Power Disc—and distributed several outside labels, including Refuge, Chalice, Heartland and Copperfield.

In addition, it presided over a print music function, under the imprints Benson Publishing Co. and John T. Benson Publishing. A field sales force of 12 reps operated autonomously.

Singspiration, on the other hand, served not only as Zondervan's prime music publisher, but oversaw its own coterie of subsidiary labels (Milk & Honey, New Dawn) as well as distributed the Riversong and Lovesong labels. Singspiration employed a sales force of six.

"The two companies were running parallel," says Jones. "There was absolutely no synergism between them; they were autonomous, competing businesses."

Jones pondered over "how to maximize the resources we have and make them work" and came to a decision right around the time of the annual Christian Booksellers Assn. (CBA) convention in July.

"Both Benson and Singspiration were creative places," he says, "but they weren't good sellers. So



The Speers



BENSON
The Benson Company, Inc.

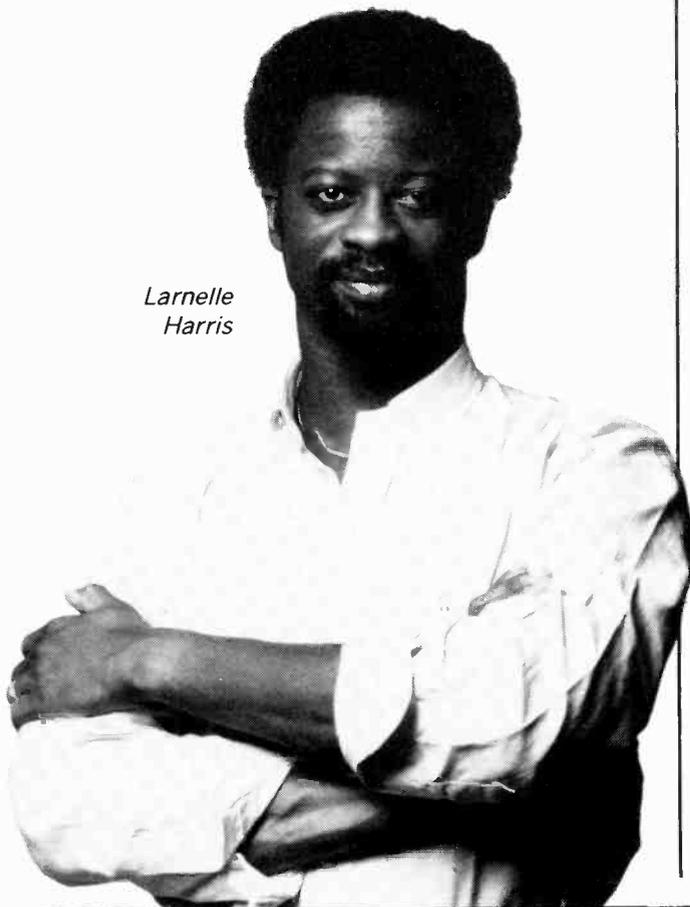
The Cathedral
Quartet

I decided to combine all the record concerns in Benson, and take the Benson publishing imprint and move it to Singspiration. That made two creative entities, one totally records, one totally print. And realizing that neither was very good at selling, I formed a third division, Zondervan Music Sales Division. Now, there are 18 sales reps—rather than 12 here and six there—who are handling direct sales and distribution."

Jones divided the country into north-south sales areas, with a northern sales manager based in Grand Rapids and a southern sales manager in Atlanta. "All orders come to Nashville," he adds, "where distribution will remain."

Jones then brought in Bill Traylor as executive vice president and general manager of the Benson Co., with Phil Brown named vice president/general manager of Singspiration. The vp position in the sales division was, at press time, still open.

"We're very excited about what this all means,"
(Continued on page G-26)



Larnelle
Harris

GOSPEL

THE BOLD COMMUNICATOR

Jornelle



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Black Gospel: Sales Healthy Despite Label-Jumping And Industry Shake-Ups

The last year was one of big shake-ups in the black gospel music business. James Cleveland left Savoy and started in his own label, King James, after Savoy was purchased by Prelude. Savoy has been rumored to be in some trouble. The Benson Co. killed off its black division and has been losing black artists. Word dropped its independent distribution and went with the A&M/RCA axis; rumors have been flying that Word black division general manager James Bullard is leaving on the heels of some black artists; the Winans rocked the industry by moving from Light to a big new deal at Quincy Jones' Qwest label. Three distributors of black gospel have gone Chapter 11. At the same time, sales seem to be up and labels are signing more acts.

With all of this going on, no one is really certain what is happening. "One thing is sure," says Savoy's Jim Henry. "Sales haven't grown in proportion to the number of black labels or new acts signed."

Armen Boladian, president of Detroit's Sound Of Gospel Records and distributor of King James, expresses pleasure with his sales but asks a number of crucial questions: "What's going wrong at the

distribution end? Why are some distributors failing? Why did Word go to A&M? What will all of these buyouts and mergers mean to gospel? Our market is in a state of change, and I don't think anyone knows what the answers are."

"The big winners in the Word/A&M alignment could be black artists," says Zack Glickman, manager of the Mighty Clouds Of Joy and DeLeon (the eight year old recording artist).

"The first couple of months were rough, a nightmare. Retailers had to change their buying habits. But now we're looking forward to good things. I feel that Word can get into the secular record stores that sell black gospel through A&M."

DeLeon's "DeLeon" album produced by Jerry Peters is on the charts. So is "Sing And Shout" by the Mighty Clouds Of Joy, produced by Freddie Perrin. The Cloud's Joe Ligon's album is climbing up the ladder and another Cloud, Paul Beasley, had a chart album until recently.

Malaco Records president Tommy Couch of Jackson, Miss. says, "We signed the Williams Brothers away from Word just six months ago because we can get them into mom'n'pop stores in Tallulah or

"The big winners in the Word/A&M alignment could be Black artists."
ZACK GLICKMAN
Manager
Mighty Clouds Of Joy,
DeLeon Richards



Rev. Bill Sawyer,
Tyscot



DeLeon Richards,
Myrrh



Nicholas,
Command



Truthettes,
Malaco

"What's going wrong at the distribution end? Why are some distributors failing? Why did Word go to A&M? What will all of these buyouts and mergers mean to Gospel? Our market is in a state of change, and I don't think that anyone knows what the answers are."
ARMEN BOLADIAN
President
Sound of Gospel Records



From left: Sound Of Gospel artist Thomas Whitfield, SOG president Armen Boladian, and James Cleveland (Photo: Frank Pettis)



Little Cedric & the Hailey Singers,
GosPearl



Mighty Clouds Of Joy,
Myrrh

Shirley Caesar,
Myrrh



The Williams Brothers, Malaco

Natchitoches, La., places that an RCA branch has never heard of." The Williams Brothers are doing well with their first Malaco album, "Blessed."

Big exposure still reaps big dividends, however, Says Light's Sandra Crouch, "I used to be known as Andrae Crouch's sister, now I'm known as Sandra." Andrae and Sandra Crouch also sang at the BRE awards dinner night.

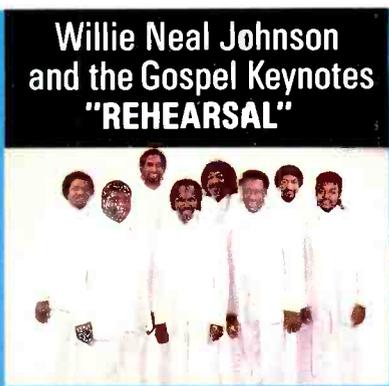
Andrae Crouch has recaptured his marketplace with "No Time To Lose." Sandra Crouch's new album is expected to earn her another Grammy nomination. Walter Hawkins continues to thrive. Douglas Miller, who left GosPearl earlier this year, is on the charts. Bobby Jones is off of Word and on with Light. Vanessa Bell Armstrong is recording her first Light LP after leaving Benson's Onyx label. Commissioned, a group of youngsters from Detroit with a highly contemporary sound, have crashed onto the top of the chart with "I am Going On."

Marshall Resnick, agent with the Triad Co., represents the Winans, the Hawkins Family, Al Green, Shirley Caesar, Mighty Clouds Of Joy, the Richard Smallwood Singers and Douglas Miller. "It's been a

(Continued on page G-28)

GOSPEL

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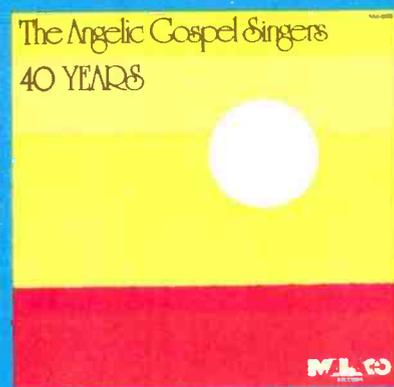
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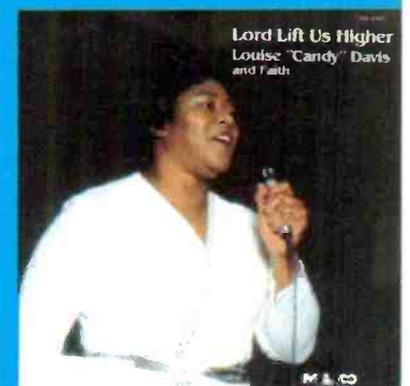
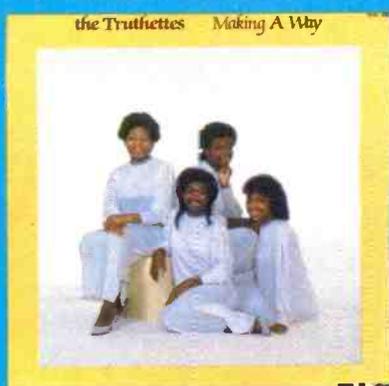
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RECORDS

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30 'GOLD' LPs — WITHOUT RIAA SEAL

Epoch/NALR: Celebrating 15th Anniversary Serving Liturgical Needs of Catholic Churchgoers

Epoch/NALR is probably the best-kept secret in the Christian music industry. Currently celebrating its 15th anniversary, Epoch/NALR, a publishing/recording/distributing company whose chief focus is the Catholic market, takes in some \$10 million in gross revenues per year—but it's seldom if ever mentioned in the same breath as fellow Christian independents.

There are a number of reasons for this apparent oversight. Epoch/NALR (North American Liturgy Resources) produces primarily liturgical music, meant to be sung in congregation; "unlike contemporary gospel, in which an individual gives praise or testimonial," says company president Ray Bruno.

Nor does Epoch/NALR have any intention of pursuing a secular audience, as do many Christian independents. Its place is in the church, says Bruno, and that's where it will stay. And with a national population of 50 million Catholics, it's proven to be a most successful niche.

The company is not a member of the Recording Industry Assn. of America (RIAA), which could ex-

plain why its considerable sales achievements have gone unnoticed in the industry at large. By Bruno's calculations, some 30 albums on his label have attained gold status. In addition, four hymnals in the "Glory And Peace" series have sold seven million copies between them since first published in 1978.

Bruno figures that Epoch/NALR product can be found in approximately 85% of Catholic churches, practically worldwide. "All our music," he says, "is based on Bible text; styles vary, ranging from traditional to contemporary, from ballads to rock'n'roll.

"These aren't hymns per se, but songs. If you didn't know these were written for Mass, you wouldn't know they were religious."

The company operates out of Phoenix, with branch offices in Cincinnati and Toronto. Product is marketed through Spring Arbor and Acorn Distributors, as well as through Christian bookstores, Catholic stores and direct mail.

Ray Bruno founded Epoch/NALR in March 1970 in Cincinnati, with the goal of recording the new, contemporary liturgical music that had come into prominence as a result of Vatican II. By 1975, the company had numerous recordings to its credit, including three albums by top label artist Carey Landry.

That year, Bruno moved the company to Phoenix. (Continued on page G-33)

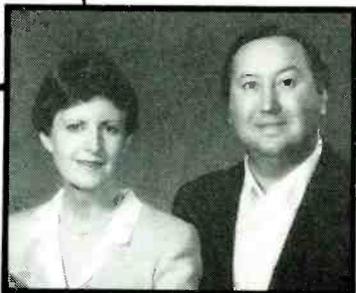


Ray Bruno, president of Epoch/NALR, picks winning ticket during promo campaign with religious bookstores.

"We're not interested in signing an Amy Grant or Sandi Patti. Our audience doesn't care if Sandi Patti is singing these songs, because they want to sing them. We're more concerned with having our music used on a weekly basis than in having a hit."

RAY BRUNO
President
Epoch/NALR

EPOCH



Carol Jean Kinghorn and Carey Landry, composers of children's program "Hi God."

GOSPEL

GOING GOLD



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Larry Norman & the Young Lions



Jon
Linn

Larry
Norman

Charly
Norman

Bill
Romansky

IMPACT

(Continued from page G-3)

Stryper throws from the stage?"

Apart from the potential in secular crossover sales, gospel music in general is enjoying increasingly good health. According to Don Butler, executive director of the Gospel Music Assn., "In a 1977 Warner Communications poll, gospel was put in a catchall category labeled 'All Others,' which accounted for a combined 3% share of total record sales. By 1980, gospel had increased its share so much that it had established its own category, and now accounted for 5% of the industry, which came to \$180 million.

"In a 1983 update, gospel had grown to 6-6 1/2% of the marketplace. The recording industry itself was very soft, and sales hadn't increased from \$3.6 billion, but gospel had increased its share.

"The Recording Industry Assn. of America issued a report earlier this year stating that the record industry had increased sales to \$.2 billion, and gospel now had 7.5%. That's \$315 million in sales."

While noting the failures in years past of such major label gospel subsidiaries as Priority Records (CBS) and Songbird Records (MCA), Butler feels the A&M/Word deal could be the beginning of a secular breakthrough for Christian music. "A&M gives credibility," he says.

If more artists such as Amy Grant do make the leap, however, Butler feels that eventually a major label alliance may not be entirely necessary for secular airplay. "If (the industry) finds out we do have other quality artists, the door will open."

Recognizing a degree of backlash within the Christian community towards the A&M/Word pact, Butler says, "Some traditional people may look at the major labels as the bad guys taking over their thing—but to do it successfully you have to have

both worlds."

Secular marketing techniques have recently been proposed to Christian bookstores, says Butler, in view of rising record sales in those 4,000-plus national outlets. "While the bookstores depend on books, gifts, etc.," he says, "they're just now learning what an impact record sales can make on their profit picture.

"We had a seminar at the Christian Booksellers Assn. (CBA) convention in July," he relates, "to show the bookstores what inventory to carry, how to have listening parties, how to set up instore displays, and how to attract the younger market who have dollars to spend on records. Bookstores can be a fantastic springboard from which to work.

"At the same time, we want our product in Peaches, Tower Records, etc. The secular stores and bookstores can be a double-pronged thing—we can build up our product in the secular stores as well as build up the bookstores for the youth market."

Amy Grant's "Unguarded" LP had sold a reported 700,000 units at presstime, some 60% of which were said to be from secular sales. It was certified gold in two months' time, a record for a Christian album. (Grant's previous LP "Straight Ahead," for example, took a year to accomplish the same.) Grant's single "Find A Way" found its way onto both the pop and adult contemporary charts, and the corresponding video was in rotation at MTV sister channel VH-1.

It was an impressive showing for an artist who'd heretofore been identified solely as a Christian artist. It also led to some reported grumbling among

(Continued on page G-32)

GOSPEL



Abana Marketing Group's Dave Peters pacts with Bob Cotterell, left, of Creative Sound/Sonrise Communications.



Sparrow's Billy Ray Hearn, center, pacts with Kerygma Records. Left is Kerygma's Mark Ferjulan, right, Ken Marcellino.

"I think there's still this idea that you have to buy gospel bread only at a held back contemporary Christian music until recently. Why should main stream radio play a contemporary Christian song when listeners can't find that record?"

MIKE DIXON
Vice President
Christian Music Div.
Central South Distributors

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AIR/CSR-10059
ROUGH SIDE OF THE
MOUNTAIN
Rev. F.C. Barnes &
Rev. Janice Brown



AIR-10075
HE CARES
Luther Barnes &
The Red Budd
Gospel Choir



AIR-10083
I MAY BE YOUNG
Rev. Janice Brown
& The Jr. Petite
Choir



AIR-10086
LET THIS BE A LESSON
TO YOU (Drunk Driver)
Tommy Ellison



AIR-10093
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Evangelist
Dorothy Norwood



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TALENT

(Continued from page G-4)

My Way" throughout the film. "I was so taken with the fervor, excitement and feeling with which she sang it that we rearranged the story (which is about compulsive gambling) to fit the song," says producer/director Brooks. "It is heard about nine of the last 15 minutes of the film, and is right for the movie, the story and the character."

Philip Bailey has enjoyed great success in gospel over the past year. His album on Myrrh enjoyed a higher than average pre-pub order for a Christian record, was the fastest selling gospel album in Europe this spring and was unusually big in Japan, due to Bailey's Earth, Wind & Fire following. It is still on the charts. There will be a new album in January.

Bailey launched his gospel career with a 27-date tour with Amy Grant, with his smash "Easy Lover" Phil Collins' duet giving support. Grant's "Find A Way" was rising at the same time. "I was pleased to discover that my Christian audience accepts my secular music and vice-versa," says Bailey.

Says Myrrh/L.A. Records' executive director Tom Willett, "Philip's success is another demonstration of the quality and reach we've been looking for in Christian music."

Another sign of the crossover trend is the recent signing of the Winans to Quincy Jones' Qwest label. "We feel the Winans have universal appeal," says director of marketing Manny Freiser. "Qwest thinks that the Winans can attract a broad following without forsaking what they stand for. We're instituting a far-reaching advertising-merchandising-p.r. program to deliver on that promise. The Winans are a top priority for us."

"Steve Taylor and Leslie Phillips are two artists who are prepared to crossover," says Ray Ware, a principal at Street Level Artists Agency in Pasade-

na. "These artists are on the cutting edge at a time that the market has turned dramatically our way. Steve is using video most effectively. Leslie is a real Christian rock'n'roll girl, and has been called the Queen of Christian rock."

Reacting to suggestions in some quarters that Petra, the premier Christian rock band (and former Huie client) might be jealous of Amy Grant's crossover success via the Word-A&M-RCA distribution connection, David Lidwick, president of Petrified Productions says, "Petra isn't upset. Petra is excited for Amy's ministry and thrilled that she is receiving broad acceptance. She appeals to audiences Petra doesn't and can witness to them. Petra, meanwhile, appreciates the label support they are receiving and is pleased to present its music to the audiences that prefer it."

Wes Yoder, president of Dharma Artists Agency, which books Petra, White Heart, Farrell & Farrell, David Meese, Rick Cua, Jessy Dixon, Russ Taff and others, adds, "Petra continues to play the same huge audiences of 6,000-7,000 or more wherever they go. Our work is in opening new avenues for our artists. For example, we're doing a lot more with amusement parks and fairs."

Deniece Williams is entering the gospel field with an album to be produced by her Gateway Music House, with Brad Westering. They're talking with possible distributors. She is also finishing a new CBS album produced by Greg Mathieson, which features two message and two Christian songs. Williams has been showing off her gospel style at the Christian Artists' Seminar at Estes Park and European Christian festivals including the Greenbelt.

GOSPEL



Timothy Wright, center, with GosPearl staffers

"I've just had an incredible year and a half," says Williams. "Now I'm tithing some of my time as a testimony for the Lord and hope to stay in gospel from now on."

Sheila Walsh has in some ways led the pack of crossover artists with her popular "The Rock Gospel Show" in England on the BBC. Her "Mystery" video of a couple years back was a pioneer Christian video and one of the first to gain wide acceptance. It also caused her album sales to double. She now lives in Florida with her husband Norman, a concert promoter.

Steve Green was chosen GMA Male Vocalist of the Year in '85. The former Gaither Vocal Band member and studio pro will tour early next year, following the footsteps of Sandi Patti, the Gaithers and other gospel greats to growing popularity.

The Rez Band has returned to their home-base heavy metal sound with their new album recorded in their state-of-the-art Tone Zone Studio in Chicago. They will be touring 35 cities in major venues, with one-third of the dates promoted by rock promoters Granite Productions. Their "Crimes" video

(Continued on page G-36)

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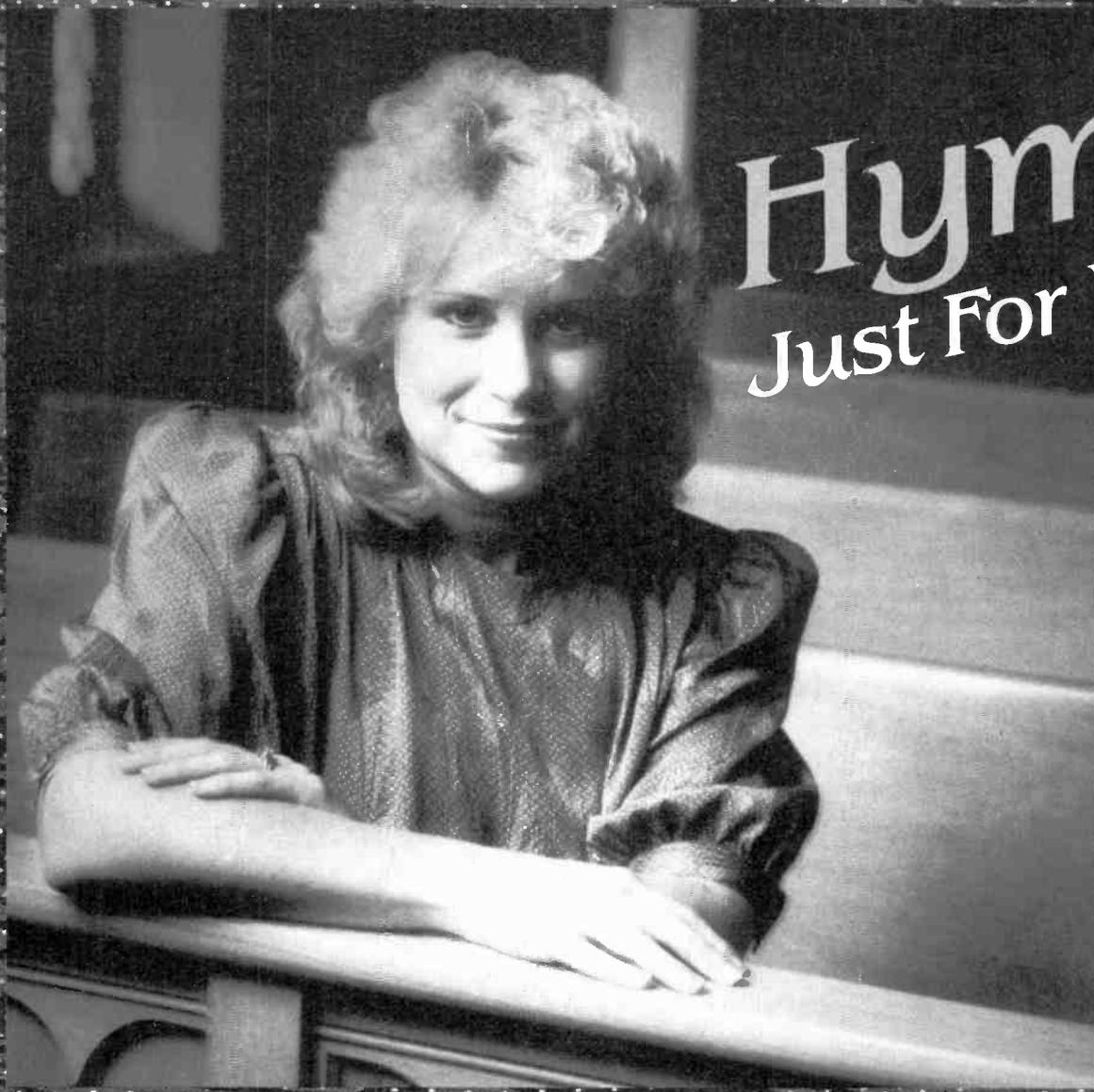
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SPARROW

(Continued from page G-10)

Kaiser, Shirley Ceasar, and others.

Sparrow is celebrating the 10th anniversary of its Agapeland children's series this year, by repackaging and permanently lowering prices on the three best-selling Agapeland LPs. They are "The Music Machine" and "Bulldogs And Butterflies," both certified gold albums, and "The Music Machine, Part II," along with a new release, "Bullfrogs And Butterflies, Part II."

The hugely successful children's series are recorded by a group known as Candle; "agape" translates from the Greek as "divine love."

"We packaged these albums in 10th Anniversary covers," describes Hearn, "and lowered the suggested retail from \$8.98 to \$5.98. This makes Agapeland more competitive with secular children's series such as Disney and Sesame Street. We feel we'll be able to penetrate the secular children's racks for the first time." A major print campaign is in store for the Agapeland anniversary, he adds.

In other news, Sparrow artist John Michael Talbot is launching an important liturgical release called "Songs For Worship, Vol. II." Talbot, a Franciscan monk whose product is extremely successful in the Catholic marketplace, has put together a 130-song congregation-edition liturgical hymnal. It includes a six-cassette package—some 5-1/2 hours of music—along with accompanying hymnal, for \$59.95.

"We're making a major direct-mail push to the Catholic Church," says Hearn, "including the insertion of a four-color brochure in three different Catholic publications.

"We're projecting \$500,000 to \$750,000 in sales over a two to three year period," he adds. "Songs For Worship, Vol I," which came out almost two years ago, was a top 20 seller, according to

Hearn.

Sparrow is particularly excited about its new label, Meadowlark Records. Billy Ray Hearn, who conceived the label as a Christian version of Windham Hill, calls it "music for your personal retreat; contemplative music for the contemporary" (both phrases being marketing slogans as well).

Five all-instrumental Meadowlark albums are being released and marketed as a set, all with similar, striking black and white cover art. All LPs were digitally mastered and custom pressed on KC 569 premium virgin vinyl compound, with cassettes recorded on Cobalt CS-1 formula tape. Non-static inner sleeves and special plastic-bag packaging accompany all releases, which despite their audiophile quality bear the modest price tag of \$8.98, according to Hearn.

The five albums are "The Quiet," by John Michael Talbot; "Forever Friends," by Koinonia reedman Justo Almario; "No Shadow Of Turning," by Jeff Johnson; "Heirborne," by session keyboardist Richard Souther; and "Songs Unspoken," by pianist Douglas Trowbridge.

Hearn senior also notes the July opening of Sparrow's Nashville office, headed by Tommy Greer. "We'll be recruiting writers, to build up our publishing division," he says, "which includes Sparrow Song (BMI), Birdwing (ASCAP), His Eye (SESAC).

"Nashville has remained the recognized center of the gospel music industry," Hearn adds. "Sparrow's new presence there should greatly enhance our corporate visibility in the East."

Sparrow is also continuing its "serious commitment to video," according to senior vice president



Agapeland's "The Music Machine" 's Mr. Conductor

Bill Hearn. Half a dozen Sparrow acts have videos to their credit, and Sparrow Productions is currently putting together clips for Steve Taylor and Rez Band.

"We're expecting MTV to add Rez's 'Crimes,' " Hearn notes. "That would be a first . . . At present, we are servicing over 50 Christian and 70 secular outlets with our video products and press updates."

Sparrow's diverse roster of performers continues to pile up accomplishments of its own. Steve Taylor and Steve Green are currently taking turns as the label's number one artist.

Taylor, whose controversial dance-oriented new rock has garnered him increasing attention, sold 50,000 copies of his latest LP out of the box, according to Hearn. Green, whose MOR inspirational approach has gotten him dubbed "the male Sandi Patti," last year received the Dove Award for male vocalist of the year for his self-titled debut album.

Sheila Walsh, the Scottish songstress who recently toured with Taylor, continues to host the popular British tv series "Rock Gospel Show" on BBC 1. She was also named the Gospel Music Assn.'s interna-
(Continued on page G-26)

GOSPEL



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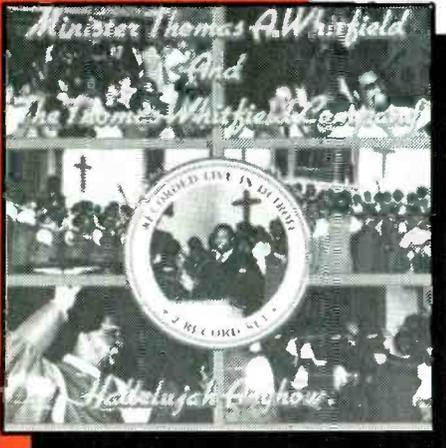
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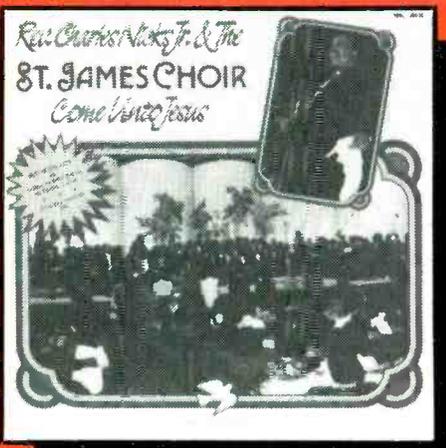
SOG-2D140
The Thomas Whitfield Company



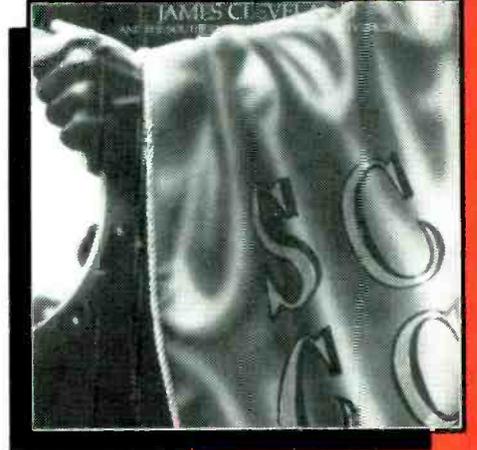
SOG-145
The Wolverine Mass Choir



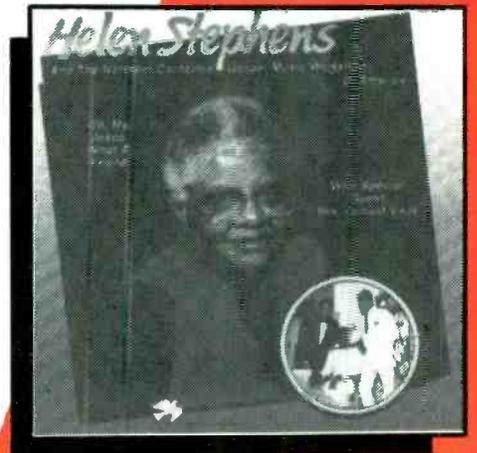
SOG-2D146
Rev. Charles Nicks & The St. James Choir



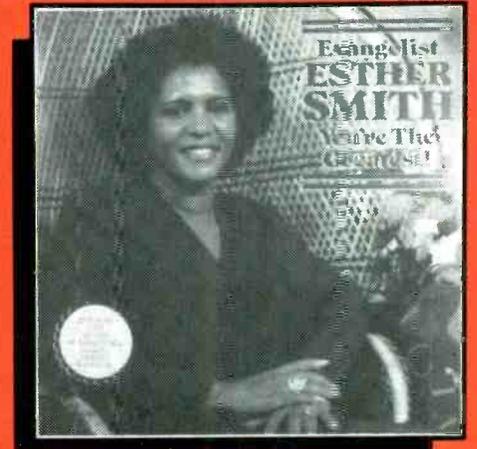
KJ 8501
James Cleveland & The S.C.C.C.



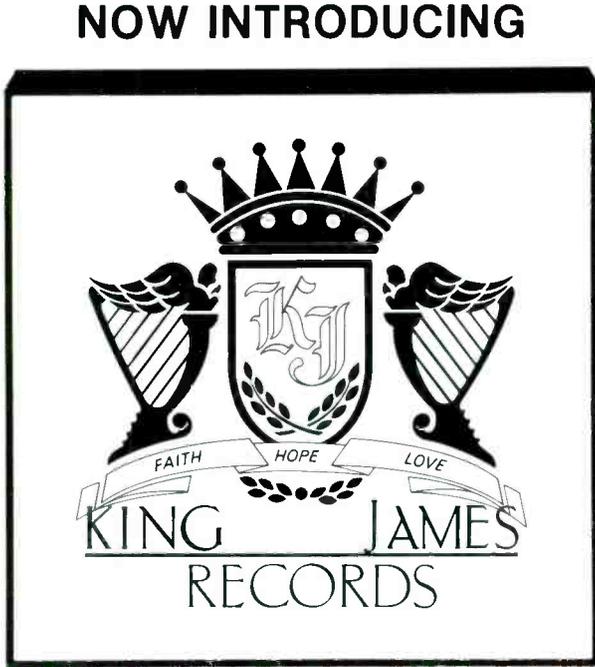
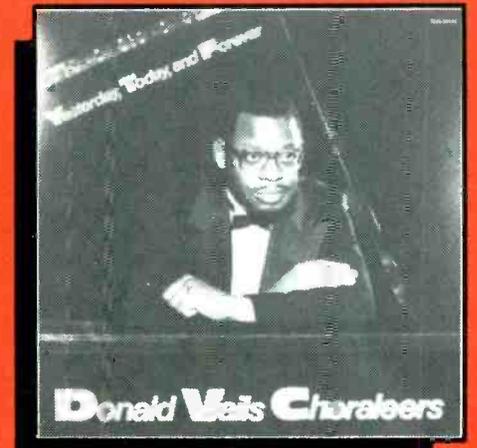
SOG-2D147
Helen Stephens & The N.C.-G.M.W.A.



SOG-148
Evangelist Esther Smith



SOG-2D149
Donald Vails Choraleers



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Pastor Charles O. Miles
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BENSON

(Continued from page G-14)

says Jones. "We'll be able to focus on the record business more creatively—and for the first time, we may have parity with Word Records."

"There are 70 million evangelical Christians out there," he continues. "Our product sells to people who are already predisposed to gospel music. The challenge is putting our product out in the secular marketplace for non-Christians to come across."

But Jones stresses that he does not wish to align Benson with a major secular label, as Word has done with A&M. "Word has had to modify their product some," he states. "They made Amy Grant somewhat softer in terms of her gospel message."

"And we have a problem with that. Our mission is to spread God's word. We're blatantly evangelistic."

And Jones doesn't feel that music with a message

is an automatic turnoff for the secular listener.

"Non-Christians can be hooked by message music," he maintains. "There have been times when strong gospel product has gotten airplay."

"While making a profit is critical," Jones acknowledges, "we still have a strong sense of what we're trying to do. If we sugarcoat the message, we're not convinced it works."

The departure of Benson star Sandi Patti, who accounted for a reported 25% of the label's sales volume herself, has Jones musing, "What's really scary is that we neglected the other artists, let the folio deteriorate." With the new improved Benson, he vows, a single artist will not longer hold such a vital position in the label's economy. At presstime, Larnelle Harris, DeGarmo & Key, Harvest, the Cathedral Quartet and the Spear Family were all part of the Benson roster.

Patti left Benson, according to Jones, when Wayne Erickson was replaced. The popular singer

had signed a new contract with Benson during the CBA convention, but Zondervan president and chief executive officer Jim Buick "offered to give her the contract back, because he knew of the close relationship between Wayne Erickson and the Helverings" (John Helvering is Patti's husband and manager.)

"We're continuing to market her catalog," Jones adds, "including a new LP which came out in September."

Erickson's replacement, Bill Traylor, says his southern gospel background is "overemphasized."

"I'm just as much personally into rock'n'roll," he smiles, noting, "I used to be lead guitarist for a group called Lovin' Kind, who recorded for Parrot."

Traylor had worked in Benson's southern gospel division in 1978, and had run his own company in the interim before returning. Southern gospel, assures he and Jones, is not to be the Benson Co.'s primary emphasis. It is, however, a "strong, consistent area," according to Traylor. "It's as strong as inspirational or Christian contemporary—but very consistent. The market's well defined; you can predict how many units will sell on a particular artist."

"We plan to serve the entire musical spectrum," says Jones in sum. "And we plan to do it with missionary zeal."

MOIRA McCORMICK

LIGHT

(Continued from page G-13)

"aren't just those who blatantly describe the overt Biblical theology of Jesus Christ, but describe the world through a Christian set of eyes. We're looking for every color of the rainbow—from heavy metal to ballads."

Acknowledging that such less blatantly religious acts are those that are most likely to receive secular exposure, Whitlock states that Light is also willing to make investments in performers a little more off center. "It would be a reasonable investment," he describes. "We have to walk the tightrope between art and business—we won't throw huge amounts of money in ethnic, limited areas."

Light chief Carmichael hints at bigger things to come as well, saying, "We'll be making announcements in the next few weeks as to new artists we're in negotiation with, and new production companies we'll be distributing."

As to the direction of Light product, in general, Carmichael says, "Now that the company has turned around, I hope to see secular airplay for our major gospel artists, although I don't have any projections as to when that might happen."

"We're all looking forward to an exciting new future."

MOIRA McCORMICK

SPARROW

(Continued from page G-24)

tional artist of the year for the second time in that award's three-year existence.

Debby Boone has been reapproaching the pop charts via contemporary material produced by Michael Omartian, and has also been asked to serve on the board of the National Teen Suicide Prevention Center, largely as a result of her latest LP, "Choose Life."

All this information and more, on a host of Sparrow artists, can be found in the "Sparrow Spotlight," a free 16-page feature-filled newsletter distributed through bookstores, concerts, festivals, workshops, churches and direct mail. Hearn terms the paper, of which an initial 300,000 copies were printed, a "valuable marketing tool."

Sparrow Records, says Bill Hearn, is "only what its artists are. Whatever talents they have, whatever diverse musical styles they embrace, we find a way to market them successfully."

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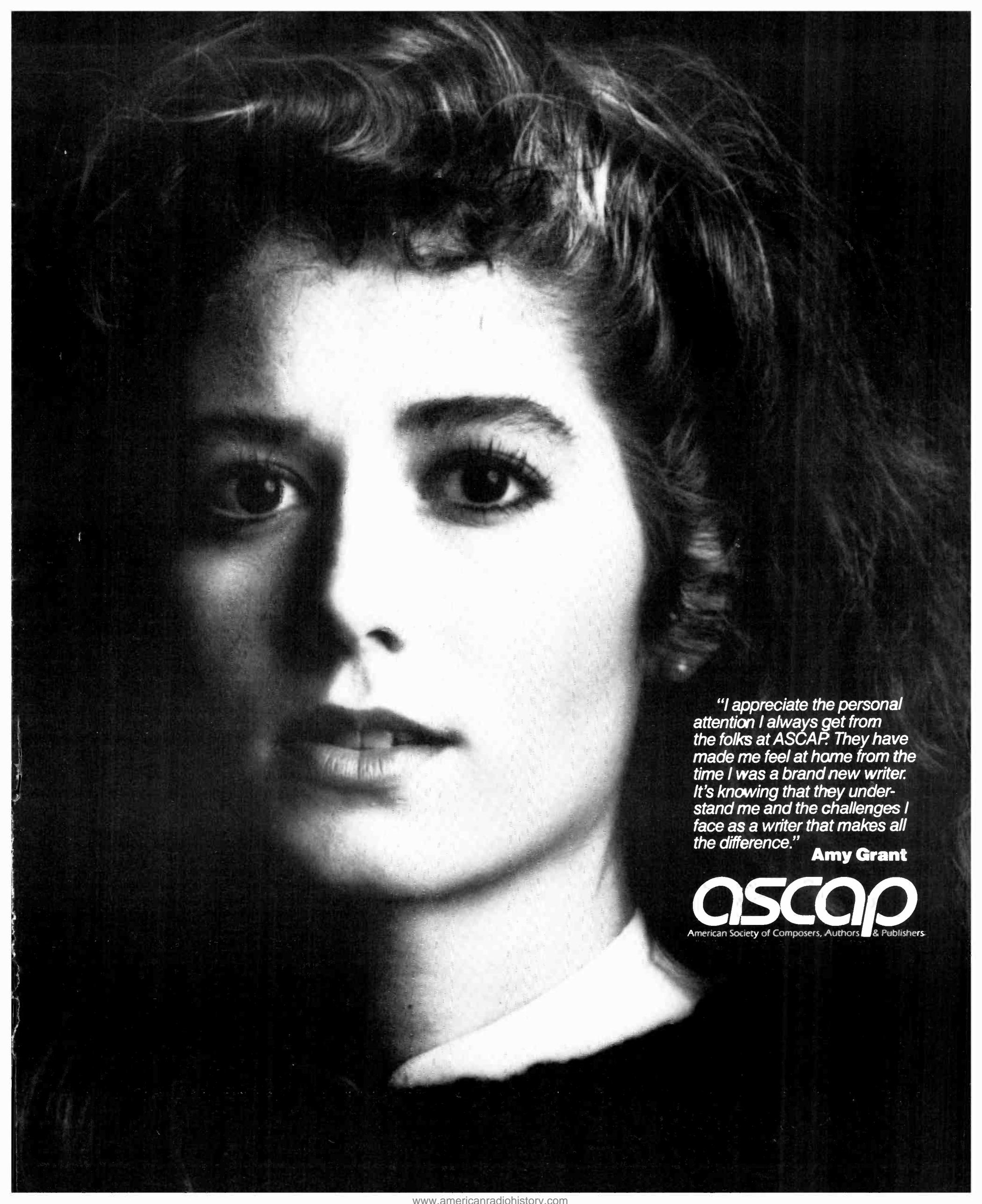
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BLACK GOSPEL

(Continued from page G-16)

strong year for us," says Resnick. "We like things just the way they are. We have not lost or added any artists and don't plan on adding any because I'm busy enough with these. The promoters are easy to work with. They're reliable and know what they want. It's a good business climate for agents."

Last year saw the migration of the Birthright label from Word to Light. Owned by Dr. Byron Speers, Birthright is the oldest black-owned gospel label. Its most famous artist is Edwin Hawkins (recently inducted into the Gospel Hall of Fame for "O Happy Day" at the James Cleveland GMWA convention). Other Birthright artists include Bernard Sterling, Gabriel Hardeman and Olda Seins.

Reorganization at Word resulted in the establishment of the Rejoice label for black artists formerly on Myrrh. The A&M distribution deal also meant changes for James Bullard, general manager of the Word black division. "My concern was to keep things afloat until people got used to the new arrangement," says Bullard. "A&M has a great marketing machine. They really know how to fill the pipeline. The harvest is coming.

"Some have suggested that being an all black label will limit Rejoice's acts from crossing over. That's absurd. It's the music that crosses over, not the label's name." Bullard will continue in a marketing capacity while a&r responsibilities go to Ken Harding, Word's top production man in Nashville.

Doing well on the Myrrh label (and destined for the Rejoice banner) are Shirley Caesar, Mighty Clouds Of Joy, DeLeon, Milton Brunson and the Thompson Community Singers, and the Rance Allen Group, all of them on the charts. Another new release is the Fisk Univ. Choir album with Al Green, Shirley Caesar and Bobby Jones.

The signing of James Cleveland's King James Records with Sounds Of Gospel/Westbound for distribution was big news in the last year. Cleveland, who has a 25-year catalog at Savoy, brought his entire machine with him to the new label. The vitality and power of Cleveland as a force in gospel music was again proven by his Gospel Music Workshop of America convention in New York in August, to which about 5,000 flocked and some 20 record companies came to show off their works. Current King James releases include "James Cleveland & The Southern California Community Choir" and the Los Angeles Gospel Messengers "Rejoice." Coming in November is a James Cleveland & the Cleveland Singers album, followed by a Billy Preston release.

Detroit-based Sounds Of Gospel is doing very well in its own right. Thomas Whitfield, known for producing Vanessa Bell Armstrong and Keith Pringle albums for Benson's Onyx label, is now with SOG. Rev. Charles Nix is now on the charts, too. Donald Vail's LP, produced by Willie Mitchell, is racking up sales. The 700-voice Texas Mass Choir will have an album out in the late fall. An LP by Helen Stevens & the Northern California Gospel Music Workshop of America Choir with special guest Donald Vails is another good seller.

Baltimore-based GosPearl Records publicist Jacqueline Pimento says, "Our sales have jumped during the last year." On the charts are Timothy Wright and Little Cedric & the Hailey Singers. Their new album is expected to hit the charts soon. GosPearl has released their last Douglas Miller album. Other new releases include Doc McKenzie & the Gospel Workshop Choir, and the Mighty Supreme Voices. Coming are new albums by the Serenity Singers and 12-year-old Julia Asham.

Atlanta International Records' Rev. F.C. Barnes and Rev. Janice Brown have been in the top 10 for about two years. Their "No Tears In Glory" has been on the chart for over a year. These are typical of AIR's pattern of long-term, steady sales.

Other AIR successes include Luther Barnes & the Redd Budd Gospel Choir and Tommy Ellison. New are the Moss Brothers, sons of gospel greats Bill and Essie Moss, with a contemporary sound that AIR expects to do well.

"We've been going through growing pains, but we remain an institution," says Savoy's Jim Henry. Judging from the number of records the label has on the charts, the departure of James Cleveland has not yet been felt. "There have been countless rumors that we're going out of business, but that's crazy. We have one of the largest catalogs around and we're putting out some great new albums," says Henry. "We have dropped some artists that just don't sell."

High on the charts for Savoy is the sister label Prelude's album "I Want To Know What Love Is" by the group that performed it with Foreigner, the New Jersey Mass Choir. "Live In Atlanta" a James Cleveland GMWA album is a recent chart entry and climbing.

Tyscot Records, owned by Dr. Leonard Scott, "Has been going through some changes," to put it in his words. "The Benson Co. was taken over by Zondervan a couple of years ago and that has slowly led to a complete reorganization that has resulted in the end of their black music division. Now, we are the only black product line they distribute and we don't know exactly where we stand. We may or may not stay with Benson. It's up to their new president."

Current Tyscot product includes Carolyn Vinson, Ron Williams & the Voices of Koinonia, Kenneth and Theresa Ford; the End Time Revival Evangelistic Choir, Rev. Bill Sawyer & the Christian Tabernacle Choir, and releases by Robert Turner & the Silverhearts and by the Pentecostal Ambassadors. Dr. Scott also owns Circle City records distributed by Beckett of New York.

Last fall, former Motown and MCA exec Kent Washburn joined Command Records full-time after a long-term silent partnership. Washburn was co-producer with Phillip Nicholas of two previously best-selling albums by the group Nicholas. The new Nicholas album has just hit the charts in a high spot after only five weeks in release, having sold about 50,000 copies, a considerable achievement for a gospel album. "We attribute it to building a good name and reputation over the last several years," says Washburn.

Command Records has also released an LP by former High Inergy singer Vernessa Mitchell and will release product by Nicholas member Rodney Friend in October.

Plumblin, a black-owned label based in Pasadena, Calif. doesn't have any big names yet, but thinks in a big way. Owned by Dr. Kenneth Green, a pastor and dentist, managed by Gentry McCreary, the label is building to be recognized. The label took a showcase to the MIDEM convention in Cannes looking for foreign distribution, and set up deals there. Their Gala Night saw 50 people get saved after the concert. Plumblin is also producing a tv show by showcasing their talent and guests like Walter Hawkins seven nights at the Beverly Theater in Beverly Hills. They also have five full-length video programs taped at MIDEM. The key act on the label is The Fourth Of May, led by Charles May of the Brother Joe May family. Charles May & The Gospel Workshop Choir were contemporary Gospel group of the Year at the James Cleveland Convention. Another leading artist is Darrel Coley, noted as a singer with Edwin Hawkins and formerly with Nancy Wilson.

Nashboro, a division of AVI boasts the largest active catalog of black gospel with over 500 current titles, and still adding. It is the oldest black gospel

(Continued on page G-33)

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WORD

(Continued from page G-6)

"It is, after all, the RCA salesman who takes the A&M and Word product to the stores," Lundy says. "In the past, with other agreements, that has been the crucial missing link. Today, those salesmen are seeking lots of re-orders. You need that kind of interest to break a second or third artist."

The only fly in Word's ointment is that "Unguarded" is the last album Grant owes the label. Bidding for her services among the major secular labels was reported to be "spirited," according to some industry insiders. But in mid-August, she signed with Reunion Records, a Word-distributed company owned by her managers, Mike Blanton and Dan Harrell. No decision had been reached at that time about a secular distributor for her next album, although A&M was still the heavy favorite at presstime.

As expected, the A&M/Word agreement has met with mixed acceptance from Christian bookstores and religious radio stations. Lundy says he's heard from all sides.

"Some stores see the agreement as a threat," he says. "Others have already realized an expansion of new customers. Most Christian bookstores are not discount operations. When they see Sound Warehouse or MusicLand sell 'Unguarded' at \$5.99, that's bound to raise a few eyebrows. That's when we have to explain that those stores routinely use loss leaders and are able to charge less because of their quicker turnover.

"Industry-wide, the agreement has been met by excitement and support for Grant's ministry. But what's interesting is that it has had the effect of pulling her catalog through as well. 'Straight Ahead' has also been on the Billboard charts for a couple of months now. It has attracted both old and new buyers to the bookstores. And that's what we hoped would happen with A&M from the beginning."

Jarrell McCracken, chairman of the board and founder of Word Inc., echoes Lundy's sentiments: "The Word/A&M Records agreement is historically significant. It enables two successful companies to converse at a point where each can contribute to the other. We respect A&M's expertise in their proven field at promoting and marketing records and tapes to the general marketplace. We believe our success developing and marketing religious music is equally important. It's our mission and we're thankful for the good things we've experienced. These combined resources are helping both companies reach broader goals."

Those sentiments are shared by several Word artists. If any are unhappy about the arrangement, they've chosen thus far to keep it to themselves.

Chris Christian is one artist with a unique perspective on the situation. He's been both a Christian and mainstream artist, with hits in both genres and he's also head of his own Word-distributed label, Home Sweet Home.

"I'm excited about the Word/A&M deal," he says. "The key for Christian artists, of course, is: 'Do you have a product A&M can sell?' I know that sounds like heresy to a lot of people. But I'm not talking about the ministry side of things here. The point is, we have to give A&M our best."

Christian is currently working on a solo album he hopes A&M can take to mainstream radio and record outlets. He's recruited producers Bob Gaudio and Jack Puig and is writing the material with several dependable top 40 hitmakers.

Another perspective comes from Randy Stonehill, one of the few contemporary Christian recording

(Continued on page G-34)



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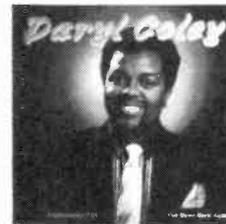
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IMPACT

(Continued from page G-20)

other Word adoptees, notably evangelical rock group Petra, that Grant was the sole beneficiary of A&M's attention.

So far, Grant and Petra are the only Word artists to make the leap to A&M. The others reside on former A&M jazz subsidiary Horizon until such time as it's determined they're ready to move to A&M. If other Word artists aren't making it in the secular market, according to Don Bozzi, director of promotion and marketing for all A&M distributed labels, it could be because they're too evangelistic for secular listeners.

"For a Christian artist," says Bozzi, "success is predicated upon expanding their base without blowing off that base. Christian supporters are very loyal to Christian artists; the minute an artist turns his or her back on them, they're gone.

"Amy hasn't come close to insulting her base.



Rejoice's Rev. Milton Brunson with Word execs

Her album project was made with A&M in mind, but she did not soften up her message. She believes what she believes, and she wants to get that message to a larger audience. I've never met a more focused individual."

Grant was marketed to radio and retail much as any new pop artist would be. "She was marketable before the product came out," notes Bozzi.

"Find A Way" was strongest radio-wise in the southeast and west, particularly in cities such as Atlanta, Dallas and Seattle. At Top 40 WZGC-FM (Z-93) Atlanta, researcher Marla Price says that the single began heating up in July when Grant drew 10,000 people to a Six Flags concert appearance. "'Find A Way' was in our top 20 in sales and requests for July," says Price. Z-93 is currently programming Grant's followup single, "Wise Up."

At Los Angeles AC KOST-FM, operations manager Jhani Kaye says "Find A Way" probably wouldn't have made it on their playlist "if it hadn't been on A&M. We wouldn't have figured Word alone would have had the promotional staff to make it a national hit... Amy Grant," he adds, "might get other Christian artists thinking that they don't have to record overtly Christian songs to have a hit."

At AC-formatted KVIL-FM Dallas, music director Chuch Rhoades says "Find A Way" broke largely because of a Sunday morning interview program called "Dusty Attics," on which Grant guested.

"She talked about being Christian, and the stigmas involved," he recalls. "She said she herself doesn't like to put labels on music."

Grant's Christianity was not a factor in her airplay at KVIL, where Rhoades says she peaked in the top 20. Nor did her religious affiliation figure into the fact that Top 40 and AC stations in New York and Chicago chose not to program "Find A Way."

"We play whatever's there, as long as it turns out to be a mass-appeal record," says WPLJ-FM New York program director Larry Berger. "It peaked in

the high 30s, so it wasn't a hit."

"We were aware she had roots (in Christianity), but that didn't have any bearing on our not playing her song," says music director Joe Bohannon of Chicago's WBBM-FM (B96). "It just didn't have legs."

At the secular retail level, A&M attempted to get stores to rack grant in the pop section, rather than the "sacred music" bin, and contributed considerable point-of-purchase materials to the cause.

"Tower Records displayed it as a pop product," says division manager Stan Goman of the 37-unit chain. "I told our store managers to stick it in the rock section under G. Same with Petra and Stryper—the worst thing you can do is label it. Nobody cares if she's Christian, unless she's singing 'Praise the Lord and pass the peas.'" Goman says he expects to see more movement of Christian product at the secular retail level.

According to Betsy Heady, formerly senior product manager for the Record Bar chain, it's "early to tell" whether gospel record sales will increase in secular outlets.

Heady says she's noticed an increase in Amy Grant's sales—"she comes across as a hip '80s new music person with an LP on A&M"—but feels that A&M has "concentrated all their efforts on Amy to the exclusion of everyone else. Having Word distributed by A&M was a shot in the arm, but if the tradeoff is Grant, where does that leave acts like Russ Taff or Petra?" She adds that she can see the steadily-selling Petra as a potential crossover act.

As for video, MTV/VH-1 spokesperson Sue Binford, echoing the sentiments of many a radio programmer, says religion has nothing to do with whether or not a video clip is aired. "Music is the key factor when you're judging clips," she says. DeGarmo & Key have received MTV exposure, and Grant's "Find A Way" was in rotation on VH-1, but those videos were selected solely on the basis of their quality. "If the quality's there, technically," says Binford, "then there's a place for it here."

Nor is religion a factor in other secular-Christian pairings, such as a Compact Disc cross-promotion between the Sony Corp. and A&M/Word. "We're interested in any group that wants to co-promote CD," says Sony's Mark Finer. "It doesn't represent a sanction of Word's musical choices."

Some more conservative members of the Christian community are displeased at the extent that some gospel labels and artists are promoting themselves to the secular market. The wholesome Grant has taken an inexplicable amount of heat herself, according to booking agent John Huie of newly-launched primarily-Christian talent agency HI. For instance, tv evangelist Jimmy Swaggart, he notes, has repeatedly denounced Grant. "Personally, I think Jimmy Swaggart is upset because he's losing record sales (to Grant)," comments Huie. "He's boring and dated. And there's nothing more 'worldly' than a three-piece suit."

Huie, who along with Ian Copeland founded Frontier Booking International (FBI) in 1972 (helping launch the careers of the Police, the Go-Go's, the Thompson Twins, R.E.M., and Squeeze among others), started his own agency May 1. Along with Grant, other Christian contemporary artists on his roster include Michael W. Smith, Philip Bailey, Stryper and Kathy Troccoli; the secular side is represented by Steel Pulse and Ten Ten.

According to Huie, Grant's month-long summer tour showed the effects of secular marketing. "Most Christian concert tickets are sold through church groups," he says. "In Amy's case, only 15-20% were church group sales this time—more tick-

(Continued on opposite page)

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AMY GRANT, MICHAEL W. SMITH, PHILIP BAILEY,
KATHY TROCCOLI, PETRA, and STRYPER
...FOR SINGING GOOD NEWS and LETTING ME BE A PART OF IT!
and CONTINUED THANKS...

- * to the Staff, Management and Bands for their Love and Support.
- * to Dawn, for being my Right Arm.
- * to Scott and Chris for being my Left.
- * to George and Eric for their Expertise.
- * to Ian and Alex for the Education.
- * to the Promoters who have done it before...for their Acceptance.
- * to the Promoters who have not...for the Guts to Go For It.
- * and especially to Numero Uno, God Almighty, for the Vision.

To The Future,
John

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GOSPEL

EPOCH/NALR

(Continued from page G-18)

keeping a regional office in Cincinnati. "One reason we chose Phoenix," he says, "was to be closer to the coast, which meant closer proximity to the pop arena. We thought we'd need to be more commercial in the '80s."

Secular success, it turns out, was not meant to be. In an effort to promote established personalities to Epoch/NALR's audience, Bruno instituted the LivingSong label, which had among its releases an album of Pat Boone doing Catholic songs.

"I got nothing but grief from the regular Catholic audience," Bruno relates. "They thought we were going too Hollywood. They couldn't have cared less about personalities."

Bruno, realizing that, "We're a Catholic music publisher," decided to scuttle any further plans for secular crossover. "We'd have to change everything we do, to go after the pop market," he says. "We're not interested in signing an Amy Grant or Sandi Patti. Our audience doesn't care if Sandi Patti is singing these songs, because they want to sing them. We're more concerned with having our music used on a weekly basis, then in having a hit. We don't market our artists to Christian radio; Catholics don't listen to Christian radio."

From 1975-1980, Epoch/NALR developed a strong roster of popular Catholic artists, which in addition to Carey Landry includes the St. Louis Jesuits, the Dameans and Michael Joncas.

In 1977, Bruno began selling Epoch/NALR product through the country's 6,000 Christian bookstores, as well as through distributors Spring Arbor and Acorn. While he met with resistance from the Protestant stores at first, Bruno now reports that Christian booksellers are only too pleased to carry Catholic product.

In 1980, Epoch/NALR had moved its headquarters to another Phoenix location: a 26,000-square foot, two-level structure which encompasses a 200-capacity auditorium equipped with audio-video recording gear; data processing, sales, art, advertising/public relations, copyright/permissions and accounting departments; a bindery and print shop; a warehouse and shipping department; and a cassette duplicating operation called Moon Valley Cassette. While most of Epoch/NALR's services are done in-house, LPs are occasionally recorded at Los Angeles' Sunset Sound, Pantheon or Vintage Recording studios. Bruno says Epoch/NALR spends over \$2 million a year in contracts with local suppliers and vendors, including Phoenix-based companies such as pressing plant Wakefield Manufacturing, printer Keyes Art Services, and songbook printer Imperian Lithographics.

From 1980 till the present, Epoch/NALR has continued to increase its sphere of influence. According to Bruno, it currently accounts for over 90% of the "worship aids" sold in the Catholic market. Forty percent of Epoch/NALR's is devoted to recordings, with 50% accounted for by printed music, 9% by religious education programs, and 1% gift items.

Landmark LPs include the St. Louis Jesuits' "Earthen Vessels," and Carey Landry's "I Will Not Forget You," both released in 1975, and both selling a consistent 200,000 copies each year since release, according to Bruno; and "Hi God," by Carey Landry and Carol Jean Kingborn, a religious education double set which has sold a comparative amount annually since its 1973 release.

Epoch/NALR diversified further along the way, creating new divisions and offices. In addition to the aforementioned LivingSong Records, a special-project label called Sounds Of Hope was established. Among its projects was a Grammy-nominated Christmas album featuring the "Tonight Show"'s Ed McMahon, Doc Severinsen and Tommy Newsom. Also instituted was SongCo Productions, a record

company/booking agency headed by Tom Kendzia. Epoch/NALR donated some \$3.4 million to African relief earlier this year through its concert LP entitled "Cry Of The Poor," adds Burns.

Other recent projects for Epoch/NALR include parish introduction kits and instructional videotapes. The parish introduction kits ("pik-paks" for short) expose church congregations to new music via a stereo audiophile-quality cassette, melody/lyric booklet and temporary six-month reprinting license. Nine collections are currently available.

Liturgical videotapes offered by Epoch/NALR include "Liturgical Dance," "NALR Video Catalog," "Jonah" and "Eucharist."

Epoch/NALR continues to work its profitable and rewarding niche, and Bruno says the company has every intention of continuing. "We market to people who need this music," he says. "A number eight on the charts means nothing. What's important is when someone goes to Mass on Sunday, opens the hymnbook, and it's all our stuff."

MOIRA McCORMICK

IMPACT

(Continued from opposite page)

ets are being bought at Ticketron."

Sometimes the secular world comes smack up against the tenets of Christianity. Huie says he took some flack for Amy's appearing at outdoor venues which are co-sponsored summer-long by Miller Beer, for example.

"What am I going to do," he asks, "not play a perfect venue because there's a Miller sign onstage?"

"We've made it clear that Miller is not to use Amy's name in individual advertising. But I'm not going to tell them not to put us in their strip ads, or to cover the Miller sign onstage."

"Amy is to gospel," says Huie, "what Kenny Rogers is to country and Julio Iglesias is to Latin."

Most observers feel contemporary gospel music is making steady progress, and that before too much time elapses we'll be seeing more of Ms. Grant and her peers on pop radio. "Contemporary gospel," opines A&M's Bozzi, "falls right in line with the conservative state of the union. A window's open in this country for this kind of music, and it's open because of Amy."

"We're all excited about what's happening," says Frances Preston, senior vice president of BMI. "We're looking for her to succeed, and to open the door for others. But I think the jury's still out."

Agrees Randy Cox, co-owner of Christian publisher Meadowgreen Music, a subsidiary of Tree Int'l, and co-publishers of Grant's "Find A Way" and "Wise Up," "It's too early to tell how much we're impacting pop, because Amy's the first to break the barrier."

"Part of me is scared," he acknowledges, "that labels will start signing quasi-Christian artists, people who may not believe what they're singing."

Right now, however, Cox sees Christian contemporary music as "positive pop with a positive message—songs based on Scripture but paraphrased for today. Now most of the major labels are looking at Amy and saying, 'Why can't we do that?'"

BLACK GOSPEL

(Continued from page G-28)

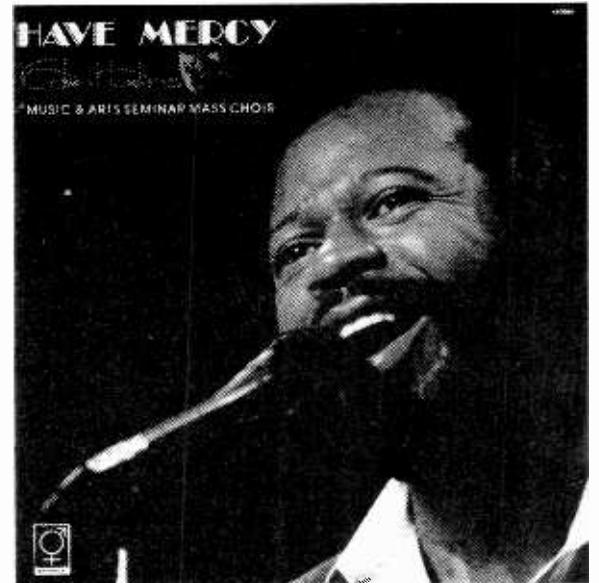
label, dating from the early '50s. Says a&r vp Ed Cobb. "We have catalog of classics like the Caravans, the Five Blind Boys and others that just keep on selling. We even have Mahalia Jackson and Martin Luther King albums."

Current selling acts include the Swanee Quintet, the Gospel Keynotes, the late Marvin Yancy, Sister Lucille Pope, the Consolers, the Pilgrim Jubilees, the Supreme Angels, the Salem Travelers, Troy Ramey, Tommy Elison and the Brooklyn All-Stars.

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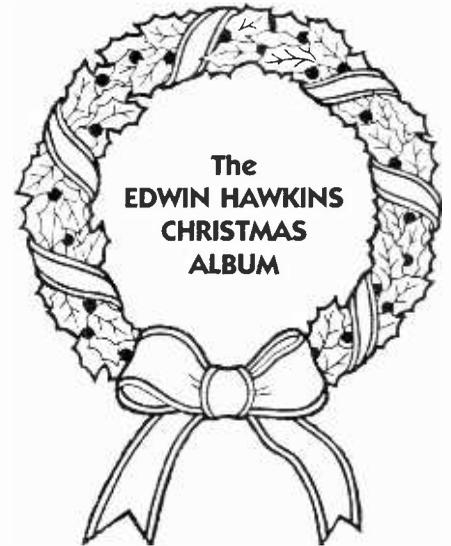


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WORD

(Continued from page G-30)

artists who have been around virtually from the beginning. "What do I think about the Word/A&M deal? I think the artistic vision of communicating the gospel to the masses has finally synched up to the business machinery in this industry."

Finally, a word from Dan Harrell, of the Blanton/Harrell agency, which represents Grant and several best-selling contemporary Christian artists, mostly for the Word-distributed Reunion label:

"Six months into the agreement, I'm very pleased," Harrell says. "We recently reviewed everything that's happened and now that we're over out initial euphoria, we can see just what's actually happened. Frankly we didn't really know what to expect. But we have established a very good relationship with A&M and it has been a joy to deal with such real professionals. A&M comes with some really good credentials. But then, so does Word."

"I know there's some criticism that the entire agreement was built around Amy Grant. All I can say is that it was neither designed nor intended to be that way. But A&M can't do anything without a hit record to work with. And there just aren't that many artists capable yet of having a hit out there yet. Sure, some are making great music and some are doing wonderful work within the Body of Christ. But this is entirely different. I'm a little surprised at some of the flak Word's caught over this. Word never indicated once that the A&M agreement was going to make a bunch of Christian artists stars."

Harrell says that through the first six months, the distribution agreement has had little impact on any of the Reunion artists. "A&M has nothing against the other artists, believe me. But I do know how much support they've given Amy and they'll back a hit all the way."

Harrell admits that through mid-August negotiations were continuing, primarily with A&M, for distribution of future Amy Grant albums.

"Through this all, we've continually reminded ourselves of two things. One, our audience is kids. Kids, 12-, 15- or 17-years-old. That's our marketplace. Second, Amy Grant is still a gospel artist. Sometimes she's so gospel it scares me. Sure, she's a 'pop act'—although that phrase really makes more of a cultural statement than anything else.

"We've got to remember that there is room for everybody. Sandi Patti has an incredible impact on the Body of Christ performing inside churches. Amy's not in that place, which I guess means she's not a true gospel act. But I feel she'll always have a heavy Christian message and that she'll always be known as a gospel act, even if she should someday have a No. 1 single."

But more's happening at Word than A&M and Grant. There's also been a lot of comment about Word's blockbuster deal with Sony, reputed to be the broadest in-depth campaign yet mounted in the Christian music marketplace.

One of the architects of that agreement is Loren Balman, executive director of divisional marketing, Word Records. "Word went to Sony to develop a cross-merchandising promotion, because we recognized they were the leader in portable audio and video sound."

In the initial "Take 'Em With You" promotion, when customers bought two Word cassettes at the same time, they received a free compilation cassette, with an entry form for a chance at one of 800 Sony Walkmans. The coupons were also available in the Christian bookstores.

Balman says the first campaign rolled out about \$1 million in the initial shipment of displays with cassettes. He expects to replicate that figure in the new Sony promotion this fall.

"What's appealing about the promotion is that it is a multi-dimensional one," he says. "The customer can win a Sony Walkman and gets a nice little com-



Steve Taylor, second right, rehearses in studio

pilation cassette free. The grand prize winners of the fall campaign will receive two tickets to any Christian music festival and a 'jam box'—a Sony CDK-5, which includes an AM/FM stereo, CD player and a cassette player. The first prize winners take home a D-5 Compact Disc player and a complete catalog of Word CDs. Also, there is an entry form in the cassette and at every participating store."

Since Word and Sony got together in January of 1985, the "Take 'Em With You" campaign has generated more than 10,000 entries. Through August, only half of them have been fed into computers for demographic and psychographic breakdown and print out. Nearly 800 Walkmans were given away in the first promotion and Balman says Word plans to give away another 800 this fall, in addition to the grand prize.

"During the fall campaign we will also give away CD-5 CD players to every participating retail outlet involved in the campaign," Balman says. The whole campaign began Oct. 1.

With the CD promotion, Word also announced the company's second wave of CD titles to an admittedly skimpy lot: four Amy Grant titles, as well as one offering by Petra and Russ Taff, and a compilation Christmas album. "Both campaigns have been received very well by the retailers," Balman says.

Jeff Mosely, director of marketing for Myrrh, figures this to be one of the label's most profitable quarters ever: He says: "The new Servant LP is produced by Dave Perkins, who has produced Rick Cua, Kenny Marks and Jerusalem, and should be out by the end of October. It's more rock-sounding than before. Then in December, we've got Carman's latest.

"The English Band album, which features Joe English, is much hotter than anything he's ever done before. Brian Tankersly produced it and there's some good rock'n'roll on the album. It came out in late August. Also already doing well is the second David & the Giants album.

"We're also real excited about the video market. We've got two smokin' videos on tap: 'Mylon LeFevre & Broken Heat Live In Concert' and 'Carman Live In Concert.' Mylon's also just completed a concept video with the same producer who did his 'Stranger To Danger' video. And Amy recently did one for her second single from 'Unguarded.'"

Mosely says this has been a year that's full of good news for Myrrh artists. He says the Imperials' sales are up 40% over their last LP, David Meece's latest is his fastest-selling ever, LeFevre has already sold 50% more than either of his previous two LPs and Taff's came out of the box strong and is picking up daily. Mosley says Taff's re-orders were rivaling Grant's by summer's end.

"That's not all," he says. "Don Francisco is doing very well and Carman is one of the biggest surprises of the year. His albums are selling two to three times as many copies as anyone expected.

Unlike some of the Word-affiliated labels, Mosely says the Word/A&M agreement has had some effect on various Myrrh artists. "I think it is pretty obvious that the general sales boosted Amy Grant through the roof," he says. "But it has made some impact on the rest of the Myrrh artists. I'd guess about 8% of our sales—excluding Amy—came from general sales. With the A&M agreement, that

figure in the first six months is closer to 10%, and I imagine on an artist like Petra, that figure is closer to 15%.

Former Word executive vice president Stan Moser is involved in a number of projects since leaving the company earlier this year. For the moment, he's one of four owners of the Word-distributed Maranatha! Music with Tom Coombes, Mike Dodak and Chuck Smith. They've also formed MCTS Inc., as equal partners. Moser provides the marketing background; Coombes is the president.

"We've done a lot of thinking about Maranatha! and we've come to realize that our anointing is really in the praise and worship ends of the music ministry," Moser says. "So, you'll see this line below all Maranatha! logos: 'A New Song For All Ages.'"

"We're reverting to our roots, in effect. There is a difference between 'a new song' and 'another song.' 'El Shaddai' is a new song, 'Amazing Grace' is a new song. A new song doesn't have to be new. It doesn't even have to have an overt message."

Moser says that with that philosophy in mind, Maranatha! will be concentrating on five areas: 1. Praise and worship music; 2. children's music like "Kids Praise," "What's The Matter Nanny Bird" and others; 3. Instrumental praise albums, including the new all-instrumental Colours series; 4. albums by artists "who have been through the fire, who are tested and true, and who music always centers around worship and praise," such as Morris Chapman and Kelly Willard, and 5. a young people's musical area, with musical like "High Tops."

Dan Johnson, senior vice president of Word Records and Music Inc., once worked exclusively in marketing Word's more contemporary product. But earlier this year he elected to head up the company's more traditional, church-related side under the Word Records imprint.

"We've made really good strides for the street church, but in the process," Johnson says, "we've made the mainline church our second priority."

"My three areas of responsibility will be children's music, MOR-traditional music and printed music. One of the concepts behind establishing our songwriting facilities in Nashville is to encourage our songwriters. Ken Harding and Neal Joseph in Nashville and Jim Gibson in Waco all report to me.

Johnson says that for the first time in his 10 years with Word, the company will have something for every church, from an inner city giant with an orchestra to a small country church with 12 members. Word writers and arrangers include Huff, Don Marsh, Tom Fettke, Niles Borup, Claire Cloninger and others.

In Word's new Word Treasures imprint, Johnson says the thrust will be children's music. Johnson says he has a strong relationship with the Agape-force organization, leading to more children's oriented product. Other new children's albums are expected from the Bill Gaither Trio and Joni Eareckson Tada.

"Our second area of interest is that adult contemporary—sometimes called Yuppie—music," Johnson says. "So when Neal Joseph brings out albums by Dallas Holm & Praise, Kenny Marks, Wayne Watson and an exceptional new release by Teri DeSario, they've all got a common point-of-view."

In the MOR area, Johnson says Word is about to repackage and re-release a number of classic Bill Gaither Trio albums, release a new LP by vocalist Bobby Michaels and release the second of three orchestrated hymn albums by Ron Huff & the London Festival Orchestra.

Probably the guy with the biggest job is Ken Harding, executive director of a&r, Word East Coast. He heads up three entirely different Word in-house labels: Canaan, Word Nashville and Rejoice.

He's also the exec who has been most affected by Word's recent shift towards de-centralization. And things have been happening fast these days in his Nashville office.

"Word Nashville Records will be kind of an all-

star label for us. We'll have Glen Campbell, the Gaither Vocal Band, Kelly Nelon Thompson, Lulu Roman Smith and a couple of other names we're not quite ready to announce yet," says Harding.

"Canaan is our long-time southern gospel label and we're not content with the status quo. We're looking into all kinds of new areas for marketing and advertising, in addition to The Singing News. We'll be in places like Christian Life, Music City News and other places, trying to reach different consumers who would probably like our product, if they were aware of us.

"Our reps are really hitting the Christian bookstores hard, as well. Canaan has never really been much of a force in many of them, so we're going heavy into the CBA market with ads. We just think the people who listen to country music would like what we're doing if they knew we were out there."

Rejoice Records will feature Shirley Caesar and most of Word's black artists save for Leon Patillo and Philip Bailey and a few others. One of the label's first releases will be a live concert benefitting Fisk Univ. featuring the Rev. Al Green, Shirley Caesar, the Williams Brothers, Albertina Walker, the Clark Sisters and others. All proceeds from the album will go to Fisk.

"What James Bullard and I are trying to do with Rejoice is what any number of black stars have already done and that's crossover into other markets," Harding says. "As big as Shirley Caesar is, she's never had a release in the white market. And yet, she performed during our luncheon at GMA Week and went over as well as anybody. Same at the Dove Awards.

Other changes will include bigger budgets for production, lighting, staging and sound for Canaan's southern gospel groups and a push to get some of the softer southern gospel music accepted in MOR formats.

Out on the West Coast, the Word-distributed Good News Records, has a possible hit in the new Howard McCrary album, says g.m. Teri Prio.

"We think Howard's album is going to be a real challenge for the Christian market," she says. "It doesn't fit into any category and Christians love to fit their music into neat little categories. It's a contemporary album, but one that maintains a strong traditional value."

Piro says even the subject matter, which includes a Christian's approach to suicide, is challenging. Other new releases are expected shortly from Linda Evans, Becky Fender and Roby Duke. Good News has also prepared three videos on Duke. A new Steven Soles album is also in the works for early 1986.

"We're going to keep this as a sort of small, boutique kind of label, but we're also currently negotiating a separate label situation that will encompass a lot more groups with multiple styles, artists who deserve a break and need a platform."

Toni Thigpen, a spokesman for feisty Star Song Records, a Word-distributed label based in both Houston and Nashville, says they weren't surprised when Petra stayed neck and neck with Grant for the top of the contemporary Christian charts through much of the summer. Petra's "Beat The System," after all, was the first Word album delivered to A&M.

But there's more to Star Song than Petra. Farrell & Farrell are currently touring Eastern Europe for the third time, while enjoying the across-the-boards success of their latest LP. Twila Paris who recently joined Star Song, is finishing up an LP.

Other Star Song albums include Morgan Cryar's debut LP, one by Bob Bennett's and an instrumental album by Fletch Wiley. They also have one of the genuine rarities in contemporary Christian music: the first gospel rap group—the Raptures.

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TALENT

(Continued from page G-22)

with its anti-crime public service theme will give them much to talk to broad audiences about as they tour.

Keeping Dino's Christian market firmly in place is the man who helped build it, Larry Sparks of Cam Floria's Christian Artists Agency. "When I began working with Dino in 1976, he was only known in one denomination. Now his artistry is known throughout U.S. Christendom, as he plays eight to 15 churches a month. He's appreciated as being much more than a gospel Liberace, but he had to work hard to make pastors see that he has a great testimony to go with his playing. This seemingly limited market has given Dino a great platform to reach people with his gospel music and ministry."

Bill Gaither's unique combination of business and art qualifies him as a mover and shaker both in front of and behind the scenes. The Bill Gaither Trio played the Ohio State Fair in August with Sandi Patti for 42,000 listeners and has just released their 34th LP, on the Word label. Amy Grant, Larnelle Harris, Sandi Patti and Don Francisco are featured on the record. Word has taped a "Gaither And Friends" special for educational use in churches, captured live at the Christian Booksellers Assn. Convention.

The New Gaither Vocal Band's latest member is Mike English, replacing Jon Mohr, and changing the group's entire sound by leaving it without a bass. It is no longer a southern gospel sound, and is expected to expand their general appeal with a more adult contemporary feel. The NGVB will have a new LP ready in Spring '86. The Trio and Vocal Band are on tour all fall playing major venues including the Omni in Atlanta, Mid South Coliseum in Memphis, Crisler Arena in Ann Arbor (a first for gospel), the Spec-

trum in Philadelphia, and Radio City Oct. 29.

"The Wayne Coombs Agency has had the biggest year of growth in our history," says agent Donovan Moore of Coombs. "A couple of years ago, we were almost dead. Now we represent 27 artists, mostly adult contemporary music performers and speakers."

Coombs clients range from new author John DeLorean (handled personally by Wayne Coombs) to Pat Boone, Debby Boone, Twyla Paris, Phil Driscoll, Dion DiMucci, Dan Peek, Chris Christian, Daniel & the Giants, comedy team Iaac Airfreight, new music rockers The Front (with Tommy Funderburke and Bob Wilson of Seawind), and Davy Boyer and Wendell Burton. Speakers include Meadowlark Lemon, Dale Evans, Art Linkletter and Rosie Grier.

Word has instituted an unusual department for any record company, serving all four of the company's semi-autonomous label's many artists—Event Management. At present, the less-than-a-year-old service is directing a 20 or more date Russ Taff/David Meece tour, a 20 or more date Leon Patillo tour, six Mylon LeFevre dates, some Petra shows and several Amy Grant dates.

Leon Patillo has not only been opening for Amy Grant, he has expanded his own act to include a full band, which is undoubtedly a first because it consists of all girls. They have been playing all of the major Christian festivals and theme parks.

"Leon has been interested in crossing over to the pop market with a Christian message ever since he left Santana," says manager Dave Bendette. "The opportunity has not been there until now. He's looking to the Word/A&M deal to do great things with his album, produced by George Duke, scheduled for a November release. Then he will become the first gospel artist to circumnavigate the globe, completing in June '86 the world tour he began in June '85."

Kerry Livgren proved last year that there is life af-

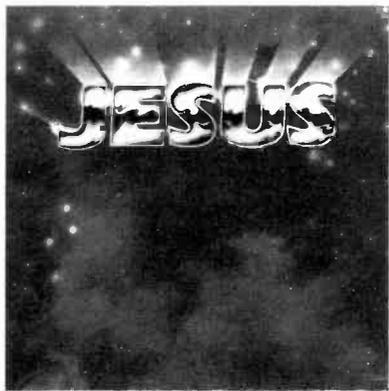
ter Kansas with his album, "A.D. . . . Featuring Kerry Livgren" on Ken Marcellino's Kerygma Records, distributed by Sparrow. Livgren (who is still contractually bound to Kansas, which has not had an album in three years) is again actively proclaiming the Gospel in A.D.'s second release.

Larry Young, former advance and merchandising man with the Who, Leon Russell, the Rolling Stones, Emerson, Lake & Palmer and others, says, "I had quite an education in secular rock, which I'm using now to help my clients." Young's roster at Gordon Waller & Associates/GWA Ministries includes former Imperial Paul Smith, Wayne Watson, Andrus & Blackwood and Michael James Murphy. He also books Carman, Steve Green, Billy Crockett, Pam Mark Hall, Steve & Annie Chapman and others.

"PTL Enterprises is gearing up to be a major force in gospel music," says Clyde King, director of promotion for the diskery side of that evangelism empire. Tammi Faye Bakker's "Don't Give Me Up" won an Angel Award for best female vocal. Dove winners Bob & Jeannie Johnson are on the label, as well as Derek Floyd, Eric & Rosalind AuCoin, BeBe and CeCe Winan and Tammi Sue Bakker, age 16.

Many gospel record companies, managers and groups are now signing public relations companies to help with their marketing efforts. "Just as some secular artists and record companies cross over into gospel music, we're now seeing secular public relations companies do the same thing," says Dick Curd, president of Joy Productions, North Hollywood, Calif., specialists in gospel music and Christian public relations. "The problems they face revolve around really understanding the commitment of Christian artists to their faith as reflected in the lyrics and lives. On the other hand, those of us who are Christian p.r. specialists want clients to know that just because we're Christians doesn't mean we don't know the secular marketplace that gospel artists are seeking and getting."

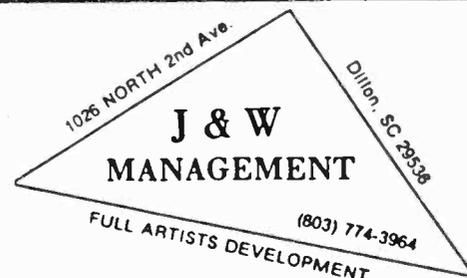
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Joyce Bridgman Ralph Carmichael William Cole Jan Crouch Paul Crouch Mary C. Crowley Dr. T. Bob Davis Nathan DiGesare



Nancy DuFrame Tara Erickson J m Fitzgerald



Charles Grecco Donald E. Gulick



*I Love you all!
Thanks
Dino*



Cam Flaria Warren S. Grant



Vickie Harrell Linda Hilliard



Bob Hobbs Sharon Hodges Helen Kartsonakis



Tom Keene Ronald W. Kerr



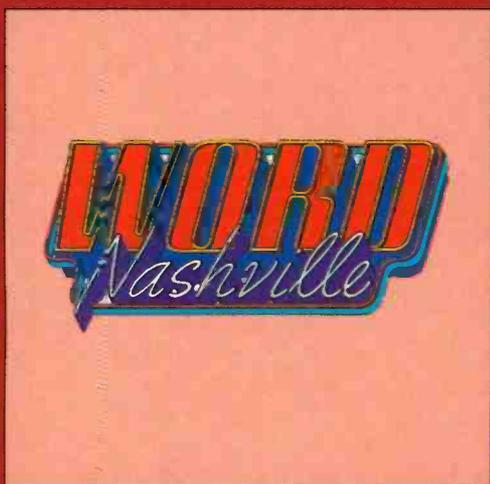
Wally Linn Bob MacKenzie Ron Mitchell Jackie Mitchum Carlross Morris Doris Morris Joe Moscheo Callie Northagan David J. Pavol



Dianne Perry Francis Preston Betty Rex Lonnie Rex Pat Robertson Jack Romann Betty Slaton Larry Sparks



Thurlow Spurr Kevin Suesz Julie Sunday Dave Taggart Bob Tilton Marte Tilton Clifford Tracy Dr. Elizabeth R. Vaughan Gary Whitlock Randy Wright



Word Nashville is the newest addition to the growing list of artists and labels under the umbrella of Word Incorporated. In the tradition of it's namesakes, Word Nashville offers quality gospel music in todays immensely popular adult contemporary and country-pop styles. With an impressive list of artists already slated for this label, and the growth occurring in this area of music, Word Nashville is sure to be a leader for many years to come.

Word Nashville

Glen Campbell

Tennessee Ernie Ford

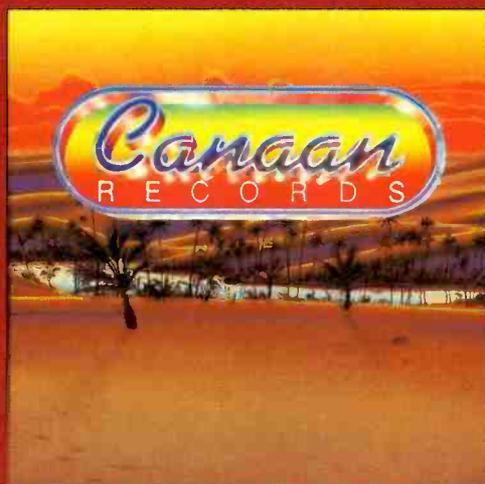
Gaither Vocal Band

Tanya Goodman

Newsong

Lulu Roman Smith

Kelly Nelon Thompson



Canaan Records is the oldest and most established label in the area of Southern Gospel. For more than twenty years Canaan has been the home of the top groups in this field, and has been virtually synonymous with the finest in traditional gospel recordings. From hand-clapping good-time gospel to songs of deep inspiration and praise, nothing could be more uplifting than this pure form of music. And with the emphasis on pure gospel, Canaan continues through the eighties as the watchword for Southern Gospel Music.

Canaan

Wendy Bagwell & The Sunliters

The Florida Boys

Rusty Goodman

The Inspirations

The Lewis Family

The Nelons

The Talleys



Black Gospel; It's where gospel music really began. And now Rejoice Records, one of the newest labels in the Word family is here with the very best in traditional Black Gospel. Though the label is new, the talent is not. With the most respected names in this field to it's credit, Rejoice Records is starting with a bang. Meshing new technology with the excitement of the Black spiritual, Rejoice Records brings you the feeling that only great Black Gospel music has to offer.

Rejoice

Rance Allen

Milton Brunson & The
Thompson Community Singers

Shirley Caesar

Mighty Clouds of Joy

Deleon Richards

Albertina Walker

Music with the Difference.

...newsline...

FILM PRODUCTION is the latest step taken by Embassy Home Entertainment to keep its release schedule full. The company has just gone into its first film production agreement, gaining all worldwide rights to "Evil Dead II," and plans to do more such work in the future. Theatrical release for the title will come in late 1986; shooting will start in January. Other films due for Embassy's hopper are "Sid And Nancy Love Kills" and "Rad." The company has acquired only home video rights for the latter.

COMBATING DRUG ABUSE is the latest use found for prerecorded video. Media Video Productions Inc. of Citrus Heights, Calif. has created "The Parents And Teachers Guide To Drug Abuse," a 22-minute videocassette that has already garnered the recommendations of the National PTA, the Chemical People and the National Assn. of Broadcasters. The videocassette costs \$29.95. Forest S. Tennant, whose alphabet soup of credentials includes an MD and a Dr. PH, is behind the program.

BRITISH, CANADIAN AND AUSTRIAN PROGRAMMING never seen before in the U.S. will reach these shores via a deal between London-based Careyvision Ltd. and Karl/Lorimar Home Video. More than 100 titles are involved. The titles will be distributed via six different categories: "Secret Lives," "Murder, Mystery, Revenge," "For Women Only," "Midnight Theatre," "Best Sellers" and "True Story." First titles out of the gate via the deal will be a seven-movie series titled "The Secret Lives Of The British Prime Ministers," which will cost \$189.95 as a set. Average price for most of the Careyvision releases will be \$59.95.

FINANCIAL NEWS WAS GOOD for Prism Entertainment during its second quarter, which ended July 31. For the fiscal first half, sales were \$9.2 million against \$1.9 million a year ago, during Prism's first half-year of operation; earnings came to \$679,000, or 49 cents a share, against \$113,000, or eight cents a share, in 1984. For the quarter, sales were up by over 100%, from \$1.6 million to \$3.9 million, and profits up from \$154,000 to \$322,000.

A NEW VIDEO LABEL has been formed by Jem Records. The E.G. Video sub-label's first releases will be two King Crimson concert long-forms, featuring E.G. artists Robert Fripp and Bill Bruford. E.G. is already a record label, representing Fripp, Bruford, Brian Eno and others. Jem already has one video label, Passport Music Video, which has released product from Utopia, Meat Loaf and Willie & the Poor Boys.

HELPING KIDS CLOWN AROUND is the goal of "T-Bone's World Of Clowning," a title just released by World Video Pictures. The 30-minute cassette has a list price of \$24.95. Clown T-Bone helps illustrate such topics as character development, the history of clowning, juggling, make-up and clown safety in the cassette, directed by John Sarantos. T-Bone himself is an "aguste" type clown, which is German for "clumsy boy."

LOW-COST CRUNCHING will be coming from NFL Films Video this November, when the company releases the \$19.95 "NFL Crunch Course" and "Best Of Football Follies." Both titles are 44 minutes long, and will be available to consumers via mail order as well as through traditional retail outlets.

LASER VIDEODISK machines have gained a manufacturer Yamaha Electronics Corp.'s parent firm Nippon Gakki Co. Ltd. plans to release two players, one of them with digital audio circuits. The LV-X1 Digital will have a 90dB signal-to-noise ratio; the non-digital LV-X1 will have a 70dB S/N. The machines will initially be available only in Japan, but a U.S. introduction is slated at some time in the future.

EVERY MANUFACTURER hopes its product is hypnotic, but Creative Energy Educational Services, based in Palm Springs, Calif., is stretching things a bit. The company is releasing two self-hypnosis titles to the home video market: "Self Hypnosis To Stop Smoking" and "Self Hypnosis To Lose Weight." List price for the titles will be \$39.95. Creative Energy can be reached at (619) 328-0096.

ANOTHER METHOD of video relaxation will be available from Spectrum Video, whose "Renee Taylor's Yoga ... The Art Of Living" has a street date of Nov. 15. Two volumes, one on beginning yoga and the other on intermediate, will be released. Both will be priced at \$39.95.

MORE PARAMOUNT: The third group of 10 episodes from the "Star Trek" television series becomes available in November, each priced at \$14.95. The new titles are "Space Seed," "A Taste Of Armageddon," "This Side Of Paradise," "The Devil In The Dark," "Errand Of Mercy," "The Alternative Factor," "The City On The Edge Of Forever," "Operation—Annihilate!," "Amok Time" and "Who Mourns For Adonais." At the same time, Paramount will release the third and fourth programs in its new Windham Hill Videos series, "Autumn Portrait" and "Winter," due in stores Nov. 20.

Electronic Antipiracy System MCA Signs Pact With Macrovision

BY JIM BESSMAN

NEW YORK MCA Home Video and Macrovision have entered into a longterm production and research agreement whereby MCA will license Macrovision's electronic videocassette and videodisk anti-piracy system. The agreement is already in effect in the testing stage, although no Macrovision-encoded MCA titles are set for release before January.

The Macrovision process, now being used by Embassy Home Entertainment, is said to maintain playability of the original encoded videocassette or disk program, while at the same time causing unviewable or poor visual quality in copies made off it by "confusing" the videocassette recorder's automatic gain control. According to Phil Pictaggi, vice president of operations and strategic planning at MCA Home Video, adoption of the process can help eliminate 75% to 80% of "occasional" copying.

"Once you make a copy [of an encoded source], you can play it back on all makes of machines into the same tv and get a different distorted look every time, or no picture at all," says Pictaggi. The system, he adds, should help "legitimate" dealers safeguard their rental income by making it impossible for unethical dealers to make illegal rental copies of acceptable quality—and making it just as difficult for consumers to do the same, for either collecting or sharing home video programs.

"Results of a German survey show that a lot of copies are made by people at home and passed

among friends," Pictaggi says, "and we think they do that here, too, especially with 'how-to,' exercise and music tapes. People rent and then make copies of [titles like] the Doors' 'Dance On Fire' rather than buy them. With the Macrovision encoding, the sound will still be there, but not the picture."

The MCA executive stresses, however, that the Macrovision process is not infallible. "Professional

pirates with sophisticated equipment can get around the system, but they need expensive equipment. So it won't fully stop piracy, but should prevent occasional copying in the consumer market, and keep knocked-off copies with bad quality from getting around."

He notes that Embassy Home Entertainment is already using the Macrovision encoding on "The Cot-

(Continued on page 50)

Prism Maintains Emphasis On Alternative Programming

BY JIM McCULLAUGH

Another in a series of profiles of independent home video suppliers.

LOS ANGELES "Our focus hasn't changed from the day we set the company up," says Barry Collier, president of the rapidly growing and now publicly held Prism Entertainment Corp., launched less than two years ago.

"We knew we were going to come into the business with what the industry refers to as 'B' titles, or alternative selection programming. We were not going to invest the kind of money required to acquire 'A' titles even a year ago.

"Even when Embassy broke the \$1 million mark with 'Silkwood,' I would have turned it down at the same price point. It turned out to be a good move on Embassy's part, but

it's not the profile we wanted to take.

"We knew coming in," he continues, "that the video retailer, in order to exist, couldn't make it on 'A' titles alone. We wanted to be in business to supply him with alternative programming. Our formula was to look at theatrical features or television mini-series that had major star power but that might not have had a high degree of visibility."

During its first month of operation, Prism acquired three films from Mel Simon Productions, all of them theatrical releases that had received little fanfare: "Wolf Lake" with Rod Steiger, "Dominique Is Dead" with Jean Simmons, and "Cloud Dancer" with Jennifer O'Neill.

"Then," Collier relates, "we added 10 'movies of the week' from Metromedia. These were films that

(Continued on page 50)

FOR WEEK ENDING OCTOBER 19, 1985

Billboard

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TOP VIDEODISKS

Compiled from a national sample of retail store sales reports.

| RANK | THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | Copyright Owner, Distributor, Catalog Number | Principal Performers | Year of Release | Rating | Format | Price |
|------|-----------|------------|---------------|---------------------------------|---|--|-----------------|--------|-----------|----------------|
| | | | | | | | | | | |
| 1 | 1 | 19 | | THE KARATE KID ▲ | RCA/Columbia Pictures Home Video 30406 | Ralph Macchio Pat Morita | 1984 | PG | CED Laser | 39.95 34.95 |
| 2 | 4 | 9 | | 2010 THE YEAR WE MAKE CONTACT ▲ | MGM/UA Home Video 800591 | Roy Scheider John Lithgow | 1984 | PG | CED Laser | 34.95 34.95 |
| 3 | NEW ▶ | | | THE KILLING FIELDS ▲ | Warner Brothers Pictures Warner Home Video 11419 | Sam Waterston Dr. Haing S. Ngor | 1984 | R | Laser | 39.98 |
| 4 | 2 | 11 | | STARMAN ▲ | RCA/Columbia Pictures Home Video 6-20412 | Jeff Bridges Karen Allen | 1984 | PG | CED Laser | 29.95 29.95 |
| 5 | 8 | 13 | | DUNE ▲ ◆ | Universal City Studios MCA Dist. Corp. 80161 | Kyle MacLachlan Sting | 1984 | 13 | Laser | 34.98 |
| 6 | 3 | 5 | | 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 |
| 7 | 5 | 5 | | RUNAWAY ▲ | Tri-Star Pictures RCA/Columbia Pictures 6-20469 | Tom Selleck Cynthia Rhodes | 1984 | 13 | CED Laser | 29.95 29.95 |
| 8 | 6 | 11 | | MISSING IN ACTION | Cannon Films Inc. MGM/UA Home Video 100557 | Chuck Norris | 1984 | R | CED Laser | 34.95 34.95 |
| 9 | NEW ▶ | | | STICK ▲ | Universal City Studios MCA Dist. Corp. 80180 | Burt Reynolds Candice Bergen | 1985 | R | Laser | 34.98 |
| 10 | 9 | 9 | | THE RIVER ▲ ◆ | Universal City Studios MCA Dist. Corp. 80160 | Sissy Spacek Mel Gibson | 1984 | 13 | Laser | 39.98 |

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

September Figures

RIAA Theatrical Certifications Drop

NEW YORK Video certifications of theatrical titles by the Recording Industry Assn. of America (RIAA) slumped significantly in September, with gold awards dropping to 19 from 25 last year, and platinum from 11 to eight.

Year-to-date certification totals are down for gold and up for platinum, with 132 titles certified gold by this time last year against 117 at the end of this September, and 48 certified platinum by last September against 70 this year.

For non-theatrical titles, there were seven gold certifications and three platinum. For the year to date, 94 titles have been certified gold and 40 platinum.

Vestron Video was the standout leader in September's certification race, with 12 gold and four platinum theatrical titles, and four gold non-theatrical titles and one platinum.

Runner-up in the theatrical category was Thorn EMI/Home Box Office Video, which won two gold certifications and also took home

two platinums. Embassy Home Entertainment was next, with three gold awards.

Music titles were completely absent from both the gold and platinum categories, with no single program type truly dominating. The platinum non-theatrical winners were "Rainbow Brite, Peril In The Pits," from Vestron Video's Children's Video Library sublabel; "Jack Nicklaus Golf My Way," from Worldvision Home Video; and "Voltron: Castle Of The Lions And The Five Secret Keys," from Sony Video Software Operations.

The gold non-theatrical winners were Vestron Video's "Takin' It Off," "Red Foxx: Video In A Plain Brown Wrapper," "Benji's Very Own Christmas" and "The Girls Of Penthouse." Other companies taking home gold were JCI Video, with "Kathy Smith's Ultimate Workout"; Prism Entertainment Corp., with "Gulag"; and Sony Video Software, with "Voltron Battles Planet Doom."

In the theatrical awards, Vestron

again topped the totals, winning platinum for "The Flamingo Kid," "Ghoulies," "The Care Bears Movie" and "The Falcon And The Snowman." Thorn EMI/Home Box Office came next, with "Desperately Seeking Susan" and "Amadeus." Warner Home Video won for "The Killing Fields" and MCA Home Video for "Breakfast Club."

In theatrical gold, Vestron won for "Deathstalker," "Savage Streets," "Tomboy," "The Final Terror," "The Perils Of Gwendoline In The Land Of Yik Yak," "Last House On The Left," "Mutant," "Dungeonmaster" (via Lightning), "The Falcon And The Snowman," "The Care Bears Movie," "Ghoulies" and "The Flamingo Kid." Embassy won three certifications, for "Torchlight," "This Is Spinal Tap" and "The Exterminator." Warner with "The Killing Fields," MCA with "Breakfast Club" and Thorn EMI/HBO with "Amadeus" and "Desperately Seeking Susan" also garnered gold. TONY SEIDEMAN

PRISM ENTERTAINMENT CORP.

(Continued from page 49)

were never intended to be released theatrically, but they had major star power." Among them were "Lady Of The House" with Dyan Cannon, "Wild Times" with Bruce Boxleitner and Sam Elliot, "Little Ladies Of The Night" with Linda Purl and David Soul, and "Honor Thy

Father."

"As a public company now with the cash to change our philosophy, we won't," Collier says. "We will continue to fuel the rental business with the quality product that we can buy at the right price—and to broaden our base by acquiring a catalog or more than one catalog of children's product so we can address the second market in the industry, sales. I think both of those market potentials will co-exist."

"Everybody is talking about sell-through, pushing it hard on the distributors and dealers. But we shouldn't lose track of the fact that there are 15,000 rental stores out there who see their inventory as primarily a library of films, and they will continue to provide a service. That business is not going to go away. The whole business is going to grow, and that will become a smaller part of it."

"Right now, rental is taking 80% of the business. If rental takes 50% of the business and the business goes from \$2 million to \$5 million, it's still a pretty substantial business. So we will continue to buy the best product at the best price and offer it to the retailer for \$39.95 and \$49.95."

In terms of distribution, Collier notes: "We're still very much two-step and in support of the distributor system. But the distributors have to be able to respond to market change. Some distributors are changing, and some are not."

"If I were a distributor, I would not be looking at broadening my horizons by opening up branches and increasing my overhead. I would be trying to build a better penetration of retail stores in my area that could stock the product geographically where I was already located."

Assessing the fourth quarter, Collier says, "The distributors are going to have the problem. The ones that have to take everybody's product and are expected to carry inventory; the full-line distributor with branch offices. They can't afford to have everything from everybody when they are carrying 40 lines."

He adds: "The blockbuster releases will affect us. They did last year—December particularly, because of Paramount's '25 by 25'."

Prism is launching its own fall promotion, "20/20," which will be a straight giveaway with unit volume (Billboard, Sept. 21).

"Could we have launched that promotion in the middle of the summer with less competition?" Collier asks. "Sure. But it was a much softer market."

"Do we go out with both barrels in the summer and compete against limited promotions? Or do we go with both barrels during the best time of the year? It's not an easy decision."

Earlier this year, Prism made a substantial move to become a major children's video sell-through contender with the acquisition of the Marvel Comics Video Library.

The company's release pattern now is six Prism titles per month, four ANE titles every two months, 24 Silver Screen every three months, and 12 Marvel every three months.

MCA/MACROVISION

(Continued from page 49)

ton Club," "Torchlight" and "The Sure Thing," and that the system has been "refined with each use." Still, he adds, it will take a "couple months to shake it down" and get MCA's duplication capacity for encoded product high enough for large production runs.

But Pictaggi predicts that "'86 will see a lot of MCA product" using the Macrovision encoding, and "eventually all if it's effective." He says that the cost of using the system is "nominal," in the "same league" as security stickers, and sees no additional cost to the consumer.

Distributor Branches Out VTR Forms New Division

BY MOIRA McCORMICK

CHICAGO VTR Distributing of Pittsburgh has instituted a new division for non-theatrical video product, expected to be fully operational by the first of the year.

According to executive vice president Bill Pilossoph, the new branch, dubbed Alternative Entertainment, was formed in order to handle both the major and independent manufacturers more efficiently.

"Alternative product has primarily been the domain of smaller manufacturers," says Pilossoph. "Since 95% of our time has been concentrated on the majors, the smaller lines have been getting lost."

The Alternative Entertainment division will have a dozen of its own telemarketing reps, according to Pilossoph, as well as separate outside marketing reps stationed in each of the cities where VTR has a branch office: Pittsburgh, Orlando, Boston and New York.

"Initially," says Pilossoph, "the product will ship exclusively from Pittsburgh. Later, each city will ship its own."

Pilossoph says Alternative Entertainment is currently compiling a roster of non-theatrical manufacturers. At present, these include Transworld Entertainment, Adel Industries, Wizard Video, Spectrum Video, Active Home Video, 3M and Mastervision. "We'll be soliciting [the division's services] within the next couple of months," he says.

Pilossoph says that Alternative Entertainment will start off with 4,000 to 5,000 titles, but that "we'd like to build up as high as we can go."

However, he adds, "We will be discretionary" as to the type of product carried. Pilossoph describes Alternative Entertainment's line as including "how-to's, demonstration

tapes, exercise, instructional and educational videos."

Pilossoph says he expects Alternative Entertainment to "increase VTR's volume in general, as well as increasing the volume of the independent manufacturers themselves. Concentrating on smaller manufacturers is what this company is all about."

He says the creation of Alternative Entertainment will necessitate an extra 10,000 square feet of storage space. This poses no problem, he notes, as the company is in the process of moving from its current 13,000 square foot location to a much larger facility encompassing 60,000 square feet. Pilossoph says that both the new space and the new distributing division will be in operation by Jan. 1.

New Catalog Playing on VCRs Product Demonstrations on Cassette

NEW YORK VCR owners have bought their machines to enjoy commercial-free viewing, but Videologue Marketing Corp. is betting consumers will watch its series of uninterrupted product demonstrations on cassette. Since last summer, the Brooklyn company has been using its "Videologues" to market airplanes, robots, dieter's scales, security systems and other items through the mail.

The video catalogs and an accompanying print version are available in stores or directly from Videologue for an initial \$12.95 fee that can be applied toward the first purchase. Subscribers receive subsequent "seasonal" Videologues at no charge.

CHICAGO New England-based distributor Artec Inc. has found that its monthly marketing newsletter helps increase its own volume, as well as eliciting favorable response from dealers.

Artec services approximately 2,500 accounts in New England, upstate New York and elsewhere around the company, according to director of advertising Bill Perrault. Home office is in Shelburne, Vt., with branches in Canton, Mass., Middletown, Conn., and Rochester, N.Y.

According to Perrault, the company's free four-page Artec Marketing Newsletter, written by Artec's advertising department, began publication in August. Perrault de-

scribes it as "a synopsis of studio incentive programs, point-of-purchase availability, Artec premium availability and merchandising tips."

Sample tips, Perrault says, include seasonal suggestions, "such as 'Scare up business—use Halloween to sell horror titles. Have a costume party, a pumpkin carving contest. Set up a display table with a sign saying 'here lies . . .,' followed by horror titles you've put on sale.'"

Other merchandising suggestions include cross-promotions with local merchants. Esquire Video's titles "Short Order Gourmet," "Wine Advisor" and "Professional Style" inspired a tip entitled "Eat, Drink And Be Stylish," which urged cross-promotions with local gourmet food shops, wine stores and men's clothing stores, respectively.

"Before we put out the newsletter," says Perrault, "it was very hard for retailers to find out what was going on as far as promotions. With over 70 manufacturers doing incentive programs and offering deals, we decided to condense all that information into this newsletter."

Response to the publication has been extremely favorable, according to Perrault. "Dealers have all been telling us, 'It's about time somebody did this,'" he says.

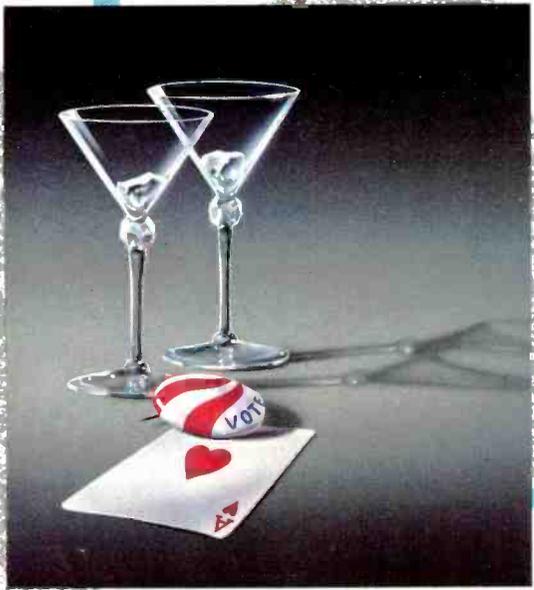
The newsletter's effect, Perrault adds, has shown up in Artec's volume. "Collectible, sell-through titles have gone up about 10%. A lot of the titles we push are priced to sell."

The newsletter has done so well in its short span of publication, he adds, that manufacturers now want to advertise within its pages. "We're talking about incorporating it into our bi-weekly mailer," he says. MOIRA McCORMICK

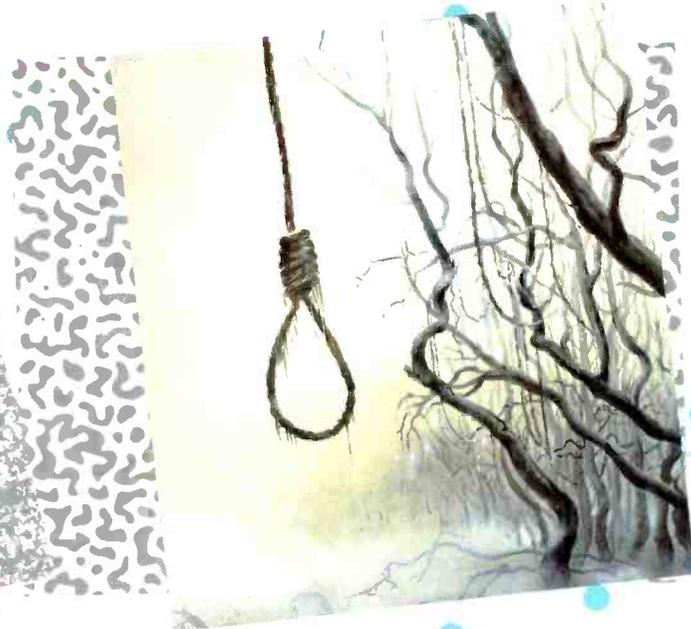
Videologue claims a 24-hour turnaround time for orders, which can be taken either by mail or through a toll-free telephone number. Besides displaying the various features of a product, some of the 30- to 60-second segments demonstrate how to assemble, operate and store them.

Videologue, which so far has released summer and Christmas catalogs, projects 100,000 subscribers by the end of the year and more than 200,000 by the end of March. The VCR market is "ripe" for the Videologue concept, the company says, since mail order customers and VCR owners are "consumers with discretionary income" who are "concentrated in the same geographic area."

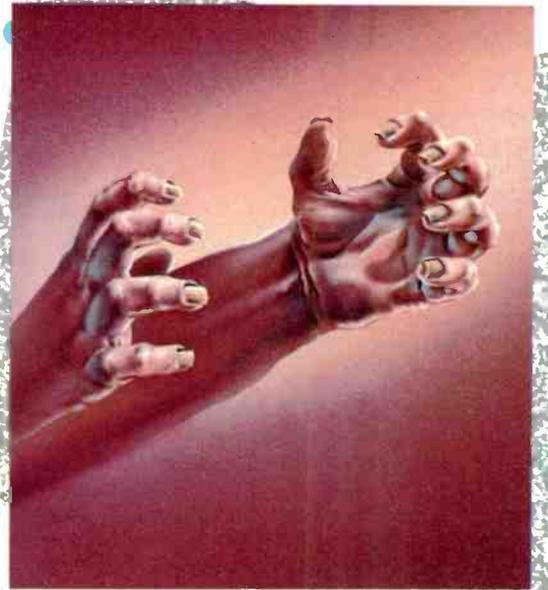
MURDER! MAYHEM! MADNESS!



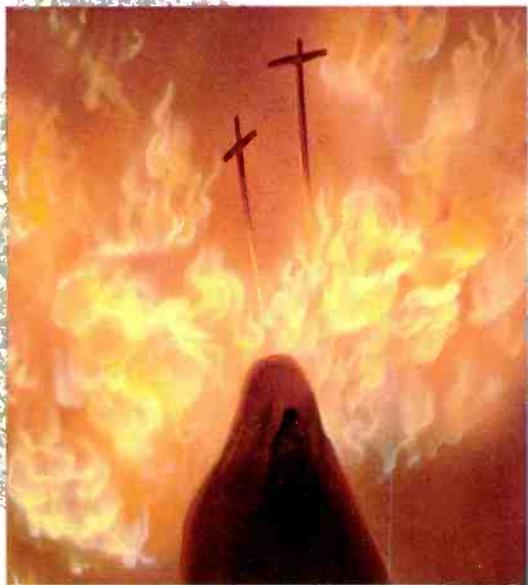
Mr. ACE



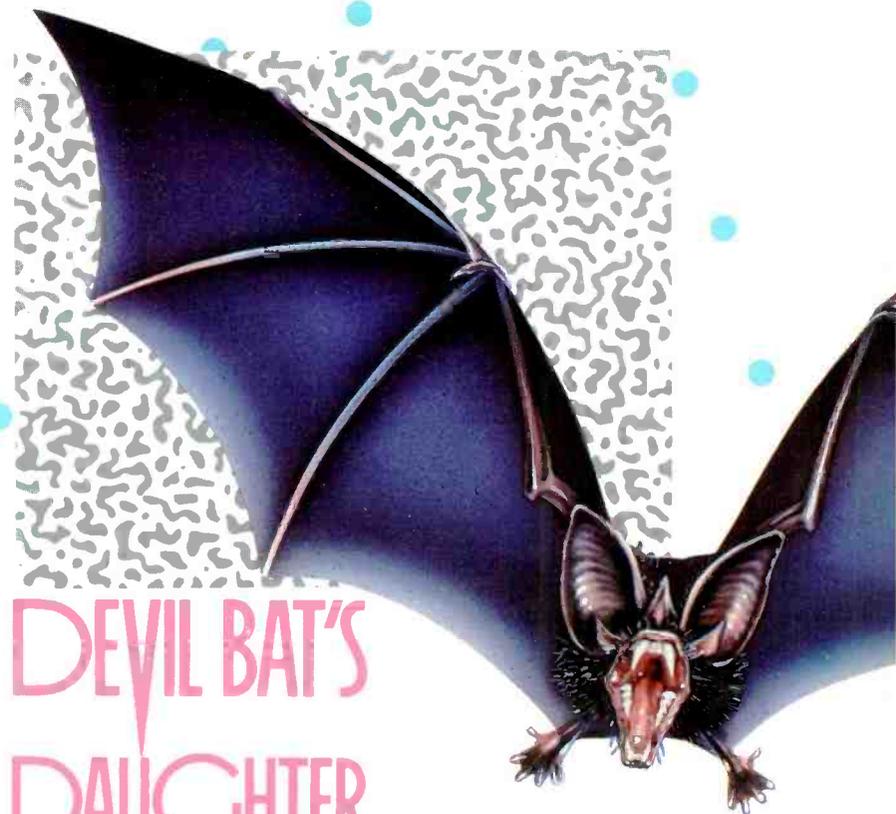
STRANGLER of the SWAMP



THE BRUTE MAN



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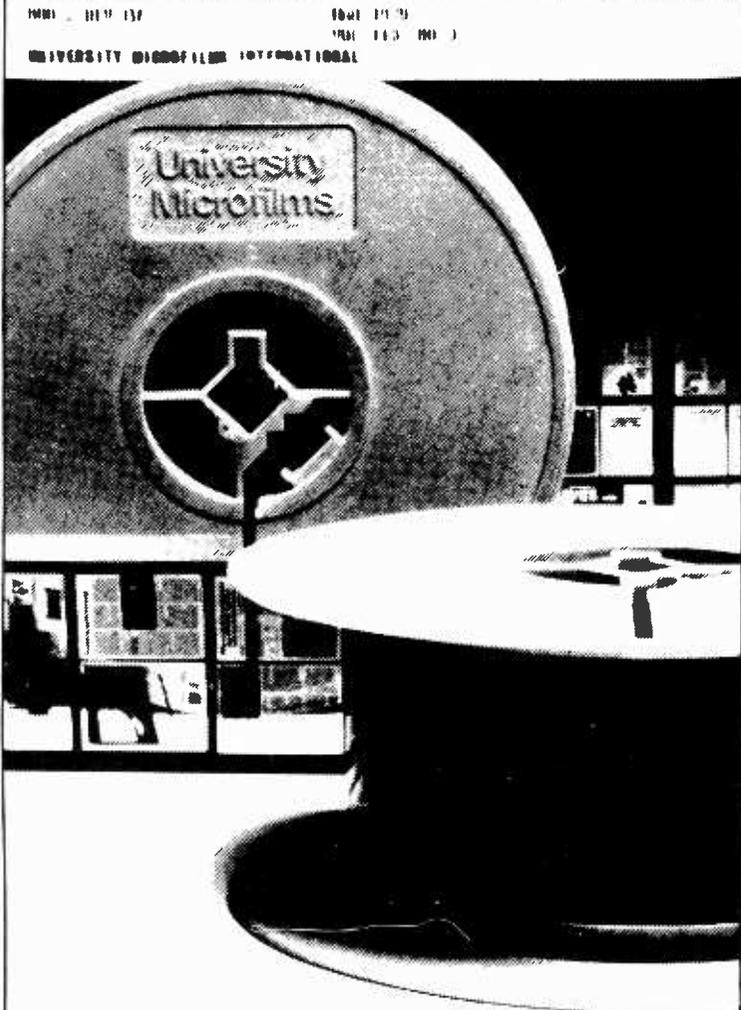
TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating | Price |
|-----------|------------|---------------|---|---|-------------------------------------|-----------------|--------|-------|
| | | | | | | | | |
| 1 | 1 | 179 | JANE FONDA'S WORKOUT ▲◆ | KVC-RCA Video Prod. Karl Lorimar Home Video 042 | Jane Fonda | 1982 | NR | 59.95 |
| 2 | 2 | 9 | PRINCE AND THE REVOLUTION LIVE ▲ | P.R.N. Productions Warner Music Video 3-538102 | Prince And The Revolution | 1985 | NR | 29.95 |
| 3 | 18 | 3 | AMADEUS | Thorn/EMI/HBO Video TVA2997 | Tom Hulce F. Murray Abraham | 1984 | PG | 79.95 |
| 4 | 3 | 15 | WE ARE THE WORLD THE VIDEO EVENT ▲ | USA For Africa MusicVision 6-20475 | USA For Africa | 1985 | NR | 14.95 |
| 5 | 4 | 46 | PRIME TIME ▲◆ | KVC-RCA Video Prod. Karl Lorimar Home Video 058 | Jane Fonda | 1984 | NR | 39.95 |
| 6 | 9 | 11 | PINOCCHIO | Walt Disney Home Video 239 | Animated | 1940 | G | 79.95 |
| 7 | 22 | 2 | THE BREAKFAST CLUB | Universal City Studios MCA Dist. Corp. 80167 | Molly Ringwald Anthony Michael Hall | 1985 | R | 79.95 |
| 8 | 7 | 17 | WRESTLEMANIA | Titan Sports Inc. Coliseum Video WF004 | Various Artists | 1985 | NR | 39.95 |
| 9 | 5 | 25 | WHAM! THE VIDEO ● | CBS Inc. CBS-Fox Video Music 3048 | Wham! | 1985 | NR | 19.98 |
| 10 | 6 | 6 | DESPERATELY SEEKING SUSAN | Thorn/EMI/HBO Video TVA2991 | Rosanna Arquette Madonna | 1985 | R | 79.95 |
| 11 | 10 | 81 | THE JANE FONDA WORKOUT CHALLENGE ▲ | KVC-RCA Video Prod. Karl Lorimar Home Video 051 | Jane Fonda | 1984 | NR | 59.95 |
| 12 | 11 | 33 | STAR TREK III-THE SEARCH FOR SPOCK | Paramount Pictures Paramount Home Video 1621 | William Shatner DeForest Kelley | 1984 | PG | 29.95 |
| 13 | 8 | 19 | SINGIN' IN THE RAIN | MGM/UA Home Video 600185 | Gene Kelly Debbie Reynolds | 1952 | NR | 29.95 |
| 14 | 15 | 15 | MADONNA ▲ | Sire Records Warner Music Video 3-38101 | Madonna | 1984 | NR | 19.98 |
| 15 | 12 | 31 | GONE WITH THE WIND ▲◆ | MGM/UA Home Video 900284 | Clark Gable Vivien Leigh | 1939 | G | 89.95 |
| 16 | 14 | 5 | THE KILLING FIELDS ▲ | Warner Brothers Pictures Warner Home Video 11419 | Sam Waterston Dr. Haing S. Ngor | 1984 | R | 79.95 |
| 17 | 23 | 20 | THE KARATE KID ▲ | RCA/Columbia Pictures Home Video 6-20406 | Ralph Macchio Pat Morita | 1984 | PG | 79.95 |
| 18 | 13 | 7 | TINA LIVE PRIVATE DANCER TOUR ▲ | Zenith Prod. Ltd. Sony Video Software 96W00089-90 | Tina Turner | 1985 | NR | 29.95 |
| 19 | 24 | 48 | RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆ | Total Video, Inc. Thorn/EMI Home Video 2651 | Raquel Welch | 1984 | NR | 39.95 |
| 20 | 20 | 17 | LIFE WITH MICKEY! | Walt Disney Home Video 260 | Mickey Mouse | 1985 | NR | 29.95 |
| 21 | 19 | 3 | A PASSAGE TO INDIA | RCA/Columbia Pictures Home Video 6-20485 | Judy Davis Dame Peggy Ashcroft | 1984 | PG | 79.95 |
| 22 | 21 | 17 | HULKAMANIA | Titan Sports Inc. Coliseum Video WF002 | Hulk Hogan | 1985 | NR | 59.95 |
| 23 | 39 | 89 | DO IT DEBBIE'S WAY ▲ | Raymax Prod. P. Brownstein Prod. Video Associates 1008 | Debbie Reynolds | 1983 | NR | 39.95 |
| 24 | 32 | 3 | FRIDAY THE 13TH, PART V-A NEW BEGINNING | Paramount Pictures Paramount Home Video 1823 | John Shepard Melanie Kinnaman | 1985 | R | 79.95 |
| 25 | NEW | | MISSING IN ACTION 2-THE BEGINNING | Cannon Films Inc. MGM/UA Home Video 800658 | Chuck Norris | 1985 | R | 79.95 |
| 26 | 30 | 17 | SEVEN BRIDES FOR SEVEN BROTHERS | MGM/UA Home Video 700091 | Howard Keel Jane Powell | 1954 | NR | 29.95 |
| 27 | 26 | 33 | LIONEL RICHIE ALL NIGHT LONG ▲◆ | Brockman Enterprises Inc. MusicVision 6-20420 | Lionel Richie | 1984 | NR | 19.95 |
| 28 | 17 | 26 | THE TERMINATOR ▲ | Thorn/EMI/HBO Video TVA2535 | A. Schwarzenegger | 1984 | R | 79.95 |
| 29 | 36 | 34 | ANNIE ◆ | RCA/Columbia Pictures Home Video 6-20127 | Andrea McArdle Albert Finney | 1982 | G | 29.95 |
| 30 | 25 | 9 | TRANSFORMERS: MORE THAN MEETS THE EYE | Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119 | Animated | 1985 | NR | 24.95 |
| 31 | 37 | 33 | TINA TURNER PRIVATE DANCER ▲ | Picture Music Intl. Sony Video Software 97W0066-7 | Tina Turner | 1984 | NR | 16.95 |
| 32 | 40 | 11 | AN OFFICER AND A DUCK | Walt Disney Home Video 258 | Donald Duck | 1985 | NR | 29.95 |
| 33 | 29 | 16 | STARMAN ▲ | RCA/Columbia Pictures Home Video 6-20412 | Jeff Bridges Karen Allen | 1984 | PG | 79.95 |
| 34 | 28 | 17 | THE UNSINKABLE MOLLY BROWN | MGM/UA Home Video 600578 | Debbie Reynolds Harve Presnell | 1964 | NR | 29.95 |
| 35 | 34 | 46 | PURPLE RAIN ▲ | Warner Brothers Pictures Warner Home Video 11398 | Prince Apollonia Kotero | 1984 | R | 29.98 |
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| 37 | NEW | | PORKY'S REVENGE | CBS-Fox Video 1463 | Dan Monahan Chuck Mitchell | 1985 | R | 79.98 |
| 38 | 31 | 7 | DIAMOND LIFE VIDEO | CBS Inc. CBS-Fox Music Video 7091 | Sade | 1985 | NR | 14.95 |
| 39 | 35 | 7 | RATT THE VIDEO | Atlantic Records Inc. Atlantic Video 50101 | Ratt | 1985 | NR | 19.98 |
| 40 | 27 | 17 | CLOSE ENCOUNTERS OF THE THIRD KIND-SPECIAL EDITION ▲◆ | RCA/Columbia Pictures Home Video 6-20162 | Richard Dreyfuss Teri Garr | 1977 | PG | 29.95 |

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

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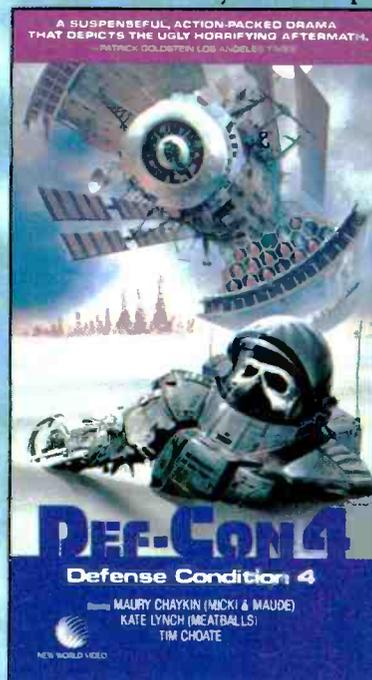
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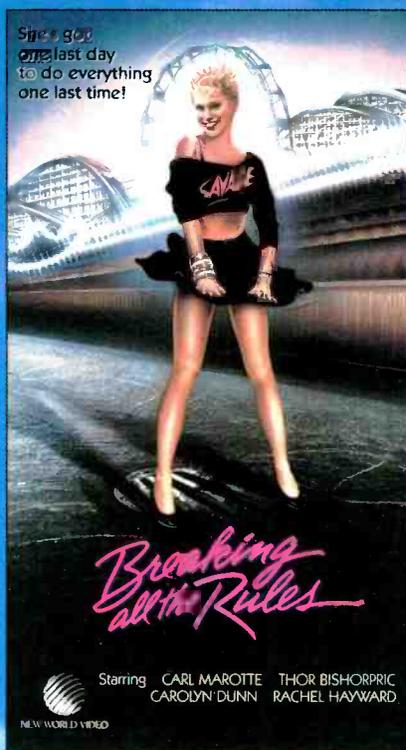
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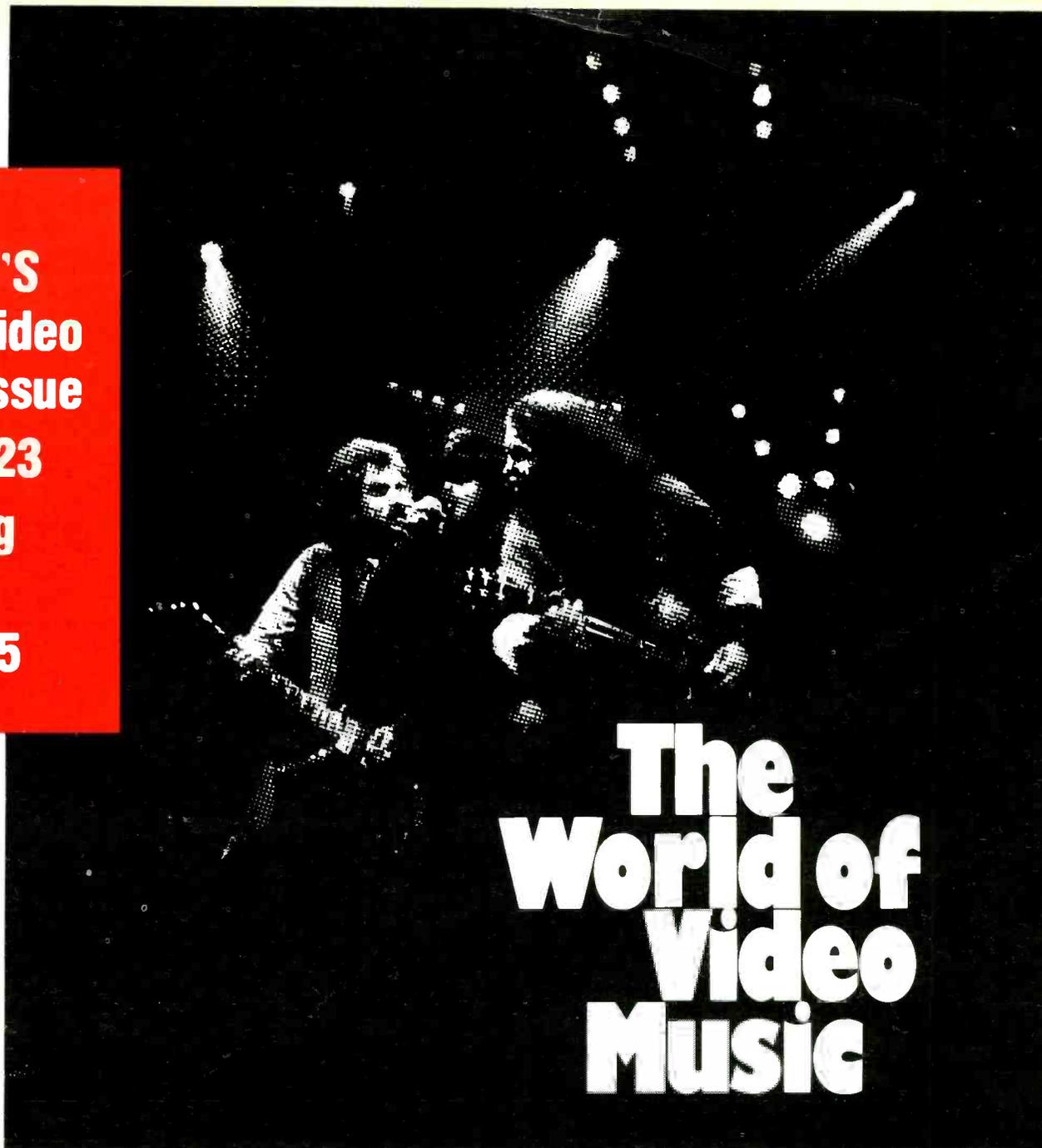
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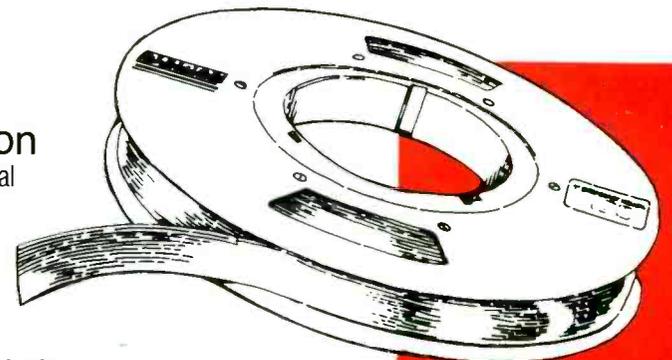
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Club Jocks Tell How They Remix It Up

Clips Get Extended, Enhanced via Technical Wizardry

BY JIM BESSMAN

NEW YORK The problem: maintaining dance floor action while playing the three-minute promotional video clips that don't match the 12-inch audio remixes club patrons favor. The solution: VJs at video/dance clubs have been developing innovative techniques to either stretch out the shorter videos to 12-inch length, or devise entirely new ambient video creations to meet club needs.

Many top VJs are making special video remixes by recutting available promo clips onto the 12-inch audio track, thus creating a new video product. Although synchronization rights haven't been obtained for this use of the original sources, the practice is becoming increasingly popular as a means of filling the void in label-manufactured 12-inch video product.

The video clubs with the greatest technical sophistication are able to mix back and forth from several audio and video sources live, in much the same manner as the traditional club DJ. In fact, many VJs say that the audio-only DJ is an anachronism—that video is now an integral part of the dance club scene, and one that will steadily grow in significance and ingenuity.

As San Francisco VJ and independent director Stefan puts it, "A VJ is really a DJ who has the talent to work in more than one medium, who can successfully manipulate many different video sources, as well as the usual DJ system."

Stefan, who VJs at The Stone, suggests that a major byproduct of the VJ's talents, "whether legal or illegal," is the 12-inch video mix, "the most potent promotional force I've seen in years." He notes: "VJs are cutting their own 12-inch versions because at dance clubs, no one can use the seven-inch [version of the video], which is not only too short, but also tends to have dialog or non-music sections in it."

A good case in point is Chicago VJ Dean Anderson's handling of the video to Eurythmics' "Would I Lie To You." Anderson, who works at the Cabaret Metro video dance club and recently won the Video Pool National Remixing Contest, notes that nothing in the 12-inch audio version of the hit matched the video's opening dialog between Annie Lennox and her motorcyclist boyfriend.

"It started out with pounding drums and a vocal sampling thing," explains Anderson, "so I took the 12-inch audio and laid it down and then used various parts of the video's opening scene, but without any of the mouths moving. It still told the story of the video, but without dialog."

Anderson notes that in this and other video remixes, the trick is to keep the edited footage "moving rhythmically with the audio, and not to confuse audiences by having video scenes of singing during instrumental portions of the 12-inch audio." He adds that while such remixes are "technically not legal," many clubs are either producing similar ones or "desperately want to."

Another technique practiced by Anderson is the creation of "video hot mix" tapes, along the lines of radio hot mixes, where several songs are mixed together over a specific beat track. He says that he has already produced half a dozen or so 20-minute tapes, which ease in and out of four music-related videos without missing a beat on the audio track.

At the Bounty Lounge video club in Boca Raton, Fla., head VJ Ray Lenahan also produces 12-inch video remixes. "If I don't like the audio on a video and the 12-inch kicks real hard," he says, "I'll make the 12-inch [audio] fit the video by editing or dubbing."

Jon Mott, VJ at Rich's dance/video club in Houston, employs similar techniques when faced with poor

sound quality in promo clips, to fill in 12-inch audio not represented by video and to back up video-less songs with similar imagery. Like other VJs, Mott relies heavily on ambient video, and tries to come up with footage that relates to the music's theme. He reports that one of his most popular matchups in this regard is Billy Idol's "White Wedding," for which footage from last season's final "Dynasty" wedding-cum-bloodbath episode was programmed.

Ambient material makes up almost all of the video programming at Manhattan's new Palladium nightclub, which features two huge retractable video arrays, each composed of 25 separate monitors. VJ Tima Surmelioglu, who is one of an eight-person audio/video produc-

(Continued on page 60)



Rise of the Empire. On the set of the video shoot for Bob Dylan's "When The Night Comes Falling From The Sky," the second clip from his Columbia album "Empire Burlesque," are from left, co-director Mark Innocenti, executive director/performer Dave Stewart of Eurythmics, co-director Eddie Arno and Dylan.

Thorn Launching New VHD Jukebox Disco Unit Unveiled at London Expo

LONDON Thorn EMI Videodisc has debuted its new VJC (Video Jockey Console) disco unit at the Sound & Light Exhibition here, and will put it on sale in European markets this fall. Its price will be approximately \$8,250.

The unit joins Thorn EMI's Videodisc Jukebox, launched earlier this year (Billboard, May 11), in the public entertainment marketplace. Both are based on VHD technology, the subject of a failed consumer launch.

Paul Bradley, sales and marketing manager of Thorn EMI Videodisc, says: "The potential for these two products is enormous, since they offer the significant benefits of videodisc: far superior sound and vision quality and very fast access

to individual tracks. Reaction at the exhibition has been dramatic, and it's our firm belief and intention that the VJC disco console will dominate this market."

The VJC unit incorporates six sound mixers. Three control the three videodisc players in the console, while the other three can be used to control a satellite feed or other external video and sound source.

Thorn EMI will itself supply three hours monthly of disco video clips in stereo to purchasers.

Fashionable New Ambient Deal

NEW YORK Video Pool Inc., the Chicago-based clip distribution firm, and Videofashion Inc., the producer of fashion news programming based here, have pacted to distribute a new series of programs aimed specifically at the ambient video market.

The first project is "Videofashion Montage," a one-hour tape compiled from Videofashion Inc.'s library. The video has no audio track, and is intended to be used with a variety of music.



This Train Goes West. Chrysalis artists Go West recently made their debut appearance on "Soul Train," performing their single "Eye To Eye." The show was aired in nine major markets. Go West is also taping several other tv and video programs slated for the near future. Pictured are band members Peter Cox and Richard Drummie chatting with host Don Cornelius.

Record Royalties Paid in Britain

LONDON A royalty distribution to composer/writer/publisher members of some \$4.65 million for the month of August constituted a record for the Mechanical Copyright Protection Society (MCPS) here.

A significant slice of the payout came from television payments under blanket agreements with the BBC and the Independent Television Contractors Assn. (ITCA), with some \$1.4 million coming from the BBC and almost double that from the commercial group.

Says Bob Montgomery, MCPS managing director: "These blanket deals are necessary because of the excessive quantity of our members' music recording into television. Without them, television would have to get heavily involved in the costly and time-consuming business of obtaining individual copyright clearances on the recording of members' work."

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CLUB JOCKS TELL HOW THEY REMIX IT UP

(Continued from page 59)

tion team at the club, has the ability to control each screen manually or automatically as a separate entity, or the array as a whole.

"The arrays make the images more powerful because they're so massive," says Surmelioglu, adding that Palladium video is made even more powerful as it is used not continuously, but rather only at "maximum impact points" throughout the night. Ambient footage is supplied through her own Sound & Vision video pool, or commissioned from such artists as Laurie Anderson.

At Manhattan's Private Eyes video club, VJ Scott Blackwell has at his disposal what may be the most flexible club video system. Thanks to a patch bay allowing the tape

output from any of nine decks to be programmed onto any of 34 screens, Blackwell is able to offer numerous combinations of promo clips and ambient footage. He can also electronically manipulate all of this with endless possibilities. For example, during Fun Fun's "Color My Love," he continuously shuffles images from screen to screen, hand coloring each via a joystick control on the special effects generator.

"I do everything live," he says. "We've been asked not to screw around with supplied promo clips, and we'd like to have 12-inch video versions, but we haven't had to create our own because we do it live."

Blackwell points to the Private Eyes setup as the "future" of nightclub dance entertainment. The Stone's Stefan envisions major upcoming club developments, including the introduction of the Fairlight CVI digital image processor, which will allow even greater live manipulation of images. He also foresees the use of clubs as "sneak previews" for videos in progress, prior to label commitment to a final edit.

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- ✓ Tears For Fears "I Believe"
- ✓ Bonnie Tyler "Holding Out For A Hero"
- ✓ The Cars "Heart Beat City"
- ✓ Hall & Oates/Temptations "Do The Things You Do/My Girl"
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| MUSIC TELEVISION PROGRAMMING | | WEEKS ON PLAYLIST |
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| This report does not include videos in recurrent or oldie rotation. | | |
| VIDEOS ADDED THIS WEEK | THE ALARM STRENGTH IRS MEDIUM | |
| | BLACK 'N' BLUE MISS MYSTERY Geffen LIGHT | |
| | JON BUTCHER AXIS STOP Capitol ACTIVE | |
| | CRUZADOS MOTORCYCLE GIRL Arista ACTIVE | |
| | GLENN FREY YOU BELONG TO THE CITY MCA HEAVY | |
| | KIX COLD SHOWER Atlantic LIGHT | |
| | MEN AT WORK HARD LUCK STORY Columbia LIGHT | |
| | PHANTOM, ROCKER & SLICK MEN WITHOUT SHAME EMI America ACTIVE | |
| | R.E.M. DRIVER 8 IRS ACTIVE | |
| | JOHNNY REND & THE SAX MANIACS RUNNING FOR COVER Rounder NEW | |
| | TODD RUNDGREN SOMETHING TO FALL BACK ON Warner Bros. MEDIUM | |
| | CHARLIE SEXTON BEAT'S SO LONELY MCA BREAKOUT | |
| | SMASH PALACE LIVING ON THE BORDERLINE Epic LIGHT | |
| | STING LOVE IS THE SEVENTH WAVE A&M POWER | |
| UB40 DON'T BREAK MY HEART A&M MEDIUM | | |
| VANDEBURG ONCE IN A LIFETIME Atco LIGHT | | |
| VECTOR SURRENDER A&M NEW | | |
| POWER ROTATION <small>Sneak Preview Videos</small> | ROGER DALTRY AFTER THE FIRE Atlantic 4 | |
| | COREY HART BOY IN THE BOX EMI America 4 | |
| | HOWARD JONES LIKE TO GET TO KNOW YOU WELL Elektra 2 | |
| | KISS TEARS ARE FALLING Mercury 2 | |
| | LOVERBOY LOVIN' EVERY MINUTE OF IT Columbia 4 | |
| | RATT YOU'RE IN LOVE Atlantic 3 | |
| | TALKING HEADS AND SHE WAS SIRE 3 | |
| | THOMPSON TWINS LAY YOUR HANDS ON ME Arista 5 | |
| | TINA TURNER ONE OF THE LIVING Capitol 4 | |
| | HEAVY ROTATION | ABC BE NEAR ME Mercury 8 |
| A-HA TAKE ON ME Warner Bros. 21 | | |
| CHEAP TRICK TONIGHT IT'S YOU Epic 12 | | |
| CHEECH & CHONG BORN IN EAST L.A. MCA 8 | | |
| *HEART NEVER Capitol 7 | | |
| HOOTERS AND WE DANCED Columbia 9 | | |
| HOWARD JONES LIFE IN ONE DAY Elektra 9 | | |
| MARILLION KAYLEIGH Capitol 14 | | |
| *JOHN COUGAR MELLENCAMP LONELY OL' NIGHT Riva/Mercury 11 | | |
| MR. MISTER BROKEN WINGS RCA 13 | | |
| *EDDIE MURPHY PARTY ALL THE TIME Columbia 7 | | |
| *NIGHT RANGER FOUR IN THE MORNING Camel/MCA 5 | | |
| D.M.D. SO IN LOVE A&M 15 | | |
| POINTER SISTERS DARE ME RCA 8 | | |
| *STARSHIP WE BUILT THIS CITY RCA 5 | | |
| *STING FORTRESS AROUND YOUR HEART A&M 9 | | |
| *TEARS FOR FEARS HEAD OVER HEELS Mercury 8 | | |
| *JOHN WAITE EVERY STEP OF THE WAY EMI America 7 | | |
| ACTIVE ROTATION | ADAM ANT VIVE LE ROCK Epic 8 | |
| | KATE BUSH RUNNING UP THAT HILL EMI America 5 | |
| | BOB DYLAN WHEN THE NIGHT COMES FALLING FROM THE SKY Columbia 4 | |
| | INXS THIS TIME Atlantic 2 | |
| | NICK LOWE I KNEW THE BRIDE Columbia 4 | |
| | MONDD ROCK COME SAID THE BOY Columbia 8 | |
| | THE OUTFIELD SAY IT ISN'T SO Columbia 9 | |
| | *TOM PETTY & THE HEARTBREAKERS REBELS MCA 8 | |
| | PREFAB SPROUT WHEN LOVE BREAKS DOWN Epic 6 | |
| | READY FOR THE WORLD OH SHEILA MCA 5 | |
| | SAGA WHAT DO I KNOW Portrait 8 | |
| | SCRITTI POLITTI PERFECT WAY Warner Bros. 7 | |
| | TOMMY SHAW REMO'S THEME (WHAT IF?) A&M 2 | |
| | SIMPLY RED MONEY'S TOO TIGHT Elektra 6 | |
| TALKING HEADS STAY UP LATE SIRE 3 | | |
| MEDIUM ROTATION | APRIL WINE ROCK MYSELF TO SLEEP Capitol 4 | |
| | PHIL COLLINS/MARILYN MARTIN SEPARATE LIVES Columbia Pictures 3 | |
| | DEAD OR ALIVE LOVER COME BACK Epic 4 | |
| | DREAM ACADEMY THIS WORLD Warner Bros. 4 | |
| | NICK GILDER LET ME IN RCA 4 | |
| | HEAVEN KNOCKIN' ON HEAVEN'S DOOR Columbia 3 | |
| | OINGO BOINGO WEIRD SCIENCE MCA 13 | |
| | RICK SPRINGFIELD DANCE THIS WORLD AWAY RCA 3 | |
| | SQUEEZE LAST TIME FOREVER A&M 7 | |
| | THE TRUTH PLAYGROUND IRS 6 | |
| | WANG CHUNG TO LIVE AND DIE IN L.A. Geffen 3 | |
| BREAKOUT ROTATION | DANSE SOCIETY SAY IT AGAIN Arista 8 | |
| | BRYAN FERRY DON'T STOP THE DANCE Warner Bros. 7 | |
| | NDNA HENDRYX IF LOOKS COULD KILL RCA 2 | |
| | KAJA SHOULDN'T DO THAT EMI America 3 | |
| | KING WON'T YOU HOLD MY HAND Epic 2 | |
| | PLATINUM BLONDE CRYING OVER YOU Epic 3 | |
| | SIMON F I WANT YOU BACK Chrysalis 5 | |
| | THE SMITHS THE BOY WITH A THORN IN HIS SIDE Warner Bros. 2 | |
| | WHAT IS THIS I'LL BE AROUND MCA 2 | |
| | LIGHT ROTATION | THE CURE IN BETWEEN DAYS Elektra 5 |
| FURY KEEP ON DREAMIN' New York Music Co. 4 | | |
| RUPERT HINE/CY CURNIN WITH ONE LOOK (WILDEST DREAMS) A&M 2 | | |
| KANE GANG GUN LAW Mercury 3 | | |
| ERIC MARTIN INFORMATION Capitol 3 | | |
| IAN MESSENGER LIVING IN THE NIGHT Warner Bros. 6 | | |
| NEW | KIM MITCHELL ALL WE ARE Atco 4 | |
| | MORRIS DAY THE OAK TREE Warner Bros. 3 | |
| | THE PRODUCERS DEPENDING ON YOU Marathon 2 | |
| TNT SEVEN SEAS Mercury 5 | | |

* 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.



Hard Rocker. Wearing his Live Aid jacket, Paul Young visits NBC Radio Studio 8B in New York to tape an interview with NBC Rock Reporter Rona Elliot.

OLIVIA EXPLAINS HER CHANGE OF IMAGE

Singer Acknowledges Concession to 'Young Market'

BY PAUL GREIN

LOS ANGELES One of the most remarkable career transformations in recent pop music history was Olivia Newton-John's late-'70s shift from adult contemporary ballads to provocative dance pop.

The change in image and musical direction has brought the singer a series of sexy, rhythmic hits, including "Physical," "Make A Move On Me" and the new "Soul Kiss," which is rapidly moving up the Hot 100.

Newton-John is candid about the fact that her move away from ballads was basically a concession to pop radio and young, dance-conscious record-buyers.

"It's a very young market out

there," she says. "They don't call it disco anymore, but it never dies, really; it just becomes another name—dance music. That seems to be a very important part of the record industry and how kids hear music and are introduced to it.

"And they're so young. They're not really into dramatic, mellow things; they're more into the lively stuff, which makes sense."

Perhaps that explains why Newton-John uses the term "my self-indulgent dreams" to characterize two longterm musical goals: cutting another country album and an album of pop standards.

"My dream is to do an album of ballads," she says. "They're my favorite thing to do—old standards and ballads. I've been talking about doing standards for about 10 years. In the last couple of years a lot of people have done that, so I figure I'll wait a bit, but I will do it."

Newton-John admits that she felt a tinge of envy two years ago when Linda Ronstadt issued her album of standards, "What's New." "I felt kind of a pang," she says, "because I had wanted to do it and have always talked about it, but I didn't know if anyone would be interested. I guess if I had really dug down, I could have done it."

Producer Profile

Garay Wonders Why He's No Longer Hot

BY ETHLIE ANN VARE

LOS ANGELES Producers, even more than artists at times, are subject to a "what's hot, what's not" mentality. Val Garay, for example, was riding the crest in 1981 with the Grammy-winning record of the year, Kim Carnes' "Bette Davis Eyes." The following year, he brought in the Motels' first gold album, "All Four One." But, as Garay himself notes, "When you get to a peak in your career, there's only two ways you can go. One of them is down."

Garay, currently working on a new album for Dwight Twilley at his San Fernando Valley studio, Record One, is somewhat mystified by his sudden lack of visibility as a producer.

"My talent hasn't diminished," he muses. "My ability hasn't gone away. My ideas aren't terrible and old-fashioned."

Having started out as an engineer in the '70s with such acts as the Mamas & the Papas, Seals & Crofts, Linda Ronstadt and James Taylor, Garay claims he has been typecast as an "L.A. sound" man.

"I'm perfectly capable of producing a band like the Clash," he maintains. "But when you start with somebody like James Taylor, who's Mr. Acoustic, Mr. Mellow, and make him tough—he's only going to get so tough. The most successful tunes Linda Ronstadt did, like 'When Will I Be Loved' and 'Heatwave,' were the strong ones, tunes that I gave some power and punch."

Garay was also hurt by the long

gap between his hits of the early '80s and the present. That was due to his having spent a full year on a Motels album, and a second year on one with Santana. Then, tired of marathon sessions, Garay took some time off.

Now, he wants to return on a different level. Val Garay wants to rock.

"Lone Justice—I should have done that band," he says. "I tried very hard to produce the Unforgiven, who I still think are an interesting band. I did a single for Cock Robin. I'm going to start working with a Canadian *a cappella* group called the Nylons in January. I want to get involved in new things, not established things."

In the meantime, Garay can depend on a livelihood from Record One, a "hot rodded" 48-track facility he co-owns with Indianapolis financier Mel Simon. Fleetwood Mac just booked four months in his new room to record their long-awaited reunion album.

"We're trying to dispel the notion that this is a closed, private shop," says Garay. "It's completely open to the public."

Mainly, Garay is trying to overcome the bad rap that surrounded him during his tenure with the Motels, a time of internal strife and personality disputes. He maintains that he earned an undeserved reputation as a Svengali, and was made "a scapegoat in that situation."

"This was a self-contained band that made records which weren't very successful," he says. "And I used a lot of studio musicians to play with them, because their ability simply wasn't on a competitive level. They had two very successful albums with two hit singles. And now they went off to do their 'roots' album their way, and the album's a stiff and the single's a stiff and thank you, good night."

"I prefer to work with artists who have a real clear picture of who they are. I try to let them be themselves. I don't want to go out and manufacture somebody. It's too much work."

FBI Agency Strengthening Its Hollywood Connection

LOS ANGELES FBI, the leading booking agency in new music, is expanding its film and television department and adding a soundtrack division. In addition, the seven-year-old, New York-based agency has opened its first Los Angeles office to strengthen its ties to the film and tv communities here.

FBI president Ian Copeland estimates that the film and tv department could bring in as much revenue as the concert division within a year or two. "The numbers are much greater," he says, "and with a certain decrease in the efforts you have to go through to achieve it. To book a tour, you have to deal with so many promoters, stage sizes, lights—it's a whole different process."

The key to the current expansion is the relocating of Barbara Stark, the director of FBI's film and tv department, from New York to the new West Coast office.

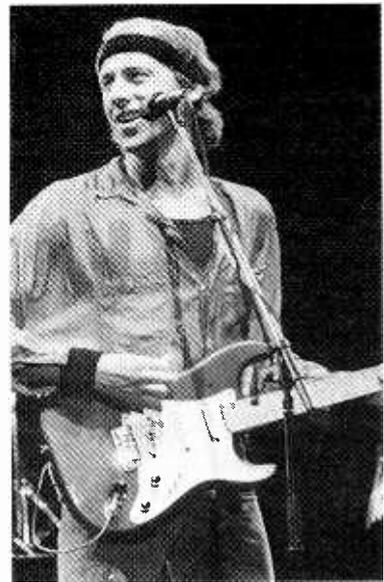
"Barbara has been in the New

York office for the past year and a half," Copeland says, "getting acquainted with the artists and managers. Now it's time for her to come out here where it all happens to a large extent. Being in New York is going against the flow, considering most of the other agencies are in Hollywood."

FBI has also hired a soundtrack specialist, Doug Frank, who is charged with seeking soundtrack opportunities for its artists. The agency has assigned Scott Sedita and Rosella Olson to front the New York film, tv and commercial division.

Copeland says he had overseen the film and tv area himself until Stark came to the company in 1984 with her own roster of theatre actors. Since then, FBI has landed client Courteney Cox a lead in the new NBC-TV series "Misfits Of Science" and placed Adam Ant in an episode of CBS-TV's "The Equalizer," Ran-

(Continued on page 63)



Money for Nothing. Mark Knopfler performs during Dire Straits' recent show at New York's Radio City Music Hall. (Photo: Chuck Pulin)

"I seem to make albums so irregularly that when it came time to do one, it was like, 'Let's get something commercial out here,' and I don't feel anyone really felt it was a viable thing at the time."

Newton-John notes that two other songs on her new "Soul Kiss" album, "Toughen Up" and "Emotional Tangle," are more ballad-oriented. In fact, she says that she and longtime producer John Farrar wanted "Toughen Up" to be the first single, but MCA opted instead for the title track.

"I would love to go with a ballad," she says, "but you're also up against radio stations airplaying things like that. In order to get them to play a ballad, you often have to present them with something uptempo first."

Newton-John is currently expecting her first child, which has prompted plans to make a full-length video of the new album, as was done four years ago with "Physical."

"Most of the songs have stories," she notes, "because the original intention for this album was that every song should be a video. It was going to be a special like 'Physical' was, but in the condition I'm in, I didn't have the stamina to do the whole album. So we've done videos for five songs; three of them are live, and the other two are concepts."

Newton-John's pregnancy has also ruled out a tour, but the singer doesn't seem to mind. "I don't particularly miss it," she says. "I enjoy it when I'm up there, but I don't thrive off it."

"Some people are needy for that feedback. I think what's happened is that I've discovered a life outside of my career that I really enjoy."

Newton-John has been managed for the past four years by Roger Davies, who also masterminded Tina Turner's recent comeback. Indeed, Davies sent Newton-John both "Soul Kiss" and "Toughen Up," the latter written by the team of Terry Britten and Graham Lyle, who wrote Turner's comeback smash, "What's Love Got To Do With It."

The "Soul Kiss" album also includes songs by Farrar and Steve Kipner, who has written several of Newton-John's recent hits. Notes the singer: "We're very lucky; we

(Continued on page 63)

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BOXSCORE TOP CONCERT GROSSES

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|--|---|---------------------|--|--------------------------------|---|
| BRUCE SPRINGSTEEN & THE E STREET BAND | Los Angeles Memorial Coliseum | Sept. 27-30, Oct. 2 | \$5,688,445 \$17.50 | 331,892 four sellouts | Avalon Attractions |
| BRUCE SPRINGSTEEN & THE E STREET BAND | Mile High Stadium Denver | Sept. 23-24 | \$2,347,840 \$17.60 | 133,400 two sellouts | Feyline Presents |
| WILLIE NELSON'S FARM AID PLUS OTHER ARTISTS | Memorial Stadium Univ. of Illinois Champaign | Sept. 22 | \$1,450,500 \$17.50 | 82,885 sellout | Buddy Lee Attractions Inc. |
| STING | Radio City Music Hall New York | Sept. 23-30 | \$779,700 \$20/\$17.50 | 40,922 seven sellouts | Radio City Music Hall Prods. |
| TINA TURNER JOHN PARR | Oakland Coliseum | Oct. 3-4 | \$470,557 \$17.50 | 26,889 two sellouts | Bill Graham Presents |
| TEARS FOR FEARS ADVENTURES | Radio City Music Hall New York | Oct. 4-7 | \$403,725 \$17.50 | 23,496 four sellouts | Radio City Music Hall Prods. |
| DIRE STRAITS | Radio City Music Hall New York | Oct. 1-3 | \$346,400 \$20 | 17,526 three sellouts | Radio City Music Hall Prods. |
| BRYAN ADAMS IDLE EYES | Ottawa (Ont.) Convention Center | Sept. 25-26 | \$263,242 (\$329,053 Canadian) \$17.50 | 20,000 two sellouts | Bass Clef/Donald K. Donald/ Concert Prods. International |
| OAK RIDGE BOYS EXILE | Western Washington Fair Puyallup | Sept. 21-22 | \$251,106 \$12-\$9 | 28,255 36,300 four shows | In-House |
| TINA TURNER JOHN PARR | Olympic Saddledome Calgary, Alberta | Sept. 24 | \$249,600 (\$312,000 Canadian) \$20.50/\$19.50 | 16,500 sellout | Perryscope Prods. |
| TINA TURNER JOHN PARR | Irvine Meadows Amphitheatre Laguna Hills, Calif. | Oct. 5 | \$239,250 \$22.50/\$12.50 | 14,486 sellout | Avalon Attractions |
| BRYAN ADAMS COCK ROBIN | The Spectrum Philadelphia | Oct. 5 | \$231,475 \$14.50/\$12.50 | 16,711 sellout | Electric Factory Concerts |
| DIRE STRAITS | Olympic Saddledome Calgary, Alberta | Sept. 27 | \$214,800 (\$268,500 Canadian) \$19.50/\$18.50 | 14,830 sellout | Brimstone Prods. |
| STING | The Centrum Worcester, Mass. | Sept. 23 | \$203,313 \$17.50/\$15 | 12,281 sellout | Don Law Co. |
| ALABAMA CHARLIE DANIELS BAND JUDDS | West Virginia Univ. Coliseum Morgantown | Oct. 4 | \$196,571 \$15.50 | 12,682 14,599 | Keith Fowler Promotions |
| KOOL & THE GANG READY FOR THE WORLD LISA LISA & CULT JAM | McNichols Arena Denver | Oct. 2 | \$177,047 \$17.50 | 10,117 sellout | Creative Entertainment |
| TINA TURNER ERIC MARTIN BAND | Lawlor Events Center Reno | Oct. 2 | \$173,568 \$16 | 10,848 sellout | Bill Graham Presents |
| AC/DC YNGWIE MALMSTEEN'S RISING FORCE | Maple Leaf Gardens Toronto | Sept. 23 | \$167,792 (\$209,741 Canadian) \$19 | 11,039 13,500 | Concert Prods. International |
| KOOL & THE GANG READY FOR THE WORLD LISA LISA & CULT JAM | Arizona State Univ. Center Tempe | Oct. 4 | \$161,297 \$17.50 | 9,217 sellout | Creative Entertainment |
| RATT BON JOVI | The Centrum Worcester, Mass. | Oct. 5 | \$157,637 \$13.50/\$12.50 | 11,500 sellout | Don Law Co. |
| ALABAMA CHARLIE DANIELS BAND | Olympic Center Lake Placid, N.Y. | Sept. 28 | \$152,918 \$15.50/\$13.50 | 10,598 sellout | Keith Fowler Promotions |
| CROSBY, STILLS & NASH | James L. Knight Center Miami | Sept. 28-29 | \$151,900 \$17.50 | 9,148 9,800 one sellout | Fantasma Prods. |
| JOHNNY MATHIS JEANNIE BUNLER | Concord (Calif.) Pavilion | Oct. 4-5 | \$148,216 \$16.50/\$10.50 | 10,770 16,000 | In-House |
| TEARS FOR FEARS | The Centrum Worcester, Mass. | Oct. 2 | \$141,950 \$13.50/\$12.50 | 10,864 11,074 | Don Law Co. |
| ALABAMA CHARLIE DANIELS BAND JUDDS | Centennial Hall Toledo, Ohio | Oct. 5 | \$139,903 \$15.50 | 9,026 sellout | Keith Fowler Promotions |
| ALABAMA CHARLIE DANIELS BAND JUDDS | Notre Dame Univ. Athletic & Convocation Center South Bend, Ind. | Oct. 6 | \$139,701 \$15.50 | 9,013 12,280 | Keith Fowler Promotions |
| BRYAN ADAMS COCK ROBIN | Wheeling (W. Va.) Civic Center | Oct. 3 | \$134,125 \$13.50 | 9,250 sellout | Beaver Prods. |
| DIRE STRAITS | Wang Center Boston | Oct. 5-6 | \$134,109 \$17.50/\$15 | 8,074 two sellouts | Don Law Co. |
| JAMES TAYLOR | Wang Center Boston | Sept. 30-Oct. 1 | \$127,588 \$17.50/\$15 | 8,192 two sellouts | Don Law Co. |
| BRYAN ADAMS COCK ROBIN | Augusta (Me.) Civic Center | Oct. 6 | \$124,584 \$14.50 | 8,592 sellout | Beaver Prods. |
| OAK RIDGE BOYS EXILE JANIE FRICKE | Mid-South Fair Memphis | Sept. 28 | \$115,195 \$13.25 | 8,855 12,035 | In-House |
| HEART GO WEST | Radio City Music Hall New York | Sept. 21 | \$114,504 \$20 | 5,846 sellout | Radio City Music Hall Prods. |
| GEORGE BENSON KENNY G. | Irvine Meadows Amphitheatre Laguna Hills, Calif. | Sept. 27 | \$111,983 \$14.50/\$6.50 | 7,630 15,000 | Avalon Attractions |
| RATT BON JOVI | Providence (R.I.) Civic Center | Oct. 7 | \$105,950 \$12.50/\$11.50 | 8,476 9,826 | Frank J. Russo |
| NEIL YOUNG YOUNGER BROTHERS | Southern Star Amphitheatre Houston | Sept. 20 | \$104,478 \$15.50 | 7,047 10,000 | Pace Concerts |
| BEACH BOYS THREE DOG NIGHT | Univ. of Tennessee Arena Chattanooga | Oct. 4 | \$100,725 \$15 | 6,715 7,000 | Brass Ring Prods. |
| OAK RIDGE BOYS EXILE JOHN SCHNEIDER | Murphy Center Middle Tennessee State Univ. Murfreesboro | Sept. 29 | \$96,620 \$13.50/\$11.50 | 8,459 10,000 | In-House |
| OAK RIDGE BOYS EXILE | Hult Center Eugene, Ore. | Sept. 20 | \$96,012 \$20.50 | 4,893 5,000 | Jack Roberts Prods. |
| OAK RIDGE BOYS EXILE | Barton Coliseum Little Rock, Ark. | Sept. 27 | \$90,996 \$12 | 7,719 10,151 | In-House |
| TEMPTATIONS FOUR TOPS TOWER OF POWER | Irvine Meadows Amphitheatre Laguna Hills, Calif. | Sept. 29 | \$89,460 \$17.50/\$15 | 6,290 sellout | Avalon Attractions |

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Talent in Action

STING

Radio City Music Hall, New York
Tickets: \$20, \$17.50

IN THE SEVEN MONTHS between the unveiling of his new band at the Ritz and the triumphant opening of his sold-out eight-night stand with those same musicians at Radio City on Sept. 23, Sting had clearly grown more at ease with them, and they with him. Indeed, they had grown into an awesomely tight ensemble.

The guitarist/singer's band (Branford Marsalis on saxophones, Kenny Kirkland on keyboards, Daryl Jones on bass and Omar Hakim on drums, aided by vocalists Janice Pendarvis and Dolette McDonald) isn't tight in the sense that many rock groups are tight—highly polished, with every note and beat in the same place every night. They like to take the kind of chances that aren't generally taken within the pop song format—just as Sting believes in taking chances, both musically and lyrically, in his songwriting.

And just as Sting's gambles sometimes backfire (notably in the form of some rather awkward and naive lyrics), not everything his band played at Radio City came across. They rushed through the opening "Shadows In The Rain" frenetically and chaotically, and it took them several numbers before they settled into a comfortable groove. Once they did, however, everything clicked.

They didn't do much stretching out. There were no extended jams, except for an exhilarating workout on "I Burn For You," highlighted by Hakim's feverish drumming. And only Marsalis got any solo space to speak of—which he made the most of, alternating between sinuous soprano and very earthy tenor and coming close to stealing the show. But throughout the set, their ensemble work maintained a jazz-like flexibility and sense of give and take, without becoming so self-involved or ephemeral as to lose the music's rock-like pulse. If the concept of "fusion" has any validity, this may be the hottest fusion band on the scene.

Sting's success is attributable partly to his good looks and charisma, and partly to simple, catchy songs like "If You Love Somebody Set Them Free" and "Every Breath You Take," which got the two biggest hands of the night. But, as Sting demonstrated at Radio City, there's an additional explanation for his success: He has managed, as few other artists have, to reconcile an unusually sophisticated musical sense with the crowd-pleasing dynamism of rock'n'roll—and he delivers the resultant mixture in a voice that is passionate, persuasive and thoroughly distinctive.

That voice, unfortunately, wasn't in very good shape on this particular evening. Sting sounded extremely hoarse, suggesting that the rigors of the road may be taking their toll.

PETER KEEPNEWS

MELBA MOORE
FREDDIE JACKSON
Beverly Theatre,
Beverly Hills, Calif.
Tickets: \$15.75, \$13.75

IT'S QUITE LOGICAL that Melba Moore and Freddie Jackson should work together. Both artists record for the same label (Capitol) and have the same management company (Hush Productions). Jackson has worked behind Moore as a backup vocalist and has even written songs for her. In return, she became his professional mentor, introducing him to Capitol.

However, that's where the similarities end. During the first show of a two-show evening, the performances of Moore and Jackson were like night and day. Out of respect to Moore's years of experience and Jackson's attraction among ticket-holders, the set was strategically split: Moore opened; mid-show she introduced Jackson, and they both returned for a final duet.

Backed by a forceful six-piece band, Moore immediately livened things with "Love's Coming At Cha," though it was hard not to be distracted by her garb, a spacey-looking jumpsuit.

Moore has one hell of a vocal range, but could learn something from her protege about caressing a lyric. Her idea of r&b styling seems to lie in taking her voice from a whisper to an ear-piercing yell. As a result, songs like the dreamy "Living For Your Love" suffered. It didn't help matters that her band cluttered what should have been a streamlined, guitar-dominated "Read My Lips."

Happily, Jackson's segment was another story. The power of a hit record is exceeded only by a strong performance, and Jackson came across like a veteran. Chicly attired, Jackson projected himself well, working the length of the stage. During the driving "He'll Never Love You (Like I Do)," he drove the capacity audience to a sweat; then he soothed them with a creeping "Love Is Just A Touch Away."

In concert as on record, Jackson has one of the most powerful voices on the scene today, and he knows how to use it. Occasionally, he tries to do *too* much with it—the romantic "You Are My Lady" abounded with dramatic, cliff-hanging vocal runs—but his presence and delivery is what the art of soul-stirring, lady-killing r&b is all about. Indeed, by the time Jackson got to "Rock Me Tonight," the audience reaction had approached mild hysteria. Female patrons mobbed the stage with such fervor that you would have thought they were part of the act.

Moore then returned to finish her set, but there was simply no reviving this audience, many of whom departed when Jackson left the stage. Moore was simply no match for Jackson, who should either begin headlining his own dates or open for artists more compatible with his musical style.

STEVEN IVORY

HERBIE HANCOCK/RON CARTER/
TONY WILLIAMS
Village Vanguard, New York
Admission: \$15

IT'S ALWAYS a cause for celebration when one of the classic rhythm sections in jazz history gets back
(Continued on page 75)

FBI AGENCY

(Continued from page 61)

dall Batinkoff in the lead role of the new film "Streetwalkin'," Maura Shea in the lead of the current feature "Whatever It Takes," and Maud Winchester in the lead of the Alan Parker film "Birdie."

In addition, FBI affiliate CCCP (jointly owned by Ian, Stewart and Miles Copeland and Derek Power) has lined up two tv projects for Stewart Copeland: scoring CBS-TV's "The Equalizer" and selected episodes of an upcoming George Lucas tv series. CCCP also packaged the soundtrack for the current feature "Pee Wee's Big Adventure" and the title song for "Weird Science."

Copeland notes that "the film world could be just as interesting as was the music world when we first came into it." But he adds that he expects each division to be self-sufficient.

"Other agencies seem to subsidize their rock'n'roll divisions with money they make on their film and tv divisions. I don't want that to ever happen. I think it would be wrong for one to depend entirely on the other."

While FBI is opening an L.A. office, it is only to house the film and tv department. "I'm not a great believer in spreading the booking department and having a West Coast office and a New York office," Copeland says. "I think it's a mistake to have everything split up to where you can't instantly get information. Our teamwork effort would be dissipated by spreading it out."

To augment its new West Coast presence, FBI has entered into a joint arrangement with Melinda Jason's Client Agency, which represents several top writers, producers and directors. "We'll give them music," notes Copeland. "They'll give us scripts and projects."

As for FBI's concert division, Copeland says he's content with being the top agency in new music, and has no desire to be a full-line agency representing a wide variety of artists.

"I'm quite content to maintain that niche," he says. "I don't see it as limiting: I don't really want to go out and sign Crosby, Stills & Nash."

"New music is where my taste lies. I sign acts because I like them."

PAUL GREIN

OLIVIA NEWTON-JOHN

(Continued from page 61)

have this kind of Australian Mafia over here."

Newton-John is also looking forward to another film role, following a smash debut in "Grease" and subsequent disappointments in "Xanadu" and "Two Of A Kind." She says she and Nancy Gould Chuda came up with an idea, sold it to Paramount, and plan to produce it next year. Newton-John will star.

"It's a grown-up comedy," Newton-John says. "I'm really excited about that. I'm going to play an adult in this one—not an ingenue or a girl from another planet or an 18-year-old. I'll be playing my own age, a situation I can understand."



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Confirmed At Press Time:

- | | |
|---|---|
| ➤ Alan Baker, <i>Bursan-Marsteller</i> | ➤ Jack Lorick, <i>Flair Communications Agency, Inc.</i> |
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| ➤ Rick Ungar, <i>Attorney at Law with the law firm of Ungar & Ungar, A.P.C.</i> | ➤ Samuel J. Fox, <i>Law Offices of Irwin and Rowan</i> |
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Mail this form including hotel reservation to: **Gina DiPiero, Amusement Business, 14 Music Circle East, Nashville, TN 37203**

\$330 covers all sessions, 2 cocktail parties and continental breakfast and lunch on Thursday and Friday.

\$30 discount on registrations received by October 9—space is *limited*. Register now to insure your place.

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CITY, STATE _____ ZIP _____

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For more information on the seminar, phone Gina DiPiero, Amusement Business (615) 748-8115.

CMA/NARM Connection in the Spotlight

Annual Awards Show Highlights Week's Festivities

NASHVILLE Although the once significant disk jockey element of Country Music Month continues to wither, the retail tie-in is flourishing because of a promotional alliance between the Country Music Assn. (CMA) and the National Assn. of Recording Merchandisers (NARM).

This year's event is also set apart from previous ones in that the Grand Ole Opry's Birthday Celebration took place the week prior to the CMA's televised awards show, set to begin at 8:30 p.m. Monday (14). In past seasons, the awards event kicked off a full week of showcases, label parties and industry meetings.

On the record front, retailers and racks have been sent a variety of promotional materials to encourage their participation in this year's

CMA/NARM theme, "Bring Home Your Brightest Country Stars."

NARM has shipped close to 900,000 p-o-p pieces to be used in more than 3,000 locations to highlight country music product. The campaign has ties in with the CMA Awards Show, but the in-store push will continue through November.

To aid in promoting product, two different posters have been designed, one depicting entertainer of the year finalists and the other showing the covers of album of the year nominees. Divider cards and product stickers also spotlight CMA finalists (and, following the awards show, the winners). Other display pieces sent out by NARM include bin toppers, bin cards, display flats, banners, shelf talkers and bag

stuffers.

A new feature of this year's NARM country promotion is a display contest at both retail and rack levels. First prize in each category is \$1,000. Four second-place prizes of \$100 and 10 third-place prizes of \$50 will be awarded in each division. A T-shirt displaying this year's artwork will be presented to the person responsible for each in-store display entered in the contest. Deadline for entries is Nov. 15.

Graphics for the promotion were designed by Nashville artist Bill Barnes and display logos for the CMA, Kraft and NARM's "Give The Gift Of Music" campaign.

The schedule for the remainder of this week includes:

Monday (14): International Coun-

try Music Buyers Assn. (ICMBA) board of directors meeting, Hyatt Regency, 9:30 a.m.-noon; ICMBA election, Hyatt, 1:30 p.m.; CMA Awards Show, Grand Ole Opry House, 8:30-10 p.m.; post-awards show party (for ticket-buyers), Opryland Hotel, 10 p.m.

Tuesday (15): Home taping legislation seminar, Vanderbilt Plaza, 2:30-4:30 p.m., sponsored by the CMA and the National Music Publishers Assn. Open to the public.

Wednesday (16): CMA's annual membership meeting, Knoxville Room of the Opryland Hotel, 9-11 a.m. Polls open at 8 a.m.



Peacocks for Cash. Johnny Cash presents his daughter Rosanne Cash with a pair of live peacocks at a BMI party celebrating her No. 1 hit, "I Don't Know Why You Don't Want Me." Looking on are Rosanne's producer/husband Rodney Crowell and BMI senior vice president Frances Preston.

Ex-Rockers Exile Make Smooth Musical Transition

BY KIP KIRBY

NASHVILLE Since Exile first emigrated onto the country scene with "High Cost Of Leaving" in August, 1983, the spirited five-piece band has silenced any confusion about its rock'n'roll origin with a string of No. 1 singles.

These days, it's rare for anyone to bother asking Exile members why they made the transition to country. More pressing are questions about how they feel about being nominated for two CMA Awards (as vocal group and instrumental group of the year), or what Exile thinks is the key to its country success.

In only two years, Exile has managed, through a combination of shrewd recording, constant touring in prime package situations and a well-formulated game plan, to establish itself in the front ranks of

country. Songwriting has contributed, too: In addition to No. 1 covers by acts such as Alabama and Janie Fricke, Exile has a cut on the Forster Sisters' debut album ("Just In Case," written by the group's J.P. Pennington and Sonny Lemaire, who also penned all the cuts on Exile's current "Hang Onto Your Heart" album).

Exile has just completed a 50-date tour with the Oak Ridge Boys, gaining the group exposure that helped further its recognition. Despite its gallery of hits, bassist Lemaire says he still sees audiences react in surprise as they associate songs with the band.

"Hang Onto Your Heart," Exile's third album for Epic, is its first to be recorded and mastered digitally. CBS is releasing both the album and its predecessor, "Kentucky

(Continued on page 68)

NASHVILLE SCENE

by Kip Kirby



MUCH IS MADE of the media's predisposition toward sensationalism these days. Some of the criticism is warranted; some is not. But a situation that occurred in USA TODAY a couple of weeks ago got us thinking about media's overall responsibility, both to its readers and to itself.

The national newspaper ran a paragraph recently on the front page of its entertainment section, listing six artists it claimed were the only country acts to receive RIAA gold albums since 1980. The list was ludicrously incomplete, containing only Alabama, the Judds, George Strait, Lee Greenwood, Ricky Skaggs and Rosanne Cash (whose name was misspelled as "Roseanne").

Scene made a phone call to USA TODAY, attempting to enlighten the publication about the magnitude of its error. We rattled off a long list of names who had earned gold RIAA certifications in the last five years, ranging from John Anderson, Willie Nelson, George Jones and Merle Haggard to the Oaks, Sylvia, Crystal Gayle and Hank Williams Jr.

Questionable reporting about gold certifications

This resulted in a "correction" by USA TODAY almost more astonishing than its original mistake. Choosing to ignore the sizeable list we cited—and failing to call the RIAA for elaboration or verification—the newspaper ran a sentence two days later stating that Hank Williams Jr.'s name should have appeared on the list of country artists "who achieved gold albums for the first time in the '80s." The wording of the disclaimer varied from that of the original story—and it was still incomplete.

That was it. No mention of all the other acts who certainly qualified for inclusion. No attempt at setting the record straight for its readers who now believe only seven country artists have managed to get gold albums since 1980. Seven artists would be a dismal figure; but as the RIAA will testify, there are a lot more than seven.

However, despite repeated efforts by the CMA and others in Nashville to get USA TODAY to correct its error, the paper has steadfastly refused.

As if this weren't bad enough, USA TODAY also ran an inaccurate story on Farm Aid in the same week. The piece claimed that Willie Nelson had written the first check from the Farm Aid account for

\$25,000 to be used for food pantries feeding needy farm families, then went on to say that Nelson had also written another check for \$11,700 from the Farm Aid account to support lobbying efforts for the Harkin Bill.

Both these statements are wrong. The check Nelson wrote from the Farm Aid account for food pantries was for \$100,000. The \$11,700 was a personal check from the singer's own account. Nelson has repeatedly said that he will not use Farm Aid corporate funds for lobbying efforts, especially for a bill that isn't universally supported by American farmers. To date, no corrected information on this story has appeared in USA TODAY.

It is our considered opinion that journalists, whether in print, on television or on radio, have a responsibility to those who rely on them for accurate, researched information. When and if errors slip past and make it into final copy, they deserve—no, they demand—correction. And not by a writer at another publication; by the original publication itself.

SPEAKING OF Farm Aid, the Sammy Hagar incident didn't do the music industry any favors. At a time when rock music is already under heavy artillery from groups like Tipper Gore's Parents Music Resource Center seeking to rate and/or restrict lyrics, Hagar might as well have handed the PMRC rock music's head on a platter.

It was too bad that Hagar disregarded the purpose of the event when he went onstage. This wasn't an ordinary rock concert, nor was he playing to 80,000 screaming teenagers in a closed auditorium. Hagar was being heard and seen, thanks to the combined live television and radio hookup, by millions of Americans.

In the wake of Hagar's obscenities, the following things occurred: The Nashville Network pulled the plug on Hagar; the first appearance of Eddie Van Halen and Sammy Hagar as Van Halen was not seen in its entirety; Lone Justice didn't get seen on national tv because TNN couldn't get back from its cutaway substitute fast enough (and believe us, Lone Justice certainly should have been seen, because the band was excellent); and a number of irate viewers threatened to cancel their pledges.

Given the fact that the broadcast was reaching mass audiences at the point when rock'n'roll is already under intense scrutiny; and given the fact that Farm Aid was, first and foremost, a fund-raiser for grass-roots American families, one can only marvel at Hagar's ill-advised choice of phrasing.

FOR WEEK ENDING OCTOBER 19, 1985

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

130 REPORTERS

| | | NEW ADDS | TOTAL ON |
|------------------------|---------------------------|----------|----------|
| KENNY ROGERS | MORNING DESIRE RCA | 51 | 95 |
| DON WILLIAMS | IT'S TIME FOR LOVE MCA | 37 | 64 |
| NITTY GRITTY DIRT BAND | HOME AGAIN IN MY HEART WB | 32 | 71 |
| GENE WATSON | MEMORIES TO BURN EPIC | 31 | 41 |
| EDDIE RABBITT | A WORLD WITHOUT LOVE RCA | 27 | 61 |

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

RETAIL BREAKOUTS

59 REPORTERS

| | | NUMBER REPORTING |
|---------------------------------------|-----------------------------------|------------------|
| MEL MCDANIEL | STAND UP CAPITOL | 35 |
| BELLAMY BROTHERS | LIE TO YOU FOR YOUR LOVE MCA/CURB | 26 |
| RAY STEVENS | THE HAIRCUT SONG MCA | 19 |
| EARL THOMAS CONLEY | NOBODY FALLS LIKE A FOOL RCA | 17 |
| JENNINGS, NELSON, CASH, KRISTOFFERSON | DESPERADOS CBS | 14 |

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Success Is 'Pretty' for Keith Stegall

Hit Songwriter Finally Gets His Own Top 10 Single

BY EDWARD MORRIS

NASHVILLE After a brilliant start as a songwriter and a dismal one as a recording artist, Keith Stegall finally cracked the top 10 last month with his self-penned Epic single "Pretty Lady." Now the label is pinning even higher hopes on the just-shipped "Feed The Fire."

Stegall first distinguished himself as an across-the-board writer of hits for the likes of Al Jarreau ("We're In This Love Together"), Leon Everette ("Hurricane"), Dr. Hook ("Sexy Eyes") and Mickey Gilley ("Lonely Nights"). He signed with Capitol and had his first chart record, "The Fool Who Fooled Around," in 1980.

But he was never able to score higher than the mid-50s with Capitol (and subsequently with its sister label EMI America). Consequently, he and the label parted company.

"With Capitol," Stegall says, "it was just a bad marriage. I didn't know what was expected of me as an artist or of them as a record company. It was both of our faults."

Stegall made his Epic bow in 1984 with "I Want To Go Somewhere." And he did—to number 25. It was the beginning of a steady upward climb. "Whatever Turns You On"

went to 19, and "California" to 13. Then came "Pretty Lady."

He did some package shows with Mickey Gilley and Janie Fricke—sometimes with a band, more often with just his own guitar and piano accompaniment. This fall, Stegall, who is booked by William Morris, will be on the road with Ricky Skaggs and Ronnie Milsap for a few dates, and again he will be working basically as a soloist.

He also did a lot of radio drop-ins in the South, Southwest and Midwest, as well as marathon phone bouts to stations. But a major promotional ploy, he explains, was "what I called my Handleman/Lieberman tour," during which he visited rackjobber outlets all over the country.

"They'd put me on a stool," he recalls, "and I'd sit there for an hour and introduce them to my music. It's been tremendous. I got my own bin number because of that."

Although "California" was not his hottest song to date, it was the one for which Stegall did his only video. And he says it helped make him more recognizable, a fact demonstrated by remarks made to him by many Fan Fair registrants. Still, he adds, he is not certain if videos pay for themselves, and he has none planned right now.

Stegall's songwriting continues

at a brisk pace. Seven of the songs on his current self-titled Epic album are his own compositions, and the Commodores included his "The Woman In My Life" on their "Nightshift" album. His second Epic album is due out shortly after the first of next year.

Management Plus Moves

NASHVILLE Management Plus, headed by Georgeann Galante, has moved. The new address is 1508 16th Ave. South, Nashville 37212. The phone number is (615) 383-9554.

Management Plus represents the Bellamy Brothers.



Stand Up and Be Counted. Capitol recording artist Mel McDaniel, left, recently visited Country Music Radio Network host Charlie Douglas to debut his new Capitol album, "Stand Up." At right is Hoyt Axton, who was the first recording artist to cut one of McDaniel's songs, "Roll Your Own."

DEBORAH TUCKER IS BOOT SCOOTIN DEBORAH TUCKER IS BOOT SCOOTIN

Deborah Tucker

New Single Release

BOOT SCOOTIN



The new Deborah Tucker single of "Boot Scootin" is indeed a fitting first release for the Waxahachie, Texas based entertainer.

Video and Album Available Soon
 Written By: Deborah Tucker
 Produced By: Johnny Carver

Personal Management
 GENE WILLIAMS ENTERRISES
 P. O. Box 4966 Little Rock, AR 72214
 (501) 666-7047

For More Information, Contact:
 Scoot Record Company P.O. Box 4966
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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 | YOU MAKE ME WANT TO MAKE YOU MINE R.LANDIS (D.LOGGINS) | 1 week at No. One JUICE NEWTON RCA 14139 |
| 2 | 3 | 4 | 12 | TOUCH A HAND, MAKE A FRIEND R.CHANCEY (H.BANKS, R.JACKSON, C.HAMPTON) | THE OAK RIDGE BOYS MCA 52646 |
| 3 | 4 | 5 | 13 | SOME FOOLS NEVER LEARN T.BROWN, J.BOWEN (J.S.SHERILL) | STEVE WARINER MCA 52644 |
| 4 | 5 | 7 | 12 | WHO'S GONNA FILL THEIR SHOES B.SHERILL (T.SEALS, M.D.BARNES) | ◆ GEORGE JONES EPIC 34-05439 |
| 5 | 6 | 8 | 11 | A LONG AND LASTING LOVE M.MASSER (M.MASSER, G.GOFFIN) | CRYSTAL GAYLE WARNER BROS. 7-28963 |
| 6 | 7 | 13 | 9 | CAN'T KEEP A GOOD MAN DOWN H.SHEDD, ALABAMA (B.CORBIN) | ALABAMA RCA 14165 |
| 7 | 8 | 12 | 10 | HANG ON TO YOUR HEART B.KILLEN (S.LEMAIER, J.PENNINGTON) | EXILE EPIC 34-05580 |
| 8 | 9 | 11 | 12 | I WANNA HEAR IT FROM YOU P.WORLEY, E.RAVEN (N.MONTGOMERY, R.GILES) | EDDY RAVEN RCA 14164 |
| 9 | 11 | 14 | 9 | I'LL NEVER STOP LOVING YOU J.E.NORMAN (D.LOGGINS, J.D.MARTIN) | GARY MORRIS WARNER BROS. 7-28947 |
| 10 | 12 | 15 | 10 | I WANNA SAY YES R.C.BANNON (R.C.BANNON) | LOUISE MANDRELL RCA 14151 |
| 11 | 13 | 16 | 11 | I'M GONNA LEAVE YOU TOMORROW J.BOWEN, J.SCHNEIDER (T.DANIELS, G.DOBBS, J.WILSON) | ◆ JOHN SCHNEIDER MCA 52648 |
| 12 | 15 | 18 | 9 | TOO MUCH ON MY HEART J.KENNEDY (J.FORTUNE) | THE STATLER BROTHERS MERCURY 884-016-7/POLYGRAM |
| 13 | 14 | 19 | 9 | ANGEL IN YOUR ARMS T.COLLINS (C.IVEY, T.WOODFORD, T.BRAEFIELD) | BARBARA MANDRELL MCA 52645 |
| 14 | 1 | 2 | 16 | MEET ME IN MONTANA P.WORLEY, K.LEHNING (P.DAVIS) | MARIE OSMOND (WITH DAN SEALS) CAPITOL/CURB 5478/CAPITOL |
| 15 | 16 | 21 | 12 | THING ABOUT YOU J.E.NORMAN, SOUTHERN PACIFIC (T.PETTY) | SOUTHERN PACIFIC WARNER BROS. 7-28943 |
| 16 | 21 | 24 | 8 | I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) J.CRUTCHFIELD (J.BUCKINGHAM, L.YOUNG) | LEE GREENWOOD MCA 52656 |
| 17 | 23 | 27 | 7 | THIS AIN'T DALLAS J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.) | HANK WILLIAMS, JR. WARNER/CURB 7-28912/WARNER BROS. |
| 18 | 22 | 25 | 9 | YOU'VE GOT SOMETHING ON YOUR MIND N.WILSON (N.WILSON, R.MURRAH, D.GIBSON) | MICKEY GILLEY EPIC 34-05460 |
| 19 | 10 | 1 | 15 | LOST IN THE FIFTIES TONIGHT (IN THE STILL) R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, T.SEALS, F.PARRIS) | ◆ RONNIE MILSAP RCA 14135 |
| 20 | 25 | 29 | 8 | TWO OLD CATS LIKE US B.SHERILL (T.SEALS) | RAY CHARLES WITH HANK WILLIAMS, JR. COLUMBIA 38-05575 |
| 21 | 26 | 30 | 7 | DONCHA R.HALL (W.ALDRIDGE) | T.G. SHEPPARD COLUMBIA 38-05591 |
| 22 | 27 | 34 | 6 | NOBODY FALLS LIKE A FOOL N.LARKIN, E.T.CONLEY (P.MCCANN, M.WRIGHT) | EARL THOMAS CONLEY RCA 14172 |
| 23 | 29 | 36 | 6 | 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 |
| 24 | 20 | 22 | 12 | IF IT AIN'T LOVE B.MEVIS (M.NESLER) | ED BRUCE RCA 14150 |
| 25 | 32 | 38 | 6 | STAND UP J.KENNEDY (CHANNEL, R.ECTOR, THROCKMORTON) | MEL MCDANIEL CAPITOL 5513 |
| 26 | 36 | 41 | 5 | THE CHAIR J.BOWEN (H.COCHRAN, D.DILLON) | ◆ GEORGE STRAIT MCA 52667 |
| 27 | 17 | 9 | 14 | LOVE TALKS B.KILLEN (B.JONES, M.GARVIN, T.SHAPIRO) | RONNIE MCDOWELL EPIC 34-05404 |
| 28 | 37 | 39 | 6 | DESPERADOS WAITING FOR A TRAIN C.MOMAN (G.CLARK) | JENNINGS, NELSON, CASH, KRISTOFFERSON COLUMBIA 38-05594 |
| 29 | 39 | 43 | 6 | ME & PAUL W.NELSON (W.NELSON) | WILLIE NELSON COLUMBIA 38-05597 |
| 30 | 38 | 40 | 6 | YOU MAKE ME FEEL LIKE A MAN R.SKAGGS (P.ROWAN) | ◆ RICKY SKAGGS EPIC 34-05585 |
| 31 | 40 | 44 | 7 | 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 |
| 32 | 45 | 56 | 3 | HAVE MERCY B.MAHER (P.KENNERLEY) | THE JUDDS RCA/CURB 14193/RCA |
| 33 | 42 | 47 | 5 | SOMEBODY ELSE'S FIRE B.MONTGOMERY (M.A.KENNEDY, P.ROSE, P.BUNCH) | JANIE FRICKE COLUMBIA 38-05617 |
| 34 | 24 | 17 | 16 | WITH JUST ONE LOOK IN YOUR EYES N.WILSON, SNEED BROTHERS (S.DAVIS, D.MORGAN) | CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05398 |
| 35 | 33 | 35 | 9 | DOWN THE ROAD (MOUNTAIN PASS) D.FOGELBERG, M.LEWIS (E.SCRUGGS, L.FLATT, D.FOGELBERG) | DAN FOGELBERG FULL MOON/EPIC 34-05446/EPIC |
| 36 | 35 | 37 | 8 | I KNOW THE WAY TO YOU BY HEART V.GOSDIN, R.J.JONES (T.LAILO) | VERN GOSDIN COMPLEAT 145/POLYGRAM |
| 37 | 43 | 46 | 6 | IN ANOTHER MINUTE D.TOLLE (C.PUTNAM, M.KOSSER) | JIM GLASER MCA/NOBLE VISION 52672/MCA |
| 38 | 30 | 32 | 9 | TOKYO, OKLAHOMA J.ANDERSON, L.BRADLEY, J.E.NORMAN (M.VICKERY) | JOHN ANDERSON WARNER BROS. 7-28916 |
| 39 | 47 | 61 | 3 | BETTY'S BEIN' BAD R.L.SCRUGGS (M.CHAPMAN) | SAWYER BROWN CAPITOL/CURB 5517/CAPITOL |
| 40 | 18 | 10 | 15 | IF IT WEREN'T FOR HIM E.GORDY, JR. (V.GILL, R.CASH) | VINCE GILL RCA 14140 |
| 41 | 19 | 6 | 16 | BETWEEN BLUE EYES AND JEANS C.TWITTY, D.HENRY, R.TREAT (K.MCDUFFIE) | CONWAY TWITTY WARNER BROS. 7-28966 |
| 42 | 49 | 57 | 5 | BREAK AWAY G.DAVIES, L.SKALAR (G.NICHOLSON, W.HOLYFIELD) | GAIL DAVIES RCA 14184 |
| 43 | 28 | 23 | 15 | SHE'S COMIN' BACK TO SAY GOODBYE E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS) | EDDIE RABBITT WARNER BROS. 7-28976 |
| 44 | 50 | 55 | 6 | LOVIN' UP A STORM E.PRESTIDGE, J.E.NORMAN (L.WILSON, J.FOX) | BANDANA WARNER BROS. 7-28939 |
| 45 | 48 | 53 | 6 | THE HAIRCUT SONG R.STEVENS (M.NEUN, R.STEVENS, C.W.KALB, JR.) | RAY STEVENS MCA 52657 |
| 46 | 65 | — | 2 | MORNING DESIRE G.MARTIN (D.LOGGINS) | KENNY ROGERS RCA 14194 |
| 47 | 53 | 64 | 3 | AMBER WAVES OF GRAIN M.HAGGARD, B.MONTGOMERY (M.HAGGARD) | MERLE HAGGARD EPIC 34-05659 |
| 48 | 34 | 28 | 17 | I FELL IN LOVE AGAIN LAST NIGHT J.L.WALLACE, T.SKINNER (P.OVERSTREET, T.SCHUYLER) | ◆ THE FORESTER SISTERS WARNER BROS. 7-28988 |
| 49 | 58 | 69 | 3 | ONLY IN MY MIND J.BOWEN, R.MCENTIRE (R.MCENTIRE) | REBA MCENTIRE MCA 52691 |
| 50 | 59 | 71 | 3 | NEVER BE YOU R.CROWELL, D.THOENER (T.PETTY, B.TENCH) | ROSANNE CASH COLUMBIA 38-05621 |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | ARTIST |
|-----------|-----------|------------|---------------|--|---|
| | | | | PRODUCER (SONGWRITER) | LABEL & NUMBER/DISTRIBUTING LABEL |
| 51 | 55 | 60 | 5 | I'LL STILL BE LOVING YOU J.KENNEDY, J.STAMPLEY (T.STAMPLEY, D.ROSSON) | JOE STAMPLEY EPIC 34-05592 |
| 52 | 31 | 20 | 18 | DRINKIN' AND DREAMIN' J.BRIDGES, G.SCRUGGS (T.SEALS, M.D.BARNES) | WAYLON JENNINGS RCA 14094 |
| 53 | 71 | — | 2 | HOME AGAIN IN MY HEART M.MORGAN, P.WORLEY (J.LEO, W.WALDMAN) | NITTY GRITTY DIRT BAND WARNER BROS. 7-28897 |
| 54 | 61 | 73 | 3 | THEY NEVER HAD TO GET OVER YOU B.LOGAN, R.MCCALLISTER (B.MCGUIRE, M.MCGUIRE) | JOHNNY LEE WARNER BROS. 7-28901 |
| 55 | 79 | — | 2 | IT'S TIME FOR LOVE D.WILLIAMS, G.FUNDIS (B.MCDILL, H.MOORE) | DON WILLIAMS MCA 52692 |
| 56 | 41 | 26 | 14 | HEART DON'T DO THIS TO ME J.BOWEN, L.LYNN (J.WILDE, K.VASSEY) | LORETTA LYNN MCA 52621 |
| 57 | 70 | — | 2 | A WRDL W/OUT LOVE P.RAMDNE (E.STEVENS, E.RABBITT, P.GALDSTONE) | EDDIE RABBITT RCA 14192 |
| 58 | 62 | 67 | 3 | RIVER IN THE RAIN J.BOWEN (R.MILLER) | ROGER MILLER MCA 52663 |
| 59 | 68 | 88 | 3 | GET BACK TO THE COUNTRY N.YOUNG, B.KEITH, D.BRIGGS, E.MAYOR (N.YOUNG) | NEIL YOUNG Geffen 7-28883/WARNER BROS. |
| 60 | 63 | 68 | 4 | DRIFTER'S WIND D.DARNELL (C.PYLE) | CHUCK PYLE URBAN SOUND 786 |
| 61 | 66 | 75 | 3 | TIL A TEAR BECOMES A ROSE B.RICE (B.RICE) | LEON EVERETTE MERCURY 884-040-7/POLYGRAM |
| 62 | 69 | 79 | 3 | AMERICAN FARMER J.BOYLAN (C.DANIELS, T.CRAIN, T.DIGREGIO, C.HAYWARD, F.EDWARDS) | THE CHARLIE DANIELS BAND EPIC 34-05638 |
| 63 | 73 | — | 2 | TWO HEART HARMONY B.FISHER (H.HARRISON, R.GILES, G.FOUGHT, B.MCMACKEN) | THE KENDALLS MERCURY 884-140-7/POLYGRAM |
| 64 | 82 | — | 2 | RUNAWAY GO HOME L.GATLIN, S.GATLIN, R.GATLIN, C.YOUNG (L.GATLIN) | ◆ LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA 38-05632 |
| 65 | 75 | 89 | 3 | I FEEL THE COUNTRY CALLIN' ME J.BOWEN (J.RICHIE, M.DAVIS) | MAC DAVIS MCA 52669 |
| 66 | 74 | 78 | 3 | MY HEART HOLDS ON T.WEST (H.PRESTWOOD) | HOLLY DUNN MTM 72057/CAPITOL |
| 67 | 72 | 77 | 3 | UP ON YOUR LOVE T.SPARKS (K.O'NEILL, W.ROBERTSON) | KAREN TAYLOR-GOOD MESA 1119 |
| 68 | NEW | — | — | MEMORIES TO BURN G.WATSON, L.Booth (W.ROBB, D.KIRBY) | GENE WATSON EPIC 34-05633 |
| 69 | NEW | — | — | I TELL IT LIKE IT USED TO BE B.LOGAN (HELLARD, GARVIN, JONES) | T GRAHAM BROWN CAPITOL 5524 |
| 70 | 56 | 58 | 6 | HOLDIN' THE FAMILY TOGETHER F.FOSTER (F.MYERS, P.FRIMMER) | THE SHOPPE MTM 72056/CAPITOL |
| 71 | 57 | 59 | 6 | I'VE GOT THE HEART FOR YOU B.MEVIS (L.Boone, J.GREENBAUM) | KEITH WHITLEY RCA 14173 |
| 72 | 51 | 52 | 7 | BABY'S EYES H.SHEDD (L.BRODY) | LANE BRODY EMI-AMERICA 8283 |
| 73 | 44 | 33 | 11 | YOU'RE GONNA MISS ME WHEN I'M GONE T.WEST (H.PRESTWOOD) | ◆ JUDY RODMAN MTM 72054/CAPITOL |
| 74 | 46 | 31 | 16 | KERN RIVER M.HAGGARD, G.MARTIN, R.REYNOLDS (M.HAGGARD) | MERLE HAGGARD EPIC 34-05426 |
| 75 | 52 | 42 | 8 | DOWN IN THE FLORIDA KEYS J.KENNEDY (T.T.HALL) | TOM T. HALL MERCURY 884-017-7/POLYGRAM |
| 76 | 67 | 62 | 22 | I NEVER MADE LOVE (TILL I MADE IT WITH YOU) J.BOWEN (B.MCDILL) | MAC DAVIS MCA 52573 |
| 77 | 85 | — | 2 | I'M AS OVER YOU AS I'M EVER GONNA GET B.MONTGOMERY (A.SMITH, B.BURCH, G.DOBBS) | LLOYD DAVID FOSTER COLUMBIA 38-05601 |
| 78 | 54 | 45 | 17 | CRY JUST A LITTLE BIT B.MAHER (B.HEATLIE) | ◆ SYLVIA RCA 14107 |
| 79 | NEW | — | — | THE NIGHT HAS A HEART OF IT'S OWN M.MORGAN, P.WORLEY (L.J.DALTON, P.WORLEY) | LACY J. DALTON COLUMBIA 38-05644 |
| 80 | 77 | 51 | 21 | I DON'T KNOW WHY YOU DON'T WANT ME D.MALLOY (R.CASH, R.CROWELL) | ◆ ROSANNE CASH COLUMBIA 38-04809 |
| 81 | 60 | 54 | 16 | HE WON'T GIVE IN A.REYNOLDS (J.PIERCE) | KATHY MATTEA MERCURY 880-867-7/POLYGRAM |
| 82 | NEW | — | — | SWEET SALVATIONS B.BARTON (D.COOK, C.HARDY) | AUDIE HENRY CANYON CREEK 85-8019 |
| 83 | 80 | 63 | 7 | SAILING HOME TO ME J.ALLEN (D.KIRBY, D.MORRISON) | LOY BLANTON SOUNDWAVES 4760/NSD |
| 84 | 78 | 50 | 16 | BLUE HIGHWAY B.LOGAN (D.HENRY, D.WOMACK) | JOHN CONLEE MCA 52625 |
| 85 | 84 | 65 | 19 | PRETTY LADY K.LEHNING (K.STEGALL) | KEITH STEGALL EPIC 34-04934 |
| 86 | 81 | 72 | 5 | BUILDING BRIDGES E.GORDY, JR., T.BROWN (L.WILLOUGHBY, H.DEVITO) | NICOLETTE LARSON MCA 52653 |
| 87 | 83 | 66 | 11 | BAR ROOM ROSES B.MEVIS (B.GALLIMORE, B.MEVIS, B.SHORE) | MOE BANDY COLUMBIA 38-05438 |
| 88 | 76 | 49 | 20 | MODERN DAY ROMANCE M.MORGAN, P.WORLEY (K.BROOKS, D.TYLER) | ◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-29027 |
| 89 | 64 | 48 | 20 | USED TO BLUE R.SCRUGGS (F.KNOBLOCK, B.LABOUNTY) | SAWYER BROWN CAPITOL/CURB 5477/CAPITOL |
| 90 | 87 | 70 | 20 | LOVE IS ALIVE B.MAHER (K.M.ROBBINS) | ◆ THE JUDDS RCA/CURB 14093/RCA |
| 91 | 90 | 81 | 8 | ON THE OTHER HAND K.LEHNING, K.STEGALL (POWERSTREET, D.SCHLITZ) | RANDY TRAVIS WARNER BROS. 7-28962 |
| 92 | 89 | 74 | 7 | I'LL DANCE THE TWO STEP B.BECKETT, J.E.NORMAN (J.GREENBAUM, R.ALBRIGHT, B.HOBBS) | SHELLY WEST WARNER BROS. 7-28909 |
| 93 | 92 | 91 | 18 | MY TOOT TOOT S.SIMIEN, F.SOILEAU, H.MEAUX (S.SIMIEN) | ROCKIN' SIDNEY EPIC 34-05430 |
| 94 | 86 | 87 | 3 | P.S. A.CASH (N.HAUGHEY) | NOEL MADD CASH 1045 |
| 95 | 88 | 76 | 19 | HAVE I GOT A DEAL FOR YOU J.BOWEN, R.MCENTIRE (M.PHEENEY, J.LEAP) | REBA MCENTIRE MCA 52604 |
| 96 | 93 | 84 | 13 | SMOOTH SAILING (ROCK IN THE ROAD) B.MONTGOMERY, S.BUCKINGHAM (J.SLATE, S.PIPPIN, M.GRAY) | MARK GRAY COLUMBIA 338-05403 |
| 97 | 94 | 80 | 6 | NOT ANOTHER HEART SONG G.MILLS (R.BOURKE, S.BOGARD, J.TWEL) | TOM JONES MERCURY 884-039-7/POLYGRAM |
| 98 | 96 | 90 | 8 | HOUSTON HEARTACHE D.SCHAFFER (J.HENDERSON, D.MITCHELL, J.MCCOLLUM) | MASON DIXON TEXAS 5508 |
| 99 | 97 | 92 | 7 | CALIFORNIA ROAD H.SHEDD (S.WEEDMAN) | MEL TILLIS RCA 14175 |
| 100 | 95 | 82 | 9 | I'M TAKING MY TIME E.GORDY, JR., O.HUNGATE (R.BERESFORD, PALGER) | BRENDA LEE MCA 52654 |

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

Billboard Hot Country Singles SALES & AIRPLAY

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

| THIS WEEK | | LAST WEEK | | TITLE | ARTIST | HOT COUNTRY POSITION |
|-----------|----|-----------|---|-----------------------------------|---------------------------------------|----------------------|
| 1 | 2 | 1 | 2 | | | |
| 1 | 2 | | | YOU MAKE ME WANT TO MAKE YOU MINE | JUICE NEWTON | 1 |
| 2 | 3 | | | TOUCH A HAND, MAKE A FRIEND | THE OAK RIDGE BOYS | 2 |
| 3 | 4 | | | WHO'S GONNA FILL THEIR SHOES | GEORGE JONES | 4 |
| 4 | 5 | | | SOME FOOLS NEVER LEARN | STEVE WARINER | 3 |
| 5 | 6 | | | A LONG AND LASTING LOVE | CRYSTAL GAYLE | 5 |
| 6 | 7 | | | HANG ON TO YOUR HEART | EXILE | 7 |
| 7 | 8 | | | CAN'T KEEP A GOOD MAN DOWN | ALABAMA | 6 |
| 8 | 9 | | | I WANNA HEAR IT FROM YOU | EDDY RAVEN | 8 |
| 9 | 10 | | | I'LL NEVER STOP LOVING YOU | GARY MORRIS | 9 |
| 10 | 12 | | | I WANNA SAY YES | LOUISE MANDRELL | 10 |
| 11 | 13 | | | I'M GONNA LEAVE YOU TOMORROW | JOHN SCHNEIDER | 11 |
| 12 | 14 | | | TOO MUCH ON MY HEART | THE STATLER BROTHERS | 12 |
| 13 | 15 | | | THING ABOUT YOU | SOUTHERN PACIFIC | 15 |
| 14 | 23 | | | YOU'VE GOT SOMETHING ON YOUR MIND | MICKEY GILLEY | 18 |
| 15 | 16 | | | ANGEL IN YOUR ARMS | BARBARA MANDRELL | 13 |
| 16 | 1 | | | MEET ME IN MONTANA | MARIE OSMOND WITH DAN SEALS | 14 |
| 17 | 24 | | | THIS AIN'T DALLAS | HANK WILLIAMS, JR. | 17 |
| 18 | 11 | | | LOST IN THE FIFTIES TONIGHT | RONNIE MILSAP | 19 |
| 19 | 22 | | | I DON'T MIND THE THORNS | LEE GREENWOOD | 16 |
| 20 | 25 | | | TWO OLD CATS LIKE US | R.CHARLES/H.WILLIAMS, JR. | 20 |
| 21 | 28 | | | DONCHA | T.G. SHEPPARD | 21 |
| 22 | 19 | | | BETWEEN BLUE EYES AND JEANS | CONWAY TWITTY | 41 |
| 23 | 20 | | | IF IT AIN'T LOVE | ED BRUCE | 24 |
| 24 | 21 | | | WITH JUST ONE LOOK IN YOUR EYES | C.MCCLAIN/W.MASSEY | 34 |
| 25 | 17 | | | LOVE TALKS | RONNIE MCDOWELL | 27 |
| 26 | — | | | NOBODY FALLS LIKE A FOOL | EARL THOMAS CONLEY | 22 |
| 27 | 27 | | | DRINKIN' AND DREAMIN' | WAYLON JENNINGS | 52 |
| 28 | — | | | LIE TO YOU FOR YOUR LOVE | THE BELLAMY BROTHERS | 23 |
| 29 | — | | | DESPERADOS ... | JENNINGS, NELSON, CASH, KRISTOFFERSON | 28 |
| 30 | — | | | YOU MAKE ME FEEL LIKE A MAN | RICKY SKAGGS | 30 |

| THIS WEEK | | LAST WEEK | | TITLE | ARTIST | HOT COUNTRY POSITION |
|-----------|----|-----------|---|------------------------------------|---------------------------------------|----------------------|
| 1 | 2 | 1 | 2 | | | |
| 1 | 2 | | | YOU MAKE ME WANT TO MAKE YOU MINE | JUICE NEWTON | 1 |
| 2 | 3 | | | TOUCH A HAND, MAKE A FRIEND | THE OAK RIDGE BOYS | 2 |
| 3 | 4 | | | SOME FOOLS NEVER LEARN | STEVE WARINER | 3 |
| 4 | 5 | | | CAN'T KEEP A GOOD MAN DOWN | ALABAMA | 6 |
| 5 | 8 | | | A LONG AND LASTING LOVE | CRYSTAL GAYLE | 5 |
| 6 | 6 | | | WHO'S GONNA FILL THEIR SHOES | GEORGE JONES | 4 |
| 7 | 7 | | | I WANNA HEAR IT FROM YOU | EDDY RAVEN | 8 |
| 8 | 9 | | | HANG ON TO YOUR HEART | EXILE | 7 |
| 9 | 11 | | | I'LL NEVER STOP LOVING YOU | GARY MORRIS | 9 |
| 10 | 12 | | | ANGEL IN YOUR ARMS | BARBARA MANDRELL | 13 |
| 11 | 13 | | | I'M GONNA LEAVE YOU TOMORROW | JOHN SCHNEIDER | 11 |
| 12 | 15 | | | TOO MUCH ON MY HEART | THE STATLER BROTHERS | 12 |
| 13 | 14 | | | I WANNA SAY YES | LOUISE MANDRELL | 10 |
| 14 | 1 | | | MEET ME IN MONTANA | MARIE OSMOND WITH DAN SEALS | 14 |
| 15 | 16 | | | I DON'T MIND THE THORNS | LEE GREENWOOD | 16 |
| 16 | 17 | | | THING ABOUT YOU | SOUTHERN PACIFIC | 15 |
| 17 | 19 | | | THIS AIN'T DALLAS | HANK WILLIAMS, JR. | 17 |
| 18 | 21 | | | YOU'VE GOT SOMETHING ON YOUR MIND | MICKEY GILLEY | 18 |
| 19 | 24 | | | NOBODY FALLS LIKE A FOOL | EARL THOMAS CONLEY | 22 |
| 20 | 23 | | | TWO OLD CATS LIKE US | R.CHARLES/H.WILLIAMS, JR. | 20 |
| 21 | 27 | | | LIE TO YOU FOR YOUR LOVE | THE BELLAMY BROTHERS | 23 |
| 22 | 25 | | | DONCHA | T.G. SHEPPARD | 21 |
| 23 | 30 | | | STAND UP | MEL MCDANIEL | 25 |
| 24 | — | | | THE CHAIR | GEORGE STRAIT | 26 |
| 25 | 10 | | | LOST IN THE FIFTIES TONIGHT | RONNIE MILSAP | 19 |
| 26 | — | | | DESPERADOS ... | JENNINGS, NELSON, CASH, KRISTOFFERSON | 28 |
| 27 | — | | | ME & PAUL | WILLIE NELSON | 29 |
| 28 | 18 | | | IF IT AIN'T LOVE | ED BRUCE | 24 |
| 29 | — | | | YOU MAKE ME FEEL LIKE A MAN | RICKY SKAGGS | 30 |
| 30 | — | | | IF THE PHONE DOESN'T RING, IT'S ME | JIMMY BUFFETT | 31 |

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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 (18) | 20 |
| MCA/Curb (1) | |
| MCA/Noble Vision (1) | |
| RCA (15) | 17 |
| RCA/Curb (2) | |
| WARNER BROS. (13) | 15 |
| Geffen (1) | |
| Warner/Curb (1) | |
| EPIC (13) | 14 |
| Full Moon/Epac (1) | |
| COLUMBIA | 12 |
| CAPITOL (2) | 8 |
| Capitol/Curb (3) | |
| MTM (3) | |
| POLYGRAM | 7 |
| Mercury (6) | |
| Compleat (1) | |
| CANYON CREEK | 1 |
| EMI-AMERICA | 1 |
| MADD CASH | 1 |
| MESA | 1 |
| NSD | 1 |
| Soundwaves (1) | |
| TEXAS | 1 |
| URBAN SOUND | 1 |

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

A-Z (LISTED BY TITLE)

| TITLE | (Publisher - Licensing Org.) | Sheet Music Dist. | |
|-----------------------------------|---|---|---|
| 47 AMBER WAVES OF GRAIN | (Mt. Shasta, BMI) | (Songmedia, BMI/Friday Night, BMI) | |
| 62 AMERICAN FARMER | (Hat Band, BMI) | 32 HAVE MERCY | (Irving, BMI) |
| 13 ANGEL IN YOUR ARMS | (Song Tailors, BMI/I've Got The Music, ASCAP) | 81 HE WON'T GIVE IN | (Mulberry Street, ASCAP) |
| 72 BABY'S EYES | (El Brody, BMI) | 56 HEART DON'T DO THIS TO ME | (Songcastle, ASCAP/Lionsmate, ASCAP) |
| 87 BAR ROOM ROSES | (Dejamus, ASCAP/Make Belieuvus, ASCAP/WB, ASCAP/Royal Haven, BMI) | 70 HOLDIN' THE FAMILY TOGETHER | (Collins Court, ASCAP) |
| 39 BETTY'S BEIN' BAD | (Tall Girl, BMI) | 53 HOME AGAIN IN MY HEART | (Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI) |
| 41 BETWEEN BLUE EYES AND JEANS | (Hall-Clement, BMI/Lionel Delmore, BMI) | 98 HOUSTON HEARTACHE | (Baray, BMI/MDS, ASCAP) |
| 84 BLUE HIGHWAY | (Cross Keys, ASCAP/Oven Bird, ASCAP) | 80 I DON'T KNOW WHY YOU DON'T WANT ME | (Chelcalt, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP) |
| 42 BREAK AWAY | (Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP) | 16 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) | (Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman, BMI) |
| 86 BUILDING BRIDGES | (Goldline, ASCAP/Granite, ASCAP/Drunk Monkey, BMI) | 65 I FEEL THE COUNTRY CALLIN' ME | (Landers-Roberts, ASCAP) |
| 99 CALIFORNIA ROAD | (Cedarwood, BMI) | 48 I FELL IN LOVE AGAIN LAST NIGHT | (Writers Group, BMI/Scarlet Moon, BMI) |
| 6 CAN'T KEEP A GOOD MAN DOWN | (Sabal, ASCAP) | 36 I KNOW THE WAY TO YOU BY HEART | (Blue Lake, BMI/Hookit, BMI) |
| 26 THE CHAIR | (Tree, BMI/Larry Butler, BMI/Blackwood, BMI) | 76 I NEVER MADE LOVE (TILL I MADE IT WITH YOU) | (Hall-Clement, BMI) |
| 78 CRY JUST A LITTLE BIT | (Colgems-EMI, ASCAP) | 69 I TELL IT LIKE IT USED TO BE | (Tree, BMI/Cross Keys, ASCAP) |
| 28 DESPERADOS WAITING FOR A TRAIN | (Chappell, ASCAP/World, ASCAP) | 8 I WANNA HEAR IT FROM YOU | (Silver Rain, ASCAP/Dejamus, ASCAP) |
| 21 DONCHA | (Rick Hall, ASCAP) | 10 I WANNA SAY YES | (Warner-Tamerlane, BMI/Three Ships, ASCAP) |
| 75 DOWN IN THE FLORIDA KEYS | (Hallnote, BMI/Unichappell, BMI) | 24 IF IT AIN'T LOVE | (Banjo Man, BMI/MCA, ASCAP) |
| 35 DOWN THE ROAD (MOUNTAIN PASS) | (CBS Unarl, BMI/Hickory Grove, ASCAP/April, ASCAP) | 40 IF IT WEREN'T FOR HIM | (Benefit, BMI/Monster Beach, BMI/Atlantic, BMI) |
| 60 DRIFTER'S WIND | (Bee N Flower, BMI/Variena, BMI) | 31 IF THE PHONE DOESN'T RING, IT'S ME | (Coral Reefers, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Coconutley, ASCAP) |
| 52 DRINKIN' AND DREAMIN' | (Two Sons, ASCAP/Blue Lake, BMI/WB, ASCAP) | 92 I'LL DANCE THE TWO STEP | (WB, ASCAP/Make Belieuvus, ASCAP/Beckaroo, BMI) |
| 59 GET BACK TO THE COUNTRY | (Silver Fiddle, ASCAP) | 9 I'LL NEVER STOP LOVING YOU | (Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP) |
| 45 THE HAIRCUT SONG | (Mike Neun, BMI/Ray Stevens, BMI) | 51 I'LL STILL BE LOVING YOU | (Mullet, BMI/Tapadero, BMI) |
| 7 HANG ON TO YOUR HEART | (Tree, BMI/Pacific Island, BMI) | 77 I'M AS OVER YOU AS I'M EVER GONNA GET | (Combine, BMI/Music City, ASCAP) |
| 95 HAVE I GOT A DEAL FOR YOU | | 11 I'M GONNA LEAVE YOU TOMORROW | (Chappell, ASCAP/Unichappell, BMI) |
| | | 100 I'M TAKING MY TIME | (Silverling, BMI/Bait And Beer, ASCAP) |
| | | 37 IN ANOTHER MINUTE | (Tree, BMI/Cross Keys, ASCAP) |
| | | 55 IT'S TIME FOR LOVE | (Hall-Clement, BMI/Hardscuffie, BMI) |
| | | 71 I'VE GOT THE HEART FOR YOU | (Make Belieuvus, ASCAP/WB, ASCAP) |
| | | 74 KERN RIVER | (Mt. Shasta, BMI) |
| | | 23 LIE TO YOU FOR YOUR LOVE | (Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple Chase, BMI) |
| | | 5 A LONG AND LASTING LOVE | (Prince Street, ASCAP/Screen Gems-EMI, BMI) |
| | | 19 LOST IN THE FIFTIES TONIGHT (IN THE STILL) | (Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Lee, BMI) |
| | | 90 LOVE IS ALIVE | (Irving, BMI) |
| | | 27 LOVE TALKS | (Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI) |
| | | 44 LOVIN' UP A STORM | (Dejamus, ASCAP/Stan Cornelius, ASCAP) |
| | | 29 ME & PAUL | (Willie Nelson, BMI) |
| | | 14 MEET ME IN MONTANA | (WEB IV, BMI) |
| | | 68 MEMORIES TO BURN | (Tree, BMI/Cross Keys, ASCAP) |
| | | 88 MODERN DAY ROMANCE | (Golden Bridge, ASCAP/Mota, ASCAP) |
| | | 46 MORNING DESIRE | (Leeds, ASCAP/Patchworks, ASCAP) |
| | | 66 MY HEART HOLDS ON | (Lawyers Daughter, BMI) |
| | | 93 MY TOOT TOOT | (Sid Sim, BMI/Flattown, BMI) |
| | | 50 NEVER BE YOU | (Gone Gator, ASCAP) |
| | | 79 THE NIGHT HAS A HEART OF IT'S OWN | (Algee, BMI/Cross Keys, ASCAP) |
| | | 22 NOBODY FALLS LIKE A FOOL | (April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land Of Music, BMI) |
| | | 97 NOT ANOTHER HEART SONG | (Chappell, ASCAP/Robin Hill, ASCAP/Unichappell, BMI) |
| | | 91 ON THE OTHER HAND | (Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) |
| | | 49 ONLY IN MY MIND | (Jack & Bill, ASCAP/Reba McEntire, ASCAP) |
| | | 85 PRETTY LADY | (April, ASCAP/Keith Stegall, ASCAP) |
| | | 94 P.S. | (Madd Cash, ASCAP) |
| | | 58 RIVER IN THE RAIN | (Tree, BMI/Roger Miller, BMI) |
| | | 64 RUNAWAY GO HOME | (Larry Gatlin, BMI) |
| | | 83 SAILING HOME TO ME | (Cross Keys, ASCAP/Warner-Tamerlane, BMI) |
| | | 43 SHE'S COMIN' BACK TO SAY GOODBYE | (Deb Dave, BMI/Briar Patch, BMI) |
| | | 96 SMOOTH SAILING (ROCK IN THE ROAD) | (Warner Bros., ASCAP/Down 'N Dixie, BMI/Irving, BMI) |
| | | 3 SOME FOOLS NEVER LEARN | (Sweet Baby, BMI) |
| | | 33 SOMEBODY ELSE'S FIRE | (Love Wheel, BMI) |
| | | 25 STAND UP | (Old Friends, BMI/Cross Keys, ASCAP) |
| | | 82 SWEET SALVATIONS | (Cross Keys, ASCAP) |
| | | 54 THEY NEVER HAD TO GET OVER YOU | (Rick Hall, ASCAP) |
| | | 15 THING ABOUT YOU | (Gone Gator, ASCAP) |
| | | 17 THIS AIN'T DALLAS | (Bocephus, BMI) |
| | | 61 'TIL A TEAR BECOMES A ROSE | (April, ASCAP/Sallowfork, ASCAP) |
| | | 67 UP ON YOUR LOVE | (Music City, ASCAP) |
| | | 89 USED TO BLUE | |

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. |

EX-ROCKERS EXILE

(Continued from page 64)

Hearts," as Compact Discs.

Jim Morey of Los Angeles-based Gallen, Morey, Addis has managed Exile since the group's "Kiss You All Over" days. He says the next step is to expand on the reach of the band's music.

For instance, says Morey, "When Exile had 'Kiss You' in 1978, almost a million people bought the album. Those people are not aware that Exile is still recording, because they're only listening to pop stations. Hopefully, Exile can be an act that has a country base but is widely accepted in other circles. That's how you get big album sales."

For the time being, Morey doesn't

plan to change Exile's status as an opening act for name headliners, preferring instead to capitalize on the valuable auditorium visibility the group can get through working with performers such as Lee Greenwood, George Jones or the Oaks.

"There's only so much money available for opening acts," he points out, "and as your price goes up, you can price yourself right out." Exile's asking fee has risen from \$2,500 a night to its present \$10,000 and up.

Morey credits Exile's "She's A Miracle" video for furthering the group's visual image. The clip is still seen on VH-1 and received heavy

airplay on such other outlets as HBO and Showtime. "There's never enough tv available, especially for country acts," he says.

However, Morey wonders if Nashville labels fully understand the value of video. "Other acts I manage, such as the Pointer Sisters and Morris Day, do videos regularly for each single. I can't think of a better way to reinforce an act's image."

Upcoming for Exile in 1986 will be its first foray to Europe since making its mark in country, a tour that will include the group's debut at Wembley in the spring. Exile is booked by William Morris.



Musical Microphone. Farm Aid headliners Willie Nelson, Loretta Lynn and John Cougar Mellencamp address the press during the star-studded 14-hour benefit in Champaign, Ill.

FOR WEEK ENDING OCTOBER 19, 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 | 3 | 3 | 22 | THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98) | PARDNERS IN RHYME 1 week at No. One |
| 2 | 1 | 1 | 23 | RONNIE MILSAP RCA AHL1-5425 (8.98) (CD) | GREATEST HITS VOL. 2 |
| 3 | 2 | 2 | 21 | W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON COLUMBIA FC 40056 | HIGHWAYMAN |
| 4 | 4 | 4 | 21 | HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98) | FIVE-O |
| 5 | 5 | 7 | 35 | ALABAMA ▲ RCA AHL1-5339 (8.98) (CD) | 40 HOUR WEEK |
| 6 | 6 | 6 | 16 | ROSANNE CASH COLUMBIA FC 39463 | RHYTHM AND ROMANCE |
| 7 | 7 | 5 | 30 | GEORGE STRAIT MCA 5567 (8.98) (CD) | GEORGE STRAIT'S GREATEST HITS |
| 8 | 9 | 11 | 14 | JIMMY BUFFETT MCA 5600 (8.98) | THE LAST MANGO IN PARIS |
| 9 | 8 | 8 | 27 | MERLE HAGGARD EPIC FE-39602 | KERN RIVER |
| 10 | 12 | 19 | 10 | GARY MORRIS WARNER BROS. 25279 (8.98) | ANYTHING GOES |
| 11 | 11 | 10 | 27 | THE OAK RIDGE BOYS MCA 5555 (8.98) | STEP ON OUT |
| 12 | 10 | 9 | 31 | WILLIE NELSON COLUMBIA FC 40008 | ME AND PAUL |
| 13 | 20 | 21 | 5 | EXILE EPIC BFE-40000 | HANG ON TO YOUR HEART |
| 14 | 14 | 14 | 13 | NITTY GRITTY DIRT BAND WARNER BROS. 25304 | PARTNERS, BROTHERS AND FRIENDS |
| 15 | 15 | 16 | 21 | CHARLY MCCLAIN EPIC FE 39871 | RADIO HEART |
| 16 | 17 | 18 | 13 | THE BELLAMY BROTHERS MCA/CURB 5586/MCA | HOWARD & DAVID |
| 17 | 18 | 17 | 48 | THE JUDDS ● RCA/CURB AHL 1-5319/RCA (8.98) (CD) | WHY NOT ME |
| 18 | 13 | 13 | 12 | ROCKIN' SIDNEY EPIC B5E-40153 | MY TOOT TOOT |
| 19 | 21 | 22 | 5 | THE FORESTER SISTERS WARNER BROS. 25314 | THE FORESTER SISTERS |
| 20 | 16 | 12 | 22 | RESTLESS HEART RCA CPL1-5369 (5.98) | RESTLESS HEART |
| 21 | 22 | 28 | 6 | GEORGE JONES EPIC FE 39598 | WHO'S GONNA FILL THEIR SHOES |
| 22 | 34 | 47 | 3 | GEORGE STRAIT MCA 5605 (8.98) | SOMETHING SPECIAL |
| 23 | 19 | 15 | 23 | LEE GREENWOOD MCA 5582 (8.98) (CD) | GREATEST HITS |
| 24 | 24 | 25 | 12 | JOHN ANDERSON WARNER BROS. 25211 (8.98) | TOKYO, OKLAHOMA |
| 25 | 26 | 27 | 12 | SOUTHERN PACIFIC WARNER BROS. 25206 (8.98) | SOUTHERN PACIFIC |
| 26 | 23 | 24 | 11 | WAYLON JENNINGS RCA AHL1-5428 (8.98) | TURN THE PAGE |
| 27 | 32 | 34 | 7 | MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98) | THERE'S NO STOPPING YOUR HEART |
| 28 | 28 | 30 | 20 | T.G. SHEPPARD COLUMBIA FC 40007 | LIVIN' ON THE EDGE |
| 29 | 27 | 26 | 61 | RAY CHARLES COLUMBIA FC-39415 | FRIENDSHIP |
| 30 | 25 | 23 | 23 | JOHN SCHNEIDER MCA 5583 (8.98) | TRYING TO OUTFRAN THE WIND |
| 31 | 30 | 29 | 14 | JANIE FRICKE COLUMBIA 39975 | SOMEBODY ELSE'S FIRE |
| 32 | 33 | 31 | 27 | CRYSTAL GAYLE WARNER BROS. 25154 (8.98) | NOBODY WANTS TO BE ALONE |
| 33 | 50 | — | 2 | BARBARA MANDRELL MCA 5619 (8.98) | GET TO THE HEART |
| 34 | 41 | 41 | 5 | NEIL YOUNG Geffen GHS 24068/WARNER BROS. | OLD WAYS |
| 35 | NEW | — | — | WILLIE NELSON COLUMBIA FC 39990 | HALF NELSON |
| 36 | 36 | 43 | 13 | REBA MCENTIRE MCA 5585 | HAVE I GOT A DEAL FOR YOU |
| 37 | 37 | 42 | 75 | THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD) | ATLANTA BLUE |
| 38 | NEW | — | — | LEE GREENWOOD MCA 5622 (8.98) | STREAMLINE |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|--|--------------------------------------|
| 39 | 31 | 32 | 17 | DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC | HIGH COUNTRY SNOWS |
| 40 | 42 | 45 | 36 | STEVE WARINER MCA 5545 (8.98) | ONE GOOD NIGHT DESERVES ANOTHER |
| 41 | 40 | 40 | 8 | JIM GLASER MCA 5612 (8.98) | PAST THE POINT OF NO RETURN |
| 42 | 38 | 35 | 9 | GENE WATSON EPIC BFE 40076 | MEMORIES TO BURN |
| 43 | 39 | 37 | 51 | RICKY SKAGGS EPIC FE-39410 (CD) | COUNTRY BOY |
| 44 | 48 | 62 | 3 | DAN SEALS EMI-AMERICA ST-17166 (8.98) | WON'T BE BLUE ANYMORE |
| 45 | 47 | 38 | 30 | CONWAY TWITTY WARNER BROS. 25207 (8.98) | DON'T CALL HIM A COWBOY |
| 46 | 35 | 33 | 51 | GEORGE STRAIT ● MCA FE-5518 (8.98) | DOES FORT WORTH EVER CROSS YOUR MIND |
| 47 | 45 | 46 | 79 | ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD) | ROLL ON |
| 48 | 43 | 36 | 21 | VERN GOSDIN COMPLEAT 671012/POLYGRAM (8.98) | TIME STOOD STILL |
| 49 | 49 | 59 | 15 | MAC DAVIS MCA 5590 (8.98) | TILL I MADE IT WITH YOU |
| 50 | 29 | 20 | 34 | SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98) | SAWYER BROWN |
| 51 | 44 | 39 | 49 | JOHN CONLEE MCA 5521 (8.98) | BLUE HIGHWAY |
| 52 | NEW | — | — | SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98) | SHAKIN' |
| 53 | 46 | 44 | 27 | THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98) | TWO HEART HARMONY |
| 54 | 53 | 55 | 16 | LACY J. DALTON COLUMBIA FC 40028 | CAN'T RUN AWAY FROM YOUR HEART |
| 55 | 57 | 54 | 37 | EMMYLOU HARRIS WARNER BROS. 25205 (8.98) | THE BALLAD OF SALLY ROSE |
| 56 | 52 | 49 | 213 | WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD) | GREATEST HITS |
| 57 | 54 | 48 | 26 | KATHY MATTEA MERCURY 824-308-1/POLYGRAM (8.98) | FROM MY HEART |
| 58 | 55 | 58 | 389 | WILLIE NELSON ▲ ³ COLUMBIA JC 35305 (CD) | STARDUST |
| 59 | 60 | 61 | 135 | ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD) | THE CLOSER YOU GET |
| 60 | 62 | 56 | 26 | THE WHITES MCA/CURB 5562/MCA (8.98) | WHOLE NEW WORLD |
| 61 | 56 | 57 | 129 | JOHN CONLEE MCA 5406 (8.98) | JOHN CONLEE'S GREATEST HITS |
| 62 | 51 | 50 | 37 | ED BRUCE RCA AHL1 5324 (8.98) | HOMECOMING |
| 63 | 65 | 69 | 20 | KEITH STEGALL EPIC 39892 | KEITH STEGALL |
| 64 | NEW | — | — | RAY STEVENS MCA 5635 (8.98) | I HAVE RETURNED |
| 65 | NEW | — | — | MEL MCDANIEL CAPITOL ST-12437 (8.98) | STAND UP |
| 66 | 59 | 60 | 187 | WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD) | ALWAYS ON MY MIND |
| 67 | 68 | 70 | 80 | THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM | TODAY |
| 68 | 58 | 53 | 60 | THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD) | GREATEST HITS 2 |
| 69 | 71 | 63 | 29 | REBA MCENTIRE MERCURY 824-342-1/POLYGRAM (8.98) | THE BEST OF REBA MCENTIRE |
| 70 | 67 | 71 | 7 | THE 'BAMA BAND COMPLEAT 671013/POLYGRAM (8.98) | THE 'BAMA BAND |
| 71 | 61 | 65 | 10 | LANE BRODY EMI-AMERICA ST-17160 (8.98) | LANE BRODY |
| 72 | 70 | 67 | 188 | ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD) | MOUNTAIN MUSIC |
| 73 | 69 | 66 | 18 | LEON EVERETTE MERCURY 8240309-1/POLYGRAM | WHERE'S THE FIRE |
| 74 | 72 | 72 | 102 | GEORGE STRAIT ● MCA 5450 (8.98) | RIGHT OR WRONG |
| 75 | 63 | 64 | 4 | TOM T. HALL MERCURY 442-824-508-1/POLYGRAM (8.98) | SONG IN A SEASHELL |

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

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 | 2 | YOU ARE MY LADY | FREDDIE JACKSON | 2 |
| 2 | 3 | PART-TIME LOVER | STEVIE WONDER | 1 |
| 3 | 1 | I WISH HE DIDN'T TRUST ME SO MUCH | BOBBY WOMACK | 3 |
| 4 | 4 | THE SHOW | DOUG E. FRESH & THE GET FRESH CREW | 5 |
| 5 | 10 | SINGLE LIFE | CAMEO | 4 |
| 6 | 9 | I'LL BE GOOD | RENE & ANGELA | 6 |
| 7 | 5 | OH SHEILA | READY FOR THE WORLD | 8 |
| 8 | 16 | ALL FALL DOWN | FIVE STAR | 16 |
| 9 | 6 | SAVING ALL MY LOVE FOR YOU | WHITNEY HOUSTON | 19 |
| 10 | 8 | I MISS YOU | KLYMAXX | 15 |
| 11 | 13 | STAND BY ME | MAURICE WHITE | 7 |
| 12 | 14 | OBJECT OF MY DESIRE | STARPOINT | 12 |
| 13 | 7 | DARE ME | THE POINTER SISTERS | 23 |
| 14 | 12 | CHERISH | KOOL & THE GANG | 33 |
| 15 | 20 | YOU WEAR IT WELL | EL DEBARGE WITH DEBARGE | 11 |
| 16 | 17 | SCREAMS OF PASSION | FAMILY | 9 |
| 17 | 18 | THE OAK TREE | MORRIS DAY | 10 |
| 18 | 19 | SILVER SHADOW | ATLANTIC STARR | 13 |
| 19 | 11 | YOUR PLACE OR MINE | THE BAR-KAYS | 34 |
| 20 | 25 | TRAPPED | COLONEL ABRAMS | 20 |
| 21 | — | WHO'S ZOOMIN' WHO | ARETHA FRANKLIN | 14 |
| 22 | 21 | JUST ANOTHER LONELY NIGHT | THE O'JAYS | 18 |
| 23 | 15 | ALL OF ME FOR ALL OF YOU | 9.9 | 36 |
| 24 | 28 | PRIVATE PROPERTY | CARL CARLTON | 28 |
| 25 | — | MAKE YOUR MOVE ON ME BABY | CHARLIE SINGLETON | 21 |
| 26 | 30 | COOLIN' OUT | DENNIS EDWARDS | 26 |
| 27 | — | PARTY ALL THE TIME | EDDIE MURPHY | 25 |
| 28 | 24 | HARD TIMES FOR LOVERS | JENNIFER HOLLIDAY | 17 |
| 29 | — | EVERYBODY DANCE | TA MARA & THE SEEN | 22 |
| 30 | 23 | FLY GIRL | BOOGIE BOYS | 44 |

| THIS WEEK | LAST WEEK | AIRPLAY | | HOT BLACK POSITION |
|-----------|-----------|--------------------------------------|------------------------------------|--------------------|
| | | TITLE | ARTIST | |
| 1 | 2 | PART-TIME LOVER | STEVIE WONDER | 1 |
| 2 | 1 | YOU ARE MY LADY | FREDDIE JACKSON | 2 |
| 3 | 3 | I WISH HE DIDN'T TRUST ME SO MUCH | BOBBY WOMACK | 3 |
| 4 | 5 | STAND BY ME | MAURICE WHITE | 7 |
| 5 | 6 | SINGLE LIFE | CAMEO | 4 |
| 6 | 4 | SCREAMS OF PASSION | FAMILY | 9 |
| 7 | 7 | I'LL BE GOOD | RENE & ANGELA | 6 |
| 8 | 10 | THE OAK TREE | MORRIS DAY | 10 |
| 9 | 15 | YOU WEAR IT WELL | EL DEBARGE WITH DEBARGE | 11 |
| 10 | 8 | HARD TIMES FOR LOVERS | JENNIFER HOLLIDAY | 17 |
| 11 | 14 | WHO'S ZOOMIN' WHO | ARETHA FRANKLIN | 14 |
| 12 | 11 | SILVER SHADOW | ATLANTIC STARR | 13 |
| 13 | 13 | THE SHOW | DOUG E. FRESH & THE GET FRESH CREW | 5 |
| 14 | 22 | EVERYBODY DANCE | TA MARA & THE SEEN | 22 |
| 15 | 9 | OBJECT OF MY DESIRE | STARPOINT | 12 |
| 16 | 18 | MAKE YOUR MOVE ON ME BABY | CHARLIE SINGLETON | 21 |
| 17 | 26 | CARAVAN OF LOVE | ISLEY/JASPER/ISLEY | 24 |
| 18 | 19 | JUST ANOTHER LONELY NIGHT | THE O'JAYS | 18 |
| 19 | 12 | ALL FALL DOWN | FIVE STAR | 16 |
| 20 | 28 | EATEN ALIVE | DIANA ROSS | 27 |
| 21 | 20 | TRAPPED | COLONEL ABRAMS | 20 |
| 22 | — | WAIT FOR LOVE | LUTHER VANDROSS | 32 |
| 23 | 25 | (KRUSH GROOVE) CAN'T STOP THE STREET | CHAKA KHAN | 30 |
| 24 | — | PARTY ALL THE TIME | EDDIE MURPHY | 25 |
| 25 | — | SOMEBODY TOOK MY LOVE | DURELL COLEMAN | 31 |
| 26 | 29 | I WANT TO FEEL I'M WANTED | MAZE/FRANKIE BEVERLY | 29 |
| 27 | 17 | DANCE ELECTRIC | ANDRE CYMONE | 35 |
| 28 | — | COOLIN' OUT | DENNIS EDWARDS | 26 |
| 29 | — | ARE YOU READY? | THE STAPLE SINGERS | 39 |
| 30 | 16 | OH SHEILA | READY FOR THE WORLD | 8 |

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 (8) | 10 |
| MCA/Constellation (1) | |
| Virgin/MCA (1) | |
| ATLANTIC (2) | 9 |
| Island (2) | |
| Mirage (2) | |
| 4th & B'Way (1) | |
| Omni (1) | |
| Philly World (1) | |
| CAPITOL (8) | 9 |
| Manhattan (1) | |
| EPIC (4) | 9 |
| Private I (2) | |
| Tabu (2) | |
| CBS Associated (1) | |
| WARNER BROS. (4) | 9 |
| Paisley Park (2) | |
| Geffen (1) | |
| Qwest (1) | |
| Sire (1) | |
| MOTOWN (2) | 8 |
| Gordy (4) | |
| Motown/Conceited (1) | |
| Tamla (1) | |
| RCA (7) | 8 |
| Total Experience (1) | |
| POLYGRAM | 7 |
| Mercury (4) | |
| Atlanta Artists (1) | |
| Casablanca (1) | |
| De-Lite (1) | |
| ARISTA (5) | 6 |
| Jive (1) | |
| COLUMBIA | 6 |
| A&M | 4 |
| ELEKTRA (2) | 4 |
| Asylum (1) | |
| Solar (1) | |
| PROFILE | 2 |
| CRC | 1 |
| CHRYSALIS | 1 |
| DANYA/FANTASY | 1 |
| Reality (1) | |
| FAST FIRE | 1 |
| MANHATTAN | 1 |
| P.I.R. (1) | |
| NEXT PLATEAU | 1 |
| SELECT | 1 |
| SUTRA | 1 |
| URBAN SOUND | 1 |

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

A-Z (LISTED BY TITLE)

| TITLE | PUBLISHER - Licensing Org. | Sheet Music Dist. |
|---|---|-------------------|
| 87 14 K | (WB, ASCAP/April, ASCAP) | |
| 16 ALL FALL DOWN | (Blue Mer, ASCAP/Virgin, ASCAP) | |
| 36 ALL OF ME FOR ALL OF YOU | (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP) | |
| 74 AMERICA | (Kuwa, ASCAP) | |
| 39 ARE YOU READY? | (Hexagram, BMI/Modern, BMI) | |
| 43 BABY I'M SORRY | (Arrival, BMI) | |
| 69 BABY IT'S YOU | (M M & M, BMI) | |
| 71 BIG BOSS MAN | (Conrad, BMI/Arc, BMI/CBS Unart, BMI) | |
| 79 BITE IT | (ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI) | |
| 84 BRAND NEW BEAT | (Jobete, ASCAP/Koko-Pop, ASCAP) | |
| 86 BULLET PROOF | (Bridgeport, BMI/Yeldarps, ASCAP) | |
| 24 CARAVAN OF LOVE | (Apiri, ASCAP/IJI, ASCAP) | |
| 33 CHERISH | (Delightful, BMI) | |
| 95 CHOOSE ME | (Virgin, ASCAP/Brampton, ASCAP) | |
| 26 COOLIN' OUT | (Jobete, ASCAP/Wesel, ASCAP/Tuneworks, BMI/Arista, ASCAP/Nannacub, ASCAP) | |
| 89 COULD IT BE LOVE | (Hills Hideaway, BMI/Variena, BMI) | |
| 60 CURIOSITY | (Almo, ASCAP/Crimscos, ASCAP/Irving, BMI) | |
| 35 DANCE ELECTRIC | (Controversy, ASCAP) | |
| 97 DANCING ON THE JAGGED EDGE | (Ardavan, ASCAP/Sakana, ASCAP/Song Of The Lorelei, ASCAP) | |
| 23 DARE ME | (WB, ASCAP/Bob Montgomery, ASCAP/Dave Innis, ASCAP) | |
| 50 DON'T SAY NO TONIGHT | (Philly World, BMI) | |
| 68 DREAMS | (Marie, BMI) | |
| 70 DRESS YOU UP | (House Of Fun, BMI) | |
| 27 EATEN ALIVE | (Gibb Brothers, BMI/Mijac, BMI/Unichappell, BMI) | |
| 22 EVERYBODY DANCE | (Crazy People, ASCAP/Almo, ASCAP) | |
| 67 EYE TO EYE | (ATV, BMI) | |
| 85 FADE TO BLACK | (Tan Division, ASCAP/J.Hat, ASCAP) | |
| 38 FALL DOWN (SPIRIT OF LOVE) | (Almo, ASCAP/Ipm, ASCAP) | |
| 44 FLY GIRL | (Lifo, BMI/Yeldarps, ASCAP) | |
| 49 GIRLS ARE MORE FUN | (Raydiola, BMI) | |
| 62 GOTTA BE A WINNER | (Protoons, ASCAP/Eric Matthew, ASCAP/Hue-har, ASCAP/Jay Dub, ASCAP) | |
| 52 HARD CORE REGGAE | (Amber Pass, ASCAP/Kuwa, ASCAP/Fools Prayer, BMI) | |
| 17 HARD TIMES FOR LOVERS | (Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP) | |
| 90 HAVEN'T YOU HEARD THAT LINE BEFORE | (Cachand, BMI) | |
| 72 HONEY FOR THE BEES | (J&S, ASCAP/Almo, ASCAP) | |
| 94 HOT SPOT | (Jobete, ASCAP/Dazzberry Jam, ASCAP/Stone Diamond, BMI/Bedazzled, BMI) | |
| 47 I CAN'T BELIEVE IT (IT'S OVER) | (Willesden, BMI/Zomba, ASCAP) | |
| 15 I MISS YOU | (Spectrum VII, ASCAP) | |
| 29 I WANT TO FEEL I'M WANTED | (Amazement, BMI) | |
| 3 I WISH HE DIDN'T TRUST ME SO MUCH | (Pea Pod, ASCAP/Pass It On, ASCAP/Sknabue, ASCAP/Legs, ASCAP) | |
| 80 IF LOOKS COULD KILL (D.O.A.) | (Eat Your Heart Out, BMI) | |
| 91 IF YOU WERE HERE TONIGHT | (Flyte Tyme, ASCAP/Avant Garde, ASCAP) | |
| 6 I'LL BE GOOD | (A La Mode, ASCAP) | |
| 66 I'M GONNA TEAR YOUR PLAYHOUSE DOWN | (Irving, BMI) | |
| 57 I'M LEAVING BABY | (Bee-germaine, BMI) | |
| 53 JAM-MASTER JAMMIN' | (Protoons, ASCAP/Rush Groove, ASCAP) | |
| 18 JUST ANOTHER LONELY NIGHT | (Downstairs, BMI/Piano, BMI) | |
| 30 (KRUSH GROOVE) CAN'T STOP THE STREET | (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) | |
| 65 A LOVE BIZARRE | (Sister Fate, ASCAP) | |
| 21 MAKE YOUR MOVE ON ME BABY | (Irving, BMI) | |
| 42 MIAMI VICE THEME | (MCA, ASCAP) | |
| 81 MORE THAN FRIENDS, LESS THAN LOVERS | (Duchess, BMI/MCA, ASCAP/Perk's, BMI) | |
| 78 MORE THAN YOU CAN HANDLE | (Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP) | |
| 100 MYSTERY LADY | (Zomba, ASCAP/Willesden, BMI) | |
| 61 NEVER FELT LIKE DANCIN' | (Walpergus, ASCAP/WB, ASCAP/Monty Seward, ASCAP) | |
| 10 THE OAK TREE | (Ya D Sir, ASCAP) WBM | |
| 12 OBJECT OF MY DESIRE | (Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) | |
| 8 OH SHEILA | (Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI) | |
| 64 ONE OF THE LIVING | (Makiki, ASCAP/Arista, ASCAP) | |
| 1 PART-TIME LOVER | (Jobete, ASCAP/Black Bull, ASCAP) | |
| 25 PARTY ALL THE TIME | (Stone City, ASCAP/National League, ASCAP) | |
| 93 PICKIN' UP PIECES | (Matak, ASCAP/Black Lion, ASCAP) | |
| 59 POP LIFE | (Controversy, ASCAP) | |
| 28 PRIVATE PROPERTY | (Music Minded, BMI) | |
| 75 ROCK THE NATION | (Temp, BMI) | |
| 19 SAVING ALL MY LOVE FOR YOU | (Prince Street, ASCAP/Screen Gems-EMI, BMI) | |
| 51 SAY I'M YOUR NUMBER ONE | (Terrace, ASCAP) | |
| 9 SCREAMS OF PASSION | (Science Lab, ASCAP/Green Star, ASCAP) | |
| 63 SEDUCTION | (Paris, ASCAP) | |
| 54 SHAKE 'EM DOWN | (Stone City, ASCAP/National League, ASCAP) | |
| 40 THE WAY YOU DO THE THINGS YOU DO/MY GIRL | (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP) | |
| 58 SHE'S NOT A SLEAZE | (Bush Burnin, ASCAP) | |
| 5 THE SHOW | (Keejue, BMI/Mark Of Aries, BMI) | |
| 13 SILVER SHADOW | (Almo, ASCAP/Jodaway, ASCAP) | |
| 4 SINGLE LIFE | (All Seeing Eye, ASCAP/Larry Jr., BMI) | |
| 98 SISTER FATE | (Toy Box, ASCAP) | |
| 73 SKOOL-OLGY (AIN'T NO STRAIN) | (Big Train, ASCAP) | |
| 82 SLIP N' SLIDE | (Mtume, BMI) | |
| 92 SO HARD | (Vogue, BMI/Cottontail, BMI) | |
| 31 SOMEBODY TOOK MY LOVE | (Ackee, ASCAP/Upward Spiral, ASCAP/Security Hogg, ASCAP) | |
| 77 SOMEONE ELSE'S GIRL | (National League, ASCAP/Ritesonian, ASCAP/American League, BMI/Total Image, BMI) | |
| 41 SPEND THE NIGHT WITH ME | (Stone City, ASCAP/National League, ASCAP) | |
| 7 STAND BY ME | (Rightson, BMI/Trio, BMI/Unichappell, BMI/ADT, BMI) | |
| 37 STAND UP | (Hojo, BMI/Irving, BMI/Almo, ASCAP/Crimscos, ASCAP) | |
| 83 STILL SMOKIN' | (Hugabot, ASCAP) | |
| 46 STOP PLAYING ON ME | (Fresh Ideas, ASCAP/MCA, ASCAP) | |
| 96 SUSPICIOUS | (Deele Reelee, BMI/Inner Rhythm, BMI/Hip Trip, BMI/Midstar, BMI) | |
| 45 THERE'S NOTHIN' OUT THERE | (Johnny Yuma, BMI/Hoodoo, BMI/Peabo, ASCAP/Outer Snake, ASCAP/St. Winevelyn, ASCAP/WB, ASCAP) | |
| 76 THINKING ABOUT YOU | (Kashif, BMI/New Music Group, BMI/MCA, ASCAP) | |
| 48 THIS IS FOR YOU | (Science Lab, ASCAP/Green Star, ASCAP) | |
| 20 TRAPPED | (Moonwalk, ASCAP) | |
| 32 WAIT FOR LOVE | (Uncle Ronnie's, ASCAP/April, ASCAP/Dillard, BMI) | |
| 99 WE DON'T NEED ANOTHER HERO (THUNDERDOME) | (Irving, BMI/Myaxe, PRS) | |
| 55 WHO DO YOU LOVE | (Bernard Wright, BMI/Mchoma, BMI) | |
| 14 WHO'S ZOOMIN' WHO | (Gratitude Sky, ASCAP/Bellboy, BMI) | |
| 2 YOU ARE MY LADY | (Zomba, ASCAP) | |
| 88 YOU ARE THE ONE | (WIMOT, ASCAP/Sloopus, ASCAP/Very Terry, ASCAP) | |
| 56 YOU LOOK GOOD TO ME | (Flyte Tyme, ASCAP/Avant Garde, ASCAP) | |
| 11 YOU WEAR IT WELL | (Jobete, ASCAP) | |
| 34 YOUR PLACE OR MINE | (Bar-Kays, BMI/Warner-Tamerlane, BMI) | |

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

| | | | |
|-----|-----------------|-----|-------------------|
| ABP | April Blackwood | CPP | Columbia Pictures |
| ALM | Almo | HAN | Hansen |
| B-M | Belwin Mills | HL | Hal Leonard |
| B-3 | Big Three | IMM | Ivan Mogull |
| BP | Bradley | MCA | MCA |
| CHA | Chappell | PSP | Peer Southern |
| CLM | Cherry Lane | PLY | Plymouth |
| CPI | Cimino | WBM | Warner Bros. |

TOP BLACK ALBUMS.

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

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|--|------------------------------------|
| 1 | 1 | 2 | 22 | FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) 13 weeks at No. One | ROCK ME TONIGHT |
| 2 | 2 | 1 | 29 | WHITNEY HOUSTON ▲ ARISTA AL8-8212 (8.98) (CD) | WHITNEY HOUSTON |
| 3 | 4 | 4 | 21 | READY FOR THE WORLD MCA 5594 (8.98) | READY FOR THE WORLD |
| 4 | 3 | 3 | 14 | CAMEO ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98) | SINGLE LIFE |
| 5 | 6 | 9 | 5 | BOBBY WOMACK MCA 5617 (8.98) | SO MANY RIVERS |
| 6 | 5 | 5 | 13 | ARETHA FRANKLIN ● ARISTA AL 8-8286 (8.98) (CD) | WHO'S ZOOMIN' WHO |
| 7 | 7 | 6 | 44 | KOOL & THE GANG ▲ DE-LITE 822943-M-1/POLYGRAM (8.98) (CD) | EMERGENCY |
| 8 | NEW ▶ | | | STEVIE WONDER TAMLA 6134TL/MOTOWN (9.98) (CD) | IN SQUARE CIRCLE |
| 9 | 8 | 8 | 17 | RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD) | STREET CALLED DESIRE |
| 10 | 10 | 10 | 8 | BOOGIE BOYS CAPITOL ST-12409 (8.98) | CITY LIFE |
| 11 | 11 | 15 | 10 | THE POINTER SISTERS RCA AJL1-5487 (8.98) (CD) | CONTACT |
| 12 | 12 | 16 | 5 | THE BAR-KAYS MERCURY 824727-1/POLYGRAM (8.98) | BANGING THE WALL |
| 13 | 13 | 14 | 10 | PATTI LABELLE P.I.R. FZ 40020/EPIC | PATTI |
| 14 | 9 | 7 | 29 | LUTHER VANDROSS ▲ EPIC FE 39882 (CD) | THE NIGHT I FELL IN LOVE |
| 15 | 14 | 12 | 32 | JESSE JOHNSON'S REVUE ● A&M 6-5024 (6.98) | JESSE JOHNSON'S REVUE |
| 16 | 27 | 36 | 3 | MAURICE WHITE COLUMBIA FC 39883 | MAURICE WHITE |
| 17 | 17 | 18 | 7 | THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98) | THE FAMILY |
| 18 | 18 | 21 | 9 | 9.9 RCA NFL1-8049 (8.98) | 9.9 |
| 19 | 23 | 29 | 9 | STARPOINT ELEKTRA 60424 (8.98) | RESTLESS |
| 20 | 21 | 30 | 40 | KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98) | MEETING IN THE LADIES ROOM |
| 21 | 16 | 11 | 24 | PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD) | AROUND THE WORLD IN A DAY |
| 22 | 22 | 25 | 5 | SHEILA E. PAISLEY PARK 35317 (8.98) | ROMANCE 1600 |
| 23 | 26 | 32 | 8 | FIVE STAR RCA NFL1-8052 (8.98) | LUXURY OF LIFE |
| 24 | 24 | 27 | 7 | LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 | LISA LISA/CULT JAM WITH FULL FORCE |
| 25 | 25 | 26 | 23 | ATLANTIC STARR A&M SP-5019 (8.98) | AS THE BAND TURNS |
| 26 | 15 | 13 | 10 | FAT BOYS SUTRA 1016 (8.98) | THE FAT BOYS ARE BACK |
| 27 | 30 | 40 | 5 | THE O'JAYS P.I.R. ST-53015/MANHATTAN (8.98) | LOVE FEVER |
| 28 | 20 | 19 | 30 | DEBARGE ● GORDY 6123 GL/MOTOWN (8.98) (CD) | RHYTHM OF THE NIGHT |
| 29 | 19 | 17 | 21 | LOOSE ENDS MCA 5588 (8.98) | A LITTLE SPICE |
| 30 | 28 | 28 | 5 | ANDRE CYMONE COLUMBIA FC 40037 (CD) | A.C. |
| 31 | 31 | 23 | 63 | BILLY OCEAN ▲ ² JIVE JL8 8213/ARISTA (8.98) (CD) | SUDDENLY |
| 32 | 32 | 24 | 8 | THE DAZZ BAND MOTOWN 6149ML (8.98) | HOT SPOT |
| 33 | 33 | 33 | 30 | MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98) | CAN'T STOP THE LOVE |
| 34 | 35 | 39 | 6 | JENNIFER HOLLIDAY GEFEN GHS 24073/WARNER BROS. (8.98) | SAY YOU LOVE ME |
| 35 | NEW ▶ | | | SOUNDTRACK MCA 6150 (9.98) | MIAMI VICE |
| 36 | 36 | 37 | 13 | DENNIS EDWARDS GORDY 6148GL/MOTOWN (8.98) | COOLIN' OUT |
| 37 | 37 | 31 | 23 | RICK JAMES GORDY 6135GL/MOTOWN (8.98) | GLOW |
| 38 | 38 | 41 | 5 | TEARS FOR FEARS ▲ ² MERCURY 824300-1/POLYGRAM (8.98) | SONGS FROM THE BIG CHAIR |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|--|-----------------------------------|
| 39 | 39 | 34 | 28 | ALEXANDER O'NEAL TABU FZ 39331/EPIC | ALEXANDER O'NEAL |
| 40 | 34 | 22 | 23 | CON FUNK SHUN MERCURY 824345-1M-1/POLYGRAM (8.98) (CD) | ELECTRIC LADY |
| 41 | 29 | 20 | 19 | UTFO SELECT 21614 (8.98) | UTFO |
| 42 | NEW ▶ | | | DIANA ROSS RCA AFL1-5422 (8.98) (CD) | EATEN ALIVE |
| 43 | 40 | 35 | 31 | THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98) | ONLY FOUR YOU |
| 44 | 44 | 51 | 4 | DURELL COLEMAN ISLAND 90293/ATLANTIC (8.98) | DURELL COLEMAN |
| 45 | 48 | 56 | 3 | DARYL HALL & JOHN OATES RCA AFL1-7035 (8.98) (CD) | HALL & OATES LIVE AT THE APOLLO |
| 46 | 54 | 69 | 3 | OSBORNE & GILES RED LABEL ST-73103/CAPITOL (8.98) | STRANGER IN THE NIGHT |
| 47 | 47 | 54 | 6 | HOWARD JOHNSON A&M SP-4982 (8.98) | THE VISION |
| 48 | 41 | 38 | 14 | GEORGE CLINTON CAPITOL ST-12417 (8.98) | SOME OF MY BEST JOKES ARE FRIENDS |
| 49 | 52 | — | 2 | CHARLIE SINGLETON ARISTA AL8-8389 (8.98) | MODERN MAN |
| 50 | 58 | 60 | 11 | THE SYSTEM MIRAGE 90281/ATLANTIC (8.98) | THE PLEASURE SEEKERS |
| 51 | 45 | 47 | 11 | ONE WAY MCA 5552 (8.98) | WRAP YOUR BODY |
| 52 | 43 | 43 | 35 | SADE ▲ PORTRAIT BFR 39581/EPIC (CD) | DIAMOND LIFE |
| 53 | 42 | 42 | 21 | STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD) | MAGIC TOUCH |
| 54 | 56 | 52 | 22 | PHIL COLLINS ▲ ² ATLANTIC 81240 (9.98) (CD) | NO JACKET REQUIRED |
| 55 | 51 | 44 | 35 | RUN-D.M.C. ● PROFILE PRO 1205 (8.98) | KING OF ROCK |
| 56 | 59 | 65 | 3 | AL JARREAU WARNER BROS. 25331 (8.98) (CD) | IN LONDON |
| 57 | 46 | 45 | 11 | STING A&M SP-3750 (8.98) (CD) | DREAM OF THE BLUE TURTLES |
| 58 | NEW ▶ | | | KURTIS BLOW MERCURY 826141-1/POLYGRAM (8.98) | AMERICA |
| 59 | 50 | 46 | 70 | TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD) | PRIVATE DANCER |
| 60 | 49 | 50 | 26 | STEVE ARRINGTON ATLANTIC 81245 (8.98) | DANCIN' IN THE KEY OF LIFE |
| 61 | 53 | 55 | 35 | COMMODORES ▲ MOTOWN 6124ML (8.98) | NIGHTSHIFT |
| 62 | 60 | 62 | 26 | MELBA MOORE CAPITOL ST-12382 (8.98) | READ MY LIPS |
| 63 | NEW ▶ | | | B.B.KING MCA 5616 (8.98) | SIX SILVER STRINGS |
| 64 | 73 | — | 2 | ROXANNE SHANTE POP ART PA 4450 (8.98) | DEF MIX VOL. I |
| 65 | NEW ▶ | | | CARL CARLTON CASABLANCA 822705-1/POLYGRAM (8.98) | PRIVATE PROPERTY |
| 66 | 55 | 49 | 7 | SOUNDTRACK CAPITOL 12429 (9.98) | MAD MAX BEYOND THUNDERDOME |
| 67 | 70 | 73 | 44 | MADONNA ▲ ⁵ SIRE 25157-1/WARNER BROS. (8.98) (CD) | LIKE A VIRGIN |
| 68 | 68 | 70 | 17 | THE FOUR TOPS MOTOWN 6130ML (8.98) | MAGIC |
| 69 | 75 | 71 | 22 | SHANNON MIRAGE 90267/ATLANTIC (8.98) (CD) | DO YOU WANNA GET AWAY |
| 70 | 74 | 67 | 23 | GEORGE HOWARD TBA TB 205/PALO ALTO (8.98) | DANCING IN THE SUN |
| 71 | 64 | 48 | 52 | NEW EDITION ▲ MCA 5515 (8.98) (CD) | NEW EDITION |
| 72 | 57 | 53 | 12 | DR. J.R. KOOL & THE OTHER ROXANNES COMPLEAT 671014-1/POLYGRAM (6.98) | THE COMPLETE STORY OF ROXANNE |
| 73 | 69 | 63 | 19 | MARVIN GAYE COLUMBIA FC39916 | DREAM OF A LIFETIME |
| 74 | 63 | 57 | 23 | BILL WITHERS COLUMBIA FC39887 | WATCHING YOU, WATCHING ME |
| 75 | 61 | 59 | 12 | SPYRO GYRA MCA 5606 (8.98) (CD) | ALTERNATING CURRENTS |

○ 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'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

FOR INFORMATION, WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036

1984 Was the year Sandra Crouch
won the coveted Grammy and Dove award.

1985 Is the year Sandra Crouch
is movin' on to higher ground.

Get on board with Sandra Crouch & Friends

**WE'RE
WAITING!**



Featuring the hit singles:
"God Has A Plan"
"We're Waiting"
LS 713P

From the album:
"We're Waiting"
LS 5855



DISTRIBUTED BY LEXICON DISTRIBUTION



Available on Light Records
& Extended Quality Cassettes

HOT DANCE/DISCO

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CLUB PLAY

Compiled from a national sample of dance club playlists.

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | ARTIST |
|-----------|------------|------------|---------------|---|----------------------------------|
| | | | | LABEL & NUMBER-DISTRIBUTING LABEL | |
| 1 | 3 | 5 | 7 | FALL DOWN (SPIRIT OF LOVE) A&M SP-12146 | TRAMAINE |
| 2 | 2 | 4 | 8 | MONEY'S TOO TIGHT TO MENTION ELEKTRA 0-66883 | ◆ SIMPLY RED |
| 3 | 6 | 12 | 4 | YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN | EL DEBARGE WITH DEBARGE |
| 4 | 7 | 18 | 4 | YOU & ME CBS ASSOCIATED 429-05284 | THE FLIRTS |
| 5 | 1 | 2 | 12 | OH SHEILA MCA 23572 | ◆ READY FOR THE WORLD |
| 6 | 4 | 3 | 7 | DRESS YOU UP (REMIX) SIRE 0-20369/WARNER BROS. | ◆ MADONNA |
| 7 | 13 | 20 | 4 | EATEN ALIVE RCA PD-14183 | ◆ DIANA ROSS |
| 8 | 8 | 11 | 9 | THE DANCE ELECTRIC COLUMBIA 44-05249 | ◆ ANDRE CYMONE |
| 9 | 17 | 26 | 5 | CONGA EPIC 49-05253 | MIAMI SOUND MACHINE |
| 10 | 12 | 13 | 8 | ONE LIFE/IT'S THE WAY YOU DO IT SIRE 0-20358/WARNER BROS. | LAID BACK |
| 11 | 5 | 1 | 6 | BE NEAR ME MERCURY 884 052-1 | ◆ ABC |
| 12 | 19 | 24 | 4 | PERFECT WAY (REMIX) WARNER BROS. (PROMO) | ◆ SCRITTI POLITTI |
| 13 | 24 | 34 | 3 | PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN | STEVIE WONDER |
| 14 | 15 | 19 | 7 | MUSIC IS THE KEY D.J. INTERNATIONAL DJ888 | J.M. SILK |
| 15 | 10 | 10 | 9 | THE SCREAMS OF PASSION/YES PAISLEY PARK 0-20360/WARNER BROS. | THE FAMILY |
| 16 | 16 | 21 | 7 | SO IN LOVE (REMIX) A&M SP-12143 | ◆ O.M.D. |
| 17 | 31 | 43 | 3 | I'M GONNA TEAR YOUR PLAYHOUSE DOWN COLUMBIA 44-05264 | ◆ PAUL YOUNG |
| 18 | 9 | 7 | 8 | I'LL BE GOOD MERCURY 884 009-1 | ◆ RENE & ANGELA |
| 19 | 35 | 49 | 3 | THE OAK TREE WARNER BROS. 0-20379 | ◆ MORRIS DAY |
| 20 | 32 | 38 | 4 | STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND | VIKKI LOVE WITH NUANCE |
| 21 | 38 | — | 2 | SEDUCTION GORDY 4544GG/MOTOWN | VAL YOUNG |
| 22 | 22 | 23 | 6 | LIMIT OF YOUR LOVING/DON'T LET IT UP NEXT PLATEAU NP50032 | WELL RED |
| 23 | 36 | 37 | 4 | RUNNING UP THAT HILL EMI-AMERICA V-7865 | ◆ KATE BUSH |
| 24 | 39 | 44 | 3 | SAY IT AGAIN ARISTA AD1-9393 | ◆ THE DANSE SOCIETY |
| 25 | 27 | 32 | 4 | CHOOSE ME (REMIX) MCA 23581 | LOOSE ENDS |
| 26 | 28 | 36 | 5 | HARD TIMES FOR LOVERS (REMIX)/HE'S A PRETENDER Geffen 0-20368/WARNER BROS. | JENNIFER HOLLIDAY |
| 27 | NEW | — | — | WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411 | ARETHA FRANKLIN |
| 28 | 29 | 29 | 8 | WEIRD SCIENCE MCA 23574 | ◆ OINGO BOINGO |
| 29 | 45 | — | 2 | SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035 | PRINCESS |
| 30 | 43 | — | 2 | RORI (EP) QWEST 25313-1/WARNER BROS. | RORI |
| 31 | 25 | 22 | 6 | DON'T LEAVE ME THIS WAY MEGATONE MT-135 | JEANIE TRACY |
| 32 | 40 | 42 | 4 | EYE TO EYE CHRYSALIS 4V9-42900 | GO WEST |
| 33 | 18 | 14 | 11 | OBJECT OF MY DESIRE ELEKTRA 0-66891 | ◆ STARPOINT |
| 34 | 11 | 6 | 12 | DARE ME RCA PD-14127 | ◆ THE POINTER SISTERS |
| 35 | 50 | — | 2 | SINGLE LIFE ATLANTA ARTISTS 884 010-1 | CAMEO |
| 36 | NEW | — | — | (KRUSH GROOVE) CAN'T STOP THE STREET WARNER BROS. 0-20367 | CHAKA KHAN |
| 37 | 47 | — | 2 | ONE LOVE SUPERTRONICS RY-009 | JANICE CHRISTIE |
| 38 | NEW | — | — | A LOVE BIZARRE (LP CUT) PAISLEY PARK 25317-1/WARNER BROS. | SHEILA E. |
| 39 | 14 | 16 | 8 | SHAME CAPITOL (PROMO) | ◆ THE MOTELS |
| 40 | 23 | 8 | 10 | SOME PEOPLE (REMIX) CAPITOL V-8649 | ◆ BELOUIS SOME |
| 41 | NEW | — | — | LOVE OASIS EMERGENCY EMDS 6554 | PATRIS |
| 42 | 20 | 9 | 5 | DANCING IN THE STREET (REMIX) EMI-AMERICA V-19200 | ◆ MICK JAGGER & DAVID BOWIE |
| 43 | NEW | — | — | CAN'T GET ENOUGH OF YOUR LOVE METROPOLIS MET240 | PINK RHYTHM FEATURING JOHN ROCCA |
| 44 | NEW | — | — | WHISPER TO A SCREAM MENOVISSION MEV-007/PERSONAL | BOBBY O. WITH CLAUDJA BARRY |
| 45 | NEW | — | — | LOVER COME BACK TO ME (REMIX) EPIC 49-05278 | ◆ DEAD OR ALIVE |
| 46 | 21 | 15 | 9 | POP LIFE (REMIX)/HELLO PAISLEY PARK 0-20357/WARNER BROS. | PRINCE & THE REVOLUTION |
| 47 | 26 | 17 | 13 | TRAPPED MCA 23568 | COLONEL ABRAMS |
| 48 | NEW | — | — | IN BETWEEN DAYS ELEKTRA 0-66882 | ◆ THE CURE |
| 49 | 34 | 35 | 6 | KILLER INSTINCT SILVER BLUE 429-05250 | ROBEY |
| 50 | 49 | 46 | 5 | VICTIM OF DESIRE PHILLY WORLD 0-96869/ATLANTIC | VERONICA UNDERWOOD |

BREAKOUTS

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

1. BOY IN THE BOX (REMIX) COREY HART EMI-AMERICA
2. GUN LAW THE KANE GANG LONDON
3. COMO TU TE LLAMA? SLY FOX CAPITOL
4. LAY YOUR HANDS ON ME (REMIX) THE THOMPSON TWINS ARISTA
5. THIS IS FOR YOU THE SYSTEM MIRAGE
6. WIND BENEATH MY WINGS MENAGE PROFILE
7. HONEY FOR THE BEES PATTI AUSTIN QWEST
8. BABY TALK ALISHA VANGUARD
9. URGENT SHANNON MIRAGE
10. PARTY ALL THE TIME EDDIE MURPHY COLUMBIA

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | ARTIST |
|-----------|------------|------------|---------------|---|------------------------------------|
| | | | | LABEL & NUMBER-DISTRIBUTING LABEL | |
| 1 | 1 | 1 | 7 | DRESS YOU UP (REMIX) SIRE 0-20369/WARNER BROS. | ◆ MADONNA |
| 2 | 2 | 6 | 6 | I'LL BE GOOD MERCURY 884 009-1 | ◆ RENE & ANGELA |
| 3 | 3 | 4 | 10 | THE SHOD/LA DI DA DI REALITY D-242/FANTASY | DOUG E. FRESH & THE GET FRESH CREW |
| 4 | 8 | 12 | 6 | CONGA EPIC 49-05253 | MIAMI SOUND MACHINE |
| 5 | 5 | 8 | 6 | FALL DOWN (SPIRIT OF LOVE) A&M SP-12146 | TRAMAINE |
| 6 | 15 | 23 | 3 | THE OAK TREE WARNER BROS. 0-20379 | ◆ MORRIS DAY |
| 7 | 10 | 9 | 9 | OBJECT OF MY DESIRE ELEKTRA 0-66891 | ◆ STARPOINT |
| 8 | 4 | 3 | 13 | TRAPPED MCA 23568 | COLONEL ABRAMS |
| 9 | 9 | 14 | 6 | BE NEAR ME MERCURY 884 052-1 | ◆ ABC |
| 10 | 11 | 11 | 10 | OH SHEILA MCA 23572 | ◆ READY FOR THE WORLD |
| 11 | 6 | 7 | 9 | THE SCREAMS OF PASSION/YES PAISLEY PARK 0-20360/WARNER BROS. | THE FAMILY |
| 12 | 12 | 10 | 11 | ALL FALL DOWN RCA PW-14109 | ◆ FIVE STAR |
| 13 | 13 | 13 | 4 | EATEN ALIVE RCA PD-14183 | ◆ DIANA ROSS |
| 14 | 20 | 34 | 4 | I'M GONNA TEAR YOUR PLAYHOUSE DOWN COLUMBIA 44-05264 | ◆ PAUL YOUNG |
| 15 | 16 | 16 | 5 | DANCING IN THE STREET (REMIX) EMI-AMERICA V-19200 | ◆ MICK JAGGER & DAVID BOWIE |
| 16 | 21 | 25 | 5 | SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035 | PRINCESS |
| 17 | 25 | 36 | 4 | STOP PLAYING ON ME 4TH & B'WAY BWAY-418/ISLAND | VIKKI LOVE WITH NUANCE |
| 18 | 24 | 31 | 3 | YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN | EL DEBARGE WITH DEBARGE |
| 19 | 7 | 2 | 8 | POP LIFE (REMIX)/HELLO PAISLEY PARK 0-20357/WARNER BROS. | PRINCE & THE REVOLUTION |
| 20 | 17 | 20 | 8 | EYE TO EYE (REMIX) CHRYSALIS 4V9-42900 | GO WEST |
| 21 | 19 | 15 | 11 | DARE ME RCA PD-14127 | ◆ THE POINTER SISTERS |
| 22 | 32 | 33 | 3 | (KRUSH GROOVE) CAN'T STOP THE STREET WARNER BROS. 0-20367 | CHAKA KHAN |
| 23 | 18 | 18 | 13 | MUSIC IS THE KEY D.J. INTERNATIONAL DJ888 | J.M. SILK |
| 24 | 22 | 22 | 7 | RUNNING UP THAT HILL EMI-AMERICA V-7865 | ◆ KATE BUSH |
| 25 | 14 | 5 | 14 | SHOUT (REMIX) MERCURY 880 929-1 | ◆ TEARS FOR FEARS |
| 26 | 23 | 17 | 9 | THE DANCE ELECTRIC COLUMBIA 44-05249 | ◆ ANDRE CYMONE |
| 27 | 38 | 41 | 4 | NEEDLE TO THE GROOVE SLEEPING BAG SLX-00015X | MANTRONIX |
| 28 | 26 | 19 | 12 | PICKIN' UP PIECES MIRAGE 0-96873/ATLANTIC | BRENDA K. STARR |
| 29 | 28 | 28 | 5 | SINGLE LIFE ATLANTA ARTISTS 884 010-1 | CAMEO |
| 30 | 36 | 44 | 3 | HARD TIMES FOR LOVERS (REMIX)/HE'S A PRETENDER Geffen 0-20368/WARNER BROS. | JENNIFER HOLLIDAY |
| 31 | 37 | 37 | 4 | MONEY'S TOO TIGHT TO MENTION ELEKTRA 0-66883 | ◆ SIMPLY RED |
| 32 | 27 | 35 | 6 | ONE LOVE SUPERTRONICS RY-009 | JANICE CHRISTIE |
| 33 | NEW | — | — | YOU & ME CBS ASSOCIATED 429-05284 | THE FLIRTS |
| 34 | 31 | 38 | 10 | IF YOU LOVE SOMEBODY SET THEM FREE (REMIX) A&M SP-12132 | ◆ STING |
| 35 | 33 | 27 | 6 | ONE LIFE/IT'S THE WAY YOU DO IT SIRE 0-20358/WARNER BROS. | LAID BACK |
| 36 | NEW | — | — | WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411 | ARETHA FRANKLIN |
| 37 | 35 | 24 | 6 | HOT SPOT (REMIX) MOTOWN 4543MG | THE DAZZ BAND |
| 38 | 40 | — | 2 | SO SMOOTH URBAN ROCK UR919 | KRYSTAL DAVIS |
| 39 | 29 | 30 | 4 | CHOOSE ME (REMIX) MCA 23581 | LOOSE ENDS |
| 40 | NEW | — | — | LEGION IMPORT (JIVE ELECTRO,UK) | MARK SHREEVE |
| 41 | NEW | — | — | LOVER COME BACK TO ME (REMIX) EPIC 49-05278 | ◆ DEAD OR ALIVE |
| 42 | 30 | 32 | 10 | GOOD-BYE BAD TIMES A&M SP-12141 | PHILIP OAKY & GIORGIO MORODER |
| 43 | NEW | — | — | TAKE ON ME IMPORT (WARNER BROS. UK) | ◆ A-HA |
| 44 | NEW | — | — | PARTY ALL THE TIME COLUMBIA 44-05280 | ◆ EDDIE MURPHY |
| 45 | NEW | — | — | DON'T STOP THE DANCE (REMIX) WARNER BROS. 0-20385 | ◆ BRYAN FERRY |
| 46 | 49 | — | 2 | STAND BY ME COLUMBIA 44-05262 | ◆ MAURICE WHITE |
| 47 | 39 | 26 | 16 | CITY LIFE/A FLY GIRL CAPITOL V-8645 | BOOGIE BOYS |
| 48 | NEW | — | — | SEDUCTION GORDY 4544GG/MOTOWN | VAL YOUNG |
| 49 | NEW | — | — | HEAD OVER HEELS MERCURY 880 899-1 | ◆ TEARS FOR FEARS |
| 50 | 45 | 42 | 4 | DON'T LEAVE ME THIS WAY MEGATONE MT-135 | JEANIE TRACY |

BREAKOUTS

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

1. PART-TIME LOVER (REMIX) STEVIE WONDER TAMLA
2. SET ME FREE TEEN ROCK MENOVISSION
3. ONE OF THE LIVING TINA TURNER CAPITOL
4. MIAMI VICE THEME JAN HAMMER MCA
5. LIKE THIS CHIP E. D.J. INTERNATIONAL
6. YOU AIN'T FRESH BOOGIE BOYS CAPITOL

○ Titles with the greatest sales or club play increase this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

Dance TRAX

by Brian Chin

NEW ALBUMS: Each and every one of the seven originating labels involved in the "Krush Groove" soundtrack (Warner Bros.) seems to think it has a major hit on the record, and we couldn't really deny it. Cut by cut: **LL Cool J's** "I Can't Live Without My Radio" is a basic hard-core rap... **Kurtis Blow's** "If I Ruled The World" is one of his most unusual productions: cool and grooving, almost surrealistic in aura... "All You Can Eat" is the **Fat Boys'** inevitable ace bid for mass acceptance... **Debbie Harry's** "Feel The Spin" is almost in the pop bag of "Rhythm Of The Night," and could certainly help her reclaim her place as a fashion plate and singer... **Sheila E.'s** "Holly Rock" puts her rap on top of a typically bubbling rhythm track... And there's a truly fabulous classical-influenced ballad from **Force M.D.'s** and **Jimmy Jam/Terry Lewis,** "Tender Love."

The Thompson Twins' "Here's To Future Days" (Arista) is moodier, and its viewpoint noticeably more skeptical, than the ecstatically spiritual 1984 "Into The Gap." Dance picks are not clear, but the right remix could turn any cut into a club cut. Possibilities: "King For A Day," idealistic and very much in the "Gap" groove, and the light funk "Love Is The Law"... **Madness'** "Mad Not Mad" (Geffen) is as easy to listen to as any Beatles album: melodic, varied, and unafraid of a good odd idea. We await the likely series of 12-inch remixes... The same is true of **Olivia Newton-John's** "Soul Kiss" album (MCA), which is all classy techno-pop plus a couple of ballads for her AC base. **Steve Thompson** and **Mike Barbiero** have a "Soul Kiss" remix in the works, we understand.

SINGLES: Perennial club favorite **Linda Clifford** revisits her "Runaway Love" groove—even down to the monolog—in '80s perspective with "The Heat In Me" (Red Label 12-inch). Detroit's **Duane Bradley** and **Bruce Nazarian** post-produced and mixed, providing a fully developed dub... **The Smiths'** "The Boy With The Thorn In His Side" (Sire

12-inch) is their slickest, most accessible track yet—though, as usual, the song itself is quite short for this format. Radio should take note.

Just out as of our deadline: a 21-minute mix of "America," from the current **Prince** album (Paisley Park/Warner Bros.). We were also touted heavily on **ZZ Top's** "Sleeping Bag" single by a non-dance correspondent; a remix is scheduled to come.

IMPORTS: Some of this fall's most anticipated releases have been appearing on import slightly ahead of American release. Note that these will not necessarily be the lead singles released by the Stateside companies. **Sade's** "The Sweetest Taboo" (Epic U.K.) leans toward the jazzier side of "Diamond Life," and will make it harder for her to deny that she's aiming to be a jazz singer... **Simple Minds'** "Alive And Kicking" (Virgin U.K.) retains the clarity of Keith Forsey's big hit with them, a teaming which the group apparently did not care to follow up. This **Jimmy Iovine/Bob Clearmountain** production is even more AOR—so much so that it may even be in need of further mixing for the dance crowd.

Big Audio Dynamite, the new project of ex-Clash **Mick Jones,** has a powerful, in-the-pocket club sound with the eight-minute-plus "The Bottom Line," whose rhythm track amalgamates the hip-hop/rock of Liquid Liquid, Quando Quango and "White Lines"... **Grace Jones'** "Slave To The Rhythm" (ZTT/Island U.K.) also appeared and vanished instantly in the import shops after her recent live early-morning debut of the track in New York... **The Cult's** "Rain" (Beggars Banquet U.K.) is the all-but-perfect bridge between AOR and dance; it should surface on playlists of anyone who's programmed U2... By the way, we remind all overseas readers—particularly in dance departments and indie promotion—that we do welcome review copies, care of Billboard.

NOTES: We hear from our globe-trotting U.K. trade counterpart,

Music Week's **James Hamilton,** that **P-P-Paul H-H-Hardcastle,** having done history in "19," will move on to culture in his next release, which will include specially recorded material by **Sir Laurence Olivier**... **Chrysalis** has signed **Art Of Noise,** and a new 12-inch, "Legs," will be released in a month. An accompanying scratch video will be available... Speaking of which, we found **Howard Jones'** cacophonous, McLuhanesque "Life In One Day" video highly entertaining as well as an apt visualization of the song. Our guess is that it could only make a viewer more curious about the song and the artist—which is precisely what a promo clip should do. It gets our early vote for experimental piece of the year... Expect the upcoming **Third World** single to be a major hit and a long-lived groove classic.

TALENT-ACTION

(Continued from page 62)

together, even if only for a while. And it's especially noteworthy when the instigator of the reunion is an artist like **Herbie Hancock,** who has achieved sufficient cross-over success to make this kind of gig less than an economic necessity.

Opening a five-night stand on Sept. 18, Hancock made it clear to the capacity crowd from the outset that, no matter how much satisfaction and success he has derived from plugging in, he has lost neither his aptitude nor his enthusiasm for the acoustic piano. Carter, who may be the most dependable bassist there is, and Williams—who, while less consistent than Carter, is at his best a drummer of unparalleled ferocity and imagination—appeared as eager as Hancock to jump back one more time into the repertoire they first stamped with their distinctive collective personality 20 years ago during their stint with the Miles Davis Quintet.

From the opening bars of "Footprints," Wayne Shorter's haunting minor blues, the trio's telepathy was working. Subtle shifts in tempo, rhythm, harmony and dynamics were negotiated with ease. Hancock's playing, which managed to be both moody and emphatic, was anchored subtly by Carter and prodded forcefully by Williams. The tone for the evening was set splendidly.

During a set that also included a quietly powerful "My Funny Valentine," the once and future colleagues demonstrated the difference between three good jazz musicians who happen to be working together and three good jazz musicians who know how to work as a team. They also demonstrated that, with the proper chemistry, a simple piano-bass-drums trio can set off as many sparks as a whole arsenal of electronic instruments.

PETER KEEPNEWS

Billboard

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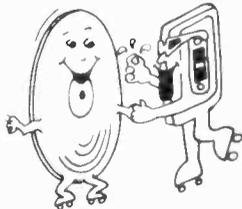
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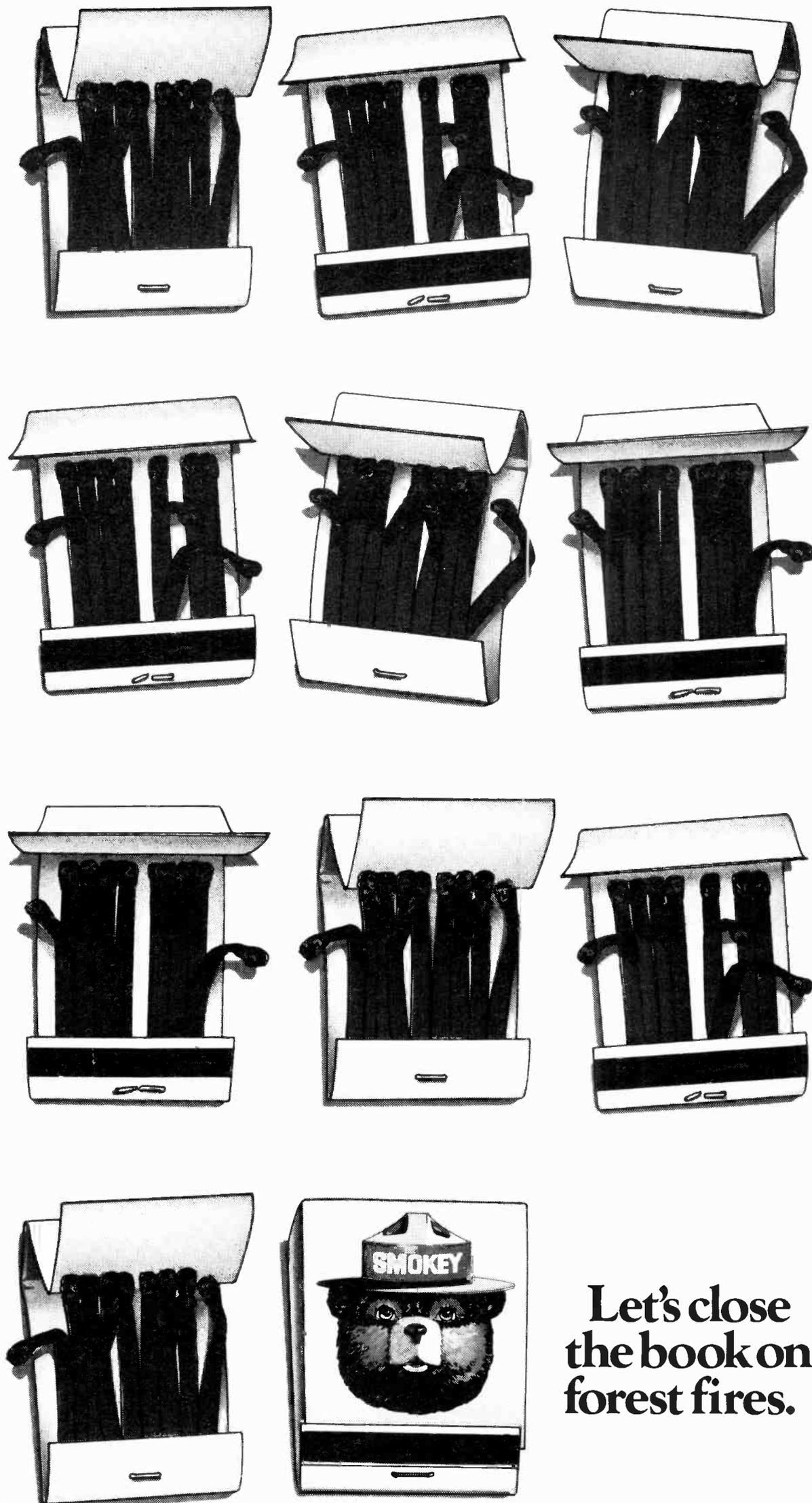
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Tina Up to Parr. Capitol artist Tina Turner takes time for a chat with Atlantic's John Parr during their recent tour appearance together. The two chart-toppers have scored big, Turner with "We Don't Need Another Hero" and Parr with "Theme From St. Elmos's Fire."



Messrs. T. The T-Men, a new Encore Productions act, are shown gearing up their act at Encore Studios in Burbank. Pictured from left are: Jay Cooper, Encore's attorney; Ed Palmer, executive vice president; T-Men Gene Mundy, Terry Mace, Howard Wolen and Gene Rabbai; Peter Pasternak of Overseas Connection; and Billy James, Encore's vice president of a&r.



So Hot, He's Freyin'. Backstage after a recent headline appearance at the Universal Amphitheatre, Glenn Frey is presented with a gold album for "The Allnighter" and a double platinum award for the "Beverly Hills Cop" soundtrack, which includes his hit single "The Heat Is On." Pictured from left are Larry Solters, MCA Records' senior vice president of artist development; Richard Palmese, MCA's executive vice president of marketing and promotion; Larry Fitzgerald, Frey's co-manager; MCA Records president Irv Azoff; Glenn Frey, and Mark Hartley, Frey's co-manager.



And Then I Wrote . . . Partying at Tiffany's to toast the release of singer/songwriter Carole Bayer Sager's first novel, "Extravagant Gestures," are Elizabeth Taylor, the author and her husband Burt Bacharach.



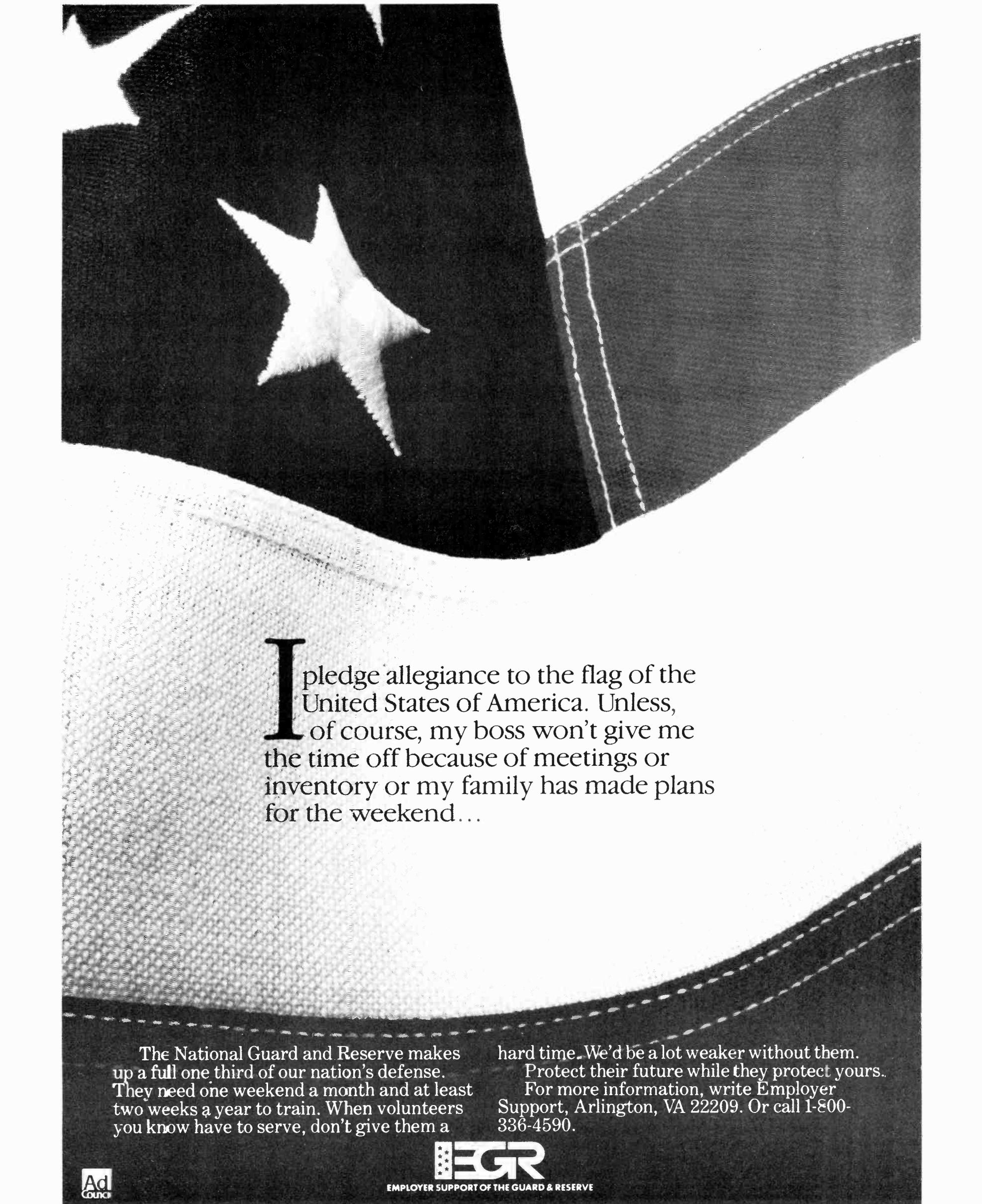
Two in a Million. "Cabaret" songwriters John Kander (left, seated) and Fred Ebb (right) were unable to attend the BMI "Million-Airs" awards presentation on Sept. 10, so Allan Becker, BMI director of musical theatre, presented the pair with special multi-million-performance awards in a private ceremony to note more than two million broadcasts of their world-famous tune.



A Precious Picture. PolyGram's West Coast staff welcomes newly signed act Precious Metal to the fold. The band's debut, "Right Here Right Now," is available on Mercury. Pictured from left are, front row: PolyGram's Mark Fine, West Coast a&r, and Russ Regan, senior vice president, pop music division. Back row: group members Janet Robin, Alex Rylance, Leslie Knauer-Wasser, Mara Fox and Carol Control.



Mary Lou Works Out. Celebrating on the eve of the release of Olympic medalist Mary Lou Retton's Mosaic/CBS album, "Mary Lou's Fun Fit For Kids," are, from left, producer Michael Zager, Retton and percussionist Bashiri Johnson. Zager and Johnson composed, produced and arranged all the music for the project.



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TOP LATIN ALBUMS

| | | | Compiled from a national sample of retail store and one-stop sales reports. | | |
|------------------|----|----|---|-------------------------------------|---|
| | | | ARTIST | TITLE | LABEL & NUMBER/DISTRIBUTING LABEL |
| | | | THIS WEEK | | |
| | | | 2 WKS. AGO | | |
| | | | WKS. ON CHART | | |
| REGIONAL MEXICAN | 1 | 3 | 9 | JULIO IGLESIAS | LIBRA CBS 50336 |
| | 2 | 6 | 5 | JOSE FELICIANO | YA SOY TUYO RCA 87415 |
| | 3 | 1 | 17 | JOSE JOSE | REFLEXIONES ARIOLA 6051 |
| | 4 | 9 | 3 | MARISELA | COMPLETAMENTE TUYA CBS 90439 |
| | 5 | 5 | 17 | CARLOS MATA | PORQUE TE QUIERO SONOTONE 65108 |
| | 6 | 4 | 17 | ROBERTO CARLOS | ROBERTO CARLOS 85 CBS 12324 |
| | 7 | 2 | 7 | MIAMI SOUND MACHINE | PRIMITIVE LOVE CBS 10375 |
| | 8 | 7 | 17 | ROCIO DURCAL | CANTA A JUAN GABRIEL ARIOLA 6043 |
| | 9 | 11 | 9 | LOLITA | PARA VOLVER CBS 60343 |
| | 10 | 8 | 9 | SOPHY | AL RITMO DE LA NOCHE VELVET 6043 |
| | 11 | 15 | 11 | BRAULIO | EN LA CARCEL DE TU PIEL CBS 10347 |
| | 12 | 16 | 17 | EMMANUEL | EMMANUEL RCA 7337 |
| | 13 | 12 | 7 | VARIOS ARTISTAS | CANTARE, CANTARAS CBS 10072 |
| | 14 | 20 | 17 | RAPHAEL | SIGO SIENDO AQUEL CBS 80393 |
| | 15 | 10 | 17 | BEATRIZ ADRIANA | ARREPENTIDA Y SOLA PROFONO 90410 |
| | 16 | — | 1 | CHARITYN | VERDADES DESNUDAS RCA 77413 |
| | 17 | 13 | 17 | DANNY RIVERA | ASI CANTABA CHEITO GONZALEZ VOL. 2 ARTT 3.141 |
| | 18 | 17 | 17 | MARISELA | SIN EL CBS 90305 |
| | 19 | 14 | 17 | JUAN GABRIEL | RECUERDOS 2 ARIOLA 6035 |
| | 20 | 19 | 3 | MIGUEL GALLARDO | CORAZON VIAJERO RCA 7418 |
| 21 | 25 | 3 | LANI HALL | ES FACIL AMAR A&M 37012 | |
| 22 | — | 1 | JOSE LUIS PERALES | 15 EXITOS CBS 80375 | |
| 23 | 23 | 13 | LOS IRACUNDOS | TU CON EL RCA 7350 | |
| 24 | — | 1 | JULIO ANGEL, JOHNNY ALBINO, TRIO BORINQUEN | RECUERDOS TOP TEN HITS 1906 | |
| 25 | 22 | 3 | MENUDO | AYER Y HOY PADOSA 7420 | |
| TROPICAL SALSA | 1 | 1 | 17 | EL GRAN COMBO | INNOVATION COMBO 2042 |
| | 2 | 2 | 13 | JOHNNY VENTURA | EL HOMBRE Y SU MUSICA COMBO 2044 |
| | 3 | 5 | 17 | ANDY MONTANEZ | ANDY MONTANEZ TH 2345 |
| | 4 | 7 | 17 | WILFRIDO VARGAS | EL JARDINERO KAREN 87 |
| | 5 | 9 | 17 | LA PATRULLA 15 | EL MUCHACHITO TTH 1900 |
| | 6 | 4 | 17 | OSCAR D'LEON | YO SOY TH 2350 |
| | 7 | 8 | 17 | ALEX BUENO Y SU ORQUESTA LIBERACION | ALEX KAREN 89 |
| | 8 | 3 | 17 | BOBY VALENTIN | ALGO EXCEPCIONAL BRONCO 135 |
| | 9 | 11 | 9 | TEMPO DOMINICANO | CHULISIMA PDC 85/PDC 85 |
| | 10 | 17 | 5 | SONORA PONCENA | JUBILEE INCA 1082 |
| | 11 | 6 | 17 | WILLIE ROSARIO | AFINCANDO BRONCO 134 |
| | 12 | 13 | 7 | LAS CANELA | HOT STUFF RICO RECORDS 904 |
| | 13 | — | 1 | ISMAEL MIRANDA | EXITOS DE LOS 50 VOL. 2 FANIA 636 |
| | 14 | 10 | 17 | HANSEL Y RAUL | HANSEL Y RAUL TH 2317 |
| | 15 | 19 | 3 | CONJUNTO QUISQUEYA | SIN MALA INTENCION VIVA RECORDS 00123 |
| | 16 | 15 | 17 | LUIS "PERICO" ORTIZ | LA VIDA EN BROMA PERICO 350 |
| | 17 | 12 | 15 | FERNANDITO VILLALONA | A LA CARGA KUBANEY 90002 |
| | 18 | 16 | 17 | HECTOR LAVOE | REVENTO FANIA 634 |
| | 19 | 18 | 7 | WILLIE COLON | CRIOLO RCA 677334 |
| | 20 | 25 | 17 | RUBEN BLADES | MUCHO MEJOR FANIA 630 |
| 21 | 21 | 17 | LA GRAN MANZANA | PODER DE NEW YORK MANZANA 01 | |
| 22 | 14 | 17 | LUIS RAMIREZ Y SU ORQUESTA | ALEGRES Y ROMANTICOS CAYMAN 9011 | |
| 23 | 22 | 3 | ROLANDO LA SERIE | AY SE PASO LA SERIE CAYMAN 9015 | |
| 24 | 23 | 5 | GRUPO NICHE | TRIUNFO CODISCOS 490 | |
| 25 | 24 | 3 | RUBBY HADDOCK | THE ENTERTEINER TELERECORD 007 | |
| POP | 1 | 1 | 17 | LOS BUKIS | ADONDE VAS PROFONO 90425 |
| | 2 | 5 | 15 | JOAN SEBASTIAN | RUMORES MUSART 6005 |
| | 3 | 2 | 5 | LOS BONDADOSOS | POR QUE ME HACES SUFRIR PROFONO 90437 |
| | 4 | 3 | 17 | LOS TIGRES DEL NORTE | LA JAULA DE ORO PROFONO 90408 |
| | 5 | 7 | 17 | VIKKI CARR | CON MARIACHI CBS 20744 |
| | 6 | 4 | 5 | YNDIO Y LOS YONICS | 16 SUPERBALADAS MERCURIO 83104 |
| | 7 | 6 | 17 | RAMON AYALA | UN RINCONCITO EN EL CIELO FREDDIE 1312 |
| | 8 | 9 | 13 | LUCHA VILLA | INTERPRETA A JUAN GABRIEL ARIOLA 6065 |
| | 9 | 23 | 15 | LOS BUKIS | MI FANTASIA PROFONO 3122 |
| | 10 | 11 | 17 | LOS YONICS | 15 SUPER EXITOS PROFONO 90412 |
| | 11 | 10 | 17 | VICENTE FERNANDEZ | 15 NUEVOS EXITOS CBS 20704 |
| | 12 | — | 1 | LA MAFIA | HERENCIA NORTENA CARA 071 |
| | 13 | 18 | 3 | GRUPO MAJIC | EN CONCIERTO RCA 7406 |
| | 14 | 12 | 17 | LOS CAMINANTES | 15 EXITOS LUNA 1110 |
| | 15 | 15 | 7 | GRUPO PEGASO | COMO UNA ESTRELLA REMO 1013 |
| | 16 | 17 | 3 | LOS VASKEZ | EL SUPERSHOW CBS 20748 |
| | 17 | — | 1 | LOS INVASORES DE NUEVO LEON | ME ROMPIERON TU RETRATO FREDDIE 1319 |
| | 18 | — | 1 | LOS CAMINANTES | 15 EXITOS VOL II LUNA 1111 |
| | 19 | 8 | 7 | LOS CAMINANTES | MEJOR QUE NUNCA ROCIO 1060 |
| | 20 | — | 1 | LOS CAMINANTES | CADA DIA MEJOR ROCIO 1060 |
| 21 | — | 1 | MONTANA | ROSAS PARA UNA ROSA CARA 069 | |
| 22 | — | 1 | RAMON AYALA | CORRIDOS NORTENOS FREDDIE 1312 | |
| 23 | — | 1 | HERMANAS HUERTAS | HABLANDO CLARO CBS 20137 | |
| 24 | — | 1 | FLACO JIMENEZ | EL INTERNACIONAL DINA 1061 | |
| 25 | 13 | 17 | LOS CADETES DE LINARES | DESPEDIDA CON MARIACHI RAMEX 1113 | |

(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



SSIX MILLION DOLLARS was raised during SIN-TV's 13-hour telethon on Sept. 29 to aid victims of the Mexican earthquakes. That figure, which represents contributions from all over the U.S., is expected to rise significantly once tabulations are in from Latin American countries that co-sponsored telethons.

In many ways, the show has been the finest hour of Spanish-language tv in the U.S. The massive hookup and star-studded contents were organized in only five days. And the show itself resembled nothing but a supercharged version of SIN's own Sunday extravaganza, Mexico's "Siempre en Domingo." The Latin talent lined up for the broadcast was staggering.

But most of all, the show, co-hosted by Ricardo Montalban in Los Angeles and José Luis Rodríguez in New York, was a shining example of Latin American solidarity by the U.S. Hispanic community. TV

SIN does its part for Mexican earthquake relief

stations, technical and artistic talent, and, most of all, the viewers, responded quickly and generously to Mexico's call.

One of the most moving moments of the telethon was a broadcast from Mexico City in which a gaunt Plácido Domingo, who had lost four family members in the disaster and had been helping in the rescue efforts, appealed to the audience for support of the Mexican relief cause. Among the stars, Hispanic and Anglo, who participated in the broadcast were Martin Sheen, Burt Reynolds, Sammy Davis Jr., Julio Igle-

sias, Montserrat Caballé, Paloma San Basilio, Irene Cara, Appolonia, Mario Moreno, Bob Hope, Emmanuel Lewis, Morgan Fairchild, María Conchita Alonso, Pelé, Veronica Castro, Paul Williams and Carlos Santana. The telethon was co-anchored by two SIN affiliates, Los Angeles' KMEX and New York's WXTV.

WHERE DO YOU GO for Latin entertainment in New York? Manhattan has salsa clubs, but for a traditional nightclub mix of food, recorded dance music and, most importantly, live pop stars, the borough of Queens is what's happening. The large South American (primarily Colombian) population of that borough has created the need for such establishments, and today they are flourishing.

The Golden Palace is the most recent entry in a field that already includes the Chibcha and the Esmeralda, among others. Spanish singer Dyango is currently starring at the Golden Palace, and judging from the warm reception he gets from the clientele, Queens is bullish on Latin pop. At the Golden Palace last week, women ran on stage to steal a kiss or hand the EMI artist a flower. And all his songs were greeted with the enthusiasm deserved by a great hit-maker.

NEW YORK PROMOTER Jose Tejada and Mexican star José José have buried the hatchet over business disagreements. Tejada will present "El Azteca" in New York next year . . . Also from Tejada: Argentina's Sandro at Carnegie Hall on Nov. 3 . . . Zerimar's "Solo Sueños" on the Clásica Moderna label keeps getting added on California stations.

CLASSICAL KEEPING SCORE

by Is Horowitz



SIGHT & SOUND: Classical music on home video, while not yet a major revenue producer, is a rapidly growing product category. More and more titles are being issued, and a comfortable catalog of opera, instrumental music and related cultural products such as ballet is building.

Unlike much of home video, pegged to the hits of the moment, these other cassettes are likely to maintain their sales pace, albeit modest, over the long haul.

It's only about a year since Ernie Gilbert and Glenn Smith formed Video Arts International (VAI), but the firm has now forged an exclusive distribution link with RCA/Ariola to sell the 22 items in its current catalog and the extra dozen or so that it will issue during the coming year.

Opera and ballet are the focus of VAI, and some of its more interesting items have come from rights it secured to operas filmed at the Glyndebourne Festival, and ballets produced by the Bolshoi in the U.S.S.R.

Video Arts International is making marketplace strides

Among its newest music titles are several non-operatic videocassettes. Renata Scotto is heard in a Tokyo recital; a video titled "The Glory Of Spain" presents a program by Alicia de Larrocha, Victoria de los Angeles and Andrés Segovia filmed in Madrid's Prado Museum; and comedienne Anna Russell appears in a "Farewell Concert." In another VAI cassette, Maria Callas is seen in her only non-operatic film, a dramatic production of "Medea."

Sony Video has also added a number of operas to its

classical series, the latest a group of four produced for television during live presentations at the Sydney Opera House in Australia. All star Joan Sutherland, with husband Richard Bonyng directing in the pit.

The Down Under titles, each of which carries a suggested list of \$79.95, are "Il Trovatore," "Adriana Lecouvreur," "Die Fledermaus" and "Dialogues of the Carmelites."

SIDE BARS: Music Masters has acquired the rights from Benny Goodman to private recordings he had made of some chamber music performances. In a two-record set just issued, the famed clarinetist is heard in a Beethoven trio with members of the Berkshire Quartet, as well as in the Brahms and Weber Clarinet Quintets. Music Masters, a sister label of direct marketer Musical Heritage Society, is distributed by New Jersey wholesaler Intercon.

Goodman is also featured in RCA's current batch of digitally reprocessed "Legendary Performances" disks. This one couples Mozart's Clarinet Concerto, in his classic performance with the Boston Symphony under Charles Munch, with the composer's Clarinet Quintet. The latter derives from a 1938 EMI recording with the Budapest Quartet.

Philips has contracted for a series of recordings with the Berlin Philharmonic, including a premiere of the Lutoslawski Third Symphony conducted by the composer, and some productions with the young Russian conductor Semyon Bychkov. Under the deal, Bernard Haitink, Sir Colin Davis and Claudio Abbado will be among the conductors used, and soloists will include Alfred Brendel, Sviatoslav Richter and Pinchas Zukerman.

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Palais des Festivals
Cannes, France
January 27-31, 1986



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HITS of the WORLD

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BRITAIN

(Courtesy Music Week) As of 10/19/85

| This Week | Last Week | SINGLES |
|-----------|-----------|---|
| 1 | 2 | THE POWER OF LOVE JENNIFER RUSH CBS |
| 2 | 1 | IF I WAS MIDGE URE CHRYSALIS |
| 3 | 4 | LEAN ON ME RED BOX SIRE |
| 4 | 10 | TRAPPED COLONEL ABRAMS MCA |
| 5 | 5 | PART-TIME LOVER STEVIE WONDER MOTOWN |
| 6 | 8 | REBEL YELL BILLY IDOL CHRYSALIS |
| 7 | 3 | DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI AMERICA |
| 8 | 6 | MADONNA ANGEL SIRE |
| 9 | 7 | HOLDING OUT FOR A HERO BONNIE TYLER CBS |
| 10 | 27 | ST ELMOS FIRE JOHN PARR LONDON |
| 11 | 12 | BODY ROCK MARIA VIDAL EMI AMERICA |
| 12 | NEW | ALIVE AND KICKING SIMPLE MINDS VIRGIN |
| 13 | 9 | LAVENDER MARILLION EMI |
| 14 | 36 | TAKE ON ME AHA WARNER BROS. |
| 15 | 11 | POWER OF LOVE HUEY LEWIS & NEWS CHRYSALIS |
| 16 | 21 | SINGLE LIFE CAMEO CLUB |
| 17 | 17 | SHE'S SO BEAUTIFUL CLIFF RICHARD EMI |
| 18 | 13 | THE LODGERS STYLE COUNCIL POLYDOR |
| 19 | 20 | RUNNING FREE IRON MAIDEN EMI |
| 20 | NEW | GAMBLER MADONNA GEFEN |
| 21 | 14 | KNOCK ON WOOD AMII STEWART SEDITION |
| 22 | 22 | I'LL BE GOOD RENE & ANGELA CLUB |
| 23 | 26 | THE BOY WITH THE THORN IN HIS SIDE SMITHS ROUGH TRADE |
| 24 | 24 | CLOSE TO ME THE CURE FICTION POLYDOR |
| 25 | 28 | LOVE TAKE OVER FIVE STAR TENT |
| 26 | 31 | RAIN COLT BEGGARS BANQUET |
| 27 | 15 | BODY AND SOUL MAI TAI HOT MELT/VIRGIN |
| 28 | 16 | TARZAN BOY BALTIMORA COLUMBIA |
| 29 | 19 | BRAND NEW FRIEND LLOYD COLE & COMMOTIONS POLYDOR |
| 30 | NEW | MIAMI VICE THEME JAN HAMMER MCA |
| 31 | 39 | SOMETHING ABOUT YOU LEVEL 42 POLYDOR |
| 32 | 23 | MY HEART GOES BANG DEAD OR ALIVE EPIC |
| 33 | NEW | SLAVE TO THE RHYTHM GRACE JONES ZTT/ISLAND |
| 34 | NEW | THIS IS ENGLAND THE CLASH CBS |
| 35 | 25 | I GOT YOU BABE UB40 & CHRISSIE HYNDE DEP INTERNATIONAL |
| 36 | 18 | IT'S CALLED A HEART DEPECHE MODE MUTE |
| 37 | 29 | INTO THE GROOVE MADONNA SIRE |
| 38 | NEW | I BELIEVE TEARS FOR FEARS MERCURY/PHONOGRAM |
| 39 | NEW | LIPSTICK POWDER AND PAINT SHAKIN STEVENS EPIC |
| 40 | NEW | YEH YEH MATT BIANCO WEA |
| | | ALBUMS |
| 1 | 2 | MADONNA LIKE A VIRGIN SIRE |
| 2 | 1 | KATE BUSH HOUNDS OF LOVE EMI |
| 3 | 3 | DIRE STRAITS BROTHERS IN ARMS VERTIGO |
| 4 | 4 | VARIOUS NOW, THAT'S WHAT I CALL MUSIC 5 VIRGIN |
| 5 | 5 | MARILLION MISPLACED CHILDHOOD EMI |
| 6 | 6 | STEVIE WONDER IN SQUARE CIRCLE MOTOWN |
| 7 | 10 | BILLY IDOL VITAL IDOL CHRYSALIS |
| 8 | 7 | MADONNA THE FIRST ALBUM SIRE |
| 9 | 16 | BRYAN FERRY BOYS AND GIRLS EG |
| 10 | 8 | THE KENNY ROGERS STORY LIBERTY |
| 11 | 15 | CURE THE HEAD ON THE DOOR FICTION |
| 12 | 11 | PHIL COLLINS NO JACKET REQUIRED VIRGIN |
| 13 | 9 | THOMPSON TWINS HERES TO FUTURE DAYS ARISTA |
| 14 | 33 | VARIOUS EXPRESSIONS K-TEL |
| 15 | 17 | TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY |
| 16 | NEW | MADNESS MAD NOT MAD ZARJAZZ/VIRGIN |
| 17 | 13 | U2 LIVE "UNDER A BLOOD RED SKY" ISLAND |
| 18 | 19 | BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS |
| 19 | 21 | U2 THE UNFORGETTABLE FIRE ISLAND |
| 20 | 20 | TINA TURNER PRIVATE DANCER CAPITOL |
| 21 | 14 | VARIOUS OPEN TOP CARS AND GIRLS IN T-SHIRTS TELSTAR |
| 22 | 18 | VARIOUS STREET SOUNDS ELECTRO 9 STREET SOUNDS |
| 23 | 29 | SADE DIAMOND LIFE EPIC |
| 24 | 23 | HUEY LEWIS SPORTS CHRYSALIS |
| 25 | NEW | FIVE STAR LUXURY OF LIFE TENT/RCA |
| 26 | NEW | VARIOUS TV HITS ALBUM TELEBELL/TOWERBELL |
| 27 | 30 | STING THE DREAM OF THE BLUE TURTLES A&M |
| 28 | 26 | UB40 BAGGARIDDIM DEP INTERNATIONAL |
| 29 | 25 | QUEEN GREATEST HITS EMI |
| 30 | 27 | BRYAN ADAMS RECKLESS A&M |
| 31 | 12 | ASYLUM KISS VERTIGO/PHONOGRAM |
| 32 | 35 | BILLY JOEL GREATEST HITS VOLUME I AND VOLUME II CBS |
| 33 | 37 | JAMES LAST LEAVE THE BEST TO LAST POLYDOR |
| 34 | 28 | BOBBY WOMACK SO MANY RIVERS MCA |
| 35 | 34 | GARY MOORE RUN FOR COVER 10 |
| 36 | 40 | STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR |
| 37 | NEW | THE WATERBOYS THIS IS THE SEA ENSIGN/ISLAND |
| 38 | 36 | POGUES RUM, SODOMY & THE LASH STIFF |
| 39 | NEW | MARC ALMOND STORIES OF JOHNNY SOME BIZZARE/VIRGIN |
| 40 | NEW | ALISON MOYET ALF CBS |

CANADA (Courtesy The Record) As of 10/10/85

| | SINGLES |
|----|---|
| 1 | 1 PART-TIME LOVER STEVIE WONDER MOTOWN/QUALITY |
| 2 | 2 CHERISH KOOL & THE GANG DE-LITE/POLYGRAM |
| 3 | 3 ST. ELMO'S FIRE JOHN PARR WEA |
| 4 | 4 CRYING OVER YOU PLATINUM BLONDE COLUMBIA/CBS |
| 5 | 5 DRESS YOU UP MADONNA SIRE/WEA |
| 6 | 11 LONELY OL' NIGHT JOHN COUGAR MELLENCAMP RIVA/POLYGRAM |
| 7 | 7 MONEY FOR NOTHING DIRE STRAITS VERTIGO/POLYGRAM |
| 8 | 8 TAKE ON ME A-HA WARNER BROS./WEA |
| 9 | 6 DANCING IN THE STREET DAVID BOWIE & MICK JAGGER CAPITOL |
| 10 | 10 WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL |
| 11 | 9 BOY IN THE BOX COREY HART AQUARIUS/CAPITOL |
| 12 | NEW OH SHEILA READY FOR THE WORLD MCA |
| 13 | 13 CRY GODLEY & CREME MERCURY/POLYGRAM |
| 14 | 14 THERE MUST BE AN ANGEL EURYTHMICS RCA |
| 15 | NEW THEME FROM "MIAMI VICE" JAN HAMMER MCA |
| 16 | 16 THE POWER OF LOVE HUEY LEWIS & THE NEWS MCA |
| 17 | 18 I GOT YOU BABE UB40/CHRISSIE HYNDE VIRGIN/POLYGRAM |
| 18 | NEW YOU BELONG TO THE CITY GLENN FREY MCA |
| 19 | 15 FREEWAY OF LOVE ARETHA FRANKLIN RCA |
| 20 | NEW LOVIN' EVERY MINUTE OF IT LOVERBOY COLUMBIA/CBS |
| | ALBUMS |
| 1 | 1 DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM |
| 2 | 4 BRYAN ADAMS RECKLESS A&M |
| 3 | 2 COREY HART BOY IN THE BOX AQUARIUS/CAPITOL |
| 4 | 3 PLATINUM BLONDE ALIEN SHORES COLUMBIA/CBS |
| 5 | 5 STING THE DREAM OF THE BLUE TURTLES A&M |
| 6 | 7 JOHN COUGAR MELLENCAMP SCARECROW RIVA/POLYGRAM |
| 7 | 18 VARIOUS ARTISTS "MIAMI VICE" SOUNDTRACK MCA |
| 8 | 8 PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA |
| 9 | 17 STEVIE WONDER IN SQUARE CIRCLE MOTOWN/QUALITY |
| 10 | 6 TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM |
| 11 | 9 BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS |
| 12 | 11 EURYTHMICS BE YOURSELF TONIGHT RCA |
| 13 | 13 PAUL YOUNG THE SECRET OF ASSOCIATION COLUMBIA/CBS |
| 14 | 12 MADONNA LIKE A VIRGIN SIRE/WEA |
| 15 | 16 ST. ELMO'S FIRE SOUNDTRACK ATLANTIC/WEA |
| 16 | 20 A-HA HUNTING HIGH AND LOW WARNER BROS./WEA |
| 17 | 14 BILLY JOEL'S GREATEST HITS VOLS. I & II COLUMBIA/CBS |
| 18 | 10 ARETHA FRANKLIN WHO'S ZOOMIN' WHO ARISTA/RCA |
| 19 | NEW THOMPSON TWINS HERES TO FUTURE DAYS ARISTA/RCA |
| 20 | 19 LOVERBOY LOVIN' EVERY MINUTE OF IT COLUMBIA/CBS |

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/14/85

| | SINGLES |
|----|---|
| 1 | 2 CHERI CHERI LADY MODERN TALKING HANSA/ARIOLA |
| 2 | 1 MARIA MAGDALENA SANDRA VIRGIN |
| 3 | 3 RUNNING UP THAT HILL KATE BUSH EMI |
| 4 | 11 SAY I'M YOUR NUMBER ONE PRINCESS TELDEC |
| 5 | 5 AN DER NORDSEEKUESTE KLAUS U. KLAUS TELDEC |
| 6 | 10 ST ELMOS FIRE (MAN IN MOTION) JOHN PARR PHONOGRAM |
| 7 | 4 WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL/EMI |
| 8 | 12 IT'S CALLING A HEART DEPECHE MODE MUTE/ITERCORD |
| 9 | 7 CHERISH KOOL & GANG DELITE/METRONOME |
| 10 | 8 CENERENTOLA (CINDERELLA) MARTINELLI-CHIC/TELDEC |
| 11 | 9 DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI |
| 12 | NEW VIENNA CALLING FALCO GIG/TELDEC |
| 13 | 18 I CAN LOSE MY HEART TONIGHT C.C.CATCH HANSA/ARIOLA |
| 14 | 6 INTO THE GROOVE MADONNA SIRE/WEA |
| 15 | 17 I GOT YOU BABE UB40 & CHRISSIE HYNDE VIRGIN/ARIOLA |
| 16 | 13 SHANGHAI LEE MARROW CHIC/TELDEC |
| 17 | NEW DESTINY JENNIFER RUSH CBS |
| 18 | NEW PART TIME LOVER STEVIE WONDER MOTOWN/RCA |
| 19 | 16 THERE MUST BE AN ANGEL EURYTHMICS RCA |
| 20 | 15 MEIN TUUT TUUT LEINEMANN MERCURY/PHONOGRAM |
| | ALBUMS |
| 1 | 1 PETER MAFFEY SONNE IN DER NACHT TELDEC |
| 2 | 5 KATE BUSH HOUNDS OF LOVE EMI |
| 3 | 2 MADONNA LIKE A VIRGIN SIRE/WEA |
| 4 | 3 DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM |
| 5 | 4 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS |
| 6 | 6 HOWARD CARPENALE MITTENDRIN EMI |
| 7 | 9 MARILLION MISPLACED CHILDHOOD EMI |
| 8 | 18 STEVIE WONDER IN SQUARE CIRCLE MOTOWN/RCA |
| 9 | 7 ROGER WHITTAKER DU GEHOERST ZU MIR AVON/INTERCORD |
| 10 | 10 ULLA MEINECKE DER STOLZ ITALIENISCHER FRAUEN RCA |
| 11 | 8 TINA TURNER PRIVATE DANCER CAPITOL/EMI |
| 12 | 12 CHRIS REA SHAMROCK DIARIES MAGNET/DGG |
| 13 | 14 STING THE DREAM OF THE TURTLES A&M/DGG |
| 14 | NEW JENNIFER RUSH JENNIFER RUSH CBS |
| 15 | 13 MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA |
| 16 | 11 SOUNDTRACK MAD MAX CAPITOL/EMI |
| 17 | 15 EURYTHMICS BE YOURSELF TONIGHT RCA |
| 18 | 20 SAGA BEHAVIOUR POLYDOR/DGG |
| 19 | NEW TALKING HEADS LITTLE CREATURES EMI |
| 20 | NEW U2 UNDER A BLOOD RED SKY ISLAND/ARIOLA |

FRANCE (Courtesy Europe 1) As of 10/6/85

| | SINGLES |
|----|---|
| 1 | 1 BALTIMORA TARZAN BOY EMI |
| 2 | 3 GOLD PLUS PRES DES ETOILES WEA |
| 3 | 2 JEAN JACQUES GOLDMAN JE MARCHE SEUL CBS |
| 4 | 5 CENTURY LOVER WHY CARRERE |
| 5 | 6 EROS RAMAZZOTTI UNA STORIA IMPORTANTE CARRERE |
| 6 | NEW MADONNA INTO THE GROOVE WEA |
| 7 | 4 OPUS LIVE IS LIFE CARRERE |
| 8 | 7 JEAN JACQUES LAON LE GEANT DE PAPIER ARIOLA |
| 9 | NEW MODERN TALKING YOU CAN WIL IF YOU WANT WEA |
| 10 | 8 MADER UN PIED DEVANT L'AUTRE FLARENASH |
| | ALBUMS |
| 1 | 1 DIRE STRAITS BROTHERS IN ARMS PHONOGRAM |
| 2 | 9 JACQUES HIGELIN PATHE AI |
| 3 | 4 BRUCE SPRINGSTEEN BORN IN THE USA CBS |
| 4 | 7 STING THE DREAM OF THE BLUE TURTLES POLYDOR |
| 5 | 11 SADE DIAMOND LIFE CBS |
| 6 | NEW JULIEN CLERC AIME MOI VIRGIN |
| 7 | 3 SUPERTRAMP BROTHER WHERE YOU BOUND CBS |
| 8 | NEW RING PARADE CARRERE |
| 9 | 19 MICHEL JONASZ UNIS VERS L'UNI WEA |
| | 10 14 PHIL COLLINS NO JACKET REQUIRED WEA |

AUSTRALIA (Courtesy Kent Music Report) As of 10/9/85

| | SINGLES |
|----|---|
| 1 | 1 DANCING IN THE STREET DAVID BOWIE/MICK JAGGER EMI |
| 2 | 3 I GOT YOU BABE UB40 VIRGIN/DEP |
| 3 | 2 POWER OF LOVE HUEY LEWIS & NEWS (CHRYSALIS) |
| 4 | 4 WHAT YOU NEED INXS WEA |
| 5 | 8 MADONNA DRESS YOU UP GEFEN |
| 6 | 7 PART-TIME LOVER STEVIE WONDER MOTOWN |
| 7 | 5 MONEY FOR NOTHING DIRE STRAITS |
| 8 | 10 I'D DIE TO BE WITH YOU TONIGHT JIMMY BARNES |
| 9 | 6 TOO YOUNG FOR PROMISES KOO DE TAH MERCURY |
| 10 | 12 DARE ME POINTER SISTERS ICA |
| 11 | NEW ENDLESS ROAD TIME BANDITS CBS |
| 12 | NEW RUNNING UP THAT HILL KATE BUSH EMI |
| 13 | 17 GAMBLER MADONNA GEFEN |
| 14 | 11 FREEWAY OF LOVE ARETHA FRANKLIN ARISTA |
| 15 | NEW TAKE ON ME AHA WEA |
| 16 | 9 OUT OF MIND OUT OF SIGHT MODELS MUSHROOM |
| 17 | 15 CURRENT STAND KIDS IN THE KITCHEN WHITE LABEL |
| 18 | 14 SUMMER OF '69 BRYAN ADAMS A&M |
| 19 | NEW PLEASURE AND PAIN DIVINYLS FESTIVAL |
| 20 | 19 THE CITY OF SOUL EUROGLIDERS CBS |
| | ALBUMS |
| 1 | NEW INXS LISTEN LIKE THIEVES WEA |
| 2 | 1 DIRE STRAITS BROTHERS IN ARMS VERTIGO |
| 3 | 2 BRYAN ADAMS RECKLESS A&M |
| 4 | 6 TALKING HEADS LITTLE CREATURES EMI |
| 5 | 3 EURYTHMICS BE YOURSELF TONIGHT RCA |
| 6 | 5 MODELS OUT OF MIND OUT OF SIGHT MUSHROOM |
| 7 | 11 BARBRA STREISLAND MEMORIES CBS |
| 8 | 8 TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY |
| 9 | 4 VARIOUS 1985 ON FIRE FESTIVAL |
| 10 | 9 RODNEY RUDE I GOT MORE EMI |
| 11 | 7 VARIOUS TURN IT UP '85 POLYSTAR |
| 12 | 10 HOODOO GURUS MARS NEED GUITARS BIG TIME |
| 13 | 13 MADONNA LIKE A VIRGIN SIRE |
| 14 | 12 BILLY JOEL GREATEST HITS VOLS. 1 & 2 CBS |
| 15 | 16 ARETHA FRANKLIN WHOSE ZOOMIN' WHO FESTIVAL |
| 16 | 20 KIDS IN THE KITCHEN SHINE WHITE LABEL |
| 17 | 19 POINTER SISTERS STARCALL |
| 18 | 15 DO RE MI DOMESTIC HARMONY VIRGIN |
| 19 | 18 STING THE DREAM OF THE BLUE TURTLES A&M |
| 20 | NEW HOOTERS NERVOUS NIGHT CBS |

JAPAN (Courtesy Music Labo) As of 10/14/85

| | SINGLES |
|----|---|
| 1 | 1 MO AENA KAMO SHIRENAI MOMOKO KIKUCHI VAP/BERMUDA-JCM-GEIEI |
| 2 | 3 KOI NI OCHITE AKIKO KOBAYASHI FUN HOUSE/NICHION |
| 3 | 2 RAIN-DANCE GA KIKOERU KOHJI KIKAWA SMS/WATANABE |
| 4 | NEW AOI HITOMI NO ELLIS ANZENCHITAI KITTY/KITTY M |
| 5 | 4 HEART OF RAINBOW CHECKERS CANYON/THREE STAR |
| 6 | NEW AI NO JUMON HIDEKI ISHIKAWA RVE/GEIEI |
| 7 | NEW LAVENDER LIPS NAOKO KAWAI COLUMBIA/GEIEI |
| 8 | 11 AME NO NIXHI AZABU TUNNELS VICTOR/A TO Z |
| 9 | NEW NAMAIKI MIHO NAKAYAMA KING/BURNING p NICHION |
| 10 | 6 AI NO JUMON HIDEKI ISHIKAWA RVC/GEIEI |
| 11 | 7 MELODY SOUTHERN ALL STARS VICTOR/AMUSE-FUJI PACIFIC |
| 12 | 5 NAMIDA NO JASMINE LOVE SONOKO KAWAI CBS-SONY/WATANABE |
| 13 | NEW KILL SHIBUGAKITA! CBS-SONY/JOHNNYS |
| 14 | NEW TEMPTATION MINAKO HONDA TOSHIBA/EMI/NICHION BOND |
| 15 | 12 LUCKY CHANCE O MOCHIDDO C-C-B POLYDOR/NICHION |
| 16 | 14 RENAI SHOHKOHGUN MASASHI SADA FREE FLIGHT/JCM-MASASHI |
| 17 | 8 SHINOBI AI YOSHIE KASHIWABARA PHONOGRAM/TANABE-NICHION |
| 18 | NEW USHIROYUBI SASAREGUMI ONYANKO CLUB USHIROYUBI SASAREGUMI CANYON/AS/FUJI PACIFIC |
| 19 | 9 KANASHIMI NI SAYONARA ANZENCHITAI KITTY/KITTY M |
| 20 | 16 KODOKU NO SHOZHOU MIYUIKI NAKAJIMA CANYON/FUJI-PMP |
| | ALBUMS |
| 1 | 1 SOUTHERN ALL STARS KAMAKURA VICTOR |
| 2 | 2 ONYANKO CLUB KICK OFF CANYON |
| 3 | 3 MOMOKO KIKUCHI TROPIC OF CAPRICORN VAP |
| 4 | 4 BILLY JOEL GREATEST HITS VOL.1 & 2 CBS-SONY |
| 5 | 8 MARIKO TAKAHASHI MELLO LIPS VICTOR |
| 6 | 7 LOVE AFFAIR YUKIKO OKADA CANYON/SUN M |
| 7 | 5 CHECKERS MAINICHI CHECKERS CANYON |
| 8 | 9 KAKUH NO OPERA KENJI SAWADA TOSHIBA-EMI |
| 9 | NEW HIROMI GO LABYRINTH CBS-SONY |
| 10 | 6 YUKIKO OKADA JUHGATSU NO NINGYO CANYON |
| 11 | 10 JUNICHI INAGAKI COMPLETE TOSHIBA-EMI |
| 12 | 12 CASIOPEA HALLE ALPHA |
| 13 | 16 AMI OZAKI 10 BANME NO MUE CANYON |
| 14 | 13 MASAYOSHI TAKANAKA TRAUMATIC TOSHIBA-EMI |
| 15 | 14 HOUND DOG SPIRITS CBS-SONY |
| 16 | 20 OFF COURSE BEST COLLECTION TOSHIBA-EMI |
| 17 | NEW THOMPSON TWINS HERES TO FUTURE DAYS PHONOGRAM |
| 18 | NEW KAI BAND HERE WE COME THE FOUR SOUNDS/TOSHIBA EMI |
| 19 | 11 TAKURO YOSHIKA ONE LAST NIGHT IN TSUMAGOI FOR LIFE |
| 20 | NEW YOSHIE KASHIWABARA SHINOBI AI PHONOGRAM |

ITALY (Courtesy Germano Ruscitto) As of 10/8/85

| | ALBUMS |
|----|---|
| 1 | 1 CLAUDIO BAGLIONI LA VITA E ADESSO CBS |
| 2 | 2 MADONNA LIKE A VIRGIN WEA |
| 3 | NEW POOH ASIA NON ASIA CGD MM |
| 4 | 3 VASCO ROSSI COSA SUCCEDE IN CITTA CAROSELLO/RICORDI |
| 5 | 6 STING DREAM OF THE BLUE TURTLES A&M/CBS |
| 6 | 4 BRUCE SPRINGSTEEN BORN IN THE USA CBS |
| 7 | 5 RENZO ARORE & NEW... QUELLI DELLA NOTTE FONIT CETRA/RICORDI |
| 8 | 8 ANTONELLO VENDITTI CENTOCITTA HEINZ/RICORDI |
| 9 | 17 STYLE COUNCIL OUR FAVOURITE SHOP POLYGRAM |
| 10 | 9 VARIOUS FESTIVALBAR 85 CGD MM |
| 11 | NEW DIRE STRAITS BROTHERS IN ARMS POLYGRAM |
| 12 | 7 JOHN DENVER I GRANDI SUCCESSI RCA |
| 13 | NEW MIKE FRANCIS FEATURES RCA |
| 14 | NEW CURE THE HEAD ON THE DOOR POLYGRAM |
| 15 | 10 EDOARDO BENNATO KAIWANNA RICORDI |
| 16 | NEW VASCO ROSSI LE CANZONI DELL AMORE RICORDI |
| 17 | NEW SERGIO CAPUTO NO SMOKING CGD MM |
| 18 | 13 BRYAN FERRY BOYS AND GIRLS POLYGRAM |
| 19 | 12 VARIOUS MONSTRUO 2 POLYGRAM |
| 20 | NEW LUCA CARBONI FOREVER RCA |

MuchMusic Network Will Pay Music Licensing Groups

BY KIRK LaPOINTE

TORONTO In the first arrangement of its kind, the MuchMusic Network has agreed to pay the country's two major performing rights organizations for the right to program music videos.

The network, owned by CHUM Ltd. of Toronto, has reached a two-year agreement with the Composers, Authors & Publishers Assn. of Canada (CAPAC) and the Performing Rights Organization of Canada (PRO Canada). Terms of the deal were not disclosed, but it has been learned through reliable sources that the arrangement calls for a lump-sum payment of \$120,000 in the coming year and \$150,000 the following year, to be divided among the two groups.

"MuchMusic, since its launch, has accepted the principle of making payments to artists via performing rights organizations in Canada," the network says.

Meanwhile, MuchMusic, launched in September, 1984, has also reached a deal with nine major record firms in Canada to pay for some "administrative costs" of music video dubbing, tape and transportation. Terms of that deal were not disclosed, either.

The move came after several meetings this summer between MuchMusic and the Video Music Licensing Agency, which is overseen by the Canadian Recording Industry Assn. (CRIA).

"The terms of this arrangement

are set for a three-year period, with a year-by-year step-up in payments," MuchMusic said in announcing the move Oct. 1.

MuchMusic president Moses Znaimer says the two sides had agreed not to discuss details of the pact. "It is not so small that they will not be happy," he says, "and not so large that we cannot stay afloat."

The companies involved are CBS Records Canada, WEA Music of Canada, PolyGram Canada, RCA, Capitol Records-EMI of Canada, MCA Records Canada, A&M Records of Canada, Quality Records and Virgin Records of Canada. They are all members of the VLA.

The VLA pact does not include funds for video production, a large part of which are assumed by the record companies' parent firms abroad, but which Canadian firms are being increasingly asked to share in.

The deal between CAPAC and PRO Canada is a North American first that could set the tone for similar agreements below the border. At its licensing hearing in February, 1984, MuchMusic made a commitment to work out a deal with performing rights societies. Talks were started shortly after MuchMusic was licensed, and the network waited to see what societies would lay claim to such compensation. CAPAC and PRO Canada emerged as the two legitimate representatives, and serious talks commenced with them.

Maple Briefs

WE'VE ALL HEARD about the Pepsi Challenge, but Toronto's **Triumph** took the matter seriously. Bassist **Mike Levine** accepted Pepsi's offer to sponsor him for \$1 a mile if he could successfully deliver the band's new live double album "Stages" to eight stations coast-to-coast in one day, Oct. 1. MCA matched the offer. Levine, a bit ragged at the end, nonetheless beat the clock. He visited **Q104 Halifax**, **CHOM-FM Montreal**, **Q107 Toronto**, **CITI-FM Winnipeg**, **CHED Edmonton**, **CKIK and CJAY-FM Calgary** and **CFOX Vancouver**.

A HOUSE OF COMMONS SUB-COMMITTEE was to deliver its long-awaited report on copyright at week's end, either Friday (11) or Saturday (12), forming the basis of serious copyright reform in the coming months by the federal government.

WORK PROCEEDS full-speed-ahead on the **Praxis Technologies** CD plant just outside Toronto, with a February 1986 opening now scheduled. Meanwhile, the federal cabinet continues to mull over funds for a rival plant, although its location is not yet certain. **Armadae Communications Ltd.** has come aboard as a partner.

A VIRTUAL BROADCASTING BONANZA is taking place with the first participation by a Canadian-based baseball team in post-season play. **Telemedia Broadcasting System** reports that another 20 stations were added to the 50-market network covering the Toronto Blue Jays in the American League championship series.

KEY HEARINGS ended last week into Northern native broadcasting, and while the matter may not seem of urgency to Southern Canada, at stake could be regulatory or legislated changes forcing broadcasters to play a certain percentage of access programming in the North.

S LAIGHT COMMUNICATIONS says its broadcasting unit has waived conditions of a June takeover of **Standard Broadcasting Corp.** and taken up and paid for all Standard shares deposited under the offer. The takeover is subject to CRTC approval.

Maple Briefs features short items on the Canadian music industry. Items should be submitted to Kirk LaPointe, 7 Glen Ames Avenue, Ont., Canada, M4E 1M3.

PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED 17th Annual Awards to Composers and Publishers

POP MUSIC

"The Best was Yet to Come"
BRYAN ADAMS/JIM VALLANCE
Adams Communications Inc./
Calypso Toonz

"Making Contact"
BRUCE COCKBURN
Golden Mountain Music

"Don't Stop"
BILL HENDERSON*
ATV Music Publishing
of Canada Ltd.*

"Meet Me in the Middle"
DAVID TYSON*
Iroving Music of Canada Limited*

"Fantasies in Your Eyes"
PETER PRINGLE*
Sunshot Music Publishing*

"Run to You"
BRYAN ADAMS/JIM VALLANCE
Adams Communications Inc./
Calypso Toonz

"Heaven"
BRYAN ADAMS/JIM VALLANCE
Adams Communications Inc./
Calypso Toonz

"Special Girl"
EDDIE SCHWARTZ/DAVE TYSON
ATV Music Publishing
of Canada Ltd.

"Lovers in a Dangerous Time"
BRUCE COCKBURN
Golden Mountain Music

"The Warrior"
NICK GILDER*

COUNTRY MUSIC

"The Closest Thing to You"
TERRY CARISSE/BRUCE RAWLINS
Carisse and Rawlins Publishing Co.

"Rocky Mountain Opry"
ED MOLYSKI
Dunbar Music Canada Ltd.

"Slow Movin'"
ED MOLYSKI
Dunbar Music Canada Ltd.

FRENCH SONGS

"Fais-moi plaisir"
JIM CORCORAN
Gog & Magog Music

"1254 New York"
CARMEN MÈNARD-LEROUX*
Les Éditions du Concept Quatre/
Zeltor Music Publishing Reg'd*

"Taxi reviens"
JIMMY VICTIME/
MICHEL LAVERDIÈRE
Paroles et Musique Éditions Enr.

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BRYAN ADAMS & JIM VALLANCE

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*Co-writer or co-publisher

**PRO
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SIDE**

More U.K. Executive Moves

LONDON A year-long round of arrivals and departures among British record company heads continues this month with the announcement that RCA's U.K. managing director Don Burkhimer is to return to the States and will be replaced by John Preston, currently managing director of Polydor here.

Burkhimer, who took up the post in July, 1984 after moving from RCA Benelux, will join the international operations staff of the new RCA/Ariola International alliance, reporting to international operations vice president John Mangini, and will work on "worldwide implementation" of the joint venture.

Preston joins RCA U.K. only nine months after being promoted from marketing manager to managing director at Polydor, where he replaced A.J. Morris, now regional director of PolyGram International.

He will report to Jack Davies, who has been acting chairman of RCA/Ariola U.K. since September.

Preston's position at Polydor will be filled swiftly, according to PolyGram Leisure chairman Maurice Oberstein, who took up his own post in July after retiring as chairman of CBS Records U.K. Oberstein replaced Ramon Lopez, now co-chief executive officer of WEA International.

Among other recent top-level changes here have been the departure of A&M managing director Derek Green last October to launch his own China label, and his replacement by Brian Shepherd. In August, David Simone filled Shepherd's former position as Phonogram managing director, with Brian Yates becoming acting managing director of Ariola/Arista in his place.

Budget Album Wins Gramophone Award

EMI Eminence Release Honored by British Magazine

LONDON A budget-priced classical release has for the first time taken the top award in the prestigious annual Gramophone Record Awards here. At a presentation held Oct. 2 at the Savoy Hotel, Nigel Kennedy's performance of the Elgar Violin Concerto on the EMI Eminence label was named record of the year for 1985.

It was also the first time in the eight-year history of the awards that a concerto recording has taken the top prize.

The presentation was by singer Sir Peter Pears. The awards are voted on by the reviewers contributing to Gramophone magazine. The Kennedy production had the violinists accompanied by the London Philharmonic Orchestra, conducted by

Vernon Handley.

Other awards included that for Jorge Bolet in the instrumental section for his Decca recording of Liszt's "Annees de Pelerinage," and that of the Krause/Soederstroem/Gage/Ashkenazy Argo package of "Sibelius: Songs," in the solo vocal section.

The other award-winners were:

Chamber: Beethoven, "Late String Quartets," Alban Berg Quartet (HMV); choral: Faure, "Requiem," Ashton/Varcoe/City Of London Sinfonia/Rutter (Conifer); contemporary: Kurtag, Birtwistle, "Various," Ensemble Intercompromain/Boulez (Erato/Conifer).

Early music (Baroque): Charpentier "Medee," Les Arts Foirisants/Christie (Harmonia Mundi); early music (Medieval & Renaissance): Victoria, "Missa O Quam

Gloriosum," Westminster Cathedral Choir/David Hill (Hyperion); historical (non-vocal): Nielsen, "Symphonies," Danish Radio Symphony Orchestra/Erik Tuxen (Dancard/Impetus); historical (vocal): Bellini, Verdi, "The Art Of Claudia Muzio," Claudia Muzio (HMV).

Operatic: Mozart, "Don Giovanni," Thomas Allen et al/LPO/Bernard Haitink (HMV); orchestral: Prokofiev, "Symphony No. 6 and 3 Waltzes," Scottish National Orchestra/Neeme Jarvi (Chandos); engineering and production: Ravel, "Ma Mere L'Oye etc.," Montreal Symphony Orchestra/Dutoit (Decca).

FRENCH CHART

(Continued from page 9)

play-based charts.

Many French record industry leaders accept that there are few qualms about the chart. One complaint is that, while it closely reflects sales performance in the top 20, it is not so accurate further down the listing.

EMI's Stockley and Michel Poulain of Ariola-France say this could be corrected by broadening the sample. The two also hope the entry of rising new product into the chart can be speeded up.

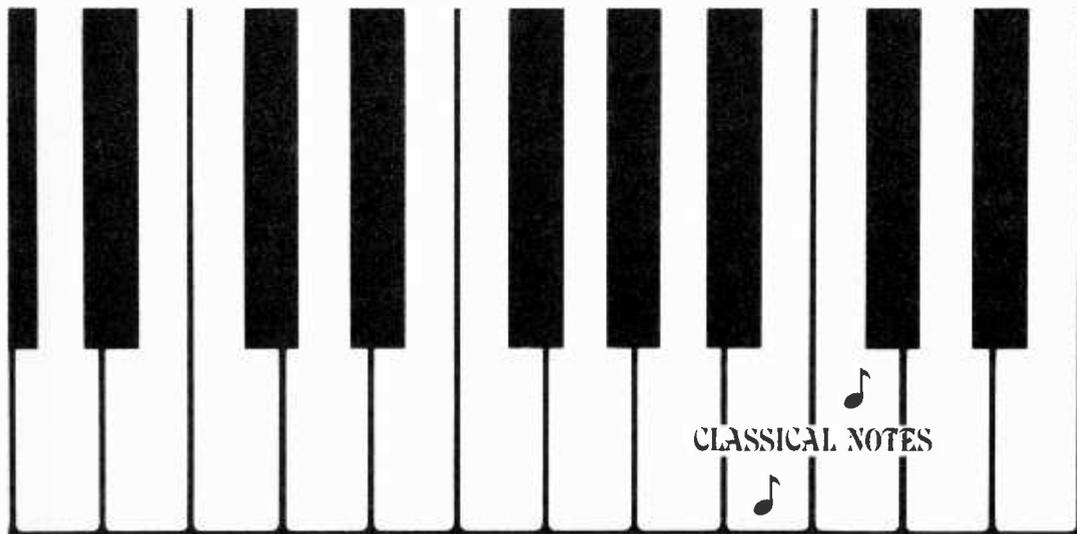
Europe-1's Emsalem reveals that he and Canal Plus television are holding a chart award show at the Palais de Bercy in Paris, based on the U.S. Grammy Awards. Featuring many chart-toppers of the past year, the Nov. 4 show will celebrate the first anniversary of Top-50's inception, and also that of Canal Plus, France's fourth tv channel.

The channel is mainly operated on a pay basis. But it will be free for the two-hour live presentation of the show.

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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 | 3 | 2 | 1 | | | |
| 1 | 3 | | | SAVING ALL MY LOVE FOR YOU | WHITNEY HOUSTON | 2 |
| 2 | 1 | | | OH SHEILA | READY FOR THE WORLD | 4 |
| 3 | 7 | | | PART-TIME LOVER | STEVIE WONDER | 3 |
| 4 | 6 | | | TAKE ON ME | A-HA | 1 |
| 5 | 9 | | | MIAMI VICE THEME | JAN HAMMER | 5 |
| 6 | 5 | | | DANCING IN THE STREET | MICK JAGGER/DAVID BOWIE | 8 |
| 7 | 8 | | | LONELY OL' NIGHT | JOHN COUGAR MELLENCAMP | 6 |
| 8 | 2 | | | MONEY FOR NOTHING | DIRE STRAITS | 7 |
| 9 | 12 | | | I'M GOIN' DOWN | BRUCE SPRINGSTEEN | 11 |
| 10 | 11 | | | FORTRESS AROUND YOUR HEART | STING | 9 |
| 11 | 15 | | | HEAD OVER HEELS | TEARS FOR FEARS | 10 |
| 12 | 4 | | | CHERISH | KOOL & THE GANG | 13 |
| 13 | 13 | | | DRESS YOU UP | MADONNA | 14 |
| 14 | 18 | | | LOVIN' EVERY MINUTE OF IT | LOVERBOY | 12 |
| 15 | 25 | | | YOU BELONG TO THE CITY | GLENN FREY | 15 |
| 16 | 22 | | | I'M GONNA TEAR YOUR PLAYHOUSE DOWN | PAUL YOUNG | 16 |
| 17 | 10 | | | FREEDOM | WHAM! | 25 |
| 18 | 16 | | | CRY | GODLEY & CREME | 30 |
| 19 | 23 | | | BE NEAR ME | ABC | 18 |
| 20 | 20 | | | FOUR IN THE MORNING | NIGHT RANGER | 20 |
| 21 | 21 | | | THE WAY YOU DO THE THINGS YOU DO | HALL/OATES | 31 |
| 22 | 27 | | | WE BUILT THIS CITY | STARSHIP | 17 |
| 23 | 19 | | | C-I-T-Y | JOHN CAFFERTY/BEAVER BROWN BAND | 38 |
| 24 | 28 | | | YOU ARE MY LADY | FREDDIE JACKSON | 21 |
| 25 | 26 | | | ONE NIGHT LOVE AFFAIR | BRYAN ADAMS | 19 |
| 26 | 29 | | | AND WE DANCED | THE HOOTERS | 23 |
| 27 | — | | | LOVE THEME FROM ST. ELMO'S FIRE | DAVID FOSTER | 26 |
| 28 | 17 | | | DARE ME | THE POINTER SISTERS | 40 |
| 29 | — | | | LAY YOUR HANDS ON ME | THE THOMPSON TWINS | 24 |
| 30 | — | | | NEVER | HEART | 27 |

| THIS WEEK | | LAST WEEK | | TITLE | ARTIST | HOT 100 POSITION |
|-----------|----|-----------|---|------------------------------------|-----------------------------|------------------|
| 1 | 1 | 2 | 6 | | | |
| 1 | 1 | | | TAKE ON ME | A-HA | 1 |
| 2 | 6 | | | PART-TIME LOVER | STEVIE WONDER | 3 |
| 3 | 4 | | | SAVING ALL MY LOVE FOR YOU | WHITNEY HOUSTON | 2 |
| 4 | 3 | | | OH SHEILA | READY FOR THE WORLD | 4 |
| 5 | 5 | | | LONELY OL' NIGHT | JOHN COUGAR MELLENCAMP | 6 |
| 6 | 10 | | | MIAMI VICE THEME | JAN HAMMER | 5 |
| 7 | 2 | | | MONEY FOR NOTHING | DIRE STRAITS | 7 |
| 8 | 9 | | | FORTRESS AROUND YOUR HEART | STING | 9 |
| 9 | 13 | | | HEAD OVER HEELS | TEARS FOR FEARS | 10 |
| 10 | 8 | | | DANCING IN THE STREET | MICK JAGGER/DAVID BOWIE | 8 |
| 11 | 12 | | | I'M GOIN' DOWN | BRUCE SPRINGSTEEN | 11 |
| 12 | 14 | | | LOVIN' EVERY MINUTE OF IT | LOVERBOY | 12 |
| 13 | 19 | | | WE BUILT THIS CITY | STARSHIP | 17 |
| 14 | 7 | | | DRESS YOU UP | MADONNA | 14 |
| 15 | 15 | | | SUNSET GRILL | DON HENLEY | 22 |
| 16 | 17 | | | I'M GONNA TEAR YOUR PLAYHOUSE DOWN | PAUL YOUNG | 16 |
| 17 | 21 | | | YOU BELONG TO THE CITY | GLENN FREY | 15 |
| 18 | 11 | | | CHERISH | KOOL & THE GANG | 13 |
| 19 | 18 | | | ONE NIGHT LOVE AFFAIR | BRYAN ADAMS | 19 |
| 20 | 22 | | | BE NEAR ME | ABC | 18 |
| 21 | 25 | | | LAY YOUR HANDS ON ME | THE THOMPSON TWINS | 24 |
| 22 | 28 | | | YOU ARE MY LADY | FREDDIE JACKSON | 21 |
| 23 | 27 | | | AND WE DANCED | THE HOOTERS | 23 |
| 24 | 23 | | | FOUR IN THE MORNING | NIGHT RANGER | 20 |
| 25 | — | | | WHO'S ZOOMIN' WHO | ARETHA FRANKLIN | 28 |
| 26 | — | | | SEPARATE LIVES | PHIL COLLINS/MARILYN MARTIN | 29 |
| 27 | — | | | NEVER | HEART | 27 |
| 28 | — | | | LOVE THEME FROM ST. ELMO'S FIRE | DAVID FOSTER | 26 |
| 29 | — | | | BROKEN WINGS | MR. MISTER | 35 |
| 30 | — | | | BOY IN THE BOX | COREY HART | 33 |

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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. (5) | 14 |
| Geffen (4) | |
| Paisley Park (3) | |
| Sire (2) | |
| COLUMBIA | 12 |
| CAPITOL (8) | 9 |
| Manhattan (1) | |
| MCA (6) | 9 |
| Camel/MCA (1) | |
| I.R.S. (1) | |
| MCA/Constellation (1) | |
| A&M (7) | 8 |
| A&M/Virgin (1) | |
| POLYGRAM | 8 |
| Mercury (5) | |
| De-Lite (1) | |
| Polydor (1) | |
| Riva (1) | |
| RCA (7) | 8 |
| Grunt (1) | |
| ATLANTIC | 7 |
| EMI-AMERICA | 6 |
| ARISTA | 5 |
| EPIC (3) | 5 |
| CBS Associated (1) | |
| Scotti Bros. (1) | |
| ELEKTRA | 4 |
| CHRYSALIS | 3 |
| MOTOWN | 2 |
| Gordy (1) | |
| Tamla (1) | |

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE | (Publisher - Licensing Org.) | Sheet Music Dist. |
|--|---|-------------------|
| 55 AFTER THE FIRE | (Eel Pie, ASCAP) | |
| 52 ALIVE & KICKING | (Colgems-EMI, ASCAP) | |
| 65 ALL FALL DOWN | (Blue Mer, ASCAP/Virgin, ASCAP) CPP | |
| 53 ALL OF ME FOR ALL OF YOU | (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP) | |
| 70 AMERICA | (Controversy, ASCAP) | |
| 64 AND SHE WAS | (Index, ASCAP/Blue Disque ASCAP/WB, ASCAP) | |
| 23 AND WE DANCED | (Dub Notes, ASCAP/Human Boy, ASCAP) | |
| 18 BE NEAR ME | (Neutron, BMI/10, BMI/Nymph, BMI) CPP | |
| 77 BLUE KISS | (Kirsch Kett, ASCAP/I Before E, ASCAP) | |
| 48 BORN IN EAST L.A. | (Bruce Springsteen, ASCAP/Los Guys, ASCAP) CPP | |
| 33 BOY IN THE BOX | (Liesse, ASCAP) | |
| 35 BROKEN WINGS | (Warner-Tamerlane, BMI/Entente, BMI) | |
| 13 CHERISH | (Delightful, BMI) CPP | |
| 38 C-I-T-Y | (John Cafferty, BMI) | |
| 34 COMMUNICATION | (Tritec, BMI/Ackee, ASCAP/Virgin, ASCAP) CPP/HL | |
| 95 CONGA | (Foreign Imported, BMI) | |
| 31 CRY | (Man-Ken, BMI) HL | |
| 8 DANCING IN THE STREET | (Jobete, ASCAP/Stone Agate, BMI) CPP | |
| 40 DARE ME | (WB, ASCAP/Bob Montgomery, ASCAP/Dave Innis, ASCAP) WBM | |
| 32 DON'T LOSE MY NUMBER | (Phil Collins, ASCAP/Pun, ASCAP/Warner Bros., ASCAP) WBM | |
| 14 DRESS YOU UP | (House Of Fun, BMI) WBM | |
| 79 EATEN ALIVE | (Gibb Brothers, BMI/Mijac, BMI/Unichappell, BMI) | |
| 67 EVERY STEP OF THE WAY | (House Of Cards, BMI/Walk On The Moon, BMI) | |
| 82 EVERYBODY DANCE | (Crazy People, ASCAP/Almo, ASCAP) CPP/ALM | |
| 74 EYE TO EYE | (ATV, BMI) CLM/PPP | |
| 100 FOREVER | (Milk Money, ASCAP/Foster Frees, BMI) WBM/PPP | |
| 9 FORTRESS AROUND YOUR HEART | (Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL | |
| 20 FOUR IN THE MORNING (I CAN'T TAKE ANYMORE) | (Kid Bird, BMI/Rough Play/BMI) HL | |
| 25 FREEDOM | (Chappell, ASCAP) HL | |
| 72 FREEWAY OF LOVE | (Gratitude Sky, ASCAP/Polo Grounds, BMI) | |
| 42 GIRLS ARE MORE FUN | (Raydiola, BMI) WBM | |
| 69 HARD TIMES FOR LOVERS | (Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP) | |
| 10 HEAD OVER HEELS | (Virgin, ASCAP) CPP | |
| 84 HOLD ME | (Kaela, ASCAP/Dill Dough Bean, ASCAP) | |
| 73 HURTS TO BE IN LOVE | (Black Keys, BMI) | |
| 86 I GOT YOU BABE | (Cotillon, BMI/Chris Marc, BMI) WBM | |
| 46 I MISS YOU | (Spectrum VII, ASCAP) CPP | |
| 87 I WONDER IF I TAKE YOU HOME | (Personal, ASCAP/Mokojumbi, BMI) CPP | |
| 58 I'LL BE GOOD | (A La Mode, ASCAP) WBM | |
| 91 I'LL BE THERE | (Milk Money, ASCAP/Foster Frees, BMI) WBM | |
| 11 I'M GOIN' DOWN | (Bruce Springsteen, ASCAP) MCA/HL | |
| 16 I'M GONNA TEAR YOUR PLAYHOUSE DOWN | (Irving, BMI) CPP/ALM | |
| 83 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) | (Makiki, ASCAP/Arista, ASCAP/Rare Blue, ASCAP) CPP/CLM | |
| 76 KAYLEIGH | (Marillion, ASCAP/Chappell, ASCAP) CHA/HL | |
| 24 LAY YOUR HANDS ON ME | (Zomba, ASCAP) CPP | |
| 99 LIFE IN ONE DAY | (Howard Jones, BMI/Warner-Tamerlane, BMI) WBM | |
| 54 LIKE TO GET TO KNOW YOU WELL | (Warner-Tamerlane, BMI/Howard Jones, BMI) WBM | |
| 6 LONELY OL' NIGHT | (Riva, ASCAP) WBM | |
| 26 LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL) | (Gold Horizon, BMI/Foster Frees, BMI) CPP | |
| 78 LOVER COME BACK TO ME | (Chappell, ASCAP) | |
| 12 LOVIN' EVERY MINUTE OF IT | (Zomba, ASCAP) CPP | |
| 5 MIAMI VICE THEME | (MCA, ASCAP) | |
| 7 MONEY FOR NOTHING | (Charisance, BMI/Almo, ASCAP/Virgin, ASCAP) CPP/ALM | |
| 27 NEVER | (Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP | |
| 96 NEVER SURRENDER | (Liesse, ASCAP) CPP | |
| 43 THE NIGHT IS STILL YOUNG | (Joel Songs, BMI) CPP/ABP | |
| 68 THE OAK TREE | (Ya D Sir, ASCAP) WBM | |
| 60 OBJECT OF MY DESIRE | (Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP | |
| 4 OH SHEILA | (Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI) | |
| 19 ONE NIGHT LOVE AFFAIR | (Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI) CPP/ALM | |
| 37 ONE OF THE LIVING | (Makiki, ASCAP/Arista, ASCAP) CPP | |
| 3 PART-TIME LOVER | (Jobete, ASCAP/Black Bull, ASCAP) CPP | |
| 66 PARTY ALL THE TIME | (Stone City, ASCAP/National League, ASCAP) CPP | |
| 41 PERFECT WAY | (Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP) | |
| 59 POP LIFE | (Controversy, ASCAP) WBM | |
| 50 THE POWER OF LOVE | (Hulex, BMI/Red Admiral, BMI) CPP/ALM | |
| 75 QUE TE QUIERO | (Carbert, BMI/Megasongs, BMI) | |
| 81 REMO'S THEME (WHAT IF) | (Tranquility Base, ASCAP) CPP/ALM | |
| 57 RUNNING UP THAT HILL | (Colgems-EMI, ASCAP) | |
| 2 SAVING ALL MY LOVE FOR YOU | (Prince Street, ASCAP/Screen Gems-EMI, BMI) | |
| 63 SCREAMS OF PASSION | (Paris, ASCAP) | |
| 29 SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS) | (Stephen Bishop, BMI/Gold Horizon, BMI/Pun, ASCAP) CPP/WBM | |
| 98 SHOUT | (Nymph, BMI) CPP | |
| 62 SISTERS ARE DOING IT FOR THEMSELVES | (RCA, ASCAP/Blue Network, ASCAP) | |
| 49 SLEEPING BAG | (Hamstein, BMI) | |
| 94 SMOKIN' IN THE BOYS ROOM | (Big Leaf, ASCAP) WBM | |
| 36 SO IN LOVE | (Virgin, ASCAP/Charisma, ASCAP/Unichappell, BMI) CPP/CHA/HL | |
| 44 SOUL KISS | (Music Corp. Of America, BMI/Fleedleedle, BMI) MCA/HL | |
| 39 ST. ELMO'S FIRE (MAN IN MOTION) | (Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP | |
| 51 STAND BY ME | (Rightsong, BMI/Trio, BMI/ADT, BMI) | |
| 88 SUMMER OF '69 | (Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI) CPP/ALM | |
| 22 SUNSET GRILL | (Cass County, ASCAP/Kortchmar, ASCAP) | |
| 1 TAKE ON ME | (ATV, BMI) CLM/PPP | |
| 90 TALK TO ME | (Narrow Dude, ASCAP/Tina Bopper, ASCAP/Bonnie Bee Good, ASCAP/WB, ASCAP) | |
| 80 TARZAN BOY | (Screen Gems-EMI, BMI) | |
| 85 TEARS ARE FALLING | (Kiss, ASCAP) | |
| 71 TO LIVE AND DIE IN L.A. | (Chong, ASCAP/WB, ASCAP) WBM | |
| 47 TONIGHT IT'S YOU | (Adult, BMI/April, ASCAP/Screen Gems-EMI, BMI) CPP/ABP/WBM | |
| 31 THE WAY YOU DO THE THINGS YOU DO/MY GIRL | (Jobete, ASCAP) CPP | |
| 17 WE BUILT THIS CITY | (Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI) CHA/HL/PPP | |
| 61 WE DON'T NEED ANOTHER HERO (THUNDERDOME) | (Irving, BMI/Myaxe, PRS) CPP/ALM | |
| 45 WEIRD SCIENCE | (MCA, ASCAP/Little Maestro, BMI) MCA/HL | |
| 89 WELCOME TO PARADISE | (House Of Cards, BMI/Walk On The Moon, BMI) | |
| 97 WHAT ABOUT LOVE? | (Webbeck, ASCAP/Irving, BMI/Calypto Toonz, PROC) CPP/ALM/CLM | |
| 28 WHO'S ZOOMIN' WHO | (Gratitude Sky, ASCAP/Bellboy, BMI) | |
| 21 YOU ARE MY LADY | (Zomba, ASCAP) HL | |
| 15 YOU BELONG TO THE CITY | (Red Cloud, ASCAP/Night River, ASCAP) | |
| 56 YOU WEAR IT WELL | (Jobete, ASCAP) CPP | |
| 93 YOU'RE IN LOVE | (Rat Music, BMI/Time Coast, BMI/Rightsong, BMI) CHA/HL | |
| 92 YOU'RE ONLY HUMAN (SECOND WIND) | (Joel Songs, BMI) CPP/ABP | |

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

| | | | |
|-----|-----------------|-----|-------------------|
| ABP | April Blackwood | CPP | Columbia Pictures |
| ALM | Almo | HAN | Hansen |
| B-M | Belwin Mills | HL | Hal Leonard |
| B-3 | Big Three | IMM | Ivan Mogull |
| BP | Bradley | MCA | MCA |
| CHA | Chappell | PSP | Peer Southern |
| CLM | Cherry Lane | PLY | Plymouth |
| CPI | Cimino | WBM | Warner Bros. |

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

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

ORIGINAL MOTION PICTURE SOUNDTRACK

White Nights
PRODUCERS: Various
Atlantic 81273

Director Taylor ("An Officer And A Gentleman," "Against All Odds") Hackford's new feature yields a classy, eclectic pop/rock album with commercial clout (the already breaking love theme, "Separate Lives," performed by Phil Collins and Marilyn Martin), stylistic breadth (pure pop, tough rock, dance) and an imposing cast of recording artists, supervised by Phil Ramone. Tracks from David Pack, Robert Plant, Roberta Flack, Sandy Stewart & Nile Rodgers, John Hiatt, Chaka Khan, Lou Reed, David Foster and Jenny Burton.

INXS

Listen Like Thieves
PRODUCER: Chris Thomas
Atlantic 81277

Their least mannered, most muscular album finds the Australian sextet tapping a tougher, Stones-hard rock stance burnished to an AOR sheen by producer Thomas. "This Time," the first single, even exploits a Jagger edge to its vocals, but overall it's the band's own '80s sensibilities that prevail. Also strong: "What You Need."

MASS

New Birth
PRODUCER: Tony Platt
RCA NFL1-8055

Quartet walks the wire between hard rock and metal with admirable results. First single, "Do You Love Me," should generate radio exposure for the band, but fails to convey their power, especially the abilities of vocalist Louie St. August and guitarist Gene D'Itria. Looks and sounds like a contender.

RECOMMENDED

DJAVAN

PRODUCERS: Djavan, Ronnie Foster
Columbia FC 39973

Brazilian singer/songwriter's U.S. debut fuses superb songs with lilting r&b and fusion accents; Portuguese lyrics are the only stumbling block to otherwise intriguing black, pop and jazz crossover prospects.

CHUCK MANIGONE

The Best Of Chuck Mangione
PRODUCER: Chuck Mangione
A&M SP-3282

Solid single-disk compilation of the flugelhorn stylist's biggest pop/fusion crossover hits for the label. Includes "Feels So Good," "Land Of Make Believe," "Children Of Sanchez" et al.

QUINCY JONES

The Best Of Quincy Jones, Volume Two
PRODUCERS: Various
A&M SP-3278

Second anthology in label's specially-priced "best of" series is reliably fine, given Jones' own rich catalog; vocal guests here include Patti Austin, James Ingram, Bill Cosby, George Johnson and Jones himself.

SAXON

Innocence Is No Excuse
PRODUCER: Simon Hanhart
Capitol ST-12420

High-gloss production plays up familiar hard rock signatures for this British quintet; no surprises, but industrial-grade AOR for harder formats.

B.B. KING

Six Silver Strings
PRODUCER: David Crawford
MCA MCA-5616

Three tracks from the soundtrack of "Into The Night," including the title tune, easily King's best single in many years. Remainder of material is lackluster, which is particularly disappointing considering the billing of the album as the guitarist/singer's 50th.

DOUG CAMERON

Mona With The Children
PRODUCERS: Jack Lentz, Tim MacCauley
Gold Mountain/A&M GM5100

Singer/songwriter Cameron is impressive in his arrangements, and his vocal style is easily identifiable. But despite his best intentions—the title track is about the execution of followers of the Baha'i faith in Iran—the album falls short lyrically.

FETCHIN' BONES

Cabin Flounder
PRODUCER: Don Dixon
DB/Landslide DB77

The Southeast continues to be the most fertile area for the cultivation of new American acts, and Fetchin' Bones is among the best. Introduced by Dolphin Records on a sampler, the group gets to display its abilities fully here, with help from producer Dixon (R.E.M., Marti Jones, Guadalcanal Diary). Strong tunes in the Athens mold, with fine vocals by Hope Nicholls.

GARY BROOKER

Echoes In The Night
PRODUCERS: Matthew Fisher, Gary Brooker
Mercury 824 652

Founding member and composer from Procol Harum is reunited with lyricist Keith Reid and organist Matthew Fisher as well as drummer B.J. Wilson for a Harum-type album. Also includes guest shots by Eric Clapton and Rory Gallagher.

NEW AND NOTEWORTHY

VARIOUS ARTISTS

A Town South Of Bakersfield
PRODUCERS: Pete Anderson, Dan Fredman
Enigma 72059

This 10-song compilation buttresses recent albums by the Knitters, Lone Justice and other lesser-known L.A. bands attesting to a West Coast renaissance in earnest country/rock experiments. Both local neophytes (the Lonesome Strangers, Dwight Yoakam) and transplanted veterans (Billy Swan, Katy Moffat and, in duet with Rosie Flores, super-picker Albert Lee) click here in modern country songs that evoke the authentic style and contemporary substance of country/rock's late '60s glory days.

VARIOUS ARTISTS

The Wild Bunch
PRODUCERS: Andy Secher, John Shelton Ivany
ROIR A-139

Hit Parader magazine collection of 18 regional metal bands, all tracks previously released on LP. Includes Raven, Slayer, Anthrax and Grim Reaper. Label is a cassette-only manufacturer.

OUTLETS

Whole New World
PRODUCER: Rob Dimit
Restless/Enigma 72073

Boston garage band plays no-holds-barred rock'n'roll. Set is handicapped by similarity of selections.

LAZY COWGIRLS

PRODUCER: Chris D.
Restless/Enigma 72078

Energetic quartet is raw in their execution, but sophisticated in their ability to cover a broad range of musical styles from psychedelia to country.

ORIGINAL TELEVISION SOUNDTRACK

Star Trek
PRODUCER: Neil Norman
GNP Crescendo GNPS 8006

Film music packages and recent recreations have already tested the audio "Trekkie" market, but this first commercial release for the original series' music by Alexander Courage should score with movie music mavens and the series' own buffs.

VARIOUS ARTISTS

Piano Sampler
PRODUCERS: William Ackerman, Dawn Atkinson
Windham Hill WH-1040

Nine pianists are spotlighted in solo pieces that hew to the pastoral style that first snared the label its quasi-generic niche via George Winston. Should appeal to a similar mix of instrumental pop fans.

BLACK

RECOMMENDED

VERONICA UNDERWOOD

PRODUCERS: Various
Philly World/Atlantic 90297

Combined efforts of producers Bobby Eli, Donald R. Robinson, Jamaaladeen Tacuma and Liggett & Barbosa produce a broad mix of ballads and dance tunes for vocalist Underwood.

LINDA CLIFFORD

My Heart's On Fire
PRODUCER: Bobby Daniels
Red Label/Capitol ST 73104

Disco diva Clifford hasn't really gotten back into the commercial groove she enjoyed during her tenure with Curtom Records, and this offering finds her in fine voice but short on strong vehicles.

COUNTRY

PICKS

CONWAY TWITTY

Chasin' Rainbows
PRODUCERS: Conway Twitty, Dee Henry, Ron Tread
Warner Bros. 252941

There's more grit and less gimmick here than in Twitty's recent "Don't Call Him A Cowboy" album. The material is strong, literate and soundly country in production. A superb package.

JAZZ/FUSION

RECOMMENDED

JOE PASS

Whitestone
PRODUCER: Bob Edmondson
Pablo 2310-912

Pass' classic jazz guitar gets a rare fusion frosting in this largely samba-driven ensemble project featuring Harvey Mason, Don Grusin and other studio and stage vets.

JEFF LORBER FUSION

Lift Off
PRODUCERS: Jeff Lorber, Harry Callow, Marlon McClain
Arista ALB6-8393

Keyboardist's early ensemble recordings, prior to his swing toward a more emphatic r&b slant, yield this single-disk compilation for his current label.

DIDIER LOCKWOOD

Out Of The Blue
PRODUCERS: David Baker, Jonathan F.P. Rose
Gramavision/PolyGram 18-8504

French violinist whose work usually turns towards fusion has put together a more traditional set with a quartet featuring drummer Billy Hart and bassist Cecil McBee. Mostly originals, but includes a fine reading of "Round About Midnight." Uniformly superior.

DAVID ROACH

The Talking City
PRODUCERS: Ali Thomson, David Roach
Coda/Jem 14

U.S. debut of Beggar's Banquet Coda imprint covering jazz and new age music features saxophonist Roach on a fusion date a la Weather Report. Good.

CANNONBALL ADDERLEY

The Cannonball Adderley Collection—Vol. 1 (Them Dirty Blues)
PRODUCER: Orrin Keepnews
Landmark LLP-1301

The Cannonball Adderley Collection—Vol. 2 (Cannonball's Bossa Nova)
PRODUCER: Orrin Keepnews
Landmark LLP-1302

The late alto sax titan's Riverside dates previously held by Capitol but unexploited now reappear. The first set is vintage Adderley Quintet in fine fettle; the second teams Adderley with the Bossa Rio Sextet, led by Sergio Mendes, in a relaxed Brazilian vein. Both are worthy reissues.

KENNY BURRELL

A La Carte With Rufus Reid
PRODUCER: Helen Keane
Muse MR 5317

Guitarist is featured in a live '83 club date with bassist Reid, flexing his rounded style in a set of jazz and pop standards.

THE WARMERS

Never Gonna Give You Up
PRODUCER: Darryl Thompson
Passport Jazz PJ 88003

Funk-edged fusion with guest vocals all slanted toward black crossover characterize this Chicago quintet's label debut; guests include Jeff Lorber.

ROSEMARY CLOONEY

Sings Ballads
PRODUCER: Carl E. Jefferson
Concord Jazz CJ-282

More than the title implies, set teams the veteran song stylist with an instrumental sextet staffed by label stars such as Ed Bickert, Scott Hamilton and Warren Vache, performing true evergreens.

CLASSICAL

RECOMMENDED

HANDEL: THE MESSIAH

Price, Schwarz, Burrows, Estes, Bavarian Radio Symphony & Chorus, C. Davis
Philips 412 538-2 (CD)

Colin Davis' prior recording, a catalog staple for a couple of decades, helps prepare the market for its replacement, a powerful entry on its own. Margaret Price and Stuart Burrows are the most effective soloists, and the superb chorus betrays its German origin only in rare pronunciation lapses. A strong seller for this and subsequent holiday seasons.

MAHLER: SYMPHONY NO. 2

Harper, Popp, Auger, Talvela, Chicago Symphony, Solti
London 414 493-2 (CD)

This performance has long been favored by those who seek the ultimate passionate statement. And now, CD allows the tremendous sonic content to sing out without restraint. But why only 23 minutes of music on disk one? There's room there for another major work.

HANDEL: ROYAL FIREWORKS; CONCERTI A DUE CORI, NOS. 1 & 2

The English Concert, Pincock
Archiv (DG) 415 129

Rattling percussion contributes to the joyful "authentic" noise in "Fireworks," the reading brisk and bracing. The rarer concerti upgrade the appeal of this attractive set.

BACH: BRANDENBURG CONCERTO NO. 2/ HAYDN: TRUMPET CONCERTO IN E FLAT

Maurice Andre, Philharmonia Orchestra, Muti
Angel CDC 7 47311 2 (CD)

A good showcase for the fluid, sometimes glib technique of the master trumpeter. Also included are concertos by Telemann and Torelli.

ELGAR: VIOLIN CONCERTO

Nigel Kennedy, London Philharmonic, Handley
Angel CDC 7 47210 2 (CD)

There's strong name-power competition in the catalog, but dealer recommendations of this contender will be appreciated for the expert solo playing, warm sound and probing interpretation by young Kennedy.

SINGLES

PICKS *new releases with the greatest chart potential*

RECOMMENDED *records with potential for significant chart action*

NEW & NOTEWORTHY *highlights new and developing acts worthy of attention*

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

PRINCE & THE REVOLUTION

America (3:40)
 PRODUCER: Prince And The Revolution
 WRITER: Prince And The Revolution
 PUBLISHER: not listed
Paisley Park 7-28999 (c/o Warner Bros.) (12-inch version also available, **Paisley Park 0-20389**)

Jagged socio-funk that tips its hat to Hendrix; the second most pointed pop hit of the year (after "Born In The U.S.A.").

MOTELS

Shock (4:09)
 PRODUCER: Richie Zito
 WRITERS: M. Davis, S. Thurston
 PUBLISHERS: Clean Sheets/Neurp, BMI
Capitol B-5529

Followup to the soft-focus "Shame" switches to a clean, sharp dance sound, with Martha Davis squarely out front.

EURHYTHMICS AND ARETHA FRANKLIN

Sisters Are Doin' It For Themselves (4:29)
 PRODUCER: David A. Stewart
 WRITERS: Lennox, Stewart
 PUBLISHERS: RCA/Blue Network, ASCAP
RCA PB-14214

Two varieties of charisma plus a furious funk production should easily overcome resistance to the still-unfashionable feminist message.

RECOMMENDED

KISS

Tears Are Falling (3:55)
 PRODUCERS: Paul Stanley, Gene Simmons
 WRITER: P. Stanley
 PUBLISHER: Kiss, ASCAP
Mercury 884 141-7

First power basher from their top 30 "Asylum" LP.

AMY GRANT

Everywhere I Go (4:06)
 PRODUCER: Brown Bannister
 WRITER: Mary Lee Kortez
 PUBLISHER: MCA, ASCAP
A&M AM-2785

UB40

Don't Break My Heart (3:17)
 PRODUCERS: UB40, Ray "Pablo" Falconer
 WRITERS: Javid Khan, UB40
 PUBLISHER: New Claims
A&M AM-2792

ALISON MOYET

For You Only (3:57)
 PRODUCERS: Tony Swain, Steve Jolley
 WRITERS: A. Moyet, S. Jolley, T. Swain
 PUBLISHERS: J&S, ASCAP/pending
Columbia 38-05614

MENUDO

Come Home (3:39)
 PRODUCER: Howie Rice
 WRITERS: Howie Rice, Allan Rich
 PUBLISHER: not listed
RCA PB-14207

BILLY CRYSTAL WITH CHRISTOPHER GUEST

I Hate When That Happens (4:30)
 PRODUCER: Bob Tischler
 WRITERS: Billy Crystal, Christopher Guest, David Nichtern
 PUBLISHERS: We're Closed, BMI/Coney Island Whitefish/Space Potato, ASCAP
A&M AM-2774

"Willie and Frankie" in a typically deranged dialog.

BLACK

PICKS

BOOGIE BOYS

You Ain't Fresh (3:40)
 PRODUCERS: Ted Currier, David Spradley
 WRITERS: Stroman, Melloy, Currier, Sherriff
 PUBLISHERS: Lifo, BMI
Capitol B-5522

Rap group which brought "Fly Girl" to the top 10 applies an even starker sound to this street-smart catalog of verbal abuse.

KASHIF

Condition Of The Heart (4:10)
 PRODUCER: Kashif
 WRITER: Kashif
 PUBLISHERS: Kashif/MCA, BMI
Arista AS1-9415

Title track of a forthcoming LP phrases that old medical metaphor in a sensuous tenor growl.

JESSIE JOHNSON'S REVUE

Let's Have Some Fun (4:00)
 PRODUCER: J. Johnson
 WRITER: Jesse Johnson
 PUBLISHERS: Crazy People/Almo, ASCAP
A&M AM-2778

Fourth single from one of the most successful debut albums of the year; further refinements of the Minneapolis soul sound.

EVELYN "CHAMPAGNE" KING

Your Personal Touch (3:52)
 PRODUCERS: Allen George, Fred McFarlane
 WRITERS: Allen George, Fred McFarlane
 PUBLISHERS: Warner-Tamerlane/Song-A-Tron, BMI
RCA PB-14201 (12-inch version also available, **RCA PW-14202**)

Back to the springy, upbeat dance mode of her "So Romantic" hits; spirited love song previews an upcoming album release.

RECOMMENDED

TAKA BOOM

Middle Of The Night (3:45)
 PRODUCER: Billy Rush
 WRITER: Billy Rush
 PUBLISHERS: Dangerous/Liedela, ASCAP
Mirage 7-99628 (7-inch single; 12-inch reviewed Oct. 5)

GLADYS KNIGHT AND THE PIPS

Till I See You Again (5:16)
 PRODUCERS: Knight, Dees, Knight
 WRITERS: M. Morrow, B. Sigler
 PUBLISHERS: Blackwood/Henry Sueamy, BMI/April, ASCAP
Columbia 38-05679

FOUR TOPS

Don't Tell Me That It's Over (3:55)
 PRODUCER: Willie Hutch
 WRITER: W. Hutch
 PUBLISHER: Stone Diamond, BMI
Motown 1811MF

BILL WITHERS

We Could Be Sweet Lovers (3:30)
 PRODUCER: Bill Withers
 WRITER: B. Withers
 PUBLISHER: Bleunig, ASCAP
Columbia 38-05675

SUPER NATURE

The Show Stoppa (Is Stupid Fresh) (5:42)
 PRODUCER: Hurby The Love Bug
 WRITERS: C. James, S. Denton
 PUBLISHER: Pop Art, ASCAP
Pop Art PA-1413 (12-inch single)
 Contact: (215) 878-5551.

NEW AND NOTEWORTHY

ARCADIA

Election Day (4:30)
 PRODUCER: Alex Sadkin
 WRITERS: LeBon, Rhodes, Taylor
 PUBLISHER: Tritac
Capitol B-5501 (12-inch version also available, **Capitol V-15209**)

Debut of the other Duran splinter group (Rhodes, LeBon and Roger Taylor, plus David Gilmour on guitar and Grace Jones on weird narration); characteristic material, but far-out production effects add a distinct edge.

MARY DAVIS

If You Want My Love To Last (5:30)
 PRODUCER: Frank Fuchs
 WRITERS: F. Fuchs, E. Weathersby
 PUBLISHER: Hello Love, BMI
Liaison LTW8001 (12-inch single)

Solid dance excitement rooted in a powerful voice, accomplished r&b singer shows off a church choir background in her emotional phrasing and years of session experience in her firm control. Contact: (301) 937-6161.

PATTI LABELLE

Shy (3:59)
 PRODUCERS: Kenneth Gamble, Walter Sigler, Reggie Griffin, Fareed, Erik Nuri
 WRITERS: K. Gamble, B. Sigler
 PUBLISHER: Assorted, BMI
Philadelphia International ZS4-05658 (c/o CBS)

A goodnatured girl-group sound; mild in comparison to her full-throttle disco hits.

LA VA'BA

That Girl (4:14)
 PRODUCER: Doughy Fresh
 WRITER: L. Mallison
 PUBLISHER: Sugarhill, BMI
Sugarhill SH-32056 (c/o MCA) (12-inch single)

Label's first venture into teenpop/teenrap; singer/MC is a former member of producer Fresh's "Get Fresh Crew."

PATTI AUSTIN

Honey For The Bees (3:45)
 PRODUCER: Tommy Lipuma
 WRITERS: Steve Jolley, Tony Swain, Alison Moyet
 PUBLISHERS: J&S/Almo, ASCAP/Copyright Control
Qwest 7-28935 (c/o Warner Bros.) (7-inch single; 12-inch reviewed Oct. 5)

GRANDMASTER MELLE MEL

Vice (5:00)
 PRODUCERS: Melle Mel, Leland Robinson
 WRITERS: M. Glover, L. Robinson, S. Robinson
 PUBLISHER: not listed
Sugarhill SH-32058 (c/o MCA) (12-inch single)

Rock'n'rap on crime and punishment, as heard on "Miami Vice".

OSBORNE & GILES

I'll Make You An Offer (3:58)
 PRODUCERS: Billy Osborne, Attala Zane Giles
 WRITERS: B. Osborne, A.Z. Giles
 PUBLISHERS: Red Writer/Billy Osborne/Captain Z, ASCAP
Red Label B-71010 (c/o Capitol)

SHOWBOYS

The Ten Laws Of Rap (5:18)
 PRODUCER: Cliff Hall
 WRITERS: C. Hall, O. Hall, P. Price
 PUBLISHER: Protoons, ASCAP
Profile PRO-7074 (12-inch single)
 Contact: (212) 582-3555.

HARD COVER

Do You Care (Like You Say You Do) (3:58)
 PRODUCER: Brian Holland
 WRITERS: Holland, Dozier, Holland
 PUBLISHERS: Pierpont/Beau-Di-O-Do, BMI
Shanty Town ST 7-101-85

Romantic duet marks the return of a writing-production team whose names are legend. Contact: (818) 347-1481.

FOX

Fire (3:58)
 PRODUCER: Ollie E. Brown
 WRITERS: Ollie E. Brown, Attala Z. Giles, Phillip Ingram
 PUBLISHERS: Ollie Brown Sugar/Captain Z/Minding, ASCAP
Atlantic 7-89494 (12-inch version also available, **Atlantic 0-86843**)

Fashionable electrosoul.

JIMMY CASTOR

Godzilla (3:45)
 PRODUCERS: J. Bonnefond, K. Stubbs, J. Castor
 WRITERS: J. Castor, D. Lewittes
 PUBLISHER: Sheli, BMI
CBS Associated/Catawba ZS4-05676

GIVENS FAMILY

Ain't That Much Love In The World (3:59)
 PRODUCERS: Jim Pass, D. Booth
 WRITERS: Jim Pass, Derrick Givens
 PUBLISHERS: Widr, ASCAP/Sugarhill, BMI
Sugarhill SH-92018 (c/o MCA)

Mellow female lead in a sweet soul ballad.

LEON MOSES

She's Too Serious (4:02)
 PRODUCERS: L. Moses, S. Mack, A. Jamerson
 WRITERS: L. Moses, A. Jamerson, S. Mack, G. Burton
 PUBLISHER: Danrick, BMI
CBS Associated/Catawba ZS4-05674

Dance-r&b with a big, brassy ensemble sound.

MELLO-MACKIN-D & MR. STRETCH

Back To School (3:49)
 PRODUCERS: Leon F. Sylvers III, Norman "Slam" Whitfield, Jr.
 WRITERS: M-M-D, L.F. Sylvers III
 PUBLISHERS: Jobete/R.K.S./Kallista, ASCAP
Motown/Conceited 1814MF (12-inch version also available, **Motown/Conceited 4546MG**)

No-nonsense message on self-improvement and social change.

ROCK HILL

Rock The Beat (5:44)
 PRODUCERS: Terry Price, WMOT
 WRITERS: T. Price, A. Wright
 PUBLISHERS: WIMOT/Sioopus, BMI
Omni 0-96852 (c/o Atlantic) (12-inch single)

Rap group is the centerpiece for lunatic engineers' uproar.

WINANS

Let My People Go (Part I) (4:08)
 PRODUCER: Marvin Winans
 WRITERS: M. Winans, B. Hankerson, C. Winans
 PUBLISHERS: Skeco/Carjundee/Barjosh
Qwest 7-28874 (c/o Warner Bros.)

An anti-apartheid statement in jazz-funk form.

CAPRICE

100% (4:26)
 PRODUCERS: Leroy Burgess, Sonny Davenport
 WRITERS: Leroy Burgess, Sonny Davenport
 PUBLISHERS: West Kenya/Silver Satin, ASCAP
NIA NI 1249 (12-inch single)

Smooth r&b radio record à la Atlantic Starr or Skipworth & Turner. Label based in New York.

WARREN MILLS

Don't Tell Me 'Bout Your Boyfriend (3:44)
 PRODUCER: Wayne Brathwaite
 WRITERS: Wayne Brathwaite, D. Coley
 PUBLISHERS: Zomba, ASCAP/Willesden, BMI
Jive JS 1-9417 (c/o Arista: 12-inch version also available, **Jive JD1-9418**)

XPURTZ

Come Work My Body (7:04)
 PRODUCERS: Cornelius Grant, Ray Myrie, Rodney Potts, Garnell Johnson
 WRITERS: R. Myrie, R. Potts, G. Johnson, D. Dobson
 PUBLISHER: not listed
MCA 23591 (12-inch single)

Slick ensemble funk.

COUNTRY

PICKS

CONWAY TWITTY

The Legend And The Man (3:53)
 PRODUCERS: Conway Twitty, Dee Henry, Ron Treat
 WRITERS: Curly Putnam, Ron Hellard, Bucky Jones
 PUBLISHERS: Tree/Crosskeys, BMI/ASCAP
Warner Bros. 7-28866

Twitty details the difference between the public's rosy perception and the bitter reality of a star; slow ballad dominated by acoustic guitar.

JOHN CONLEE

Old School (3:53)
 PRODUCER: Bud Logan
 WRITERS: Don Schiltz, Russell Smith
 PUBLISHERS: MCA/Don Schiltz, ASCAP
MCA 52695

Two people travel divergent paths with an unexpected twist at the conclusion in this gentle look at American lifestyles.

FORESTER SISTERS

Just In Case (2:26)
 PRODUCERS: J.L. Wallace, Terry Skinner
 WRITERS: J.P. Pennington, Sonny Lemaire
 PUBLISHERS: Pacific Island/Tree, BMI
Warner Bros. 7-28875

The Foresters have no difficulty adding warmth to this Exile number, and it's a nice change from their first two breakthrough hits.

DAN SEALS

Top (3:39)
 PRODUCER: Kyle Lehning
 WRITERS: J. Kimball, P. Davis
 PUBLISHERS: MHG/Sweet Angel/Web IV, ASCAP/BMI
EMI America B-8289

Conservative rock in the verses yields to a nice key change and contrapuntal harmonies in the chorus.

RESTLESS HEART

(Back To The) Heartbreak Kid (3:48)
 PRODUCERS: Tim DuBois, Scott Hendricks
 WRITERS: Tim DuBois, Van Stephenson
 PUBLISHERS: WB Gold, ASCAP/Warner House of Music, BMI
RCA PB-14212

Give Restless Heart high marks for the definitive version of this cut; Larry Stewart's high-and-lonesome vocal conveys a powerful lyric against an unforgettable track.

KATHY MATTEA

Heart Of The Country (3:14)
 PRODUCER: Allen Reynolds
 WRITERS: W. Waldman, D. Lowery
 PUBLISHERS: Sheddhouse, ASCAP/Screen Gems-EMI/Moon And Stars, BMI
Mercury 884 177-7

A wistful, triumphant description of life on the road links a truly great voice to nicely restrained production.

GENE WATSON

Memories To Burn (2:39)
 PRODUCERS: Gene Watson, Larry Booth
 WRITERS: W. Robb, D. Kirby
 PUBLISHERS: Tree, BMI/Cross Keys, ASCAP
Epic 34-05633

Animated arrangement in traditional swing style with pedal steel lead and fiddle overlays.

LORETTA LYNN

Wouldn't It Be Great (2:57)
 PRODUCERS: Jimmy Bowen, Loretta Lynn
 WRITER: L. Lynn
 PUBLISHERS: Coal Miners/Sure-Fire, BMI
MCA 52706

Lynn follows her first top 20 single from "Just A Woman" with this powerful description of the battle between love and alcohol.

LACY J. DALTON

The Night Has A Heart Of Its Own (2:57)
 PRODUCERS: Marshall Morgan, Paul Worley
 WRITERS: L.J. Dalton, P. Worley
 PUBLISHERS: Algee/Crosskeys, BMI/ASCAP
Columbia 38-05644

A lovers' moon and a couple of beers triumph over Lacy's fidelity to her usual man; mid-tempo country rocker characteristic of current Nashville fare.

WHITES

I Don't Want To Get Over You (3:28)
 PRODUCERS: Ricky Skaggs, Marshall Morgan
 WRITERS: B. Braddock, R. VanHoy, D. Allen
 PUBLISHERS: Tree/Rockin' R/Posey, BMI
MCA/Curb 52697

Pure country harmonies and a theme to match; but the pace is energetic, and the mandolin and dobro licks fill in all the right emotional corners.

KEITH STEGALL

Feed The Fire (3:20)
 PRODUCER: Kyle Lehning
 WRITERS: B. Mason, J. Jarrard
 PUBLISHERS: Dire/19 Street, BMI/Alabama Band, ASCAP
Epic 34-05643

Stegall gives a stronger, more powerful performance on this number than on "Pretty Lady," and the extra punch works effectively.

(Continued on page 92)

TOP POP ALBUMS

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

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|------------|------------|---------------|--|---------------------------------|
| 1 | 1 | 1 | 20 | DIRE STRAITS ▲ ² WARNER BROS. 25264 (8.98) (CD) 8 weeks at No. One | BROTHERS IN ARMS |
| 2 | 4 | 5 | 30 | WHITNEY HOUSTON ▲ ARISTA AL8-8212 (8.98) (CD) | WHITNEY HOUSTON |
| 3 | 3 | 3 | 30 | TEARS FOR FEARS ▲ ² MERCURY 824 300/POLYGRAM (8.98) (CD) | SONGS FROM THE BIG CHAIR |
| 4 | 2 | 2 | 15 | STING ▲ A&M SP-3750 (8.98) (CD) | THE DREAM OF THE BLUE TURTLES |
| 5 | 5 | 4 | 70 | BRUCE SPRINGSTEEN ▲ ⁸ COLUMBIA QC 38653 (CD) | BORN IN THE U.S.A. |
| 6 | 6 | 9 | 6 | JOHN COUGAR MELLENCAMP RIVA 824 865-1/POLYGRAM (8.98) (CD) | SCARECROW |
| 7 | 28 | — | 2 | SOUNDTRACK MCA 6150 (9.98) | MIAMI VICE |
| 8 | 8 | 10 | 15 | HEART ▲ CAPITOL ST-12410 (8.98) | HEART |
| 9 | 7 | 7 | 48 | BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD) | RECKLESS |
| 10 | 9 | 6 | 14 | BILLY JOEL COLUMBIA C2 40121 (CD) | GREATEST HITS VOL. I & II |
| 11 | 10 | 8 | 33 | PHIL COLLINS ▲ ³ ATLANTIC 81240 (9.98) (CD) | NO JACKET REQUIRED |
| 12 | NEW | | | STEVIE WONDER TAMLA 6134TL/MOTOWN (9.98) (CD) | IN SQUARE CIRCLE |
| 13 | 15 | 21 | 6 | LOVERBOY COLUMBIA FC 39953 (CD) | LOVIN' EVERY MINUTE OF IT |
| 14 | 11 | 11 | 50 | WHAM! ▲ ³ COLUMBIA FC39595 (CD) | MAKE IT BIG |
| 15 | 13 | 14 | 45 | KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD) | EMERGENCY |
| 16 | 21 | 23 | 22 | FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) | ROCK ME TONIGHT |
| 17 | 17 | 27 | 18 | READY FOR THE WORLD ● MCA 5594 (8.98) (CD) | READY FOR THE WORLD |
| 18 | 18 | 18 | 13 | ARETHA FRANKLIN ● ARISTA AL8-8286 (8.98) (CD) | WHO'S ZOOMIN' WHO |
| 19 | 19 | 26 | 14 | A-HA WARNER BROS. 25300 (8.98) (CD) | HUNTING HIGH AND LOW |
| 20 | 12 | 12 | 13 | SOUNDTRACK ● MCA 6144 (9.98) (CD) | BACK TO THE FUTURE |
| 21 | 22 | 22 | 22 | PAUL YOUNG ● COLUMBIA BFC 39957 (CD) | SECRET OF ASSOCIATION |
| 22 | 14 | 13 | 15 | MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD) | THEATRE OF PAIN |
| 23 | 16 | 19 | 47 | MADONNA ▲ ⁵ SIRE 25157-1/WARNER BROS. (8.98) (CD) | LIKE A VIRGIN |
| 24 | 20 | 20 | 14 | COREY HART ● EMI-AMERICA ST-17161 (8.98) | BOY IN THE BOX |
| 25 | 24 | 16 | 20 | NIGHT RANGER ● CAMEL/MCA 5593/MCA (8.98) (CD) | 7 WISHES |
| 26 | 33 | 36 | 4 | DARYL HALL & JOHN OATES RCA AFL1-7035 (8.98) (CD) | HALL & OATES LIVE AT THE APOLLO |
| 27 | 27 | 30 | 11 | THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD) | CONTACT |
| 28 | 25 | 15 | 24 | PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD) | AROUND THE WORLD IN A DAY |
| 29 | 23 | 17 | 15 | SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD) | WORLD WIDE LIVE |
| 30 | 39 | 60 | 3 | KISS MERCURY 826 099-1/POLYGRAM (9.98) | ASYLUM |
| 31 | 26 | 24 | 22 | EURHYTHMICS ▲ RCA AJL1-5429 (8.98) (CD) | BE YOURSELF TONIGHT |
| 32 | 32 | 34 | 22 | THE HOOTERS COLUMBIA BFC 39912 (CD) | NERVOUS NIGHT |
| 33 | 30 | 28 | 16 | TALKING HEADS ● SIRE 25305/WARNER BROS. (8.98) (CD) | LITTLE CREATURES |
| 34 | 29 | 29 | 8 | DIO WARNER BROS. 25292 (8.98) (CD) | SACRED HEART |
| 35 | 35 | 39 | 10 | CHEAP TRICK EPIC FE 39592 | STANDING ON THE EDGE |
| 36 | 36 | 38 | 8 | JOHN WAITE EMI-AMERICA ST-17164 (8.98) | MASK OF SMILES |
| 37 | 38 | 31 | 15 | SOUNDTRACK ATLANTIC 81261 (9.98) (CD) | ST. ELMO'S FIRE |
| 38 | 31 | 25 | 17 | RATT ▲ ATLANTIC 81257 (9.98) (CD) | INVASION OF YOUR PRIVACY |
| 39 | 34 | 33 | 61 | BILLY OCEAN ▲ ² JIVE JL 8-8213/ARISTA (8.98) (CD) | SUDDENLY |
| 40 | 40 | 40 | 10 | UB40 A&M/VIRGIN SP 6 65090/A&M (8.98) | LITTLE BAGGARIDDIM |
| 41 | 41 | 32 | 28 | THE POWER STATION ▲ CAPITOL SJ-12380 (8.98) (CD) | THE POWER STATION |
| 42 | 76 | — | 2 | STEVIE RAY VAUGHAN EPIC FE 40036 | SOUL TO SOUL |
| 43 | 66 | 131 | 3 | STARSHIP GRUNT BXL1 5488/RCA (8.98) (CD) | KNEE DEEP IN THE HOOPLA |
| 44 | 55 | 102 | 3 | ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD) | HOW TO BE A ZILLIONAIRE |
| 45 | NEW | | | THE THOMPSON TWINS ARISTA AL8-8276 (8.98) | HERE'S TO FUTURE DAYS |
| 46 | 46 | 47 | 20 | JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD) | TOUGH ALL OVER |
| 47 | 56 | 59 | 13 | ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP 5077/A&M (8.98) | CRUSH |
| 48 | 42 | 35 | 17 | R.E.M. I.R.S. 5592/MCA (8.98) (CD) | FABLES OF THE RECONSTRUCTION |
| 49 | 51 | 53 | 45 | DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD) | BUILDING THE PERFECT BEAST |
| 50 | 44 | 41 | 27 | HOWARD JONES ● ELEKTRA 60390 (8.98) (CD) | DREAM INTO ACTION |
| 51 | 43 | 42 | 71 | TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD) | PRIVATE DANCER |
| 52 | 37 | 37 | 10 | GODLEY & CREME POLYDOR 825 981-1/POLYGRAM (8.98) | THE HISTORY MIX VOL. I |
| 53 | 53 | 55 | 5 | SHEILA E. PAISLEY PARK 25317/WARNER BROS. (8.98) | ROMANCE 1600 |
| 54 | 54 | 56 | 7 | YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98) | MARCHING OUT |
| 55 | 60 | 80 | 8 | MR. MISTER RCA NFL1-8045 (8.98) | WELCOME TO THE REAL WORLD |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|------------|------------|---------------|--|------------------------------------|
| 56 | 59 | 72 | 8 | BOOGIE BOYS CAPITOL ST-12422 (8.98) | CITY LIFE |
| 57 | 57 | 51 | 23 | BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD) | 7800 FAHRENHEIT |
| 58 | 47 | 43 | 31 | DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD) | RHYTHM OF THE NIGHT |
| 59 | 45 | 45 | 7 | MICHAEL MCDONALD WARNER BROS. 25291 (8.98) (CD) | NO LOOKIN' BACK |
| 60 | 119 | — | 2 | DIANA ROSS RCA AFL1-5422 (8.98) (CD) | EATEN ALIVE |
| 61 | 70 | 76 | 5 | SQUEEZE A&M SP-5085 (8.98) | COSI FAN TUTTI FRUTTI |
| 62 | 62 | 64 | 7 | THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98) | THE FAMILY |
| 63 | 67 | 96 | 9 | MARILLION CAPITOL ST-12431 (8.98) | MISPLACED CHILDHOOD |
| 64 | 48 | 46 | 14 | AC/DC ● ATLANTIC 81263 (9.98) (CD) | FLY ON THE WALL |
| 65 | 68 | 82 | 5 | BILLY CRYSTAL A&M SP-5096 (8.98) | MAHVELOUS |
| 66 | 49 | 49 | 19 | AMY GRANT ● A&M SP-5060 (8.98) | UNGUARDED |
| 67 | 50 | 44 | 10 | THE MOTELS CAPITOL ST 12378 (8.98) | SHOCK |
| 68 | 58 | 50 | 32 | JESSE JOHNSON'S REVUE ● A&M SP-65024 (6.98) (CD) | JESSE JOHNSON'S REVUE |
| 69 | 142 | — | 2 | ROGER DALTRY ATLANTIC 81269 | UNDER A RAGING MOON |
| 70 | 90 | 108 | 3 | MAURICE WHITE COLUMBIA FC 39883 (CD) | MAURICE WHITE |
| 71 | 63 | 54 | 35 | SADE ▲ PORTRAIT BFR-39581/EPIC (CD) | DIAMOND LIFE |
| 72 | 52 | 52 | 8 | LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD) | LISA LISA/CULT JAM WITH FULL FORCE |
| 73 | 81 | 69 | 15 | CAMEO ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98) (CD) | SINGLE LIFE |
| 74 | 74 | 78 | 11 | THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD) | VOCALESE |
| 75 | 61 | 61 | 15 | COCK ROBIN COLUMBIA BFC 39582 (CD) | COCK ROBIN |
| 76 | 69 | 70 | 34 | GEORGE THOROGOOD ● EMI-AMERICA ST-17145 (8.98) | MAVERICK |
| 77 | 80 | 84 | 5 | THE ROMANTICS NEMPEROR FZ 40106/EPIC | RHYTHM ROMANCE |
| 78 | 65 | 62 | 107 | HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD) | SPORTS |
| 79 | 85 | 90 | 38 | KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98) | MEETING IN THE LADIES ROOM |
| 80 | 64 | 48 | 9 | SOUNDTRACK CAPITOL SWAN 12429 (9.98) | MAD MAX BEYOND THUNDERDOME |
| 81 | 71 | 71 | 22 | STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD) | MAGIC TOUCH |
| 82 | 87 | 99 | 6 | 9.9 RCA NFL1-8049 (8.98) | 9.9 |
| 83 | 73 | 58 | 15 | DEAD OR ALIVE EPIC BFE 40119 | YOUTH QUAKE |
| 84 | 78 | 63 | 29 | LUTHER VANDROSS ▲ EPIC 39882 (CD) | THE NIGHT I FELL IN LOVE |
| 85 | 137 | — | 2 | EDDIE MURPHY COLUMBIA FC 39952 (CD) | HOW COULD IT BE |
| 86 | 83 | 77 | 32 | THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98) | ONLY FOUR YOU |
| 87 | NEW | | | MORRIS DAY WARNER BROS. 25265 (8.98) | THE COLOR OF SUCCESS |
| 88 | 86 | 86 | 104 | PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD) | FACE VALUE |
| 89 | 89 | 101 | 53 | U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD) | THE UNFORGETTABLE FIRE |
| 90 | 82 | 65 | 41 | SOUNDTRACK ▲ ² MCA 6143 (9.98) (CD) | BEVERLY HILLS COP |
| 91 | 77 | 57 | 28 | TOM PETTY AND THE HEARTBREAKERS ▲ MCA 5486 (8.98) (CD) | SOUTHERN ACCENTS |
| 92 | 72 | 66 | 8 | FAT BOYS SUTRA 1016 (8.98) | THE FAT BOYS ARE BACK |
| 93 | 96 | 91 | 51 | GLENN FREY ● MCA 5501 (8.98) (CD) | THE ALLNIGHTER |
| 94 | 95 | 95 | 16 | RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD) | STREET CALLED DESIRE |
| 95 | 100 | 107 | 5 | SAGA PORTRAIT BFR 40145/EPIC | BEHAVIOUR |
| 96 | 84 | 79 | 36 | DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98) (CD) | SOME GREAT REWARD |
| 97 | 75 | 75 | 7 | NEIL YOUNG GEFEN GHS 24068/WARNER BROS. (8.98) | OLD WAYS |
| 98 | 113 | 129 | 5 | FIVE STAR RCA NFL1-8052 (8.98) | LUXURY OF LIFE |
| 99 | 103 | 94 | 112 | MADONNA ▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD) | MADONNA |
| 100 | 94 | 68 | 17 | AIR SUPPLY ARISTA ALB 8283 (CD) | AIR SUPPLY |
| 101 | 99 | 83 | 11 | LAURA BRANIGAN ATLANTIC 81265 (8.98) (CD) | HOLD ME |
| 102 | 91 | 88 | 27 | 'TIL TUESDAY ● EPIC BFE 39458 (CD) | VOICES CARRY |
| 103 | 101 | 97 | 28 | KATRINA AND THE WAVES CAPITOL ST-12400 (8.98) | KATRINA AND THE WAVES |
| 104 | 108 | 85 | 11 | PATTI LABELLE P.I.R. FZ 40020/EPIC | PATTI |
| 105 | 105 | 110 | 8 | SOUNDTRACK MCA 6146 (9.98) | WEIRD SCIENCE |
| 106 | 136 | 184 | 3 | THE CURE ELEKTRA 60435 (8.98) | THE HAND ON THE DOOR |
| 107 | 79 | 81 | 14 | Y&T A&M SP-5076 (8.98) | OPEN FIRE |
| 108 | 88 | 87 | 39 | JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD) | CENTERFIELD |
| 109 | 117 | 139 | 5 | BOBBY WOMACK MCA 5617 (8.98) | SO MANY RIVERS |
| 110 | 110 | 118 | 6 | JENNIFER HOLLIDAY GEFEN 24073/WARNER BROS. (8.98) | SAY YOU LOVE ME |

○ 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.

SOLDIERS UNDER COMMAND

Produced by Michael Wagener (for Double Trouble Productions, Inc.)

2 Timothy 2:3,4 (Living Bible)

STRYKER

ISAIAH 53:5

CLIMBING
THE
BILLBOARD
POP ALBUM
CHART!



"SOLDIERS UNDER COMMAND" TOUR DATES*

OCTOBER

- 5 COSTA MESA, CA
- 7 CONCORD, CA
- 9 BOISE, ID
- 11, 12 DENVER, CO
- 14 NORMAN, OK
- 15 TULSA, OK
- 17 INDIANAPOLIS, IN
- 18 CHICAGO, IL
- 19 MINNEAPOLIS, MN
- 21 LINCOLN, NB
- 22 ST. LOUIS, MO
- 24 KANSAS CITY, MO
- 25 WICHITA, KS
- 27 CLEVELAND, OH
- 28 NEW WILMINGTON, PA
- 29 COLUMBUS, OH
- 30 DAYTON, OH

NOVEMBER

- 1 DETROIT, MI
- 2 GRAND RAPIDS, MI
- 3 TORONTO, ONT
- 5 WATERLOO, ONT
- 6 BUFFALO, NY
- 8 NEW YORK, NY
- 9 WORCESTER, MA
- 10 BOSTON, MA
- 12 NEW HAVEN, CT
- 13 PROVIDENCE, RI
- 15 PHILADELPHIA, PA
- 16 LANCASTER, PA
- 17 PITTSBURGH, PA
- 18 WASHINGTON, DC
- 20 RICHMOND, VA
- 21 LYNCHBURG, NC
- 22 CHARLOTTE, NC
- 23 ATLANTA, GA
- 25 JACKSONVILLE, FL
- 27 MIAMI, FL
- 29 TAMPA, FL
- 30 ORLANDO, FL

DECEMBER

- 2 NEW ORLEANS, LA
- 3 HOUSTON, TX
- 5 AUSTIN, TX
- 6 SAN ANTONIO, TX
- 7 DALLAS, TX
- 8 AMARILLO, TX
- 10 ALBUQUERQUE, NM
- 11 PHOENIX, AZ
- 13 UNIVERSAL CITY, CA

*M-1
THE JOHN HUIE AGENCY



ENIGMA RECORDS

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1750 East Holly Avenue, Post Office Box 2428
El Segundo, California 90245-1528 USA
Telex 503809 [ENIGMA LA]
Telephone 213-640-6869

(Continued from page 89)

RECOMMENDED

JOHNNY CASH
I'm Leaving Now (2:15)
 PRODUCER: Chips Moman
 WRITER: J.R. Cash
 PUBLISHER: John Carter Cash, ASCAP
 Columbia 38-05672

Cash sparkles here with unaccustomed vibrance; mood is upbeat in this eminently programmable effort.

LEW DEWITT
You'll Never Know (2:24)
 PRODUCERS: Lew DeWitt, Chip Young
 WRITERS: Mack Gordon, Harry Warren
 PUBLISHERS: Bregman/Vocco & Conn, ASCAP
 Complete CP-147 (c/o PolyGram)

Former Statler transforms this 1943 Academy Award winner into an impassioned country ballad, complete with characteristic vocal slides.

HOLLY DUNN
My Heart Holds On (3:40)
 PRODUCER: Tommy West
 WRITER: Hugh Prestwood
 PUBLISHER: Lawyer's Daughter, BMI
 MTM B-72057 (c/o Capitol)

Dunn's clear, intense voice sounds genuinely wounded in this lost-love lament.

BILLY WALKER
Jesse (2:24)
 PRODUCER: Ronnie Cochran
 WRITERS: Dave Kirby, Warren Robb
 PUBLISHERS: Tree/Crosskeys, BMI/ASCAP
 Tall Texan 59
 Contact: P.O. Box 618, Hendersonville, Tenn. 37077

TOMMY ROE
Some Such Foolishness (3:52)
 PRODUCERS: Nelson Larkin, Earl Thomas Conley
 WRITER: R.A. Wade
 PUBLISHER: Barnwood, BMI
 MCA/Curb 52711
 Finely crafted lyrics and a voice capable of conveying their full, world-weary meaning.

ROBIN LEE
Safe In The Arms Of Love (2:38)
 PRODUCER: Johnny Morris
 WRITERS: Bob McDill, Tommy Rocco, Bucky Jones
 PUBLISHERS: Hall-Clement/Bob McDill, BMI/Bibo/Cross Keys, ASCAP
 Evergreen EV-1037

Sparkling vocals and an upbeat, sensitively written message. Label based in Nashville.

JIMMY TUCKER
What Are They Doin' To Country Music (2:21)
 PRODUCER: Ray Baker
 WRITERS: Jackson Leap, John Moffatt
 PUBLISHERS: Songmedia/Bugshoot, BMI
 White Gold 14454

Tucker makes a clever case for leaving country unchanged, whether you agree or not. Contact: (615) 329-2278.

VICKI LEE
Here Comes The Night (3:14)
 PRODUCER: Harold Bradley
 WRITERS: Josie Beck, Charlene Grant
 PUBLISHERS: Loose Ends/Pitts-Stop, ASCAP
 Rustic R-1029
 Lee's quavery, vulnerable voice matches the apprehensiveness of the lyrics. Contact: (615) 776-2060.

DANCE

PICKS

ARETHA FRANKLIN
Who's Zoomin' Who (8:36)
 PRODUCER: Narada Michael Walden
 WRITERS: Narada Michael Walden, Preston Glass, Aretha Franklin
 PUBLISHER: not listed
 Ariata AD1-9411 (12-inch single; 7-inch reviewed Sept. 21)

SCRITTI POLITTI
Perfect Way (5:26)
 PRODUCERS: Green, Gamson, Maher
 WRITERS: Green, Gamson
 PUBLISHERS: Jouisance/WB, ASCAP
 Warner Bros. 0-20362 (12-inch single; 7-inch reviewed Aug. 24)

Commercial release of the fast-rising turntable hit.

STEVIE WONDER
Part-Time Lover (8:20)
 PRODUCER: Stevie Wonder
 WRITER: Stevie Wonder
 PUBLISHERS: Jobete/Black Bull, ASCAP
 Tamla 4548TG (12-inch single; 7-inch reviewed Aug. 31)

DEAD OR ALIVE
Lover Come Back To Me (5:50)
 PRODUCER: Pete Waterman
 WRITER: Dead Or Alive
 PUBLISHER: not listed
 Epic 49-05278 (12-inch single; 7-inch reviewed Sept. 21)

ALISHA
Baby Talk (6:45)
 PRODUCER: Mark Berry
 WRITER: Greg Brown-Logankoya
 PUBLISHERS: Hub/MCA, ASCAP
 Vanguard SPV-89 (12-inch single)

Precocious maturity plus whomping electronic percussion continue the young=temptress approach of "All Night Passion" and "Too Turned On." Label based in New York.

TOTAL CONTRAST
Takes A Little Time (8:00)
 PRODUCER: Steve Harvey
 WRITERS: Harvey, Anchanpong, Murray
 PUBLISHERS: Alkey/Chrysalis, PRS/Copyright Control
 London 886 004-1 (c/o PolyGram) (12-inch single; 7-inch version also available, London 882 070-7)

Upbeat U.K. techno-soul; early club chart action on the import version points to a ready market for this domestic issue.

WHITNEY HOUSTON
Thinking About You (7:19)
 PRODUCER: Kashif
 WRITERS: Kashif, Lala
 PUBLISHER: not listed
 Arista AD1-9413 (12-inch single)

New star should have no trouble parlaying her pop prominence into club action with this crisp, cool Kashif production; upbeat rhythms in an elegant manner.

FULL FORCE
Alice, I Want You Just For Me! (6:09)
 PRODUCERS: Full Force, J.B. Moore, Robert Ford
 WRITERS: Full Force, H. Tee
 PUBLISHER: Forceful, BMI
 Columbia 44-05282 (12-inch single; 7-inch version also available, Columbia 38-05623)

Innovative producer-artists draw on an eclectic mix of influences, from scat to scratch.

KOOL & THE GANG
Emergency (6:55)
 PRODUCERS: Jim Bonfond, Ronald Bell
 Kool & The Gang
 WRITERS: G. Brown, J. Taylor, Kool & The Gang
 PUBLISHER: Delightful, BMI
 De-Lite 884 199-1 (c/o PolyGram) (12-inch single; 7-inch reviewed Oct. 12)

TA MARA & THE SEEN
Everybody Dance (5:41)
 PRODUCER: J. Johnson
 WRITERS: J. Johnson, Ta Mara
 PUBLISHERS: Crazy People/Almo, ASCAP
 A&M SP-12149 (12-inch single)
 12-inch version of the current Black chart hit; sweet, light variation on the Minneapolis sound.

BOOK OF LOVE
I Touch Roses (5:43)
 PRODUCER: Ivan Ivan
 WRITER: Theodore Ottaviano
 PUBLISHERS: I Squared/Warner-Tamerlane/Doraflo, BMI
 Sire/I Square 0-20381 (12-inch single)

A second chapter by NYC's favorite deadpan minimalists; after "Boy", this followup's low, slow hum sounds almost sober.

PHYLLIS NELSON
I Like You (7:20)
 PRODUCER: Yves Dessca
 WRITER: P. Nelson
 PUBLISHER: not listed
 Carrere 429-05268 (c/o CBS) (12-inch single; 7-inch reviewed Sept. 21)

YOKO ONO
Hell In Paradise (6:52)
 PRODUCERS: Bill Laswell, Yoko Ono
 WRITER: Yoko Ono
 PUBLISHER: Ono, BMI
 Polydor 883 455-1 (12-inch single)

Not to worry: it's an accessible pop tune (conservative, by post-Nina Hagen standards); impeccable backing by Sly & Robbie and the stellar Celluloid crew.

TINA TURNER
One Of The Living (7:35)
 PRODUCER: Mike Chapman
 WRITER: Holly Knight
 PUBLISHER: Makiki, ASCAP
 Capitol V-15205 (12-inch single; 7-inch reviewed Oct. 5)

SPACE MONKEY
Come With Me (7:25)
 PRODUCER: Adrian Lee
 WRITER: P. Goodchild
 PUBLISHER: Copyright Control
 MCA 23592 (12-inch single; 7-inch version also available, MCA 52623)

In the current British disco fashion of mild AC/pop material packaged in overcharged electronics.

RECOMMENDED

NARADA MICHAEL WALDEN
High Above The Clouds (8:10)
 PRODUCER: Narada Michael Walden
 WRITERS: Narada Michael Walden, Jeffrey Cohen
 PUBLISHERS: Gratitude Sky, ASCAP/Polo Grounds, BMI
 Warner Bros. 0-20374 (12-inch single; 7-inch reviewed Oct. 5)

BALTIMORA
Tarzan Boy (6:16)
 PRODUCER: Maurizio Bassi
 WRITERS: N. Hackett, M. Bassi
 PUBLISHER: Screen Gems-EMI, BMI
 Manhattan V-56011 (c/o Capitol) (12-inch single; 7-inch reviewed Oct. 12)

MAN PARRISH
Hey There, Home Boys (4:20)
 PRODUCERS: Raul A. Rodriguez, Man Parrish
 WRITERS: M. Parrish, R.A. Rodriguez
 PUBLISHER: Sugarscoop, ASCAP
 Sugarscoop SS-433 (12-inch single)

Metal guitars go tribal while emulators make mayhem. Label based in New York.

NILE RODGERS
State Your Mind (5:57)
 PRODUCERS: Nile Rodgers, Tommy "Rock" Jymy
 WRITER: Martin Celay
 PUBLISHER: Cela, BMI
 Warner Bros. 0-20375 (12-inch single; 7-inch reviewed Oct. 5)

Double A-side 12-inch also includes the excitable "Stay Out Of The Light."

BAD MANNERS
What The Papers Say (5:28)
 PRODUCERS: Steve Thompson, Mike Barbiero
 WRITERS: D. Trendle, L. Cook, A. Marson, B. Tuitt, M. Stewart, P. Hyman, D. Farron
 PUBLISHER: not listed
 Portrait 4R9-05274 (c/o CBS) (12-inch single)

Notoriously zany U.K. band delivers crisp Britfunk with rap-scat vocals.

MIXMASTER GEE AND THE TURNTABLE ORCHESTRA
Like This (Full & Fresh) (6:55)
 PRODUCER: Greg Royal
 WRITER: G. Royal
 PUBLISHERS: MCA/Unicity/Greg Ski, ASCAP
 MCA 23590 (12-inch single)

Hard, no-frills boom-box music; street sounds for urban ears.

BASE
Big Noise (6:56)
 PRODUCER: Ray "Pinky" Velazquez
 WRITERS: Bauduc, Crosby, Rodin, Haggart
 PUBLISHERS: Bregman/Vocco & Conn, ASCAP
 Prism PS 2005 (12-inch single)

Studio instrumental is lacy, laconic, and sparingly arranged. Label based in New York.

AC

PICKS

BEACH BOYS
She Believes In Love (3:27)
 PRODUCER: Steve Levine
 WRITER: B. Johnston
 PUBLISHER: Bruce Johnston, BMI
 Caribou ZS4-05624 (c/o CBS)

Straightforward sentimentality touched with quiet regret, in a third single from their successful comeback LP.

OTHER RELEASES

POP

COLOUR FIELD **Can't Get Enough Of You Baby**
 Chrysalis VS4-42924 (c/o CBS)

37 TARGETZ **Ring Of Fire**
 SHP 1001-7 (flexi-disc). Contact: (615) 870-8416.

OSKAR Access
 Vizion 01900. Contact: (213) 463-8400.

AL DIMEOLA PROJECT **July**
 Manhattan B-50015 (c/o Capitol)

OVS (FORMERLY THE LIMIT) **Crimes Of Passion**
 Portrait 37-05648 (c/o CBS)

BRANDI WELLS **S**
 Omni 7-99595 (c/o Atlantic)

BILLY BURNETTE **Who's Using Your Heart Tonight**
 MCA/Curb 52710

RICH DODSON **Your Own Kinda' Music**
 Marigold MPL-728. Contact: P.O. Box 262, Lewiston, N.Y. 14092.

NEW TOKENS **Little Darlin'**
 Downtown DT-1002. Contact: (305) 446-7721.

TOM TOTH **Long After Summer**
 Nickname NNR 002. Contact: (419) 244-1419.

ACK ACK **Look (The Other Way)**
 Office fil-36. Contact: P.O. Box 2051, Station A, Champaign, Ill. 61820.

REYNOLD **Flimsy Alibi**
 Rephi RP1202. Contact: (612) 941-0639.

SHIRLEY EIKHARD **Always Someone Else**
 Eika EIKA-45-04. Contact: P.O. Box 262, Lewiston, N.Y. 14092

ROCKET KIRCHNER BAND **Missouri Drivers License**
 Splinter SR85-003 (7-inch EP). Contact: (314) 821-1887.

JIMMY HART'S OUTRAGEOUS CONDUCT **We Hate School**
 Rockin' Rassin' OC-001. Contact: (713) 780-3603.

KELLI **Bye, Bye Love**
 LeCam LC-8385. Contact: (817) 738-8843.

DESSAU **Red Languages**
 Dessau (no number) (12-inch single). Contact: (615) 269-5020.

TONY FABRY **Please Call Lolita**
 Fanum Fortunae F & F 811. Contact: (213) 465-9792.

BLACK

PATTO **Black & White**
 Sugarhill SH-92019 (c/o MCA)

RON SEAGRAM **Just A Little Love**
 Chocolate Mama 0387. Contact: Jody Records, New York.

SLY FOX **Como Tu Te Llama? (What Is Your Name)**
 Capitol B-5505 (12-inch reviewed Sept. 14)

PARK AVENUE **Tear Down The Rock House**
 Sugarhill SH-32053 (c/o MCA) (12-inch single)

MC SHY D **Rapp Will Never Die**
 4-Sight 3-85-FS-8 (12-inch single). Contact: (305) 587-0065.

VITAMIN "A" **Do The "Go Go"**
 Sugarhill SH-92017 (c/o MCA)

VOLTAGE BROTHERS **I Think I Miss You (After All)**
 MTM B-72060 (c/o Capitol)

PRETTY TONY **Will We Ever Learn?**
 Music Specialists Incorporated MSI-110 (12-inch single). Contact: (305) 756-7160.

MILE HIGH PIE **So Proud**
 Entambra MHP-8504. Contact: (704) 536-0424.

KING OF CHILL & THE ALLIANCE OF MC'S **The Beast Within**
 SuperTronics RY-010 (12-inch single). Contact: (212) 330-0950.

PETER SEMA-TIMBA **Gonna Heat You Up**
 Macola MRC0911 (12-inch single). Contact: (213) 469-5821.

FREDDIE OWENS FEATURING TANGER "39" (They All Must Go Free)
 La///Tron LR 1001. Label based in Greenwood, S.C.

PEGGY WASHKO **I Love You So**
 Entambra PW-8501. Contact: (704) 536-0424.

WORLD CLASS WRECKIN CRU **World Class**
 Kru'-Cut KRU 005 (12-inch single). Contact: (213) 469-5821.

FACADE **The Groove**
 Techno Hop THR-4 (12-inch single). Contact: (213) 469-5821.

MR. SLICK **Hard Cor**
 Rapsur RP 10016 (12-inch single). Contact: (213) 469-5821.

L.A. DREAM TEAM **The Dream Team Is In The House!**
 Dream Team DTR-631 (12-inch single). Contact: (213) 469-5821.

TONY RANSOM **Think Before You Do**
 Expansion ER-1285 (12-inch single). Label based in Chicago.

BILL AND THE GOSPEL PERSUADERS **He'll Understand**
 Persuasion U-14009. Contact: (704) 536-0424.

JOY VOGEL **The Girl**
 Mercer Project G3-001 (12-inch single). Contact: (213) 469-5821.

PROJECT **Good News**
 Entambra TP 8501. Contact: (704) 536-0424.

DR. FUNNKENSTEIN AND D.J. CASH MONEY **Scratchin' To The Funk**
 Sound Makers TFD-3014 (12-inch single). Contact: (609) 456-0119.

POCAHONUS AND THE GENERATION BAND **The Lady Rapps**
 Macola MRC-0909 (12-inch single). Contact: (213) 469-5821.

SHORT FAT SALLY **Sally's Attack**
 Slice SR-903 (12-inch single). Contact: (609) 456-0119.

BOO-BOO "B" **Boo-Boo's Break**
 Cobler CSR-905. Contact: P.O. Box 635, Narberth, Pa. 19072.

SENSATION! **Lovergirl...**
 Sensation (no number) (12-inch single). Contact: (805) 963-1020.

COUNTRY

GARY CATALINA **Easy**
 Hey Ho 1992. Contact: (615) 321-5080.

CHARLESTON EXPRESS WITH JESSE WALES **Swallow Your Pride**
 Soundwaves 4763. Contact: NSD, Nashville.

JACK FOX **Bourbon Cowboy**
 Dale DRIA

FRED J. HORRELL **Sure Feels Like Love Tonight**
 Capetown 0123

MOGOLLON **Here Come's The Heartache**
 Rim Country MG-013AA. Label based in Overgaard, Ariz.

JOEL MATHIS **Misty Eyes**
 Scotty Records of Texas 006-85-S

ELWELL JONES **Pray Children Pray**
 Sea Side SSB-062-022/05. Contact: Southern Sound Prod., Tabor City, N.C.

ERNIE RIVENS 3RD **Musical Fix**
 GBS 725. Contact: (615) 242-5001.

HOLLIE HUGHES **It's A Bad Night For Good Girls**
 Luv 110. Label based in Dallas, Tex.

DEBI VINYARD **Gonna Hate Myself In The Morning**
 Randu 101. Contact: (818) 345-5111.

COUNTRY EXPRESS **Sleepless Blue**
 Genesee 501. Contact: NSD, Nashville.

DOUG PETERS **The World Is Round**
 Comstock 1789. Contact: (913) 631-6060.

MARK TRIBUNE **Kansas City Southern**
 MT & A 001

CURTIS POTTER **I Wish It Was That Easy Going Home**
 Step One 348. Label based in Nashville.

J.D. CATHELLE **No Tell Hotel**
 Three Leaf 1005. Contact: Everystate, P.O. Box 90839, Nashville, Tenn. 37209.

SHELLY YOUNG **High Class Hobo**
 Eagle International CWD 1187. Contact: (615) 876-1729.

MILLS AND GETCHELLE **Who'll Feed You And Me**
 Dee Jay 377. Contact: NSD, Nashville.

HAL GOODSON **A Few Good Women**
 Progress 113. Contact: (615) 329-2278.

BETTY CARON **Fall In Love Is Fun**
 F & L 547. Contact: (615) 329-2278.

DEBORAH TUCKER **Boot-Scootin'**
 Scoot 1498. Label based in Little Rock, Ark.

BOB COUCH **Pump Iron**
 NSD 211. Label based in Nashville.

FAVERO SISTERS **Kids And Country Music**
 T.F.S. 1001. Contact: (916) 481-1653.

MICHAEL DILLON **Money Can't Make Love**
 Motion 1018. Contact: (615) 327-3213.

Billboard **TOP POP ALBUMS** *continued*

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|---|------------------------------------|
| 111 | 114 | 134 | 31 | GO WEST CHRYSALIS FV 41495 (8.98) (CD) | GO WEST |
| 112 | 112 | 112 | 88 | BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD) | BORN TO RUN |
| 113 | 98 | 93 | 14 | JEFF BECK EPIC 39483 (CD) | FLASH |
| 114 | 116 | 117 | 105 | SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD) | THE BIG CHILL |
| 115 | 118 | 123 | 5 | THE BAR-KAYS MERCURY 824 727-1/POLYGRAM (8.98) | BANGING THE WALL |
| 116 | 169 | — | 2 | CHEECH & CHONG MCA 5640 (8.98) | GET OUT OF MY ROOM |
| 117 | 121 | 116 | 92 | PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD) | HELLO I MUST BE GOING |
| 118 | 93 | 74 | 16 | JIMMY BUFFETT MCA 5600 (8.98) | THE LAST MANGO IN PARIS |
| 119 | 120 | 127 | 5 | NICK LOWE & HIS COWBOY OUTFIT COLUMBIA FC 39958 | THE ROSE OF ENGLAND |
| 120 | 125 | 138 | 8 | RONNIE MILSAP ● RCA AHL 1-5425 (8.98) (CD) | GREATEST HITS VOL. 2 |
| 121 | 126 | 142 | 5 | ANDRE CYMONE COLUMBIA FC 40037 (CD) | A.C. |
| 122 | 107 | 106 | 17 | BRYAN FERRY WARNER BROS. 25082 (8.98) (CD) | BOYS AND GIRLS |
| 123 | 97 | 89 | 35 | RUN-D.M.C. ● PROFILE PRO1205 (8.98) | KING OF ROCK |
| 124 | 115 | 113 | 49 | TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD) | THE HURTING |
| 125 | 127 | 132 | 5 | AL JARREAU WARNER BROS. 25331 (8.98) (CD) | IN LONDON |
| 126 | 102 | 105 | 10 | X ELEKTRA 60430 (8.98) | AIN'T LOVE GRAND |
| 127 | 122 | 109 | 19 | SUZANNE VEGA A&M SP 6-5072 (6.98) | SUZANNE VEGA |
| 128 | 106 | 103 | 56 | SURVIVOR ▲ SCOTTI BROS. FZ 39578/EPIC (CD) | VITAL SIGNS |
| 129 | 133 | 130 | 98 | U2 ▲ ISLAND 90127/ATLANTIC (5.98) | UNDER A BLOOD RED SKY |
| 130 | 130 | 104 | 17 | SPYRO GYRA MCA 5606 (8.98) (CD) | ALTERNATING CURRENTS |
| 131 | 132 | 135 | 57 | TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD) | STOP MAKING SENSE |
| 132 | 111 | 111 | 24 | RICK JAMES GORDY 6135GL/MOTOWN (8.98) | GLOW |
| 133 | 173 | — | 2 | JOHN BUTCHER AXIS CAPITOL ST-12425 (8.98) | ALONG THE AXIS |
| 134 | 104 | 73 | 16 | LOOSE ENDS MCA 5588 (8.98) | A LITTLE SPICE |
| 135 | 124 | 120 | 25 | YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98) | RISING FORCE |
| 136 | 92 | 92 | 9 | JULIO IGLESIAS COLUMBIA FC 40180 (CD) | LIBRA |
| 137 | 123 | 121 | 100 | THE POINTER SISTERS ▲ ² PLANET BEL 1-5410/RCA (9.98) (CD) | BREAK OUT |
| 138 | 160 | 170 | 3 | STARPOINT ELEKTRA 60424 (8.98) | RESTLESS |
| 139 | 177 | — | 2 | MARSHALL CRENSHAW WARNER BROS. 25319 (8.98) | DOWNTOWN |
| 140 | 131 | 114 | 67 | PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD) | PURPLE RAIN |
| 141 | 143 | 141 | 120 | U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD) | WAR |
| 142 | 175 | 187 | 4 | STRYPER ENIGMA 72077 (8.98) | SOLDIERS UNDER COMMAND |
| 143 | 144 | 128 | 21 | W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON COLUMBIA FC 40056 | HIGHWAYMAN |
| 144 | 129 | 100 | 16 | JOHN DENVER RCA AFL 1-5458 (8.98) (CD) | DREAMLAND EXPRESS |
| 145 | 135 | 119 | 54 | DOKKEN ● ELEKTRA 60376 (8.98) (CD) | TOOTH & NAIL |
| 146 | 149 | 145 | 19 | MICHAEL FRANKS WARNER BROS. 25275 (8.98) | SKIN DIVE |
| 147 | 146 | 124 | 83 | BRYAN ADAMS ▲ A&M SP 4919 (8.98) (CD) | CUTS LIKE A KNIFE |
| 148 | 148 | 153 | 7 | STEWART COPELAND A&M SP 5084 (8.98) | THE RHYTHMOTIST |
| 149 | 134 | 122 | 27 | KENNY LOGGINS COLUMBIA FC 39174 (CD) | VOX HUMANA |
| 150 | 153 | 159 | 3 | QUARTERFLASH GEFEN GHS 24078/WARNER BROS. (8.98) (CD) | BACK INTO BLUE |
| 151 | 154 | 158 | 102 | LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD) | CAN'T SLOW DOWN |
| 152 | 152 | 157 | 17 | GINO VANNELLI HME BFW 40077/CBS ASSOCIATED | BLACK CARS |
| 153 | NEW | ▶ | | WYNTON MARSALIS COLUMBIA FC 40009 (CD) | BLACK CODES (FROM THE UNDERGROUND) |
| 154 | NEW | ▶ | | KENNY ROGERS RCA AJL 1-7023 (8.98) | THE HEART OF THE MATTER |
| 155 | 188 | — | 2 | TODD RUNDGREN WARNER BROS. 25128 (8.98) | A CAPPELLA |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|--|-------------------------------|
| 156 | 159 | 163 | 594 | PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (8.98) (CD) | DARK SIDE OF THE MOON |
| 157 | 150 | 125 | 24 | LONE JUSTICE GEFEN GHS 24060/WARNER BROS. (8.98) (CD) | LONE JUSTICE |
| 158 | 161 | 169 | 4 | DURELL COLEMAN ISLAND 90293/ATLANTIC (8.98) | DURELL COLEMAN |
| 159 | 140 | 136 | 15 | "WEIRD AL" YANKOVIC ROCK N' ROLL FZ 40033/SCOTTI BROS. | DARE TO BE STUPID |
| 160 | 151 | 147 | 91 | BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD) | THE RIVER |
| 161 | 109 | 67 | 25 | RICK SPRINGFIELD ● RCA AJL 1-5370 (9.98) (CD) | TAO |
| 162 | 163 | 160 | 23 | ATLANTIC STARR A&M SP-5019 (8.98) | AS THE BAND TURNS |
| 163 | 167 | 164 | 44 | GEORGE THOROGOOD ● EMI-AMERICA ST-17076 (8.98) | BAD TO THE BONE |
| 164 | 170 | 166 | 48 | SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD) | AMADEUS |
| 165 | 128 | 98 | 10 | THE DAZZ BAND MOTOWN 6149 ML (8.98) | HOT SPOT |
| 166 | 138 | 115 | 29 | DEPECHE MODE SIRE 25124/WARNER BROS. (8.98) | PEOPLE ARE PEOPLE |
| 167 | 157 | 148 | 103 | MOTLEY CRUE ▲ ² ELEKTRA 60289 (8.98) (CD) | SHOUT AT THE DEVIL |
| 168 | 165 | 150 | 20 | NEW ORDER QWEST 25289/WARNER BROS. | LOW LIFE |
| 169 | 141 | 143 | 18 | ROSANNE CASH COLUMBIA FC 39468 (CD) | RHYTHM AND ROMANCE |
| 170 | 168 | 162 | 40 | WHAM! COLUMBIA BFC 38911 (CD) | FANTASTIC |
| 171 | 171 | 144 | 48 | WHODINI ● JIVE JL-8251/ARISTA (8.98) | ESCAPE |
| 172 | 176 | 182 | 96 | BRUCE SPRINGSTEEN ▲ COLUMBIA JC 35311 (CD) | DARKNESS ON THE EDGE OF TOWN |
| 173 | 181 | 188 | 131 | Z Z TOP ▲ ⁵ WARNER BROS. 1-23774 (8.98) (CD) | ELIMINATOR |
| 174 | 174 | 185 | 3 | APRIL WINE CAPITOL ST 12433 (8.98) | WALKING FROM FIRE |
| 175 | 158 | 161 | 23 | CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD) | ELECTRIC LADY |
| 176 | RE-ENTRY | | | SCRITTI POLITTI WARNER BROS. 25302 (8.98) | CUPID AND PSYCHE 85 |
| 177 | 164 | 152 | 34 | ANDREAS VOLLENWEIDER CBS FM39963 (CD) | WHITE WINDS |
| 178 | 183 | — | 2 | WILLIE NELSON COLUMBIA FC 39990 (CD) | HALF NELSON |
| 179 | 155 | 146 | 19 | UTFO SELECT 21614 (8.98) | UTFO |
| 180 | NEW | ▶ | | THE O'JAYS MANHATTAN ST 53015/CAPITOL (8.98) | LOVE FEVER |
| 181 | NEW | ▶ | | ADAM ANT EPIC BFE 40159 | VIVE LE ROCK |
| 182 | 147 | 133 | 36 | COMMODORES ▲ MOTOWN 6124ML (8.98) (CD) | NIGHTSHIFT |
| 183 | 139 | 137 | 42 | FOREIGNER ▲ ² ATLANTIC 81999 (9.98) (CD) | AGENT PROVOCATEUR |
| 184 | NEW | ▶ | | JOHNNY WINTER ALLIGATOR 4742 (8.98) | SERIOUS BUSINESS |
| 185 | 145 | 151 | 21 | SUPERTRAMP A&M SP-5014 (8.98) (CD) | BROTHER WHERE YOU BOUND |
| 186 | 172 | 165 | 9 | HERB ALPERT A&M SP 5082 (8.98) | WILD ROMANCE |
| 187 | 156 | 156 | 54 | NEW EDITION ▲ MCA 5515 (8.98) (CD) | NEW EDITION |
| 188 | 195 | — | 101 | GEORGE WINSTON ● WINDHAM HILL WH-1025/A&M (9.98) (CD) | DECEMBER |
| 189 | 191 | 173 | 35 | ALABAMA ▲ RCA AHL 1-5339 (8.98) (CD) | 40 HOUR WEEK |
| 190 | NEW | ▶ | | JACK WAGNER QWEST 25318/WARNER BROS. (8.98) | LIGHTING UP THE NIGHT |
| 191 | 166 | 126 | 19 | ROBERT PLANT ● ES PARANZA 90255/ATLANTIC (9.98) (CD) | SHAKEN 'N STIRRED |
| 192 | 162 | 149 | 48 | REO SPEEDWAGON ▲ EPIC QE39593 (CD) | WHEELS ARE TURNING |
| 193 | 193 | 172 | 17 | HELIX CAPITOL ST-12411 (8.98) | LONG WAY TO HEAVEN |
| 194 | 187 | 186 | 153 | PRINCE ▲ ³ WARNER BROS. 1-23720 (2LPS) (12.98) (CD) | 1999 |
| 195 | 190 | 194 | 59 | MOTLEY CRUE ELEKTRA 60174 (8.98) | TOO FAST FOR LOVE |
| 196 | 180 | 167 | 12 | ROY BUCHANAN ALLIGATOR 4741 (8.98) | WHEN A GUITAR PLAYS THE BLUES |
| 197 | 189 | 180 | 30 | MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98) | CAN'T STOP THE LOVE |
| 198 | 182 | 175 | 246 | LED ZEPPELIN ● ATLANTIC 19129 (8.98) (CD) | LED ZEPPELIN IV |
| 199 | 199 | 196 | 96 | CYNDI LAUPER ▲ ⁴ PORTRAIT BFR 33930/EPIC (CD) | SHE'S SO UNUSUAL |
| 200 | 178 | 179 | 19 | LONNIE MACK ALLIGATOR AL 4739 (8.98) | STRIKE LIKE LIGHTNING |

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

| | | | | | | |
|------------------------------------|-----------------------|---|---------------------------------------|--------------------------------------|------------------------------------|--------------------------|
| A-Ha 19 | Commodores 182 | Glenn Frey 93 | Patti LaBelle 104 | New Order 168 | Saga 95 | Tina Turner 51 |
| ABC 44 | Con Funk Shun 175 | Go West 111 | Cyndi Lauper 199 | New Edition 187 | Scorpions 29 | U2 129, 89, 141 |
| AC/DC 64 | Stewart Copeland 148 | Godley & Creme 52 | Led Zeppelin 198 | Night Ranger 25 | Scritti Politti 176 | UB40 40 |
| Bryan Adams 147, 9 | Marshall Crenshaw 139 | Huey Lewis & The News 78 | Lisa Lisa/Cult Jam With Full Force 72 | The O'Jays 180 | SOUNDTRACKS | UTFO 179 |
| Air Supply 100 | Billy Crystal 65 | Lisa Lisa/Cult Jam With Full Force 72 | Lisa Lisa/Cult Jam With Full Force 72 | Billy Ocean 39 | Amadeus 164 | Luther Vandross 84 |
| Alabama 189 | The Cure 106 | Daryl Hall & John Oates 26 | Kenny Loggins 149 | Orchestral Manoeuvres In The Dark 47 | Back To The Future 20 | Gino Vannelli 152 |
| Herb Alpert 186 | Andre Cymone 121 | Corey Hart 24 | Lone Justice 157 | Tom Petty And The Heartbreakers 91 | Beverly Hills Cop 90 | Stevie Ray Vaughan 42 |
| Adam Ant 181 | Roger Daltrey 69 | Heart 8 | Loose Ends 134 | Pink Floyd 156 | The Big Chill 114 | Suzanne Vega 127 |
| April Wine 174 | Morris Day 87 | Helix 193 | Loverboy 13 | Robert Plant 191 | Mad Max Beyond Thunderdome 80 | Andreas Vollenweider 177 |
| Atlantic Starr 162 | The Dazz Band 165 | Don Henley 49 | Nick Lowe & His Cowboy Outfit 119 | The Pointer Sisters 137, 27 | Miami Vice 7 | Jack Wagner 190 |
| John Butcher Axis 133 | Dead or Alive 83 | Jennifer Holliday 110 | Lonnie Mack 200 | The Power Station 41 | St. Elmo's Fire 37 | John Waite 36 |
| The Bar-Kays 115 | Debarge 58 | The Hooters 32 | Madonna 23, 99 | Prince 194 | Weird Science 105 | John Waite 36 |
| Jeff Beck 113 | John Denver 144 | Whitney Houston 2 | Yngwie Malmsteen 54, 135 | Prince & The Revolution 28, 140 | Rick Springfield 161 | Maurice White 70 |
| Bon Jovi 57 | Depeche Mode 166, 96 | Julio Iglesias 136 | The Manhattan Transfer 74 | Quartertash 150 | Bruce Springsteen 5, 112, 172, 160 | Whodini 171 |
| Boogie Boys 56 | Dio 34 | Freddie Jackson 16 | Marillion 63 | R.E.M. 48 | Sprovo Gyra 130 | George Winston 188 |
| Laura Branigan 101 | Dire Straits 1 | Rick James 132 | Wynton Marsalis 153 | REO Speedwagon 192 | Squeeze 61 | Johnny Winter 184 |
| Roy Buchanan 196 | Dokken 145 | Al Jarreau 125 | The Mary Jane Girls 86 | Ratt 38 | Starship 138 | Bobby Womack 109 |
| Jimmy Buffett 118 | Shella E. 53 | W.Jennings, W.Nelson, J.Cash, K.Kristofferson 143 | Maze Featuring Frankie Beverly 197 | Ready For The World 17 | Sting 4 | Stevie Wonder 12 |
| John Cafferty/Beaver Brown Band 46 | Eurythmics 31 | Billy Joel 10 | Michael McDonald 59 | Rene & Angela 94 | Stryper 142 | X 126 |
| Cameo 73 | The Family 62 | Jesse Johnson's Revue 68 | John Cougar Mellencamp 6 | Lionel Richie 151 | Supertramp 185 | Y&T 107 |
| Rosanne Cash 169 | Fat Boys 92 | Howard Jones 50 | Ronnie Milsap 120 | Kenny Rogers 154 | Survivor 128 | "Weird Al" Yankovic 159 |
| Cheap Trick 35 | Bryan Ferry 122 | Stanley Jordan 81 | The Motels 67 | The Romantics 77 | Talking Heads 33, 131 | Neil Young 97 |
| Cheech & Chong 116 | Five Star 98 | Katrina And The Waves 103 | Motley Crue 167, 22, 195 | Diana Ross 60 | Tears For Fears 124, 3 | Paul Young 21 |
| Cock Robin 75 | John Fogerty 108 | Kiss 30 | Mr. Mister 55 | Run-D.M.C. 123 | The Thompson Twins 45 | Z Z Top 173 |
| Durell Coleman 158 | Foreigner 183 | Klymaxx 79 | Eddie Murphy 85 | Todd Rundgren 155 | George Thorogood 163, 76 | |
| Phil Collins 88, 117, 11 | Aretha Franklin 18 | Kooi & The Gang 15 | Willie Nelson 178 | Sade 71 | Ta Tuesday 102 | |

MIPCOM REFLECTS SOFTNESS IN EUROPEAN HOME VIDEO MARKET

(Continued from page 1)

offered opportunities for smaller ones, some executives at the show claimed. Twin Towers' Mike Schwartz said his company had a number of "good days," with companies from the U.K., Canada and Japan emerging towards the end of the show and demonstrating a willingness to make deals.

In the European marketplace as a whole, a leveling off in VCR sales helped start the downturn, with penetration slowing at about the 40% mark, according to executives here. Estimates of the dropoff in sales of feature film product ranged from a minimum of 20% to 40% and above for feature film-oriented product. Virgin's Watts and Picture Music International managing director Geoff Kempin claimed that music video product had avoided much of the decline.

"Business on movies has been down," said Kempin. "Music is up, a continuing spiral upwards."

Playing a major part in boosting sales of music video product were sharp price cuts that took effect in September and dropped the price of PMI's short-form product to 9.99 pounds sterling and the company's long-form product to 14.99 pounds. Margins to dealers were also increased, to 6.50 pounds.

"We felt there was a bit of a plateau reached on music video," said Kempin in explaining his reasons for making the move. The British price moves are part of a program to increase music video sales all over Europe. Kempin added that PMI will shortly be releasing its video product in France for the first time.

PMI's emphasis has been on developing new markets for home video, going into non-video specialist U.K. retailers such as Marks & Spencer. The industry as a whole

has been virtually forced to try new distribution outlets, executives here said.

Reflecting this, the English program buyers he's seen have been primarily interested in "low-end product selling through the mass merchandisers," said Nick Draklich, vice president of home video at Republic Pictures Entertainment. For Draklich and other exhibitors with alternative home video product at this market, buyers from the major European markets were not much in evidence.

Republic Pictures marketed a series of travel-oriented tapes with a low retail price at the show. "Outside of the travel tapes," Draklich said, "we haven't had many people from Germany or France."

Draklich and other exhibitors said the main sales interest was coming from subsidiary European home video markets such as Spain, Greece and Scandinavia. The Far East was also present, with Japan strongly represented and sales reported to Korea as well.

Video sales in France and Germany were reported as "weak," according to Kempin. "The problem in Germany is the restrictions which have been placed on videotapes. The government is sort of concerned that the wrong sort of material is getting into children's hands through video outlets. No one knows where to stand in terms of what to stock and what not to stock."

Said Richard Lorber: "The feature film bubble burst in Germany. The market there was almost totally feature-oriented." He added that censorship in Germany is aimed less at sex than at violence, so the action/adventure titles that provided much of the emphasis for the market ended up on the shelves of adult-

oriented video stores instead of family-targeted outlets.

Further dragging the German market down were many retailing and hardware sales trends parallel to those in the U.K., said Seth Willenson of LBS Enterprises. "The retail distribution system expanded beyond the point where it was viable to support the player population out there," he said, with the result that the marketplace became bloated with "huge surplus inventories," which helped accelerate the downward spiral.

"The question is," Willenson asked, "is the same thing that happened internationally going to happen in the U.S.?"

Virtually all of the executives present at the show considered the French market a special case.

The French government has a special 30% luxury tax rate on home video, noted PMI's Angus Margerison. According to Willenson, the French government doesn't hesitate to "regulate to support the art and

cultural areas they believe in," and one of the areas the French government believes in most strongly is the feature film industry. Steps have been taken by the government to restrict the home video industry so it does not interfere with the movie business in this territory.

Luxury taxes at high rates keep home video a relatively expensive French entertainment medium, while import restrictions help keep the VCR population low and VCR prices high.

This was the first Mipcom event held. Prior to this year, the event was called Vidcom, and was a home video-only show that attracted a significant number of French retailers. Mipcom is a combined home video, television and cable rights market. Home video companies took up only a small share of the exhibition space here, a fact which some exhibitors say may have driven away potential customers.

Even so, prerecorded video firms accounted for a majority of the ac-

tion that did take place. "We were actually approached by more home video buyers than by any segment of the market," said Lorber.

One advantage the show did provide was to give rights owners the opportunity to close deals they had cut at the earlier London Multi-Media Market, according to Barry Barnholtz, vice president of Vidmark Entertainment Corp. But the show as a whole did not impress him.

"It's been slow," Barnholtz said. "I'm not seeing what I wanted to see here."

But others saw the future of the show as brightening. "There's a whole cadre of entrepreneurs emerging in Europe who are buying rights for cable and commercial television," said Lorber, who predicted that this group will end up helping to boost home video revenues and keeping shows like Mipcom alive.

"It's a break for entrepreneurs," he said, "because the market is changing so fast."

PANEL ON RATINGS

(Continued from page 4)

not going to play babysitter. If you don't want your kids to watch MTV, turn it off."

Added Harris: "These people are not concerned with their children. If they were, they'd talk with them instead of seeking outside controls."

Saying the issue is far from decided, Gold Mountain's Goldberg predicted that liberal and moderate representatives will begin speaking on the issue in coming weeks. "Eight nutty Senators whose wives are on a committee do not represent the United States government," he said. "There are more music fans out there than there are fans of Congressmen."

Grass Route

BY KIM FREEMAN

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

FROM THE WEST COAST, Sounds Good Music Co. is sounding better by the minute, with a number of new developments. First, they've moved from Santa Monica to Hawthorne, where their new address is 3355 El Segundo Blvd., 90250. Second, the company has inked an exclusive West Coast distribution deal for the Los Angeles-based Bomp logo. Run by Greg Shaw, Bomp earned its stripes with reissue packages of rare '60s material and a roster of '60s-sounding current acts. Those signings include the Pandoras and the Miracle Workers, who both have product on the market.

Third, Sounds Good has broadened its catalog with an exclusive U.S. distribution deal for the London-based MMC logo. The deal applies to Compact Disc and audiophile albums from the artist-run jazz/rock label. And finally, Suite Beat has inked an exclusive distri-

bution deal for the Poshboy logo and will soon issue a re-pressed edition of its entire catalog. Poshboy's catalog includes albums by Channel 3, TSOL and Red Cross, as well as several offbeat compilations.

October releases through Sounds Good's various owned and/or distributed logos include: Spaghetti Western's debut on Epitaph, the New Marines' second album on American, and a 14-cut compilation from Birthday Party featuring Nick Cave (including eight previously unreleased tracks).

THE BIG NEWS at New York's Sutra is a distribution deal with Playback, wherein Sutra is handling a country album recorded in the '70s by Tina Turner. The first single, "Stand By Your Man," is out now, with the album following in two weeks. . . . Across town at Tommy Boy, the funksters have just launched a nifty contest to support the label's "Masters Of The Beat" album, a compilation of rhythm tracks. Dubbed "Masters Of The Beat, Battle Of The Street, DJ/MC Contest," the two-pronged competition asks DJs to submit mixes and rappers to do their best *thang* using the TB tracks. "We can't exactly pull any singles off this album," notes label president Monica Lynch of this alternative promotion route. The contest is being publicized through flyers to retail, clubs and DJ pools across the country, and entries are due Dec. 2. The winning DJ will receive a mixing board, while the triumphant rappers will get a turntable set.

THOSE OF YOU in need of an inexpensive helping hand ought to check in with the Music Industry Educators Assn. in Elmhurst, Ill. The MIEA has 35 programs established with universities across the country. For more information, call Paul Kelly at (312) 279-8325. . . . That tip comes courtesy of the National Assn. of Independent Record Distributors (NAIRD), which is currently taking suggestions for its convention next spring in Chicago. Those with ideas should call Sunny Richman at (215) 477-1742.

KASTENMEIER

(Continued from page 3)

lege campuses, that the bills amount to a tax on consumers, and ads have begun to appear in consumer magazines and in record stores.

The music industry's viewpoint was recently expressed by S. 1739 co-sponsor Orrin Hatch (R-Utah): "We feel it is unfair to make those who buy recordings pay more so that those who make their own tapes can pay nothing at all. Our bill . . . is a balanced solution to the serious threat that musicians and composers now face from the growing home taping phenomenon."

New Catalog Fits Inside Albums

NEW YORK Recording companies are being offered the opportunity to insert a magazine-format direct-marketing catalog into their albums.

According to Brad Epstein of O.D.M.G., a Roslyn, N.Y.-based marketing company, labels agreeing to insert the catalog, called "Music Madness," would be compensated under the following schedule: seven cents for each insert on albums shipped; three cents for the cost of handling each insertion; and a 3% royalty on products purchased through the magazine.

Epstein says a number of major labels have been given a presentation of the concept, and adds that he expects to make some deals soon. Depending on the quantities of shipments a label can guarantee, Epstein says that editorial matter can be created on a customized basis, such as the reprinting of lyrics and use of photos related to a specific release.

Downsized versions of "Music Madness," which would run about 12 pages, would be printed for Compact Disc or cassette configurations.

FINANCIAL PANEL

(Continued from page 3)

Ironically, panelists said that blockbuster films have raised the film industry's profile, while similar super sellers hurt the record industry. "Single-artist volatility confuses Wall Street," said Taplin, mentioning the impossibility of CBS quickly duplicating the success it enjoyed with Michael Jackson and cautioning against the developing blockbuster mentality in the record business.

"When I entered the business there was tremendous opportunity in letting an artist like Dylan do what he wanted, because there was relatively little downside," he said. "We bought ourselves into this situation, and we have to start small again."

"I can almost guarantee that there will be more concentration of the industry," he said.

"There's a rumor going around about an ad agency that not only does great ads but designs record covers, labels plus 8 other fascinating services."

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PHILIPS, DU PONT JOIN FORCES

(Continued from page 1)

national Phillips/Du Pont joint venture could be formulating plans for the establishment of a second plant in West Germany as well as a major facility in the U.S.

Philips is somewhat at a loss to explain why there has been such an apparent reluctance to invest in CD production plants, bearing in mind the clear success of the CD system. And where there has been investment, it has tended not to come from the record companies. "Even when production ventures have been initiated," a Philips spokesman says, "they have been late and of relatively modest capacity."

The projected annual production capacity of EMI's new British CD plant, in Swindon, of 10 million units annually is regarded as being a decidedly over-cautious target, considering that Nimbus, the U.K.'s first CD plant, is already gearing up to produce 25 million units a year by next summer.

Of Hanover's production of 28 million units this year, up to 20 million will have gone to PolyGram group companies, and this figure will be at least eight million short of requirements. The same pattern applies where third party labels are concerned. Next year Hanover hopes to produce 44 million units,

but this output will still fall way short of demand.

The priority need as far as Philips is concerned is for additional capacity in the U.S., where the six million annual production rate of the Digital Audio Disc Corp. bears less and less relation to the burgeoning consumer demand for software.

Japan is producing around 30 million CD units annually. But with an estimated 10 million new CD players expected to come on the world market in 1986, there will be an increasing gap between software supply and demand.

The three-paragraph press release on the Philips/Du Pont venture simply says: "The Du Pont Company and N.V. Philips of the Netherlands today said they are discussing formation of a worldwide venture on optical storage media (optical disks) for audio, video and data markets.

"Philips is a world leader in the optical disk field, and Du Pont has been actively involved in the development of high-density optical information storage media.

"No further information is available from Philips or Du Pont at this time."

Cor Vreven of the Philips professional, technical and business divi-

sion in Eindhoven acknowledges that "the deal will come in the area of Laservision, of CD in the audio field, and of CD-ROM in the data field."

It is expected that the two groups will release more specific information on the nature and scope of the joint venture by the end of the year.

Du Pont, a vast multinational group whose corporate sales last year topped \$36 billion (compared with the N.V. Philips turnover of \$16 billion), is a highly diversified conglomerate involved in chemicals, petroleum energy and electronics. The company's electronics division (annual sales \$1 billion plus) will be engaged in the joint venture with Philips. The division is the world's largest supplier of materials for printed circuits and a major manufacturer of optical disk products and of a wide variety of electronic components.

Du Pont employs more than 150,000 people worldwide and has operations in 50 countries and 35 U.S. states.

Assistance in preparing this story provided by Edward Morris the U.S., Peter Jones and Nick Robertshaw in the U.K. and Willem Hoos in Holland.



Aloha from Los Angeles. Meeting at the special luau that launched this year's Los Angeles Street Scene Festival are, from left, event chairperson Sylvia Cunliffe, Hawaiian artist Al Harrington, Donny Osmond, music business attorney John Branca, and personal manager and honorary entertainment chairman Frank Dileo.

SOURCE LICENSING BILL

(Continued from page 1)

work commercial tv show carrying protected music in synchronization. Specifically mentioned are motion pictures, prerecorded tv programs and advertisements.

Rights groups were quick to label the bill another attack on blanket licensing, as well as an attempt to depress the cost of music performance. Opposition also came from the motion picture industry, whose members would bear the brunt of implementing source licensing.

Leslie Arries, chairman of the All-Industry Television Station Music License Committee, which led the failed antitrust court action to the outlaw the blanket license as a conveyance of music performing rights on local tv, hailed the proposed legislation. He said that under enactment, "local television would finally be able to pay fairly for music performing rights."

In introducing the bill, Rep. Boucher characterized ASCAP and BMI as "monopolistic giants" who have local tv broadcasters "over a barrel." He said the stations have "almost no bargaining power" versus the rights groups.

An ASCAP spokesman saw the bill as part of the broadcasters' "continuing efforts to shift royalty obligations to others." He found statements accompanying its introduction "shot through with errors of fact" and "outrageously misleading."

BMI president Ed Cramer said he was not surprised by the move. Broadcasters, he noted, lost in the courts (CBS and Buffalo Broadcasting), and they could be expected to try the legislative route.

"But I'm confident," Cramer said, "that any intelligent committee that looks into the problem will find that the system we now have [blanket licensing] works well."

He added that passage of the bill would require that industry practice in place for more than 35 years be rewritten. "Legislators would do better to devote attention to serious problems like terrorism and hostages," he said.

The Boucher/Hyde bill is not expected to win Congressional attention this year, although intense lobbying efforts are considered certain to surface quickly in view of the sums of money involved. It has been estimated that local television currently pays rights organizations as

much as \$80 million a year in performance fees.

Meanwhile, BMI has sent out new license contracts to the more than 700 local tv stations across the country. The new fee structure, agreed to by the tv committee as well as BMI, pegs obligations at 61% of the sums paid ASCAP, rising to 70% through the end of 1987. ASCAP rates, however, are still being argued out before the U.S. District Court here, under terms of their consent decree with the government.

CMA MEETING

(Continued from page 6)

CBS/Sony Family Club Inc., Tokyo; Leonard Rambeau, Balmut Ltd., Toronto.

Publication: Russ Barnard, Country Music magazine; Marty Feely, Billboard; Elma Greer, The Gavin Report; Ed Konick, Country Song Round-Up.

Publisher: Buddy Killen, Tree International; Bill Lowery, The Lowery Group; Jay Morgenstern, Warner Bros. Music.

Radio: Jeff Davidson, Gannett Broadcast Group; Hal Durham, Grand Ole Opry; Charlie Ochs, KCBQ San Diego; Bill Sherard, WPKX Alexandria, Va.

Record Company: Joe Galante, RCA; Bruce Hinton, MCA; Frank Jones, PolyGram; Lynn Shults, Capitol/EMI America.

Record/video merchandiser: Bruce Carlock, Music City Record Distributors; Randy Davidson, Central South Distributing; Jim Powers, Handleman Co.

Talent buyer/promoter: Sonny Anderson, Disneyland/Walt Disney World; Jerry Garren, Helen Cornelius Enterprises; Bill Luther, Von Braun Civic Center; Harry "Hap" Peebles, Harry Peebles Agency.

Television/video: Kevin Metheny, Video Hits One; Kitty Moon, Scene Three; Dick Thrall, Multimedia Entertainment; Lloyd Werner, Group W.

Directors-at-large: Connie Bradley, ASCAP; Howard Stark, MTM Music Group; Irving Waugh, Irving Waugh Productions; E.W. Wendell, Opryland USA Inc.; Tim Wiperman, Warner Bros. Music; Lee Zhito, Billboard.

KIP KIRBY

SEEBURG PLANS CD JUKEBOX TEST IN '86

(Continued from page 1)

agreement by Seeburg. Such an agreement is currently in development by the Sony corporate legal division. If all goes well, Blankenbecker expects full production to begin next year.

"I can set up a better program for our machines using Compact Disc than I can with 45 records," Blankenbecker claims. He says a major problem for jukebox operators has been having to wait for a certain track to appear as a single. "With CD," he notes, "the operator can have the whole album available to the customer."

Blankenbecker acknowledges, however, that until simultaneous release of black vinyl and CD product is a reality, there will still be a waiting period with which the operator must contend.

One industry observer sees a renewed use of jukebox "short versions" as a particularly strong hook for a CD jukebox. "The CD jukebox will be really hot," the observer says. "Years ago, when jukeboxes were moving fast and furiously, operators were able to obtain 'short versions' of hit tunes. These were real money-makers for the operators, allowing an increased number of plays. When jukebox activity cooled, the distributors stopped providing the short versions.

"The technology now exists whereby a CD jukebox operator using a light pen, a set of labels and a keypad could actually program his own short versions, using index numbers on the disks." This use of the technology could prove to be a significant money-maker for operators and provide an extra incentive to use the CD format.

The units, says Blankenbecker, will "probably" cost the operator about 15% more than the \$2,500 to \$3,000 which current Seeburg jukeboxes command. He estimates price per play at about 50 cents, with dis-

counts for multiple selections. "Since the player will accommodate one- and five-dollar bills," he says, "we might offer, say, three plays for a dollar."

The high-tech appeal CD holds for many people will be played upon. The machines will stack and play up to 60 disks in a vertical formation, and the laser head assembly will be fully visible through the glass front plate, allowing the customer a firsthand look at the technology at work.

Blankenbecker says there are about 54,000 "top locations" throughout the nation, where juke-

boxes consistently pull in \$100 per week or more. He notes that a CD jukebox could improve the take considerably in some of those locations.

"When the operator has the music available to him when he wants it, business will increase," he says. "The excitement of the new technology will help in that as well."

One source of increased jukebox business, says Blankenbecker, could come from the some 200,000 (by Seeburg's estimate) locations that did not want to install a standard 45-single jukebox, but might be amenable to the Compact Disc version.

Interstate, Bee Gee Merge List of U.S. Rackers Shrinks Further

LOS ANGELES Interstate Record Distributors has merged with Bee Gee Distributing to form the Interstate Group, which will base in Hagerstown, Md., with a separate warehousing facility in Albany, N.Y.

The merger, announced earlier this year (Billboard, March 23), unites two of the oldest rackjobbers in the Northeast. Bee Gee was an outgrowth of an Albany industry wholesale firm begun after World War II by the late Leonard Smith. Smith's son, Larry, is leaving the firm to concentrate on other activities.

Dick Greenwald, who founded Interstate in 1960, is the Group's president. Other officers are Steve Kugel, executive vice president; Lawrence Stocks, vice president of sales; and Kimberly J. Wines, controller. All are Greenwald employees.

Joining the company will be Dick

Margolis, second in command at Bee Gee, who is vice president and general manager of the new executive setup, along with Mike Rakowski, director of operations, also from Bee Gee. The officer slate also includes Interstate veterans Carlton R. Smith, vice president of purchasing, and Gary Greenwald, director of office and data operations.

The new rack will handle records, tapes and accessories, along with computer software and accessories, from its 25,000 square feet in Hagerstown.

The Interstate Group serves an estimated 450 outlets in 13 states and the District of Columbia with a territory that stretches from North Carolina to Maine and west to Ohio.

The consolidation further reduces the number of U.S. rackjobbers. Lieberman Enterprises absorbed Major Distributors of Seattle last week (Billboard, Oct. 12).

Thorn EMI Denies It's Shopping Music Operations

LONDON Thorn EMI says it has no plans to divest itself of its music operations, despite stories to the contrary published here and in the U.S. last week.

In a press release issued from corporate headquarters here last Thursday (10), the company stated that "although a review of its portfolio of businesses is in hand . . . Thorn EMI is not discussing, and has no plans to discuss, the sale of any part of its worldwide music operations with any other organization."

The story that Thorn EMI might sell off its music interests first surfaced in an interview given to a U.K. Sunday newspaper, *The Observer*, by the group's chairman, Sir Graham Wilkins, who was reported as saying, "There is no obvious synergy between the leisure activities and the rest of Thorn EMI's business. They require different management styles. It is fair to raise the question whether we should be in the entertainment business at all." Sir Graham went on to note that expressions of interests in parts of the company had been received from several quarters.

The interview, following a considerable period of speculation that the

group might be contemplating disposal of its music interests, created international shock waves and media stories that had Thorn EMI selling not only its music division but also its film and television interests.

In that same interview, Sir Graham had gone on to say: "If we can get more from the businesses in the profits we make than by selling them, then we will retain them." And since the group's 1984-85 report identified the music division, along with microchip subsidiary Inmos and consumer electronics branch Ferguson, as the main problem areas (*Billboard*, July 20), the conclusion was that a sell-off would be the preferred solution.

With the press release denial that EMI music operations are up for sale comes the acknowledgement that the group's screen entertainment division is "considered an appropriate candidate for possible divestment."

Meanwhile, Thorn EMI, which owns the London weekly commercial television company Thames in partnership with British Electric Traction, is currently considering a \$114 million bid for Thames from Carlton Communications.

Big Push for 'Prizzi's' Video Vestron Readies Major Campaign

NEW YORK Vestron Video's Jan. 8 release of "Prizzi's Honor" is being heralded with an unusually loud fanfare.

Not only does the solo release mark a break from Vestron's regular multi-title release pattern, but the firm also launched a special ad program last Wednesday (9), as well as sales and merchandising incentives representing the largest campaign for a feature film in the company's history.

The program is comprised of several elements:

- Incentives: Vestron customers can become eligible for up to a 5% advertising/merchandising allowance, and gain as much as 60 additional days dating, depending on their purchases.

- Discounts: A "Prizzi's Hit List" naming 35 titles to be sold at discounts as high as 43% has been developed as a catalog-stocking sales program. Films on the "Hit List" feature such stars as Elizabeth Taylor, Rachel Ward, Jamie Lee Curtis, John Candy and Jessica Lange.

- Promotions and advertising: 20,000 life-size standups of Jack Nicholson and Kathleen Turner, a

pre-release "Coming Soon" poster, a theatrical-size poster and other ad materials will be supplied by Vestron. The campaign began Wednesday (9) through the Jan. 8 national release date, and will also encompass an "extensive" national trade and consumer full-page color advertising program.

Settlements in Infringement Suits

NEW YORK Two class actions in which music publishers charged three labels with copyright infringement have been settled.

According to Ed Murphy, president of the Harry Fox Agency, which collects mechanical royalties for publishers, the settlement agreements in each action provided for the payment of "substantial" sums to the publishers as well as payment for the publishers' legal fees in bringing the actions. The settlements, he adds, amounted to "almost \$200,000."

The labels involved are Salsoul Records, owned by Joe Cayre, and RCA Records, in an action filed in New York last May by Conrad Music for itself and on behalf of 120 other music publishers. In June, Florida-based Kid Stuff Records was sued by Lowery Music in an action involving more than 100 publishers.

In the settlement procedure, Silverman & Shulman, attorneys for the plaintiffs, and counsel for the Harry Fox Agency obtained the approval of the respective New York and Florida U.S. District Courts where the actions were filed.

INSIDE TRACK

SONY'S U.K. ARM is reportedly readying a press release this week expected to slam Compact Disc software companies for cynically exploiting the shortage of CD product by increasing prices. Sony apparently feels that those companies hiking their prices are only aggravating the worldwide shortfall in CD production capacity with what one spokesman terms "criminal margins." When CDs first appeared in the U.K., they retailed at around \$16.80, dropping eventually to \$14. Today, however, retail prices of up to \$20 are not uncommon. "And yet, the software companies have done almost nothing to establish the CD market," the Sony source maintains. "We believe this greedy policy is extremely damaging to the CD market because it must alienate customers."

WHEREHOUSE ENTERTAINMENT turns a market setback into an advantage via its recent announcement of plans to buy back up to 60,000 shares of WEI stock. The authorization, which would enable the firm to make stock purchases up to that level "in the open market from time to time," follows a mid-September slump that followed the retail giant's disclosure that unanticipated shrinkage would adversely affect fourth quarter earnings. Both Wherehouse president and CEO Lou Kwiker and Dick Chapin, senior vice president and chief financial officer, now deduce that the asking market price makes the buyback option "a good opportunity for the company to utilize its funds."

THE PORN-ROCK IMPASSE continues, despite last week's rumored truce (separate story, page 4), and with it goes the flurry of public statements siding with or against ratings for sound recordings. More than ever, the tiff is breeding (you should pardon the expression) strange bedfellows: Even as *The New York Times'* usually libertarian columnist, William Safire, blasted those labels unwilling to sticker product (singling out MCA as a leader of what he termed "the sleazier elements in the industry") in a Thursday (10) column, none other than Debby Boone was confirmed as siding with Gene Simmons during a tv talk show huddle on the issue. The younger Boone reportedly agreed that parents, not the government or the industry, must take primary responsibility in controlling what their kids see and hear.

NATIONAL LAMPOON'S November issue, devoted to comments from 105 celebrities about what makes them "mad as hell," includes a sly polemic from veteran tunesmith Doc Pomus, who vents his spleen over those who would steal his songs. Pomus then enumerates the ones that got away, thanks to crafty song pirates: "Stardirt," which prompted Hoagy Carmichael's "Stardust"; "San Antonio Telephone Repairman" (Jimmy Webb's "Wichita Lineman"), and "Whack It" (what else?—"Beat It") are just a few of the "lost" gems described. The same issue also includes input from Wendy O. Williams, Ted Nugent, John Stewart, Holly Johnson of Frankie Goes To Hollywood and Kal Rudman.

CLASSICAL PLATINUM is a rare metal indeed, but PolyGram credits a burst of new sales from Compact Discs with pushing Luciano Pavarotti's "O Holy Night" past the million-unit mark. The recent RIAA certification for the album comes nearly a decade after its initial issue . . . Record Factory, the only California record/tape chain to tackle the state's just-launched lottery, reports a swift infusion of ticket buyers, moving 40,000 tickets in its first four days. The decision hinged on the risk of illegal purchases by minors, especially amid the current climate for song lyrics and adult video fare. "All we need is to get caught selling a ticket to someone under 18," frets marketing head Bob Tolifson . . . With the Franklin Mint Recording Society now winding down its future release plans in the wake of its purchase from Warner Communications by new owners Lynda and Stewart Resnick, Stan Walker, the marketing veteran who founded the division in 1977, has departed. Walker, who had built the unit to an annual sales level of \$25 million for the parent Franklin Mint collectibles empire, can be reached at (215) 353-4408 . . . Band Aid is allocating \$3 million from the Live Aid appeal fund through UNICEF to immunize more than 500,000 children against measles, tetanus, whooping cough, diphtheria and polio in famine-stricken Africa. It's the first major longterm commitment by Band Aid to Africa other than emergency aid.

Edited by SAM SUTHERLAND

Distribution Company Acquired Scotti Brothers Forms Film Division

BY SAM SUTHERLAND

LOS ANGELES Scotti Brothers Entertainment is adding theatrical film production and distribution to its mosaic of music, television and related service operations. Tony Scotti, chairman of the multi-media combine, has confirmed acquisition of an established independent film marketing and distribution outlet, Pickman Film Co., as the platform for the latest Scotti division, expected to generate home video as well as big screen properties.

Pickman founder Jerry Pickman will continue to head distribution and marketing as president of the renamed Scotti Brothers Pictures Distribution, based in New York. Concurrent with acquisition of that unit, Scotti is also launching Scotti Brothers Productions here, with Lawrence Taylor-Mortorff as president.

Completing the motion picture division's operations will be a product acquisition unit, expected to add features produced outside the Scotti Brothers group to the total distribution slate.

According to Scotti, first-year projections call for three to four movies to be produced by the new unit, with six to eight more features to be picked up. "We have four pictures fully financed for 1986, from \$2 million to \$5 million each, and we

hope to have our first two outside projects for distribution ready by the end of this year," he notes. "With the addition of outside pictures to our own productions, we should be releasing nearly a picture a month during our first year."

No total production war chest has been disclosed, but Scotti indicates that financing will build on pre-sale funding through home video, cable, broadcast television and overseas exhibition.

Eventually, however, Scotti Brothers will begin stockpiling its own video library. Rights to the Pickman catalog of older independent features are at the Scottis' option, pending conclusion of existing deals licensing these products to other home video firms.

As the production slate and projected budgets indicate, the new unit's theatrical product is being positioned in the low-budget exploitation field, with Scotti also noting a likely involvement with specialized art films, a field in which both Pickman and Taylor-Mortorff have previous experience.

Taylor-Mortorff is an entertainment attorney who previously headed ICM's motion picture business affairs. He subsequently headed Keith Barish Productions' television arm, and in 1983 began producing features on his own.

Pickman, a former head of mar-

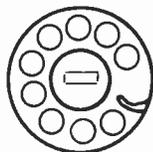
keting for Paramount Pictures, where he worked with such filmmakers as Alfred Hitchcock and George Stevens, also held key posts at Columbia Pictures and the Walter Reade Organization prior to setting up his own firm. That operation, according to Scotti, includes 32 regional offices established since its launch nearly 15 years ago.

The Scotti Brothers Entertainment umbrella also encompasses two CBS-distributed record labels; a television production arm operated in association with Syd Vinnedge; All-American Syndication, a syndicated program distribution venture jointly operated with Vinnedge and George L. Back; a music promotion arm; and an artist management division, operated in association with veteran managers Stan Mores and Herb Nanas.

Not surprisingly, Scotti indicates music-oriented theatrical features are likely to be a key element in the production slate of the newest division. Apart from his promotion arm's early involvement in cross-marketing recordings and motion pictures via the mid-'70s remake of "A Star Is Born," Scotti sees his new operation as "the first true film company that is being launched as a subsidiary of a record company, not just producing pictures but handling distribution and marketing, too."

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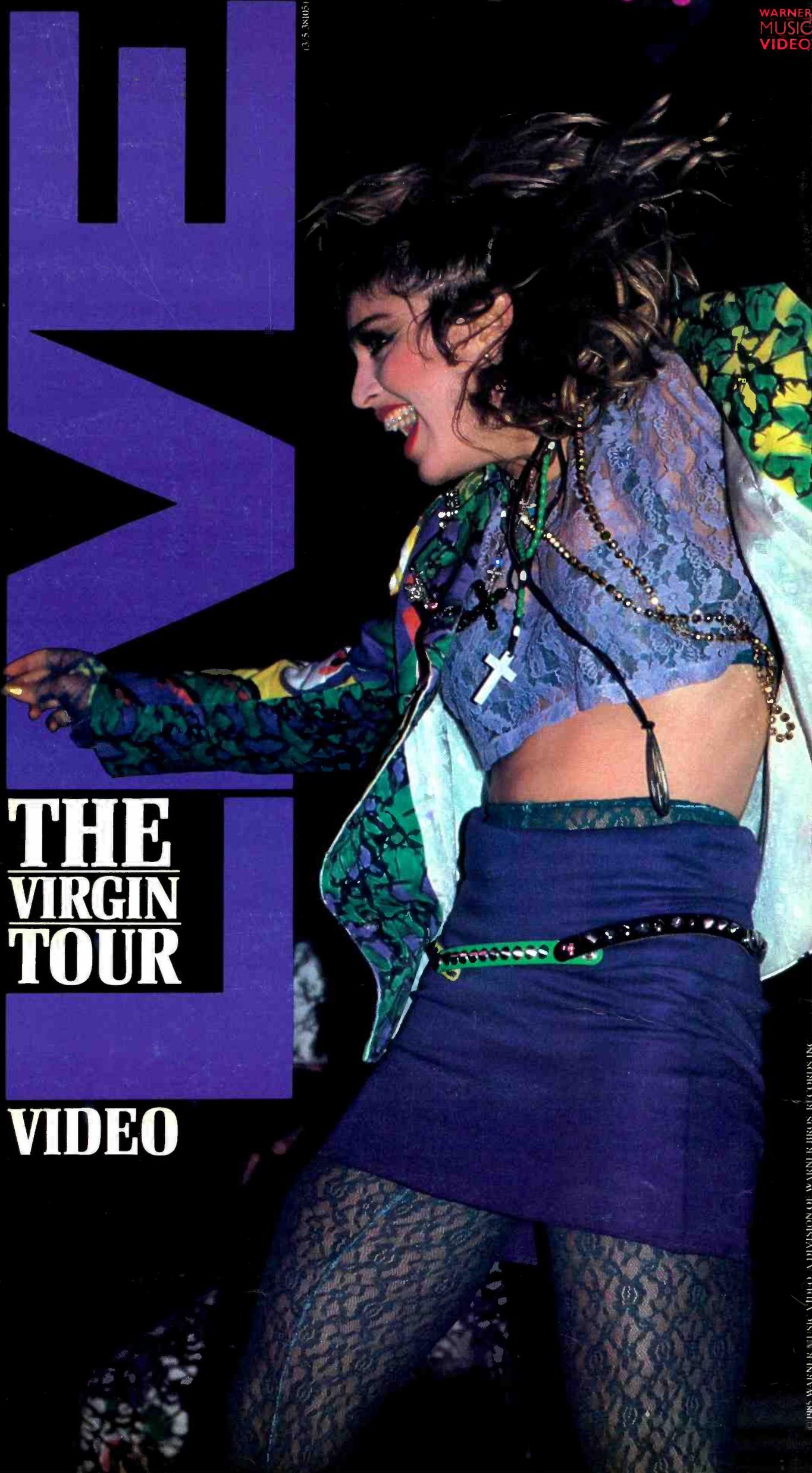
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